



THE COLLECTION OF PEGGY AND DAVID

ROCKEFELLER

VOLUME IV

CHRISTIE'S









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CHRISTIE'S





THE COLLECTION OF PEGGY AND DAVID
R O C K E F E L L E R

VOLUME IV

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

VIEWING

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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 |
| 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 |

AUCTIONEERS

Adrien Meyer (#1365994)
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[60]

CHRISTIE'S



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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*"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.





501

BERNARD BUFFET (1928–1999)

Mouche

signed and dated 'Bernard Buffet 52' (lower left)

oil on canvas

11 ³/₈ x 14 ⁷/₈ in. (29 x 37 cm.)

Painted in 1952

\$30,000-50,000

PROVENANCE

Galerie Drouant-David, Paris (acquired from the artist, 1952).

M. Knoedler & Co., Inc. and Kleemann Galleries, New York (jointly acquired from the above, August 1952).

Nelson Aldrich Rockefeller, New York (acquired from the above, November 1952).

Acquired from the above by the late owners, by March 1980.

This work is recorded in the Maurice Garnier Archives.



502

MARC CHAGALL (1887–1985)

L'âne bleu

signed and dated 'Marc Chagall 1954' (on the underside)
terracotta pitcher, partially engraved, with colored engobe and glaze
Height: 11 ¼ in. (30 cm.)
Executed in 1954; unique

\$80,000-120,000

PROVENANCE

Acquired from the artist by the late owners, October 1965.

EXHIBITED

Cannes, Galerie Madoura, *Marc Chagall, Céramiques*, September 1962, no. 10.

LITERATURE

I. Bidermanas and R. McMullen, *The World of Marc Chagall*, New York, 1968
(illustrated *in situ* in the artist's studio).

C. Sorlier, *The Ceramics and Sculptures of Chagall*, Monaco, 1972, no. 14 (illustrated in color).

S. Forestier, M. Meyer and A. Michel, *Les céramiques de Chagall*, Paris, 1990, p. 173, no. 167 (illustrated, fig. 203).

D.L. Fennimore et al., *The David and Peggy Rockefeller Collection: Decorative Arts*, New York, 1992, vol. IV, p. 118, no. 126 (illustrated in color).

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



(another view)

"During the 1960s, when Marc Chagall was doing first a window in memory of my father for the Union Church at Pocantico Hills and later eight other stained-glass windows for the church, I visited him both at his home in Paris and at his studio in Saint Paul de Vence. In 1965, on one of my visits, I saw this vase, which attracted my interest. I was pleased that he agreed to let me buy it from him since he normally only sold through a dealer."

— DAVID ROCKEFELLER



503

PABLO PICASSO (1881–1973)

Deux poissons en relief sur fond rouge

signed and dated 'Picasso 11.4.57' (on the underside)
terracotta plate, partially engraved, with colored engobe and glaze
Diameter: 16 $\frac{7}{8}$ in. (43 cm.)
Executed on 11 April 1957; unique

\$100,000-150,000

PROVENANCE

Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris.
Saidenberg Gallery, New York.
Acquired from the above by the late owners, September 1961.

LITERATURE

G. Ramié, *Picasso's Ceramics*, Barcelona, 1974, p. 206, no. 541 (illustrated).
D.L. Fennimore et al., *The David and Peggy Rockefeller Collection: Decorative Arts*, New York, 1992, vol. IV, p. 119, no. 127 (illustrated in color).

Claude Picasso has confirmed the authenticity of this work.



(another view)

In August 1946, while on holiday with Françoise Gilot at Golfe-Juan, Picasso visited an exhibition of local crafts at Vallauris, a nearby industrial hamlet. The ceramics from the Madoura pottery workshop in town caught his eye, and he asked Georges and Suzanne Ramié, who owned and operated the atelier, for the opportunity to try his hand at the medium. So began, quite by chance, Picasso's enduring love affair with ceramics and his legendary collaboration with the Ramiés, which lasted for more than two decades. The artist made his first hand-decorated ceramics that very day in 1946 and began working intensively at Madoura the following year, producing work of dazzling variety. In May 1948, he settled with Françoise and their young son, Claude, in a modest home at Vallauris known as La Galloise; the next spring, he acquired a sprawling former perfume factory, Le Fournas, and transformed its ramshackle workshops into expansive studios for painting and sculpture, as well as storage space for his burgeoning ceramic output. "Making sculpture and ceramics was not, as is sometimes implied, a 'diversion' for Picasso from the more 'serious' business of painting," Elizabeth Cowling has written. "His vision of the world quite as much as his restless powers of invention found full expression in both activities" (*Picasso, The Mediterranean Years, 1945-1962*, exh. cat., Gagosian Gallery, London, 2010, p. 315).



"I bought this plate in 1961 from Saidenberg Gallery and gave it to Peggy as a Christmas present. It is the only piece of ceramic work by Picasso that we own. Although it is very different in feeling from most of the things we have in the living room at Hudson Pines, it is so strong and of such high quality that we do not find that it introduces a jarring note in the room."

— DAVID ROCKEFELLER



Pablo Picasso, *Deux poissons en relief sur fond rouge*. Lot 503 © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



504

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Yvette Guilbert

inscribed with monogram (upper right) and inscribed 'Petit monstre!
Mais vous avez fait une horreur!! Yvette Guilbert!' (lower left)
white earthenware ceramic plaque, partially engraved, with
colored engobe and glaze
20¼ x 11⅞ in. (51.5 x 28.4 cm.)
Conceived in 1895

\$50,000-70,000

PROVENANCE

Kraushaar Galleries, New York.
Abby Aldrich Rockefeller and John D. Rockefeller, Jr., New York
(circa 1925).
Acquired from the estate of the above by the late owners,
November 1984.

LITERATURE

G. Coquiot, *H. de Toulouse-Lautrec*, Paris, 1913, p. 131 (another
version illustrated).
T. Duret, *Lautrec*, Paris, 1920, p. 113.
M. Joyant, *Henri de Toulouse-Lautrec*, Paris, 1927, pp. 44 and 208
(another version illustrated, p. 47).
Art Digest, vol. 9, July 1935, p. 10 (another version illustrated).
G. Mack, *Toulouse-Lautrec*, New York, 1938, pp. 200-201.
M.-G. Dortu, *Toulouse-Lautrec*, Paris, 1952, p. 7, no. 34 (another
version illustrated).
H. Perruchot, *La vie de Toulouse-Lautrec*, Paris, 1958, p. 244.
M.-G. Dortu, *Toulouse-Lautrec et son oeuvre*, New York, 1971,
vol. III, p. 534, no. C. 1 (another version illustrated, p. 535).
D.L. Fennimore et al., *The David and Peggy Rockefeller Collection:
Decorative Arts*, New York, 1992, vol. IV, p. 117, no. 125
(illustrated in color).
D. Cooper, *Henri de Toulouse-Lautrec*, New York, 2004, p. 30
(another version illustrated, fig. 38).

Lautrec met the famed singer, Yvette Guilbert, in 1894. She was
a favorite subject for the artist in subsequent years, sitting for him
for numerous drawings. Guilbert commissioned this plaque from
Lautrec as the top for a small tea table. He sent the design to
the potter Emile Muller in Ivry to produce a ceramic tile. Lautrec
hand-colored each plaque himself before it was fired and no
two examples are identical. When he submitted the design to
Yvette Guilbert, she added the humorous inscription which
appears in the lower left corner.



505

JUAN GRIS (1887-1927)

La Conferencia

signed 'GRIS' (lower right)
gouache on black paper
17¼ x 12½ in. (45 x 31.5 cm.)
Painted in 1908

\$40,000-60,000

PROVENANCE

Estate of the artist.
Buchholz Gallery (Curt Valentin), New York.
Nelson A. Rockefeller, New York (1950).
Gift from the above to the late owners, December 1957.

EXHIBITED

New York, The Museum of Modern Art; The Minneapolis Institute of Arts;
San Francisco Museum of Art and Los Angeles County Museum, *Juan Gris*,
April-October 1958, p. 120 (illustrated; with sight dimensions).

LITERATURE

"La cuestión de Oriente," *L'Assiette au Beurre*, no. 395, October 1908, p. 491 (illustrated).

J.A. Gaya-Nuño, *Juan Gris*, Boston, 1975, no. 10 (illustrated).

R. Bachollet, *Juan Gris, dessinateur de presse de Madrid à Montmartre, Catalogue raisonné*, Paris, 2003, p. 258, no. AB 22 (illustrated; with sight dimensions).

M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, p. 277, no. 107 (illustrated; with sight dimensions).

"My brother Nelson gave me this rather unusual Gris gouache as a Christmas present in 1957. It was found for him by Bill Lieberman, associate curator of prints and illustrated books at The Museum of Modern Art. For some reason, Nelson thought it looked like a group of bankers. My own feeling was that the group resembled politicians or ambassadors more than bankers."

—DAVID ROCKEFELLER

506

HENRI MATISSE (1869–1954)

Femme se reposant

signed and dated 'Henri Matisse 37' (lower right)

pen and India ink on paper
11 1/8 x 15 in. (28.1 x 38 cm.)

Drawn in 1937

\$700,000-1,000,000

PROVENANCE

Galerie Berggruen et Cie., Paris.

Acquired from the above by the late owners, January 1968.

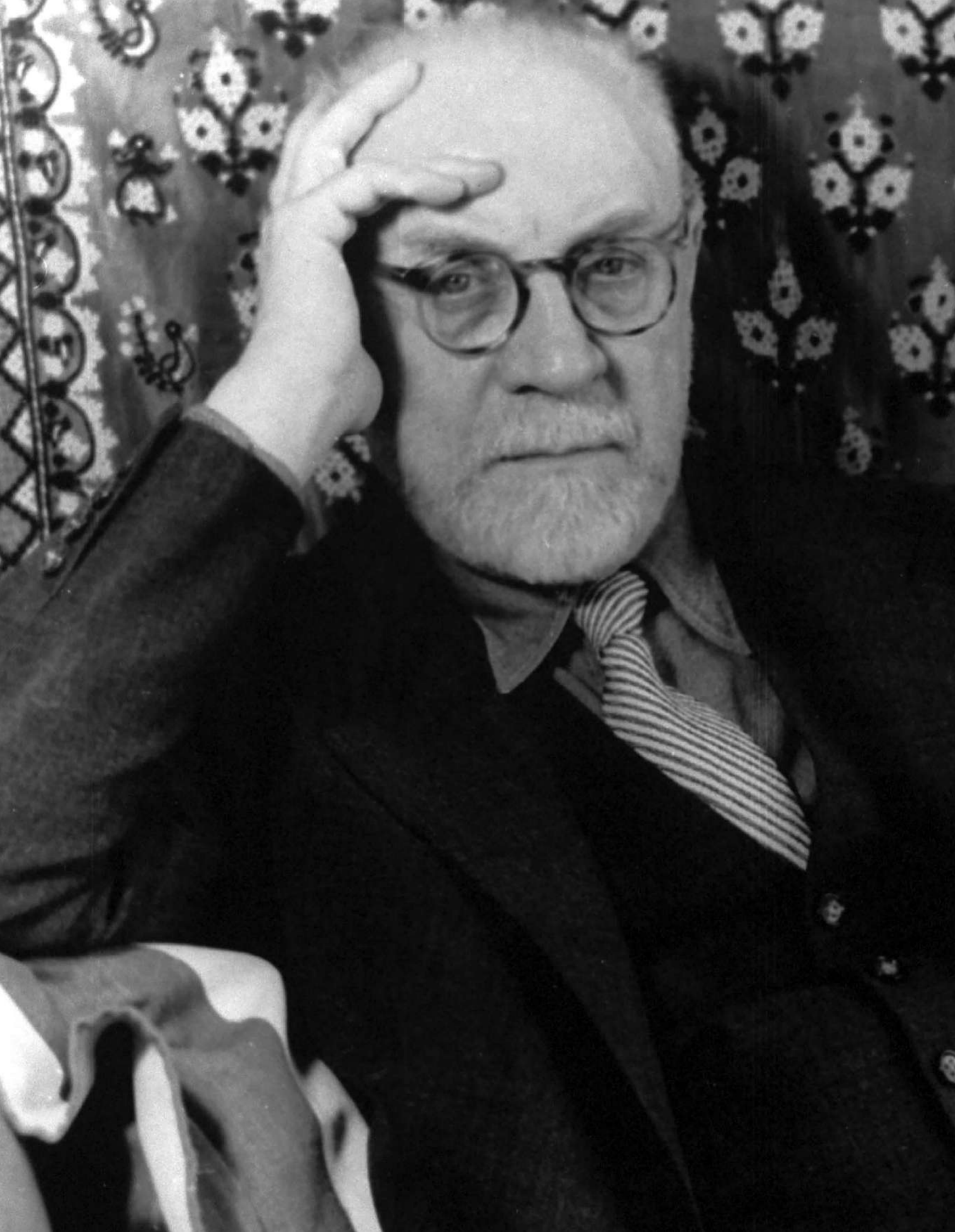
LITERATURE

M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, p. 256, no. 94 (illustrated).

L. Delectorskaya, *Henri Matisse, With Apparent Ease, Paintings from 1935-1939*, Paris, 1988, p. 230 (illustrated).

Wanda de Guébriant has confirmed the authenticity of this work.







Henri Matisse in his studio.
Unknown photographer.
Photo: Time Life Pictures/Pix
Inc./The LIFE Picture Collection/
Getty Images.

Henri Matisse, *La grande robe bleue et mimosa*, Nice, April 1937. Philadelphia Museum of Art. Photo: The Philadelphia Museum of Art / Art Resource, NY. Art: © 2018 Succession H. Matisse / Artists Rights Society (ARS), New York.

"My line drawing is the purest and most direct translation of my emotion," Matisse declared in the opening of his *Notes of a Painter on His Drawing*, published in 1939 (J. Flam, ed., *Matisse on Art*, Berkeley, 1995, p. 130). The sequences of drawings that he created in pen and India ink between late 1935 and the end of 1937, representing female figures at ease, nude or clothed, in elaborate interior settings, "are among the finest achievements of his draughtsmanship," John Elderfield claimed. "Some of the individual sheets are breathtaking in their assurance and audacity, and almost without exception, they realize what the comparable, late 1920s ink drawings did not: decorative assimilation of the figure into the decorated unity of the sheet" (*The Drawings of Henri Matisse*, exh. cat., The Museum of Modern Art, New York, 1985, p. 113).

Matisse drew *Femme se reposant* while working on the oil painting *La grande robe bleue et mimosa*, between 26 February and the end of April 1937. The model in both works is the artist's Russian-born studio assistant, Lydia Delectorskaya, attired in the same voluminous formal gown with ruffled bib in which she posed for the painting. She rests her head on the arm of the embroidered *chaise longue* which is also seen, as stylized arabesques, in the canvas. The mirror behind her catches the reflection of the back of her head and shoulder, as well as the tile grid pattern of the facing wall. Matisse executed four other drawings while the painting was underway, exploring various elements for possible use, including a close-up of the ruffled bib (*op. cit.*, 1988, pp. 230-233). *Femme se reposant* stands alone, however, conceived as a fully independent and self-contained work of art, entirely an end in itself.

"These drawings are more complete than they appear," Matisse asserted. "They generate light...they contain, in addition to the flavor and sensitivity of the line, light and value differences that quite clearly correspond to color...I distinctly feel that my emotion is expressed by means of plastic writing. Once my emotive line has modelled the light of the paper without destroying its precious whiteness, I can neither add nor take anything away. The page is written; no correction is possible. If it is not adequate, there is no alternative than to begin again, as if it were an acrobatic feat. It contains, amalgamated according to my possibilities of synthesis, the different points of view that I could more or less assimilate through my preliminary study" (exh. cat., *op. cit.*, 1985, pp. 113-114).

"Drawing...is the expression of the possession of objects," Matisse emphasized. "When you know an object thoroughly, you are able to encompass it with a contour that defines it entirely" (*op. cit.*, 1995, p. 156). Within the single luminous plane of the sheet, "the drawing itself is a latticework, an all-over patterned fabric," Elderfield wrote. "We are shown a private world, where everything is related to everything else" (exh. cat., *op. cit.*, 1985, p. 114). In spatial terms, Matisse explained, "objects are composed on different planes; thus, in perspective, *but in a perspective of feeling*, in suggested perspective" (*op. cit.*, 1995, p. 131). Not since the cubist works of Picasso has drawing borne so effortlessly—and joyously—the complexities of visual conceptualization and representation, or the contemplation of the nature of art in relation to perceived reality. "To sum up, I work without a theory," the artist stated. "I am conscious only of the forces I use, and I am driven by an idea that I really only grasp as it grows with the picture" (*ibid.*, p. 132).

507

ODILON REDON (1840–1916)

La barque aux deux femmes blanches

signed twice 'ODILON REDON' (lower right)

oil on canvas

13 x 16³/₈ in. (33 x 41.6 cm.)

\$500,000-700,000

PROVENANCE

Andries Bonger, Paris (acquired from the artist, December 1904).
(possibly) Johanna Van Gogh-Bonger, Amsterdam (gift from the above).
Wildenstein & Co., Inc., New York (January 1954).
Acquired from the above by the late owners, December 1954.

