

A painting of a coastal landscape. In the foreground, there is a sandy beach with some green foliage and a piece of driftwood. In the middle ground, a sailboat with three white sails is on the water. To the right, a large, dark green tree stands prominently. The background shows a coastline with more trees and a blue sky with light clouds.

THE COLLECTION OF PEGGY AND DAVID
ROCKEFELLER

VOLUME III

CHRISTIE'S





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THE COLLECTION OF PEGGY AND DAVID
ROCKEFELLER

VOLUME III

ART OF THE AMERICAS
EVENING SALE

WEDNESDAY 9 MAY 2018

AUCTION

Wednesday 9 May 2018
at 7.00 pm (lots 401–441)
20 Rockefeller Plaza, New York, NY 10020

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Thursday	3 May	11.00 am – 4.00 pm
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THE COLLECTION OF PEGGY AND DAVID
ROCKEFELLER

THE COMPLETE SESSIONS CALENDAR

VOLUME I

19TH & 20TH CENTURY ART, **EVENING SALE**

Tuesday 8 May 2018

VOLUME II

ENGLISH AND EUROPEAN FURNITURE,
CERAMICS AND DECORATIONS, **PART I**

Wednesday 9 May 2018

VOLUME III

ART OF THE AMERICAS, **EVENING SALE**

Wednesday 9 May 2018

VOLUME IV

FINE ART, **DAY SALE**

Thursday 10 May 2018

VOLUME V

ENGLISH AND EUROPEAN FURNITURE,
CERAMICS AND DECORATIONS, **PART II**

Thursday 10 May 2018

VOLUME VI

TRAVEL AND AMERICANA

Thursday 10 May 2018

ONLINE SALE

THE COLLECTION OF
PEGGY AND DAVID ROCKEFELLER

Opens Thursday 1 May 2018

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Lot 408, © Heirs of Josephine N. Hopper, licensed by
the Whitney Museum of American Art

Essay Divider:
Lot 438

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Lot 409, © 2018 Estate of John Marin / Artists Rights
Society (ARS), New York

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*"Beauty, to me, whether found
in nature or in man-made
objects, is ennobling and
enriches the soul."*

—DAVID ROCKEFELLER

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THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER

COLLECTING SEEMS TO BE an instinct which is stronger in some human beings than in others. In my own case, it started at a rather early age. I suspect it was hereditary to some extent, since my mother, Abby Aldrich Rockefeller, was a lifelong collector, as were many members of the Aldrich family from which she came. My father also was a collector to a large and important degree, though his interests tended to be somewhat narrower in scope and considerably more traditional than those of my mother.

My wife, the former Peggy McGrath, claims that she is not a collector. In a strict sense this is true, since she is not interested in assembling many objects in a given category for the sake of completeness—to some, a definition of serious collecting. I am more ready to see myself as a collector, though my own definition of collecting would stress vitality and excellence more highly than completeness. In any case, we both love beautiful things and enjoy buying them if we feel that they would fit into our homes and add to their livability and charm. In addition, we care very much that what we buy is of outstanding quality. We always have enjoyed shopping together, and in acquiring significant objects we make a point of selecting things we both like.

Collecting differs from mere acquisition in that it is an intensely personal experience, and Peggy and the other members of our family have been deeply involved in the process over the years. We have always been fascinated by the cultural history of works of art and by the circumstances under which they were created, and Peggy and I have learned widely from relatives, friends, art historians, dealers, and artists themselves, as well as from our travels and from what reading we have had time to do.

The love of beauty has, of course, been the primary motivation behind our collecting, which remains to me a kind of mystery, a concept somehow beyond the intellect. For example, one may feel that an object is beautiful whether or not [one] is aware of its place in history, its possible uniqueness, or its significance on a broader scale. It is here that intuition comes into play, and we have relied heavily on our feelings in determining whether or not to acquire an object. While knowledge and intuition always have gone hand-in-hand with us, intuition almost invariably has been the winner.

A secondary but important motivation behind our collecting is the love of diversity. We are fascinated by the wonderful interactions

that can occur among pieces from different times and cultures—especially when they meet with their surroundings to create a harmonious whole... [Our] enjoyment is closely associated with our recollections of how, where, and from whom we acquired our various art objects, as well as with the relationship of these objects to one another. This concern with relationships has had two interesting effects. On the one hand, it has meant that we have limited our collecting to those objects that we feel complement their surroundings, even though we find esthetic appeal in other art forms as well. On the other hand, it has given our collecting an eclectic spirit and meant that the decorative arts have played an important role in our lives as dynamic counterpoints to the fine arts as traditionally defined.

I must confess to being grateful for the more personal form of collecting which Peggy and I have been able to experience. Certainly Peggy and I both believe deeply that our collecting and enjoyment of man-made objects of beauty have given us a saner, more balanced, and more joyful approach to our activities in every area of life. Beauty gives one joy, and, in turn, generally adds new and productive facets to one's overall perspective.

Beauty is not, of course, a solution to the pressing problems of hunger, poverty, and strife that plague the world today, and the lover of beauty cannot and should never reduce one's sense of responsibility to one's fellow [human]. On the contrary, I believe that the creative possibilities presented by beauty in art should inspire us to seek at least equally creative approaches toward achieving a harmonious society.

Peggy and I have been more fortunate than most people in having opportunities to see, possess, and enjoy beautiful things. For that we are very grateful. And I, of course, am especially grateful to Peggy for the enthusiasm, humor, creativity, a sense of shared warmth and excitement she has brought to our collecting and to our homes. In addition, I feel a special sense of gratitude to my parents for exposing me to many beautiful things in my childhood. They and scores of [others] have heightened my appreciation of beauty. Finally, of course, it is the artists and craftspeople to whom we owe the most thanks. It is their imagination and talent which have produced the beauty from which we have derived such pleasure and enlightenment. I hope this expresses in some small measure the deep gratitude we feel toward all.

Peggy and David Rockefeller, May 13, 1973. Annenberg residence. Photograph by Arthur Levine, courtesy of the JPMorgan Chase Corporate History Program and The Rockefeller Archive Center.



An oil painting by Edward Hopper, depicting a rugged landscape. In the foreground, a small boat is partially visible on a grassy slope. The middle ground features large, dark rocks and a prominent, leafy tree. The background shows a bright, clear sky. The overall style is characteristic of Hopper's work, with strong contrasts and a focus on light and shadow.

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THE COLLECTION OF PEGGY AND DAVID

ROCKEFELLER

ART OF THE AMERICAS
EVENING SALE

EDWARD HOPPER







A SENSE OF PLACE: A CHANGING AMERICAN LANDSCAPE

Previous spread left, lot 407, Fairfield Porter, *The Schooner II*, detail. © 2018 The Estate of Fairfield Porter / Artists Rights Society (ARS), New York.

Previous spread right, lot 403, Charles Ephraim Burchfield, *June Night (Luna Moth, Tulip Tree in Bloom by Moonlight)*, detail. Reproduced with permission from the Charles E. Burchfield Foundation and the Burchfield Penney Art Center.

Left, David Rockefeller in his Chase Manhattan Bank office, with lot 402, Edward Hopper, *Rich's House, North Truro*. Photograph by Mario Merino, courtesy of the JPMorgan Chase Corporate History Program, and The Rockefeller Archive Center. © Heirs of Josephine N. Hopper, licensed by the Whitney Museum of American Art.

Following spread, left, lot 405, Thomas Hart Benton, *Navajo Sand*, detail. © Benton Testamentary Trusts/UMB Bank Trustee/Licensed by VAGA, New York, NY.

Following spread, right, John D. Rockefeller, Jr. and Abby Aldrich Rockefeller camping in Montana, 1926. Photographer unknown. Courtesy of The Rockefeller Archive Center.

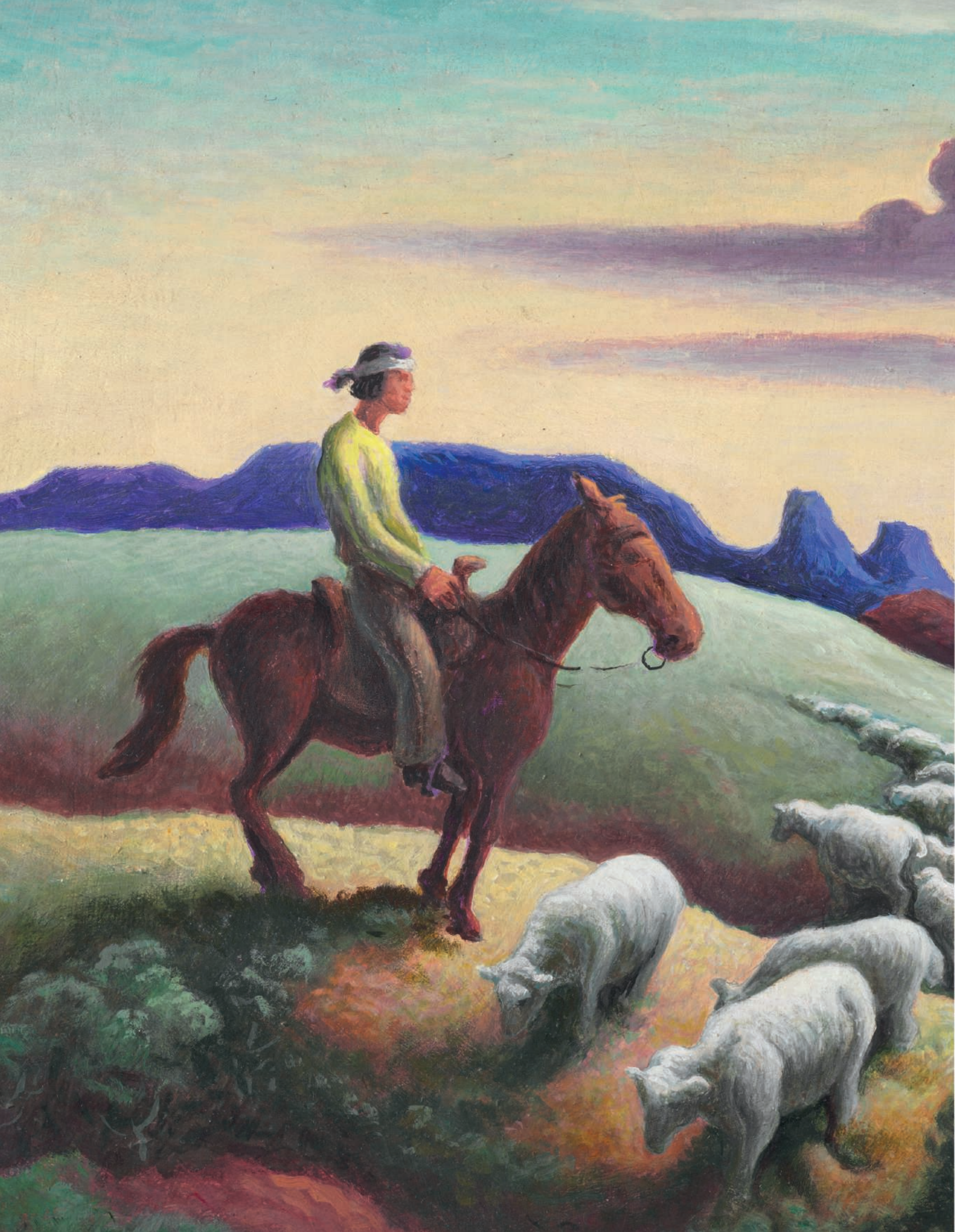
While the Rockefeller family name may bring to mind the sleek, towering Art Deco buildings of Rockefeller Center in Manhattan, generations of the family have also had a substantial impact on the broader, natural landscape of America. In fact, when honoring the family for its generous contributions to the preservation of America's open spaces in 2005, the National Audubon Society President, John Flicker, declared, "Cumulatively, no other family in America has made the contribution to conservation that the Rockefeller family has made." (as quoted in A. DePalma, "They Saved Land Like Rockefellers," *New York Times*, November 15, 2005)

In New York City itself, David Rockefeller's father, John D. Rockefeller, Jr., balanced his ambitious development of the Midtown skyline with key contributions to the creation of The Cloisters museum and surrounding Fort Tryon Park in Upper Manhattan, as well as the Palisades Interstate Park across the river in New Jersey. On family trips around the country as a child, David also discovered the wider impact of the Rockefeller contributions to national sites and parks, reflecting in his *Memoirs*, "These early trips, as much as my formal education, helped develop the interests I would pursue and the man I would become...They were extraordinary adventures, which gave me an insight into the values that motivated Father to make philanthropic gifts, not always as part of a grand design but spontaneously, because there were opportunities to do things that needed to be done." (p. 39) For example, in the spring of 1926, when David was eleven years old, he traveled with his parents and three of his older brothers, Nelson, Laurance and Winthrop, to Philadelphia and Virginia to visit historic sites from the Revolutionary and Civil Wars. When their guide in Williamsburg casually pointed out the dilapidated state of many of the buildings, John D. Rockefeller, Jr. recognized the need for funding and, over thirty years, donated approximately \$60 million for the acquisition and restoration of Colonial Williamsburg.

With David Rockefeller's generation and their children continuing in this philanthropic tradition, the family has contributed land and funds for National Parks across the entire country, including the Grand Teton, Great Smoky Mountains, Virgin Islands, Yosemite, Big Bend, Glacier, Grand Canyon, Haleakala, Olympic, Rocky Mountain, Shenandoah and Acadia Parks. Closer to home, the family has opened to the public Kykuit, the Westchester, New York, estate built by John D. Rockefeller, Sr., through an agreement with the National Trust for Historic Preservation. The nearby Stone Barns Center for Food & Agriculture was opened in 2004 in memory of David's late wife Peggy, who was passionately involved with farming and deeply aware of the economic difficulties of modern agriculture in America. As David summarized of the philosophy his father employed for his charitable work, "For him philanthropy was about being a good neighbor. Father, drawing on Grandfather's earlier actions, established a powerful example for all members of the Rockefeller family, including me." (p. 488)

Just as the Rockefellers have maintained a deep interest in the natural, traditional landscape of America in the midst of their industrial endeavors, American artists of the first half of the twentieth century also explored ways to preserve in their work the classic spirit of our national lands, while also representing a modern aesthetic and sensibility. As Kathy Curry and Esther Adler wrote in the catalogue for The Museum of Modern Art's 2013 exhibition *American Modern: Hopper to O'Keeffe*, a key theme explored by the artists of this era was "the clash between the urban realities of a rapidly modernizing society and a nostalgia for an idealized American countryside." (p. 10) Indeed, Charles Sheeler and Edward Hopper are renowned for their ability to capture the farms, clapboard houses and rolling hills of the American Northeast in a manner that at once preserves the essence of these symbols of American rural life, yet also simplifies and distills them, forcing the viewer to see everyday views in a new light. Utilizing perspectives more common to the

In New York City itself, David Rockefeller's father, John D. Rockefeller, Jr., balanced his ambitious development of the Midtown skyline with key contributions to the creation of The Cloisters museum and surrounding Fort Tryon Park in Upper Manhattan, as well as the Palisades Interstate Park across the river in New Jersey.





"My aim in painting is always, using nature as the medium, to try to project upon canvas my most intimate reaction to the subject as it appears when I like it most."

— EDWARD HOPPER



Above, Portrait of Edward Hopper in the sand dunes of Cape Cod, c. 1930-1940. Photographer unknown. The Sanborn Hopper Archive at the Whitney Museum of American Art, Frances Mulhall Achilles Library, Gift of The Arthayer R. Sanborn Hopper Collection Trust, Series: Personal Papers, Edward Hopper, Photographs. © Heirs of Josephine N. Hopper, licensed by the Whitney Museum of American Art.

Right, detail of lot 402, Edward Hopper, *Rich's House, North Truro, detail*. © Heirs of Josephine N. Hopper, licensed by the Whitney Museum of American Art.

medium of photography or the ever-more-frequent experience of looking through the window of a passing automobile, their works captured the American scene with a sense of distanced nostalgia, reflecting the zeitgeist during years of economic depression, war and social change.

Hopper himself explained of his subject matter, "My aim in painting is always, using nature as the medium, to try to project upon canvas my most intimate reaction to the subject as it appears when I like it most." (as quoted in R. Hobbs, *Edward Hopper*, New York, 1987, n.p.) Similarly, other Modernist artists of his generation and the next concentrated on the American landscape as a lens through which to express their own feelings and thoughts, foreshadowing the action painters and Abstract Expressionist movement of the Post-War period. John Marin, for instance, wrote of his later oil paintings, "I'm calling my pictures this year 'Movements in Paint' and not movements of boat, sea or sky, because in these new paintings, although I use objects, I am representing paint first of all and not the motif primarily." (as quoted in *Marin in Oil*, Southampton, New York, 1987, p. 55) Fairfield Porter likewise focused on the process of painting, capturing in his works not just picturesque Maine and Southampton landscapes but moreover the essence of his connection with the natural world around him. Modernist watercolorist Charles Burchfield even went a step further, consciously imbuing his anthropomorphized visions of Upstate New York and Ohio with calligraphic symbols meant to evoke in the viewer his own emotional reactions to the surroundings of his daily life.







Above, John D. Rockefeller, Jr. and Abby Aldrich Rockefeller boat on Jenny Lake in Grand Teton National Park in 1931. Photographer unknown. Collection of the Jackson Hole Historical Society and Museum.

Right, Alfred Stieglitz, *Georgia O'Keeffe near 'The Pink House', Taos, New Mexico, 1929.*

Following spread, John D. Rockefeller, Jr. and Abby Aldrich Rockefeller on horseback by Jenny Lake in Grand Teton National Park, Wyoming. Photograph by Laurance Rockefeller. Courtesy of The Rockefeller Archive Center.

One of the areas of the United States which has always provoked a strong emotional and artistic response is the West, a locale that has historically conjured ideas of manifest destiny, discovery, open plains and big skies. David Rockefeller first explored these lands in the summer of 1927 on a ten-thousand-mile, two-month railway trip with his parents and brothers Laurance and Winthrop. Beginning in the Southwest, the family celebrated David's eleventh birthday in Taos, New Mexico, at a traditional fire dance ceremony at Taos Pueblo, before moving through the Grand Canyon toward California and the Pacific Ocean. Riding through the Sierra Mountains to Yosemite and Yellowstone National Parks, young David was captivated throughout by the natural wonders of the region, such as the giant Sequoias and Old Faithful. The group then drove to Jackson Hole, Wyoming, and saw the Grand Teton Mountains, lunching at the JY Ranch, which the family would eventually purchase and at which David and Peggy celebrated both their honeymoon and fortieth anniversary. Throughout the journey, the Rockefellers learned from local naturalists where they could assist, spurring family pledges for years to come.

Artists of the first half of the twentieth century also found the American West a place to escape from the burdens of city living and find new inspiration. Georgia O'Keeffe first visited New Mexico in 1929, and she was immediately captivated by the rugged, open landscape and inherent spirituality of the area. During her frequent visits in the following years and after her permanent move in 1949, O'Keeffe famously captured the natural beauty of the Southwest in a modern abstracted style, emphasizing its undulating forms, bright sunlight and wide spectrum of color. Thomas Hart Benton was also inspired to escape his daily life by traveling around the country on sketching tours looking for a deeper understanding of the American landscape and its people, including during an excursion to Texas and Santa Fe in 1926.

As generations of the Rockefeller family have continuously worked to conserve the important natural and historic landscapes across America, these artists' visual records of their experiences and reactions have preserved for viewers today compelling reflections on an important, eventful era of the nation's history.











401

CHARLES SHEELER (1883-1965)

White Sentinels

signed and dated 'Charles Sheeler - 1942.' (lower right)—signed and dated again
and inscribed with title (on the reverse)

tempera on board

15 x 22 in. (38.1 x 55.9 cm.)

Painted in 1942.

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

Previous spread left, Charles
Sheeler (1883-1965), *Barn,
Connecticut*, gelatin silver print,
1941. L-R 1590.2001 © 2018
Museum of Fine Arts, Boston.

Previous spread right, detail of
the present lot.



PROVENANCE

The Downtown Gallery, New York.
Mr. and Mrs. Richard Loeb, New York, by 1946.
The Edith Gregor Halpert Collection, New York.
Sotheby Parke-Bernet, New York, *20th Century American Paintings, Drawings, Watercolors and Sculpture: The Edith Gregor Halpert Collection (The Downtown Gallery)*, 14 March 1973, lot 24, sold by the above.
Acquired by the late owners from the above.

EXHIBITED

New York, The Downtown Gallery, *American Art 1942, Opening Exhibition, New Painting and Sculpture*, September 22-October 10, 1942, no. 13.
New York, The Downtown Gallery, *Exhibition of Recent Paintings by Charles Sheeler*, March 5-23, 1946, no. 9.
Rochester, New York, Rochester Memorial Art Gallery, *In Focus: A Look at Realism in Art*, December 28, 1964-January 31, 1965, no. 70, illustrated.
Trenton, New Jersey, The New Jersey State Museum, *Focus on Light*, May 20-September 10, 1967, no. 96, illustrated.
Washington, D.C., National Collection of Fine Arts, Smithsonian Institution; Philadelphia, Pennsylvania, Philadelphia Museum of Art; New York, Whitney Museum of American Art, *Charles Sheeler*, October 10, 1968-April 27, 1969, pp. 22-23, no. 95, illustrated.
Washington, D.C., National Collection of Fine Arts, Smithsonian Institution, *Edith Gregor Halpert Memorial Exhibition*, April 7-June 25, 1972, no. 26.
Corpus Christi, Texas, Art Museum of South Texas, *American Paintings from the Estate of Edith G. Halpert*, January 19-February 10, 1973.
Boston, Massachusetts, Museum of Fine Arts; New York, Whitney Museum of American Art; Dallas, Texas, Dallas Museum of Art, *Charles Sheeler: Paintings, Drawings, Photographs*, October 13, 1987-July 10, 1988, no. 65.

LITERATURE

J. Gibbs, "Cross-Section of Sheeler's Classic Precision," *Art Digest*, vol. XX, March 1946, p. 9, illustrated.
L. Dochterman, *The Stylistic Development of the Work of Charles Sheeler*, Ph.D. dissertation, University of Iowa, 1963, no. 47.270. *Art News*, vol. LXXII, February 1973, p. 8, illustrated.
S. Reich, "The Halpert Sale, A Personal View," *American Art Review*, vol. I, September-October 1973, p. 86, illustrated.
J. Barnitz, et al., *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, vol. II, New York, 1988, pp. 114-16, no. 55, illustrated.

Feature essay with in depth information for this lot can be found at the back of the catalogue.

Detail of the present lot.





402

EDWARD HOPPER (1882-1967)

Rich's House

signed and inscribed 'Edward Hopper/North Truro' (lower right)
watercolor and charcoal on paper
image, 16 x 25 in. (40.6 x 63.5 cm.);
sheet, 16¾ x 25¾ in. (42.5 x 65.4 cm.)
Executed in 1930.

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







PROVENANCE

The artist.

Frank K.M. Rehn, Inc., New York, acquired from the above, 1930.
E. Weyhe, Inc., New York.

Acquired by the late owners from the above, 1952.

EXHIBITED

Philadelphia, Pennsylvania, Pennsylvania Academy of the Fine Arts, *The Thirty-second Annual Philadelphia Water Color Exhibition, and the Thirty-third Annual Exhibition of Miniatures*, November 4-December 9, 1934, no. 166, illustrated.

Wallingford, Connecticut, The Choate School, January 3-February 1, 1965.

New Brunswick, New Jersey, Rutgers University, Jane Voorhees Zimmerli Art Museum, *Hopper's Places*, September 8-November 3, 1985, pp. 12, 70, 73, no. 13, pl. 18, illustrated.

LITERATURE

Artist's ledger: Book I, 1913-63, p. 74.

G. Levin, *Hopper's Places*, New York, 1985, pp. 70, 75, pl. 18, illustrated.

J. Barnitz, et al., *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, vol. II, New York, 1988, pp. 90-91, no. 41, illustrated.

G. Levin, *Edward Hopper, A Catalogue Raisonné*, vol. II, New York, 1995, p. 222, no. W-253, illustrated.

G. Levin, *Edward Hopper: An Intimate Biography*, Berkeley, California, 1995, p. 231.

D. Lyons, *Edward Hopper: A Journal of His Work*, New York, 1997, p. 35.

G. Levin, *The Complete Watercolors of Edward Hopper*, New York, 2001, p. 222, no. W-253, illustrated.

Feature essay with in depth information for this lot can be found at the back of the catalogue.

Detail of the present lot.

403

CHARLES EPHRAIM BURCHFIELD (1893-1967)

June Night (Luna Moth, Tulip Tree in Bloom by Moonlight)

signed with initials in monogram and dated 'CEB/1959' (lower left)—dated again 'June 27, 1959'
and inscribed with title (on the reverse)

watercolor and charcoal on joined paper laid down on board
39¾ x 33 in. (101 x 83.8 cm.)

Executed in 1959.

\$600,000-800,000





Right, Portrait of Charles Burchfield. Photographer unknown.

Right page, detail of the present lot.

"A purely imaginary conception. A luna moth alighting on a flower of the tulip tree. Through the jagged opening formed by the leaves of the tree can be seen a glowing half-moon. The mystery of a June night in the woods."

—CHARLES BURCHFIELD

PROVENANCE

Frank K.M. Rehn, Inc., New York.
Acquired by the late owners from the above, 1960.

EXHIBITED

Buffalo, New York, State University College at Buffalo, Upton Hall Gallery, *Charles Burchfield: Recent Paintings*, April 24-May 19, 1963, pp. 10-12, no. 24, illustrated.
Wallingford, Connecticut, The Choate School, January 3-February 1, 1965.
Buffalo, New York, State University College at Buffalo, Charles Burchfield Center, *Two New York City Collections of Works by Charles E. Burchfield: Chase Manhattan Bank and Dr. Theodor Braasch*, October 1, 1967-January 30, 1968.

Utica, New York, Munson-Williams-Proctor Institute, *The Nature of Charles Burchfield: A Memorial Exhibition, 1893-1967*, April 9-June 14, 1970, no. 257.

New York, The Drawing Center, *Charles E. Burchfield: The Sacred Woods*, June 10-July 30, 1993, pp. 101, 116, fig. 46, illustrated.

LITERATURE

C.E. Burchfield, *Journals*, vol. 59, 1959, pp. 81, 121.
J.S. Trovato, *Charles Burchfield: Catalogue of Paintings in Public and Private Collections*, Utica, New York, 1970, p. 276, no. 1187 (as *June Night (Luna Moth and Tulip Tree in Bloom)*).
J. Barnitz, et al., *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, vol. II, New York, 1988, pp. 94-96, no. 44, illustrated (as *June Night (Luna moth and tulip tree in bloom)*).

We would like to thank Nancy Weekly, Burchfield Scholar at the Burchfield Penney Art Center, for her assistance with cataloguing this lot.

Feature essay with in depth information for this lot can be found at the back of the catalogue.



404

GEORGIA O'KEEFFE (1887-1986)

Near Abiquiu, New Mexico

signed with initials 'OK' in artist's star device (on the backing board)

oil on canvas

16 x 36 in. (40.6 x 91.4 cm.)

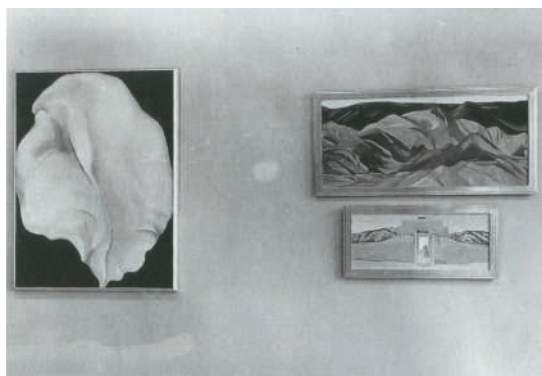
Painted in 1931.

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



Below, Photograph by Dorothy Norman © 1998 Center for Creative Photography, UA Foundation. *Untitled*, ca. 1931/1932 [installation view, Georgia O'Keeffe Exhibition, at An American Place]. O'Keeffe artworks © 2018 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York.

Right, O'Keeffe's house at Ghost Ranch. Photograph by Myron Wood, © Pikes Peak Library District, 002-9217.



PROVENANCE

The Downtown Gallery, New York.
Pearley and Norine Brissenden, West Vancouver, Canada, 1956.
The Vancouver Foundation, West Vancouver, Canada, by bequest from the above, 1991.
Buschlen Mowatt Gallery, Vancouver, Canada.
Acquired by the late owner from the above, 1997.

EXHIBITED

New York, An American Place, *Georgia O'Keeffe: 33 New Paintings (New Mexico)*, December 27, 1931-February 11, 1932, (possibly) no. 32.
St. Louis, Missouri, City Art Museum, *27th Annual Exhibition of Paintings by American Artists*, August 15-October 16, 1932, no. 36.
Chicago, Illinois, Art Institute of Chicago, *Georgia O'Keeffe*, January 21-February 22, 1943, no. 42.
Vancouver, Canada, Vancouver Art Gallery, 1992, on extended loan.
Kleinburg, Ontario, Canada, McMichael Canadian Art Collection; Vancouver, Canada, Vancouver Art Gallery; Colorado Springs, Colorado, Colorado Springs Fine Art Center; Charleston, South Carolina, Gibbes Museum of Art, *The Informing Spirit: Art of the American Southwest and West Coast Canada, 1925-1945*, January 30, 1994-March 26, 1995, no. 2.
Santa Fe, New Mexico, Georgia O'Keeffe Museum, *Georgia O'Keeffe and New Mexico: A Sense of Place*, June 11-September 12, 2004, no. 16.

LITERATURE

V. Hunter, "A Note on Georgia O'Keeffe," *Contemporary Arts of the South and Southwest*, November-December 1932, p. 7, illustrated (as *Toward Abiquiu, New Mexico*).
B.B. Lynes, *Georgia O'Keeffe: Catalogue Raisonné*, vol. I, New Haven, Connecticut, 1999, p. 486, no. 794, illustrated.
N. Reily, *Georgia O'Keeffe: A Private Friendship, Part 1: Walking the Sun Prairie Land*, Santa Fe, New Mexico, 2007, p. 318.
W. Adelson, et al., *The David and Peggy Rockefeller Collection: Supplement*, vol. V, New York, 2015, pp. 73-75, no. 18, illustrated.

Feature essay with in depth information for this lot can be found at the back of the catalogue.





405

THOMAS HART BENTON (1889-1975)

Navajo Sand

signed 'Benton' (lower right)—signed again, inscribed with title and dated 'First painted in 1926...Repainted Nov. 1966' (on the reverse)

tempera on masonite

18¾ x 23⅞ in. (47.6 x 60.6 cm.)

Painted in 1926 and 1966.

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







PROVENANCE

ACA Galleries, Inc., New York.
Private collection, New York.
Christie's, New York, 25 May 1989, lot 355A, sold by the above.
Acquired by the late owners from the above.

LITERATURE

R. Ellsworth, *et al.*, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, vol. III, New York, 1993, pp. 436-37, no. 325, illustrated.

This work will be included in the forthcoming Thomas Hart Benton *catalogue raisonné* being prepared by the Thomas Hart Benton Catalogue Raisonné Foundation. Committee Members: Dr. Henry Adams, Jessie Benton, Anthony Benton Gude, Andrew Thompson and Michael Owen.

Feature essay with in depth information for this lot can be found at the back of the catalogue.

Detail of the present lot.

406

GEORGIA O'KEEFFE (1887-1986)

New Mexico—Near Taos

oil on canvas laid down on board
17¾ x 23⅞ in. (45.1 x 60.7 cm.)
Painted in 1929.

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





Above, Todd Webb, *O'Keeffe Photographing the Chama River, New Mexico, 1961*. © Todd Webb, Courtesy of Evans Gallery and Estate of Todd & Lucille Webb, Portland, Maine.

Right, Hills of Abiquiu. Photograph by Myron Wood, © Pikes Peak Library District, 002-9213.

PROVENANCE

The artist.
The Downtown Gallery, New York.
Mr. and Mrs. J.L. Gitterman, Jr., New York.
The Edith Gregor Halpert Collection, New York.
Sotheby Parke-Bernet, New York, *20th Century American Paintings, Drawings, Watercolors and Sculpture: The Edith Gregor Halpert Collection (The Downtown Gallery)*, 14 March 1973, lot 67, sold by the above.
Acquired by the late owners from the above.

EXHIBITED

Valparaiso, Indiana, Sloan Gallery of American Art, January 1962.
Washington, D.C., National Collection of Fine Arts, Smithsonian Institution, *American Landscape: A Changing Frontier, In Commemoration of the Fiftieth Anniversary of the National Park Service*, April 28-June 19, 1966, fig. 7, illustrated.
Kalamazoo, Michigan, Kalamazoo Art Center, *Paintings by American Masters: Fifth Anniversary Exhibition*, September 14-October 19, 1966, p. 15, illustrated.

New York, The Downtown Gallery, *Group Show with Morris Broderson*, November-December 1966.
Storrs, Connecticut, University of Connecticut Museum of Art, *Edith Halpert and The Downtown Gallery*, May 25-September 1, 1968, no. 18, illustrated.
Washington, D.C., National Collection of Fine Arts, Smithsonian Institution, *Edith Gregor Halpert Memorial Exhibition*, April 7-June 25, 1972, no. 20.

LITERATURE

S. Reich, "The Halpert Sale, A Personal View," *American Art Review*, vol. 1, September-October 1973, pp. 77-81, illustrated.
R. Ellsworth, et al., *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, vol. III, New York, 1993, pp. 110-11, no. 53, illustrated.
B.B. Lynes, *Georgia O'Keeffe: Catalogue Raisonné*, vol. I, New Haven, Connecticut, 1999, p. 410, no. 682, illustrated.

Feature essay with in depth information for this lot can be found at the back of the catalogue.



407

FAIRFIELD PORTER (1907-1975)

The Schooner II

signed and dated 'Fairfield Porter 1965' (lower right)—signed and dated again
and inscribed with title (on the stretcher)

oil on canvas

37½ x 54½ in. (94.2 x 137.5 cm.)

Painted in 1965.

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



"The paintings of Fairfield Porter...have long interested Peggy and me both because they are beautifully realized and because so many of them have as subjects the coast of Maine. The Porters owned Great Spruce Head Island in Penobscot Bay, which we often sailed by on cruises going westerly from Sag Harbor."

— DAVID ROCKEFELLER

PROVENANCE

[With] Tibor de Nagy Gallery, New York, 1965.
Acquired by the late owners from the above, 1965.

EXHIBITED

New York, Tibor de Nagy Gallery, *Fairfield Porter: Recent Paintings*, February 15-March 5, 1966.
Boston, Massachusetts, Museum of Fine Arts, *Fairfield Porter: Realist Painter in an Age of Abstraction*, January 12-March 13, 1983, pp. 36, 104, no. 50, illustrated.

LITERATURE

D. Thomas, "Fairfield Porter—Poet of Penobscot Bay," *Down East: The Magazine of Maine*, vol. XXX, no. 1, August 1983, p. 3, cover illustration.

J. Barnitz, *et al.*, *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, vol. II, New York, 1988, pp. 129-30, no. 62, illustrated.

J. Ludman, "Checklist of Paintings by Fairfield Porter," *Fairfield Porter: An American Classic*, New York, 1992, p. 295.

J. Ludman, *Fairfield Porter: A Catalogue Raisonné of the Paintings, Watercolors, and Pastels*, New York, 2001, p. 216, no. L516.

Feature essay with in depth information for this lot can be found at the back of the catalogue.

Detail of the present lot.





408

EDWARD HOPPER (1882-1967)

Cape Ann Granite

signed 'Edward Hopper' (lower right)

oil on canvas

29 x 40¼ in. (71.1 x 102.2 cm.)

Painted in 1928.

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



PROVENANCE

Frank K.M. Rehn, Inc., New York.
Mr. and Mrs. Benjamin H. Dibblee, San Francisco, California,
1929.
Mrs. John C. Kittle, Ross, California, 1977.
Andrew Crispo Gallery, New York.
Sotheby's, New York, 3 December 1987, lot 335, sold by the
above.
Acquired by the late owners from the above.

EXHIBITED

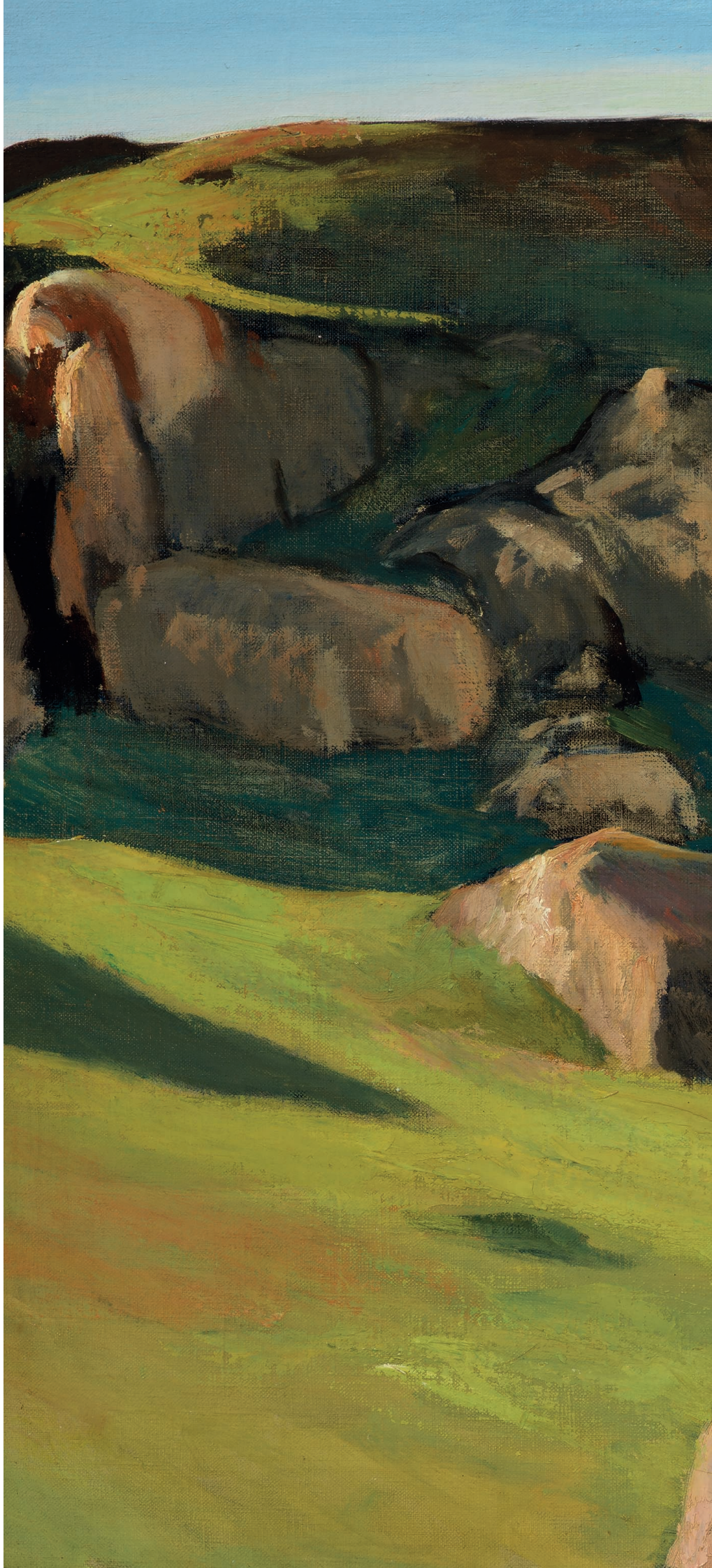
New York, Frank K.M. Rehn, Inc., *Paintings and Watercolors by
Edward Hopper*, January 21-February 2, 1929, no. 10.
New York, The Museum of Modern Art, *Edward Hopper
Retrospective Exhibition*, November 1-December 7, 1933, p. 14,
no. 9, illustrated.
Chicago, Illinois, Arts Club of Chicago, *Exhibition of Paintings by
Edward Hopper*, January 1934, no. 6.
San Francisco, California, San Francisco Museum of Art,
*Contemporary Art, Paintings, Watercolors and Sculpture Owned in
the San Francisco Bay Region, Fifth Anniversary Exhibition*, January
18-February 5, 1940, no. 143, illustrated.
New York, Whitney Museum of American Art; Boston,
Massachusetts, Museum of Fine Arts; Detroit, Michigan, Detroit
Institute of Arts, *Edward Hopper Retrospective Exhibition*, February
11-July 2, 1950, p. 55, no. 27.

LITERATURE

Artist's ledger: Book I, 1913-63, p. 56.
R. Cortissoz, "Examples of French and American Art: Two
Americans," *The New York Herald Tribune*, January 27, 1929,
Section 7, p. 10.
E.A. Jewell, "Group of Five, and Other Art Shows Visited," *The
New York Times*, January 27, 1929, Section 10, p. 19.
G.P. du Bois, *Edward Hopper: American Artist Series*, New York,
1931, p. 37, illustrated.
Index of Twentieth Century Artists, vol. I, New York, 1934, p. 157.
L. Goodrich, *Edward Hopper*, New York, 1971, p. 199, illustrated.
G. Levin, *Hopper's Places*, New York, 1985, p. 52.
J. Barnitz, et al., *The David and Peggy Rockefeller Collection: Art of
the Western Hemisphere*, vol. II, New York, 1988, pp. 390-91,
no. 259, illustrated.
G. Levin, *Edward Hopper: A Catalogue Raisonné*, vol. III, New
York, 1995, p. 182, no. O-260, illustrated.
G. Levin, *Edward Hopper: An Intimate Biography*, Berkeley,
California, 1995, p. 217.
D. Lyons, *Edward Hopper: A Journal of His Work*, New York,
1997, p. 29.
G. Levin, *The Complete Oil Paintings of Edward Hopper*, New
York, 2001, p. 182, no. O-260, illustrated.
D. Ottinger, et al., *Hopper*, exhibition catalogue, Paris, France,
2012, p. 260.

Feature essay with in depth information for this lot can be found at the
back of the catalogue.

Detail of the present lot.





409

JOHN MARIN (1870-1953)

Sea in Blue, Grey and Light Red

signed and dated 'Marin 48' (lower right)—inscribed with title (on the stretcher)

oil on canvas

25 x 30 in. (63.5 x 76.2 cm.)

Painted in 1948.

\$600,000-800,000





"I think this is quite a wonderful Marin, and the fact that it is still in its original frame, which was painted by the artist himself, is of special interest. We acquired this work directly from the artist's son, John, when we called on him and his wife, Norma, in 1978 at their gallery at Cape Split."

—DAVID ROCKEFELLER



PROVENANCE

The artist.
Estate of the above.
Cape Split Place, Inc., Addison, Maine.
Acquired by the late owners from the above, 1978.

EXHIBITED

New York, An American Place, *John Marin's New Paintings in Oil and Watercolor*, December 7, 1948-January 31, 1949.
Trenton, New Jersey, The New Jersey State Museum, *John Marin: A Retrospective Exhibition*, December 3, 1950-January 21, 1951, no. 33.
New York, The Downtown Gallery, *John Marin: Paintings in Oil, 1903 to 1953*, January 8-February 2, 1963, no. 22.
La Jolla, California, Museum of Art, *Marsden Hartley—John Marin*, February 12-March 27, 1966, no. 37.
Addison, Maine, Cape Split Place, Inc.; Hanover, New Hampshire, Dartmouth College Museum Galleries; Worcester, Massachusetts, Worcester Art Museum; Trenton, New Jersey, The New Jersey State Museum, *John Marin's Maine—A Tribute*, August 1, 1978-June 24, 1979, no. 30.

