IMPRESSIONIST AND MODERN ART
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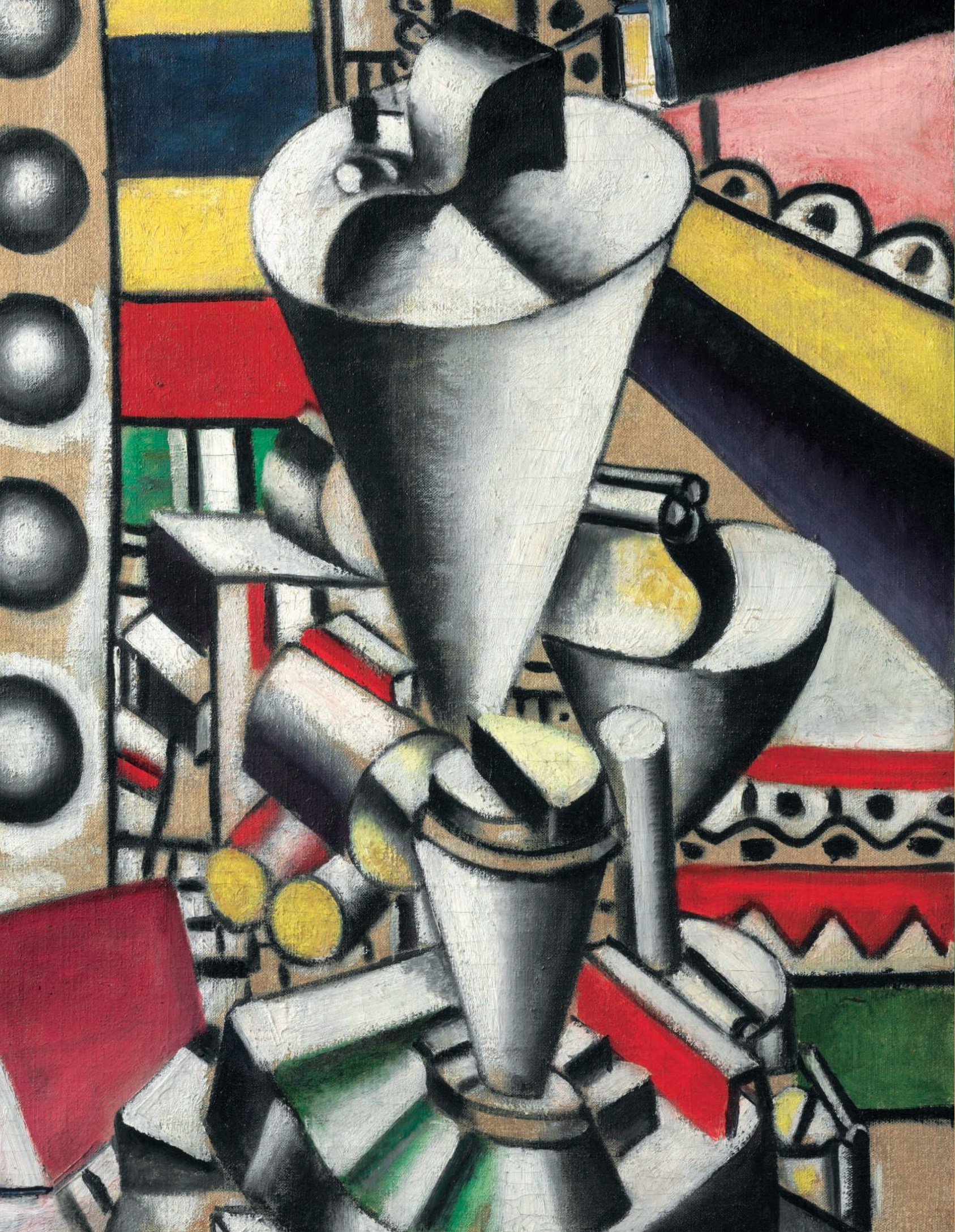


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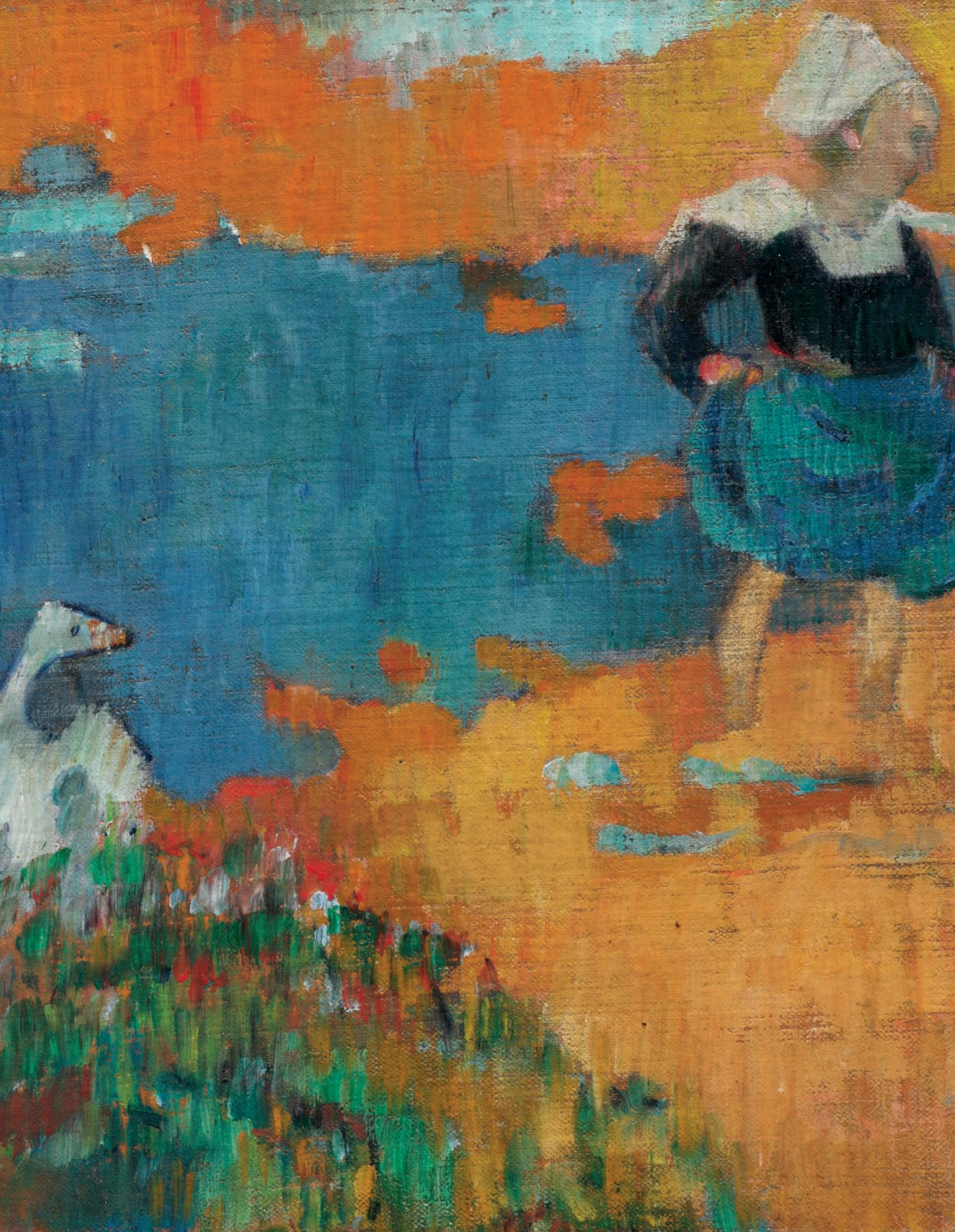

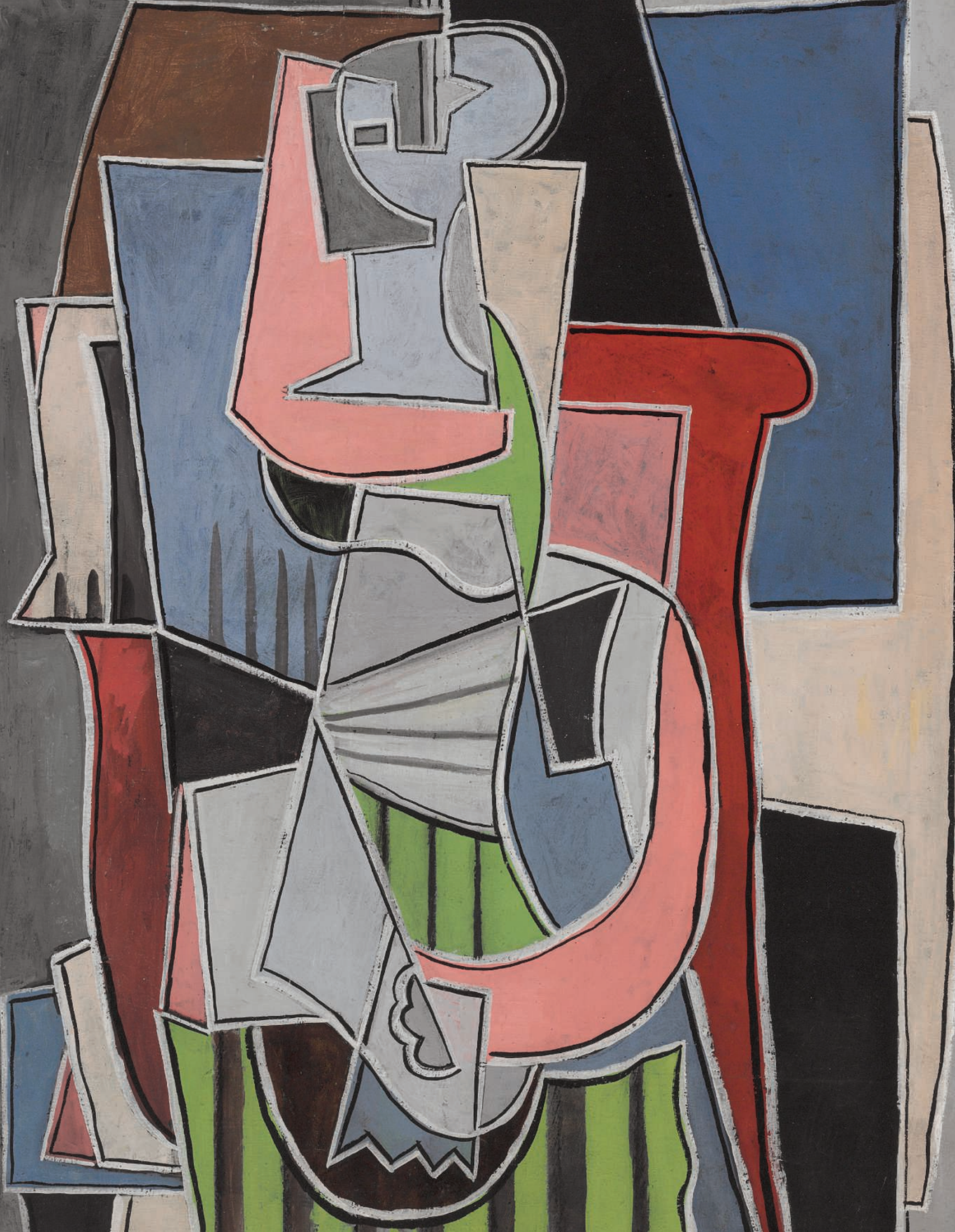

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MONDAY 15 MAY 2017

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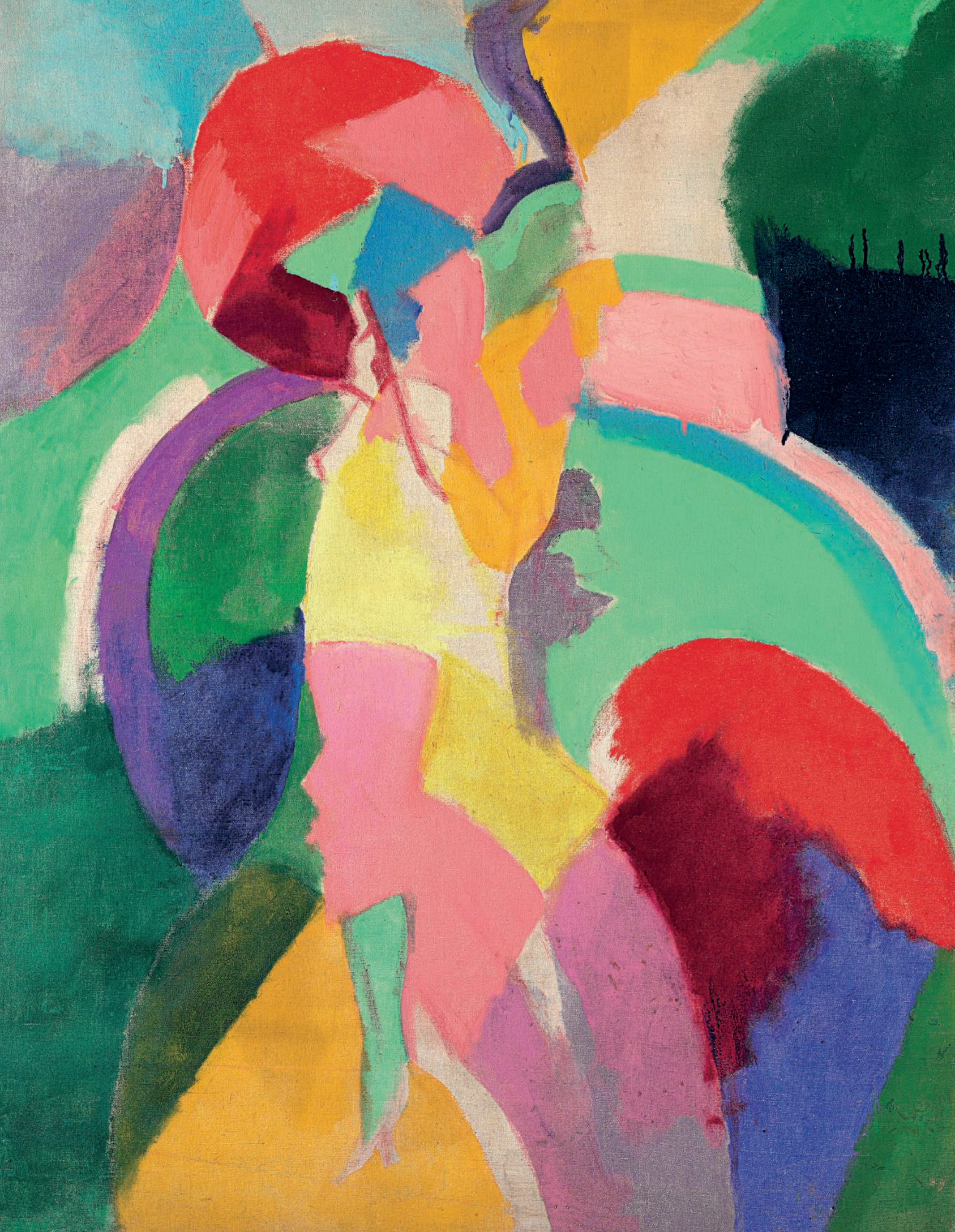

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IMPRESSIONIST AND MODERN ART

EVENING SALE

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

1A

PABLO PICASSO (1881-1973)

Femme couchée

signed and dated 'Picasso 4 Avril XXIX' (lower left)
oil on canvas
7⅝ x 13½ in. (19.2 x 35 cm.)
Painted in Paris, 4 April 1929

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

PROVENANCE:
Galleria del Milione, Milan.
Private collection, Switzerland (by 1990).
Acquired by the present owner, 2007.

EXHIBITED:
Milan, Galleria Bergamini, *Maestri del XX secolo*, June-July 1981.

LITERATURE:
C. Zervos, *Pablo Picasso*, Paris, 1955, vol. 7, no. 261 (illustrated, pl. 106).

Pablo Picasso, *Figure au bord de la mer*, Paris, 7 April 1929. The Museum of Modern Art, New York. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Picasso had been pursuing, for more than two years, his extra-marital, amorous obsession with Marie-Thérèse Walter—then still several months shy of her 20th birthday—when on the evening of 4 April 1929 he painted her reclining on a divan, nude except for a pearl necklace, as if awaiting the approach of her lover, her body awash and aglow in the light of a full moon streaming through the balcony window of her new Paris apartment.

While Picasso had every reason to savor the lyrical, romantic nature of this experience, he never allowed such sentiments to distract him from his unrelenting proclivity for formal experiment and invention. Contravening any accustomed notion of aesthetic beauty or erotic appeal, Picasso impressed upon this scene a radical, surrealist re-configuration of the female form and sexuality. The result is irrationally exaggerated, graphic, and uncompromising, stemming only from the deepest, wildest inclinations of the artist's irrepressible imagination. Picasso has here clearly set aside the more decorous lineaments of classicism that had prevailed in his art of the early 1920s. He instead brought forth a subversive, monstrous beauty, sprung from the innermost, darkest realm of the subconscious. This development was conclusive; he had created a new pictorial reality.

The transgressive plasticity of this new figuration stemmed in part from Picasso's recent work in sculpture, as seen in *Metamorphosis I* and *II* (spring, 1928; Musée Picasso, Paris). This inspiration had already become apparent in the bathers Picasso painted and drew in Dinard during the summer of 1928, where in the fierce glare of sun, sky, and strand, he subjected the athletic figure of Marie-Thérèse to a series of elasticized, protean variations. In *Femme couchée* and other works of early April 1929, Picasso first employed this new conception away from the beach, within the setting of the cosmopolitan Paris interior (Zervos, vol. 7, nos. 260, 269, and 270).

While vacationing with his wife Olga and son Paulo at the Dinard seashore, Picasso hid Marie-Thérèse in a nearby hostel and saw her on the sly. In Paris he needed a new hideaway apartment for trysting with his mistress. From an address on the rue de Liège, Picasso moved Marie-Thérèse during the early spring of 1929 to larger and more finely-appointed quarters on the Left Bank, likely located at the corner of rue de l'Université and rue Courty (J. Richardson, *A Life of Picasso: The Triumphant Years*, New York, 2007, p. 372). Here, a half-hour walk from the artist's home on the rue de la Boétie, Picasso could meet with Marie-Thérèse with little fear of being discovered, where he could also more easily draw and paint her.

The paintings of sharp-beaked and toothy angry heads that represent Olga in early 1929 gave way to the interiors with Marie-Thérèse, as seen here, together with the reappearance of bathers, for Picasso a pleasant reminder of the previous summer in Dinard. And to Dinard Picasso, Olga, Paulo would return during the summer of 1929, with Marie-Thérèse again secretly lodged nearby.


AVRIL XXIX Picasso

PROPERTY FROM A PRIVATE FRENCH COLLECTION

2A

FRANCIS PICABIA (1879-1953)

Xanthe

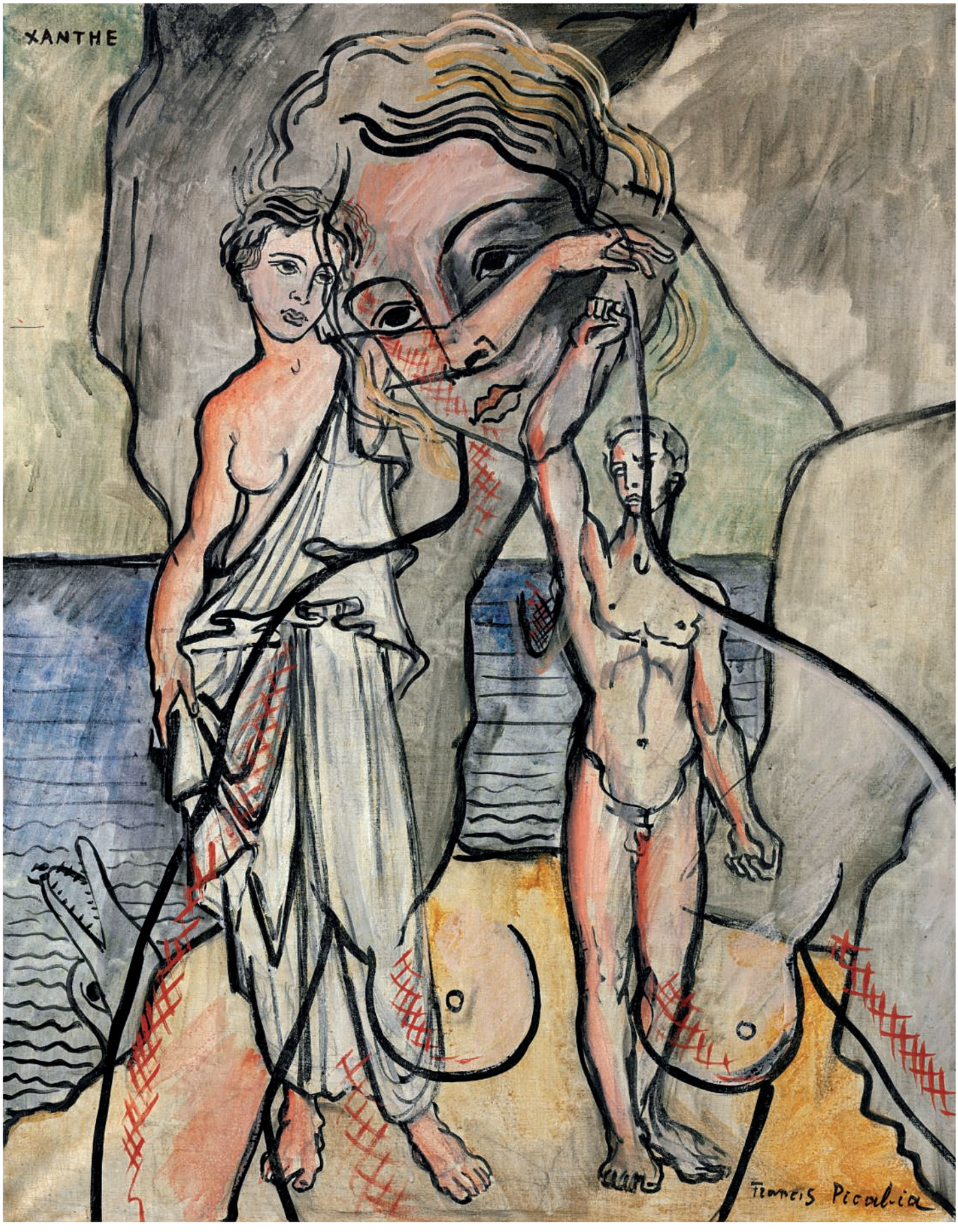
signed 'Francis Picabia' (lower right) and titled 'XANTHE' (upper left)
oil on canvas
36½ x 27⅞ in. (92.7 x 73.3 cm.)
Painted *circa* 1929

$700,000-1,000,000

PROVENANCE:
Dr. Albert Lucien Latronche, Poitiers (by 1959).
By descent from the above to the present owner.

The Comité Picabia has confirmed the authenticity of this work.

Francis Picabia painting *Villica Caja*, Mougins, 1929. Photograph by Keystone-France/Gamma-Keystone via Getty Images.


XANTHE
Francis Picabia

Doryphoros, Roman period copy after a Greek original by Polykleitos circa 430 BC. Museo Archeologico Nazionale, Naples. Photo: Scala / Art Resource, NY.

Amazone blessée, Roman period copy after a Greek original by Polykleitos circa 430 BC. Musée du Louvre, Paris. Photo: © RMN-Grand Palais / Art Resource, NY.

Picabia dismissed the new classicism of the early 1920s, and especially its practitioners' fondness for sources in Greek and Roman mythology, as "painting for antiquarians" (quoted in *Modern Antiquity*, exh. cat., J. Paul Getty Museum, Malibu, 2011, p. 31). However, within several years, having left Paris in 1925 and settling into his Château de Mai in Mougins, Picabia, too, became smitten with the fables and lore of the ancient Mediterranean world. By late 1927 he was done with skewering the foibles and vanities of the Riviera nouveau riche in his ferociously Bacchanalian *Monstre* paintings. With the memories of early medieval frescoes still fresh in his mind from a recent visit to Barcelona, Picabia turned instead to the distant Mediterranean past, and conceived a novel, dreamlike vision of sensual form in paintings he called *"Transparences."*

Drawing on film-making and projection techniques he had practiced himself, and even the ordinary phenomenon of observing reflections while looking into a window, between 1928 and 1932 Picabia composed his *transparences* from the sinuous outlines of multiple images. Figures which he primarily superimposed one upon another–ignoring conventional perspective so as to create a simultaneous plastic effect in which the complex totality of pictorial illusion and iconographic allusion transcends the sum of the parts. "This third dimension, not made of light and shadow, these transparencies with their corner of oubliettes, permit me to express for myself the resemblance of my inner desires," Picabia explained. "I want a painting where all my instincts may have a free course" (quoted in W.A. Camfield, *Francis Picabia*, Princeton, 1979, p. 239).

The *transparence* Picabia titled *Xanthe* evokes a story more than a millennium in the making, from the destruction of Troy *circa* 1180BC, through the Homeric oral tradition some four centuries later in the *Iliad*, to Virgil's mention of the legend in his *Aeneid*, *circa* 19BC. The title refers to the river Xanthus, which traverses the Trojan plain. In Book XX of the *Iliad*, Homer recounts the battle between the Achaean hero Achilles and the river itself, as the god Xanthus. Achilles is victorious; his troops pursue the retreating Trojans back to their city, where he will soon kill King Priam's son Hector in single combat.

Virgil was referring in Book I of his *Aeneid* to post-Homeric embellishments to the story of Troy, when, following Hector's death, Penthesilea, Queen of the Amazons, leads her women warriors as allies of the Trojans in a second battle by the Xanthus. She encounters Achilles, who after a hard fight runs his sword into her breast. As she lies dying in his arms, he lifts her helmet, and—gazing into her eyes—falls in love with her. Picabia portrays the possibility of a great love thwarted by fate; Penthesilea and Achilles raise their arms to touch, but their hands do not meet.

Picabia based his figures of Penthesilea and Achilles on the marble sculptures *Amazone blessée* and *Doryphoros* ("Spear-bearer") in the Louvre, Roman-period copies after two lost works by the 5th Century BC Greek sculptor Polykleitos. Picabia reversed the image of the *Amazone* in his painting. The large female head in *Xanthe* is also based on the Louvre marble. At lower left is a dolphin, is a creature sacred to the gods Aphrodite, Apollo, and Poseidon, all of whom favored the Trojans. The dolphin is also a symbol for Christ, as Picabia depicted in his gouache *Jésus et dauphin*, 1928. Picabia's layering of imagery in pictorial space parallels the evolution of myth through time.

Present lot, detail.

PROPERTY FROM A ROCKEFELLER FAMILY COLLECTION

3A

HENRY MOORE (1898-1986)

Rocking Chair No. 1

stamped with foundry mark 'C. VALSUANI CIRE PERDUE' (on the underside)
bronze with brown patina
Height: 12½ in. (31.8 cm.)
Conceived in 1950

$800,000-1,200,000

PROVENANCE:
Nelson A. Rockefeller, New York.
Mary Clark Rockefeller, New York (acquired from the above, *circa* 1962).
By descent from the above to the present owner.

LITERATURE:
A. Bowness, ed., *Henry Moore: Sculpture and Drawings: Sculpture 1949-54*, London, 1965, vol. 2, p. 28, no. 274 (another cast illustrated; another cast illustrated again, pl. 14).
R. Melville, *Henry Moore, Sculpture and Drawings, 1921-1969*, London, 1970, p. 354, no. 398 (another cast illustrated).
P. Anbinder, ed., *The Nelson A. Rockefeller Collection: Masterpieces of Modern Art*, New York, 1981, p. 144 (illustrated in color).

Henry Moore seated in a rocking chair. Photo: John Hedgecoe.

The casting in 1948-1949 of the life-size *Family Group*, for the Barclay School in Stevenage, marked the culmination of a project that Moore had dreamed of completing since the late 1930s (Lund Humphries, no. 269). At the same time he completed in stone the *Madonna and Child* for St. Peter's Church in Claydon (LH, no. 270). He was not finished, however, with the family theme—in 1950 he modeled four sculptures in a new mother and child configuration, the Rocking Chairs. In three of these works a seated mother playfully lifts her child high in the air (Nos. 1 [offered here], 3, and 4; LH, nos. 274, 276 and 277), and in the other, she balances a standing toddler on her knees (No. 2; LH, no. 275).

"The rocking chair sculptures were done for my daughter Mary," Moore explained, "as toys which actually rock" (quoted in J. Hedgecoe and H. Moore, *Henry Moore*, New York, 1968, p. 178). Mary was born in 1946, the year after Moore completed the small terra-cotta family groups. Henry and Irina Moore had been married sixteen years when she arrived; the sculptor was forty-seven, his wife thirty-nine. Mary was their only child. "She was in every sense a precious baby," Roger Berthoud has written. "Henry was from the first an active and doting father, and played a full part in helping to look after his beloved daughter" (*The Life of Henry Moore*, New York, 1987, p. 197). Mary was four when Moore created the Rocking Chairs for her, happily reminiscing about the time when his little girl was learning to walk.

Consistent with their toy-like character, the first three Rocking Chairs are each about 12 in. (30.5 cm.) high, the fourth, subtitled *Miniature* (based on No. 3), is just under half the size of the others. These sculptures are Moore's only kinetic works; he intended them to be handled and rocked. "I discovered while doing them," Moore recalled, "that the speed of the rocking chair depended on the curvature of the base and the disposition of the weights and balances of the sculpture, so each of them rocks at a different speed" (*op. cit.*, 1968, p. 178). In 1952 Moore created a fifth work related to this series, *Mother and Child on Ladderback Rocking Chair* (LH, no. 312), in which he have the figures a knobbier, surrealist appearance.

Rocking Chair No. 1 is in its simplicity the most expressly toy-like of the group. As in Nos. 3 and 4, the mother is seated on two chair legs—she is both figure and chair combined into one—only No. 2 realistically incorporates a regular chair. "[The Rocking Chairs] are enchanting impromptus, the offspring of a lighter muse," Will Grohmann wrote. "One is inclined to suppose that family life underwent a happy release of tension through his young daughter Mary, forgetting that at the same period the frightful 'Helmet' series came into being... As with Mozart, tragedy is next door to comedy...jubilation is all the more genuine when behind it stands the totality of life with all its unresolved conflicts" (*The Art of Henry Moore*, London, 1960, pp. 142-143).

PROPERTY OF A PRIVATE COLLECTOR

4A

LÁSZLÓ MOHOLY-NAGY (1895-1946)

CH 14B Variation of a Rh Picture

signed and titled 'L. MOHOLY NAGY CH 14B 40 VARIATION OF A Rh PICTURE' (on the reverse); signed with initials 'LMN' (on the stretcher)
oil on canvas
30⅛ x 38 in. (76.5 x 96.5 cm.)
Painted in Chicago, 1940

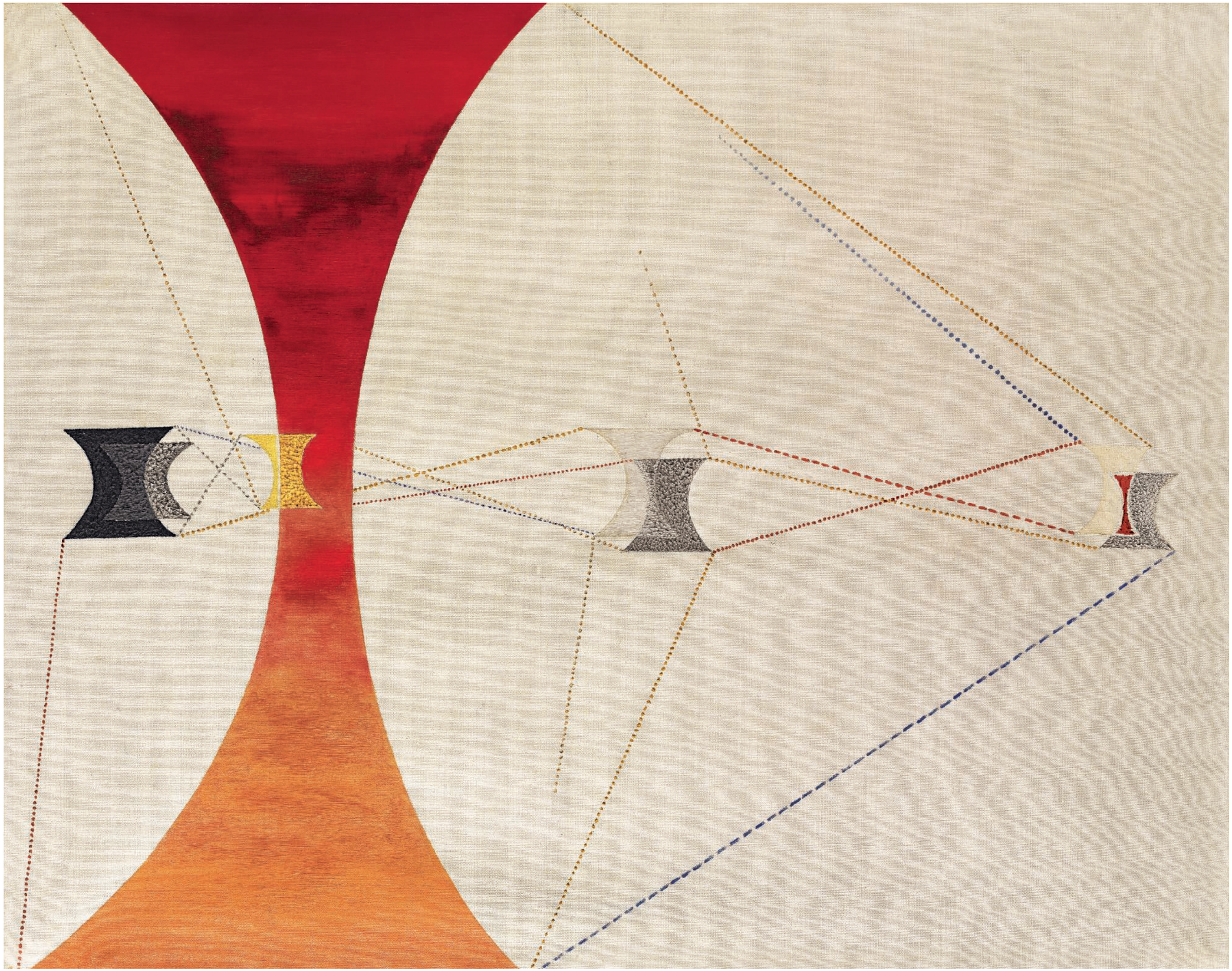
$1,500,000-2,500,000

PROVENANCE:
Sibyl Moholy-Nagy, Chicago (by descent from the artist, 1946).
Private Collection, Caracas (acquired from the above).
By descent from the above to the present owner.

EXHIBITED:
New York, Kleemann Galleries, *László Moholy-Nagy*, October 1957, no. 26 (dated 1938).
Caracas, Museo de Bellas Artes, *Colección Carlos Raúl Villanueva*, 1972, no. 35 (dated 1938).
New York, The Solomon R. Guggenheim Museum, *Moholy-Nagy: Future Present*, May 2016-January 2017, p. 252, no. 299 (illustrated in color).

Hattula Moholy-Nagy has confirmed the authenticity of this work.

László Moholy-Nagy at a lecture, Institute of Design, Chicago, 1946. Photo: Vorhies Fisher.



As the title inscription records, Moholy-Nagy painted *CH 14B 40* in Chicago during 1940. The artist also wrote on the reverse "(VARIATION OF A Rh PICTURE)," that is, a work he had earlier incised and painted on a piece of clear rhodoid plastic. The latter is perhaps *Composition*, 1938, which shares with the present painting various formal motifs, and was shown in the 1991 Moholy-Nagy retrospective at the Musée Cantini in Marseille (exh. cat. illus., p. 322). There the large rhodoid sheet appeared cracked, warped, and discolored, issues of condition to which such works were liable, and the artist was already experiencing. Indeed, it was in part to circumvent such problems that Moholy-Nagy gave renewed emphasis to painting in oils on canvas during the culminating stage of his career, while serving as director of the New Bauhaus, subsequently retooled and financed as the School (finally Institute) of Design in Chicago, between 1937 and his death at age 51 from leukemia in 1946.

This final, crowning harvest of paintings, together with works in various alternative, innovative materials, was one among the many revelations of the *Moholy-Nagy Future Present* exhibition, on view last year in New York and Chicago, and currently in Los Angeles. *CH 14B 40* was shown at the first venue on this itinerary (exh. cat., *op. cit*., 2016). These works incorporate the ideas that the artist was exploring during this period, in his persistent quest to investigate, analyze, and understand how we perceive the world and our presence within it, an interaction that inspires the urge—the very necessity, he believed—to create art. A prolific writer as well as an artist and a teacher, Moholy-Nagy set down and explained his ideas in *The New Vision* (1928/1947) and *Vision in Motion* (1946).

In contrast to his approach to certain kinds of photography and applied commercial art, in which Moholy-Nagy in some way represented the recognizable appearance of people, objects, and places in the real world, the artist resolved, from around 1920 onward, to dedicate himself in his painting to abstraction. He hoped ultimately to paint not with colors, but with light itself, and set aside oil painting in the late 1920s to work on *The Light Prop*, which he later called his *Light-Space Modulator*, an electrically-driven construction of mechanical elements capable of generating kinetic light displays. He first demonstrated this device in 1930. "I felt like a sorcerer's apprentice," the artist wrote. "The mobile was so startling in its coordinated motions and space articulations of light and shadow sequences that I almost believed in magic. I learned much…for my later painting, photography and motion pictures**"** (**"**Abstract of an Artist," *The New Vision*, New York, 1947, p. 80).

The complex, finely tuned technology of the *Light-Space Modulator*, however, made the machine difficult and expensive to maintain. The logistics for public performance required special venues, sponsors, and the support of a theatrical production team. Moholy-Nagy consequently reinstated painting as the primary endeavor in his work, for as he realized, "possession of a few brushes and tubes of color enables the painter in his studio to be a sovereign creator" (quoted in *László Moholy-Nagy Retrospective*, exh. cat., Schirn Kunsthalle, Franfurt, 2009, p. 138).

"You might find it strange that I keep 'painting pictures' although so much of my belief is tied up with a future of painting with light, and bringing the whole range of technical equipment into the artist's workshop," Moholy-Nagy wrote to František Kalivoda in 1936. "I started out by rediscovering the visual fundamentals of space, color, texture, form and plasticity—open to every human being. I have always to go back to these things…to recharge my willingness to go beyond. To keep one from tearing one's nerves in all directions there must be the calm of tangible achievement—the one problem solved. For me it is abstract painting" (quoted in J. H. Caton, *The Utopian Vision of Moholy-Nagy*, Ann Arbor, 1984, p. 55).

Moholy-Nagy strove for the purest state of formal invention he could conceive, for which painting—modernist painting—possessed the necessary means and method, in the simultaneous interaction of color and line. He sought to compile, formulate, and promulgate the many principles and activities that comprise the "science" of art. "Every expression may be resolved into a series of elements," he explained. "Every element is registered physiologically, and every physiological experience has also its psychological equivalent. The sensory-reactive (psychophysical) effect of sensorily perceptible elements (color, tone, etc.) forms the basis of our relations to objects and expression. It forms also the material basis of art" (*The New Vision*, New York, 1947, p. 52).

CH 14B 40 is the spatial representation of reduced, elemental, essential forms that signify the process in which the mind perceives and apprehends the world; it is the artist's conception, ostensibly similar to a diagram of the inner eye, of the mechanism of vision. The

László Moholy-Nagy, *Space Modulator*, 1939-1940. Whitney Museum of American Art. © 2017 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.

László Moholy-Nagy, *Nuclear II*, 1946. Milwaukee Art Museum. © 2017 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.

László Moholy-Nagy, *CH Beata I*, 1939. Solomon R. Guggenheim Museum, New York. © 2017 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.

fundamental shape in this composition, repeated nine times in various sizes, is a vertical form, concave on both sides, like a lens. In the human eye, however, the lens is convex. Moholy-Nagy may have been alluding to his own myopic eyesight, which required the correction of the concave lenses set into the professorial wire-rim frames he routinely wore, in which he appears in virtually every photograph taken of him.

Other inconsistencies with the science of optics, moreover, render this schematic useless as a teaching aid about the human eye. Moholy-Nagy is instead likely referring to a larger, philosophical conception of vision—the transmission, reception, processing, and transformation of insightful ideas between two minds. In *CH 14B 40*, two persons, represented as semi-circular entities, face each other—eye-to-eye, as it were—separated by a red divide, again in the double-concave form, which is the outer world that stands between them. By stages, from left to right, the black double concave form is ultimately transformed into a synthesis of black and white, with the overlap again in red, the culminating resolution of all the primary elements in this process.

In a world at war, the second such catastrophe in less than half a century, the transnational Moholy-Nagy—Hungarian-born, but seeking haven from the rising tide of 20th century totalitarianism working successively in Weimar Germany, the Netherlands, Great Britain, and finally the United States—continued to place his hope in a positivist, universalist, Utopian vision for humankind. "I believe that abstract art not only registers contemporary problems," he wrote, "but projects a desirable future order, unhampered by any secondary meaning, which the customary departure from nature usually involves because of its inevitable connotations. Abstract art, I thought, creates new types of special relationships, new inventions of forms, new visual laws—basic and simple—as the visual counterpart to a more purposeful, cooperative human society" ("Abstract of an Artist," in *op. cit.*, 1947, p. 76).

László Moholy-Nagy, *SRho 1*, 1936. Sold, Christie's New York, 14 May 2015, lot 40C. © 2017 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

o ◆ 5A

GEORGES BRAQUE (1882-1963)

Le Guéridon

signed 'Braque' (on the reverse)
oil on canvas
16⅛ x 12⅞ in. (41 x 32.9 cm.)
Painted in Paris, 1911

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

PROVENANCE:
Galerie Kahnweiler, Paris.
Private collection.
Thomas Amman Fine Art, Zürich.
Gallery Urban, Japan (acquired from the above, 1989).
Private collection, Tokyo.
Pace Wildenstein, New York (acquired from the above).
Private collection, New York (acquired from the above, 1999).
Acquired from the above by the present owner.

EXHIBITED:
New York, Museum of Modern Art, *Picasso and Braque: Pioneering Cubism*, September 1989-January 1990, p. 186 (illustrated in color; titled *Pedestal Table*).
Marugame Genichiro Inokuma Museum of Contemporary Art; Kagoshima City Museum of Art; Tokyo, The Bunkamura Museum of Art and Mie Prefectural Art Museum, *Rétrospective Georges Braque*, June-December 1998, p. 178, no. 12 (illustrated in color, p. 63).
New York, Acquavella Galleries, Inc., *Georges Braque: Pioneer of Modernism*, October-November 2011 (illustrated in color, pl. 13).

LITERATURE:
G. Isarlov, *Georges Braque*, Paris, 1932, p. 17.
Galerie Maeght, ed., *Catalogue de l'oeuvre de Georges Braque, Peintures, 1907-1914*, Paris, 1982, p. 272, no. 107 (illustrated, p. 140).

Georges Braque in his army uniform, photographed by Pablo Picasso in the latter's studio at 11, boulevard du Clichy, Paris, 1911. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Georges Braque, *Le guéridon*, Céret, autumn 1911. Musée national d'Art moderne, Centre Georges Pompidou, Paris. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.

"At that time I was very friendly with Picasso," Braque recalled to Dora Vallier in 1954, as he discussed the years 1907-1914, when he and Picasso together invented cubism. "Our temperaments were very different, but we had the same idea...We were living in Montmartre, we used to meet every day, we used to talk... In those years Picasso and I said things to each other that nobody will ever say again, that nobody could say any more...We were rather like a pair of climbers roped together" (R. Friedenthal, ed., *Letters of the Great Artists*, London, 1963, p. 264).

Braque painted *Le guéridon* in the spring of 1911, the key, decisive year in their creative partnership. Some four months later, in mid-August, he joined Picasso in the town of Céret in the French Pyrenees. "Although they were together for no more than three weeks," John Richardson has written, "the two artists challenged each other to such good effect that–to revert to Braque's mountaineering image–they finally made it to the summit" (*A Life of Picasso, Vol. II: 1907-1917*, New York, 1996, p. 193). In *Le guéridon* and other still-lifes painted in Paris before departing for the South, Braque set his table for this transformative encounter.

Because cubism is essentially an art that seeks to understand our perception of physical reality, it is also a statement of individual subjectivity, or as John Golding noted, "in some ways an expression of the private life and experience of the painter" (*Cubism: A History and An Analysis*, London, 1968, p. 89). *Le guéridon* is a self-portrait of the artist, not in any conventional sense as the man himself, but as the tools of his profession: a palette (in cubist double-exposure), a painter's stick and brush, a container of linseed oil or turpentine, as well as a cup for cleaning his brushes (thrice repeated in fragmented views obliquely along the upper left edge). Braque depicted two tubes of oil paint at lower left. The color band of one displays the ochre tone of its contents, which Braque employed in the lower part of *Le guéridon*. Placed atop it is a tube containing chrome green, not visible elsewhere in the painting, except where Braque may have mixed this pigment with bone black and lead white to create some of the neutral tones in the gray passages.

Early in his friendship with Picasso, as their experimentation with the object in space showed the first promising results, Braque suggested that they not sign their completed canvases on the front. "I considered that the painter's personality should be kept out of things," Braque told Vallier, "and therefore the pictures should remain anonymous" (quoted in R. Friedenthal, ed., *op. cit.*, 1963, p. 265). Picasso agreed. Braque signed *Le guéridon* on the reverse of the canvas, as Picasso for a time did the same on his paintings. "They were automatically emphasizing the autonomous existence of their creations," Golding explained. "The painters themselves talked a great deal about '*le tableau objet*'...The cubists saw their paintings as constructed objects having their own existence, as small self-contained worlds, not reflecting the outside world but recreating it in a completely new form" (*op. cit.*, 1968, pp. 93 and 94).

The development of cubism had been from the outset a process in progress, as Braque and Picasso each navigated the fundamental tension that exists between the external reality of nature and the internal reality of art. They had embarked upon the radical dismantling of the conventions—and the traditional notion altogether—of representation in Western art since the Renaissance. "The hard and fast rules of perspective which [the Renaissance] succeeded in imposing upon art were a ghastly mistake, which has taken four centuries to address," Braque declared. "Scientific perspective is nothing but eye-fooling illusionism...a bad trick which makes

Georges Braque, *Le bougeoir*, Céret, August 1911. Scottish National Gallery of Modern Art, Edinburgh. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.

Georges Braque in his studio, Hôtel Roma, rue Caulaincourt, Paris. Attributed to Mariette Lachaud.

Georges Braque, *Le cheminée*, Céret, autumn 1911. Tate, London. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.

Georges Braque, *Le portugais*, Céret and Paris, autumn 1911-early 1912. Kunstmuseum Basel. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.

it impossible for an artist to convey a full experience of space. Perspective is too mechanical to allow one to take full possession of things" (quoted in J. Richardson, *G Braque*, London, 1961, p. 10).

Their every exploration on canvas was a calculated step into a dark, unfamiliar room of uncertain dimensions. Braque and Picasso could count on only each other's words of criticism and advice to guide them along the way. All efforts were tentative and relative; there would be no single solution nor ever any particular end in sight. "If cubism is an art of transition," Picasso wrote in 1923, "I am sure that the only thing that will come out of it is another form of cubism" (D. Ashton, ed., *Picasso on Art*, New York, 1972, p. 6). Braque took a philosophical view about how they should proceed: "One should always have two ideas: one to destroy the other" (*Cahiers*, Paris, 1952, p. 21).

Both artists, taking their cue from lessons they understood in Cézanne's painting, forged in their early cubism of 1908-1909 an impressively vital, sculptural, and volumetric presence for the figure, landscape, and objects in space. As if in adherence to Braque's dictum of the two ideas, both artists then undertook in 1910 to subvert the illusion of three-dimensionality, dematerialize the solidity, and even contradict the identity of the object. Picasso conceived the task at hand, in their dealer D.-H. Kahnweiler's terms, as the necessity of "shattering the closed form" (P. Daix and J. Rosselet, *Picasso: The Cubist Years*, London, 1979, p. 81). Both artists made the fragmentation of form, in increasingly complex faceting of the initially large planar elements seen in earlier cubism, the essential means of their analytic procedure.

For Braque, in contrast to Picasso, it was not so much the primacy of the object, but space itself—"a tactile space...a manual space"–that had become the point of his research. "Fragmentation enabled me to establish space and movement within space," Braque explained. "I was unable to introduce the object until I had created the space" (quoted in J. Golding, *op. cit.*, 1968, pp. 82 and 85). "Braque's decomposition of solids into air-borne, twinkling facets is as fully advanced as in any of Picasso's work at this time"—Robert Rosenblum wrote—"and creates perhaps even richer visual and intellectual paradoxes" (*Cubism and Twentieth Century Art*, New York, 1976, p. 44). "Of the two painters, Braque was the more painterly," Golding asserted. "He was always more conscious than Picasso of the actual surface quality of his work, and moreover more consistently conscious of the need for respecting the demands of the picture plane" (*op. cit.*, 1968, p. 84).

On 12 April 1911, "liberated" (as he wrote Picasso) from seventeen days of obligatory military service in Saint-Mars-la Brière, Braque returned to his studio in Paris. Happy to resume work, he completed this composition based on his painter's table. He is believed to have created, around this time, a series of paper sculptures, all lost, only one of which is known today from a sole photograph taken in 1914. One may speculate that Braque utilized one such three-dimensional construction to guide his rendering of *Le guéridon* in the complex, fragmented syntax of the analytical mode. This composition displays exceptional clarity and transparency, as well as simultaneous but nonetheless compatible suggestions of flattened and recessive space.

These constructions piqued Picasso's interest; he nicknamed his confrère "Wilbourg", after Wilbur Wright, who flew one of his wood, cloth, and wire machines at Le Mans in 1908. It was not until October 1912 that Picasso made his first cardboard construction, *Guitare* (Spies, no. 27a; The Museum of Modern Art, New York), and also responded to Braque's then most recent innovation, dated to early September 1912, those works in *papiers collés* that heralded the end of the preliminary analytical phase in cubism, and gave rise to the more expansive and inclusive period of synthetic cubism to come.

Present lot, detail

PROPERTY FROM

CLEVELAND CLINIC

GENEROUSLY DONATED BY MRS. SYDELL MILLER

Original Cleveland Clinic building, circa 1930. Courtesy of Cleveland Clinic. Photographer unknown.

Cleveland Clinic Lou Ruvo Center for Brain Health, Las Vegas. Courtesy of Cleveland Clinic. Photographer unknown.

Entrepreneurial pioneers Sydell and Arnold Miller built their lives around visionary thinking. Unwavering proponents of empowering individuals and communities, the Millers created a legacy of beauty and generosity that Sydell Miller, her children, and grandchildren continue to build upon today.

Sydell and Arnold Miller were founders of Matrix Essentials, one of the largest and most successful professional beauty companies in the world. With an emphasis on superior product performance and innovation, the Millers ran their company with a strong focus on helping salon professionals achieve success. Helping others was a core value that Sydell and Arnold always instilled in their family. "We always believed success ought to be measured by our ability to get up in the morning and feel good about ourselves, knowing that we've helped others with honesty and good intentions" said Mrs. Miller.

Arnold Miller died in 1992, the same year that his wife underwent major heart surgery at Cleveland Clinic. Two years later, Sydell Miller sold Matrix to more fully devote herself to family and philanthropy. Of particular focus to Mrs. Miller was the healthcare institution that had come to play such an important role in her life: "My family and I are deeply grateful," she stated, "for the care we have received at Cleveland Clinic." After her husband's passing, Sydell Miller's commitment to Cleveland Clinic—the nation's top-ranked cardiology and heart surgery hospital—now stands as one of the most inspiring gestures of gratitude in the history of American philanthropy.

ARTISTRY AND VISION

Having achieved unparalleled success as an entrepreneur, Sydell Miller has always understood the importance of philanthropy. "I came from a home that talked about the feeling of sharing and giving back," she told an interviewer. "It was always part of my life." In 2005, Mrs. Miller announced a $70 million commitment to create the Sydell and Arnold Miller Family Pavilion, home to the Sydell and Arnold Miller Family Heart & Vascular Institute. Three years later, the city of Cleveland celebrated the opening of the Miller Family Pavilion, a 970,000-square-foot

building housing the renowned heart institute. At its opening, Sydell called the facility a "dream come true," and described the profound pride in knowing her family's gift would "benefit so many people's lives." The Millers' daughters, Stacie Halpern and Lauren Spilman, praised their mother as an "incredible role model, successful businesswoman, innovator, and philanthropist," and spoke of their father's steadfast belief in the city of Cleveland and its people.

A member of Cleveland Clinic's Board of Trustees, as well as its Florida Leadership Council, Medallion Society, and 1921 Society, Sydell Miller is one of the institution's most stalwart patrons and volunteers. She was instrumental in bringing Cleveland Clinic's superlative care to West Palm Beach, Florida, where she is cherished for her local philanthropic initiatives and community outreach. In 2011, Mrs. Miller was honored at Cleveland Clinic's Florida Ball with the inaugural Sydell Miller Award for her service. The following year, she was named a Cleveland Clinic Distinguished Fellow, the highest lifetime honor bestowed by the institution.

Having built a career on promoting individual expression and creativity, Sydell Miller was always drawn to the very best in artistic achievement. Her museum-quality assemblage of fine art includes works by many iconic Impressionist, Modern, Post-War, and Contemporary artists. Diverse in media and scale, the collection is unified by its remarkable beauty, intellectual vibrancy, and the astute connoisseurship with which it was assembled. Of particular note are the many female artists represented, as Mrs. Miller has been a lifelong champion of women's ambitions and achievements.

It is fitting that Sydell Miller has so fully aligned herself with Cleveland Clinic, an international leader in medical care, research, and education where the visual arts, performance, music, and art therapy are deeply integrated into the healing process. Of special note is Cleveland Clinic's Art Program, established in 2006 to introduce patients and staff to a vibrant array of Modern and Contemporary art. The program's success is evidenced by the over six thousand works now in Cleveland Clinic's art collection, proudly displayed throughout public and patient areas and dedicated exhibition spaces. Nearly three dozen curated exhibitions have been staged since the program's inception, bolstered by an ongoing slate of educational events and initiatives designed specifically for patients. Today, the Sydell and Arnold Miller Family Heart & Vascular Institute remains not only the United States' foremost site for cardiovascular care, but home to a dynamic and inspiring display of fine art. It is a much deserved tribute to the Millers' longstanding position at the intersection of art, leadership, and philanthropy.

Included in this consignment are three works to be offered in Christie's Post-War & Contemporary Evening Sale 17 May 2017, for more information please reference pages 252-255.

Sydell and Arnold Miller Family Pavilion, Cleveland Clinic. Courtesy of Cleveland Clinic. Photographer unknown.

PROPERTY FROM

CLEVELAND CLINIC

GENEROUSLY DONATED BY MRS. SYDELL MILLER

6A

MARC CHAGALL (1887-1985)

Les trois cierges

signed and dated 'Marc Chagall 1939' (lower right)
oil on canvas
51¼ x 38¼ in. (130.2 x 97.1 cm.)
Painted in 1939

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

PROVENANCE:
Pierre Matisse Gallery, New York (acquired from the artist, 1941).
Reader's Digest, New York (1946); sale, Sotheby's, New York, 16 November 1998, lot 37.
Acquired at the above sale by Mrs. Sydell Miller.

EXHIBITED:
Paris, Galerie Mai, *Chagall: Oeuvres Récente*, January-February 1940.
New York, Pierre Matisse Gallery, *Retrospective Exhibition of Paintings and Gouaches from 1910 to 1941: Marc Chagall*, November-December 1941, no. 11 (dated 1938).
Pasadena Art Museum, *Marc Chagall: Seventieth Anniversary Exhibition*, May-July 1957, p. 28, no. 30 (illustrated, p. 20; dated 1938-1940).
New York, M. Knoedler & Co., Inc., *Reader's Digest Collection*, May-June 1963, p. 25 (illustrated in color; dated 1938-1940).
Tokyo, Palaceside Building, *Forty Paintings from The Reader's Digest Collection: An Exhibition Held Under the Gracious Patronage of Their Imperial Highnesses Prince and Princess Takamatsu*, October 1966, p. 6, no. 8 (illustrated in color, p. 14; dated 1938-1940).
New York, Pierre Matisse Gallery, *Marc Chagall: A Celebration*, May-June 1977, no. 7 (illustrated).
London, Royal Academy of Arts and Philadelphia Museum of Art, *Chagall*, January-July 1985, p. 215, no. 82 (illustrated; illustrated again in color, p. 115 and dated 1938-1940).
New York, Wildenstein & Co.; St. Paul, Minnesota; Detroit; Chicago; Stuttgart, Germany; London, England and Paris, France, *Selections from the Reader's Digest Collection*, September 1985-February 1986, pp. 18 and 81 (illustrated in color, p. 19).
Auckland City Art Gallery, *The Reader's Digest Collection: Manet to Picasso*, March-May 1989, pp. 24 and 93 (illustrated in color, p. 25).

LITERATURE:
Cahiers d'Art, 1940, p. 35.
H. McBride, "The Chagall Paintings" in *The New York Sun*, New York, 28 November 1941.
R. Maritain, *Marc Chagall*, New York, 1943, p. 63 (illustrated, pl. IV; titled *Les trois bougies* and dated 1938).
L. Venturi, *Marc Chagall*, New York, 1945, no. 42 (illustrated, pl. XLII; titled *The Candles* and dated 1938).
L. Venturi, *Chagall*, New York, 1956, p. 72 (illustrated in color, p. 73; dated 1938-1940).
W. Erben, *Marc Chagall*, New York, 1957, pp. 106-107 and 156, no. 35 (illustrated, p. 108; dated 1938-1940).
F. Meyer, *Marc Chagall: Life and Work*, New York, 1964, pp. 433 and 744 (illustrated, p. 453; titled *Les trois bougies* and dated 1938-1940).
S.P. Russell, *Art in the World*, New York, 1984, p. 270 (illustrated, fig. 337; dated 1938-1940).
W. Haftman, *Marc Chagall*, New York, 1998, pp. 26 and 28 (illustrated, fig. 37).
W.M. Griswold and J. Tonkovich, *Pierre Matisse and His Artists*, exh. cat., The Pierpont Morgan Library, New York, 2002, p. 189 (dated 1938).
J. Wullschlager, *Chagall: A Biography*, New York, 2008, p. 379.

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

Marc Chagall painting the present lot, *Les trois cierges,* in his studio in southern France, circa 1940. Photo: United States Holocaust Memorial Museum, courtesy of Hiram Bingham. Artwork: © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.

When Chagall painted *Les trois cierges* ("The Three Candles") in 1939, he could never have imagined that this lyrically romantic and nostalgic evocation of his life and loves, describing people, creatures, and places—fanciful and real—would play an accessory role in a miraculous true-life drama of survival and deliverance, in twin odysseys from the Old World to the New.

The first journey is the departure of Chagall and his wife Bella, fraught with peril at nearly every turn, from Europe to America following the collapse of France in the German blitzkrieg of May-June 1940. Within months Nazi authorities in the occupied zone and the fascist puppet regime in Vichy began to impose Hitler's insidious racial program, with the aim to persecute and ultimately eliminate the 340,000 Jews then living in France. Foreign-born Jews, such as Chagall and his family, were their first target. Like many, Chagall and Bella were at first slow to appreciate the gravity of this threat, until they realized they were living on borrowed time. They finally decided they must leave France, possessing only the thinnest thread of hope that perhaps someday they might return to their adopted land.

Joining this exodus to safety and freedom were the artist's daughter Ida and her husband Michel Rapaport, who left at a later date, bringing with them to New York a large, heavy crate containing *Les trois cierges* and numerous other unframed and un-stretched canvases, saving them from almost certain loss and destruction.

Written into the history of this painting is a tale of two cities—Paris and New York. Chagall included *Les trois cierges* in his exhibition at La Galerie Mai during January-February 1940. Europe had been at war for nearly five months, but the western front remained eerily quiet—the *"drôle de guerre"*—until the Germans unleashed their onslaught in May 1940. The Galerie Mai installation marked the last time Chagall's paintings could be seen in Paris for the next five years, until Galerie de Berri mounted a show in October 1945, five months following the end of the war.

Having safely survived its trans-Atlantic voyage across U-boat-infested waters, *Les trois cierges* was subsequently seen in New York, at the Pierre Matisse Gallery during November-December 1941, in "the overwhelming and historic show that revealed Chagall to the United States," as Jean Leymarie declared in the catalogue for the exhibition Matisse held in 1977 to commemorate the 1941 event (preface to exh. cat., *op. cit.,* 1977).

It is unclear if Chagall began *Les trois cierges* before or after the French declaration of war on 3 September 1939, and precisely when he completed it. Franz Meyer's dating of the canvas suggests the artist may have been working on it as early as 1938 (*op. cit*., 1964). Chagall certainly conceived the painting as pre-war tensions were coming to a head. He and many Russian expatriates residing in France understood the signing of the German-Soviet Non-Aggression Pact on 23 August 1939 to be the signal that Hitler would soon strike in Eastern Europe. In light of these events, *Les trois cierges* emerges not as a dreamy, escapist fantasy, but is instead a deeply felt, desperate but hopeful prayer for peace, as well as Chagall's resolute affirmation of his individual identity, values, and memories within the ancient traditions of his Jewish faith.

The symbolic elements in *Les trois cierges* pertain to Jewish ritual and lore, signifying the celebration of the Sabbath, and the traditional wedding ceremony, which Chagall embellished—as was his custom—with his own idiosyncratic touches. The three tall tapers are Shabbat candles, one for each member of the artist's family — Bella, Ida, and Chagall himself. Around the time Chagall painted *Les trois cierges*, Bella was writing her collection of stories, in Yiddish, about growing up in Vitebsk, later translated and published as *Lumières allumées* ("Burning Lights"), illustrated with Chagall's drawings. "Mother lit the candles one after the other with a match," Bella wrote in the story "Sabbath". "Slowly, three times she circled the flames with her hands as if embracing her own heart. The troubles of the week melted with the candles" (*Burning Lights*, New York, 1983, p. 30).

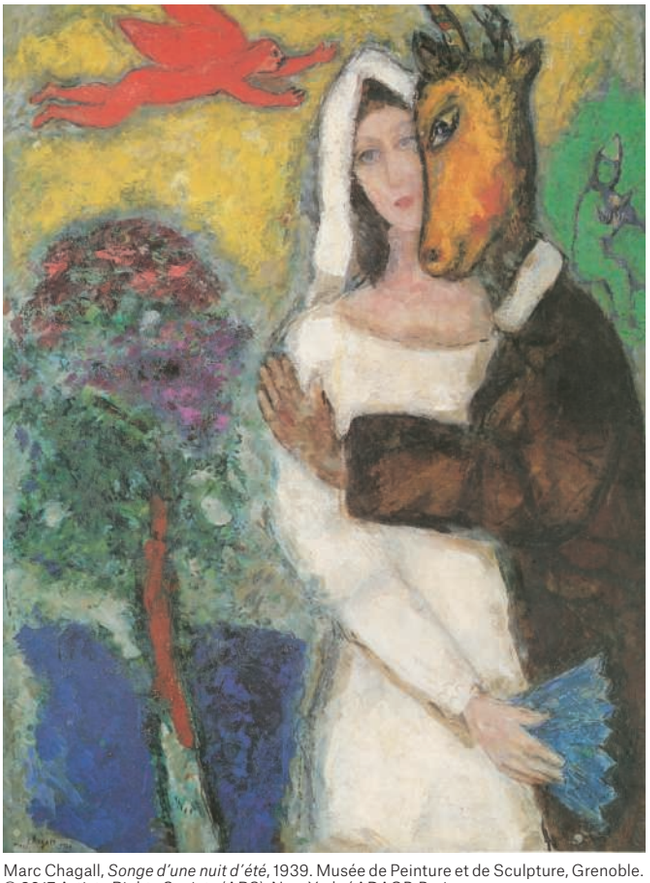
Gallery installation with the present lot, *Les trois cierges,* at left, Pierre Matisse Gallery, New York, November-December 1941. Photo: © Pierre Matisse Gallery, the Morgan Library, NYC. Artwork: © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.

The bride and groom in *Les trois cierges* are a youthful Bella and Chagall, having been transported back in time to Vitebsk, their native town in Byelorussia, where they married in 1915. A trellis of leaves, festooned with a garland of white roses, serves as their chuppah, the ceremonial wedding canopy. A village fiddler and a harlequin clarinetist serenade the bride and groom with bittersweet melodies, while angels escort the couple, bearing them aloft as if on a magic carpet, returning them to this cherished moment in time.

Only days before Germany invaded Poland on 1 September 1939, Chagall and his family moved to a farm house in Saint-Dyé-sur-Loire. As the scope of hostilities widened, the artist sought safety further from Paris. On 10 May 1940, the very day Germany invaded the Low Countries and France, Chagall purchased a house in the hillside town of Gordes, in the Vaucluse region of Provence, in the hope he and his family could there spend the duration of the war. The quick defeat and surrender of France came as a shock, but because Gordes was in the unoccupied zone administered by Petain's collaborationist government in Vichy, there was not yet any German presence in the area.

On 3 October 1940 the Vichy government announced its first Statut des Juifs, forbidding Jews to engage in certain occupations, and curtailing their civil rights. On the next day a law made provision for moving foreign Jews into internment camps. Chagall had hoped that the naturalized French citizenship he had obtained in 1937 for himself and his family would protect them from harm. In early April 1941, however, he learned the Vichy regime was moving to revoke the rights of citizenship for those who had been naturalized after 1936. Hiram Bingham, the American vice-consul in Marseille, and Varian Fry of the American Rescue Committee met with Chagall on 8 March in Gordes, urging him to emigrate. With the designs of the Vichy leadership having become all too apparent, the artist realized there was no choice but to leave France. Having closed their home in Gordes, with the large crate of paintings in tow, Chagall and his family arrived on 9 April 1941 in Marseille, where they anxiously awaited exit papers that would permit their passage, via Lisbon, to America.

Bingham and Fry already possessed a guarantee of security from Solomon R. Guggenheim and a promise of sponsorship from Alfred



Marc Chagall, *Songe d'une nuit d'été*, 1939. Musée de Peinture et de Sculpture, Grenoble. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.

Marc Chagall, *La madone du village*, 1938-1942. Museo de Arte Thyssen-Bornemisza, Madrid. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.

H. Barr, Jr. The Fund for Jewish Refugee Writers agreed to finance the crossing to America. Chagall, however, insisted he would not leave until he and his family had obtained French re-entry visas, as assurance of being able to return when the war ended. This difficult process would delay their departure. Chagall soon learned there was no time to lose; after only a few days in Marseille, he was detained during a round-up of Jewish refugees in the hotels. Bella called Fry, who obtained Chagall's release by threatening to publicize the artist's plight in the international press. As proof of Chagall's importance, Fry produced the diploma the artist received when he won a Carnegie Prize in 1939 for the painting *Les fiancés.*

Even then, Chagall decided they would leave only on 7 May—seven was his lucky number. On the morning of that very day, as Chagall and his wife boarded the train that would take them to Madrid and finally Lisbon, the police conducted another sweep of the refugee-packed hotels, detaining 1,500, of whom only several hundred were later released. The rest were deported to forced labor camps elsewhere in France and North Africa.

Before leaving France, Chagall shipped his paintings to Spain, through his friend the French ambassador Pietri, but the crate became stuck in Madrid customs. Ida and Michel Rapaport remained behind in Marseille, safe for the time being, until 16 June when they too were stripped of their French citizenship. Ida managed to obtain an exit visa; Michel, however, because he was of military age, was ineligible. Having recently served in French army intelligence, he prevailed upon his former superiors to assign him a false posting in the French colony of Martinique. Spanish authorities detained Michel when he and Ida crossed into Spain, but once again the French ambassador proved helpful, and Michel continued on his way. Ida used her contacts to get the crate of her father's paintings out of customs and on to Lisbon.

Chagall and Bella had been waiting in Lisbon since 11 May, anxious to hear from their daughter and son-in-law, and to receive news of the paintings. With none forthcoming, in mid-June they embarked on the next available vessel, the Portuguese steamship Pinto Basto, and on the 21st arrived in New York. Pierre Matisse greeted them at the dock. It was not until early September that they learned Ida, Michel, and the crate had sailed from Lisbon and were on their way to New York.

Ida and Michel's passage on the S.S. Navemare was a hellish experience. An old cargo and coal carrier, the ship was recently refitted with bunks to carry 1,200 passengers, all refugees from various parts of Europe, many of whom were Jews, including some concentration camp survivors. Living conditions on board were terrible. The crew was unruly and brutish, there were frequent fights; the women had to be protected from being raped. An outbreak of typhoid fever claimed sixteen lives; the victims' bodies were thrown into the sea. The zig-zag passage had lasted 40 days when the ship finally docked in Brooklyn on 12 September 1941. Stowed in the ship's hold, the passengers' luggage—their sole belongings—became waterlogged and had to be discarded. Ida disembarked ill and exhausted, but the crate of Chagall's paintings, with *Les trois cierges* inside, survived intact and undamaged. The Navemare, however, subsequently met an unlucky end—the ship was torpedoed and sunk as it returned to Europe.

Just before the war, Pierre Matisse met with Chagall in Paris in the hope of arranging an exhibition in New York. Nothing came of this plan, but to Matisse, the son of France's greatest living native-born artist, Chagall accorded his confidence and respect. He remembered that Matisse, then just beginning his career, worked for the Galerie Barbazanges-Hodebert, which held the first exhibition of Chagall's work following the artist's return to Paris from the Soviet Union in 1924. Matisse quickly arranged during the fall of 1941 for seventeen of the newly arrived paintings from France to be re-stretched and framed, and, together with four loans from American collections, he mounted in his gallery an introductory overview of Chagall's painting between 1910 and 1941. The exhibition ran from 25 November to 13 December. The notices were excellent, but the sales slow in coming—on 7 December the Japanese bombed Pearl Harbor, and America entered the war.

Present lot, detail.

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o◆ 7A

PABLO PICASSO (1881-1973)

Femme assise dans un fauteuil

signed and dated 'Picasso 20' (lower right)
oil on canvas
51¼ x 35 in. (130.2 x 88.9 cm.)
Painted in Montrouge and Paris, 1917-1920

$20,000,000-30,000,000

PROVENANCE:
Estate of the artist.
Marina Picasso, Paris (by descent from the above and until at least 1984).
Richard Gray Gallery, Chicago.
Acquired from the above by Mrs. Sydell Miller, 29 June 2000.

EXHIBITED:
Munich, Haus der Kunst; Cologne, Josef-Haubrich-Kunsthalle and Frankfurt, Galerie im Städelschen Kunstinstitut, *Pablo Picasso: Eine Ausstellung zum hundertsten Geburtstag, Werke aus der Sammlung Marina Picasso*, February 1981-January 1982, p. 297, no. 122 (illustrated; titled *Femme au tablier* and dated 1920).
Melbourne, National Gallery of Victoria and Sydney, Art Gallery of New South Wales, *Picasso: Works from the Marina Picasso Collection*, July-December 1984, p. 76, no. 71 (illustrated in color; titled *Femme au tablier* and dated 1920).

LITERATURE:
C. Zervos, *Pablo Picasso*, Paris, 1951, vol. 4, no. 14 (illustrated, pl. 5).
A. Baldassari, *Picasso and Photography: The Dark Mirror*, Paris, 1997, p. 162 (illustrated in color, p. 163, fig. 188; dated 1918-1920).
J. Palau i Fabre, *Picasso: From the Ballets to Drama, 1917-1926*, Barcelona, 1999, p. 502, no. 617 (illustrated in color, p. 178; titled *Feminine Character Sitting in an Armchair*).

Pablo Picasso and Olga Khokhlova in Rome. 1917. Photo by Madeleine Coursaget.

Pablo Picasso, *Portrait d'Olga dans un fauteuil*, Montrouge, winter 1917-1918. Musée Picasso, Paris. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Present lot illustrated.

Femme assise dans un fauteuil provides an extraordinary demonstration of the contrasts in style and technique that Picasso practiced as he moved between his neo-classical and cubist approaches to painting during the years following the First World War, in this rare instance focusing on an identical subject. Completed in 1920, this synthetic cubist figure composition has a neo-classical counterpart—a "sister" painting—in a naturalistic depiction of the very same sitter, the artist's wife: this is Picasso's famously exquisite *Portrait d'Olga dans un fauteuil*, which he painted in Montrouge during the winter of 1917-1918 (Zervos, vol. 3, no. 83).

During the years immediately following the First World War, Picasso often chose to treat still-life subjects in his later synthetic cubist idiom, in compositions typically constructed from flat areas of color superimposed one upon another, as in a collage of cut papers, the technique from which this mode of cubism evolved during 1912-1914. There are, however, fewer portraits and figure paintings in this vein, since Picasso normally preferred to employ for these subjects the neo-classical manner of naturalistic representation which had inspired his return to figuration during the war years.

Picasso's dedication to the invention of forms, however, his appreciation of the architectonic element in composition—indeed, his passion to create art in its purest state—remained unflagging. Always alert to intuit the possibility of new conceptions of cubism, he was quick to exploit and extend such further developments. While his idea of painting incorporated various kinds of expression and manifested outwardly differing styles, "cubism in Picasso's eyes was the true grammar of modern art," as Elizabeth Cowling has reminded us (*Picasso: Style and Meaning*, London, 2002, p. 386). The present *Femme assise dans un fauteuil*—in its own cubist terms, in an abstracted, schematic, modernist manner—displays a formal grandeur and beauty that is as finely balanced, fully integrated and finished as any of Picasso's classical compositions; while not "neo-classical" in style, it is nonetheless "classical" as a calculated arrangement of composed, invented forms.

CUBISM IN PICASSO'S EYES WAS THE TRUE GRAMMAR OF MODERN ART

ELIZABETH COWLING

Pablo Picasso, *Portrait d'Olga dans l'atelier de l'artiste*, Montrouge, November 1917. Musée Picasso, Paris.
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According to John Richardson, Picasso commenced his naturalistic portrait of Olga Khokhlova after Christmas 1917, their first together, to celebrate their recent engagement (*A Life of Picasso: The Triumphant Years, 1917-1932*, New York, 2007, p. 75). Until recently Olga had been a dancer in Serge Diaghilev's Les Ballets Russes; Picasso had been courting her since they met in Rome earlier that year while the artist was working on the cubist costumes and sets for Diaghilev's production of the ballet *La Parade*. For the past several years Picasso had been emulating in his work the precise linearity he admired in the draughtsmanship of J.-A.-D. Ingres, the paragon of 19th century French classicism. He elected to paint the portrait of his fiancée "in the flattering, academic style she favored," Richardson stated, "Ingresque in pose, concept, and handling" (*ibid.*, p 76).

In addition to working directly before his sitter, Picasso referred to photographs that he and his friend Émile Délétang had taken of Olga in the studio. To avoid the overwhelmingly detailed effect of a vintage Ingres portrait, and the old-fashioned formality of salon finish, Picasso merely suggested the background in a few brushstrokes at the left and right edges, as if the painting were still in progress. While working on the likeness of Olga's delicate features, Picasso also painted a cubist self-portrait of himself in *Arlequin au violon ("Si te veux")*, subtitled for a popular song, "If you want to make me happy...give me your heart" (Zervos, vol. 3, no. 160).

Zervos records the cubist *Femme assise dans un fauteuil* as "commencé à Montrouge en 1917, terminé à Paris en 1920" (C. Zervos, *op. cit.*, 1951). The dimensions of this canvas and the Ingresque portrait of Olga are virtually identical; it appears that Picasso began both his cubist and classical versions of Olga seated in a chair around the same time—or the cubist rendering more likely on the heels of the classical portrait–and perhaps alongside *Arlequin au violon ("Si tu veux")* as well.

The translation of pictorial elements from classical to cubist, in Olga's pose and the placement of her sash and fan, are analogous, but not precise. "Photographs were needed," Richardson has written, "because Diaghilev had summoned Olga to Madrid in the hope of persuading her to dance once again for the company" (*ibid.*). One may imagine Picasso turning to the present *Femme assise* while she was away, relying on the photographs. Indeed, in the cubist version the artist recast Olga's black voile dress, which he had purchased in Barcelona as a gift for her, as a black and green striped garment he derived from the wallpaper pattern seen behind her in the photograph.

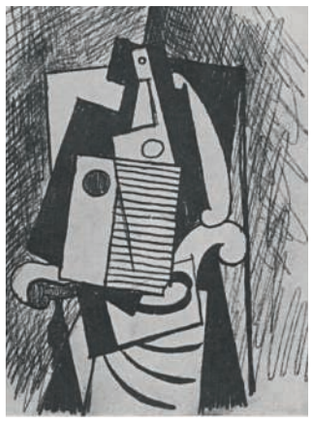
Picasso's cubist makeover of Olga's portrait proceeded by stages–the paint surface shows evidence of such reworking–ultimately taking two years or more to complete. This canvas may have served along the way as a testing ground for the artist's ongoing refinements of cubist practice. By 1920, everything had fallen into place. With the contours of each color segment firmly fixed within a network of black-and-white lines, the composition is absolutely clear, like a stained-glass window, and complete in every respect, with not one element too many, nor one too few. The critic Raynal labelled the work of Picasso in this phase as "crystal cubism." Picasso had evolved an impressive degree of pictorial consistency, whether his subject is a figure or a still-life; compare *Table, guitare, bouteille*, 1919 (Zervos, vol. 3, no. 437). This is the grammar of late cubism functioning in all its Latinate clarity, always allowing the viewer to perceive and appreciate the respective qualities of the artist's subject.