EXHIBITED

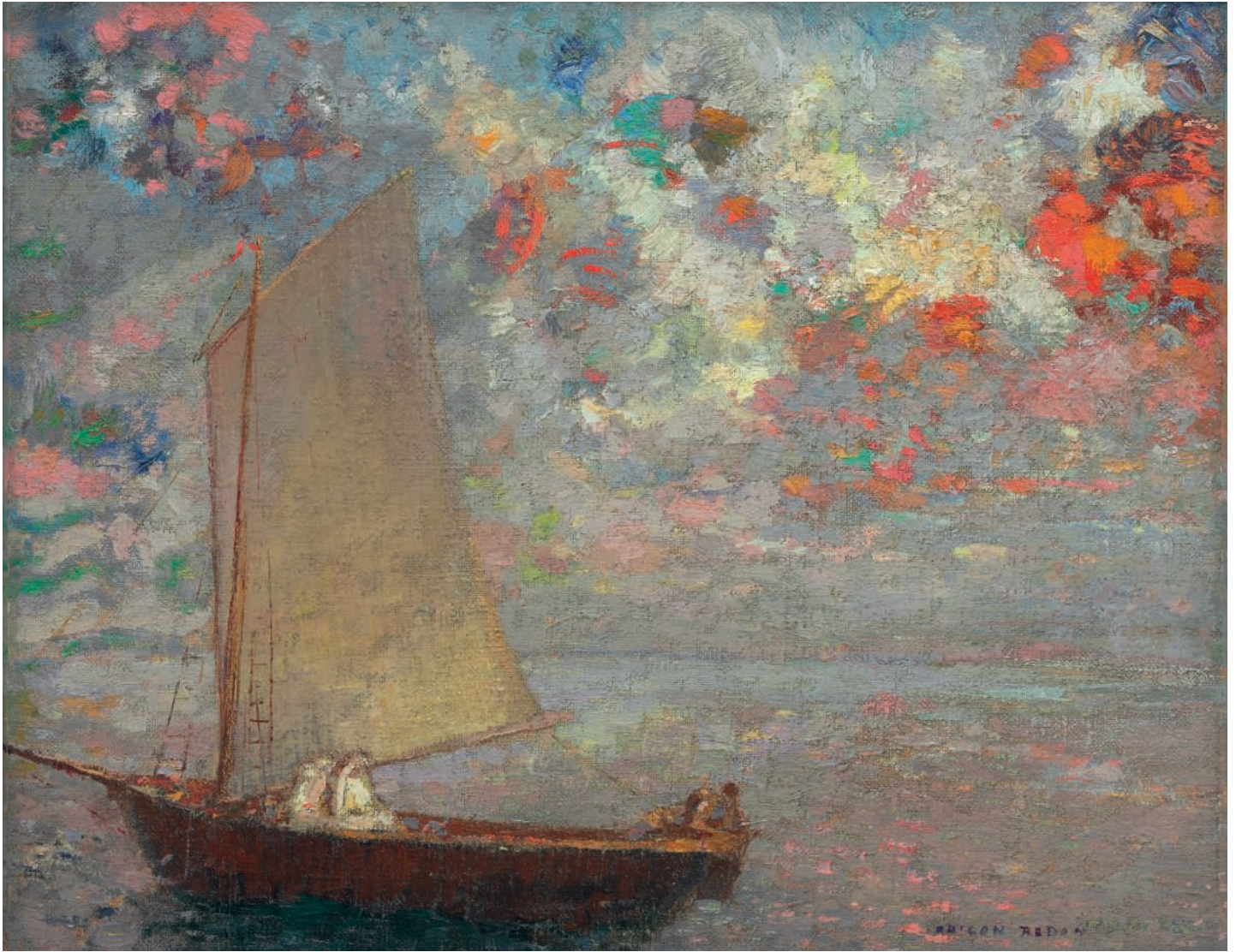
New York, Paul Rosenberg & Co., *Paintings and Pastels by Odilon Redon*,
February-March 1959, p. 10, no. 5 (illustrated, p. 18; dated 1900).
New York, The Museum of Modern Art and The Art Institute of Chicago, *Odilon Redon,
Gustave Moreau, Rodolphe Bresdin*, December 1961-April 1962, p. 174, no. 39
(dated 1905 and titled *The Sailboat*).
New York, The Solomon R. Guggenheim Museum, *Rousseau, Redon, and Fantasy*,
May-September 1968 (dated 1905).

LITERATURE

K. Berger, *Odilon Redon, Fantasy and Colour*, New York, 1965, p. 197, no. 216
(dated 1900).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*,
New York, 1984, vol. I, pp. 207-208, no. 67 (illustrated in color, p. 207; titled *Sailboat*).
A. Wildenstein, *Odilon Redon, Catalogue raisonné de l'oeuvre peint et dessiné, Fleurs et
paysages*, Paris, 1996, vol. III, p. 352, no. 1953 (illustrated).

*“Beautiful, peaceful ships, gently lifted by the eternal wave, you
float in a friendly harbor. Your long leaning masts and their
thin ropes strike the depth of the foggy sky and the breath of
the air and the rhythm of the waves cradles the spirit like a
gentle harmony.”*

— ODILON REDON







"You are not wrong," wrote Edgar Allan Poe, "that all my days have been a dream. All that we see or seem is but a dream within a dream" (from the poem *A Dream within a Dream*, published 1849). In 1882, Redon exhibited an album of drawings, etchings and lithographs which he titled and dedicated *A Edgar Poe*; several years later, the writer Joris-Karl Huysmans, an admirer of both men, published an appreciation in which he bestowed upon Redon the honor of having become in his work "the prince of mysterious dreams" (quoted in *Odilon Redon*, exh. cat., The Art Institute of Chicago, 1994, p. 145).

The present work depicts two women clad in white on a sailboat which moves into the distance in a dream-like setting, beneath a beautiful rainbow-colored sky. "The viewer immediately feels that the artist is concerned with more than just depicting boat trips or capturing natural impressions. This is suggested, among other things, by the focus of interest on the body of the boat, which dominates the figures like a work of frozen architecture. Redon's boats are not at the mercy of the turbulent seas of Romanticism; instead, they float all but motionlessly on the water, no appreciable wind filling their sails. The surroundings evoke an all-encompassing ideality in metaphorical and poetic terms" (I. Jimborean, *Odilon Redon*, exh. cat., Fondation Beyeler, Basel, 2014, p. 108).

La barque aux deux femmes blanches is an iconic Redon seascape, the figures seemingly rapt in pensive silence, immersed in the radiance of inward visions, transported to distant unknowable realms on spectral currents of dream. Once Redon had turned to color in his work, by around 1893, the nightmarish and macabre side of his visions that had prevailed in his graphic work—rendered until then in black lithographic crayon and tenebrous charcoal—gave way to a more beatific revelation of the world. Through his use of vibrant tints of color, he made the mainstay of his new work a brilliant, otherworldly fluorescence of color by which he could conjure the fleeting essence of dreams.

The sensitively contemplative aspect so prominent in Redon's work derived from the exploratory proclivity for the mystical dimension in human aspiration, an assertion of idealism, which had become a preoccupation in French intellectual circles during

the *fin-de-siècle* period. This phenomenon served as a spiritual counterweight to the wearying onslaught of positivist materialism in science and capitalist economics. Redon adroitly navigated an anti-naturalist milieu that had fostered the Symbolist movement, encompassing both the Catholic Revival and the lure of Eastern religions, literature and thought—for Redon, in particular, an interest in the life and thought of the Buddha—as well as certain spiritualist associations, such as Theosophy and Rosicrucianism, and other groups which immersed themselves in a widening fascination with esoterism, occultism and magic.

Redon remained throughout his career a resolutely inner-directed and stand-alone artist, placing the demands of art, and its own traditions, above all else in his life and work. For this reason he also dedicated time and effort to the welfare of his profession and colleagues; he was one of the co-founders of the Société des Indépendants, serving as its vice-president in 1884 for its debut exhibition. He contributed various subjects, including mysterious heads and a pair of landscapes, to the eighth and final Impressionist group exhibition of 1886; the critic Paul Adam did not fail to notice, of course, that "his genius, independent of all schools, bears no immediate relation to Impressionism" (quoted in *The New Painting, Impressionism 1874-1886*, exh. cat., National Gallery of Art, Washington, D.C., 1986, p. 464).

"He is at the origin of all the aesthetic innovations or renovations, of all revolutions of taste that we have witnessed [since 1890]," Maurice Denis wrote of Redon in 1912. "He foresaw them, he even loved their excesses. As opposed to weighty systems that actually mask the absence of sensitivity for most young painters, Redon's lesson is his inability to paint anything that does not represent a state of the soul, that does not translate an interior vision." A decade later the Surrealists adopted Redon as a precursor. Henri Matisse admired "the purity and ardor of the tonalities of his palette." Even Marcel Duchamp, the early modernist who most thoroughly fostered the mind-set that has facilitated the art of our own era, paid tribute to "the prince of mysterious dreams": "If I were to say what my own point of departure has been," he declared, "I should say it was the art of Odilon Redon" (quoted in J. Rewald, *Studies in Post-Impressionism*, New York, 1986, p. 240).

Odilon Redon, *La Barque*, circa 1902. The Museum of Modern Art, New York.

Odilon Redon, *La Barque*, circa 1900. Jean Bonna Collection, Geneva.

Opposite: alternative view of present lot.

508

HENRI-EDMOND CROSS (1856–1910)

Route du Lavandou vers Saint-Clair

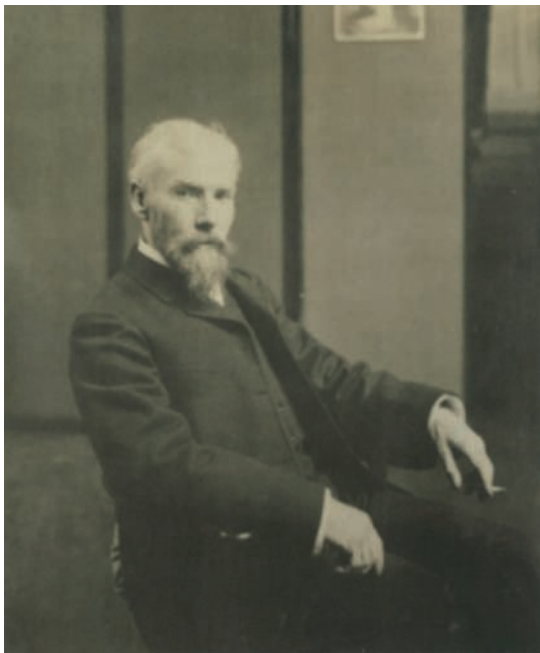
signed 'henri Edmond Cross' (lower left)

oil on canvas

28¾ x 36¼ in. (73 x 92.2 cm.)

Painted *circa* 1895-1896

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



Henri-Edmond Cross. Unknown photographer.

PROVENANCE

(probably) Private collection, Germany (acquired from the artist, 1902).

Galerie Wallerstein, Berlin.

Leo and Else Alterthum, Berlin and Tel Aviv.

Dr. Arie Leviitt, Tel Aviv (acquired from the above).

Private collection, Tel Aviv and New York (acquired from the above, by 1961).

Schonemann Galleries, Inc., New York.

Allan Bluestein, Washington, D.C. (1964); sale, Parke-Bernet Galleries, Inc., New York, 3 April 1968, lot 14.

Acquired at the above sale by the late owners.

EXHIBITED

(possibly) Paris, *Salon des artistes indépendants*, 1902, no. 477.

LITERATURE

Letter from the artist to Charles Angrand, 12 August 1902.

H. Bidou, *L'Occident*, December 1901-June 1902, vol. I, p. 256.

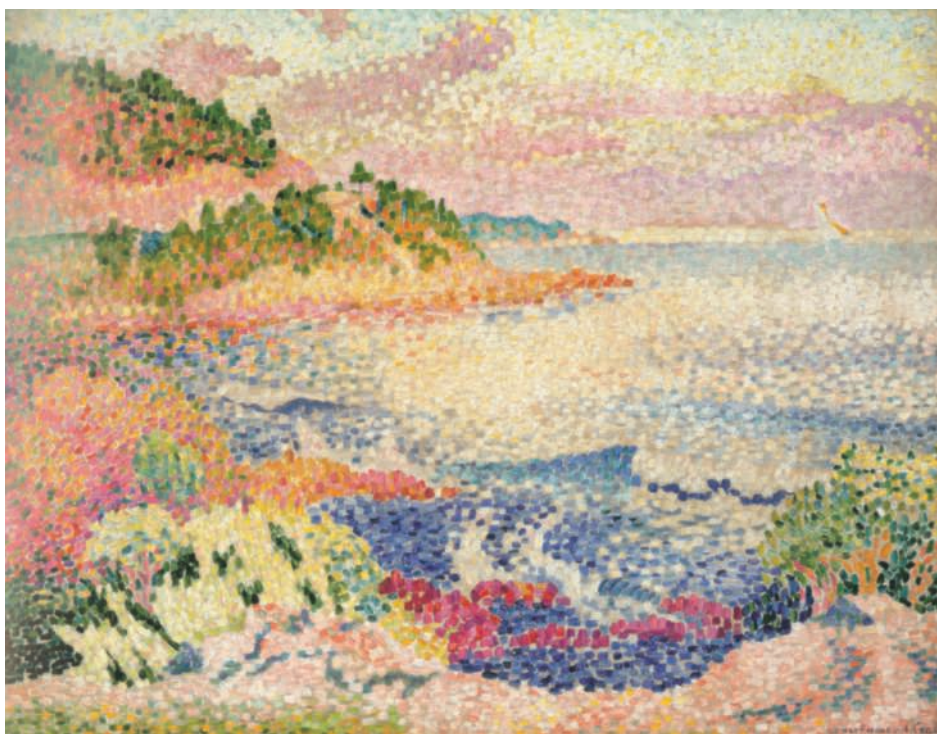
I. Compin, *H.E. Cross*, Paris, 1964, p. 193.

"9 Marks are Set at Auction of Art, 95 Pieces Bring \$3-Million, a Record, at Parke-Bernet," *The New York Times*, 4 April 1968.

M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, p. 186, no. 61 (illustrated in color).

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





Henri-Edmond Cross, *Côte provençal, le four des Maures*, 1906-1907. Musée de la Chartreuse, Douai.

The landscape paintings of Cross often place the viewer within a stone's throw of the motif itself, with the fore- and middle ground close up, even if the horizon is distant, or with the sea present, boundless beyond reckoning. In *Route du Lavandou vers Saint-Clair*, painted circa 1895-1896, the artist was likely standing by the stone guard wall at the closer bend in this twisting coastal road, gazing upon the scene below. The abundance of vegetation displays the manicured aspect of a well-kept garden, but had been shaped, of course, by the strong seasonal winds—the northerly mistral, and the sirocco off the sea from North Africa.

At the turn of the 20th century, the Mediterranean coast along Le Midi, the southern region of France, appeared to artists like a vast garden—a halcyon vision of Arcadia, the mythological home of the great nature god Pan, come to life. The Fauve sensation of insurgent colorism at the 1905 Paris Salon d'Automne suddenly drew attention to these rugged landscapes that seemed to drop off into the sparkling aquamarine waters between Toulon and Monaco, warmed in brilliant, crystalline sunlight under perpetually azure skies. Not yet known as the Côte d'Azur and still largely undeveloped, the shores of the Midi attracted an increasing number of Parisian painters, who made the area their next destination.

The Neo-Impressionists Cross and Paul Signac knew the region well. Following in the tracks of Eugene Boudin, Claude Monet, Pierre-Auguste Renoir and Paul Cézanne, they contributed to the continuing appearance of Mediterranean motifs in the avant-garde Salons. Both artists, before anyone else of their caliber, decided to make the Mediterranean coast their home. After living for a year in Cabasson on Cap Bénat, Cross in 1892 purchased land in Saint-Clair, near Le Lavandou in the Var region, and there built his house. Nearly ten years later, around

the time he painted *Route du Lavandou vers Saint-Clair*, Cross—when writing to Charles Angrand on 12 August 1901—could still claim, “In summer...the light streaming profusely down on everything attracts you, stupefies you, drives you mad!” (quoted in H. Spurling, *The Unknown Matisse*, New York, 1999, p. 287). Signac, at Cross's urging, arrived in the summer of 1892; he moored his small sailing yacht at Saint-Tropez further east, and set up his primary studio overlooking the sea.

The early Fauve paintings of Henri Matisse and André Derain were as if cuttings from the Neo-Impressionist tree, derived from the divisionist method of optical color contrasts that Signac and Cross had cultivated since the premature death of Georges Seurat, the pioneer *pointilliste*. Indeed, in 1892 both artists had through their example helped propagate the theory and practice of Seurat's technique among the younger generation of painters, for whom divisionism became a significant starting point in the continuing evolution of modernism in the new century.

In 1977 correspondence with Margaret Potter, curator of the Peggy and David Rockefeller Collection, Isabelle Compin proposed that the present painting was identical to the work listed as no. 477 in the catalogue of the 1902 Salon des Artistes Indépendants, under the title *Route sur la côte provençale*. As evidence, Compin cited a review of the exhibition by H. Bidou in *L'Occident*, 1902, in which the author appears to describe the present painting:

“M. Cross has painted, under the Provençal sky, as did Signac, on the shore of the same sea, the roads along the coast, the spurs of the ruby capes, and the fleeciness of the slopes covered with euphorbia. He is one of the painters in whose work the reduction to pure tone is most in evidence. Recall the set purpose with which the trees, struck by a slanting light, have been



treated—yellow on one side and blue on the other, without the painter, in his preoccupation with this contrast, drawing any particular attention to the gradation of values. Here you will find still other landscapes in this manner, of a very dazzling beauty” (quoted in *op. cit.*, 1984, p. 186).

As Compin noted, this description does not correspond to any of the other works among the eight that Cross showed at that time. Because no work of this title is listed in subsequent Cross exhibitions, Compin surmised that the painting may have been acquired by one of the German collectors who visited the 1902 Salon des Indépendants, whom Cross mentioned in a letter to Charles Angrand dated 12 August 1902—Count Harry Kessler, Hugo von Tschudi (director of the Nationalgalerie, Berlin), and Baron Hermann (*ibid.*; the Cross letter in *cat. rais.*, *op. cit.*, 1964, p. 193).

Although in no way apparent in his work, Cross struggled heroically to overcome a host of chronic ailments, including severe rheumatoid arthritis and periodic bouts with related conjunctivitis, the latter forcing him to remain in darkness, fearing for his eyesight, for days on end. During the summer of 1904, while painting in Saint-Tropez, Matisse met Cross, and the two artists became close friends and confidants. While once commiserating with Matisse, who had experienced his own share of personal woes during the previous several years, Cross could honestly remind his friend that it would be impossible to suffer worse torments than he did himself. Cross was also referring to a sometimes crippling sense of self-doubt, which led him to continually question the aims and means of his art.

Cross developed a flexible approach to divisionism, as seen here, often employing rectangular strokes of pure color, similar to the tesserae used in the creation of mosaics, altering their

orientation in relation to the various shapes of the natural motifs he was depicting. His ultimate aim, as he stated to Signac, was to have “technique cede its place to sensation” (quoted in *op. cit.*, Paris, 1964, p. 42). This “sensation” was the artist’s deeply subjective response to the environment in which he was working. “A wise man is, according to Nietzsche, a creator of values. That is the great task,” Cross wrote in his notebooks. “Nothing, in effect, has value in itself, the world of reality is unconcerned matter which has only the interest that we give it. The true philosopher is thus the man whose personality is strong enough to create the world which interests man” (quoted in R.L. Herbert, *Neo-Impressionism*, exh. cat., The Solomon R. Guggenheim Museum, New York, 1968, p. 47).

Cross had come to understand that in painting nature, he was creating an abstraction—“Not the object itself, but a transfiguration based on a concordance of lines, a harmony of color,” he wrote in a series of aphorisms during 1908-1909. “A certain beautiful form embellished by certain magnificent colors will interest us: it might be that it corresponds to a tree.” Forms, colors make allusions to objects. This thing that I want to represent, is myself. These trees, these mountains, this sea, they are myself” (quoted in *ibid.*, p. 53).

Henri-Edmond Cross, *Le Cap Layet, Provence, 1904*. Musée de Grenoble.



509

PAUL SIGNAC (1863–1935)

Les Andelys

dedicated and signed 'pour Claude Monet respectueusement P. Signac' (lower right)
 gouache, watercolor and black Conté crayon on paper
 10 x 14½ in. (25.4 x 37.2 cm.)
 Executed circa 1920

\$30,000-40,000

PROVENANCE

Claude Monet, Giverny (gift from the artist).
 Michel Monet, Giverny (by descent from the above).
 Huguette Berès, Paris (acquired from the above).
 Acquired from the above by the late owners, October 1964.

LITERATURE

M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, p. 184, no. 59 (illustrated).

Marina Ferretti has confirmed the authenticity of this work.

"This watercolor, dedicated to Claude Monet, was brought to our attention by Alfred Barr and was our second Signac. It is an enchanting little picture, which we have always enjoyed owning."