Portland, Maine, Portland Museum of Art, *John Marin in Maine*, May 22-September 8, 1985, no. 76.
Southampton, New York, Parrish Art Museum; West Palm Beach, Florida, Norton Gallery and School of Art; Savannah, Georgia, Telfair Academy of Arts and Sciences; University Park, Pennsylvania, Pennsylvania State University Museum of Art; Buffalo, New York, Albright-Knox Art Gallery, *Marin in Oil*, July 18, 1987-September 4, 1988, pp. 109, 122, no. 44, illustrated.

LITERATURE

S. Reich, *John Marin: A Stylistic Analysis and Catalogue Raisonné*, vol. II, Phoenix, Arizona, 1970, p. 763, no. 48.23, illustrated.
J. Barnitz, et al., *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, vol. II, New York, 1988, pp. 86-87, no. 39, illustrated.

Left, detail of the present lot.

Above, John Marin painting outdoors, ca. 1950 / unidentified photographer. Miscellaneous photographs collection. Archives of American Art, Smithsonian Institution. © 2018 Estate of John Marin / Artists Rights Society (ARS), New York.

Please note the present lot retains its original frame by the artist.

Feature essay with in depth information for this lot can be found at the back of the catalogue.

410

CHARLES EPHRAIM BURCHFIELD (1893-1967)

Country Home in Midsummer

signed with initials in monogram 'CEB' (lower left)
watercolor and charcoal on paper laid down on board
23¼ x 30 in. (59.1 x 76.2 cm.)
Executed in 1951.

\$150,000-250,000

PROVENANCE

Frank K.M. Rehn, Inc., New York.
Acquired by the late owners from the above, 1952.

LITERATURE

C.E. Burchfield, *Journals*, vol. 52, July 30, 1951, p. 116.
J.S. Trovato, *Charles Burchfield: Catalogue of Paintings in Public and Private Collections*, Utica, New York, 1970, p. 318, no. 1339.
J. Barnitz, et al., *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, vol. II, New York, 1988, p. 94, no. 43, illustrated.

We would like to thank Nancy Weekly, Burchfield Scholar at the Burchfield Penney Art Center, for her assistance with cataloguing this lot.



*"To country below Dayton (on 18)—painting
of an old Gothic House I had seen last
August—with heat & insect rhythms Paint until
2:00—Lunch by road, in shadow of trees
which overhung from a woods—"*

—CHARLES BURCHFIELD, 1951





Left, detail of the present lot.

Above, David Rockefeller
circa 1955, with the present lot.
Photo by Slim Aarons/Getty
Images.







"One of my strongest memories is [my mother's] love of art and how she subtly and patiently conveyed it to me. Beautiful objects came alive in her hands, as if her appreciation provided them with a special aura of beauty. The longer she looked at a painting, the more she would find in it, as if by some magic she had opened new depths, new dimensions not accessible to ordinary people. By her side I absorbed some of her taste and intuition, which in her was unfailing. I learned more from her about art than from all the art historians and curators who have informed me about the technical aspects of art history and art appreciation over the years."

DAVID ROCKEFELLER



WOMEN OF THE MODERN

Previous spread, lot 413,
Charles Sheeler, *View of
Central Park*, detail.

Left, Abby Aldrich Rockefeller
with a young David Rockefeller.
Photographs by Arnold Genthe.
Courtesy of The Rockefeller
Archive Center.

Right, Abby Aldrich Rockefeller
with an Asian vase. Photograph
by Arnold Genthe. Courtesy of
The Rockefeller Archive Center.

David Rockefeller credits his mother, Abby Aldrich Rockefeller, for his lifelong passion for the arts, noting in his autobiography *Memoirs*, "One of my strongest memories is [my mother's] love of art and how she subtly and patiently conveyed it to me. Beautiful objects came alive in her hands, as if her appreciation provided them with a special aura of beauty. The longer she looked at a painting, the more she would find in it, as if by some magic she had opened new depths, new dimensions not accessible to ordinary people. By her side I absorbed some of her taste and intuition, which in her was unailing. I learned more from her about art than from all the art historians and curators who have informed me about the technical aspects of art history and art appreciation over the years." (*Memoirs*, New York, 2003, p. 17)

Abby Aldrich Rockefeller began collecting in the early 1920s. Her tastes were eclectic but her interest in modern American painting was honed by a young New York gallerist, Edith Halpert, of The Downtown Gallery located on West 13th Street. As Abby's biographer Bernice Kert notes in *Abby Aldrich Rockefeller: The Woman in the Family*, "Abby took an immense liking to twenty-eight year-old Halpert, a young woman who combined entrepreneurial shrewdness with an intimate knowledge of the art world...Edith preached a form of cultural nationalism in devoting her life to the cause of the American artists. Such a passion—i.e., support of American art—would appeal to Abby, who believed deeply in American creativity. The fact that Edith was a woman making her way in the man's world of art dealers would also appeal to her; 'very interesting and able,' Abby wrote of Edith." (*Abby Aldrich Rockefeller: The Woman in the Family*, New York, 1993, p. 254) Halpert opened her gallery in 1926 with a solid stable of artists which was constantly expanding. Ultimately she represented the most important artists of American Art in the first half of the 20th century including, to name a few, Stuart Davis, Arthur Dove, Jacob Lawrence, Charles Sheeler and, for a brief interlude, Georgia O'Keeffe. By the late 1920s and for some time to come, Abby was Edith's biggest patron. Edith admired her client, and not solely for her patronage, writing, "Some have vision, some have courage, but it is rare to find someone who has both vision and courage...American art, American artists, and the American public...acknowledge a great debt to you." (as quoted in *Abby Aldrich Rockefeller: The Woman in the Family*, p. 314)

Edith also enabled direct conversations with many of the artists in her stable, some of whom became dear friends, including William and Marguerite Zorach. Other artists received, through Edith, direct commissions from Abby to paint works of great personal significance to the family. David Rockefeller notes,



Right, Charles Sheeler, *Edith Gregor Halpert*, c. 1940. Downtown Gallery Records, Archives of American Art, Smithsonian Institution.

Below, The Downtown Gallery, 113 West 13th Street, circa 1939. Photographer unknown. Courtesy NYC Municipal Archives.

Right page, lot 411, Stefan Hirsch, *Midtown Range*, detail.

Following spread left, Abby Aldrich Rockefeller's Modern Art Gallery at 10 West 54th Street. Photograph by Samuel H. Gottscho, courtesy of The Rockefeller Archive Center.

Following spread right, lot 416, Charles Demuth, *Zinnias: A Double-Sided Work*.



"Mother commissioned Stefan Hirsch, a promising young artist, to paint the view from my fifth-floor bedroom window at 10 West 54th Street in 1930. Hirsch's cityscape, *Midtown Range*, is dominated by the glowing white towers of the Chrysler and Empire State Buildings rising majestically in the distance and punctuated by the graceful spires of Saint Patrick's Cathedral in the middle ground. The foreground, the neighborhood just to our south, much of it owned by Columbia University, is flat, featureless, and undistinguished." (*Memoirs*, p. 51) This foreground, of course, depicts what was to become one of the family's most enduring legacies, Rockefeller Center.

In January 1929, John D. Rockefeller, Jr. signed a lease on a large plot of land belonging to Columbia University. Over the next decade, Rockefeller Center was built and developed into the most important and progressive example of the International Style. A complex feat of urban planning, architectural prowess and wholly integrated artistic achievements, Rockefeller Center is, to quote scholar William C. Agee, a 'living museum.' (*A Living Museum: Rockefeller Center in American Art and Culture*, New York, 2014, p. 4) Artists, architects and designers were all contributors to the complex, and Donald Deskey, who had been hired by Edith Halpert to design her 'Daylight Gallery' on West 13th Street and the groundbreaking furnishings for her Municipal Art Fair, was commissioned to oversee the art and interiors. Concurrent to the building of Rockefeller Center, several other symbiotic developments were underway, including the renovation of a personal gallery in the Rockefeller family home to house Abby's ever growing collection of Modern Art and the conception of a new museum, dedicated to displaying Modern Art.

John D. Rockefeller, Jr. and Abby's interest in American Folk Art and porcelain were very much shared. Abby was unable, however, to persuade her husband as to the merits of the so called 'American Scene' painters. Given her voracious appetite for acquiring works, all the more impressive for having done so on a relatively modest budget, Abby decided to build her own gallery within the context of their vast home on West 54th Street. She enlisted Deskey to renovate the space, which was heralded in the press: "Quietly and without fanfare or publicity, one of the most personal and, therefore, one of the most interesting collections of contemporary art has been forming during the last









“There is no doubt that the moving spirit was Abby Aldrich Rockefeller...She had the foresight and the wisdom. Lillie Bliss had the collection and Mary Sullivan had a wonderful spirit, but Abby was the leader. Had she been a man she could have commanded an army. The museum was her full-time occupation, as compelling and demanding as any high-powered position in the larger world.”

— PHILIP JOHNSON

four years,’ a correspondent for *Vogue* wrote. ‘This is the Mrs. John D. Rockefeller, Junior, collection, which has recently been installed in modern galleries designed by Donald Deskey...Her collection has the validity of a strongly felt personal predilection and a spirit of adventure resulting from exploring uncharted aesthetic territory.’ (*Abby Aldrich Rockefeller: The Woman in the Family*, p. 297) Dorothy Miller, a curator of painting at MoMA, wrote that Abby was likely the first collector in the U.S. to have such a gallery, noting, “‘Here she arranged continually changing exhibitions of the works in her collection in order that she might study the various phases of contemporary expression... Here many of her friends saw modern American art for the first time.’ By hanging the small pieces—drawings, watercolors, and sketches for larger works—she could study them carefully before proceeding to the purchase of the oils. ‘The richness and variety of her collection of watercolors and drawings are in part the result of this procedure, Miller wrote.” (*Abby Aldrich Rockefeller: The Woman in the Family*, p. 299)

Their resultant collaboration created an arts sanctuary for Abby and the site of many meetings for the burgeoning foundation of The Museum of Modern Art. David noted of his mother, “Her interest in contemporary American artists emerged during the 1920s. Under the guidance of Edith Halpert...Mother acquired works by Sheeler, Hopper, Demuth, Burchfield, and Arthur Davies. It was during this time that Mother came to know Lillie Bliss and Mary Quinn Sullivan, who shared her excitement about modern art. The three of them were concerned that talented artists had little prospect of being shown by a museum until they were dead—if then. They decided to establish a museum of modern art where the works of contemporary artists would be shown. It was through their initiative that the Museum of Modern Art (MoMA) came into being in late 1929.” (*Memoirs*, pp. 23-24)

Lillie P. Bliss and Mary Sullivan were also patrons of The Downtown Gallery. Edith Halpert had proposed an idea to create a collection of Modern American Art in New York, the “logical art center of this country,” which involved establishing a committee of ten women to fund new acquisitions of living

American artists for The Metropolitan Museum of Art. Perhaps expanding on Edith’s concept, Abby, along with Bliss and Sullivan, instead set about to create the Museum of Modern Art. They enlisted the help of Conger Goodyear, former director of the Buffalo Museum of Art, and placed Alfred J. Barr, noted scholar and professor at Wellesley, at the helm as director. While the foundation of the museum was very much a collaboration, renowned architect Philip Johnson, who mounted MoMA’s first exhibition on Modern Architecture noted, “There is no doubt that the moving spirit was Abby Aldrich Rockefeller...She had the foresight and the wisdom. Lillie Bliss had the collection and Mary Sullivan had a wonderful spirit, but Abby was the leader. Had she been a man she could have commanded an army. The museum was her full-time occupation, as compelling and demanding as any high-powered position in the larger world.” (*Abby Aldrich Rockefeller: The Woman in the Family*, p. 267)

Abby’s almost preternatural vision as a collector, her foresight in founding one of the city’s most important cultural institutions, as well as the legacy of her husband’s accomplishment in the development of another kind of museum, Rockefeller Center, was carried on through her children. As David noted, almost all of the works in his first home were gifts from his mother. He wrote, “Although she had an expert’s understanding, Mother also approached art emotionally, and she wanted her children to revel in the full beauty of a painting, print, or piece of porcelain. Above all she taught me and my siblings to be open to all art—to allow its colors, texture, composition, and content to speak to us; to understand what the artist was trying to do and how the work might provide a challenging or reassuring glimpse of the world around us. It was often a deeply enthralling experience. I owe much to Mother, but her patient transmission of her love of art is a treasure beyond calculation.” (*Memoirs*, p. 442) David and Peggy’s choices in their own collecting journey reflect a deep appreciation and understanding of the American moderns that Abby so championed as well as those artists of the next generation, including Milton Avery, Alexander Calder and Willem De Kooning.

Top left, exterior of MoMA, designed by Architects Philip L. Goodwin and Edward Durrell Stone, on West 53rd St. on the day of its opening. Photograph by Herbert Gehr/The LIFE Images Collection/Getty Images.

Bottom left, Abby Aldrich Rockefeller’s private art gallery at 10 West 54th Street. Photograph by Samuel H. Gottscho, courtesy of The Rockefeller Archive Center.

411

STEFAN HIRSCH (1899-1964)

Midtown Range

signed and dated 'Stefan Hirsch 1931' (lower left)

oil on canvas laid down on board

26³/₄ x 36 in. (68 x 91.4 cm.)

Painted in 1931.

\$100,000-150,000



"Mother commissioned Stefan Hirsch, a promising young artist, to paint the view from my fifth-floor bedroom window at 10 West 54th Street in 1930. Hirsch's cityscape, Midtown Range, is dominated by the glowing white towers of the Chrysler and Empire State Buildings rising majestically in the distance and punctuated by the graceful spires of Saint Patrick's Cathedral in the middle ground. The foreground, the neighborhood just to our south, much of it owned by Columbia University, is flat, featureless, and undistinguished."

DAVID ROCKEFELLER

PROVENANCE

The artist.

[With]The Downtown Gallery, New York.

Abby Aldrich Rockefeller, New York, commissioned from the above, 1931.

Jean Mauzé, 1941.

Nelson A. Rockefeller, 1962.

Estate of the above, 1979.

Acquired by the late owners from the above, 1980.

EXHIBITED

New York, The Downtown Gallery, *Stefan Hirsch*, November 18-December 9, 1932, no. 15.

New York, Whitney Museum of American Art, *Twentieth Century New York in Paintings and Prints*, November 9-30, 1933.

Annandale-on-Hudson, New York, Bard College, *Stefan Hirsch, 1899-1964: Retrospective Exhibition*, September 9-27, 1971.

Washington, D.C., The Phillips Collection, *Stefan Hirsch*, November 5-December 4, 1977.

LITERATURE

J. Perrone, "Stefan Hirsch," *Artforum*, January 1980.

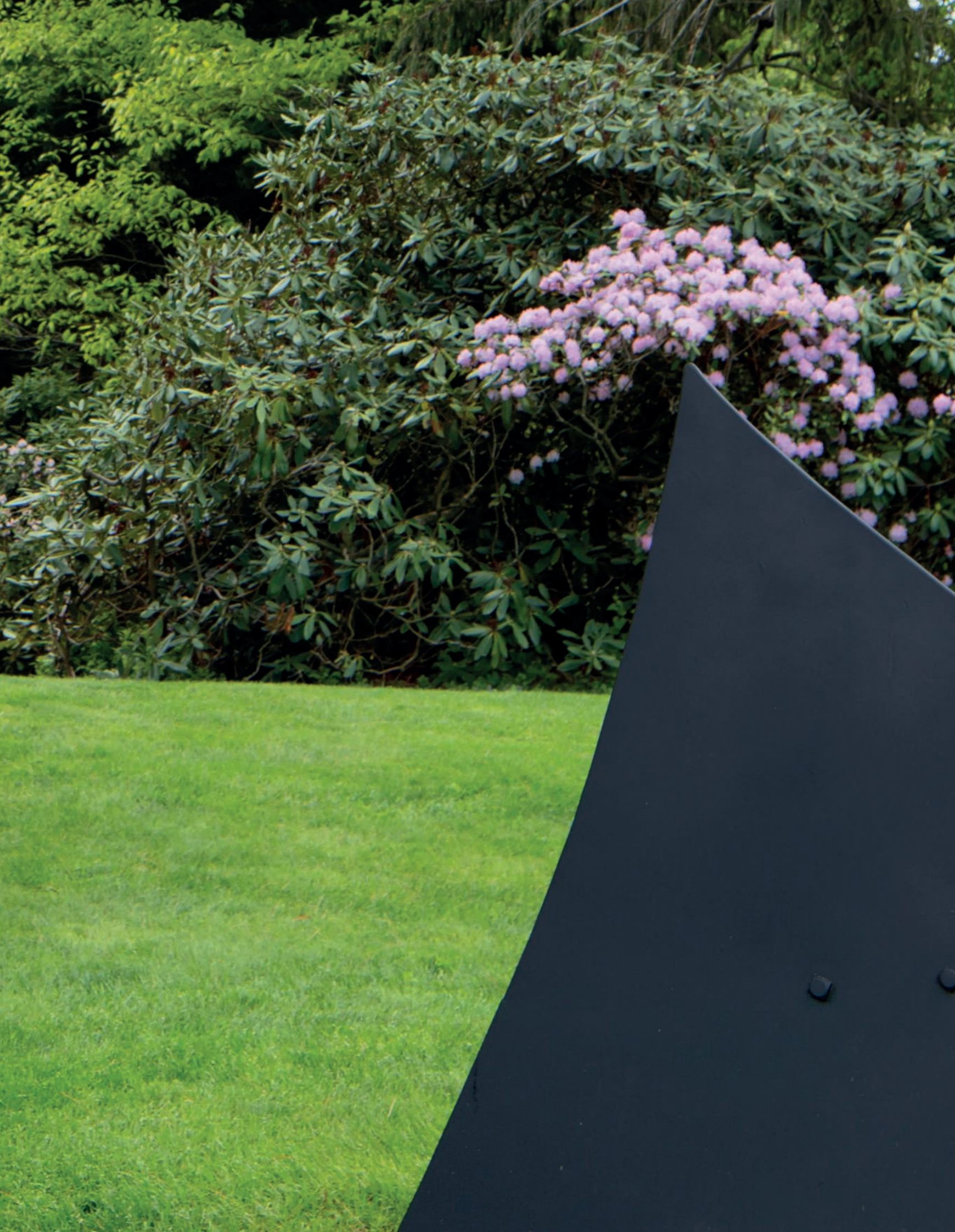
J. Barnitz, et al., *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, vol. II, New York, 1988, pp. 117-18, no. 56, illustrated.

D. Rockefeller, *Memoirs*, New York, 2003, p. 51.

Detail of the present lot.









■412

ALEXANDER CALDER (1898-1976)

The Plow

signed with the artist's monogram and dated 'CA 67' (on the base)

stabile—sheet metal and paint

72 x 58 x 56 in. (182.8 x 147.3 x 142.2 cm.)

Executed in 1967.

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

PROVENANCE

Commissioned by the late owners from the artist through Perls Galleries, New York, 1967.

LITERATURE

J. Bartz, *et al.*, *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, vol. II, New York, 1988, pp. 175-76, no. 87, illustrated.

This work is registered in the archives of the Calder Foundation, New York, under application number A28403.

Feature essay with in depth information for this lot can be found at the back of the catalogue.

Previous and following spreads,
detail of the present lot.





"Calder has always been an engineer. He has clothed the forces of his engineering with his joyful imagination and his lithe sense of beauty. But the well-spring of his art remains the thrusts, the tensions, the stress-loads, the balances, the force of gravity, which the engineer proceeds to adjust and join."

ROBERT OSBORN



413

CHARLES SHEELER (1883-1965)

View of Central Park

signed, dated and inscribed 'Mrs. Rockefeller/by Charles Sheeler, 1932' (lower left)
conté crayon on paper
17 $\frac{7}{8}$ x 19 $\frac{1}{8}$ in. (45.4 x 48.6 cm.)
Executed in 1932.

\$300,000-500,000

PROVENANCE

The artist.

[With]The Downtown Gallery, New York.

Abby Aldrich Rockefeller, New York, commissioned from the above, 1932.

Estate of the above, 1948.

Mr. and Mrs. Winthrop Rockefeller, Little Rock, Arkansas, 1958.

Estate of Winthrop Rockefeller, 1974.

Acquired by the late owners from the above, 1974.

EXHIBITED

Cambridge, Massachusetts, Harvard University, Fogg Art Museum, *Watercolors and Drawings by Charles Burchfield, Edward Hopper and Charles Sheeler*, December 5-31, 1934.

Detroit, Michigan, Society of Arts and Crafts, *An Exhibition of Paintings by Charles Burchfield and Charles Sheeler*, January 16-February 2, 1935, no. 27.

New York, The Museum of Modern Art, *Charles Sheeler: Paintings, Drawings, Photographs*, October 2-November 1, 1939, p. 51, no. 92.

Washington, D.C., National Collection of Fine Arts, Smithsonian Institution; Philadelphia, Pennsylvania, Philadelphia Museum of Art; New York, Whitney Museum of American Art, *Charles Sheeler*, October 10, 1968-April 27, 1969, pp. 20, 120, no. 65, illustrated.

New York, Hirschl & Adler Galleries, Inc., *The Artist in the Park*, April 29-May 30, 1980, p. 10, no. 92.

West Berlin, Germany, Akademie der Künste; Hamburg, Germany, Kunstverein, *America, Traum und Depression 1920-40*, November 9-February 15, 1981, p. 116, no. 302, fig. 51, illustrated.

Boston, Massachusetts, Museum of Fine Arts; New York, Whitney Museum of American Art; Dallas, Texas, Dallas Museum of Art, *Charles Sheeler: Paintings, Drawings, Photographs*, October 13, 1987-July 10, 1988, pp. 144-45, no. 47, illustrated.

Washington, D.C., Archives of American Art, *Dorothy C. Miller and Holger Cahill: An Exhibition of Paintings, Sculpture, and Documents from the Decade 1929-1939*, April 15-June 18, 1993, p. 12.

New York, Hirschl & Adler Galleries, Inc., *Celebrating Central Park: 1853-2003*, May 1-July 3, 2003.

LITERATURE

"53rd Street Patron," *Time*, vol. XXVII, no. 4, January 27, 1936, p. 29.

C. Rourke, *Charles Sheeler: Artist in the American Tradition*, New York, 1938, pp. 125, 158, illustrated.

L. Dochterman, *The Stylistic Development of the Work of Charles Sheeler*, Ph.D. dissertation, University of Iowa, 1963, pp. 70, 338, no. 32.171.

J. Barnitz, et al., *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, vol. II, New York, 1988, pp. 112-14, no. 54, illustrated.



“View of Central Park is filled with picturesque details, such as the rowboat of spring, a tiny craft just visible among the almost-budding branches; the matron waiting for a streetcar at lower left; the mother and child just entering the park; and the long sedan edging into the picture at center right—charming incidentals that create a sentimental portrait of the park designed to please Sheeler’s much-admired patron.”

—CAROL TROYEN AND ERICA HIRSHLER

Feature essay with in depth information for this lot can be found at the back of the catalogue.

Detail of the present lot.



For Mrs. Rockefeller by Charles Sheeler-1932.



414

MORRIS COLE GRAVES (1910-2001)

Shore Birds

gouache and watercolor on paper
25¾ x 30¾ in. (65.4 x 78.1 cm.)
Executed in 1939.

\$70,000-100,000



PROVENANCE

Willard Gallery, New York.
Mr. and Mrs. Alfred H. Barr, Jr., New York, acquired from the above, 1942.
Victoria Barr, New York, daughter of the above, gift from the above, 1976.
Acquired by the late owners from the above, 1976.

EXHIBITED

Chicago, Illinois, Arts Club of Chicago, *Morris Graves*, January 6-27, 1943, no. 31.
Chicago, Illinois, Art Institute of Chicago, *Fifty-Ninth Annual American Exhibition: Water Colors and Drawings*, November 4, 1948-January 2, 1949, no. 125.
Paris, France, Musée National d'Art Moderne; Zürich, Switzerland, Kunsthaus; Düsseldorf, Germany, Kunstsammlungen der Stadt Düsseldorf; Stockholm, Sweden, Liljevalchs Konsthall; Helsinki, Finland, Taidehalli; Oslo, Norway, Kunsternes Hus, *Twelve Modern American Painters and Sculptors*, April 24, 1953-March 7, 1954, no. 15.
New York, Whitney Museum of American Art; Washington, D.C., The Phillips Collection; Boston, Massachusetts, Museum of Fine Arts; Des Moines, Iowa, Des Moines Art Center; San Francisco, California, M.H. de Young Memorial Museum; Los Angeles, California, University of California, The Art Galleries; La Jolla, California, Art Center; Seattle, Washington, Seattle Art Museum, *Morris Graves Retrospective Exhibition*, February 28, 1956-March 10, 1957, no. 19.
New York, Visual Arts Museum, School of Visual Arts, *Morris Graves, 1939-1977*, November 6-December 8, 1978.
Washington, D.C., The Phillips Collection; Greenville, South Carolina, Greenville County Museum of Art; New York, Whitney Museum of American Art, *Morris Graves: Vision of the Inner Eye*, April 9-November 27, 1983, pp. 31, 102, no. 28, illustrated.
Santa Clara, California, The De Saisset Museum, *Morris Graves: Works of Fifty Years*, July 8-August 31, 1990, p. 14, no. 8.
New York, Schmidt Bingham Gallery, *Morris Graves, Mark Tobey: Immanence/Iridesence*, January 12-February 28, 1994, illustrated.

LITERATURE

W.R. Valentiner, "Morris Graves," *Art Quarterly*, vol. VII, Autumn 1944, p. 250, illustrated (as *Sandpipers*).
ARTNews, July 1946, vol. 45, no. 5, p. 23, illustrated.
F. Wight, J. Baur, D. Phillips, *Morris Graves*, Berkeley, California, 1956, p. 24, illustrated (as *Shore Birds, No. 1*).
I. Rubin, ed., *The Drawings of Morris Graves*, Boston, Massachusetts, 1974, pp. 46-47, illustrated.
J. Barnitz, et al., *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, vol. II, New York, 1988, pp. 126-28, no. 61, illustrated.
T.F. Wolff, *Morris Graves, The Early Works*, Hong Kong, 1998, pp. 36, 70, illustrated.

Detail of the present lot.





415

ARTHUR G. DOVE (1880-1946)

Snow on Ice, Huntington Harbor

signed and dated 'Dove/30' (lower right)

oil and pencil on canvas

18 $\frac{1}{8}$ x 21 $\frac{3}{4}$ in. (46 x 55.2 cm.)

Painted in 1930.

\$600,000-800,000







PROVENANCE

The Edith Gregor Halpert Collection, New York.
Sotheby Parke-Bernet, New York, *20th Century American Paintings, Drawings, Watercolors and Sculpture: The Edith Gregor Halpert Collection (The Downtown Gallery)*, 14 March 1973, lot 56.
Acquired by the late owners from the above.

EXHIBITED

New York, *An American Place, Arthur Dove: 27 New Paintings*, March 22-April 22, 1930, no. 24.
New York, The Downtown Gallery, *Arthur G. Dove, 1880-1946: Paintings*, April 22-May 10, 1952, no. 3.
Atlanta, Georgia, Atlanta Public Library; Shreveport, Louisiana, Louisiana State Exhibit Museum; Louisville, Kentucky, J.B. Speed Art Museum; Williamstown, Massachusetts, Lawrence Art Museum; Chattanooga, Tennessee, George Thomas Hunter Gallery; Lincoln, Nebraska, University of Nebraska Museum; Oklahoma City, Oklahoma, Art Center; Albuquerque, New Mexico, New Mexico Art League; Ithaca, New York, Cornell University Museum; New York, Rose Fried Gallery, *Pioneers of American Abstract Art*, December 1, 1955-January 9, 1957, p. 5, no. 10.
Sarasota, Florida, Art Association, 1958.
Iowa City, Iowa, State University of Iowa, School of Fine Arts, *Twentieth Annual Festival of Fine Arts: Exhibition of Contemporary Paintings*, June 18-August 13, 1958, no. 8.
Washington, D.C., Corcoran Gallery of Art, *The Edith Gregor Halpert Collection*, September 28-November 11, 1962.
Washington, D.C., U.S. Department of State, Bureau of Education and Cultural Affairs, 1962-63, on loan.
Washington, D.C., National Collection of Fine Arts, Smithsonian Institution, *Roots of Abstract Art in America, 1910-1930*, December 2, 1965-January 9, 1966, no. 68.
Huntington, New York, Heckscher Museum, *Arthur G. Dove of Long Island Sound*, August 20-September 17, 1967, no. 6.
Washington, D.C., National Collection of Fine Arts, Smithsonian Institution, *Edith Gregor Halpert Memorial Exhibition*, April 7-June 25, 1972, no. 6.
San Francisco, California, San Francisco Museum of Art, *Arthur Dove*, November 21, 1974-January 5, 1975.

LITERATURE

A.L. Morgan, *Arthur Dove: Life and Work, With a Catalogue Raisonné*, Newark, Delaware, 1984, pp. 186-87, no. 30.17, pl. 30.17, illustrated.
J. Barnitz, et al., *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, vol. II, New York, 1988, pp. 73-75, no. 33, illustrated.
A. Hammond, "Ansel Adams: Natural Scene," *The Archive (University of Arizona)*, vol. 27, April 1990, illustrated.
A. Gussow, R. Wilbur, D. Brower, *A Sense of Place: The Artist and the American Land*, Washington, D.C., 1997, n.p., illustrated.
S. Field, *In Sight*, Hanover, New Hampshire, 2004, p. 8.

This work will be included in the forthcoming revision of the *Arthur Dove Catalogue Raisonné*, under the direction of Debra Bricker Balken.

Feature essay with in depth information for this lot can be found at the back of the catalogue.

Detail of the present lot.

416

CHARLES DEMUTH (1883-1935)

Zinnias: A Double-Sided Work

signed and dated 'C. Demuth 1920 Lancaster Pa.' (lower left)
watercolor and pencil on paper
17⁷/₈ x 11⁷/₈ in. (45.4 x 30.2 cm.)
Executed in 1920.

\$400,000-600,000

PROVENANCE

Mrs. Cornelius J. Sullivan, New York.
Abby Aldrich Rockefeller, New York, acquired from the above, 1936.
Estate of the above.
Acquired by the late owners from the above, 1958.

EXHIBITED

Wallingford, Connecticut, The Choate School, January 3-February 1, 1965.

LITERATURE

E. Farnham, *Charles Demuth: His Life, Psychology and Works*, vol. II, Ph.D. dissertation, Ohio State University, 1959, p. 567, no. 396.
J. Bannitz, *et al.*, *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, vol. II, New York, 1988, pp. 107-09, no. 52, fig. a, illustrated.







"One striking feature of Demuth's watercolors is the dramatic use he makes of the white paper: abstracting his flowers and vegetables from any background, he floats and isolates them in empty space—at once permitting him to define their contours with sharp, distinct lines, yet to remind us that these objects are abstracted, lifted from any context, for heightened aesthetic contemplation; the space they dwell in is an artistic space."

—JAMES E. BRESLIN



Above, verso

Left, detail of the present lot.

Feature essay with in depth information for this lot can be found at the back of the catalogue.

417

CHARLES DEMUTH (1883-1935)

Acrobats

signed and dated 'C. Demuth • 1916—' (lower left)

watercolor and pencil on paper

8 x 10½ in. (20.3 x 26.7 cm.)

Executed in 1916.

\$150,000-250,000



C. Remick · 916-

PROVENANCE

(Possibly) [With] Daniel Gallery, New York.
(Possibly) Mr. and Mrs. Ansley K. Salz, San Francisco, California, acquired from the above, 1916.
(Possibly) Hill-Tollerton Galleries, San Francisco, California.
Alice Corbin Henderson, Santa Fe, New Mexico, (possibly) acquired from the above.
Alice Henderson Rossin, Santa Fe, New Mexico, daughter of the above, by descent from the above, 1949.
Peter H. Davidson & Co., Inc., New York, acquired from the above.
Acquired by the late owners from the above, 1973.

EXHIBITED

New York, Washburn Gallery, *Charles Demuth: The Early Years—Works from 1909 to 1917*, February 4–March 1, 1975, illustrated.
New York, Whitney Museum of American Art, *20th Century American Art from Friends' Collections*, July 27–September 27, 1977.

LITERATURE

(Possibly) E. Farnham, *Charles Demuth: His Life, Psychology and Works*, vol. II, Ph.D. dissertation, Ohio State University, 1959, pp. 466–67, no. 144.
J. Barnitz, et al., *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, vol. II, New York, 1988, pp. 106–07, no. 51, illustrated.

Vaudeville captured the nation's attention in the late 19th century and, by 1905, this uniquely American form of entertainment had taken to the road, spreading from city centers to rural areas, becoming the country's most popular form of entertainment. Fascinated by this aspect of American culture, Charles Demuth attended vaudeville shows both in New York and in his hometown of Lancaster, Pennsylvania, at the Colonial Theatre and Fulton Opera House. Demuth, along with fellow artists Stuart Davis and Everett Shinn, flocked to the theaters to witness the feats and fantastical costumes of the stage performers.

Beginning in 1915, Demuth created a series of watercolors called *In Vaudeville*, based on both the popular fascination with theatrical performances as well as his own personal and visceral response to the energy and excitement of the shows. The *In Vaudeville* series presents iconic images of the stage, depicting jugglers, dancers, trapeze artists and tumblers. In the present work, *Acrobats*, Demuth focuses on the sinuous body angles of two gymnasts preparing to launch into their act for the crowd. With a concentration on color and line, in works such as *Acrobats*, Demuth invents a fresh approach to painting the stage that is not about pictorial specificity, but rather illusion and expression.

Detail of the present lot.





418

ARTHUR G. DOVE (1880-1946)

Canandaigua Outlet, Oaks Corners

signed 'Dove' (lower center)
oil on canvas
11½ x 18 in. (28.3 x 45.7 cm.)
Painted in 1937.

\$400,000-600,000

PROVENANCE

The Downtown Gallery, New York.
Brown Collection, acquired from the above, 1957.
Private collection, Boston, Massachusetts.
Adelson Galleries, Inc., New York.
Acquired by the late owner from the above, 2013.

EXHIBITED

New York, An American Place, *Arthur G. Dove: New Oils and Water Colors*, March 23-April 16, 1937, no. 13.
Los Angeles, California, Paul Kantor Gallery, *Arthur Dove*, May 7-June 1, 1956, no. 15
(as *Outlet—Oakes Corner*).

LITERATURE

A.L. Morgan, *Arthur Dove: Life and Work, With a Catalogue Raisonné*, Newark, Delaware, 1984, pp. 239-40, no. 37.2.
D.B. Balken, A.C. DePietro, *Arthur Dove: Watercolors*, exhibition catalogue, New York, 2006, pp. 23-24, fig. 24, illustrated (as *Canandaigua Outlet, Oaks Corner*).

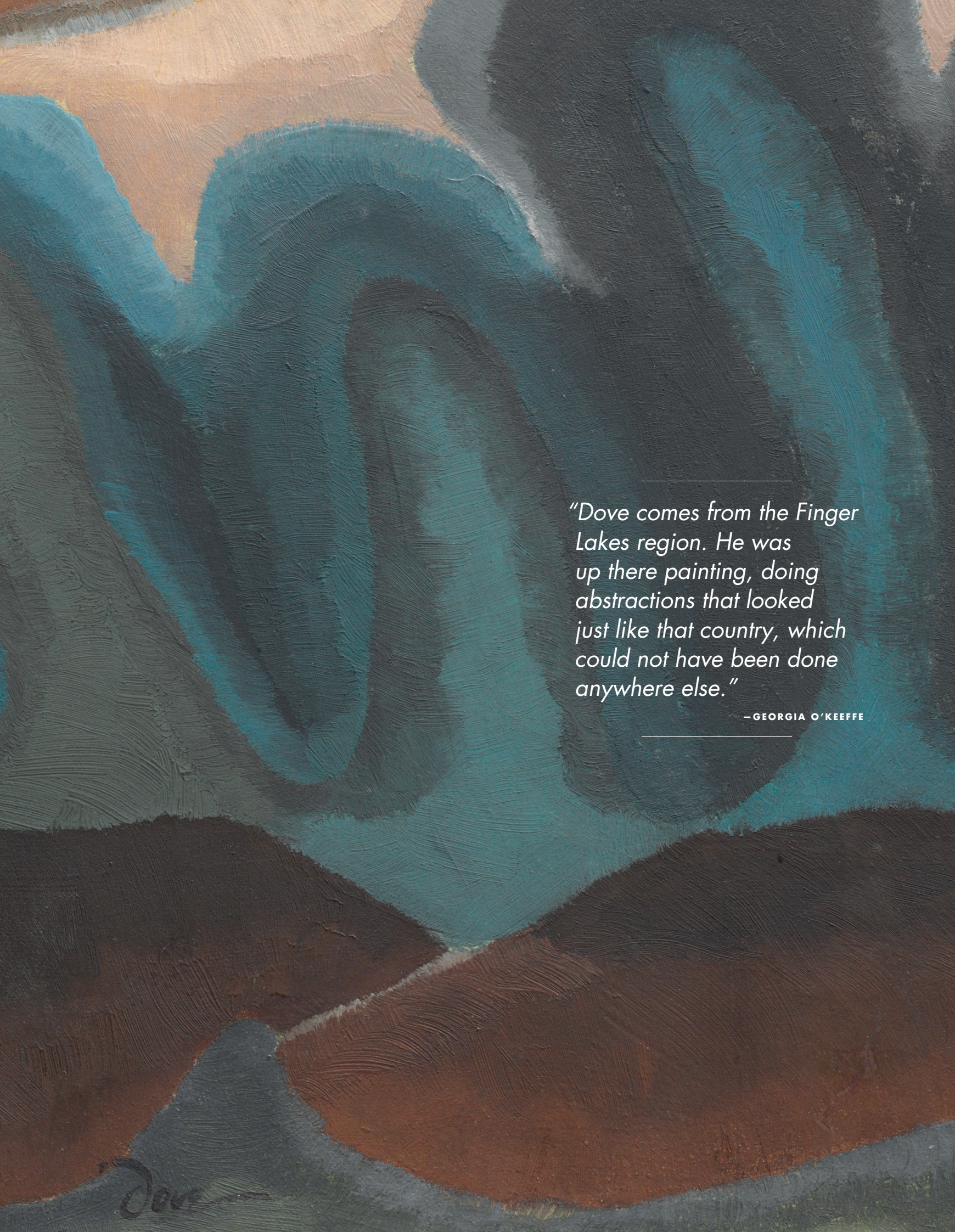
This work will be included in the forthcoming revision of the Arthur Dove *Catalogue Raisonné*, under the direction of Debra Bricker Balken.

Feature essay with in depth information for this lot can be found at the back of the catalogue.

Following spread, detail of the present lot.





An abstract painting by J.M.W. Turner, titled "Rain, Steam, and Great Central Railway". The painting features a palette of muted, earthy colors: dark greys, teal blues, and various shades of brown and tan. The brushwork is visible and expressive, with thick, textured strokes that create a sense of depth and movement. The composition is non-representational, with large, overlapping areas of color that suggest a landscape or a scene of atmospheric conditions like rain and steam. The overall effect is one of a soft, hazy, and somewhat melancholic atmosphere.

"Dove comes from the Finger Lakes region. He was up there painting, doing abstractions that looked just like that country, which could not have been done anywhere else."

— GEORGIA O'KEEFFE

419

MILTON AVERY (1885-1965)

Woman with Rebozo

signed and dated 'Milton/Avery 1947' (lower right)

oil on canvas

44 x 32 in. (111.8 x 81.3 cm.)

Painted in 1947.

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







"In Mexico [Avery] found the saturated local colors of folk art, flowers, native clothing, and markets completely in tune with the direction he had been taking."

—ROBERT HOBBS

PROVENANCE

Grace Borgenicht Gallery, Inc., New York, 1979.
ACA Galleries, New York.
Mr. and Mrs. Fred Rudin, Atlantic Beach, New York, by 1981.
Richard York Gallery, New York.
Private collection, New York.
Christie's, New York, 25 May 1989, lot 379A, sold by the above.
Acquired by the late owners from the above.

EXHIBITED

New York, Grace Borgenicht Gallery, Inc., *Milton Avery in the Forties*, February 3-March 1, 1979.
Roslyn, New York, Nassau County Museum of Fine Art, *In the Footsteps of the Medici*, April-July 1982.

LITERATURE

L.A. Paris, "Six Artists and a Model," *Collier's Weekly*, July 3, 1948, p. 20, illustrated.
E. Gibson, "New York Letter: Milton Avery," *Art International*, vol. 23, April 1979, p. 46.
R. Ellsworth, *et al.*, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, vol. III, New York, 1993, p. 439.

Feature essay with in depth information for this lot can be found at the back of the catalogue.

Left, detail of the present lot.

420

MILTON AVERY (1885-1965)

White Umbrellas

signed and dated 'Milton Avery 1952' (lower left)

oil on canvas

26 x 42 in. (66 x 106.7 cm.)

Painted in 1952.

\$500,000-700,000

PROVENANCE

Grace Borgenicht Gallery, Inc., New York.

Acquired by the late owners from the above, 1960.

LITERATURE

J. Bannitz, *et al.*, *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, vol. II, New York, 1988, pp. 132-33, no. 64, illustrated.

Feature essay with in depth information for this lot can be found at the back of the catalogue.

Previous spread, detail of the present lot.







421

MILTON AVERY (1885-1965)

Playing Checkers

signed 'Milton Avery' (lower right)
oil on canvas
24 x 16 in. (61 x 40.6 cm.)
Painted *circa* 1939.

\$250,000-350,000

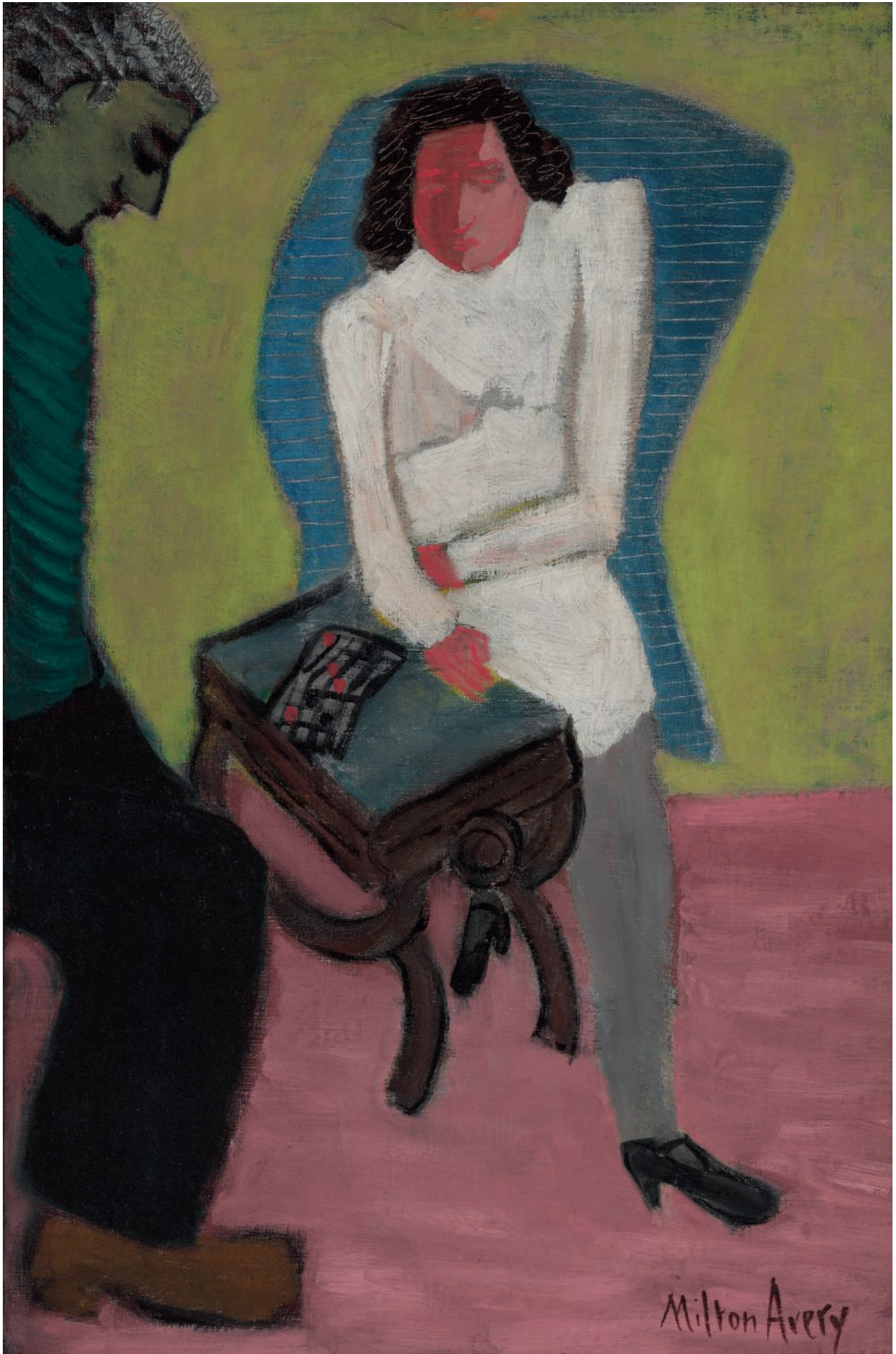
PROVENANCE

The artist.
Max Granick, New York, acquired from the above.
Estate of the above.
Sotheby's, New York, 1 December 1988, lot 314, sold by the above.
Acquired by the late owners from the above.