Pablo Picasso, *Femme au chapeau à plume assise dans un fauteuil*, 1919. Musée Picasso, Paris. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Pablo Picasso, *Femme assise,* 1916, Musée Picasso, Paris. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Pablo Picasso, *Femme dans un fauteuil*, 1918. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Pablo Picasso, *Femme dans un fauteuil*, 1918. © Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



Pablo Picasso, *Femme dans un fauteuil*, 1918. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Pablo Picasso, *Femme dans un fauteuil*, 1918. Musée Picasso, Paris. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Pablo Picasso, *Table, guitare et bouteille*, Paris, 1919. Smith College Museum of Art, Northampton. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Pursuing a method that cannot be traced to any precedent in his earlier career, Picasso during the late 'teens and early twenties pulled off the feat of travelling two distinct stylistic avenues in his painting, choosing the route as it suited his purpose at that moment, each effort resulting in a manner not outwardly similar nor even related to the other, except by way of contrast. Between these two approaches Picasso surveyed and staked out the antipodes of pictorial representation as they existed in modern Parisian painting at that time. "Picasso's thirst for new creative adventures was a principal motivation," Cowling stated. "He was particularly prone to favor the unpredictability of frequent change" (*op. cit.*, 2002, p. 392).

The more recent tendency in this period of Picasso's production was named for the figures he painted and drew in a "neo-classical" manner, having studied models from antiquity, the masterworks of the Renaissance and Baroque eras, and leaned discerningly on the classicism of Ingres. Picasso meanwhile continued to explore, in the cubist mode of which he had been a founding father during the pre-war period and was still its leading exponent and innovator, the seemingly unbounded possibilities of formal construction and invention, mainly in his practice of still-life painting.

Both approaches nevertheless reflected the impact of a single guiding idea, the notion of *le rappel à l'ordre*—the "return to order"—the banner around which most artists and literati rallied after the war. Picasso, in his new proclivity for classicism, had himself helped instigate a new trend in pictorial thinking in the wake of the Great War, an ethos of renewal linked to a heightened awareness of tradition. His friend Jean Cocteau formulated this message as a humanistic cultural imperative he urged all artist to heed, to begin healing the grievous wounds that four years of unrelenting carnage had inflicted on the national body and soul. *L'ordre* to which they aspired was the classical ideal steeped in a love of country, in the grand Gallic tradition of the arts. This aesthetic outlook, as Yves Bonnefoy later described, was "receptive to an experience of unity which is fundamental to everything, as a basic system of order in which all the parts are clearly and harmoniously interconnected, and enable [the artist] to equate reason (or truth) with beauty" (*Canto d'Amore: Classicism in Modern Art and Music*, exh. cat., Kunstmuseum Basel, 1996, p. 85).

Picasso's apparently effortless pursuit of an openly bifurcated studio production was then extremely controversial. Partisans of each manner tried to discredit Picasso's efforts in the other. The new classicists decried cubism as a spent hold-over from the pre-war and wartime eras, while outraged veteran cubists argued that in his classical works Picasso had betrayed the progressive mission of the avant-garde. The contrasting notions of classical and cubist were to Picasso's mind, however, dual sides of the same coin, the totality of Western art in its most provocative, modern form, capable of generating a potent dialectic from which new transformative ideas might issue forth. He explained his method most simply in a statement written up and translated into English by Marius de Zayas, published in 1923.

"We all know that Art is not truth," Picasso proclaimed at the outset. "Art is a lie that makes us realize truth, at least the truth that is given to us to understand. The artist must know the manner whereby to

Pablo Picasso, *Nature morte devant une fenêtre*, Saint-Raphaël, 1919. Nationalgalerie, Museum Berggruen, Berlin. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Pablo Picasso, *Trois musiciens*, Fontainebleau, summer 1921. Philadelphia Museum of Art.

convince others of the truthfulness of his lies" (in D. Ashton, ed., *Picasso on Art*, New York, 1972, p. 4).

Observers typically held there to be an irreconcilable contradiction between the representation of a subject by means of a naturalist technique on one hand, and the inventions of form arising from cubism on the other. Picasso had already declared both conceptions to be "lies", for such was the condition of any and all art. "They speak of naturalism in opposition to modern painting. I would like to know if anyone has ever seen a natural work of art," Picasso asked. "Nature and art, being two different things, cannot be the same thing. Through art we express our conception of what nature is not" (*ibid.*, p. 4).

Picasso went on to explain how he had chosen to "convince others of the truthfulness of his lies," anticipating the pluralism of our own post-modern era: "I do not believe I have used radically different elements in the different manners I have used in painting. If the subjects I have wanted to express have suggested different ways of expression, I have never hesitated to adopt them... Whenever I have something to say, I have said it in the manner in which I have felt it ought to be said. Different motives inevitably require different methods of expression" (*ibid.*, p. 5).

If the concepts of classicism and cubism each had something to offer the modern artist, Picasso reckoned, there was then no good reason an artist should not feel free to practice them side-by-side, in parallel strands, or even on the same canvas. Perhaps the greatest freedom that cubism bestowed on modern art, going beyond its ground-breaking analysis of forms, is that it enables, condones and ultimately celebrates the creation of forms that proceed from such analyses, as a valid reality in and of itself, as Picasso declared, a "*conception of what nature is not*."

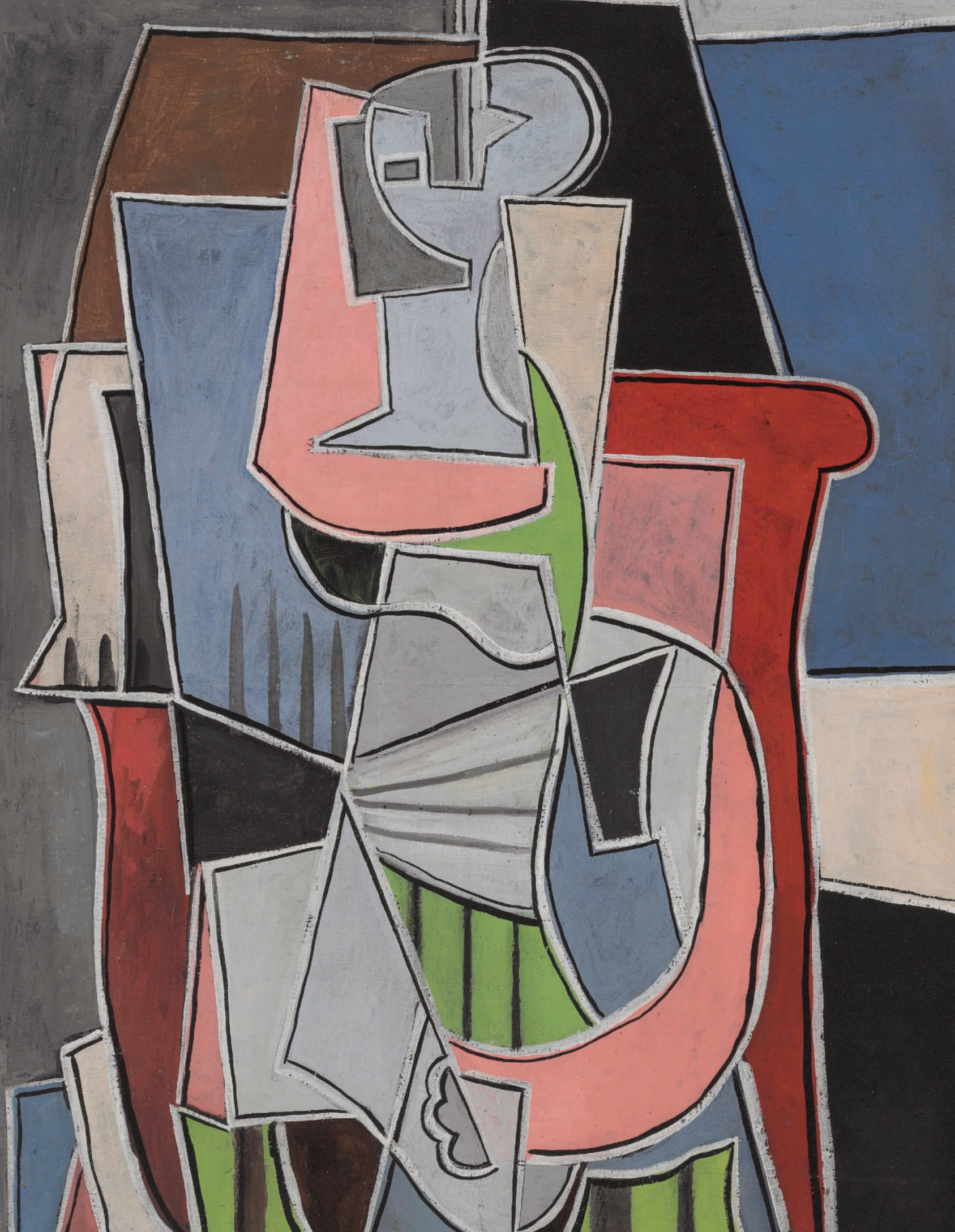
"Many think that cubism is an art of transition, an experiment which is to bring ulterior results. Those who think that way have not understood it," Picasso cautioned. "Cubism is not either a seed or a foetus, but an art dealing primarily with forms, and when a form is realized it is there to live its own life... If cubism is an art of transition I am sure that the only thing that will come out of it is another form of cubism" (*ibid.*, pp. 5-6).

Such developments in cubism, furthermore, opened portals to other ever-widening pictorial realities, as well as the possibilities inherent in multiple co-existing realities, all leading to a larger, more inclusive experience of the world in art.

"Our subjects might be different, as we have introduced into painting objects and forms that were formerly ignored," Picasso stated. "We have kept our eyes open to our surroundings, and also our brains... We keep the joy of discovery, the pleasure of the unexpected; our subject itself must be a source of interest" (*ibid.*, p. 6).

"The interplay of stylistic polarities...testified to [Picasso's] ability to transform himself like Proteus, and thereby to rise above the banal categories that ensnared less powerful artists," Kenneth E. Silver has written. "At the same time, this joining of the modern and the ancient was a brilliant way of bringing cubism into the fold of tradition while, conversely, diminishing the conservative sting of neo-classicism. In making us concentrate on his artistic prowess, on his unique ability to be both the most traditional artist and the most gifted creator of new forms, Picasso removes himself from the group aspects of both cubist and neo-classical aesthetics... He now appears as a lone artist with multiple personae. This is the Renaissance conception of a solitary, protean, overwhelming genius; Picasso in the 1920s becomes a modern Michelangelo" (*Esprit de Corps: The Art of the Parisian Avant-Garde and the First World War, 1914-1925*, Princeton, 1989, p. 316).

Present lot, detail.



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8A

ALBERTO GIACOMETTI (1901-1966)

Buste d'Annette VI

signed, numbered and inscribed 'Alberto Giacometti 6/6 VI' (on the left side); stamped with foundry mark 'SUSSE FONDEUR PARIS CIRE PERDUE' (on the right side)
bronze with brown patina
Height: 23⅝ in. (59.5 cm.)
Conceived in 1962 and cast in 1964

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

PROVENANCE:
Galerie Maeght, Paris (acquired from the artist).
Anon. sale, Guy Loudmer, Paris, 9 April 1989, lot 54B.
Private collection, Geneva.
Gasiunasen Gallery, Palm Beach.
Acquired from the above by Mrs. Sydell Miller, 14 June 1998.

EXHIBITED:
Dallas, Museum of Fine Arts and Monterrey, Museum of Contemporary Art, *Giacometti*, September 1979-February 1980.
New York, Jan Krugier Gallery, *Masters of Modern Sculpture*, November-December 1989, no. 12.

LITERATURE:
J. Dupin, *Alberto Giacometti*, Paris, 1962, p. 295 (plaster version illustrated).
R. Hohl, *Alberto Giacometti*, Stuttgart, 1971, p. 309, no. 267 (another cast illustrated, p. 267).
B. Lamarche-Vadel, *Alberto Giacometti*, Paris, 1984, p. 155, no. 224 (another cast illustrated).
Y. Bonnefoy, *Alberto Giacometti: A Biography of His Work*, Paris, 1991, p. 513, no. 521 (another cast illustrated).
M. Brüderlin and T. Stooss, eds., *Alberto Giacometti: The Origin of Space*, Wolfsburg, 2010, p. 251 (another cast illustrated, p. 156).
The Alberto Giacometti Database, no. 3637.

The sitter's gaze in this *Buste d'Annette*, the sixth in a series of ten heads that Giacometti modeled of his wife between 1962 and 1965, resembles that of the mesmerizing, otherworldly Byzantine icons the artist studied and drew in his sketchbooks. "Her eyes devoured the world," Simone de Beauvoir remembered of first meeting Annette in 1946 (quoted in V. Wiesinger, *The Women of Giacometti*, exh. cat., PaceWildenstein, New York, 2005, p. 19).

These late studies of Annette are among the finest busts that Giacometti created after 1950, following his decision to dedicate his art to the representation of a few intimates, Annette and his brother Diego most frequently among them. From then on, Giacometti painted and drew Annette almost daily, yet while her features are recognizable in the small heads of the standing women, she was only once before 1960 the subject of a modeled head. The first of the late Annette busts is subtitled Venise, for its debut in the 1962 Biennale di Venezia, in which Giacometti was awarded the state prize for sculpture.

In subsequent versions Giacometti narrowed Annette's shoulders and bust. "The neck itself, with sudden stateliness," Yves Bonnefoy observed, "possesses that look of slender grace combined with strength which is so moving in real life" (*op. cit.*, 1991, p. 510). Instead of the rough symmetry that Giacometti typically imposed on the frontal view of the busts, Annette VI displays a see-saw contrapposto between the bulge of hair and the nub of a shoulder on her right side, and the weightier mass of her truncated limb on the left. Her hair gathered up in a chignon, Annette's fortyish face is still youthfully taut and slim. Giacometti appears to have rediscovered the young woman he had known nearly twenty years earlier, who in the interim had sacrificed everything to live with and serve a great artist.

Annette had endured in recent years the pain and humiliation of Giacometti's infatuation with the young prostitute Caroline, who also modeled regularly for the artist. "Voicing her frustrations, she was the protest that forced him to ask himself questions about his way

of living, about the effects of those habits on her, about the way he had undoubtedly behaved badly towards her," Bonnefoy explained. "And his guilty conscience, of course, provoked heated denials from him... he also felt distress, compassion and remorse. Hence the solicitude in these busts, this recognition granted, which above all is primarily a victory over himself" (*ibid.*, p. 514).

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9A

MAX ERNST (1891-1976)

The Phases of the Night

signed, dated and titled 'Max Ernst 46 the phases of the night' (lower right)
oil on canvas
35⅞ x 63⅞ in. (91.3 x 162.4 cm.)
Painted in Sedona, 1946

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

PROVENANCE:
Julien Levy Gallery, New York (by 1947).
Walter Read Hovey, Pittsburgh (by 1950 and until 1974).
Jeffrey H. Loria, New York (1975).
Private collection, Japan (acquired from the above, 1987).
Gasiunasen Gallery, Palm Beach.
Acquired from the above by Mrs. Sydell Miller, 30 November 2000.

EXHIBITED:
New York, Julien Levy Gallery, *Max Ernst*, March 1947, no. 1.
Paris, Galerie René Drouin, *Max Ernst*, 1950, p. 61, no. 27.
La Biennale di Venezia XXVII, 1954, no. 15.
New York, The Museum of Modern Art and The Art Institute of Chicago, *Max Ernst*, March-July 1961, p. 54, no. 104 (illustrated, p. 45).
London, The Arts Council of Great Britain, *Max Ernst*, September-October 1961.
New York, The American Federation of Arts, *American Painting: The 1940's*, 1967, p. 22, no. 15.
Pittsburgh, Carnegie Institute Museum of Art, *Art in Residence: Art Privately Owned in the Pittsburgh Area*, October 1973-January 1974.
New York, The Solomon R. Guggenheim Museum, *Max Ernst: A Retrospective*, February-April 1975, p. 207, no. 217 (illustrated in color).
Paris, Galeries nationales du Grand-Palais, *Max Ernst*, May-August 1975, p. 163, no. 258 (illustrated in color, p. 122).
London, Hayward Gallery, *Dada and Surrealism Reviewed*, January-March 1978, p. 391, no. 15.10 (illustrated in color).

LITERATURE:
M.K. Riley, "A Critical Commentary on People and Events in Art" in *MKR's Art Outlook*, New York, 1947, vol. 1, p. 5 (illustrated).
M. Ernst, *Beyond Painting and Other Writings by the Artist and His Friends*, New York, 1948, p. xiii (illustrated, pl. 95).
Cahiers d'Art, 1949, vol. 24, p. 291.
Das Kunstwerk, 1949, vol. 3, issue 6, p. 51.
M. Ernst, *Max Ernst: Gemälde unf Graphik, 1920-1950*, exh. cat., Schloss Augustusburg, Brühl, 1951, p. 80 (illustrated).
W. Haftmann, *Malerei im 20. Jahrhundert*, Munich, 1954, no. 534.
G.R. Hocke, *Die Welt als Labryinth: Manier und Manie in der europäischen Kunst*, Hamburg, 1957, pp. 164-165 (illustrated, p. 163).
P. Waldberg, *Der Surrealismus*, Colone, 1965, p. 333.
J. Russell, *Max Ernst: Life and Work*, New York, 1967, p. 347, no. 90 (illustrated).
Weltkunst, 1 April 1975, vol. XLV, p. 507, no. 7.
E. Quinn, *Max Ernst: Textes de Max Ernst, Uwe M. Schneede, Patrick Waldberg, Diane Waldman*, Paris, 1976, p. 247, no. 292 (illustrated in color).
W. Spies, *Max Ernst: Werke, 1939-1953*, Cologne, 1987, p. 113, no. 2508 (illustrated).
L. Gamwell, *Mathematics and Art: A Cultural History*, Princeton, 2016, p. 475.

Max Ernst and Dorothea Tanning with the cement sculpture *Capricorn*, in Sedona, Arizona, 1948. Photo: © John Kasnetsis. Artwork: © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.

Max Ernst conceived his vision of *The Phases of the Night* in 1946 as a complex, enigmatic, panoramic nocturnal landscape teeming with desert flora. A watchful owl-like creature, schematically composed of ovoid and circular forms, its wings outlined in the peak and trough of an oscillating wave, looms in the foreground. Imprinted with the distinctive tufted head of a horned owl is the builder's plan of a simple house, centered on a pair of windows that open on the landscape to reveal the world beyond, but also a place within. An opening in the foliage reveals a broad, vast plain in the distance, where one discovers tiny dwellings and a bridge, bounded on the horizon by rolling hills that echo the wave-form in the foreground.

The multifaceted lunar orb, transfigured into an all-seeing eye, is also avian. Most intriguing of all, for the expert and novice mathematician alike—this is indeed a most extraordinary instance in modern art—Ernst has inscribed an equation comprising square roots, imaginary numbers, and an emblematic heart. These many diverse elements generate a multidimensional time-space continuum; finely incised straight-edge contours delineate a sequence of planes within the composition, like the individual frames that make up a moving picture. The result is nevertheless a simple heartfelt message, a valentine of sorts—this surrealist painter's declaration of love for the woman in his life, whom he would soon marry.

"A very fortunate meeting, that with Dorothea Tanning," Ernst wrote in his *Biographical Notes* for 1943 (W. Spies, *Max Ernst: Life and Work*, Cologne, 2005, p. 180). At the request of Peggy Guggenheim, then his third wife, Ernst had been on a scouting mission to find paintings by female artists in New York for an all-women show at her gallery Art of This Century, slated to open in early January 1943. Tanning had already shown work in Julien Levy's gallery, where she and Ernst were briefly introduced to each other. Ernst called on her before Christmas, and admired her painting *Birthday*. Detecting an interest in chess, Ernst invited Tanning to sit down for a round. "Your game is promising," he told her. "I could come back tomorrow, give you some pointers" (quoted in D. Tanning, *Between Lives: An Artist and Her World*, New York, 2001, p. 64). Of course, he did return—the immediate chemistry between them seemed as promising as her game. Ernst was unhappy in his marriage with Guggenheim, which they had entered into all too quickly in 1941 following his arrival in New York from Nazi-occupied France. This arrangement opened doors for Ernst in New York, but romantically, he soon realized, it was a hopeless mistake.

Tanning would prove to be Ernst's final abiding love. "It took only hours for him to move in," she recalled. "There was no discussion. It was as if he had found a house. Yes, I think I was his house. He lived in me, he decorated me, he watched over me... He brought everything he had" (*ibid.*, p. 65).

The landscape in *The Phases of the Night* is the American far west, with which Ernst first became acquainted just weeks after his arrival in New York in July 1941. Later that summer, Ernst and Guggenheim, together with Ernst's son Jimmy (Guggenheim's secretary) and her daughter Pegeen, flew to California. They returned to New York that fall via a cross-country journey in a Buick convertible, traversing the southwest and southern states. Ernst and Guggenheim married at the end of the year, soon after the bombing of Pearl Harbor on 7 December. Although Guggenheim was fully aware she was losing Ernst to Tanning, she did not stand in their way when the lovers left New York to spend the summer of 1943 at a dude ranch near

Max Ernst, *Euklid*, 1945. The Menil Collection, Houston. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.

Max Ernst, *Europe after the Rain II*, 1940-1942. The Wadsworth Atheneum Museum of Art, Hartford. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.

Sedona, Arizona. Ernst described this locale in the continuation of his Biographical Notes for 1943:

"The ranch lay in a marvelous spot on the bank of a creek that, fed by the glaciers of the San Francisco Mountains, came rushing down through a canyon (a kind of replica of the Grand Canyon on a human scale [Oak Creek Canyon]) to lose itself in the burning deserts to the south. The first fascinating thing about the place was its abundance of colour—the intense red ochre of the soil and rocks, the delicate green of the huge, 'snowing' trees, the light blue of the cypresses, the pink bark of the Ponderosa pines. Then there were rock formations, which resembled a great variety of things and had thus been given names that were not always flattering (the nicest was 'Cleopatra's Bosom'); then the abundance and variety of wild animals—blue herons, wolverines, snakes with and without rattles, the Gila monster, antelope, wild horses, mountain lions, beavers, coyotes, cardinals, canaries, bluejays, roadrunners, etc... We were surprised to find that the humble village of Sedona (population 16) contained two excellent grocery stores where you could find anything, even the products of Hédiard" (W. Spies, *op. cit.*, 2005, p. 180).

Ernst cultivated a proclivity for extreme landscapes, from the jungles of French Indochina, which he visited with Paul and Gala Éluard in 1924, to the deserts of the American southwest. The contrast, on one hand, of profuse foliage in a claustrophobically dark, damp jungle interior, and, on the other, of the lean, parched vegetation of a desolate desert wilderness, provided ideal, alternative primal settings for the machinations of this artist's surrealist imagination.

Either environment lent itself to Ernst's use of the use of the décalcomanie technique, as seen in the present painting. He picked up this inventive exercise in manipulating paint from Oscar Dominguez in 1938. Décalcomanie was not a new discovery, but had been overlooked and forgotten — Victor Hugo used this transfer process during the mid-19th century to generate the imagery in his works on paper. The method is simple enough: using gouache or some other water-based medium, the artist spreads paint on a sheet of paper, then lays a second sheet on top of it, and after applying varying degrees of pressure, lifts the second sheet, which will bear the imprint of marbled, blotted, porous and grainy patterns of paint. The process can be repeated to create ever more intricate textures that resemble the appearance of densely compacted organic matter and mineral forms.

Many surrealists dabbled in the technique simply to marvel at the bizarrely evocative shapes they could create so quickly, purely by accident. Ernst was the only artist to adopt décalcomanie, in conjunction with various kinds of brushwork and the use of the palette knife, as a sustained method in painting with oils on canvas. Through concentrated practice he achieved a remarkable degree of control over this fundamentally unpredictable process. Since his arrival in America, Ernst had been painting one astonishing canvas after another using the décalcomanie technique, expanding the pictorial frontiers of his uniquely chimerical art.

Use of this method no doubt gave Ernst the edge when in 1945 he sent *The Temptation of St. Anthony* (Spies, no. 2487) to an international competition the Hollywood director Albert Lewin had organized to find the painting he would feature in his film adaptation of Maupassant's *The Private Affairs of Bel Ami*. Among submissions from Dalí, Delvaux, Tanning, and seven other invitees, Ernst's canvas took the prize, with an award of $3,000. With this cash in hand, Ernst (for health reasons—the New York climate did not suit him) and Tanning returned to Sedona in 1946, purchased property from local landowner Charlie Brewer, and built a small two-room house made of wood and tarpaper, which they called Capricorn Hill. On 24 October, the two lovers married, in a dual ceremony with Man Ray and Juliet Browner, in Beverly Hills.

The simple house plan in *The Phases of the Night* is the layout Ernst devised for Capricorn Hill, from which the artist gazed down on Oak

Max Ernst, *Day and Night*, 1941-1942. The Menil Collection, Houston. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.

Creek, Route 179, a few scattered houses and the valley scrub-land beyond. The more dramatic vista of cliff faces and buttes, usually seen in photographs, lay in a northerly direction.

"The innocence of country living held us in thrall," Tanning wrote. "We cooked outdoors on stones, flaying desert twigs to get a blaze. Playing house, the artist's way, in the crystal air, the charming weeds, the true mud... Imagine the pure excitement of living in such a place of ambivalent elements. Overhead a blue so triumphant it penetrated the darkest spaces of your brain. Underneath a ground ancient and cruel with stones, only stones, and cactus spines... It was then that you gave yourself up to that incredibly seductive wafture that, try as you might, you could never name. Its components? The red dust, the junipers, infinitesimal desert blooms, the stones. Even the stars shed perfume in their light when we watched them slide slowly across the sky" (D. Tanning, *op. cit.*, 2001, pp. 143-145).

Ernst's mathematical calculations provide the allegorical key to *The Phases of the Night*. As Lynn Gamwell has explained, "[Ernst] equates romance (the red heart) with an imaginary number, the square root of -1, which Ernst wrote as √-1. Seen by moonlight in the desert under the gaze of owl-like creatures, the imaginary realm is multiplied—the imaginary number is raised to the power of an imaginary number—and, to balance the equation, love also soars—the heart is raised to a power whose terms are love (the outlined heart) and a 'couple' (the 2). The title may allude to the phase of a wave or other rhythmic oscillation, since as a groom, Ernst would want the 'phases of the night' to be in sync" (*op. cit.*, 2016, p. 475). Ernst also painted in 1946 a smaller preparatory study for *The Phases of the Night*, without the heart and equation, which he dedicated "A Dorothée" (*Spies*, no. 2507).

Following the end of the Second World War the surrealist artists and writers all returned from their exile in America to Europe. Living in remote Sedona, Ernst missed the camaraderie of the pre-war era.

Indigenous abstract expressionism, moreover, was gaining ground in New York, and would soon rival and upstage developments in contemporary French painting. Ernst understood that his art was better understood and more widely appreciated in France and the rest of Europe than in America.

"Paradise was indeed a somewhere not quite believable, or—can it be?—desirable," Tanning wrote. "Were Adam and Eve really chased from the garden? Or did they leave?... We locked our flimsy door and left for France" (D. Tanning, *op. cit.*, 2001, p. 157). "We are back in Paris," Ernst wrote to his friend Joë Bosquet on 9 September 1949. "I'm home, I'm becoming myself again" (W. Spies, *op. cit.*, 2005, p. 224).

Present lot, detail.

PROPERTY FROM

CLEVELAND CLINIC

GENEROUSLY DONATED BY MRS. SYDELL MILLER

10A

MARINO MARINI (1901-1980)

Piccolo cavaliere

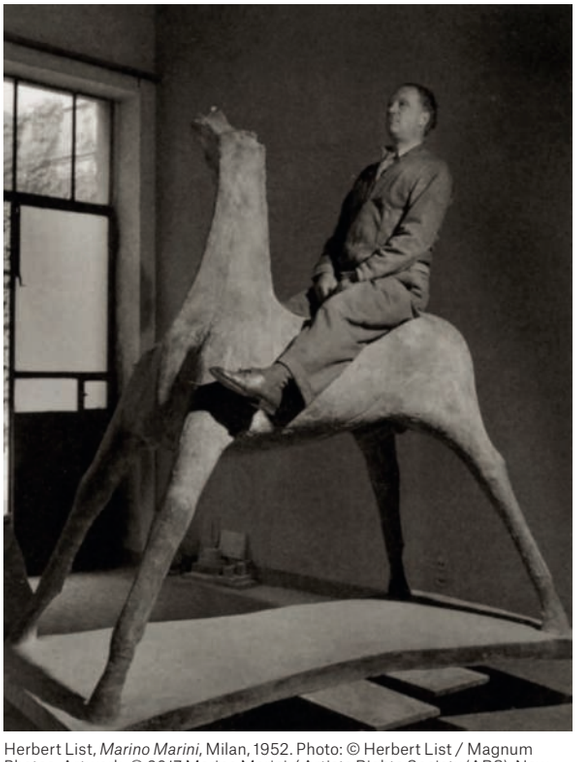
stamped with raised initials 'M.M' (on the top of the base)
bronze with brown and gray patina
Height: 22⅞ in. (58.2 cm.)
Conceived in 1948

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

PROVENANCE:
Gasiunasen Gallery, Palm Beach.
Acquired from the above by Mrs. Sydell Miller, 19 May 1998.

LITERATURE:
H. Read, P. Waldberg and G. di San Lazzaro, *Marino Marini: Complete Works*, New York, 1970, no. 239 (another cast illustrated).
C. Pirovano, *Marino Marini: Scultore*, Milan, 1972, no. 246.
C. Pirovano, ed., *Marino Marini*, Milan, 1988, p. 228, no. S47 (another cast illustrated in color, pp. 122-123).
C. Pirovano, *Il Museo Marino Marini a Florence*, Milan, 1990, p. 77.
S. Hunter and D. Finn, *Marino Marini: The Sculpture*, New York, 1993, pp. 112-113 (another cast illustrated in color).
M. Meneguzzo, *Marino Marini: Il Museo alla Villa Reale di Milano*, Milan, 1997, p. 104, no. 42.
G. Carandente, intro., *Marino Marini: Catalogue Raisonné of the Sculptures*, Milan, 1998, p. 221, no. 314b (another cast illustrated).
P. Casè, ed., *Marino Marini*, Milan, 1999, p. 228 (another cast illustrated in color, p. 229).

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



Herbert List, *Marino Marini*, Milan, 1952. Photo: © Herbert List / Magnum Photos. Artwork: © 2017 Marino Marini / Artists Rights Society (ARS), New York / SIAE, Rome.

Marini's Piccolo cavaliere of 1948 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. "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, *op. cit.*, 1993, pp. 15 and 22).

The town of Pistoia in Tuscany, Marini's birthplace, lies in the heart of old Etruria. "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. 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 mature equine sculptures, modeled during the mid-1930s, reflect the balance and steadiness of classical antiquity, the "sober realism"—as he described it—he discovered in the imagery of ancient tomb paintings, as well as later equestrian statues such as Campione's 14th century monument to Bernabò di Visconti in Milan. The ethos of the Fascist era celebrated the revival of the myth of the hero.

The catastrophic events of the Second World War changed everything. The retreating German army in Italy was dependent on requisitioned horse transport; the hapless creatures suffered horribly from the bombs, shells, and bullets of the advancing Allied liberators. From a train Marini witnessed the heartrending sight of a stricken horse rearing up in terror, just as Picasso had painted in Guernica.

The present sculpture and the monumental version, *Cavaliere*, also created in 1948 (Carandente, no. 313), represent the welcome end to this calamitous period in modern Italian history. This variation on the horse and rider theme, by this time for Marini amounting to an obsession 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. The horse's outstretched head, by contrast, shows enormous inward effort and stress. 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 sense of well-being in the present *Cavaliere* expresses a short-lived respite in the course of events. "Developments in the post-war world soon began to disappoint me," Marini explained, "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 revealed, "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... 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... Far from being heroic, my works of the past twelve years [since the end of World War II] seek to be tragic" (*ibid.*, p. 38).

11A

MARC CHAGALL (1887-1985)

Le buveur ou L'Absinthe ou Etude pour "Le Saoul"

signed 'chagall.' (lower right)
gouache and pen and India ink on paper laid down on board
18 x 22⅝ in. (46 x 57.5 cm.)
Executed in Paris, *circa* 1923

$700,000-1,000,000

PROVENANCE:
Heinz Berggruen, Paris.
Anon. sale, Sotheby Parke Bernet, Inc., New York, 6 November 1981, lot 531A.
Galerie Beyeler, Basel (acquired at the above sale).
Private collection, United States (acquired from the above, 5 April 1984).
Private collection, Japan.
Acquired from the above by the present owner, 2004.

EXHIBITED:
Basel, Galerie Beyeler, *Portraits et figures*, February-April 1982, p. 79, no. 18 (illustrated in color, p. 35).
London, Annely Juda Fine Art, *The 1st Russian show: A Commemoration of the Van Diemen Exhibition, Berlin 1922*, September-December 1983, p. 90, no. 5 (illustrated in color).
Basel, Galerie Beyeler, *Marc Chagall*, November 1984–February 1985, no. 33 (illustrated in color).
Basel, Galerie Beyeler, *Aquarelle, Gouachen, Zeichnungen*, October–December 1988, no. 19 (illustrated in color).

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

The present gouache bears witness to an extraordinary chapter in Chagall's life–a saga that spans three countries, two decades, a world war, and a revolution. Painted in 1923-1924, the work is a new version of a major composition that Chagall initially created in oil twelve years before, during his transformative first stay in Paris (Christie's New York, 14 November 1990, Lot 18). Within a faceted, cubist-inspired space transformed through vehement color contrasts, Chagall presents a scene of stressed oppositions and unsettling incongruities: a well-dressed man seated at a rustic table, a sharp knife poised in his lap, his head hovering ghost-like above a floating bottle. "It was my color," Chagall explained, "that demanded the cut-off head" (quoted in F. Meyer, *Marc Chagall: Life and Work*, New York, 1964, p. 138).

The earlier *Buveur* was one of three ambitious canvases that Chagall exhibited at the Salon des Indépendants in 1912, his inaugural foray into that modernist showplace. The painting then traveled to Berlin in May 1914 for Chagall's first solo show, which Herwarth Walden, impresario of the German avant-garde, organized at his gallery Der Sturm. Featuring forty oils and 160 works on paper, this was the most important exhibition of Chagall's life–the foundation of his worldwide fame. Chagall journeyed to Berlin for the opening and then on to Russia, planning to stay just long enough to see his fiancé Bella and attend his sister's wedding. The First World War and the Russian Revolution intervened, however, disrupting these plans.

When Chagall finally made it back to Berlin eight years later, he discovered that Walden–not sure whether the artist was even alive–had sold almost all the paintings from the 1914 show. The dealer refused to disclose the identity of the buyers and offered Chagall a pittance in settlement. Chagall sued, hoping to force the return of his pictures, but after lengthy proceedings was able to recover only three oils. To make matters worse, when he returned to Paris in autumn 1923, he found that his old studio had been looted and not a single painting remained. It was as if his artistic past had vanished.

Profoundly affected by this loss, Chagall set himself the monumental task of re-creating his old work. By early 1924, he had a proper studio at 101, avenue d'Orléans, and he began to paint replicas and variants of his pre-war canvases, symbolically reclaiming his property–and his artistic identity. Chagall created these new versions in both gouache and oil, working from reproductions when available and otherwise from memory. The present *Buveur* is very close in detail to the 1911-1912 composition, and it is likely that the artist had a photograph of the older painting that Walden had published in 1923 in the first volume of *Sturm-Bildebücher*, devoted–with some gall–entirely to Chagall.

"The oeuvre of half a lifetime lay behind him, already famous and admired; but he had access to only a small fraction of it," Franz Meyer has explained. "To make a new start he needed his old works, the imagery he had invented. It was to equip himself with what he felt his 'own' that he now painted the old pictures a second time" (*ibid.*, p. 324).

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

o◆ 12A

PABLO PICASSO (1881-1973)

Femme assise, robe bleue

signed and dated 'Picasso 25.10.39.' (lower left)
oil on canvas
28¾ x 23⅝ in. (73 x 60 cm.)
Painted on 25 October 1939

$35,000,000-50,000,000

PROVENANCE:
Paul Rosenberg & Co., Paris and Bordeaux (acquired from the artist).
Confiscated in Bordeaux, 1940, and transferred to the German Embassy, Paris; transferred to the Jeu de Paume, 6th September 1941 (Einsatzstab Reichsleiter Rosenberg inventory number PR 19); returned to the Möbel-Aktion and intended for transfer by train from Paris to the Nazi depot, Nikolsburg, Moravia, 1 August 1944.
Seized by the French Resistance; restituted by the Commission de Récuperation to Paul Rosenberg.
G. David Thompson, Pittsburgh (acquired from the above); Estate sale, Sotheby's Parke Bernet, New York, 23-24 March 1966, lot 68.
Galerie Beyeler, Basel (acquired at the above sale).
Private collection, Rome (acquired from the above by the family of the owner, *circa* 1968); sale, Christie's, London, 21 June 2011, lot 49.
Acquired at the above sale by the present owner.

EXHIBITED:
Basel, Galerie Beyeler, *Picasso, Works from 1932-1965*, February-April 1967, no. 20 (illustrated).

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

Claude Picasso has confirmed the authenticity of this work.

Preceding page, Man Ray, *Portrait of Dora Maar*, 1936. © 2017 Man Ray Trust / Artists Rights Society (ARS), New York / ADAGP, Paris.

Preceding page, detail of the present lot. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.


25/10.39

An icon of pre-war painting and a profound tribute to the relationship between artist and muse, Pablo Picasso's *Femme assise, robe bleue* is an outstanding portrait of Dora Maar. From swathes of raw pigment, rendered in thick, coarse impasto, her twisted visage emerges in near-sculptural splendour, gazing in two directions at once. Of all his paramours, Dora's darkly seductive beauty and mercurial persona inspired his most significant responses to the fundamental issues of love, death and creation. Painted on 25 October 1939–the artist's birthday–she is here no longer Picasso's Weeping Woman: his Mater Dolorosa of two years previously. Instead, in her blue dress and a jaunty plumed *chapeau*, she regales him with a beaming smile, lips tensed as if on the verge of outright laughter. The angular lines and sharp geometries of his earlier melancholic masterpiece are here resolved into softer, curvilinear forms that reflect the artist's contentment on a day of celebration–a momentary respite from the encroaching tremors of the Second World War. The work's provenance tells an extraordinary tale that later formed the basis of John Frankenheimer's 1964 film *The Train*. Originally owned by Picasso's long-time friend and gallerist Paul Rosenberg, the painting was subsequently confiscated by the Nazis. By astounding coincidence, the work was discovered and rescued by Rosenberg's son, who led a mission to intercept a train carrying plundered art. It later became a prized acquisition for the Pittsburgh financier George David Thompson, whose pioneering collection of modern and contemporary art is now largely dispersed in museums throughout Europe and America.

"The name Dora Maar, for most true enthusiasts of Picasso's work," Brigitte Léal has written, "conjures up one of the greatest moments of his creative efforts" (*Picasso and Portraiture*, exh. cat., The Museum of Modern Art, New York, 1996, p. 385). Dora and Picasso had met in 1936; she was a young photographer who was friends with Paul Eluard and closely connected to the Surrealist movement. Her haunting presence and sharp intellect captivated Picasso. His depictions of her during this period were characterised by incisive and frequently dramatic pictorial transformations, through which he sought to capture the essence of her physical and psychological being. Picasso probably completed *Femme assise, robe bleue* towards the close of the day, after festivities had ended and he was alone with his muse. Dora's face glows in the lamplight of the dark interior like a full moon against the night sky, the diamond-flecked wallpaper pattern standing in for distant stars and galaxies. Noting the similarities of the prominent foreground hand, blue attire, elaborate headwear, a turning three-quarter view, and especially the rare smile, one may suspect that Picasso was thinking of Rembrandt's *Bust of Saskia Smiling*, 1633-"Every painter takes himself for Rembrandt," he later asserted (F. Gilot, *Life with Picasso*, New York, 1964, p. 51). Picasso may even have considered the irony that Rembrandt's exquisite portrait of his fiancée was located in a German museum, the Gemäldegalerie Alte Meister, Dresden, in a land where his portrait of Dora would have been excoriated and banned as degenerate art. A powerful symbol of its time, *Femme assise, robe bleue* speaks to a pivotal moment in global history, filtered through the complex relationship between Picasso and his lunar muse.

Pablo Picasso, *Femme au chapeau assise dans un fauteuil*, Paris, summer 1941. Kunstmuseum Basel. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Rembrandt, *Bust of a Young Woman Smiling, possibly Saskia van Uylenburgh*, 1633. Photo: Erich Lessing / Art Resource, NY.

FEMME ASSISE, ROBE BLEUE: AN EXTRAORDINARY PROVENANCE

Femme assise, robe bleue was perhaps one of five works in the final wartime transaction between Picasso and Rosenberg, for which the dealer paid 50,000 francs on 1 February 1940. Rosenberg took the precaution of storing what remained of his collection in France at two locations near Bordeaux, where he resided with his family, for a quick departure to America if necessary. Belonging to a well-known Jewish family, Rosenberg held no illusions about the intentions of Nazi racial ideology. The Rosenbergs left France for New York soon after the Armistice in June 1940. Paul's son Alexandre fled to Britain, where he became a junior officer in De Gaulle's Forces françaises libres (FFL).

The Nazi Einsatzstab Reichsleiter Rosenberg (ERR, led by Alfred Rosenberg, no relation to the dealer) was responsible for locating, collecting, and storing valuable fine arts for eventual shipment to Germany. They found most of the Rosenberg cache, including the present Picasso, and placed the works in storage at the empty Jeu de Paume in Paris. Rose Valland, a museum staff employee who stayed on during the Occupation, surreptitiously supplied intelligence of these movements to the French Resistance. She sent them word that train 40.400, one of the last to leave Paris before the Liberation in August 1944, was carrying 148 crates of French-owned Impressionist and modern art, destined for a German depot in Nikolsburg, Moravia.

Higher priority traffic sidetracked the train at Aulnay, outside Paris, for nearly a week. Railway officials warned the FFL of its location; allied aircraft must avoid bombing or strafing this easy target. General Leclerc placed Lt. Rosenberg in command of a detachment of nine volunteers who overpowered the guards and captured the train on 27 August. Opening the doors of the cars, and learning the contents of the crates, the young officer was stunned to find numerous paintings belonging to his father, among which were many he had known during his childhood. *Femme assise, robe bleue* was among the 64 Picassos recovered that day. These paintings were the first of many holdings that the French Commission de Récuperation eventually restored to the Rosenberg family. Under Frankenheimer's direction, Burt Lancaster, Jeanne Moreau, and Paul Scofield would later bring a version of this story to life on the silver screen.

Pablo Picasso and Dora Maar at the Cuttoli's home, Antibes, 1937. Photo by Man Ray. © 2017 Man Ray Trust / Artists Rights Society (ARS), New York / ADAGP Paris.

PICASSO IN ROYAN: PAINTING AT THE OUTBREAK OF WAR

At the time of the present work, the spreading conflagration in Europe was not yet two months old. Following the demise of the Spanish Republic earlier that year, Picasso had kept an ever more watchful eye on political developments in Europe, sensing that all-out war was imminent. In early July, about a week before he and Dora were to travel to Antibes for their annual vacation on the Mediterranean, Picasso made arrangements for his mistress Marie-Thérèse Walter and their four-year-old daughter Maya to take refuge in the relative safety of Royan, a small resort town on the Bay of Biscay. On 26 August Picasso heard the news that the French government had ordered a general mobilization. From Antibes he, Dora, and his long-time friend and secretary Jaime Sabartés hurried back to Paris

Following Germany's invasion of Poland on 1 September, Picasso began packing up his paintings, objects, and books, but quickly realized the task was like moving a sprawling museum, and gave up trying. Accounts vary on precisely when the artist departed for Royan–29 August (Sabartés and Daix), or 2 September (Brassaï)–but this exodus most likely occurred on 3 September, the very day Great Britain and France, as Poland's allies, declared war on Germany. That afternoon Picasso, fearing a sudden air raid, such as that he had allegorized in *Guernica*, warned Sabartés, "Don't you know that there is the danger German planes will fly over Paris tonight... I'm going right home to pack my baggage... Pack yours and stop fooling, I'll come for you tonight" (quoted in *Picasso and the War Years*, exh. cat., Fine Arts Museums of San Francisco, 1998, p. 61). Around midnight, Picasso, his dog Kasbek, Dora, and Sabartés sped off in the artist's luxury Hispano Suiza automobile, with Picasso's chauffeur Marcel at the wheel. They arrived in Royan late the next morning, and Picasso and Dora took rooms at the Hôtel du Tigre. The artist set up his provisional studio in the villa Gerbier des Joncs, where Marie-Thérèse and Maya were already staying.

Burt Lancaster as Inspector Paul Labiche in *The Train*, 1965. Photo: AF archive / Alamy Stock Photo, with permission of MGM.

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. MYSELF, I DO NOT KNOW.

PABLO PICASSO

Alexandre Rosenberg, lieutenant in the Second Armored Division of the Forces françaises libres, commanded the recovery operation of 148 crates of stolen art, including the present lot. Photo: © Rosenberg family archives.

For the ensuing six months, as Hitler prepared for his next campaigns, there were only sporadic acts of aggression on the western front, a situation that the French dubbed the *drôle de guerre*, or as the British called it, a "phoney war." For the time being, Picasso and his entourage were relatively sheltered; still the world's most famous living artist, he continued to paint. Lacking all kind of art supplies when he arrived, he desperately scoured local shops to buy up whatever he could find. He returned to his makeshift studio with only a few sketchbooks, some drawing media, and tubes of gouache, which he nonetheless employed to good effect in the first works he painted and drew in Royan (Zervos, vol. 9, nos. 324ff). Picasso may have brought back some canvas and oil paints from his first trip to Paris in early September, which he then rationed selectively. He made a second trip to Paris in mid-October, during which he likely replenished his stock of materials for use in Royan. While in the capital he took initial steps toward storing as many of his most valuable paintings as possible in a secure bank vault.

G. David Thompson examining a sculpture. Photo by Yale Joel/The LIFE Picture Collection/Getty Images. Artwork: © 2017 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York.

Pablo Picasso, *La femme qui pleure*, Paris, 26 October 1937. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Pablo Picasso, *Buste de femme (Femme à la résille)*, 1938. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Pablo Picasso, *Dora Maar in an Armchair*, 1939, The Metropolitan Museum of Art, New York. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Image copyright © The Metropolitan Museum of Art. Image source: Art Resource, NY.

DORA SMILES: PICASSO'S ENIGMATIC MUSE

Picasso returned to Royan from Paris in time for his birthday celebrations. It is improbable that Dora and Marie-Thérèse, rivals ever jealous of the artist's affections, were present at the same time. At their first, accidental meeting in front of the newly completed *Guernica* in 1937, they fiercely argued. Picasso loved both women, "Marie-Thérèse because she was sweet and gentle and did whatever I wanted her to, and Dora because she was intelligent," he later explained to Gilot. "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" (quoted in *op. cit.*, 1964, p. 211).

Picasso effectively compartmentalized his feelings for the two women. Marie-Thérèse–the female presence in *Guernica*–would remain his loyal, nurturing, and classically beautiful blonde sun goddess, the mother of his daughter Maya, and his household deity. Dora, moody and intense, had taken the role of the artist's enigmatic and creative muse. She could converse knowledgeably with Picasso about art, in which Marie-Thérèse showed only occasional, passing interest. "Dora was added onto Marie-Thérèse," Pierre Daix observed. "Painting would be shared between them... Each woman would epitomize a particular facet of a period rich in increasingly dramatic repercussions" (*Picasso: Life and Art*, New York, 1993, p. 239).

The subjects that Picasso painted that autumn in Royan describe a small, circumscribed domestic environment, as if the artist were attempting to keep the chaotic outer world at bay. His paintings feature one or the other of his dual mistresses, Maya, Sabartés (as a 17th century courtier; Zervos, vol. 9, no. 366), and an occasional local, including the street cleaner (vol. 10, no. 196). A series of pictures showing two women together (vol. 9, nos. 335-337, 339-341) may represent Picasso's wishful fantasy of a conciliation between his two lovers, whose close proximity to each other in Royan was quickly becoming a source of anxiety for all concerned. Even Kasbek and his needs contributed to Picasso's efforts; flayed sheep's heads, which the artist purchased at the local butcher to feed his dog, became the subjects of his first wartime *memento mori* still-lifes (Zervos, vol. 9, nos. 348-351; and vol. 10, no. 122).

THE NAME DORA MAAR, FOR MOST TRUE ENTHUSIASTS OF PICASSO'S WORK, CONJURES UP ONE OF THE GREATEST MOMENTS OF HIS CREATIVE EFFORTS.

BRIGITTE LÉAL

Dora Maar and Pablo Picasso in Mougins, France, 1937. Photo: © Tallandier / Bridgeman Images.

Francis Bacon, *Study for Henrietta Moraes on White Ground*, 1964. © The Estate of Francis Bacon. All rights reserved, DACS 2017. Photo: Robert and Eva Shaye, Los Angeles / Bridgeman Images.

Andy Warhol, *Orange Marilyn*, 1962. © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

Roy Lichtenstein, *Woman with Flowered Hat*, 1963. Sold, Christie's New York, 15 May 2013, lot 34 ($56,123,750). © Estate of Roy Lichtenstein.

Picasso's portraits of Dora during this period represent a continuation of the pre-war series of *femmes au chapeau* and *femmes assises*. Defying the Nazi aesthetic of bland and mediocre classicism, as propaganda for their vaunted ideals of racial purity and superiority, Picasso's Doras hold forth their "threefold dimension of precariousness, ambiguity and monstrosity," as Léal has stated. "There is no doubt in signing these portraits, Picasso tolled the final bell for the reign of ideal beauty and opened the way for a sort of terrible and tragic beauty, the fruit of our contemporary history" (exh. cat., *op. cit.*, 1996, p. 385). From the Weeping Women of 1937 onward, into the years that precipitously descended into an unrelenting state of war, Picasso persisted in distorting Dora's mysterious and inscrutably impassive visage. The face of this beautiful young woman, bent and twisted into an elasticized hybrid of profile and frontal perspectives, is all the more disarming in the partly modeled, volumetric, and quasi-classicized treatment Picasso accorded Dora in *Femme assise, robe bleue*. "For years I have painted her in tortured forms," Picasso explained to Gilot, "not through sadism, and not with pleasure either, just obeying a vision that forced itself on me. It was a deep reality, not a superficial one" (quoted in *op. cit.*, 1964, p. 122).

The crowning accessory in a memorable Dora portrait is the hat that Picasso invents for his consort, her "most provocative emblem," Léal declared. "In its preciousness and fetishistic vocation, the feminine hat was, like the glove, an erotic accessory highly prized by the Surrealists... A crown of daffodils, an urchin's beret or a cool straw hat for Marie-Thérèse; nets, veils and great wings of a voracious insect for Dora" (exh. cat., *op. cit.*, 1996, pp. 387, 389, and 392). Dora's hats

Present lot, detail.

[PICASSO] FELT A SUDDEN AND VIOLENT ATTRACTION TO A YOUNG AND BEAUTIFUL PHOTOGRAPHER… DORA MAAR, RADIANT, WITH HER EBONY HAIR, HER BLUE-GREEN EYES, HER CONTROLLED GESTURES, FASCINATED HIM…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…

J.C. GÂTEAU

soon acquired a military profile during the early months of the war; they sometimes resemble, as seen here, the silhouette of a warship steaming on the horizon, a plume of smoke trailing behind, and elsewhere the screaming propellers of those dread German dive-bombers that rained death from the sky. The Nazi Luftwaffe and U-boats were already sinking allied shipping in the coastal waters off England and France.

If Dora became an outlet for Picasso's wartime depredations, it was perhaps due in part to her own macabre tendencies. "Pablo told me that one of the first times he saw Dora she was sitting at the *Deux Magots*," Gilot recounted. "She 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 her knife, her hand was covered with blood. Pablo told me that was what made up his mind to interest himself in her. He was fascinated. He asked her to give him the gloves and he used to keep them in a vitrine at the Rue des Grands-Augustins, along with other mementos" (quoted in *op. cit.*, 1964, pp. 85-86). Whilst *Femme assise, robe bleue* offers a superficial vision of gaiety, it is underpinned by a palpable strain of tension. The manic, repeating striations in Dora's hat, hair, and dress suggest a human being wound like a spring: a stressful state for which laughter might provide the only release.

Pablo Picasso, *Nu assis aux bras leves*, Royan, June 1940. The Museum of Modern Art, New York. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

George Condo, *Untitled (Painting Drawing 7)*, 2011. © 2017 George Condo / Artists Rights Society (ARS), New York.

Dora Maar, circa 1941. Photo by Pablo Picasso. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

The **Tuttleman Collection**

During their marriage, Edna and Stanley Tuttleman curated one of the most eclectic and diverse collections of art, which spans multiple decades and a variety of media. Modernist sculpture masterpieces by artists such as Henry Moore and pop works by Roy Lichtenstein live side by side in a diverse arrangement that underscores the Tuttlemans' love of art in many forms and traditions. Sculptures and paintings are represented as equally as acoustic and kinetic forms in the collection, with works by Alexander Calder and Henry Bertoia creating an atmosphere of pleasure that transcend the conventional and leans toward the unexpected.

The Tuttlemans' love-affair with all that is modern was articulated through a bold, salon-style installation in their family home that overtook every room and extended well into the surrounding landscape. Through this unique juxtaposition of works, the viewer gains a new appreciation for the relationships between works hanging side by side in close proximity to one another. The hanging is intuitive and not belabored—not overly planned or systematic. This style of installation underscores their love of the works themselves as well as their approach to collecting overall. The Tuttlemans sought out works by artists who resonated with them and purchased their work frequently.

The Tuttlemans' vast collection of sculpture displayed primarily outdoors was inspired by the family's frequent stops at Storm King Art Center on their way to their Vermont home. While often times the sheer mass of a sculpture can limit its setting to the outdoors, many modern sculptors and collectors revel in the open air as a venue where the viewer is free to study the work from any distance and at any angle. From works by artists of American, Latin American, and British descent, Edna and Stanley Tuttlemans' collection reveals a journey of collecting some of the finest examples of outdoor sculpture from all corners of the world. Displayed throughout the grounds of their Pennsylvania home, the Tuttlemans' extraordinary collection occupied every garden, ledge and terrace creating a truly inspiring installation. Though their works are surrounded by the sublime and ever-changing environment, the love Edna and Stanley Tuttleman bestowed upon selecting a magnificent range of internationally-represented artists is unchanging.

This passion and dedication seen not only in the Tuttlemans' approach to collecting but also in their philanthropic efforts, was a hallmark of their marriage and a legacy of their life together. Edna and Stanley Tuttleman were committed to promoting the arts, culture and education in their community, and acted as benefactors to museums, universities, hospitals and temples in the Philadelphia area. The Tuttlemans funded, among others endeavors, The Tuttleman Contemporary Art Gallery at the Philadelphia Museum of Art; Franklin Institute's Tuttleman Omniverse Theater; The Tuttleman Library at Gratz College; The Tuttleman Chapel at Temple Adath Israel; The Tuttleman Imaging Center at Graduate Hospital; The Tuttleman Learning Centers at Temple University and at Philadelphia University; The Tuttleman Auditorium and The Tuttleman Terrace at Institute of Contemporary Art; The Edna S. Tuttleman Directorship of the Museum at the Pennsylvania Academy of Fine Arts; and the Tuttleman Sculpture Gallery at the Pennsylvania Academy of the Fine Arts. These institutions that they fostered will stand as a beacon of their dedication to promoting the arts and education in their community.

THE TUTTLEMAN COLLECTION

13A

HENRY MOORE (1898-1986)

Working Model for Reclining Figure: Prop

signed and numbered 'Moore 1/9' (on the back of the base)
bronze with green and brown patina
Length: 31½ in. (80 cm.)
Conceived and cast in 1976

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

PROVENANCE:
Davlyn Gallery, New York.
James Goodman Gallery, New York (acquired from the above, May 1980).
Acquired from the above by the late owners, 8 August 1980.

LITERATURE:
F. Russoli and D. Mitchinson, *Henry Moore Sculpture*, London, 1981, p. 275, no. 572 (another cast illustrated in color).
A. Bowness, ed., *Henry Moore: Complete Sculpture, 1974-1980*, London, 1983, vol. 5, p. 26, no. 677 (another cast illustrated, pls. 60 and 61).
The Henry Moore Foundation, ed., *Henry Moore: The Human Dimension*, London, 1991, p. 125, no. 102 (another cast illustrated in color).

"I want to be quite free of having to find a 'reason' for doing the Reclining Figures, and freer still of having to find a 'meaning' for them. The vital thing for an artist is to have a subject that allows [you] to try out all kinds of formal ideas... in my case the reclining figure provides chances of that sort. The subject matter is given. It's settled for you, and you know it and like it, so that within it, within the subject that you've done a dozen times before, you are free to invent a completely new form-idea" (H. Moore, quoted in J. Russell, *Henry Moore*, London, 1968, p. 28).

The reclining female figure was Henry Moore's most enduring subject. Moore explained that his abiding attachment to this motif stemmed from the unparalleled formal freedom it allowed him. By 1976, the year the present sculpture was conceived, Moore's supreme mastery of the figure in repose was such that, as he made clear, "there's no need any longer to search for a personal style: I find work comes naturally" (Moore, quoted in A. Bowness, ed., *op. cit.*, London, 1983, p. 7). This fluency is patently evident in the rhythmic rise and fall of forms in *Working Model for Reclining Figure: Prop* which effortlessly combines the formal innovations explored by Moore over the course of his exceptionally productive career.

The idea for the present sculpture was first developed in a small maquette subsequently enlarged by Moore to the present "working model" size. A larger version based upon this model was conceived in 1982, a cast of which is in the collection of the Museo de Arte Contemporáneo, Caracas. The elongated female figure of the present sculpture, propped up on one elbow, her twisting powerful chest pushing outwards and her knees upwards, is compositionally related to two other important reclining figures Moore sculpted at this time– *Draped Reclining Figure* and *Reclining Figure: Angles*. The particular pose evokes that of the pre-Columbian Toltec-Mayan figure of Chacmool. This sculpture had made a great impression upon Moore when he saw it reproduced in a book and when he first encountered a plaster cast of the original stone carving in Paris at the Trocadéro in 1922. "Its curious reclining posture attracted me," Moore remarked of Chacmool, "not lying on its side but on its back with its head twisted round" (Moore, quoted in A. Wilkinson, ed., *Henry Moore: Writings and Conversations*, Aldershot, 2002, p. 54).

The smooth hollow lower torso, characteristic of Moore's reclining figures, and sweeping curve of the figure's left arm creates a remarkable interplay of form and space. This interplay is further heightened by the strut or "prop" supporting the raised arm, which divides the ovoid space between limb and torso into two discreet areas and which brings to mind Moore's more abstracted two-piece reclining sculptures. *Working Model for Reclining Figure: Prop* reconciles, to some extent, both Moore's naturalistic and more abstract approaches to figuration. Writing of Moore's post-1973 sculptures, Alan Bowness observed that "the most obvious characteristic is a certain sense of consolidation-the drawing together of the threads of a long and various career" (A. Bowness, *op. cit.*, 1983, p. 7).

PROPERTY OF A LADY

14A

PIERRE-AUGUSTE RENOIR (1841-1919)

La tasse de thé ou Le jardin

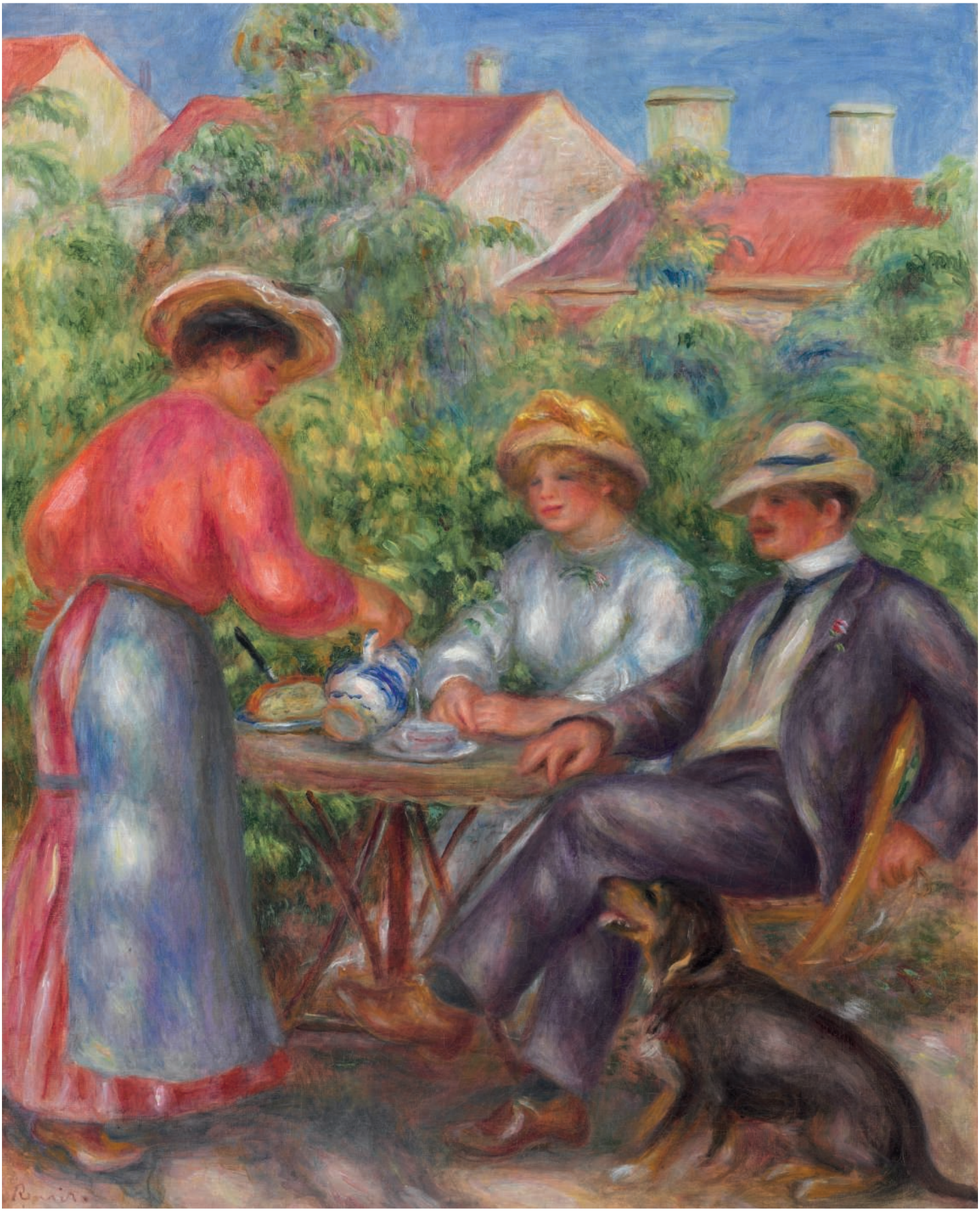
signed 'Renoir.' (lower left)
oil on canvas
31⅞ x 25⅝ in. (80.1 x 65.1 cm.)
Painted in Essoyes, *circa* 1906-1907

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

PROVENANCE:
Fernand Moch, Paris (1919).
Moch collection, Paris (by descent from the above); sale, Sotheby Parke Bernet, London, 28 June 1976, lot 3.
Anon. sale, Sotheby Parke Bernet, Inc., New York, 5 November 1981, lot 181.
Acquired at the above sale by the present owner.

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

This work will be included in the second supplement to the *Catalogue raisonné des tableaux, pastels, dessins et aquarelles de Renoir* being prepared by Guy-Patrice and Floriane Daubervillle, published by Bernheim-Jeune.



Renoir and Gabrielle in the garden of Albert André, 1906. Photo: Albert André © 2017 Artists Rights Society (ARS), New York.

Pierre-Auguste Renoir, *Le thé*, 1911. The Barnes Collection, Philadelphia.

In a leafy garden beneath a cloudless sky, a trio of figures–their cheeks flushed from the warmth of midday, straw hats shielding their faces from the sun–partake of an *al fresco* luncheon, one of the great pleasures of summer. Two guests are seated in rattan chairs, their postures natural and relaxed, a dog at their side, while a third figure at the left serves tea. The setting for this spirited and convivial scene is the artist's summer house at Essoyes, a rural village on the border of Champagne and Bourgogne where his wife Aline had been raised. The dark-haired woman wearing an apron is Gabrielle Renard, the family's beloved governess and housekeeper, and Renoir's principal muse during the opening decade of the twentieth century. According to François Daulte, the two figures seated at the table are the art critic Georges Rivière, a close friend of Renoir from his Impressionist days, and one of Rivière's daughters–either Hélène, who would later marry Renoir's nephew Edmond, or Renée, the future wife of Cézanne's son Paul.

Although Renoir kept a rented apartment in Paris throughout his life, from the late 1880s onward he spent as much time as possible in the countryside, which became the site for his idealized pictorial vision of an earthly paradise. The artist probably made his first trip to Essoyes in September 1885, six months after the birth of his eldest son Pierre, and he returned frequently during the ensuing decade. "I'm playing peasant in Champagne in order to escape the expensive models of Paris," he wrote to Eugène Manet and Berthe Morisot during a three-month sojourn in 1888. "I'm becoming more and more of a rustic" (quoted in *Renoir*, exh. cat., Hayward Gallery, London, 1985, p. 253). In 1896, he purchased a house at Essoyes–the setting for the present painting–where for the rest of his life he spent summers and sometimes the autumn, re-locating to the south of France for the winter and spring.

"Essoyes, where my mother and Gabrielle were born, has remained more or less unspoiled," Renoir's middle son Jean, born in 1894, later wrote with great nostalgia. "There is no other place like it in the whole wide world. There I spent the best years of my childhood. My enchantment used to begin as soon as I got within ten miles of the village, when the train from Paris had passed the flat plain of Champagne and entered the hilly region covered with vineyards…

"My father felt well whenever he was at Essoyes; and as he covered his canvases with color, he would enjoy having us around as well as the villagers. When little girls came across Renoir in the fields they would whisper to each other, 'There he is, daubing,' so as not to disturb him. He would call to them, and they would approach slowly... [The villagers] said he was not at all like other people. He didn't drink. He never talked politics. He wore old-fashioned cravats. But everyone liked him in spite of it" (*Renoir, My Father*, New York, 1958, pp. 319-321 and 325).

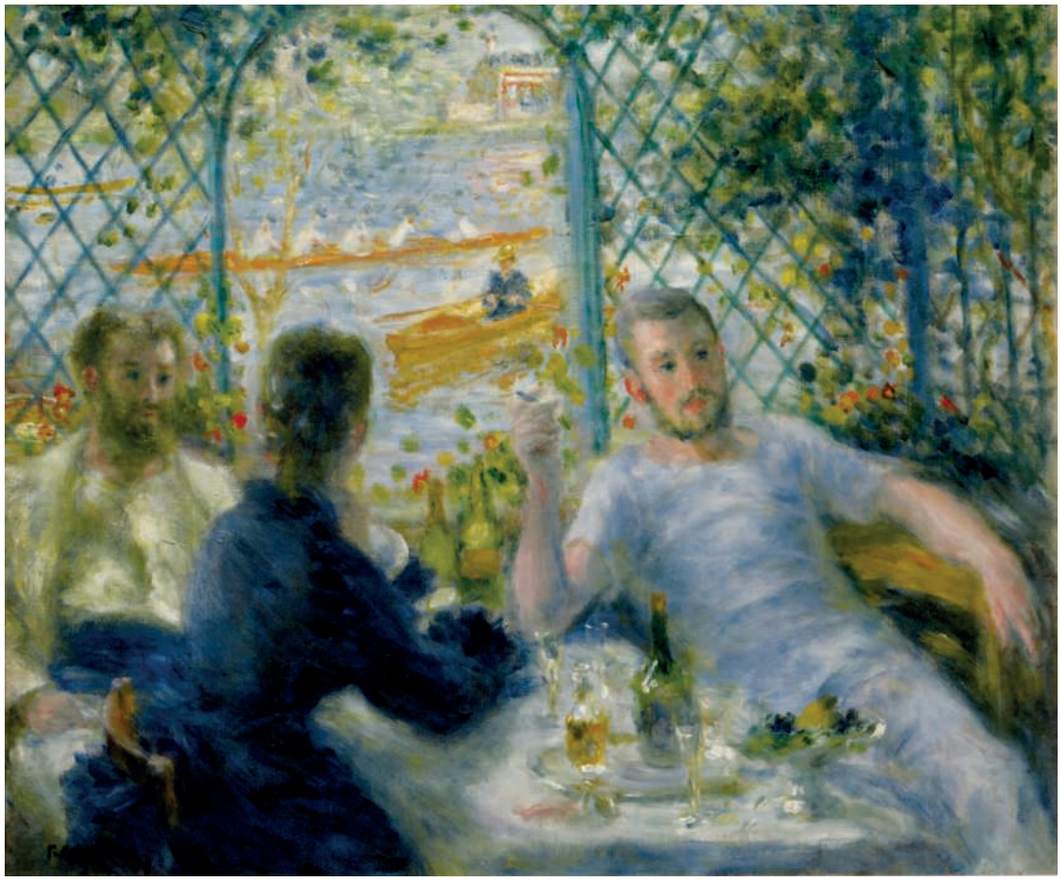
Summer for Renoir was a time for liberal hospitality as well as hard work, and Georges Rivière and his daughters (his wife had died young) were among the many friends who came frequently to visit the artist and his family at Essoyes. Renoir and Rivière had been all but inseparable during the late 1870s, as bachelors in Montmartre. In a painting that Renoir made of his studio in the rue Saint-Georges in 1876, Rivière is the central figure, holding up a paperback and leading a discussion among an informal gathering of friends and colleagues (Dauberville, no. 233). Rivière posed for one of the principal revelers in *Le bal au Moulin de la Galette* of 1877 (no. 211) and very likely for several other modern-life scenes of the same period (nos. 213, 235, 267, and 273, plus see no. 546 for a portrait). On the occasion of the Third Impressionist Exhibition, Rivière founded a short-lived journal called *L'Impressionniste* to promote the New Painting, authoring a four-part review that made him the leading critical presence of the show.

Renoir and Rivière drifted apart starting in 1880, as youthful companions often do. Rivière took a demanding post at the Ministry of Finance, which limited his leisure time; both he and Renoir started a family, and Rivière left Paris for a suburb near the Bois de Vincennes when his wife's health began to suffer. The old friends re-united, however, in the late 1890s, when Pierre Renoir and the Rivière girls were teenagers and Jean Renoir was still a young boy. Two years after Renoir's death, Rivière published *Renoir et ses amis*, the earliest biography of the artist and a testament to the enduring strength of their friendship.

"In 1897, after an interval of some twenty years, Georges Rivière came back into my father's life," Jean Renoir recalled. "Rivière brought his two daughters, Hélène and Renée, to see us, and they captivated us immediately. All three got into the habit of visiting us at Essoyes every summer. The two girls and my mother became close friends–to such an extent that she practically adopted them. The young men and girls in the village often came to our house. We would all go out together, along the banks of the river or through the woods. Sometimes the brake would be brought out, and my father would drive along with us. My mother would come with him, and M. Rivière, and perhaps some special guest, such as Vollard or my godfather, Georges Durand-Ruel, or the sculptor Maillol, and the young people would follow on their bicycles" (*ibid.*, p. 332).

The memory of these genial summer days is vividly preserved in the present painting. Bright sunlight glints off the varied textures of clothing and tableware, and hot, heightened fields of pink and gold stand out against a ground of cooling greens and blues. The postures of the figures lend the scene an air of spontaneity and ease. Rivière sits with one arm slung over the back of the chair, his jacket falling open and his legs crossed jauntily; his daughter appears demure but attentive, and Gabrielle is poised in the very midst of pouring the tea. Even the dog, who pants lightly in the heat, is engaged in the proceedings, gazing up toward the table as if hoping for a tidbit.

Scenes of communal sociability like this one are rare in Renoir's later oeuvre, and where they appear–for example, in *Le Thé* of 1911 (Dauberville, no. 4007; The Barnes Collection, Philadelphia)–the figures often show no sign of interaction, instead functioning primarily as decorative elements within the overall pictorial scheme. Here, by contrast, Renoir has depicted the three figures–all dear friends rather than hired models or paying patrons–as decidedly social actors, recalling the lively tableaux of outdoor dining that he painted at Chatou during his Impressionist years. In place of the rapid, broken touch of Impressionism, fluid strokes now unify the entire canvas and create a sense of visual hedonism–the sensual pleasures of painting likened to the indulgences of a summer day.



Pierre-Auguste Renoir, *Déjeuner chez Fournaise*, circa 1875. Art Institute of Chicago.

PROPERTY OF A LADY

15A

ARISTIDE MAILLOL (1861-1944)

La Nymphe aux fleurs

signed with monogram (on the top of the base); numbered and inscribed with foundry mark 'Alexis Rudier Fondeur Paris. 6/6' (on the back of the base)
bronze with green and brown patina
Height: 62¼ in. (158.2 cm.)
Conceived in 1931 and cast before 1952

$800,000-1,200,000

PROVENANCE:
Private collection, France.
Acquired from the above by the present owner, 23 May 1986.

LITERATURE:
J. Rewald, *Maillol*, London, 1939, p. 22.

The late Dina Vierny confirmed the authenticity of this work.

Aristide Maillol, *Les trois nymphes*, 1930-8. The Tuileries Garden, Paris.
Photo © RMN-Grand Palais / Hervé Lewandowski / Thierry Le Mage.

La Nymphe aux fleurs is one of the definitive sculptures executed in the early 1930s as part of the important sculpture *Les trois Nymphes*, a grouping of three nudes which was first exhibited in 1937 at the Petit Palais in Paris. The model for the present sculpture, which is seen as the left nymph, was Marie, the artist's attractive young maid, who posed for both the right and left hand nudes. A young woman named Lucille, a pupil of Maillol, modeled for the central figure. The group was Maillol's ode to youth and beauty. He thought of titling the work *Les trois Grâces*, making reference to the painting of Raphael, but realized that the figures were too physically imposing for this subject. The final sculpture has two versions—one with a base, and one without, the latter of which the present work belongs.

In 1939, writing shortly after the unveiling of *Les trois Nymphes*, John Rewald observed: "In these later works the sculptor has moved further and further away from the type of Catalan woman whom we find in his *Mediterranean*, in *Night* and in *Action in Chains*, with broad hips, straight legs, heavy arms and swelling breasts: a well-developed body with broad shoulders. Now...the sculptor's imagination dwells rather on the figures of...young girls, radiant with youth and freshness, full of lyrical grace and a sensual poetic feeling...that youth which he extolls in the wonderful group of the three young girls, the nymphs, a recent work in which is summed up all his knowledge and all his feeling" (quoted in, *Maillol*, London, 1939, p. 22).

Although the outward physical features of Maillol's female subjects may have evolved over time, the essential feminine qualities that the sculptor expressed remained constant. The novelist and critic Octave Mirabeau wrote in 1905: "It is the same woman; but every time, as in real life, she is a new and different woman...the woman of Maillol's creation is always chaste, full of ardour, and magnificent. She can give us the conception of strength, of the perfection of the human body, because she presents us with the conception of life, because she is life itself. She is woman created by Maillol; she is his contribution to the sculpture of today. This new treasure of admirable, living forms is offered by a great, virile and sensitive artist to the art of France and of the world" (quoted in J. Rewald, op. cit.).

PROPERTY OF A LADY

16A

CLAUDE MONET (1840-1926)

La berge du Petit-Gennevilliers, soleil couchant

signed 'Claude Monet' (lower right)
oil on canvas
21⅛ x 29⅝ in. (55 x 73.9 cm.)
Painted in 1875

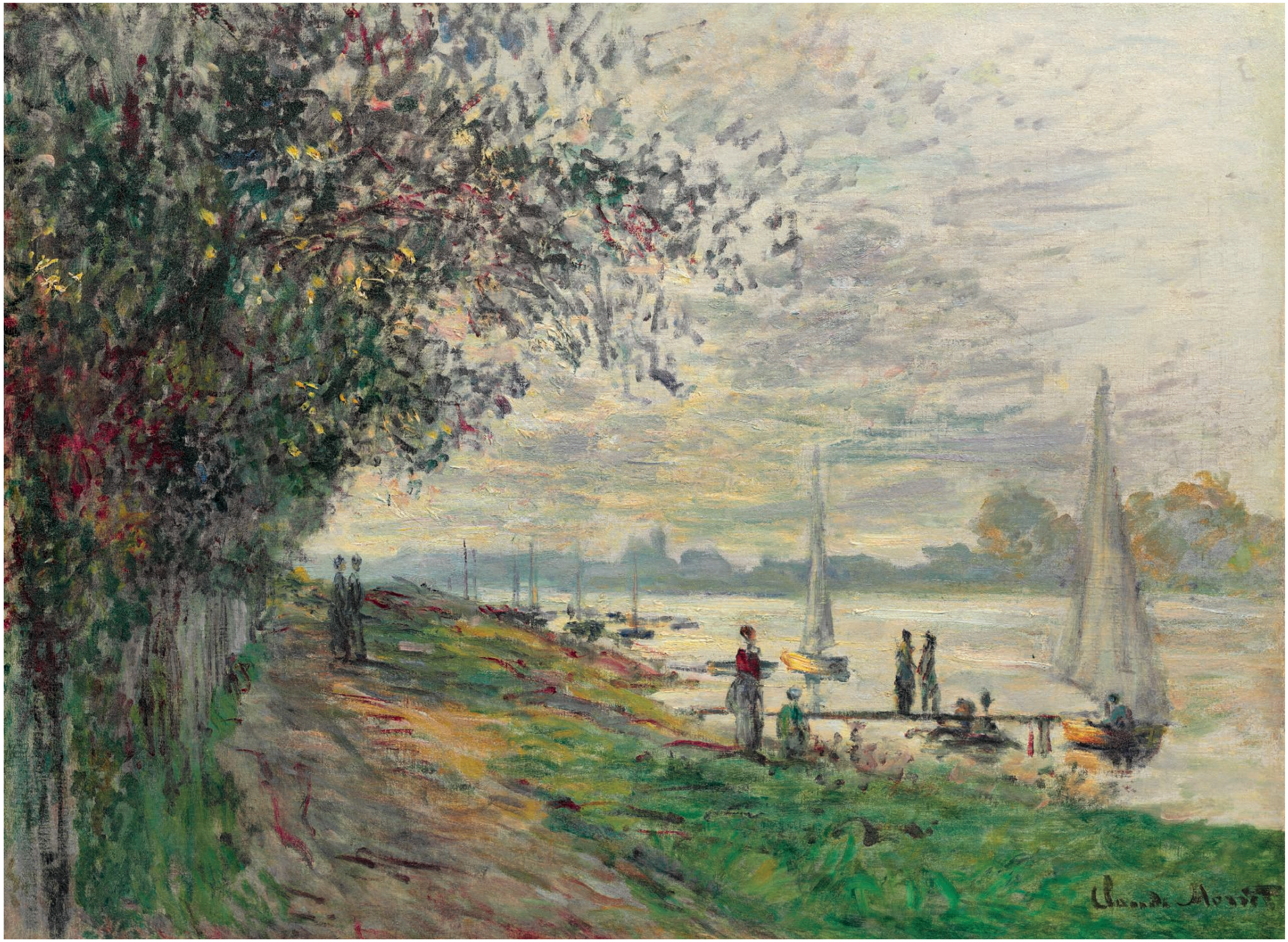
$3,000,000-5,000,000

PROVENANCE:
Anon. sale, Hôtel Drouot, Paris, 3 December 1910, lot 44.
Alfred Strolin, Paris (acquired at the above sale); Estate sale, Hôtel Drouot, Paris, 7 July 1921, lot 19.
Prince Kōjirō Matsukata, Paris and Tokyo.
Jean Pacquement, Paris.
Wildenstein & Co. Inc., New York.
Colonel Daniel Sickles, Paris.
Florence J. Gould, Cannes (acquired from the above, 1971); Estate sale, Sotheby's, New York, 24 April 1985, lot 43.
Acquired at the above sale by the present owner.