— DAVID ROCKEFELLER



510

PIERRE BONNARD (1867–1947)

Paysage

signed 'Bonnard' (lower left)
oil on paper laid down on canvas
8¾ x 9¾ in. (22.1 x 25 cm.)
Painted *circa* 1923

\$70,000-100,000

PROVENANCE

Vera Smart Elden, Chicago.
Justin K. Thannhauser, New York (acquired from the above).
Acquired from the above by the late owners, October 1960.

LITERATURE

J. and H. Dauberville, *Bonnard, Catalogue raisonné de l'oeuvre peint, 1920-1939*, Paris, 1973, vol. III, p. 167, no. 1194 (illustrated; with incorrect support).
M. Potter et al., *The David and Peggy Rockefeller Collection, European Works of Art*, New York, 1984, vol. I, p. 228, no. 78 (illustrated; titled *Landscape at Veronnet*).

511

CAMILLE PISSARRO (1830–1903)

La récolte des pommes de terre

signed and dated 'C. Pissarro. 86' (lower left)
gouache over pencil on silk laid down on board
11¼ x 16 in. (28.5 x 40.6 cm.)
Painted in 1886

\$700,000-1,000,000

PROVENANCE

Galerie Durand-Ruel et Cie., Paris (acquired from the artist, August 1891).
Sam Salz, Inc., New York (acquired from the above, January 1962).
Acquired from the above by the late owners, December 1962.

EXHIBITED

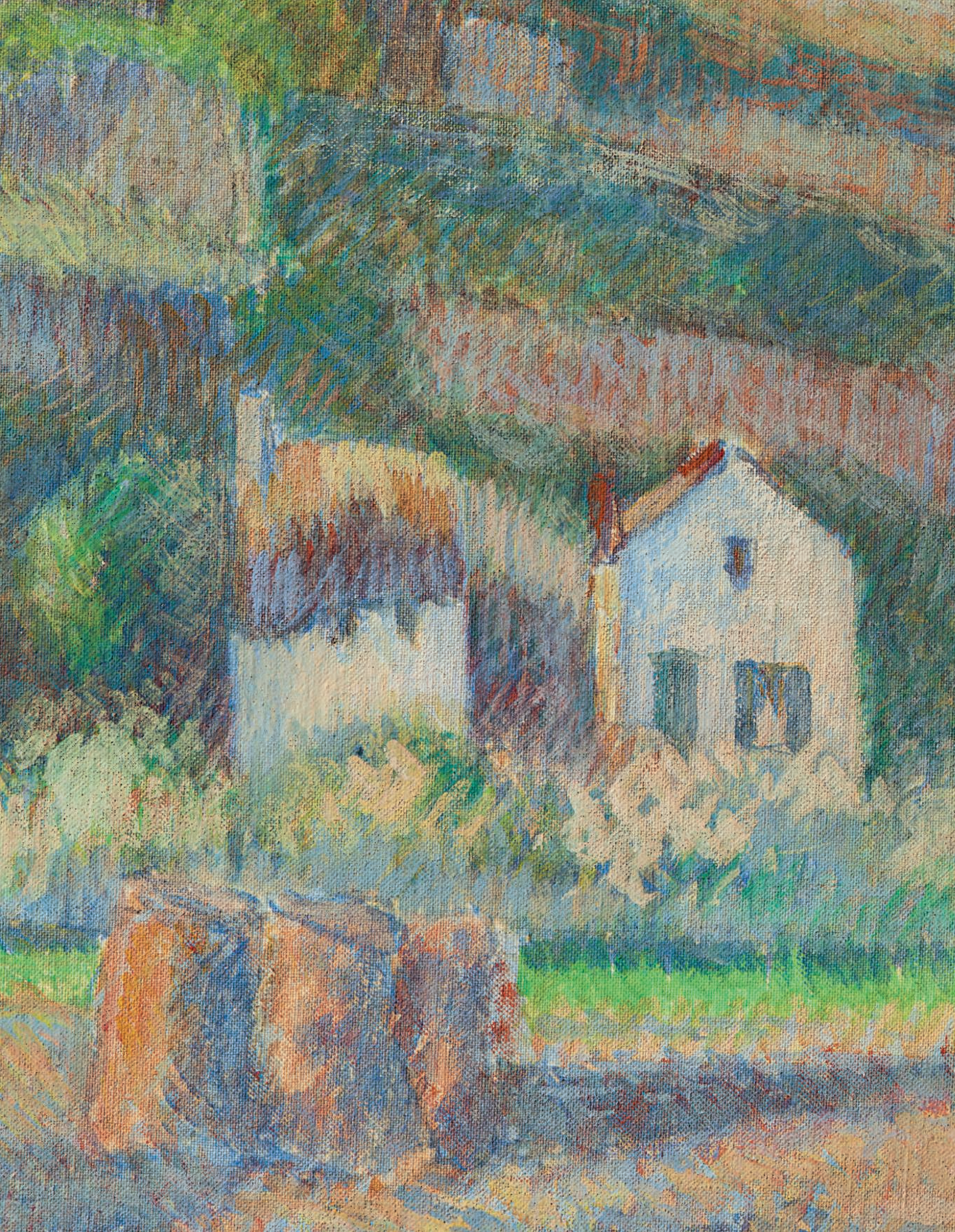
Paris, Galerie Durand-Ruel et Cie., *Camille Pissarro*, February 1892, p. 29, no. 66.
London, Grafton Galleries, *Pictures by Boudin, Cézanne, Degas, Manet, Monet, Morisot, Pissarro, Renoir and Sisley*, January-February 1905, p. 18, no. 184.
Paris, Galerie Durand-Ruel et Cie., *Tableaux et gouaches par Camille Pissarro*, January 1910, no. 73.
Paris, Galerie Durand-Ruel et Cie., *Tableaux par Camille Pissarro*, February-March 1928, no. 119.
Paris, Musée de l'Orangerie, *Centenaire de la naissance de Camille Pissarro*, February-March 1930, no. 25.
Trenton, The New Jersey State Museum, *Focus on Light*, May-September 1967, no. 74 (illustrated).

LITERATURE

L.R. Pissarro and L. Venturi, *Camille Pissarro, son art—son oeuvre*, Paris, 1939, vol. I, p. 275, no. 1405 (illustrated, vol. II, pl. 274).
R.E. Shikes and P. Harper, *Pissarro, His Life and Work*, New York, 1980, p. 128 (illustrated, p. 129).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, p. 127, no. 31 (illustrated).
J. Pissarro, *Camille Pissarro*, New York, 1993, p. 217 (illustrated, p. 215, fig. 254).
M. Ward, *Pissarro, Neo-Impressionism, and the Spaces of the Avant-Garde*, Chicago, 1996, appendix 3, p. 271.

This work will be included in the forthcoming Camille Pissarro Digital *Catalogue Raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.







Pissarro painted *La récolte des pommes de terre* at a crucial juncture in his career, and at a landmark moment in the evolution of modern European painting. In October 1885, Armand Guillaumin and Paul Signac introduced Pissarro to Georges Seurat, who had just completed his immense, innovative canvas, *Un dimanche à la Grande Jatte* (De Hauke, vol. II, no. 162; The Art Institute of Chicago). Seeing this pioneering work in the artist's studio, Pissarro—the doyen, charter member Impressionist, and nearly thirty years Seurat's senior—became an early convert to the young painter's novel method.

Within a few months, Pissarro completely retooled his approach to classic Impressionism. Instead of relying on an intuitively spontaneous technique to capture his sensations before the motif, he began to apply the scientific color theories that Ogden Rood and Eugène Chevreul had formulated, while employing the small divisionist brush stroke of pure color to create the effect of optically mixed tones on the canvas. Pissarro actually beat Seurat to the first public display of a divisionist picture—Seurat recalled in a letter dated 20 June 1890 to the gallerist and critic Félix Fénéon, “1886 January or February, a small canvas by Pissarro, divided and pure color. At Clozet's the dealer” (quoted in *Georges Seurat*, exh. cat., The Metropolitan Museum of Art, New York, 1991, p. 383).

Seurat's masterwork was shown for the first time publicly at the eighth and final Impressionist group exhibition in May/June 1886. Advocating for “progress” and “independence,” Pissarro, one of the principal organizers, championed the inclusion of this radical painting—to the dismay of his long-time colleagues. Largely for this reason, the other founding Impressionists—apart from Edgar Degas, Berthe Morisot and Armand Guillaumin—spurned the event, which turned out to be the group's last exhibition. Seurat and his partisans overnight became the new avant-garde, which Fénéon subsequently dubbed *néo-impressionniste*.

Such was Pissarro's eagerness to experiment with divisionism, that when preparing to paint the present gouache, he elected not to work up an entirely new composition of harvest workers in a field, but turned instead to a small canvas study he had painted in Pontoise in 1874 as his model, which also provided its title to this new work (Pissarro and Durand-Ruel Snollaerts, no. 360). Pissarro was flexible in his use of divisionism, or *pointillisme*, which correctly refers not to a small dot, but to a “stitch” of paint. Since 1880 the artist had been using a variety of increasingly small, punctuation-like brushstrokes in his painting, from which his transition into Neo-Impressionism seemed an inevitable step, newly informed with the science of tested and proven color theory. Each square inch of *La récolte des pommes de terre* comprises a wealth of layered hues, glinting as if in sunlight, evoking a luminous world woven in myriad filaments of paint.

Pissarro in his studio, examining works on paper from a folio, Éragny, circa 1890–1895. Unknown photographer. Musée Camille Pissarro, Pontoise.

Camille Pissarro, *La cueillette des pommes, Éragny*, 1887–1888. Dallas Museum of Art.

Opposite: detail of present lot.

“In 1962 we bought from him [Sam Salz] this gouache by Pissarro of ‘The Potato Harvest,’ which I gave to Peggy as a Christmas present. It still hangs in our bedroom next to her side of the bed at 65th Street.”

— DAVID ROCKEFELLER

512

EUGÈNE BOUDIN (1824–1898)

Deauville, Juliette sous la tente

signed, dedicated and dated 'E. Boudin - A. Juliette 7bre 95' (lower left)
and inscribed 'Deauville' (lower right)

oil on panel

9⅞ x 13¾ in. (23 x 35 cm.)

Painted in September 1895

\$500,000-700,000

PROVENANCE

Juliette Cabaud, Paris (gift from the artist).

M. Müller, Paris.

Alfred Daber, Paris.

Paul Rosenberg & Co., New York.

Acquired from the above by the late owners, February 1962.

LITERATURE

R. Schmit, *Eugène Boudin*, Paris, 1973, vol. III, p. 326, no. 3470 (illustrated).

M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, p. 136, no. 38 (illustrated in color; titled *Woman Under Beach Umbrella, Deauville*).

"We found this small Boudin, which we thought was particularly charming. Boudin seemed to be at his best in some of these beach scenes, with ladies dressed in colorful nineteenth-century dresses which today one would expect to see more in a ballroom than on a beach."

—DAVID ROCKEFELLER







Painted in September 1895, *Deauville, Juliette sous la tente* presents an intimate, tender scene of Boudin's companion and lover Juliette Cabaud, seated on the beach at Deauville, a fashionable seaside resort on the north coast of France. Indeed, this painting was presented to Cabaud by the artist as a gift and is inscribed in the lower left corner with her name and the date on which Boudin completed this warmly toned, picturesque scene. One of the first artists to paint *en plein air*, Boudin, whom Claude Monet hailed as his "Master," was one of the most important precursors of Impressionism. Shunning his studio, he devoted himself to the depiction of the natural world, or in his words, to the "the simple beauties of nature," capturing the changing atmospheric conditions and light effects of the Normandy coastline of France.

Depicting a tranquil day on the beach, *Deauville, Juliette sous la tente* is one of the artist's quintessential and career-defining beach scenes. The sea and coastline of northern France—its harbors, ports and wide vistas—captivated Boudin throughout his life and provided endless inspiration for his art. Born to a sea captain in Honfleur before later moving to Le Havre, Boudin knew this coastal area intimately. It has been suggested that it was the marine painter, Eugène Isabey who, in 1863, first encouraged Boudin to take the novel trend of Parisian holidaymakers in the fashionable port town of Trouville as the subject of his work. Most likely spurred on by his friend, the poet Charles Baudelaire, and his fervent belief in the need for artists to take modern life as their subject, Boudin broke with convention by depicting, with detached observation, contemporary life in his pictures. In 1868 he wrote, "[I have been congratulated] for daring to include the things and people of our own time in my pictures... don't these bourgeois, who stroll on the jetty towards

the sunset, have the right to be fixed on canvas, to be brought into the light" (quoted in V. Hamilton, *Boudin at Trouville*, exh. cat., Glasgow Museums, 1992, p. 20). Combining his love and innate knowledge of the coast with a sharp and perceptive gaze upon those that populated it, Boudin conceived a new type of landscape painting, one that was inherently rooted in contemporary life, freed from the classicizing grandeur that had characterized this genre up until this point. It was this innovative approach both to the style and subject of the landscape that proved so influential and inspiring to the young Monet, as well as to the subsequent generation of Impressionist painters. "Do as I did—learn to draw well and admire the sea, the light, the blue sky," Monet later remembered Boudin telling him, adding, "I owe everything to Boudin and am grateful to him for my success" (quoted in *ibid.*, p. 44).

Painted with loose, soft brushstrokes, *Deauville, Juliette sous la tente* also exemplifies the influential style that Boudin developed in his desire to capture a pure and spontaneous vision of nature and the landscape. This would come to be a major influence for the subsequent generation of Impressionist artists. Here, Boudin has picked out the warm tones of the scene, capturing this tranquil vista with a palette of soft ochre, yellow, and tones of red. The figures in the distance are just visible, rendered with a series of small, spontaneous brushstrokes. The figure of Juliette Cabaud dominates this picturesque vista; her dress rendered with hues of pale blue that complement the yellow tones of the sand that surrounds her. After the artist's wife died in 1889, Boudin fell in love with Cabaud, a governess, who became his beloved companion in the last years of his life, accompanying him on his frequent travels to Italy and across the Mediterranean.

Edouard Manet, *Sur la plage de Boulogne*, 1869. Virginia Museum of Fine Arts, Collection of Mr. and Mrs. Paul Mellon, Richmond.

Opposite: detail of present lot.

JEAN-BAPTISTE-CAMILLE COROT (1796 – 1875)

Honfleur, Maisons sur les quais

stamped 'Vente COROT' (lower right)
oil on canvas
15½ x 21¾ in. (38.4 x 54.9 cm.)
Painted circa 1830

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

PROVENANCE

Estate of the artist; sale, Hôtel Drouot, Paris, 26 May 1875, lot 51.
M. Lefevre, Roubaix, France; sale, Galeries Georges Petit, Paris,
4 May 1896, lot 9.
Dr. Paul Georges Dieulafoy Paris (by 1911).
Edgar, Marquis de Rochechouste, Paris (by 1922).
Wildenstein & Co., Inc., (probably) Paris.
Alma Terlinden, Männedorf, Switzerland (by 1930).
Wildenstein & Co., Inc., New York (by late 1946).
Acquired from the above by the late owners, December 1950.

EXHIBITED

Paris, Paul Rosenberg, *Grands maîtres du dix-neuvième siècle*, May-June 1922,
no. 16.
Paris, Paul Rosenberg, *Exposition d'oeuvres de Corot, Paysages de France et
Figures*, June-July 1930, no. 4.
Kunsthaus Zürich, *Corot*, August-October 1934, p. 38, no. 37 (illustrated).
Paris, Musée de L'Orangerie, *Corot*, 1936, p. 9, no. 17 (illustrated, pl. III).
Musée de Lyon, *Corot*, May-June 1936, p. 7, no. 13 (illustrated, pl. II).
London, New Burlington Galleries, *Masters of French Nineteenth Century Painting*,
October 1936, p. 14, no. 10.
Geneva, Musée d'art et d'histoire, *Le Paysage Français avant les Impressionnistes*,
February-March 1937, p. 10, no. 21.
Paris, Exposition Internationale, *Chefs d'oeuvre de l'art français*,
vol. 1, summer 1937, p. 418, no. 158 (illustrated).
Paris, La Gazette des beaux-arts and Kunsthaus Zürich, *La peinture française du
XIXe siècle en Suisse*, May-July 1938, pp. 10-11, no. 22 (illustrated, pl. VIII).
New York, Wildenstein & Co., Inc., *The Serene World of Corot*,
November-December 1942, p. 16, no. 12 (illustrated).
Columbus Gallery of Fine Arts, *Small Paintings by Corot*, November-December
1943, no. 4 (titled *Houses on the Quay, Honfleur*).
The Art Gallery of Toronto, *Loan Exhibition of Great Paintings in Aid of Allied
Merchant Seamen*, February-March 1944, pp. 15-16, no. 14 (illustrated).
Philadelphia Museum of Art, *Corot*, May-June 1946, p. 28, no. 12 (illustrated).
The Toledo Museum of Art and the Art Gallery of Toronto, *The Spirit of Modern
France, 1745-1946*, November 1946-February 1947, no. 32 (illustrated).
The Art Gallery of Toronto, *J.B.C. Corot*, January-February 1950, no. 7.
New York, Wildenstein & Co., Inc., *Masterpieces from Museums and Private
Collections*, November-December 1951, no. 32 (illustrated; titled *Harbour at
Honfleur*).
New York, Paul Rosenberg & Co., *Loan Exhibition of Paintings by J.B.C. Corot*,
November-December 1956, pp. 10 and 16, no. 8 (illustrated).
The Art Institute of Chicago, *Corot, An Exhibition of His Paintings and Graphic
Works*, October-November 1960, p. 17, no. 27 (illustrated).
New York, Wildenstein & Co., Inc., *Birth of Impressionism*, March-April 1963,
no. 14 (illustrated; titled *Bassin d'Honfleur*).
Edinburgh, Royal Scottish Academy and London, National Gallery, *Corot,
An Exhibition of Paintings, Drawings and Prints*, August-November 1965,
no. 21 (illustrated, no. 7).
New York, Wildenstein & Co., Inc., *Corot*, October-December 1969,
no. 6 (illustrated; titled *Bassin l'Honfleur*).