LITERATURE

R. Ellsworth, *et al.*, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, vol. III, New York, 1993, p. 438, no. 326, illustrated.

The present work depicts the artist's wife, Sally Michel Avery, playing a game of checkers against Vincent Spagna, a friend who was also an artist. *Playing Checkers* was originally owned by Max Granick, a painter and framer to whom Avery may have given this work in exchange for framing.







"I do not use linear perspective, but achieve depth by color—the function of one color with another. I strip the design to the essentials; the facts do not interest me as much as the essence of nature."

—MILTON AVERY

Detail of the present lot.

422

MILTON AVERY (1885-1965)

Pigs No. 2

signed 'Milton Avery' (lower left)—signed again, dated '1939' and inscribed with title (on the reverse)
oil on canvas laid down on board
15⁷/₈ x 19⁷/₈ in. (40.3 x 50.5 cm.)
Painted in 1939.

\$100,000-150,000

PROVENANCE

Milton Avery Trust.
Chapellier Galleries, Inc., New York, 1982.
Private collection, acquired from the above, 1982.
Sotheby's, New York, 6 December 1984, lot 232, sold by the above.
Acquired by the late owners from the above.

LITERATURE

J. Barnitz, *et al.*, *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, vol. II, New York, 1988, pp. 131-32, no. 63, illustrated (as *Pigs in Clover*).

According to the artist's wife, Sally Michel Avery, the present work "stemmed from a summer in Connecticut when we spent a great deal of time at a neighboring farm sketching cows, pigs, and other farm animals." (unpublished letter, January 23, 1985, as quoted in *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, vol. II, New York, 1988, p. 132)

Following spread, detail of the present lot.





Milton Avery







423

WILLEM DE KOONING (1904-1997)

Untitled XIX

oil and charcoal on canvas
80 x 70 in. (203.2 x 177.8 cm.)
Painted in 1982.

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

PROVENANCE

Estate of the artist, New York.
Mitchell-Hnes & Nash, New York.
Acquired by the late owner from the above, 1997.

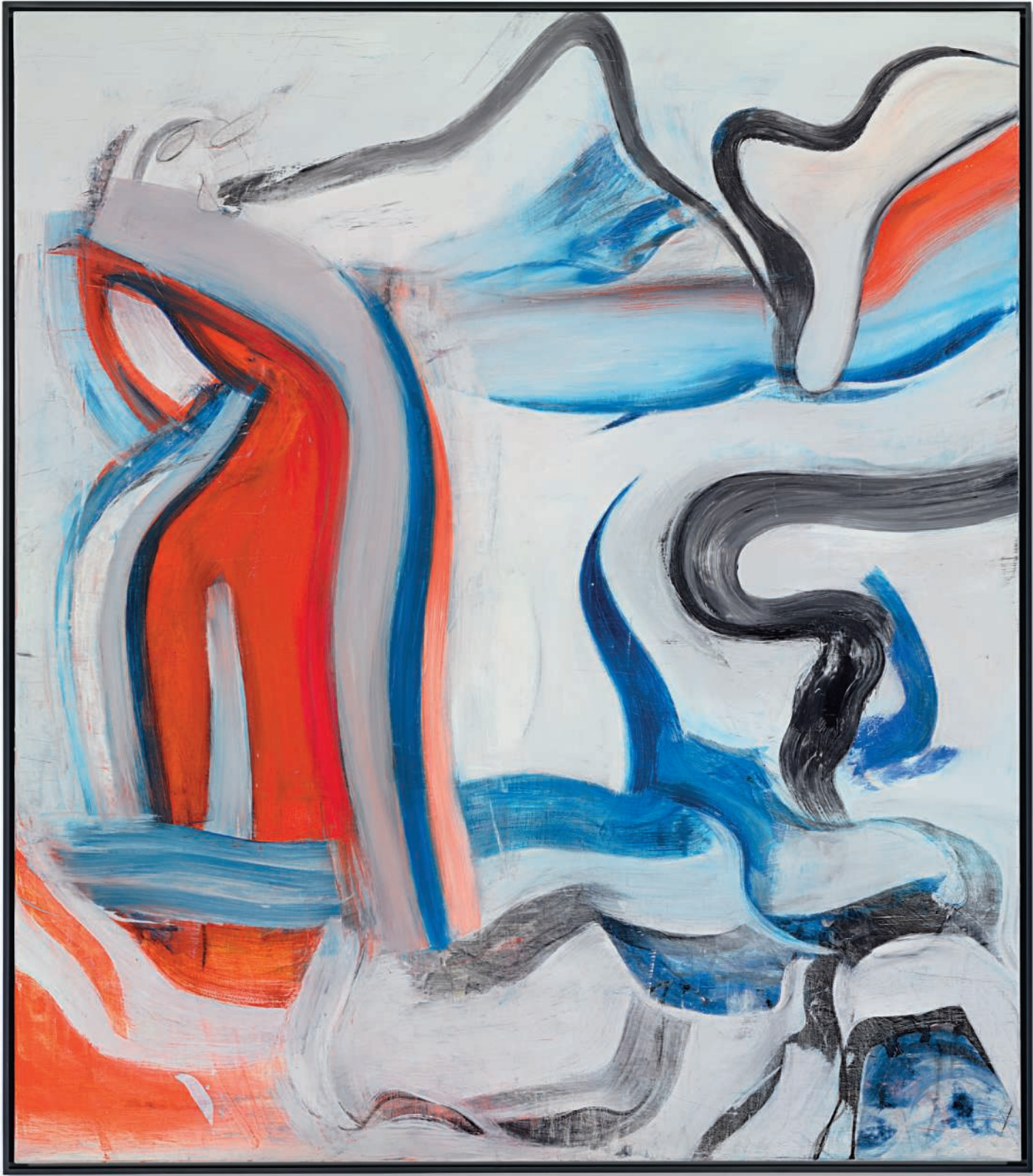
EXHIBITED

Bremen, Germany, Neues Museum Weserburg Bremen, *Painting for Themselves: Late Work by Picasso, Miró, Guston, de Kooning*, October 1996-February 1997, p. 178, no. 3, illustrated.

LITERATURE

M. Castello, "Willem de Kooning," *Tema Celeste*, vol. V, March 1985, p. 17, illustrated.

Previous spread, detail of the
present lot.



"de Kooning's recent canvases now enter the public domain of late-style miracles in the pantheon of Western painting."

—ROBERT ROSENBLUM, 1986



Above: David Rockefeller in his office, New York City, 2002.
Photo: Harry Benson / Contour by Getty Images. Artwork: © 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.

Right, detail of the present lot.

Feature essay with in depth information for this lot can be found at the back of the catalogue.









DIEGO RIVERA AND THE ROCKEFELLER LEGACY

Previous spread, detail of lot 424.

Left, Diego Rivera's *The Rivals* at Rockefeller home. Ringing Point, Seal Harbor, Maine. Artwork: © 2018 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F./ Artists Rights Society (ARS), New York.

David Rockefeller attributed his personal enthusiasm for Latin America and the arts and culture of its diverse regions to his mother, Abby Aldrich Rockefeller, who had met and commissioned the great Mexican muralist Diego Rivera to paint *The Rivals*. "As a boy, I shared some of my Father's skepticism about new and unfamiliar art forms, but my eye nevertheless became increasingly accustomed to them through Mother's activities, and my interest developed rapidly in later years" (as quoted in M. Potter, *et al.*, *The David and Peggy Rockefeller Collection: European Works of Art*, vol. I, New York, 1984, p. 23).

By the 1930s Diego Rivera had received numerous international accolades and commissions and, in his country, was celebrated for his powerful frescoes on the nation's most visible and public buildings. In 1931, the arts promoter Frances Flynn Paine paid a visit to the Mexican muralist's studio at Cuernavaca on behalf of Abby Aldrich Rockefeller. Alfred H. Barr, Jr., the young Princeton scholar who had become the first director of the Museum of Modern Art, had championed Rivera's works since first meeting him in Russia in the fall of 1927. In 1931, the young David met Rivera when the artist came to New York at his mother's behest for an extended trip. That year the Museum of Modern Art organized a solo exhibition of his work, the second such exhibition at the institution, the first having been devoted to Matisse.

Rivera would eventually accept the commission to execute the murals (*Man at the Crossroads*) in the RCA Building at Rockefeller Center, which was just under construction. Through his mother's introduction to the imposing but charismatic Rivera, who frequently visited the Rockefeller family home on 54th Street, the young David Rockefeller became familiar not only with the Mexican painter's work but also with such figures as José Clemente Orozco, David Alfaro Siqueiros and Rufino Tamayo. David Rockefeller would later recount, "My lifelong appreciation of Mexican art and culture soon spread to all of Latin America" (as quoted in J. Barnitz, *et al.*, *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, vol. II, New York, 1988, p. 232).

The Rivals, commissioned by Abby Rockefeller for her own private collection, exhibits Rivera's dazzling hues and modern sensibilities aptly defined by the male figures in conical hats in the foreground and the use of the decorative *papel picado* (cut paper) to create a geometric space that frames the women in the background. The vibrant composition illustrates the traditional celebration known as "Las Velas," which takes place in Oaxaca in the month of May. Rivera has brilliantly created an utterly modern space that breaks all visual and architectonic rules.

"My personal interest in Latin America and Latin American art began in a modest way when I was a teenager in the early 1930s. At that time, my mother had become quite intrigued by the work of Diego Rivera, and she commissioned him to do a painting called The Rivals."

— DAVID ROCKEFELLER

Frances Flynn Paine, Frida Kahlo and Diego Rivera in front of Rivera's *History of Mexico: From the Conquest to the Future*, 1929-1930, Palacio Nacional, Mexico City, 1931. Vicente Wolf Collection. Photo by Peter Riesett. ©2018 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York.

He composes a symphony of colors and shapes distilling figurative forms that now seem to merge gracefully into one another, creating an ambience that alludes to nationhood, tradition and regional lore. The painting was so cherished by Mrs. Rockefeller that she would gift it to her youngest son and his new bride Peggy in 1941. The painting, "...a powerful and colorful canvas done in oil," (*The David and Peggy Rockefeller Collection: European Works of Art*, vol. I, p. 31), would hang prominently in the couple's living room at Ringing Point, their home in Seal Harbor, Maine.

During World War II, David Rockefeller served his country at various posts in North Africa, Italy and France and, when his service concluded in 1945, David and Peggy looked forward to enjoying a "second honeymoon" in Mexico before he started work at Chase National Bank. "We especially wanted to see Rivera's murals...I always found him to be a very sympathetic person, and I liked his painting" (*The David and Peggy Rockefeller Collection: European Works of Art*, vol. I, p. 31). The couple embarked on a six-week journey to Mexico and were delighted to drive all around the country meeting artists and discovering places like San Miguel de Allende, Guanajuato, Manzanillo, Puebla, and Oaxaca (D. Rockefeller, *Memoirs*, New York, 2003, p. 429).

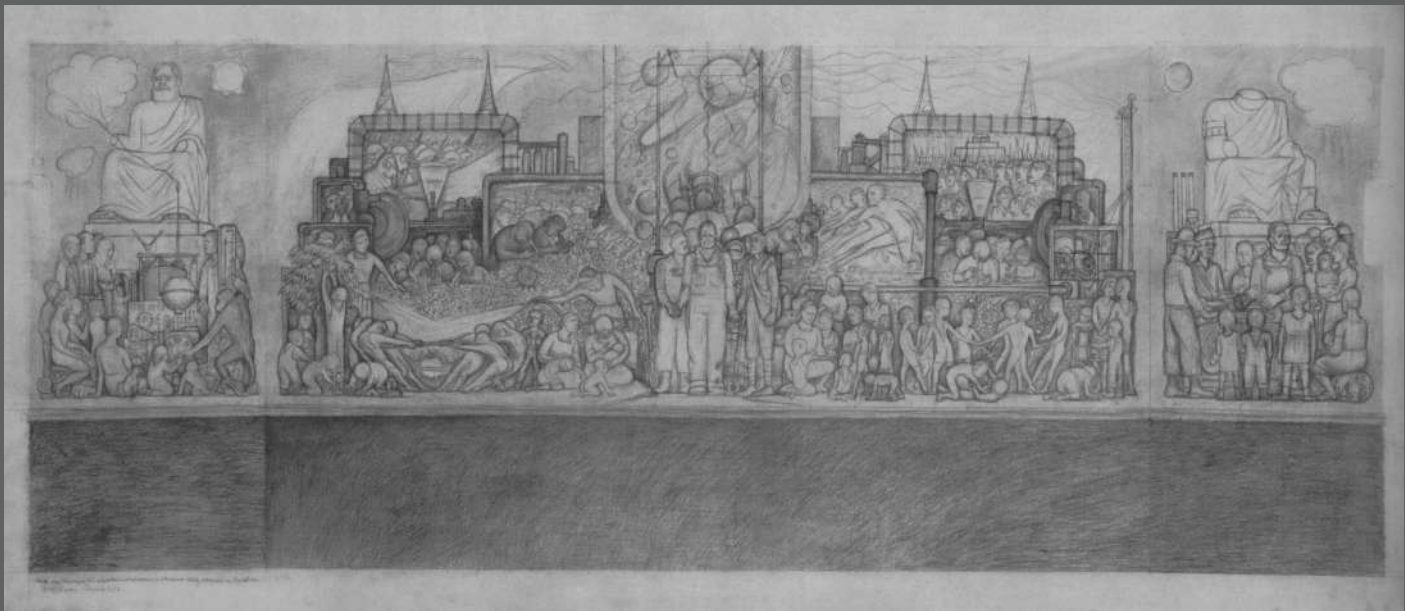
During his lifetime, David and Peggy Rockefeller were surrounded by extraordinary works both in the privacy of their homes and in David's office at Chase National Bank. Like his mother Abby, he commissioned major artists to create works for the Chase Manhattan Bank Art Program. His fervent belief in the importance of corporate support for the arts was the impetus for the Chase collection, which today holds over 30,000 works (many by renowned Latin American masters) in 450 corporate offices around the world. David Rockefeller reflected about his own Latin American holdings modestly: "The Latin American paintings which Peggy and I have do not pretend to do justice to the quality of artistic effort to be found in this area, and they do not constitute a major part of our collection" (*The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, vol. II, p. 231). The great industrialist and arts patron further noted: "Regrettably, Latin America is largely neglected by many in the United States, despite its proximity, its rich culture, and its vital importance to our nation. Peggy and I consider ourselves very fortunate to have been able to visit Latin America frequently and to enjoy some of the paintings we have acquired as very pleasant reminders of our travels" (*The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, vol. II, p. 232).





"Diego Rivera is, as everyone knows, the leading painter of frescoes of his time and perhaps the first great painter of the modern American continent. His name, long famous in Mexico, has recently come to general attention in this country through his frescoes in San Francisco and his one-man show in the Museum of Modern Art in New York."

— FORTUNE, FEBRUARY 1932



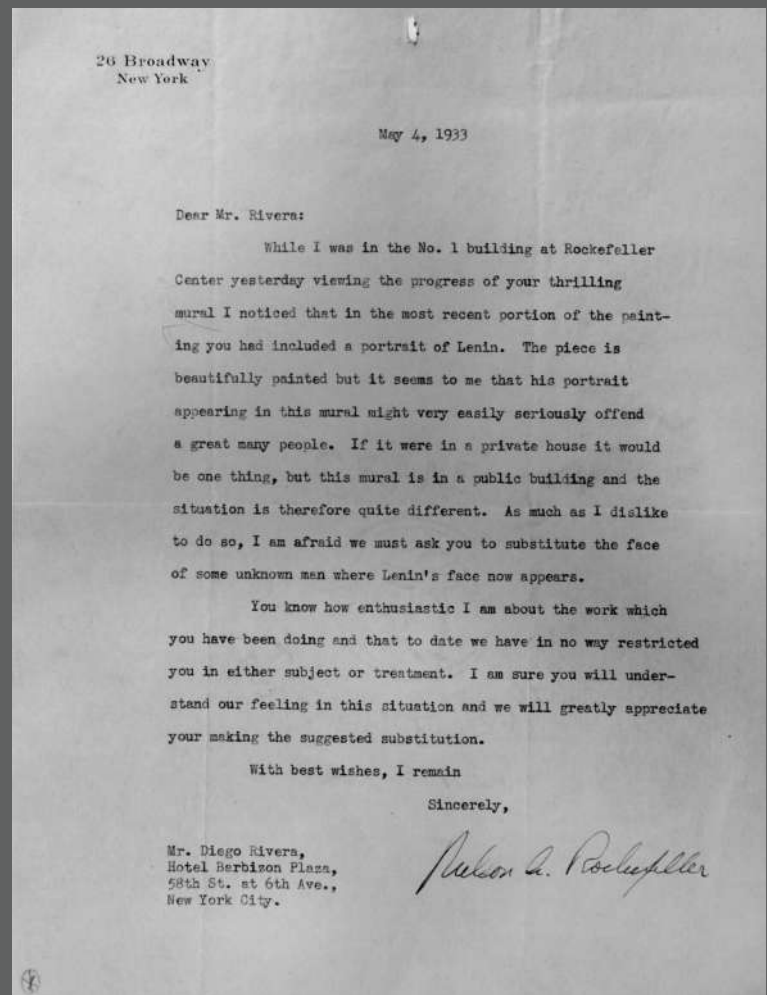
"The MoMA show in December 1931 firmly established Rivera's reputation in the United States. And when the time came to commission a mural for the front lobby of the RCA Building, which was just being completed, mother and Nelson argued strongly in favor of giving it to Rivera."

— DAVID ROCKEFELLER

Above, Diego Rivera, *Man at the Crossroads*, 1932, signed and dedicated to Abby Aldrich Rockefeller. The Museum of Modern Art. ©2018 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York.

Center, Letter from Nelson Rockefeller to Diego Rivera, May 4, 1933. ©Diego Rivera and Frida Kahlo Archive (DRFKA). © Courtesy of The Rockefeller Archive Center. Used by permission.

Right page, Diego Rivera working at RCA Building in Rockefeller Center, New York, March 22, 1933. ©Bettmann/Corbis/Getty Images. ©2018 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York.





Installation view of Diego Rivera, *The Rivals* (second from right), *Modern Works of Art: 5th Anniversary Exhibition*, The Museum of Modern Art, November 19, 1934-January 20, 1935. Also on view (from left to right): Giacomo Balla, *Dinamismo di un cane al guinzaglio* (*Dynamism of a Dog on a Leash*), 1912, Albright-

Knox Art Gallery, Buffalo, New York; David Alfaro Siqueiros, *Proletarian Victim*, 1933, The Museum of Modern Art, New York; and José Clemente Orozco, *Zapata*, 1930, Art Institute of Chicago, Chicago. Photo: ©The Museum of Modern Art/Licensed by SCALA/Art Resource, NY. Artwork: © 2018 Banco de México Diego Rivera

Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York. © 2018 Artists Rights Society (ARS), New York / SIAE, Rome. © 2018 Artists Rights Society (ARS), New York / SOMAAP, Mexico City. © 2018 Artists Rights Society (ARS), New York / SOMAAP, Mexico City.



"The Diego Rivera exhibition at the Museum of Modern Art is an event of historical importance, for it means that our country has finally discovered that a great artist dwells on the same continent."

— THE NEW YORKER, DECEMBER 26, 1931

I PAINT WHAT I SEE

by E.B. White

(A Ballad of Artistic Integrity, on the Occasion of the Removal of Some Rather Expensive Murals from the RCA Building in the Year 1933)

"What do you paint, when you paint on a wall?"

Said John D.'s grandson Nelson.

"Do you paint just anything there at all?"

"Will there be any doves, or a tree in fall?"

"Or a hunting scene, like an English hall?"

"I paint what I see," said Rivera.

"What are the colors you use when you paint?"

Said John D.'s grandson Nelson.

"Do you use any red in the beard of a saint?"

"If you do, is it terribly red, or faint?"

"Do you use any blue? Is it Prussian?"

"I paint what I paint," said Rivera.

"Whose is that head that I see on my wall?"

Said John D.'s grandson Nelson.

"Is it anyone's head whom we know, at all?"

"A Rensselaer, or a Saltonstall?"

"Is it Franklin D.? Is it Mordaunt Hall?"

"Or is it the head of a Russian?"

"I paint what I think," said Rivera.

"I paint what I paint, I paint what I see,

"I paint what I think," said Rivera,

"And the thing that is dearest in life to me

"In a bourgeois hall is Integrity;

"However...

"I'll take out a couple of people drinkin'

"And put in a picture of Abraham Lincoln;

"I could even give you McCormick's reaper

"And still not make my art much cheaper.

"But the head of Lenin has got to stay

"Or my friends will give me the bird today,

"The bird, the bird, forever."

"It's not good taste in a man like me,"

Said John D.'s grandson Nelson,

"To question an artist's integrity

"Or mention a practical thing like a fee,

"But I know what I like to a large degree,

"Though art I hate to hamper;

"For twenty-one thousand conservative bucks

"You painted a radical. I say shucks,

"I never could rent the offices—

"The capitalistic offices.

"For this, as you know, is a public hall

"And people want doves, or a tree in fall,

"And though your art I dislike to hamper,

"I owe a *little* to God and Gramper,

"And after all,

"It's *my* wall..."

"We'll see if it is," said Rivera.

E. B. White, "I Paint What I See"
Copyright ©1933 by E. B. White
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Partners. Originally published in
The New Yorker, 20 May 1933.

424

DIEGO RIVERA (1886-1957)

The Rivals

signed and dated 'Diego Rivera 1931' (lower right)

oil on canvas

60 x 50 in. (152.4 x 127 cm.)

Painted in 1931.

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



PROVENANCE

Abby Aldrich Rockefeller and John D. Rockefeller, Jr., New York, acquired from the artist, 1931.
Gift to the late owners from the above, 1941.

EXHIBITED

New York, The Museum of Modern Art, *Diego Rivera*, December 1931-January 1932, pp. 39, 53, no. 44, illustrated.
Philadelphia, Pennsylvania, Pennsylvania Museum of Art, *Diego Rivera*, February 1932, no. 44.
New York, The Museum of Modern Art, *Exhibition 17: Summer Exhibition, Painting and Sculpture*, June-October 1932, no. 32.160.
Chicago, Illinois, Art Institute of Chicago, *A Century of Progress: Exhibition of Paintings and Sculpture*, June-November 1933, no. 738, illustrated.
New York, The Museum of Modern Art, *Modern Works of Art: Fifth Anniversary Exhibition*, November 1934-January 1935, p. 33, no. 135, illustrated.
Dallas, Texas, Dallas Museum of Fine Arts, *The Centennial Exposition: Catalogue of the Exhibition of Paintings, Sculptures, Graphic Arts*, June-November 1936, no. 4.
New York, The Museum of Modern Art, *Summer Exhibitions: Paintings and Sculpture from the Museum Collection and on Loan*, June-November 1937.
New York, The Museum of Modern Art, *Diego Rivera: Murals for The Museum of Modern Art*, November 2011-May 2012.

LITERATURE

B. Wolfe, *Diego Rivera: His Life and Times*, New York, 1939, pl. 142, illustrated.
J. Barnitz, et al., *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, vol. II, New York, 1988, pp. 237-38, no. 146, illustrated.
Diego Rivera: Catálogo General de Obra de Caballete, Mexico City, Mexico, 1989, p. 132, no. 991, illustrated.

This work has been requested on loan by the San Francisco Museum of Modern Art for the forthcoming exhibition, *Rivera's America*, scheduled for the fall of 2020.

Feature essay with in depth information for this lot can be found at the back of the catalogue.

Detail of the present lot.







Christy Northrup 1912





THE SPIRIT OF MAINE

Previous spread left, lot 427, Childe Hassam, *The East Headland Pool, Appledore*, detail.

Previous spread right, Seal Harbor, Maine.

Left, Seal Harbor, Maine.

Right, David Rockefeller learning to sail on the *Jack Tar* in Maine. Photographer unknown. Courtesy of The Rockefeller Archive Center.

Following spread, Photograph of Peggy and David Rockefeller, sailing at Seal Harbor, as shown in Time magazine issue on September 2, 1962.

Admiration for Maine's natural beauty has been synonymous with the Rockefeller name for over a century. In the early 1900s, David Rockefeller's father, John D. Rockefeller Jr., donated over 11,000 acres to help establish Acadia National Park and also oversaw the construction of 45 scenic carriage roads throughout the park. Decades later David carried on this tradition. Seeing that the carriage roads his father built were crumbling, in the 1990s David led a campaign which raised \$6 million to restore the roads as well as a \$4 million fund to maintain them in perpetuity. Rockefeller's commitment to preserving Maine's raw and unpretentious beauty continued up to the very end of his life. To celebrate his 100th birthday, Rockefeller donated over 1,000 acres adjacent to Acadia National Park to the Land and Garden Preserve of Mount Desert Island. "This magnificent state and its wonderful residents have been such an integral part of my family's history," said Rockefeller in a statement about the gift at the time. "It is my hope that the public should forever benefit from this beloved tract of land. I am delighted to make this gift to all the people of Maine."

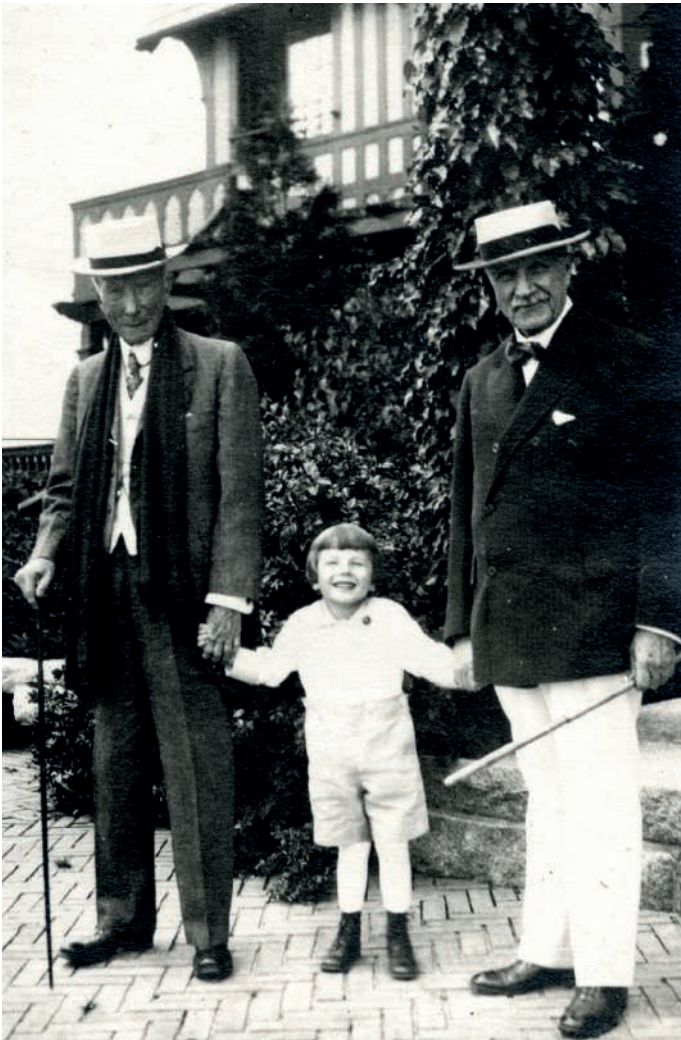
The American artistic tradition in Maine, much like the life of David Rockefeller, is one that is rich with a colorful and vibrant history. From the early 19th century onwards, artists working in a diversity of styles were drawn to the state's rugged beauty. American Impressionists and Realists alike gleaned inspiration from the dynamic natural landscape filled with jagged cliffs, rocky shores and awe-inspiring seascape vistas. Seeking refuge from the cosmopolitan artistic centers of New York and Boston, Maine served as an elysian oasis for American artists pursuing new motivations to feed their creative impulses. The celebrated realist painter Winslow Homer spent the end of his prolific career at his studio in Prouts Neck from 1884 until his death. By the time he settled in, Homer affirmed, "I am in the right place at present there is no doubt about, as I have found something interesting to work at, in my own field, and time and place and material in which to do it." (K.C. Bolton III, "The Right Place," *Weatherbeaten: Winslow Homer and Maine*, New Haven, Connecticut, 2012, p. 39) Homer's later works of Maine would set the stage for the arrival of two prominent modern artistic colonies in Monhegan Island and Ogunquit.

Likewise, the American Impressionist Childe Hassam spent decades visiting Appledore Island on the Isles of Shoals, located just seven miles off the Maine and New Hampshire coastline, from 1882 to 1916. While in Appledore Hassam visited his friend, the poet Celia Thaxter, where he painted some of his most celebrated paintings of her island garden. After Thaxter died in 1894, Hassam continued to visit the island, which came









Above left, John D. Rockefeller, Sr., and his brother with David as a young boy, circa 1920. Photographer unknown. Courtesy of the Rockefeller Archive Center.

Above right, David Rockefeller fly fishing. Photographer unknown. Courtesy of the Rockefeller Archive Center.

Right, Seal Harbor, Maine.

Following spread, Seal Harbor, Maine.



"This magnificent state and its wonderful residents have been such an integral part of my family's history."

— DAVID ROCKEFELLER

to hold a special place in his artistic oeuvre. Hassam once noted how, while on the Isles of Shoals, "unseen compositions begin to stand out. The more I connect with a place...the more it reveals itself...in the shifting light that paints the features of the islands... each new moment presents its subtle differences." (A. Barron Bailly, "Introduction," *American Impressionist: Childe Hassam and the Isles of Shoals*, New Haven, Connecticut, 2016, p. 37)

Similar to those artists seeking a sanctuary from the bustling city, Maine served as a haven for David Rockefeller during challenging times. David wrote in his memoir, "After the difficult meetings with the Chase board over our burgeoning real estate problems in the summer of 1975, I took my vacation in Maine and spent some delightful days sailing the waters off the coast of

Mount Desert Island with Peggy and other members of my family. I remember thinking about the difficult task we faced at the bank, not unlike threading my way through the narrow passages and treacherous shoals between islands, constantly correcting course for the wind and tide." (*Memoirs*, New York, 2003, p. 376) Sailing with his wife Peggy was one of Rockefeller's great joys in life, with David writing, "Sailing in Maine became an absorbing pastime for both of us soon after World War II. We spent many happy days of our annual summer vacations cruising among the islands of Maine's rugged coast in a thirty-six-foot wooden-hulled sloop without an engine or a 'head' in the company of family and friends." (*Memoirs*, p. 483)

Today the American artist Jamie Wyeth, whom Rockefeller knew personally, employs his exacting realist style in his work while dividing his time between Chadds Ford, Pennsylvania, and homes on Maine's Monhegan and Southern Islands. In 1968 Wyeth purchased the home of American modernist Rockwell Kent at Lobster Cove on Monhegan Island, which Kent helped to design and build himself. Wyeth has actively lived and worked on Monhegan since, depicting the landscape, people and wildlife on the island in a tactile and intense realist manner. Perhaps no other work exemplifies David's appreciation of Maine more than Jamie Wyeth's *Rogue Wave*. Commissioned directly from Wyeth to commemorate a dramatic day they spent at sea together, *Rogue Wave* encapsulates the rugged yet alluring power of Maine and epitomizes the love Rockefeller held for the state as well as for preserving it for generations to come.







425

JAMIE WYETH (B. 1946)

Ice Storm, Maine

signed 'J. Wyeth' (lower left)

oil on canvas

40 x 60 in. (101.6 x 152.4 cm.)

Painted in 1998.

\$300,000-500,000



PROVENANCE

James Graham & Sons, New York.

Acquired by the late owner from the above, 1998.

EXHIBITED

Rockland, Maine, Farnsworth Art Museum and Wyeth Center,
*Gulls, Ravens, and a Vulture: The Ornithological Paintings of James
Wyeth*, June-October 2006, pp. 64-66, 101, no. 56, illustrated.

LITERATURE

W. Adelson, et al., *The David and Peggy Rockefeller Collection:
Supplement*, vol. V, New York, 2015, pp. 78-79, no. 20,
illustrated.

This painting is included in the database of the artist's work
being compiled by the Wyeth Center at the William A.
Farnsworth Museum, Rockland, Maine.

Feature essay with in depth information for this lot can be found at the
back of the catalogue.

The present lot at the
Rockefeller home, Ringing
Point, Seal Harbor, Maine.





426

JAMIE WYETH (B. 1946)

Rogue Wave

signed 'J. Wyeth' (lower left)
oil, acrylic and enamel on canvas
26 x 36 in. (66 x 91.4 cm.)
Painted in 2009.

\$200,000-300,000







"David Rockefeller, the owner of the painting, and I were with the artist at the time. We were returning from Monhegan Island one morning in late August of 2009 just as the outer bands of a hurricane hit the island."

—WARREN ADELSON

PROVENANCE

[The artist.
[With]Boom Boom Ltd., Chadds Ford, Pennsylvania.
Commissioned by the late owner from the above, 2009.

LITERATURE

W. Adelson, *et al.*, *The David and Peggy Rockefeller Collection: Supplement*, vol. V, New York, 2015, no. 23, p. 82, illustrated.
E. Bostwick Davis, T.L. Poulin, "Jamie Wyeth's Tableaux Vivants: Miniatures at Play in Creative Space," *American Arts Quarterly*, vol. 36, no. 2, Spring 2016.

This painting is included in the database of the artist's work being compiled by the Wyeth Center at the William A. Farnsworth Museum, Rockland, Maine.

Feature essay with in depth information for this lot can be found at the back of the catalogue.

Detail of the present lot.

427

CHILDE HASSAM (1859-1935)

The East Headland Pool, Appledore

signed and dated 'Childe Hassam 1912' (lower left)—signed again with initials
and dated again (on the reverse)

oil on canvas

22 x 24 in. (55.9 x 61 cm.)

Painted in 1912.

\$300,000-500,000







PROVENANCE

The artist.
American Academy of Arts and Letters, New York, by bequest from the above, 1935.
Mr. Robert F. Woolworth, New York, 1964.
[With] M. Knoedler & Co., Inc., New York, 1965.
Mr. and Mrs. P.J. Baugh, Charlotte, North Carolina, 1966.
[With] James Graham & Sons, New York, 1978.
Baron von Thyssen Bornemisza, Lausanne, Switzerland, 1978.
Andrew Crispo Gallery, New York.
Sotheby's, New York, 3 December 1987, lot 222, sold by the above.
Acquired by the late owners from the above.

EXHIBITED

(Possibly) Boston, Massachusetts, Copley Gallery, *Pictures by Childe Hassam*, December 9-21, 1912, no. 7.
(Possibly) Buffalo, New York, The Buffalo Fine Arts Academy, Albright Art Gallery, *Exhibition of a Group of Paintings Representative of the Life and Work of Childe Hassam, N.A.*, March 9-April 8, 1929, no. 96 (as *East Headland Pool*).
New York, Brooklyn Museum, *Leaders of American Impressionism: Mary Cassatt, Childe Hassam, John H. Twachtman, J. Alden Weir*, October 17-November 28, 1937, no. 53 (as *The Great Headland Pool, Appledore*).
New York, M. Knoedler & Co., Inc., *Summer Exhibition: 18th, 19th and 20th Century American Paintings and Sculpture*, June-September 1965, no. 29.
Chapel Hill, North Carolina, University of North Carolina, William Hayes Ackland Memorial Art Center, *From Across the State*, February 6-March 5, 1972.
Perth, Australia, Art Gallery of Western Australia, and elsewhere, *America and Europe: A Century of Modern Masters from the Thyssen-Bornemisza Collection*, October 2, 1979-August 24, 1980, no. 29.

LITERATURE

J. Barmitz, et al., *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, vol. II, New York, 1988, pp. 388-89, no. 258, illustrated.
B. Weinberg, *Childe Hassam: American Impressionist*, New York, 2004, pp. 388, 401.

We would like to thank the Hassam *catalogue raisonné* committee for their assistance with cataloguing this work.

This painting will be included in Stuart P. Feld's and Kathleen M. Burnside's forthcoming *catalogue raisonné* of the artist's work.

Feature essay with in depth information for this lot can be found at the back of the catalogue.

Detail of the present lot.

428

ANDREW WYETH (1917-2009)

Below the Kitchen

signed 'A Wyeth' (lower left)

drybrush and watercolor on paper laid down on paper

23 x 17¾ in. (58.4 x 45.1 cm.)

Executed in 1960.

\$100,000-150,000



Below: *Of a Feather*, 2008,
archival pigment print,
depicting Andrew Wyeth and
Jamie Wyeth. © Peter Ralston.

Right, detail of the present lot.



PROVENANCE

M. Knoedler & Co., Inc., New York.
Acquired by the late owners from the above, 1961.

EXHIBITED

Cambridge, Massachusetts, Harvard University, Fogg Art Museum; New York, Pierpont Morgan Library; Washington, D.C., Corcoran Gallery of Art; Rockland, Maine, William A. Farnsworth Library and Art Museum, *Andrew Wyeth: Dry Brush and Pencil Drawings*, January 16-September 2, 1963, no. 58, illustrated.

Wallingford, Connecticut, The Choate School, January 3-February 1, 1965.

Philadelphia, Pennsylvania, Philadelphia Academy of the Fine Arts; Baltimore, Maryland, Baltimore Museum of Art; New York, Whitney Museum of American Art; Chicago, Illinois, Art Institute of Chicago, *Andrew Wyeth: Temperas, Watercolors, Dry Brush, Drawings, 1938 into 1966*, October 5, 1966-June 4, 1967, p. 76, no. 148.

Middlebury, Vermont, Middlebury College, *Middlebury Collects*, May 1-June 1, 1973.

New York, The Metropolitan Museum of Art, *Two Worlds of Andrew Wyeth: Kuerners and Olsons*, October 16, 1976-February 6, 1977, no. 23, illustrated.

LITERATURE

R. Meryman, *Andrew Wyeth*, Boston, Massachusetts, 1968, pp. 63, 171, illustrated.

B.J. Wyeth, *Wyeth at Kuerners*, Boston, Massachusetts, 1976, pp. 158-59, illustrated.

T. Hoving, "Two Worlds of Andrew Wyeth: 'Kuerners and Olsons,'" *The Metropolitan Museum of Art Bulletin*, vol. XXXIV, Autumn 1976, no. 23, illustrated.

J. Barnitz, et al., *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, vol. II, New York, 1988, pp. 159-60, no. 79, illustrated.

This work will be included in Betsy James Wyeth's forthcoming *catalogue raisonné* of the artist's work.

Andrew Wyeth painted the present work in the basement at Karl Kuerner's in Chadds Ford, Pennsylvania. The artist depicts an arch in Kuerner's cellar, which supports the kitchen fireplace above, with a smoked ham and side of bacon hanging from a ceiling hook.



429

ALFRED THOMPSON BRICHER (1837-1908)

Otter Cliffs, Mt. Desert

signed 'A.T. Bricher' (lower left)
oil on canvas
24 $\frac{1}{8}$ x 20 $\frac{1}{8}$ in. (61.3 x 51.1 cm.)
Painted *circa* 1872.

\$100,000-150,000

PROVENANCE

Godel & Co., Inc., New York.
Acquired by the late owner from the above, 1999.

LITERATURE

W. Adelson, *et al.*, *The David and Peggy Rockefeller Collection: Supplement*, vol. V,
New York, 2015, pp. 60-61, no. 14, illustrated.

Feature essay with in depth information for this lot can be found at the back of the catalogue.

Following spread left, detail of
the present lot.

Following spread right, Seal
Harbor, Maine.







430

WINSLOW HOMER (1836-1910)

Two Trout

signed, dated and inscribed 'To J. Ernest Yalden/with compts of Winslow Homer/1891' (lower right)
watercolor and pencil on paper
20 x 14 in. (50.8 x 35.6 cm.)
Executed in 1891.

\$400,000-600,000





PROVENANCE

The artist.

J. Ernest Grant Yalden, Leonia, New Jersey, gift from the above, 1891.

Mrs. J. Ernest Grant Yalden, Leonia, New Jersey, 1937.

[With]Ferargil Gallery, New York, by 1940.

Oliver B. James, New York, 1940.

[With]Wildenstein & Co., New York, 1959.

Acquired by the late owners from the above, 1959.

EXHIBITED

Wallington, Connecticut, The Choate School, January 3-February 1, 1965.

San Francisco, California, Fine Arts Museum of San Francisco;
Fort Worth, Texas, Amon Carter Museum of American Art, *Casting
A Spell: Winslow Homer, Artist and Angler*, December 7, 2002-
June 22, 2003, no. 22.

LITERATURE

J. Barnitz, et al., *The David and Peggy Rockefeller Collection: Art
of the Western Hemisphere*, vol. II, New York, 1988, pp. 43-44,
no. 14, illustrated.

T. Bolton, "Water Colors by Homer: Critique and Catalogue,"
The Fine Arts, vol. XVIII, April 1932, p. 52.

Adirondack Museum, *Winslow Homer in the Adirondacks*,
exhibition catalogue, Blue Mountain Lake, New York, 1959, p. 25.

L. Goodrich, A.B. Gerdis, *Record of Works by Winslow Homer:
1890 through 1910*, vol. V, New York, 2014, p. 96, no. 1465,
illustrated.

Feature essay with in depth information for this lot can be found at the
back of the catalogue.

Detail of the present lot.

431

THOMAS MORAN (1837-1926)

Moonlit Shipwreck at Sea

signed with conjoined initials and dated 'TMoran N.A./1901.' (lower right)

oil on canvas

30 x 40¼ in. (76.2 x 102.2 cm.)

Painted in 1901.

\$250,000-350,000

PROVENANCE

Private collection, Florida.

Christie's, New York, 5 December 1986, lot 85, sold by the above.

Acquired by the late owners from the above.

LITERATURE

J. Barnitz, et al., *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, vol. II, New York, 1988, no. 12, pp. 39-40, illustrated.

This painting will be included in Stephen L. Good's and Phyllis Braff's forthcoming *catalogue raisonné* of the artist's work.

Feature essay with in depth information for this lot can be found at the back of the catalogue.

Following spread, detail of the present lot.







W. MORAN, N.A.
1901.

432

ALBERT BIERSTADT (1830-1902)

Icebergs

signed with conjoined initials 'ABierstadt' (lower left)—signed again (on the panel backing)

oil on canvas

17³/₄ x 25⁵/₈ in. (45.1 x 65.1 cm.)

Painted *circa* 1883.