EXHIBITED:
Paris, Galerie des Beaux-Arts, *Tableaux de collections Parisiennes, 1850-1950*, April-May 1955, no. 81 (titled *Bords de la seine*; with inverted dimensions).
Tokyo, Seibu Gallery; Kyoto Municipal Museum and Fukuoka, Cultural Center, *Claude Monet*, March-July 1973, no. 10 (illustrated).
Paris, Grand Palais, *Hommage à Monet*, February-May 1980, p. 131, no. 40 (illustrated).

LITERATURE:
D. Wildenstein, *Claude Monet, Biographie et catalogue raisonné*, Lausanne, 1974, vol. 1, p. 274, no. 374 (illustrated).
T. Yūzō, *Kokuritsu Seiyō Bijutsukan Secchino Jōkyō*, Tokyo, 1989, vol. 3, list 1, no. 227.
D. Wildenstein, *Monet: Catalogue raisonné*, Cologne, 1996, vol. II, p. 154, no. 374 (illustrated).

The Seine-side enclave of Argenteuil, where Monet painted this convivial image of suburban leisure, 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 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.



Claude Monet, *Le bassin à Argenteuil*, 1872. Musée d'Orsay, Paris.

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.

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

Monet painted the present canvas during the late spring or summer of 1875, the year after the epoch-making First Impressionist Exhibition introduced the Salon-going public to the revolutionary, *plein-air* aesthetic and momentary, modern-life themes of the New Painting. On this particular day, beneath a cloud-streaked sky, he crossed the highway bridge from Argenteuil to the smaller village of Petit-Gennevilliers on the opposite bank of the Seine. He set up his easel on a relatively tranquil stretch of the river midway between the boat rental area and the boat basin, looking downstream toward neighboring Bézons. Twice in 1875, Monet depicted nearly the identical motif in mid-morning, when the sandy path in the foreground was dappled with golden light (Wildenstein, nos. 373 and 375; Christie's New York, 14 May 1997, Lot 20). Here, he captures a late afternoon effect instead, with the sun dipping low at the right and the light growing hazy. The overhanging tree branches are boldly silhouetted against the expansive sky, creating a dramatic contrast between light and dark zones in the painting.

The small dock in the foreground of this scene is the same one that Monet and Renoir had depicted at close range the previous summer, working contentedly side-by-side as they had at La Grenouillère in the heady, formative years of Impressionism before the Franco-Prussian War (Wildenstein, no. 324; Dauberville, no. 126; Portland Art Museum). The dock appears as well in a view of this stretch of the Seine that Sisley painted during a visit with Monet in 1872 (Daulte, no. 30; Memphis Brooks Museum of Art). In the present painting, a bourgeois couple cautiously traverses the wooden mooring hand-in-hand, preparing to board a sailboat that waits at anchor, a *canotier* seated at the bow. A woman and child watch them from the grassy bank, while a third pair of figures stands together on the path, pausing mid-promenade to survey this appealing vista of leisurely, warm-weather sociability.

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

Compositionally, the image is strikingly similar to Monet's glorious view of the main promenade at Argenteuil, painted during the first summer that he spent in the town (Wildenstein, no. 225; Musée d'Orsay, Paris). "Each element in the painting is painstakingly arranged and scrupulously rendered," Tucker has written about the Orsay canvas, "underscoring Monet's powers as an artist and the humanly imposed rationale of the place" (*Impressionists at Argenteuil*, exh. cat., National Gallery of Art, Washington, D.C., 2000, p. 68). In both paintings, the towpath leads logically into the scene at the lower left, beckoning the viewer to enter this ideally constructed world. The masts of the sailboats that line the near bank in the present view punctuate the path's rapid recession into depth. The row of stately trees and the length of the river serve as counterbalancing triangular shapes, together with the path creating a pattern of interlocking parts, above which hangs a broad sky.

In *La berge du Petit-Gennevilliers*, Monet has analyzed the various sections of the landscape through carefully differentiated zones of brushwork, heightening the sense of consummate order and emphasizing the variety of fugitive sensations that he experienced before the view. The arresting mass of dark foliage in the upper left, which serves as a *repoussoir* device to increase the illusion of depth in the painting, is rendered in small, dry touches of pigment through which the sky remains partially visible. More heavily loaded strokes describe the path and the damp grass at the water's edge. The afternoon sky, faintly tinged with gold and lilac beneath copious bands of cirrus, is rendered in long, loose strokes that conjure the effect of a swift breeze.

Monet continued to revel in Argenteuil's suburban pleasures and pastimes through late 1875, but soon after his attitude toward the *petite ville* underwent a sea-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 nature and the bounties of progress–the source of Argenteuil's appeal for Monet from the outset–had tipped too far to one side. Disheartened, the artist spent much of 1876 and 1877 away from home or sequestered within the walls of his own garden. In January 1878 he packed his bags for good, settling some sixty kilometers downriver in the remote hamlet of Vétheuil, as yet untouched by the encroachments of modernity. A new chapter in Impressionism had begun.

Pierre-Auguste Renoir, *La Seine à Argenteuil*, 1874. Portland Art Museum.

PROPERTY FROM A DISTINGUISHED FAMILY COLLECTION

17A

ALEXANDER ARCHIPENKO (1887-1964)

Hollywood Torso

signed 'Archipenko' (on the bottom right side)
polished terracotta
Height: 52½ in. (133.4 cm.)
Executed in 1936; unique

$500,000-700,000

PROVENANCE:
Katherine Kuh Gallery, Chicago (*circa* 1937).
Nettie Rosenstein, Chicago (acquired from the above).
Morris and Gwen Hirsch, Chicago.
Private collection, California (acquired from the above); sale, Christie's, New York, 14 November 1996, lot 299.
Acquired at the above sale by the family of the present owners.

LITERATURE:
A. Archipenko, *Archipenko: Fifty Creative Years, 1908-1958*, New York, 1960, nos. 219 and 220 (illustrated).

Frances Archipenko Gray has confirmed the authenticity of this work.

The worsening state of the post-war German economy and political violence in the streets of Berlin led Archipenko in the fall of 1924 to emigrate to America, where he hoped to capitalize on his solo debut at Katherine Dreier and Marcel Duchamp's Société Anonyme, New York, in 1921. Christa Lichtenstern observed that "The esteem in which Archipenko was held as sculptor, first in Germany and later in the United States, reinforces his position as a unique modernist phenomenon in the history of sculpture in the first third of the twentieth century" (Canto d'Amore, exh. cat., Kunstmuseum Basel, 1996, p. 152). Among contemporary sculptors, even those no less revolutionary, "it was Archipenko who, for many, according to Theodor Däubler, 'flew highest of all'" (*ibid*, p. 152).

In 1935, Archipenko moved from New York to Los Angeles which provided him with a renewed sense of creativity. He commented on the change of his environment: "...it seems to me that California is geographically well-suited for the founding of the new science of creation." (quoted in *Archipenko Themes and Variations-1908-1963*, exh. cat., Museum of Arts and Sciences, Daytona Beach, 1989, p. 66). In California, Archipenko favored working in terracotta and with color, revisiting subjects from some of his earlier sculptures. Katherine Jánszky Michaelson has explained that the form of the female torso, which so dominated his earlier work in Paris, reappeared in his work on the west coast and was often sculpted in terracotta as seen in *Hollywood Torso* (*Alexander Archipenko: A Centennial Tribute*, exh. cat., National Gallery of Art, Washington D.C., 1986, p. 70). The present sculpture typifies the softening of the lines that is seen in his California sculptures and the warm color of the terracotta lends itself to the sensuously curving and simplified form of the female figure. *Hollywood Torso* was clearly inspired by Hellenistic sculpture—Archipenko often sought to translate the ideality of classical statuary into the language of modern art. The purity of the color and form in *Hollywood Torso* suggests the timelessness of the female figure as a theme in art.

PROPERTY FROM A PRIVATE SWISS COLLECTION

18A

FERNAND LÉGER (1881-1955)

Nature morte aux éléments mécaniques

signed and dated 'F.LÉGER 18' (lower right); signed and dated again and titled "F Leger 1918 nature-morte' (on the reverse)
oil on canvas
27⅝ x 19¾ in. (70.1 x 50.2 cm.)
Painted in 1918

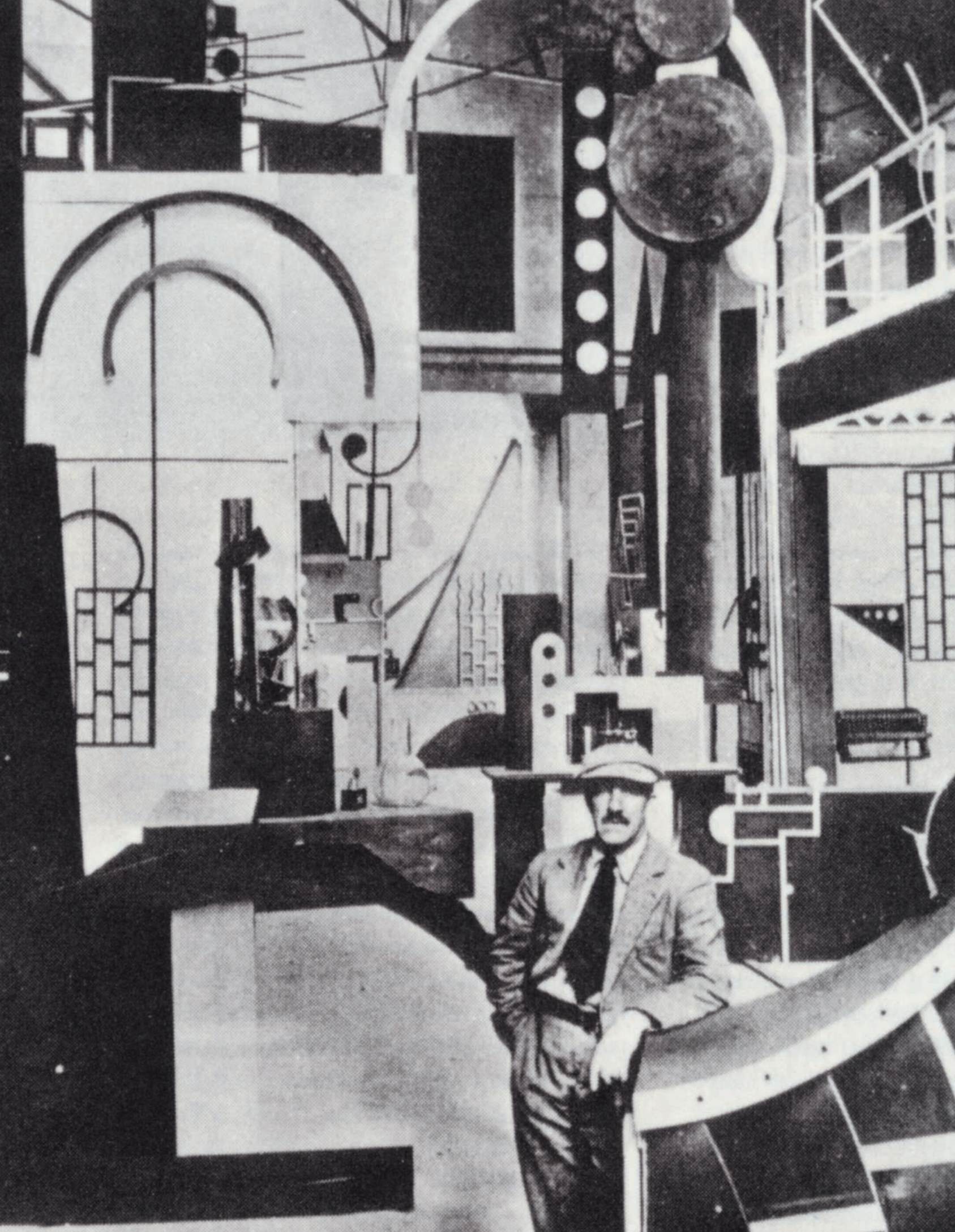
$10,000,000-15,000,000

PROVENANCE:
Galerie Maeght, Paris (until at least 1957).
Perls Galleries, New York.
Alexander Calder, New York (acquired from the above, 1971).
Stephen Hahn, New York.
Private collection.
Galerie Jan Krugier, Geneva.
Acquired from the above by the present owner, 1990.

EXHIBITED:
Munich, Haus der Kunst, *Fernand Léger*, March-May 1957, p. 79, no. 22.
New York, M. Knoedler & Co., Inc., *Alexander Calder, Fernand Léger*, October 1979, p. 3, no. 13 (illustrated in color, p. 16).
New York, Sidney Janis Gallery, *F. Léger*, October 1984-January 1985, no. 9A.
Kunstmuseum Wolfsburg and Kunstmuseum Basel, *Fernand Léger 1911-1924: Le rythme de la vie moderne,* May-November 1994, p. 245, no. 36 (illustrated in color, p. 130).

LITERATURE:
J. Cassou and J. Leymarie, *Fernand Léger, Drawings and Gouaches*, London, 1973, p. 203 (illustrated, p. 55, fig. T8).
G. Bauquier, *Fernand Léger: Catalogue raisonné de l'oeuvre peint, 1903-1919*, Paris, 1990, p. 230, no. 127 (illustrated in color, p. 231).


FLEGER
-18



Fernand Léger, *La partie de cartes*, 1917. Kröller-Müller Museum, Otterlo. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.

Fernand Léger, *Contraste de formes*, 1913. The Museum of Modern Art, New York. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.

"Modern man lives more and more in a preponderantly geometric order," Léger declared. "All mechanical and industrial human creation is subject to geometric forces... I would, then, bring about a new architectural order: *the architecture of the mechanical*. Architecture, both traditional and modern, originates from geometric forces" (E.F. Fry, ed., *Fernand Léger: Functions of Painting*, New York, 1973, pp. 52 and 53).

Léger painted *Nature morte aux éléments mécaniques* in a series of compositions that amounted to a manifesto of the aims and means he would pursue in his art following the end of the First World War. Hostilities on the Western Front had not yet ceased when in 1918 Léger fired the initial barrage of these high-explosive paintings in his single-artist campaign to bring machine-like elements, often derived from the latest wartime techno-industrial developments, into the realm of modernist painting. He sought to create and promulgate an art that was authentically contemporary and cosmopolitan in every respect, keeping pace with the drastic changes that were transforming the modern world at an unprecedented, ever accelerating pace.

"Although I may have been the first to employ this modern element for pictorial ends, I do not have the slightest intention of claiming 'that's all there is to it'," Léger stated. "The mechanical element is *only a means and not an end*. I consider it simply plastic 'raw material,' like the elements of a landscape or a still life." He extended this recommendation to his colleagues: "In accord with the individual's plastic purpose, in accord with an artist's need for the real element, I think that the mechanical element is extremely advisable for anyone who seeks *fullness and intensity in a work of art*" (*ibid.*, p. 24).

In this *Nature morte*, Léger radically re-invented the traditional genre of a floral still-life placed within a well-appointed bourgeois setting, discarding any semblance to the particular manners in which Old Master and Impressionist painters treated this theme in their art. He instead configured the present painting as a boldly futuristic interior, like the set he would design five years later for Marcel L'Herbier's film *L'inhumaine*. Upon a table top the artist erected an imposing structure

Fernand Léger on the laboratory set he designed for Marcel L'Herbier's 1923 film, *L'Inhumaine*. Photo: Cinemathéque Suisse, Lausanne.

Fernand Léger, *Les éléments mécaniques*, 1918-1923. Kunstmuseum Basel. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.

Fernand Léger, *Les cylindres colorés*, 1918. Sold, Christie's London, 4 February 2014, lot 5. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.

of cones and cylinders, perhaps inspired by tapered drill bits and gear drives, in place of the conventional vase holding flowering plants.

"The modern way of life is full of such elements for us; we must know how to use them," Léger wrote to Daniel-Henry Kahnweiler in 1919. "Every age brings with it some new elements which should serve us; the great difficulty is to *translate* them into plastic terms" (quoted in *op. cit*., 1973, p. 45).

Léger served in the trenches from the early months of the Great War in 1914. He was present at the killing fields of Verdun, and remained in the thick of action until he was gassed near Aisne and hospitalized in the spring of 1917. He witnessed firsthand the terrible mechanization of modern warfare. Machine guns were responsible for much of the slaughter, the first tanks lumbered into battle, while ever speedier and more agile warplanes clashed overhead. Léger found it no less fascinating to study the debris of smashed-up equipment than to observe the arrival at the front of long convoys bearing factory-new replacements. He understood how man himself had become a mere cog in an all-powerful, fateful machine, caught up in mercilessly grinding gears of destruction and death. France alone suffered more than 5.6 million military casualties during 1914-1918.

Discharged from the army in early 1918, Léger continued to convalesce, in and out of Paris hospitals, from pulmonary problems related to the Aisne encounter. He was finally able to resume painting full time at the beginning of the summer. As the artists who served on the front lines during the war returned to civilian life following the Armistice, they discovered that the state and styles of the Paris art scene had markedly changed in their absence. Having unloosed before the war a Pandora's box of formal dislocations in the invention of Cubism, Picasso returned to the figure, and would soon begin to cultivate a vision of Arcadian antiquity. His new manner helped establish the post-war fashion for neo-classicism.

Picasso still painted cubist compositions alternately with his classical pictures, but late wartime and post-war modernism rarely demonstrated that same adventurous and provocative cutting edge that had so boldly expanded the boundaries of painting before 1914. *Le rappel à l'ordre*—"the call to order"—would soon go out, summoning French painters to revive the grand tradition of Gallic humanism and classical values in the arts. Cubism had entered its "crystalline" or classical phase, in which its practitioners enforced the discipline of rational order, balance, and clarity—a direct response to the senseless slaughter of the war—at the expense of dynamism, simultaneity, and the power of plastic contrast—aspects of pre-war Cubism and Futurism which had shaped Léger's aesthetic outlook and continued to bolster his post-war stance.

Swimming against the classical tide then rising around him did not deter Léger from his avowed mission; he remained true to the brash, anti-order convictions of the pre-war period. The grim experience of modern warfare only served to strengthen Léger's resolve. He insisted on countering the increasingly conservative, nostalgic, and even escapist tendencies of much post-war Paris painting with his own message of wholly contemporary and cosmopolitan subject matter, which he cast in an uncompromisingly dissonant and dynamic pictorial syntax. Léger would simply paint, as he put it, "what was going on around me." He announced to Rosenberg, "I reached a decision; without compromising in any way, I would model in pure and local color, using large volumes. I could do without tasteful arrangements, delicate shading, and dead backgrounds. I was no longer fumbling for the key. I had it. The war matured me and I am not afraid to say so. It is my ambition to achieve the maximum pictorial realization by means of plastic contrasts" (quoted in P. Francia, *Fernand Léger*, New Haven, 1983, p. 42).

"I have never enjoyed copying a piece of machinery," Léger wrote. "I invent images from machines, as others have made landscapes from their imagination. For me, the mechanical element is not a fixed position, an attitude, but a means of succeeding in conveying a feeling of strength and power... I try to create *a beautiful object* with mechanical elements" (E.F. Fry, ed., *op. cit.*, 1973, p. 62).

Present lot, detail.

Property Formerly in the Collection of **HUNT HENDERSON** New Orleans

Hunt and Jeanne Henderson. Photographer unknown.

During the opening years of the twentieth century, New Orleans was more artistically engaged than any other city in the American South, owing to its well-established urban cosmopolitanism and its historical and cultural ties to France. It boasted a flourishing opera scene, an estimable School of Art at Newcomb College, and as of 1911, its own art museum, the Isaac Delgado Museum of Art. Yet the city had only one art collector of truly national standing–the sugar magnate Hunt Henderson, who assembled a world-class collection of avant-garde art, from Impressionism through early modernism, well before it was fashionable among his peers.

"Undoubtedly Henderson was the most formidable collector of paintings and prints to live in New Orleans, in fact in the South," Prescott Dunbar has written, "until the post-World War II period" (*The New Orleans Museum of Art: The First Seventy-Five Years*, Baton Rouge, 1990, p. 60). The exceptional group of works presented here on behalf of Henderson's descendants, which this most prescient and discerning collector acquired during the opening decades of the twentieth century, represents a rare and remarkable chapter in the chronicle of modernism in the United States.

By all accounts, Hunt Henderson enjoyed a rich and varied life. His father William had founded the Henderson Sugar Refinery in 1876, and Hunt assumed control of the prosperous enterprise after William's death in 1900. He and his wife Jeanne divided their time between a town house at 1410 2nd Street in the Garden District of New Orleans and a country retreat at 829 East Beach in Biloxi, overlooking the Mississippi Sound. He traveled widely through Europe with Jeanne and their son Charles; he fished regularly, was active in the Carnival clubs of New Orleans, and "read more than do some who make a career of it," according to a childhood friend.

Yet his abiding passion was modern art. He bought his first Impressionist paintings from Durand-Ruel in New York no later than 1908, and more purchases followed in rapid succession. Well-represented among these acquisitions was the work of Degas, whose mother was from New Orleans and who had himself visited the city, the only French Impressionist ever to travel to America. A delicately rendered pencil drawing of a horse and jockey by Degas is among the works now offered for sale, as is an important canvas by Whistler, another of Henderson's favorite artists. Henderson also accumulated dozens of Japanese prints, of the variety that had served as inspiration to the Impressionists themselves in forging their new, modern mode of painting. Nor did he shy away from the artists' most recent and experimental efforts, acquiring examples from Monet's London, Venice, and nearly abstract *Nymphéas* series shortly after their creation.

The five paintings presented in the evening sale of Impressionist and Modern art, all but one purchased in 1913, reflect the scope and quality of Henderson's early collecting. The two Monets are both quintessentially Impressionist in their focus on the artist's fleeting sensations before nature. One depicts with exquisite subtlety a frosty road beneath a snow-laden sky, while the other captures the bolder effects of an orchard awash in late afternoon sun. The remaining three canvases show the Impressionists moving beyond the ephemeral

Jeanne Henderson (left) and her sister Louise Crawford (right), Vienna, 1928. Photographer unknown.

moment, each in his own way. Renoir's *Femme lisant* is soft and idealized, intimate and dreamy. Cézanne's *Côte Saint-Denis*, with its geometric latticework of trees, reflects an increasingly abstract conception of the landscape, while Gauguin has wholly transmuted his Breton vista into flat zones of brilliant color.

When the Isaac Delgado Museum, the first art museum in New Orleans, opened its doors in 1911, Hunt Henderson was a founding trustee as well as a generous lender of his exceptional holdings. "These pictures [have] given me a world of pleasure," he wrote when his Whistler collection was exhibited there in 1917, "and I hope that this show will justify my enthusiasm" (*ibid.*, p. 60). The only painting that Henderson's descendants added to the family collection is a Daumier that depicts an art enthusiast raptly examining a folio of prints at a gallery–a selection that very likely speaks to the joy that Hunt Henderson himself took in the act of collecting.

By the early 1920s, Henderson had expanded his aesthetic interests to incorporate the very latest directions in European modernism, which had received its sensational introduction in America not long before, at the 1913 Armory Show. Likely taking advice from the pioneering photographer and New York gallerist Alfred Stieglitz, who was instrumental in promoting modernism to American audiences, Henderson acquired work by the most avant-garde artists of the day from both sides of the Atlantic–Picasso and Braque, Matisse and Derain, Georgia O'Keeffe and Marsden Hartley, among others. An ebullient gouache by Raoul Dufy now on offer represents this important stage in Henderson's collecting, which put him well ahead of his time. "A modernist was not easy to find in the New Orleans of the 1920s," Louise Hoffman has written (*Josephine Crawford: An Artist's Vision*, New Orleans, 2009, p. 101).

Indeed, Henderson's deep commitment to modern art brought him into direct conflict with other powerful figures in the New Orleans art world–most notably Ellsworth Woodward, the founder of the Southern States Art League and director of the Delgado Museum from 1925 until 1939. Woodward was staunchly conservative in his artistic tastes and values, dismissing Picasso and his ilk as "charlatans" and their work as mere "daubs". He saw the mission of the Delgado as the promotion of regional artists with a traditional, realist bent. Vexed by Woodward's intransigent attitude toward modernism, the aesthetically adventurous Henderson eventually withdrew his support from the museum in protest, officially resigning from the board in 1928.

Hunt was not the only Henderson with a passion for avant-garde art. His sister Sarah was the co-founder and chief financial backer of the Arts and Crafts Club, which introduced innovative ideas about art to the New Orleans community through classes, exhibitions, and lectures. No less an avant-garde luminary than Gertrude Stein spoke at the Club in 1935, at Sarah's invitation. Hunt's sister-in-law Josephine Crawford studied at the Club until 1927, when she moved to Paris–very likely at Hunt and Sarah's suggestion–to finish her training at the cubist painter André Lhote's academy. Upon Josephine's return, Hunt used his connections in New York to enable her and several other Club artists to exhibit at the influential Montross Gallery, which had helped to spread the gospel of modernism in the years after the Armory Show.

When Hunt Henderson passed away in 1939, the lion's share of his collection remained with his wife Jeanne and their son Charles; only a group of works by Whistler left the family, bequeathed to Tulane University. In 1959, highlights from the Henderson collection were exhibited at the Delgado Museum and subsequently at the Knoedler Gallery in New York. This marked the first time that so many of Henderson's paintings, drawings, and prints–fifty-six in all–had been shown as an ensemble outside of his hometown. "Many are the hidden treasures, yet few are those who have known about them," wrote John Rewald in the exhibition catalogue. "My hope is that there will be many visitors, for the occasion is unique and the offering exceptional."

After Jeanne Henderson's death in 1970, the collection was partially dispersed. In 1974, Charles Henderson donated a Degas pastel, *Danseuse en vert*, to the New Orleans Museum of Art (as the Delgado was known by then) in memory of his first wife Nancy, who had served as a long-term trustee of that institution. A gift of a Renoir, *Ravaudeuse à la fenêtre*, followed in 1980, while a magnificent *Red Poppy* by Georgia O'Keeffe and one of Monet's ethereal late views of London Parliament went to the Museum of Fine Arts in Saint Petersburg, Florida. The works presented here have all remained in the family until the present day, an enduring testament to Hunt Henderson's discerning and enlightened taste.

Christie's is delighted to offer Property formerly in the Collection of Hunt Henderson in our Impressionist & Modern Art Evening and Day sales on May 15-16, and in our American Art sale on May 23.

Jeanne Henderson (right) and her sister Louise Crawford (left), probably Biloxi, Mississippi, 1930s. Photographer unknown.

19A

PAUL CÉZANNE (1839-1906)

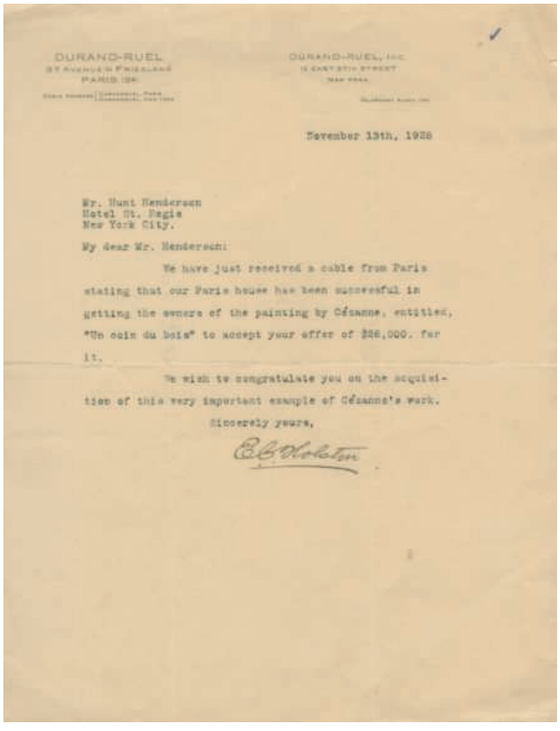
La côte Saint-Denis à Pontoise

signed 'P. Cezanne' (lower left)
oil on canvas
25¾ x 21⅜ in. (65.4 x 54.2 cm.)
Painted *circa* 1877

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

PROVENANCE:
Victor Chocquet, Paris.
Marie Chocquet, Paris (by bequest from the above, 1891); Estate sale, Galerie Georges Petit, Paris, 3 July 1899, lot 9.
Galerie Durand-Ruel et Cie., Paris (acquired at the above sale).
Durand-Ruel Galleries, New York (acquired from the above, 1928).
Hunt and Jeanne Henderson, New Orleans (acquired from the above, 10 December 1928).
By descent from the above to the present owners.

EXHIBITED:
Berlin, Galerie Paul Cassirer, *III Jahrgang der Kunst-Austellungen*, Winter 1900-1901, no. 9 (titled *Winkel im gehölz*).
London, Grafton Galleries, *A Selection from the Pictures by Boudin, Manet, Pissarro, Cézanne, Monet, Renoir, Degas, Morisot and Sisley*, 1905, no. 44 (illustrated, p. 7; titled *In the Woods* and dated 1883).
Kunsthaus Zürich, *Französische Kunst des XIX und XX Jahrhunderts*, October-November 1917, p. 16, no. 23 (titled *Un coin de bois* and dated 1883).



DURAND-RUEL
PARIS

DURAND-RUEL, INC.
NEW YORK

November 13th, 1928

Mr. Hunt Henderson
Hotel St. Regis
New York City.

My dear Mr. Henderson:

We have just received a cable from Paris stating that our Paris house has been successful in getting the owners of the painting by Cézanne, entitled, "Un coin du bois" to accept your offer of $86,000. for it.

We wish to congratulate you on the acquisition of this very important example of Cézanne's work.

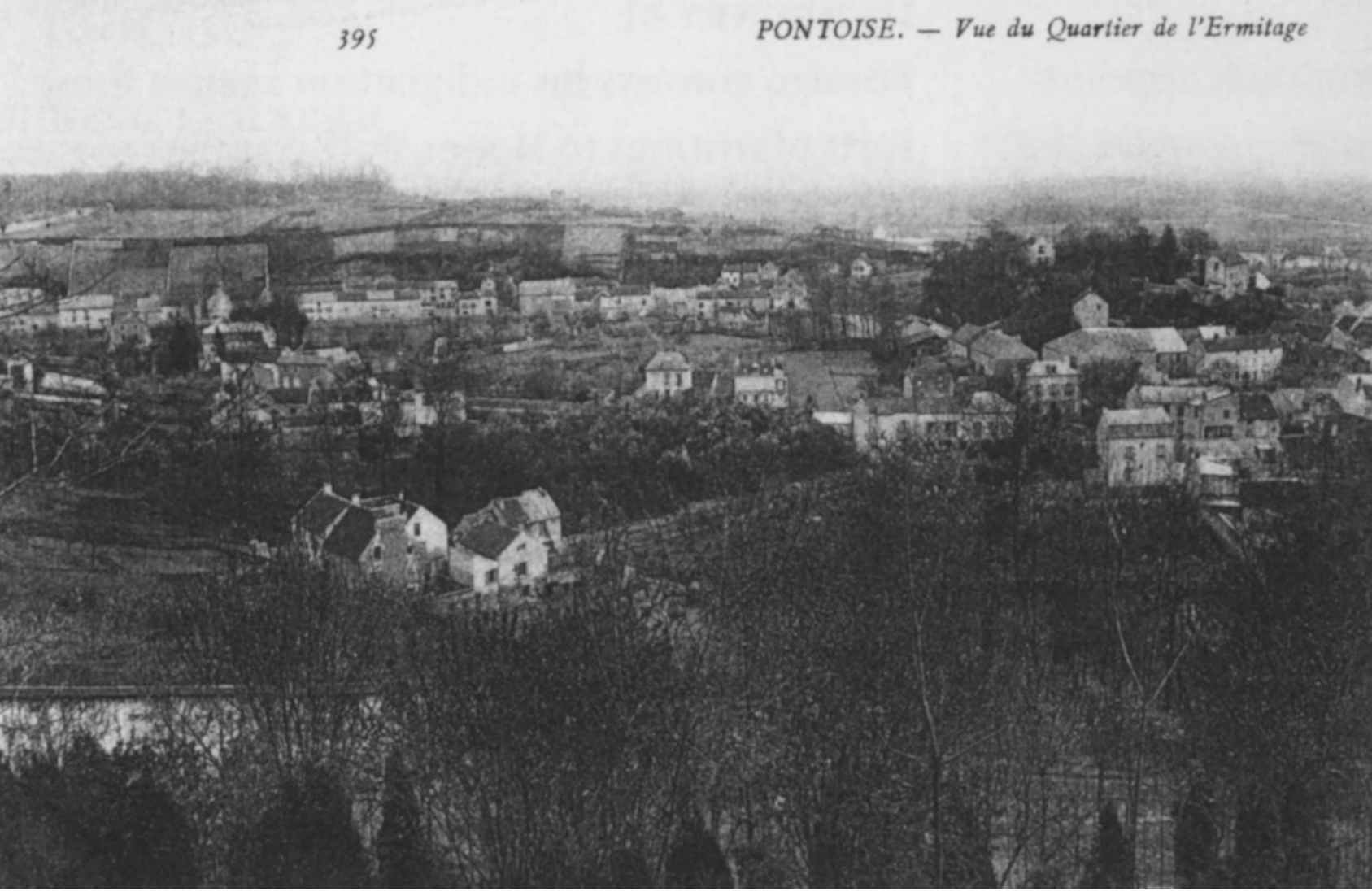
Sincerely yours,

Original confirmation of purchase from Galerie Durand-Ruel, dated 13 November 1928.

Paris, Galerie Bernheim-Jeune et Cie., *Cézanne*, December 1920, no. 4 (titled *Un coin de bois*).
New York, Durand-Ruel Galleries, Inc., *Masterpieces by Cézanne*, March-April 1938, no. 7.
New Orleans, Isaac Delgado Museum of Art and New York, M. Knoedler & Co., Inc., *Early Masters of Modern Art: A Local Collection Exhibited Anonymously*, November 1959-June 1961, no. 5 (illustrated; titled *Un coin de bois* and dated 1883).
New York, The Museum of Modern Art; Los Angeles County Museum of Art and Paris, Musée d'Orsay, *Pioneering Modern Painting: Cézanne and Pissarro, 1865-1885*, June 2005-May 2006, p. 175, no. 77 (illustrated in color; titled *Orchard, Côte Saint-Denis, at Pontoise*).
St. Petersburg, Florida, Museum of Fine Arts, 1970-2017 (on extended loan).

LITERATURE:
V. Pica, *Gl'Impressionisti Francesi*, Bergamo, 1908 (illustrated, p. 199; titled *Un angolo di bosco*).
N. Iavorskaia, *Paul Cézanne*, Moscow, 1935 (illustrated, pl. 16).
L. Venturi, *Cézanne: son art—son oeuvre*, Paris, 1936, vol. I, p. 105, no. 173 (illustrated, vol. II, pl. 47; titled *La côte des boeufs (Pontoise*); dated 1875-1877).
R. Goldwater, "Cézanne in America: The Master's Paintings in American Collections" *in Art News Annual*, 1938, p. 152 (illustrated).
J. Rewald, "Chocquet and Cézanne" in *Gazette des Beaux-Arts*, vol. 74, July-August 1969, p. 82, no. 9 (titled *Un coin de bois*).
R. Brettell, "The Third Exhibition 1877" in *The New Painting: Impressionism 1874-1886*, exh. cat., Fine Arts Museums of San Francisco, 1984, pp. 196 and 203.
J. Rewald, *The Paintings of Paul Cézanne: A Catalogue Raisonné*, New York, 1996, vol. 1, p. 213, no. 312 (illustrated, vol. 2, pl. 101; titled *La côte des boeufs, Pontoise*).
B.E. White, *Impressionists Side by Side: Their Friendships, Rivalries, and Artistic Exchanges*, New York, 1996, pp. 132-133 (illustrated in color, p. 132; titled *Oxen Hill at the Hermitage, Pointoise*).
F. Cachin, I. Cahn, W. Feilchenfeldt, H. Loyrette and J.J. Rishel, *Cézanne*, exh. cat., Galeries Nationales du Grand Palais, Paris, 1995, p. 380 (illustrated, fig. 1; titled *The Côte des Boeufs in Pontoise;* dated 1875-1877).
J. Pissarro and C. Durand-Ruel Snollaerts, *Pissarro: Catalogue critique des peintures*, Paris, 2005, vol. II, p. 345 (illustrated; titled *La côte des boeufs, Pontoise*).
A. Mothe, *Ce que voyait Cézanne: Les paysages impressionnistes à la lumière des cartes postales*, Paris, 2011, p. 54 (illustrated in color).
W. Feilchenfeldt and B. Echte, *Kunstsalon Bruno & Paul Cassirer*, Wädenswil, 2011, vol. 1, p. 343 (illustrated).
K. Koji and I. Keiko, eds., *Cézanne: Pioneer of Modern Art*, exh. cat., Pola Museum of Art, Kahagawa, 2015, p. 45 (illustrated in color, fig. 7; titled *The Côte des Boeufs, Pontoise*).


P. Cezanne



L'Hermitage, Pontoise. 19th century postcard, photographer unknown.

Pissarro and Cézanne at Pontoise, 1873-1874. Photographer unknown.

W. Feilchenfeldt, J. Warman and D. Nash, *The Paintings of Paul Cézanne: An Online Catalogue Raisonné* (www.cezannecatalogue.com), no. 107 (illustrated in color).

In 1895, when the shrewd young dealer Ambroise Vollard mounted the first solo exhibition of Cézanne's work, catapulting the fifty-six year old artist out of relative obscurity with a single stroke, few visitors were as pleased as Cézanne's old Impressionist mentor Pissarro, who had been instrumental in persuading Vollard to proceed with the show. "What is curious in that Cézanne exhibition at Vollard's," Pissarro wrote to his son Lucien, "is that you can see the kinship there between some works he did at Auvers or Pontoise, and mine. What do you expect! We were always together!" (quoted in exh. cat., *op. cit.*, 2005, p. 113).

The present landscape, which Cézanne painted during a visit with Pissarro at Pontoise, very likely in 1877, bears witness to the extraordinary creative partnership that the older artist nostalgically recalled some two decades later. Pissarro produced a view of the identical motif in that year as well, the two artists very possibly setting up their easels side-by-side (Pissarro and Durand-Ruel Snollaerts, no. 488; National Gallery, London). The paintings both depict a cluster of red- and blue-roofed houses on the rue Vieille-de-l'Hermitage, just a short walk from Pissarro's home. The two artists selected an elevated vantage point on the hillside above the houses, alternately known as the Côte Saint-Denis or the Côte des Boeufs, looking down through a dense stand of poplar trees. They both worked on upright canvases, the vertical format–atypical for a landscape–heightening the effect of the screen of trees and creating a forcefully compressed space.

Equally significant, however, are the differences between the two artists' interpretations of their shared motif. While Pissarro continued to work squarely within the Impressionist idiom, Cézanne had already

Paul Cézanne, *Portrait de l'artiste au chapeau*, 1879-1880. Kunstmuseum, Bern.

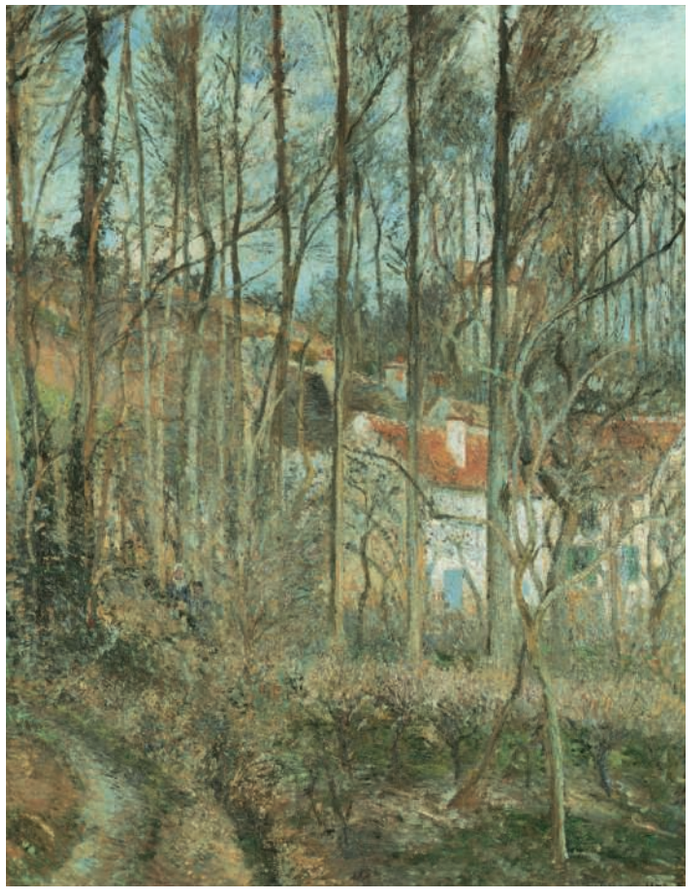
begun to experiment with an increasingly abstract construction of the landscape, transmuting the vagaries of the natural world into the forms of an ideal order. His tree trunks, which are starker and more rigorously vertical than Pissarro's, are juxtaposed against the horizontal rooftops and diagonal branches in a regular, lattice-like pattern. In place of the rapid, delicate touch that Pissarro used to signify a fleeting moment *en plein air*, Cézanne has laid down pigment with a palette knife in roughly square patches, the rectilinear edges of which reinforce the geometry of the composition and largely block the sky. Finally, while the foreground path in Pissarro's painting offers a point of entry into the landscape, with two tiny figures gazing out at the bottom left, Cézanne has placed a large tree at this juncture instead, barring the viewer's access into depth and thus flattening the spatial aspect of the pictorial vista.

"In his composition, Pissarro applied layer after layer of paint to the canvas with a dry brush, building up a rich and intricate network of granular brushstrokes that corresponds to the contours of the land," Jennifer Field has written. "Cézanne, on the other hand, carved his landscape out of thick swathes of paint with a palette knife and highlighted the natural boundaries of the trees using strong, dark contours. He emphasized the inherent structure of the landscape, applying a kind of geometric formula to the natural world" (*ibid.*, p. 163). This boldly inventive canvas represents one of Cézanne's earliest thorough-going efforts to forge a new pictorial language that would "make of Impressionism"–so he later explained–"something solid and enduring like the art in museums" (quoted in P.M. Doran, ed., *Conversations with Cézanne*, Berkeley, 2001, p. 169).

Although Cézanne and Pissarro met in 1861 at the Académie Suisse in Paris, their immensely fruitful, decade-long artistic dialogue began only in the summer of 1872, when Cézanne came to the Oise valley–some twenty-five miles northwest of Paris–to work from nature alongside his friend, who had recently moved there from Louveciennes. Together with his mistress Hortense Fiquet and their infant son Paul, born that January, Cézanne settled in the rural hamlet of Auvers-sur-Oise, walking an hour to Pontoise most days to meet Pissarro. Under the tutelage of the senior member of the Impressionist group, Cézanne abandoned the moody tonalities and rough, impetuous handling of his youthful work, adopting instead the light, varied palette and nimble touch of his mentor. "Our Cézanne gives us hope," Pissarro wrote proudly to the painter Antoine Guillemet. "If, as I hope, he stays some time in Auvers, he will astonish quite a few artists who were all too quick to condemn him" (quoted in B.E. White, *op. cit.*, 1996, p. 117).

By early 1874, though, Cézanne yearned for the landscape of his native Provence, as well as for an escape from domestic life. He installed Hortense and Paul–whose existence he anxiously kept secret from his domineering father–in Paris and returned to the haven of the Jas de Bouffan, his parents' estate near Aix. Over the next three years, he found respite from his personal ordeals in *plein-air* painting, making his first exploratory moves toward a more structured, synthetic treatment of the landscape. When the separation from his son and the strain of hiding his liaison grew too painful, he ventured north to stay with them; when his craving for solitude and the familiar landscape motifs of the Jas gained the upper hand, he returned south once again. It was not until late 1876 that he returned to Paris for an extended period, remaining with Hortense and Paul at 67, rue de l'Ouest for well over a year.

Back in the Île-de-France, Cézanne lost no time in re-kindling his working relationship with Pissarro, making several trips to Pontoise during 1877. In addition to painting side-by-side on the Côte Saint-Denis, the two artists set up their easels together at the Jardin de Maubisson, a cluster of kitchen gardens that lay just behind Pissarro's home (Pissarro and Durand-Ruel Snollaerts, no. 494, and Rewald, no. 311). Whereas Pissarro focused on the burgeoning natural forms of the flowering trees in the foreground, Cézanne–as he did in present canvas–abstracted the landscape into a series of strict horizontals and verticals, which repeat the architectonic forms of the houses on the hillside. "At the beginning, the sage Pissarro endeavored to calm the ferocious young Cézanne," Joseph Rishel has written, "but, as



Camille Pissarro, *La côte de boeufs, Pontoise*, 1877. National Gallery, London.

Paul Cézanne, *Pins et rochers (Fontainebleau)*, circa 1897. The Museum of Modern Art, New York. Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.

Pablo Picasso, *Paysage*, 1908. The Museum of Modern Art, New York. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

time passed, the pupil progressively found himself in the lead, encouraging the older artist to follow his example in testing the limits of Impressionist landscape painting" (exh. cat., *op. cit.*, 1995, p. 229).

Along with Pissarro, another key figure in Cézanne's small circle of intimates during the later 1870s was the now-legendary collector Victor Chocquet, the first owner of the present canvas. A customs clerk with modest means but an abiding passion for art, Chocquet had collected the work of Delacroix for nearly two decades by the time that the Impressionists burst onto the Parisian stage. He discovered their work in March 1875–a year after the controversial First Impressionist Exhibition, which well-meaning friends dissuaded him from attending–and never looked back, quickly becoming an irrepressible champion of the New Painting. He purchased his first Cézanne from *père* Tanguy that autumn and finagled an introduction to the reticent artist soon after. "For the Impressionists, Chocquet appeared on the scene at a highly critical moment," John Rewald has written, "when their pockets were empty and the outlook seemed particularly grim" (*op. cit.*, 1996, p. 195).

By early 1877, Cézanne and Chocquet had grown close enough for the artist to enlist his friend's assistance in selecting his contributions for the Third Impressionist Exhibition, to open on April 4th. It is difficult to determine exactly which paintings they chose, as the titles in exhibition catalogue are very general. Several scholars have suggested that the present canvas may have been included in the exhibition, which definitely featured Pissarro's view of the same motif (see especially R. Brettell, *op. cit.*, 1984, p. 196, and J. Pissarro, *op. cit.*, 2006, p. 163). "Pissarro and Cézanne, who have supporters, together form a school apart, and even two schools within one," noted one contemporary reviewer (quoted in B.E. White, *op. cit.*, 1996, p. 132). Rewald and Feilchenfeldt *et al.*, however, disagree that the present painting was exhibited on this occasion, since it does not bear a red signature like many of Cézanne's submissions to the 1877 show. The trees in the painting are shown in full leaf, suggesting that it may not have been complete yet in March, when Cézanne would have had to make his selections.

Having resigned his customs post earlier in the year, Chocquet spent long hours at the Third Impressionist Exhibition, challenging anyone–and there were many–who derided the work on view, including his own portrait by Cézanne (Rewald, no. 292). "He was something to see, standing up to hostile crowds at the exhibition during the first years of Impressionism," the critic Georges Rivière later recalled, "leading a reluctant connoisseur, almost by force, up to canvases by Renoir, Monet, or Cézanne, doing his utmost to make the man share his admiration for these reviled artists" (quoted in A. Distel, *Impressionism: The First Collectors*, New York, 1990, p. 137).

Chocquet remained one of Cézanne's principal buyers, as well as a close friend and frequent correspondent, throughout the ensuing decade. He died in 1891, just a year after commissioning the artist to paint a group of decorative panels for his new home (Rewald, nos. 643-644). When his widow passed away eight years later, Chocquet's collection was put on the block at Galerie Georges Petit. "Great artistic event in view," Pissarro wrote to his son Lucien. "*Père* Chocquet as well as his wife having died, his collection is going to be sold at auction. There are thirty-two first-rate Cézannes, which will sell for high prices" (*ibid.*, p. 128). As Pissarro had predicted, the sale was a stellar success, with spirited bidding spurring record results. Durand-Ruel acquired *La côte Saint-Denis* for 1450 francs and later sold it to Hunt Henderson, who thus became only the second private owner of this canvas in its long history.

Property Formerly in the Collection of **HUNT HENDERSON** New Orleans

20A

CLAUDE MONET (1840-1926)

La route de Vétheuil, effet de neige

signed and dated 'Claude Monet 79.' (lower left)
oil on canvas
24⅛ x 32⅛ in. (61.1 x 81.1 cm.)
Painted in Vétheuil, 1879

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

PROVENANCE:
(possibly) Jules Luquet, Paris (acquired from the artist, April 1880).
Anon. sale, Hôtel Drouot, Paris, 14 December 1882, lot 47.
Galerie Durand-Ruel et Cie., Paris (possibly acquired at the above sale).
Paul Durand-Ruel, Paris (acquired from the above).
Galerie Durand-Ruel et Cie., Paris (acquired from the above, 29 April 1890).
Durand-Ruel Galleries Inc., New York (acquired from the above, 1897).
Ellen H. Henderson, New Orleans (acquired from the above, 10 November 1913).
Hunt and Jeanne Henderson, New Orleans (by bequest from the above, 1935).
By descent from the above to the present owners.

EXHIBITED:
(possibly) Paris, *Salons du Panorama de Reichshoffen, 7e exposition des artistes indépendants*, March 1882, no. 68 or 72.
Hamburg, Spring, 1895.
New York, Durand-Ruel Galleries, *Exhibition of Paintings by Claude Monet and Pierre Auguste Renoir*, April 1900, no. 8 (titled *Effet de neige à Giverny*).
New York, Durand-Ruel Galleries, *Exhibition of Paintings by Claude Monet*, February 1902, no. 6 (titled *Effet de neige, Giverny*).
Ohio, Toledo Museum of Art, *Opening Season: 1905-1906*, 1905, p. 5, no. 44 (titled *Snow Effect, Giverny*).
New York, Durand-Ruel Galleries, *Exhibition of Paintings by Claude Monet*, January-February 1907, no. 12 (titled *Effet de neige, Giverny*).
Buffalo Fine Arts Academy and Albright Art Gallery, *Exhibition of Paintings by the French Impressionists*, October-December 1907, p. 25, no. 48 (titled *Snow Effect, Giverny*).
New York, Armory of the 69th Infantry; The Art Institute of Chicago and Boston, Copley Hall, *International Exhibition of Modern Art*, February-May 1913, p. 39. no. 495 (titled *Effet de neige, Giverny*).
New Orleans, Isaac Delgado Museum of Art and New York, M. Knoedler & Co., Inc., *Early Masters of Modern Art: A Local Collection Exhibited Anonymously*, November 1959-June 1961, no. 30 (illustrated; titled *Effet de neige à Giverny*).
Utica, Munson-Williams-Proctor Institute and New York, Armory of the Sixty-ninth Regiment, *The 1913 Armory Show, 50th Anniversary Exhibition*, February-April 1963, p. 198, no. 495 (illustrated, p. 180; titled *Effet de neige, Giverny*).
Vienna, Österreichische Galerie Belvedere, *Claude Monet*, March-June 1996, p. 217, no. 30 (illustrated in color, p. 78).
Washington, D.C., The Phillips Collection; The Fine Arts Museums of San Francisco and The Brooklyn Museum of Art, *Impressionists in Winter: Effets de neige*, September 1998-August 1999, p. 106, no. 14 (illustrated in color, p. 107).
The New York Historical Society, *The Armory Show at 100: Modernism and Revolution*, October 2013- February 2014, pp. 452 and 470, no. 495 (titled *Effet de neige, Giverny*).
St. Petersburg, Florida, Museum of Fine Arts, 1970-2017 (on extended loan).

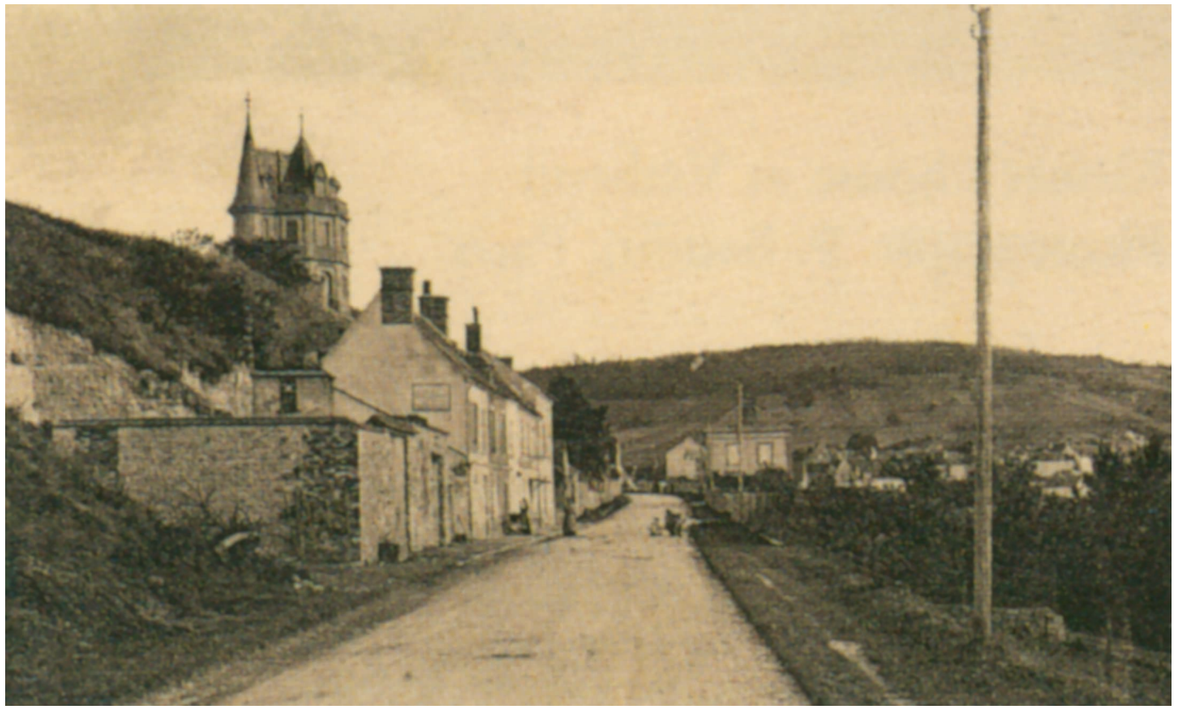
LITERATURE:
G. Geffroy, *Claude Monet, sa vie, son temps, son oeuvre*, Paris, 1922, p. 145 (illustrated; titled *La Neige (Environs de Vétheuil)*).
D. Wildenstein, *Claude Monet, Biographie et catalogue raisonné*, Lausanne, 1974, vol. I, p. 334, no. 508 (illustrated, p. 335).
D. Wildenstein, *Claude Monet, Catalogue raisonné*, Lausanne, 1991, vol. V, p. 33, no. 508.
D. Wildenstein, *Claude Monet, Catalogue raisonné*, Cologne, 1996, vol. II, p. 200, no. 508 (illustrated in color, p. 201).
A. Dixon, C. McNamara and C. Stuckey, *Monet at Vétheuil: The Turning Point*, exh. cat., University of Michigan Museum of Art, Ann Arbor, 1998, p. 67.

Monet painted this exquisitely subtle and delicate view of Vétheuil under heavy snow in 1879, the first full year that he lived in this rural hamlet about sixty kilometers northwest of Paris. He set up his easel on the road leading to the neighboring village of La Roche-Guyon, looking back toward Vétheuil. The house that he and his family were renting is visible as the third on the left, just beneath the twin turrets of the villa Les Tourelles, which belonged to his landlady Eve Elliott. This canvas is the first in a sequence of three that Monet painted from approximately the same vantage point, exploring the changes in the winter landscape over a period of days (Wildenstein, nos. 509-510; Museum of Fine Arts, Boston, and Göteborg Konstmuseum, Sweden). In the latter two paintings, the snow has begun to melt, revealing patches of muddy ground; here, by contrast, the snow still blankets the village, and the white sky suggests an atmosphere thick with the promise of another storm.

Monet described the ephemeral effects of the recent snowfall using a muted symphony of whites flecked with strokes of silver, blue, and violet; a beaten track in the snow, rendered in touches of reddish-ochre, provides the only warm tonal contrast in this wintry scene. The overall impression is of a frozen world, tranquil, hushed, and still. The road enters the composition at the bottom right and curves into depth, drawing the viewer into the frosty landscape. The trees and shrubbery in the immediate foreground act as a *repoussoir* for the spatial illusion of the painting, accentuating the rapid recession of the road and the contrast between near and far. In the middle ground, the houses of the village spread out to the right of the path, providing a horizontal counterpoint to this swift movement into depth. Still further in the distance rises the snow-covered mass of the Chênay hill, as if to impede all travel beyond the end of the village street.

At the very spot that the curving road enters Vétheuil and disappears from view, a single figure–clad in black, boldly silhouetted against the ethereal landscape–trudges through the snow, the only sign of motion in the scene. He appears to be walking away from the village into the expansive and empty foreground, functioning perhaps as a proxy for the artist himself, on the way to his motif. The painting thus bears witness to a central tenet of Impressionism, as well as one of its most persuasive myths: the *plein-air* master before nature, rapidly transcribing his immediate sensations. “It was cold enough to split rocks,” wrote one journalist after a winter encounter with Monet. “We perceived a foot warmer, then an easel, then a gentleman bundled up, in three overcoats, gloves on his hands, his face half frozen; it was Monet studying an effect of snow” (quoted in G. Tinterow, *Origins of Impressionism*, exh. cat., The Metropolitan Museum of Art, New York, 1994, pp. 249-250).

The three years that Monet spent at Vétheuil–from August 1878 until December 1881–represent a decisive moment of artistic reassessment for the Impressionist painter, then entering middle age. The village at that time numbered only six hundred inhabitants, less than one-tenth the population of bustling suburban Argenteuil, where he had lived and worked previously. With no rail station and minimal industry, moreover, Vétheuil showed little evidence of modernity, which had increasingly disrupted the country calm and natural beauty of Argenteuil. Shortly after arriving at Vétheuil, Monet described his new home as “a ravishing spot from which I should be able to extract some things that aren’t bad” (quoted in *Monet: The Seine and the Sea, 1878-1883*, exh. cat., National Galleries of Scotland, Edinburgh, 2003, p. 17). Although personal difficulties plagued him during his first two years at Vétheuil–his wife Camille became terminally ill and died in September



Entrance to Vétheuil from the road to La Roche-Guyon, postcard, circa 1900. Photographer unknown.

Claude Monet, *La Route à Vétheuil, l'hiver*, 1879. Göteborg Konstmuseum, Sweden.

1879, and his finances were in dire straits–this optimistic account of his artistic prospects proved spot-on.

At Vétheuil, Monet entirely abandoned the scenes of modern life and leisure that had dominated his work at Argenteuil and began to focus instead on capturing fugitive aspects of nature, employing a nascent serial technique that laid the groundwork for his most important later production. "The acknowledged painter of contemporary life who settled in Vétheuil in 1878 departed from that town in 1881, as from a chrysalis, renewed and redirected," Carole McNamara has written (*op. cit.*, exh. cat., University of Michigan Museum of Art, Ann Arbor, 1998, p. 86).

Although Monet dated the present canvas "1879", it remains uncertain whether he painted it early or late in that year. Wildenstein assigned this painting and the two related views to the beginning of 1879, during the first winter that Monet spent at Vétheuil, grouping them with a trio that depicts the village church under snow (nos. 505-507; Frick Collection, New York, and two in the Musée d'Orsay, Paris). Eliza Rathbone has noted, however, that weather conditions were much more severe late in the year, submitting much of Europe to the equivalent of a Siberian climate, and has proposed that Monet painted the three *Route de Vétheuil* canvases after a blizzard in early December 1879, before beginning a series of the hard-frozen Seine (exh. cat., op. cit., 1998, p. 106).

Claude Monet, *Autoportrait*, 1886. Private Collection.

Claude Monet, *Entrée du village de Vétheuil, l'hiver*, 1879. Museum of Fine Arts, Boston.

Adolphe Maugendre, *Vétheuil, vue générale, prise de Lavacourt*, 1853. Colored lithograph.

The inclement weather of 1879 began in autumn, when long periods of rain and gloom kept Monet indoors painting still-lifes. Temperatures plunged well below freezing in mid-November 1879 and remained there with almost no relief until a sudden thaw in early January. Snow began in earnest on November 29th and continued on and off throughout December, accumulating so deep that roads were rendered impassable, trains were unable to transport goods, and fuel and food supplies began to run short. "Snow fell during the first ten days of the month," a contemporary almanac reported, "but particularly from the third to the fifth; at this time nearly everywhere there were frightful snowstorms and communications remained suspended almost everywhere for two to three days" (*ibid.*, pp. 227-228).

Although Monet had painted snow scenes at Argenteuil and before that on the Normandy coast, the theme took on new significance for him at Vétheuil. The frigid weather kept most villagers home, allowing him to explore the rural landscape without human incursion. At the same time, he seems to have found a personal resonance in the stillness and silence of winter, which offered him respite from his mundane concerns while also serving as a haunting, elegiac pictorial metaphor for Camille's suffering. In January 1880, when the ice on the Seine suddenly broke up into great chunks and the river flooded its banks, Monet painted nearly twenty views of the calamitous event. "The canvases appear to be filled with cries of pain and wonderment, sighs of resignation and odes of hope," Paul Tucker has written. "They suggest notions of the past cracking and splintering...sensations which the site, of course, could have inspired but which surely were also the result of this important passage in Monet's life" (*Claude Monet: Life and Art*, New York, 1995, pp. 103-105).

In addition to being a time of profound personal change and artistic renewal for Monet, the years that he spent at Vétheuil saw a thorough-going re-evaluation of his professional tactics. His income

Claude Monet, *Soleil couchant sur la Seine, effet d'hiver*, 1880. Musée du Petit Palais, Paris. Photo: © RMN-Grand Palais / Art Resource, NY.

in 1879 was just 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 children, who had moved in with him and Camille at Vétheuil while her husband tended to his bankrupt textile business in Paris. So desperate, indeed, was his financial situation that he borrowed fifty francs from the local postmistress and struggled through the deep snow to reach Paris on 28 December 1879, just three days after his first Christmas without Camille, in an attempt to sell some of his winter landscapes. The trip was a modest success, with the dealer Georges Petit and the critic Théodore Duret each purchasing a painting for a combined sum of 450 francs.

During the ensuing months, Monet explored a wide variety of new marketing strategies. Although he remained fully committed to Impressionist methods and aims–"I am always and I want always to be an Impressionist," he declared–he opted out of the Fifth Impressionist Exhibition in 1880, frustrated with group politics, sparse sales, and hostile press at past shows. Instead, he braved the contempt of his avant-garde colleagues and made his first attempt in a decade to enter the annual 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"). With the help of various well-placed friends, he then persuaded the publisher Georges Charpentier to give him a solo exhibition that featured the rejected canvas–a moody sunset view of ice floes on the Seine (Wildenstein, no. 576; Petit Palais, Paris)–at the fashionable gallery of his journal *La Vie Moderne*.

Monet's efforts to expand his clientele paid off handsomely, and his finances had rebounded by the time that he and Alice left Vétheuil for Poissy in the fall of 1881. The present landscape may have found a buyer as early as April 1880–the art dealer Jules Luquet, according to Wildenstein. By 1882, the canvas had almost certainly entered the collection of the Impressionists' principal champion Paul Durand-Ruel, who had recently negotiated backing from the Union Générale bank and found himself with funds to spend again after a lean five years. In the same year, the painting was most likely featured in the Seventh Impressionist Exhibition, the second-to-last in the sequence of eight epoch-making shows that introduced the French public to the revolutionary formal vocabulary of the New Painting.

In 1913, *La route de Vétheuil, effet de neige* was one of only five paintings by Monet to appear in an even more momentous exhibition–the now-legendary Armory Show, named for the building in New York where it was held. Mounted under the auspices of the Association of American Painters and Sculptors, the exhibition represented the sensational introduction of European modernism to American audiences, who until then had been largely unfamiliar with the audacious new directions evolving across the Atlantic in the studios of Matisse, Duchamp, Brancusi, and others. By that time, Monet and his cohorts had come to be venerated as founding fathers of the modern movement, and Room O at the Armory Show was devoted to their work, which the show's organizers hoped would encourage support rather than derision for the current vanguard.

It may well have been at the Armory Show that *La route de Vétheuil* caught the eye of the New Orleans sugar magnate Hunt Henderson, whose sister Ellen purchased it for the family's burgeoning and increasingly adventurous collection that same year. The painting has remained in the Henderson family ever since 1913, an enduring testament to the progressive and discerning taste of this storied American collector.

Claude Monet, *La débâcle*, 1880. University of Michigan Museum of Art, Ann Arbor.

21A

CLAUDE MONET (1840-1926)

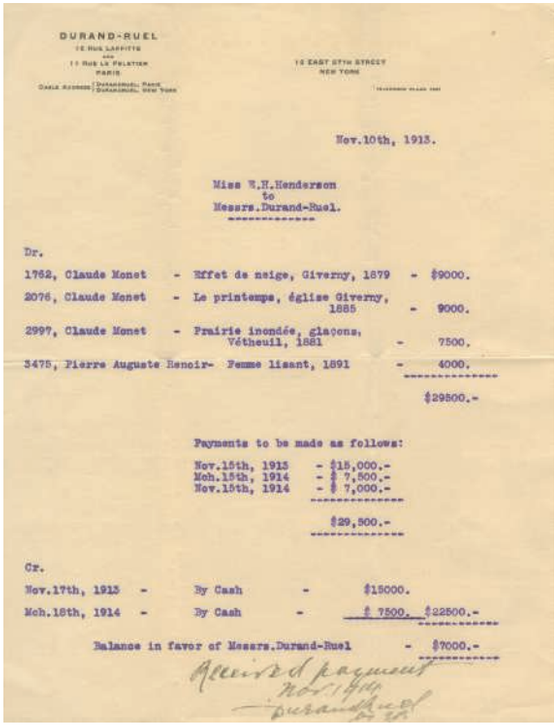
Printemps à Giverny, effet d'après-midi

signed and dated 'Claude Monet 85' (lower right)
oil on canvas
23¾ x 32⅛ in. (60.4 x 81.4 cm.)
Painted in Giverny, 1885

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

PROVENANCE:
Galerie Durand-Ruel et Cie., Paris (acquired from the artist, September 1885).
Durand-Ruel Galleries Inc., New York (acquired from the above, 1886).
Erwin Davis, New York (acquired from the above, 1886).
Durand-Ruel Galleries, New York (acquired from the above, 7 January 1899).
Ellen H. Henderson, New Orleans (acquired from the above, 10 November 1913).
Hunt and Jeanne Henderson, New Orleans (by bequest from the above, 1935).
By descent from the above to the present owners.

EXHIBITED:
New York, National Academy of Design, *Works in Oil and Pastel by the Impressionists of Paris*, 1886, p. 54, no. 267.
(possibly) Pittsburgh, Carnegie Institute, *Fourth Annual Exhibition*, 1899, no. 158.



DURAND-RUEL

Nov.10th, 1913.

Miss E.H.Henderson
to
Messrs.Durand-Ruel.

Dr.

1762, Claude Monet - Effet de neige, Giverny, 1879 - $9000.
2076, Claude Monet - Le printemps, église Giverny, 1885 - 9000.
2997, Claude Monet - Prairie inondée, glaçons, Vétheuil, 1881 - 7500.
3475, Pierre Auguste Renoir- Femme lisant, 1891 - 4000.
$29500.-

Payments to be made as follows:

Nov.15th, 1913 - $15,000.-
Mch.15th, 1914 - $ 7,500.-
Nov.15th, 1914 - $ 7,000.-
$29,500.-

Cr.

Nov.17th, 1913 - By Cash - $15000.
Mch.18th, 1914 - By Cash - $ 7500. $22500.-
Balance in favor of Messrs.Durand-Ruel - $7000.-

Received payment
Nov 19/13
Durand-Ruel & Sons

Original invoice issued by Galerie Durand-Ruel, dated 10 November 1913.

(possibly) New York, Durand-Ruel Galleries Inc., *Exhibition of Paintings by Claude Monet and Pierre-Auguste Renoir*, April 1900, no. 9 (titled *Le Printemps*).
New York, Durand-Ruel Galleries Inc., *Exhibition of Paintings by Claude Monet*, February 1902, no. 18 (titled *Le Printemps*).
Ohio, Toledo Museum of Art, *Opening Season 1905-1906*, 1905, p. 5, no. 45 (titled *Spring*).
New York, Durand-Ruel Galleries Inc., *Exhibition of Paintings by Claude Monet*, January-February 1907, no. 14 (titled *Le Printemps*).
Washington, D.C., The Corcoran Gallery of Art, *Special Exhibition of Paintings by the Masters of the Modern French School*, February-March 1911, no. 22 (titled *Le printemps, Giverny, Eglise*).
New Orleans, Isaac Delgado Museum of Art and New York, M. Knoedler & Co., Inc., *Early Masters of Modern Art: A Local Collection Exhibited Anonymously*, November 1959-June 1961, no. 31 (illustrated; titled *Le printemps, Eglise, Giverny*).
San Antonio Museum of Art, *Five Hundred Years of French Art*, April-August 1995, p. 44 (illustrated in color, fig. 48).
St. Petersburg, Florida, Museum of Fine Arts, 1970-2017 (on extended loan).

LITERATURE:
D. Wildenstein, *Claude Monet: Biographie et catalogue raisonné*, Lausanne, 1979, vol. II, p. 160, no. 987 (illustrated, p. 161).
D. Wildenstein, *Claude Monet, Catalogue raisonné*, Cologne, 1996, vol. III, p. 370, no. 987 (illustrated).

The town of Giverny, circa 1933. Collection of Country Life Picture Library, London.

return from a three-month painting campaign on the Italian Riviera in April 1884, Monet had made the astonishingly rich and varied landscape around his new home almost the sole subject of his art. "If I am happy to work in this beautiful area," he had written longingly to his beloved Alice Hoschedé while he was painting in the distant south, "my heart is always in Giverny" (quoted in P. Tucker, *Claude Monet: Life and Art*, New York, 1995, p. 119).

On this exquisite day, back home in the fold, Monet did not need to walk far to find an alluring motif. Canvas and easel in hand, he set off along the Chemin du Roy, the main regional thoroughfare that ran through Giverny. Heading west, he could see the burbling Ru, a tributary of the Epte, on his left; across the Ru was a broad meadow, the Plaine des Ajoux, and beyond that lay the right bank of the Seine. Even assuming a leisurely pace, he could not have walked for more than fifteen minutes–roughly a kilometer–when the vista to his right caught his eye. Just off the road, a row of fruit trees in full bloom swayed in the gentle breeze. Behind them, the land sloped up to meet the village road, where red-roofed houses clustered beside the medieval church of Sainte Radegonde, its steeple silhouetted against the expansive sky. All these sights combined to transform the scene into a veritable manifesto of the natural charms and pictorial possibilities that the Giverny countryside had bestowed upon Monet, a *plein-air* painter through and through, so completely here in his element, so happily close to home.

Monet painted two views of this panorama, both looking due north across the orchard. "He is always working on two or three canvases at once: he brings them all along and puts them on the easel as the light changes," explained the journalist Georges Jeanniot, who accompanied Monet on an excursion into the countryside near Giverny in 1888. "This is his method" (quoted in *Monet's Years at Giverny: Beyond Impressionism*, exh. cat., Metropolitan Museum of Art, New York, 1978, p. 21). Monet was famously early to rise, and the first of the pair is a morning effect, the light filtered through a cloud-filled sky (Wildenstein, no. 986). He painted the present canvas after a break for lunch, with the afternoon sun illuminating the façades of the church and houses, which face south-west. Faint touches of pink in the sky, now nearly cloudless, herald the approach of dusk, but the light remains golden, raking across the bank of creamy blossoms in the foreground.

By the time he painted the present *Printemps à Giverny*, Monet had been living in the midst of this splendid countryside for just over two years. In February 1883, he had returned from a painting campaign in Etretat and resolved to find somewhere that he might make his permanent home–for the sake of his work, as well as the large, combined family of his own two sons and Alice's brood of six. His current lease in Poissy–a dreadful town, he repeatedly lamented, too close to Paris and with few appealing landscape motifs–was set to expire in a few weeks. He informed Durand-Ruel in early April that he was surveying the area near Vernon, seeking a place that was suitably rural, near the Seine, and with a good school for the children. By the 15th, he had settled on the bucolic farming community of Giverny.

In short order, he found a sprawling, pink stucco house on two acres of land that was available for rent, with a barn to the west that could be converted into a studio. He leased the property with an advance from Durand-Ruel, and the family moved into their new home at the end of the month. "Once settled, I hope to produce masterpieces," Monet wrote headily to the dealer in early May, "because I like the countryside very much" (*ibid.*, pp. 15-16).

During his first months at Giverny, Monet focused his attention on the familiar motif of the Seine. "It always takes a while to get to know a new landscape," he explained to Durand-Ruel with some trepidation

(*ibid.*, p. 19). After returning home from Bordighera in April 1884, though, he began to range widely over the surrounding terrain in every season and under every weather condition, painting meadows and marshes, winding country roads, and houses nestled into rolling hills. "He would watch with a hunter's concentration for the precise moment when light shimmered on grass or on silver willow leaves or on the surface of the water," Andrew Forge has written. "Suddenly or by degrees his motif would be revealed to him" (*Monet at Giverny*, London, 1975, no page).

Printemps à Giverny vividly attests to Monet's belief in the value of tangible experience. The fruit trees fill the center of the canvas with a continuous band of flowers and foliage that stretches from edge to edge, breaking with the methodical unfolding of pictorial space into depth that was a hallmark of academic landscape practice. "These paintings give a vibrant sense of a spring day, the blossoming fruit trees making their presence emphatically–if temporarily–felt," Richard Thomson has written. "They articulate the landscape painter's thrill at seeing burgeoning nature push human presence to the margins" (*Monet: The Seine and the Sea*, exh. cat., National Galleries of Scotland, Edinburgh, 2003, p. 64). The church of Giverny is subsumed into the landscape, transfigured by sunlight, yet remains inaccessible to the viewer beyond the tree line; a deeper union with nature, for the unyieldingly agnostic Monet, triumphed over the mysticism of traditional religion.

Although Impressionism was widely known (if not yet universally accepted and admired) in France by the time that Monet settled at Giverny, this "new painting"–with its bold challenge to Salon norms–did not receive its first large-scale introduction across the Atlantic until 1886. That April, Durand-Ruel mounted a major show of paintings by Monet and his colleagues at the National Academy of Design in New York, eager to broaden his market and bolster his finances. The present view of Giverny, which the dealer had acquired from Monet the previous fall, was featured in this pioneering exhibition.

The show met with a superb response despite the novelty of the art on view. "Do not think that Americans are savages," Durand-Ruel wrote to Fantin-Latour. "On the contrary, they are less ignorant, less closed-minded than our French collectors" (quoted in F. Weitzenhoffer, *Impressionism Comes to America*, New York, 1986, pp. 41-42). *Printemps à Giverny* found an eager buyer in Erwin Davis, a prosperous, self-made businessman and one of the earliest collectors of Impressionism in the United States. Six years before, Davis had commissioned the American painter J. Alden Weir to act as his agent in Paris and had begun to assemble a formidable collection of Romantic, Barbizon, Realist, and Impressionist masters. Along with Louisine Havemeyer and Alexander Cassatt, Davis was one of just three Americans who loaned paintings to the Durand-Ruel show in 1886, and he was a principal purchaser there as well.

Davis kept the present landscape until shortly before his death in 1899, when he returned a large cache of Impressionist canvases to Durand-Ruel. In 1913, the dealer sold the painting to Ellen Henderson, the older sister of New Orleans sugar magnate Hunt Henderson–another American collector well ahead of his time. It has remained in their family ever since.

Camille Pissarro, *Le Jardin de Maubisson, Pontoise, printemps*, 1877. Musée d'Orsay, Paris.

Claude Monet, *Les pruniers en fleurs à Vétheuil*, 1879. Szépmüvészeti Múzeum, Budapest.

Vincent Van Gogh, *Le verger blanc*, 1888. Rijksmuseum Vincent Van Gogh, Amsterdam.