LITERATURE

E. Moreau-Nélaton, *Histoire de Corot et de ses oeuvres*, Paris, 1905,
p. 44 (illustrated, fig. 41; titled *Honfleur*).
A. Robaut, *L'Œuvre de Corot, Catalogue raisonné et illustré*, Paris, 1905, vol. II,
pp. 78-79, no. 223 (illustrated).
G. Janneau, "Les Grandes Expositions, Maîtres du siècle passé," *La
Renaissance de l'art français et des industries de luxe*, no. 1, January 1922,
p. 341 (illustrated; titled *Maisons sur les quais à Honfleur*).
E. Moreau-Nélaton, *Corot, Raconté par lui-même*, Paris, 1924, p. 29
(illustrated, fig. 38; titled *Honfleur*).
J. Meier-Graefe, *Corot*, Berlin, 1930 (illustrated, pl. X; titled *Honfleur*).
R. Jean, *Corot*, Paris, 1931, no. 10 (illustrated; titled *Honfleur-Maison
sur les quais*).
"Le Visage de la France vu par nos artistes, III.-La Normandie," *L'Art et les
artistes*, no. 143, January 1934, p. 123 (illustrated).
E. Faure, *Corot*, Paris, 1935 (illustrated, no. 3; titled *Honfleur*).
A. Watt, "A Zurich, L'Exposition Corot," *Beaux-Arts, La Chronique des arts et
de la curiosité*, no. 92, 5 October 1934, p. 1 (illustrated; titled *La lieutenance
à Honfleur*).
"Corot," *L'amour de l'art*, no. II, February 1936, p. 47 (illustrated, fig. 21;
titled *Les quais de Honfleur*).
P. Diolé, "L'Exposition Corot, d'oeuvre en oeuvre," *Beaux-Arts, La Chronique des
arts et de la curiosité*, no. 164, 21 February 1936, pp. A-B (illustrated; titled
Les quais de Honfleur).
Emporium, vol. LXXXVI, October 1937, p. 529 (illustrated).
G. Bazin, *Corot*, Paris, 1942, pp. 40 and 113, no. 23 (illustrated, pl. 25;
titled *Le port de Honfleur*).
"Wartime New York Sees Serene Corot World," *The Art Digest*,
vol. 17, no. 4, 15 November 1942, p. 5 (illustrated; titled *Honfleur*).
"Corot in Retrospect: A Note on the Loan Exhibition," *The Connoisseur*, April
1943, p. 66 (illustrated).
P. Courthion and P. Cailler, *Corot, Raconté par lui-même et par ses amis*, Paris,
1946, p. 221, no. 6 (illustrated, opposite p. 64; titled *Le port de Honfleur*).
H. Uhde-Bernays, *Corot*, Bern, 1948, no. 8 (illustrated; titled *Honfleur*).
D. Baud-Bovy, *Corot*, Geneva, 1957 (illustrated).
F. Fosca, *Corot, Sa vie et son oeuvre*, Brussels, 1958 (illustrated).
"Corots Brought to National Gallery," *The Times*, 8 October 1965
(titled *Houses at Honfleur*).
J. Leymarie, *Corot*, Geneva, 1966, p. 44 (illustrated, p. 41).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works
of Art*, New York, 1984, vol. I, pp. 104-105,
no. 18 (illustrated; titled *Houses on the Quay, Honfleur*).
J. Selz, *La vie et l'oeuvre de Camille Corot*, Paris, 1988, p. 94 (illustrated).
G. Tinterow, M. Pantazzi, and V. Pomarède, *Corot*, exh. cat., Galeries
Nationales du Grand Palais, Paris, 1996, p. 37, footnote 4 and
p. 109, footnote 2.

We are grateful to Claire Lebeau for confirming the authenticity of this work.





Jean-Baptiste-Camille Corot, *Un Bassin à flot*, circa 1830. Fogg Art Museum, Harvard University Art Museums, Cambridge.

Previous spread: detail of present lot.

Upon his return from the first trip to Italy in 1828, Corot concentrated on ways to develop the experience he had gained and the pictorial material he had amassed during those three formative years. Overwhelmed by the beauty of Italy, the young artist began painting nature for its own sake and for the pure pleasure of it. Relatively little is known about the time between his return from Italy in 1828 and his second trip in 1834, but it appears that he traveled frequently, searching the countryside of France for landscapes that inspired him. Corot sought variety, exploring the different qualities in different regions: the serenity and hazy atmosphere of Ville d'Avray, the wild and rugged landscape around the Forest of Fontainebleau, the thick forests of the Morvan and the transparent and luminescent light of Normandy. The views he painted entirely or partially from nature on his return from Italy are among the most beautiful and accomplished in his oeuvre.

The port of Honfleur at the mouth of the Seine in Normandy figured frequently in the work of the artists of the Impressionist generation after Charles Baudelaire's visit of 1859 when he discovered the work of Eugène Boudin. Artists had been visiting this picturesque port since the end of the 18th century. Richard Parkes Bonington, Joseph Mallord William

*"He is still the strongest.
He anticipated everything."*

— EDGAR DEGAS, 1883

*"There is only one master here—Corot.
We are nothing compared to him,
nothing."*

— CLAUDE MONET, 1897

Turner, Paul Huet, Eugène Isabey and of course Corot were all guests at the celebrated inn at the Saint-Simeon farm, run by Mère Toutain and her daughter, who later played host to Gustave Courbet, Johan Bertold Jongkind, Boudin and the young Claude Monet. By choosing to paint in Honfleur, Corot was also following in the footsteps of his teacher Achille Michallon, who had painted in the ports along the Normandy coast as well.

The exact dates of Corot's visits to Normandy and to Honfleur in particular before 1825 are unclear, although some fifteen paintings featuring the landscape around Honfleur are documented by Robaut and Moreau-Nélaton. It is clear that what attracted the artist about Honfleur at this time was its port—the play of light on water, the rigging of the ships and the fishermen's houses. In 1830, Corot definitely stayed on the Normandy coast for a part of August and September, painting mostly the ocean and boats. The present canvas is the only work from this visit depicting the houses in the port.

These paintings exemplify an approach to landscape painting that was realistic, intimate and faithful to the topography of the actual site. They represent a new vision, which was also



evident in the work of Joseph Mallord William Turner and John Constable, and which would ultimately form the basis for the Impressionist movement in France. The critics of the day appreciated this unique sensibility that runs throughout Corot's oeuvre and saw in it the seeds of the new painting in France. Andre Michel, writing in 1896 and with the benefit of hindsight, observed, "If one could place on one side of a gallery the 'official' compositions that Corot painted in his first years-following the rules and for submission to the Salon to be judged by his masters and the public—and on the other side the...studies that he made on his own...one would be struck by the deep differences between them. He seems as constrained and forced in the one group as he is spontaneous, original and charming in the other" (*Notes sur l'art moderne (peinture): Corot, Ingres, Millet, Eug. Delacroix, Raffet, Meissonier, Puvion de Chavannes. À travers les Salons, Paris, 1896, p. 14*).

Honfleur, Maisons sur les quais provides a unique glimpse into the innate talent of the great master, created as it was before the artist had received any formal instruction in landscape painting. Here we see the young Corot's artistic talent in its raw state and understand the devotion of the artists of the Impressionist movement he inspired. We see the ability to render beautiful, clear light delineated by an astonishingly economic use of color and brushwork. Each stroke is just enough to describe the desired sensation; each detail is beautifully rendered. Corot's unique style, an aesthetic sensibility which would contribute to the re-orientation of the art of landscape painting, is already at hand. Corot sought to render the effects of light without any concessions to the picturesque. Gone is the underlying, precise drawing which was the basis of landscape painting up to that time. The fluidity and honesty of his palette, characteristics of Corot's

mature landscapes, are already evident here. *Honfleur, Maisons sur les quais* is the extraordinary result of a young artist's exploration into the play of light on sky, stone, and water, seen through the transparent light of an afternoon along the Normandy coast. The palpable presence of Corot's large, rapid brushstrokes brings to mind the work of artists who followed after, such as Boudin and Jongkind and look forward to the work of the Impressionists, including Corot's student Camille Pissarro.

Jean-Baptiste-Camille Corot,
Honfleur. Le Vieux Bassin, 1830.
Rhode Island School of Design,
Providence.

"Alfred Barr introduced us to the Wildenstein Gallery, and Peggy and I stopped in from time to time to see what Georges Wildenstein or his son, Daniel, could tempt us with. During a visit in 1950, we saw Corot's 'Houses on the Quay, Honfleur' and were immediately drawn to it.[...] We both still consider [it] to be one of Corot's most lovely waterfront scenes."

— DAVID ROCKEFELLER

514

ÉDOUARD MANET (1832–1883)

Chaussons de danse

signed 'Manet' (lower center)
oil on parchment laid down on paper
Diameter: 8 $\frac{3}{8}$ in. (21.3 cm.)
Painted in 1879

\$300,000-400,000

PROVENANCE

Benefit sale, Galerie de la Vie Moderne, Pavillon de l'Hippodrome, Paris, 18 December 1879 (donated by the artist).

Dr. Victor Simon, Paris; sale, Galerie Charpentier, Paris, 10 June 1955, lot O.

Katia Granoff, Paris.

Acquired from the above by the late owners, June 1956.

EXHIBITED

(possibly) Paris, Galerie Charpentier, *Les fleurs et les fruits depuis le romantisme*, December 1942/January 1943, no. 95 (titled *La Rose*).

LITERATURE

E. Bergerat, *La vie moderne*, 3 January 1880, p. 4 (illustrated).

A. Tabarant, *Manet, Histoire catalographique*, Paris, 1931, p. 366, no. 315.

P. Jamot and G. Wildenstein, *Manet, Catalogue critique*, Paris, 1932, vol. I, p. 98.

A. Tabarant, *Manet et ses oeuvres*, Paris, 1947, p. 372.

M. Venturi and S. Orienti, *L'opera pittorica di Edouard Manet*, Milan, 1967, p. 112.

D. Rouart and D. Wildenstein, *Edouard Manet, Catalogue raisonné*, Lausanne, 1975, vol. I, p. 252, no. 324 (illustrated).

M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, pp. 119-120, no. 26 (illustrated, p. 120; titled *Tambourine*).

H. Buchanan, "Edgar Degas and Ludovic Lepic, An Impressionist Friendship," *Cleveland Studies in the History of Art*, 1997, vol. II, pp. 65-66.

"While we were looking at Monet's 'Water Lilies' at the Granoff Gallery in Paris in 1956, we saw this painting done on parchment which had supposedly been the top of a tambourine... We bought it and the Monet 'Water Lilies' at the same time."

— DAVID ROCKEFELLER







Manet had a fascination with Spanish culture and art, in particular the work of Diego Velázquez, whose influence is felt in his earliest paintings. All things Spanish were very much on the minds of French artists, writers and musicians from the mid-19th century onwards, the result of the imperial ascendancy of Napoleon, who invaded Spain and set up his brother, Joseph, as king in 1808. The plundering of Spanish monasteries and palaces soon followed, resulting in the seizure and removal of hundreds of paintings. Following Napoleon's downfall, many of these works were restituted back to Spain to form the core of the new Museo del Prado in Madrid. With increasing knowledge of Spanish art came a growing taste for it, largely supplanting the supreme favor the French had traditionally accorded to Italian painting. The Prado became an obligatory stop for all cultural travelers to Spain.

Political turmoil in Spain during the mid-1830s and an inability to enforce the export ban on Spanish art allowed the French king Louis-Philippe, an ardent Hispanophile, to buy many Spanish artworks for his Galerie Espagnole in Paris. Following Louis-Philippe's death in exile in 1850, the contents of his museum were sold at auction in London, further dispersing fine Spanish paintings throughout the capitals of Europe. For the relatively brief time it was in existence, the Galerie Espagnole attracted painters such as Jean-François Millet, Théodore Chassériau, Jean-Baptiste Camille Corot and Gustave Courbet, who adapted the fundamental tenets of Spanish realism to their work. Manet was only fifteen when the Galerie Espagnole closed its doors, but there were now ample opportunities to study Spanish painting in French museums.

Manet's 1862 painting, *Le ballet espagnol* (fig. 1) is a demonstration of the artist's love of Spanish culture; the romantic stereotypes depicted reflect the exotic allure of Spain that permeated his environment. Here, Manet paints a troupe of Spanish dancers from the Royal Theater of Madrid, headed by the veteran and principal dancer Don Mariano Camprubi, who had first excited Paris audiences in 1834 dancing the bolero. The troupe performed at the Paris Hippodrome from August to November 1862, and during this period Manet arranged for several of the principal dancers to pose for him at the studio of his friend, Alfred Stevens.

The present work, painted in 1879, borrows from *Le ballet espagnol*. The legs of the two central figures, Camprubi and Anita Montez, are replicated, while the bouquet in the foreground of that painting has here been reduced to a single rose. Manet reversed the stance of the male dancer and angled the position of both figures to conform to the round format of the tambourine on which it is painted. Manet executed a total of seven tambourines with Spanish subjects. The tambourine itself is evocative of Spanish tradition, and the work as a whole therefore functions as an emblem of the artist's fascination with the Spanish manner. Manet donated this work to a benefit auction held on December 18, 1879 for flood victims in the small town of Murcia in southeastern Spain.

Edouard Manet, *Le ballet espagnol*, 1862. Phillips Collection, Washington, D.C.

Detail of *Le ballet espagnol*.

Opposite: detail of present lot.

515

JEAN-AUGUSTE-DOMINIQUE INGRES (1780–1867)

Louise Sophia Henrietta Catharina Ritter (Fräulein Ritter)

with signature and date 'Ingres. / .fec. rome. / 1817.' (lower left)
graphite and pink chalk
8¾ x 6½ in. (22.2 x 16.7 cm.)

\$120,000–180,000

PROVENANCE

Johann Gotthard Reinhold, Hamburg (1838).
His widow, Minna Ritter, Hamburg (1846).
Their daughter, Louis Köster (née Marie Reinhold), Hamburg (1783).
Louis Köster (1880).
With Martin Birnbaum, New York;
acquired by Mrs. Abby Aldrich Rockefeller, 8 August 1931.
John D. Rockefeller, Jr.
Winthrop Rockefeller.
David Rockefeller, New York, 1 June 1974.

LITERATURE

H. Naef, "Zwei unveröffentlichte Ingres-Zeichnungen," *Schweizer Monatshefte*, March 1956, pp. 649-654.
H. Naef, "Zwei Ingres-Zeichnungen," *Rheinischer Merkur*, vol. XIII, October 1956, p. 8.
H. Naef, "Ein unveröffentlichtes Meisterwerk im Städelschen Kunstinstitut," *Die Weltkunst*, 15 February 1958, p. 9.
M. Birnbaum, *The Last Romantic: The Story of More Than a Half-Century in the World of Art*, New York, 1960, p. 188.
H. Naef, "L'Exposition Ingres du Musée Fogg," *Bulletin du Musée Ingres*, vol. XXI, July 1967, p. 6, fig. 1.
A. Mongan, "Ingres as a Great Portrait Draughtsman," *Colloque Ingres (Montauban, 1967)*, Montauban, 1969, pp. 144 and 153, fig. 18.
H. Naef, *Die Bildniszeichnungen von J.-A.-D. Ingres*, Bern, 1977, vol. 1, p. 498, vol. 4, p. 274, no. 200 (illustrated).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, p. 102, no. 16, (illustrated).
H. Naef, in G. Tinterow and P. Conisbee, eds., *Portraits by Ingres: Images of an Epoch*, exh. cat., The Metropolitan Museum of Art, New York, 1999, p. 88, no. 56.
C. Dufour Denison, *The Thaw Collection: Master Drawings and Oil Sketches. Acquisition Since 1994*, New York, 2002, p. 74, no. 34.
J. Tonkovich, "Revolutionary Artists," in *Drawn to Greatness. Master Drawings from the Thaw Collection*, ed. by J. Tonkovich, exh. cat., The Morgan Library & Museum, New York, 2017, p. 111.

EXHIBITED

New York, New School for Social Research, *Drawings of the Past and Present Times*, 14 November-9 December 1933 (without catalogue).
Fort Smith, Fort Smith Art Center, *Collectors Show*, 1966 (without catalogue).
Cambridge (MA), Fogg Art Museum, *Ingres Centennial Exhibition: Drawings, Watercolors and Oil Sketches from American Collections*, 12 February-9 April 1967, no. 43 (catalogue by A. Mongan and H. Naef).

Executed by Ingres during his second Roman stay, the present work is part of a group of three portrait drawings commissioned by Johann Gotthard Reinhold (1771-1838), Dutch Ambassador to Rome from 1814 to 1827. The series includes an 1816 portrait of the Ambassador's sister (Frankfurt, Städel Museum; Naef, *op. cit.*, vol. 4, no. 185, ill.), his wife, Sophie Amalie Reinhold (née Ritter), with their children (New York, The Morgan Library & Museum, Thaw Collection; *op. cit.*, no. 149, ill., and Tonkovich, *op. cit.*, 2017, no. 202, ill.), and the present one, featuring his sister-in-law, Louise Sophia Henrietta Catharina Ritter (b. 1781), seen in half length. Following his signature technique, Ingres finely rendered the sitter's face with delicate lines in graphite and sketched the rest of the body and the gown in a less finished manner. Together with the above-mentioned portrait of Sophie Amalie Reinhold, the present work entered the Rockefeller collections in 1931, when it was purchased by Abby Aldrich Rockefeller from the New York dealer Martin Birnbaum (*op. cit.*, 1960, p. 188).



ingres.
feb. 20me
1817.

516

EDGAR DEGAS (1834-1917)

Femme assise dans un jardin

oil on canvas
13 x 16 in. (33 x 40.7 cm.)
Painted in New Orleans, 1872-1873

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

PROVENANCE

Estate of the artist; sale, Hôtel Drouot, Paris, 15-16 November 1918, lot 32.
Alphonse Kann, Saint-Germain-en-Laye (by 1924).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg, November 1941 (ERR No. KA 37);
Recovered by the Monuments, Fine Art and Archives Section at Alt Aussee, Austria (No. 174/2);
Transferred to the Munich Central Collecting Point, 20 June 1945 (MCCP No. 180/2);
Returned to France 18 April 1946 and restituted to Alphonse Kann, 11 July 1947.
Galerie Bernheim-Jeune et Cie., Paris (1956).
Acquired from the above by the late owners, July 1956.

EXHIBITED

Paris, Galeries Georges Petit, *Degas*, April-May 1924, p. 24, no. 21.
Paris, Musée de l'Orangerie, *Degas, Peintre, Sculpteur*, July-October 1931, p. 62, no. 70 (dated circa 1880 and titled *Portrait de jeune femme*).

LITERATURE

P.A. Lemoisne, *Degas et son oeuvre*, Paris, 1946, vol. II, p. 160, no. 315 (illustrated, p. 161; with incorrect provenance).
J.S. Boggs, *Portraits by Degas*, Berkeley, 1962, p. 126.
J.B. Byrnes, *Edgar Degas, His Family and Friends in New Orleans*, exh. cat., Isaac Delgado Museum of Art, New Orleans, May-June 1965, p. 50 (illustrated, fig. 23).
F. Russoli and F. Minervino, *L'opera completa di Degas*, Milan, 1970, p. 102, no. 354 (illustrated; titled *Donna in poltrona, all'aperto*).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, pp. 131-132, no. 35 (illustrated in color, p. 131).
G. Feigenbaum, *Degas and New Orleans, A French Impressionist in America*, exh. cat., New Orleans Museum of Art, 1999, p. 193, no. 21b (illustrated in color; dated circa 1868-1873 and titled *Young Woman Seated in Garden*).







On 12 October 1872, Degas set out from Liverpool on a paddle steamer called the *Scotia*, bound for his mother's birthplace of New Orleans. At age 38, he was at a turning point in his career. Along with Manet, he had become a leading figure among the artists who gathered at the Café Guerbois in Paris, set on contravening Salon traditions and forging a revolutionary modern mode of painting. He had begun to develop a repertoire of contemporary-life themes and had just sold two ballet pictures to Durand-Ruel, the emerging impresario of the movement. He was eager, however, for a break from Paris, having suffered through the Prussian siege and the slaughter of the Commune the previous year. Hence, when his brother René—who had moved to New Orleans in 1865 to seek his fortune—prepared to set sail after a summer in Paris, Degas decided to join him.