\$200,000-300,000

PROVENANCE

Private collection, Atlanta, Georgia.

Alexander Gallery, New York.

Acquired by the late owner from the above, 2011.

LITERATURE

W. Adelson, *et al.*, *The David and Peggy Rockefeller Collection: Supplement*, vol. V, New York, 2015, pp. 57-59, no. 13, illustrated.

Feature essay with in depth information for this lot can be found at the back of the catalogue.

Following spread, detail of the present lot.







433

JAMES EDWARD BUTTERSWORTH (1817-1894)

United States Ship of the Line Ohio

oil on canvas

25¾ x 38 in. (65.4 x 96.5 cm.)

Painted *circa* 1852.

\$100,000-150,000







PROVENANCE

Horace W. Gordon, Villanova, Pennsylvania, 1968.
The Dietrich American Foundation, Chester Springs, Pennsylvania, 1968.
Christie's, New York, 2 December 1988, lot 50, sold by the above.
Acquired by the late owners from the above.

EXHIBITED

Annapolis, Maryland, United States Naval Academy Museum, 1971-85, on loan.

LITERATURE

R.J. Schaefer, *J.E. Buttersworth: 19th Century Marine Painter*, Mystic, Connecticut, 1975, p. 95, pl. 70, illustrated.
R. Ellsworth, et al., *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, vol. III, New York, 1993, p. 439.
R.J. Schaefer, A.W. German, J.U. Schaefer, *J.E. Buttersworth: 19th Century Marine Painter*, Mystic, Connecticut, 2009, p. 247.

The *U.S.S. Ohio* was designed by Henry Eckford and built at the New York Navy Yard, launching on May 30, 1820. Although she spent her early years in ordinary, in 1838 she became the flagship of Commodore Isaac Hull and departed New York on December 6, 1838 under the command of Captain Joseph Smith. She made passage through rough seas to Gibraltar in just 21 days with an average speed of 12 knots. Here, acting as a flagship for two years, *Ohio* served to protect commerce and suppress slave trade off the African coast. After her mission to the Mediterranean, she returned to Boston. In December 1846, the *U.S.S. Ohio* was re-commissioned under the command of Captain Silas H. Stringham and had an extended tour in the waters in and around South America. She participated in the War with Mexico, and helped to keep order off of California during the Gold Rush. She returned to the Boston Navy Yard on April 25, 1849 and was decommissioned on May 3, 1850. In the present work, 136 figures can be counted on the deck of this impressive ship.

Left, detail of the present lot.







Prendergast

A GRAND TOUR: AMERICANS ABROAD

Previous spread, lot 434, John Singer Sargent, *San Geremia*, detail.

Left, lot 436, Maurice Brazil Prendergast, *Steps of Santa Maria d'Aracoeli*, Rome, detail.

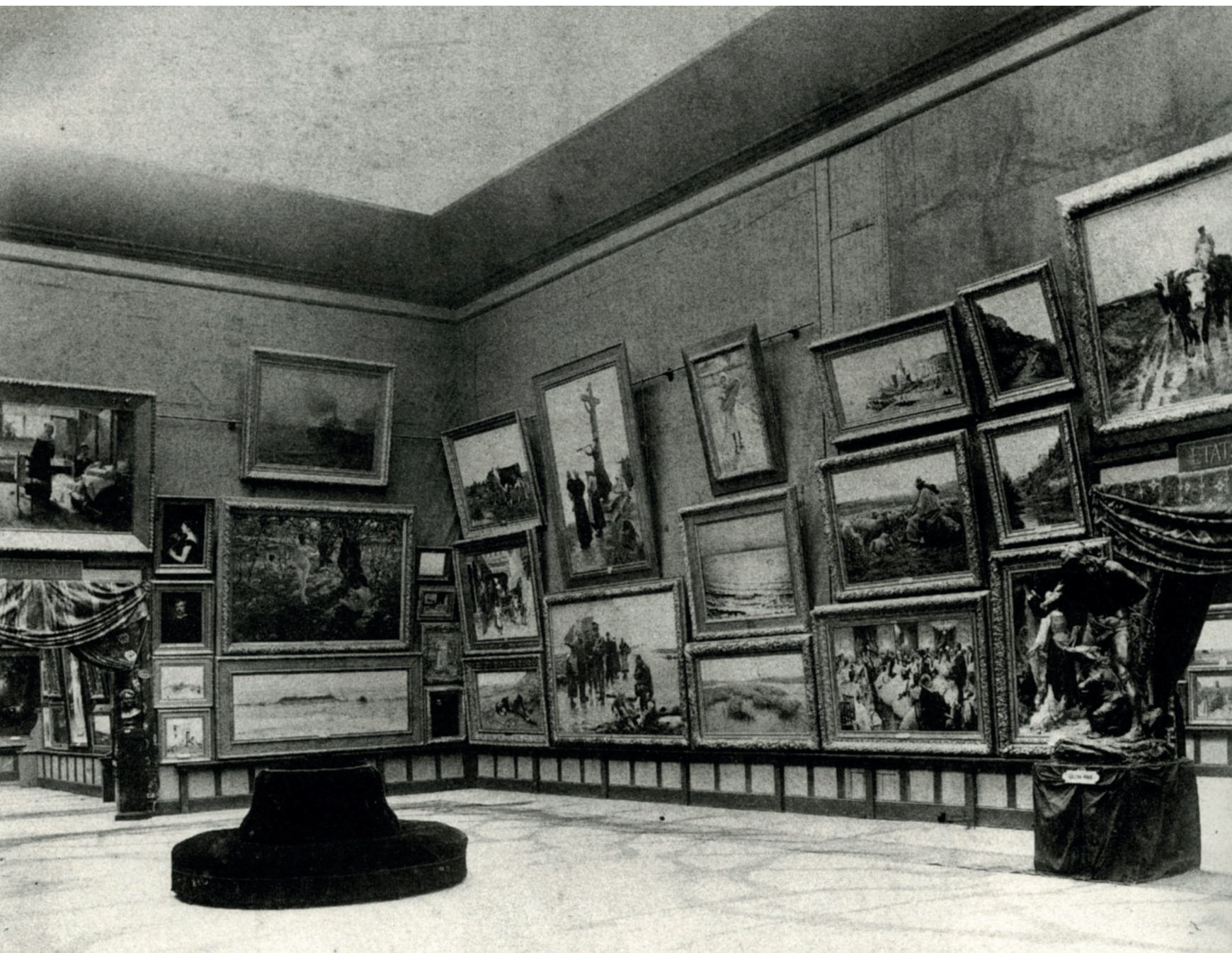
Below, John D. Rockefeller, Jr. and David Rockefeller attending the dedication and tour of the restoration of Versailles, June 30, 1936. Photographer unknown. Photo: Times Wide World/Redux, courtesy of The Rockefeller Archive Center.

David Rockefeller once calculated, "During my thirty-five years at Chase I visited 103 countries; this included forty-one trips to France, thirty-seven to England, twenty-four to West Germany, fifteen to Japan, fourteen each to Egypt and Brazil, and three extensive tours of sub-Saharan Africa." (*Memoirs*, New York, 2003, p. 198) Even before these years of intensive business travel, Rockefeller had the opportunity to extensively seek adventure abroad as a child and young adult, journeying throughout Europe and on a memorable early visit with his parents to Egypt. The first of these journeys occurred at the age of 12, as he reflected, "Although my parents felt their children should first get to know their own country, they believed it was just as important for us to learn about European cultures and civilization. So in 1927 they took Winthrop and me to France." (*Memoirs*, p. 44) They explored the grand buildings and grounds of iconic sites, such as Rheims Cathedral and Versailles, for which John D. Rockefeller, Jr. was sponsoring significant restorations, and then traveled through the château country of the Loire Valley toward Mont-Saint-Michel and the Brittany and Normandy coasts. On later trips bicycling through the British countryside after graduating from the Lincoln School in June 1932, studying German in Munich in the summer of 1933, and touring through Switzerland, Austria and Vienna by car in the spring of 1935 (during which he managed to visit thirty museums over six countries), David Rockefeller experienced the equivalent of the traditional

Grand Tour of a young man exploring new lands and new understanding. Throughout these early trips and his subsequent travels, he maintained an insatiable appetite for knowledge and the artistic culture of these other nations, which is reflected in both the subject matter and exquisite taste of his collection.

Similarly, for many American artists in the late nineteenth century, European cities served as magnets for creative development; in each diverse location, they discovered varying forms of instruction, exhibition standards and artistic criticism. The artists immersed themselves in the tradition and cultural energy of each location abroad and sought to understand the unique style and history they afforded. What they learned served to invigorate their personal approach to painting while also transforming the landscape of American art. While cities such as Venice, Rome and London maintained allure among American artists, perhaps no city was more influential than Paris. As Kathleen Adler notes, "Paris superseded both Rome and London—previously the cities to which Americans made pilgrimages in search of the culture of Old Europe—as the place to be. It was the centre of the art world, and especially after the end of the American Civil War in 1865, thousands of American artists were attracted to Paris to study, to visit exhibitions (particularly the huge annual Salons) and to show their own work. As travel became easier, and the process of becoming a student became more familiar, Americans





Above, Main ("Expatriate") Gallery, United States Section, Exposition Universelle, Paris, 1889. National Academy of Design, New York. Photographer unknown. Courtesy of the Pennsylvania Academy of the Fine Arts.

Right, Name plaque of the newly named Avenue Rockefeller, in honor of John D. Rockefeller, Jr.'s gift which funded the Restoration of Versailles, Rheims, and Fontainebleau. June 30, 1936. Photograph by the Keystone View Company, Paris. Courtesy of The Rockefeller Archive Center.

“Although my parents felt their children should first get to know their own country, they believed it was just as important for us to learn about European cultures and civilization. So in 1927 they took Winthrop and me to France.”

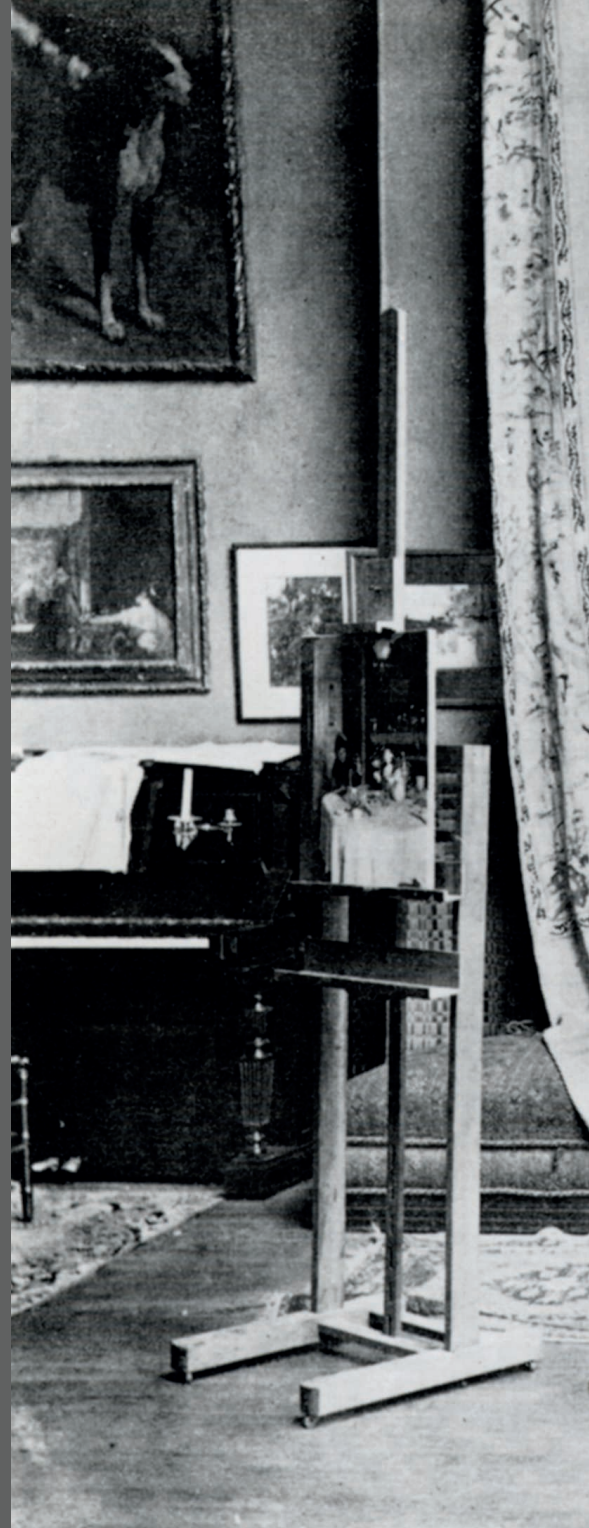
—DAVID ROCKEFELLER

flocked to the city—at least 1,000 in one year, 1888, alone... Paris was where artistic maturity was attained, where reputations and friends were made and collectors found.” (“We’ll Always Have Paris: Paris as Training Ground and Proving Ground,” *Americans in Paris 1860-1900*, London, 2006, p. 11)

John Singer Sargent moved to Paris with his family in 1874, and soon after joined the studio of Carolus-Duran at the age of eighteen. Sargent compared favorably to his peers and, only four years after his first formal instruction, won an honorable mention at the Paris Salon of 1878. While in Paris, Sargent did not just surround himself with the teachings of Carolus-Duran, however. He also studied “the Barbizon tonalism of Camille Corot and Jean-Charles Cazin, the painterly realism of Gustave Courbet, and the *plein-air* glare of Eugène Boudin. Edgar Degas and others of the Independent movement ignited the Paris art world with their camera-influenced compositions and unadorned views of city life. The flowing brushwork, creamy paint, rich facture, and stark light of the older Edouard Manet’s work made an indelible impression on the young Sargent...” (W. Adelson, “In the Modernist Camp,” *Sargent Abroad: Figures and Landscapes*, New York, 1997, p. 10) The artist also worked with such Impressionist artists as Pierre-Auguste Renoir, and his closest association was with Claude Monet, whom he met as early as 1876 at the second Impressionist exhibition in Paris. It was at the Impressionist exhibitions that Sargent was exposed to scenes of daily life rendered in cropped, asymmetrical compositions influenced by photography, techniques used by Degas and Gustave Caillebotte, in order to capture a moment in time. Sargent would remain in Paris for nearly 10 years before permanently moving to London in 1886.

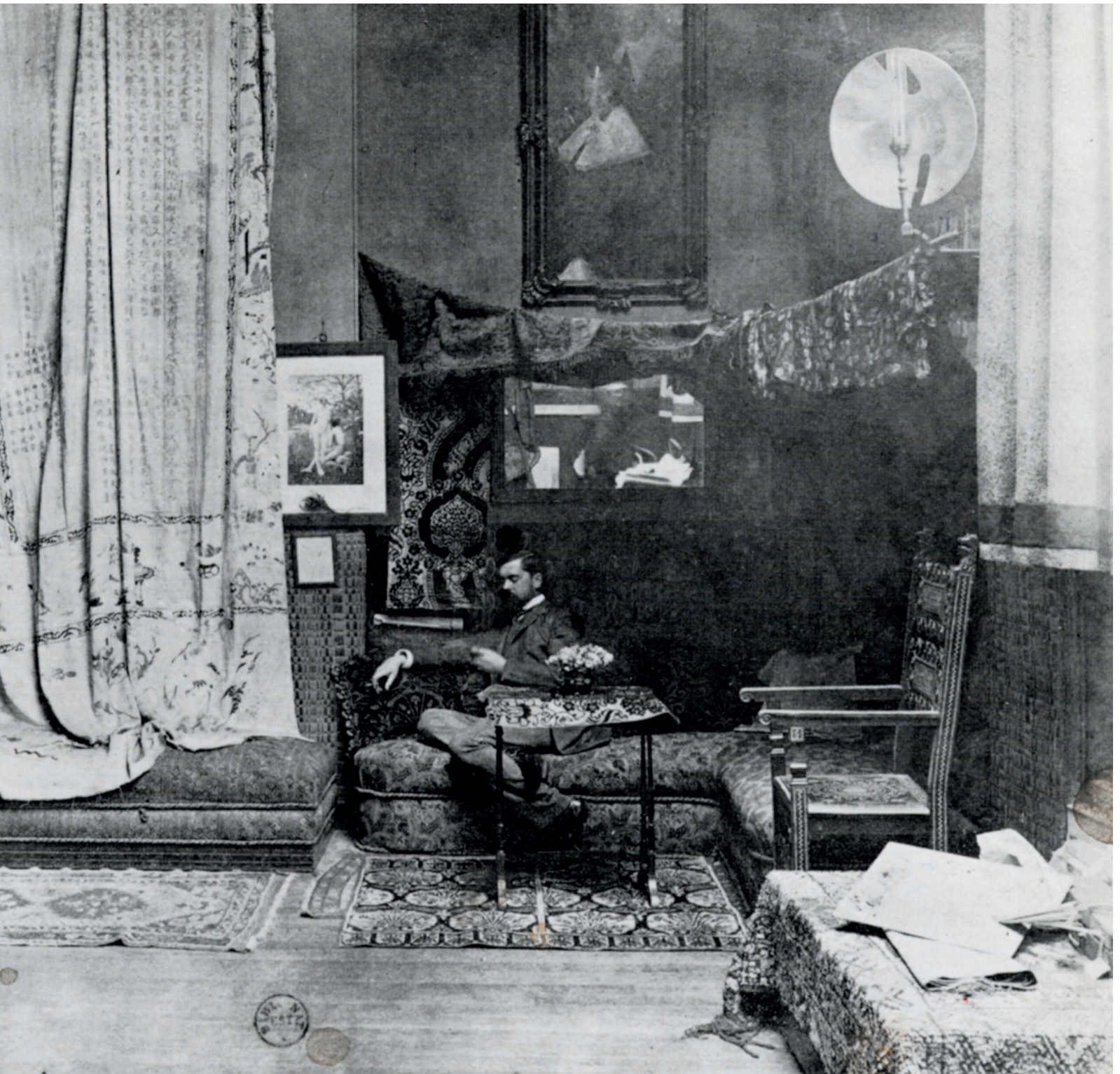
Meanwhile that same year, following several years of success in Boston as a painter and watercolorist, Childe Hassam set sail for Paris with his wife Maud. Once there Hassam elected to enroll in the Académie Julian; however, he soon discovered that the routine of school was stifling to his own creativity, and he stopped attending classes. Working independently of the Académie, Hassam learned his most important artistic lessons on his own, and upon his return from abroad three years later in 1889, he devoted his artistic output to translating the American landscape and life through his ambitious Impressionist canvases. Similarly, Maurice Prendergast studied in Paris at the Académie Colarossi and the Académie Julian from 1891 to 1894. Like the Impressionists in Paris, Prendergast took his primary inspiration from daily life, using crowded beaches and parks and busy sidewalks and squares to create painting modern both in style and subject. Prendergast returned to America in 1895 and much like Hassam found a ready market for his charming and increasingly avant-garde pictures.





Above left, Childe Hassam in his studio, *circa* 1896. Photographer unknown.

Above right, John Singer Sargent in his studio, *circa* 1885. Photographer unknown. Archives of American Art, Smithsonian Institution.



434

JOHN SINGER SARGENT (1856-1925)

San Geremia

signed and dated 'John S. Sargent 1913' (lower right)

oil on canvas

22 x 28 in. (55.9 x 71.1 cm.)

Painted in 1913.

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



Tomaso Filippi, *Grand Canal with Basilica Santa Maria della Salute*, ca. 1894-1903
 © Istituzioni di Ricovero ed Educazione – I.R.E.

Right, detail of the present lot.



PROVENANCE

Violet Sargent Ormond, sister of the artist, 1925.
 H.E. Conrad Ormond, son of the above, by descent, 1955.
 Private collection, by descent, 1979.
 Sotheby's, New York, 6 December 1984, lot 165, sold by the above.
 Acquired by the late owners from the above.

EXHIBITED

London, The Royal Academy of Arts, *The One Hundred and Forty-Sixth Exhibition*, 1914, no. 38.
 London, Grosvenor Galleries, *Re-opening Exhibition*, February 1921, no. 19 (as *The Grand Canal and San Geremia*).
 London, The Royal Academy of Arts, *Exhibition of Works by the Late John S. Sargent, R.A., Winter Exhibition*, January 14-March 13, 1926, no. 32 (as *The Labbia [sic] Palace, Venice*).
 York, England, City of York Museum and Art Gallery, *Loan Exhibition of Works by the Late John S. Sargent, R.A.*, March-May 1926, no. 23 (as *Labbia [sic] Palace, Venice*).
 London, National Gallery (subsequently the Tate Gallery), *Opening of Sargent Gallery*, June-October 1926, p. 6.
 Birmingham, England, City Museum and Art Gallery, *Exhibition of Works by John Singer Sargent, 1856-1925, R.A.*, September 25-October 18, 1964, p. 19, no. 38 (as *Palazzo Labia, Venice*).
 New York, Coe Kerr Gallery; Boston, Massachusetts, Boston Athenaeum, *Americans in Venice: 1879-1913*, October 19-December 18, 1983, pp. 19, 52, 90, no. 34, illustrated (as *Palazzo Labia*).
 New York, Whitney Museum of American Art; Chicago, Illinois, Art Institute of Chicago, *John Singer Sargent*, October 1, 1986-April 17, 1987, pp. 199, 201, 288, fig. 159, illustrated (as *Palazzo Labia and San Geremia, Venice*).
 New York, Adelson Galleries, Inc., *Sargent Abroad: An Exhibition*, November 7-December 13, 1997 (as *Palazzo Labia and San Geremia*).

LITERATURE

H.S., "The Royal Academy," *Birmingham Daily Post*, May 2, 1914, p. 14.
 "Sargent Portraits," *Daily Telegraph*, May 2, 1914, p. 12.
 "The Royal Academy Exhibition: First Notice," *Morning Post*, May 2, 1914, p. 7.
 G.R.H., "The Royal Academy," *Pall Mall Gazette*, May 2, 1914, p. 5.
 "Painting at the Royal Academy," *Builder*, vol. 106, no. 3718, May 8, 1914, p. 547.
 "Art. The Academy—II," *Spectator*, vol. 112, May 9, 1914, p. 787.
 "Modern English Art: The Grosvenor Reopened," *Times*, February 15, 1921, p. 12a.
 W.H. Downes, *John S. Sargent: His Life and Work*, Boston, Massachusetts, 1925, p. 244.
 E. Charteris, *John Sargent*, New York, 1927, p. 292 (as *The Palace Labbia [sic], Venice*).
 "Pictures Framed," *Sargent Trust List*, 1927, p. 35, no. 18 (as *Venice. Palazzo Sabbia [sic], Grand Canal*).
 C.M. Mount, *John Singer Sargent: A Biography*, New York, 1955, pp. 448, 451, nos. K048, K139 (no. K048 as *The Palace Labbia [sic]* and no. K139 as *San Geremia, Venice*).
 R. Ormond, *John Singer Sargent: Paintings, Drawings, Watercolors*, New York, 1970, p. 257, pl. 115, illustrated (as *Palazzo Labia, Venice*).
 J. Barnitz, et al., *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, New York, 1988, vol. II, pp. 48-50, no. 16, illustrated.
 W. Adelson, W.H. Gerds, et al., *Sargent's Venice*, New Haven, Connecticut, 2006, pp. 73-74, 77, 193n9, fig. 64, illustrated.
 R. Ormond, E. Kilmurray, *John Singer Sargent: Venetian Figures and Landscapes, 1898-1913, Complete Paintings*, vol. VI, New Haven, Connecticut, 2009, pp. 217-18, 251, no. 1158, illustrated.

Feature essay with in depth information for this lot can be found at the back of the catalogue.



435

THOMAS MORAN (1837-1926)

The Entrance to the Grand Canal

signed with initials in monogram and dated 'TMoran. N.A. 1900.' (lower right)

oil on canvas

20¼ x 30¼ in. (51.4 x 76.8 cm.)

Painted in 1900.

\$150,000-250,000



...the artist was so enamored with the atmosphere of Venice that he purchased a gondola there in 1890 and shipped it back for pleasure rides on Hook Pond near his summer home in East Hampton, New York.



Above, Thomas Moran's Venetian gondola on Hook Pond, East Hampton, N.Y. Photographer unknown. Courtesy of the East Hampton Library, Long Island Collection.

Right, detail of the present lot.

PROVENANCE

Frederick Mueller, Miami Beach, Florida.
Joseph H. Lang, Toronto, Canada.
Christie's, New York, 25 May 1989, lot 86, sold by the above.
Acquired by the late owners from the above.

LITERATURE

R. Ellsworth, *et al.*, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, vol. III, New York, 1993, pp. 432-33, illustrated.

.....
This painting will be included in Stephen L. Good's and Phyllis Braff's forthcoming *catalogue raisonné* of the artist's work.

In May 1886, Thomas Moran traveled to Venice for the first time. A popular subject of interest and nostalgia in the late nineteenth century, Venice was already a familiar place for Moran through the writings of Lord Byron and John Ruskin and depictions by J.M.W. Turner. Nonetheless, Moran was amazed by the splendor of the place upon his own arrival, writing to his wife Mary, "Venice is all, and more, than travelers have reported of it. It is wonderful. I shall make no attempt at description..." (as quoted in N.K. Anderson, *et al.*, *Thomas Moran*, New Haven, Connecticut, 1997, p. 122) Upon his return, Moran immediately set to work on studio oils, and, from that point forward, he submitted a Venetian scene almost every year he exhibited at the National Academy. "The subject became his 'best seller.'" (*Thomas Moran*, p. 123) Indeed, the artist was so enamored with the atmosphere of Venice that he purchased a gondola there in 1890 and shipped it back for pleasure rides on Hook Pond near his summer home in East Hampton, New York. The gondola is now in the collection of The Mariners' Museum in Newport News, Virginia.



436

MAURICE BRAZIL PRENDERGAST (1859-1924)

Steps of Santa Maria d'Aracoeli, Rome

signed 'Prendergast' (lower left)
watercolor and pencil on paper
20¼ x 14⅞ in. (51.4 x 35.9 cm.)
Executed circa 1898-99.

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

PROVENANCE

The artist.
Mr. and Mrs. J. Montgomery Sears, Boston, Massachusetts, acquired from the above.
Mrs. J.D. Cameron Bradley, Southboro, Massachusetts, 1935.
Acquired by the late owners from the above, 1961.

EXHIBITED

Cambridge, Massachusetts, Harvard Society for Contemporary Art, *Maurice Prendergast 1861-1924: A Memorial Exhibition*, March 19-May 9, 1929, no. 17 (as *Steps of the Ara Coeli*).
Andover, Massachusetts, Phillips Academy, Addison Gallery of American Art, *The Prendergasts: Retrospective Exhibition of the Work of Maurice and Charles Prendergast*, September 24-November 6, 1938, no. 10.
Boston, Massachusetts, Boston Society of Water Color Painters, *Fiftieth Anniversary Exhibition*, April 18-May 14, 1939, no. 294.

LITERATURE

"American Dealers Hold Third Annual Show," *Art News*, vol. 27, March 1929.
A.F. Cochrane, "Maurice Prendergast Memorial Exhibition (Harvard Society for Contemporary Art Sponsors Display 5 Years After Artist's Death)," *Boston Evening Transcript*, April 1929, p. 14.
J. Barnitz, et al., *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, vol. II, New York, 1988, pp. 52-54, no. 18, illustrated.
C. Clark, N.M. Mathews, G. Owens, *Maurice Brazil Prendergast: A Catalogue Raisonné*, Williamstown, Massachusetts, 1990, pp. 132-33, 399, no. 749, pl. 26, illustrated.
N.M. Mathews, E. Kennedy, *Prendergast in Italy*, London, 2009, pp. 71, 177, nos. 82, 749, illustrated.



Prendergast

"By far the most extraordinary aspect of the Italian watercolors is Prendergast's use of detailed architectural structures as decorative backdrops for the parade of human life seen throughout the tourist's Italy at the turn of the century...he made it plain in his pictures that he had come as a tourist and aimed to capture the excitement of tourist haunts."

—NANCY MOWLL MATHEWS



Above left, Maurice Brazil Prendergast, c. 1901. Prendergast Archive and Study Center, Williams College Museum of Art, Williamstown, Massachusetts. Photo credit: Arthur Evans.

Right, detail of the present lot.



Feature essay with in depth information for this lot can be found at the back of the catalogue.



437

MAURICE BRAZIL PRENDERGAST (1859-1924)

Grande Marina, Capri

signed and dated '—1899—Prendergast—Capri—' (lower right)

watercolor and pencil on paper

11 x 15³/₈ in. (27.9 x 39.1 cm.)

Executed in 1899.

\$600,000-800,000



1899 - Banderpost - Capri -





PROVENANCE

[With] Childs Gallery, Boston, Massachusetts.
[With] M. Knoedler & Co., Inc., New York, 1953.
Mr. and Mrs. Lansing W. Thoms, St. Louis, Missouri, 1955.
[With] Washburn Gallery, New York.
Acquired by the late owners from the above, 1976.

EXHIBITED

Boston, Massachusetts, Boston Chase Gallery, April-May 1899.
Chicago, Illinois, Art Institute of Chicago, *An Exhibition of the Works of Hermann Dudley Murphy and the Works of Maurice B. Prendergast*, January 3-28, 1900, no. 77.
New York, Macbeth Gallery, *Exhibition of Water Colors and Monotypes in Color by Maurice B. Prendergast*, March 9-24, 1900, no. 17.
Boston, Massachusetts, Boston Art Club, *64th Exhibition: Watercolors, etc.*, April 6-27, 1901, no. 90.
Detroit, Michigan, Detroit Museum of Art, *Special Exhibition of Watercolors and Monotypes by Mr. Maurice Prendergast*, November 1901, no. 22.
Cincinnati, Ohio, Cincinnati Museum Association, *Mr. Maurice B. Prendergast: Exhibition of Watercolors and Monotypes*. December 7, 1901-January 2, 1902, no. 22.
New York, Kraushaar Art Galleries, *Exhibition of Paintings and Watercolors by Maurice Prendergast*, October 30-November 17, 1930, no. 1.
Toronto, Canada, Toronto Art Gallery, *Catalogue of an Exhibition of Paintings by Maurice Prendergast*, October 1931, no. 35.
New York, M. Knoedler & Co., Inc., *Americans Abroad*, March 22-April 22, 1954, no. 31 (as *On the Beach, Capri*).
New York, M. Knoedler & Co., Inc., *Paintings and Watercolors by Maurice Prendergast: A Loan Exhibition*, November 1-26, 1966, no. 15, illustrated.
St. Louis, Missouri, City Art Museum, *American Art in St. Louis*, October 22-November 30, 1969.

LITERATURE

J. Barnitz, et al., *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, vol. II, New York, 1988, pp. 54-55, no. 19, illustrated.
C. Clark, N.M. Mathews, G. Owens, *Maurice Brazil Prendergast: A Catalogue Raisonné*, Williamstown, Massachusetts, 1990, p. 402, no. 758, illustrated.
N.M. Mathews, E. Kennedy, *Prendergast in Italy*, London, 2009, pp. 69, 178, nos. 80, 758, illustrated.

Feature essay with in depth information for this lot can be found at the back of the catalogue.

Detail of the present lot.

438

WINSLOW HOMER (1836-1910)

Where are the Boats?

signed and dated 'Winslow Homer/1883' (lower right)

watercolor and pencil on paper

image, 13½ x 19⅞ in. (34.3 x 49.9 cm.);

sheet, 14 x 20⅞ in. (35.6 x 51.1 cm.)

Executed in 1883.

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



Winslow Homer, *Inside the Bar*, 1883. The Metropolitan Museum of Art, New York, Gift of Louise Ryals Arkells, in memory of her husband, Bartlett Arkell, 1954.

Right, Detail of the present lot.



PROVENANCE

The artist.

Doll & Richards, Boston, Massachusetts, acquired from the above, 1883.

George Baty Blake, Boston, Massachusetts, 1883.

John Armory Lowell Blake, Boston, Massachusetts, son of the above.

F.W. Bayley & Son, Boston, Massachusetts, 1930.

John S. Ames, Boston, Massachusetts, 1930.

Mrs. John S. Ames, North Easton, Massachusetts, by descent from the above, 1959.

David Ames, North Easton, Massachusetts, son of the above, gift from the above.

Firestone & Parson, Boston, Massachusetts, 1973.

George D. Hart, San Francisco, California, 1973.

Hirschl & Adler Galleries, Inc., New York, 1980.

Andrew Crispo Gallery, New York.

Sotheby's, New York, 3 December 1987, lot 105, sold by the above.

Acquired by the late owners from the above.

EXHIBITED

Boston, Massachusetts, Doll & Richards, *Watercolors by Winslow Homer*, December 1-15, 1883, no. 3.

Boston, Massachusetts, Museum of Fine Arts, October 1941.

New York, Whitney Museum of American Art, *Oils and Watercolors by Winslow Homer*, October 2-November 2, 1944, no. 39.

Worcester, Massachusetts, *Winslow Homer*, November 16-December 17, 1944, p. 5, no. 39.

Washington, D.C., National Gallery of Art; New York, The Metropolitan Museum of Art; Boston, Massachusetts, Museum of Fine Arts, *Winslow Homer: A Retrospective Exhibition*, November 23, 1958-May 3, 1959, no. 114 (no. 103 for Boston location). Davenport, Iowa, Davenport Art Gallery; Little Rock, Arkansas, Arkansas Arts Center; Oklahoma City, Oklahoma, Oklahoma Art Center; Corpus Christi, Texas, Art Museum of South Texas; Kansas City, Missouri, Nelson-Aikins Museum of Art; Huntsville, Alabama, Huntsville Museum of Art; Stillwater, Oklahoma, Gardiner Art Gallery; Pueblo, Colorado, Sangre Cristo Art Center; Lincoln, Nebraska, Sheldon Memorial Art Gallery; Peoria, Illinois, Lakeview Museum of Arts & Sciences; Salina, Kansas, Salina Art Center; Springfield, Missouri, Springfield Art Museum; Lexington, Kentucky, University of Kentucky Art Museum; Terra Haute, Indiana, Sheldon Swope Art Gallery; Chattanooga, Tennessee, Hunter Museum of Art; Albany, Georgia, The Albany Museum of Art; Charlotte, North Carolina, The Mint Museum of Art; Youngstown, Ohio, The Butler Institute of American Art; Madison, Wisconsin, Elvehjem Museum of Art, *American Works on Paper: 100 Years of American Art History*, December 1983-January 1987, pp. 40, 107, no. 40, illustrated.

LITERATURE

J. Barnitz, et al., *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, vol. II, New York, 1988, pp. 386-87, no. 257, illustrated.

L. Goodrich, A.B. Gerds, *Record of Works by Winslow Homer: 1883 through 1889*, vol. IV.2, New York, 2012, pp. 246-47, no. 1191, illustrated.

Feature essay with in depth information for this lot can be found at the back of the catalogue.



439

CHILDE HASSAM (1859-1935)

Rainy Day, Boston

signed 'Childe Hassam' (lower left)

oil on panel

5 $\frac{7}{8}$ x 8 in. (14.9 x 20.3 cm.)

Painted *circa* 1886.

\$250,000-350,000





Hassam



PROVENANCE

Sarian, New York.
[With]Hirschl & Adler Galleries, Inc., New York, 1960.
Mr. and Mrs. Alexander J. Oppenheimer, San Antonio, Texas, acquired from the above.
The Institute of Ophthalmology, Houston, Texas, gift from the above.
[With]Hirschl & Adler Galleries, Inc., New York, 1973.
Mr. and Mrs. John D. Rockefeller III, acquired from the above, 1973.
Blanchette H. Rockefeller, 1978.
Estate of the above, 1992.
Acquired by the late owners from the above, 1994.

EXHIBITED

Tucson, Arizona, University of Arizona Museum of Art; Santa Barbara, California, Santa Barbara Museum of Art, *Childe Hassam 1859-1932*, February 5-April 30, 1972, pp. 54, 138, no. 12 (as *Old Chelsea*).

LITERATURE

W. Adelson, et al., *The David and Peggy Rockefeller Collection: Supplement*, vol. V, New York, 2015, pp. 62-65, no. 15, illustrated.

We would like to thank the Hassam *catalogue raisonné* committee for their assistance with cataloguing this work.

This painting will be included in Stuart P. Feld's and Kathleen M. Burnside's forthcoming *catalogue raisonné* of the artist's work.

Feature essay with in depth information for this lot can be found at the back of the catalogue.

Detail of the present lot.







AMERICA'S BEGINNINGS

Previous spread, lot 441, Robert Walter Weir, *Landing of Henry Hudson, 1609, at Verplanck Point, New York*, detail.

Left, lot 440, Gilbert Stuart, *George Washington*.

Right, John D. Rockefeller, Jr. and Rev. William Goodwin stand in front of the George Wythe House, Williamsburg, October 4, 1928. Photographer unknown. Courtesy of The Colonial Williamsburg Foundation.

David Rockefeller first became enthralled with history as an eleven year-old boy. In 1926, he entered sixth-grade at the Lincoln School on 123rd Street and Morningside Drive in Manhattan, where his teacher, Elmina Lucke, "made the past come vividly alive." (D. Rockefeller, *Memoirs*, New York, 2003, p. 27) The same year, his father, John D. Rockefeller, Jr., secretly embarked on an ambitious project to bring American history alive on an unprecedented scale. The restoration of Colonial Williamsburg stands as the single greatest endeavor to re-create America's past. In John D. Rockefeller, Jr.'s words, its purpose was "to make it a great centre for historical study and inspiration," illustrating one of the Rockefeller family's tenets to create a lasting legacy for the benefit of many. (R.B. Fosdick, *John D. Rockefeller, Jr.: A Portrait*, New York, 1956, p. 284) From the founding of the American Wing at The Metropolitan Museum of Art in 1922 to the popularity of Colonial Revival kit houses from Sears, Roebuck & Co., interest in the early days of life in America reached a crescendo in the 1920s. Like many, John D. Rockefeller, Jr. viewed the era of the nation's founding as a time when civic duty and moral authority reigned supreme, and its re-creation offered the opportunity to enlighten, particularly amidst the fast-changing pace of modern society. Dedicated to historical authenticity, Rockefeller was intimately involved in all aspects of the project, which absorbed his attention more than any other of his philanthropic pursuits and rewarded him with the greatest satisfaction.

While Colonial Williamsburg stands today as a magnificent *fait accompli*, its creation was the result of precarious beginnings, a voluminous amount of historical and archaeological research and even subterfuge. His parents, David recalled, instilled a thirst for knowledge of all cultures, but believed their children should get to know their own country first. To that end, the family took an extensive car journey in March 1926 and after visiting Philadelphia and battle sites from the Revolutionary and Civil Wars, stopped in Williamsburg, Virginia where they were given a tour by Rev. William Goodwin, rector of the Bruton Parish Church and Director of William and Mary's College Endowment Plan. Goodwin had long harbored a vision to restore the run-down, sleepy city of Williamsburg to its eighteenth-century glory when it was the capital of the colony of Virginia. (*Memoirs*, pp. 40-41) All he needed was funds. Impressed by Goodwin's passion and the potential afforded by surviving historical structures, John D. Rockefeller, Jr. lent his support and Goodwin began acquiring strategic properties. Partially to prevent escalating local housing prices, Goodwin and Rockefeller went to great lengths to keep the project—particularly the latter's involvement—a secret. They even used code in all



The restoration of Colonial Williamsburg stands as the single greatest endeavor to re-create America's past.

correspondence; Goodwin, who had been taken with David during the March 1926 tour, referred to his benefactor in letters as "David's father" or "Mr. David." (*Memoirs*, p. 41)

Rockefeller soon became immersed in the project and acquired a nearby house, Bassett Hall, where he lived for two months of the year during the building works. With control of the purse strings, he was able to dictate the course of its development and, rather than restoring buildings scattered across the city, he insisted that the project focus on a discrete area along the Duke of Gloucester Street where signs of modern life, such as telephone poles, could be eradicated. Costs and attractiveness were second to accuracy. When workmen discovered that a building already partially re-built was six feet off plan from the 1782 map providing the layout of the restoration, Rockefeller



Above, David Rockefeller in front of Hudson Pines. Photograph by Jean-Claude Deutsch/Paris Match via Getty Images.

Right page, Charles Willson Peale, *George Washington*, 1780. Colonial Williamsburg Foundation, Gift of John D. Rockefeller, Jr.

insisted it be moved to its correct position at a cost of \$6,000. More painful for Rockefeller was when historical fact conflicted with twentieth-century aesthetic sensibilities, such as when it was discovered that in the eighteenth century a brick house stood just four feet from the Raleigh Tavern. The brick structure was faithfully re-created. "It broke my heart," recalled Rockefeller, but "we stuck absolutely to what was." (as quoted in *John D. Rockefeller, Jr.: A Portrait*, p. 297)

To many, George Washington personifies the greatness of America's past. John D. Rockefeller, Jr.'s reverence for the victorious General and first President is evident in his institutional support and his personal art collection. Fearing the encroachment of commercialization on The George Washington Birthplace National Monument, the Wakefield Memorial Association sought assistance in 1930 from Rockefeller, who purchased and donated hundreds of surrounding acres to protect the monument. ("George Washington Birthplace National Monument," *Glimpses of Our National Monuments*, 1930) He had acquired his first portrait of Washington, a Gilbert Stuart Athenaeum type likeness that is now on public view at the family estate, Kykuit, in 1920. (C.R. Barratt, E.G. Miles, *Gilbert Stuart*, New York, 2004, p. 162, fig. 104) Eight years later, he bought one of Charles Willson Peale's full-length portraits of Washington depicting the General after the victory at the Battle of Princeton, which he donated to Colonial Williamsburg in 1933.

As indicated by numerous solicitations from dealers, John D. Rockefeller, Jr. was frequently approached to acquire various portraits of Washington, but invariably declined citing a preference for the work already in his possession. However, in 1946, he bought a rare Vaughan type likeness, which as noted by David, his parents had been seeking to acquire for a number of years. This canvas was the favorite of John D. Rockefeller, Jr.'s wife, Abby Aldrich Rockefeller, and upon her death two years after its purchase, he loaned it to his son, David, saying that he did not need two versions. In 1954, he formalized the gift and wrote, "I am glad to give you the portrait...To know that you and Peggy are finding such inspiration from it, gives me even more pleasure than had it remained in my possession." (letter, John D. Rockefeller, Jr. to David Rockefeller, November 29, 1954,

Eight years later, he bought one of Charles Willson Peale's full-length portraits of Washington depicting the General after the victory at the Battle of Princeton, which he donated to Colonial Williamsburg in 1933.

Rockefeller Family Records, Office of the Messrs. Rockefeller records, Homes, Series I (FA318), Box 11, Folder 99, 1939-1954, Rockefeller Archive Center, Sleepy Hollow, New York)

David Rockefeller continued his father's preservation and celebration of America's past through his support of Historic Hudson Valley, an organization founded by his father in 1951 that manages several historic sites in close proximity to the Rockefeller estate in Pocantico Hills. From championing their recent endeavors to tell the story of slavery in the Colonial North to being, at 101 years-old, the first attendee at their annual Jack O'Lantern Blaze, David was fully engaged with all aspects of the organization. He also served as a Trustee from 1981 to 1997, played an active role in formulating tours of Kykuit and was co-founder of the donor group, the Pocantico Society. ("Honoring the Memory of David Rockefeller Sr.," June 12, 1915 – March 20, 2017, March 20, 2017, available at www.hudsonvalley.org/community)

Much of the art collection amassed by David and his wife Peggy reflects their global interests, yet their purchase in 1980 of Robert Walter Weir's *Landing of Henry Hudson, 1609, at Verplanck Point, New York*, like their support of Historic Hudson Valley, reveals that they were also keenly passionate about the history of their more immediate surroundings. The scene depicted in the painting took place less than twenty miles north of their Pocantico Hills home, Hudson Pines. A proud "internationalist," David no doubt took particular enjoyment from a work that honors the pioneering explorations of Henry Hudson and his valiant attempts to discover a northwest passage to Asia.