22A

PAUL GAUGUIN (1848-1903)

Bretonne et oie au bord de l'eau

signed with initials and dated 'P Go 88' (lower left)
oil on canvas
9⅞ x 15½ in. (25.1 x 39.4 cm.)
Painted in 1888

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

PROVENANCE:
Gustave Fayet, Château d'Igny (by 1905 and until at least 1910).
Wildenstein & Co., Inc., New York (by 1929).
Hunt and Jeanne Henderson, New Orleans (by 1933).
By descent from the above to the present owners.

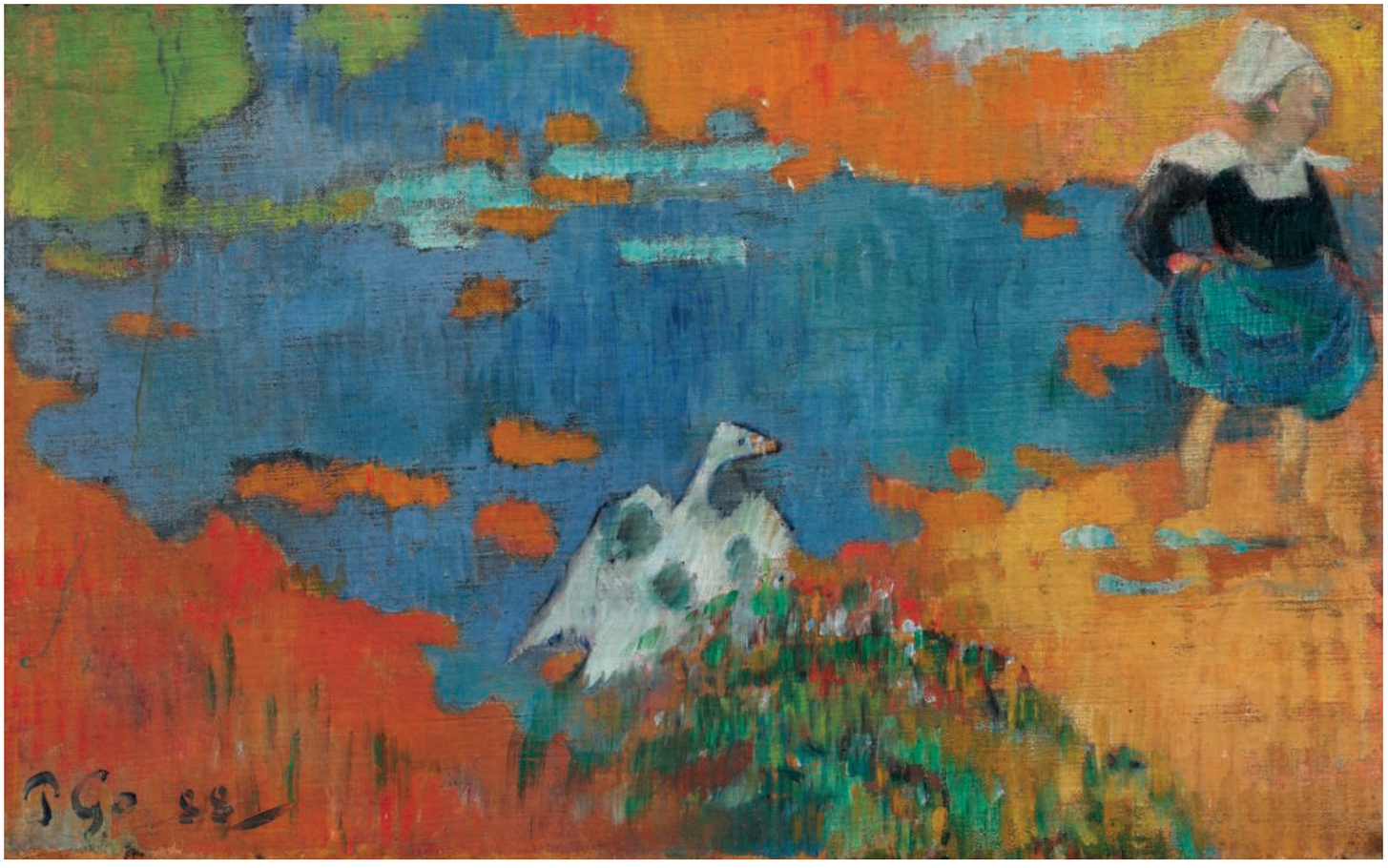
EXHIBITED:
Weimar, Grossherzogliches Museum, *Paul Gauguin*, July-September 1905, p. 6, no. 8 (titled *Gänseherde*).
Paris, Grand Palais des Champs-Elysées, *Salon d'Automne*, 1906, no. 17 (titled *Le tropeau d'oies*).
New York, Museum of Modern Art, 1933-1939 (on extended loan).
New Orleans, Isaac Delgado Museum of Art and New York, M. Knoedler & Co., Inc., *Early Masters of Modern Art: A Local Collection Exhibited Anonymously*, November 1959-June 1961, no. 18 (illustrated; titled *Goose Girl, Brittany*).
St. Petersburg, Florida, Museum of Fine Arts, 1978-2017 (on extended loan).

LITERATURE:
H. Dorra, "Émile Bernard and Paul Gauguin" in *Gazette des Beaux-Arts,* April 1955, p. 238.
J. Rewald, *Post-Impressionism: From van Gogh to Gauguin*, New York, 1956, p. 198 (illustrated, p. 201; titled *Goose Girl*).
G. Wildenstein, *Gauguin*, Paris, 1964, vol. 1, p. 103, no. 278 (illustrated; titled *La gardeuse d'oies*).
D. Wildenstein, *Gauguin: premier itinéraire d'un sauvage, Catalogue de l'oeuvre peint (1873-1888)*, Paris, 2001, vol. II, pp. 454-455, no. 307 (illustrated in color, p. 454; with incorrect provenance).

Soyez mysterieuse—"Be mysterious"— Gauguin thus inscribed a wood relief he carved in the Breton port town of Le Pouldu during September 1890. Mystery is an essential dimension in many of this artist's paintings, and indeed *Bretonne et oie au bord de l'eau* posseses this quality in subtle, meaningful measure.

Lifting the hem of her skirts, a young woman in native Breton attire wades barelegged across a shallow stream. She is perhaps a *guardeuse d'oie*, a "goose girl." Having wandered off, one of her charges approaches her, as if to rejoin a gaggle gathered beyond the edge of the painting. Another plausible narrative is that a wild goose, its wings raised in a menacing posture, is about to accost this girl as she innocently makes her way through field and stream. The domesticated goose is associated with qualities of fidelity and conjugal happiness; the more aggressive feral species is linked in ancient mythology to Apollo, Eros, Priapus, and Mars, gods of the sun, love, and war. Elsewhere in his Breton pictures, Gauguin drew attention to the phallic connotation of the goose's elongated neck and beak. With a smile, one may suspect, the artist invoked in *Bretonne et oie*, for the sake of contrast and mystery, all the various aspects of this avian symbolism.

The meeting of girl and goose, in either scenario, while the stuff of fairy tales, is otherwise unremarkable, the scene prosaic. Yet in almost every other respect, this painting is deeply mysterious, while defying ready interpretation, in terms of form as well as content. Gauguin's structuring of flattened, horizon-less space is intentionally ambiguous and dreamlike. The elements of earth and water mingle indistinctly; non-descriptive accents of paint appear to drift across the canvas. Most marvelous of all is the mesmerizing, virtually ecstatic, chromatic intensity of the colors Gauguin chose to render his conception. Vermilion, inspired by flowering buckwheat fields in Brittany, became Gauguin's favorite key color in his work during this period. Taken in sum, these qualities suggest a novel, unprecedented pictorial reality,



Paul Sérusier, *Le talisman, l'Aven au Bois d'Amour,* Pont-Aven, October 1888. Musée d'Orsay, Paris.

abstracted from the memory of an actual experience, which the artist has imbued with multiple layers of significance, as an expression of his most intuitive, subjective, and individual temperament.

Gauguin painted *Bretonne et oie au bord de l'eau* in Pont-Aven during early September 1888. This canvas is the immediate harbinger of the groundbreaking development in modern painting that Gauguin achieved soon afterwards, later the same month—the new *synthétiste* reality that he created in *La vision du sermon*, widely regarded to be the founding symbolist painting (the very next entry in Wildenstein, no. 308). The two paintings share Breton motifs, a flattened perspective, the absence of a horizon, Gauguin's adored vermilion, and his penchant for the mysterious.

Having returned in mid-November 1887 from a productive four-month stay in tropical Martinique, Gauguin found it impossible to rent in Paris a studio he could afford or to pay the models he needed for his work. He decided to return to Pont-Aven in Brittany, where two years previously he stayed at Marie-Jeanne Gloanec's *pension* for only sixty-five francs per month for room and full board. He could easily arrange credit when circumstances often required.

Arriving in late January 1888, Gauguin badly needed rest; for the next several months he slowly convalesced from the lingering, debilitating effects of dysentery and malaria he had contracted in Martinique. "Three days out of every six I am in bed, suffering horribly, without respite, and so have little inclination to work," he wrote to Claude-Émile Schuffenecker in February. "I drift along and silently contemplate nature, completely absorbed in my art." The powerful mystique of ancient Celtic Brittany was again taking hold. Here, Gauguin was certain, he could pursue his dream of a life apart from the hypocrisy, demands and restraints of modern bourgeois living. "The country life for me. I like living in Brittany; here I find a savage,

Paul Gauguin, *La vision du sermon*, Pont-Aven, September 1888. National Gallery of Scotland, Edinburgh.

Paul Gauguin, *Autoportrait (Les misérables)*, Pont-Aven, September 1988. Van Gogh Museum, Amsterdam.

primitive quality. When my wooden shoes echo on the granite ground, I hear the dull, muted, powerful sound I am looking for in painting" (D. Guérin, ed., *Paul Gauguin: The Writings of a Savage*, New York, 1978, p. 23).

By the arrival of summer, Gauguin was again working in his best form, translating that "powerful sound" into his painting. "My latest things are coming along well and I think you'll find they have a particular touch, or, rather, the affirmation of my earlier searchings," he wrote to Schuffenecker on 14 August. "The self-esteem one acquires and a well-earned feeling of one's own strength are the only consolation–in this world." As he distanced himself from the naturalism of the Impressionists, Gauguin acquired a deeper understanding of the need to assert in his art a more forceful, personal vision of the world. He passed on to the Schuffenecker the insight he had taken from his most recent work: "Don't copy nature too closely. Art is an abstraction; as you dream amid nature, extrapolate art from it and concentrate on what you will create as a result " (*ibid.*, pp. 23-24).

During the period between August and October, Gauguin created in compelling succession a group of canvases that transformed painting then and for all time thereafter, several of which are illustrated on these pages, chief among them his first definitive masterwork, *La vision du sermon.* Gauguin offered to the local church his allegory of Jacob wrestling the Angel, inspired by actual matches held during a recent Pardon, a Catholic celebration of penitence. The puzzled priest turned him down. The painting became a sensation when word of it spread among artistic and literary circles in Paris; the mystery of Gauguin's subject elicited numerous and differing interpretations.

The Symbolist poets were gratified to discover in Gauguin's *Vision* the embodiment in painting of their mystical, anti-naturalist agenda. Young painters responded to the primitivism of Gauguin's figures and his simplified stylization of landscape forms. They were moreover excited at the concept of adhering to the fundamental flatness of the picture plane, and welcomed the freedom to employ color as feeling and imagination, not the conventions of copying nature, might dictate. Gauguin's recent correspondence with Van Gogh in Arles, and his friendship with the young, like-minded painter Émile Bernard had helped bring these ideas of *synthétisme* to fruition. "Painting is the most beautiful of arts," Gauguin wrote. "In it, sensations are condensed; contemplating it, everyone can create a story at the will of his imagination and–with a single glance–have his soul invaded by the most profound recollections; no effort of memory, everything is summed up in one instant" ("Notes synthétiques," 1888, in H. B. Chipp, ed., *Theories of Modern Art*, Berkeley, 1968, p. 61).

In early October 1888 Gauguin guided the 23-year-old painter Paul Sérusier, a student from the Académie Julian in Paris, as he painted in Le Bois d'Amour on the Aven river. "That shadow's blue, really, isn't it? So don't be afraid, make it as blue as you can" (quoted in J. Russell, *Vuillard*, Greenwich, Conn., 1971, p. 15). On 21 October, having exchanged self-portraits, Gauguin left Pont-Aven to join Van Gogh in Arles, a meeting of two outsider spirits that two months later resulted in a cataclysmic battle of wills. The painting Sérusier brought back to the Académie astonished his classmates, including Bonnard, Denis, and Vuillard. They dubbed the painting *Le talisman*, and made it the inspiration for the next-generation avant-garde.

The first owner of *Bretonne et oie au bord de l'eau* was Gustave Fayet, a prosperous wine grower from Béziers, and a painter himself, who became the most important collector of Gauguin's work during the opening years of the twentieth century. Buying from the dealer Vollard and Gauguin's close friend Daniel de Monfreid, Fayet owned nearly a hundred of the artist's paintings, ceramics, and wood carvings. He was instrumental in introducing Gauguin's *oeuvre* to the Fauve painters, whom he also collected, as well as to the German artists who became expressionists, lending numerous works, including the present painting, to the first Gauguin exhibition in Germany, at Weimar in 1905, and to the artist's posthumous retrospective at the 1906 Salon d'Automne. "Color has absolute power over Fayet," the poet André Suarès wrote, "it intoxicates him, it is his delight" (quoted in H. Spurling, *The Unknown Matisse: A Life of Henri Matisse, The Early Years, 1869-1908*, New York, 1999, p. 355).

23A

PIERRE-AUGUSTE RENOIR (1841-1919)

Femme lisant

signed 'Renoir.' (upper right)
oil on canvas
16⅝ x 13½ in. (42.4 x 34.3 cm.)
Painted in 1891

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

PROVENANCE:
Henry Bernstein, Paris.
Galerie Bernheim-Jeune et Cie., Paris (acquired from the above, 26 February 1910).
Henry Bernstein, Paris (acquired from the above, 21 March 1910); sale, Hôtel Drouot, Paris, 8 June 1911, lot 20.
Galerie Durand Ruel et Cie., Paris and Paul Cassirer, Berlin (acquired at the above sale).
Durand-Ruel Galleries Inc., New York (acquired from the above, October 1911).
Ellen H. Henderson, New Orleans (acquired from the above, 10 November 1913).
Hunt and Jeanne Henderson, New Orleans (by bequest from the above, 1935).
By descent from the above to the present owners.

EXHIBITED:
New York, Durand-Ruel Galleries Inc., *Paintings by Renoir*, February-March 1912, no. 3.
New Orleans, Isaac Delgado Museum of Art and New York, M. Knoedler & Co., Inc., *Early Masters of Modern Art: A Local Collection Exhibited Anonymously*, November 1959-June 1961, no. 40 (illustrated).
St. Petersburg, Florida, Museum of Fine Arts, 1970-2017 (on extended loan).

LITERATURE:
J. Meier-Graefe, *Renoir*, Leipzig, 1928, p. 443, no. 224 (illustrated, p. 230; with inverted dimensions).
M. Florisoone, *Renoir*, Paris, 1937, p. 167 (illustrated, pl. 126).
G.-P. and M. Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, Paris, 2009, vol. II, p. 280, no. 1126 (illustrated; with incorrect cataloguing).

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

"I have taken up again, never to abandon it, my old style, soft and light of touch," Renoir wrote to his dealer Durand-Ruel in 1888, full of enthusiasm for his latest efforts. "This is to give you some idea of my new and final manner of painting–like Fragonard, but not so good" (quoted in J. House, *Renoir in the Barnes Foundation*, New Haven, 2012, p. 121).

This approach–which represented a sea-change after the controversial, Ingres-inspired method that Renoir had cultivated in mid-decade–plainly informs the present *Femme lisant*, a softly brushed boudoir scene depicting a young woman absorbed in her reading. The model is clad in a pink corset over a gauzy white shift, which slips from one shoulder to reveal an expanse of creamy skin that catches the light; her dark, glossy hair is pinned up informally in a loose chignon. The pink roses on the wallpaper echo the youthful flush on her cheeks, providing a metaphor for her natural, unstudied beauty. Unlike eighteenth-century images of women reading, which often presented the activity as charged with erotic implications, Renoir's image is suffused with a hushed and dreamy intimacy.

Reading forms an important recurring motif in Renoir's oeuvre, despite his professed aversion to all literary influences in visual art. "For me, a painting should be something pleasant, joyous, and pretty," he insisted, "yes, pretty!" (*ibid.*, p. 16). Books distracted his models from the difficult task of posing at length, allowing him to work without haste. In the present painting, he has depicted the young woman in profile, her head resting contemplatively on one hand as she reads, seemingly unaware of the artist. The harmonious, integrated palette of warm tones–cream, pink, russet, and brown, with just touches of blue for shadow–heightens the effect of a private, self-contained world.

The "new manner" that Renoir described to Durand-Ruel was an immediate success, a most welcome development after the hostile response that his Ingres-inspired *Grandes baigneuses* had received at Georges Petit. In 1890, secure at last–just months shy of age fifty–that he could support a family, Renoir finally married Aline Charigot, his long-time companion and the mother of his young son Pierre. "I'm in demand again on the market," the artist wrote contentedly to his friend and patron Paul Berard. "If nothing happens to disturb my work, it will go like clockwork" (quoted in B.E. White, *Renoir: His Life, Art, and Letters*, New York, 1984, p. 189).

The first recorded owner of the present painting was Henry Bernstein, the popular author of melodramas for the Paris stage and an outspoken critic of anti-Semitism. Manet had painted a portrait of the future dramatist at age five in 1881, and Renoir painted him in 1910 at the height of his stage career as well as his collecting activities. Bernstein sold the present canvas at auction to Durand-Ruel and Paul Cassirer in June 1911, three months after politically motivated riots forced the early closure of his play *Après moi*; Hunt Henderson's sister Ellen acquired the painting for the family collection just two years later, in 1913.

PROPERTY FROM AN ESTEEMED NEW YORK COLLECTION

24A

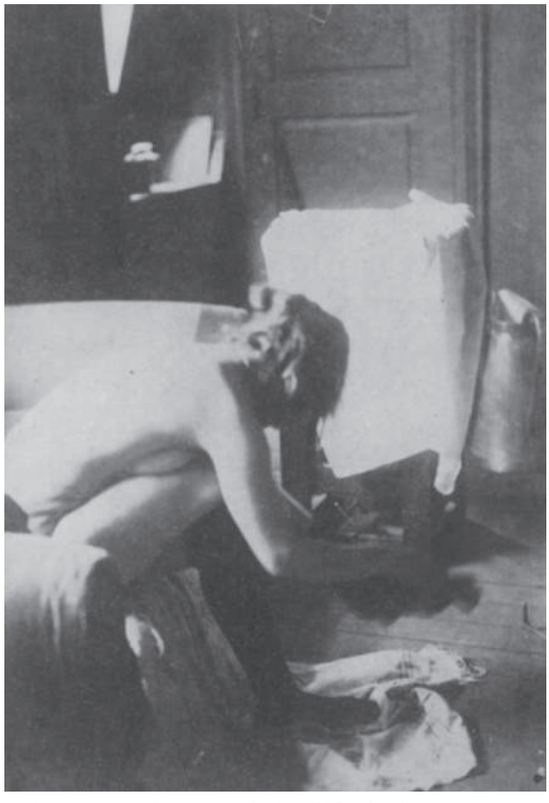
EDGAR DEGAS (1834-1917)

Femme s'essuyant les pieds

stamped with signature 'Degas' (Lugt 658; lower left)
pastel on joined paper laid down on board
21⅝ x 24⅜ in. (54.8 x 62 cm.)
Drawn *circa* 1893

$1,200,000-1,600,000

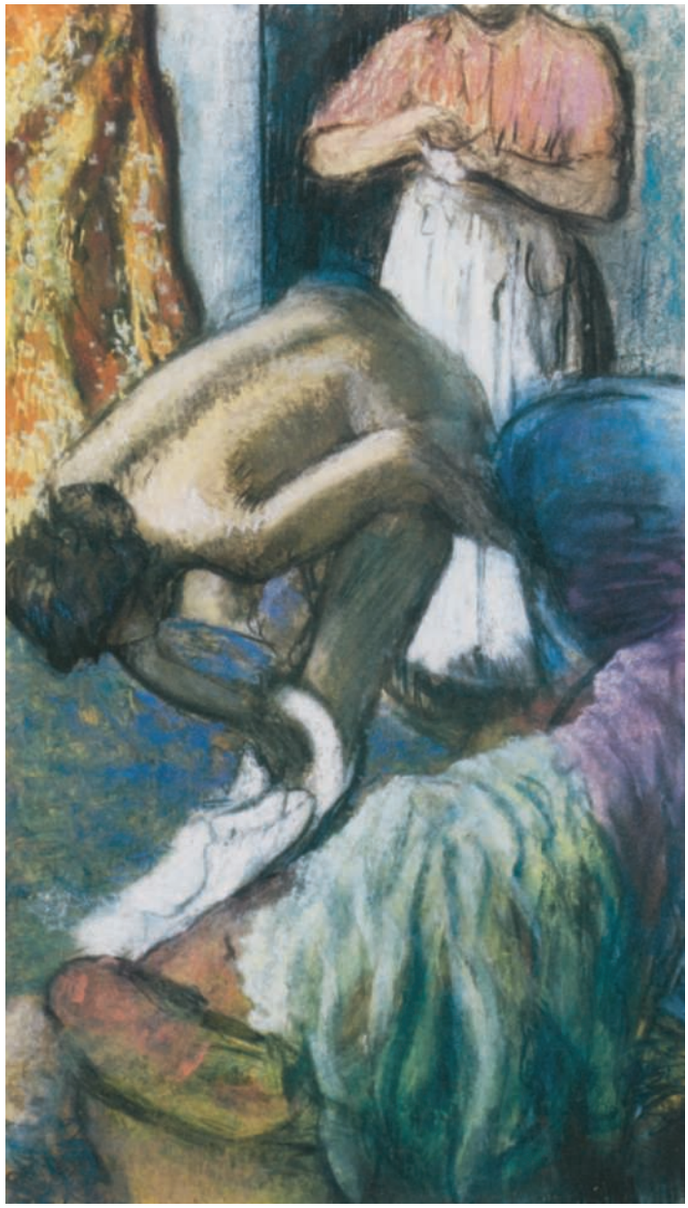
PROVENANCE:
Estate of the artist; First sale, Galerie Georges Petit, Paris, 6-8 May 1918, lot 190.
Sommer collection, Paris.
Galerie Matthiesen, Berlin.
Galerie Thannhauser, Lucerne (by 1927).
Galerie Beyeler, Basel (acquired from the above, 1967).
The Hon. David Bathurst, London (1989).
Private collection; sale, Christie's, New York, 5 May 1998, lot 46.
Acquired at the above sale by the present owner.



Attributed to Edgar Degas, *Nu assis*, circa 1895. J. Paul Getty Museum, Malibu.

EXHIBITED:
Lucerne, Galerie Thannhauser, *Maîtres français du XIXe et XXe siècles*, 1927, p. 50, no. 69 (illustrated, p. 51).
Berlin, Galerien Thannhauser, *Erste Sonderausstellung in Berlin*, January-February 1927, p. 50, no. 69 (illustrated, p. 51).
Basel, Galerie Beyeler, *Autour de l'Impressionnisme*, June-July 1966, no. 7 (illustrated in color).
Basel, Galerie Beyeler, *Impressionnistes: Monet, Renoir, Sisley, Degas, Pissarro, Cézanne*, October-November 1967, no. 8 (illustrated in color).
Houston, Museum of Fine Arts, *Degas: A New Vision,* October 2016-January 2017, p. 278 (illustrated in color, p. 163).

LITERATURE:
P.A. Lemoisne, *Degas et son oeuvre*, Paris, 1946, vol. III, p. 658, no. 1136 (illustrated, p. 659).
J. Lassaigne and F. Minervino, *Tout l'oeuvre peint de Degas*, Paris, 1974, p. 132, no. 1013 (illustrated).



Edgar Degas, *Le petit déjeuner après le bain (Jeune femme s'essuyant)*, circa 1894. Tel Aviv Museum.

THESE WORKS ARE INSISTENTLY TACTILE, THEIR HATCHINGS OF COLOR AND BRIGHT RIBBONS OF CHALK THREATENING TO DOMINATE THE PICTURE SURFACE AND ALMOST JUSTIFYING TALK OF 'ABSTRACTION'…MORE ACCURATELY, THIS GRAPHIC ENERGY REMINDS US OF THE SYNTHETIC NATURE OF DEGAS'S IMAGERY…

RICHARD KENDALL

During the last two, immensely creative decades of his life, Degas increasingly dispensed with his early penchant for anecdotal specificity and became preoccupied with the purely expressive potential of the female body in vigorous motion. He sharply limited his repertoire of subjects to the dancer and the bather–the former representing a public spectacle governed by the august traditions and rigorous discipline of a great art form, the latter reflecting instead Degas's experience of a most private moment, in which the nude model's chaste self-absorption exists in palpable tension with a deep undercurrent of sexuality. Creating his most fully realized and definitive pictorial statements in pastel rather than oil, Degas paired a concise, boldly exploratory line with voluptuous, semi-abstract skeins of color that amplify the robust physicality and bodily tension of his figures as they bend, twist, and stretch through space.

"Fusing tradition with violent innovation, Degas seized upon pastel as the ultimate medium of his maturity," Richard Kendall has written, "using the patient tracings of his draftsmanship as a springboard to the 'orgies of color' [the artist's own words] of his final decades" (*Degas: Beyond Impressionism*, exh. cat., The Art Institute of Chicago, 1996, p. 89).

The focal point of the present pastel is a nude woman caught in a private moment after her bath, as she stoops to dry her right ankle with a towel. Her body folds in on itself, the breasts and stomach pressed against the thigh. The emphasis of the pose is the sensuous expanse of the back, curving through the buttocks to meet the fullness of the haunch, which Degas has accentuated by adopting a slightly elevated vantage point. Cool light enters the scene from the left and spills over the figure's warm flesh in calligraphic, vibrating strokes of silvery-blue pastel, an abstract analogue for the energy that she exerts in drying herself. Although the model appears wholly absorbed in her intimate toilette, she nonetheless turns her face toward the viewer rather than averting it like so many of Degas's bathers, thereby heightening the voyeuristic frisson of the scene.

The bather's obliquely positioned figure, exquisitely delicate in hue, constitutes the dynamic center of the composition, which Degas has surrounded with a contrasting tapestry of vivid color–the most virtuoso and arresting element in this boldly experimental pastel. A baseboard molding at the left side of the image and the zinc soaking tub that projects forward at the right together define the shallow space. The bather herself stands on a white towel amidst pools of blue shadow, and her figure is protectively encircled at the rear by a plush brown armchair. Everywhere else, Degas has filled the scene with cascades of fabric–towels or robes, ostensibly, in rose and lilac, cobalt and gold–that tumble toward the floor in luxurious, enveloping folds. As well as heightening the sense of intimate enclosure, this extraordinary unfurling of color asserts, in a forcefully modern way, the flatness and decorative unity of the pastel support.

"These works are insistently tactile, their hatchings of color and bright ribbons of chalk threatening to dominate the picture surface and almost justifying talk of 'abstraction'," Kendall has written about Degas's late achievement in pastel. "More accurately, this graphic energy reminds us of the synthetic nature of Degas's imagery, directing our attention to the fictive planes of his works of art and constraining their propensity to illusion" (*ibid.*, p. 154).

Degas had first explored the motif of the bather doubled over, her torso lowered to her thighs, in a group of pastels dated to the mid-1880s, when his aesthetic interests were very different. More naturalistic in setting and restrained in handling, these earlier works focus on the frankness of the pose, with its deliberate affront to accepted artistic canons of physical grace. In 1886, at the eighth and final Impressionist show, Degas exhibited one of them as part of a

suite of six pastels depicting bathers at various moments in their ablutions (Lemoisne, no. 816; Metropolitan Museum of Art). It was a daring choice, and even otherwise sympathetic critics expressed shock at the figure's angular, contorted posture. "Of the nudes that were exhibited," Gary Tinterow has written, "this one's pose is perhaps the most awkward and unconventional, which suggests that the work as a whole may have been intended as a deliberately anti-classical–hence modern–statement" (*Degas*, exh. cat., The Metropolitan Museum of Art, New York, 1988, p. 443).

By the time that Degas returned to this pose in the following decade, his working practice had changed dramatically. In 1890, he moved into a new studio on the fourth floor at 37, rue Victor Massé–a veritable hothouse of creativity, famous among visitors for its indescribable disorder, where he produced all the work of his final two decades. Leaving behind the racetrack, the café-concert, the milliner's shop, and the boulevard, Degas now conjured the settings for his pictures within the four walls of his studio, using portable furnishings, patterned screens, and colored draperies to transform the space at will. All he needed from outside was the animation of his models–Pauline was a favorite–who came day after day to pose.

At the rue Victor Massé, Degas began to work pervasively in series, submitting particularly expressive motifs to ceaseless repetition and revision, often over a period of years. Using tracing paper as an aid, he explored slight variations of posture, setting, and *mise-en-page*, as well as different textural nuances and a broad range of color harmonies. He studied the same pose from different angles or reversed it entirely; he cropped his images or expanded them by attaching extra strips of paper. "It is essential to do the same subject over again," he instructed his protégé Albert Bartholomé, "ten times, a hundred times" (quoted in exh. cat., *op. cit.*, 1996, p. 186).

Femme s'essuyant les pieds is part of a magnificently varied suite of four pastels that Degas created around 1893, all of which treat the theme of the bather drying her feet. Two show the figure facing left, as here, and two facing right (Lemoisne, nos. 1136-1139; Christie's London, 23 June 2015, Lot 16). In the present pastel, Degas has turned the figure slightly further to the front than in the other examples, emphasizing the intersecting angles of her bent arms and legs; he has left more space above the bather as well, allowing him to elaborate the background with greater chromatic extravagance. In the mid-1890s, Degas returned to this distinctive pose in two pastels that also incorporate the figure of a maid (Lemoisne, nos. 1150-1151; Tel Aviv Museum); several spare, simplified charcoal drawings from the opening years of the new century complete the sequence of imagery (Lemoisne, nos. 1380-1384 and 1421).

The present pastel has been in an important private collection since 1998 and had not been seen publicly since that date until this past fall, when it was featured in a landmark retrospective of Degas's work at the Museum of Fine Arts in Houston, which marked the hundredth anniversary of the artist's death.

The present pastel has been in an important private collection since 1998 and had not been seen publicly since that date until this past fall, when it was featured in a landmark retrospective of Degas's work at the Museum of Fine Arts in Houston. The renowned Degas scholar Henri Loyrette, former director of the Musée du Louvre in Paris, personally selected the pastel for this extraordinary exhibition, the first in nearly three decades to examine the full scope of the artist's achievement. "*Femme s'essuyant les pieds* is a sterling example of Degas's obsession with attacking a handful of subjects… with repetitive self-discipline in a sustained and endless campaign of *bricolage*," wrote Gary Tinterow, Director of the Museum of Fine Arts in Houston and Tony Ellwood, Director of the National Gallery of Victoria in Melbourne who collaborated with Loyrette on this exhibition. "The extraordinarily rich palette and vivid pigments that Degas has used in *Femme s'essuyant les pieds*…make an invaluable contribution to our exhibition, demonstrating Degas's importance as a precursor of modernist movements in art such as Fauvism" (personal correspondence).

Edgar Degas, *Après le bain, femme s'essuyant la jambe (Le peignoir rouge)*, circa 1893. Sold, Christie's London, 23 June 2015, Lot 16.

Edgar Degas, *Femme au tub*, 1885. Metropolitan Museum of Art, New York.

Property From The Collection of **Greta Garbo**

In the history of cinema, few individuals remain as enigmatic and iconic as the actress Greta Garbo. "Of all the stars who have ever fired the imaginations of audiences," film historian Ephraim Katz wrote, "none has quite projected a magnetism and a mystique equal to [hers]."

Born in Sweden in 1905, Greta Garbo was a shy, imaginative young woman who studied at Stockholm's Royal Dramatic Theatre acting school. In 1924, she appeared in her first film, the Swedish-produced *Saga of Gosta Berling*. After being 'discovered' by MGM co-founder Louis B. Mayer, Garbo relocated to Hollywood, and in 1926 released her first American picture, *The Torrent*. An instant commercial success, the actress would be deemed "the greatest money-making machine ever put on screen," and later won an honorary Academy Award for her "luminous and unforgettable" performances. Garbo's mastery of her craft—spellbinding in its subtlety of expression—left an indelible mark on audiences and critics alike.

"Garbo still belongs to that moment in cinema," philosopher Roland Barthes observed, "when capturing the human face plunged audiences into the deepest ecstasy, when one literally lost oneself in a human image...." In films such as *Flesh and the Devil* (1926) to her first 'talking' picture, *Anna Christie* (1930), filmgoers were enraptured by the actress's signature persona of graceful world-weariness. In just twenty-eight films across sixteen years, Garbo managed to solidify her place as one of the twentieth century's greatest talents. "She would move her head just a little bit," director George Cukor enthused, "and the whole screen would come alive, like a strong breeze that made itself felt." Fellow actress Bette Davis described Garbo's performances as "pure witchcraft."

Much of the public's fascination with Garbo stemmed from the actress's successful evasion of the Hollywood publicity machine. From her earliest years in film to her death in 1990, Garbo granted few interviews, declined to sign autographs, and avoided public functions such as the Academy Awards. After retiring from cinema at just thirty-five years old, the actress transitioned to a life dedicated to fine art, scholarship, and the many friends she held dear. From the 1940s, Garbo began to assemble a remarkable private collection of painting, sculpture, works on paper, and decorative art. For those fortunate enough to be welcomed into the actress's wood-paneled Manhattan residence, the 'real' Garbo would be revealed: a vivacious, quick-witted woman who lived each day surrounded by beauty.

Through both personal erudition and friendships with luminaries such as Albert Barnes and Alfred Barr, Garbo steadily acquired works by artists including Robert Delaunay, Chaïm Soutine, and Alexej von Jawlensky. Dynamically composed in brilliant hues, the collection was largely hidden from public view—a treasure to be absorbed through intimate contemplation and conversation. Garbo's grandniece, Gray Reisfield Horan, recalled her aunt's profound love for the collection. "What are they talking about?" she would ask visitors about the pictures. "What do they say to each other?" It was a tremendously personal assemblage, one the actress arranged and re-hung with each new purchase. Horan described the image Garbo sitting each night in front of her favorite paintings, "enjoying her evening scotch and a Nat Sherman cigarettello... held so elegantly with her gemstone encrusted Van Cleef & Arpels holder."

In many ways, the collection both reflected and rebutted Garbo's illustrious career: suffused with undeniable visual power, its boldness of color stood in contrast with the argent mystique of early Hollywood. "Color," Horan recalled of her aunt's acquisitions, "was always the essential component.... The works meshed and flowed in a wondrous explosion of enveloping hues.... Nothing was black and white." Garbo herself, mesmerized by Delaunay's vibrant *La femme à l'ombrelle*, would often remark of the canvas, "It makes a dour Swede happy." If Garbo managed to enchant audiences via movement and gaze, so did the artists in her collection similarly capture the viewer through their pioneering use of brushwork and palette. "Color," she enthused, "is just the starting point. There is so much more."

In fine art, Greta Garbo found a means of expression that continued long after her final appearance on the silver screen. Whether in the actress's legendary cinematic career or her more private world of spirited connoisseurship, Garbo enjoyed a truly remarkable life—an elegant vision entirely her own. "You just have to look, and look, and look," she declared. "That way, when you see something extraordinary, you just know."

Photo: Bettmann/Getty Images

PROPERTY FROM THE COLLECTION OF GRETA GARBO

25A

ALEXEJ VON JAWLENSKY (1864-1941)

Das blasse Mädchen mit grauen Zopfen

signed 'A. Jawlensky' (lower left) and signed again
'A. Jawlensky' (upper left)
oil over pencil on linen-finish paper laid down on masonite
25 x 19½ in. (63.5 x 49.5 cm.)
Painted *circa* 1916

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

PROVENANCE:
Estate of the artist.
Andreas Jawlensky, Switzerland (by descent from the above).
Galerie Aenne Abels, Cologne (probably acquired from the above, by 1958).
Acquired by the late owner, *circa* 1970.

EXHIBITED:
Cologne, Galerie Aenne Abels, *A. Jawlensky*, May 1958, no. 13 (illustrated).
Bonn, Städtischen Kunstsammlungen, *Gemälde von Alexej von Jawlensky, Gemälde und Zeichnungen von Adolf Hölzel*, September-October 1958, no. 33.
Berlin, Haus am Waldsee, *Alexej von Jawlensky*, November-December 1958, no. 40 (illustrated).

LITERATURE:
M. Jawlensky, L. Pieroni-Jawlensky and A. Jawlensky, *Alexej von Jawlensky: Catalogue Raisonné of the Oil Paintings, 1914-1933*, Bonn, 1992, vol. 2, p. 113, no. 733 (illustrated).

Once the German declaration of hostilities against Russia was announced on 1 August 1914, igniting the First World War, Alexej von Jawlensky–Russian-born and once a junior officer in the Czar's army—was given forty-eight hours to abandon his home in Munich and leave his adopted land, having lived and painted there for almost two decades. He, his family, and close friend the painter Marianne von Werefkin, also Russian, taking only what they could carry, arrived on 3 August in Lindau on Lake Constance to board a Swiss ferry that would transport them into exile. Under military escort, enduring jeers from townspeople along the way, they left Germany.

Alexej von Jawlensky, *Variation: Frosttag*, 1915. National Gallery of Art, Washington, D.C.

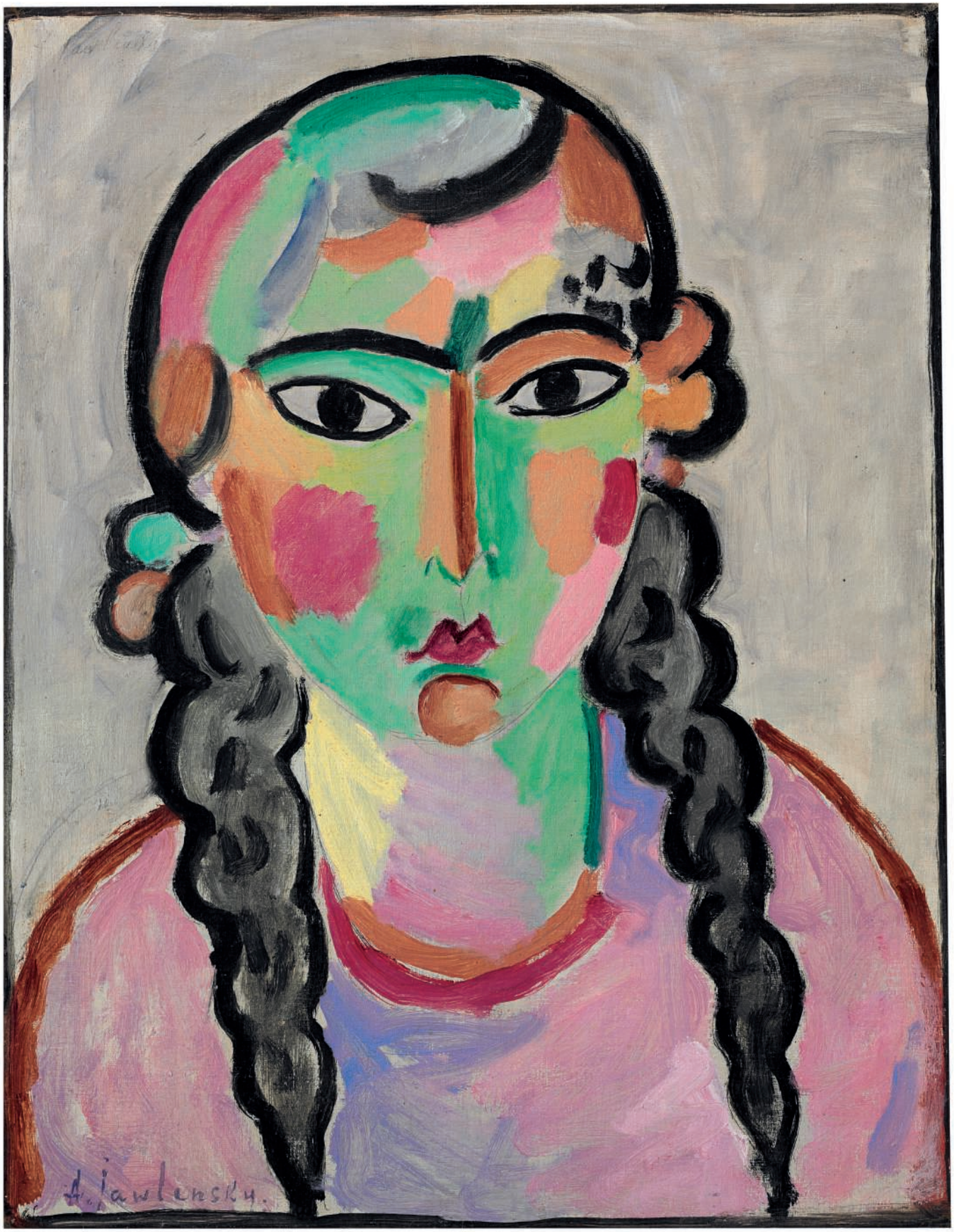
This devastating turn in fortune, the humiliation of the experience, and moreover the ensuing tragedy of pan-European war and the revolution in Russia, altered the course of Jawlensky's life and art. In *Das blasse Mädchen mit grauen Zopfen* ("The Pale Girl with Gray Braids"), the artist continued his signature, pre-war series of expressive women's heads, while contemplating a more introspective and spiritual sense of the world, and the nature of his response to the chaos into which it had descended.

Jawlensky and his family circle resettled in the lakeside village of Saint-Prex. "It was very tiny, our house, and I had no room of my own, only a window which I could call mine," he later reminisced. "I tried to continue painting as I had in Munich, but something inside me would not allow me to go on with those colorful, powerful, sensual works. My soul had undergone a change as the result of so much suffering... I had to discover different forms and colors to express what my soul felt" (quoted in *Alexei von Jawlensky*, exh. cat., Neue Galerie, New York, 2017, p. 51).

Using his window as a frame, Jawlensky painted during late 1914-1916 some 150 "Variations on a landscape theme." The artist employed for the first time in his work a serial procedure, such as Robert Delaunay had done in his pre-war *Fenêtres sur la ville* paintings, one of which Jawlensky owned. In these "songs without words," as Jawlensky called them, stemming from deep inner necessity–in the manner his friend Kandinsky had ardently advocated–he verged on the modernist ideal of pure painting. "I gradually found the right colors and form to express what my spiritual self demanded" (*ibid.*, p. 52).

Jawlensky also began to paint female heads once again, only a few in 1915, then nearly two dozen more in a flush of enthusiasm during 1916. He retained in *Das blasse Mädchen* the strong pre-war contours drawn in black paint, while altering his formerly aggressive Fauve and expressionist battery of color to manifest the more subtle contrasts of ethereal, pastel tints. The presence of a young art student Jawlensky met in the autumn of 1916—Emmy Scheyer, whom he nicknamed "Galka" ("jackdaw," for her black hair)—contributed to his renewed emphasis on the female visage. These paintings evolved into his next series, the *Mystischer Kopf* ("Mystical Head"). Henceforth, Jawlensky's main subject would be "the human face, the divine in the human...[the artist believed] 'a work of art is God made visible'" (M. Jawlensky et. al., *op. cit.*, 1992, p. 16).

Greta Garbo collected Jawlensky in depth, a group now referred to as "The Garbo Jawlenskys" by Angelica Jawlensky Bianconi, a keeper of the Jawlensky Archives in Locarno. Garbo acquired her Jawlenskys from noted dealers in Los Angeles, New York, and in Germany and Switzerland, including Leonard Hutton and Dalzell Hatfield during the 1960s and 1970s. Garbo's friend, screenwriter and co-star in the German version of Anna Christie, Salka Viertel, ran a salon for the German and Austrian expatriate community at her home in Santa Monica. As a result, Garbo would have crossed paths with Galka Scheyer, who was Jawlensky's representative in California at the time.


A. Jawlensky.

PROPERTY FROM THE COLLECTION OF GRETA GARBO

26A

CHAIM SOUTINE (1893-1943)

Femme à la poupée

signed 'C. Soutine' (lower left)
oil on canvas
31⅞ x 25⅝ in. (80.8 x 65.1 cm.)
Painted in 1923-1924

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

PROVENANCE:
Henri Bing, Paris.
Valentine Gallery, New York.
Acquired by the late owner, *circa* 1960.

LITERATURE:
P. Courthion, *Soutine: Peintre du déchirant*, Lausanne, 1972, p. 223 (illustrated, fig. D).

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

Soutine with Paulette Jourdain and the dog Riquette, 1926. Photographer unknown.

Vincent Van Gogh, *Madame Roulin avec son enfant*, 1888. Philadelphia Museum of Art.

NO CONTEMPORARY PAINTER HAS ACHIEVED AN INDIVIDUAL FORM OF MORE ORIGINALITY AND POWER THAN SOUTINE

DR. ALBERT BARNES

In a shallow space against a vigorously brushed, olive-toned ground, a grown woman clutching a doll in her lap—an unexpected, viscerally expressive variant on the time-honored image of a mother and child—locks eyes with the viewer. Her black hair is pulled back severely from a prominent widow's peak, and her brows arch inquisitively over small, deep-set eyes. Her ruddy cheeks and over-sized, gnarled hands bespeak a lifetime of hard physical work, but her pointed chin lends a touch of youthful impishness to her care-worn visage. She is clad in a black top and an ill-fitting brown coat, with sleeves that end above her wrists and shoulders too broad for her wiry frame, imbuing the portrait with a powerful note of pathos. Depicted close-up, her head reaching to the very top edge of the canvas, she confronts us directly with her deeply individual presence—a testament to Soutine's impassioned identification with his model and the feverish, unruly intensity that he brought to the act of portraiture.

"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).

Soutine painted *Femme à la poupée* in 1923 to 1924, at arguably the single greatest turning point in his storied career. His first decade in France, since he immigrated from the Lithuanian ghetto in 1913, had been one of dire penury. "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 (*Chaïm Soutine: Catalogue Raisonné*, Cologne, 1993, p. 16). Although the Polish poet turned art dealer Léopold Zborowski took an interest in Soutine in 1917, there was no hope yet of income from sales. To eke out a meager living while he painted, Soutine took odd jobs as a railway porter and a factory hand, and he enlisted in a wartime work brigade building fortifications, but was dismissed for frail health.

Fraught with anxiety and bereft of means, Soutine remained in Paris for almost the entire duration of the war. He fled south to the Côte d'Azur with Zborowski, who shouldered the expense, and Modigliani, his closest friend, only in the spring of 1918, when the Germans began lobbing massive shells into the capital in a last-ditch, all-out offensive. The group initially took refuge at Cagnes-sur-Mer, but by autumn Soutine had moved on to Céret, in the foothills of the Pyrenees. He was still working there in near-solitude in December 1922, when the forward-thinking American collector Albert Barnes came upon one of his recent works during a buying trip in Paris. The painting struck Barnes with the force of a revelation—"No contemporary painter has achieved an individual form of more originality and power than Soutine," he proclaimed (*The Art in Painting*, Merion Station, 1925, p. 375). After meeting the artist, who came grudgingly to Zborowski's apartment for the occasion, Barnes purchased the dealer's entire stock of Soutine's work, more than fifty canvases, for a total of 60,000 francs. Greta Garbo would later often cite Albert Barnes when she spoke about Soutine, and his passion for the artist greatly influenced her. Garbo met Dr. Albert Barnes in 1942 at the gallery of Jacques Seligmann & Co. She visited his collection in Merion and, according to her heirs, stated that "Dr. Barnes was ahead of his time. He had magnificent Soutines."

Barnes's chance discovery of Soutine transformed the artist's worldly fortunes, if not his troubled soul, in an instant. Free now to go where

Chaïm Soutine, *La tricoteuse*, circa 1923-1924. Norton Simon Museum, Pasadena.

Amedeo Modigliani, *Femme assise avec enfant*, 1919. Musée d'Art Moderne, Villeneuve d'Ascq.

he liked, with proceeds from the Barnes sale paying his way, Soutine left Céret in early 1923 and returned to Cagnes, remaining this time for a full two years. "He always thought of himself as a wanderer and an Ishmael, no matter how successful," 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" (exh. cat., *op. cit.*, 1950, p. 36).

Soutine initially despaired of his decision to re-locate, struggling to adapt to the sweeping, sun-drenched vistas at Cagnes after his years at mountainous Céret. "I have done only seven canvases. I am sorry about this," he lamented to Zborowski. "I wanted to leave Cagnes, this landscape which I cannot stand any more. I even went for a few days to Cap Martin, where I thought I would settle. I did not like it...and I am back in Cagnes, against my will" (quoted in *An Expressionist in Paris: The Paintings of Chaïm Soutine*, exh. cat., The Jewish Museum, New York, 1998, p. 103). Before long, however, he found his way forward, abandoning the angular, convulsive manner of the Céret period—even destroying works from these early years—and adopting instead a burgeoning, curvilinear surface rhythm that reflects the buoyant mood of the Midi. "His cry of failure immediately preceded one of the finest phases of his art," Wheeler has declared (*op. cit.*, 1950, p. 61).

Femme à la poupée dates to the transformative two-year period that Soutine spent in Cagnes, before returning to Paris in 1925. The sitter is an unidentified local woman whom the artist persuaded to brave his famously forceful, impulsive response to the model's physical presence—his abiding inspiration—and to pose for him. "Sometimes the model is all, but then something goes wrong with the work," he candidly explained. "I lose my outline of the nose, the mouth or the eyes, or something else. I begin to scream and throw everything on the floor. I admit that this is stupid and even horrible and I am always terrified at this moment, but afterwards, like a woman in childbirth, I'm exhausted but certain that the picture will be better" (quoted in *Chaïm Soutine*, exh. cat., Galerie Thomas, Munich, 2009, p. 106).

The intensity of Soutine's sensation before the model is manifest here in his unrestrained and powerfully tactile handling, reminiscent of Van Gogh in its Dionysian fervor. Swirling, voluptuous forms lead the eye down the center of the painting, from the model's rounded head through the hourglass lapels of her coat (perhaps a well-worn fur, to judge by the hue) to her knobby and contorted hands. Especially in the background, the pigment is applied in broad, kinetic swaths, anticipating the gestural liberation of the Abstract Expressionists, who looked to Soutine as a hero ahead of his time. "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 *The Impact of Chaïm Soutine*, exh. cat., Galerie Gmurzynska, Cologne, 2002, p. 53).

This sense of teeming, unfettered life contrasts with the stiffness of the inanimate doll, its arms rigid and its legs outstretched, that the sitter cradles awkwardly against her chest—a poignant and unsettling juxtaposition onto which Soutine seems to project all his own inner unrest. The doll functions as a pictorial surrogate for a live child, or perhaps even for the dead Christ in a *pietà*, such as Soutine might have studied at the Louvre. "Soutine is a painter to whom content was everything," Andrew Forge has concluded. "His art...seems to mirror a solitary experience, to have suffered to a degree that is without parallel even in the art of our century" (*Soutine*, London, 1965, p. 21).

PROPERTY FROM THE COLLECTION OF GRETA GARBO

27A

ROBERT DELAUNAY (1885-1941)

Femme à l'ombrelle ou La Parisienne

oil on canvas
48⅜ x 35½ in. (122.8 x 90.2 cm.)
Painted in Paris, 1913

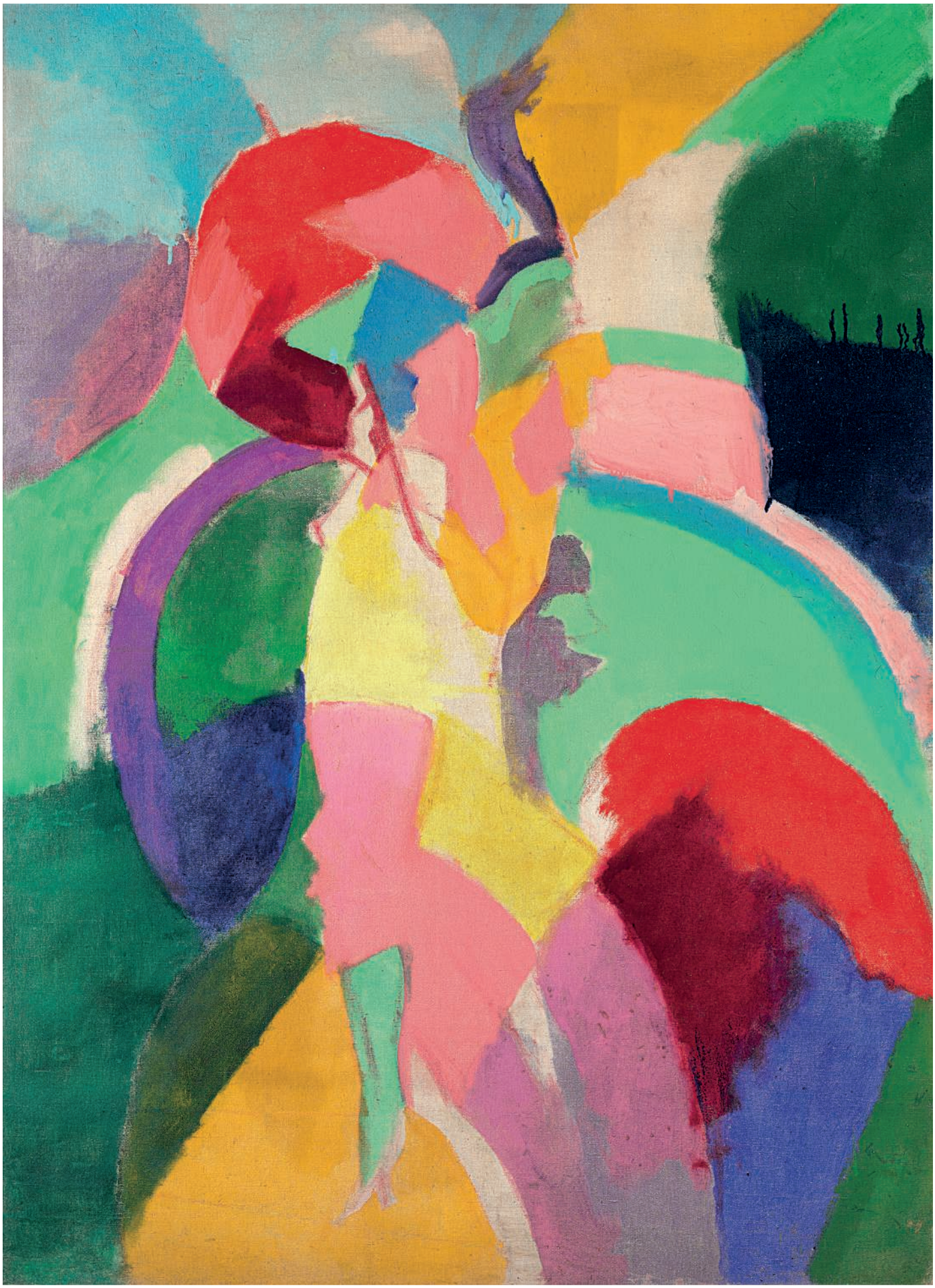
$3,500,000-6,000,000

PROVENANCE:
Sonia Delaunay, Paris (by descent from the artist).
Private collection, New York.
G. David Thompson, Pittsburgh.
M. Knoedler & Co., Inc., New York (11 November 1958).
Acquired from the above by the late owner, 13 January 1964.

EXHIBITED:
Berlin, Der Sturm, *Erster deutscher Herbstsalon*, September-December 1913, p. 15, no. 97 (titled *Parisienne prisme electrique*).
New York, The Solomon R. Guggenheim Museum, *Robert Delaunay*, March-May 1955.
Boston, Museum of Fine Arts, *European Masters of our Time*, October-November 1957, p. 15, no. 30 (illustrated, fig. 27; dated 1914).
Paris, Galerie Bing, *Oeuvres de Jeunesse de Robert et Sonia Delaunay*, November-December 1957, no. 23.
New York, Fine Arts Associates, *Robert Delaunay Paintings*, January 1959, no. 3 (illustrated; titled *Woman with Parasol* and dated 1914).

LITERATURE:
P. Francastel and G. Habasque, *Robert Delaunay, Du cubisme à l'art abstrait*, Paris, 1957, p. 271, no. 134.
M. Sawin, "New York Letter" in *Art International*, 1959, vol. III, p. 46, nos. 1-2.

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



Robert Delaunay, *Soleil, lune, simultané 1*, 1913. Stedelijk Museum, Amsterdam. Exhibited at the Erster deutscher Herbstsalon, Berlin, 1913.

"ALL THE POETRY OF MODERN LIFE IS IN HIS ART."

Robert Delaunay, *Hommage à Bleriot, esquisse*, 1914. Sold, Christie's New York, 16 November 2016, lot 36B.

Thus Delaunay concluded a letter, having cast himself in the third person, to his friend Nicolas Minsky, begun in 1912, but completed and sent in 1917. "The art of R.D. – from a modernism that is no longer destructive but constructive, spontaneous and precise, bears visions of the new life: skies filled with cities, blimps, towers, airplanes" (A.A. Cohen, ed., *The New Art of Color: The Writings of Robert and Sonia Delaunay*, New York, 1978, p. 69). Delaunay also took notice of the Parisian woman, whose stylish, stately, and dynamic qualities reflected her modish environment. He celebrated this contemporary muse in the personae of the Three Graces, as emblematic of the city itself, in the monumental cubist composition *La ville de Paris*, 1910-1912 (Habasque, no. 100), exhibited to acclaim at the 1912 Paris Salon des Indépendants.

Only a year later, Delaunay abandoned what he had described as the "cut-up and shattered" forms of *La ville de Paris* (*ibid.*, p. 14), to embark on a daring, uniquely innovative sequence of pictures which warrant his achievement as one of the leading transformative creators in the art of his time. He sought to forge a synthesis of pure color and modern elements, in which "the surface of the picture is living and simultaneous...a unity of rhythms" (*ibid.*). When he next depicted the modern woman of Paris, in *La femme à l'ombrelle*, Delaunay dispensed with nearly all descriptive detail, and through means of color alone, transfigured her into a visionary essence of this subject, the armature from which an effusion of color radiates outward on all sides, like electromagnetic waves, into her environment. Here Delaunay articulated an absolute and completely integrated harmony of all pictorial elements–color and form, figure and ground, stasis and dynamism–in a painting that hovers at the very brink of abstraction.

Delaunay, in fact, painted *La femme à l'ombrelle* in the same year, 1913, that he created his pioneering, definitive abstract work of art, an unprecedented expression of pure painting–*Le premier disque (1re peinture inobjective)* (Habasque, no. 113). Today widely regarded as *the* very first abstract painting, *Le premier disque* is nothing other than the simultaneous contrast of colors rendered within a series of concentrically circular bands; the composition is deliberately and resolutely non-descriptive and non-referential. *La femme à l'ombrelle* preceded the completion of *Le premier disque*, by a few months, perhaps even only weeks.

At this stage, however, in the movement toward pure, non-representational painting, there is still a subject: *La belle parisienne*. "Beauty is made up of an eternal, invariable element," the poet Charles Baudelaire declared, "and of a relative, circumstantial element, which will be, severally or all at once, the age, its fashions, its morals, its emotions" (J. Mayne, ed., *Baudelaire: The Painter of Modern Life and Other Essays*, New York, 1995, p. 3). For Baudelaire, the wonders of the modern city and the remarkable variety of its denizens, especially the women, should constitute the subjects of the artist, who must be fully engaged in the here and now. There is no one among the great moderns who did not heed this advice. The artist must always, moreover, pursue his muse. Delaunay evoked his *Parisienne* in both her Baudelairean guises: as the eternal feminine, and in her fashionable, contemporary aspect.

As a direct influence on his painting during this period, Delaunay cited the poems of his friend Blaise Cendrars, who wrote in "Contrasts," dated October 1913: "The windows of my poetry are wide open onto the boulevards...Everything is splashes of color. And the woman's hats going by are like comets in the burning evening" (trans. Ron Padgett).

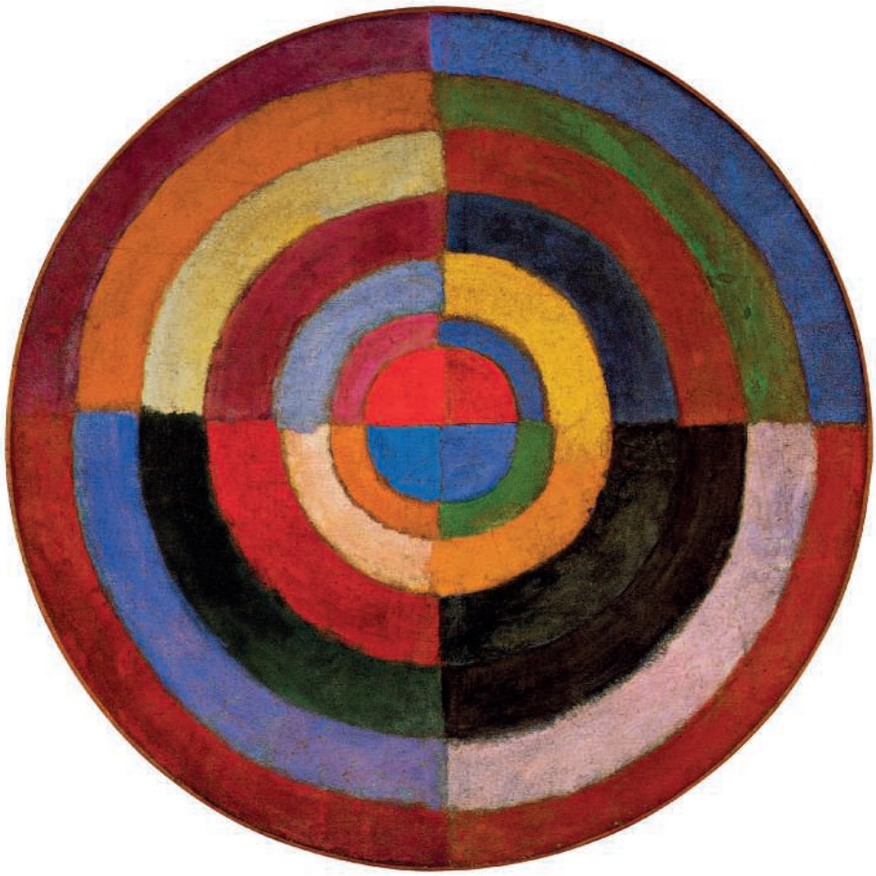
Delaunay's *Parisienne* is surely his wife, the Russian-born artist and fashion designer Sonia Terk, *en promenade*, perhaps against the backdrop of the large reflecting pool in the Jardin du Luxembourg.

Having admired *La ville de Paris* at the Salon in the spring of 1912, the poet and critic Guillaume Apollinaire observed Delaunay at work on his ensuing *Fenêtres* series, in which the artist painted the very light itself streaming through his studio window, as if passing through a prism, separating into diaphanous films of radiant color. "Delaunay silently invented an art of pure color," Apollinaire wrote in *Les Temps*, 14 October 1912. "We are evolving toward an entirely 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).

During 1913 Delaunay painted solar and lunar motifs in interwoven curvilinear forms, initiating his *époque circulaire*. "Simultaneous contrast is the only basis of pure expression in painting today," Delaunay wrote in *On the Construction of Reality in Pure Painting*, 1912, notes that he gave to Apollinaire for publication in one of the writer's critiques. "Simultaneous contrast ensures the dynamism of colors and their construction in the painting; it is the most powerful means to express reality...the only reality one can construct though painting" (*ibid.*, p. 264).

From the primordial, celestial symbolism of the *Formes circulaires, sol* and *lune*, Delaunay plunged headlong into the uncharted waters of abstract, non-representational painting, and later in 1913 completed *Le premier disque*. "I tackled the problem of the very essence of painting," he later recalled. "I dealt with the technique of color. I made my experiments with the *Disque simultané*. This earliest disc was a painted canvas where colors opposing each other had no reference

Robert Delaunay, *La ville de Paris*, 1910-1912. Musée national d'art modern, Centre Georges Pompidou, Paris.



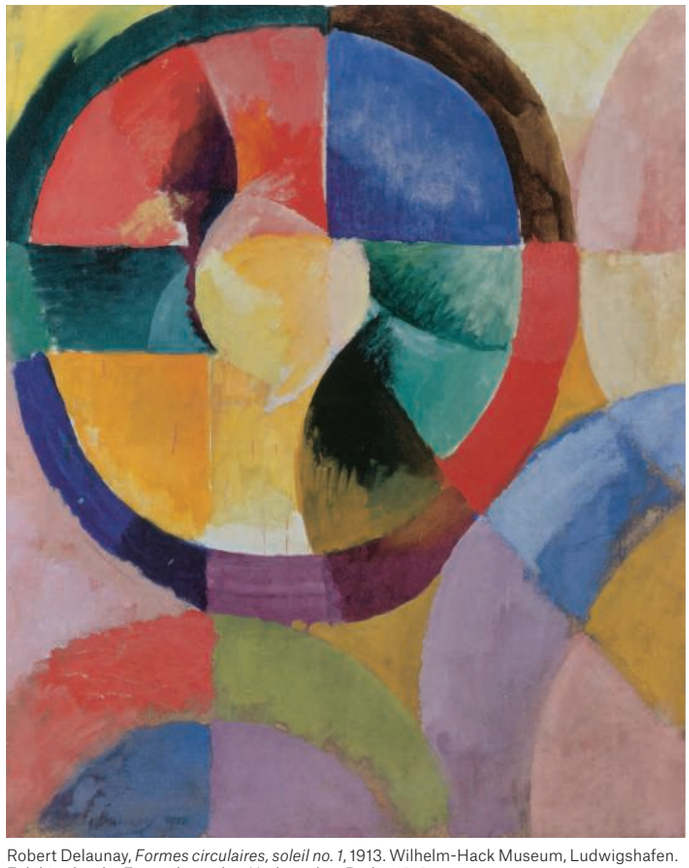
Robert Delaunay, *Le premier disque*, 1913. Sold, Christie's New York, 5 November 1991, lot 18.

to anything visible... 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).

As the most radical advocate of pure painting in Paris, Delaunay attracted the interest of like-minded artists in the Munich-based Blaue Reiter group. Kandinsky had shown Delaunay's paintings at the first Blaue Reiter group exhibition in December 1911 and purchased one for himself. Klee visited Delaunay in April 1912 and agreed to translate into German the latter's poem-like article *Lumière* ("*Light*"), which appeared in the January 1913 issue of Herwarth Walden's Berlin gallery journal *Der Sturm*. Macke and Marc also met with Delaunay in Paris during 1912, and subsequently corresponded with him. Having seen Delaunay's new paintings in the March 1913 Salon des Indépendants, Walden visited the artist to make arrangements for him to send a sizable contingent of works to Berlin for the dealer's Erste deutscher Herbstsalon, scheduled to open on 20 September.

Delaunay exhibited *La femme à l'ombrelle*, together with a group of his recent *Contraste simultané*, *Soleil*, and *Lune* paintings, plus other works, 21 listings in all, at the Herbstsalon, for which Walden had assembled more than 350 works from the leading artists in the international avant-garde. For this occasion Delaunay titled the present painting *Parisienne prisme electrique*, a more telling description of how he conceived his subject. Also showing at Walden's Herbstsalon, was Alexej von Jawlensky, another Blaue Reiter painter, with four entries. Greta Garbo owned one of his paintings, dated 1916, also in this sale. Seen side-by-side with *La femme à l'ombrelle*, the impact on German painters of Delaunay's method of creating form with color is clearly apparent.

"We are approaching an art of painting that is purely expressive"–Delaunay wrote in 1913–"beyond the limits of all past styles, an art that is becoming plastic, whose sole purpose is to translate human nature with more flexibility as it is inspired toward beauty" (*ibid.*, p. 95).



Robert Delaunay, *Formes circulaires, soleil no. 1*, 1913. Wilhelm-Hack Museum, Ludwigshafen. Exhibited in the Erster deutscher Herbstsalon, Berlin, 1913.

PROPERTY FROM A DISTINGUISHED FAMILY COLLECTION

28A

KEES VAN DONGEN (1877-1968)

La femme aux colonnes

signed 'van Dongen' (lower right)
oil on canvas
39⅜ x 25⅝ in. (100 x 65.1 cm.)
Painted in 1910-1911

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

PROVENANCE:
Galerie Bernheim-Jeune et Cie., Paris (acquired from the artist, 1913).
Galerie Charpentier, Paris (by 1960).
Galerie de l'Élysée (Alex Maguy), Paris.
Yul Brynner, Buchillon (by 1967); sale, Christie's, London, 14 April 1970, lot 62.
Jean Mélas Kyriazi, Lausanne (acquired at the above sale).
Anon. sale, Sotheby's, New York, 11 November 1987, lot 43.
Anon. sale, Sotheby's, New York, 1 May 1996, lot 38.
Private collection, California; sale, Christie's, New York, 12 May 1998, lot 34.
Acquired at the above sale by the family of the present owners.

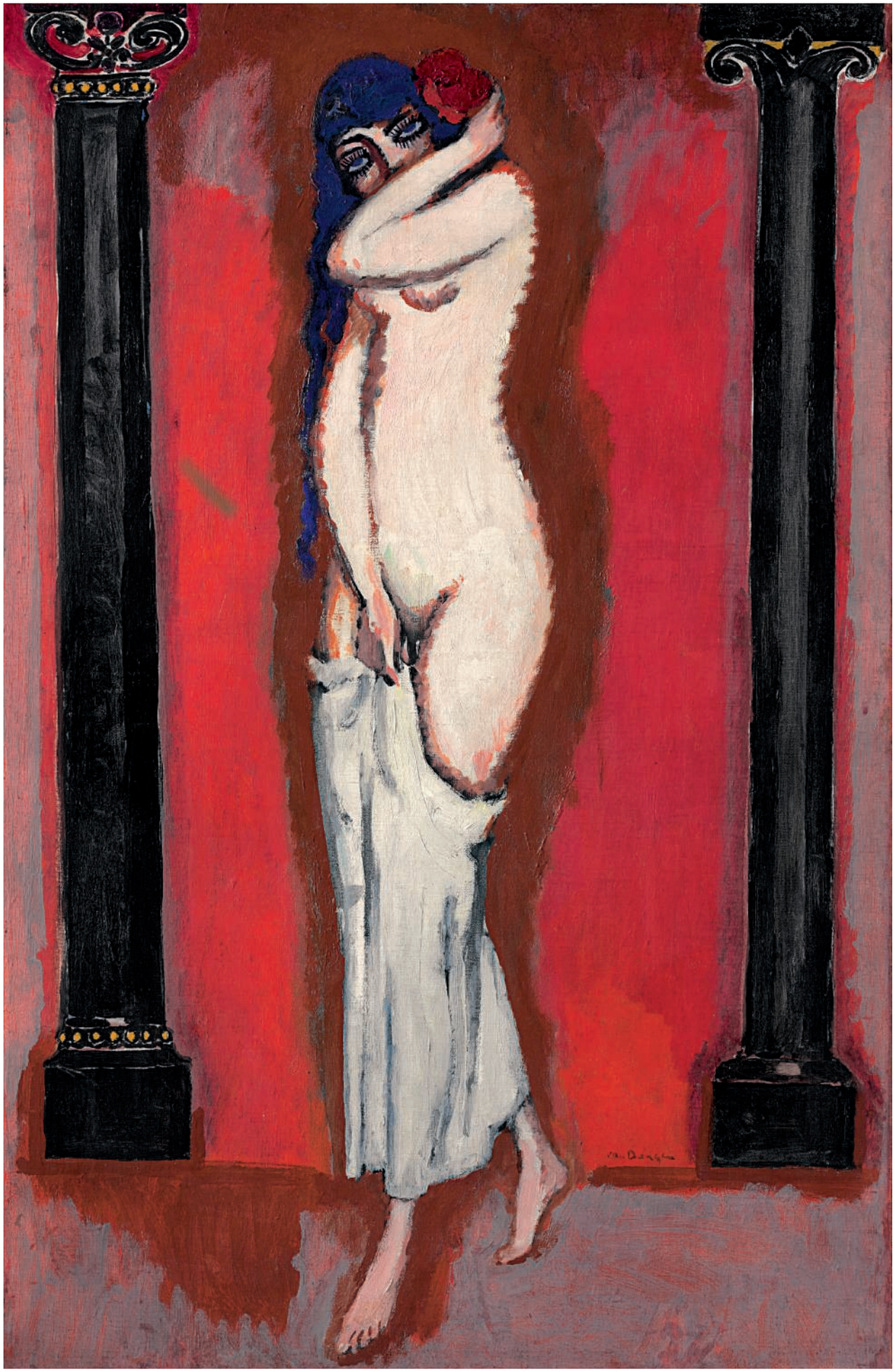
EXHIBITED:
Paris, Galerie Bernheim-Jeune et Cie., *Van Dongen*, June 1911, no. 32 (titled *La danseuse aux colonnes, Maroc*).
Paris, Galerie Charpentier, *Van Dongen: Oeuvres de 1890 à 1948,* 1949, no. 56 (titled *La danseuse aux colonnes* and dated 1910; with incorrect dimensions).
Paris, Musée National d'Art Moderne de la Ville de Paris and Rotterdam, Museum Boymans-van Beuningen, *Van Dongen*, October 1967-January 1968, no. 60 (illustrated and dated 1908).
Geneva, Musée de l'Athénée, *Van Dongen*, July-October 1976, no. 27 (illustrated in color).

LITERATURE:
R. Nacenta, *School of Paris: The Painters and the Artistic Climate of Paris Since 1910*, Paris, 1960, p. 104, no. 20 (illustrated in color and dated 1908).
L. Chaumeil, *Van Dongen, L'homme et l'artiste–la vie et l'œuvre*, Geneva, 1967, p. 311 (illustrated, fig. 46 and dated 1908).
J.M. Kyriazi, *Van Dongen et le fauvisme*, Lausanne, 1971, p. 147, no. 51 (illustrated in color, p. 121; dated 1910).

Jacques Chalom des Cordes will include this work in his forthcoming Van Dongen *catalogue critique* being prepared under the sponsorship of the Wildenstein Institute.

Set against a backdrop of classical columns, the shapely young woman in this painting may be the painter's Orientalist reverie of a harem odalisque as she disrobes to enter her bath, or a vision of Salome dancing for Herod, dropping the last of her seven veils. The red interior suggests another scenario, from real life in the modern city, in which a Paris prostitute feints coyness and a final gesture of modesty as she entices a client into her brothel fantasy room. Having merged the traditions of high art and his taste for the *demi-mondaine*, Kees van Dongen's desire and ability to generate erotic excitement as a key ingredient in modern art was unrivaled among the painters at work in Paris during the decade prior to the First World War.

Such unabashed sensationalism and a reputation for color pyrotechnics brought Van Dongen success, and with success came acceptance and a measure of respectability. The estimable Galerie Bernheim-Jeune gave the artist his first major show in November 1908, covering the previous decade and a half of his career. An impressive number of sales, as well as the notices Van Dongen attracted for his entries to the two salons of 1909, induced the dealer to sign the painter to seven-year contract, guaranteeing him a minimum of six thousand francs per year.



Kees van Dongen, *La Gitane*, 1910-1911. Sold, Christie's London, 2 February 2010, lot 34. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.

Kees van Dongen, *Anita en almée*, 1908. Sold, Christie's London, 23 June 21015, lot 21. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.

Van Dongen's fortunes improved even more dramatically when Bernheim-Jeune purchased forty paintings from him in the early fall of 1910, and quickly sold them. With these earnings and his prospects for the future as equally promising, the artist—who had never travelled outside his native Holland and France—decided to spend most of the winter of 1910-1911 on an extended journey abroad.

The two countries on Van Dongen's itinerary were Spain and Morocco, traditional destinations for many a Parisian painter. Spain could offer the touring artist the many glories of its pictorial heritage, especially the legacy of Velázquez and the Baroque painters of El Siglo de Oro, as well as the exotic color of its contemporary culture. In the south of Spain, in lands long occupied by the Moors during the Middle Ages, there were numerous sites where one could appreciate the splendor of Islamic arts. Matisse also decided to visit Spain that winter; he and Van Dongen, however, did not cross paths.