Although he initially planned only a two-month visit, Degas ended up staying until March 1873 with his uncle Michel Musson, a successful cotton merchant, and Michel's wife Odile. Also living in the family home were the couple's three grown daughters—one of whom, Estelle, was married to René—and their own children, six in total plus a seventh on the way. Eschewing the exotic and unfamiliar subjects that he found in New Orleans, Degas spent most of his visit painting the women and children in the family—at least when they would acquiesce. "Nothing is more difficult than doing family portraits," he lamented. "To make a cousin sit for you who is feeding an imp of two months is quite hard work" (quoted in *Degas*, exh. cat., The Metropolitan Museum of Art, New York, 1988, p. 180). *Femme assise dans un jardin* is part of this extraordinary series of portraits, hauntingly melancholy in mood, all of which Degas brought back with him to Paris and kept in his studio until his death.

Rather than focusing on his cousins' individuality, Degas allowed a family resemblance to dominate, perhaps summoning memories of his own mother, a dark-eyed Creole beauty who had died when he was thirteen. The present painting has conventionally been identified as an image of Désirée, the eldest of the three Musson sisters and the only one to remain unwed. The artist had developed a particular affection for Désirée when she, Estelle, and Odile visited France in 1863-1865 to escape the privations of New Orleans during the Civil War. He even seems to have briefly considered following in his brother's footsteps by marrying a cousin. "I am thirsting for order," Degas wrote to Henri Rouart. "I do not even regard a good woman as the enemy of this new method of existence" (quoted in, *ibid.*, p. 182).

Another possibility, however, is that *Femme assise dans un jardin* depicts the middle Musson sister Mathilde, whom Degas rendered on another occasion as a coquettish Southern belle on the veranda of the family home (Lemoisne, no. 318). "There is a sexual confidence in her bearing," Jean Sutherland Boggs wrote about the present sitter, "and the expression of her eyebrows, eyes, and mouth that do not suggest Désirée" (exh. cat., *op. cit.*, 1999, p. 193). The model lies back languorously on a chaise in the intimate, enclosed setting of the family garden, eyes closed in slumber, a white scarf protecting her head from the southern sun. Perhaps she is simply indulging in a midday siesta, the heat producing a certain lassitude, or perhaps she has taken ill; Mathilde would die tragically young in 1878. "In any case the pain seems to be a passing affair, and we are free to take pleasure in the sight of a pretty young woman drowsing in a garden," Boggs concluded (*ibid.*, p. 193).

Edgar Degas, *Femme assise près d'un balcon*, 1872-1873. Ordrupgaard, Copenhagen.

Opposite: detail of present lot.

Following spread: Detail of lot 517.





517

HENRI FANTIN-LATOURE (1836–1904)

Roses dans un verre droit

signed and dated 'Fantin. 82' (lower left)

oil on canvas

14⁷/₈ x 13 in. (37.8 x 33 cm.)

Painted in 1882

\$400,000-600,000

PROVENANCE

John Levy Galleries, New York.

M. Knoedler & Co., Inc., New York (acquired from the above, January 1950).

Acquired from the above by the late owners, December 1950.

LITERATURE

Mme Fantin-Latour, *Catalogue de l'oeuvre complet de Fantin-Latour*, Paris, 1911,
p. 111, no. 1090 (with incorrect dimensions).

M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*,
New York, 1984, vol. 1, p. 123, no. 28 (illustrated in color).

Brame et Lorenceau will include this work in their forthcoming Fantin-Latour *catalogue raisonné des peintures et pastels*.



Fantini 22





While Fantin-Latour painted all varieties of flowers, often mixing them in a single composition, his sensuous, sensitive treatment of roses was especially prized and significantly contributed to his fame as the leading painter of floral still-lives during the late 19th century. Roses were widely popular in Victorian England, where Fantin developed the most steady and reliable market for his flower paintings. England surpassed France to become the world's leader in rose cultivation; a rosarium constructed in Abner Park Cemetery, northeast London, in 1840, possessed a collection numbering more than a thousand cultivars, varieties, and species.

The rose is the supreme test of a flower painter's skill. The artist must impart a convincing sense of roundness and weight to the densely layered blossoms of the most complex varieties—the tea rose, noisette, and hybrid perpetuals (the latter developed by the Victorians)—while at the same time suggesting the lightness and delicacy of the individual petals.

"It is in his roses that Fantin has no equal," the painter Jacques-Émile Blanche wrote. "The rose—so complicated in its design, contours and color, in its rolls and curls, now fluted like the decoration of a fashionable hat, round and smooth, now like a button or a woman's breast—no one understood them better than Fantin. He confers a kind of nobility on the rose, which so many watercolorists have rendered insipid and insignificant by their bits of coloring on vellum, screens, and fans. He bathes it in light and air, uncovering with the point of his scraper the canvas... beneath layers of color, so creating these interstices through which the painting breathes... He captures the physiognomy of the flower he is copying; it is that particular flower and not another on the same stem: he draws and constructs the flower, and does not satisfy himself with giving an impression of it through bright, cleverly juxtaposed splashes of color" ("Fantin-Latour," *Revue de Paris*, 15 May 1906, pp. 311-312).

Dispensing with the complicated, overly abundant compositions in which most floral painters liked to show off their skills, Fantin preferred to work with simpler arrangements that allowed him to focus attention on the delicate qualities of the blossoms themselves, a quality his English collectors particularly appreciated. The close harmony of white and pale pink blossoms in the present still-life reflects the taste, in both Paris and London, for the "symphony" paintings of James McNeill Whistler, since 1858 Fantin's close friend, colleague, and advocate.

By the mid-1870s Fantin was disheartened by the lack of recognition for his flower paintings in the official Paris Salon, and an association with the dealer Durand-Ruel lasted only a few years. The collectors Edwin and Ruth Edwards, on Whistler's recommendation, became Fantin's exclusive agents in Britain; Ruth continued in this capacity following her husband's death in 1879. Fantin exhibited annually at the Royal Academy in London. Such became the desirability of his flower paintings in England that Fantin no longer depended on arranged commissions and the accompanying requirements that dictated the content of his compositions—he was free to paint as he wished, with reasonable certainty that his pictures would find eager buyers.

Henri Fantin-Latour,
Autoportrait, 1883. Galleria
degli Uffizi, Florence.

Opposite: detail of present lot.

518

HONORÉ DAUMIER (1808–1879)

Les laveuses du quai d'Anjou (Les blanchisseuses—Les laveuses sur l'escalier)

signed 'h. Daumier' (lower right)
oil on panel
18¼ x 12⅞ in. (46.4 x 32.6 cm.)
Painted in 1850-1852

\$700,000-1,000,000

PROVENANCE

Arsène Alexandre, Paris; sale, Galerie Georges Petit, Paris, 18 May 1903, lot 16.
Graat et Madoulé, Paris.
Uhle Collection, Dresden.
Max Silberberg, Breslau (by 1926); his forced sale, Paul Graupe, Berlin, 23 March 1935, lot 23.
Galerie Matthiesen, Berlin.
Karl Goeritz, Chemnitz and London.
Irmgard Goeritz Selver, New York (by descent from the above, 1939 and until at least June 1961).
Otto Wertheimer (Galerie Les Tourettes), Basel.
Wildenstein & Co., Inc., New York.
Acquired from the above by the late owners, January 1965.

The present work is being offered for sale pursuant to a settlement agreement between the consignor and the heir of Max Silberberg. This resolves any dispute over ownership of the work and title will pass to the buyer.

EXHIBITED

Berlin, Galerie Matthiesen, *Honoré Daumier, Gemälde, Aquarelle, Zeichnungen, Plastik*, February-March 1926, no. 30.
London, The Leicester Galleries, *Paintings, Drawings and Lithographs by Honoré Daumier*, June 1936, p. 23, no. 90 (illustrated).
London, Tate Gallery, *Daumier, Paintings and Drawings*, June-July 1961, pp. 12 and 40, no. 71 (illustrated, pl. 23a).

LITERATURE

E. Klossowski, *Honoré Daumier*, Munich, 1923, p. 106, no. 221 (illustrated, pl. 93).
E. Fuchs, *Der Maler Daumier*, Munich, 1930, p. 49 (illustrated, pl. 74).
K. Scheffler, "Die Sammlung Max Silberberg," *Kunst und Künstler*, vol. XXX, October 1931, p. 6.
J. Lassaigne, *Daumier*, Paris, 1938, p. 167 (illustrated, pl. 94).
C. Schweicher, *Daumier*, Paris, 1953 (illustrated, pl. 34).
J. Adhémar, *Honoré Daumier*, Paris, 1954, p. 124 (illustrated, pl. 113; dated circa 1860-1862).
K.E. Maison, "Daumier's Painted Replicas," *Gazette des Beaux-Arts*, vol. LVII, May/June 1961, p. 371.
K.E. Maison, *Honoré Daumier, Catalogue Raisonné of the Paintings, Watercolours and Drawings*, London, 1968, vol. I, p. 74, no. I-40 (illustrated, pl. 36).
L. Barzini, *L'opera pittorica completa di Daumier*, Milan, 1971, p. 92, no. 53 (illustrated).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, pp. 111-112, no. 22 (illustrated in color, p. 111).



Honoré Daumier on the roof of his studio, 9 quai d'Anjou, Paris, circa 1860. Unknown photographer. Photo: Apic/Getty Images.





Honoré Daumier, *Les laveuses du quai d'Anjou*, 1850-1852. Believed to have been destroyed during World War II.

Honoré Daumier, *Le Fardeau*, 1850-1853. Národní Galerie, Prague.

From around 1841 until 1861, Daumier resided and maintained his studio on the top floor at 9, quai d'Anjou, on the Île Saint-Louis in the heart of Paris. Washerwomen were a frequent sight along the quay as they brought their bundles of clothing and linens to and from the Seine. The artist made a sketch of two such *laveuses*, probably done *in situ*, on the side of a sheet that was later cut down; this drawing also incorporates a perspective diagram for the scene (Maison, no. II-708). While one of the women descends the steps to the laundry barge below, moored to the embankment, there to begin her back-breaking work, the other, having climbed back to the street, departs with her finished load.

From this sketch Daumier painted the present oil on panel, which is the sole existing painting of this subject. A larger version of this painting (Maison, no. I-41), was formerly in the Otto Gerstenberg collection, Berlin, and is believed to have been destroyed during the Second World War. The illustration in *Maison* was reproduced from "the only existing photographic record of [this] work of some importance" (*op. cit.*, 1968, vol. I, p. 75). The smaller scale of Daumier's initial conception, the powerful concentration of chiaroscuro contrasts within this sinister, Dante-like setting, as well as the artist's less detailed treatment of his figures, presented more as wraith-like silhouettes, all contribute to a vague and mysterious sense of foreboding. These qualities are perhaps some consolation for the loss of the larger panel.

The environment as it was in Daumier's day is much the same today. The viewer looks northwest along the *rive droite* arm of the Seine; beyond the steps an arch of the Pont Marie comes into view. From Daumier's low vantage point, the composition is precipitously oblique. The ascending lines of the step railings appear to merge with the distant skyline, and proceed even higher along the contour of the stone wall at upper left to the very corner of the panel. Within this extreme, almost cliff-like environment, the loads which the two women bear seem all



the heavier; the height they descend and must then climb, fully laden, becomes with every step an ordeal, as if in the myth of Sisyphus. They repeat this routine several or more times each day, day after day.

Daumier also painted during the early 1850s three depictions of a laundry woman seen close up, in which she emerges more expressively as an individual, with a young child in tow, entitled *Le Fardeau*, "The Burden" (Maison nos. I-37, -42, and -43).

The three versions of *Une Blanchisseuse* are the apotheosis of this theme (Maison nos. I-84, -159, and -160). In these three paintings, the forthright naturalism of Daumier's rendering, as well as the sheer probity of his empathy for this subject, disarm any suggestion of sentimentality. Vincent Van Gogh, for one, admired Daumier as much as he did Jean-François Millet, both as powerful truth-sayers, the one for the urban poor, the other for the rural peasant.

Paris attracted many young women, often still in their early teens, from large rural families devastated by the loss of their land and mounting debt. These uneducated, unskilled, and disadvantaged female refugees might connect in Paris with a laborer or workingman, have a child or two before he moved on, while they were left to struggle on their own, with no resources other than their innate instincts for survival and to protect their young. The poet Théodore de Banville called attention to a version of *Le Fardeau*: "Is it not the very picture, tender and desolate, of Destitution?" (quoted in *Daumier*, exh. cat., National Gallery of Canada, Ottawa, 1999, p. 310). Artists often cheaply hired their models from the vast ranks of these unfortunate women. Cleaning and washing were their most common occupations, and many found themselves resorting to occasional or frequent prostitution to sustain themselves and their children.



“Oh yes, they have a bad reputation,” J.-K. Huysmans wrote of laundresses in his *Parisian Sketches* in 1880. “Oh yes, the young ones flirt, mad for love, and have a right old time on leaving the washhouse! And what of it? Do you think their lives are easy and that they haven’t the right to bury the dreariness of a long day in the bottom of a wine bottle or a bed? Oh, how they love and how they drink! Because to work standing up, under a rain constantly falling from washing hanging on lines, to feel the water creep over the hairs of your neck and run slowly down the middle of your back, to breathe steam from the laundry in big gulps, to have your loins burnt by the fire of the furnace, to carry cartloads of sheets over your shoulder, to stagger under the weight of an enormous basket, to walk, to run, never to rest... such is their terrible job, their terrible life!

“After wandering fruitlessly around the Rue aux Ours market until nine o’clock in the morning in search of a patroness desperate to have some laundry done, they run aground, catarrhal, in that *quartier* drenched by the sickly, snuff and medlar-colored waters of the river. Squatting there from the first blush of dawn till the last mists of evening, next to monstrosities dressed in rags, topped with headscarves and buried up to their armpits in barrels, they soap for all they are worth, pummeling the laundry draining on boards with their battledores” (trans. B. King, London, 2004, pp. 77-78).

Daumier understood the plight in which this underclass of women found themselves, lacking few if any options for improving their lot. In *Les laveuses du quai d’Anjou* the artist bore witness to the descent into the deep pit of such a life—“this Passion play, their stations of the Cross,” as Huysmans described it (*ibid.*)—while at the same time holding out some hope for an escape, a return to the light above.

There is in the present *Laveuses* the monumentality of feeling that only a compelling revelation of insight and understanding can

bring to a painting. Arsène Alexandre, the first owner of this panel, was a leading critic at the turn of the 20th century, and in 1888 published the first major study of Daumier and his art. Paul Sébillot wrote in 1878 that Daumier, like Millet, could reveal “the noble aspect of common things,” and described in the final, lost version of *Les laveuses du quai d’Anjou* the “two women of the people on the steps” as displaying “the epic bearing of goddesses in frescoes painted by the Masters.” Another reviewer thought that Daumier’s figures, “treading the pavement of the streets, the tiles of the wash houses, and the embankments of the quays,” possessed “the epic look Michelangelo lent his prophets and his sibyls” (quoted in exh. cat., *op. cit.*, 1999, p. 314).

Honoré Daumier, *Une Blanchisseuse*, 1855-1856. Albright-Knox Art Gallery, Buffalo.

Honoré Daumier, *La sortie du bateau à lessive*, 1861-1863. The Metropolitan Museum of Art, New York.

“Mother had in her collection at 10 West 54th Street and subsequently in her sitting room at Kykuit some Daumier watercolors and prints which I had always admired. Thus I was very pleased when Alfred Barr brought to our attention this fine Daumier oil. It is somewhat similar to a watercolor of Paris washerwomen that Mother had, which ultimately went to my brother Winthrop.”

— DAVID ROCKEFELLER

519

JEAN-LOUIS FORAIN (1852–1931)

La femme aux affiches

signed 'jean louis forain' (lower left)

oil on canvas

22 x 18¾ in. (55.9 x 46 cm.)

Painted *circa* 1880-1885

\$500,000-700,000



Jean-Louis Forain. Photograph by Paul Nadar.
Photo: © RMN-Grand Palais / Art Resource, NY.

PROVENANCE

Galerie Paul Rosenberg, Paris (by 1917).

Kirster Littorin, Stockholm; sale, Bukowskis, Stockholm, 7 September 1932, lot 107.

Lieutenant-Colonel Rosander, Stockholm (acquired at the above sale).

Ernst A. Kruger, New York.

M. Knoedler & Co., Inc., New York (acquired from the above, 1937).

Abby Aldrich Rockefeller and John D. Rockefeller, Jr., New York (acquired from the above,

July 1937).

Laurance Spelman Rockefeller, New York (gift from the above, June 1947).

Acquired from the estate of the above by the late owner, February 2005.

LITERATURE

C.G. Laurin, *Konsthistoria, Sjunde Skolupplagan*, Stockholm, 1919, pp. 652-653.

"Neuere Gemälde, Möbel," *Die Weltkunst*, vol. IV, no. 35, 28 August 1932, p. 3 (illustrated).

G. Lowry, intro., *The David and Peggy Rockefeller Collection: Supplement*, New York, 2015, vol. V, pp. 24-25, no. 2 (illustrated in color, p. 24).

Florence Valdès-Forain will include this work in her forthcoming Forain *catalogue raisonné*.







Painted in the early 1880s, Forain's *La femme aux affiches* offers a brief glimpse into the artist's personal experiences of travelling through the bustling streets of Paris during the early years of the *Belle Époque*, as flashes of modernity began to dramatically alter the very fabric of the city and its identity. A regular contributor to the contemporary journals and news outlets of his day, Forain earned a reputation throughout Paris as an insightful and satirical illustrator, unafraid to take aim at the prevailing social codes and habits of the city's well-to-do inhabitants. Demonstrating an acute ability for capturing the subtle nuances of class and etiquette that colored even the most prosaic of interactions, Forain became an astute chronicler of the gradually shifting social and power structures of the period, as traditional boundaries between the classes began to disappear. A keen observer of life, Forain slipped easily into the role of the typical *flâneur*, absorbing the city's sights and sounds, experiencing its play of life first-hand, using the numerous scenes of *la vie Parisienne* that he encountered while strolling along the capital's boulevards as the primary inspiration for his compositions.

In *La femme aux affiches*, Forain immortalizes one of these fleeting encounters, painting a portrait of one of the fashionable

young women who populated the city's boulevards as they went about their daily business. This anonymous lady, elegantly dressed in a rich plum-colored hat adorned with flowers and ribbons, stares straight out at the viewer, her large, almond shaped eyes drawing us in to her world and holding our gaze, despite the bright colors and bold graphics of the posters which adorn the newsstand behind her. Capturing the varying textures and details of her costume with the briefest of brushstrokes, from the play of light on the sleeve of her dress to the intricate design of her earring, Forain illustrates the importance of fashion and appearance in the lives of these young women, while also perhaps casting a critical eye on the changing role of clothing as a means of identifying social status during this period. Indeed, there is a certain ambiguity as to his subject's identity—this young woman might be a well-to-do middle-class figure out for a day's shopping, or perhaps an aspiring actress or ballet dancer on her way to an audition, or even an enterprising sales assistant from one of the city's glamorous department stores. As such, she remains a figure of mystery, an enigmatic, elegant woman who briefly captured Forain's attention, and through the power of her gaze, left an indelible impression on the artist's memory.