440

GILBERT STUART (1755-1828)

George Washington (Vaughan type)

bears inscription 'D. Brien' (on the reverse)

oil on canvas

29 $\frac{1}{8}$ x 24 $\frac{1}{8}$ in. (74 x 61.3 cm.)

Painted in 1795.

\$800,000-1,200,000





*“A strong attempt at idealization, with more youthful face.
It is painted with a perfect technic [sic] and great simplicity.”*

—GUSTAVUS A. EISEN

PROVENANCE

Alexander Scott (1764-1810), Lancaster, Pennsylvania.
Mary (Slough) Scott Snyder (1769-1823), Lancaster and Harrisburg, Pennsylvania, wife of the above.
Major Edward Brien (1769-1816), County Tyrone, Ireland and Lancaster, Pennsylvania, acquired from the above.
Dorothy (Hand) Brien (1777-1862), Lancaster, Pennsylvania, wife of the above, by descent.
Sarah Bethel (Brien) Rogers (1810-1886), Lancaster, Pennsylvania, daughter of the above, by descent.
Edward Reilly (1834-1889), Lancaster, Pennsylvania; New Haven, Connecticut; and New York, son-in-law of the above, acquired from the above.
Anna Russum (Rogers) Reilly (b. 1829), Lancaster, Pennsylvania; New Haven, Connecticut; New York; and Trenton, New Jersey, wife of the above, gift from the above.
Edith Reilly (Mrs. John Stockton Hough), daughter of the above, gift from the above.
Charles Allen Munn (1859-1924), New York and Llewellyn Park, New Jersey, acquired from the above, 1907.
Augusta (Munn) Tilney (1884-1959), niece of the above and her husband, Israel Sheldon Tilney (1882-1979), New York; Llewellyn Park, New Jersey; and Palm Beach, Florida, by bequest.
M. Knoedler & Co., Inc., New York, 1946.
John D. Rockefeller, Jr. (1874-1960), Kykuit, Pocantico Hills, Tarrytown, New York, acquired from the above, 1946.
Gift to the late owners from the above, 1954.

EXHIBITED

New York, The Colony Club, *Exhibition of Portraits of George Washington*, April 18-27, 1922, no. 11, illustrated.
New York, The Metropolitan Museum of Art, July 1924.
Washington, D.C., Corcoran Gallery of Art, *Washington Bicentennial Exhibition*, December 1931-January 1932.
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Feature essay with in depth information for this lot can be found at the back of the catalogue.

Detail of the present lot.

441

ROBERT WALTER WEIR (1803-1889)

Landing of Henry Hudson, 1609, at Verplanck Point, New York

signed 'Rbt W Weir' (lower center)

oil on canvas

33 x 48 in. (83.8 x 121.9 cm.)

Painted in 1835.

\$400,000-600,000







PROVENANCE

Gulian C. Verplanck, commissioned from the artist.
 William S. Verplanck, son of the above.
 Mrs. Benjamin Richards, daughter of the above.
 Louisa Verplanck Richards, daughter of the above.
 Mrs. Guy Richards.
 M. Knoedler & Co., Inc., New York, 1961.
 Northern Natural Gas Co., Omaha, Nebraska.
 InterNorth Art Foundation, Omaha, Nebraska.
 Gene Autry Western Heritage Museum, Los Angeles, California
 (not accessioned).
 Christie's, New York, 2 December 1988, lot 169Q, sold by the
 above.
 Acquired by the late owners from the above.

EXHIBITED

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 May 5-July 4, 1835, no. 223 (as *The Landing of Hendrick Hudson*).
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 Omaha, Nebraska, Joslyn Art Museum, *The Way West: Artist-
 Explorers of the Frontier, Selections from the Collections of the
 Northern Natural Gas Company, Omaha*, 1978, p. 24, illustrated.
 Roslyn, New York, Nassau County Museum of Fine Art, *William
 Cullen Bryant, The Weirs and American Impressionism*, April 24-
 July 31, 1983, pp. 22, 41, no. 9, illustrated (as *The Landing of
 Henry Hudson*).

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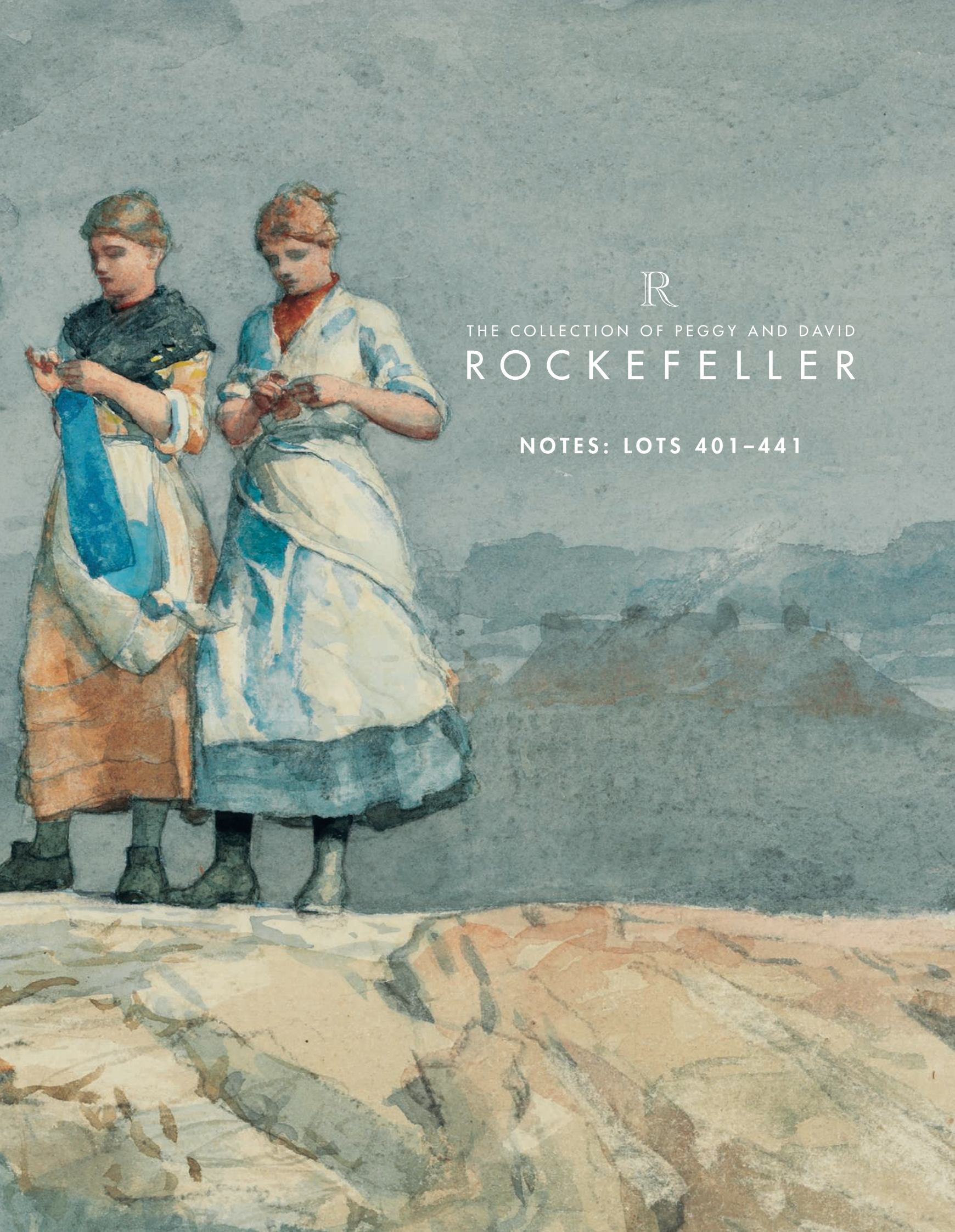
New-York Mirror, vol. 15, no. 26, December 23, 1837, illustrated
 (as *Landing of Hendrick Hudson*).
 (Possibly) W. Dunlap, *A History of New York, For Schools*, New
 York, 1837.
 J.A. Spencer, *History of the United States, from the Earliest Period to
 the Administration of James Buchanan*, New York, 1858, illustrated
 (as *Landing of Hendrick Hudson*).
 W. Goetzmann, J. Porter, *The West as Romantic Horizon*, Omaha,
 Nebraska, 1981, p. 119, no. 81 (as *Landing of Henry Hudson,
 1608, at Verplanck Point, near Peekskill, N.Y.*).
 R. Stewart, J.D. Ketner, II, A.L. Miller, *Carl Wimar: Chronicler of the
 Missouri River Frontier*, New York, 1991, p. 198, fig. 11, illustrated
 (as *Landing of Henry Hudson, 1608, at Verplanck Point, near
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 illustrated (as *The Landing of Hendrick Hudson*).
 R. Ellsworth, et al., *The David and Peggy Rockefeller Collection:
 Arts of Asia and Neighboring Cultures*, vol. III, New York, 1993,
 pp. 424-46, no. 319, illustrated.

Feature essay with in depth information for this lot can be found at the
 back of the catalogue.

Left, detail of the present lot.

Following spread, lot 438,
 Winslow Homer, *Where are the
 Boats?*, detail.





R

THE COLLECTION OF PEGGY AND DAVID

ROCKEFELLER

NOTES: LOTS 401-441



401

CHARLES SHEELER (1883-1965)

White Sentinels

signed and dated 'Charles Sheeler - 1942.' (lower right)—signed and dated again and inscribed with title (on the reverse)

tempera on board
15 x 22 in. (38.1 x 55.9 cm.)
Painted in 1942.

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



Above, Edward Steichen, Charles Sheeler, West Redding, Connecticut, ca. 1932. The Museum of Modern Art, New York. Gift of Samuel M. Kootz © 2018 The Estate of Edward Steichen / Artists Rights Society (ARS), New York.

Below left, Charles Sheeler (1883-1965). *On a Connecticut Theme*, oil on canvas, 1958. Whitney Museum of American Art, New York; Lawrence H. Bloedel Bequest 77.1.48. Digital Image © Whitney Museum, N.Y.

Below right, Charles Sheeler (1883-1965), *Barn, Connecticut*, gelatin silver print, 1941. LR 1590.2001 © 2018 Museum of Fine Arts, Boston.

Charles Sheeler was captivated throughout his career by architecture, its structure of different interlocking pieces and the geometric patterns created by those combinations. His close friend and renowned poet William Carlos Williams once wrote, "Charles Sheeler has lived in a mechanical age. To deny that was to lose your life...What was he to do about it? He accepted it as the source of material for his compositions." ("Postscript by a Poet," *Art in America*, October 1954, p. 215) Dating from 1942, the present work's simplified forms and flattened texture capture Sheeler's style in transition from his early realistic renderings to the more abstracted, cubist style of his paintings from the 1950s. Incorporating both realism and abstraction, *White Sentinels* is an important example of Sheeler's sophisticated studies of the shapes and colors of an increasingly industrialized America.

Born in Philadelphia, Sheeler knew from an early age that he was going to be an artist. First attending the School of Industrial Art in Philadelphia, he subsequently studied with William Merritt Chase at the Pennsylvania Academy of the Fine Arts. After trips abroad to London and Spain and his graduation from the Academy, he utilized his self-taught photography skills to form a business capturing images for architects. Even when he became known as a painter later in his career, "photography stayed by him as a profession all his life, a means of expression in itself, a counterpoise to his painting, one art delimiting the other." (F.S. Wight, "Charles Sheeler," *Art in America*, October 1954, p. 187) In fact, Sheeler's creative process for *White Sentinels* demonstrates how closely his photographic and fine art are interrelated.

In 1941, Sheeler went on a photographic exploration with his friend and fellow photographer Edward Weston through the area surrounding Ridgefield, Connecticut. In the town of New Milford, both men found inspiration in a rambling barn on Old Town Farm Road that consisted of two wooden silos, a corn crib and a shed. In his photograph *Connecticut*, Weston depicts the barn up-close and from an angle with dramatic shadow effects. Sheeler's version, entitled *Barn in Connecticut* and only recently rediscovered, is more direct and the clear inspiration for *White Sentinels*. Carol Troyen and Erica Hirshler write, "Sheeler was clearly deeply moved by these buildings. He never exhibited his photograph, but always preserved it as a reference and perhaps a memento of his friendship with Weston." (*Charles*

Sheeler: Paintings and Drawings, Boston, Massachusetts, 1987, p. 182) Along with the present work, the scene also influenced several other Sheeler paintings, including *On a Connecticut Theme* (1958) in the collection of the Whitney Museum of American Art, New York.

White Sentinels, like the photograph Sheeler took the previous year, depicts the New Milford barn from a straight-forward perspective, with the two silos side-by-side in the center of the composition. Similar to the high contrast between dark and light tones in the black-and-white gelatin-silver print, the tempera portrayal juxtaposes bright white siding and saturated turquoise-blue sky with dark black roofs and windows. Inspired by the broken-down wooden fence in front of the building in his photo, Sheeler suggests this structure in his painting through scattered logs standing out of the grass in the foreground. These natural, curving forms provide a striking contrast to the regularized building materials, particularly since Sheeler streamlined the edifices in his painting.

In the forties, Sheeler started to be more directly abstract in his landscapes, as seen in the present work. Despite the uneven texture and differentiated boards evident in photographs of the barn, in *White Sentinels*, only the shed on the left has individual planks, and only the stones on the foundation are defined. The majority of the barn is reduced to geometric color fields of white and black. "The structure of the 'barn' was perceived as a series of interlocking patterns composed of shapes, edges and spaces. Everything extraneous was removed...In his environment he saw meter and order, high purposes served through an economy of means and a quality of unpretentious integrity in production of anonymous craftspeople. Having perceived that, he desired to express it himself." (T. Dintenfass, *Charles Sheeler: Classic Themes*, New York, 1980, pp. 15, 17) Frederick Wight suggests this direct approach is also markedly American, stating, "What is most American in Sheeler is not the American scene but the American way of seeing. Americans had a way of seeing hard facts with sharp edges in the light of reason." ("Charles Sheeler," *Art in America*, October 1954, p. 181) As demonstrated in *White Sentinels*, Sheeler's unique precisionist style was an important, and distinctly American, reaction to the growth of industry in the mid-twentieth century.





402

EDWARD HOPPER (1882-1967)

Rich's House

signed and inscribed 'Edward Hopper/North Truro' (lower right)
watercolor and charcoal on paper
image, 16 x 25 in. (40.6 x 63.5 cm.);
sheet, 16¾ x 25¾ in. (42.5 x 65.4 cm.)
Executed in 1930.

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

With arresting simplicity and a nuanced interpretation of natural light, Edward Hopper's watercolors are some of the most vibrant and original works of twentieth-century American art. Executed in 1930, *Rich's House, North Truro* reflects important shifts in the artist's personal and professional life that began the year that Hopper first settled with his wife Jo on Cape Cod. "The summer of 1930," writes art historian Virginia Mecklenburg, "marked a major change in the Hoppers' lives. Having spent the previous six summers of their married life in small towns along the New England coast, they went instead to Cape Cod, which would become their primary residence for at least three months of nearly every year for the rest of their lives. The new location prompted shifts in Hopper's themes and in the fundamental way he handled shape and form. He continued to look back in time for subjects, but also discovered Modernist elements in the simple barns and houses that dotted the rolling hills around Truro." (*Edward Hopper, The Watercolors*, New York, 1999, p. 95) As captured in *Rich's House*, the landscape and architecture of Truro would become the principal themes of Hopper's watercolors for much of the rest of his career.

When the Hoppers first visited Cape Cod in 1930, they rented a house in South Truro, where they would return for the next three summers. Nearby Provincetown had a bustling artist community where Jo had studied before their marriage, but Hopper preferred the quiet South Truro with a population of only five hundred. Captivated by the area, the couple built a home and studio there in 1934. Yet, Hopper avoided painting the traditional panoramas of beaches and oceans which had historically attracted artists to the region, instead preferring the unassuming saltbox homes and buildings that populated the peninsula. Carol Troyen explains Hopper's fascination with the Cape Cod home, writing, "The simple shapes of these houses were the architectural antithesis of the complicated, ornamented Victorians he had been drawn to in Gloucester, but the appeal was the same: they offered the opportunity to paint the mesmerizing rhythms of sun and shadow generated in the heat of the day and in the long afternoons." ("Edward Hopper" in C.E. Foster, ed., *Edward Hopper*, exhibition catalogue, Milan, 2009, p. 51)

While on the Cape, Hopper would often draw and paint from his car while driving through the area looking for inspiration. This practice imbues his works with a sense of distance, often making the viewer feel like a voyeur rather than a participant in the scene. Robert Hobbs writes of the impact of the automobile on Hopper's art, "Unlike his artistic forebears, Hopper is the poetic distiller of the landscape of late industrialism. He is also the first chronicler of the view of America dictated by the automobile, and, most important, he is the first to understand the ramifications of the automobile, an invention that would serve to isolate people from each other and separate them from the country they hoped to escape to on weekends. At an early date he understood the ways that the automobile would transform America and make it psychologically as decentralized as present-day Los Angeles." (*Edward Hopper*, New York, 1987, p. 11)

Rich's House captures the home and windmill on Michael and Amelia Rich's farm, which sold grain, milk and coal at the time and is now the site of Truro Vineyards. Hopper depicts the scene at a slight angle, as if seen from a car mirror while driving past on the road. The farmhouse subject is common enough to feel familiar, and yet rendered in such an anonymous fashion so as to make it feel foreign, creating a continuously engaging dichotomy. A white fence separates the viewer from the scene, creating a physical and psychological barrier between viewer and subject. Additionally, the house itself feels distant, empty of life with nothing visible through the windows. Even the windmill seems still. Overall, the work is permeated by a profound silence that gives the mundane subject a lofty weight. Gerry Souter explains, "As the 1930s produced bank failures, business failures, foreclosures, and bankruptcies, Edward Hopper's paintings of American places became icons of a rock-solid America on which a new future would be built. On another level, his interpretation of these places and the vast silences that seemed to surround them and their inhabitants also gave art writers, critics, and journalists considerable grist for their interpretative mills." (G. Souter, *Edward Hopper: Light and Dark*, New York, 2012, p. 131)

In the record book kept by Hopper's wife Jo, *Rich's House* is documented under "Watercolors-Summer 1930 South Truro" and described as a "big square white house with sturdy little tree at R. side. Fence & field. Windmill at R." (D. Lyons, *Edward Hopper: A Journal of His Work*, New York, 1997, p. 35) Through Hopper's compositional skills, these simple elements come together to create "something epic and timeless, and yet...deceptively straightforward...It is Hopper's sparseness which allows us to project the details of our own lives into his painted world, to see the lives projected on canvas as standing for all lives." (D. Lyons, *Edward Hopper and the American Imagination*, New York, 1995, pp. xi-xii)



Left, Edward Hopper, *Kelly Jenness House*, watercolor on paper, 1932. Private collection. © Heirs of Josephine N. Hopper, licensed by the Whitney Museum of American Art.

Above top, Portrait of Edward and Josephine Hopper in the South Truro Hills (photographed by Dr. Davenport West), c. 1934, The Sanborn Hopper Archive at the Whitney Museum of American Art, Frances Mulhall Achilles Library, Gift of The Arthayer R. Sanborn Hopper Collection Trust, Series: Personal Papers, Edward Hopper, Photographs. © Heirs of Josephine N. Hopper, licensed by the Whitney Museum of American Art.

Above, Edward Hopper (1882-1967). *Artist's ledger Book I* (page 74), 1913-1963. Whitney Museum of American Art, New York; gift of Lloyd Goodrich 96.208xxx © Heirs of Josephine N. Hopper, licensed by Whitney Museum, N.Y. Digital Image © Whitney Museum, N.Y.



403

CHARLES EPHRAIM BURCHFIELD (1893-1967)

June Night (Luna Moth, Tulip Tree in Bloom by Moonlight)

signed with initials in monogram and dated 'CEB/1959' (lower left)—dated again 'June 27, 1959'
and inscribed with title (on the reverse)
watercolor and charcoal on joined paper laid down on board
39¾ x 33 in. (101 x 83.8 cm.)
Executed in 1959.

\$600,000-800,000

Detail of the present lot.

On November 17, 1933, Charles Burchfield reflected in his journal, "The other night I lay awake, tortured by a multitude of thoughts; outside the sky was blanketed with soft strangely luminous clouds, in which now and then appeared ragged holes through which glowed the deep indigo sky—black star-studded canvases that moved majestically toward the south..." (as quoted in *Charles Burchfield's Seasons*, San Francisco, California, 1994, n.p.) Painted on a summer evening over two decades later, *June Night (Luna Moth, Tulip Tree in Bloom by Moonlight)* captures a similar vignette of natural beauty hidden within the mysterious, dark blanket of night. Between the jagged edges of the foliage of a flowering tree, an almost otherworldly moth basks in the glow of a half moon. Depicted in Burchfield's characteristic style of bold, calligraphic patterns and synesthetic evocations, *June Night* embodies "the romantic side of the real world that [Burchfield tried] to portray" throughout his long career. (as quoted in *The Paintings of Charles Burchfield: North by Midwest*, New York, 1997, p. 41)

Dated June 27, 1959, *June Night* was executed during a period of renewed creativity and output for the artist. "The works from this period of Burchfield's life are immersed in what he perceived as the complicated beauty and spirituality of nature and are often imbued with visionary, apocalyptic, and hallucinatory qualities. In these large, late watercolors, Burchfield was able to execute with grace and beauty many of the painting ideas that he had developed as a young man: the conventionalization of natural forms, the combination of different seasons and times of day into one image, and the visual representation of the senses." (R. Gober, *Heat Waves in a Swamp: The Paintings of Charles Burchfield*, Los Angeles, California, 2009, p. 137)

Indeed, *June Night* immerses the viewer in a mystical, alien world that is both frightening in its dark, angular passages as well as spiritually calming under the bright light of its penetrating moon. The powerful mood of the work largely derives from the

strategy Burchfield consciously employed of emotionally-laden shapes and patterns to help reinforce particular aspects of his personal impressions of nature. Burchfield scholar Nancy Weekly explains, "From the very beginning, Burchfield's primary goal had always been to convey what he experienced in nature so that others might appreciate it. He realized that realism was inadequate for that goal, so he conceived a language of symbols to express what seemed intangible." ("Conventions for Abstract Thoughts," *Heat Waves in a Swamp: The Paintings of Charles Burchfield*, p. 33) In his later works, such as *June Night*, these symbolic forms are subtly imbedded into the overall schema of his compositions. For example, in the present work the concentric circles of the moon and repeating V-shaped outlines of the leaves not only add a palpable rhythm to the scene but also convey subconscious emotional triggers. In the 1940s and through the end of his career, "Burchfield made crescent shapes less malevolent, deriving patterns from the moon, moths, and plants, so that an upturned crescent signified something 'eerie or menacing—at best a pixie mischievousness,' but a downward crescent could 'express astonishment, wariness, foreboding, and also sadness.' He claimed that 'how and when they are to be used is more or less spontaneous; unplanned, and intruding on their own power.'" ("Conventions for Abstract Thoughts," p. 33)

With this meaningful use of line and shape, as well as his bold approach to color, Burchfield infused his reflections on nature with a mature executional confidence and unique psychological aura. As the artist reflected in a 1960 letter to his friend and collector Dr. Theodor Brasch, "I find myself being drawn almost inexorably into a dream world. It is not that I am trying to escape real life, but that the realm of fantasy offers the true solution of truly evaluating an experience." (as quoted in *Charles Burchfield: Fifty Years as a Painter*, p. 98) His best works, including *June Night*, inescapably carry the viewer into this dreamy appreciation for the hidden wonders within the American landscape.





404

**GEORGIA O'KEEFFE
(1887-1986)**

Near Abiquiu, New Mexico

signed with initials 'OK' in artist's star device (on the backing board)

oil on canvas

16 x 36 in. (40.6 x 91.4 cm.)

Painted in 1931.

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

When Georgia O'Keeffe first visited New Mexico in 1929, she was instantly captivated by the rugged, open landscape and the spiritual character of the area. During her frequent visits in the following years and after her permanent move in 1949, O'Keeffe famously captured the natural beauty of the Southwest in a modern abstracted style, emphasizing its undulating forms, bright sunlight and wide spectrum of color. Painted on one of her earliest visits to the area, *Near Abiquiu, New Mexico* is a beautiful memento of O'Keeffe's first visions of the New Mexico landscape.

During her initial visits to New Mexico, O'Keeffe stayed with literary figure Mabel Dodge at her ranch in Taos. It was most likely here, while looking out in the distance towards the craggy mountains swathed in reams of shadow, that she found the inspiration for her first great series of Southwestern landscapes, including *Near Abiquiu, New Mexico*. Similar works from the time period include *Near Abiquiu, New Mexico* (1930), a smaller version of the same scene in the collection of The Metropolitan Museum of Art, New York.

In *Near Abiquiu, New Mexico*, rows of hills and mountains are depicted as intersecting mounds and peaks formed from a wide spectrum of golden-brown hues. The composition expresses one of the qualities O'Keeffe most admired about New Mexico—the ability to see so clearly and expansively over great distances. In a letter to Henry McBride from Taos in 1929, O'Keeffe affirmed this fascination with the amazingly visible distance, writing, "You know I never feel at home in the East like I do out here—and finally feeling in the right place again—I like myself—and I like it—It is just unbelievable—One perfect day after another—I have the most beautiful adobe studio—out the very large window to a rich green alfalfa field—then the sage brush and beyond—a most perfect mountain—it makes me feel like flying—" (*Georgia O'Keeffe: Art and Letters*, New York, 1987, pp. 189-90)



The success of the present work is not just in O'Keeffe's ability to capture the panoramic views she experienced in Taos, but also in her conscious editing of the scene to better focus on her own emotional reaction to the landscape. Sarah Greenough explains, "As she shed New York and embraced the brilliant light of New Mexico, her work became cleaner and sharper as she began to employ greatly simplified forms...encapsulating not only the passion and intensity of the life in the Southwest but also its ultimate mystery and impenetrable sense of otherness." (*Modern Art and America: Alfred Stieglitz and his New York Galleries*, Washington, D.C., 2000, p. 460) For example, by removing all evidence of foliage, wildlife and surface rubble, O'Keeffe reduces the mountains to areas of light and shadow, allowing her to explore the elements of pattern and flattened design. In addition, the very high horizon in *Near Abiquiu, New Mexico*, revealing only a hint of bright blue sky, decontextualizes the shadowy hills, further heightening this effect. By creatively cropping in this way to isolate the distant peaks, O'Keeffe captures the desolate mood of the desert while remaining true to its barren beauty.

Describing O'Keeffe's work in the Southwest, Lloyd Goodrich writes, "The Southwest has been painted often—but often badly, by artists who believe that a beautiful subject produces a beautiful picture. But O'Keeffe translates this landscape into the language of art. She models the hills so that they possess substance and weight. She carves their intricate folded and furrowed forms into powerful sculptural creations. The unbelievable colors of the desert are recorded without sweetening, in full-bodied earthy harmonies. Always her desert poetry is embodied in robust physical language, speaking to her senses." (*Georgia O'Keeffe Retrospective Exhibition*, New York, 1970, p. 22)

Below, Above Abiquiu.
Photograph by Myron Wood,
© Pikes Peak Library District,
002-9214.

Above, Georgia O'Keeffe,
Near Abiquiu, New Mexico,
1930. Metropolitan Museum of
Art. © 2018 Georgia O'Keeffe
Museum / Artists Rights Society
(ARS), New York.



405

THOMAS HART BENTON (1889-1975)

Navajo Sand

signed 'Benton' (lower right)—signed again, inscribed with title and dated 'First painted in 1926...
Repainted Nov. 1966' (on the reverse)
tempera on masonite
18¾ x 23⅞ in. (47.6 x 60.6 cm.)
Painted in 1926 and 1966.

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



Thomas Hart Benton, *Sheep Herder*, 1957. American Museum of Western Art, Denver, Colorado. © Benton Testamentary Trusts/UMB Bank Trustee/Licensed by VAGA, New York, NY.

During a career spanning four decades, Thomas Hart Benton took as his subject the spirit, vitality and strength of the American people and landscape. As the twentieth century's champion of rural America, Benton portrayed the unique locales he visited on his travels throughout the country, along with their honest and hardworking inhabitants. In *Navajo Sand*, inspired by his trip to New Mexico, the majestic mountains and lone cowboy provide the perfect subject to further Benton's mission of creating a uniquely American art.

Benton's patriotic commitment to his country likely had its roots in a family political tradition, being the son of a Missouri politician. From an early age, he was committed to finding a human purpose in his artwork and rejected notions of "art for art's sake." Indeed, his traditional education at the Chicago Art Institute and in Paris did not satisfy his quest to find purpose for his art. Surprisingly, he finally found direction when he joined the Navy in 1918 and was assigned to sketch the machinery and activities around the base. From then on, the subject of his works took priority, with Benton's first American genre paintings coming in 1920 while summering on Martha's Vineyard. According to Benton, members of a group that he associated with there "... believed that the 'modern' art growing in the postwar world was lacking in social value and unless it re-attained some of that value, it would soon fall into decadence." ("An American in Art: A Professional and Technical Autobiography," *Kansas Quarterly*, vol. 1, no. 2, Spring 1969, p. 52) To avoid this decadence, Benton believed that he had to seek inspiration from within America's borders rather than looking abroad to Europe. As such, to reflect American themes and values in his art, Benton traveled throughout the interior of the country and developed glorified paintings of the American landscape and its inhabitants that gave comfort and pride to the nation.

From 1925 to 1928, Benton spent much of his time on sketching tours, in some instances traveling for six months at a time. On these trips, the artist produced numerous drawings that he used in his studio as the basis for clay models, which in turn were employed as studies when he finally undertook an easel painting. During one of these trips to the Texas Panhandle in 1926, Benton found time for an excursion to Santa Fe, New Mexico. His experience in this uniquely American locale was likely the inspiration for the present work. In *Navajo Sand* Benton seizes on the mythic, popular understanding of the American West and its cowboys and Indians, combining it with his consistent commitment to truth in his regional subjects. Here, while depicting a figure that could easily be overly romanticized, Benton renders his Navajo herder as a modern American, with great dignity, as he watches over his flock. Such sympathetic depictions of the toiling farmer, herder or laborer are perhaps Benton's most renowned works, offering a celebratory view of an idyllic American way of life.

In *Navajo Sand*, however, the land is as much the subject as the man. As seen here, Benton's best works feature rhythmic, rolling landscapes in which he deftly captures the unique characteristics of the land while creating a cohesive setting for his figural subjects. Matthew Baigell writes of such landscapes, "In these, it would appear that Benton's overwhelming love of America found its true outlet—in the streams, hills, and the mountains of the country, populated by people unsuspectingly living out their time, quietly enjoying themselves, living easily on the land, celebrating nothing more than their existence." (*Thomas Hart Benton*, New York, 1973, p. 183) In the present work, Benton truly integrates his figure into the landscape, with the stylized human form mimicking the curves of the rolling hills, skyline and cloud formations in the sky. These parallel shapes are organized into horizontal bands, creating a composition of linear blocks similar to the approach of several American and European Modernist artists of the era. Benton, however, clearly chose a more realistic, figurative approach to render his distinct version of the American spirit. While he depicts a literal subject here, he imbues that subject with a tangible sense of motion by using sinuous line, fluid expressive brushwork and, as is typical of Benton's best paintings, a spiraling configuration that pulls each individual element into a unifying visual rhythm.

By the 1930s, the success of Benton's unique style and distinctly American subject established the painter as an art world star, his self-portrait gracing the cover of *Time* magazine in 1934. Benton left New York in 1935 to move permanently back to his home state of Missouri, and up until the 1960s, he continued to make trips throughout the American heartland, gathering material for future paintings. World War II accelerated the transformation of this land. The country became an industrial superpower, and Benton's rural America began to vanish. Matthew Baigell notes, "By the 1950s and certainly in the 1960s, Benton could no longer insinuate himself easily into conversations; people had become leery of strangers, and the old roads had, as often as not, been paved or even turned into four lane highways. As a result, his ability to feel his way into both the contemporary situation and the past history of an area, as well as to record the typical appearance of a region's inhabitants, simply evaporated." (*Thomas Hart Benton*, New York, 1973, p. 178) When reconsidering and brightening the color palette of *Navajo Sand* in 1966, Benton must surely have found solace in this earlier composition, reflecting fondly on the state of America at the time of the work's original execution in 1926. Within the context of this later period of his career, Benton's view of the American West in *Navajo Sand* strongly evoked his and the nation's increasing nostalgia for a rural America under threat from industrialization and agricultural mechanization.



406

GEORGIA O'KEEFFE (1887-1986)

New Mexico—Near Taos

oil on canvas laid down on board
17¾ x 23⅞ in. (45.1 x 60.7 cm.)
Painted in 1929.

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

New Mexico—Near Taos depicts the rugged terrain of New Mexico, with its undulating forms, crystalline light and brilliant colors. The crisp outlines and subtle modeling of forms simultaneously create a sense of sculptural depth and of flattened design. Meanwhile, the Southwestern light enabled Georgia O'Keeffe to see clearly over great distances, and the present work conveys a striking sense of the region's expansive views. The distinct hills and mesas were the first scenes O'Keeffe painted upon her arrival in New Mexico, and she returned to the subject time and again. Jack Cowart writes, "By 1929 O'Keeffe confirmed that her truest, most consistent visual sources were in the American Southwest. These sources refreshed her physically, mentally, artistically. The sky, the vastness, the sounds, the danger of the plains, Badlands, canyons, rocks, and bleached bones of the desert struck her as authentic and essential to her life as well as to her art...She wanted to show her wonder. Indeed it is her wonder, her razor-sharp vision, and her response to that vision that continue to astonish us. No artist has seen and painted like O'Keeffe, whose spiritual communion with her subject was of a special quality, unparalleled, and irreducible." (*Georgia O'Keeffe: Art and Letters*, New York, 1987, p. 5)

After her initial visit to the region in 1929, O'Keeffe made almost annual trips to New Mexico, painting in relative solitude for up to six months, then returning to New York each winter to exhibit her new works at An American Place, Alfred Stieglitz's gallery. In

short order her views of the Southwest became as well-known as her magnified flower paintings. In 1940, O'Keeffe purchased a house at Ghost Ranch in the Chama River Valley approximately 60 miles northwest of Santa Fe. In 1945, she bought another house in Abiquiu and the property at Ghost Ranch was used exclusively during the summer and fall. O'Keeffe moved to New Mexico permanently in 1949.

The present work likely depicts the sandy hills near Alcalde, New Mexico, roughly 40 miles southwest of Taos. In Taos and the surrounding area O'Keeffe was immediately captivated by the spare landscape, often driving out into the hills and using her Model A Ford as her studio. At the same time, O'Keeffe was overwhelmed by this vast desert environment and almost feared its hidden dangers, writing to Henry McBride in 1931 from Alcalde: "It galls me that I haven't the courage to sleep out there in the hills alone—but I haven't." (as quoted in S.R. Udall, *Carr, O'Keeffe, Kahl: Places of Their Own*, New Haven, 2000, p. 223) Still, she found a deep connection emotionally and artistically with the land, reflecting of her drives around Alcalde, "I think I never had a better time painting—and never worked more steadily and never loved the country more." (as quoted in R. Robinson, *Georgia O'Keeffe: A Life*, Hanover, New Hampshire, 1999, p. 359)

The artist's spiritual connection with this region is embodied in *New Mexico—Near Taos*, where O'Keeffe utilizes semi-abstracted forms and wonderfully modulated hues to emphasize the mystical qualities of the desert site. Incorporating the natural world as well as the abstract one, the painting reflects the pictorial strategies that she had developed earlier in her career—an interest in a type of heightened realism that pushes an image to the edge of abstraction. O'Keeffe wrote of her approach, "I long ago came to the conclusion that even if I could put down accurately the thing that I saw and enjoyed, it would not give the observer the kind of feeling it gave me. I had to create an equivalent for what I felt about what I was looking at—not copy it." (as quoted in M.P. Balge-Crozier, "Still Life Redefined" in *Georgia O'Keeffe: The Poetry of Things*, Washington, D.C., 1999, p. 69) It is this layering of visual and spiritual interpretations of the landscape that makes *New Mexico—Near Taos* a characteristically remarkable work.

Below left, Rio Grande Gorge at Taos. Photograph by Myron Wood, © Pikes Peak Library District, 002-9220.

Below right, Georgia O'Keeffe, *Soft Gray, Alcalde Hill*, 1929-30. Gift of Joseph H. Hirshhorn, 1972. Photograph by Cathy Carver, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution. © 2018 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York.





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FAIRFIELD PORTER (1907-1975)

The Schooner II

signed and dated 'Fairfield Porter 1965' (lower right)—signed and dated again and inscribed with title (on the stretcher)

oil on canvas

37½ x 54½ in. (94.2 x 137.5 cm.)

Painted in 1965.

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

Below left, Fairfield Porter working in his Southampton studio, ca. 1967 / Ellen Auerbach, photographer. Fairfield Porter papers, 1888-2001, bulk 1924-1975. Archives of American Art, Smithsonian Institution. © 2018 The Estate of Fairfield Porter / Artists Rights Society (ARS), New York.

Below right, Fairfield Porter, *Boathouses*, 1961. Photography by Lee Stalsworth. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, D.C., The Joseph H. Hirshhorn Bequest, 1981. © 2018 The Estate of Fairfield Porter / Artists Rights Society (ARS), New York.

A published art critic well-informed in philosophy, Fairfield Porter's own artworks are known for their unaffected, spontaneous quality. Inspired by both the intimate, representational paintings of French artists like Édouard Vuillard as well as Willem de Kooning's Abstract Expressionism, he developed his own signature style combining concrete local detail with overall abstraction. Porter particularly admired the fearless, unapologetic artistic spirit of his friend and mentor de Kooning, and liked to recount the time an audience member at a Museum of Modern Art lecture asked, "Mr. de Kooning, how can we persuade the American public that they need art?" and de Kooning responded, "They don't need art. What the artist should do is to assert himself." (as quoted in J.T. Spike, *Fairfield Porter: An American Classic*, New York, 1992, p. 83) Following this credo, Porter's best paintings, such as *The Schooner II*, capture the surroundings of the artist's daily life in a manner true to the scenery but also, more importantly, to his own impulsive feelings during the painting process.

Ever since he was a child, Porter's family spent the warmer months at their house on Great Spruce Head Island off the coast of Maine in Penobscot Bay. Fairfield's father James built a large two-story shingle house on the small, mile-long and half-mile-wide island in 1912, and the artist and his brothers grew up looking out onto the bay from its porch every summer. Porter grew to love the Maine atmosphere, once quoted as saying, "I've been to Maine almost every summer since I was six. It's the place where most of all I feel myself to belong." (*Fairfield Porter's Maine*, Southampton, New York, 1977) Portraying the Barred Islands as seen from his lawn, *The Schooner II* is one a series of canvases inspired by the artist's close attachment to Penobscot Bay.

In *The Schooner II*, Porter divides the picture plane into three equal horizontal sections: the sky, the water and the land. Painted with soft tonal shifts, the misty blue sky and golden brown earth recall abstract color fields. The center section, however, is more nuanced and representational in its execution, detailing trees near the shore line, distant forests and rocky bay islands. The nominal boat is a white focal point in the center of the layered landscape. With small strokes, Porter paints on shadows and highlights in layers of contrasting shades, in a manner almost reminiscent of printmaking. His style, therefore, is a unique combination of a variety of abstract and realistic techniques and aesthetics.

This range in executional method reflects Porter's belief that an artist should be open to experience while creating art. Despite his predilection for painting his family and homes, Porter was less interested in portraying certain subjects than he was in the painting process. Klaus Ottman explains, "Porter painted what was immediately around him...He was interested above all in the process of painting. For him, painting was neither an emotional nor an intellectual activity; it was a process that made 'the connection between yourself and everything...you connect yourself to everything which includes yourself.'" (K. Ottman, *Fairfield Porter: Raw*, Southampton, New York, 2010, p. 15)

Precisely because he painted them according to the connection he was feeling with his environment, Porter's best works seem of-the-moment rather than practiced, casual and direct rather than forced. Uniquely capturing the beautiful imagery of his Maine homeland, *The Schooner II* is a perfect example of Porter's play with both detailed and expressionist techniques.





408

EDWARD HOPPER (1882-1967)

Cape Ann Granite

signed 'Edward Hopper' (lower right)
oil on canvas
29 x 40¼ in. (71.1 x 102.2 cm.)
Painted in 1928.

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

Edward Hopper's paintings of American daily life, from his views behind windows and across streets to his depictions of simple rural, white houses, are immediately recognizable for their ability to translate everyday scenes and scenery into timeless works resembling cinematic stills. "What is so remarkable and what links him with the tradition of great art is the way in which he invests his subjects with a feeling of elemental character and timelessness, an air of suspended animation and—despite their seeming literalness—an abstract framework of shape, form and color." (J.S. Trovato, *Edward Hopper: Oils, Watercolors, Prints*, Clinton, New York, 1964, n.p.) *Cape Ann Granite*, one of the few Hopper landscapes in oil, is a rare example of the artist's mature style applied to natural formations rather than man-made structures.

Hopper executed *Cape Ann Granite* in the summer of 1928, when he and his wife Jo traveled to Gloucester, Massachusetts, for the warmer months. It was Hopper's habit to stay in New York from October to May, attending shows, writing, giving interviews and working on oils. From June to August, though, the couple would travel, often to New England but also out West and to Mexico. Therefore, after a very busy year in the city, Hopper and Jo set off in their Dodge for Gloucester on June 28, 1928 for what would be their final carefree vacation before the Stock Market Crash of 1929 and the Great Depression.

Throughout the summer of 1928, the last which they would spend in Gloucester, Hopper drove around the area searching for new inspirational subjects and creating watercolor studies. On one of these excursions, he was motivated by the bright light of summer reflecting off the yellow-green grass and hilltop boulders of a pasture behind a summer colony called Riverview. He produced a watercolor entitled *Cape Ann Pasture* (Yale University Art Gallery, New Haven, Connecticut), which captures the scene from a distance with cows in the foreground. During his last weeks in Gloucester, Hopper revisited some of his most successful subjects, such as this one, and created a series of oil paintings including the present work, *Cape Ann Granite*.

More focused in scope than the related watercolor, *Cape Ann Granite* portrays the granite rocks up close, concentrating on the pattern of shadows formed on the bright grass and the effect of the blowing wind on the shrubbery. Hopper "attacked the familiar countryside with an opacity around which flowed luminous grass—like a current of water around the modeled rocks in *Cape Ann Granite*." (G. Souter, *Edward Hopper: Light and Dark*, New York, 2012, p. 122) In Hopper's journal of works, *Cape Ann Granite* is listed under "Oils 1928" as "green pasture on hill with

rocks. Fresh green in foreground. Slanting shadows cast by rocks & boulders. Sky blue with stratus clouds. Small tree on R." and is represented by a small sketch of the work. (D. Lyons, *Edward Hopper: A Journal of His Work*, New York, 1997, p. 29)

Despite the close proximity to the nominal rocks in *Cape Ann Granite*, Hopper also maintains his quintessential sense of distance by placing a large boulder in the front of the picture plane. Through its location, he creates the sensation that the viewer is looking out at the scene from behind the rock's boundary. As a result, Hopper embeds the landscape with the psychological tension and feeling of isolation for which he is known. The work is also distinctly Hopper in its attention to realism in the midst of rising abstractionist movements. Gerry Souter explains, "Hopper stood like a rock amid the chaos that welcomed, then rejected the Impressionists, dismissed, then lionized the Expressionists, Surrealists, and other "ists" that bubbled to the surface. His work needed no manifesto, belonged to no school. A Hopper needed no signature." (*Edward Hopper: Light and Dark*, New York, 2012, p. 8)

Fellow artist Charles Burchfield wrote in 1933, "More than being American, Hopper is—just Hopper, thoroughly and completely himself. His art seems to have had few antecedents and, like most truly individual expressions, will probably have no descendants. Search as you will, you will find in his mature art no flounderings, no deviations, no experimenting in this or that method of working. Such bold individualism in American art of the present, or at least, the immediate past, is almost unique, and is perhaps one explanation of Hopper's rise to fame. In him we have regained that sturdy American independence which Thomas Eakins gave us, but which for a time was lost." (A.H. Barr, Jr., *Edward Hopper Retrospective Exhibition*, New York, 1933)



Above, Edward Hopper (1882-1967). *Artist's ledger Book 1* (page 56), 1913-1963. Whitney Museum of American Art, New York; gift of Lloyd Goodrich 96.208ddd © Heirs of Josephine N. Hopper, licensed by Whitney Museum, N.Y. Photograph Sheldon C. Collins.