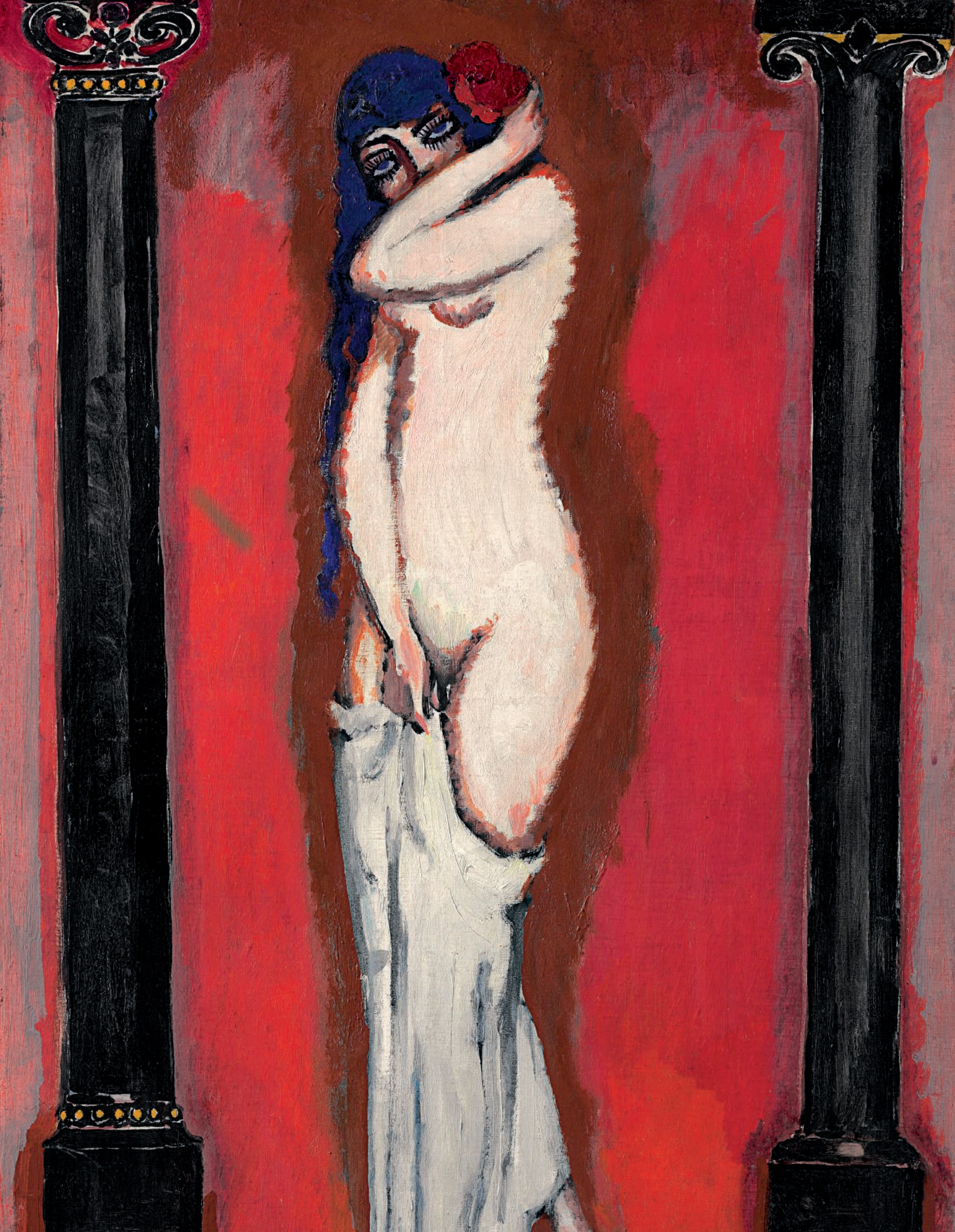
Spain would provide for Van Dongen and Matisse the portal to a subsequent and more complete experience of Islamic art and culture, the basis of the Orientalist tradition in European painting since Delacroix, Ingres, and Renoir. Following his stay in Spain, Van Dongen crossed over to Morocco. Matisse returned to Paris following his Spanish sojourn, and later traveled twice to Morocco, in 1911 and 1912-1913.

"One of the preoccupations which profoundly affected the Western understanding of the Near East was the belief that this region could satisfy the West's urge for exotic experience," MaryAnne Stevens has written. "Exoticism meant the artistic exploration of territories and ages in which the free flights of the imagination were possible because they lay outside the restrictive operation of classical rules... The imaginary exotic Orient was also given a more particular focus in the fascination which Western visitors had for the women of the East. These unobtainable women, with their veils and secretive lives, haunted the Western visitor and goaded him to seek excess, if only in his imagination" (*The Orientalists: Delacroix to Matisse*, exh. cat., Royal Academy of Arts, London, 1984, p. 18).

Van Dongen brought back only a few canvases from his trip, but many sketches which he developed into paintings on Spanish and North African themes. Orientalism was very much in vogue at that time in Paris. Van Dongen had already painted a dark, sultry gypsy girl known as Anita la Bohémienne, a dancer in a dive on the Place Pigalle, the notorious red light district of Montmartre, in depictions of a Middle-Eastern-style troupe of dancers and musicians. Among the performing skills in Anita's repertory was belly-dancing, not of an authentic kind, but in the deliberately licentious and vulgarized form known in carnival sideshow parlance as the "hootchy-kootchy." Van Dongen liked to paint Anita—alias Fatima, a common stage name for belly-dancers even at that time—gyrating topless, not a feature of traditional style. In a more decorous pose, she is the artist's model in the present painting.

La femme aux colonnes featured among the 36 pictures in Van Dongen's second exhibition at Bernheim-Jeune, subtitled *Paris—Espagne—Maroc*, held in June 1911. The gallery capitalized on the success of this event with a follow-up show in December, titled *Oeuvres nouvelles*, comprising another 29 works. The artist wrote in *Avant-propos capricieux*, his preface to the catalogue: "Here are some pictures—lascivious dancers—a passing woman—a beautiful child—a mother breast-feeding her baby—music—flowers—colors—green, which is optimism and heals, blue, which is light and rest, royal yellow, a few colors of oblivion and all the colors of life" (quoted in *Van Dongen*, exh. cat., The Montréal Museum of Fine Arts, 2009, p. 7).

Present lot, detail.



PROPERTY FROM A DISTINGUISHED COLLECTION

o 29A

WASSILY KANDINSKY (1866-1944)

Oben und links

signed with monogram and dated '25' (lower left)
oil on board
27½ x 19⅝ in. (69.9 x 49.8 cm.)
Painted in Weimar, March 1925

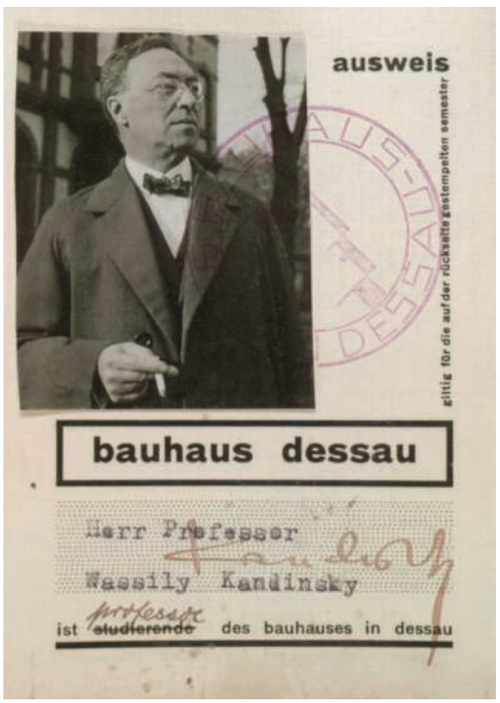
$5,000,000-7,000,000

PROVENANCE:
Solomon R. Guggenheim, New York (acquired from the artist, August 1936).
The Solomon R. Guggenheim Foundation, New York (gift from the above, 1937); sale, Sotheby's, London, 30 June 1964, lot 14.
Acquavella Galleries, Inc., New York (acquired at the above sale).
Fort Worth Art Museum (acquired from the above, 1968 and until 2001).
Acquavella Galleries, Inc., New York.
Acquired from the above by the present owner, October 2007.

EXHIBITED:
Erfurt, *Kandinsky,* April 1925.
Dusseldorf, Summer 1925.
Dresden, *Internationale Kunstausstellung*, June-September 1926.
Berlin, Galerie Ferdinand Möller, *Die Blaue Vier: Feininger, Jawlensky, Kandinsky*, Klee, October 1929.
Philadelphia, Art Alliance; Charleston, Charles Gibbes Memorial Art Gallery and Baltimore Museum of Art, *The Solomon R. Guggenheim Collection of Non-Objective Paintings*, 1937-1939 (illustrated in color).
New York, 1939, no. 265 (illustrated in color).
New York, Museum of Non-Objective Painting, *The Kandinsky Memorial Exhibition*, March-May, 1945, no. 79 (illustrated in color on the cover).
Pittsburgh, Carnegie Institute, *Memorial Exhibition of Paintings by Wassily Kandinsky*, April-May 1946, no. 39 (illustrated, pl. 9).
The Solomon R. Guggenheim Museum, 1954-1961 (on extended loan).
Corpus Christi, Centennial Art Museum, *Renoir to Chagall*, October 1964.
Austin, University Art Museum of the University of Texas, *Not So Long Ago: Art of the 1920s in Europe and America*, October-December 1972, p. 51 (illustrated in color).
Fort Worth Art Museum, *Exponents of Modernism: From the Collections of the Fort Worth Art Museum, A Museum of Twentieth Century Art*, September 1973-May 1974.
Fort Worth Art Museum, Twentieth Century Art from Fort Worth Dallas Collections, September-October 1974 (illustrated).
Waco Creative Art Center, *At the Line of the House,* April-May 1976.
Fort Worth Art Museum, *The Permanent collection: 75th Anniversary Retrospective*, June-October 1976.
Amarillo, Art Center Association, *Between the Wars: A Brief Survey of Art from 1918-1940*, 1978.
New York, The Solomon R. Guggenheim Museum and Atlanta, The High Museum, *Kandinsky: Russian and Bauhaus Years 1915-1933*, December 1983-April 1984, p. 212, no. 158 (illustrated; with incorrect medium).
San Antonio, Marion Koogler McNay Art Museum, *Collecting: A Texas Phenomenon*, November-December 1986.
Washington, D.C., The Phillips Collection; Dayton Art Institute; Chicago, Terra Museum of American Art and Fort Worth, Amon Carter Museum, *Theme & Improvisation: Kandinsky & The American Avant-Garde,1912-1950*, September 1992-August 1993, p. 41 (illustrated in color, pl. 9).
Essen, Museum Folkwang, *Bauhaus: Dessau*, *Chicago, New York,* August-November 2000, no. 10 (illustrated in color).

LITERATURE:
H. Rebay, *Innovation: Une nouvelle ère artistique*, Paris, 1937, p. 49 (illustrated in color).
W. Kandinsky and H. Rebay, *On the Spiritual in Art*, New York, 1946, p. 105 (illustrated in color, p. 119).
W. Grohmann, *Wassily Kandinsky, Life and Work*, New York, 1958, p. 364, no. 181 (illustrated).
P. Overy, *Kandinsky: The Language of the Eye*, New York, 1969, pp. 7 and 108, no. 35 (illustrated in color).
H.K Roethel and J.K Benjamin, *Kandinsky: Catalogue Raisonné of the Oil Paintings, 1916-1944*, New York, 1984, vol. II, p. 692, no. 737 (illustrated).
K. Vail, *The Museum of Non-Objective Painting: Hilla Rebay and the Origins of The Solomon R. Guggenheim Museum,* New York, 2009, p. 127 (illustrated in situ).

Group photo of the Bauhausmeister on the roof of the Bauhaus building in Dessau. From left to right: Josef Albers, Marcel Breuer, Gunta Stölzl, Oskar Schlemmer, Wassily Kandinsky, Walter Gropius, Herbert Bayer, László Moholy-Nagy, Hinnerk Scheper. Dessau, 1926. Photo by Walter Gropius. © 2017 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.



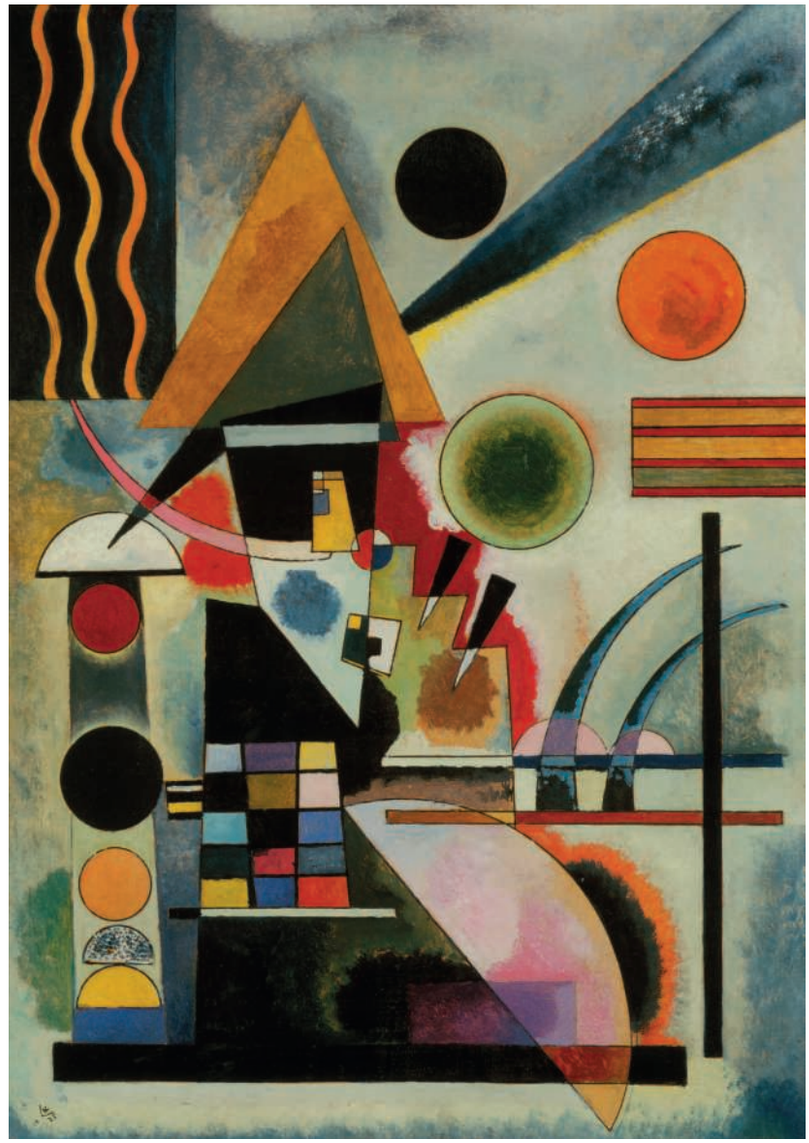
Wassily Kandinsky's Bauhaus identification card.

Oben und links (Above and Left), painted in March 1925, is a radiant and dynamic work that Kandinsky completed during the last weeks of the Weimar Bauhaus. Intensifying opposition from right-wing elements in the Thuringian regional government led to the closing of the Weimar school in April 1925. The faculty and students moved to new quarters in Dessau, and reopened the school in June. Kandinsky and his wife Nina took an apartment in Dessau; he resumed teaching in July. The Bauhaus curriculum and staff was then at the height of its fame, and the influence of the school was being felt throughout Europe and in America. The roster of teachers included Josef Albers, Marcel Breuer, Lionel Feininger, Johannes Itten, Paul Klee, Làszlò Moholy-Nagy and Oskar Schlemmer, under the directorship of Walter Gropius.

The lively exchange of ideas in the Dessau Bauhaus, freely crossing the lines of various disciplines in the fine and applied arts, stimulated teachers and students alike, and the classroom experience greatly enriched Kandinsky's painting. The increasing emphasis on architecture and technological design in the Bauhaus curriculum during this period encouraged Kandinsky to experiment more broadly with geometric imagery and a complex structuring of space, as seen in the present work. His over-riding concern for the spiritual dimension in art nonetheless transcended the utilitarian origins of the means he employed; his paintings, never mere exercises in form, contained veiled meanings and feelings in their sign-like imagery. The work of Klee was especially important to Kandinsky during the mid-1920s. Kandinsky admired Klee's improvisational approach to form and materials, the great variety of his subjects, and his ability to

ART HAS SET FOOT ON THIS PIONEERING PATH, AND IT MAY BE ASSUMED THAT THE GREAT DAWNING OF ABSTRACT ART, THIS FUNDAMENTAL TURNING POINT IN THE HISTORY OF ART, REPRESENTS ONE OF THE MOST IMPORTANT BEGINNINGS OF THE SPIRITUAL OVERTHROW...

WASSILY KANDINSKY



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

connect with the spiritual significance in art through his astonishing flights of imagination and fantasy. In 1926 Kandinsky and Klee, with their wives, moved into one of the dual-unit masters' houses on the Bauhaus grounds.

The palpable energy, movement and rhythm in *Oben und links*, evoked through jutting lines, arrows and triangles which spring forward from the brilliantly colored central form, is built out of overlapping squares and rectangles. The richness of the colors and contrasting geometric shapes are, in turn, anchored by a deep rust ground. The painting is one of a series of outstanding paintings from this period that deal analytically with the formal relationship between independent shapes and which echo both Kandinsky's theoretical studies and his experimental teachings. Over the summer of 1925, Kandinsky would temporarily abandon painting in order to concentrate on a written explanation of these studies, his theoretical treatise *Pünkt und Linie zu Fläche. Beitrag zur Analyse der malerischen Elemente*. (*Point and Line to Plane. A Contribution to the Analysis of Pictorial Elements*). In his new treatise, which the Bauhaus published in 1926, Kandinsky demonstrated the compositional laws inherent in those abstract forms which arose from the artist's "inner necessity," which he believed must replace conventional objects taken from "external" nature. His grand design was to create "a science" of this new art.

The prevailing aesthetic ethos at the Bauhaus had been, up until this time, expressionist in outlook. Indeed, one major reason Gropius had engaged Kandinsky as a teacher was that he wanted to bring to the school alternative creative ideas from elsewhere in Europe. From Russia, this meant a new movement that had caught Gropius' eye as an architect: the group of artists that followed the concept of constructivism, Rodchenko and Tatlin chief among them, who sought to forge a new synergy between the artist, his work and society. The first major exhibition in Germany of post-Revolutionary Russian art at the Van Dieman gallery, Berlin, in the fall of 1922 confirmed the significance and likely influence of this group, whose principles, Gropius believed, were similar to Bauhaus aims. The constructivists aimed at the creation of form derived from the most fundamental elements of the medium itself, which in painting meant line, plane, and color. They sought absolute freedom from natural forms and to throw off the psychological burden of expressionist subjectivity. Theirs was a genuinely proletarian approach, taking art out of the solitary ivory tower, and into the co-operative factory workshop.

Mondrian, Van Doesburg and the artists of the Dutch De Stijl group had already developed ideas along similar lines by which they had achieved radical results, which Mondrian called "neo-plasticism" and Van Doesburg termed "elementarism." Kandinsky's arrival at the Bauhaus was most timely in light of these contemporary developments. The addition to the Bauhaus faculty of Moholy-Nagy during the spring of 1923 further bolstered those few who advocated constructivist ideas at the institute; Gropius could correctly foresee that it was only through this approach that the Bauhaus could ultimately realize its professed goal, as he wrote, "the unification of all training in art and design" toward the eventual goal of creating

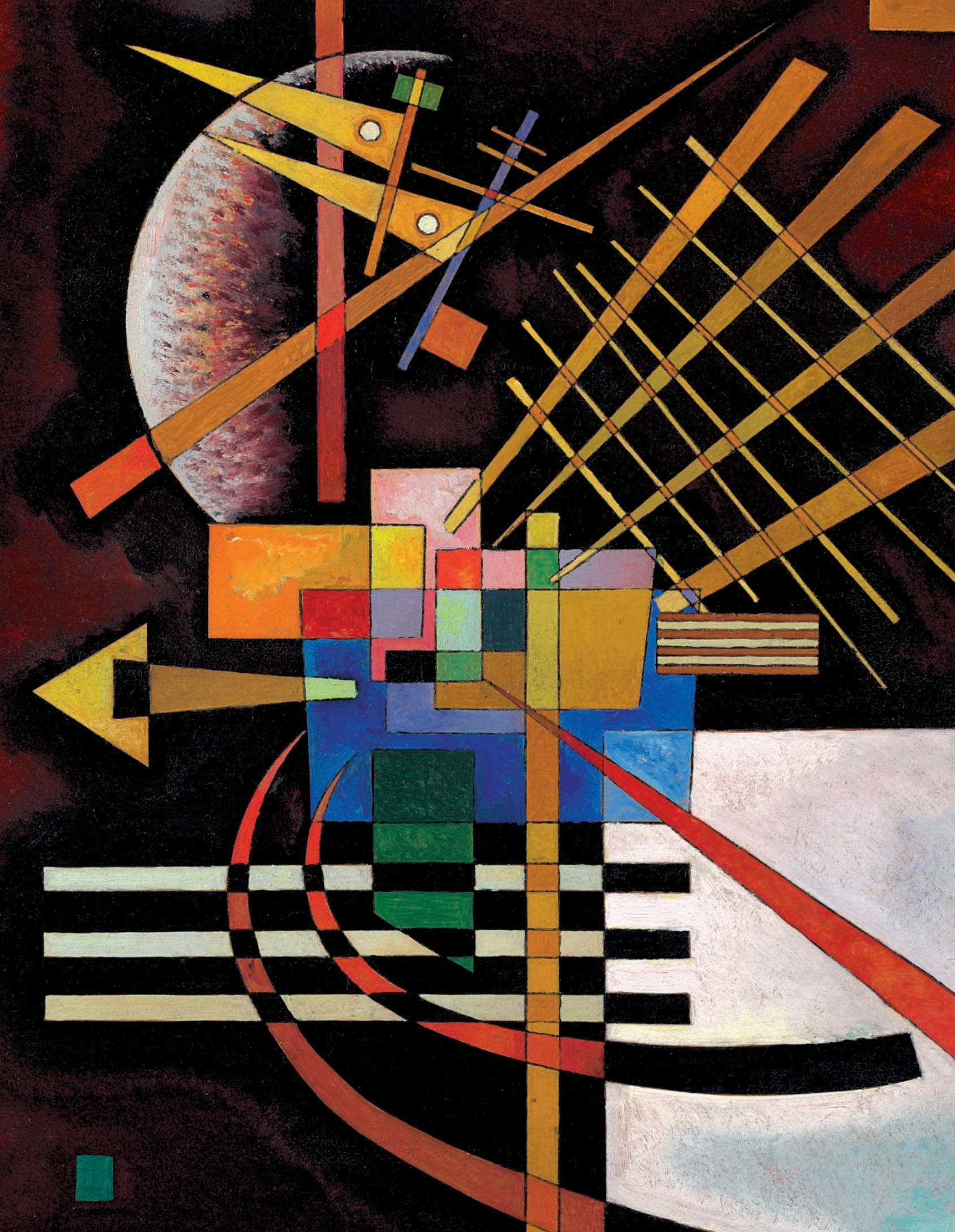
Installation view, The Solomon R. Guggenheim Collection of Non-Objective Paintings, Gibbes Memorial Art Gallery, Charleston, South Carolina, 1938: (on the columns) the present lot, Vasily Kandinsky's *Above and Left* (1925), and *Yellow Center* (1929). ©SRGF, NY.

Wassily Kandinsky, *Pointed and Round (Spitz und Rund)*, February 1925. Photo: The Solomon R. Guggenheim Foundation / Art Resource, NY.

"the collective work of art—the Building—in which no barriers exist between the structural and decorative arts" ("The Theory and Organization of the Bauhaus," 1923; in C. Harrison and P. Wood, *Art in Theory*, Malden, Mass., 2003, p. 311).

In late 1925 Kandinsky discussed with his friend Will Grohmann the idea that, the cool geometry of his forms notwithstanding, there was a strong impulse toward Romanticism in his paintings of this period. "It is no part of my program to paint with tears or to make people cry, and I really don't care for sweets, but Romanticism goes far, far, very far beyond tears... Why should there not be a New Romanticism? The meaning, the content of art is Romanticism" (*ibid.*, pp. 179 and 180). Kandinsky considered the lyrical thread that had run through his art, and which lay at the heart of his recent geometric compositions as well: "The circle, which I have been using so often of late, is nothing if not romantic. Actually, the coming Romanticism is profound and beautiful...it is meaningful, joy-giving, it is a block of ice with a burning flame inside. If people perceive only the ice and not the flame, that is just too bad. But a few are beginning to grasp this" (*ibid.*).

Moreover, Kandinsky was still fighting the battle to justify the value of abstract art, and protecting his hard-won gains of the past decade and a half, which had met with increasing criticism, especially in France, where a new classicism had endorsed a return to the object and figure as the proper subjects of the artist. In his 1925 text *Abstrakte Kunst*, he declared, "...the transvaluation that very gradually abandons the external and very gradually turns toward the internal... is the natural herald of one of the greatest spiritual epochs... Art has set foot on this pioneering path, and it may be assumed that the great dawning of abstract art, this fundamental turning point in the history of art, represents one of the most important beginnings of the spiritual overthrow that, in its day, I dubbed the 'Epoch of the Great Spiritual'" (quoted in K. C. Lindsay and P. Vergo, *Kandinsky: Complete Writings on Art*, New York, 1994, pp. 512 and 518).



PROPERTY OF A NOTABLE PRIVATE COLLECTOR

30A

JOAN MIRÓ (1893-1983)

Femmes et oiseaux dans la nuit

signed, dated and titled 'Miró. 6-11-1946 "femmes et oiseaux dans la nuit"' (on the reverse)
oil on canvas
32⅝ x 13⅜ in. (82.5 x 34 cm.)
Painted on 6 November 1946

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

PROVENANCE:
Pierre Matisse Gallery, New York.
Galerie Beyeler, Basel.
Dwight Ripley, Wappinger Falls, New York (by 1962).
Private collection, Switzerland; sale, Christie's, New York, 8 November 2000, lot 55.
Acquired at the above sale by the present owner.

LITERATURE:
J. Dupin, *Joan Miró: Leben und Werk*, Cologne, 1961, p. 537, no. 698 (illustrated).
J. Dupin and A. Lelong-Mainaud, *Joan Miró: Catalogue raisonné, Paintings, 1942-1955*, Paris, 2001, vol. III, p. 109, no. 799 (illustrated in color).

The incisive clarity of his line notwithstanding, in declarative, sign-like imagery of the most disarming simplicity and concision, there is nevertheless in the art of Joan Miró a vast, unfathomable dimension of irreducible mystery. Against a night sky aglow with the radiance of swirling galaxies and exploding supernovae, as bright as a sunlit day, two avian creatures alight from on high, a visitation from some otherworldly sphere in time and place. Gazing up at them, the woman below is surprisingly unfazed, even entranced at the sight. She, and we as onlookers, bear witness to a phenomenon such as Jacques Dupin likened to "a primitive cosmogony" (Miró, *Paris*, 2012, p. 265).

There are three distinct creatures in this painting, while the title states *Femmes et oiseaux*, a plural number of each. Might the largest, most elaborate figure be both woman and bird, with certain male characteristics as well? "The human and animal figures–there is no essential difference between them–are the most flexible, the most diversified," Dupin observed (*ibid.*, p. 262).

"When I am back in my studio, I will look at everything I have been doing," Miró explained to Yvonne Taillandier in 1974. "What subject will I deal with next? ...There will always be the *Women and Birds in the Night*. Where does this theme come from? Perhaps the bird comes from that fact that I like space a lot and the bird makes one think of space. And I put it in front of the night; I situate it in relation to the ground" (M. Rowell, ed., *Joan Miró: Selected Writings and Interviews*, Boston, 1986, p. 283).

From the magic realism of Miró's early landscapes throughout his career of nearly seven decades, "thus developed a language"—Jean-Louis Prat has written—"that described an interrogation between the earth and an immense sky that was to appear in his dreams forever" (*Miró: From Earth to Sky*, exh. cat., Albertina, Vienna, 2015, p. 13). For humankind, in the shape of a *personnage,* to scale the heavens, Miró would occasionally provide the pictorial metaphor of a golden ladder. Nature's only duly equipped aerial traveler, free to roam the skies as it pleased, was the bird. Max Ernst made Loplop his *döppelganger*, and Picasso painted pigeons and doves; Miró also claimed the bird, as the bearer of messages from beyond, but more importantly as a generic creature capable of many thousand characterful guises, to represent every foible and proclivity of the man it contained within—the artist himself.

The Miróvian *oiseau* emerged from the artist's extensive menagerie of monstrous fauna to assume title roles in eight of the twenty-three compositions that comprise the early wartime *Constellation* series, 1940-1941 (Dupin, nos. 628-650). The circuitous, gravity-defying filigree of this cosmic imagery encouraged Miró to take flight, as it were, in the spontaneous freedom and flexibility of his drawing, which became the catalyst for the many watercolors and mixed media works on paper that the artist created during 1942-1944, in a continuous rush of invention, while taking a hiatus from working in oils on canvas. The signal project of the later war years was the fifty black-and-white lithographs of the *Barcelona* series, which Josep Prat published in 1944. Miró's virtuosic, fluid line reigned supreme in these plates, a compendium of his wartime figuration, in compositions as replete as paintings, but printed on paper without paint or color.

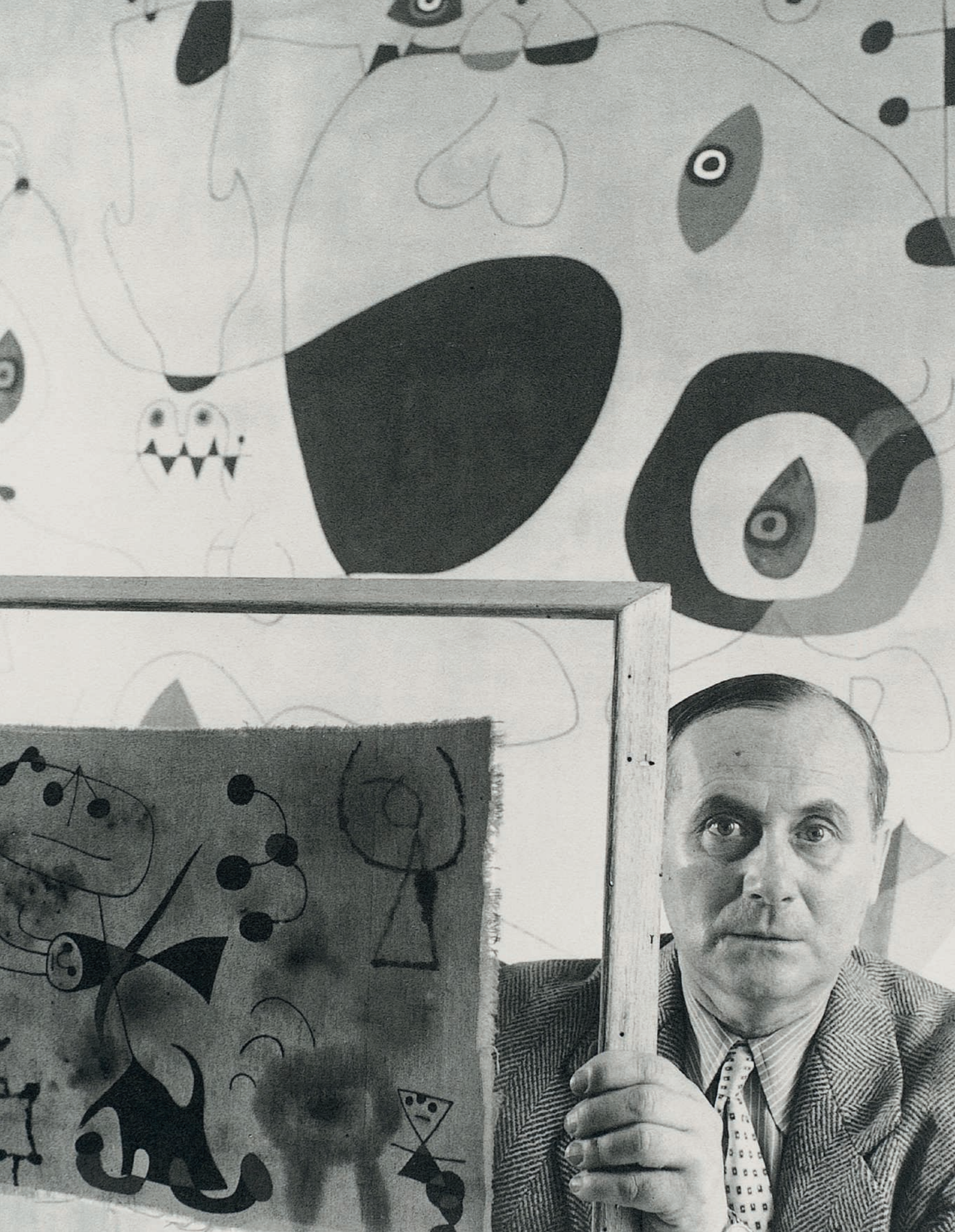
When Miró resumed painting on canvas that same year, and quickly scaled up the dimensions of his compositions, line engaged color to generate a wondrous language of signs, "in a new spirit, displaying astonishing ease and productivity," Dupin wrote. "Oil confers an authority, a decisiveness, and a clarity to canvas that modifies its structure and its spirit. The climate is a more relaxed one, and figures have a sobriety that intensifies them" (*op. cit.*, 2012, p. 264). Miró sought to "achieve the same spontaneity in the paintings as in the drawings," as the artist wrote in his wartime notebook. "I will make my work emerge naturally, like the song of a bird or the music of Mozart, with no apparent effort, but thought out at length and worked out from within" (M. Rowell, ed., *op. cit.*, 1986, pp. 185 and 188).

The wide, staring eyes of the creatures in *Femmes et oiseaux dans le nuit*, painted on 6 November 1946, may reflect Miró's growing anticipation of his first journey to America, to attend the exhibition his New York dealer Pierre Matisse had scheduled for February 1947. Matisse subsequently finalized arrangements for Miró to paint a mural for the newly built Terrace Plaza Hotel in Cincinnati, which the artist would undertake in a New York studio. "In the future world, America, full of dynamism and vitality, will play a primary role," Miró wrote to Matisse. "It follows that, at the time of my exhibition, I should be in New York to make direct contact with your country; besides, my work will benefit from the shock" (quoted in *Joan Miró*, exh. cat., The Museum of Modern Art, New York, 1993, p. 337).

Joan Miró, *Femme et fillette devant le soleil*, 30 November - 19 December, 1946. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2017.

Joan Miró, *Le serpent à coquelicots trainant sur un champ de violettes peuplé par des lézards en deuil*, 1947. Sold, Christie's New York, 6 May 2014, lot 34. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2017.

Joan Miró, New York, 1947. Photograph by George Platt Lynes. Photo: © Estate of George Platt Lynes. Artwork: © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2017.



THE

ESTHER B. FERGUSON COLLECTION

A LEGACY OF ART AND PATRONAGE

Esther B. Ferguson. Photo by Carolina Photosmith. Image courtesy Gibbes Museum of Art.

For the passionate collector, fine art serves as a source of continual insight, inspiring those who seek to surround themselves with artistic expression. So it is for Esther Ferguson, a woman whose life has been tremendously enriched by her assemblage of paintings, sculpture, and works on paper. For Mrs. Ferguson, collecting reflects a simple belief in the power of scholarship and beauty—a chance to make a lasting connection with the creative vision of artists past and present. "Living with art is life for me," she says. "I need to live surrounded by art."

A native of Hartsville, South Carolina, Esther Baskin Moore forever dreamed of a grander, more adventurous life. "I had the desire to see the outside world and to see the world of art," she said of her decision to move to New York City as a young woman. "I was scared," she admitted. "Women didn't do that sort of thing back then." The future collector made frequent trips to museums such as the Metropolitan Museum of Art, where she sat in on educational lectures. "I remember walking out of a [Met] lecture," she recalled, "and sitting down to cry because I'd learned so much about the world, and because I realized how much more there was to learn." Moved by the richness and beauty of the art historical canon, Mrs. Ferguson made a point of discovering art at every opportunity. "Attending those lectures," she said, "kept me going throughout the week." The collector went on to study political science and the history of art at the University of South Carolina. After returning to New York, she met the prominent businessman James Ferguson, chairman of General Foods; in 1981, the couple were married.

When James Ferguson retired in 1989, the couple relocated to Charleston, where Mrs. Ferguson oversaw the careful restoration of their magnificent James Island residence, Secessionville Manor. "I grew up on the lakes in the Midwest," Mr. Ferguson wrote, "but, for reasons I can't quite understand, I always yearned to live on a salt marsh near the ocean. And here was a... distinctive, historic home on the most beautiful salt marsh I had ever seen. The combination of circumstances was incendiary." Built in 1837 in the Greek Revival style, the elegant Secessionville Manor had variously served as a private residence, a hospital for Civil War soldiers, and a home to a small community of freedmen after the war. "When we first had the house," Mrs. Ferguson

Esther and James Ferguson at Secessionville Manor. Photo by Brie Williams.

told an interviewer, "we were highly conscious of it as something for which we were stewards more than anything else." The collector restored Secessionville Manor to reflect its roots in Southern history, preserving unique features such as graffiti from the Civil War period. "It has become a prized possession," Mr. Ferguson noted, "and a magical home."

Much of the 'magic' of Secessionville Manor comes from Esther Ferguson's notable collection of fine art, the culmination of many years spent honing connoisseurship. Her first major acquisition, a portrait by Pablo Picasso, was followed by paintings, sculpture, and works on paper by artists such as Willem de Kooning, Auguste Rodin, Barbara Hepworth, Robert Rauschenberg, Jasper Johns, James Rosenquist, Paul Gauguin, Milton Avery, and Fernand Léger. The collection reflects a boundless enthusiasm for the creative process, and a desire to live each day surrounded by works of history and importance. Indeed, the vibrant *mise-en-scène* at Secessionville Manor is a special showcase for Mrs. Ferguson's spirited élan and dedication to learning. Her Picasso portrait hung upon a wall painted a rich red hue, chosen "so that when you come in," the collector explained, "the art jumps off the walls." Upon learning of her home's association with the freedmen community, Mrs. Ferguson acquired a stirring grouping of works depicting sharecroppers by nineteenth-century artist William Aiken Walker.

Esther Ferguson's passion for art, culture, and community extends from the city of Charleston to the wider world. She is the founder of the National Dropout Prevention Center at Clemson University, and has served on the boards of the Charleston Symphony, the South Carolina Arts Commission, the Young Concert Artists, and the Spoleto Festival USA. The College of Charleston is a particular focus: Mrs. Ferguson has provided financial support and leadership to the Avery Research Center for African-American History and Culture, as well as the renowned International Piano Series. In 1996, the Fergusons donated two of their historic homes in Trujillo, Spain, to create a dynamic new study abroad program for College of Charleston students and faculty.

Today, Esther Ferguson maintains her longtime commitment as a board member of Charleston's Gibbes Museum of Art. In 2010, she lent her private collection to the museum for the exhibition *Modern Masters from the Ferguson Collection*, allowing visitors the opportunity to experience the wonder and beauty with which she lived at Secessionville Manor. To mark the exhibition's opening, Mrs. Ferguson invited the artist Christo to speak in Charleston, a lecture so enthusiastically received that the collector began funding an ongoing series of conversations with noteworthy luminaries such as Philippe de Montebello, Leonard Lauder, Jeff Koons, Tod Williams, and Billy Tsien. For Mrs. Ferguson, the Gibbes's Distinguished Lecture Series is an especially poignant reminder of her own journey in fine art: from lectures at the Met Museum to a life collecting art and sharing it with others. "I measure in large part my life by my love of art," Mrs. Ferguson says. "It was thanks to my collecting that I met and got to know many of the people who make a great difference in the world. It is through the world of art that I met people who touched me the most."

From her home in Charleston, Esther Ferguson continues the vision of art and philanthropy for which she is celebrated. As her collection passes to a new generation of collectors and connoisseurs, it remains indelibly linked with the legacy of this remarkable woman. "I have lived with the art of some of the great masters," she says. "I loved and nurtured these objects while they were in my care."

o◆ 31A

PABLO PICASSO (1881-1973)

Femme dans un fauteuil

signed and dated 'Picasso 19.4.56.' (lower left); numbered 'II' (on the reverse)
oil on canvas
39⅜ x 31⅞ in. (99.9 x 81 cm.)
Painted in Cannes, 19 April 1956

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

PROVENANCE:
Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris.
Mr. and Mrs. Gary Cooper, Los Angeles *(circa* 1957).
Private collection, Los Angeles (by descent from the above).
Acquired from the above by the present owner, 9 October 1985.

EXHIBITED:
University of California Los Angeles Art Galleries, *"Bonne fete" Monsieur Picasso From Southern California Collectors*, October-November 1961, no. 43 (illustrated; with incorrect dimensions).

LITERATURE:
C. Zervos, *Pablo Picasso*, Paris, 1966, vol. 17, no. 84 (illustrated, pl. 36).

Pablo Picasso, Jules Hagard, and Veronica and Gary Cooper at the Madoura Pottery workshop in Vallauris. Photo: © Lee Miller Archives, England 2017. All rights reserved. www.leemiller.co.uk Art: © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.


19.4.56.

Picasso and Jacqueline at La Californie, 1961. Photograph by Edward Quinn. © edwardquinn.com

Picasso required no more than a few adeptly brushed strokes of black paint to signify the identity of the pensive, perhaps dreaming young woman seated here. The single mysterious eye, the assertive, angled brow, contoured within a delicate, feline profile, belong to the artist's final consort and muse, Jacqueline Roque. The artist was in his 74th year when he painted this portrait on 19 April 1956; she was 29. The sensitive, loving refinement Picasso devoted to Jacqueline's features contrasts with the boldly applied swaths of black and blue pigment that comprise her seated figure. The composition is a miracle of poised expression stemming from a concisely descriptive economy of means. Picasso had embarked on his late, great period, which his biographer John Richardson succinctly defined and characterized as "l'époque Jacqueline."

"It is Jacqueline's image that permeates Picasso's work from 1954 until his death, twice as long as any of her predecessors," Richardson wrote. "It is her body that we are able to explore more exhaustively and more intimately than any other body in the history of art. It is her solicitude and patience that sustained the artist in the face of declining health and death and enabled him to be more productive than ever before and to go on working into his ninety-second year. And lastly it is her vulnerability that gives a new intensity to the combination of cruelty and tenderness that endows Picasso's paintings of women with their pathos and their strength" (*Late Picasso*, exh. cat., Tate Gallery, London, 1988, p. 47).

Jacqueline and Picasso first met during the summer of 1952 at the Madoura pottery works in Vallauris, where the artist had been creating ceramic wares since 1946. Divorced in 1950 from her husband André Hutin, an engineer, Jacqueline moved to the Riviera and was working as a salesperson in the Madoura studio store. At the end of September 1953, Françoise Gilot, Picasso's paramour since the end of the war, decided to leave the artist, and took their children Claude and Paloma to live in Paris. For the next nine months Picasso endured the privation, for the first time in decades, of living without a female presence in his home. He began to court Jacqueline; his first paintings of her are dated 2-3 June 1954 (Zervos, vol. 16, nos. 324-325). They continued to see each other in Vallauris that summer, and together returned to Paris in September to live in Picasso's pre-war studio on the rue des Grands-Augustins.

In December 1954 Picasso commenced work on his variations, which would finally number fifteen in all, on Delacroix's two versions of *Les femmes d'Alger*. The series was ostensibly his tribute to the Delacroix-inspired odalisques of Matisse, to honor the memory of his longtime rival, but also an admired friend, who died the month

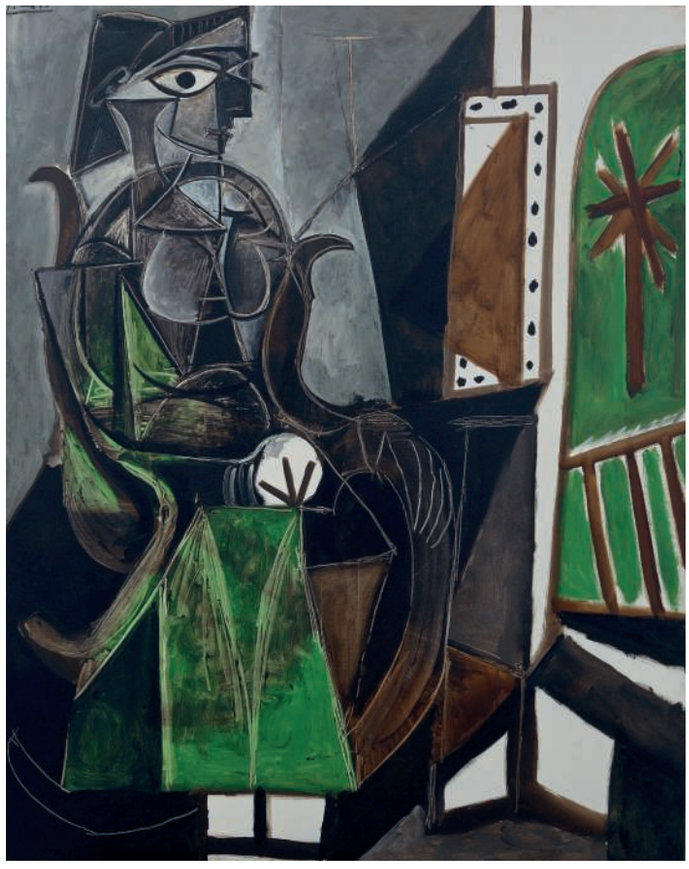
before. The *Femmes d'Alger* paintings are moreover a resplendent garland of affection for Jacqueline, Picasso's declaration that she had established her place in his life and art. A homage to Delacroix had been on Picasso's mind for more than decade, and one may wonder if when Picasso and Jacqueline first met, he became instantly intrigued at Jacqueline's resemblance to the odalisque crouching at lower right in the Louvre version of Delacroix's harem scene, whose face is seen in left profile. Left side or right, Picasso would most often depict Jacqueline in profile or three-quarter view.

"Françoise had not been the Delacroix type," Richardson has pointed out. "Jacqueline, on the contrary, epitomized it... And then, there is the African connection: Jacqueline had lived for many years as the wife of a colonial official [Hutin] in Upper Volta. As Picasso remarked, 'Ouagadougou may not be Algiers, nonetheless Jacqueline has an African provenance'" (*ibid.*, p. 18). During his lifetime Picasso had come no closer to North Africa than when as a youth he lived among the relics of the old Moorish civilization in Andalucía. In Jacqueline, Africa had come to him. Paris-born, she nonetheless possessed a classic Mediterranean appearance—jet-black hair, dark eyes and a long, narrow nose. She fully looked the part of Delacroix's Algerian odalisque.

Following the completion in Paris of the *Femmes d'Alger* canvases, Picasso decided to return to the Midi, this time for good. In Vallauris, he had been staying the villa La Gauloise, which he had purchased in Françoise's name. Besides having become haunted with memories of their breakup, the house was too small for the artist's burgeoning production, and lacked the storage space necessary for the many paintings he wanted to move from the Grands-Augustins studio. In the summer of 1955, Picasso purchased La Californie, an ornate, late nineteenth-century villa overlooking the Mediterranean coast at Cannes. Its location had the advantage of being close to Picasso's potters, and was sufficiently secluded for privacy. The building's numerous Art Nouveau features were redolent of the Orientalism to which he had alluded in the Delacroix variations. "I had thought so much about the *Femmes d'Alger* that I found La Californie," Picasso told Pierre Daix. "That's how it is with painting. And Delacroix had already met Jacqueline" (quoted in P. Daix, *Picasso: Life and Art*, New York, 1993, p. 329).

Picasso and Jacqueline moved into La Californie during the early fall of 1955; the artist quickly set up his studio in the spacious high-ceilinged room on the second floor above the entrance. He proceeded to claim this new space as his own by painting it. Between 23 and 31 October 1955, Picasso completed a series of eleven *atelier* canvases, capping this effort with an encyclopedic studio interior on 12 November (Zervos, vol. 16, nos. 486-497). "For Picasso, his studio is a self-portrait in itself," Marie-Laure Bernadac has written. "Sensitive to its ritual, its secret poetry, he marks with his presence the environment and the objects in it, and makes this territory into his own 'second skin'" (exh. cat., *op. cit.*, 1988, p. 58).

A second series on the La Californie studio theme followed during 30 March-6 April 1956, part way into which Picasso introduced the figure of his lover and ever-present model Jacqueline, seated in a rocking-chair (Zervos, vol. 17, nos. 56-67). She is a regular feature in the third sequence that Picasso began on 29 April and carried forward during May and into mid-June (Zervos, vol. 17, nos. 101-107 and 110-120). The studio represents the private, inner sanctum of the artist. With the incorporation of Jacqueline, his muse joins him; the paintings embody and manifest the symbiosis of love and art, the abundant totality of Picasso's new life within the swirling Art Nouveau arabesques of La Californie.



Pablo Picasso, *Woman by a Window*, Cannes, June 1956. Mrs. Simon Guggenheim Fund.

Jacqueline Roque, La Californie, Cannes, 1956. Photograph by André Villers.

Pablo Picasso, *Femme dans l'atelier*, Cannes, 3 April 1956 (II). Sold, Christie's New York, 1 May 2012, lot 20. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

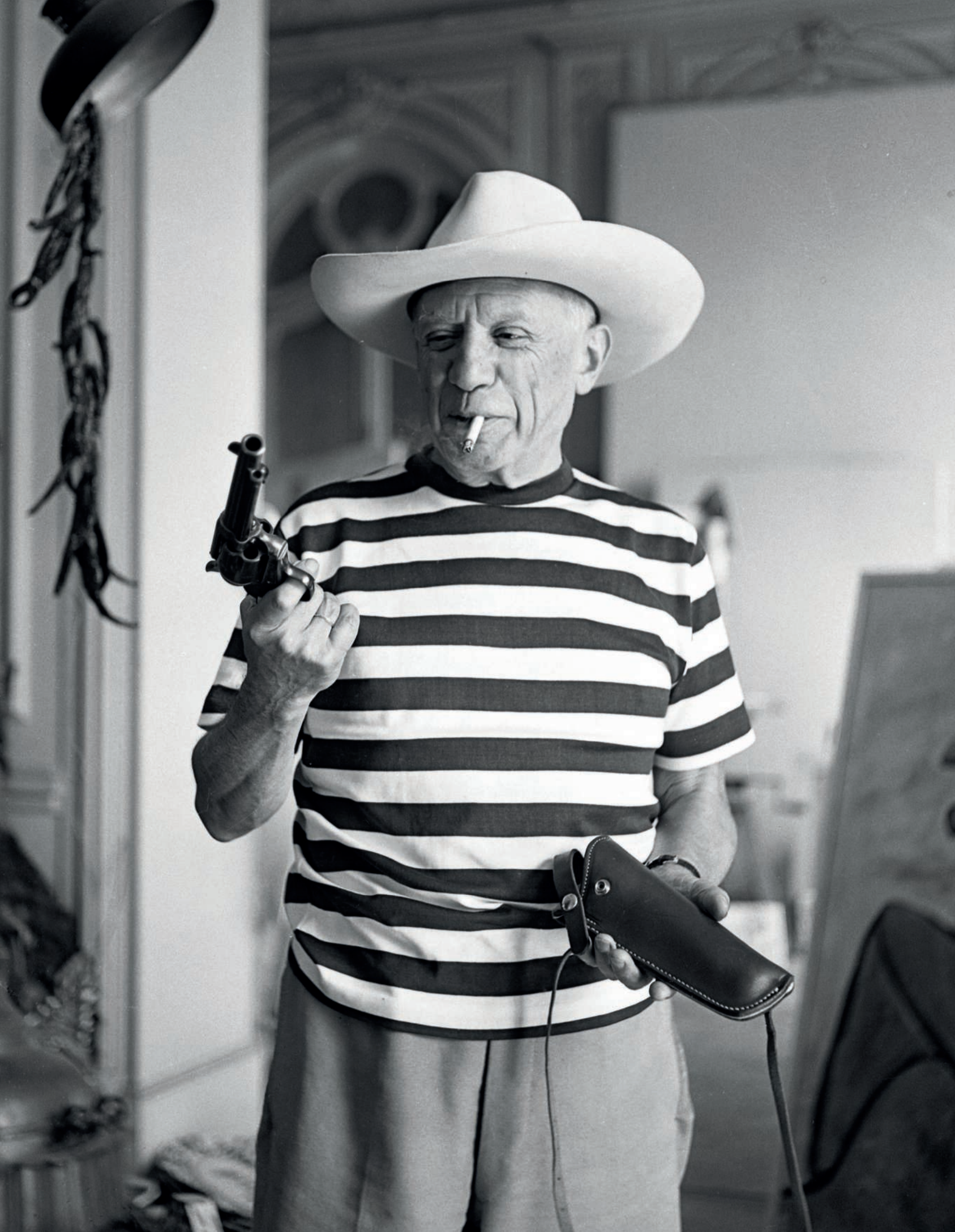
Picasso painted the present *Femme dans un fauteuil* mid-way between the second and third *atelier* sequences, focusing exclusively on the presence of Jacqueline alone, whom he placed within a non-descript space divested of any reference to the accoutrements he typically included in the studio interiors. He had already painted her earlier that day half-nude, wearing only a pair of blue culottes (Zervos, vol. 17, no. 85). Bathed in partly concealing shadows, Jacqueline appears here to be still only partly clothed, her breasts bared.

The Galerie Louise Leiris label on the painting's stretcher titles the subject as sitting "dans un rocking-chair." The distinctive design of Picasso's favorite Thonet bentwood rocker, seen in numerous *atelier* compositions, and featured in three frontal views of Jacqueline seated that Picasso painted in March 1956 (Zervos, vol. 17, nos. 48-49 and 55), is here apparent only insofar as Jacqueline's upper body and arms have merged with the gracefully curved forms of the chair. "Jacqueline sometimes mirrored Picasso sitting in his favorite turn-of-the-century rocker. He had two," David Douglas Duncan recalled. "They followed him whenever he changed homes, his always faithful refuge in which to curl up, isolated—just to think. One of his first portraits of Jacqueline was drawn in charcoal when she pulled her feet up into the companion chair [Zervos, vol. 16, no. 326]" (*Picasso and Jacqueline*, New York, 1988, p. 123). In the present *Femme dans un fauteuil*, Jacqueline and her chair are one, just as Picasso and his chair were one, and in La Californie they are happily altogether. May one read in the joined blue, shadow-like forms that comprise Jacqueline's figure a large letter "P", the artist's mark upon her, as evidence of an evolving, most intimately shared identity. Still legally espoused to Olga Khokhlova, Picasso was not then free to remarry. It was not until 1961 that Jacqueline became the second Madame Picasso.

"Jacqueline has the gift of becoming painting to an unimaginable degree," Hélène Parmelin, a close friend of Picasso during the late years, observed. "She has within her that wonderful power on which the painter feeds. She flows. She is made for it and gives of herself and devotes herself and dies in harness though living all the while and never posing. She harbors that multiplicity of herself... She unfurls ad infinitum. She invades everything. She becomes all characters. She takes the place of all models of all the artists on all the canvases. All the portraits resemble her, even though they may not resemble each other. All the heads are hers and there are a thousand different ones" (*Picasso: Intimate Secrets of a Studio at Notre Dame de Vie*, New York, 1966, pp. 14-15).

The first private owner of Picasso's *Femme dans un fauteuil* was the legendary screen star Gary Cooper. As a young man Cooper studied art before turning to acting. His wife Veronica guided the couple's tastes to Impressionist and Modern art; they owned paintings by Gauguin, Renoir, Bonnard, Vuillard, as well as the Americans George Bellows and Georgia O'Keeffe. Having completed the filming of Billy Wilder's *Love in the Afternoon* with Audrey Hepburn in Paris during the spring of 1956, Cooper and his daughter Maria vacationed on the Riviera, where the photographer David Douglas Duncan introduced them to Picasso and Jacqueline. Cooper brought them as gifts a Stetson hat, a Colt six-shooter, and an Indian headdress, seen in photographs of Picasso taken by Duncan and André Villers. Cooper subsequently acquired *Femme dans un fauteuil*, painted earlier that year, from Picasso's Paris dealer Daneil-Henry Kahnweiler.

Picasso wearing the Stetson hat and holding the six-shooter that Gary Cooper gave him during their meeting in 1956. Photograph, 1959, by André Villers. Photo: © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris. Banque d'Images, ADAGP / Art Resource, NY.



CONSTANIN BRANCUSI
LA MUSE ENDORMIE

MARIELLE TABART

HONORARY CURATOR, MUSÉE NATIONAL D'ART MODERNE,
CENTRE GEORGES POMPIDOU

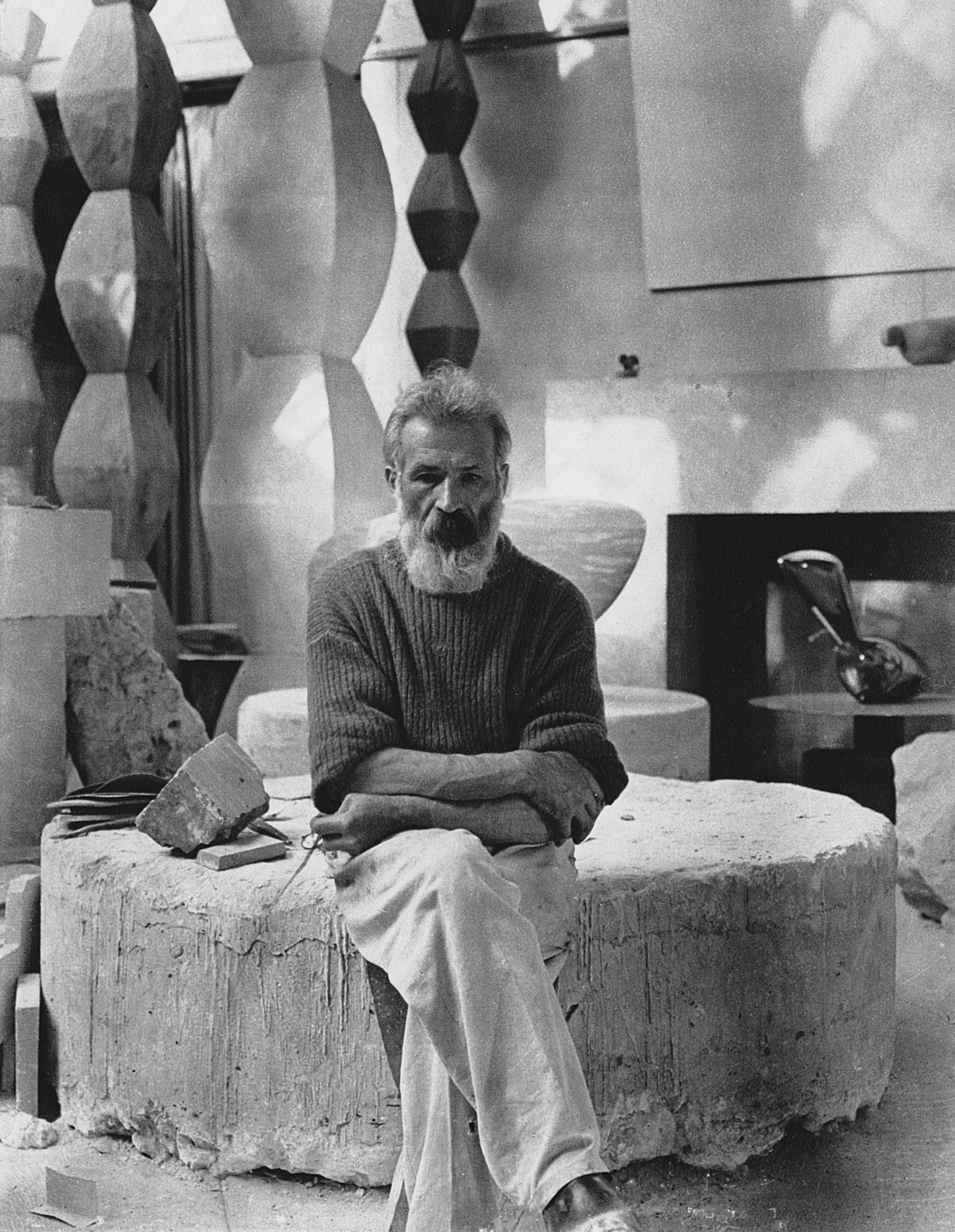
Unlike others of the Romanian sculptor's famous motifs, like *L'Oiseau dans l'espace* or *La Colonne sans fin*, the origin and sources of *La Muse endormie* are well known. It references the influence of Rodin–at whose workshop Brancusi first started carving directly into marble in spring 1907–and from whom he retained the art of the fragment–as well as the academic tradition of the sculpture portrait bust. The first "muse" in the strict sense of the term, was the baroness Renée Frachon who posed for him from 1908 to 1910. Following a number of preliminary studies modelled in clay, a first version carved in stone (now lost) was a "portrait" standing upright, with a stylised oval face in which the geometric nose and mouth are slightly asymmetric. The model's features reappear in the final marble of the first *Muse endormie* (1909-1910, The Hirshhorn Museum and Sculpture Garden, Washington, D.C.), but this time in a horizontal format, a reclining head with no shoulders and just the nape of the neck–like a revival of the theme developed with *Le Sommeil* (1908, Muzeul National de Arta al Romaniei, Bucharest), a face barely emerging from the marble, echoing Rodin. With *La Muse endormie*, we see the mingling of the material–the fragment from which *Le Sommeil* emerged - and the face derived from reality, whose vertical posture has once again fallen asleep within the stone.

It was from the marble housed in Washington that Brancusi produced the six bronze casts currently identified, including the present work. It is taken from the original intermediate plaster, patinated with shellac and kept by the artist in his studio (after 1910, Musée national d'art moderne, Brancusi bequest the 1957, Paris). The imperfections in the casting plaster can be seen in the bronze itself, partly patinated, polished and gilded with gold leaf, a practice Brancusi used from his first casts in polished bronze, including the *Danaïde* series of heads from 1913. The model's features are partially effaced–as they would increasingly be in the later versions–beginning the future transformation of a realistic portrait into a simplified object, the starkness of a pure oval stripped of any figurative reference. By losing any connection with the body, the face of the baroness moves towards the geometric although at the same time the surface itself was treated in a physical, even pictorial way, creating color variations and bronze reflections for the different areas: the forehead and cheeks left golden, the unpolished hair made darker by the grooved "fluting". This is what Brancusi made clear in a letter sent on 15 June 1917 to John Quinn, purchaser of *Une Muse*, another variant of new vertical *La Muse endormie*: "For the bronze patina I purposely left some parts ungilded for contrast."

Beneath this surface, the half-closed eyes and the half-open mouth are perceptible; the only significant relief is the fine bridge of the nose emerging from the oval and defining the sloping contours curving along the eyebrows, beneath the hairline. The left eye, barely visible, seems to hint at what is going on inside, like a forthcoming flicker of an eyelid. This could suggest an alternative presentation of the work: turning the "sleeping" side of the face against the mount, as the sculptor advised his collector, John Quinn, in a letter dated 27 January 1919: "When mounting these two marbles [*Prométhée* and *La Muse endormie*] it would be preferable to place [the first] on its right side and [the second] on its left side".

Translated from the original French by Cabinet de la Hanse.

Brancusi in his studio, self-portrait, circa 1933-1934.



PROPERTY FROM A PRIVATE PARISIAN COLLECTION

32A

CONSTANTIN BRANCUSI (1867-1957)

La muse endormie

signed 'Brancusi' (on the back of the neck)
patinated bronze with gold leaf
Length: 10½ in. (26.7 cm.)
Original marble version carved in 1909-1910;
this bronze version cast by 1913

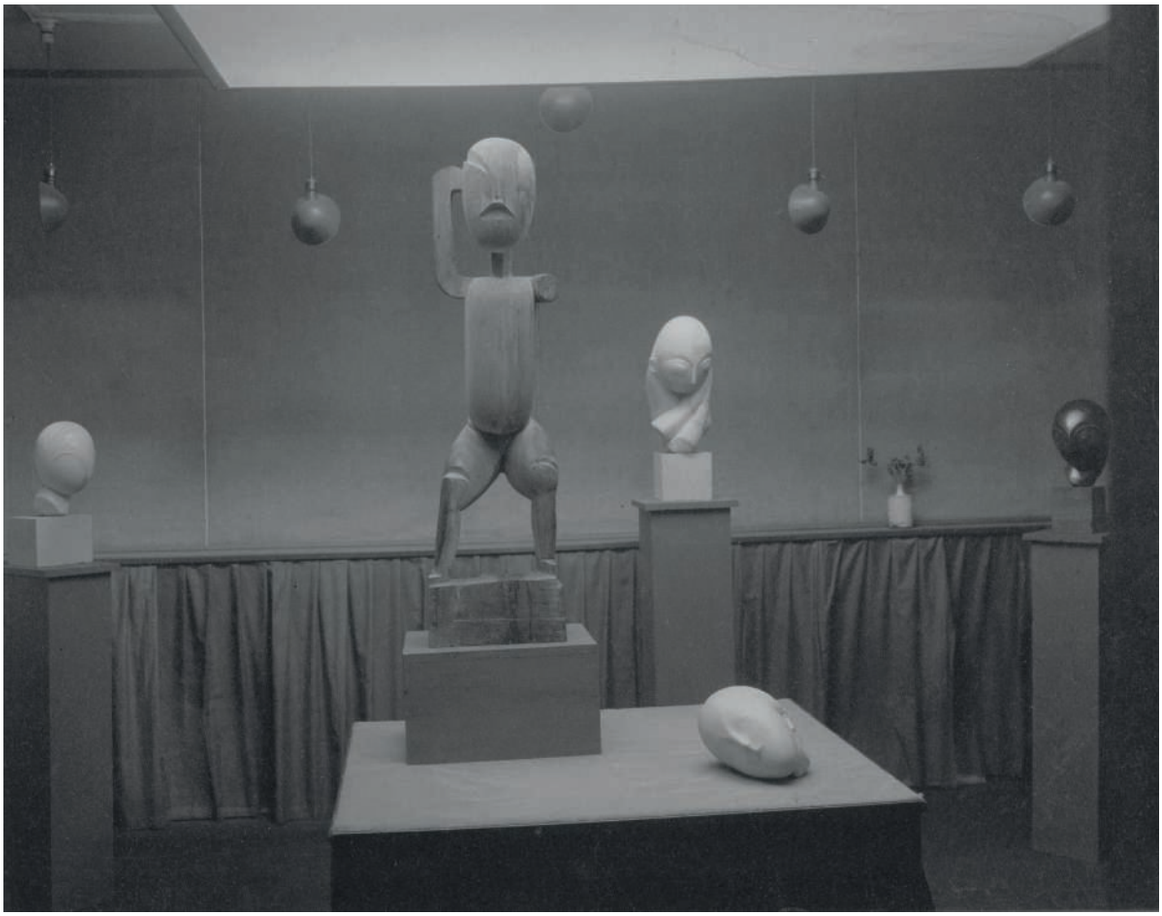
$20,000,000-30,000,000

PROVENANCE:
Jacques Ulmann, Paris (by February 1958).
By descent from the above to the present owner.

EXHIBITED:
Paris, Galerie Claude Bernard, *Sculpture*, February 1958.
Paris, Galerie Claude Bernard, *Exposition Internationale de Sculpture*, June-October 1959 (illustrated).
Paris, Galerie Claude Bernard, *Portraits-Sculptures*, January 1967.
Geneva, Musée d'Art et d'Histoire, 1998-1999 (on extended loan).
Torino, Galleria d'Arte Moderna, *Africa: capolavori da un continente,* October 2003- February 2004, no. 5.4 (illustrated in color).
Basel, Foundation Beyeler, *Visual Encounters: Africa, Oceania, and Modern Art*, January-May 2009 (illustrated in color).
Basel, Foundation Beyeler, *Constantin Brancusi and Richard Serra: A Handbook of Possibilities*, May-August 2011, pp. 239 (illustrated, pp. 106-107).

LITERATURE:
R. Vitrac, "Constantin Brancusi" in *Cahiers D'Art*, 1929, p. 383, no. 8-9 (plaster version illustrated).
M.W. Brown, *American Painting from the Armory Show to the Depression*, Princeton, 1955, p. 46 (plaster version illustrated *in situ*).
G. Habasque, "L'Armory Show" in *L'Oeil*, Paris, 1959, p. 17 (plaster version illustrated *in situ*).
1913 Armory Show 50th Anniversary Exhibition, 1963, exh. cat., Munson-Williams-Proctor Institute, Utica and Armory of the Sixty-Ninth Regiment, New York, 1963, p. 184, no. 617 (marble version illustrated, p. 41).
S. Geist, *Brancusi: The Sculpture and Drawings*, New York, 1975, pp. 177-178, no. 72d (marble and another cast illustrated).
I. Jianou, *Brancusi*, Paris, 1982, p. 93 (another cast illustrated, fig. 25).
F.T. Bach, *Constantin Brancusi: Metamorphosen Plasticher Form*, Cologne, 1987, pp. 430-431, no. 99 (marble and another cast illustrated, p. 430).
M.W. Brown, *The Story of the Armory Show*, New York, 1988, p. 249, no. 617 (plaster version illustrated *in situ*).
M. Dubin, *Sleeping Beauty: The Secret of Brancusi's Janus Muse, The Mary Harriman Rumsey Collection*, New York, 1989, pp. 24-25 (plaster version illustrated *in situ*).
F.T. Bach, M. Rowell and A. Temkin, *Constantin Brancusi*, exh. cat., Centre Georges Pompidou, Paris, 1995, pp. 102-105 (marble, plaster and other casts illustrated, pp. 103-105).
R. Varia, *Brancusi*, New York, 2002, pp. 114 and 116-119 (plaster and another cast illustrated in color).
M.S. Kushner and K. Orcutt, eds., *The Armory Show at 100: Modernism and Revolution*, New York, 2013, p. 436 (plaster illustrated, p. 228, fig. 170 and illustrated *in situ*, p. 31, fig. 10; another cast illustrated in color, p. 371, fig. 289).

This work is sold with a certificate of authenticity from Dr. Friedrich Teja Bach dated 21 February, 1999, and will be included in his forthcoming *catalogue raisonné* under no. 99.



Brancusi exhibition at "291", New York, 1914, with the marble *Muse endormie I*. The Museum of Modern Art, New York, Gift of Charles Sheeler. Photograph by Alfred Stieglitz. Art: © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.

WITH THIS FORM, I COULD MOVE THE UNIVERSE.

CONSTANTIN BRANCUSI

So Brancusi declared, with few words but immense confidence, of the long sequence of ovoid sculptures–utterly radiant in their formal purity–which would come to define his sublime and inimitable visual poetry. At a time when cubism, all fragmentation and disfiguration, was on the ascendant, Brancusi forged his own intensely personal modernist path, his and his alone, turning to the elemental, immutable form of the primal egg as his initial inspiration and master key. "He achieved a new vision of nature, rooted in its own deep, mysterious laws," Carola Giedion-Welcker has written. "The volume seemed to emerge serenely from its own universe, in perfect harmony with the possibilities of the material" (*Constantin Brancusi*, New York, 1959, p. 14).

La muse endormie is the first in Brancusi's series of egg-shaped sculptures, its formal and expressive perfection marking the inception of his mature work. The form of a sleeping woman's head has been distilled into an almost perfect oval, the purity of outline marked only by subtle, attenuated allusions to the physical features of the model. The hair is indicated with parallel incisions that culminate in a small bun on the back of the head; the arched bridge of the nose stands out in relief, reaching down to the delicate incision of the mouth. The head tilts and lifts ever so slightly at the forehead, and to an even lesser degree at the chin, as if afloat from the incorporeality of dreaming. Faint bulges demarcate the eyes, evoking the internal and imaginary vision of sleep, and an expression of serene reverie overlies the whole.

"*La muse endormie* of 1909-1910 constitutes a decisive break in Brancusi's oeuvre," Giedion-Welcker has declared. "Here one feels for the first time that the psychological emanation of his work has completely changed. Gentle relaxation and deep absorption, a spiritual repose-in-oneself, are its dominating figures. It is as though we were looking at the dreamlike smile of Buddha. Bare and stripped of all verbiage, the primal oval form...embodies a mysterious inner growing: it is the force of developing life, expanding from every side, out of dream-laden sleep" (*ibid.*, pp. 14 and 21).

The act of creation in all its many manifestations is embodied in the exquisitely refined and deceptively simple forms of this sculpture. The sightless, internalized gaze evokes the process of artistic creation, timeless and enigmatic. The pristine oval of the head, at once utterly still and pulsing with incipient life, suggests the ovum, where an entire being and its universe exist in an embryonic state, as well as the metaphorical cosmic egg, the mythic beginning of the world. The complex inwardness of sleep, expressed in the sculpture's partially effaced eyes, offers a metaphor for the interiority of the egg. "Brancusi's sculpture is a return to the primeval element, the primary molecule, the germ of all life," Barbu Brezianu has written ("Brancusi: An Artist in Quest of the Absolute," *UNESCO Courier*, October 1976, p. 21).

Brancusi was in his early thirties when he conceived this breakthrough sculpture; he had arrived in Paris from his native Romania in 1904 at the age of twenty-eight, according to legend walking almost the entire way. In short order, he obtained entrance to the École des Beaux-Arts and a job washing dishes to pay the bills. His early work from Paris was heavily influenced by Rodin, and in March 1907 he secured a position as a pointing technician in Rodin's studio, transferring the master's compositions from clay into stone. He left after only a month, though, famously proclaiming, "Nothing grows under big trees" (quoted in *Brancusi*, exh. cat., Philadelphia Museum of Art, 1995, p. 39).

Brancusi's studio, circa 1924-1925, with *La muse endormie II* at the upper left. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.

Baroness Renée-Irana Frachon, the model for the present sculpture. Photographer unknown.

Constantin Brancusi, *Baroness R.F.*, 1909. Whereabouts unknown. Art: © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.

By that time, Brancusi had already begun to search in earnest for an alternative to Rodin's well-trodden path. He prowled the halls of the Louvre, the Trocadéro, and the Musée Guimet, immersing himself the archaic art of Egypt, Assyria, Iberia, and East Asia. In the fall of 1906, he visited the Gauguin retrospective at the Salon d'Automne, where the hieratic, audaciously anti-classical figures that Gauguin had carved in Polynesia struck him with the force of a revelation. By the end of the following year, Brancusi too had cast aside the lessons of his long academic training. Forsaking the refined, professional Western tradition of modeling and casting, he began to carve directly in wood and stone. It was his "road to Damascus," he later declared with an almost religious fervor–his definitive turning point, like the apostle Paul's conversion. This modernist moment of origin–of rebirth and renewal–is boldly encapsulated in the spare, ovoid form of *La muse endormie*.

From his earliest years in Paris, Brancusi had been fascinated by the theme of sleep. Between 1906 and 1908, he sculpted several heads of sleeping women and children, all of which retain the descriptive naturalism that he had learned from Rodin. *La muse endormie* represents a clear break with these early experiments. The model was his friend Baroness Renée-Irana Frachon, whom he had depicted at least twice in 1908-1909–first in a relatively naturalistic clay sketch, then in an increasingly stylized and mask-like stone portrait, both now lost. The next time she posed, the Baroness later recalled, Brancusi "asked me to sit down and to close my eyes, to keep my face still so that he could capture the expression of serenity one has in sleep" (quoted in A. Chave, *Constantin Brancusi: Shifting the Bases of Art*, New Haven, 1993, p. 47).

Brancusi now concentrated on the beauty of the head alone, treating it not as a fragment of the body but as an autonomous sculptural entity. Distancing himself from the individual model's distinctive physiognomy, he allowed purified form and spiritual discipline to triumph over mundane matter. "Only the merest breath of an imprint manifests itself on the smooth surface," Giedion-Welcker has written. "No physiognomic interest is expressed in the detail, and only a general atmosphere of austere gentleness seems to make itself felt, giving substance to the mythic note of a primal world dream" (*op. cit.*, 1959, p. 14). Only a subtle expression of inner vitality, barely apparent through the surface, evokes the original presence of the model–the sculptor's literal muse.

Brancusi first carved *La muse endormie* in white marble in 1909-1910 (Hirshhorn Museum and Sculpture Garden, Washington, D.C.) and over the course of 1910 created three plasters and six bronze versions of the radiant, abstracted head. The present sculpture is one of only two bronzes from this sequence that remain in private hands. The Art Institute of Chicago and the Metropolitan Museum of Art in New York each have one, and the Musée National d'Art Moderne in Paris houses the remaining pair. Recent technical examination of the present sculpture has confirmed that it was cast from the same plaster (now in the Atelier Brancusi at the Pompidou) as all five of the other bronzes; the plaster in turn was cast from the Hirshhorn marble.

Brancusi considered each of these bronzes a unique work of art, not a part of a uniform edition. "In a series based on a single theme or motif, no one bronze is identical to another or to the initial marble," Margit Rowell has noted. "Between the original and each of its reprises,

Constantin Brancusi, *Le sommeil*, 1908. Muzeul National de Arta al României, Bucharest. Photo: © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris. Art: © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.

Constantin Brancusi, *La muse endormie I*, 1909-1910 (marble). Hirshhorn Museum and Sculpture Garden, Washington, D.C. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.

Constantin Brancusi, *Sculpture pour aveugles I*, 1916. Philadelphia Museum of Art. Photo: The Philadelphia Museum of Art / Art Resource, NY. Art: © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.

Brancusi introduced minute variations, not only in size, degree of asymmetry, and alloy composition, but also in finish and patination" (*op. cit.*, 1995, pp. 48 and 104). One of the *Muse endormie* bronzes in the Pompidou, for example, is polished to a mirror-like gloss, while the Chicago and New York examples combine gold leaf with a black patina on the ribbed hair, emphasizing the textural contrast. The present version is more matte in finish, with a warm tonality that Brancusi heightened by gilding the sculpture. The overall effect is closer to the soft, translucent surface of the marble, which gently catches the light to convey a sense of natural radiance, than to the industrial gleam of the more highly polished bronzes.

Rather than entrusting the surface of his bronzes to a foundry or studio assistants, as Rodin did, Brancusi finished them himself, creating by this means a sequence of expressive variations on a single autonomous form. Friends and witnesses recall the sculptor's long, meditative sessions of polishing, over weeks and even months, as he worked to perfect his desired effects. "An artist should always do his own chores," he insisted. "A sculptor's toil is slow and solitary" (quoted in *op. cit.*, 1993, p. 210). Brancusi's intense, personal attention to the nuances of each individual work reflects his exceptional sensitivity to materials and commitment to traditional handicraft. "Each material has a particular language that I do not set out to eliminate and replace with my own," he explained, "but simply to make it express what I am thinking, what I am seeing, in its own language, that is its alone" (*ibid.*, p. 206).

Brancusi first showed *La muse endormie* publicly in spring 1912, submitting the marble version to the annual Salon des Indépendants in Paris. Although cubism dominated the exhibition, Brancusi's work attracted welcome praise from Apollinaire, who typically reserved his fiercest advocacy for Picasso. "A subtle and very personal sculptor," the poet wrote of Brancusi, "whose works are among the most refined" (quoted in *op. cit.*, 1995, p. 374).

During the same year, Brancusi also created an unexpected, wakeful counterpart to *La muse endormie*, setting the sleeping head upright on a fragmentary torso to produce a new sculpture entitled *Une muse*. The left cheek rests lightly against a raised palm in a posture at once introspective and alert; the neck is positioned at a pronounced angle to the head, lending the sculpture an element of precariousness that contrasts with the luminous, untroubled calm of the visage. No longer a nascent, quiescent being, the ovoid form has been incorporated into an image of evolved humanity, capable of cognition and creativity.