Imprimerie P. Lacourière-Falconer, *Two Women in Afternoon Dresses*, printed in *Journal des Demoiselles et Petit Courrier des Dames Réunis*, 1884.

Morris column with theater advertisements, Place Saint-Sulpice. Photograph by Eugène Atget. Photo: © BnF, Dist. RMN-Grand Palais / Art Resource, NY.

520

KEES VAN DONGEN (1877–1968)

Cannes, la femme au chien

signed 'Van Dongen.' (lower left)
oil on canvas
21 $\frac{7}{8}$ x 13 in. (55.6 x 33.2 cm.)
Painted circa 1927

\$300,000-500,000

PROVENANCE

Jean-Arthur Fontaine, Paris (by 1930); sale, Hôtel Drouot, Paris, 2 December 1936, lot 37.
Mr. Winhecker (acquired at the above sale).
Dr. Marinus Johannes van Tussenbroek, Haarlem.
E.J. van Wisselingh & Co., Amsterdam (acquired from the above).
Acquired from the above by the late owners, December 1953.

EXHIBITED

Toronto, Laing Galleries, *Selected French Paintings XIX & XX Century*, December 1953.

LITERATURE

F. Fosca, "La collection Jean-Arthur Fontaine," *L'Amour de l'art*, vol. XI, May 1930, p. 207 (titled *Promeneuse*).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, p. 289, no. 115 (illustrated).

This work will be included in the forthcoming Kees van Dongen Digital *Catalogue Raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.



Van Dongen at Deauville. Unknown photographer.

After Van Dongen achieved critical success at the Salon des Indépendants and Salon d'Automne of 1904, his career took off; shortly thereafter the Galerie Vollard held his first solo-exhibition. Critics noted that Van Dongen painted with passion in a dynamic style with vivid colors and free forms which he shared with the Fauve painters. Throughout his career, Van Dongen maintained this expressive, exuberant style of painting.

In 1917, the fashion director Léa (Jasmy) Jacob introduced Van Dongen into the life of the *beau monde*, the new fashionable circle in Paris. After painting prostitutes and cabaret singers, Van Dongen turned his attention to the glamour of high society after World War I. He swiftly became the most fashionable portrait painter in 1920s Paris. In the summer, he followed the city's elite to the luxurious beach resorts of Cannes and Deauville, which attracted vacationers and artists alike to their picturesque boardwalks, sandy beaches, casinos and racecourses. In *Cannes, la femme au chien*, Van Dongen portrays a young woman with an umbrella walking along the glistening seaside with her pet dog; the figures' reflections are echoed by the artist's signature, to which he cleverly added its own reflection on the wet strand.



521

PIERRE BONNARD (1867–1947)

Boulevard des Batignolles

signed 'Bonnard' (lower left)
oil on canvas
22⁷/₈ x 14¹/₈ in. (58 x 35.8 cm.)
Painted circa 1901

\$800,000-1,200,000

PROVENANCE

Galerie Bernheim-Jeune et Cie., Paris (acquired from the artist, 1935).
Sam Salz, Inc., New York (acquired from the above).
Anon. sale, Hôtel Drouot, Paris, 12 May 1939, lot 43.
Léon Delaroche, Paris.
Private collection, Paris (by descent from the above, 1998).
Private collection, Europe; sale, Christie's, New York, 8 November 2006, lot 69.
Acquired at the above sale by the late owner.

EXHIBITED

Paris, Galerie Bernheim-Jeune et Cie., November 1906, no. 26.
New York, Wildenstein & Co., Inc., *Bonnard*, March 1934, p. 13, no. 2 (dated 1906).

LITERATURE

C. Roger-Marx, *Bonnard*, Paris, 1950, p. 3 (illustrated, pl. 1).
F. Hazan, ed., *Dictionnaire de la peinture moderne*, Paris, 1954, p. 29 (illustrated in color).
J. and H. Dauberville, *Bonnard, Catalogue raisonné de l'oeuvre peint, 1888-1905*, Paris, 1992, vol. I, p. 260, no. 268 (illustrated).
G. Lowry, intro., *The David and Peggy Rockefeller Collection: Supplement*, New York, 2015, pp. 41-42, no. 8 (illustrated in color, p. 41).







In 1889, at the age of twenty-one, Bonnard rented the first in a succession of studios at the foot of bohemian Montmartre, in “a rather seedy district”—so he wrote to his mother—centered on the Place de Clichy. The quotidian spectacle that unfolded on these unpretentious streets provided the artist with seemingly inexhaustible subject matter for more than a decade, into the opening years of the new century. On his ritual early-morning walks, Bonnard was constantly alert to the shock of an image—to fugitive sensations, momentary encounters, and unexpected incidents glimpsed in passing that sparked his impulse to begin a canvas. “It was in the metropolis,” Timothy Hyman has written, “that he first developed the faculty of passive attention, of waiting for that sudden welling-up of excited recognition, when a spatial arrangement locks perfectly into place, and a situation becomes an image” (*Bonnard*, London, 1998, p. 46).

In the present canvas, Bonnard adopted an elevated vantage point, looking frontally across the bustling Boulevard des Batignolles onto a familiar urban panorama of narrow, six-story apartment buildings with small shops on the ground floor. The flat façades rise parallel to the edges of the composition like a theatrical backdrop, while the horizontal bands of the street and sidewalk function as a shallow proscenium in the foreground. Within this stable geometric schema, rendered in a unified symphony of gray tones, Bonnard captured the myriad moments of anecdotal interest that comprise the subjective experience of the city street, here viewed on an overcast day in winter. An apron-clad woman at the far left pushes a cart full of bright, hothouse flowers; a cyclist leans forward over his handlebars, attempting to catch up with a horse-drawn carriage; two dogs circle one another in an expression of mutual interest, as muffled pedestrians scurry by unaware.

Bonnard’s conception of pictorial space as a stage dates back to the early 1890s, at the height of his involvement with the Nabi group, when he joined his colleague Édouard Vuillard in designing sets for Symbolist theater productions and experimental puppet shows. By the turn of the century, when he painted the present scene, he had begun to seek ways of reconciling the highly decorative art form favored by the Nabis with the immediacy of direct experience—“the theater of the everyday,” as he described it. The seemingly casual cropping of this composition, inspired by Japanese *ukiyo-e* prints and the new technology of the Kodak snapshot, conveys all the freshness and informality of the first glance, while simultaneously reinforcing the underlying grid-like structure of the image. Like a detail excerpted from a larger whole, the passing procession of figures represents the irregular ebb and flow of city life that cannot be rendered in its entirety—the fragmentation of reality as a definitive tenet of modernism.

Bonnard in Grand-Lemps, circa 1906. Photograph by Vuillard. Photo: © RMN-Grand Palais / Art Resource, NY.

Camille Pissarro, *Boulevard des Italiens, matin, effet de soleil*, 1897. National Gallery of Art, Chester Dale Collection, Washington, D.C.

522

ÉDOUARD VUILLARD (1868–1940)

Le grenier de la Grangette à Valvins

signed and dated 'Vuillard 97' (upper right)
oil on board laid down on cradled panel
18 x 25⁷/₈ in. (45.8 x 65.7 cm.)
Painted in 1897

\$600,000-800,000

PROVENANCE

Ambroise Vollard, Paris (acquired from the artist, circa 1899).
M. Schmoll, Paris.
Fritz Nathan, St. Gallen (by 1946).
Dr. Christoph Bernoulli, Basel.
Jacques Seligmann & Co., Inc., New York (October 1947).
Samuel H. Maslon, Minneapolis (January 1956).
E.V. Thaw & Co., Inc., New York.
Arthur Tooth & Sons, Ltd., London.
B.E. Bensinger, Chicago (1966).
William Kennedy, New York.
H. Wendell Cherry, Kentucky (by 1971).
Maurice Sternberg, Chicago.
Jack S. Josey, Houston (by 1982).
Anon. sale, Sotheby's, New York, 18 November 1986, lot 28.
Acquired at the above sale by the late owners.

EXHIBITED


Kunsthalle Bern, *Edouard Vuillard, Alexander Müllegg*, June-July 1946, no. 69 (titled *Mansarde*).
The Cleveland Museum of Art and New York, The Museum of Modern Art, *Edouard Vuillard*, January-June 1954, pp. 16 and 102 (illustrated in color, pl. 45; titled *Room Under the Eaves*).
The Detroit Institute of Arts, *The Two Sides of The Medal, French Painting from Gérôme to Gauguin*, 1954, p. 60, no. 136 (titled *The Attic Studio*).
The Minneapolis Institute of Arts, 1956 (on loan).
The Minneapolis Institute of Arts, *Drawings, Paintings & Sculpture from Three Private Collections*, July-August 1960, no. 119 (titled *Room Under the Eaves*).
London, Arthur Tooth & Sons, Ltd., *Paris-Londres*, April-May 1966, no. 23 (illustrated; titled *La Mansarde*).
The Art Institute of Chicago, *Masterpieces from Private Collections in Chicago*, July-August 1969 (titled *The Mansard (M. and Mme Nathanson)*).
Toronto, Art Gallery of Ontario; San Francisco, California Palace of the Legion of Honor and The Art Institute of Chicago, *Edouard Vuillard*, September 1971-March 1972, p. 230, no. 43 (illustrated).
Amarillo Art Center, *Early French Moderns, The Genesis of The Modern Era*, August-November 1982, no. 26 (illustrated in color; dated 1892 and titled *Room Under the Eaves*).
Washington D.C., National Gallery of Art; Paris, Grand Palais and London, Royal Academy of Arts, *Edouard Vuillard*, January 2003-April 2004, p. 213, no. 145 (illustrated in color, pp. 214-215; dated 1896).

LITERATURE

A. Gold and R. Fizdale, *The Life of Misia Sert*, New York, 1980, p. 58 (titled *Room Under the Eaves*).
A. Georges, *Symbolisme et décor, Vuillard, 1888-1905*, Ph.D. Diss., Panthéon Sorbonne, Paris, 1982, p. 154.
S. Preston, *Edouard Vuillard*, New York, 1985, p. 72 (illustrated in color, p. 73; titled *Room Under the Eaves*).
P. Ciaffa, *The Portraits of Edouard Vuillard*, Ph.D. Diss., Columbia University, New York, 1985, pp. 252-253 (illustrated fig. 118).
D. Mahon, *The Yellow Book*, Winston-Salem, 1998 (detail illustrated in color on the cover; titled *Chambre Sous L'Avant-Toit*).
A. Salomon and G. Cogeval, *Vuillard, Le regard innombrable, Catalogue critique des peintures et pastels*, Paris, 2003, vol. 1, p. 466, no. VI-12 (illustrated in color; dated 1896).







"We knew of the existence of this painting because we had seen it reproduced in a book on Vuillard more than fifteen years ago. Indeed, when Peggy first saw the color illustration, she was so attracted to the blue ceiling between the ancient wooden beams that she used it as a model for the ceiling of our living room at Ringing Point in Maine. Fourteen years after our Maine house was built, we were looking in [an auction] catalogue and to our complete surprise found that 'Room Under the Eaves' was for sale. We like it even more in real life and are thrilled that we were successful bidders."

-DAVID ROCKEFELLER





An Impressionist's brilliant sunlight was normally of limited use to Vuillard while he was working, even by day, in the intimate domestic settings that he made his *métier*. He instead depended upon, preferred, and—as if he were a stage director—became expert at employing artificial lighting, revealing effects that while familiar and prosaic, subtly evoked epiphanies of quiet poetry and latent drama. During the mid- and late 1890s, Vuillard explored tenebrism in his painting, purposefully seeking out and depicting nocturnal subjects, at home and in public places, which were steeped in darkness and shadow, illuminated only dimly or in part by a single lamp or unseen sources. The challenge of such constraints nonetheless inspired the artist to create compositions as rich in hue and tint as his more overtly luminous interiors. The scene here—the attic study in Misia and Thadée Natanson's summer country home La Grangette in Valvins, on the Seine southeast of Paris, painted in 1896—is among the most magical and symbolist of these paintings.

Alfred and Thadée Natanson founded *La Revue Blanche* in 1889; the brothers published the first issues of their journal of the arts and social commentary in Brussels, then two years later set up shop in Paris. When Thadée married Misia Godebska in 1893, the review had found in this talented musician and pianist, who as a child had played for Franz Liszt and later studied with Gabriel Fauré, its resident muse. *La Revue Blanche*—"white" as the sum of all colors—quickly became famous for its hospitality to *fin de siècle* poets, writers, and commentators of many stripes, and remained a leading cynosure of intellectual discourse in France and throughout Europe for the next decade. The Natansons decided in 1893 to include in each issue an original print, enlisting contributors among the Nabi painters, then the newest, most youthful avant-garde in the capital—Vuillard, Pierre Bonnard, Maurice Denis, and Félix Vallotton, together with the older, more practiced and worldly *artiste indépendant* Henri de Toulouse-Lautrec.

Vuillard and Thadée Natanson became life-long friends. The artist became longingly infatuated with Misia, but accepted his role as a sensitive confidant and settled into a profoundly

platonic relationship with this remarkable woman. He was a frequent visitor to the Natansons' apartment on the rue Saint-Florentin, also on holidays and during the summer at La Grangette in Valvins, near the home of the Symbolist paragon Stéphane Mallarmé. Vuillard painted the couple, singly and together, in their homes on numerous occasions.

In this scene at La Grangette, Misia—barely distinguishable in profile at left—and Thadée attend to their journal's editing and correspondence. Anna Vaillant, Alfred's daughter, recalled how the "light shone through a green opaline lampshade on the little pictures that Vuillard painted during the quiet evenings" (quoted in exh. cat., *op. cit.*, 1971, p. 121). This lamp was the primary motif in two other paintings at half the size of the present picture, painted the previous year (Salomon and Cogeval, vol. I, nos. VI-13 and -14). The large dark form of Misia's grand piano looms in the lower left corner, always at hand for her to toss off a Chopin prelude or polonaise (Misia was born to Polish parents in Moscow), as seen in a small painted study (vol. I, no. VI-15).

The network of roofbeams above the table at which the Natansons are seated catches the lamplight to reveal the slanted form of an *ankh*, the ancient Egyptian hieroglyphic ideogram that signifies conception and life, rebirth and eternal existence. The Theosophical Society, founded in 1875 to research and disseminate the ancient wisdom underlying all the world's religions, to this day displays the *ankh* at the center of its seal. Numerous artists during the 1890s, perhaps even Vuillard himself, and likely some among the authors writing for *La Revue Blanche* explored theosophy. In Vuillard's *Intérieur, mystère* (vol. I, no. IV-218), light passing through an arched portal from an adjoining room reveals a Greek *tau* (T)—in theosophy a symbol of ultimate reality—at the intersection of two wall moldings. Related to the female Venus symbol, the *ankh* is thought to represent the union of the male triad and female unit—an apt symbol, Vuillard may well have decided, to represent the inspiring marriage and partnership between Misia and Thadée Natanson.

Edouard Vuillard, *Scène d'intérieur, dit Intérieur, Mystère*, 1896. Sold, Christie's New York, 11 May 1989, lot 267.

Opposite: detail of present lot.

523

PIERRE BONNARD (1867–1947)

Femme assise, de dos

signed and dated 'Bonnard 98' (lower right)
oil on board laid down on panel
13¼ x 6¾ in. (33.7 x 16.8 cm.)
Painted in 1898

\$300,000-500,000



Pierre Bonnard in Villeneuve sur Yonne, circa 1892. Photograph by Alfred Natanson. Photo: adoc-photos/Corbis via Getty Images.

PROVENANCE

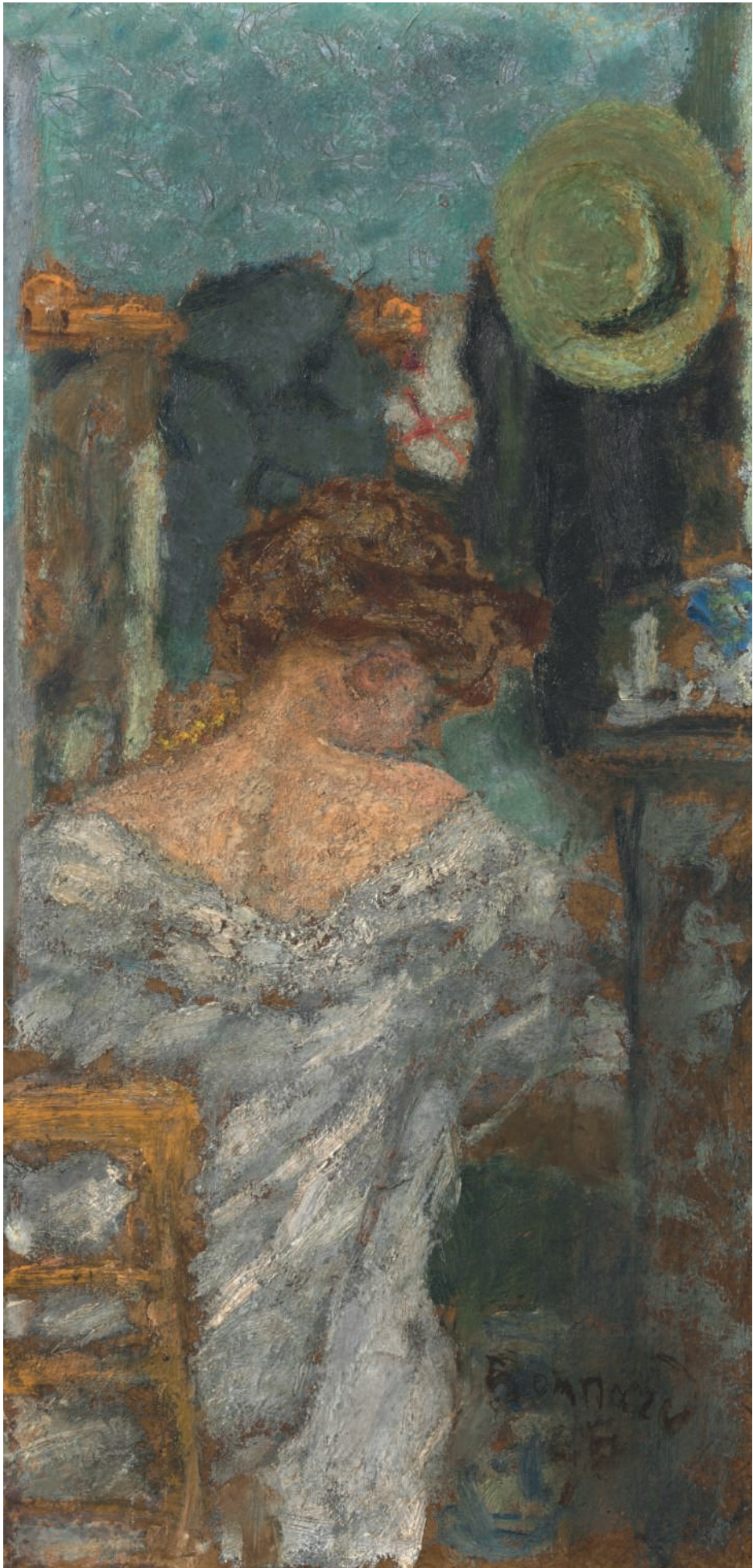
The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London (by 1942).
Lord Ivor Spencer Churchill, London (1947).
Mrs. S. Kaye, London.
Duncan MacDonald, London.
Dalzell Hatfield Galleries, Los Angeles.
Acquired from the above by the late owners, May 1952.