Left, Edward Hopper (American, 1882-1967), *Hills, South Truro*, oil on canvas, 1930. Framed: 83 x 123.5 x 6.5 cm (32 5/8 x 48 9/16 x 2 1/2 in.); unframed: 69.5 x 109.5 cm (27 5/16 x 43 1/16 in.). Photo: The Cleveland Museum of Art, Hinman B. Hurlbut Collection 2647.1931. © Heirs of Josephine N. Hopper, licensed by the Whitney Museum of American Art.



409

JOHN MARIN (1870-1953)

Sea in Blue, Grey and Light Red

signed and dated 'Marin 48' (lower right)—inscribed with title (on the stretcher)
oil on canvas
25 x 30 in. (63.5 x 76.2 cm.)
Painted in 1948.

\$600,000-800,000

In 1948, renowned modern art critic Clement Greenberg declared, "If it is not beyond doubt that [John] Marin is the greatest living American painter, he certainly has to be taken into account when we ask who is." (*Art and Culture: Critical Essays*, Boston, Massachusetts, 1961, p. 181) That February, *Look* magazine surveyed 68 curators, critics and museum directors to select the ten best painters in America; John Marin was again declared "Artist No. 1." Painted during this year of critical acclaim, *Sea in Blue, Greys and Light Red* demonstrates the exquisite balance between elements of abstraction and realism that earned Marin distinction as one of the most venerated American artists of the twentieth century and influenced the next generation of Abstract Expressionists.

Beginning in the summer of 1914, Marin habitually escaped the bustle of New York City to spend the warmer months painting the rocky shoreline of Maine. The rugged promontories and wild, churning sea had a profound impact on his artistic direction. "After Marin discovered Maine and its seascapes in 1914, it became his most compelling subject matter." (S. Hunter, *Expression and Meaning: The Marine Paintings of John Marin*, exhibition catalogue, West Palm Beach, Florida, 1999, p. 14) For the first few summers, Marin stayed in the Small Point Harbor area, where he purchased "Marin Island." Despite being virtually uninhabitable due to lack of a fresh water resource, the island served as a retreat for the artist where he could paint and fish in a remote and primitive location. During the 1920s, the Marin family started to venture further north to Stonington, Maine, but it was not until 1933, at the suggestion of author and journalist Herbert J. Seligmann, that he spent his first summer on Cape Split in Addison. There he chose to buy the small cottage where he would continue to summer for the remainder of his career and ultimately spend the final days of his life.

It was in Addison where Marin found his mature style. In the late 1920s, the artist had revisited oil painting after several years of concentrating primarily on his work in watercolor. Having gained a nuanced knowledge of both media, in his late oils Marin combined the benefits of both into a distinct working style all his own. Marin explained in 1946, "I'm calling my pictures this year 'Movements in Paint' and not movements of boat, sea or sky, because in these new paintings, although I use objects, I am representing paint first of all and not the motif primarily." (as quoted in *Marin in Oil*, Southampton, New York, 1987, p. 55) Painted two years later in 1948, *Sea in Blue, Greys*

and Light Red manifests Marin's emphasis on the process of painting with its use of bold, expressive brushwork to evoke the unique spirit of Maine. As William C. Agee describes, "The paint is thin, applied almost like watercolor, thus abolishing any lingering, arbitrary hierarchies between the two mediums; they are fused as one which lets the work become painting alone, just painting, free to go its own course under the artist's hand." (*John Marin: The Late Oils*, New York, 2008, p. 13) Klaus Kertess furthers, "The layering of wet strokes create[s] a more complex modulation of light. The sea's and the canvas's surface, as a mirror of light, [become] more pronounced; the dense, dark blues...[surrender] to a greater variety of not only hue and tone but also thick and thin paint." (*Marin in Oil*, p. 54)

This fusion of styles is particularly evident in Marin's *Sea in Blue, Greys and Light Red*. To capture the undulating waves and strong current of the water, Marin employs several overlapping blue and grey strokes of varying hue and thickness. He juxtaposes them with more sharply geometric lines of amber red and darker grey and blue, which further emphasize the chaos of the water's surface and form the ominous cloudy sky. The horizon line is high, flattening the natural elements of the seascape against the picture plane. Highlights of bright white break up the kaleidoscopic application of color and signify the white caps of the roiling sea. Parts of the composition are also deliberately left unpainted, "a practice that can be traced to Cézanne, as if to let in more of the fresh Maine air and breeze." (*John Marin: The Late Oils*, p. 12) Amidst the dramatic water, a lone sailboat, casually delineated with a few diagonal lines, fights to stay upright amidst the rocky waves and adds a touch of man's presence to the otherwise unfettered natural environment.

In *Sea in Blue, Greys and Light Red*, Marin's unique blending of abstract and representational art, as well as oil and watercolor technique, creates a composition that abandons "virtually any pretense of depicting anything but natural forces and rhythms embodied in the movement of the paint itself...we know it is a seascape because that's what Marin did, but otherwise all is transformed into constant motion of light and water and wind itself." (*John Marin: The Late Oils*, p. 13) *Sea in Blue, Greys and Light Red* demonstrates Marin at the height of his abilities, conveying his unique and highly-personalized sensibility to nature that set him apart from his contemporaries and garnered him distinction as one of America's leading Modernists.



412

ALEXANDER CALDER (1898-1976)

The Plow

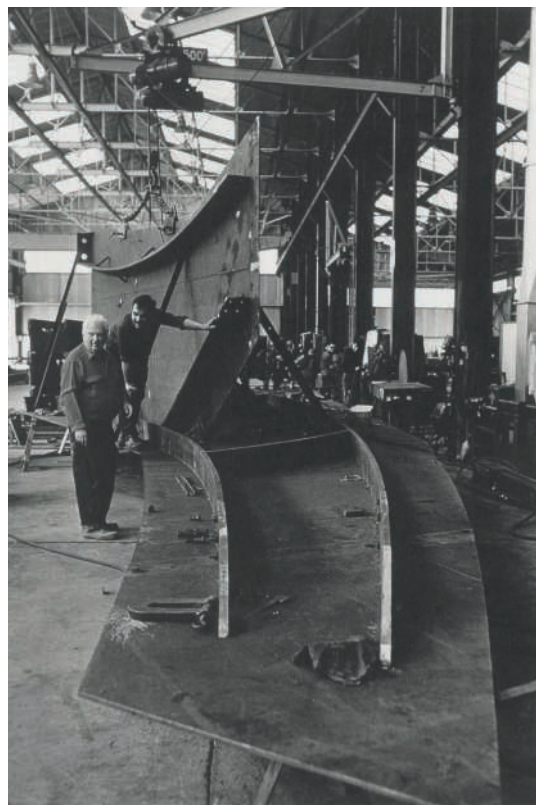
signed with the artist's monogram and dated 'CA 67' (on the base)
 stabile—sheet metal and paint
 72 x 58 x 56 in. (182.8 x 147.3 x 142.2 cm.)
 Executed in 1967.

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

In Alexander Calder's *The Plow*, monumental sheets of black steel measuring six feet tall are carefully balanced to create a powerful orchestration of soaring forms. Curving upward in graceful arcs, the sculpture demonstrates the paradoxical buoyancy that Calder's *Stabiles* routinely display despite their substantial weight. Such feats of engineering became an essential part of Calder's oeuvre in the 1960s, in which a lifetime of expertise reached its culmination. Proliferating in scale and ever more complex permutations, the *Stabiles* were his primary focus during this period. Often conceived for display outdoors, they tended to evoke nature in their curving, organic forms, as can be seen in this remarkable and majestic sculpture.

Cutting a dramatic silhouette against the sky, *The Plow* is composed of three triangular elements that arc delicately outward while leaning amongst each other, making for a dynamic viewing experience that changes depending upon the viewer's perspective and orientation. Painted in Calder's preferred hue, a rich, dark black that has become—along with red—one of the *Stabiles'* signature colors, the abstracted form of *The Plow* freely embodies elements of the natural world. Viewed from the side, Calder's sweeping metal sheets also evoke the great, windswept sails of the giant clipper ships that traversed the world; another view hints at the angular fins of tropical angelfish that swim beneath their wake.

In the early 1950s, Alexander Calder found himself at a turning point. Having reached the age of sixty, the artist embarked upon a prolonged and vigorous undertaking during which he threw himself into the process of creating ever larger and more complex works. While several large-scale *Stabiles*, such as *Devil Fish* (a standing sheet-metal sculpture Calder made in 1937), date to Calder's pre-war years it wasn't until after the Second World War that Calder's *Stabiles* reached the pinnacle of their artistic creation. The architect Eliot Noyes had approached Calder about enlarging an earlier work from 1940 called *Black Beast*, which Calder then re-made in heavy-duty iron. Encouraged by the results, and now possessing the resources to create more, Calder embarked upon creating large-scale pieces with the assistance of several ironworks in Connecticut. In the early 1960s, he also began to work closely with Etablissements Biémont in Tours, France, which was located nearby his studio in Saché. The artist recalled, "I brought them eight models in the early Fall of '62 and left for America. When I got back to France they had them all done. All eight pieces. They were standing there! The biggest one was six and a half meters high. They pleased me. I could begin to see the possibilities." (A. Calder, as quoted in R. Osborne, "Calder's International Monuments," 1969; reprinted in *Ibid.*, p. 94)



Alexander Calder with *Crossed Blades* at the Biémont Ironworks, Tours, 1967. Photographer unknown. Artwork: © 2018 Calder Foundation, New York / Artists Rights Society (ARS), New York.

Right, Giacomo Balla, *Car+Speed+Light*, 1913. Museo del Novecento, Milan. © 2018 Artists Rights Society (ARS), New York / SIAE, Rome. Photo: Mondadori Portfolio / Art Resource, New York.

Far right, Winslow Homer, *The Veteran in a New Field*, 1865. Metropolitan Museum of Art, New York. Photo: © Metropolitan Museum of Art / Art Resource, New York.

Below, detail of the present lot.



The significance of Calder's chosen title of *The Plow* most likely relates to the delicate curve of the humble farm implement developed in 1838 by the American blacksmith John Deere. This simple yet revolutionary design allowed farmers to more swiftly and efficiently plow into the farmland that stretched across the American Midwest, improving upon the cast-iron blade typically used on New England's rocky soil. Deere's new design was created of wrought iron or steel, featuring the characteristic shape of a curving parallelogram that was able to slice into the earth with relative ease. Two other large-scale black *Stabiles* of the 1960s also use the term, though applied to snow: *Snow Plow* (1963) and *Almost Snow Plow* (1964/76), which is in the permanent collection of the Louisiana Museum of Modern Art in Humlebæk, Denmark.

The Plow is symbolic of the long-standing relationship between the artist and the Rockefeller family, which began with Abby Aldrich Rockefeller, a founding member of the Museum of Modern Art in New York. As the daughter of a senator from Rhode Island, Abby married John D. Rockefeller, Jr. in 1901 and became the family's ambassador for 20th century art. The Abby Aldrich Rockefeller Sculpture Garden at the Museum of Modern Art is now synonymous with the iconic sculpture it features, including Calder's large-scale standing mobile *Sandy's Butterfly* of 1964. In addition, Kykuit, the large Rockefeller Estate in

upstate New York—the family home of Nelson A. Rockefeller—features the monumentally-scaled work *Large Spiny* of 1966 that was commissioned specifically for the gardens. Calder himself especially enjoyed creating such large-scale *Stabiles* for specific locales, and often traveled to that location to more fully engage with the environment, saying: "if it is made for a particular spot, [it] is more successful." (A. Calder, as quoted in K. Kuh, "Alexander Calder," *The Artist's Voice: Talks with Seventeen Artists*, 1962; reprinted in C. Gimenez, *Calder: Gravity and Grace*, exhibition catalogue, Solomon R. Guggenheim Museum, New York, 2004, p. 89)

Calder routinely transformed industrial materials into gravity-defying works of art, as he so expertly demonstrates in *The Plow*. With its effortless elegance and soaring forms that seemingly take flight despite their enormous weight, *The Plow* demonstrates the ease with which Calder emulated the natural world while maintaining a distinctly abstract visual language. Using the materials of the modern age, Calder radically reinvigorated the genre of sculpture, creating innovative work that continues to delight many decades after its original inception. Early champions of 20th century modern art, the Rockefeller family naturally gravitated toward Calder's sculpture, with Peggy and David Rockefeller acquiring *The Plow* the same year it was created.





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CHARLES SHEELER (1883-1965)

View of Central Park

signed, dated and inscribed 'Mrs. Rockefeller/by Charles Sheeler, 1932' (lower left)
conté crayon on paper
17 $\frac{7}{8}$ x 19 $\frac{1}{8}$ in. (45.4 x 48.6 cm.)
Executed in 1932.

\$300,000-500,000

In 1920, Charles Sheeler and fellow photographer Paul Strand explored the dynamism of New York City's architecture in their experimental film *Manhatta*. The unique angles of the skyscrapers and city blocks they captured would recur through much of Sheeler's subsequent career. However, in the early 1930s, Sheeler found himself at a crossroads, urged by his new dealer Edith Halpert of The Downtown Gallery to abandon his lucrative professional photography career to focus solely on his work as a fine artist. The present work, *View of Central Park*, was born from this period of transition, during which Sheeler acquired the most important patron of his painting career and rediscovered the medium of conté crayon as a means to capture some of the qualities he most admired in photography.

Abby Aldrich Rockefeller purchased her first work by Sheeler from The Downtown Gallery in 1928, and her support remained steady over the next several years, bolstering the artist during his difficult years of transition to full-time painting. She would eventually buy about a dozen other works by the artist, several of which are now in the Museum of Modern Art, New York, as well as sponsor his 1935-36 residency at Colonial Williamsburg. Mrs. Rockefeller also commissioned the present view of Central Park, showing the west entrance drive from 77th Street and the drive along the lake. The work was inspired by a view from the sixth-floor rotunda at the American Museum of Natural History looking east to the Ramble at upper left and the classic New York skyline in the distance. Likely referring to the hourglass pond at lower right, which would be demolished in the mid-1930s, Sheeler later reflected that the view was "a scene for which [Mrs. Rockefeller] had particular affection and which was soon to be changed." (L.N. Dochterman, *The Stylistic Development of the Work of Charles Sheeler*, vol. I, Ph.D. dissertation, State University of Iowa, 1963, p. 70)

Executed in conté crayon, *View of Central Park* exhibits Sheeler's exceptional skill with and delight in the time-intensive medium. While the artist likely completed the drawing based on reference photos as was his practice, the crayon allowed Sheeler to maintain his focus on his goals in fine art, while still exploring a high degree of detail and the possibilities of a monochrome palette as he would with a gelatin-silver print. Indeed, "Sheeler would later claim that the conté drawings were the works 'which most closely approach photographs' and which 'were made to see how much exactitude I could attain.'...With conté, individual marks could readily be buried, so that it was easy to achieve a seamless, strokeless texture akin to the smooth, nongestural surfaces for which he was striving in his oils. The exactitude,



Paul Strand, *Central Park, New York, 1915*. Museum of Modern Art, New York. Gift of the photographer, 200.1976. © Aperture Foundation Inc., Paul Strand Archive.

the rich, sensuous textures, and the evocative tonal contrasts conté allowed enabled Sheeler to fulfill the high ambitions he maintained for his drawings: he wanted them to be as fully realized as his paintings in form and design; often, they were also their equal in intricacy, emotion, and scale." (C. Troyen, *Charles Sheeler: Paintings and Drawings*, Boston, Massachusetts, 1987, p. 25)

In the present work, Sheeler's aptitude with the crayon is evident in the wide variety of tones and textures he is able to evoke. The foreground bridge delves into the deepest of pure blacks, while the distant buildings are the lightest silver. The transitions between sidewalk and road, water and lawn, are subtle yet palpable, while varied hatch marks capture the unique jagged form of one of the park's massive boulders. Trees, still bare from winter, form a forest of vertical lines of varying thickness throughout the scene, paralleling the beautifully delineated lampposts along the drives. In addition to these broader stylistic techniques, the drawing is also extremely rich in the minutest of details, unmistakably transporting the viewer to a specific time and place. As Carol Troyen and Erica Hirshler describe, "*View of Central Park* is filled with picturesque details, such as the rowboat of spring, a tiny craft just visible among the almost-budding branches; the matron waiting for a streetcar at lower left; the mother and child just entering the park; and the long sedan edging into the picture at center right—charming incidentals that create a sentimental portrait of the park designed to please Sheeler's much-admired patron." (*Charles Sheeler: Paintings and Drawings*, p. 144)



415

ARTHUR G. DOVE (1880-1946)

Snow on Ice, Huntington Harbor

signed and dated 'Dove/30' (lower right)
oil and pencil on canvas
18 $\frac{1}{8}$ x 21 $\frac{3}{4}$ in. (46 x 55.2 cm.)
Painted in 1930.

\$600,000-800,000



Above, Ketewomoke Yacht Club, Halesite, ca. 1929-30. Photographer unknown.

Below, Arthur Dove and Helen Torr, ca. 1920. Photographer unknown.

Right page, Georgia O'Keeffe, *Wave, Night*, 1928, Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts, purchased as the gift of Charles L. Stillman. © 2018 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York.

Far right, detail of the present lot.

Heralded as the very first truly abstract American artist, Arthur G. Dove's career was an ever-evolving balance between inspiration from the American landscape and dependence on his own innovative artistic spirit. Dove once proclaimed, "When a man paints the El, a 1740 house or a miner's shack, he is likely to be called by his critics, American. These things may be in America, but it's what is in the artist that counts. What do we call 'American' outside of painting? Inventiveness, restlessness, speed, change. Well, then a painter may put all these qualities in a still life or an abstraction, and be going more native than another who sits quietly copying a skyscraper." (as quoted in A.L. Morgan, *Arthur Dove: Life and Work, With a Catalogue Raisonné*, Newark, Delaware, 1984, p. 75) Transforming a common winter view, albeit often overlooked, into an amorphous exploration of color and form, Dove's *Snow on Ice, Huntington Harbor* epitomizes this inventive approach to American art that he championed, and moreover attests to Dove's place among the most compelling artists of the 20th century.

In 1922, after living for several years in his hometown of Geneva, New York, with his first wife, Dove moved aboard a 42-foot sailboat named *Mona* with his new companion, fellow artist Helen 'Reds' Torr. They toured the *Mona* in and around the harbors of Long Island Sound before ultimately docking in 1929 at the Ketewomoke Yacht Club in Halesite, where they



took a simple second-floor room overlooking Huntington Harbor in exchange for maintenance of the club. In a letter to his close friend and dealer Alfred Stieglitz, Dove praised, "They called a meeting and gave us the top floor and use of the rest rent free just to have someone there. The room is full of light about 30' x 40'...a wonderful view of the whole harbor. So our wish for a house on a dock where we could tie [up our] boat has come true. And we think it will work out for winter, too." (as quoted in B. Haskell, *Arthur Dove*, exhibition catalogue, San Francisco, California, 1974, p. 38) Indeed, the new living situation, along with the newly established patronage of collector Duncan Phillips, allowed Dove the space and comfort to focus on his artwork, and the harbor environment provided sources of inspiration throughout the seasons.

In her Saturday, February 15, 1930 diary entry, Torr likely referred to the basis for the present work, recording, "Arthur did painting of ice with snow rings—out window." (Arthur and Helen Torr Dove papers, 1905-1975, 1920-1946. Archives of American Art, Smithsonian Institution, Box 2, Folder 5) This account suggests that *Snow on Ice* depicts the view from their Yacht Club window down to the frozen waters of the Sound below. While the window panes are not visible, perhaps the cropped composition of the painting owes its boundaries to their presence; alternatively, Dove may have magnified a segment of the scene for his work in a manner similar to his friend Georgia O'Keeffe. This ambiguity, and the work's success, derives from Dove's bold de-contextualization of the landscape from which it was extrapolated. The iced-over waters become a field of green brushstrokes with differentiated transparencies, perhaps suggesting differing layers of ice but also revealing the artist's presence. The pure white snow, outlined with cool blue where thinner atop the ice, forms a curvaceous focal point of the composition, while also suggesting a camouflage type pattern on the sea of green.

The patterning of *Snow on Ice*—its palpable rhythm—recurs throughout Dove's best work, particularly of the late 1920s and 1930s. Dove himself wrote, "I have come to the conclusion that one must have a means governed by a definitive rhythmic sense beyond geometric repetition. The play or spread or swing of space can only be felt with this kind of consciousness...To make it breathe as does the rest of nature it must have a basic rhythm." (as quoted *Arthur Dove*, p. 76) Barbara Haskell explains, "For Dove this rhythm was symbolized by a circular shape expanding from a central core in concentric bands of modulated color. Similar to the effect of a pebble dropped in water, this imagery set up a dynamic reverberation throughout the composition. The sense of vitality was further enhanced by the use of clearly visible brushstrokes which resembled pulsations of energy." (*Arthur Dove*, p. 76) In the present work, layers of blue orbs



expand around small dark spots, perhaps literally representing areas of the snow where "a pebble dropped in water." The circular forms are then complicated, their outer rings beginning to merge with the amoeba-like snow drift with its naturally curving form. As a result, the composition remains organic rather than forced, accidental yet imbued with the artist's spirit. As Duncan Phillips praised, and as embodied by *Snow on Ice*, Dove's best work reveals that, "Flat painting...could be vibrant. Magic could come from contour and from color and texture and retain the first joy of direct experience. There was the earthly, the elemental, to be savored in paint, and yet subtleties of modulated tone were not to be thought inconsistent with nature's organic forms and the happy accidents that nature provides for art in time, light, and weather." (*Arthur G. Dove*, Berkeley, California, 1958, p. 14)

Dove scholar Ann Lee Morgan has written, "In most of his work, Dove amalgamated in varying proportions the two major ingredients of his art: nature imagery and pure, abstract form. The first element derives from a deeply felt American tradition; the second is a response to the most advanced, twentieth-century ideas in art. The balance between these components swings from the extreme, on the one hand, of paintings that come close to being 'realistic'...to, on the other hand, paintings in which pure form so predominates that nothing but the smallest vestiges of natural imagery can be perceived." (*Arthur Dove: Life and Work, With a Catalogue Raisonné*, p. 38) A striking example toward the latter, abstracted end of Dove's spectrum, *Snow on Ice* is a triumph of early American Modernism that presages the Abstract Expressionist movement of the 1940s.





416

CHARLES DEMUTH (1883-1935)

Zinnias: A Double-Sided Work

signed and dated 'C. Demuth 1920 Lancaster Pa.' (lower left)
watercolor and pencil on paper
17 $\frac{7}{8}$ x 11 $\frac{7}{8}$ in. (45.4 x 30.2 cm.)
Executed in 1920.

\$400,000-600,000

Like his close friend and fellow Stieglitz Circle artist Georgia O'Keeffe, Charles Demuth was fascinated by the sensual, natural beauty to be found within the simplicity of a flower or piece of fruit. In the early 1920s, Demuth investigated a number of subjects, such as architecture and abstract poster portraits, including one of O'Keeffe, yet throughout these years he was also endlessly inspired by the local flora in the gardens and markets of his Lancaster, Pennsylvania, community. Of his strikingly modern watercolor compositions, Gerald S. Letz explains, "His still lifes form a virtual catalogue of the beauties of Lancaster's flowers, and the lush ripeness of its fruits and vegetables...all readily obtainable from the curb markets near his home, or at the Central or Southern markets, only a little farther away. And it is also likely that some of the flowers may have come from the garden his mother Augusta so carefully tended behind their home on East King Street." (*Homage to Charles Demuth: Still Life Painter of Lancaster*, Ephrata, 1978, p. 22) As epitomized by *Zinnias*, the still-life paintings executed in his small studio overlooking this garden represent the most immediate and intimate body of Demuth's work, and moreover form one of the most important watercolor series of modern American art.

Demuth's floral still lifes "are indeed remarkable in the way in which they demonstrate the artist's capacity to extract the essential character of a flower or other object as well as his tender, 'affectionate attitude toward the commonplace.'" (E. Farnham, *Charles Demuth: His Life, Psychology and Works*, vol. I, Ph.D. diss., Ohio State University, 1959, p. 295) As in many of his works from this period, in *Zinnias* the artist creates an oval composition with the twisting leaves and branches reaching upward to create a sense of verticality. Each zinnia blossom is a rich area of almost pure color, whether yellow, red, pink or orange, and each flower is carefully positioned so as to be unique among the bouquet in shape, direction and hue. Using

a wash-and-blotter technique, areas of the carefully delineated blooms and leaves have been given texture that allows them to almost shimmer with light, adding a more natural element to the sharp-edged, precisionist depiction.

More dramatically, a few segments of the composition are purposefully left uncolored, further emphasizing the remarkable presentation of these flowers against a blank background and without context. As James E. Breslin writes, "One striking feature of Demuth's watercolors is the dramatic use he makes of the white paper: abstracting his flowers and vegetables from any background, he floats and isolates them in empty space—at once permitting him to define their contours with sharp, distinct lines, yet to remind us that these objects are abstracted, lifted from any context, for heightened aesthetic contemplation; the space they dwell in is an artistic space." ("William Carlos Williams and Charles Demuth: Cross Fertilization in the Arts," *Journal of Modern Literature*, vol. 6, no. 2, April 1977, p. 251)

In *Zinnias*, as in all of his most successful watercolors, Demuth creates a picture of vivid beauty, captured with his daring color sense, crisp draftsmanship and sure sense of pictorial space. In a tribute to the artist after his death, the critic Henry McBride acknowledged his distinctive accomplishment, noting that "the proper place for a Demuth flower, I sometimes think, is in the hands of an educated gardener—one who knows what a flower is and what an artist is." (quoted in S. Reed, *et al.*, *Awash in Color*, Boston, 1993, p. 213)

The present work includes another floral composition on the reverse that is closely related to Demuth's *Zinnias and Pinecones* (1918), which was the first work by the artist to be acquired by The Metropolitan Museum of Art, New York.



418

ARTHUR G. DOVE (1880-1946)

Canandaigua Outlet, Oaks Corners

signed 'Dove' (lower center)
oil on canvas
11½ x 18 in. (28.3 x 45.7 cm.)
Painted in 1937.

\$400,000-600,000

In 1933, Arthur G. Dove and his wife Helen 'Reds' Torr, an accomplished artist in her own right, moved back to his parents' home in Geneva, New York, to attempt to salvage the farmland and buildings where he was raised. Although reluctant to return to the isolated environment Upstate, Dove optimistically wrote to his close friend and dealer Alfred Stieglitz: "Could work up there. It is good painting ground. Many lakes and if we can sell house we may all live on the farms...I can get enough to eat out of the land there—have proved that. The paintings ought to pay for paint." (as quoted in D.B. Balken, *Arthur Dove: A Retrospective*, Andover, Massachusetts, 1997, p. 97) Over the next five years, Dove indeed found the natural and industrial landscape of the area to be fertile ground for his artistic endeavors, producing an impressive body of watercolors and oil paintings capturing his vibrant emotive response to the environment. As embodied by *Canandaigua Outlet, Oaks Corners*, Georgia O'Keeffe extolled of Dove's output from these years, "Dove comes from the Finger Lakes region. He was up there painting, doing abstractions that looked just like that country, which could not have been done anywhere else." (as quoted in B. Haskell, *Arthur Dove*, exhibition catalogue, San Francisco, California, 1974, p. 77)

During his time in Geneva, Dove would spend the spring and summer searching for inspiration on excursions to local sites, such as the Erie Canal. His usual practice was to record his initial ideas in watercolor sketches executed outdoors. He would then later sort through the many studies to determine which merited translation into final oil paintings during his studio time in the colder months. As Elizabeth Hutton Turner explains, "Dove made watercolors as cartoons for contemplation, moments of vision and recognition recorded in hopes that, as he once wrote, 'the first flash will give the truth of one's feelings...' Watercolors were what Dove called his 'models to build from'—records of light and color to be sorted in his winter bunker..." (*Arthur Dove: A Retrospective*, p. 102)

One of Dove's favorite summer jaunts was to the Canandaigua Outlet, a tributary beginning at the edge of Canandaigua Lake and flowing through the hamlet of Oaks Corners. Several watercolors depicting the foliage and reflective waters of this location are known, each recording a different 'flash of feeling' in a range of colors and degrees of abstraction. The study



inspiring the present work is also known as *Canandaigua Outlet, Oaks Corners* and is in the collection of the Carnegie Museum of Art, Pittsburgh, Pennsylvania. Entries in the artist's diary from January 15-19, 1937 referring to "Outlet Trees" suggest that he worked that winter with "resin oil" and "grinding color in waxy" mediums in order to create the "quite brilliant" finish of the present oil version. (Arthur and Helen Torr Dove papers, 1905-1975, 1920-1946. Archives of American Art, Smithsonian Institution, Box 2, Folder 9)

Comparing Dove's watercolors and oil paintings, art critic Elizabeth McCausland wrote, "one may say that the sketches are freer and gayer; conversely the oils are stronger, more subtle, more suave, more abstract also of course." (as quoted in Frederick S. Wight, *Arthur G. Dove*, Berkeley, California, 1958, p. 61) Comparing *Canandaigua Outlet, Oaks Corners* with its watercolor inspiration, this assessment holds true.

The free-flowing, circuitous ink outlines of the watercolor that impulsively capture the rolling tree line in the background and overlapping foreground branches are faithfully translated onto the final canvas, probably with the use of a pantograph or magic lantern; however, while the sketch stays close to the natural green and brown palette of the environment, Dove electrifies his final composition through contrasts between brilliant blues, cool whites and deep, warm browns. In the oil, the abstracted forms are further exaggerated, reinforcing the ambiguities of the scene and creating a more powerful impression of the rhythmic forces Dove felt in such an environment. As Barbara Haskell explains, "The irregular, circular shapes swelling outward with halos of modulated color Dove favors in this period, suggest growth and explosive energy...This vocabulary of expanding images that push to the very edge of the composition...was a visual equivalent of the dense landscape around Geneva." (*Arthur Dove*, pp. 73, 77)

Intensifying the artist's impressions of a local riverbank into a holistic experience of interlocking fluid forms in brilliant color, *Canandaigua Outlet, Oaks Corners* represents the essence of Dove's work in the Finger Lakes region in the 1930s. In the present work, as "in the best of these paintings, the great rhythms of nature itself seem to hold the compositions together, and the result is a vision, unique to Dove, of the wholeness of experience." (A.L. Morgan, *Arthur Dove: Life and Work, With a Catalogue Raisonné*, Newark, Delaware, 1984, p. 54)



Below left, A typical mill on the Canandaigua Outlet. From the photographic collections of the Ontario County Historical Society, Canandaigua New York. Photographer unknown.

Below right, Arthur Dove, *Canandaigua Outlet, Oaks Corner*, 1937. Carnegie Museum of Art, Pittsburgh, Pennsylvania. Bequest of Mr. and Mrs. James H. Beal, 93.189.26. Courtesy The Estate of Arthur G. Dove/ Terry Dintenfass, Inc.



419

MILTON AVERY (1885-1965)

Woman with Rebozo

signed and dated 'Milton/Avery 1947' (lower right)

oil on canvas

44 x 32 in. (111.8 x 81.3 cm.)

Painted in 1947.

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



Top, Milton Avery at home sketching, circa 1950 / Alfred Puhn, photographer. Alfred Puhn photographs, [ca. 1950-1959]. Archives of American Art, Smithsonian Institution. © 2018 Milton Avery Trust / Artists Rights Society (ARS), New York.

Below left, Milton Avery, *Street in San Miguel*, 1946. © 2018 Milton Avery Trust / Artists Rights Society (ARS), New York.

Below right, Mark Rothko, *Untitled (Purple, White, and Red)*, 1953. The Art Institute of Chicago © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York.

Woman with Rebozo, which is named for a shawl commonly worn by women in Mexico, was inspired by a three-month vacation Milton Avery took to that country in the summer of 1946 with his wife and daughter. During his travels in Mexico City, San Miguel Allende and other south-of-the-border locales, the artist made several quick notebook sketches, observing specific colors and atmospheric conditions. Robert Hobbs writes, "In Mexico he found the saturated local colors of folk art, flowers, native clothing, and markets completely in tune with the direction he had been taking." (*Milton Avery*, New York, 1990, p. 144) While still on vacation, he painted watercolors based on these drawings, but only when he returned to New York did he create Mexico-inspired paintings in oil, such as the present work.

Painted in 1947, *Woman with Rebozo* was executed during the most critical period of Avery's career. Indeed, his work from the mid- to late-1940s has the distinctive character of simplified forms and blocks of color associated with the artist's most notable paintings. In addition to their broad popular appeal, Avery's bold abstractions exerted a highly important influence on Post-War American painting and have been identified as critical forerunners to the works of Mark Rothko and Adolph Gottlieb, among others.

As is typical of Avery's style, in *Woman with Rebozo*, the artist creates tension and balance through his selection of complementary and contrasting colors and shapes. As seen in photographs of Avery preparing sketches for this work, the artist posed his model, nineteen-year-old Edith Franklin, dressed in the titular striped Mexican shawl and in the context of his own, somewhat cluttered, apartment studio. However, in the final work, Avery simplifies the scene to the broadest possible forms, removing the excess detail yet invigorating the shapes through

his sophisticated use of variegated hues. The expressive planes of color modulate space and suggest recession. For example, in *Woman with Rebozo*, the bright red of the woman's glove and shocking white of her face have a strong forward trajectory in comparison to the more muted purple headdress and blue-gray walls. Similarly, the deep black behind the pale door creates the illusion that the door is swinging open towards the viewer. In 1952, Avery explained this dimensional use of color, "I do not use linear perspective, but achieve depth by color—the function of one color with another. I strip the design to the essentials; the facts do not interest me as much as the essence of nature." (R. Hobbs, *Milton Avery: The Late Paintings*, New York, 2001, p. 51) Avery achieves balance in the present work through the juxtaposition of the strong vertical break in the composition with the smooth, curvilinear forms of the woman and table on either side.

Though he discounted the influence of Henri Matisse on his work, it seems undeniable that Avery was inspired by the French artist's use of broad, interlocking shapes to create depth and his preference for flat color over blended shades. Matisse described an approach to painting which could equally serve to define Avery's own technique: "Fit your parts into one another and build up your figures as a carpenter does a house. Everything must be constructed—built up of parts that make a unit..." Matisse further stated, "The mechanics of construction is the establishment of the oppositions which create the equilibrium of the directions." (as quoted in *Milton Avery: The Late Paintings*, pp. 50, 53) In *Woman with Rebozo* Avery has assembled his composition according to this method to create a visually striking composition that demonstrates the artist at the height of his abilities.





420

MILTON AVERY (1885-1965)

White Umbrellas

signed and dated 'Milton Avery 1952' (lower left)

oil on canvas

26 x 42 in. (66 x 106.7 cm.)

Painted in 1952.

\$500,000-700,000

In 1952, Milton Avery, his wife Sally and their daughter March traveled to Europe for the first time, spending three weeks in London, Paris and the French Riviera. *White Umbrellas* was inspired by their time in Miramar, a beautiful village on the Côte d'Azur just outside Cannes. As Sally recalled in a July 7, 1977 letter: "[a] little beach was just across the road from our hotel and we spent pleasant hours there sketching and swimming." (as quoted in *The David and Peggy Rockefeller Collection*, vol. II, New York, 1988, p. 133) Capturing this idyllic coastline on the Mediterranean, *White Umbrellas* is a perfect example of the simplified forms and flattened space that are hallmarks of Avery's later compositions. The spare elements meld seamlessly through a unity of form and color, which is so finely balanced that to change one component risks disrupting the equilibrium of the whole. David Rockefeller recalled the appeal of this painting, "in 1960, we saw 'White Umbrellas' at the Grace Borgenicht Gallery and decided to buy it. For many years it hung in our home at St. Barts; more recently we brought it back to New York because we wished to see it more frequently." (*The David and Peggy Rockefeller Collection*, vol. II, p. 133)

Avery's most recognizable subject is nature, and his serene shorescapes, like *White Umbrellas*, epitomize his commitment to his own artistic ideals. In the 1930s, American scene painting was at the height of its popularity, but by the 1950s, artists were denying nature in favor of pure abstraction. Somewhat of an outlier, Avery remained dedicated to treating nature as a subject throughout the decades, never giving in to fads or 'isms.' He viewed nature as a substance of surface alone, and out of it distilled everything extraneous. The critic, Clement Greenberg, appreciated Avery's independent vision, and wrote in 1957: "The latest generation of abstract painters in New York has certain salutary lessons to learn from [Avery] that they cannot learn from any other artist on the scene." ("Milton Avery," *Arts*, December 1957, pp. 40-45) Avery was always simplifying, subtracting rather than adding. However, he practiced restraint before reaching pure abstraction, and in his compositions the essential idea is always preserved. In *White Umbrellas*, Avery combines an engagement with purely aesthetic issues with a loyalty to the observed motif. Bridging the gap between realist and abstract art, the familiar subject of a beach scene is marked with a calming lyricism and imbued with a timelessness that transcends history.

The tranquil appeal of *White Umbrellas* largely derives from Avery's technique of applying thin layers of oil paint to achieve chromatic harmonies of striking subtlety. In *White Umbrellas*, the warm orange hue of the hot sand anchors the stark white, flat, organic forms of the beach chairs and umbrellas against the mysteriously dark, opaque sea. The upper portion of the painting balances the saturated, high-contrast lower half with soft-edged muted green hills that dissolve into a serene, translucent sky. Overall, Avery demarks the horizontals of sky, hills, sea and

shore in four distinct washes of color, while reducing all the forms so that they are as flat as the colors and canvas themselves. Avery's bands of color were influential to Mark Rothko, who, although from a younger generation, was a close friend to the artist. Upon Avery's death on January 3, 1965, Rothko wrote: "This conviction of greatness, the feeling that one was in the presence of great events, was immediate on encountering his work." (Address given by Mark Rothko at the New York Society for Ethical Culture on January 7, 1965) After carefully selecting and applying color to the canvas, Avery would oftentimes, with a rag, manipulate the paint within a shape to create subtle modulations of tone, or introduce scumbled paint to create a sense of contrasting movement. In the present work, this textural element is particularly visible in the upper half, adding further intriguing subtleties to the sky and land.

Avery's love for the sea is embodied in *White Umbrellas*, an idyllic canvas that portrays a world of harmony and composure. Hilton Kramer affirms the quiet genius that is Milton Avery: "There is scarcely a more refined aesthetic intelligence in American art than his...In the deployment of painterly forms, in the whole expressive and logistic enterprise of handling the materials of painting, Avery has been equaled by very few of his contemporaries...The work of a painter of Avery's constancy inevitably takes on new meanings with the passage of time... In the perspective from which we are now able to view Avery's development, his originality is clearer. The order and delicacy of his mind are more powerful than one had been led to expect. His sensibility, which from the start has been notable for its sweetness and good-humored elegance, may now be seen as the subtlest in the American art of our time." (*Milton Avery: Paintings 1930-1960*, New York, 1962, p. 11)

Milton Avery, Untitled Sketch for *White Umbrellas*, South of France Sketchbook, 1952
© Courtesy The Milton and Sally Avery Arts Foundation and Victoria Miro, London / Venice. © 2018 Milton Avery Trust / Artists Rights Society (ARS), New York.





423

WILLEM DE KOONING (1904-1997)

Untitled XIX

oil and charcoal on canvas
80 x 70 in. (203.2 x 177.8 cm.)
Painted in 1982.

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

Below left, Giambattista Tiepolo, *Rinaldo Enchanted by Armida*, 1742-1745. Art Institute of Chicago. Photo: The Art Institute of Chicago / Art Resource, NY.

Below right, Henri Matisse, *Red Algae on Sky Blue Background*, 1952. © 2018 Succession H. Matisse / Artists Rights Society (ARS), New York.

Distinguished by its rolling ribbons of color traversing a large expanse of extensively worked canvas, Willem de Kooning's *Untitled XIX* is an early example of the triumphal group of paintings that the artist completed during the final years of his life. Rivers of warm reds and subtle pinks coalesce with tributaries of royal blue and aquamarine, as they meander across the white expanse built up by numerous layers of white pigment laid down in a delicately opaque veil. With these large-scale paintings, de Kooning was building on a lifetime of painting, and highlights the fluidity of his gesture—marks that were as fresh and ground-breaking as they'd always been. Twisting and turning, these lines traverse across the canvas suggesting figures and landscapes, yet—just as they begin to coalesce in our imagination—they pull back from full-blown figurative representation. Begun in 1981, these paintings would cap a lifetime of prolific creation, which began with his explosive series of *Woman* paintings from the early 1950s and moved through to his triumphal figures in the landscapes of the 1970s. Lauded by critics from the beginning, in 1982 the Museum of Modern Art and Hirshhorn Museum and Sculpture Garden acquired two paintings of the same series for their permanent collections.

The quality of de Kooning's line permeates the entire surface of *Untitled XIX*; as it makes its way over the surface, it cuts a dignified path through the whiteness. The line defines motion, not only in the way it meanders across the surface, but also as it changes color—chameleon-like—within the sweep of his brush. Bold black swathes of pigment lighten and darken in intensity as they tumble and descend downwards, at the same time reds morph from hot, intense flames into delicate and refined pinks. This is the result of de Kooning's meticulous technique whereby he lays down and then removes repeated layers of pigment resulting in a shimmering, almost pearlescent, appearance. The noted art historian and curator Robert Rosenblum equated this "ethereal simplicity" to that seen in the work of Titian, Rembrandt, or Turner, "...de Kooning's late canvases now enter the public domain of late-style miracles in the pantheon of Western painting" he noted. (as quoted in J. Zilzer, *A Way of Living: The Art of Willem de Kooning*, London, 2014, p. 242)

De Kooning's paintings from the 1980s, evolved his painting technique away from using the bowls of vivid pigment that were dotted around his studio, to squeezing from a tube directly onto his palette. After mixing it with varnish, oil and rectified





Willem de Kooning in his studio, circa 1982. Photo: Luiz Alberto/IMAGES/Getty Images. Artwork: © 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.

turpentine, he would then pick up a blob of paint with his brush and apply it directly to the canvas, wiping off any excess with a spackling knife, leaving behind scraped patches and ghostly residues on the white ground. "If the paint once lay heavy on the canvas," write de Kooning's biographers Mark Stevens and Annalyn Swan, "now the white background shone through and the flicking strokes—made with a liner brush whipped around with the wrist—danced across the surface." (*de Kooning: An American Master*, New York, 2004, pp. 590-591.)