By the time that Brancusi completed the upright *Muse*, preparations were well underway for one of the most important artistic events of the entire era–the now-legendary Armory Show, scheduled to open in New York in February 1913. This sprawling and sensational exhibition was intended to introduce unsuspecting American audiences to the daring new directions in modernism that had been developing across the Atlantic in recent years, and the three organizers–the American painters Arthur Davies, Walter Pach, and Walt Kuhn–sought the best and most advanced art that they could find. When they entered Brancusi's studio in November 1912, in the midst of a whirlwind ten days in Paris, they knew immediately that they had come to the right place. "That's the kind of man for whom I'm giving the show," Davies memorably exclaimed (*ibid.*, p. 50).

They selected four of Brancusi's most innovative works for inclusion in the show: *Le baiser*, *La muse endormie*, *Une muse*, and *Mademoiselle Pogany*. As they were unable to insure the marbles or the bronzes, they arranged for plaster versions to be shipped to New York, along with a marble torso that Davies purchased from Brancusi for his

Pablo Picasso, *Le rêve*, 1932. Sold, Christie's New York, 11 November 1997, Lot 43. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

own collection. The fearlessness of their choices paid off. Together with Duchamp and Matisse, Brancusi received more attention in the press than any other artist in the Armory Show–some of it predictably bewildered or derisive, but much of it unexpectedly awe-struck and admiring. Picasso and the cubists were largely eclipsed. "I wholeheartedly applaud the incredible success of this exhibition," Brancusi wrote to Walter Pach after receiving news of his favorable reception, "and I am happy that beauty is beginning to receive its due" (*ibid.*, p. 51).

Within only a year, at least four versions of *La muse endormie* had already found buyers in America, where Brancusi–even as he lacked for patrons back home–would soon boast a devoted coterie of collectors. The plaster that was exhibited at the Armory Show caught the eye of Mary Harriman Rumsey, the young heiress to the Harriman railroad fortune (see Christie's New York, 14 May 2015, Lot 11C). Arthur Davies purchased the marble *Muse endormie* and Alfred Stieglitz acquired one of the bronzes; another bronze went to Arthur Jerome Eddy, a New York lawyer who became a passionate advocate of European modernism in the wake of the Armory Show.

Several casts of *La muse endormie*, however, remained in Brancusi's studio, where they inspired the sculptor to probe further the seemingly boundless possibilities of the elemental form. In 1917-1918, he created two new and increasingly abstract interpretations of the sleeping head, which he designated *La muse endormie II* and *III*. In both, the brows are expressed as an austere, geometric ridge, the chignon at the back of the head is reduced to a minimum, and the eyes have entirely melted away. "The serial motifs that characterize Brancusi's work," Ann Temkin has written, "prove his originality by testing it: the seeming repetitiveness of his sculptures only demonstrates more compellingly the individual distinction of each" (*ibid.*, p. 136).

In *Sculpture pour aveugles* (1916) and *Le commencement du monde* (1920), Brancusi refined the ovoid form to its limit, obliterating the visage entirely and leaving only the memory of a human head, organic form at its simplest. "The egg, shell and substance, is what is needed," he explained. "Fullness and volume are necessary in order to give the shock of reality"–that is to say, of life. Although contemporary critics made the occasional jibe at these radically reductive sculptures–"Here's a sculptor who puts all his eggs in one basket," read one headline–the majority understood and admired Brancusi's radical aim. "He has smashed all the old models; Venuses and Adonises have no meaning to him. Brancusi is so drastic that he goes back to the original first egg" (quoted in *op. cit.*, 1993, pp. 125 and 128).

CONSTANIN BRANCUSI
LA MUSE ENDORMIE

Constantin Brancusi, *La muse endormie I*, 1909-1910. Marble. Hirshhorn Museum and Sculpture Garden, Washington, D.C. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.

Constantin Brancusi, *La muse endormie*, 1910. Plaster. Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France. Photo: © Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Georges Meguerditchian. Art: © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.

Constantin Brancusi, *La muse endormie*, 1910. Polished bronze. Musee National d'Art Moderne, Centre Georges Pompidou, Paris, France. Photo: © CNAC/MNAM/Dist. RMN-Grand Palais / Art Resource, NY. Art: © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.

Constantin Brancusi, *La muse endormie*, 1910. Polished bronze. Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France. Photo: Adam Rzepka © CNAC/MNAM/Dist. RMN-Grand Palais / Art Resource, NY. Art: © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.

Constantin Brancusi, *La muse endormie*, 1910. Bronze. Sold, Christie's London, 27 June 1972. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.

Constantin Brancusi, *La muse endormie*, 1910. Bronze. The Art Institute of Chicago, U.S.A. Photo: The Art Institute of Chicago / Art Resource, NY. Art: © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.

Constantin Brancusi, *La muse endormie*, 1910. Bronze. The Metropolitan Museum of Art, New York, U.S.A. Photo: © The Metropolitan Museum of Art. Image source: Art Resource, NY. Art: © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.

The present lot

PROPERTY FROM A SWISS PRIVATE COLLECTION

33A

CONSTANTIN BRANCUSI (1867-1957)

Portrait de femme

signed and dated 'C. Brancusi 1912' (lower right)
gouache over pencil on paper laid down on board
21⅛ x 16⅛ in. (53.8 x 40.8 cm.)
Painted in 1912

$600,000-800,000

PROVENANCE:
Galerie du Pont Royal, Paris.
Acquired from the above by the family of the present owner, April 1964.

EXHIBITED:
Duisburg, Wilhelm-Lehmbruck Museum, *Constantin Brancusi-Plastiken*, July-September 1976, pp. 194 and 211, no. 20 (illustrated).
Kunsthalle Mannheim, September-November 1976.
Duisburg, Wilhelm-Lehmbruck Museum, *Hommage à Lehmbruck,* October 1981-January 1982.
Kunsthaus Zürich, *Sammlungen Hans und Walter Bechtler*, August-October 1982, p. 39 (illustrated in color).
Paris, Galerie de France and Lugano, Galleria Pieter Coray, *Brancusi*, June-November 1985, no. 5 (illustrated in color).

LITERATURE:
P. Comarnescu, "Tinerețea lui Brâncuşi" in *Trubuna,* Bucarest, 1967.
P. Comarnescu, *Brâncusi: Mit si metamorfoză în sculptura contemporană*, Bucarest, 1972, p. 6 (illustrated).
S. Geist, *Brancusi: The Sculpture and Drawings*, New York, 1975, p. 13 (illustrated).
(possibly) "Die Sammlung der Brueder" in *Du*, February 1975.

Margit Rowell has confirmed the authenticity of this work.

Constantin Brancusi, *Princesse X*, 1915. Sheldon Memorial Art Gallery, University of Nebraska, Lincoln. Photo: © Sheldon Museum of Art. Artwork: © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.

This exquisitely spare, refined gouache of a bowed female head is a rare painted work on paper by Brancusi, whose entire non-sculptural oeuvre numbers less than two hundred pieces, primarily portraits of women and nudes. He never drew preliminary studies for his sculptures; a few drawings were made after the marbles and bronzes, but most are independent aesthetic explorations. Brancusi prized these works enough to show them in formal exhibitions at Brummer's and elsewhere, and he presented them as gifts to friends and patrons. Many are signed, but the present gouache is one of very few that the sculptor dated. *Portrait de femme* was painted in 1912, in the midst of a brief, decisive period in which Brancusi attained the elemental purity of form that would define his signature modernist achievement for his entire career.

As in his sculpture, Brancusi often painted and drew in series of variations, with a marked tendency toward simplification as he moved through a theme. "In his drawings," Margit Rowell has written, "Brancusi provides significant clues as to his vision and his priorities" (*Constantin Brancusi*, exh. cat., Philadelphia Museum of Art, 1995, p. 287). The present gouache is one of three paintings and at least two drawings in which Brancusi explored the motif of a young woman in profile, her gaze cast downward, her head and neck forming a single, smooth arc. This posture of self-absorption recalls the sculptor's *Femme se regardant dans un miroir* of 1909, which he radically re-carved six years later as the notorious *Princesse X*. "It is 'Woman,' the very synthesis of Woman," he explained of the latter work, infuriated when Picasso likened it to a phallus. "It is the eternal female of Goethe, reduced to her essence" (*ibid.*, p. 138).

In the present gouache, Brancusi has rendered the model's head, neck, and torso in pale, luminous hues that suggest the way that skin–or marble–catches the light. The curly black hair, piled atop the head, provides a striking contrast in both tone and graphic incident. The purified contours and delicate, attenuated facial features clearly evoke Brancusi's dreaming, incorporeal female head of 1909-1910, *La muse endormie*, also presented in this catalogue. In 1912, the same year that he painted *Portrait de femme*, Brancusi set this recumbent head upright to form the contemplative but undeniably wakeful figure *Une muse*. Perhaps we may see in the present gouache an allusion to this process of awakening, as the model slowly raises her head from a state of rapt interiority to engage the world outside.

Although Brancusi's paintings and drawings demonstrate an approach to form entirely consistent with his sculptural oeuvre, these graphic media encouraged a far greater gestural liberty than wood, stone, or bronze. The works on paper thus offer a glimpse into a more playful, instinctive side of this enigmatic artist, who relished the solitude of his studio and the hard physical labor of sculpture, but also enjoyed the company of women and the delectations of a *bon vivant*. "For this most deliberate of sculptors," Sidney Geist has written, "line is the realm of spontaneity and lyricism without reserve, the occasion to indulge in the pleasures of immediacy" (*op. cit.*, 1975, p. 33).

PROPERTY SOLD BY A CHARITABLE FOUNDATION

34A

FERNAND LÉGER (1881-1955)

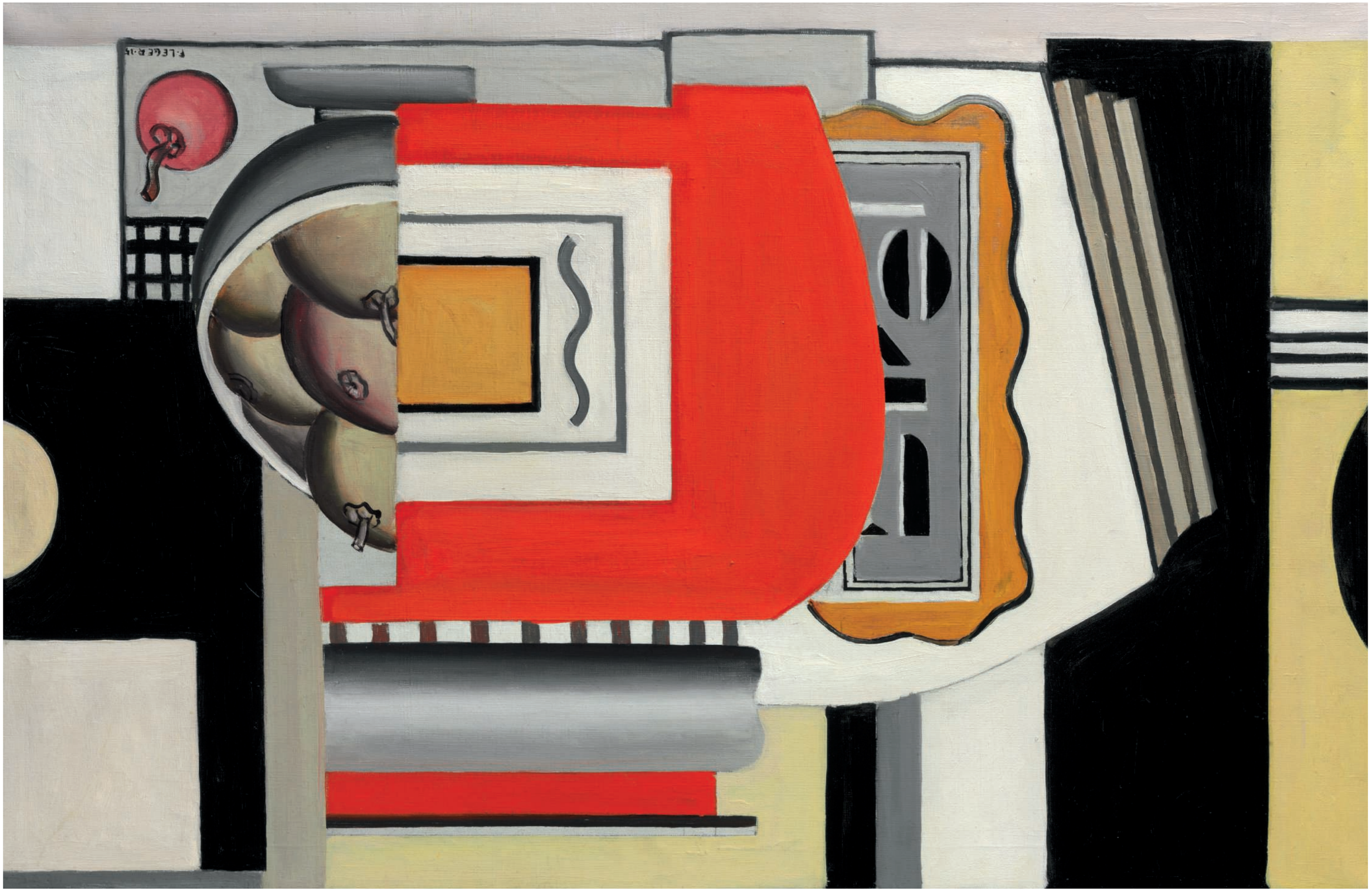
Les pommes

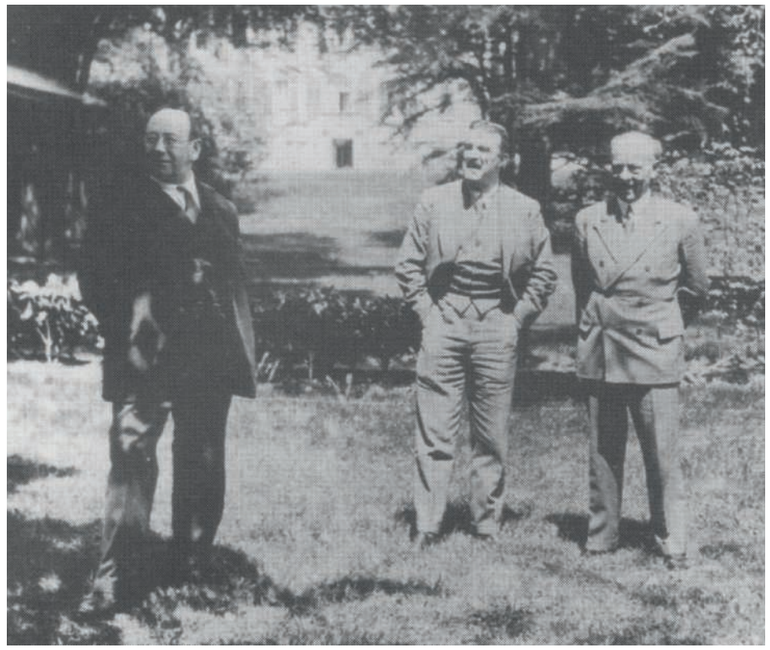
signed and dated 'F. LEGER. 25' (lower right); signed and dated again and inscribed 'F. LÉGER. 25 NATURE. MORTE' (on the reverse)
oil on canvas
23¾ x 36⅛ in. (60.3 x 91.8 cm.)
Painted in 1925

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

PROVENANCE:
Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris.
Dr. G.F. Reber, Lausanne (by 1928).
Private collection, Hong Kong (acquired from the above by the family of the owner, *circa* 1935); sale, Christie's, New York, 12 May 1998, lot 13.
Acquired at the above sale by the present owner.

LITERATURE:
G. Waldemar, "Fernand Leger" in *L'Amour de l'Art*, 1926, vol. 7, p. 261, no. 8.
E. Tériade, "Fernand Léger" in *Cahiers d'Art*, December 1928, no. 74 (illustrated).
G. Bauquier, *Fernand Léger: Catalogue raisonné de l'oeuvre peint, 1925-1928*, Paris, 1993, vol. III, p. 38, no. 413 (illustrated, p. 39).





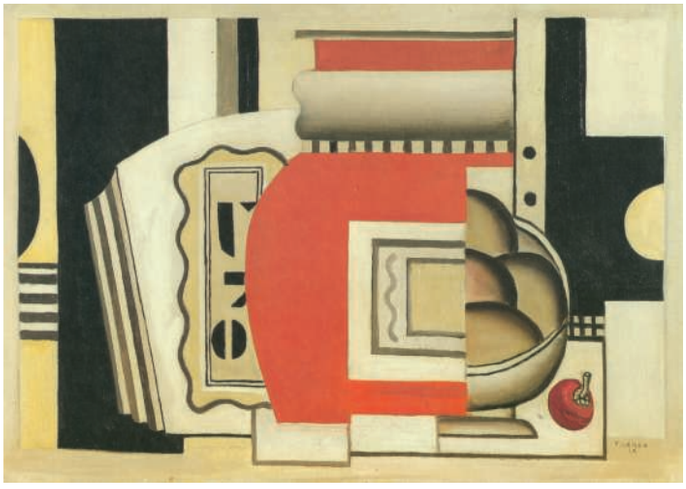
Carl Einstein, Fernand Léger, and G.F. Reber, circa 1930. Photographer unknown.

Fernand Léger, *Nature morte (Le compotier de poires)*, 1925. Staatliche Kunsthalle, Karlsruhe.

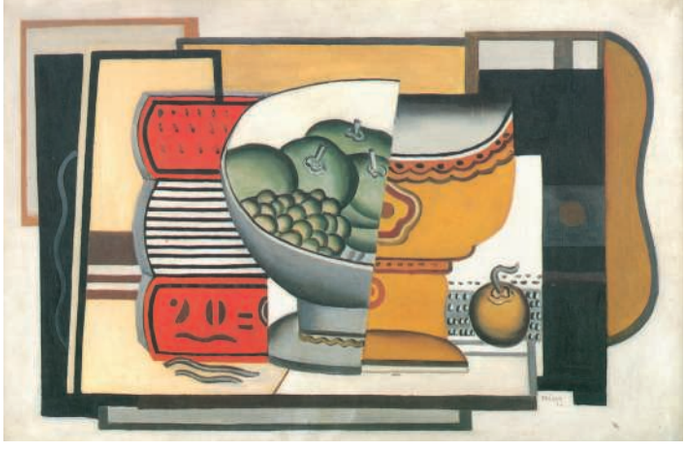
The still-life compositions that Léger painted during the mid-1920s have been classed among the key, definitive artworks of the decade following the end of the First World War. These pictures incorporate the salient, positive elements of the radical modernist and conservative classicizing tendencies that were then shaping the arts; indeed, they represent a significant, successful convergence of these contending traditions. In these compositions Léger realized a consummate balance and poise in his structural design, while creating novel and arresting contrasts through the calculated juxtaposition of ordinary, everyday objects, to which the artist imparted an impressive aspect of presence and scale. The achievement of this grandly conceived pictorial reality marks this period as a peak phase in Léger's art.

In 1925 Léger painted *Les pommes* as one in a series of five still-life compositions, all of which feature as their central motif a compotier holding apples or pears. The others are Bauquier, nos. 410-412 and 414, illustrated here. All but the two pictures in museum collections have been sold at Christie's New York, the present *Les pommes* last appearing nearly two decades ago. Four of these still-lifes, including the present work, were executed in a horizontal format; only *Nature morte* (Bauquier, no. 410) is a vertical canvas. All except one (Bauquier, no. 412), the smaller first state of the subject that culminated in *Les pommes*, are approximately the same easel-size dimensions. The five paintings moreover share a basic palette of red, ochre, and black, set against pale neutral tones.

This sequence of still-life compositions has as its structural foundation a series of stacked, abutting, and overlapping rectangular and cut-out planes, generating an architecture of frames within frames, which suggests a shallow but still ambiguous spatial dimension, while instilling the composition with stasis and stability. Within this virtually abstract context, Léger arranged commonplace table-top objects—a large vase, some vertically stacked books, the compotier with apples or pears—none of which would have been out of place in a traditional still-life. Only the organic shapes of the fruit, modeled to assert their volumetric presence, run counter to the flattened geometry of the surrounding environment, thus providing the most striking contrasts of object and form within the composition. "We live in a geometric world," Léger wrote in 1923, "and also in a state of frequent contrasts" (E. Fry, ed., *Fernand Léger: Functions of Painting*, New York, 1973, p. 30).



Fernand Léger, *Nature morte, 1er état*, 1925. The Menil Collection, Houston.



Fernand Léger, *Le compotier*, 1925. Sold, Christie's New York, 4 May 2011, lot 55.

Fernand Léger, *Le compotier rouge*, 1925. Sold, Christie's 9 May 2007, lot 47.

Only a decade earlier, on the eve of the First World War, the gyre-like, abstracted elements in Léger's pioneering *contrastes de formes* paintings, and just after the war, the kinetic bustle in his mechanical pictures, represented modern pictorialism in its most extreme form. These paintings were incomprehensible to viewers then, and proved unsalable. During the early 1920s, Léger responded by stages to *le rappel à l'ordre*, the humanistic "call to order" first advocated by Jean Cocteau and quickly taken up by the Paris avant-garde during the post-war period. Léger turned away from the brashly dynamic, mechanical manner of his earlier work, and his paintings began to assume a more calm, balanced, and consciously classical demeanor. He nevertheless held steadfast to his fundamental principle of seeking contrasts in forms, but now pursued this aim in a modified context, in which the realization of an overall sense of harmony and order supplanted his accustomed preference for dissonant effects. In a 1924 article published in his dealer Léonce Rosenberg's *Bulletin de l'Effort Moderne*, Léger advocated "a society without frenzy, calm, ordered, knowing how to live naturally within the Beautiful without exclamation or romanticism. That is where we are going, very simply. It is a religion like any other. I think it is useful and beautiful" (*ibid.*, p. 47).

Léger became convinced that he should strive to imbue his art with the transcendent order and permanence of the classical and humanistic ideals that informed the great and enduring art of the past; he was keen on making his own significant contribution to this tradition. Employing the conventional and accepted genres of figure-painting, still-life, and landscape, he would unite the timeless values of classicism with subjects drawn from everyday modern life. Many artists who delved into classicism during the 1920s retreated into the dream of an illusory, distant golden age. Léger, on the other hand, retained an allegiance to modernity, the reality of his time, that "state of frequent contrasts." From the most technically advanced airplane engine to everyday house wares, Léger was drawn to the beauty of the manufactured object. In the prosperity that followed the end of the war, stores brimmed with new consumer goods that retailers advertised in clever, bold graphics and enticing window displays.

The moving image of the cinema had by then also attained mass appeal, and held special interest for Léger. In 1924 the artist collaborated with Dudley Murphy, an American cameraman and film-maker, to produce the motion picture accompaniment to composer George Antheil's *Le ballet mécanique*. They dispensed with a conventional narrative scenario and instead concentrated on objects alone as the source of their moving images, edited to generate a propulsive effect. "Contrasting objects, slow and rapid passages, rest and intensity—the whole film was constructed on that," Léger wrote. "I used the close-up, which is the only cinematic invention. Fragments of objects were also useful; by isolating a thing you give it personality. All this led me to consider the event of objectivity as a very new contemporary value" (*ibid.*, p. 50).

Translating these practices into his still-life painting during 1925, "Léger brought together the products of his new cinematic approach to the figurative fragment and the manufactured object," Christopher Green wrote, "an approach which ensured the survival of the unexpected, the personal in his painting, however stable, however classical it became" (*Léger and the Avant-Garde*, New Haven, 1976, p. 313).

Les pommes and the related still-lifes Léger painted in 1925 represent his initial efforts in a culminating, landmark phase of high classicism. This manner would give way in a few years to new contrasts, cast in different forms, more frequently derived from organic objects, in choices that reflect the growing influence of Surrealism. "The still-lifes and the object paintings of 1925-1927," Green wrote, "bring together all the qualities of his earlier mechanical works; the careful planning, the perfect precision of technique, the clear, standardized pictorial forms, the interest in both variations and repetition, the sense of balance between opposing forces; but they do so with an uncluttered simplicity and a controlled mastery of spatial paradox beyond the range of his earlier work...It was now that the common object acquired true monumentality" (*Léger and Purist Paris*, exh. cat., The Tate Gallery, London, 1970, pp. 77, 79, and 80).

PROPERTY FROM A DISTINGUISHED GERMAN COLLECTION

35A

ERNST LUDWIG KIRCHNER (1880-1938)

Segelboote im Sturm

oil on canvas
35½ x 47¼ in. (90.2 x 120 cm.)
Painted in 1912

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

PROVENANCE:
Schreiber-Weigand collection, Chemnitz.
Arnold Budczies, Berlin.
Hans-Dieter Budczies, Berlin (1943).
Private collection, Wiesbaden.
Anon. sale, Hauswedell & Nolte, Hamburg, 3 December 1955, lot 1526.
Franz Monheim, Aachen (acquired at the above sale).
By descent from the above to the present owner.

EXHIBITED:
Düsseldorf, Galerie Alex Vömel, *Meisterwerke der Malerei*, 1954, no. 3 (illustrated; titled *Fehmarn*).
Aachen, Suermondt Museum, *Deutsche Malerei im XX Jahrhundert*, May-June 1959, no. III (illustrated; titled *Segelchiffe im Sturm*).
Lugano, Museo d'Arte Moderna, *Ernst Ludwig Kirchner*, March-July 2000, p. 46, no. 29 (illustrated in color, p. 47).
Bonn, Bundeskunsthalle, *Die Avantgarden im Kampf, 1914*, November 2013-February 2014, p. 349 (illustrated in color, p. 49).

LITERATURE:
D.E. Gordon, *Ernst Ludwig Kirchner*, Cambridge, MA., 1968, p. 302, no. 254 (illustrated).

Ernst Ludwig Kirchner, *Fehmarnküste (Fehmarn Coast)*,1913. Hessisches Landesmuseum, Darmstadt.

"I paint as much as possible if only to hold at least some of the many thousand things I would like to paint…" (Kirchner, quoted in "The Expressionist in Berlin," N. Brandmüller, in *Ernst Ludwig Kirchner: Retrospective,* exh. cat, Städel Museum Frankfurt, 2010, p. 101).

Painted in 1912, *Segelboote im Sturm* was created during one of the most fertile periods in Ernst Ludwig Kirchner's artistic career, as he reached the pinnacle of the unique, edgy expressionist style of painting that dominated his oeuvre immediately preceding the First World War. Executed shortly after the artist's move from Dresden to Berlin, the composition depicts life on the secluded German island of Fehmarn in the Baltic Sea, which had become something of a haven for the artist during this period, a refuge from the frenetic atmosphere of life in the city to which he could escape each summer. Spending several weeks every year between 1912 and 1914 immersed in the remote, rich environment of the island, Kirchner enjoyed an informal and relaxed way of life, animated by the fresh sea air and lush landscape that surrounded him. It was here, according to the artist, that he "…learnt how to create the ultimate oneness of Man and Nature" (Kirchner, quoted in L. Grisebach, *Ernst Ludwig Kirchner, 1880-1938,* New York, 1999, p. 92).

Kirchner had first visited the island of Fehmarn in 1908 and the experience left an indelible impression upon him. Following his move to Berlin, expeditions to Fehmarn became a regular feature of the artist's life, with Kirchner spending extended sojourns on the south east coast of the island each summer. Here, he rented rooms from the lighthouse keeper at Staberhuk, and spent his days immersed in an idyllic, free lifestyle, filled with nude bathing, frivolous games and prodigious painting. The subjects of Kirchner's works were simple–predominantly the landscape on and around the lighthouse near the beach known as 'An die Steinen,' the curve of this beach, and what he famously described as the "beautiful, architecturally structured, rigorously formed bodies" of his two female companions, Erna and Gerda Schilling (Kirchner, quoted in F. Krämer, "In Contradiction: Ernst Ludwig Kirchner," in *Ernst Ludwig Kirchner,* exh. cat., *op. cit*., 2010, p. 17). In a letter to his patron, Gustav Schiefler, dated December 1912, Kirchner described the breakthrough that occurred in his painting as a result of his summertime experience of Fehmarn: "There I painted pictures that are absolutely mature, insofar as I myself can judge. Ochre, blue and green are the colors of Fehmarn, and the coastline is wonderful, at times with a South Seas opulence, amazing flowers with thick fleshy stems…" (Kirchner, quoted in L. Grisebach, ex. cat., *op. cit.*, 2010). While Kirchner's comparison between Fehmarn and the exotic isles of the South Seas may bely the chilly realities of life on the Baltic Sea, the analogy highlights what the artist found most fascinating about the island–its remoteness, its rich, colorful environment, and the simpler, carefree lifestyle it offered him.

In *Segelboote im Sturm*, Kirchner captures the fierce vitality of a storm as it hits the Fehmarn coast, evocatively expressing the power and energy of the weather system as it sweeps through the landscape in a series of gestural, painterly brushstrokes. Several boats stream across the centre of the painting, their billowing sails appearing

Ernst Ludwig Kirchner, *Wading into the Sea*, 1912. Staatsgalerie, Stuttgart.

Ernst Ludwig Kirchner, *Bather (Fehmarn)*, 1912.

Ernst Ludwig Kirchner, *Badende am Strang (Fehmarn)*, 1913. National Galerie SMB, Berlin.

as sharp triangles of white against the deep orange sky, their hulls cutting through the rolling waves of the choppy sea. In an unusual addition, Kirchner has included a male figure, fully clothed, on the right hand side of the painting. Executed in sharp, angular lines, his form echoes the outlines of the foliage on the beach, an effect which, when combined with the bright orange coloring of his body, roots the figure in the island landscape. There is a vivid sense of movement that seems to flow through each element of the composition, from the waves of the sea to the clouds scudding across the sky, the billowing fronds of the vegetation along the shoreline as they are tossed by the wind to the extreme angle of the boats as they appear to lean precariously towards the sea. This sense of motion not only points to the visible effects of the storm, but also unites the different elements of the scene as they bow and shift under the strength of the fierce wind.

Kirchner emphasises the immense, dynamic energy of the storm through his use of raw, expressive brushstrokes across the canvas, the sharp diagonal strokes of paint implying a spontaneous application that retains an impression of the energy of the artist's hand. Indeed, it is as if Kirchner has channelled the power of the storm through his paintbrush as he recorded the overwhelming, fierce vitality of the event with a similarly all-consuming, unbridled energy. Kirchner's summers at Fehmarn marked the beginning of a style which would come to underpin the edgy cocottes and streetwalkers that dominated his output from late 1913 until his enrolment in the army in 1915. It was during his summers on the island that the artist began to employ a rough hatching technique in the delineation of both his women and the island landscape. In *Segelboote im Sturm,* the beginnings of this frenetic, spontaneous and angular technique can be seen in the sharp lines of the luscious vegetation of the shoreline, emphasising the sense of movement in their forms as the wind courses through their leaves. One of the most striking aspects of the work is the dramatic birds-eye perspective Kirchner uses to capture the scene, a technique that accentuates the arch of the horizon line in the distance, causing it to curve almost impossibly across the canvas, enveloping the shoreline in the deep blue expanse of the water. In response, the sharp geometric sails of the storm-tossed boats create a sharply angular visual counterpoint to the overwhelming curve of the horizon. This interplay of sharp lines and sweeping curves reflects what Donald E. Gordon saw as Kirchner's "splendid fascination with the contrasts of vertical and diagonal and of straight line against curve" in the Fehmarn paintings (*op.cit.*, 1968, p. 82).

In many ways, Kirchner's paintings of Fehmarn convey not only the serene environment and lush landscape of the island, but also the intense excitement the artist felt during his time there. The energy and raw spontaneity of his compositions, their nervous, frenetic brushwork, appear to convey something of his own feverish joy before the landscape. As Kirchner explained in a letter to Schiefler in the summer of 1913, his trips to Fehmarn not only offered him respite from the overwhelmingly hectic pace of life in the city, but were also integral sources of stimulation for his creative imagination: "The events of last winter have worn my nerves thin. My real pictures are coming now..." (Kirchner, "Letter to Gustav Schiefler," Summer 1913, quoted in the film by M. Trabitzsch, *The Life and Art of Ernst Ludwig Kirchner,* Zurich, 2000).

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

36A

PAUL KLEE (1879-1940)

Gesetz (Law)

signed 'Klee' (upper left); titled, dated and numbered 'Gesetz 1938. D18.' (on the artist's mount)
gouache on newsprint laid down by the artist on thin card
Sheet size: 19⅛ x 12⅞ in. (48.6 x 32.7 cm.)
Mount size: 24⅞ x 16⅝ in. (63 x 42.3 cm.)
Painted in 1938

$600,000-900,000

PROVENANCE:
Daniel-Henry Kahnweiler, Paris.
Lily Klee, Bern (1940-1946).
Klee-Gesellschaft, Bern (1946-1947).
Richard Doetsch-Benziger, Basel (1947 and until at least 1958).
David Stössel, Zürich (until 1960).
Galerie Beyeler, Basel (by 1960).
Professor Karl Julius Anselmino, Wuppertal (1960).
Acquired from the above by the present owner.

EXHIBITED:
Kunsthaus Zürich, *Klee*, February-March 1940, p. 40, no. 35.
Kunsthalle Basel, *Gedächtnis ausstellung Paul Klee*, February-March 1941, p. 26, no. 251.
Basel, Galerie d'Art Moderne, *Paul Klee: Tafelbilder und Aquarelle aus Privatbesitz*, September-October 1949, no. 45.
Kunstmuseum Basel, *Sammlung Richard Doetsch-Benziger: Malerei, Zeichnung und Plastik des 19 und 20 jahrhunderts*, June-July 1956, p. 57, no. 201 (illustrated).
London, Marlborough Fine Art, Ltd., *Paul Klee*, June-July 1966, p. 64, no. 52 (illustrated).
Kunsthalle Cologne, *Weltkunst aus Privatbesitz*, May-August 1968, no. G 30.
Munich, Haus der Kunst, *Paul Klee*, October 1970-January 1971, p. 47, no. 214.
Munich, Haus der Kunst, *Elan Vital oder das Auge des Eros*, May-August 1994, p. 561, no. 396 (illustrated in color).
Wuppertal, Von der Heydt-Museum, *Der expressionistische Impuls: Meisterwerke aus Wuppertals grossen Privatsammlungen*, February-May 2008, p. 329 (illustrated in color).
Munich, Pinakothek der Moderne, 1975-2015 (on extended loan).

LITERATURE:
M. Bosshard-Rebmann, *Paul Klee: Sammlung Richard Doetsch-Benziger*, Basel, 1953, no. 54.
W. Grohmann, *Paul Klee*, Stuttgart, 1954, p. 325.
J. Spiller, ed., *Paul Klee Das bildnerische Denken*, Basel, 1956, vol. I, p. 517.
F. Klee, *Paul Klee, Leben und Werk in Dokumenten, ausgewählt aus den nachgelassenen Aufzeichnungen und den unveröffentlichten Breifen*, Zurich, 1960 (illustrated).
U. Bischoff, *Paul Klee*, Munich, 1992, p. 174, no. 82 (illustrated in color, p. 152).
P. Klee, *Wachstum der Nachtpflanzen, Vogelgarten*, Munich, 1992, p. 63 (illustrated in color).
C. Klingsöhr-Leroy, *Paul Klee: Staatsgalerie Moderner Kunst*, Bonn, 1994, p. 69, no. 22 (illustrated in color, p. 61).
M.F. Popia, "L'estetica musicale di Paul Klee," Ph.D. diss., Università degli Studi di Genova, 2000, p. 293 (illustrated in color).
The Paul Klee Foundation, ed., *Paul Klee: Catalogue Raisonné 1934-1938*, Bern, 2003, vol. 7, p. 341, no. 7239 (illustrated).

Painted in 1938, *Gesetz (Law)* forms part of the immense body of work created by Paul Klee during the final years of his life, as he experienced an important rejuvenation within his art. Klee had been diagnosed with a rare skin disease, scleroderma, in 1935, the effects of which had left him bed-ridden and unable to work for much of the following year. However, by 1937 the artist was able to manage his symptoms sufficiently enough to return to work, and adapted his methods to accommodate his ill-health, sitting at a large drawing table instead of working before an easel, for example, to achieve a modicum of relief during the many hours he spent painting. The result was a tremendous out-pouring of creativity, as Klee completed hundreds upon hundreds of new works–having produced just 25 in 1936, his output jumped to 264 the following year, 489 in 1938 and, incredibly, over 1200 in 1939. In a letter to his son Felix, the artist described the extraordinary breadth and speed of his output: "Productivity is accelerating in range and at a highly accelerated tempo; I can no longer entirely keep up with these children of mine. They run away with me. There is a certain adaptation taking place, in that drawings predominate. Twelve hundred items in 1939 is really something of a record performance" (Klee, quoted in F. Klee, *Paul Klee: His Life and Work in Documents,* New York, 1962, p. 72).

During this period of his life Klee's paintings were marked by an idiosyncratic pictorial language of simplified shapes and succinct graphic marks, often set against free-form patches of subdued, pastel colors that appear to float underneath the heavy black lines. In *Gesetz,* the plethora of marks seem to hang together in a mysterious constellation, an intricate configuration of signs and symbols that forms a secret language of ciphers whose meanings remain beyond our reach. Drawing inspiration from a variety of writing systems including the Latin alphabet, Egyptian hieroglyphs and cuneiform script, these marks oscillate between the familiar and the indecipherable, their forms echoing familiar signs and codes while also suggesting the free, semi-automatic creation of the artist. With their rough edges and painterly execution, these marks retain a clear sense of the energy of the artist's hand, capturing the spontaneity and vigour Klee employed in their creation as he sought to channel his creative impulses into a concrete artistic expression as quickly as possible, as if he were racing against the clock as he neared the end of his life.

Paul Klee, *Halme*, 1938. Fondation Beyeler, Basel.

1938. D 18

Gesetz

EN ROUTE TO IMPRESSIONISM: MONET AND PISSARRO IN LOUVECIENNES

Henri Fantin-Latour, *Un atelier aux Batignolles*, 1870. Musée d'Orsay, Paris.

Nothing could be more interesting than these *causeries* with their perpetual clash of opinions. They kept our wits sharpened, they encouraged us with stores of enthusiasm that for weeks and weeks kept us up, until the final shaping of the idea was accomplished. From them we emerged with a firmer will, with our thoughts clearer and more distinct."

So recalled Monet, late in life, of the lively Thursday evening gatherings at the Café Guerbois in Paris during the late 1860s, which attracted every young artist determined to defy Salon norms and forge a revolutionary modern mode of painting. Manet–the *enfant terrible* of the art world at this moment of sea-change–was their intellectual leader. Degas, Renoir, Sisley, Bazille, and Fantin-Latour were regulars; Monet, Pissarro, and Cézanne came whenever they were in Paris. "They found there kindred spirits...and the assurance that ridicule or rejection were powerless against the determination to carry on," John Rewald has written about this loose collective, known as the Batignolles group after the address of the café. "Together the friends constituted a movement; and in the end success could not be denied them" (*The History of Impressionism*, New York, 1961, p. 202).

One of the most hotly debated topics at the Café Guerbois was *plein-air* painting. Manet, Degas, and Fantin staunchly opposed it, arguing for traditional studio work; Monet, Pissarro, and Sisley, the landscapists in the group, were strongly in favor, and Renoir vacillated. In the summer of 1869, the latter contingent descended on the towns of Louveciennes and Bougival in the Seine valley west of Paris. For the next year–in one of the greatest collaborative experiments in the history of modern art, on par with Picasso and Braque's joint invention of Cubism–they worked together, side-by-side, to hone their shared *plein-air* language. "If Impressionism was an urban art form, born around the tables of the Café Guerbois in Paris," Richard Brettell has written, "it was in the suburban countryside west of the capital that the notions of modern painting discussed in Paris were first tested" (*A Day in the Country: Impressionism and the French Landscape*, exh. cat., Los Angeles County Museum of Art, 1984, p. 79).

The extraordinary pair of landscapes offered here, by Monet and Pissarro, bear witness to this transformative period in painting. Both canvases were produced at Louveciennes, within a stone's throw of Pissarro's house, during an extended visit that Monet made to work alongside his friend in early 1870. Monet, ten years Pissarro's junior and always a bit more brash, opted to paint the unassuming suburban landscape on a snowy day under a fiery sunset sky; Pissarro, more understated if no less progressive, rendered instead the exquisitely subtle effects of an overcast afternoon on the threshold of spring. Brimming with brio and conviction, both artists laid down pigment in loose, gestural strokes that seem to capture a new spontaneity of vision in front of nature.

By this time, the Batignolles landscapists had fully consolidated the formal means and expressive ends of Impressionism, as it would come to be known. All they needed now were the confidence and capital to reject the Salon system and head out on their own, an idea that had already gained traction at the Café Guerbois. "Each year we will rent a large studio where we will exhibit our works in as large a number

as we wish," wrote Bazille in 1869. "With these people, and Monet, the best of all of them, we are certain of success" (quoted in *The New Painting: Impressionism 1874-1886*, exh. cat., Fine Arts Museums of San Francisco, 1986, p. 93).

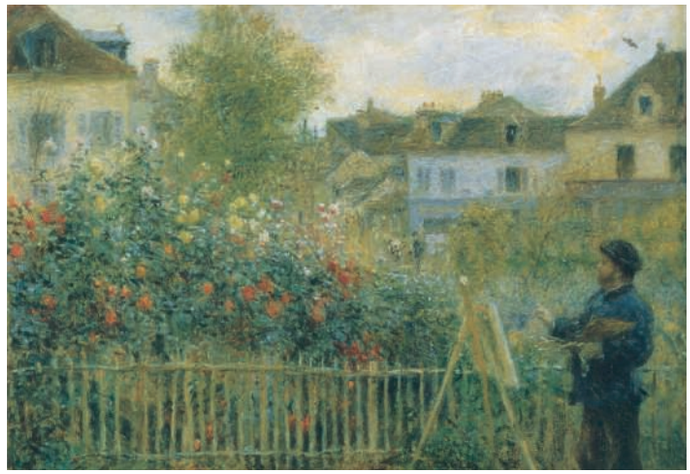
Before these plans could reach fruition, however, disaster struck. Goaded on by rumors of Prussian expansionist ambitions, the French Parliament declared war against Prussia on 19 July 1870. The response was swift, decisive, and utterly disastrous for France. The well-oiled Prussian military machine invaded France three days later and went on to overwhelm one opposing army after another, culminating in the capture of Napoleon III in early September. Prussian troops then marched on Paris, which they held under siege until late January, when the provisional government–faced with the prospect of rampant starvation in the capital–capitulated. Under the terms of the peace, the German states were unified under the Prussian king and the coveted territory of Alsace-Lorraine went to the victors.

When the war broke out, Monet was on holiday with his wife and son at the seaside resort of Trouville; they scrambled to acquire passports and joined the boatloads of refugees fleeing for England via Le Havre as the conflict intensified. Pissarro and his family remained at Louveciennes through early September, when Prussian troops overran the town and requisitioned their house. Leaving behind everything they owned, they took refuge at a friend's farm in Montfoucault, before following Monet to London in early December. Renoir was mobilized into a cavalry division, and Manet and Degas joined the National Guard to defend Paris during the siege; all of them emerged shell-shocked but physically unharmed. Bazille, who enlisted in a regiment of Zouaves, was less fortunate; he died on the battlefield on November 28th, at the age of twenty-eight.

The *année terrible*, as Victor Hugo called it, did not end with the humiliating Armistice of January 1871. Shortly after it was signed, angry revolutionaries and members of the National Guard declared themselves the legitimate rulers of France, setting the stage for a civil war. The Commune, as it was called, held power for two months before the French army quelled the insurrection in an unimaginably bloody week of fratricide and destruction that ended in late May.

This sequence of catastrophic events left an indelible mark on the national consciousness. It also provided the catalyst that Monet and his colleagues needed to take the final leap to a wholly modern mode of painting, independent of the entrenched Salon system. By late 1871, all the members of the Batignolles group were back in Paris or nearby. Their homes and studios had been devastated, and loved ones had died; all around them they could see buildings and bridges reduced to rubble, and acres of farmland ruined. No longer could they delay; the time had come for action. A collective spirit of resurgence seized the nation, and the young artists felt it as keenly as anyone. "What makes these bad memories more fleeting for me is that I haven't stopped working for an instant," Zola wrote to Cézanne. "Never have I had more hope or a greater desire to work, for Paris is born again" (quoted in P.H. Tucker, *Monet: Life and Art*, New York, 1995, p. 54).

The rest of the story has been told time and again. Renoir made two more efforts, in 1872 and 1873, to show his work at the Salon, both of which met with failure. Monet, Pissarro, Sisley, and Degas, in contrast, submitted nothing to the jury after the war, focusing instead on organizing an independent association of artists who would exhibit publicly without the sanction of the state. The "Société Anonyme Cooperative des Artistes, Peintres, Sculpteurs, Graveurs, etc." was officially constituted in December of 1873. When the group held their first show the following April, a hostile critic–one of many–mocked them as the Impressionists, taking his cue from the title of Monet's *Impression, soleil levant*. The name stuck, and history was made.



Pierre-Auguste Renoir, *Monet peignant dans son jardin à Argenteuil*, 1873. Wadsworth Atheneum, Hartford.

Claude Monet, *La Grenouillère*, 1869. The Metropolitan Museum of Art, New York.

Pierre-Auguste Renoir, *La Grenouillère*, 1869. Nationalmuseum, Stockholm.

PROPERTY FROM A PRIVATE COLLECTION

37A

CLAUDE MONET (1840-1926)

Route à Louveciennes, neige fondante, soleil couchant

signed 'Claude Monet' (lower right)
oil on canvas
16⅛ x 21⅜ in. (41 x 54.2 cm.)
Painted in Louveciennes, *circa* 1869-1870

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

PROVENANCE:
(possibly) Michel Lévy, Paris (acquired from the artist, 1873).
B. Mancini, Paris.
Boussod, Valadon et Cie., Paris (1888).
Gustave Goupy, Paris (1888); sale, Hôtel Drouot, Paris, 30 March 1898, lot 27.
Private collection, France.
The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London.
Acquired from the above by the present owner, 21 August 1978.

EXHIBITED:
Paris, Galerie Georges Petit, *Claude Monet, A. Rodin*, 1889, p. 28, no. 8 (titled *Route de Louveciennes*).
Los Angeles County Museum of Art, September 1985-March 1986 (on extended loan).
Los Angeles County Museum of Art, *Monet to Matisse: French Art in Southern California Collections*, June-August 1991, p. 50 (illustrated in color).
Los Angeles County Museum of Art, January 1993-December 1994 (on extended loan).
Washington, D.C., The Phillips Collection and The Fine Arts Museums of San Francisco, *Impressionists in Winter: Effets de neige*, September 1998-May 1999, p. 91 (illustrated in color).
Torino, Palazzina della Promotrice delle Belle Arti, *Gli impressionisti e la neve*, November 2004-April 2005.
Los Angeles, The J. Paul Getty Museum, May 1999-May 2008 (on extended loan).

LITERATURE:
J.A., "Beaux-Arts: Exposition à la galerie Georges Petit" in *Art et critique*, 29 June 1889, p. 76.
D. Wildenstein, *Monet, Biographie et catalogue raisonné*, Lausanne, 1974, vol. I, p. 184, no. 148 (illustrated).
D. Wildenstein, *Claude Monet: Catalogue raisonné*, Lausanne, 1991, vol. V, p. 24, no. 148.
R. Gordon and A. Forge, *Monet*, New York, 1983, p. 291, no. 128 (illustrated).
D. Wildenstein, *Monet: Catalogue raisonné,* Cologne, 1996, vol. II, p. 71, no. 148 (illustrated, p. 70).
J. Pissarro and C. Durand-Ruel Snollaerts, *Pissarro: Catalogue critique des peintures*, Paris, 2005, vol. II, p. 180 (illustrated).


Claude Monet

Claude Monet, *La pie*, 1869. Musée d'Orsay, Paris. Photo: © RMN-Grand Palais / Art Resource, NY.

In early December 1869, as temperatures dipped below freezing in the Seine valley, Monet arrived for an extended visit at Pissarro's home in Louveciennes, a short distance west of Bougival, where he had settled with his future wife Camille and their young son Jean in June. His financial worries that year had been legion–at one point, he wrote to Bazille, he had no bread, no wine, no light, and no paint–and he may have hoped to pool resources with Pissarro. He had been bitterly disappointed, moreover, when both of his submissions to the 1869 Salon were rejected, and he sought solace and strength in the company of like-minded artists. During the late summer, he and Renoir had painted together at the popular bathing and boating establishment La Grenouillère, breaking new ground in the rendering of reflected light and other *plein-air* effects. Now, with Renoir back in Paris, he and Pissarro would take their turn working side-by-side, continuing to forge the revolutionary visual language that would come to be known as Impressionism.

Camille Pissarro, *La route de Versailles, Louveciennes, après la pluie*, 1870. Formerly in the Collection of Paul Mellon. Sold, Christie's New York, 15 November 1983, lot 12.

Shortly after Monet's arrival at the Pissarro residence–a large yellow house called the Maison Retrou, located at 22, route de Versailles, near the center of Louveciennes–a heavy snowfall descended upon Paris and its western suburbs. "We are in the heart of winter," *Le Journal Illustré* could report by December 12th. "Since last week the thermometer has shown us that happy skaters may soon take to the lake. And the snow, the first to fall this winter, white, silent and slow, has covered Paris in a brilliant shroud" (quoted in exh. cat., *op. cit.*, 1998, p. 222). Almost as soon as the storm had subsided, Monet and Pissarro ventured out-of-doors to confront the heady challenge of capturing the snowy effects.

Judging from the amount of snow on the ground, the present view is the second in a pair of dazzling *effets de neige* that Monet painted in the ensuing days, setting up his easel on the route de Versailles right in front of Pissarro's house. The first of the two canvases (Wildenstein, no. 147) shows the road looking north-east toward the route de Saint-Germain, with the Marly aqueduct in the distance. The Maison Retrou is the building with dormer windows on the left in the foreground; on the opposite side of the street is the house where the local blacksmith Pierre Huet lived. Pissarro painted the snowy route de Versailles from approximately the same vantage point at least three times during Monet's visit, the two artists setting up their easels nearly side-by-side (Pissarro and Durand-Ruel Snollaerts, nos. 138-139 and 142). Monet chose to render the vista at midday under a clear blue sky; the sun has melted most of the snow on the left side of the street, but an abundant amount remains in the road itself and to the right.

Monet painted the present canvas a few days later when even more of the snow had melted, creating fresh visual effects. It was late afternoon when he went outside to paint, and he turned to face in the opposite direction, looking south-west along the route de Versailles into the gloriously setting sun. Pissarro's house is now to the right of

the road in the very foreground, cropped by the edge of the canvas; just beyond it is a cluster of buildings known as the Maison des Pages du Roy, constructed under Louis XIV to board the royal pages when the king was at the nearby Château de Marly. Pissarro also painted the route de Versailles looking in this direction during Monet's visit, but he set up his easel slightly further south, drawing closer to the château grounds (Pissarro and Durand-Ruel Snollaerts, nos. 141-142). He selected a vantage point very similar to Monet's, though, for a springtime view (no. 153), and he reprised it under snow in 1871, when he returned to Louveciennes after the Franco-Prussian War (no. 213, the Maison des Pages replaced with a stand of firs).

Unlike Pissarro, whose snow scenes from Louveciennes represent his very first foray into winter painting, Monet had braved the cold as early as 1865 to capture the uniquely subtle and stunning effects of the season (see Wildenstein, no. 50). He painted a sequence of four snowscapes at Honfleur in the winter of 1867 (Wildenstein, nos. 79-82), attracting surprise and admiration from a local journalist who came across him at the motif, bundled up in three overcoats, a foot warmer at the base of his easel. In early 1869, shortly before leaving the Normandy coast for the Seine valley, he painted an even more ambitious and virtuoso snow scene, the brilliant white *Magpie*, which was one of the paintings that the unadventurous Salon jury rejected that spring (Wildenstein, no. 133). "I find the winter perhaps more agreeable than the summer, and naturally I am working all the time," he wrote to Bazille. And then presciently: "I believe that this year I am going to do some serious things" (*ibid.*, p. 84).

Time did not diminish Monet's enthusiasm for winter work, which he faced with hardiness and good humor. "I painted today in the snow, which falls endlessly," he wrote to Gustave Geffroy in 1896 from Norway, which he had chosen over Venice for a major painting campaign. "You would have laughed if you could have seen me completely white, with icicles hanging from my beard like stalactites" (*ibid.*, p. 35).

The present painting stands out among Monet's many winter scenes, some of them nearly monochrome, for the extraordinary vibrancy of its palette. The sky is filled with banks of rosy-pink cloud, underneath which hints of bright blue are evident. At the horizon line, the sunset intensifies to blazing hues of yellow and orange, which reflect against the slush that is melting in the route de Versailles. The vivid colors of the sky and the roadway contrast with the dark brown tones of houses and trees, plunged into dusky shadow as the sun dips low. Most striking of all, Monet has represented the patchy snow with broad dabs of pure, unmixed white in striking contrast against the dark ground underneath, which lead the viewer's eye toward the horizon line in the far distance. Where snow still lingers on the rooftops, it is rendered with single, economical strokes of white so fresh and spontaneous that one can easily imagine Monet adding them as a bravura finishing touch, just before declaring the painting complete.

Unlike many of Monet's other perspective road views, this brilliant sunset scene does not include any figures along the village lane. The winter day grows late, and townspeople have retreated indoors for the evening; the artist is apparently alone in front of his motif. To paint his first view of the route de Versailles, a lively midday tableau, Monet had set up his easel in the middle of the road, which appears to rush away like an arrow, the perspectival axes meeting at a single vanishing point dead ahead. For the present composition, in contrast,

Claude Monet, *Le pont de Bougival*, 1869. Currier Gallery of Art, Manchester, New Hampshire.

Camille Pissarro, *La route de Versailles, Louveciennes, neige*, 1869. Walters Art Gallery, Baltimore.

Claude Monet, *Route à Louveciennes, effet de neige*, 1869-1870. Private Collection.

the artist positioned himself alongside the road and painted it receding into the distance at a diagonal, slowing the pace at which the viewer's eye moves through the scene. The resulting impression of quiet domesticity contrasts with the extravagant natural effects of sunset, which give the painting its abiding visual drama.

Monet remained at Bougival until July 1870, continuing to visit frequently with Pissarro. In spring, he received word that his two submissions to the Salon–a boldly experimental canvas from La Grenouillère and a much more conventional *Déjeuner*–had again been rejected (Wildenstein, nos. 132 and 136). This stinging rebuff confirmed to Monet that he should expect nothing more from official channels and finally convinced him that an alternative to the Salon was necessary, an idea that he and Bazille had bandied about since 1867. In the meantime, his finances continued to worsen. "This fatal refusal has taken the bread out of my mouth," he lamented to Arsène Houssaye, the editor of *L'Artiste* (quoted in P.H. Tucker, *Claude Monet: Life and Art*, New York, 1995, p. 41). Before leaving the Seine valley to summer at Trouville, Monet left a cache of paintings with Pissarro at Louveciennes, fearing that they would be seized by creditors.

The next year, however, brought an unexpected windfall. In the fall of 1870, Monet, Camille (by then Madame Monet), and Jean took refuge in London to escape the Franco-Prussian war. The Pissarro and Sisley families did the same, while Renoir and Bazille, both unmarried, were mobilized; the latter was tragically killed in combat. In London, the painter Daubigny–who had resigned from the Salon jury in protest following Monet's rejection earlier that year–introduced him to Paul Durand-Ruel, forcefully encouraging the dealer to purchase works from the up-and-coming artist. Durand-Ruel took up the challenge, quickly becoming Monet's chief conduit for selling pictures.

By the time that Monet settled in Argenteuil in December 1871, his financial woes were–temporarily, at least–a thing of the past. Finally, the painter was in a position to focus on organizing an independent association of artists, which would mount its own unjuried exhibitions. The present painting found a buyer around this time, possibly the publisher Michel Lévy but more likely the fellow painter Henri Michel-Lévy, part of the forward-thinking circle who regularly gathered at the Café Guerbois in Paris. Monet attempted to recruit Michel-Lévy for the "Société Anonyme Cooperative des Artistes" but the latter declined, arguing that the Salon should instead be reformed from within. Monet and his colleagues were undeterred, of course, and the pioneering First Impressionist Exhibition–the touchstone for all such future modernist efforts–opened in Paris in April 1874.

PROPERTY FROM A PRIVATE COLLECTION

38A

CAMILLE PISSARRO (1830-1903)

La route de Saint-Germain, Louveciennes

signed 'C. Pissarro' (lower right)
oil on canvas
18⅜ x 21¾ in. (46.7 x 55.3 cm.)
Painted in Louveciennes, *circa* 1870

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

PROVENANCE:
Louis Flornoy, Nantes; sale, Hôtel Drouot, Paris, 10 April 1905, lot 35.
Isidore Montaignac, Paris (acquired at the above sale).
A. Bergaud, Paris; sale, Galerie Georges Petit, Paris, 1-2 March 1920, lot 51.
B. Mancini, Paris (acquired at the above sale).
Dr. Eduardo Mollard, Paris (before 1928); sale, Palais Galliéra, Paris, 4 December 1972, lot 43.
Alan M. May, Dallas (acquired at the above sale).
The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London.
Acquired from the above by the present owner, 16 January 1980.

EXHIBITED:
Paris, Galerie Durand-Ruel et Cie., *Tableaux par Camille Pissarro*, February-March 1928, no. 15 (titled *Route de Saint-Cyr* and dated 1874).
The Dallas Museum of Fine Arts, *Dallas Collects: Impressionists and Early Modern Masters*, January-February 1978, no. 6 (illustrated).
Los Angeles County Museum of Art, September 1985-March 1986 (on extended loan).
Los Angeles County Museum of Art, *Monet to Matisse: French Art in Southern California Collections*, June-August 1991, no. 51 (illustrated in color; titled *Road at Saint-Cyr*).
Los Angeles County Museum of Art, January 1993-December 1994 (on extended loan).
Los Angeles, The J. Paul Getty Museum, 1999-2007 (on extended loan).
Milwaukee Art Museum and Memphis Brooks Museum of Art, *Pissarro: Creating the Impressionist Landscape*, June 2007-January 2008, p. 106, no. 16 (illustrated in color, p. 107).

LITERATURE:
T. Duret, *Histoire des peintres impressionnistes: Pissarro, Claude Monet, Sisley, Renoir, Berthe Morisot, Cézanne, Guillaumin*, Paris, 1906, p. 51 (illustrated; titled *La grand route, prés Louveciennes*).
L.R. Pissarro and L. Venturi, *Camille Pissarro, son art–son oeuvre*, Paris, 1939, vol. I, p. 89, no. 78 (illustrated, vol. II, pl. 14; titled *Route de Saint-Cyr à Louveciennes*).
C.S. Moffett, E.E. Rathbone and J. Isaacson, *Impressionists in Winter: Effets de neige*, London, 1998, p. 90 (illustrated in color, fig. 1).
J. Pissarro and C. Durand-Ruel Snollaerts, *Pissarro: Catalogue critique des peintures*, Paris, 2005, vol. II, pp. 132-133, no. 146 (illustrated in color, p. 133).


C. PISSARRO

Camille Pissarro, *Route de Marly, Louveciennes*, circa 1870. High Museum of Art, Atlanta.

Camille Corot, *Près d'Arras*, 1853-1858. Musée des Beaux-Arts d'Arras.

On 1 May 1869, when the annual Salon opened in Paris, Pissarro had a single painting on view, titled *L'Hermitage*–most likely, the large canvas now in The Solomon R. Guggenheim Museum, an architectonically composed village scene worked up in the studio and heavily indebted to the classical landscape tradition (Pissarro and Durand-Ruel Snollaerts, no. 121). Pissarro visited the Salon just long enough to lodge an official complaint about the placement of his picture, impossibly high, he wrote, and improperly labeled. By this time, however, he had left the hamlet of L'Hermitage, on the outskirts of Pontoise, and moved to Louveciennes in the Seine valley, where his art would undergo nothing short of a transformation. During the ensuing months, he drastically reduced his use of dark browns, the traditional academic tonality of forms rendered in studio light, and systematically began to observe the effects of daylight, in which the range of hues is much broader and brighter. He abandoned the thick, heavy brushstrokes of his landscapes from L'Hermitage in favor of an active, varied touch, responsive to recording momentary changes in atmosphere. The epoch-making result: his very first paintings in the revolutionary modern style that would come to be known as Impressionism.

Pissarro arrived at Louveciennes in the spring of 1869, by May at the latest, accompanied by Julie Vellay, whom he would marry the following year, and their children Lucien and Jeanne-Rachel. The family rented part of a large house called the Maison Retrou at 22, route de Versailles, on the main thoroughfare of town near the entrance to the Forest of Marly. Within a few weeks, both Monet and Renoir had joined Pissarro in the region, and Sisley visited frequently from Paris. Monet rented a cottage at Saint-Michel, a hamlet of Bougival, with his future wife Camille and their son Jean; Renoir took up residence at his parents' home in Voisins, a commune of Louveciennes. The four painters–all living in dire poverty and struggling to break free from the repressive Salon system–often worked together outdoors, each spurring the others to more intensive exploration. By the time the advance of the Prussian army forced them to flee the Seine valley in mid-1870, they had successfully consolidated the shared, informal, *plein-air* aesthetic of Impressionist landscape painting.

In the present work, Pissarro has used the new technical means of Impressionism to capture with great immediacy the exquisitely subtle atmospheric effects of an overcast day in late winter. The canvas is the last in a sequence of ten cold-weather scenes that Pissarro painted following a blizzard that struck the region in mid-December, during a lengthy stay by Monet at the Maison Retrou. "Together, they learned a great deal from one another during that winter," Eliza Rathbone has written, "and their successful experiments encouraged them to continue searching for the ideal motif" (exh. cat., *op. cit.*, 2007, p. 98). Here, Pissarro has painted the landscape on the very cusp of spring. The last lingering patches of snow, described with loosely brushed dabs of gray, melt along the side of the road; the ground has already thawed, and a delicate tonal patchwork of light green grass and rich brown earth heralds the arrival of the new season. Although the sky itself is a bright silvery gray, the dark silhouettes of roofs and trees convey the effect of a cloudy winter afternoon, as townspeople go about their daily routines.

Camille Pissarro, *Route de Versailles, Louveciennes*, 1870. Sterling and Francine Clark Art Institute, Williamstown, Massachusetts.

To find the present motif, Pissarro walked about 750 meters north from his house, stopping just past the point that the route de Versailles intersects the rue de Voisins and the chemin de Prunay. Here, the long, straight route de Versailles ends and the gently curving route de Saint-Germain begins, leading out of Louveciennes and winding downhill toward Port-Marly. Pissarro set up his easel at the very edge of the route de Saint-Germain, looking back in the direction he had come. The structures on the left have been identified as the outbuildings of the Pavillon de Voisins, a neoclassical mansion that the owner of the nearby Château de Voisins had built for his extended family in 1858. The tall, narrow building in the background of the scene, slightly left of center, is now 3, route de Versailles, on the corner of the rue de Voisins; the houses on the right were destroyed in 1882-1883 to make way for the rail line to Paris. Sisley painted nearly the identical view under heavier snow in the winter of 1872, while he was living a short distance to the east on the rue de la Princesse (Daulte, no. 55).

Pissarro has organized his composition around a gently curving country road, which enters the canvas at the bottom right and traverses the landscape in perspective, disappearing at the horizon. The road endows the scene with instant structure and depth, creating a stable, orderly space within which Pissarro could explore a variety of fleeting visual effects. The strongly upright forms of the bare branches, rendered in coarse, feathery strokes that reach beyond the top edge of the canvas, counter the broad, sandy expanse of the road, laid down in fluid dashes of pigment. This tension between horizontal and vertical creates the impression of a wide vista, on a compact canvas ideally scaled for *plein-air* painting.

The motif of a path leading into depth, which has its roots in the seventeenth-century Dutch landscape tradition, was one that Pissarro first explored as a young artist in the 1850s, while frequenting the studio of Corot. At Louveciennes, this flexible compositional formula became a fascination for him and his preferred vehicle for exploring his immediate surroundings. He systematically worked the pictorial resources of the lanes and roads within a ten-minute walk of his house, rendering them under different conditions of weather and light and from slightly shifting viewpoints–a procedure that would remain a central tenet of his artistic method for the rest of his career. "Pissarro's canvases were the first careful examination of the temporal structure of a 'constant' landscape in the history of art," Brettell has written. "It is surely no accident that these landscapes about time are centered not on a building, a tree, or a hill, but on a road, along which passed the men, women, and children of Pissarro's day. This series represents a landscape seen in passing" (*A Day in the Country: Impressionism and the French Landscape*, exh. cat., Los Angeles County Museum of Art, 1984, p. 90).

In choosing the road as his dominant motif at Louveciennes, Pissarro was also asserting the growing modernity of the landscape that he painted. Beginning with the inauguration of the first train line from Paris in the mid-1830s, the construction of new railways, roads, bridges, and canals had drastically increasing the mobility of the population, ushering in the era of tourism. Louveciennes and its neighbors in the Seine valley were transformed from self-contained hamlets into suburban dependencies of Paris, to which middle-class city-dwellers could efficiently and affordably decamp for fresh-air holidays and Sunday outings. The roads that Pissarro painted were ones that ran *through* Louveciennes, bearing townspeople and vacationers to and fro between the village and the city. Even without depicting the popular leisure spots of the region, Pissarro thus actively participated in the larger Impressionist project of capturing on canvas–in an explicitly modern way–the rapidly expanding horizon of the French population.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

39A

PAUL SIGNAC (1863-1935)

Le Musior (Port d'Antibes)

signed and dated 'P. Signac 1918' (lower left)
oil on canvas
23⅝ x 28¾ in. (60 x 72.9 cm.)
Painted in Antibes, 1918

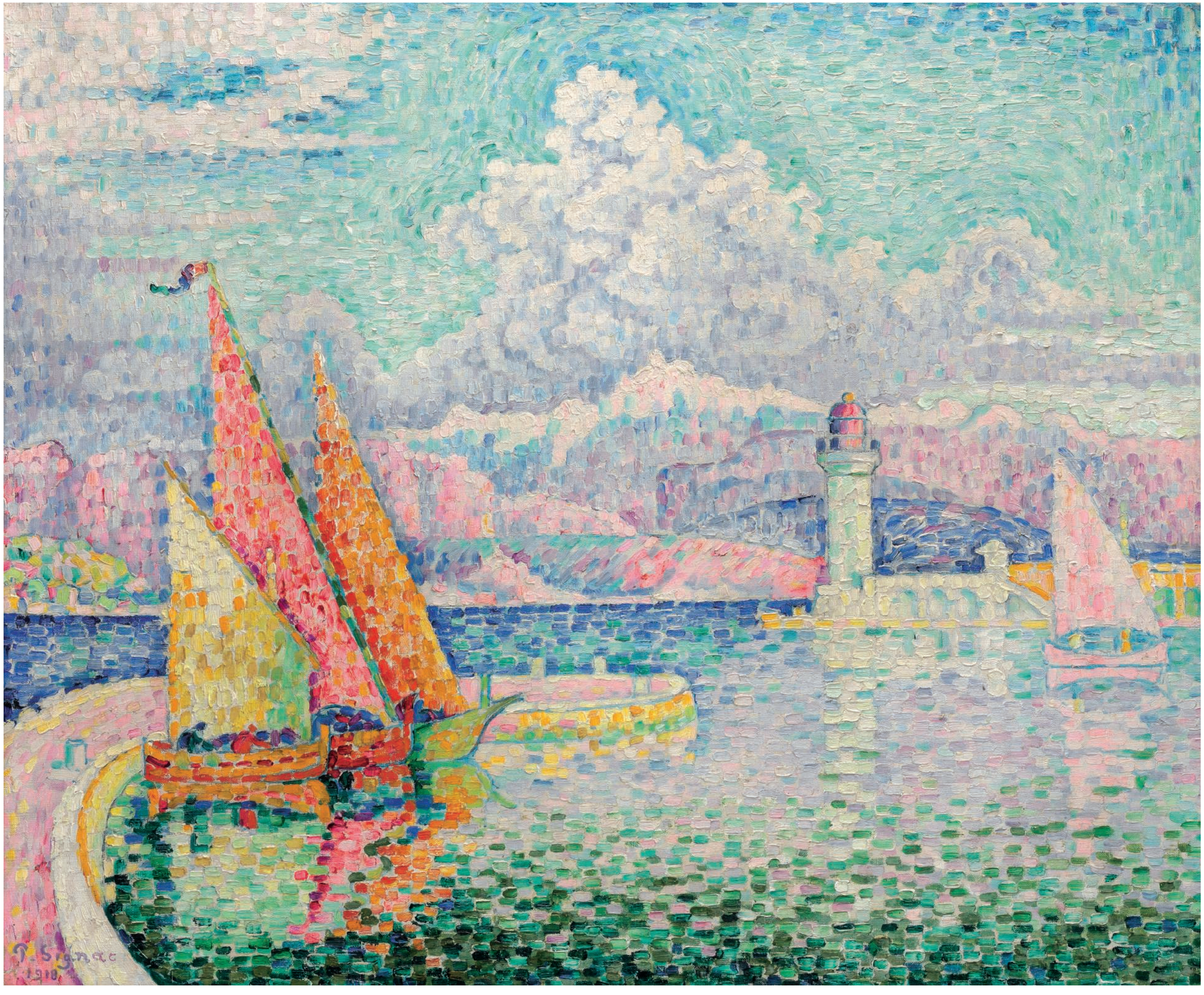
$2,500,000-3,500,000

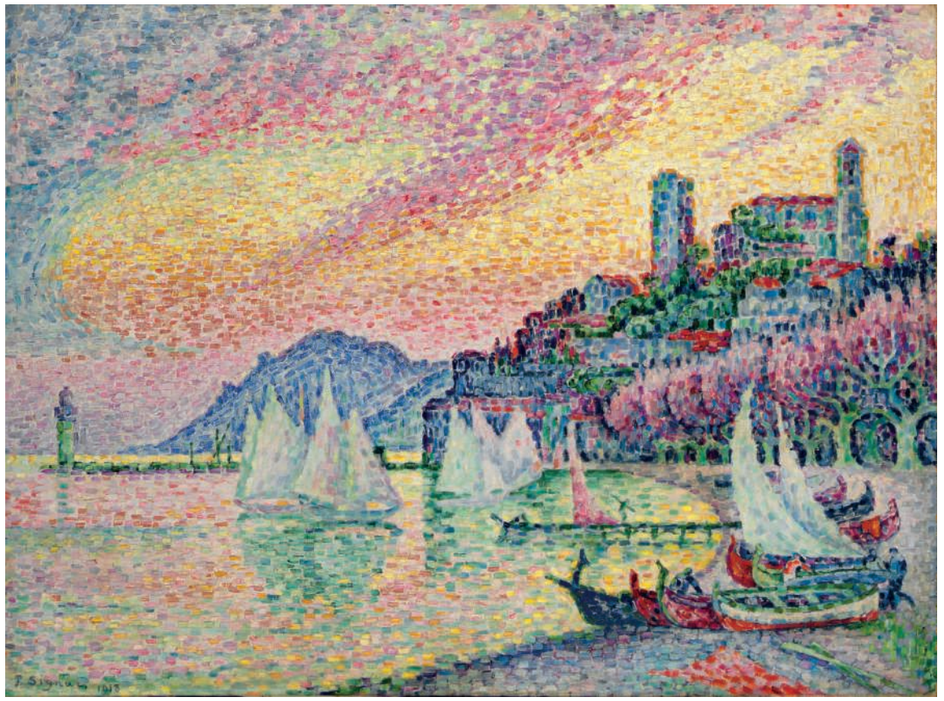
PROVENANCE:
Galerie Druet, Paris.
(possibly) Antoinette Bazin, Paris.
Mme Guy Roubaud, Marseille.
Jean Roubaud, Marseille (before 1936).
Galerie Schmit, Paris (1982).
Juan Alvarez de Toledo, Paris.
Private collection, Paris.
James Roundell, Ltd., London.
Werner Arnhold, Monte Carlo.
Acquired from the above by the present owner, June 1997.

EXHIBITED:
Paris, Galerie Schmit, *Pour mon plaisir: XIX^e^-XX^e^ siècles*, May-July 1982, no. 88 (illustrated in color).

LITERATURE:
Letter from Paul Signac to Félix Fénéon, 9 October 1918.
F. Cachin, *Signac: Catalogue raisonné de l'oeuvre peint*, Paris, 2000, p. 308, no. 520 (illustrated).

Signac and Jeanne Selmersheim-Desgrange at Antibes, 1913. © Archives Signac, Paris.


P. Signac
1910



Paul Signac, *Vieux port de Cannes*, 1918. Sold, Christie's New York, 3 November 2009, lot 7.

On 9 October 1918 Signac wrote from his home in Antibes to the Parisian art critic and gallerist Félix Fénéon a lengthy letter in appreciation of Cézanne's painting. He also mentioned that he had been in touch with Fénéon's friend Chrysis, presumably the stage name of Antoinette Bazin, a dancer. "In exchange for her piggy-bank I will deliver to her a size 20 canvas, the one I've begun in the pink, blue and green harmony she requested, showing the lighthouse in Antibes against the backdrop of the snowy Alps, the water in the foreground very green, with some fishing boats alongside the mole. I believe that I sent you, in my last shipment of watercolors, a sheet showing this motif. I sent a sketch to the dancer and await her reply" (trans. from F. Cachin, *op. cit.*, 2000, no. 520, p. 308).

The possibility of a sale–the present painting *Le Musoir (Port d'Antibes)*—was certainly welcome at this time, while the once lively Paris art market continued to languish during the four-year-long ordeal of the First World War. There was in early October, moreover, exciting news from the Western Front. Having turned back the Germans' last-ditch offensive and ended all threat to Paris, French, British, and American forces were advancing in all sectors, reclaiming territory that had been lost to the enemy in the opening months of the war. One might dare hope that an end to hostilities, even some kind of victory, was in sight. The final transaction between Signac and his client for *Le Musoir (Port d'Antibes)* likely occurred around the time the Armistice ending the war was signed on 11 November 1918.

Aged fifty at the outbreak of the war, Signac had been too old for military service. He had been living on the Côte d'Azur since the late 1890s, first in Saint-Tropez, later dividing his time between that port town and Antibes. There he was far from any danger, such as Parisians faced from random air raids and in 1918 the bombardment by huge guns positioned more than seventy miles from the capital. Signac endured instead a crisis of confidence in the fundamental values he had long held dear.

A dedicated pacifist and humanitarian, Signac had been shocked at the sudden and uncontrollable escalation of events that led the European powers to draw up sides and stupidly declare war in August 1914. From his point-of-view as an ardent anarchist, he railed at the absolutist regimes–those of the German Kaiser, The Austrian Emperor, and the Russian Czar–which had foisted the false rationale of war on working-class masses who harbored no animosity toward one another, but having been fed hateful, nationalist jingoism, patriotically sacrificed themselves in many millions on battlefields across Europe. He wrote to his wife Berthe: "I really think that I shall never be able to recover from the appalling distress in which I am sinking, despite my efforts" (quoted in *Signac 1863-1935*, exh. cat., The Metropolitan Museum of Art, New York, 2001, p. 314).

Between the outbreak of the war and the Armistice of November 1918, Signac painted only seventeen canvases—none in the remainder of 1914, only one in 1915, and then only a handful in each of the ensuing three years of hostilities. He suffered from time to time

Antibes, The lighthouse and La Jetée, period postcard. Courtesy of Mr. Klaus Hülse, artist unknown.

Paul Signac, *Le nuage rose (Antibes)*, 1916. Isabelle and Scott Black collection.

Paul Signac, *Les bricks-goélettes*, Antibes, 1916. Sold, Christie's New York, 1 May 2012, lot 25.

from a shortage of paints. "I have sent seven paintings to Bernheim," he wrote to artist Charles Angrand in January 1917, "three years' work!" (quoted in *ibid.*, p. 315). He was able to sell, however, as many paintings as were necessary to sustain himself, his new companion Jeanne Selmersheim-Desgrange, their daughter Ginette (born in October 1913), and the households in Saint-Tropez and Antibes.

As a founding member of the Salon des Indépendants in 1884, Signac was instrumental in persuading the organization to suspend its customary annual spring exhibition for the duration of the war. To have gone ahead with these events, he argued, was unfair and disrespectful to the many potential participants, including men half his age and less, some just beginning their careers, who had been called up to serve their country in the armed forces and often found themselves in harm's way. He often wrote to these young artists at the front to lift their morale.

Precautions taken in the early months of the war for coastal security had prevented Signac from using his sailing yacht *Sinbad* for trips between Saint-Tropez and Antibes. In 1915 he was made an official war artist, exempting him from such restrictions. Matters of health, however, prevented him from joining an expedition to Salamis and Milos in the Aegean Sea. Naval authorities requisitioned the *Sinbad* for their use during 1916, but returned it the following year.

Only one painting that Signac completed during the Great War alludes to the conflict, *Le Nuage rose*, 1916 (Cachin, no. 509) A squadron of torpedo boats skirts the horizon, while a solitary fishing boat—perhaps emblematic of the artist and his anxiety at events of the day—drifts in the foreground. A towering, ominous cloud, as if conjured forth by another in the form of a swirling banshee-like apparition, resembles a massive explosion in the distance, setting the sea aglow with its pinkish, blood-tinted reflection.

Other wartime pictures depict Signac's favorite haunts on the Côte d'Azur—Antibes, Saint-Tropez and Cannes—before they developed into the popular vacationer's and tourist destinations they became during the 1920s and 1930s. Greek traders settled the site of the present-day port of Antibes as the town of Antipolis during the 5th century BC. As seen in the present painting, a fishing vessel departs from the inner harbor through a channel bounded by a *musoir* ("pier") extending in the foreground from the Quai de Milliardiares, and in the distance, La Jetée, a docking and receiving area to the right of the lighthouse. The snow-capped Alpes Maritimes ring the horizon, surmounted by a swelling, ascending bank of altocumulus cloud, caused by the convection of warm Mediterranean air with frigid Alpine temperatures.