EXHIBITED

London, The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), *French Paintings of the XIXth and XXth Centuries*, August 1942, no. 16 (titled *Femme à sa toilette*).
London, The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), *Bonnard and his French Contemporaries*, June-July 1947, p. 2, no. 7 (titled *Femme à sa toilette*).

LITERATURE

M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, p. 225, no. 76 (illustrated; titled *Woman at Her Toilet*).
J. and H. Dauberville, *Bonnard, Catalogue raisonné de l'oeuvre peint, 1888-1905*, Paris, 1992, vol. I, p. 192, no. 162 (illustrated).







In an intimate corner of a domestic interior, surrounded—as in a candid snapshot—by the jumbled accoutrements of daily living, a young woman sits with her back to the viewer, a white robe or dressing gown slipping from her shoulders. She is most likely Marthe de Méigny, whom Bonnard met by chance on a Paris street late in 1893; pensive and moody, she became his lifelong companion and muse. “Though Bonnard never called her by her real name [Maria Boursin], never met her real family, she maintained a real presence in his life and inhabited the spaces of his work until the day she died,” Elizabeth Hutton Turner has written. “Her body and the physical closeness of their relationship engaged the painter as no other subject” (*Pierre Bonnard, Early and Late*, exh. cat., The Phillips Collection, Washington, D.C., 2002, p. 60).

During the early years of their life together, Marthe inspired some of the most frankly carnal images of Bonnard’s career. In canvases preceding the turn of the century, she is seen sprawling languorously across the bed in a post-coital tangle of sheets or dressing in the seclusion of the boudoir, nude but for a pair of black stockings. Bonnard’s own presence is implied through a wisp of pipe smoke, for example, or a fleeting glimpse in the mirror, the voyeuristic impulse subsumed into a vision of shared intimacy. “We are made to witness a relationship not between artist and model, but between Pierre and Marthe,” Timothy Hyman has written. “Marthe’s body is affirmed as a vessel of human emotion, holding its full measure of psychological and contemplative significance” (*Bonnard*, London, 1998, p. 164).

In the present painting, this overt sexuality gives way to a subtle erotic frisson, now tender and restrained. Marthe’s brown hair,

which she typically wore in a modest bowl-shaped cut, is here pinned up informally on her head, revealing the nape of her neck and an expanse of her back. Perhaps she is at her toilette, either preparing to enter the bath or just finished with her ablutions, a theme to which Bonnard would return throughout their life together. Unlike the long series of paintings that the artist would make of a hired studio model in 1905, which appear quite consciously posed, Marthe seems to be caught unaware at a private moment, her head bowed in a posture of self-absorption. A man’s straw boater, which hangs on the wall in the background, provides evidence for the artist, momentarily departed, within this inner sanctum. “Let it be felt that the painter was there,” Bonnard recorded in his journal (quoted in *ibid.*, p. 166).

This hushed and delicate painting dates to an important juncture in Bonnard’s career. As the Nabi group began to disperse in the last years of the century, Bonnard chose to reinvent his art by turning toward the lighter palette and more fragmented touch of Impressionism. “It was as if, having exploited Gauguin’s anti-naturalist and indeed anti-Impressionist principles,” Gloria Groom has written, “Bonnard was now able to appreciate aspects of Impressionism for the first time—especially its nature-derived chromatics, to which he would add a calculated decorative structure. The decorative remained central to his work but the emphasis shifted, as his figures were modeled and liberated by light” (*Pierre Bonnard, Observing Nature*, exh. cat., National Gallery of Australia, Canberra, 1993, p. 97).

Edouard Manet, *Devant la glace*, 1876-1877. The Solomon R. Guggenheim Museum, New York.

Pierre Bonnard, *La toilette rose*, 1914/1921. Musée d’Orsay, Paris.

Opposite: detail of present lot.

524

CAMILLE PISSARRO (1830–1903)

Félix Pissarro lisant

signed and dated 'C. Pissarro. 93.' (upper right)

oil on canvas

18 x 15 in. (46.2 x 38.1 cm.)

Painted in 1893

\$900,000-1,200,000

PROVENANCE

Lucien Pissarro, London (son of the artist).

Edwin C. Vogel, New York.

Sam Salz, Inc., New York (acquired from the above, January 1952).

Acquired from the above by the late owners, December 1952.

EXHIBITED

Williamstown, Massachusetts, Sterling and Francine Clark Art Institute, *Pissarro's People*, June–October 2011, p. 304 (illustrated in color, p. 110, fig. 69).

LITERATURE

L.R. Pissarro and L. Venturi, *Camille Pissarro, son art—son oeuvre*, Paris, 1939, vol. I, p. 197, no. 828 (illustrated, vol. II, pl. 169).

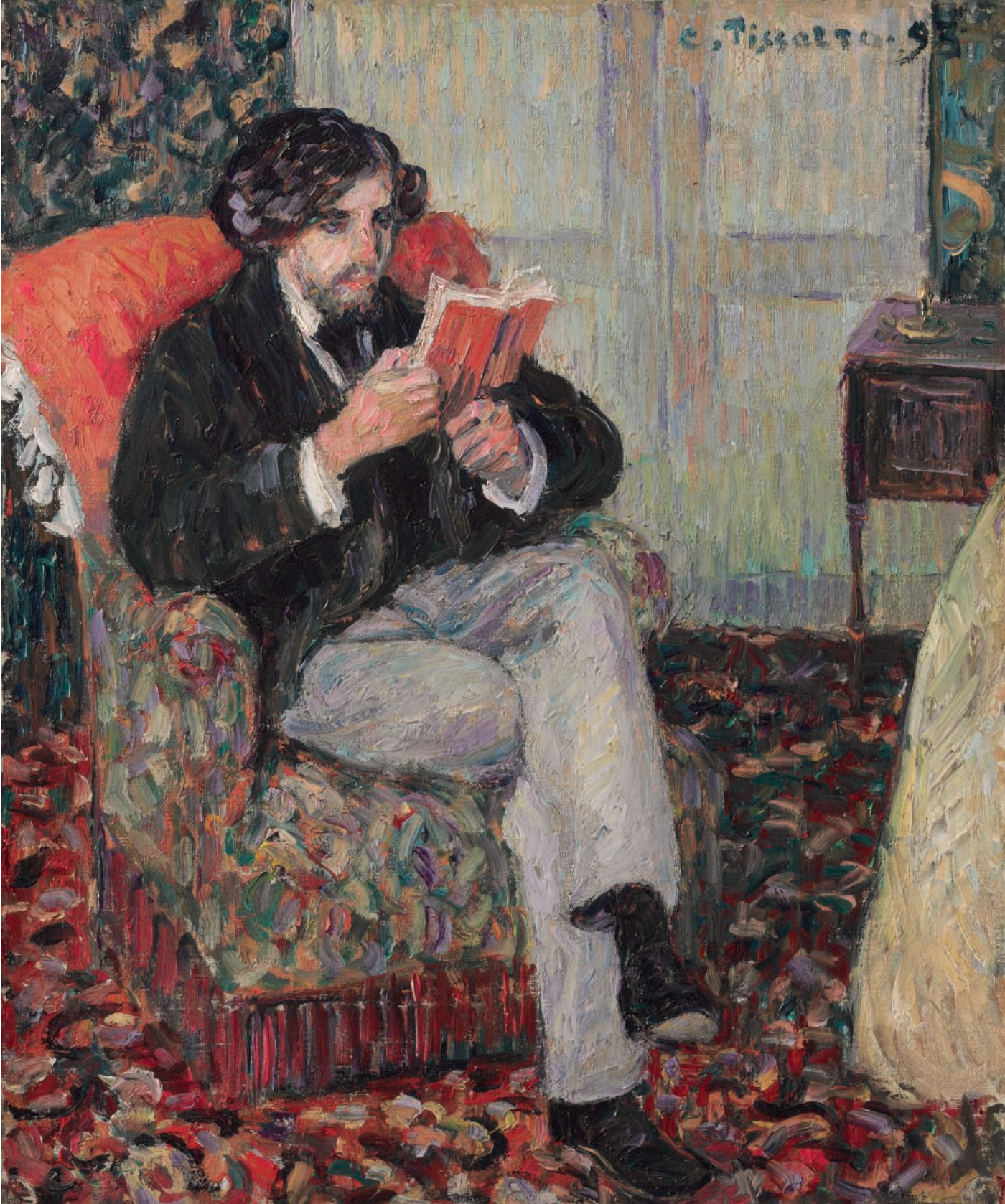
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, p. 129, no. 33 (illustrated).

J. Pissarro, *Camille Pissarro*, New York, 1993, p. 283 (illustrated, p. 287, fig. 346).

J. Pissarro and C. Durand-Ruel Snollaerts, *Pissarro, Catalogue critique des peintures*, Paris, 2005, vol. III, p. 643, no. 988 (illustrated in color).

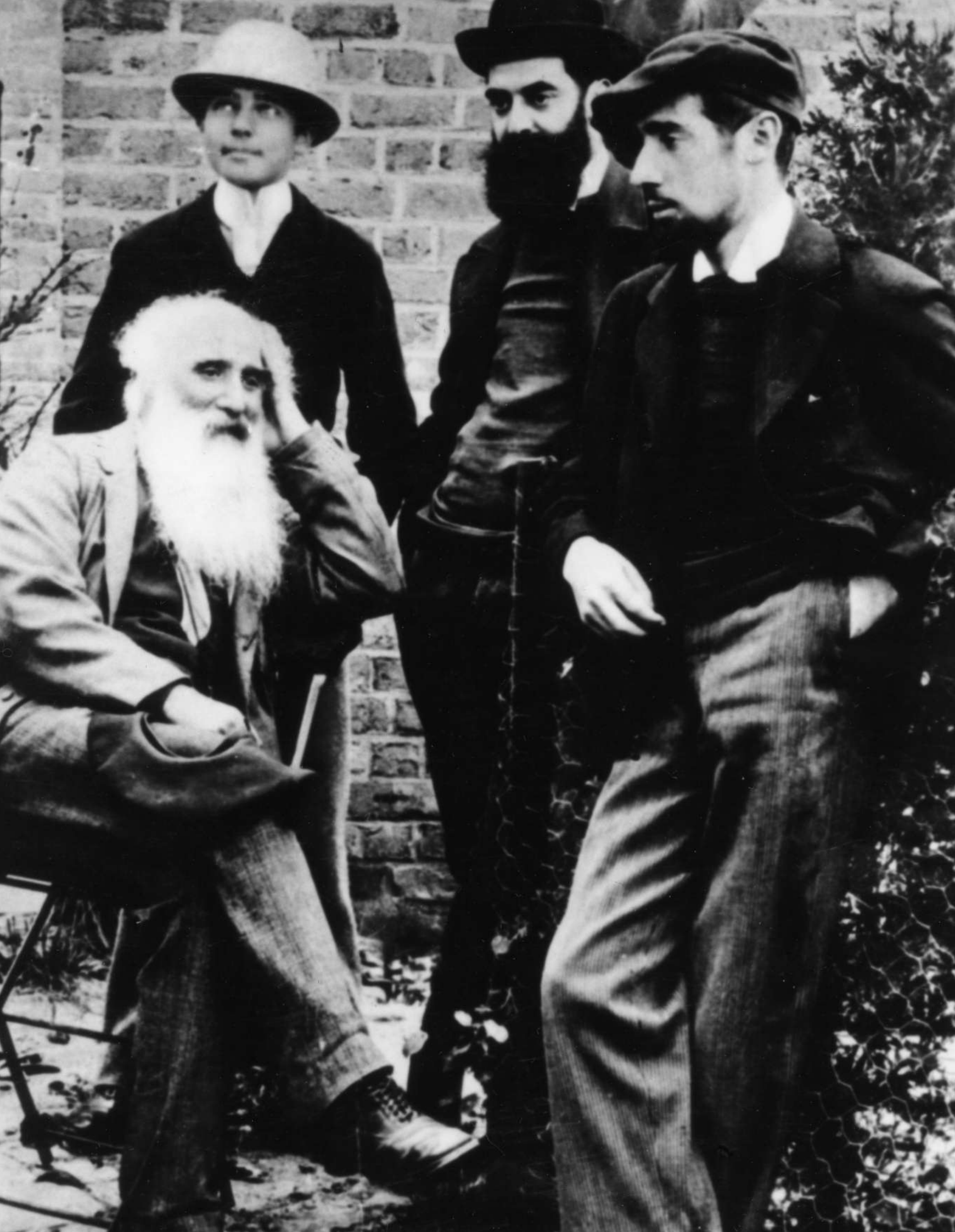
"The very free style of this painting is quite different from many of Pissarro's works—certainly from the others that we have—but it is a work that we have enjoyed living with a great deal. It is a very loving picture by a father of his son."

— DAVID ROCKEFELLER











This intimate, freely brushed portrait depicts Félix Pissarro, the third of the artist's five sons, as a thoughtful and debonair young man of eighteen. The vividly patterned décor of the room, which anticipates the Nabi interiors of Édouard Vuillard and Pierre Bonnard, is not that of the Pissarro family's rather spartan home at Éragny. Instead, it probably represents the suite at the Hôtel Garnier in Paris that the artist rented from February to May 1893, on the occasion of his second solo exhibition at Durand-Ruel. Félix came to stay there at intervals, attending the Impressionists' Thursday dinner with his father and admiring an exhibition of Japanese prints. Here, he is captured at a quiet moment, legs casually crossed, absorbed in a small written tract—perhaps one of Peter Kropotkin or Élisée Reclus's new anarchist publications. "This painting records a father's love and a son's maturity," Richard Brettell has written, "as Félix is well dressed, beautifully groomed, and apparently engrossed in his small, red-covered book" (*exh. cat., op. cit.*, 2011, p. 111).

Unlike many of his Impressionist colleagues, who shunned traditional marital life, Pissarro was a quintessential family man and doted on his children—eight in all, six of whom survived to adulthood. He taught them to draw and paint, fostered their artistic ambitions, and nurtured their moral and intellectual development, encouraging them to question the social and political realities of the French Third Republic. All five of his sons took up art as a profession, without the struggles for self-definition that Pissarro himself had experienced in his youth. "He became the kind of father he never had," Brettell has written, "less a restraining force on the lives of his children than an anxiously patient guide to life" (*ibid.*, p. 117).

Félix Pissarro, known affectionately as Titi within the family, was born at Pontoise on 24 July 1874. Free-spirited and

mischievous in his youth, with a talent for drawing that was evident early on, he often absconded from school to roam the local fields, studying and sketching animals. Pissarro made two paintings of Félix as a child of seven or eight, his long hair non-conformist at the time for a school-aged boy (Pissarro and Durand-Ruel Snollaerts, nos. 663 and 676; Tate Gallery, London and Fondation Bemberg, Toulouse). In the fall of 1893, at age nineteen, Félix moved to London to join his two older brothers, Lucien and Georges. Through mutual criticism and encouragement, the three contributed to each other's rapid artistic progress. Félix first showed his work publicly at the Grafton Gallery in November 1893; he exhibited alongside his father in Brussels in 1895 and the same year at the opening of Samuel Bing's pioneering *Maison de l'Art Nouveau* in Paris.

In 1897, Félix took ill with tuberculosis; he died on November 25th, at age twenty-three. "I have just heard some very sad news," Octave Mirbeau wrote in *Le Journal*. "One of Camille Pissarro's five sons, Félix Pissarro, has died. He was a very young man, almost a child, with a solemn, pretty face and deep-set eyes, who gave everyone hope that he would one day be a great artist. More than a hope, a certainty! I have seldom met anyone as gifted as him. His hand was as limber and adroit as his mind and, under an appearance of silence, was sharp and enthusiastic. My confidence in Félix Pissarro's future was extreme. And now there is nothing left of all those pretty dreams that the poor child inspired in those who knew him!" (quoted in *op. cit.*, 2009, p. 443).

Pissarro never exhibited or sold the present painting, retaining it for himself as a deeply personal commemoration of his beloved son. David and Peggy Rockefeller acquired the canvas in 1952.

Pissarro with his sons Ludovic-Rodo, Lucien, and Félix, 1894. Unknown photographer. Musée Camille Pissarro, Pontoise.

Pierre-Auguste Renoir, *Claude Monet (Le Liseur)*, 1873-1874. National Gallery of Art, Collection of Mr. and Mrs. Paul Mellon, Washington, D.C.

Camille Pissarro, *Félix Pissarro, au béret rouge*, 1881. Tate, London. © Tate, London 2018.

Previous spread: alternative view of present lot.

525

ALBERT MARQUET (1875–1947)

Terrasse aux drapeaux, Hôtel de la Réserve

signed 'marquet' (lower right)

oil on board

16 x 12⁷/₈ in. (40.6 x 32.7 cm.)

Painted in Marseille in spring 1919

\$200,000-300,000

PROVENANCE

Galerie E. Druet, Paris (acquired from the artist, July 1919).

R. Chevalier, Paris (acquired from the above, November 1920).

Galerie C.-A. Girard, Paris.

Musée de l'Athénée, Geneva (by 1967).

Herman E. Cooper, New York (acquired from the above); sale, Sotheby Parke Bernet, Inc., New York, 23 October 1974, lot 222.

Acquired at the above sale by the late owners.

EXHIBITED

Paris, Galerie E. Druet, *Albert Marquet*, November-December 1920, no. 12 (titled *Les Drapeaux*).

LITERATURE

M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, p. 257, no. 95 (illustrated).

This work will be included in the forthcoming Albert Marquet Digital *Catalogue Raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.







"The first thing which stands out [in Marquet's work] is that Marquet always remained close to nature. He was acutely aware of reality. He regarded every landscape and scene with interest. For this reason Marquet cannot be accused of being narrow minded. So different from a host of painters who led more circumscribed lives, Marquet was an indefatigable traveller who was always trying to enlarge his horizons. Marquet has left his individual stamp from the dock side cranes of Le Havre to the tugs of Hamburg, from the bobbing masts in the harbours of Tunis and Naples, to the busy scenes of the Bosphorus, Algiers, and Marseilles. From every point of the compass he has reproduced the delicate shades of the changing pattern of light on the hulls of ships, and has captured the most subtle tints of sky and sea" (F. Daulte, "The Work of Marquet," *Marquet*, exh. cat., Knoedler Gallery, New York, 1964, n.p.).

In early 1919, Marquet suffered from a bad cold and called his good friend, the doctor Elie Faure, for advice. Dr. Faure prescribed Marquet sun, warm weather and a slower pace of life, which he recommended the artist seek out in the south of France. Marquet promptly departed for Nice, where he visited Henri Matisse, with whom he travelled to Cagnes to call on the aging Pierre-Auguste Renoir, and finally on to Marseilles, where he soon regained his health and began painting again. Marquet spent the month of May in Marseilles, where he painted the present work during this stay.