The juxtaposition of the large, muscular passages of white pigment next to intricate traces of color gives the surface a sense of painterly tension. The combination of these two, seemingly contradictory themes, activates the surface, infusing it with a sense of anticipation, as critic Lynne Cooke identified. "...Most remarkable is his unprecedented combination of monumentality wedded to an insistent intimacy," she wrote. "The resulting radiant freshness is far removed from the introspection and/or desperation which is often a feature of the late work of great artists. That famed anxiety which has proven a touchstone of, indeed almost driving force behind, so much of de Kooning's art has, at least momentarily, been overlaid with something approaching lyricism." (as quoted in *A Way of Living: The Art of Willem de Kooning*, p. 242)

Reviewing the first exhibition of these new paintings at Xavier Fourcade's gallery, John Russell wrote in *The New York Times*, "...the new paintings are not quite like anything that he has done in the last ten years or more..." he wrote. "In the new paintings there are...many points of repose. White or near

white areas speak for equilibrium...A firm architecture stands still and stable...In place of...ostentatious energy, there is a new sparseness of statement." (as quoted in *A Way of Living: The Art of Willem de Kooning*, p. 242)

These canvases, painted as de Kooning neared his eighth decade, evoke the rich color and flowing forms of Henri Matisse's revolutionary *Cut-Outs*, completed by the French artist when he was at a similar age. Although aesthetically very different, the link with Matisse can be seen in the spirit of the works, in the free-flowing forms and use of space. Speaking in 1980, de Kooning commented, "Lately I've been thinking, that it would be nice to be influenced by Matisse. I mean he's so lighthearted. I have a book about how he was old and how he cut out colored patterns and he made it so joyous. I would like to do that, too —not like him, but joyous, more or less." (as quoted in *de Kooning: An American Master*, p. 589)

Asked what he revered about the Frenchman's paintings, de Kooning declared that it was the "floating" quality and their ethereal nature that he admired. It is clear that, along with Matisse, Picasso and other great masters, that despite his advancing years, his yearning for painterly accomplishment remained undimmed. The *New Yorker's* art critic Peter Schjeldahl perhaps summed it up best when reviewing the very first exhibition of this late suite of paintings when he said, "Ageing has touched his art with, if anything even greater audacity and more resonant defiance, giving new edge to a mastery of painting's resources that remains a wonder of the world." (as quoted in *A Way of Living: The Art of Willem de Kooning*, p. 242)



424

DIEGO RIVERA (1886-1957)

The Rivals

signed and dated 'Diego Rivera 1931' (lower right)
oil on canvas
60 x 50 in. (152.4 x 127 cm.)
Painted in 1931.

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

RIVERA IN AMERICA

Below, Diego Rivera, *Pan American Unity, The Marriage of the Artistic Expression of the North and the South of the Continent*, City College of San Francisco, San Francisco, 1940. © 2018 Banco de México Diego Rivera Frida Kahló Museums Trust, México. D.F. / Artists Rights Society (ARS), New York.

Right, George Biddle, *Vendors in the Marketplace*, 1929, Private collection. © Estate of George Biddle.

In an essay published in the catalogue to Diego Rivera's 1949 retrospective in Mexico City—commemorating a career that had already covered half a century—the U.S. critic and artist Walter Pach recalled an interview that had taken place in 1942. Rivera had asked him: "Don't you think that what really matters is a Declaration of American Independence in art?" By "independence," of course, Rivera meant freedom from the artistic dominance of Europe, and particularly of Paris, which implied that nations across the Americas were dependent or derivative outposts. Pach underscored Rivera's broad, continental use of the term "American," noting the painter's important connections to the United States. "For him," Pach continued, "any attempt to divide American art according to political borders was inherently false, and even absurd."¹ Pach believed that differences in language and colonial history between the United States and Mexico—and other Latin American countries by extension—mattered less than the fact that they shared what he called the "American earth, with its character, traditions, and the artistic remains of its ancient inhabitants."²

The pan-American and pro-American vision that Rivera expressed in 1942, as war raged in Europe, was already evident in the last mural he painted in the United States, *Pan-American Unity* (The





Marriage of the Artistic Expression of the North and the South of The Continent, commissioned for the Golden Gate International Exposition, held in San Francisco in 1939-40. That utopian project marked the culmination not only of Rivera's own work in the United States (San Francisco in 1930-31; Detroit in 1932-33; New York in 1933-34), but of a series of murals painted by José Clemente Orozco and David Alfaro Siqueiros on both coasts over that same decade, ranging in scope from Siqueiros's now-faded *Tropical America* in Los Angeles (1932) to Orozco's condemnation of wartime destruction, *Dive Bomber and Tank* (1940), painted for New York's Museum of Modern Art. These works—sponsored by the Ford and Rockefeller families, but also by civic boosters and educational leaders—helped stimulate new interest in mural painting in the United States. In May 1933, just two months after Franklin Delano Roosevelt took office, painter George Biddle wrote him a letter, alerting the new president to the fact that "Mexican artists have produced the greatest national school of mural painting since the Italian Renaissance." He urged FDR to sponsor a similar program in the US, which would allow young artists to create "living monuments [to] the social ideas that you are struggling to achieve."³ The successful result was a series of generous federal programs that commissioned murals—some by painters who had worked as assistants to the Mexicans, such as Ben Shahn, Philip Guston, and Lucienne Bloch—in public buildings across the United States over the next decade.

Those monumental works, however, represent only the tip of an artistic iceberg—though the chilly metaphor seems somewhat ill-placed. For reasons that relate to geographic proximity, but also to a shared political and economic history, Mexican art was everywhere in the U.S. in the 1920s and 1930s, and not just works by the three most famous muralists, Frida Kahlo, Rufino Tamayo, and Miguel Covarrubias are among many who lived and worked there in the same period. Museum exhibitions of Mexico's ancient, colonial, and modern art crossed the country; hundreds of books and articles were published, intended for scholarly and popular audiences alike; leading commercial art dealers—from Alfred Stendahl in Los Angeles to Erhard Weyhe and Pierre Matisse in New York—presented Mexican work in their galleries; and collectors—not just wealthy patrons like Abby

Aldrich Rockefeller and Stephen C. Clark, but songwriter Cole Porter, actors Edward G. Robinson and Paulette Goddard, and photographer Carl Van Vechten—snapped up key paintings, sometimes from the easel before they were even dry.

Meanwhile, artists across the United States were captivated by what became known as the Mexican "Renaissance" in the decades after the Revolution of 1910-20. For some it was a chance to experience political and social transformations; for others it was a welcome respite from urban life in the machine age, even an extension of the indigenous and "Hispanic" cultures they had already experienced in arts centers in the U.S. Southwest, like Taos and Santa Fe. They traveled to Mexico by train or boat, some for short trips, others for extended stays, though their interests were varied. Edward Weston and Anni Albers were entranced by Mexico's folk art; Marsden Hartley and Paul Strand were inspired by the intensity of Mexico's cosmic and religious forces; Isamu Noguchi and Elizabeth Catlett were caught up in the radicalized political environment that had sought to empower Mexico's peasants and workers. In the mid-1930s, Jackson Pollock, then a young student but soon to become the most famous U.S. artist of the postwar period, absorbed the maelstroms of Orozco and the technical innovations of Siqueiros, as well as the scale of muralism itself, even though he never traveled south of the border.⁴

This period of dynamic cultural and intellectual exchange (and not just in painting) irrevocably shaped the history of art in both countries. Indeed, it is impossible to understand the ascendance of the so-called New York School in the late 1940s without taking into account not only Pollock's fascination with the muralists, but the impact of more abstract artists like the Austrian exile Wolfgang Paalen, the Chilean-born painter Roberto Matta, and the U.S. artist Robert Motherwell, who generated and expanded theories about Surrealism while living in Mexico during the Second World War. Diego Rivera's 1942 comment that "America" (or at least New York) was about to declare its artistic independence from Europe was prescient. But so was his acknowledgement that as far as the history of art was concerned, trying to separate Mexico from the United States because of differences in language or government was futile, and "even absurd."

James Oles, Senior Lecturer, Wellesley College, Wellesley, Massachusetts

1 Walter Pach, "Relaciones entre la cultura norteamericana y la obra de Diego Rivera," in *Diego Rivera: 50 años de su labor artística* (Mexico City: Instituto Nacional de Bellas Artes, 1951), p. 207.

2 Pach, p. 209.

3 Karal Ann Marling, *Wall-to-Wall America: A Cultural History of Post-Office Murals in the Great Depression* (Minneapolis: University of Minnesota Press, 1992), p. 31.

4 See James Oles, *South of the Border: Mexico in the American Imagination, 1914-1947* (Washington, DC: Smithsonian Institution Press, 1993) and Lizetta Letalle-Collins, et al., *In the Spirit of Resistance: African-American Modernists and the Mexican Mural School* (New York: American Federation of Arts, 1996), among other sources.



Left, Edward Weston, *Rosa Rolanda dressed as a Tehuana*, circa 1926. © 2018 Center for Creative Photography, Arizona Board of Regents / Artists Rights Society (ARS), New York.

Below right, Miguel Covarrubias, *Twenty Centuries of Mexican Art at the Museum of Modern Art*, 1940. Yale University Art Gallery, New Haven, Connecticut, Gift of Sra. Rosa R. de Covarrubias. ©2018 María Elena Rico Covarrubias, reproduced by permission. ©2018 Condé Nast. All rights reserved.



Above, The traditional celebration of 'Las Velas' as practiced today in in Oaxaca, Mexico, 2016. © Frank Coronado.

Below left, Henri Matisse, *La conversation (The Conversation)*, 1938. Collection SFMOMA, Bequest of Mr. James D. Zellerbach. © Succession H. Matisse / Artists Rights Society (ARS), New York.

Below right, Miguel Covarrubias, *Rockefeller Discovering the Rivera Murals*, 1933. Private collection. ©2018 María Elena Rico Covarrubias, reproduced by permission.

THE RIVALS BY RIVERA

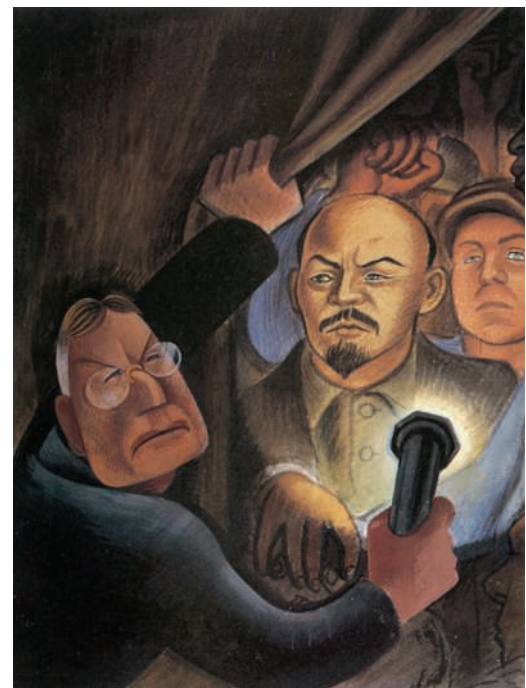
From 1931 onwards, Diego Rivera achieved unprecedented success in the United States extending from the East to the West coasts. The artist had received mural commissions in San Francisco, and later in Detroit, New York, and Chicago. However, his crowning achievement came in 1931 when he was honored with a one-person exhibition at The Museum of Modern Art in New York, second only to Henri Matisse, who had been the subject of a retrospective earlier that same year.

Rivera's growing prestige was not only the result of the critical acclaim received for his true fresco murals in some of the most well-known public buildings in Mexico City, such as the National Palace of Fine Arts and the Ministry of Education, but also due to his participation in the Paris avant-garde circles as a distinguished cubist and follower of Cézanne, a friend to Pablo

Picasso's and paladin member of the Galerie L'Effort Moderne, championed by art marchand Léonce Rosenberg. As such, Rivera was not only the foremost painter of the post-Revolution Mexican Mural Movement, but also, his work reflected universal dialogues with the history of art, from Antiquity and the Italian Renaissance—as seen by Alfred Barr—to the School of Paris.

In June 1931, while in Mexico, Rivera was visited by arts promoter, Frances Flynn Paine, to discuss the preparations for his New York exhibition. Flynn Paine, was acting in representation of Abby Aldrich Rockefeller, the resolute arts patron, and founder and promoter of MoMA's programs, and who, since 1930, had been planning with Alfred Barr an exhibition of the artist's work at The Museum of Modern Art. It was also Flynn Paine, who was charged with the task of ensuring that several important works by Rivera entered Abby Aldrich Rockefeller's personal collection, including this magnificent painting rarely on public view since 1937. Abby, who was married to John D. Rockefeller, Jr., first visited Mexico in the early 1900s, during the *Belle Époque* era of Porfirio Díaz and became fascinated with Mexican culture; as such it was not unusual that years later, she would acquire one of Rivera's most emblematic works of the 1930s. The monumental oil painting, *The Rivals*, was completed in a makeshift studio aboard the Morro Castle—the ship that in November 1931 transported Rivera and Frida Kahlo to New York.

Painted for Abby Aldrich Rockefeller, the work remained in her collection until the early 1940s when it was then given to her son David Rockefeller. In this painting, Rivera applies his unparalleled skills as a painter and colorist no doubt to impress Mrs. Rockefeller, the principal supporter of his MoMA retrospective. The scene, inspired by 'Las Velas' Mexican *fiesta*, depicts an annual tradition indigenous to the Isthmus region of Oaxaca for which women wear embroidered *huipiles* or blouses, attractive gold jewelry and their hair pulled into *moños* (buns) and, *enaguas* or skirts in bright colors. The feast has indigenous roots, and is celebrated during the month of May in honor of family patron saints, amidst exotic palm trees, and *papel picado* or delicately cut multicolor sheets of tissue paper strung from the roofs to enliven the festivities.



Yet the theme, so profoundly Mexican, is not necessarily the painting's most captivating feature, but rather the modern use of multiple planes coupled with the artist's chromatic sensibility which Rivera makes full use of to resolve the painting. The vibrant tones and the sinuousness of certain compositional elements echo the decorative and sensual qualities found in Henri Matisse's paintings of the 1930s. For Abby Aldrich Rockefeller, whose incredible largesse as an arts patron extended to Matisse, also the subject of a recent MoMA retrospective, the aesthetic affinities between the two international modern painters must have seemed undeniable.

Prof. Luis-Martín Lozano, art historian

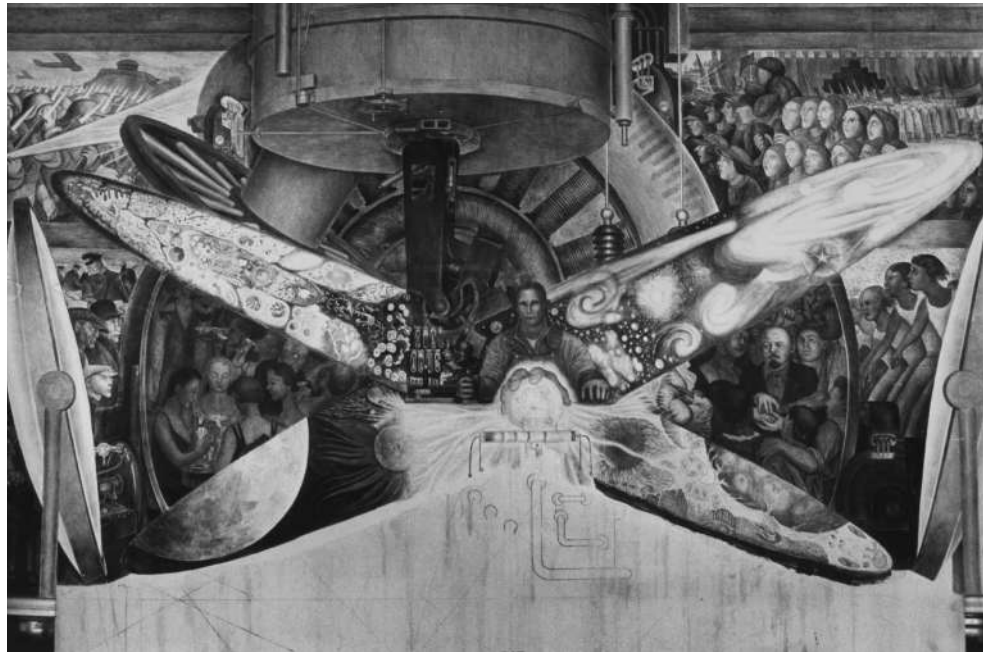
RIVERA AT ROCKEFELLER CENTER

Within the long history of Rockefeller collecting and patronage, the story of the family's association with Diego Rivera is among the most intriguing. Amid the myriad works of art adorning the iconic Rockefeller Center, Rivera's controversial mural *Man at the Crossroads*—destroyed in 1933 before it was completed—remains a fascinating piece of history.

Artist's agent Frances Flynn Paine first introduced Diego Rivera's work to Abby Aldrich Rockefeller in the 1920s. Museum of Modern Art Director Alfred Barr, who had lived with Rivera for a short time in Moscow, was equally enthusiastic about the painter's artistic promise. Abby was encyclopedic in her taste for fine art, yet "none of her affinities was as incongruous," noted historian Cary Reich, "as her patronage of... Diego Rivera." Decidedly left-wing and a member of the Mexican Communist party, Rivera held political leanings seemingly at odds with the Rockefellers' own capitalist affiliations. Both Abby and her son Nelson, however, were taken by the artist's Modernist sensibilities and growing international acclaim. For her private collection, Abby purchased a number of Rivera's oil paintings, sketches, and even a book of watercolors commemorating the tenth anniversary of the Russian Revolution. When Barr proposed staging an exhibition of Rivera's work at MoMA in 1931, Abby and Nelson enthusiastically approved. With the money from Abby's purchases, the artist and his third wife, Frida Kahlo, traveled to New York, where Rivera was hailed as "the foremost living master of fresco painting."

The teenage David Rockefeller met both Rivera and Kahlo when the artists visited his family's Manhattan residence. "He was a very imposing and charismatic figure," David recalled of Rivera, "quite tall and weighing three hundred pounds. He spoke very little English but perfect French in addition to Spanish." As David's father, John D. Rockefeller, Jr., endeavored to finish construction on the new Rockefeller Center complex in Midtown Manhattan, Abby and Nelson approached living artists—including Rivera, Pablo Picasso, and Henri Matisse—to complete a mural for the lobby of the RCA Building at 30 Rockefeller Plaza.

In 1932, Rivera completed an initial sketch for a grand lobby fresco depicting human cooperation and scientific development. In a letter accompanying the sketch, the artist wrote to Abby: "I assure you that... I shall try to do for Rockefeller Center and especially for you Madame, the best of all the work I have done up to this time." Rivera won the commission, and in early 1933 began work on a vibrantly-colored mural that stood in stark contrast to the otherwise subdued color palette favored by Rockefeller Center architect Raymond Hood. As Rivera spent grueling fourteen-hour days on the piece, enthusiastic patrons such as Gertrude Vanderbilt Whitney joined Abby and Nelson on the artist's scaffolding to view his progress.



Rivera's mural, *Man at the Crossroads*, differed substantially from the original approved sketch. Among the work's new artistic elements were explicitly Marxist images of capitalist-fueled war, oppression, and the wealthy leisure classes. Standing at the 'crossroads' referenced in the work's title were not only the peace and progress of science and technology, but Vladimir Lenin himself. As a MoMA trustee, Nelson was no stranger to the bold thinking of Modern artists; yet he was unhappy that Rivera had strayed so far from the work his family had been promised. "It was quite brilliantly executed," David later wrote of the mural, "but not appropriate for the lobby of the RCA Building." As *Man at the Crossroads* began to attract negative media attention, Nelson and even Kahlo unsuccessfully implored Rivera to remove Lenin from the work at the very least. In a momentous decision for both Rivera's oeuvre and Rockefeller Center, the mercurial painter demanded the mural's wholesale destruction. MoMA conservators were ultimately unable to both remove and preserve *Man at the Crossroads*, and Rivera was dismissed after being paid in full.

In 1934, Rivera recreated *Man at the Crossroads* at Mexico City's Palacio de Bellas Artes, with the peace-bearing Lenin now joined in the final composition by a martini-sipping John D. Rockefeller, Jr. Abby later gifted a number of Rivera's works, including the initial sketch for the mural, to the permanent collection at MoMA. The "interesting subplot" of Rivera at Rockefeller Center, as David referred to it, did include a silver lining: Nelson eventually made peace with the artist, and visited Rivera in Mexico years later.

Above, *Man at the Crossroads*, view of main panel, 1933. Photo by Lucienne Bloch, Courtesy Old Stage Studios. ©2018 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York.



425

JAMIE WYETH (B. 1946)

Ice Storm, Maine

signed 'J. Wyeth' (lower left)
oil on canvas
40 x 60 in. (101.6 x 152.4 cm.)
Painted in 1998.

\$300,000-500,000

Detail of the present lot.

Finding inspiration in familiar landscapes and subjects that surround his everyday life, Jamie Wyeth's best works, such as *Ice Storm, Maine*, elevate the seemingly mundane to a highly regarded and thought provoking subject. Chadds Ford, Pennsylvania, and coastal Maine were the homes to generations of Wyeths, including N.C. and Andrew, the artist's grandfather and father respectively. A vast assortment of animals from these locations has been featured in Jamie Wyeth's work, including pigs, ravens, cows, sheep, seagulls and dogs. *Ice Storm, Maine* is a striking example of the artist revealing the natural inhabitants and winter landscape of his native Maine from an unusual vantage point.

Many of Wyeth's works of animals showcase the creature as the primary subject, and thus present as portraits. Christopher Crosman writes of Wyeth's animal portraits, "While these paintings of birds and animals are remarkably accurate, there is something well beyond rational, scientific observation—the primal gestures, the unsettling eyes, perhaps, stirring in the viewer archetypal memories anterior to culture...Wyeth paints as if he were observing from the bird's unique perspective and identity, a feat that would surely please his grandfather." (*Wondrous Strange: The Wyeth Tradition*, exhibition catalogue, Boston, Massachusetts, 1998, p. 129)

Wyeth himself once noted, "I spend as much time with an animal or an object as I do with a person when I'm doing their portrait." (*Jamie Wyeth: Islands*, 1993, p. 16) The primary subject of *Ice Storm, Maine* is a pair of ravens, which are imposingly enlarged in the foreground of the picture plane as they appear

to walk towards the viewer. The archetypal symbolism of ravens as ominous or foreboding is heightened by the dramatic, close vantage point and their commanding stance against the frozen landscape. The background is imbued with a surreal, abstract quality, comprised of jagged shapes of snow-covered pine trees at the island's edge, while beyond the ravens, the dark blue sea is dotted with vividly contrasting spots of ice. The black ravens stand in sharp contrast to the white snow that has blanketed the ground and trees surrounding them.

While Jamie Wyeth's technique is distinct from his renowned artistic ancestors, their influence is undeniable. The striking palette and narrative quality of Jamie's work is reminiscent of his grandfather N.C.'s dynamic illustrations, while the haunting realism echoes his father, Andrew's work. Wyeth once said in an interview on his own painting, "The terrible danger with realism is simply painting to make things look real. That's not what painting is about...My passion is to go as deep within the visual structure of an object or person as one possibly can. It just so happens in the final work I don't abstract it." (J. Wyeth as quoted in C. Crosman, *Jamie Wyeth: Islands*, exhibition catalogue, Rockland, Maine, 1993, p. 5) In *Ice Storm, Maine*, Wyeth creates a scene where the air is thick with a sense of brooding, mystery and isolation. Wyeth has defined a visual language of his own that makes him one of the most recognized and engaging contemporary artists working in the realist tradition.

A study for the present work is in the collection of the Smithsonian American Art Museum, Washington, D.C.





426

JAMIE WYETH (B. 1946)

Rogue Wave

signed 'J. Wyeth' (lower left)
oil, acrylic and enamel on canvas
26 x 36 in. (66 x 91.4 cm.)
Painted in 2009.

\$200,000-300,000

Rogue Wave is a powerful depiction of the Maine seascape near Monhegan Island, where generations of American artists have gathered to work in the summer months. Jamie Wyeth, following in the footsteps of his father, Andrew, and grandfather, N.C., spends portions of the year in this area, working in a studio once owned by the painter Rockwell Kent. David Rockefeller, who owned a summer compound on Mount Desert Island in Maine, commissioned the present work from Wyeth to commemorate a dramatic day they spent at sea together. *Rogue Wave's* brooding palette, dramatic vantage point and vigorous brushwork reflect the raw power of the stormy sea that Rockefeller and the artist experienced.

Warren Adelson writes of the day that inspired the present work, "*Rogue Wave* is a 'portrait of place' during a unique experience and painted in remembrance of the moment. Coincidentally, both David Rockefeller, the owner of the painting, and I were with the artist at the time. We were returning from Monhegan Island one morning in late August of 2009 just as the outer bands of a hurricane hit the island. Boarding the boat was a challenge as the waves were rolling 10 to 15 feet and the gangway did the same. We finally got aboard, and the artist guided the *Dreadnought*, a lobster boat converted for passengers, out of the harbor and headed for home. As we circled Monhegan, the waves were crashing 30 feet against the Blackhead Cliffs, and the seas were unlike anything I had known. Deep troughs of water and looming waves surrounded us as the sturdy craft rocked and glided in the churning Atlantic.

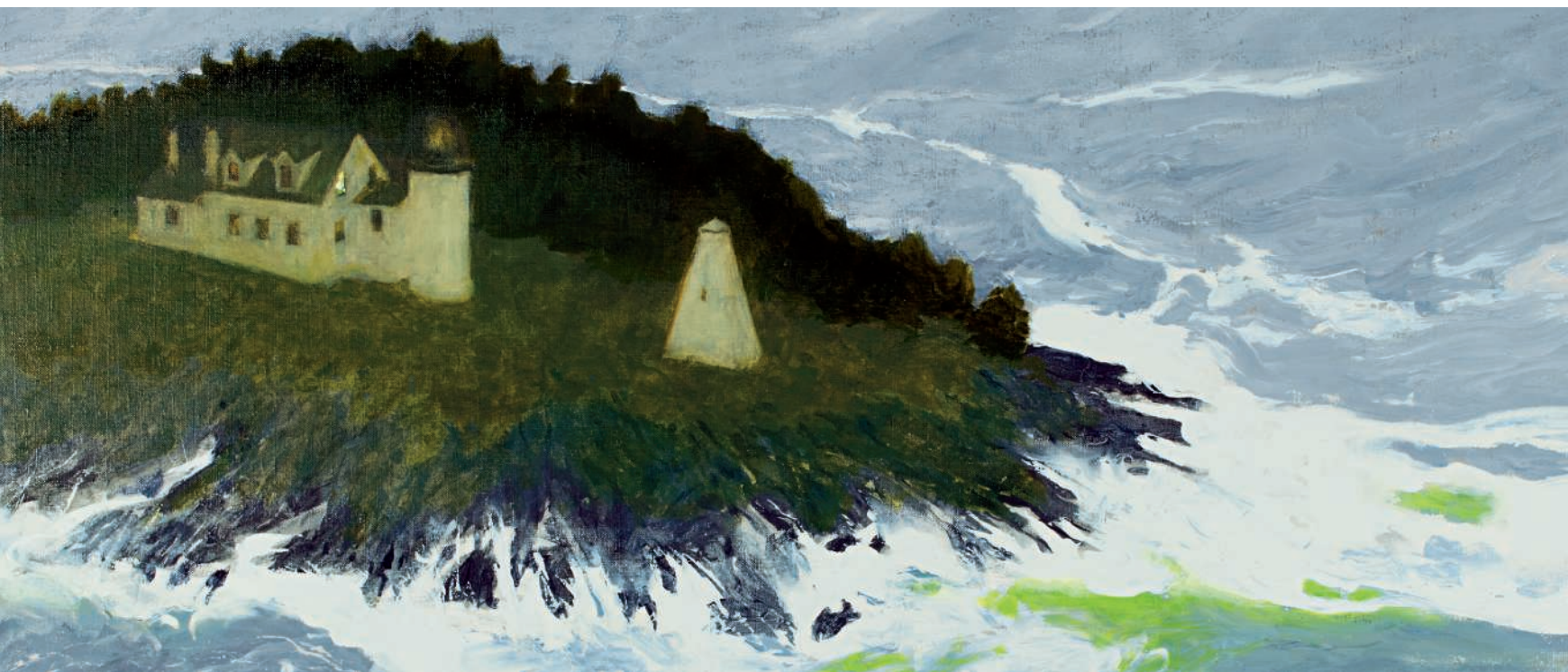
"En route back to Tenants Harbor, we passed Jamie's island house and studio on Southern Island. Depicted here in *Rogue*

Wave, this canvas was inspired by that day on the ocean. We sat deep in water in the *Dreadnought* and looked up at Southern Island, unlike the perspective of this painting." (*The David and Peggy Rockefeller Collection*, vol. V, New York, 2015, p. 82)

The rugged landscape of Maine has been a continual source of inspiration to American masters, from George Bellows to Wyeth's mentors Rockwell Kent and the members of his own family. Wyeth has observed of Maine, "The danger with Maine is that it is so anecdotal and emblematic in terms of pot buoys, pretty houses, pretty lobster traps—'quaint' things. Maine is not that way. Maine has a lot of edge, a lot of angst. In particular, islands, the part I know of Maine from having lived on them." (as quoted in E.B. Davis, *Jamie Wyeth*, exhibition catalogue, Boston, Massachusetts, 2014, p. 125) In *Rogue Wave*, Wyeth conveys this perspective of Maine in a bird's eye view of Southern Island, which is enveloped by the tumultuous, stormy sea. On a sunny summer day, Southern Island is typically vibrantly hued and the house and lighthouse are a bright white. In the present work, the darkly colored island is imbued with the menacing atmosphere of the moment as the island is enveloped by raw forces of nature. The artist applied thick, white impasto to represent the robust crashing waves, and his vigorous brushwork conveys the unrestrained energy of the churning ocean.

Rogue Wave is a 'portrait of place' that at once represents both a fleeting, stormy moment as well as a timeless depiction of the Monhegan seascape that has inspired countless American artists. Jamie Wyeth's emotive palette and brushwork beautifully recreate a dramatic day at sea in a location treasured by both he and the original owner of *Rogue Wave*.

Detail of the present lot.





427

CHILDE HASSAM (1859-1935)

The East Headland Pool, Appledore

signed and dated 'Childe Hassam 1912' (lower left)—signed again with initials and dated again (on the reverse)

oil on canvas
22 x 24 in. (55.9 x 61 cm.)
Painted in 1912.

\$300,000-500,000

Childe Hassam painting on Appledore, from *The Cruise of Mystery and Other Poems* by Celia Thaxter, 1888, archival photograph. Boston Public Library, Rare Books Department.

Initially invited to the island of Appledore by the famous poetess and avid gardener, Celia Thaxter, Childe Hassam regularly spent his summers in the beautiful and remote region from 1882 to 1916. Located just seven miles off the coasts of Maine and New Hampshire, Appledore is the largest of the Isles of Shoals. Thaxter established her own intellectual salon amidst the resort community there, drawing many distinguished artists and writers of the 19th century to the area. "Appledore was a place where the imagination could flourish. Inspired by impressions of the parlor's cultured atmosphere, the garden's brilliant color, and the landscape's wild beauty, Hassam executed some of his most successful works at the Isles of Shoals...The finest Shoals images, created between 1890 and 1912, coincide with the full flowering of Hassam's powers as a painter." (D.P. Curry, *Childe Hassam: An Island Garden Revisited*, New York, 1990, p. 14)

On his visits to Appledore, Hassam documented Thaxter's garden and the landscape of the island in vibrant oils and watercolors, eventually finding his way to the rocky shorelines. It was here that Hassam created some of his finest works of the island's geology and sea. "Thaxter thought the tiny coves where the artist was fond of setting up a portable easel were 'the most delightful places in the world': 'lovely with their...mosaic of stone and shell and sea-wrack, tangles of kelp and driftwood—a mass of warm neutral tints—with brown, green, and crimson mosses, and a few golden snail-shells lying on the many-tinted gravel, where the indolent ripples lapse in delicious murmurs.'" (*Childe Hassam: An Island Garden Revisited*, p. 159)

In the present work, Hassam creates a breathtaking perspective looking toward the sapphire sea, positioned only footsteps away from the edge of the jagged coastline, where the white foam of the water greets the severe terrain. Rendered in soft, pale tones, a mysterious woman is placed at the shoreline, anchoring the composition where the staccato brushstrokes of the jewel-toned sea meet the warm palette of browns and reds amongst the harsh cliffs.



Appreciating this environment as an escape from the hectic city life of the colder seasons, Hassam portrays his beloved summer retreat of Appledore Island as a breathtaking place of escape and wonder. "Fresh and invigorating, the Isles of Shoals pictures stand out vividly against Hassam's huge body of work as a whole. Memories of long-gone summers reach across the years, for his best pieces are still charged with the artist's sense of adventure as he took chances with composition, let go with color...his paintings offer a concentrated sampling in which the oft-made generalizations about the sources, aims, and methods of late nineteenth-century American art can be better understood." (*Childe Hassam: An Island Garden Revisited*, p. 14)



429

ALFRED THOMPSON BRICHER (1837-1908)

Otter Cliffs, Mt. Desert

signed 'A.T. Bricher' (lower left)
oil on canvas
24 $\frac{1}{8}$ x 20 $\frac{1}{8}$ in. (61.3 x 51.1 cm.)
Painted circa 1872.

\$100,000-150,000

Alfred Thompson Bricher grew up on the coast of Massachusetts in the town of Newburyport. First employed to produce illustrations for Boston lithographer Louis Prang and Company, by 1860 Bricher fully dedicated himself to becoming a professional artist. During the mid-1860s, not unlike his contemporaries Sanford Robinson Gifford, John Frederick Kensett and Thomas Worthington Whittredge, Bricher visited various settings in New England, the Hudson River Valley and the frontier along the upper Mississippi River. However, Bricher largely devoted his career to painting East Coast scenes. Sketching during the summer months, he subsequently returned to his New York studio to finish his canvases and expand on ideas gathered from his travels.

In *Otter Cliffs, Mt. Desert*, Bricher renders a compelling vista of waves crashing against Maine's rocky shore under a resplendent yet dramatic sky. In the far distance, white sails are just barely visible on the horizon, the only signs of a human presence amidst this awe-inspiring natural environment. Here, as in his best work, Bricher has perfected the techniques of portraying the nuances of sea and sky through his deft depiction of light and subtle brushwork. As embodied by the present work, a contemporary critic praised, "he was fascinated by the dialogue between patterns of clouds and shafts of light...He knew the coast intimately in all its moods." (as quoted in J.R. Brown, *Alfred Thompson Bricher*, Indianapolis, Indiana, 1973, p. 12)



Left, Portrait of Alfred Bricher.
Photographer unknown.

Below, detail of the present lot.





430

WINSLOW HOMER (1836-1910)

Two Trout

signed, dated and inscribed 'To J. Ernest Yalden/with compts of Winslow Homer/1891' (lower right)
watercolor and pencil on paper
20 x 14 in. (50.8 x 35.6 cm.)
Executed in 1891.

\$400,000-600,000

Winslow Homer (right) and his brother Charles Savage Homer Jr., Prout's Neck, ca. 1900. Photographer unknown. Courtesy of Bowdoin College Museum of Art, Brunswick, Maine.

Winslow Homer once proclaimed to a friend, "You will see, in the future I will live by my watercolors," and indeed, since their execution, the artist's watercolors have ranked among the greatest and most enduring achievements in American art. Helen Cooper writes, "Executed over a period of more than thirty years, between 1873 and 1905, these works are unsurpassed for their direct statement, luminosity, and economy of means...The liquid pigment called forth in him a private and poetic vision that otherwise found no place in his art." (as quoted in H. Cooper, *Winslow Homer Watercolors*, New Haven, 1986, p. 16)

Chief among Homer's efforts in watercolor are his depictions of sporting endeavors, including hunting and fishing. As a fervent angler and great friend to many professional guides and sportsmen, Homer's work benefited from his first-hand knowledge of his subject. Beyond their beauty as artistic accomplishments, sporting pictures such as *Two Trout* have been equally celebrated for their honesty and accuracy. This quality is

not limited solely to the precision of their depiction, including the details of the fish and tackle, but more importantly extends to the ethereal feeling that comes along with sporting endeavors. His celebrated renderings of trout fishing in the Great North Woods of the Adirondack Mountains and Quebec, Canada, as well as his tropical fishing adventures in Florida, have become instantly recognizable and widely acclaimed for this poignant quality.

While Homer painted most of his sporting watercolors for a larger audience of passionate anglers, the painter also reserved a select few of his works for his closest friends and adventure guides. These gifts often served as mementos of a specific trip or shared experience. The present work was one such gift, presented to Homer's friend and fellow member of the Adirondack Preserve Association, Ernest Yalden. Rendered with both exceptional detail and broader artistic stroke, *Two Trout* exhibits Homer's unmatched skill with watercolor as well as his unique ability to capture the underlying spirit of his sporting subjects.





431

THOMAS MORAN (1837-1926)

Moonlit Shipwreck at Sea

signed with conjoined initials and dated 'TMoran N.A./1901.' (lower right)
oil on canvas
30 x 40¼ in. (76.2 x 102.2 cm.)
Painted in 1901.

\$250,000-350,000

To this day, Thomas Moran continues to be celebrated as one of the great visual architects of the American panorama. While best known for his depictions of the American West, his fame was grounded in his abilities as a draftsman, designer and painter to imbue his subjects with both beauty and drama—talents he applied to a wide range of subjects. Capturing nature's awesomeness with his signature attention to light, *Moonlit Shipwreck at Sea* manifests Moran's renowned abilities as both an artist and storyteller.

Moran's greatest works reflect the influence of his European predecessors, many of whom transcended realism to subtly provoke their viewers' imaginations. Most notably, Moran's infusive light, dynamic expressive brushwork and modulated tones resemble the work of British Romantic painter Joseph M.W. Turner. As a young man, Moran had studied black-and-white reproductions of Turner's paintings before traveling to Europe in 1861, where he studied the master's work in person. Turner's impact on Moran is impossible to overlook. While both artists drew artistic inspiration from the landscape, they also frequently altered their scenes to capture the character of their vision rather than simply transcribe a setting.

The turbulent seascape depicted in *Moonlit Shipwreck at Sea* must have been a familiar site for Moran, having travelled over oceans on a number of occasions to Europe as well as to Cuba and Mexico. Such a scene was also surely commonplace in the waters off Moran's hometown of East Hampton, Long Island. Beyond its demonstration of Moran's artistic abilities, the present work presents viewers with a tantalizing implied narrative, much in the way of Turner. Set in the front of the picture plane, the viewer is immediately aware of the emotional and visual anchor of the painting—the remnants of a ship and the only relatable sign of human existence. In an effort to solidify the drama of the perceived saga, Moran utilizes strong diagonals and alternates contrasting tones in the fore, middle and backgrounds to violently break apart the composition. Much in the way Théodore Géricault presents his viewer with a fleeting sign of hope in his *Raft of the Medusa* (1818, Louvre, Paris, France), here Moran employs a pair of delicate birds, hovering just above the wreckage at lower right, to reassure his audience with a tangible sign of life. At the very least, the birds, dwarfed by the crashing waves, contribute further to not just the drama of the painting, but also to its monumentality.

Detail of the present lot.





432

ALBERT BIERSTADT (1830-1902)

Icebergs

signed with conjoined initials 'ABierstadt' (lower left)—signed again (on the panel backing)

oil on canvas

17 $\frac{3}{4}$ x 25 $\frac{5}{8}$ in. (45.1 x 65.1 cm.)

Painted circa 1883.

\$200,000-300,000

Detail of the present lot.

In an age when public curiosity fueled interest in the unknown and the concept of Manifest Destiny swept the nation, Albert Bierstadt's primary motivation was to transcribe the glorious and unblemished world that he witnessed. Bierstadt's first Arctic scenes date from a June 1883 transatlantic voyage he made with his wife, Rosalie, aboard the steamship *Britannic*. One year later, the artist and his wife embarked on another similar journey, albeit aboard the steamship *Gallia*. These trips afforded Bierstadt the opportunity to examine and document the inhospitable waters of the region, and the studies formed the basis of his later studio compositions.

The Arctic travels of fellow artists Frederic Church and William Bradford may have been the inspiration for Bierstadt to embark on these journeys and his resulting body of work. Gerald Carr notes, "Although Bierstadt's rival Frederic E. Church was the first to depict icebergs on a grand scale (*The Icebergs*, 1861, Dallas Museum of Fine Arts, Texas), another artist, William

Bradford, should have been more influential in alerting Bierstadt to such subjects. From the late 1860's through the early 1880's, Bradford, a close friend and co-occupant of Bierstadt's New York studio and a fellow exhibitor at New York clubs, was artistically identified with arctic scenes." (*Albert Bierstadt: An Exhibition of Forty Paintings*, exhibition catalogue, New York, 1983)

In *Icebergs*, Bierstadt renders a stunningly beautiful scene conveying the raw power of nature and the artist's visceral response to the Arctic region. A group of men in a fully occupied tender venture across the tranquil waters towards a looming iceberg, another boat trailing behind. Enveloped in the subtle, orange-pinkish glow of a setting sun, the fading light suffuses the composition and illuminates both the water and the iceberg. Simultaneously, dramatic shadows reveal a sublime tonal shift. With the colossal iceberg looming in the distance, the men appear diminutive in the face of nature's glory.





434

JOHN SINGER SARGENT (1856-1925)

San Geremia

signed and dated 'John S. Sargent 1913' (lower right)
oil on canvas
22 x 28 in. (55.9 x 71.1 cm.)
Painted in 1913.

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

On nearly yearly visits to the City of Water during his artistic career, John Singer Sargent formed an abiding love for and fascination with Venice's unique contradictory character, which inspired his depictions of its buildings and canals for over thirty years. Executed in 1913, *San Geremia* is a dynamic example of the Venice Sargent painted on his final visit to the mysterious floating city.

Sargent's infatuation with Venice spanned the majority of his life and came to reflect many of the dichotomies and contradictions inherent to the city. According to a note in the margin of the sketchbook he regularly filled with imagery from his vast travels, the artist first encountered Venice on a trip with his itinerant family in 1870 at the age of fourteen. During this initial visit, "Sargent was undoubtedly influenced by the tastes and preoccupations of nineteenth-century French writers for whom the poetry of Venetian squalor and dilapidation defined her appeal." (*Sargent's Venice*, New Haven, Connecticut, 2006, p. 23) He was particularly struck by the aging façades and peculiar ambiance that defined the city in the 19th century. Much as the way light fails to penetrate the side channels of the Grand Canal, so did many Western expatriates and society doyennes fail to see the stark differences that divided the lush parties in palazzos from that of a city and society sinking under its own weight. Sargent's early paintings from the 1880s focused on these gritty urban realities of modern life in Venice. He painted dark interiors, louche figures in narrow streets and Venetian women stringing beads in a moody, tonalist palette of earthen colors punctuated by dark passages.

By the late 1890s, Sargent had cemented his reputation as the premier portraitist to Europe's and America's elite, garnering significant critical praise for his commissioned portraits. Tiring of the demands of his wealthy sitters, he began to focus on his subject pictures, almost always based on his travels away from his London studio. In 1898, Sargent returned to Venice for the first time since those earlier trips to visit his friends Daniel and Ariana Curtis. Their home, Palazzo Barbaro, had become the cultural hub for American and English expatriates and was a temporary home to Henry James and other literati. During this visit, and on his subsequent annual excursions to the city, Sargent began translating Venice through the lens of his mind's eye, taking obvious delight in the magnificent Renaissance and Baroque architecture rather than the darker underbelly of the city's inhabitants.

In September 1913, Sargent stayed at the Palazzo for what would be his final trip to Venice, producing a half-dozen works during his short stay. In *San Geremia*, one of these last Venetian paintings, Sargent depicts the view across the Grand Canal to the church of San Geremia and the Palazzo Labia. Painted from a gondola on the left side of the canal, the composition is unique in Sargent's oeuvre as one of the very few panoramic

views he painted after 1900. Rather than focusing only on small architectural details, *San Geremia* shows an expansive stretch of buildings including, from left to right, the Palazzo Flangini, the San Geremia's two façades, the mouth of the Cannaregio Canal, the end façade of the Palazzo Labia and the Palazzo Emo.