Signac painted *Le Musoir (Port d'Antibes)* in his accustomed divisionist manner, employing the larger, block-like strokes of pure and tinted colors that he favored after the turn of the century, which may be likened to the tesserae in a mosaic, such as those in the medieval Byzantine manner the artist had admired during his travels in Italy. The larger stroke rhythmically animates the essential flatness in Signac's compositions, while also serving to construct the forms within them, revealing the impact of late Cézanne on his work, as Signac discussed in his letter to Fénéon. Matisse, Derain, Delaunay, Picabia, and others all worked their way through a similar divisionist phase, a rite of passage at that time for any devotee of colorism in painting, while working up their own contributions to early 20th century modernism.

This harmony of the ancient, timeless Mediterranean way of life, the grandeur of the Midi landscape, suffused throughout with the brilliant, crystalline splendor of light reflected off the waters around Antibes, must have been a balm for the artist's troubled spirit during the difficult wartime period. Signac began another version of this subject in 1914, and completed it four years later (Cachin, no. 504; Private collection), around the time he worked on the present painting for Fénéon's friend Chrysis. The enclosed, protected harbor, with the beacon of its lighthouse providing a guiding light for the weary, storm-tossed maritime traveler, had served as safe haven for Signac during wartime. Now, with the return of peace, Signac was eager to venture forth, like the small fishing boat in this painting, and resume his work without impediment, while undertaking new journeys that would connect him with the wider world once again.

Property From
The Estate of Ronald P. Stanton

Ronald Stanton at the doctoral hooding ceremony at Yeshiva, with the help of Rabbi Ga'on, 1982. Photographer unknown.

The story of Ronald P. Stanton is an inspiring one. Having fled Germany as a boy prior to the outbreak of the Second World War, Stanton embarked on an extraordinary life that epitomized the American Dream. It was, according to the collector, "a journey that brought us some hardship, tremendous good fortune, a wonderful family, many good friends, and ultimately a successful, rich life." Stanton rose to become not merely one of the New York's most successful entrepreneurs, but one of its most generous philanthropists—a man who dedicated his life to faith and community.

Stanton was born in Wiesbaden, Germany in 1928. The collector's early years were spent in the city of Mainz, where he was raised by his mother, Hedwig "Hedi" Kern, and by his maternal grandparents. Hedi's example in family and philanthropy would leave an indelible mark on her son. In particular, it was her emphasis on the Jewish tradition of *tzedakah*—heartfelt, selfless giving—that, throughout his life, Stanton considered his guiding philosophy. As he wrote in his autobiography in 2010, "[t]o me, [*tzedakah*] was a familiar part of her...from my earliest days. Even when we had no money and very little to share, to give in this unasked way was the motivation of her life."

As the situation in Germany deteriorated throughout the early 1930s, Hedi began smuggling money to Switzerland in an attempt to safeguard her family's future. In April 1937, Hedi and the nine-year-old Ronald escaped Europe for the United States. Preceded by what few possessions they could ship abroad—including a centuries-old Shabbat candelabra and a portrait of an ancestor—the pair would effectively begin life anew in New York City. Stanton later recalled his mother's anxiety on their transatlantic voyage: "What awaited her in New York?" he asked. "She was a single mother.... She must have been petrified. But Hedi was tough, determined and, above all, hopeful." "All my early striving," he declared, "was inspired by her."

In 1950, Stanton was drafted into the United States Army during the conflict in Korea. Stanton would later admit that, cliché as it sounded, "spending two years in the U.S. Army made a man out of me." Propelled beyond the geographic and social spheres of the Upper West Side and its Jewish community, Stanton found himself surrounded by young men from all walks of life—a formative, authentically American experience. "My sense of self, and of what I wanted to accomplish," he later wrote, "... was heavily influenced by my short stint as a soldier." While in Europe with the Army, Stanton even managed to travel to his native Germany. "I felt, for the first time, that I was an American," he recalled proudly.

After completing military service, Stanton returned to a job at International Ore and Fertilizer Company in Manhattan. At Interore, under the mentorship of a fellow escapee from Germany, Henry J. Leir, Stanton learned the ropes of chemical and fertilizer trading. In the booming post-war period, the collector traveled the world developing new business for the firm. By the age of thirty-seven, Stanton was an executive vice president at the company and eager to strike out on his own. In 1965, he founded Transammonia (now called Trammo). Originally, he concentrated on the nascent business of transporting and marketing anhydrous ammonia, one of the industrialized world's key chemical components. Eventually, he expanded Transammonia into a company specializing in the international trade and distribution of not only ammonia, but also other fertilizers, petrochemicals, liquefied petroleum gases, coal, petroleum coke and other products. Under

Ronald Stanton spent years traveling for business and building his collection. Photographer unknown.

Stanton's leadership, Trammo rose to become an international leader in the field. The company eventually became the largest privately owned firm in New York in terms of sales. Trammo solidified Stanton's position as a respected business leader and global entrepreneur. "I suppose I could have worked for someone else," Stanton said in his memoirs, "but that wouldn't have been any fun. And the company is fun. I love working. I love the challenge."

Having established a strong position in international business, Stanton's concern was how to live with the responsibility of wealth. "The success of [Trammo]," he wrote in his memoirs, "has afforded me the means to carry on the tradition of *tzedakah* I learned from my mother." The collector saw philanthropy and service—from the smallest donation to a transformational bequest—as an essential, critical aspect of living. "We don't always do what is right in this world," he wrote, echoing the tenets of his faith, "but *tzedakah* helps us fulfill another basic Jewish obligation... *tikkun olam*, literally 'repairing the world.'" Philanthropy, Stanton felt, was a simple, universal duty—to spread the same kindness that the collector had experienced from his earliest days. What was surprising to some, he believed that the more he was able to support charities financially, the more successful he would become. It seemed to work.

Stanton dedicated much of his life to the continued vibrancy and vitality of New York, a city he credited with shaping his success. "I love this city," he said. "Despite my travels to fascinating places, I have never wanted to live anywhere else." An unwavering proponent of healthcare, the performing arts, education and Jewish causes, Stanton became one of the city's most prolific philanthropists, providing significant financial support and leadership to organizations including the Congregation Shearith Israel, Lincoln Center for the Performing Arts, New York-Presbyterian Hospital, Yeshiva University, the Brooklyn Academy of Music, the Abraham Joshua Heschel School and the Windward School. He served on many charitable boards, and Chairman of Yeshiva University. He contributed his business talents as well as his funds. In the arts, music, healthcare, and education, the collector's largesse affected countless lives, and encompassed gifts ranging from the underwriting of a 2011 global tour of the Baroque opera *Atys* to funding a cancer infusion center used by tens of thousands of patients at New York Presbyterian Hospital.

"I believe in giving to the arts, education, health care, and also my synagogue," Stanton stated simply. "Instead of giving it in small bits and pieces, I believe in giving a lot to a few places so it has a definite impact." A member of the French Legion of Honor and the recipient of the Museum of Modern Art's David Rockefeller Award and an honorary degree from Yeshiva University, among other accolades, Stanton understood the importance of creating a standard of giving that would grow for generations to come. "Through philanthropy," Stanton stressed, "we have the chance to create a just society by doing the right thing for others and ourselves."

Collecting was a natural extension of Stanton's innate enthusiasm for beauty, knowledge, and inspiration. It was a passion cultivated during his boyhood in New York, when he would make regular visits to museums, the opera, and the ballet with friends. "We'd go to the Museum of Modern Art on 53rd Street every weekend," Stanton laughed. "We would buy the family membership cards for $12.00. One of us would get the card, we'd place our thumb over the 'Mrs.' on the card as we walked past the guard and pay less per visit." In later years, the collector would compensate for his adolescent thrift with generous gifts to institutions such as the Israel Museum, the Asia Society, the Museum of Modern Art, the Holocaust Museum and the Museum of Arts and Design, among others.

At his residences on Fifth Avenue and in North Salem, New York, Stanton lived surrounded by a superb collection that included Impressionist and Modern art, Asian art, period European furniture, nineteenth-century painting, and Post-War and Contemporary sculpture. "I love the act of collecting," he enthused; "it gives me a real kick." Across his many years in collecting, Stanton was able to acquire choice works by artists such as Pablo Picasso, Auguste Rodin, Isamu Noguchi, Pierre Bonnard, Pierre-Auguste Renoir, Henry Moore and Henri Matisse.

Today, Ronald Stanton lives on not only in the successful company he founded over half a century ago, but also in his influence on the institutions he supported and which his Estate will continue to support long into the future. In addition, Stanton was proud to "leave my family in a mode where they understand philanthropy [and] carry on philanthropy.... I want them to have the legacy that you have to give back, make a contribution to worthwhile things so your own existence has meaning." It was a philosophy of living that informed his eighty-eight years—the demonstration of an inherent generosity of spirit.

PROPERTY FROM THE ESTATE OF RONALD P. STANTON

40A

PABLO PICASSO (1881-1973)

Tête de femme (Dora Maar)

dated '7.1.39.' (center left)
oil on paper
12⅝ x 8⅜ in. (32.1 x 21.4 cm.)
Painted on 7 January 1939

$600,000-900,000

PROVENANCE:
Estate of the artist.
Paloma Picasso, Paris (by descent from the above).
Private collection, United States.
The Pace Gallery, New York (acquired from the above, February 1984).
Acquired from the above by the late owner, 22 February 1985.

LITERATURE:
C. Zervos, *Pablo Picasso*, Paris, 1958, vol. 9, no. 251 (illustrated, pl. 119).

Pablo Picasso, *Tête de femme aux deux profils*, 1 April 1939. Sold, Christie's New York, 13 May 2014, lot 11. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Picasso painted this *Tête de femme* (*Dora Maar*) on the first Saturday of the New Year 1939. The elephantine proboscis and the dark, predominantly grisaille tonality, relieved only with a lightning flash of pale chromium in the neck-length hair, proclaim the artist's sitter to be Dora Maar. These features assist in distinguishing her from Picasso's other leading subject in the series of *femmes assises* he was painting at this time, sometimes in the very same pose–Marie-Thérèse Walter, the artist's more tenured mistress, whose presence, and the birth of their daughter Maya in 1935, precipitated Picasso's legal separation from his wife Olga. The other portrait Picasso painted on 7 January displays a less startling nose, and likely depicts Marie-Thérèse (Zervos, vol. 9, no. 250).

With two women vying for his attention, each of whom he desired for particular reasons, Picasso cleverly manipulated the affections of both to his advantage. Marie-Thérèse would remain his loyal, nurturing, and classically beautiful blond sun goddess, the mother of his youngest child, and his household muse. A serious photographer, moody, enigmatic, and darkly surrealist, Dora filled the role of his creative lunar muse. "Dora was added onto Marie-Thérèse," Pierre Daix observed. "Dora would be the public companion, Marie-Thérèse and Maya continued to incarnate private life. Painting would be shared between them... Each woman would epitomize a particular facet of a period rich in increasingly dramatic repercussions" (*Picasso: Life and Art*, New York, 1993, p. 239).

Both women possessed an attractive nasal aspect, although Marie-Thérèse thought hers to be too prominent. Picasso typically regaled each of them with parrot-like beaks, until 10 September 1938, when in two portraits he imposed on Dora a pronounced, dangling rhinal appendage (Zervos, vol. 9, nos. 214 and 228). He set aside this idea for a time, then re-introduced it on a canvas dated 31 December 1938, which may depict either woman. When painting the two *Têtes de femme* on 7 January 1939, however, Picasso authoritatively assigned the extended nose to Dora. This feature continued to signify her presence in many of the portraits done later that year, and well into the ensuing period of the Second World War.

He gave Dora, Picasso liked to say, the snout of his Afghan hound Kasbek. This feature more importantly alludes to the serious role in which the artist cast Dora, the Weeping Woman in paintings and prints of 1937, during the traumatic events of the Spanish Civil War and the World War that soon followed. She became for Picasso an oracular presence, an intermediary between an outer world in turmoil and the inner creative life of the artist. The Pythia, the priestess of Apollo in the temple at Delphi, pronounced upon things to come, boding good or ill, while inhaling the vapors arising from a chasm deep within the earth. Picasso pictorially enhanced Dora's olfactory apparatus for a similar purpose.

"For years I have painted her in tortured forms," Picasso explained, "not through sadism, and not with pleasure either, just obeying a vision that forced itself on me. It was a deep reality, not a superficial one" (quoted in F. Gilot, *Life with Picasso*, New York, 1964, p. 122).


7.1.39.

PROPERTY FROM THE ESTATE OF RONALD P. STANTON

41A

HENRY MOORE (1898-1986)

Large Four Piece Reclining Figure

signed and numbered 'Moore 7/7' (on the top of the base); stamped with foundry mark 'H. NOACK: BERLIN' (on the back of the base)
bronze with brown patina
Length: 157½ in. (400 cm.)
Conceived and cast in 1972-1973

$6,000,000-8,000,000

PROVENANCE:
The Henry Moore Foundation, Much Hadham.
Private collection, Lake Forest, Illinois (acquired from the above, 1980).
The Pace Gallery, New York.
Acquired from the above by the late owner, January 1993.

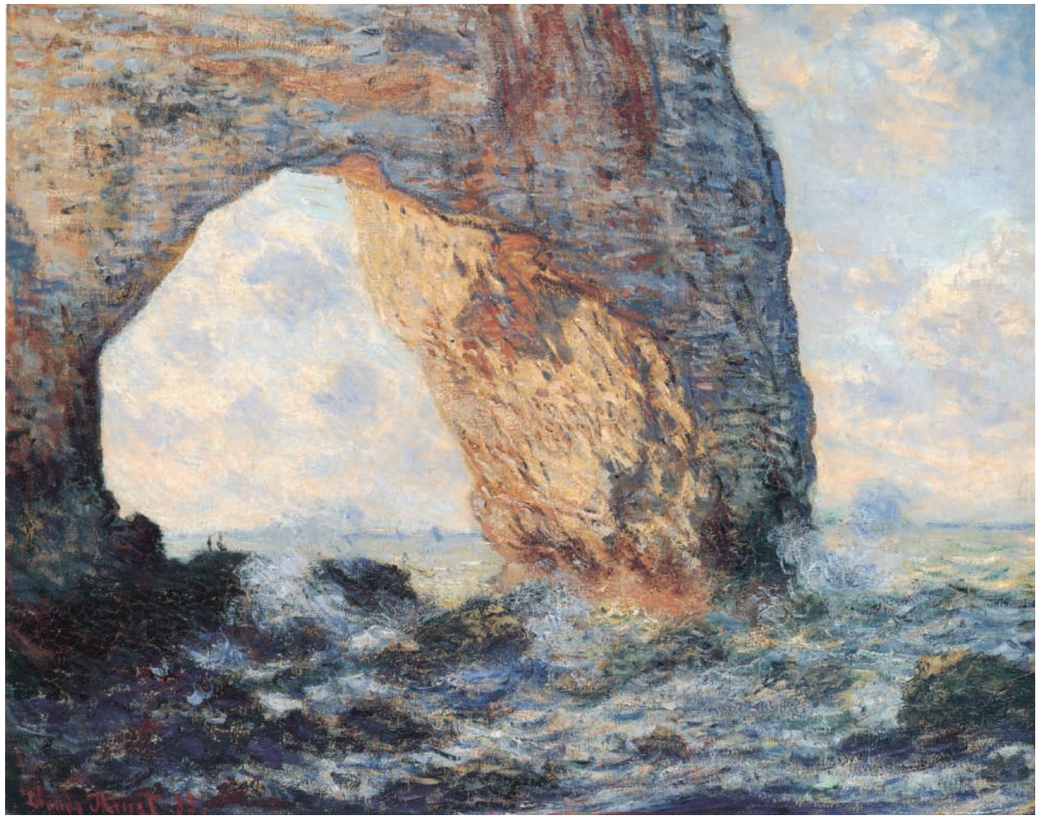
LITERATURE:
A. Bowness, ed., *Henry Moore: Sculpture and Drawings, 1964-73*, London, 1977, vol. 4, p. 62, no. 629 (another cast illustrated, pls. 184-187).
H. Moore, G. Shakerly and S. Spender, *Henry Moore: Sculptures in Landscape*, London, 1978, p. 124, no. 77 (another cast illustrated in color).
D. Mitchinson, ed., *Henry Moore Sculpture,* London, 1981, p. 314, nos. 526 and 527 (another cast illustrated in color, pp. 246-247).

Henry Moore, standing between the component elements of *Knife Edge Two Piece*, 1962-1965. Photo: John Hedgecoe. Reproduced by permission of The Henry Moore Foundation. Art: © The Henry Moore Foundation. All Rights Reserved, DACS 2017 / www.henry-moore.org

The reclining figure was the quintessential theme in Moore's oeuvre from the late 1920s to the very end of his career. The sculptor was drawn to the stability and repose of this subject, as well as the potential for seemingly limitless formal variation. Although he created multi-piece compositions in modest table-top dimensions before the Second World War, he neither divided nor sectioned the reclining female form in a large sculpture until 1959, when he created *Two Piece Reclining Figure No. 1* (Lund Humphries, no. 457), which measures 76 in. (193 cm.).

This significant development suggested further possibilities, and Moore subsequently composed other two-piece figures, and during the 1960s, three-piece sculptures as well. The present *Large Four Piece Reclining Figure*, a full eight feet long (208 cm.), is the culmination of this process. It is Moore's only titled recumbent female figure that consists of four component forms. Each piece projects its own distinctively characterized shape, and interacts compositely with the others to constitute one of Moore's most dramatically conceived, imposing, and enigmatic later sculptures.

The earliest multi-piece antecedents for the present sculpture date from the 1934—*Composition* and *Four Piece Composition: Reclining Figure* (Lund Humphries, nos. 140 and 154). The influence of Surrealism is apparent in the freely associative aspect of these varied forms. "The idea of spreading a sculptural composition across a flat base, so antithetical to the ancient tradition of the vertical statue, was very much in the air at the time," Stephen Nash has pointed out. "Moore would have seen examples in work by Arp, and certainly was aware of Giacometti's repeated and highly inventive use of the device" (*Henry Moore: Sculpting the 20th Century*, exh. cat., Dallas Museum of Art, 2001, pp. 46-47). In contrast, however, to the transgressive, psycho-sexual attitudes that normally informed surrealist imagery, especially in Giacometti's sculptures of that period, Moore's composite figures "are serene, psychologically neutral studies in formal balance and rhythmic variation" (*ibid.*, p. 47).



Claude Monet, *La Manneporte (Étretat)*, 1883. The Metropolitan Museum of Art, New York.

Henry Moore, *Two Piece Reclining Figure No. 1*, 1959. Chelsea School of Art, London Institute. Photographer unknown. Reproduced by permission of The Henry Moore Foundation. © The Henry Moore Foundation. All Rights Reserved, DACS 2017 / www.henry-moore.org

Moore believed that these abstract formal values were essential to his conception of the human form and spirit as an integral aspect of a larger natural order. He envisioned his large post-war sculptures as existing in a symbiotic harmony with the open-air landscape. Indeed, he often imagined the figurative elements in his sculptures in terms of natural features. "All experience of space and world starts from physical sensation," Moore told Gert Schiff. "This also explains the deformation of my figures. They are not at all distortions of the body's shape. I think, rather, that in the image of the human body one can also express something nonhuman—landscape, for instance—in exactly the same way as we live over again mountains and valleys in our bodily sensations. Or think of the basic poetic element in metaphor: there too we express one thing in the image of another. It seems to me that I can say more about the world as a whole by means of such poetic interpenetrations than I could with the human figure alone" (quoted in S. Compton, *Henry Moore*, exh. cat., Royal Academy of Arts, London, 1988, p. 259).

The sculptor described his pivotal *Two Piece Reclining Figure No. 1*, 1959, as "a mixture of rock form and mountains combined with the human figure... I realized what an advantage a separated two-piece composition could have in relating figures to landscape. Once these two parts become separated, you don't expect a naturalistic figure; therefore you can justifiably make it like a landscape or rock" (D. Mitchinson, ed., *op. cit.*, 1981, pp. 153 and 157).

Adding a middle, third piece to the dual-sectioned figure—utilizing a shape suggested by an animal vertebrae he found in his garden—Moore executed *Three Piece Reclining Figure No. 1* in 1961-1962 (Lund Humphries, no. 500). The analogy between body and landscape forms is even more clearly apparent in these craggy shapes. Finally, a decade later, Moore created the present *Large Four Piece Reclining Figure*, and during the following year he completed his only other monumental four-piece composition, *Hill Arches* (Lund Humphries, no. 636), which is based on landscape contours, but suggests body limbs as well.

Although Moore's sectional figures became increasingly impressive in scale, and more complex in the interaction of their component elements, the sources of these forms were often small stones, flints, and animal bones that he collected on his walks. Such objects reflected, in microcosm, elements of the greater landscape in which they existed. As in the verse of the visionary English poet William Blake, Moore sought "To see a World in a Grain of Sand.../ Hold Infinity in the palm of your hand/ And Eternity in an hour" (*Auguries of Innocence*, 1803).

In addition to drawing inspiration for the body forms in the multi-part reclining figures by observing the natural environment, Moore occasionally referred to landscape features seen in the art of earlier masters. "The leg end [of *Two Piece Reclining Form No. 1*] began to remind me as I was working on it of Seurat's *Le Bec du Hoc*, which Kenneth Clark owned. I had seen it on numerous occasions and have always admired it" (D. Mitchinson, ed., *op. cit.*, 1981, p. 153). He likewise described the arching leg end of *Two Piece Reclining Figure No. 2*, 1960 (Lund Humphries, no. 458) in terms of the headland cliff forms in Monet's *La Manneporte (Étretat)* (The Metropolitan Museum of Art, New York).

Henry Moore, *Three Piece Reclining Figure No. 1*, 1961-1962. Tate, London. Photographer unknown. Reproduced by permission of The Henry Moore Foundation. © The Henry Moore Foundation. All Rights Reserved, DACS 2017 / www.henry-moore.org

Much of Moore's interest in the multi-piece reclining figure stemmed from the potential he anticipated in this approach of creating an enhanced and more varied viewing experience. "Dividing the figure into two parts made many more three-dimensional variations than if it had just been a monolithic piece," he explained. "If it is in two pieces, there's a bigger surprise, you have more unexpected views... The front view doesn't enable one to foresee the back view. As you move around it, the two parts overlap or they open up and there's space between" (*ibid.*, p. 157). The simple logic of this revelation inspired Moore to create sculptures of increasing complexity in their totality and in their parts. "I obtain many permutations and combinations. By adding two pieces together the differences are not simply doubled. As in mathematics, they are geometrically multiplied, producing an infinite variety of viewpoints" (J. Hedgecoe, ed., *Henry Moore*, New York, 1968, p. 504).

Employing these inducements, Moore invited the viewer to move actively around his sectional figures, in the case of *Large Four Piece Reclining Figure*, to look *into* and *through* them, to contemplate the subtle relationships between mass and space, the positioning of volumes, the contrasts between surface contours, and the juxtaposition of external and internal aspects. "Sculpture is a like a journey," Moore remarked. "You have a different view as you return" (D. Mitchinson, ed., *op. cit.*, 1981, p. 157).

The four-piece composition must have appeared to Moore as the practical and visually viable limit to a multi-part sectional approach to the figure on a large scale. In contrast to the small four-piece figures of 1934, in which the elements were laid out across the table-top base, it was imperative in the later monumental works that Moore enforce a cohesive interaction between the multiple forms that would ensure the unity and harmony of the whole.

The sculptor achieved this end in *Large Four Piece Reclining Figure* by arranging the four sections in two groups which interface with each other, in point-counterpoint opposition. On one side, a pair of vertebrae-like shapes comprises the head and upper body, while on the other, two conjoined arch forms serve as legs. The downward curve of the upper component in the latter recalls Monet's Manneporte at Étretat. Moore employed curvilinear forms in all of the sections, creating a twisting, all-embracing, connective arabesque, the outline of which suggests the form of a lemniscate (∞) –the symbol of infinity. The sculptor's manipulation of space between these elements was as calculated for effect as the size and shape of the sections themselves. In his multi-piece sculptures, Moore explained, "this space is terribly important and is as much a form as the actual solid, and should be looked upon as a piece of form or a shape just as much as the actual material" (*ibid.*, p. 266).

The present sculpture is number 7 in the edition of seven bronzes cast by H. Noack, Berlin, plus one cast numbered 0 in the possession of the Henry Moore Foundation. Other casts are presently located at The Fogg Art Museum, Harvard University; The Yamanashi Prefecture Museum of Art, Kofu; The Louise M. Davies Symphony Hall, San Francisco; and in private collections.

Henry Moore, *Four Piece Composition: Reclining Figure*, 1934. Tate, London. Photographer unknown. Reproduced by permission of The Henry Moore Foundation. © The Henry Moore Foundation. All Rights Reserved, DACS 2017 / www.henry-moore.org

Present lot, alternate view.

PROPERTY FROM THE ESTATE OF RONALD P. STANTON

42A

PIERRE BONNARD (1867-1947)

Corbeille de fruits dans la salle à manger du cannet

signed 'Bonnard' (lower left)
oil on canvas
20¼ x 23⅝ in. (51.3 x 60.1 cm.)
Painted in 1928

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

PROVENANCE:
Galerie Bernheim-Jeune et Cie., Paris (acquired from the artist, 1928).
Georges Renand, Paris (acquired from the above, by 1937).
Raphaël Gérard, Paris.
Jacques Lindon, New York.
Donald and Jean Stralem, New York (acquired from the above, 1947); sale, Sotheby's, New York, 8 May 1995, lot 30.
Acquired at the above sale by the late owner.

EXHIBITED:
Paris, Petit-Palais, *Les Maîtres de l'art indépendant, 1895-1937,* June-October 1937, p. 60, no. 28 (titled *Corbeilles de fruits*).
New York, The Metropolitan Museum of Art, 1949 (on loan).
New York, Paul Rosenberg & Co., *Loan Exhibition of Paintings by Pierre Bonnard,* March-April 1956, p. 4, no. 10 (illustrated, p. 13; titled *Basket of Fruit* and dated 1925).
New York, The Metropolitan Museum of Art, *Paintings from Private Collections: Summer Loan Exhibition*, 1960, p. 1, no. 3 (titled *Basket of Fruit*).
New York, The Metropolitan Museum of Art, *New York Collects: Paintings, Watercolors and Sculpture from Private Collections*, July-September, 1968, p. 4, no. 12 (titled *Basket of Fruit*).
New York, The Metropolitan Museum of Art, 1990-1991 (on extended loan).
London, Tate Gallery and New York, The Museum of Modern Art, *Bonnard*, February-October 1998, p. 168, no. 58 (illustrated in color, p. 169).
New York, The Metropolitan Museum of Art*, Pierre Bonnard: The Late Still Lifes and Interiors*, January-April 2009, p. 103, no. 19 (illustrated in color).

LITERATURE:
R. Édouard-Joseph, *Dictionnaire biographique des artistes contemporains, 1910-1930,* Paris, 1930, p. 158 (illustrated; titled *Nature morte aux pommes rouges*).
L. Werth, T. Natanson, L. Gischia and G. Diehl, "Pierre Bonnard" in *Les publications techniques et artistiques*, 1945 (illustrated in color; titled *Corbeille de fruits*).
J. and H. Dauberville, *Bonnard: Catalogue raisonné de l'oeuvre peint, 1920-1939*, Paris, 1973, vol. III, p. 323, no. 1401 (illustrated).
M. Terrasse*, Bonnard at Le Cannet*, New York, 1988, p. 124.

Paul Cézanne, *La table de cuisine*, 1888-1890. Musée d'Orsay, Paris. Photo: © RMN-Grand Palais / Art Resource, NY.

Pierre Bonnard, *Coin de salle à manger*, 1932. Musée National d'Art Moderne, Paris. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: © CNAC/MNAM/Dist. Réunion des Musées Nationaux / Art Resource, NY.

"I have all my subjects at hand. I go visit them. I take notes. And before I start to paint, I meditate, daydream," Bonnard once stated. "It is the things close at hand that give an idea of the universe as the human eye sees it..." (quoted in exh. cat., *op. cit.*, 2009, pp. 61 and 122).

True to his word, Bonnard drew his most profound and enduring creative inspiration from the hushed and modest spaces of Le Bosquet, his long-time home in the south of France, overlooking the bay of Cannes. In the spacious dining room on the ground floor, the intimate sitting area upstairs, or the glittering jewel-chamber of a bathroom where his wife Marthe lingered in the tub, Bonnard made notes in his journal of color patterns or fleeting observations that sparked his impulse to begin a picture. He then painted from memory back in his studio, on lengths of canvas tacked directly to the wall, transforming his initial visual experiences into variegated tapestries of brilliant color. "The principal subject is the surface," he maintained, "which has its laws over and above those of objects. It's not a matter of painting life, it's a matter of giving life to painting" (quoted in N. Watkins, *Bonnard*, London, 1994, p. 171).

Bonnard painted the present still-life in 1928, the year after he and Marthe moved to Le Bosquet; Bernheim-Jeune acquired the canvas within months of its creation and subsequently sold it to Georges Renand, then co-owner of the iconic Parisian department store La Samaritaine. The painting depicts a sensuous bounty of ripe Mediterranean fruits, the spherical forms piled high in a shallow wicker basket, one of Bonnard's favorite still-life props; two chairs with woven rush seats, recognizable from photographs of the artist's dining room, are visible in the background. "On the dining room table stood baskets with tall handles of plaited osier or raffia," recalled Bonnard's grand-nephew Michel Terrasse, a frequent visitor to Le Bosquet, "somewhere to put the peonies and mimosa, the oranges, lemons, and persimmons gathered, with the figs, from the garden" (*op. cit.*, 1988, p. 14).

Departing from the Impressionists' deftly rendered succession of fleeting moments, Bonnard has imbued these familiar and unassuming still-life objects, the stuff of his everyday life, with an unexpected air of enchantment–*un arrêt du temps* ("a stilling of time"), he called it. Light enters the room from an unseen window at the left and suffuses the fruit, lending a velvety radiance to peaches and pears alike. The white tablecloth acts as a staging ground for a full spectrum of other colors, from fiery gold to deep magenta and teal. In the background, the white wall beneath the chair rail has become an ocean of cool tones, while the upper portion–in reality painted Naples yellow–is like a blazing orange sunset. "Bonnard's colors came to embody the emerging, meeting, and passing of forms in the transient world," Dita Amory has written, "His Mediterranean palette and dazzling light added further abstraction to a corpus of paintings that became less obviously descriptive and more metaphoric over time" (exh. cat., *op. cit.*, 2009, pp. 22-23).

Present lot, detail.

PROPERTY FROM THE ESTATE OF RONALD P. STANTON

43A

HENRY MOORE (1898-1986)

Upright Internal/External Form

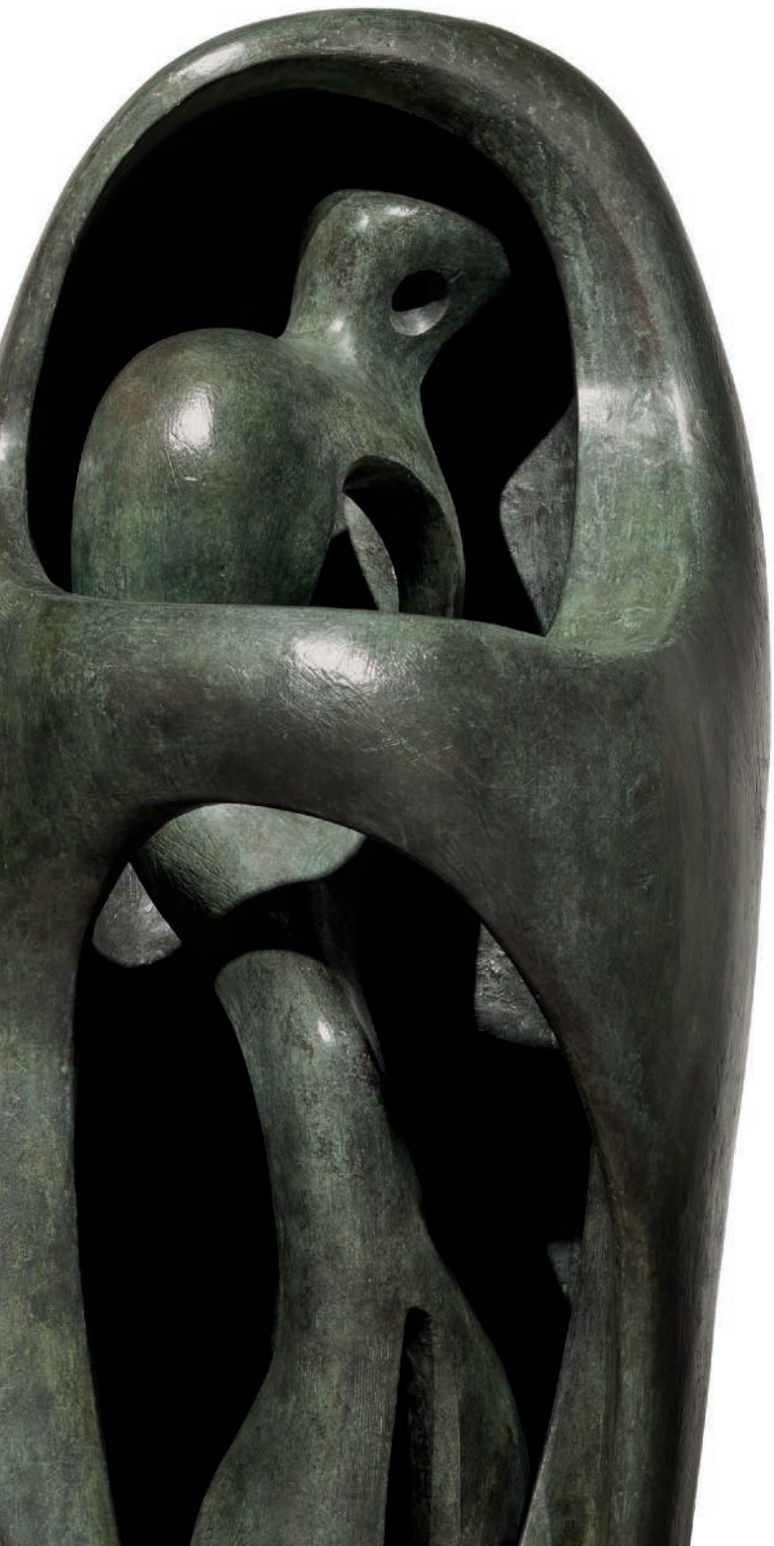
bronze with green patina
Height: 79¾ in. (202.6 cm.)
Conceived in 1952-1953 and cast in 1958-1960

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

PROVENANCE:
Private collection (acquired from the artist by the family of the owner, February 1961); sale, Sotheby's, New York, 13 November 1990, lot 59A. Acquired at the above sale by the late owner.

EXHIBITED:
London, Whitechapel Art Gallery, *Henry Moore: Sculpture 1950-1960*, November-December 1960. no. 22 (illustrated).
Florence, Forte Belvedere, *Henry Moore*, May-September 1972, no. 78 (illustrated).

LITERATURE:
J. Hedgecoe and H. Moore, *Henry Moore*, New York, 1968, pp. 198-199, nos. 1-2 (another cast illustrated).
J. Russell, *Henry Moore*, London, 1968, p. 143, nos. 70 and 71 (another cast illustrated).
D. Finn, *Henry Moore at the British Museum*, New York, 1981, p. 81 (another cast illustrated).
D. Mitchinson, ed., *Henry Moore Sculpture*, New York, 1981, p. 118, no. 240 (another cast illustrated in color, p. 119).
A. Bowness, ed., *Henry Moore, Complete Sculpture: 1949-54*, London, 1986, vol. 2, p. 35, no. 296 (other casts illustrated, p. 34 and pls. 56-59).
R. Bethoud, *The Life of Henry Moore*, New York, 1987, pp. 237-238.
D. Mitchinson, *Celebrating Moore*, Berkeley, 1998, no. 162 (another cast illustrated in color).
A. Wilkinson, ed., *Henry Moore: Writings and Conversations*, Berkeley, 2002, p. 277 (wood version illustrated, fig. 114).



"Sculpture for me must have life in it, vitality," Moore stated in 1960. "It must have a feeling for organic form, a certain pathos and warmth" (interview with E. Roditi, *Dialogues on Art*, Santa Barbara, 1980, p. 195). In undated notes, presumably from the early 1950s, the sculptor made it clear how he pursued this aim—he sought to create "FORM FROM THE INSIDE OUTWARDS. Tension & inner force of forms. Force, Power, is made by forms straining or pressing from inside" (A. Wilkinson, ed., *op. cit.*, 2002, p. 205). We sense this dynamism in any Moore sculpture. In *Upright Internal/External Form*, Moore went one remarkable step further. He has actually laid open the external aspect of the sculpture to reveal the potent, germinal force that lies within and inexorably pushes outward.

Numerous analogies, compelling poetic metaphors, immediately resonate within the viewer's imagination. "It is certainly one of Moore's most impressive inventions," Julie Summers wrote, "and is susceptible to many interpretations, from the strictly physical one of a child in the womb to the more psychological, involving notions of containing and being contained" (*Henry Moore*, exh. cat., Musée des Beaux-Arts, Nantes, 1996, p. 123). Moore surely had as much in mind when he conceived the subject as a work to be carved in elm wood, "a natural and living material," he wrote. "It was very necessary to be carved in wood, which is alive and warm and gives a sense of growth... These qualities were in harmony with the idea, which is a sort of embryo being protected by an outer form, a mother and child idea, of the stamen in a flower, that is, something young and growing being protected by an outer shell" (A. Wilkinson, ed., *op. cit.*, 2002, p. 277).

Moore had been obsessed with the idea to "get one form to stay alive inside another" since the early 1930s (quoted in J. Russell, *op. cit.*, 1968, p. 143). He explained how a standing female Malanggan figure, carved in wood, found in Papua New Guinea and on view at the British Museum, "made a tremendous impression on me through their use of forms within a form. I realized what a sense of mystery could be achieved by having the inside partly hidden, so that you have to move around the sculpture to understand it" (*Henry Moore at the British Museum*, New York, 1981, p. 81).

Inspiration came from other quarters as well. "I spent many hours in the Wallace Collection, in London, looking at armor," Moore recalled. "Now armor is an outside shell like the shell of a snail which is there to protect the more vulnerable forms inside, as it is in human armor which is hard and put on to protect the soft body. This has led sometimes to the idea of the Mother and Child where the outer form, the mother, is protecting the inner form, the child, like a mother does protect her child." Moreover, as the sculptor recounted in a 1967 interview, "it may be that I remembered reading stories that impressed me and Wyndham Lewis talking about the shell of a lobster covering the soft flesh inside. This became an established idea with me—that of an outer protection to an inner form... a recording of things inside other things. The mystery of semi-obscurity where one can only half distinguish something" (A. Wilkinson, ed., *op. cit.*, 2002, pp. 213-214).

Anticipating this notion in Moore's earlier oeuvre is *Two Forms*, 1934 (Lund Humphries, no. 153), in which a curved, hollowed-out form appears as if it were about to envelope a smaller stone-like shape, either to protect it or, more sinisterly, to consume it. Moore's first actual foray into Internal/External Form was *The Helmet*, 1939-1940 (Lund Humphries, no. 212). Here a hollow form styled after an ancient Greek helmet, with its pronounced cheek-guards, shields a fragile-looking figure within. Moore explored this idea in various sketch-book pages during 1947-1948 (see sale, Christie's New York, 16 May 2017, lot 141), and in 1950 he created more Helmet Heads (Lund Humphries, nos. 278-281 and 283).

"The first maquette [Lund Humphries, no. 294] for the wood 'Internal and External Forms' was produced in 1951," Moore recorded. "Later the same year I made a working model (24 ½" high), which was cast into bronze [no. 295]. The idea was always intended to be worked out life-size, and to be in wood. But large and sound pieces of wood are not easily found, and it was after trying unsuccessfully for a year to find a suitable piece of wood that I decided I should have to make it in plaster for bronze, and this I did (6'7" high). This was completed

Present lot, detail.

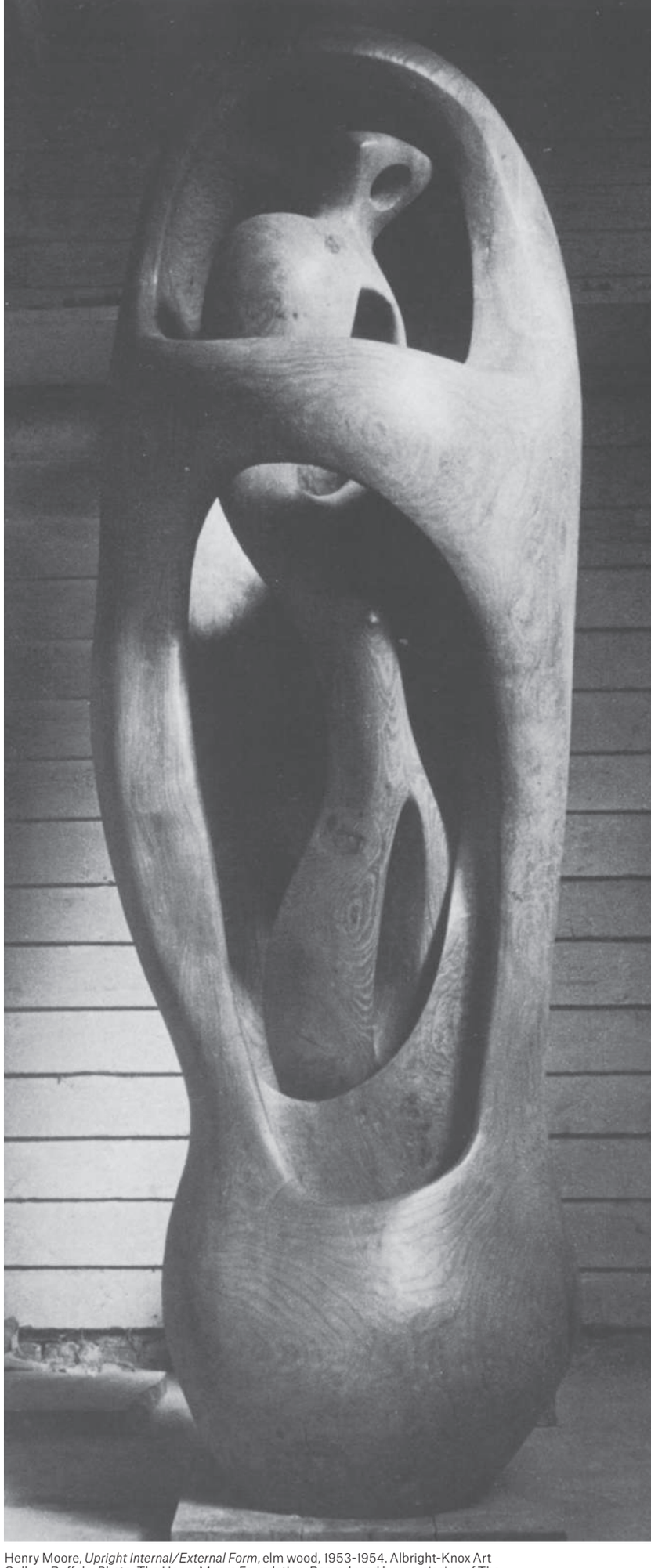
Henry Moore, *Ideas for Upright Internal/External Forms*, 1947-1949. Property from the Estate of Ronald P. Stanton; Christie's New York, 16 May 2017, lot 141. Reproduced by permission of The Henry Moore Foundation. © The Henry Moore Foundation. All Rights Reserved, DACS 2017 / www.henry-moore.org

and about to be sent to the bronze foundry for casting when my local timber merchant informed he had a large elm tree just come in which he thought would be exactly what I wanted. It was a magnificent tree... I bought it, and decided not to go on with the bronze version but to carry out the idea as originally intended as a wood sculpture" (*ibid.*, p. 277).

Moore began to carve the wood version in 1953. Recently cut down, the elm wood was not yet seasoned; the sculptor carved it slowly over the period of the next two years, until the huge piece 106 in. (261.5 cm.) was thoroughly dried out and sufficiently aged. Seymour Knox, the director of the Albright-Knox Gallery in Buffalo, New York, saw the sculpture in 1955 and convinced his board to purchase it; it would have likely gone otherwise to the collector Joseph Hirshhorn. Three bronze casts, including the present sculpture, were produced from the plaster model in 1958. Moore created in 1981-1982 a monumental version, 22 feet high, as a unique bronze cast for the atrium of 3 National Plaza, Chicago (Lund Humphries, no. 297a).

While carving the upright sculpture in elm wood, Moore also conceived *Reclining Figure: Internal/External Form*, which he cast as a "working model" only (Lund Humphries, no. 299). He created a plaster model for the internal form of the full-size version (Lund Humphries, no. 300), but destroyed it, finally deciding to cast only the outer form 84 inches (213.5 cm.) as *Reclining Figure: External Form* in 1957 (Lund Humphries, no. 299). "I decided the external form made a better sculpture on its own," Moore explained. "The interesting result for me is that the interior form remains by implication" (quoted in J. Hedgecoe, *op. cit.*, 1968, p. 200).

The Jungian psychoanalyst Erich Neumann, author of *The Great Mother* (1955), believed that the internal form in the present sculpture was not only the child within the womb, but "the psyche itself, for which the body, like the world, is merely the circumambient space that shelters or casts out... Mother of life, mother of death, and all-embracing body-self, the archetypal mother of man's ego consciousness—this truly great sculpture of Moore's is all these in one" (*The Archetypal World of Henry Moore*, London, 1959, p. 128).



Henry Moore, *Upright Internal/External Form*, elm wood, 1953-1954. Albright-Knox Art Gallery, Buffalo. Photo: The Henry Moore Foundation. Reproduced by permission of The Henry Moore Foundation. Art: © The Henry Moore Foundation. All Rights Reserved, DACS 2017 / www.henry-moore.org

PROPERTY FROM THE ESTATE OF RONALD P. STANTON

44A

EDGAR DEGAS (1834-1917)

Danseuse assise de profil

stamped with signature 'Degas' (Lugt 658; lower left)
charcoal and pastel on joined paper laid down on board
Image size: 18⅛ x 16⅝ in. (46.1 x 42.2 cm.)
Sheet size: 20¾ x 20¼ in. (52.7 x 51.5 cm.)
Executed *circa* 1896

$800,000-1,200,000

PROVENANCE:
Estate of the artist; Second sale, Galerie Georges Petit, Paris, 11-13 December, 1918, lot 55.
Nunès et Fiquet, Paris.
Galerie Thannhauser, Lucerne (by 1927).
Schoneman Galleries, Inc., New York.
Private collection.
Thomas Gibson Fine Art, Ltd., London.
Acquired from the above by the late owner, 11 November 1995.

EXHIBITED:
Lucerne, Galerie Thannhauser, *Edgar Degas*, 1927, no. 15.

LITERATURE:
P. A. Lemoisne, *Degas et son oeuvre*, Paris, 1946, vol. III, p. 724, no. 1244 (illustrated, p. 725).

Edgar Degas, *Danseuses*, circa 1896. Sold, Christie's New York, 3 November 2009, lot 22.

After 1890 Degas rarely attended the spectacular ballet productions at the Opéra de Paris, and he let lapse the backstage pass that had allowed him access to the rehearsal rooms which for years he made his favorite haunt. The subject of the dance, nonetheless, still reigned supreme in his work, accounting for about three-quarters of his production during this late period. Degas drew his dancers from models in his studio, inventing details of staging as needed; as Gustave Geffroy observed, the artist relied increasingly on "memory, perspicacity and reverie" (quoted in R. Kendall, *Degas: Beyond Impressionism*, exh. cat., The National Gallery, London, 1996, p. 133).

Degas configured this study of a dancer at rest on a bench, massaging her weary foot, in a pose with legs spread, like an open pair of scissors, which generates an emphatic, arching arabesque, as if he conceived the figure to fit an abstract idea of extreme *contrapposto* form. The dramatic swerve in this composition was interesting enough in itself to inspire Degas to execute a single-figure pastel drawing (Lemoisne, no. 1243). This pose proved even more striking in conjunction with the placement of a second dancer along the left edge, to counter-balance the primary figure, resulting in a series of four pastels, each in a distinctive tonal scheme (nos., 1241-1244; no., 1242 sold, Christie's New York, 1 November 2003, lot 22). The pairing of dancers reappeared around 1898 in a further series of pastels and related drawings (nos., 1323-1332bis). Degas added a third dancer to the pair, also circa 1898 (no., 1328). He returned to this theme again in 1899-1900 (no., 1367), then again a year later (nos., 1397 and 1408). The dating for some of these works has been recently revised to as late as 1905-1910.

"The dancer is only a pretext for drawing," Degas declared to George Moore (quoted in *ibid.*, p. 134). The artist's obsession with drawing had become all-consuming. "The sheer labor of drawing had become a passion and a discipline for him," Paul Valéry wrote, "the object of a mystique and an ethic all-sufficient in themselves, a supreme preoccupation which abolished all other matters, a source of endless problems in precision which released him from any other form of inquiry" (*Degas Manet Morisot*, Princeton, 1960, p. 64). Charcoal became his sole medium for making drawings, enhanced here with sienna and pale blue pastel tints. Degas's extensive use of pastel during the late period, amounting to more than 90 percent of his works in color, is essentially a means of drawing in color–the artist proclaimed, "I am a colorist with line" (quoted in *Degas and the Dance*, exh. cat., American Federation of Arts, New York, 2002, p. 257). Degas's draughtsmanship had never been previously so strongly expressive, nor his flair for color as vital and transcendently brilliant, as it was during the final dozen years of his career, in which his art became presciently, consummately modern.

PROPERTY FROM THE ESTATE OF RONALD P. STANTON

45A

AUGUSTE RODIN (1840-1917)

Eve, petit modèle (modèle à la base carrée et aux pieds plats)

signed 'A. Rodin' (on the right of the rock)
bronze with dark green and brown patina
Height: 28¾ in. (73 cm.)
Conceived in 1881 and cast in 1886

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

PROVENANCE:
Léon Lequime, Paris (acquired from the artist, by 1887).
Georges Lequime, Brussels (by descent from the above, 1925).
Lebaudy, Collection Château de Rosny-sur-Seine (before 1955).
Private collection, Château de Rosny-sur-Seine.
Nippon Sangyo, Château de Rosny sur Seine (*circa* 1984).
Anon. sale, Etude Loiseau-Schmitz-Digard, Saint Germain en Laye, 12 December 1993.
Galerie Bellier, Paris (acquired at the above sale).
Private collection, Europe; sale, Sotheby's, London, 27 November 1995, lot 1.
Acquired at the above sale by the late owner.

EXHIBITED:
Brussels, Salon des Vingt, 1887.
Brussels, Salon de la Libre Esthétique, *Le salon des XX*, 1910, p. 331.
Liège, Musée d'Art Moderne et d'Art Contemporain, *Gauguin Les XX et la Libre Esthétique*, October 1994-January 1995, p. 150, no. 71 (illustrated in color; dated 1881).

LITERATURE:
G. Grappe, *Catalogue du Musée Rodin*, Paris, 1927, p. 35, no. 39 (larger version illustrated).
J. Cladel, *Rodin: sa vie glorieuse et inconnue*, Paris, 1936, pp. 142-143.
I. Jianou and C. Goldscheider, *Rodin*, Paris, 1967, p. 88 (plaster version illustrated, pl. 17).
R. Descharnes and J.-F. Chabrun, *Auguste Rodin*, Paris, 1967, p. 98 (larger version illustrated, p. 99).
J. L. Tancock, *The Sculpture of Auguste Rodin: The Collection of the Rodin Museum,* Philadelphia, 1976, p. 155, no. 8-5 (another cast illustrated, p. 154).
M. Hanotelle, *Paris/Bruxelles: Rodin et Meunier*, Paris, 1982, p. 59 (larger version illustrated, fig. 15).
A. Beausire, *Quand Rodin exposait*, Paris, 1988, p. 82 (terracotta version illustrated, p. 84).
A. Le Normand-Romain, *The Bronzes of Rodin: Catalogue of Works in the Musée Rodin*, Paris, 2007, vol. I, pp. 339-343, no. S.756 (other casts illustrated).

This work will be included in the forthcoming Auguste Rodin *catalogue critique de l'oeuvre sculpté* currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay under the archive number 2009-2691B.

"It withdraws within itself, curling up like burning paper, it becomes stronger, more concentrated, more vital. As in the figure of Eve ...the head is sunk deep in the shadow of the arms, and these are drawn across the breast as in a figure shivering with cold. The back is rounded, the neck almost horizontal, she stands leaning forward as if to listen to her own body, in which an unknown future begins to stir ..."

So wrote the German poet Rainer Maria Rilke, Rodin's secretary for a time and one of his most sensitive interpreters, of the sculptor's forcefully expressive and affecting figure of *Eve after the Fall* (*Auguste Rodin*, New York, 2006, p. 15). Racked with shame and remorse, Rodin's deeply human Eve bends in upon her newly vulnerable body,

her shoulders hunched and her arms folded tightly across her chest to shield her naked form. She raises her left hand to her face and averts her head, as though simultaneously shielding against and yielding to God's wrath. Her right hand clutches fiercely at the flesh just behind her left breast, and her thighs are pressed tightly together, the intensity of her emotion manifest in every muscle and sinew of her voluptuous body. "The truth of my figures," Rodin explained, "instead of being merely superficial, seems to blossom from within to the outside, like life itself" (*Rodin on Art and Artists*, New York, 1983, p. 22).

The gesture of Eve's shame has a venerable history in western art, beginning with the Venus Pudica type in classical sculpture and extending to Masaccio's Expulsion from Paradise in the Brancacci Chapel and Michelangelo's version of the same scene on the Sistine ceiling. Rodin also may have looked for inspiration to Houdon's sculpture *La Frileuse (L'hiver)* of 1783, which depicts a shivering young woman wrapped tightly in a scanty shawl. In its poignant sense of withdrawal and self-abnegation, however, Rodin's figure looks forward, not backward–to the crouching, penitent Eves of Symbolist Gauguin, the brooding beggars of Picasso's Blue Period, and early modern sculptures such as Brancusi's *La Prière*.

Rodin in front of *Eve*, 1907. Photo: Edward Steichen. © 2017 The Estate of Edward Steichen / Artists Rights Society (ARS), New York. Photo: Image copyright © The Metropolitan Museum of Art. Image source: Art Resource, NY.

Rodin began work on *Eve* in 1881, shortly after receiving a much-coveted commission from the French government for *La porte de l'enfer*, a monumental gateway representing Dante's *Inferno*. His first version of *Eve* was life-sized, and early sketches for the gates show that he originally considered placing the statue either between the two doors, like the trumeau of a Gothic portal, or on top of them. By October 1881, however, he had come to view *Eve* as a pendant to the sculpture now known as *Adam*, which had been exhibited at the Salon that spring with the title *La Création*. Rodin successfully petitioned the Ministry of Fine Arts to award him an additional 10,000 francs for the two figures, announcing that he intended to place them on either side of *La porte de l'enfer*. There, they would represent the tragic predecessors of suffering humanity–Adam, the first man, slowly roused to life, and Eve, in her shame, the source of mankind's fall from grace.

To pose for the figure of Eve, Rodin enlisted a sensuous, young Italian woman whose identity is uncertain today; Adèle Abbruzzesi and Carmen Visconti, two of the sculptor's favorite models, have both been proposed. "[She] had sunburned skin, warm, with the bronze reflections of the women of sunny lands," Rodin recounted. "Her movements were quick and feline, with the lissomeness and grace

of a panther; all the strength and splendor of muscular beauty, and that perfect equilibrium, that simplicity of bearing which makes great gesture" (quoted in A. Elsen, *Rodin's Art*, Oxford, 2003, p. 190).

Midway through Rodin's work on *Eve*, however, the young woman became pregnant and stopped coming to pose; the sculptor was forced to suspend his labors on the life-sized statue with the surfaces still rough and uneven. "Without knowing why, I saw my model changing," he later recalled. "I modified my contours, naively following the successive transformations of ever-amplifying forms. One day, I learned she was pregnant; then I understood ... It certainly hadn't occurred to me to take a pregnant woman as my model for *Eve*; an accident–happy for me–gave her to me, and it aided the character of the figure singularly. But soon, becoming more sensitive, my model found the studio too cold; she came less frequently, then not at all. That is why my *Eve* is unfinished" (*ibid.*, p. 190).

Rather than abandoning the figure entirely, though, Rodin decided to re-conceive his *Eve* at half-scale; the present bronze is an exceptionally important, early cast of this version. "This cannot be regarded as a simple reduction, as it differs from the first version not only in the details of the hair, the left hand, and the left foot," Antoinette Le Normand-Romain has written, "but also, and above all, by the very careful modeling highlighting the sensuality of the forms" (*op. cit.*, 2007, p. 346). The smooth, seductive curves of this new figure contrast with the penitential remorse of the pose, effectively dramatizing the successive stages of Eve's temptation.

The photographer César documented the clay model for the *Petite Eve* in Rodin's studio in 1882. Rodin exhibited the sculpture the next year at the Cercle des Arts Libéraux in Paris, possibly in bronze although no cast of that date is known to survive today. The first marble version was completed by December 1885 and sold to the writer and journalist Auguste Vacquerie. In 1886, Rodin commissioned the Alexis Rudier foundry to produce two bronze casts of the sculpture, the very earliest ones known today. The bronze offered here is one of these, which mark an important stage in the dissemination of this superbly expressive figure. The present cast was acquired in 1887 by the Belgian collector Léon Lequime and shown the same year in the annual exhibition of Les XX, an influential association of avant-garde artists in Brussels.

The *Petite Eve* proved extremely popular with contemporary collectors, who found it hard to resist the statue's seductive power. By the opening years of the twentieth century, Rodin had authorized the creation of five additional bronzes and no fewer than fourteen marbles. In some of these, the figure's left foot rests only on a small rock, as here, while in others, the leg is supported by a high, rough-hewn outcrop.

Perhaps encouraged by the enthusiastic response that the smaller *Eve* received, Rodin returned in 1897 to the life-sized version, which had stood abandoned in the corner of his studio for years. By this time, his ideas about sculptural completeness had changed profoundly. Without re-working the rough, unfinished plaster, he had the statue cast in bronze and exhibited at the 1899 Paris Salon, where it occupied a privileged position in the middle of the rotunda (see Christie's New York, 6 May 2008, lot 15). In 1901, Rodin commissioned Emile-Antoine Bourdelle to carve a third and final version of the sculpture in marble, this one life-sized like the original statue but with the smooth, sensuous finish of the present *Eve*.

Pablo Picasso, *La vie*, 1903. Cleveland Museum of Art. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Paul Gauguin, *Eve*, 1889. McNay Art Museum, San Antonio.

PROPERTY FROM THE ESTATE OF RONALD P. STANTON

46A

CAMILLE PISSARRO (1830-1903)

Prairie de Bazincourt

signed and dated 'C. Pissarro. 1885' (lower left)
oil on canvas
18⅛ x 21⅝ in. (46 x 55 cm.)
Painted in 1885

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

PROVENANCE:
Galerie Durand-Ruel et Cie., Paris (acquired from the artist, 12 June 1885).
Pierre Durand-Ruel, Paris (acquired from the above).
Mrs. Selznick, Paris (by descent from the above).
Galerie Durand-Ruel et Cie., Paris (acquired from the above, 1 June 1964).
Arthur Tooth & Sons, Ltd., London (acquired from the above, 18 June 1964).
Douglas Carver, California (acquired from the above, October 1964).
The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London (acquired from the above, 28 June 1983).
Mrs. V. Pastel (acquired from the above, 6 December 1983).
Anon. sale, Sotheby's, New York, 9 May 1989, lot 19.
Private collection, United States; sale, Sotheby's, New York, 8 November 1995, lot 5.
Acquired at the above sale by the late owner.

EXHIBITED:
London, The Grafton Galleries, *A Selection From the Pictures by Boudin, Manet, Pissarro, Cézanne, Monet, Renoir, Degas, Morisot, Sisley*, January-February 1905, no. 194 (titled *Meadow at Bazincourt*).
Paris, Galerie Durand-Ruel et Cie., *Exposition de tableaux et dessins: Quelques maîtres du 18e et 19e siècle*, May-June 1938, no. 54.
Kunsthalle Basel, *Impressionisten: Monet, Pissarro, Sisley, Vorläufer und Zeitgenossen*, September-November 1949, p. 30, no. 136 (titled *Bazincourt*).
Paris, Galerie Durand-Ruel et Cie., *Exposition Camille Pissarro: Organisée au profit de la Société des Amis du Louvre*, June-September 1956, no. 61.
Kunstmuseum Bern, *Camille Pissarro,* January-March 1957, p. 16, no. 75.
London, Arthur Tooth & Sons, Ltd., *Recent Acquisitions XIX*, November 1964, no. 26 (illustrated).
London, The Lefevre Gallery, *Important XIX & XX Century Works of Art*, November-December 1983, p. 36, no. 14 (illustrated in color, p. 37).

LITERATURE:
T. Duret, *Histoire des peintres Impressionnistes,* Paris, 1939, no. 16 (illustrated in color).
L. R. Pissarro and L. Venturi, *Camille Pissarro, son art–son oeuvre*, Paris, 1939, vol. I, p. 174, no. 659 (illustrated, vol. II, pl. 136).
J. Pissarro and C. Durand-Ruel Snollaerts, *Pissarro: Catalogue critique des peintures*, Paris, 2005, vol. III, p. 519, no. 789 (illustrated in color).

In April 1884, Pissarro moved to Eragny, a hamlet on the banks of the Epte that would remain his home–and the principal inspiration for his art–until his death almost two decades later. His financial situation had become increasingly dire since the crash of the Paris stock market in 1882, which almost ruined Durand-Ruel, and he had a growing family to support–his wife Julie and their four young children at home, plus a baby on the way. For almost a year, Pissarro scoured the countryside near Paris in search of a large house at moderate rent, with appealing landscape motifs close at hand. When he visited Eragny, some forty-five miles northwest of the capital in the Vexin region, he was immediately smitten. "Yes, we've made up our minds on Eragny-sur-Epte," he wrote to his eldest son Lucien. "The house is superb and inexpensive; a thousand francs, with garden and meadow. It is two hours from Paris. I found the region much more beautiful than Compiègne" (quoted in J. Pissarro and C. Durand-Ruel Snollaerts, *op. cit.*, 2005, p. 499).

Within days of settling at Eragny, Pissarro was hard at work. "I haven't been able to resist painting, so beautiful are the views all around my garden," he wrote to Durand-Ruel (*ibid.*, p. 185). Throughout the coming year, he ranged widely over the countryside near his new home, working at his rolling easel. He depicted the village center of Eragny, with its picturesque church and manor house, and he crossed a small footbridge over the Epte to work in the neighboring hamlets of Bazincourt and Thierceville. He delighted in painting the expansive fields, gently rolling hills, and meandering river banks within a single square mile of his new home, and he also produced his very first views of the meadow just beyond his property, which would become one of the seminal motifs of his late career. "He could never get enough of Eragny," Joachim Pissarro has written. "His infrequent travels always brought him back with renewed resources, fresh ideas, and an eagerness to paint the same and yet ever different locations once again" (*Camille Pissarro*, New York, 1993, p. 241).

Pissarro painted the present scene during the early spring of 1885, when the ground was already carpeted with new green grass but the trees had only just begun to bud. Durand-Ruel acquired the canvas in mid-June and showed it the same month in a major exhibition of Impressionist paintings that he organized at the Hôtel du Grand Miroir in Brussels. The painting depicts a fenced pasture on the outskirts of Bazincourt, with the jostling rooftops of the village glimpsed in the middle distance through a screen of slender trees. The shadows are short, suggesting that Pissarro worked at midday when the air was at its warmest; the sun enters the scene from the right, bleaching the tree trunks on that side to pale gold. A single diminutive figure, perhaps Julie, strolls leisurely through the foreground, enjoying the manifest pleasures of the countryside as it awakens from winter–a proxy for the *plein-air* artist, here fully in his element.

PROPERTY FROM THE ESTATE OF RONALD P. STANTON

47A

EDGAR DEGAS (1834-1917)

Danseuse regardant la plante de son pied droit

signed, numbered and stamped with foundry mark 'Degas 40/B AA HÉBRARD CIRE PERDUE' (Lugt 658; on the top of the base)
bronze with brown patina
Height: 18⅛ in. (46.1 cm.)
Original wax model executed *circa* 1895; this bronze version cast by 1922 in an edition of twenty-two, numbered A-T plus two casts reserved for the Degas heirs and the founder Hébrard; marked 'HER' and 'HER.D' respectively

$400,000-600,000

PROVENANCE:
The Hébrard Foundry, Paris (1922).
Ferargil Galleries, New York (1925).
C.W. Kraushaar Art Galleries, New York (1928).
Adolph Lewisohn, New York (acquired from the above).
Samuel A. Lewisohn, New York (by descent from the above, by 1938).
Margaret Seligman Lewisohn, New York (by descent from the above, 1952).
Adele and Arthur Lehman, New York (gift from the above, by 1954 and until at least 1965).
Acquavella Galleries, Inc., New York.
Lucy Mitchell-Innes, Inc., New York (acquired from the above, 1996).
Acquired from the above by the late owner, *circa* 1996.

EXHIBITED:
New York, Durand-Ruel Galleries, Inc., *Exhibition of Bronzes by Degas*, December 1922, no. 34.
New York, Ferargil Galleries, *Degas*, November 1925, p. 6, no. 35.
New York, The Metropolitan Museum of Art, *The Lewisohn Collection*, November-December 1951, no. 167 (illustrated, p. 33; illustrated again on the frontispiece).

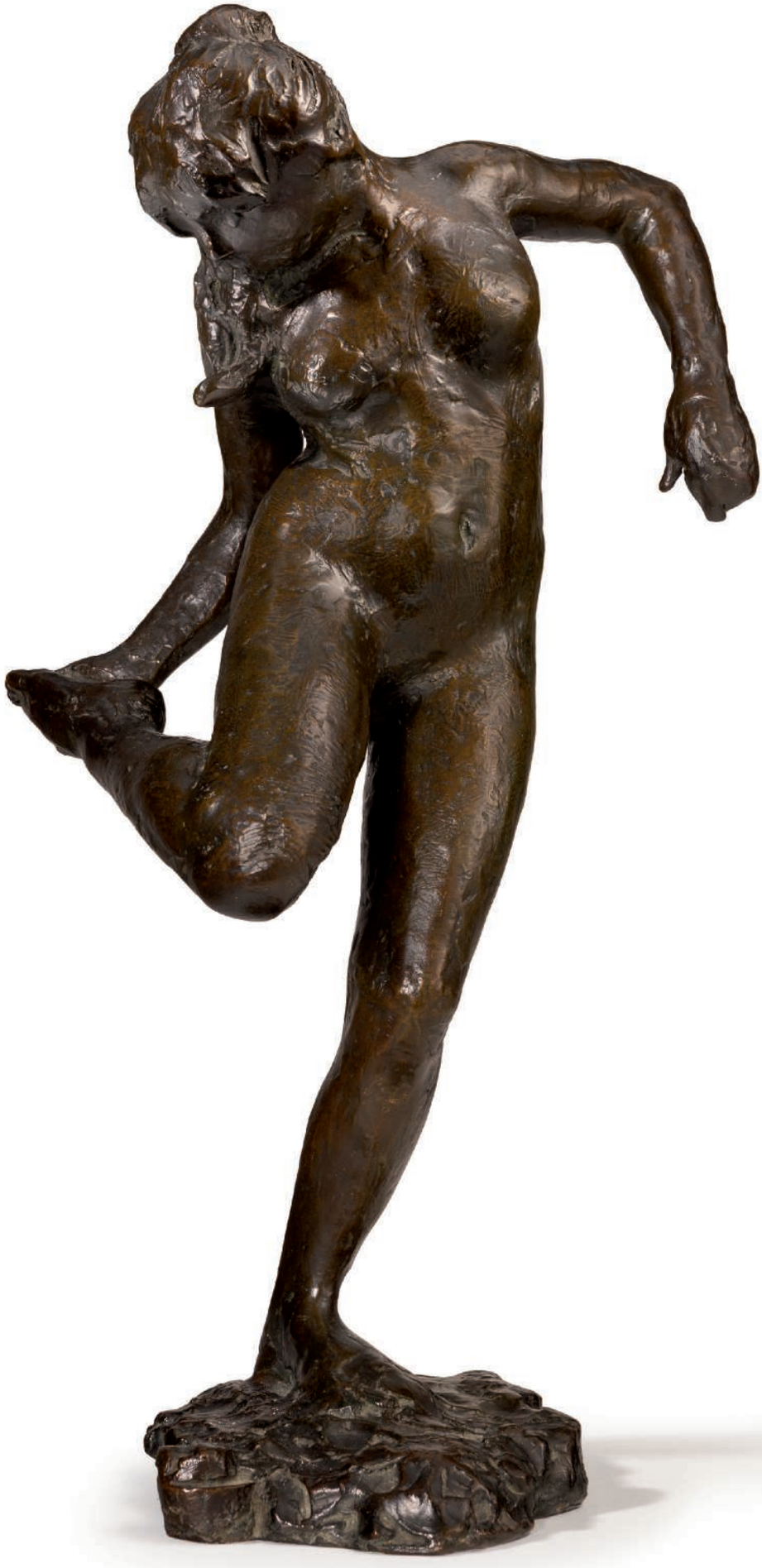
LITERATURE:
M. Rebatet, *Degas*, Paris, 1944 (another cast illustrated, pl. 128).
J. Rewald, ed., *Degas: Works in Sculpture: A Complete Catalogue*, New York, 1944, p. 25, no. XLV (plaster version illustrated, p. 100; another cast illustrated, p. 101; detail of another cast illustrated, p. 102).
P. Borel, *Les sculptures inédites de Degas*, Geneva, 1949 (plaster version illustrated).
J. Fevre, *Mon oncle Degas*, Geneva, 1949 (plaster version illustrated).
P.-A. Lemoisne, *Degas et son oeuvre*, Paris, 1954, p. 185 (another cast illustrated, nos. 112 and 113).
J. Rewald, *Degas Sculpture*, New York, 1956, pp. 150-151, no. XLV (another cast illustrated, pls. 57-61).
P. Cabanne, *Edgar Degas*, Paris, 1957, p. 61 (another cast illustrated, fig. b).
C. Virch, *The Adele and Arthur Lehman Collection*, New York, 1965, p. 110 (illustrated, p. 111).
F. Russoli and F. Minervino, *L'opera completa di Degas*, Milan, 1970, p. 142, no. S32 (another cast illustrated).
C.W. Millard, *The Sculpture of Edgar Degas*, Princeton, 1976, pp. 18-19, no. 99 (another cast illustrated).
D. Sutton, *Edgar Degas: Life and Work*, New York, 1986, p. 9, no. 182 (another cast illustrated, p. 195; dated 1880).
J. Rewald, *Degas's Complete Sculpture: Catalogue Raisonné*, San Francisco, 1990, p. 128, no. XLV (original wax model illustrated; another cast illustrated, pp. 129 and 198).
A. Pingeot, *Degas Sculptures*, Paris, 1991, pp. 169-170, no. 35 (another cast illustrated, p. 169; plaster version illustrated, p. 170).
S. Campbell, "Degas: The Sculptures, A Catalogue Raisonné" in *Apollo*, August 1995, vol. CXLII, p. 30, no. 40 (another cast illustrated).
J.S. Czestochowski and A. Pingeot, *Degas Sculpture: Catalogue Raisonné of the Bronzes*, Memphis, 2002, p. 199, no. 40 (another cast illustrated).
S. Campbell, R. Kendall, D. Barbour and S. Sturman, *Degas in the Norton Simon Museum*, Pasadena, 2009, vol. II, p. 382, no. 74 (another cast illustrated in color, pp. 382-385).

This elegantly poised figure is Degas's most fully resolved and finely finished statement on a theme to which he returned repeatedly during the last two decades of his career–that of a nude model who balances on her left leg as she bends to inspect the sole of her right foot. "This subject is often considered one of Degas's most inspired and audacious sculptural inventions," Richard Kendall has written. "Movement is fused with stability, precariousness with momentary equilibrium, in a succession of forms that animate both the human body and the flurry of space around it" (*op. cit.*, 1996, n.p.).

Although this figure has traditionally been titled a *danseuse*, only the delicate balance required to sustain the stance connects the sculpture explicitly to the ballet. Degas's model Pauline, who narrated a memoir to Alice Michel sometime after 1910, recalled that it was an especially taxing pose to assume. "Standing on her left foot," Michel recounted, "knee slightly flexed, she raised her other foot behind her with a vigorous movement, capturing her toes in her right hand, then turned her head to look at the sole of that foot as she raised her left elbow high to regain her balance" (quoted in S.G. Lindsay *et al.*, *op. cit.*, 2010, p. 231). The pose has loose classical precedent in sculptures of Nike or Aphrodite adjusting a sandal and the latter nursing a wound. Most of these show the goddess reaching across her body to grasp her foot with the opposite hand; in Degas's version, by contrast, the model holds her foot with the hand on the same side, carrying the lateral imbalance of the precarious posture to the extreme.

In addition to the present sculpture, Degas modeled at least three variants on the same pose, all more summarily handled and probably later (Rewald, nos. XLIX, LX, and LXI). Pauline noted a further example that collapsed from an inadequate armature and another that the artist abandoned midway; the motif appears too in numerous pastels and drawings. "It is essential to do the same subject over again, ten times, a hundred times," Degas declared (quoted in *Degas: Beyond Impressionism*, exh. cat., The Art Institute of Chicago, 1996, p. 186). The *Danseuse* offered here is noteworthy for the careful rendering of details such as the facial features, the toes, and the folds of the flesh, as well as for the abundant sweep of hair that cascades over the right shoulder, emphasizing the twisting motion of the body.

Degas himself evidently considered this sculpture one of his most significant achievements in three dimensions. Of the several dozen wax figurines that he modeled over the course of his career, it is one of only three that he is known to have had cast in the more durable medium of plaster, being famously reluctant to declare his work complete. Contemporary accounts indicate that he proudly displayed the plaster *Danseuse* in a large glass cabinet in his studio, where it was visible to visiting dealers, colleagues, and friends.



PROPERTY FROM THE ESTATE OF RONALD P. STANTON

48A

HENRI MATISSE (1869-1954)

Deux personnages féminins et le chien

signed and dated 'Henri Matisse 38' (lower right)
charcoal and *estompe* on paper
22⅜ x 15⅛ in. (56.7 x 38.3 cm.)
Executed on 11 February 1938

$400,000-600,000

PROVENANCE:
Family of the artist.
Acquavella Galleries, Inc., New York (acquired from the above, 1993).
Acquired from the above by the late owner, 1 December 1995.

LITERATURE:
L. Delectorskaya, *With Apparent Ease–Henri Matisse: Paintings from 1935-1939*, Paris, 1988, p. 255 (illustrated).

Wanda de Guébriant has confirmed the authenticity of this work.

Henri Matisse, *Le Jardin d'hiver (Deux personnages feminins et le chien)*, Nice, May 1938. Pulitzer Foundation. © 2017 Succession H. Matisse / Artists Rights Society (ARS), New York. Photo courtesy of Archives H. Matisse.

On 21 November 1937, Matisse commenced work on *Le jardin d'hiver (Deux personnages féminins et le chien)*, the first of three important multi-figure compositions he went on to complete in his Nice studio before the beginning of the Second World War. *Le Chant*, 1938, a mantelpiece decoration for Nelson A. Rockefeller's New York apartment, and *Le guitariste*, 1939, completed this trilogy, in which Matisse evoked the pleasures of domestic leisure and cultured pursuits during the period that proved to be the final years of the Third Republic. Lydia Delectorskaya, Matisse's studio assistant and favorite model, documented the progress of each of these paintings in dated photographs.

The painting of the two pensive women lounging in their sun-filled winter garden was already nearly three months in the making–Matisse had experienced in January 1938 a near-deadly bout with influenza—when on 11 February he drew the present *Étude*, depicting Lydia in the pose of the left-hand figure, but attired in the sheer-back and -shoulders silk gown worn by the woman seated at right. Several days later, in two more drawings, the artist essayed alternative poses (see L. Delectorskaya, *op. cit*., 1988, p. 255; one sold, Christie's New York, 1 November 2011, lot 6). On the strength of the present study, Matisse confirmed the leaning pose already in place for the woman at left, while retaining as her attire the *haute-couture* blue dress in which he initially depicted her.

Acclaimed for his pen-and-ink line drawings, Matisse around 1937 turned increasingly to working in charcoal with a stump (*estompe*, a thick paper stick used to blend the strokes), with which he could render and shade contours while suggesting volumetric form. These charcoal drawings became the artist's most important tool in preparing for his paintings, especially those with complex compositions. In his 1939 text *Notes of a Painter on his Drawing*, Matisse explained that the "charcoal or stump drawing…allows me to consider simultaneously the character of the model, her human expression, the quality of surrounding light, the atmosphere and all that can only be expressed by drawing" (quoted in J. Flam, ed., *Matisse on Art*, Berkeley, 1995, pp. 130-132).

Line and color conventionally functioned separately in painting; Matisse, however, sought to create in his paintings of the late 1930s a synthesis of the graphic and chromatic means at his disposal. "This led Matisse to shift his attention to charcoal drawing, where line coalesced from areas of tonal shading," John Elderfield observed. "This, it seems, could help bring back line and areas of color more closely together" (*The Drawings of Henri Matisse*, exh. cat., The Arts Council of Great Britain, London, 1984, p. 118).

Matisse considered *Le jardin d'hiver* finished on 3 March 1938, and sent the painting to Paris to be photographed for inclusion in the magazine *Verve*. Following the return of the canvas to Nice, the artist resumed working on it, making significant alterations to adjust the harmonization of colors, before finally declaring the picture complete and definitive on 25 May 1938, more than six months after he began it.