While unique in its comprehensive viewpoint, *San Geremia* is quintessential Sargent in its dynamic use of angles and fascination with architectural flourish. Richard Ormond explains, "The artist's line of vision is centered on the junction where the two sides meet. The picture is an inventory of the architecture Sargent loved best, a succession of ecclesiastical and secular classical facades that look as if they had been orchestrated by a master planner." (*Sargent's Venice*, p. 74) Direct and indirect light reflect onto these textured buildings, glinting off the central dome to create a suggestion of detail through loose, expressive brushwork.

San Geremia is a superb example of Sargent's Venetian paintings that manifests both his love of the city and his distinctive approach to its intricate grandeur. "In Sargent's time, people came to Venice to escape the modern world, just as they continue to do today. A place that is physically marooned and technically ingenious, with beautiful buildings that float ethereally and improbably between sea and sky, marooned in time, it is a magical city that 'can only be compared to itself.' Venice remains a city of theater, spectacle, and illusion, with a sense of unreality emphasized by the way in which prospects and buildings play with perception—tricking the eye like *trompe l'oeil*, introducing distorted perspectives, unexpected foreshortenings and strange visual conceits. These are the unique qualities that informed Sargent's vision, which has become part of our vision of Venice." (*Sargent's Venice*, p. 25)



Below left, John Singer Sargent, *Santa Maria della Salute*, 1906-09. Collection of Fayed Sarofim.

Below right, John Singer Sargent, *The Church of Santa Maria della Salute, Venice*, 1904-09. Calouste Gulbenkian Museum, Lisbon.



436

MAURICE BRAZIL PRENDERGAST (1859-1924)

Steps of Santa Maria d'Aracoeli, Rome

signed 'Prendergast' (lower left)
watercolor and pencil on paper
20¼ x 14⅞ in. (51.4 x 35.9 cm.)
Executed circa 1898-99.

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

Maurice Brazil Prendergast, *The Terrace Bridge, Central Park*, 1901. Photo: The Art Institute of Chicago, The Olivia Shaler Swan Memorial Collection © 1989 The Art Institute of Chicago, All Rights Reserved. (1939.431) CR 782.

Steps of Santa Maria d'Aracoeli, Rome is among the finest examples of Maurice Brazil Prendergast's watercolors, celebrating the pageantry and modernity of public life at the turn of the century. Like the Impressionists in Paris where he studied from 1891 to 1894, Prendergast took his primary inspiration from daily life, using crowded public spaces, such as beaches and sidewalks, to create paintings modern both in style and in subject. According to the artist's biographer Nancy Mowll Mathews, "Leisure was promoted as the hallmark of a progressive society. Social reformers and the labor movement fought for the universal acceptance of the eight-hour workday and guaranteed paid holidays. They argued that increased leisure time for the individual would bring improvements in health, education, and productivity, which, in turn, would fuel the growth of an enlightened, modern society...True to his age, leisure became the great theme of Prendergast's art. Over time, attitudes and values changed, but he never lost his reverence for a subject that he felt made people more civilized and more human. Nor did he forget that art itself was a leisure-time spectacle. Like a movie producer or an amusement park carney, he was a showman in the best sense of the word. He produced art to seduce and charm his audience—all the while asking them to sharpen their senses and broaden their horizons." (*The Art of Leisure: Maurice Prendergast in the Williams College Museum of Art*, Williamstown, Massachusetts, 1999, pp. 15-16)

Set at the highest point of the Capitoline Hill, one of the Seven Hills of Rome, the basilica of St. Mary of the Altar of Heaven



and its monumental staircase served as the inspiration for *Steps of Santa Maria d'Aracoeli, Rome*. Here, Prendergast captures the activity and movement of the scene as men, women and children congregate on the steps, the entrance to the basilica looming at the top of the composition. Mathews writes, "By far the most extraordinary aspect of the Italian watercolors is Prendergast's use of detailed architectural structures as decorative backdrops for the parade of human life seen throughout the tourist's Italy at the turn of the century...he made it plain in his pictures that he had come as a tourist and aimed to capture the excitement of tourist haunts. As with his beach scenes, he presents a beautiful setting and then populates it with figures that are as lively and interesting as the sights confronting them." (*Maurice Prendergast*, Williamstown, Massachusetts, 1990, p. 17) Richard J. Wattenmaker adds, "In his Italian watercolors, Maurice used walls as natural grids; among their intervals he packed the spaces full of picturesque activity, a tradition that Carpaccio, the Bellinis, and the eighteenth-century Venetian view painters, especially Canaletto, followed in their large scale set pieces." (*Maurice Prendergast*, New York, 1994, p. 52)

In *Steps of Santa Maria d'Aracoeli, Rome*, Prendergast groups the figures in various sections throughout the composition. "Prendergast's crowds have a very particular character. They are anonymous as all crowds really are, but a Prendergast crowd is not just a mass of undifferentiated humanity, as in many Impressionist paintings. No one stands out by virtue of either personality or action, yet the people in it are individuals, each doing something of his own within the context of a group." (M.W. Brown in C. Clark, N. Mathews, G. Owens, *Maurice Brazil Prendergast, Charles Prendergast: A Catalogue Raisonné*, Williamstown, Massachusetts, 1990, p. 16) The dynamic and complex composition also illuminates the artist's mastery of perspective, similar to his works painted from an elevated vantage point, such as *Monte Pincio, Rome* (1898-99, Terra Museum of American Art, Chicago, Illinois). In *Steps of Santa Maria d'Aracoeli, Rome*, Prendergast uses strong compositional lines derived from the steps, cast iron fence, trees and buildings to create a watercolor at once complex and harmonious. Prendergast's unique painting style, characterized by vivid color, intriguing composition and a richness of detail, is best represented by his Italian watercolors, and *Steps of Santa Maria d'Aracoeli, Rome* stands as a tour de force from this period.



437

MAURICE BRAZIL PRENDERGAST (1859-1924)

Grande Marina, Capri

signed and dated '—1899—Prendergast—Capri—' (lower right)
watercolor and pencil on paper
11 x 15 $\frac{3}{8}$ in. (27.9 x 39.1 cm.)
Executed in 1899.

\$600,000-800,000

Having previously found great advantage in foreign study on a three-year sojourn in Paris, Maurice Prendergast traveled abroad once again in 1898, this time spending the majority of his time in Italy. During his year-long trip, the artist primarily stayed in Venice with side trips to Padua, Florence and Orvieto. In the winter, he painted in Rome, stopping briefly in Naples and Capri. On this short visit to the Mediterranean island, Prendergast executed *Grande Marina, Capri*, a colorful impression of his travels to the crowded plazas and impressive panoramas of Italy.

During his Italian vacation, Prendergast was eager to document all of the important sites and spectacles of the country. "He visited only the most popular destinations in Italy, gravitating toward the sites that drew the biggest crowds. Not only did he include tourists in his views of famous monuments, but he also created a series that captured unerringly the American tourist experience." (N.M. Mathews, *The Art of Leisure: Maurice Prendergast in the Williams College Museum of Art*, Williamstown, Massachusetts, 1999, p. 25) As it remains to this day, Capri was one of the popular tourist destinations at the turn of the century.

In the present work, Prendergast portrays the busy docking area on the north shore of the island, where passengers from Naples and Sorrento disembarked from their boats and entered horse-drawn carriages to travel up the rocky cliffs to the town of Capri. With an incoming ship visible on the horizon, the work focuses on the unique characters and vehicles that greet visitors to the island. A pencil sketch on the reverse, most likely drawn around the same time, faces in the opposite direction away from the sea and shows the steps leading up the hill from the Grande Marina.

In his Italian watercolors, Prendergast was anxious to show the unique character of the country and all of its individual regions. In *Grande Marina, Capri*, Prendergast's attention to the local cultural flavor is immediately evident. Nancy Mowl Mathews explains, "He paints not only the distinctive architecture and landscape of Siena or Capri but also the local costume, physical type, and tools, such as baskets. In the several watercolors Prendergast completed while 'on vacation' on the island of Capri, the most striking example of his choice of regional subject matter is his attention to the special shape and bright colors of the fishing boats. The difference between these boats and those found around Venice, where the vessels themselves are drab but the sails are beautifully colored, could not be greater." (*Prendergast in Italy*, Williamstown, Massachusetts, 2009, pp. 66, 70)

Prendergast made a concerted effort to record not only the individual culture of Capri but also the idiosyncrasies of individual characters at the Grande Marina. Although their faces



Maurice Brazil Prendergast, *Canal, Venica*, ca. 1898-99. Abby and Alan D. Levy Collection, Los Angeles.

are left unrealized, the people populating the docks patently range in age, size, wealth and attitude. From the man in the lower left casually leaning against a boat with one bent knee to the woman with blue polka dots on her head scarf, the figures are distinct characters in the pictorial story, as opposed to just place fillers. Even the horses are of different colors and stances, some with eye patches, one toward the back leaning down.

Central to his expression of the local atmosphere and population of Italy is Prendergast's strong use of color in *Grande Marina, Capri*. In his early watercolors completed on this trip abroad, the artist fully developed his personal style of transparent, differentiated brushstrokes in bold colors. In the present work, the riot of reds, blues, yellows and purples certainly adds to the visual impact of the bustling marina scene. The vibrant navy sea flooding the background with color provides stability to the chaotic crowd.

With their beautiful use of color and attention to cultural detail, Prendergast's Italian watercolors, including *Grande Marina, Capri*, immediately gained critical and popular praise upon their exhibition back in New York. Their success led to his association with the leaders of the Boston art scene later known as The Eight and helped establish Prendergast as one of America's greatest painters.



438

WINSLOW HOMER (1836-1910)

Where are the Boats?

signed and dated 'Winslow Homer/1883' (lower right)
 watercolor and pencil on paper
 image, 13½ x 19¾ in. (34.3 x 49.9 cm.);
 sheet, 14 x 20¼ in. (35.6 x 51.1 cm.)
 Executed in 1883.

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

Below left, Cullercoats Village, England, 1890. Photographer unknown. Published in Ron Wright, *Cullercoats: The People's History* (Seaham: The People's History, 2002), p. 21.

Below right, Winslow Homer's Cottage at 44b, Front Street, Cullercoats, England. Photographer unknown. Published in *Cullercoats: The People's History*, p. 119.

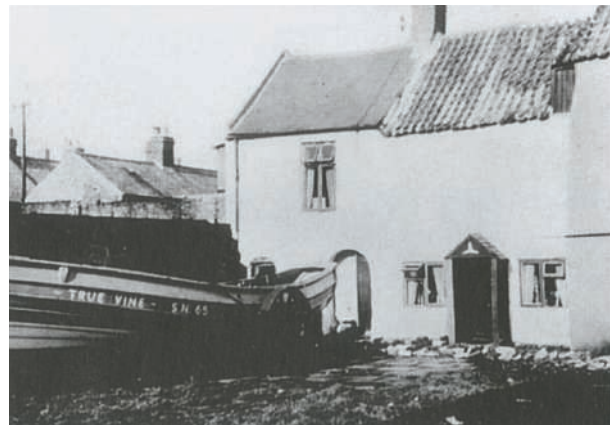
In the spring of 1881, Winslow Homer arrived by ship in Liverpool to seek new inspiration on English shores. After spending a short time in London exploring the British Museum and the Houses of Parliament, Homer eventually moved on to Cullercoats, a small fishing village on the northeast coast of England not far from the Scottish border, where he stayed for twenty months. Two miles from the more fashionable resort town of Tynemouth, in the 1880s Cullercoats had a population of about two thousand people and around eighty fishing boats. In this small town, Homer's style underwent a significant transformation, employing rounder modeling and grayer tones to reflect the harsh winds and waves of the British coastline. This change in his watercolor technique showcased his admiration for how the local fisherwomen weathered their hardships. As a result, Homer's paintings recording the daily life at Cullercoats, including *Where are the Boats?*, are some of the most poignant and compelling watercolors of his career.

Most likely painted from sketches after his return to New York in 1883, *Where are the Boats?* depicts three fisherwomen awaiting the return of their husbands and sons. The women stand near the edge of a cliff, one actively seeking out the boats on the horizon while the other two industriously continue their knitting. Homer was exceedingly impressed by the demeanor of these active women. Helen Cooper explains, "Like most everyone else who visited Cullercoats, Homer was drawn to the fisherwomen. 'Fair complexioned, sun-tanned, ruddy cheeks, with strong-built but supple forms' they were famous for their beauty. They were, as one writer put it, 'the great feature of the place'... not only did the complete care of the family fall to them, but its prosperity was largely dependent on their ability to sell the fish the men caught. As the men slept, the fisherwomen worked throughout the day. They searched for bait, dug for sand worms, or gathered mussels, limpets, and dogcrabs from the rocks. They assisted in the baiting of hooks, helped to push the boats into the often icy waters at sunset, and pulled them in again at five or six in the morning when they returned laden with fish.

The fisherwoman was described as healthy and powerful; her ways, modest and restrained." (H. Cooper, *Winslow Homer Watercolors*, Washington, D.C., 1986, p. 116-17)

Although the women in *Where are the Boats?* bear a strong resemblance to each other, Homer particularly illustrates each woman's individual clothing, head position and stance to reflect his awe with the distinct fashions of these strong, working women. In fact, the artist is recorded as saying, "Look at the fishergirls...in this picture I am painting; there are none like them in my country in dress, feature or form. Observe the petticoat that girl is wearing. No American girl could be found wearing a garment of that color or fashioned in that style." (*Winslow Homer: The Nature of Observation*, Berkeley, California, 2002, p. 99) Homer's Cullercoats watercolors also show a powerful emphasis on the natural world surrounding his figural subjects. In *Where are the Boats?*, Homer paints rocky cliffs and a cloudy sky to recreate the harsh mood of the northeastern English shore. Strong winds are evident in the eroded cliff face and blowing aprons. Homer renders these environmental elements through a combination of the broad washes of color he had long favored with more refined detail and tighter handling, particularly for the rock surface and figures.

Homer's Cullercoats pictures received favorable reviews from the very beginning. For example, a contemporary critic Mariana Griswold Van Rensselaer wrote, "The most complete and beautiful things he has yet produced, [and] among the most interesting American art has yet created. They are, to begin with, pictures in the truest sense, and not mere studies or sketches, like most of his earlier aquarelles...The dignity of these landscapes and the statuesque impressiveness and sturdy vigor of these figures, translated by the strong sincerity of his brush, prove an originality of mood, a vigor of conception, and a sort of stern poetry of feeling to which he had never reached before." (*Winslow Homer Watercolors*, p. 119)





439

CHILDE HASSAM (1859-1935)

Rainy Day, Boston

signed 'Childe Hassam' (lower left)
oil on panel
5 7/8 x 8 in. (14.9 x 20.3 cm.)
Painted circa 1886.

\$250,000-350,00

Childe Hassam began his artistic career as an apprentice in the shop of a Boston wood engraver. By July 1882, he was listed in the Boston city directory as "artist" and the bulk of his work during this period consisted of illustrations. Ulrich Hiesinger notes, "Hassam's commissioned work was paralleled and increasingly overtaken by work done privately in the open air, a practice then considered peculiar by many..." (*Childe Hassam: American Impressionist*, New York, p. 15) Soon after marrying his wife, Kathleen Maude Doan, in 1884, Hassam relocated to 282 Columbus Avenue and firmly established himself in Boston's thriving city center. Previously drawn to less developed locales, these new surroundings allowed Hassam to explore the subject of contemporary urban life. Hassam reflected, "The street was paved in asphalt, and I used to think it was very pretty when it was wet and shining, and caught the reflections of passing people and vehicles. I was always interested in the movements of humanity in the street, and I painted my first picture from my window." (as quoted in *Childe Hassam: American Impressionist*, p. 21)

While Hassam was living in Boston for his early career, he subscribed to the principles of tonalism. Concentrating on painting the effects of atmosphere, he created realistic,

low-keyed images of Boston streets at twilight, on a rainy day or illuminated by artificial light. Hassam recalled, "In Boston, among [my] earliest subjects were the city streets...scenes with wet pavements, which they say I invented. Nobody had ever done that before." (as quoted in D.F. Hoppes, *Childe Hassam*, New York, 1982, p. 22) While French artists such as Claude Monet had already focused on this effect, the American art scene Hassam knew at the time had not exposed him to this conceit.

Rainy Day, Boston is a view near the artist's home. The buildings, most prominently the clock tower of the Boston and Providence Railroad Depot, provide both familiarity and a sense of perspective for the composition and create a backdrop for the bustling scene. As carriages and trolley cars move along Columbus Avenue toward Boston Common, pedestrians can be seen along the sidewalks huddling beneath their umbrellas. The present work typifies the artist's predilection for reflection and his use of variations in tone to capture subtle displays of light and atmospheric qualities. *Rainy Day, Boston* is very closely related and perhaps served as the inspiration for Hassam's *Columbus Avenue, Rainy Day* (1885, Worcester Art Museum, Worcester, Massachusetts).

Detail of the present lot.





440

GILBERT STUART (1755-1828)

George Washington (Vaughan type)

oil on canvas
29 1/8 x 24 1/8 in. (74 x 61.3 cm.)
Painted in 1795.

\$800,000-1,200,000

Below left: Gilbert Stuart, *George Washington (Vaughan Portrait)*, 1795, oil on canvas. Courtesy National Gallery of Art, Washington, Andrew W. Mellon Collection, 1942.8.27.

Below right: Gilbert Stuart, *George Washington (Athenaeum Portrait)*, 1796, oil on canvas. Photograph © 2018 Museum of Fine Arts, Boston, 1980.1.

“Here is the real Washington, who is also the unknown Washington; a face of enormous natural strength and integrity, a natural boulder marked by its own fire rather than the pressure of the world...”

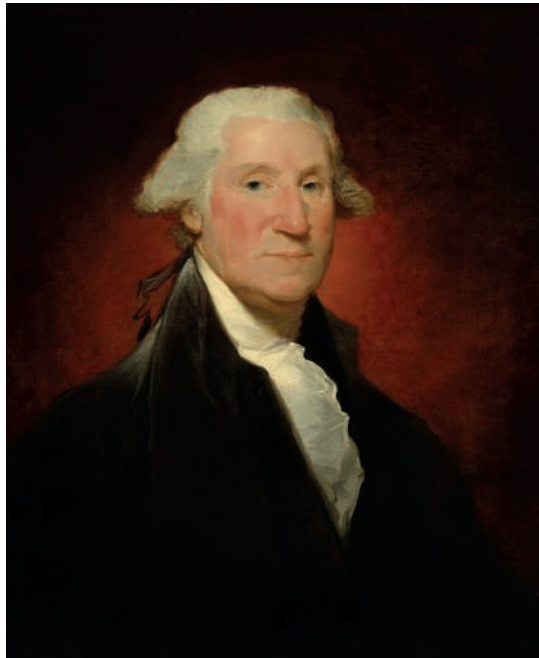
— **NEW REPUBLIC, 1923**

Exceptional in execution, provenance and condition, this portrait of George Washington by Gilbert Stuart stands as one of the most significant survivals of the artist’s Vaughan type portraits. Named after John Vaughan, who owned the below portrait, the Vaughan type group depicts the sitter’s right side of the face and comprises fourteen known canvases painted by Stuart, all of which are replicas of the original, which according to the artist’s own notes, was “rubbed out.” Ten of these replicas are in public collections and only four, including this example, remain in private hands.¹ The painting offered here is distinguished by

its documented provenance from Alexander Scott (1764-1810), whose name appears on “A list of gentlemen who are to have copies of the Portrait of the President of the United States,” compiled by the artist in April 1795. Furthermore, the portrait survives in excellent condition.² With such impressive attributes, the portrait has been widely acclaimed by scholars of early America’s preeminent portraitist and since 1879, has featured in all major scholarly publications on Stuart’s Washington portraits. Described as “a very fine example” by Dr. Ellen G. Miles in the accompanying catalogue, the portrait was most recently one of only three from the Vaughan type group selected for the 2004-2005 exhibition *Gilbert Stuart* at the Metropolitan Museum of Art and the National Gallery of Art.³

GEORGE WASHINGTON’S FIRST SITTING WITH GILBERT STUART

In 1794, Stuart went to Philadelphia determined to paint the President from life and his Vaughan type portraits, based on a sitting in 1795, illustrate his initial endeavor. Miles’ study, the most recent scholarly examination of Stuart’s Washington portraits, records fourteen Vaughan type portraits known today, all of which were executed or at least begun in 1795. Though



many later extolled the superiority of the Vaughan type portrayal, the artist was not completely satisfied and based on a sitting in early 1796, executed the original Athenæum type likeness followed by the Lansdowne type, first rendered in April 1796.⁴ As Stuart embarked on a second version so soon after the first sitting, the Vaughan type portraits are exceedingly rare and their numbers pale in comparison to the approximately seventy five Athenæum type portraits by Stuart that survive today. Based on facial rendering, clothing details and provenance, Dr. Miles' study defines three distinct sub-groups of Vaughan type portraits with proposed chronological sequence and the portrait offered here is among the earliest executed by the artist. Sharing "notable similarities, including a long, thin, somewhat angular face and elaborate folds in the ruffle," eight of the fourteen surviving Vaughan type portraits are in the earliest group, all of which apart from this portrait, are in public collections.⁵

At the time of the sitting for the Vaughan type portraits, George Washington was sixty-three years old and serving his sixth year as President of the United States of America. His second term began with numerous pressures from abroad and at home and 1795 was a year in which Washington demonstrated his ability to placate, at least temporarily, the factions within his government and among the populace at large. In the aftermath of the French Revolution, England and France were embroiled in war with both sides threatening action against the new Republic. In 1794, Washington dispatched John Jay to negotiate a treaty to avert war and foster trade between England and America. After contentious debate between factions headed by Alexander Hamilton and Thomas Jefferson, the Jay Treaty was ratified by Congress in July 1795. Though the portrait depicts Washington in his Presidential garb, it had not been long since he had actively served as military commander. He remains the only sitting President to have actively served in the field when he led troops on a month-long march from Carlisle to Bedford in September 1794 in preparation for the suppression of violent protests against the tax on whiskey. Washington's leadership during the Whiskey Rebellion was a successful assertion of Federal authority and while grievances continued long after, his pardon of two of its leaders in July 1795 shows his concerted effort to foster good will with his opposition. On a more personal note, the Vaughan type portraits show Washington fitted with a set of wooden teeth made in 1790 by John Greenwood, a set that appears to have been more comfortable than the ivory set worn by Washington during the sitting in early 1796 for the Athenæum type portrait. The resulting portraits illustrate the effect each set had on Washington's face. In the Vaughan type examples, his face is more uniformly oval while the Athenæum versions depict a noticeably square jaw, possibly enlarged from the swelling caused by his painful dentures⁶

"____ SCOTT, ESQ., LANCASTER"

As noted by Mrs. Anna Russum (Rogers) Reilly (b. 1829), the portrait was first owned by Alexander Scott (1864-1810) of Lancaster and later purchased by Edward Brien (1769-1816), Mrs. Reilly's grandfather.⁷ Described as "____ Scott, Esq., Lancaster," Alexander Scott appears on a list compiled by the artist on April 20, 1795 entitled "A list of gentlemen who are to have copies of the Portrait of the President of the United States."⁸ The list records orders for thirty-two men, both American and foreign, for thirty-nine works that appear to have cost \$100 each. Not all the individuals on the list can be linked as first-owners of existing portraits today and it is possible that not all orders were fulfilled; furthermore, the portraits with histories that can be traced to individuals on the list comprise all three types of Stuart's Washington portraits. Along with John Vaughan and General Henry Lee, Scott is one of three on the list that are known to have owned a Vaughan type portrait.⁹



A prominent member of Lancaster society, Alexander Scott may have had both political and personal ties to the first President. Hailing from Donegal in western Pennsylvania, Scott married Mary Slough (1769-1823) in 1787 in Lancaster and is recorded there in census records from 1790, 1793 and 1800.¹⁰ He was a realtor and operated his business in the bookstore of Joseph Clendennin on East King Street while variously residing on East Orange, South Queen and North Duke Streets. From 1797-1800, he served in the Pennsylvania legislature and may have met the President during his political career or during one of Washington's visits to Lancaster. Scott's father-in-law, Mathias Slough (1733-1812) was a colonel and member of the Pennsylvania assembly during the Revolution and in 1797, exchanged several letters with Washington regarding the latter's purchase of horses for the transport of his possessions from Philadelphia to Mount Vernon. Slough held the President in great esteem and Scott's ownership of this portrait indicates he held Washington in similar regard. In a letter to Washington dated March 4th, 1797, Slough remarked "The Inhabitants of this Brorugh Sincerely regret their not having the Honour of

Above, Gilbert Stuart, *George Washington (Lansdowne Portrait)*, 1796, oil on canvas. National Portrait Gallery, Smithsonian Institution; acquired as a gift to the nation through the generosity of the Donald W. Reynolds Foundation, NPG.2001.13.

Below, Jacob Eichholtz, *Conestoga Creek and Lancaster*, 1833, oil on canvas. Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Gift of Mrs. James H. Beal.



once more seeing you here” and the following year, Slough hosted a supper following a ball in Lancaster in celebration of the President’s 64th birthday.¹¹ As surmised by Dr Thomas R. Ryan, President & CEO LancasterHistory.org, Scott’s portrait of Washington offered here may have been the direct inspiration for a copy by Lancaster artist Jacob Eichholtz who lived just one block from the Scott residence. At some point in 1809-1810, Eichholtz travelled to Boston where he studied in the artist’s studio for several weeks and probably executed his copy of Stuart’s work soon after his return.¹² Although Eichholtz’s work features a curtain in the background, it otherwise closely follows the composition and clothing details seen in the work offered here. Furthermore, demonstrating a link between the artist and the Scott family, Eichholtz painted Scott’s widow in about 1814. Scott was a member of the St James Episcopal Church, where he was buried after his death on March 21, 1810. His funeral notice appeared in the *Lancaster Journal*, which declared that he “was so well known that his character can acquire no lustre from a newspaper panegyric.”¹³

LATER HISTORY OF THE PORTRAIT

As detailed by Mrs. Reilly, the portrait was purchased from the estate of Alexander Scott by Edward Brien, proprietor of Martic Forge, whose family had close ties to the Scott family.¹⁴ He did not own the portrait for long as he died in 1816 and the first item listed on his estate inventory reads “One portrait of Washington” valued at \$15.¹⁵ The portrait then passed to his widow, Dorothy (Hand) Brien (1777-1862) and the reverse of the painting bears the inscription “D. Brien,” confirming Dorothy’s

ownership.¹⁶ Mrs. Reilly was raised by her grandmother and provided a first-hand account of its subsequent history in the nineteenth century. After her grandmother’s death in 1862, the portrait was inherited by Dorothy’s daughter, Sarah Bethel (Brien) Rogers (1810-1886), and then purchased by Sarah’s son-in-law, Edward Reilly (1834-1889), who gave it to his wife, Mrs. Reilly, prior to the Reillys’ removal from Lancaster to New Haven in 1873. The portrait accompanied the family from Lancaster to New Haven and again when they moved to New York City in 1881 and later to Trenton, New Jersey. While no supporting documentation has been found, Mrs. Reilly recalled that it was exhibited at several local venues during these years. Mrs. Reilly noted that she gave the painting to her daughter, Edith (Mrs. John Stockton Hough), before it was sold in 1907 to Charles

“To know that you and Peggy are finding such inspiration from it, gives me even more pleasure than had it remained in my possession.”

— JOHN D. ROCKEFELLER, JR. TO DAVID ROCKEFELLER, 1954

Below left, Jacob Eichholtz, Portrait of Mary Snyder. Courtesy of the Historical Society of Dauphin County.

Below right, Portrait of George Washington by Jacob Eichholtz. Courtesy of LancasterHistory.org, Lancaster, Pennsylvania.



Allen Munn (1859-1924), editor of the *Scientific American* and noted collector of American silver, prints and paintings.¹⁷ With a strength in works depicting George Washington, much of Munn's collection was bequeathed to the Metropolitan Museum of Art in 1924. The portrait offered here, however, was inherited by his niece, Augusta (Munn) Tilney (1884-1959) and through M. Knoedler & Co. was sold to John D. Rockefeller, Jr. in 1946. In 1954, he gifted it to his son, David Rockefeller, to whom he wrote "to know that you and Peggy are finding such inspiration from it, gives me even more pleasure than had it remained in my possession." The portrait was displayed in the morning room and more recently in the dining room of the couple's New York City townhouse.¹⁸

ENDNOTES

1 E.G. Miles, "The Portraits of Washington," and catalogue entry, *Gilbert Stuart*, New York, 2004, pp. 135 [fn. 18], 136, 141 [fn. 2]. Ten of the Vaughan type portraits are in the following public collections: the National Gallery of Art [2], the Metropolitan Museum of Art [2], Winterthur Museum, Colonial Williamsburg, Frick Collection, Harvard University, University of Virginia and Indiana University Library. The remaining three examples are in private hands and include a portrait that sold, Christie's, New York, 23 May 2017, lot 6.

2 Condition Report, Simon Parkes Conservation, Inc., 5 October 2017. For a copy of this report, please contact the American Furniture and Decorative Arts department.

3 Miles, pp. 141-144, cat. 36.

4 In a review of G. Mason, *The Life and Works of Gilbert Stuart*, New York, 1879, Charles Henry Hart in reference to the portrait offered here, wrote "Had it been known earlier, we feel confident in asserting that the Athenaeum [sic] head would not have become the accepted likeness of Washington." Cited in E. Bradshaw, catalogue entry, *The David and Peggy Rockefeller Collection*, vol. II: *Art of the Western Hemisphere*, New York, 1988, p. 19.

5 Miles, p. 141. The other seven portraits that fall into the earliest sub-group of Vaughan type portraits are those in the collections of the National Gallery of Art [2], the Metropolitan Museum of Art (Phillips-Brixley example), Colonial Williamsburg, Winterthur Museum, the Frick Collection and Harvard University.

6 Miles, pp. 147, 152.

7 Anna R. Reilly to Charles Allen Munn, Esq., 30 March 1907, transcribed in C.A. Munn, *Three Types of Washington Portraits*, New York, 1908, pp. 55-57. In the 1907 letter, Mrs. Reilly refers to the first owner as "Mr. Scott," but in a 1916 statement recording this history notes that Mr. Scott's wife's name was Mary Slough, thus identifying the first owner as Alexander Scott. See Anna R. Reilly, "Pedigree of the Portrait of George Washington, but Gilbert Stuart, formerly the property of Mr. Scott of Lancaster and now owned by Charles A. Munn of New York, 20 June 1916," in C. Munn, correspondence from 1909-1917, Rare Book and Special Collections section, Fordham University library, Bronx, New York. 8 Miles, p. 133.

9 Miles, p. 133.

10 Federal Census records and Ancestry.com. *Pennsylvania, Septennial Census, 1779-1863* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2012.

11 "To George Washington from Matthias Slough, 4 March 1797," *Founders Online*, National Archives, last modified November 26, 2017, <http://founders.archives.gov/documents/Washington/06-01-02-0002>. [Original source: The Papers of George Washington, Retirement Series, vol. 1, 4 March 1797-30 December 1797, ed. VV. Abbot. Charlottesville: University Press of Virginia, 1998, pp. 1-6.]; "George Washington's 64th Birthday Party," *Lancaster Journal*, 24 February 1798 as cited in "Notes and Queries," *Lancaster Journal*, vol. II, no. 4 (October 1894).

12 Dr. Thomas R. Ryan, catalogue entry, Hess Auction Group, 3 December 2016, lot 157.

13 Cited in C.I. Landis, "Some Old-Time Lancaster Portraits of Washington," *Journal of the Lancaster Historical Society*, vol. 21, no. 2 (February 2, 1917), p. 31. Much of the biographical information on Alexander Scott is taken from Landis, pp. 29-34 and Eleanor Fulton and Doroty Shopf, comp., "Genealogical records of a group of Lancasterians who were primarily members of the First Presbyterian of Lancaster PA." (1972), n.p. According to the latter, Alexander Scott was the son of Josiah Scott (1698-1765) and Mary Allen, but this has not been verified. Christie's would like to thank Kevin Shue, Genealogist, and Dr. Thomas R. Ryan, President & CEO LancasterHistory.org, for their assistance in the research of Alexander Scott.

14 See Mrs. Reilly's letters and statement cited in fn. 7 above. She notes that Mrs. Scott was the godmother of her great aunt, Molly Hand, probably Mary Hand (1786-1880), who also lived in the Brien household.

15 "Inventory and appraisal [sic] of the Goods & Chattels of Edward Brien, Esq.," 1 August 1816, p. 1.

16 Bradshaw, p. 20. Dorothy was the daughter of General Edward Hand (1744-1805), who also owned a portrait of Washington. In 1909, Charles Henry Hart ascribed the Scott provenance to another painting in "A New Stuart Portrait of Washington," *Collier's Weekly*, vol. XIII, 20 February 1909, p. 19 and in 1916-1917 he exchanged letters with Charles Allen Munn, then the owner of the portrait offered here, regarding which portrait was first owned by Alexander Scott [C. Munn, correspondence from 1909-1917, Rare Book and Special Collections section, Fordham University library, Bronx, New York]. Charles Henry Hart retracted his claims in "Tracing the Pedigrees of Two of Stuart's Washingtons," *New York Sun*, January 21, 1917, p. 4.

17 See Anna R. Reilly's 1907 letter and 1916 statement in fn. 7 above. In 1907, Mrs. Reilly stated that the portrait had been "exhibited at the Union League Club, the Art School in New Haven and in the gallery of A.T. Stewart" (Munn 1907, p. 56).

18 Letter, John D. Rockefeller, Jr. to David Rockefeller, 29 November 1954. Rockefeller Family Records; "Living with the Great: Treasures in the New York house of Mr. and Mrs. David Rockefeller," *Vogue*, vol. CXXVII, 1 February 1956, p. 174.





441

ROBERT WALTER WEIR (1803-1889)

Landing of Henry Hudson, 1609, at Verplanck Point, New York

signed 'Rbt W Weir' (lower center)

oil on canvas

33 x 48 in. (83.8 x 121.9 cm.)

Painted in 1835.

\$400,000-600,000

Below, Robert Walter Weir, *Embarkation of the Pilgrims*, 1857. Photo: Brooklyn Museum, A. Augustus Healy Fund and Healy Purchase Fund B.

Right, the present lot at the Rockefeller home, Ringing Point, Seal Harbor, Maine.

Although primarily a self-taught artist, Robert Walter Weir studied at the American Academy of the Fine Arts in New York, and later worked in Florence under the neoclassical painter Pietro Benvenuti. In 1833, Weir became an instructor of drawing at the U.S. Military Academy at West Point, where he would teach for over forty years. Throughout his years at West Point, Weir had the opportunity to mentor some of the most distinguished figures in art and military of the time, including James Abbott McNeil Whistler and Ulysses S. Grant, gaining a unique perspective for approaching his historical paintings, such as the present work.

At the beginning of Weir's career at West Point, the artist was commissioned by a U.S. Congressman from New York, Gulian C. Verplanck, to create the present work, *Landing of Henry Hudson, 1609, at Verplanck Point, New York*. Partly based on his success with this painting for the politician, Weir was later appointed by Congress to create a historical mural for the Rotunda of the Capitol building in Washington, D.C. To fulfill this commission, in 1843 the artist produced one of his greatest paintings, *Embarkation of the Pilgrims*, which still remains on view for Capitol visitors to this day.

The present work depicts the great English explorer Henry Hudson's third official voyage for the Dutch East India Company in search of a swift route from Europe to Asia through the Arctic Ocean. On September 14, 1609, Hudson and his crew landed in North America on the shores of the river that would later be named in his honor. Their arrival may have been on land that

would later become Congressman Verplanck's family estate in Fishkill, New York, thus providing a personal motivation for the commission of this work. Although the Italian Giovanni da Verrazano had previously proceeded a short distance up this passageway, and the waterway did not actually provide a route to Asia as hoped, Hudson was the first European to fully explore and understand the river's importance, and the present work celebrates this momentous discovery.

Here, Weir glorifies Hudson as the central focus of the composition. The distinguished leader's arms outstretch over his crew, mimicking the stance of the chief who waits upon the shore for his arrival. Traces of Weir's neoclassical roots can be found within the scene, such as in his rendering of the figures with theatrical, gestural poses and the juxtaposition of the dark foreground of the landscape against the luminous waters of the river. These dramatic elements elevate the scene from mere storytelling to a meaningful commemoration of an important moment in American history. As epitomized by this work, Weir himself wrote of art's power to transcend into the life behind historical narratives: "Art is man's interpretation of beauty, expressed not only in form and color, but in every truth which can be represented or suggested by poetic words or by pictorial skill...To study the language which all visible objects speak, and by this means to bring out the higher relations which they bear to human thought and life, is the poetry of art." (as quoted in W.H. Gerds, J.T. Callow, *Robert Weir: Artist and Teacher of West Point*, New York, 1976, p. 22)



A dark wood dining table with a lower shelf. The table has a decorative, carved edge and three drawers on the front. On top of the table, there is a silver tureen with a lid, a small white bowl containing several lemons, and a dark plate with several green apples. The table is set against a yellow wall. To the right, a wooden chair with a wheel back is partially visible. In the foreground, a colorful, patterned rug is partially visible. The floor is made of dark wood.







ALSO AT AUCTION



THE COLLECTION OF PEGGY AND DAVID
ROCKEFELLER

VOLUME I

19TH & 20TH CENTURY ART
EVENING SALE

TUESDAY 8 MAY 2018

AUCTION

Tuesday 8 May 2018 at 7.00 pm (lots 1–44)
20 Rockefeller Plaza, New York, NY 10020

Sale number 16718.

VIEWING

Saturday	28 April	11.00 am – 4.00 pm
Sunday	29 April	1.00 pm – 4.00 pm
Monday	30 April	11.00 am – 4.00 pm
Tuesday	1 May	11.00 am – 4.00 pm
Wednesday	2 May	11.00 am – 4.00 pm
Thursday	3 May	11.00 am – 4.00 pm
Friday	4 May	11.00 am – 4.00 pm
Saturday	5 May	11.00 am – 4.00 pm
Sunday	6 May	1.00 pm – 4.00 pm
Monday	7 May	11.00 am – 4.00 pm
Tuesday	8 May	10.00 am – 12.00 pm

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ENGLISH AND EUROPEAN FURNITURE,
CERAMICS AND DECORATIONS
PART I

WEDNESDAY 9 MAY 2018

AUCTION

Wednesday 9 May 2018 at 10.00 am (lots 101–353)
20 Rockefeller Plaza, New York, NY 10020

Sale number 16719.

VIEWING

Saturday	28 April	11.00 am – 4.00 pm
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Monday	30 April	11.00 am – 4.00 pm
Tuesday	1 May	11.00 am – 4.00 pm
Wednesday	2 May	11.00 am – 4.00 pm
Thursday	3 May	11.00 am – 4.00 pm
Friday	4 May	11.00 am – 4.00 pm
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FINE ART
DAY SALE

THURSDAY 10 MAY 2018

AUCTION

Thursday 10 May 2018 at 10.00 am (lots 501–589)
20 Rockefeller Plaza, New York, NY 10020

Sale number 16721.

VIEWING

Saturday	28 April	11.00 am – 4.00 pm
Sunday	29 April	1.00 pm – 4.00 pm
Monday	30 April	11.00 am – 4.00 pm
Tuesday	1 May	11.00 am – 4.00 pm
Wednesday	2 May	11.00 am – 4.00 pm
Thursday	3 May	11.00 am – 4.00 pm
Friday	4 May	11.00 am – 4.00 pm
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ENGLISH AND EUROPEAN FURNITURE,
CERAMICS AND DECORATIONS
PART II

THURSDAY 10 MAY 2018

AUCTION

Thursday 10 May 2018 at approximately 12.30 pm (lots 601–882)
20 Rockefeller Plaza, New York, NY 10020

Sale number 16722.

VIEWING

Saturday	28 April	11.00 am – 4.00 pm
Sunday	29 April	1.00 pm – 4.00 pm
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Tuesday	1 May	11.00 am – 4.00 pm
Wednesday	2 May	11.00 am – 4.00 pm
Thursday	3 May	11.00 am – 4.00 pm
Friday	4 May	11.00 am – 4.00 pm
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Monday	30 April	11.00 am – 4.00 pm
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Thursday	3 May	11.00 am – 4.00 pm
Friday	4 May	11.00 am – 4.00 pm
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Thursday, May 10th starting at 10am EST

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Dining

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- Shipping information.

POST SALE SERVICES COORDINATOR FOR THIS AUCTION:

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- p. 251: Gimenez, Carmen, and Alexander S.C. Rower ed., *Calder: Gravitas and Grace*. New York: Phaidon, 2004, p. 63.
p. 38: C. Burlingham, R. Gober, *Heat Waves in a Swamp, The Paintings of Charles Burchfield*, New York, 2009, p. 38.
p. 198: A. Blaugrund, *Paris 1889, American Artists at the Universal Exposition*, New York, 1989, p. 54.
p. 200: H.B. Weinberg, *Childe Hassam, American Impressionist*, New Haven, Connecticut, 2004, p. 366.
p. 204: W. Adelson, *Sargent's Venice*, New Haven, Connecticut, 2006, p. 6.
p. 208: N.K. Anderson, *Thomas Moran*, New Haven, Connecticut, 1997, p. 123.
p. 269: J.R. Brown, *Alfred Thompson Bricher, 1837-1908*, Indianapolis, Indiana, 1973, p. 10.
p. 276: M. Tedeschi, K. Dahm, *Watercolors by Winslow Homer: The Color of Light*, Chicago, 2008, p. 89.
p. 276: M. Tedeschi, K. Dahm, *Watercolors by Winslow Homer: The Color of Light*, Chicago, 2008, p. 89.
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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- 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".
- 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

- The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
 - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com 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:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through 'Christie's LIVE™ (as shown above in paragraph B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 2.5% of the **hammer price** up to and including US\$250,000, 20% on that part of the **hammer price** over US\$250,000 and up to and including US\$4,000,000, and 12.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's is currently required to collect sales tax for **lots** it ships to the following states: California; Florida; Illinois; New York; and Texas. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due.* Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1 (a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "authenticity warranty"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the

catalogue description (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This **additional warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - books sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the

original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with 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

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a "cardholder not present" (CNP) payment, you must complete a CNP authorisation form which you can get from our 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.

- 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
 - Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
 - Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
 - 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:

- When you collect the **lot**; or
- 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

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

- 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).
- 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.
- 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.
- 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:
 - we will charge you storage costs from that date.
 - 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.
 - we may sell the **lot** in any commercially reasonable way we think appropriate.
 - 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 Ψ 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 writing 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.

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.

Δ
Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆
Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

•
Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~
Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■
See Storage and Collection pages in the catalogue.

Ψ
Lot incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

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**.

18/05/17

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

Unless otherwise indicated next to a lot in this catalogue, Christie's has a direct financial interest in the outcome of all lots consigned in this sale. This will be where Christie's has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum price guarantee.

◦ ◆ 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.

05/03/18

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold may be 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 Redstone Post-Sale Facility in Long Island City at 5pm beginning May 7. These lots will be available for collection at Redstone on the following Monday. All other lots will be kept at Christie's Rockefeller for 30 days following the sale, after which they will be transferred to Redstone and available for collection after 2 business days. 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, NY 10020
+1 212 636 2000
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9.30 am to 5.00 pm
Monday-Friday except Public Holidays

Christie's Redstone Post-Sale

32-23 48th Avenue
Long Island City, NY 11101
+1 212 974 4500
Main Entrance on 48th Avenue
Receiving/Shipping Entrance on 48th Avenue
Hours: 9.30 am to 5.00 pm
Monday-Friday except Public Holidays

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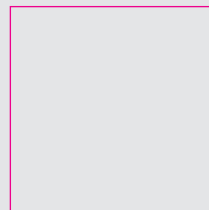
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