Henri Matisse
38

PROPERTY FROM THE ESTATE OF RONALD P. STANTON

49A

HENRY MOORE (1898-1986)

Family Group

bronze with dark brown patina
Height: 5¾ in. (14.7 cm.)
Conceived in 1945 and cast by 1946

$400,000-600,000

PROVENANCE:
Private collection (acquired from the artist, 1946)
The Mayor Gallery, London
Waddington Galleries, London.
Private collection, United States.
Mitchell-Innes & Nash, New York.
Acquired from the above by the late owner, 17 February 2004.

EXHIBITED:
London, The Leicester Galleries, *Living Irish Art: New Sculpture and Drawings by Henry Moore*, October 1946, p. 11, no. 5 (titled *The Family*).
Paris, Berggruen & Cie., *Henry Moore: sculptures et dessins*, 1957 (illustrated).
London, The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), *Small Bronzes and Drawings by Henry Moore*, November-December 1972, p. 28, no. 11 (illustrated, p. 29).
London, Thomas Gibson Fine Art, Ltd., *80/80*, 1978, p. 17 (illustrated).

LITERATURE:
W. Grohmann, *The Art of Henry Moore*, London, 1960, p. 142 (terracotta version illustrated, pl. 121).
J. Hedgecoe, ed., *Henry Moore*, New York, 1968, p. 162 (terracotta version illustrated).
I. Jianou, *Henry Moore*, Paris, 1968, p. 74, no. 222.
R. Melville, *Henry Moore, Sculpture and Drawings, 1921-1969*, London, 1970, no. 343 (terracotta version illustrated).
G.C. Argan, Henry Moore, New York, 1971, no. 81 (another cast illustrated).
D. Sylvester, ed., *Henry Moore, Complete Sculpture 1921-48*, London, 1988, vol. 1, p. 14, no. 235 (larger version illustrated, p. 150).

Harlow Family Group, 1954-1955, outside St. Mary of Latton Church, Harlow, circa 1956. The Henry Moore Foundation Archive. Photo: Attributed to John Hedgecoe. Reproduced by permission of The Henry Moore Foundation. Artwork: © The Henry Moore Foundation. All Rights Reserved, DACS 2017 / www.henry-moore.org

The Family Groups are Moore's most socially-minded sculptures, and for this reason have become for many people the introduction to this sculptor's art and his most beloved signature works. He conceived this theme for a public commission related to the building of new towns and schools in Britain before the Second World War. It was not until 1944, however, during the height of the war, that it appeared funding for the commission might finally become available. Moore modeled in terracotta the initial series of eight Family Groups. The end of the war in Europe, in May 1945, prompted Moore to create six more models, and in 1947 he enlarged three of these terracottas, including the one pertaining to the present sculpture, to produce the first bronze editions.

Moore intended that the Family Group sculptures celebrate the nation's return to the peacetime well-being and the pleasures of family life. They project a renewed emphasis on fundamental humanist values, while providing an aesthetic model for community spirit and co-operation, with the promise of progressive social services for all. These sculptures rejoice not only in the birth of a child—Moore's daughter Mary, his only child, was born in 1946—but in the creation of new young families as well. After a half-decade of wartime casualties and a low birth rate, to once again become fruitful and multiply was a crucial requirement for the economic and social revival of Britain during the post-war era.

Moore eventually opted for the iconic simplicity of a triadic configuration when he chose to enlarge two of his three-figure family maquettes to life-size for installation at schools in Stevenage (1947; Lund Humphries, no. 269) and Harlow (1955, no. 365). The four-figure groups, however, outnumber the three-member families almost two to one among the terracotta models. The combination of both parents plus two children, one of each sex, was capable of generating more varied arrangements and a wider range of emotional expression.

"This Family Group [the present sculpture] is rather far removed from the others in its formal aspects," Will Grohmann wrote. "The man's chest is an open hollow; the woman's right breast is negatively modeled, the left positively; the legs are as rigid as the string-boards of a church pew. The boy standing between his father's knees is statuesquely simplified, the child sitting on his mother's lap is reaching with his left hand for her open breast, but the hand is lost in the bulk of the mother's body. The expression of the group is archaic, mute; the human relationship between the four beings is expressed only through the convergent attitude of the figures and through the alternations of solid shapes and hollows. The woman's hollow is fruitfulness, the man's is spirit" (*op. cit.*, 1960, p. 142).

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

50A

PAUL KLEE (1879-1940)

Schicksal zweier Schwestern

signed 'Klee' (lower left); titled, dated and numbered 'Schicksal zweier Schwestern 1922/47' (on the artist's mount)
oil and gouache on paper laid down by the artist on card
Sheet size: 11⅜ x 18⅛ in. (29 x 45.9 cm.)
Mount size: 12⅜ x 18¼ in. (31.6 x 46.3 cm.)
Painted in 1922

$600,000-900,000

PROVENANCE:
Lily Klee, Bern (1940-1946).
Klee-Gesellschaft, Bern (by 1946).
Hans and Erika Meyer-Benteli, Bern (until 1950).
Rolf and Catherine E. Bürgi, Bern (1950-1952).
Galerie Rosengart, Lucerne (1952).
Alex Vömel, Düsseldorf (1952).
Professor Karl Julius Anselmino, Wuppertal (1957).
Acquired from the above by the present owner.

EXHIBITED:
Kunsthalle Mannheim, *Zwei Kunstlerphantasten: Paul Klee und Alfred Kubin*, November-December 1924, no. 18.
Munich, Galerie Neue Kunst Hans Goltz, *Paul Klee: Zweite Gesamtausstellung 1920-1925*, May-June 1925, no. 10.
Düsseldorf, Galerie Alex Vömel, *Paul Klee, August Macke*, October 1952, no. 25.
Kunstmuseum Wuppertal, *Paul Klee, Werke aus den Jahren 1904 bis 1940*, January-February 1956, no. 24.
Kunstmuseum Bern, *Paul Klee: Austellung in Verbindung mit der Paul Klee-Stiftung*, August-November 1956, no. 467.
Kunsthalle Hamburg, *Paul Klee*, December 1956-January 1957, p. 19, no. 125.
London, Marlborough Fine Art, Ltd., *Paul Klee*, June-July 1966, p. 27, no. 15 (illustrated).
Kunsthalle Cologne, *Weltkunst aus Privatbesitz*, May-August 1968, no. G 12.
Munich, Haus der Kunst, *Paul Klee*, October 1970-January 1971, p. 37, no. 48 (illustrated).
Wuppertal, Von der Heydt-Museum, *Der expressionistische Impuls: Meisterwerke aus Wuppertals grossen Privatsammlungen*, February-May 2008, p. 310 (illustrated in color).
Munich, Pinakothek der Moderne, 1975-2015 (on extended loan).

LITERATURE:
M. Huggler, *Die Kunsttheorie von Paul Klee,* Basel, 1961, p. 526.
M. Rosenthal, "Paul Klee and the Arrow," Ph.D. diss., University of Iowa, 1979, pp. 77, 79, and 83 (illustrated, fig. 61).
The Paul Klee Foundation, ed., *Paul Klee: Catalogue Raisonné, 1919-1922*, Bern, 1999, vol. 3, p. 337, no. 2871 (illustrated).

Emerging from the shadows in a swirl of white paint, the two ethereal figures at the heart of Paul Klee's *Schicksal zweier Schwestern (Fate of Two Sisters) appear* plucked from the depths of the artist's imagination. Executed against a backdrop of deep, glowing red, these will-o'-the-wisp type characters appear as if from thin-air, their faces floating unsupported in the mysterious void. The two forms are quickly delineated using sinuous, luminous lines that loop over themselves to suggest not just a pair of heads, but also perhaps the curves of a cloak or hood. This, combined with the deep black color of their wide staring eyes and the shadows of their partially shrouded faces, deepens the mysterious nature of the scene, lending the characters an almost supernatural air as they gaze out towards the viewer. While the title may suggest links to an operatic or mythological subject, as with most of Klee's work the exact source material and narrative of the painting remains elusive. It is this mystery, this hidden, unresolved story, which forms the foundation of the artist's approach to creation at this time, and which lends Klee's art its intense power.

Painted in 1922, the present work emerged at a time of unrivalled professional success for Klee. Less than a year prior to its creation, the artist had been invited by Walter Gropius to join the faculty at his progressive artistic school, the Bauhaus, offering the artist the position of Master of Form in the book-binding workshop. Klee quickly immersed himself in life at the school, and was swiftly appointed to further roles in the glass-painting studio and on the school's revolutionary foundation course. The artist spent the opening years of his tenure at the Bauhaus diligently developing his teaching methods, consolidating his own personal experiences as an artist and clarifying the techniques he had previously adopted instinctively, in order to define and communicate the methodological and theoretical foundations of his art to his students. Having said this, works such as *Schicksal zweier Schwestern* reveal the continued importance of instinct in Klee's creative process, as chance, spontaneity and romanticism remained central to his own artistic vision. Indeed, recalling their impressions upon first meeting Klee, Lyonel and Julia Feininger described the often instinctual nature of his painting style: "His method of working can really be compared to the organic development of a plant. There was something akin to magic in the process. For hours he would sit quietly in a corner smoking, apparently not occupied at all–but full of inner watching. Then he would rise and quietly, with unerring sureness, he would add a touch of color here, draw a line or spread a tone there, thus attaining his vision with infallible logic in an almost subconscious way" (quoted in A. Baumhoff, "Ambitions, Anxieties and Attainments: Paul Klee and the Bauhaus," in *Paul Klee: Making Visible,* ed. M. Gale, exh. cat., Tate Modern, London, 2013, p. 100).

PROPERTY FROM THE DURAND-RUEL FAMILY COLLECTION

51A

MARY CASSATT (1844-1926)

Susan Seated in a Garden

signed 'Mary Cassatt' (upper left)
oil on canvas
25⅝ x 19⅞ in. (65.1 x 50.7 cm.)
Painted *circa* 1882-1883

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

PROVENANCE:
(possibly) Anon. sale, Hôtel Drouot, Paris, 22 January 1891, lot 11.
Marcel Guiot, Paris.
Galerie Durand-Ruel et Cie., Paris (acquired from the above, 8 July 1914).
By descent from the above to the present owners.

EXHIBITED:
Paris, Galerie Durand-Ruel et Cie., *Exposition de tableaux et pastels par Mary Cassatt*, March 1924, no. 1 (titled *Fillette dans un jardin*).
London, The Goupil Gallery, *The French Impressionists and Others*, June-July 1927, p. 12, no. 46 (titled *Fillette dans un jardin*).
Paris, Palais du Louvre, Pavillon de Marsan, *Le Décor de la vie sous la IIIe République de 1870 à 1900*, April-July 1933, p. 11, no. 84 (titled *Fillette dans un jardin* and dated *circa* 1888).
Paris, Galerie Bernheim-Jeune et Cie., *FAM, Les femmes artistes et moderne: Exposition de peintures, sculptures, arts décoratifs*, May-June 1935, no. 29 (titled *Femme au chapeau*).
Warsaw, Muzeum Narodowe, *Wystawa Malarstwa Francuskiego od Maneta po Dzien Dzisiejszy*, February-March 1937, p. 21, no. 1 (illustrated, p. 33; titled *Dziewczynka w ogrodzie—Fillette dans un jardin*).
Nancy, Musée des Beaux-Arts, *Hommage à Roger Marx (1859-1913): De Daumier à Rouault*, November-December 1963, no. 17 (titled *Fillette dans un jardin* with incorrect cataloging).
Omaha, Joslyn Art Museum, *Mary Cassatt Among the Impressionists*, April-June 1969, p. 69, no. 8 (illustrated, p. 47; titled *Fillette dans un jardin* and dated *circa* 1885).
Marcq-en-Barœul, Fondation Septentrion, *Impressionnisme*, October 1980-January 1981, no. 4 (illustrated).
Tokyo, Isetan Museum of Art and Nara, Prefectural Museum of Art, *The Art of Mary Cassatt (1844-1926)*, June-August 1981, p. 77, no. 16 (illustrated in color, p. 34; dated *circa* 1881).
Louveciennes, Musée Promenade de Marly-le-Roi, *De Renoir à Vuillard: Marly-le-Roi, Louveciennes, leurs environs*, March-June 1984, no. 41 (illustrated, p. 46; titled *Fillette dans un jardin* and dated *circa* 1881).
Paris, Musée Marmottan, *Les femmes Impressionnistes: Mary Cassatt, Eva Gonzalès, Berthe Morisot*, October-December 1993, p. 127, no. 4 (illustrated in color, p. 33; titled *Fillette dans un jardin ou Suzanne assise* and dated 1881).
Yokohama Museum of Art and Kyoto, National Museum of Modern Art, *Mary Cassatt Retrospective*, June-December 2016, p. 209, no. 31 (illustrated in color, p. 61).

LITERATURE:
J. Messelet, "Musée des Arts Décoratifs: Le Décor de la vie sous la Troisième République, de 1870 à 1900" in *Bulletin des Musées de France*, vol. 5, no. 6, June 1933, p. 91.
A.D. Breeskin, *Mary Cassatt: A Catalogue Raisonné of the Oils, Pastels, Watercolors, and Drawings*, Washington, D.C., 1970, p. 66, no. 107 (illustrated).
R. Pickvance, "The Literature of Art: A Mary Cassatt Catalogue" in *The Burlington Magazine*, vol. 115, no. 848, November 1973, p. 746.

This painting will be included in the Cassatt Committee's revision of Adelyn Doehme Breeskin's *catalogue raisonné* of the works of Mary Cassatt.

Cassatt painted this lively and freely brushed study of a young woman in a garden around 1882-1883, at the height of her involvement with the Impressionist movement. She had settled permanently in Paris in 1874, arriving just weeks after a group of radical young artists made history by staging their own exhibition, independent of the annual, state-sponsored Salon. Although Cassatt did not see this epoch-making first show of work by the Impressionists, as they came to be called, by 1877 she was in the thick of their activities. That year, after her Salon submissions were both rejected, Degas invited her to join him and his colleagues in forging a new mode of painting that broke free of academic strictures and embraced the spectacle of modern life. "I accepted with joy," Cassatt later recalled. "At last I was able to work with an absolute independence without thinking about the opinion of a jury. I began to live" (quoted in M.R. Witzling, *Mary Cassatt: A Private World*, Washington, D.C., 1991, p. 11).

Although Cassatt attracted acclaim for the paintings of the theater loge that she exhibited with the Impressionists in 1879 and 1880, the central focus of her exploration of the modern milieu soon shifted to the private rituals and relationships of the bourgeois household. She painted women reading, sewing, minding children, taking tea, and receiving friends at home, drawing inspiration from the domestic realm as a locus of solitary activity, familial bonding, and social exchange alike. "While the upper-middle-class home was insulated and protected," Judith Barter has explained, "it was by no means unworldly. Cassatt's depictions of this environment are in fact thoroughly cosmopolitan, informed by all that Paris had to offer" (*Mary Cassatt, Modern Woman*, exh. cat., Art Institute of Chicago, 1998, p. 57).

During the summers of 1880-1882, which Cassatt spent at Marly-le-Roi and Louveciennes, she experimented intensively with *plein-air* painting, treating the sunlit garden as an extension of the domestic interior, intimate and enclosed. The present canvas depicts a young woman named Susan, simply but stylishly clad in an indigo dress overlaid with a sheer white scarf and a purple poke bonnet. Susan's cousin Mathilde Valet had recently joined the Cassatt household as a maid and would become the artist's indispensable helpmate and lifelong companion. Although Valet herself rarely posed for Cassatt, Susan was one of the artist's favorite models during the early 1880s, recognizable from her full and slightly parted lips, distinctive upturned nose, and ethereally fair coloring (Breeskin, nos. 105-108, 111-112 and 125). Here, she is shown half-length against a dense wall of greenery punctuated with red and white flowers, recalling the "hothouse" environment and compressed spatial field of Manet's *Dans la serre*, 1878-1879 (Rouart and Wildenstein, no. 289; Nationalgalerie, Berlin).

With its loose, transparent brushwork and appealing sense of immediacy, this painting caught the eye of Paul Durand-Ruel, the Impressionists' principal dealer and staunch supporter. He purchased the canvas in 1914, and it has never changed hands since, remaining in the collection of Durand-Ruel's descendants for over a century.

PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR

52A

PIERRE-AUGUSTE RENOIR (1841-1919)

Femme relevant sa jupe, La Parisienne

signed 'Renoir.' (lower left)
oil on canvas
27¼ x 9⅛ in. (69.2 x 23 cm.)
Painted in 1877

$700,000-1,000,000

PROVENANCE:
Galerie Paul Rosenberg, Paris (by 1917).
Emil Staub-Terlinden, Mannedorf (by 1929).
Wildenstein & Co., Inc., New York.
Galerie Schmit, Paris.
Acquired from the above by the family of the present owner, 12 January 1981.

LITERATURE:
F. Daulte, *Auguste Renoir: Catalogue raisonné de l'oeuvre peint*, Lausanne, 1971, vol. I, no. 251 (illustrated).
G.-P. and M. Dauberville, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, 1858-1881, Paris, 2007, vol. I, p. 345, no. 304 (illustrated).

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

Pierre-Auguste Renoir, *La sortie du Conservatoire*, 1877.
The Barnes Collection, Philadelphia.

"What we need are the special characteristics of the modern individual–in his clothing, in social situations, at home, or on the street," wrote the critic Edmond Duranty in *La nouvelle peinture* of 1876, a staunch defense of the foremost Impressionist goal–revolutionary by time-honored Salon standards–of capturing the look and feel of contemporary life in rapidly modernizing Paris (quoted in *Impressionism, Fashion, and Modernity*, exh. cat., Art Institute of Chicago, 2013, p. 17). For Renoir, born of modest means to a tailor and a dressmaker, costume constituted the single most alluring element of this modern urban spectacle. The core of his work from the 1870s is the depiction of young Parisiennes dressed in the latest fashions–at the theater, the dance-hall, the café, or the milliner's shop, or caught up in the crowds on the street.

In *Femme relevant sa jupe*, the model is clad in a *toilette de promenade* or walking outfit, specifically designed to be worn on the boulevards of the modern metropolis. These broad, straight avenues, which only recently had supplanted the narrow, winding streets of medieval Paris, were the most visible and important social space of the contemporary capital. While a fashionable Parisienne might select vibrant colors and skirts with a generous train for indoor wear, etiquette manuals dictated a sober, streamlined look for walking outside, as women of all classes increasingly did. Dark colors blended in with the uniform tonality of buildings and pavement, and skirts that draped close around the legs were less cumbersome to maneuver–"an ideal uniform for the modernizing city," Aileen Ribeiro has explained (*ibid.*, p. 193).

The woman in the present painting–one of the attractive *grisettes* from Montmartre whom Renoir enlisted to pose, many of them seamstresses and milliners by day–wears a close-fitting, black jacket in matte wool, with fur trim at the collar, cuffs, closure, and hips. Her dark, ruched skirt has a sheen like taffeta and is enlivened with a row of buttons down the front and a tulle ruffle at the hem. She lifts the skirt decorously with one hand, as women often did to keep the fabric clear of the dirty pavement. Caillebotte's monumental street scene of 1877, *Rue de Paris, temps de pluie*, depicts this gesture, as does Renoir's *Parapluies* of the early 1880s. In the present image, the model's stance suggests that she is walking down a staircase or stepping off a curb, making the raising of the skirt all the more important to avoid tripping.

Renoir used a delicate, feathery brushstroke and subtly varied palette to capture the contrasting textures of the various fabrics and the porcelain softness of skin. In subject, tonality, and handling, the painting fits squarely within the milieu of *La sortie de Conservatoire* of 1877, which depicts a group of men and women mingling on the sidewalk outside a popular Parisian venue for music and declamation. Renoir may have painted the present figure while exploring compositional possibilities for this large canvas, perhaps originally envisioning the young woman descending from the Conservatory, her gaze demurely lowered as she prepares to join the gathering from the right; in the end, he decided to crop the multi-figure scene radically on this side instead.

53A

CAMILLE PISSARRO (1830-1903)

Statue d'Henri IV, matin, soleil (2e série)

signed and dated 'C.Pissarro.1902' (lower right)
oil on canvas
29 x 36⅜ in. (73.6 x 92.3 cm.)
Painted in 1902

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

PROVENANCE:
Galerie Bernheim-Jeune et Cie., Paris (acquired from the artist, February 1902).
Henri Duhem, Douai (by 1939).
Wildenstein & Co., Inc., New York (acquired from the above, 1953).
Private collection, New York (acquired from the above, 1956); Estate sale, Christie's, London, 4 February 2008, lot 16.
Acquired at the above sale by the present owner.

EXHIBITED:
Prague, Cercle Artistique Mánes, *Moderni francouz umeni*, 1902, no. 32.
New York, Wildenstein & Co., Inc., *C. Pissarro*, March-May 1965, no. 84 (illustrated; titled *Place du Vert-Galant*).
The Brooklyn Museum, *Impressionists in Winter: Effets de neige*, September 1999-January 2000.

LITERATURE:
J. Rewald, "Paysages de Paris de Corot à Utrillo" in *La Renaissance de l'art français*, January-February 1937, p. 35 (illustrated).
L.R. Pissarro and L. Venturi, *Camille Pissarro: son art—son oeuvre*, Paris, 1939, vol. I, p. 251, no. 1227 (illustrated vol. II, pl. 241; titled *Place du Vert-Galant, matin de soleil*).
J. Rewald, *Camille Pissarro*, New York, 1963, p. 44 (illustrated; titled *Place du Vert-Galant*).
J. Rewald, *Camille Pissarro*, New York, 1989, p. 44 (illustrated; titled *Place du Vert-Galant*).
J. Bailly-Herzberg, *Correspondence de Camille Pissarro*, Paris, 1991, vol. V, p. 222, no. 1883 (titled *Le Louvre, matin, soleil*).
J. Rewald, *Camille Pissarro*, London, 1991, p. 44 (illustrated).
M.A. Stevens, ed., *The Impressionist and the City: Pissarro's Series Paintings,* exh. cat., Dallas Museum of Art, 1992, p. 140, no. 107 (illustrated in color; titled *Square du Vert-Galant: Sunny*).
J. Pissarro and C. Durand-Ruel Snollaerts, *Pissarro: Catalogue critique des peintures*, Paris, 2005, vol. III, p. 863, no. 1409 (illustrated in color).


C. Pissarro 1902

Claude Monet, *Le Quai du Louvre*, 1867. Gemeentemuseum, The Hague.

"Since I've been in Paris," Pissarro wrote to the critic and collector Julius Elias in 1902, "I've been able to work from my window incessantly; I've had effects that charmed me in their finesse. The view...is an absolutely exquisite and captivating subject" (quoted in exh. cat., *op. cit.*, 1992, p. xxxviii).

Five years earlier, Pissarro had begun to spend the winter and spring months painting in Paris, returning to his home in rural Éragny for the summer and fall. Of the three hotel rooms and three apartments that he rented in the capital during his final decade, each of which provided the basis for an extended series of cityscapes, none offered him greater pictorial possibilities than the flat that he mentioned to Elias, on the second floor of 28 place Dauphine at the tip of the Île de la Cité. From the corner windows there, Pissarro's gaze swept over the Hôtel de la Monnaie and the Institut de France on the Left Bank, the tranquil Square du Vert-Galant and the bustling Pont Neuf immediately downriver, the venerable façade of the Louvre and the newly constructed Samaritaine department store to the right. During three campaigns between November 1900 and May 1903, the artist created some five dozen paintings of this spectacular panorama, the largest body of work that he ever devoted to a single urban site.

Camille Pissarro, *Le Louvre, matin, soleil*, 1901. Saint Louis Art Museum.

"By playing on the changes of season and the variations in the weather and light," Joachim Pissarro has written, "by multiplying the angles of vision and utilizing canvases of different formats, he created a stunning range of effects" (J. Pissarro and C. Durand-Ruel Snollaerts, *op. cit.*, 2005, p. 826).

Pissarro painted the present vista during the opening months of 1902, midway through his second stay on the place Dauphine. Looking northwest, he depicted almost the entire width of the Square du Vert-Galant, enclosed within the narrow triangular stern of the Île de la Cité. The square takes its name–the "Green Gallant" or lusty gentleman–from the amorous exploits of King Henri IV. Dominating the plaza is a bronze equestrian statue of the sixteenth-century monarch by the Neoclassical sculptor Lemot, which replaced a Giambologna original that was destroyed during the French Revolution. Unique among Pissarro's views of the Square du Vert-Galant, which otherwise are sparsely populated, the present painting depicts a stream of pedestrian traffic in the foreground, crossing from

one bank of the Seine to the other via the Pont Neuf and the Île de la Cité. Figures in worker's garb rub shoulders with top-hatted *flâneurs* as they move to and fro at the base of the statue; near the center is a man in a blue artist's smock, a stand-in for Pissarro himself. "This juxtaposition of the new and the old, of tradition and modernity, of the transient and the eternal constitutes one of the principal connecting themes of Pissarro's series," Joachim Pissarro has written (exh. cat., *op. cit.*, 1992, p. xlv).

The statue of Henri IV forms a focal point in no fewer than a dozen canvases that Pissarro painted from the place Dauphine, raising the question of what the artist may have thought of the French king. An anarchist through and through, Pissarro was openly opposed to any form of centralized, paternalistic government. Henri IV, however, was best remembered for having signed the Edict of Nantes in 1598, which established religious freedom in France and put an end to the murderous conflict between Catholics and Protestants. When Pissarro painted the Square du Vert-Galant, the memory of the bitterly divisive Dreyfus Affair was still fresh and raw. The artist had been a vocal supporter of the Jewish army captain, falsely accused of treason, and it may well be that he found in Henri IV an unexpectedly empathetic symbol of religious tolerance.

If Pissarro's views of Paris, though, are steeped in an awareness of the city's rich and enduring history, they are simultaneously a visual paean to the fleeting, contingent effects that continually transform the modern metropolis. "You know that the motifs are of secondary interest to me," the artist wrote to his son Ludovic-Rodolphe in 1903. "What I consider first is the atmosphere and the effects" (*ibid.*, p. xxxviii). Pissarro was a tireless worker, often alternating between several paintings in progress as the light and weather conditions changed; from his window, he depicted the Square du Vert-Galant by turns under sun, clouds, rain, mist, hoarfrost, and snow. "The weather had to be truly gruesome, and all things had to look quite dull, colorless and discouraging before he would resign himself not to do anything," recounted the journalist Robert de la Villehervé, who visited the artist in the city during his late years. "Then he would go out" (*ibid.*, p. xlix).

In the present vista, Pissarro has captured a particularly glorious and poetic early-morning effect, as the winter sun rose behind him and bathed the city in a gentle radiance. Painted on the largest size canvas (28⅝ x 36½ in. (72 x 93 cm.)) that the artist used during this period, the scene is a symphony of golden tonalities, the branches of the trees glowing like pale orange flames. The blush of dawn still lingers for a final moment in the blue sky, which heralds a clear day. The morning commute has just begun, and a single barge floats downriver at the right, approaching the graceful arches of the Pont des Arts. The opposing banks recede obliquely into depth behind the screen of tall trees, visible only in hazy and elusive fragments.

Early in 1902, Pissarro selected thirteen of his most recent canvases–eight from the place Dauphine series and five from the previous summer at Dieppe–for an important joint exhibition with Monet at the Galerie Bernheim-Jeune, which opened to great acclaim on February 20th. Pissarro most likely had not completed the present painting by the time of this shipment; Bernheim-Jeune hastened to buy it sometime in February, as soon as the paint was dry, and immediately loaned it to an exhibition of contemporary French painting organized by the Mánes Art Society in Prague.

The canvas subsequently entered the collection of Henri Duhem, a Post-Impressionist painter and friend of Pissarro, who actively encouraged the younger artist's work. Born into an old Flemish family in Douai, Duhem was also a passionate collector of Impressionism, much like Caillebotte before him; the present painting remained with his family until 1953.

Pablo Picasso, *Le Square du Vert-Galant*, 1943. Musée Picasso, Paris. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

PROPERTY FROM THE COLLECTION OF CHAUNCEY D. STILLMAN SOLD TO BENEFIT

THE WETHERSFIELD FOUNDATION

THE LEGACY OF CHAUNCEY DEVEREUX STILLMAN

Chauncey D. Stillman. Photo: Courtesy of the Wethersfield Foundation, Inc. Photographer unknown.

Throughout his eighty-one years, Chauncey Stillman cultivated a rich life of the mind and spirit. A notable collector, conservationist, and philanthropist, Stillman forever advocated for the union of the world of art with the world of nature. It was a philosophy that culminated in the verdant fields, formal gardens, and stirring fine art of Wethersfield, the collector's magnificent estate in Amenia, New York. There, Stillman lived by the principles of faith, generosity, and beauty, building a poignant legacy that continues to resonate today.

Born in 1907, Chauncey Devereux Stillman was a member of one of the United States' great banking families. Across multiple generations, Stillman's forefathers transformed land and financial interests into a considerable fortune that included a controlling stake in what is now known as Citibank. After graduating from Harvard in 1929, Stillman moved to New York, where he studied Architecture at Columbia University. The collector served in the Pacific theatre during the Second World War. Although he never formally practiced as an architect—serving instead as a director of the minerals firm Freeport for over four decades—Stillman's interest in design was reflected in the tremendous achievement that is Wethersfield and its gardens. An avid equestrian and carriage enthusiast, Chauncey Stillman came across the future Wethersfield estate on a fox hunt in 1937. Comprising some twelve-hundred acres of Dutchess County woods and pasture, the land had been badly damaged by soil depletion and mismanagement, prompting the collector to combine several failing farms into one new property. In a nod to his family's Connecticut roots, Stillman christened his new estate Wethersfield, and implemented a rigorous method of organic fertilizing, crop rotation, and planting to restore the land's potential. At the time, Stillman's efforts were radical, yet his approach ultimately turned the estate into a paragon of conservation and sustainability.

In 1939, Chauncey Stillman commissioned architect L. Bancel LaFarge to design a

The manor house and gardens at Wethersfield. Photo: Courtesy of the Wethersfield Foundation, Inc. Photographer unknown.

residence at Wethersfield. LaFarge, who went on to serve as chief of the wartime 'Monuments Men', who were responsible for protecting Europe's cultural treasures, and a founding member of the New York City Landmarks Preservation Commission, created a stately Georgian-style brick manor house at the property's highest point. Elegantly appointed with period European furniture and works of fine and decorative art, the house would become a beloved retreat and site of contemplation for Stillman, his family, and friends. From the house at Wethersfield, Chauncey Stillman could look out on one of his greatest feats: Wethersfield Garden. Designed by the collector, in collaboration with landscape architects Bryan J. Lynch and Evelyn N. Poehler, it is a true horticultural masterwork—the architectural critic Henry Hope Reed called it the "finest classical garden in the United States built in the second half of the twentieth century."

In his house at Wethersfield, Chauncey Stillman displayed works from a remarkable private collection, that included paintings and works on paper by artists such as Henri de Toulouse-Lautrec, Jacopo da Pontormo, Lorenzo di Credi, Jean-Auguste-Dominique Ingres, Francesco Francia, Nicolas Lancret, John Singer Sargent, Mary Cassatt, and Gilbert Stuart. Stillman's foundation has supported students at educational institutions including the Lyme Academy College of Fine Arts, where students continue to exhibit their work at the college's Chauncey Stillman Gallery.

A man who preferred quiet philanthropy to self-promotion, Stillman's name came to greater prominence in 1989 with the auction of Jacopo da Pontormo's Halberdier. The Mannerist masterpiece was purchased by Stillman in 1927 at the auction of his grandfather and father's estate. He exhibited the Pontormo widely, lending it to institutions such as the Art Institute of Chicago, the Fogg Museum of Art, and the Frick Collection. After Stillman's death, his estate offered the Pontormo at Christie's New York to benefit his foundation, where it sold to the J. Paul Getty Museum for an astounding $35.2 million. This remains the most expensive Old Master ever sold at auction in the United States.

Nearly eighty years after its establishment in 1938, the Wethersfield Foundation operates with a renewed sense of purpose, guided by the exemplary advocacy of Chauncey Devereux Stillman. The organization continues to preserve the house, gardens, and carriage museum at Wethersfield, while promoting the conservation of the natural world. Mr. Stillman also established the Wethersfield Institute for the promotion of educational, philosophical and scientific pursuits.

54A

HENRI DE TOULOUSE-LAUTREC (1864-1901)

L'Enfant au chien, fils de Madame Marthe et la chienne Pamela-Taussat

oil on canvas
51¼ x 28 in. (127.6 x 71.1 cm.)
Painted in 1900

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

PROVENANCE:
Dr. Georges Viau, Paris (by 1902).
Anon. sale, Hôtel Drouot, Paris, 6 June 1907, lot 32.
Pierre Baudin, Paris (by 1914); sale, Hôtel Drouot, Paris, 16 March 1921, lot 27.
Jos Hessel, Paris.
Galerie Durand-Ruel et Cie., Paris (18 September 1936).
Durand-Ruel Galleries, New York (acquired from the above, 1936).
Acquired from the above by the late owner, 26 October 1936.

EXHIBITED:
Paris, Galerie Durand-Ruel et Cie., *H. de Toulouse-Lautrec*, May 1902, p. 25, no. 96.
Paris, Galerie Paul Rosenberg, *Toulouse-Lautrec,* January-February 1914, p. 3, no. 1.
Paris, Galerie Manzi Joyant, *Exposition rétrospective de l'oeuvre de H. de Toulouse-Lautrec*, June-July 1914, p. 10, no. 21 (titled *Enfant avec la chienne Pamela*).
New York, Jacques Seligmann & Co., Inc., *French Masters from Courbet to Seurat*, March-April 1937, no 21.
New York, Wildenstein & Co., Inc., *A Loan Exhibition of Toulouse-Lautrec for the Benefit of The Goddard Neighborhood Center*, October-November 1946, p. 36, no. 33.
Pittsburgh, Carnegie Institute, *Paintings, Drawings, Prints and Posters by Henri de Toulouse-Lautrec*, March-April 1947, p. 11, no. 2 (illustrated).
New York, Wildenstein & Co., Inc., *Loan Exhibition: Toulouse-Lautrec*, February-March 1964, no. 53 (illustrated; with incorrect medium)

LITERATURE:
G. Coquiot, *Lautrec, ou quinze ans de moeurs parisiennes, 1885-1900,* Paris, 1921, pp. 161 and 212 (titled *Enfant avec la chienne Paméla*).
M. Joyant, *Henri de Toulouse-Lautrec, Peintre*, Paris, 1926, p. 299.
E. Schaub-Koch, *Psychanalyse d'un peintre moderne: Henri de Toulouse-Lautrec*, Paris, 1935, p. 41.
M.G. Dortu, *Tolouse-Lautrec et son oeuvre*, New York, 1971, p. 426, no. P.700 (illustrated, p. 427).

Henri de Toulouse-Lautrec, *Madame Marthe X., Bordeaux*, 1900. Ohara Museum of Art, Kurashiki. Photo by VCG Wilson/Corbis via Getty Images.

In the tradition of a 17th century Van Dyck portrait of a young English prince posing with his favorite canine companion, Lautrec painted the life-size *L'Enfant au chien* in the latter half of 1900. The young boy, attired in French naval livery, is known only as the son of Madame Marthe X., presumably a lady of high standing in Bordeaux society, whose portrait Lautrec also painted during this time, using a smaller format, in his most sumptuous manner (Dortu, P. 699). The dog is Lautrec's own, which he named Pamela. Working in his studio, the artist placed his subject in a marine setting that represents the beach at Taussat-les-bains on the Bassin d'Arcachon, a resort area for nearby Bordeaux.

Having sufficiently recovered from an overwhelming mental and physical collapse, brought on by alcoholism and an altogether dissolute night life, Lautrec's two-and-a-half-month confinement in Dr. Sémelaigne's Neuilly clinic came to an end in May 1899. At his mother's insistence, the artist was entrusted to the guardianship of Paul Viaud de la Teste, a distant relative who grew up in Bordeaux. A teetotaler, Viaud became Lautrec's constant companion, his "*cornac*" ("elephant-driver"), as the artist fondly called him. Keeping Lautrec away from his old haunts in Montmartre, Viaud realized, was key to the artist's continuing convalescence, and they spent the summer on the coast, in Normandy and at Taussat. When they returned to Paris that fall, however, Lautrec quickly reverted to his accustomed self-destructive behavior, which Viaud was at a loss to control.

In June 1900 the two men travelled again to Taussat for the summer, and in October moved to Bordeaux, where they rented rooms at 66, rue de Caudéran. The local dealer Imberti lent the artist use of a studio on rue Porte-Dijeaux. "I am working very hard," Lautrec wrote to Maurice Joyant on 6 December 1900. "You will soon have some shipments" (H.D. Schimmel, ed., *Letters*, no. 598). Among the paintings he completed by that date were the portraits of Madame Marthe X. and her son.

The center of attraction for Lautrec in Bordeaux was the city's lively theater scene. "[Offenbach's *opéra-bouffe*] *La belle Hélène* is charming us here [at the Théâtre Français]," Lautrec wrote to Joyant, "it is admirably staged; I have already caught the thing [Dortu, P 265]" (*ibid*.). Lautrec had long been fascinated with the story of Valeria Messalina, wife of the Roman emperor Claudius, infamous for her corruption and debauchery. He was delighted to attend on 19 December the French premiere of Silvestre and Morand's play *Messaline*, with music by the English composer Isidore de Lara, at the Grand Théâtre in Bordeaux. He praised Thérèse Ganne in the title role—"She is divine." Having attended numerous performances, Lautrec painted four canvases depicting scenes in the play, evoking history as theater (Dortu, P. 703-706). Madame Marthe X. may have been affiliated with the production, as a participant or patroness. "I am very satisfied," Lautrec wrote to Joyant of his recent work in Bordeaux, as he and Viaud prepared to return to Paris in April 1901 (*Letters*, no. 606).

PROPERTY FROM A DISTINGUISHED FRENCH FAMILY

55A

EDGAR DEGAS (1834-1917)

Chevaux et jockeys

stamped with signature 'Degas' (lower right; Lugt 658)
oil, charcoal and brush and India ink on panel
12½ x 16⅛ in. (31.8 x 41 cm.)
Painted *circa* 1890-1895

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

PROVENANCE:
Estate of the artist; second sale, Galerie Georges Petit, Paris, 11-13 December 1918, lot 8.
Nunès et Fiquet, Paris.
Mr. and Mrs. Adolphe Friedmann, Paris (by 1946).
By descent from the above to the present owners.

EXHIBITED:
Paris, Gazette des Beaux-Arts, *Degas*, 1955, no. 130 (dated 1890).
Paris, Galerie Durand-Ruel et Cie., *Edgar Degas*, June–October 1960, no. 46.
Washington, D.C., National Gallery of Art, *Degas at the Races*, April–July 1998, p. 256, no. 83 (illustrated in color, p. 139; dated 1886-1890).
Paris, Musée Marmottan, *Les impressionnistes en privé*, February–July 2014, p. 90, no. 30 (illustrated in color, p. 91).

LITERATURE:
P.-A. Lemoisne, *Degas et son oeuvre*, Paris, 1946, vol. III, p. 628, no. 1088 (illustrated, p. 629).
F. Russoli and F. Minervino, *L'Opera completa di Degas*, Milan, 1970, p. 138, no. 1161 (illustrated; titled *Tre fantini*).

Edgar Degas, *Scène de steeple-chase (Aux courses, le jockey blessé)*, 1866, reworked 1880-1881 and circa 1900. Collection of Mr. and Mrs. Paul Mellon, National Gallery of Art, Washington, D.C.

Degas's *Chevaux et jockeys* is a modern depiction of an age-old theme in the arts of the world, the horse and rider. As a leisure activity, the formalities of the hunt, and especially the races, this idea occupied Degas throughout his career; he executed more paintings, drawings, and sculptures of this subject than of any other besides the ballet. He nonetheless wrote in 1888 to the sculptor Paul Bartholomé, "I have not done enough horses" (quoted in J.S. Boggs, exh. cat., *op. cit.*, 1998, p. 118).

Reflecting his love of antiquity, Degas first depicted the horse as emblematic of power and virtue in early scenes he painted from the Bible and ancient history. The combination of man and beast also signified for Degas the innately human urge to strive and compete, with potentially dangerous, even tragic consequences, as he painted in *Scène de steeple-chase (Aux courses, le jockey blessé)*, exhibited at the Salon of 1866. He reworked this large canvas twice, in 1880-1881 and *circa* 1897 (Lemoisne, no. 140), when he also painted a second version (L. no. 141).

Degas first became familiar with racing during visits to the Normandy estate of his friend Henri Valpinçon, who lived near the courses at Argentan and the stables of Haras-le-Pin, the national horse-breeding enterprise. Just as the artist enjoyed observing dancers in their classes and rehearsals, he welcomed the opportunity–all the more pleasurable in the open air–to study jockeys and their mounts as they trained and exercised for the races. The color and action, as well as the fascinating social spectacle of the weekend races at Longchamps outside Paris, provided Degas exciting visual motifs of modern life that superseded the prosaic interests of traditional studio routine.

In contrast to the observed naturalism and detail that Degas painted into his racing pictures before the mid-1880s, the artist pursued in his later works, such as the present *Chevaux et jockeys*, a stronger emphasis on movement, atmospheric effect, and compositional daring. He studied the plates relating to the horse in Eadweard Muybridge's massive compilation of sequential photographs, published in 1887 as *Animal Locomotion.* Degas employed these images not to recreate any precise stance of a horse in motion, but to more effectively improvise the dynamic visual effect of this phenomenon in his treatment of riders in groups.

Degas's *Chevaux et jockeys* roam the broad, rolling landscape of Normandy during late fall or early winter. Three riders and their mounts have congregated on the right side of the panel, awaiting the arrival of a fourth, whose horse is barely visible below the line of distant hills at left—this small motif balances the entire, boldly asymmetrical composition. The jockeys' pale pink and blue silks have become smudged blurs as the men circle one another. Degas in his race scenes created, as Ronald Pickvance observed, "an art of calculated interval, eloquent phrasing, and meaningful contrasts" (*Degas' Racing World*, exh. cat., Wildenstein & Co., Inc., New York, 1968, n.p.).


Degas

PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

56A

MARC CHAGALL (1887-1985)

Le petit cirque bleu

signed 'Marc Chagall' (lower right); signed again 'Marc Chagall' (on the reverse)
oil on canvas
25⅝ x 19⅝ in. (65 x 50 cm.)
Painted in 1979

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

PROVENANCE:
Galerie Maeght-Lelong, New York.
Private collection, Switzerland (acquired from the above by the family of the owner); Estate sale, Christie's, London, 8 February 2005, lot 331.
Galleria Marescalchi, Bologna (acquired at the above sale).
Galleria Mappamondo, Milan (acquired from the above).
Acquired from the above by the present owner, 4 December 2008.

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


Marc Chagall

Marc Chagall, *L'écuyère, ou Danseuse au cirque*, 1929. Sold, Christie's London, 20 June 2012, lot 12. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.

Marc Chagall, *Au cirque*, 1976. Sold, Christie's New York, 5 November 2013, lot 7. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.

Chagall always remembered an incident going back to his years as a young man in the Belorussian town of Vitebsk, when he looked on as a father and his young children, members of an indigent family hoping to earn a few pennies for bread, performed on the street some clumsy but strenuous acrobatic stunts. He watched sadly as they afterwards walked away, unappreciated and empty-handed. Chagall must have pondered that this might similarly become the fate of anyone who fancied for himself the life of an artist: "It seemed as if I had been the one bowing up there" (from Chagall's 1967 text *Le Cirque*, trans. Patsy Southgate, in *Chagall*, exh. cat., Pierre Matisse Gallery, New York, 1981, n.p.).

The experience of circus performance—clowns, acrobats, young ladies riding bareback horses, the little orchestra in the balcony, the ringside stands brimming with spectators, the total spectacle, in all its colorful variety—served Chagall as the compelling metaphor for the life he decided to lead. The vision and dream of the circus lay at the very heart of his personal mythology.

The primary attraction for Chagall in any circus, great or small, was the girl on a horse. "All seem to be assembled here only for the glory of the bareback rider, her scintillation, the incitement of her revolutions," Louis Aragon wrote of Chagall's circus scenes. "We are caught up in the movement of the woman circling the ring, she whose beauty is the beauty of danger, waiting for her to come around again, until all the men watching with bated breath reach the point of being jealous of the horse" (quoted in J. Baal-Teshuva, ed., *Chagall: A Retrospective*, New York, 1995, pp. 195-196).

Chagall's rider is an irresistible beauty, hardly more than a girl, who balances triumphant atop her mount, which—given the inconsistencies of scale that are commonplace in this artist's magical world—is usually smaller than the rider herself, so lovely and larger than life was she in the artist's infatuated gaze.

"I would like to go up to that bareback rider who has just reappeared, smiling; her dress, a bouquet of flowers," Chagall wrote in *Le Cirque*. "I would circle her with my flowered and unflowered years. On my knees, I would tell her my wishes and dreams, not of this world. I would run after her to ask her how to live, how to escape from myself, from the world, whom to run to, where to go" (*op. cit.*, 1981).

Compared to Vitebsk, Paris in the early years of the 20th century was a circus-goer's paradise, and when Chagall first arrived there in June 1911 he discovered the far more exciting and artful professionals who drew crowds at the famed Cirque Médrano on the edge of Montmartre and the Cirque d'Hiver in the 11*ème* arrondissement. He joined a long and distinguished line of painters working in France who featured the circus in their work, stemming from Watteau—a favorite of Chagall—and thereafter including Daumier, Degas, Seurat, Toulouse-Lautrec, and among his immediate contemporaries, Picasso, Rouault, Van Dongen and Léger.

The circus subjects that Chagall developed during the 1920s and 1930s continued to bear fruit for the next half century of his astonishingly long career. Notwithstanding the irrepressible high spirits that everywhere burst forth in *Le petit cirque bleu*, Chagall inwardly perceived a more serious, "blue" intimation in this spectacle, in thoughts that pervade his homage to the circus:

"For me a circus is a magic show that appears and disappears like a world. A circus is disturbing. It is profound... These clowns, bareback riders and acrobats have themselves at home in my visions... It is a magic word, circus, a timeless dancing game where tears and smiles, the play of arms and legs take the form of a great art..." (*ibid.*).

Present lot, detail.

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ROY LICHTENSTEIN (1923-1997)

Expressionist Head

incised with the artist's signature, number and date '1/6 rf Lichtenstein '80' (on the reverse lower edge)
painted and patinated bronze with painted wooden base
sculpture: 55 x 41 x 18 in. (139.7 x 104.1 x 45.7 cm.)
base: 32 x 23 x 30 ⅜ in. (81.3 x 58.4 x 77.1 cm.)
Executed in 1980. This work is numbe r one from an edition of six.

This work will appear in the forthcoming Catalogue Raisonné being prepared by the Roy Lichtenstein Foundation.

$2,500,000–3,500,000

PROPERTY FROM CLEVELAND CLINIC GENEROUSLY DONATED BY MRS. SYDELL MILLER
Included in Christie's Post-War and Contemporary Art Evening Sale, 17 May 2017

JEAN DUBUFFET (1901–1985)

Le Truand

signed and dated 'J. Dubuffet 54' (upper center); signed again, inscribed, titled and dated again 'Le Truand J. Dubuffet juillet 54' (on the reverse)
oil on canvas
45 ½ x 35 ⅛ in. (115.6 x 89.2 cm.)
Painted in 1954.

$2,000,000–3,000,000

PROPERTY FROM CLEVELAND CLINIC GENEROUSLY DONATED BY MRS. SYDELL MILLER
Included in Christie's Post-War and Contemporary Art Evening Sale, 17 May 2017

LOUISE BOURGEOIS (1911–2010)

Breasted Woman

stamped with artist's initials, number and cast date 'L.B. 6/6 1991' (on the reverse)
bronze, paint and stainless steel
54 x 12 x 12 in. (137.2 x 30.5 x 30.5 cm.)
Conceived in 1949-1950 and cast in 1991. This work is number six from an edition of six plus one artist's proof.

$1,500,000–2,500,000

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(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.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(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.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(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.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(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.

8 WATCHES & CLOCKS

(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.

(b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(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**.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at **+1 212-636-2490**.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at **www.christies.com** or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) **Phone Bids**
Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) **Internet Bids on Christie's LIVE™**
For certain auctions we will accept bids over the Internet. Please visit **www.christies.com/livebidding** and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on **www.christies.com**.

(c) **Written Bids**
You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at **www.christies.com**. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders;

(c) internet bidders through 'Christie's LIVE™ (as shown above in paragraph B6); and

(d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US$150,000, 20% on that part of the **hammer price** over US$150,000 and up to and including US3,000,000, and 12% of that part of the **hammer price** above US$3,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased **lots** that are picked up in New York or delivered to locations in California, Florida, Illinois, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the **lot**. For more information, please contact Purchaser Payments at +1 212 636 2496.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a Heading of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO…" in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:
  (i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
  (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
  (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
  (a) This additional **warranty** does not apply to:
    (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
    (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
    (iii) books not identified by title;
    (iv) **lots** sold without a printed **estimate**;
    (v) books which are described in the catalogue as sold not subject to return; or
    (vi) defects stated in any **condition** report or announced at the time of sale.
  (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.** In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:
  (i) the **hammer price**; and
  (ii) the **buyer's premium**; and
  (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
  (i) Wire transfer
  JP Morgan Chase Bank, N.A.,
  270 Park Avenue, New York, NY 10017;
  ABA# 021000021; FBO: Christie's Inc.;
  Account # 957-107978,
  for international transfers, SWIFT: CHASUS33.
  (ii) Credit Card.
  We accept Visa, MasterCard, American Express and China Union Pay. A limit of $50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our 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'

°

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.

° Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ° next to the lot number.

° ♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ° ♦.

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

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see http://www.christies.com/ financial-interest/ for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.
★"Attributed to …"
In Christie's qualified opinion probably a work by the artist in whole or in part.
★"Studio of …"/ "Workshop of …"
In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

★"Circle of …"
In Christie's qualified opinion a work of the period of the artist and showing his influence.
★"Follower of …"
In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.
★"Manner of …"
In Christie's qualified opinion a work executed in the artist's style but of a later date.
★"After …"
In Christie's qualified opinion a copy (of any date) of a work of the artist.
"Signed …"/"Dated …"/
"Inscribed …"
In Christie's qualified opinion the work has been signed/dated/ inscribed by the artist.
"With signature …"/ "With date …"/
"With inscription …"
In Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

★This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

11/10/16

LAST CALL –

YVES TANGUY CATALOGUE RAISONNÉ

The final meeting of the Yves Tanguy Committee to consider works for inclusion in the forthcoming revised Catalogue Raisonné will take place from September 25–28 in New York at the Pierre and Tana Matisse Foundation, 1 East 53rd Street.

Owners of oil paintings, gouaches, watercolors and objects still not in contact with the Committee should write to us at: yvestanguycatalogue@artifexpress.com

For more information, please visit our website:
http://www.matissefoundation.org/yves-tanguy-catalogue-raisonne

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold maybe subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from either location are from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

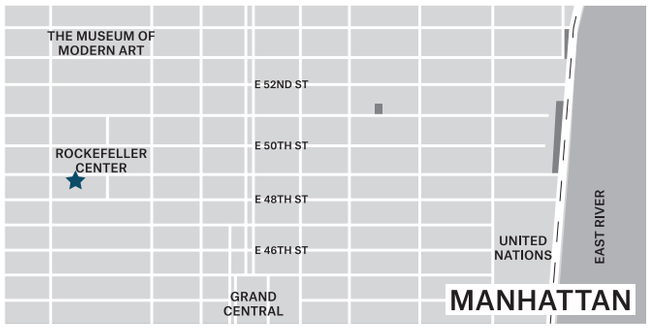
Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
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.	
All charges are subject to sales tax. **Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.**		

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center
20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
nycollections@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

Christie's Fine Art Storage Services (CFASS)
62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
nycollections@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

19/08/16

FERNAND LEGER (1881-1955)
Le linge qui sèche
signed and dated 'F. LEGER 47' (lower right); signed and dated again and titled 'F. LEGER. 47 Le linge qui sèche' (on the reverse)
oil on canvas
36 x 28¾ in. (91.5 x 73 cm.)
Painted in 1947
$1,200,000-1,800,000

IMPRESSIONIST AND MODERN ART DAY SALE
New York, 16 May 2017

VIEWING
6-15 May 2017
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Vanessa Fusco
vfusco@christies.com
+1 212 636 2050

CHRISTIE'S

PABLO PICASSO (1881-1973)
Nature morte au verre sous la lampe
linocut in colors, on Arches paper, 1962, signed in pencil, numbered 44/50, published by Galerie Louis Leiris, Paris
Image: 20⅞ x 25¼ in. (530 x 641 mm.)
Sheet: 24½ x 29⅝ in. (622 x 752 mm.)
$200,000-300,000

PRINTS & MULTIPLES
New York, 19-20 April 2017

VIEWING
14-18 April 2017
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Richard Lloyd
rlloyd@christies.com
+1 212 636 2290

CHRISTIE'S

Property from a Private Spanish Collection
JEAN-FRANÇOIS MILLET (FRENCH, 1814-1875)
Le Passage des oies sauvages
signed 'J. F. Millet' (lower right)
pastel on light gray-blue paper, glued at extreme edges and stretched over board
14¾ x 11¾ in. (37.5 x 29.8 cm.)
Executed circa 1862-63.
$600,000 – 800,000

19TH CENTURY EUROPEAN ART
New York, 23 May 2017

VIEWING
20-23 May 2017
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Deborah Coy
dcoy@christies.com
+1 212 636 2120

CHRISTIE'S

DAME BARBARA HEPWORTH (1903-1975)
Curved Form (Bryher II)
signed, dated and numbered 'Barbara Hepworth 1961 6/7' (on the top of the base);
stamped with foundry mark 'Morris Singer Founders London' (on the back of the base)
bronze with a green brown patina and copper strings
83 ½ in. high (including base)
Cast in 1961
£1,500,000-2,500,000

MODERN BRITISH AND IRISH ART
EVENING SALE
London, 26 June 2017

VIEWING
8-15 & 19-26 June 2017
8 King Street
London SW1Y 6Q

CONTACT
André Zlattinger
azlattinger@christies.com
+44 (0)20 7389 2074

CHRISTIE'S

TIMELESS
MASTERWORKS OF AFRICAN ART
New York, 19 May 2017

VIEWING:
6-18 May 2017
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Susan Kloman
skloman@christies.com
+1 212 484 4898

AN N'DULERI PRIMORDIAL MATERNITY GROUP
DOGON MASTER SCULPTOR
Mali
Circa 1652-1822 A.D.
Wood
Height: 15 ½ in. (39.4 cm.)

CHRISTIE'S

AMERICAN ART
New York, 23 May 2017

VIEWING
20–22 May 2017
20 Rockefeller Plaza
New York, NY 10020

CONTACT
William Haydock
whaydock@christies.com
+1 212 636 2140

Property from the Collection of Chauncey D. Stillman
Sold to Benefit the Wethersfield Foundation
MARY CASSATT (1844-1926)
Girl in a Bonnet Tied with a Large Pink Bow
signed 'Mary Cassatt' (lower right)
oil on canvas
26¾ x 22½ in. (68 x 57.2 cm.)
Painted in 1909
$2,000,000–3,000,000

CHRISTIE'S

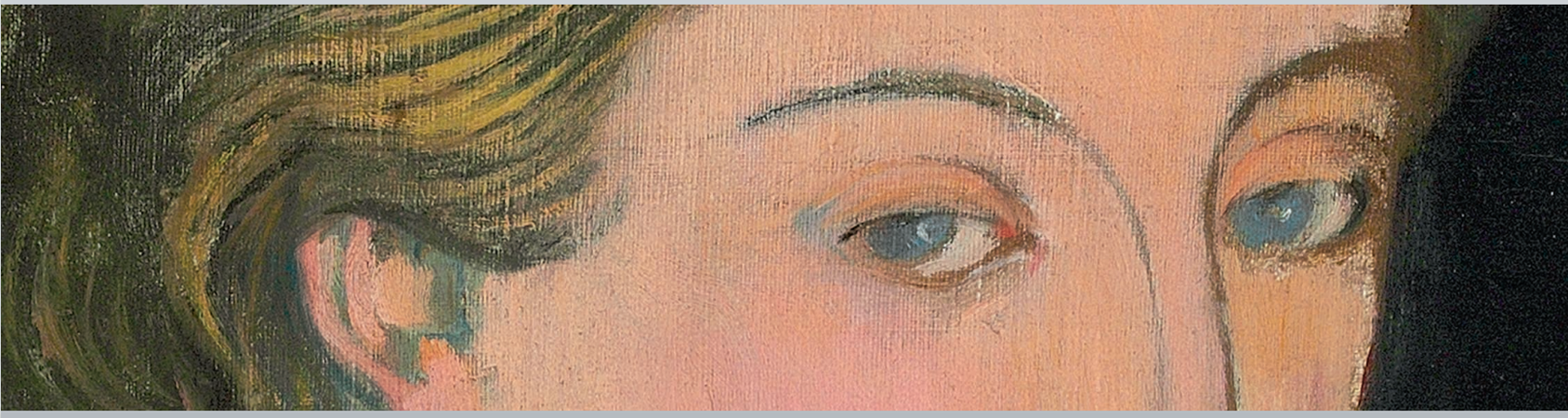
MAGNIFICENT JEWELS
Geneva, 17 May 2017

VIEWING
12-17 May 2017
Four Seasons Hotel des Bergues
1201 Geneva

CONTACT
Rahul Kadakia
rkadakia@christies.com
+1 212 636 2300 / +41 22 319 1730

AN EXCEPTIONAL 15.03 CARAT BURMESE RUBY
AND DIAMOND RING
$10,000,000 – 15,000,000

CHRISTIE'S



MAURICE DENIS (1870-1943)
La Cuisinière

IMPRESSIONIST AND MODERN ART

Christie's Private Sales is a bespoke service for those looking to buy and sell privately.

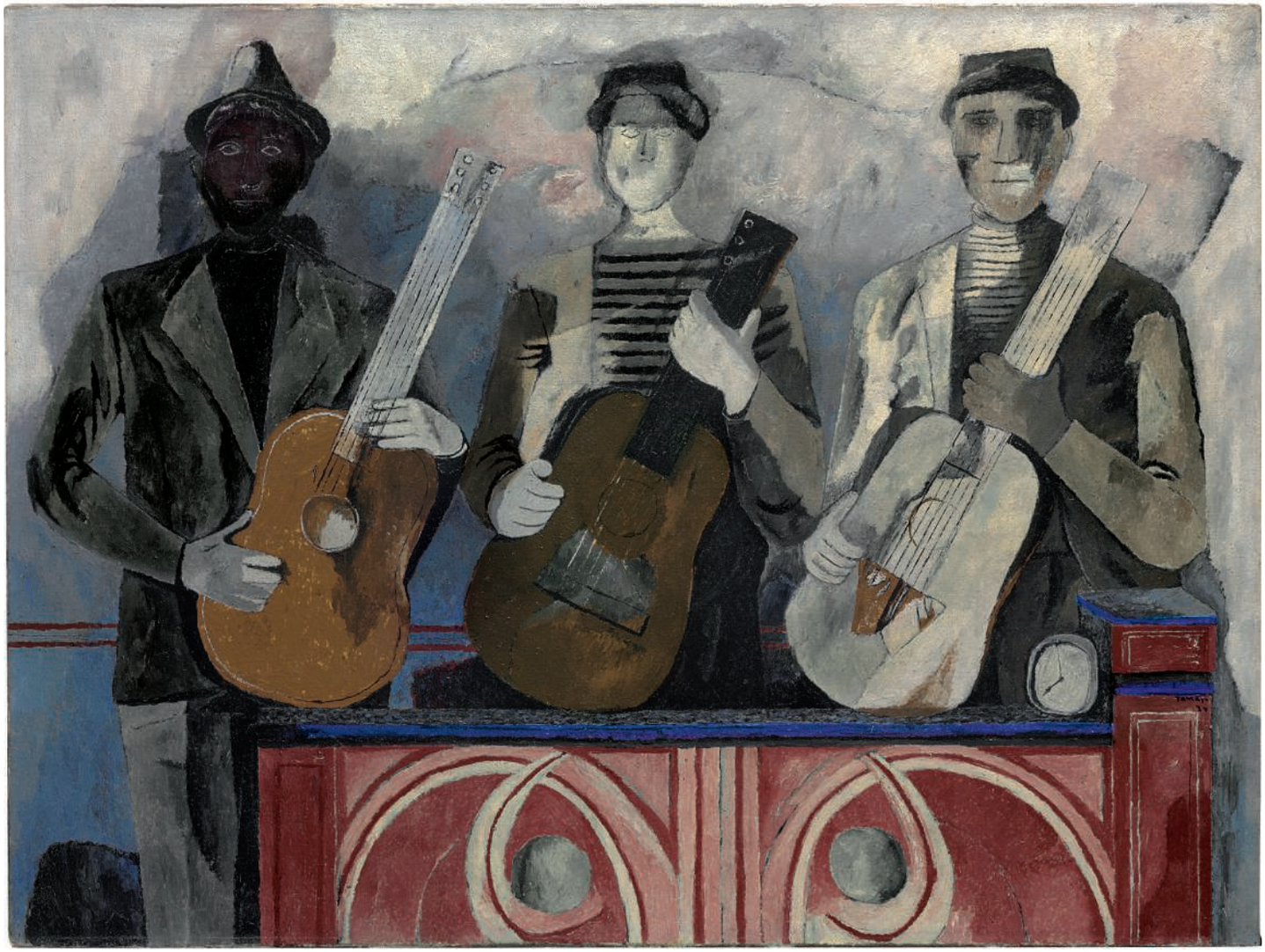
CONTACT

Liberté Nuti
lnuti@christies.com
+44 (0) 20 7389 2441

Adrien Meyer
ameyer@christies.com
+1 212 636 2056

christies.com/privatesales

CHRISTIE'S
PRIVATE SALES



PROPERTY FROM AN IMPORTANT COLLECTION
RUFINO TAMAYO (1899-1991)
Músicos
oil on canvas
29⅜ x 39¼ in. (74.5 x 99.7 cm.)
Painted in 1934.
$2,000,000-3,000,000

LATIN AMERICAN ART
New York, 24-25 May 2017

VIEWING
20-24 May 2017
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Virgilio Garza
vgarza@christies.com
+1 212 636 2150

CHRISTIE'S

PROPERTY FROM

CLEVELAND CLINIC

GENEROUSLY DONATED BY MRS. SYDELL MILLER

JEAN DUBUFFET (1901-1985)
Le Truand
oil on canvas
45 1/2 x 35 1/8 in. (115.6 x 89.2 cm.)
Painted in 1954.
$2,000,000–3,000,000

POST-WAR AND CONTEMPORARY ART
EVENING SALE
New York, 17 May 2017

VIEWING
6–17 May 2017
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Laura Paulson
lpaulson@christies.com
+1 212 636 2100

CHRISTIE'S

PROPERTY FROM

CLEVELAND CLINIC

GENEROUSLY DONATED BY MRS. SYDELL MILLER

Property From Cleveland Clinic Generously Donated by Mrs. Sydell Miller
ROY LICHTENSTEIN (1923-1997)
Expressionist Head
painted and patinated bronze with painted wooden base
sculpture: 55 x 41 x 18 in. (139.7 x 104.1 x 45.7 cm.)
base: 32 x 23 x 30 3/8 in. (81.3 x 58.4 x 77.1 cm.)
Executed in 1980. This work is number one from an edition of six.
$2,500,000–3,500,000

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CHRISTIE'S

PABLO PICASSO (1881-1973)
Buste de femme
oil on canvas
31⅞ x 25⅝ in. (81 x 65 cm.)
Painted in 1970.
$4,500,000-5,500,000

POST-WAR AND CONTEMPORARY ART
EVENING SALE
New York, 17 May 2017

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6–17 May 2017
20 Rockefeller Plaza
New York, NY 10020

CONTACT
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sfriedlander@christies.com
+1 212 636 2100

CHRISTIE'S

VISIONARIES

Works from the Emily and Jerry Spiegel Collection

FRANCIS PICABIA (1879-1953)
Adam and Eve
signed 'Francis Picabia" (lower left)
oil laid down on board
41½ x 29⅝ in. (105.5 x 75.3 cm.)
Painted circa 1941-1943

POST-WAR AND CONTEMPORARY ART EVENING SALE
New York, 17 May 2017

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New York, NY 10020

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CHRISTIE'S

VISIONARIES

Works from the Emily and Jerry Spiegel Collection

MAN RAY (1890–1976)
Portrait of a Tearful Woman, 1936
hand-colored gelatin silver print, mounted on card
image/sheet: 9 x 6½ in. (22.9 x 16.5 cm.)

POST-WAR AND CONTEMPORARY ART
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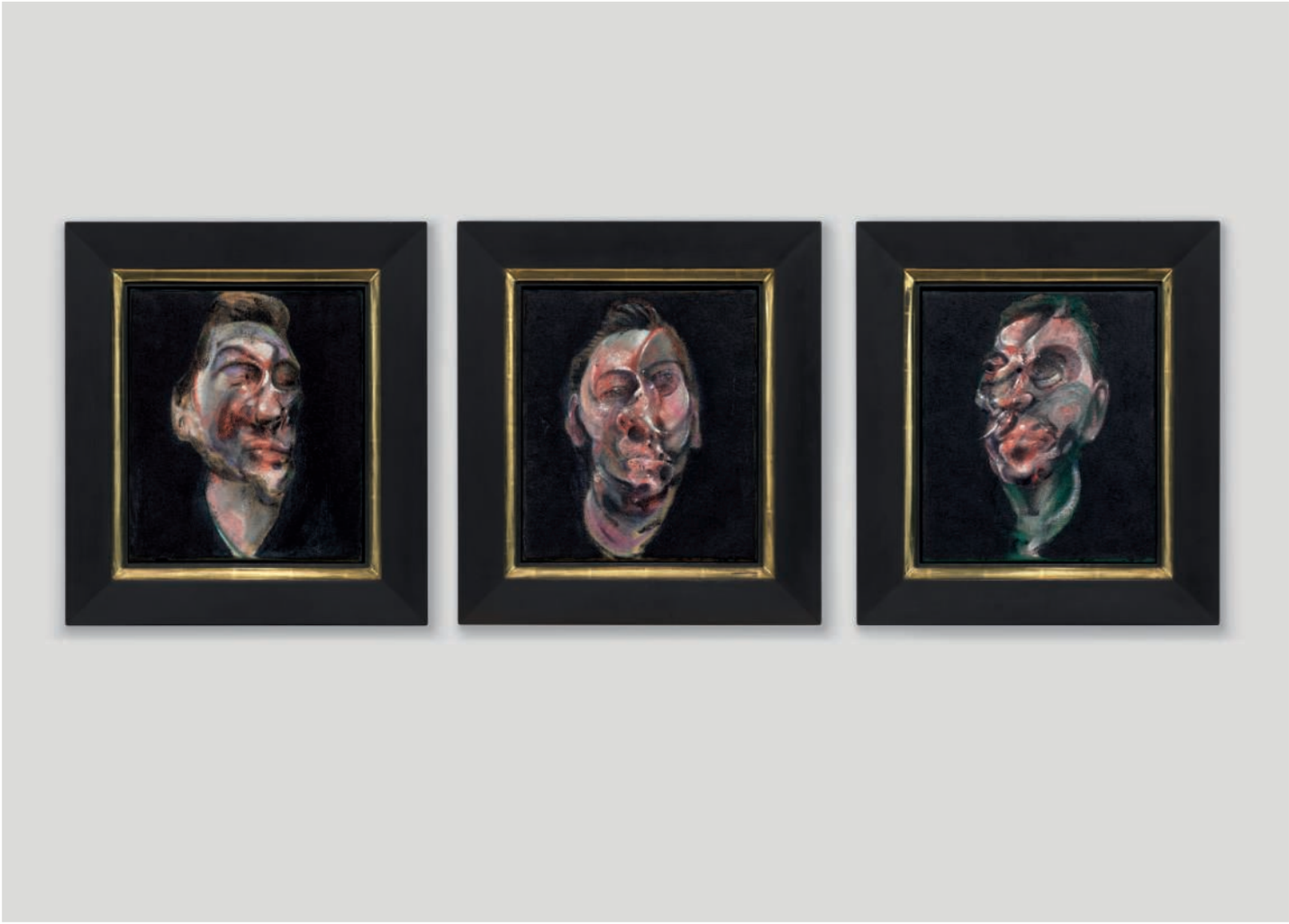

Property From a Private Collection, Paris
FRANCIS BACON (1909-1992)
Three Studies for a Portrait of George Dyer
triptych—oil on canvas
each: 14 x 12 in. (35.5 x 30.5 cm.)
Painted in 1963.
Estimate on request

POST-WAR AND CONTEMPORARY ART
EVENING SALE
New York, 17 May 2017

VIEWING
6–17 May 2017
20 Rockefeller Plaza
New York, NY 10020

CONTACT
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sfriedlander@christies.com
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CHRISTIE'S

Property from the Estate of Ronald P. Stanton
ISAMU NOGUCHI (1904-1988)
Garden Elements
two elements—Mannari granite
larger element: 102 x 27 x 12½ in. (259 x 68.5 x 31.7 cm.)
smaller element: 36 x 66½ x 8 in. (91.4 x 168.9 x 20.3 cm.)
Executed in 1958.
$1,000,000-1,500,000

POST-WAR AND CONTEMPORARY EVENING SALE
New York, 17 May 2017

VIEWING
6–17 May 2017
20 Rockefeller Plaza
New York, NY 10020

CONTACT
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sfriedlander@christies.com
+1 212 636 2100

CHRISTIE'S

A GIALLO TIGRATO MARBLE SEATED LEOPARD
ROME, LATE 18TH OR EARLY 19TH CENTURY
Height: 17⅛ in. (43.5 cm.)
Base: 15⅝ x 8¼ x 3 in. (47.3 x 21 x 7.5 cm.)

AN EDUCATED EYE

CHEFS-D'ŒUVRE D'UNE COLLECTION PRIVÉE SUISSE

Paris, 16 May 2017

VIEWING
11-15 May 2017
9, Avenue Matignon
75008 Paris

CONTACT
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sjoachim@christies.com
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CHRISTIE'S

SANYU (CHINA, 1901-1966)
Untitled (Marriage Bouquet and Bird), oil on canvas, painted circa. 1930s
52.1 x 27.3 cm. (20 ½ x 10 ¾ in.)
HK$7,000,000-9,000,000 (US$900,000-1,200,000)

ASIAN 20TH CENTURY & CONTEMPORARY ART
EVENING SALE
Hong Kong, 27 May 2017

ASIAN 20TH CENTURY ART
DAY SALE
Hong Kong, 28 May 2017

ASIAN CONTEMPORARY ART
DAY SALE
Hong Kong, 28 May 2017

VIEWING
26-27 May 2017
Hong Kong Convention and Exhibition Centre
No. 1 Harbour Road, Wanchai

CONTACT
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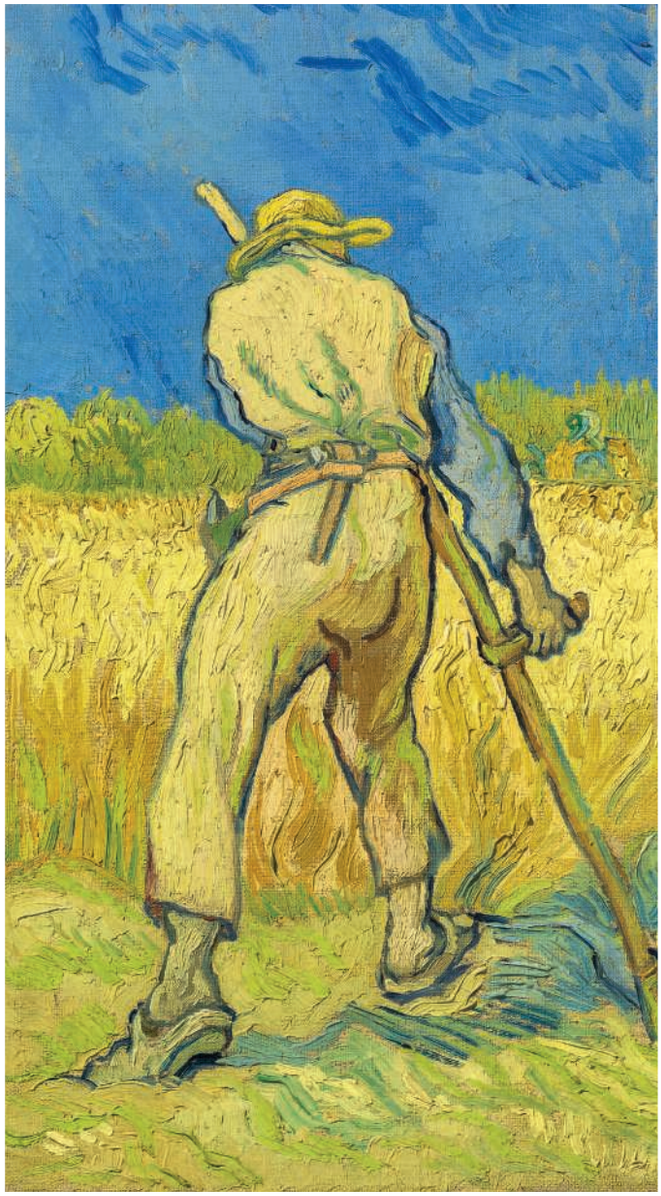
CHRISTIE'S



VINCENT VAN GOGH (1853-1890)
Le moissonneur (d'après Millet)
oil on canvas
17 x 9⅝ in. (43.3 x 24.3 cm.)
Painted in 1889
£12,500,000-16,500,000

IMPRESSIONIST AND MODERN ART
EVENING SALE
King Street, 27 June 2017

VIEWING
8 King Street
London SW1Y 6QT

CONTACT
Jay Vincze
jvincze@christies.com
+44 207 389 2536

CHRISTIE'S

WRITTEN BIDS FORM
CHRISTIE'S NEW YORK

IMPRESSIONIST AND MODERN ART
EVENING SALE

MONDAY 15 MAY 2017
AT 7.00 PM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: JASPER
SALE NUMBER: 14183

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

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$100 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

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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**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

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Client Number (if applicable) — Sale Number: **14183**

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Fax (Important) — Email

◯ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

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.

PLEASE PRINT CLEARLY

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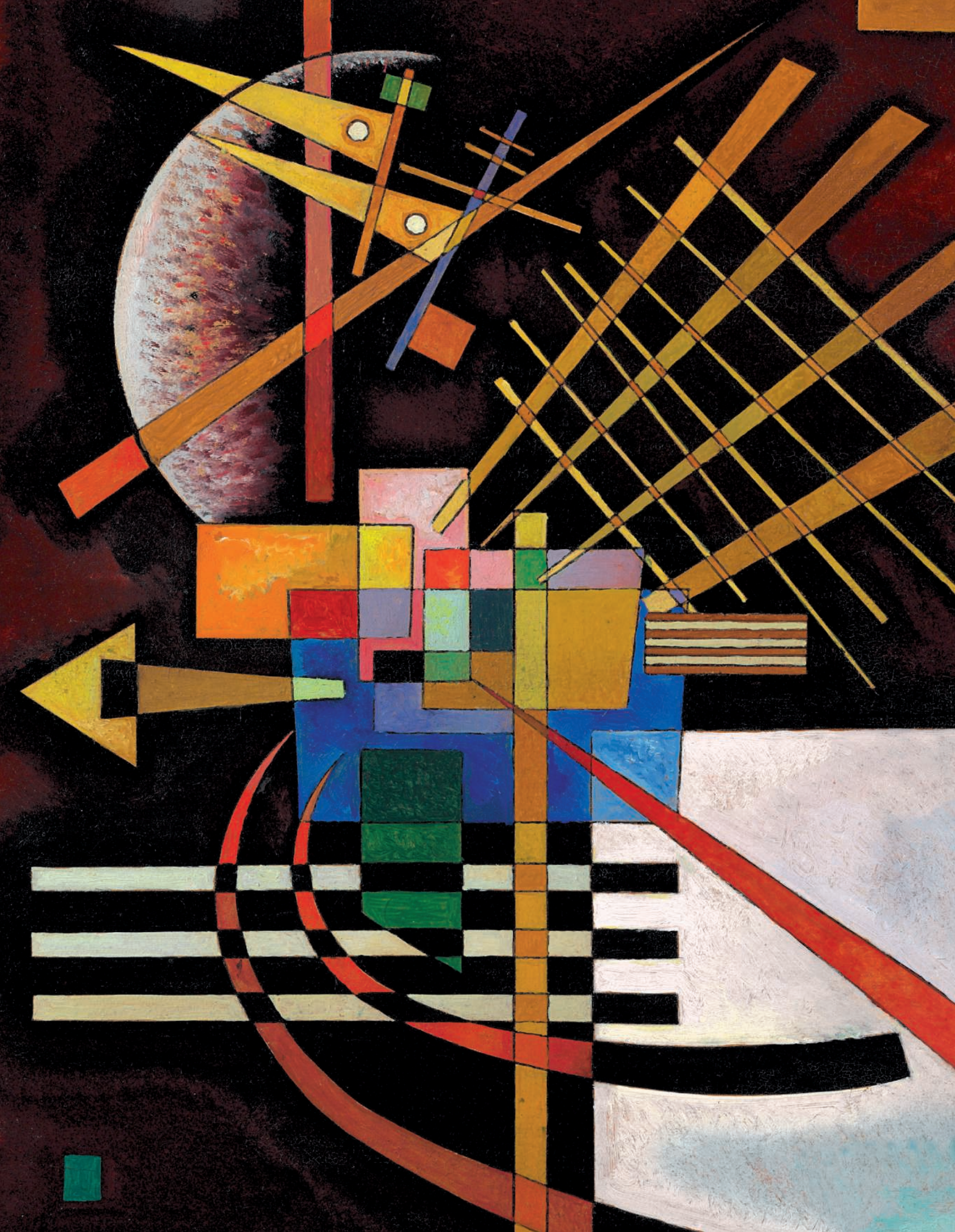
If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:



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07/04/17

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