Terrasse aux drapeaux, Hôtel de la Réserve depicts a bird's eye view of the sea, the large expanse of glittering turquoise water dominating the majority of the canvas. "In Marquet's port scenes and in his views over the Seine, there is an unchanging common factor which links the different elements of his compositions. This factor which is at one and the same, both static and mobile, and is both opaque and translucent, is water... His faculty for being able to depict the most subtle of colour shading in his water scenes is in itself testimony perhaps of Marquet's greatest gift, and of his power of observation" (F. Daulte quoted in exh. cat., *op. cit.*, 1964, n.p.).

"Marquet was one of [the] French Impressionists whose work Peggy and I had frequently admired in museums, but we had never seen a painting by him for sale that we wanted to buy. In October of 1974 we saw this Marseille picture in [an auction] catalogue. We found it attractive and were glad to be able to add it to our Impressionist paintings."

— DAVID ROCKEFELLER

Two flags—American and British—dominate the lower right side of the composition, their red, white and blue stripes contrasting amicably with the resplendent sea, and complementing the striped red and white parasols down below. "According to Jean-Claude Martinet, this picture was painted early in 1919 from a window or balcony of the now-destroyed Hôtel La Réserve. Its owner first put out American and British flags in honor of Armistice Day, November 11, 1918, and found them such an attractive decoration that he kept them up permanently" (M. Potter quoted in *op. cit.*, 1984, p. 257). Marquet painted flags on several occasions, and the subject was explored endlessly by his fellow Impressionist and Fauve painters. Marquet was especially drawn to stripes and the vivid bands of color present in flags, and in the French flag in particular.

Albert Marquet, *La terrasse, L'Estaque*, 1918. Statens Museum for Kunst, Copenhagen.

Albert Marquet, *L'atelier à Marseille*, 1916. Musée des Beaux-Arts, Bordeaux.

Opposite: alternative view of present lot.

526

MAURICE DE VLAMINCK (1876–1958)

Le Port

signed 'Vlaminck' (lower right)
oil on canvas
28¼ x 35⅞ in. (72.2 x 90.5 cm.)
Painted in 1910-1911

\$600,000-900,000

PROVENANCE

John Quinn, New York (by 1922).
Edith Wetmore, New York.
Dalzell Hatfield Galleries, Los Angeles.
Acquired from the above by the late owners, January 1956.

EXHIBITED

New York, Modern Gallery, *Exhibition of Paintings by Derain, Vlaminck and Burty*, November 1916, no. 20 (titled *The Harbor*).
New York, Grand Central Palace, *Catalogue of the First Annual Exhibition of The Society of Independent Artists*, April-May 1917 (illustrated).
New York, Modern Gallery, *Exhibition of Paintings by Vlaminck*, 1918, no. 125 (illustrated).
New York, Joseph Brummer, *Exhibition of Paintings by Maurice de Vlaminck*, March 1922, no. 22 (titled *Sail-boats*).
Vermont, Middlebury College, *Middlebury Collects*, May-June 1973.

LITERATURE

"Exhibitions now on, Derain, Vlaminck and Burty," *American Art News*, 18 November 1916, p. 2.
H. McBride, "News and Comment in the World of Art," *The Sun*, 19 November 1916, p. 12 (illustrated; titled *The Harbor*).
R.J. Coady, "The Indeps," *The Soil, A Magazine of Art*, July 1917 (illustrated).
"Exhibitions Now On, A 'Modern' at Modern Gallery," *American Art News*, 12 January 1918, p. 3.
J. Quinn, *John Quinn, 1870-1925, Collection of Paintings, Water Colors, Drawings & Sculpture*, New York, 1926, p. 15 (illustrated, p. 131).
F. Watson, "La Collection John Quinn," *Le bulletin de la Vie Artistique*, vol. 7, no. 4, 15 February 1926, p. 57 (illustrated).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. 1, pp. 244-245 (illustrated in color).
M. de Zayas, *How, When and Why Modern Art Came to New York*, Cambridge, 1996, p. 123, no. 125 (illustrated).

This work will be included in the forthcoming Maurice de Vlaminck Digital *Catalogue Raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.







Fishing smacks, pilot boats, and other small sailing craft typically congregated at the site that most attracted Vlaminck whenever he visited the bustling port of Le Havre—Le Grand-Quai on the north side of the entrance to the harbor, renamed the Quai de Southampton during the First World War, to honor France’s British ally. Vlaminck regarded nearby Sainte-Adresse, a more picturesque destination, as too upscale, touristy, and pretentious. “But the port, the wharves, the small sailors’ bistros, and the constant comings and goings”—he wrote in his memoirs—“together create an atmosphere that I like” (quoted in M. Vallès-Bled, *Vlaminck, Période fauve*, Paris, 2008, p. 357).

Vlaminck had thrice painted Le Grand-Quai in 1906, at the height of his Fauve period (*ibid.*, nos. 158-160). He exhibited annually during 1906-1909 with the *Cercle de l’art moderne du Havre*, which had been founded in part to showcase the paintings of the young Fauves Havrais—Georges Braque, Raoul Dufy and Emile-Othon Friesz. Between 1901 and 1905, Vlaminck and his close friend André Derain, as a band of two, constituted the “School of Chatou,” working along the Seine northwest of Paris. Their color-driven approach to painting caught Matisse’s eye in 1901 and contributed to laying the groundwork for the Fauve revolution that took the 1905 Salon d’Automne by storm.

Having taken lessons from the provincial naïf artist Henri Rigal, but otherwise self-taught as a painter, Vlaminck took pride in working as a primitive. “I’ve never thought about art, about classical art, Greek or Italian; with my cobalts and vermilions, I wished to burn down the *École des Beaux-Arts* and to render my impressions without any thought for what has been achieved in the past. Once colors were in my hands, I couldn’t give a damn about other men’s work; life and I, I and life. In art, each generation ought to start over again” (quoted in M. de Vlaminck, *Dangerous Corner*, New York, 1961, p. 11).

During his Fauve period, Vlaminck emulated only one artist: Vincent van Gogh—also an auto-didact, as well as an outsider with an all-consuming, inner-directed passion for painting—whose work he first saw at a Bernheim-Jeune exhibition in 1901. “In him I found some of my own aspirations. Probably from similar Nordic affinities?” Vlaminck explained. “And as well as a revolutionary fervor, an almost religious feeling for the interpretation of nature” (quoted in J. Freeman, *The Fauve Landscape*, exh. cat., The Los Angeles County Museum of Art, 1990, p. 21).

In late 1907 Vlaminck accorded precedence to another exemplary painter, recently deceased, who had worked during much of his late career in isolation, far from Paris, and revealed new ways of visualizing and painting the world—Paul Cézanne. The large memorial exhibition of the late master’s work at the 1907 Salon d’Automne generated a wave of interest among the Paris avant-garde, redirecting their pictorial priorities from expression through color to the construction of form. “Render nature with the cylinder, the sphere, and the cone, arranged in perspective, directed toward a central point,” Cézanne famously advised Émile Bernard in 1904. “Nature exists for us humans more in depth than on the surface” (M. Doran, ed., *Conversations with Cézanne*, Berkeley, 2001, p. 29).

“Paul Cézanne,” Vlaminck wrote, “opens a door to point out a road and invite you to take a walk with him into the world of art” (*op. cit.*, 1961, p. 142). Renouncing the colorful surfaces of Fauvism, with its tendency toward decoration, Vlaminck sought to treat nature “in depth”—just as Cézanne had advocated. When he painted *Le Port* during 1910-1911, Pablo Picasso and Georges Braque had already applied Cézanne’s ideas to the invention of analytical Cubism. While there is the suggestion of Cubist form in Vlaminck’s composition of the boats’ sails and hulls, as well as in the building facades in the background, he was simply adhering to Cézanne’s ideas as the master had spoken them, without inferring any more advanced, successive state of modernist development.

Vlaminck came to abhor all theoretical, anti-naturalist approaches to art, and by 1914 he had repudiated any aspect of modernism that he believed to stand in the way of an artist painting his genuine, immediate experience of the world. “I wanted to paint the object itself, with its weight and density... Instinctively, I love the light of the north which leaves objects as they really are; the light which shines over Flanders and makes the waters of the canals so cold and still, which leaves verdure green and does not try to improve upon the whites, blues, and reds of forlorn barges; the light which touches up nothing, nor embellishes by artifice the appearance of people and things” (*ibid.*, pp. 15 and 79).

Maurice de Vlaminck, *Le Havre, Grand-Quai*, 1906. Saint Louis Art Museum. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

Opposite: detail of present lot.

527

MASSIMO CAMPIGLI (1895–1971)

Scalinata Trinità dei Monti

signed and dated 'CAMPIGLI 54' (lower right)

oil on canvas

38 x 51 in. (96.5 x 130 cm.)

Painted in 1954

\$300,000-500,000

PROVENANCE

Eric Estorick, London.

Galleria l'Obelisco, Rome.

Acquired from the above by the late owners, March 1959.

LITERATURE

J. Cassou, *Campigli*, Paris, 1957, p. 100 (illustrated; illustrated again *in situ*, p. 21; with incorrect dimensions).

R. De Grada, *Campigli*, Rome, 1969, p. 220 (illustrated; with incorrect dimensions).

M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, pp. 322-323, no. 142 (illustrated; titled *The Spanish Steps*).

N. Campigli and E. and M. Weiss, *Campigli, Catalogue raisonné*, Milan, 2013, vol. II, p. 667, no. 54-050 (illustrated; with incorrect dimensions).



Massimo Campigli with the present painting, 1955.
Unknown photographer. © 2018 Artists Rights Society (ARS),
New York / SIAE, Rome.

Infused with a mysterious, otherworldly atmosphere, Campigli's *Scalinata Trinità dei Monti* conjures a poetic and strange scene in which a troupe of anonymous women traverse a stone staircase to nowhere, their angular forms almost floating as they move through the stage-like setting to an unknown destination. Enigmatic and hieratic, these inscrutable female characters were a common sight within Campigli's oeuvre, their mask-like faces and highly stylized bodies lending them a distinct surreality that recalls the *Pittura Metafisica* compositions of Giorgio de Chirico and Carlo Carrà. Campigli himself confessed that he was not entirely sure why these ethereal women were his constant theme, citing inner necessity as the primary inspiration behind their forms, but they populated his visions incessantly. With their waspish waists and trapezoid torsos, they appear almost doll-like, their angular bodies evoking the simple, geometric contours of ancient Cycladic sculpture. Depicted with a deliberate restraint, these women are at once modern and timeless, individual and universal, their anachronistic style of dress and serene deportment casting them as emblematic figures rather than independent characters. Completely absorbed in their own world, their faces remain impassive, leaving the viewer oblivious to their motivation or purpose, simply an outside observer of their mysterious procession.

For Campigli, the art of antiquity was a fundamental source of inspiration. While his earliest paintings had been heavily influenced by ancient Egyptian art, in particular the artifacts he had seen on his numerous trips to the Louvre while living in Paris, it was during a visit to the Etruscan collections at the Museo di Villa Giulia in Rome in 1928 that the artist experienced a true epiphany, which would shape his oeuvre for years to come. Responding almost immediately to the rich visual stimuli he had encountered there, the contours of his figures became dramatically simplified, their forms reduced to a series of carefully delineated, architectonic shapes, while his palette grew lighter, encompassing a select grouping of muted yellows, creams, blues and terracotta tones. Using dry, fresco-like paints applied in thick, overlapping layers, Campigli brought a new richness to the surface of his works, achieving a highly textured finish that recalls the enigmatic wall paintings of Pompeii. In this way, Campigli creates a visual world that is at once familiar and strange, imbued with a dreamy charm and an otherworldly presence.









528

KÄTHE KOLLWITZ (1867–1945)

Turm der Mütter

signed and stamped with foundry mark 'Kollwitz H. NOACK BERLIN'

(on the back of the base)

bronze with brown patina

Height: 11 ¼ in. (28.6 cm.)

Conceived in 1937-1938; this bronze version cast circa 1959

\$20,000-30,000

PROVENANCE

Galerie Vömel, Düsseldorf.

Anon. sale, Stuttgarter Kunstkabinett, 20 May 1960, lot 325.

Acquired at the above sale by the late owners.

LITERATURE

P. Fechter, *Käthe Kollwitz, Plastiken*, Berlin, 1947 (another cast illustrated).

A. Heilborn, *Käthe Kollwitz*, Berlin, 1949 (another cast illustrated).

H. Isenstein, *Käthe Kollwitz*, Copenhagen, 1949, p. 63 (another cast illustrated; titled *Soldaterhustuer*).

G. Strauss, *Käthe Kollwitz*, Dresden, 1950, p. 167 (other casts illustrated, pp. 156-157).

F. Roussillon, *La sculpture de Käthe Kollwitz*, Ph.D. Diss, Université de Paris Sorbonne IV, 1983, pp. 123-128, no. 18.

M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, pp. 329-330, no. 147 (illustrated).

A. Seeler, *Käthe Kollwitz, Die Plastik Werkverzeichnis*, Cologne, 2016, pp. 326-337, no. 35 (another cast illustrated in color, pp. 327 and 333; details of another cast illustrated in color, pp. 238, 331 and 336).

Dr. Annette Seeler, Berlin, author of the recently published *catalogue raisonné* of Kollwitz' sculptures, has confirmed from photographs and other significant material that this bronze is an authorized posthumous cast.

Previous spread: detail of present lot.



529

EWALD MATARÉ (1887–1965)

Grasende Kuh II

stamped with monogram (on the top of the base)
bronze with brown patina
Height: 6 $\frac{3}{8}$ in. (16.8 cm.)
Length: 11 $\frac{7}{8}$ in. (30.2 cm.)
Conceived in 1930; this bronze version cast during the artist's lifetime

\$30,000-50,000

PROVENANCE

Fine Arts Associates (Otto M. Gerson), New York.
Nelson A. Rockefeller, New York (May 1956).
Acquired from the estate of the above by the late owners, July 1980.

LITERATURE

M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, p. 331, no. 148 (illustrated).
S.M. Schilling, *Ewald Mataré, Das plastische Werk, Werkverzeichnis*, Cologne, 1987, p. 165, no. 64a.

Sonja Mataré has confirmed the authenticity of this work.

530

GEORGE GROSZ (1893–1959)

Street Fight

signed and dated 'Grosz 34' (lower right); signed and dated again and inscribed

'Grosz 1934 Bayside 40-41 221 Street Bayside Lg Island' (on the reverse)

watercolor on paper

19½ x 24¼ in. (49.5 x 61.6 cm.)

Painted in 1934

\$60,000-80,000

PROVENANCE

Mr. and Mrs. Erich Cohn, New York (acquired from the artist, 1934).

Anon. sale, Stuttgarter Kunstkabinett, 20 May 1960, lot 148.

Acquired at the above sale by the late owners.

EXHIBITED

Wallingford, Connecticut, The Choate School, January-February 1965 (on loan).

LITERATURE

J. Barnitz et al., *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, New York, 1988, vol. II, pp. 100-101, no. 48 (illustrated in color).

Ralph Jentsch has confirmed the authenticity of this work.



531

EMIL NOLDE (1867–1956)

Hamburger Hafen

signed 'Nolde.' (lower left)
watercolor and brush and black ink on Japan paper
11 ¼ x 18 ¾ in. (30 x 46.8 cm.)

\$80,000-120,000

PROVENANCE

Anon. sale, Stuttgarter Kunstkabinett, 21 May 1960, lot 445.
Acquired at the above sale by the late owners.

LITERATURE

M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*,
New York, 1984, vol. I, p. 308, no. 130 (illustrated).

Dr. Manfred Reuther has confirmed the authenticity of this work.

In 1924, Abby Aldrich Rockefeller, David Rockefeller's mother, travelled to Germany and Vienna with William R. Valentiner, the German-born director of the Detroit Museum of Art, who served as her guide. On this trip, Abby was introduced to the defiant and raw works of the German Expressionists, which ignited her nascent interest in modernist art.

Abby's favorite German Expressionist was Nolde, whose gestural and innovative etchings, woodcuts, and lithographs hung in her personal gallery.

MoMA's enterprising director, Alfred H. Barr, Jr., underscored the importance of the Expressionist movement by installing an exhibition in 1931 entitled, "German Painting and Sculpture."



In the spring of 1960 Peggy and David bought numerous 20th Century paintings at an auction in Stuttgart, including their first Klee (the present Lot), a small sculpture by Kollwitz (Lot 528), a Grosz watercolor (Lot 530), two Nolde watercolors (Lot 531), three Feininger watercolors (Lot 533; Lot 534), a watercolor of a schooner by Vlaminck (Lot 538), and an abstract watercolor by Kandinsky. David later remarked, "It was a fun expedition!"



532

PAUL KLEE (1879–1940)

Herbstblätter Straus

signed 'Klee' (lower left)
watercolor on gesso-primed burlap
16¼ x 15½ in. (41 x 39.4 cm.)
Painted in 1930

\$400,000-600,000

PROVENANCE

Galerie Alfred Flechtheim, Düsseldorf (on consignment from the artist, 1930-1934).
Galerie Simon (Daniel-Henry Kahnweiler), Paris (on consignment from the artist, 1934-1936).
J.B. Neumann (New Art Circle), New York (on consignment from the artist, 1936).
Galerie Simon (Daniel-Henry Kahnweiler), Paris (on consignment from the artist, 1937).
Karl Nierendorf, New York (acquired from the above, 1937).
Ludwig Mies van der Rohe, Chicago (acquired from the above, 1938).
Anon. sale, Stuttgarter Kunstkabinett, 20 May 1960, lot 283.
Acquired at the above sale by the late owners.

EXHIBITED

Frankfurt, Städtisches Kunstinstitut, *Vom Abbild zum Sinnbild, Ausstellung von Meisterwerken Moderner Malerei*, June-July 1931, p. 34, no. 121.
Berlin, Galerie Alfred Flechtheim, *Paul Klee, Neue Bilder und Aquarelle*, November-December 1931, no. 21.
Hartford, Wadsworth Atheneum, *Paul Klee*, January-February 1936, no. 27.

LITERATURE

M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, p. 320, no. 140 (illustrated in color).
J. Anger, "Klees Unterricht in der Webereiwerkstatt des Bauhauses," *Das Bauhaus webt*, exh. cat., Bauhaus-Archiv, Berlin, 1998, p. 41, note 32.
P. Lambert, ed., *Mies in America*, New York, 2001, pp. 97 and 129, note 24.
The Paul Klee Foundation, ed., *Paul Klee, Catalogue Raisonné, 1927-1930*, Bonn, 2001, vol. 5, p. 421, no. 5142 (illustrated).
O. Dascher, *Alfred Flechtheim, Sammler, Kunsthändler, Verleger*, Wädenswil, 2011, p. 442.





Paul Klee, Dessau, 1927.
Photograph by Hugo Erfurth.
© 2018 Artists Rights Society (ARS),
New York / VG Bild-Kunst, Bonn.

Opposite: detail of present lot.

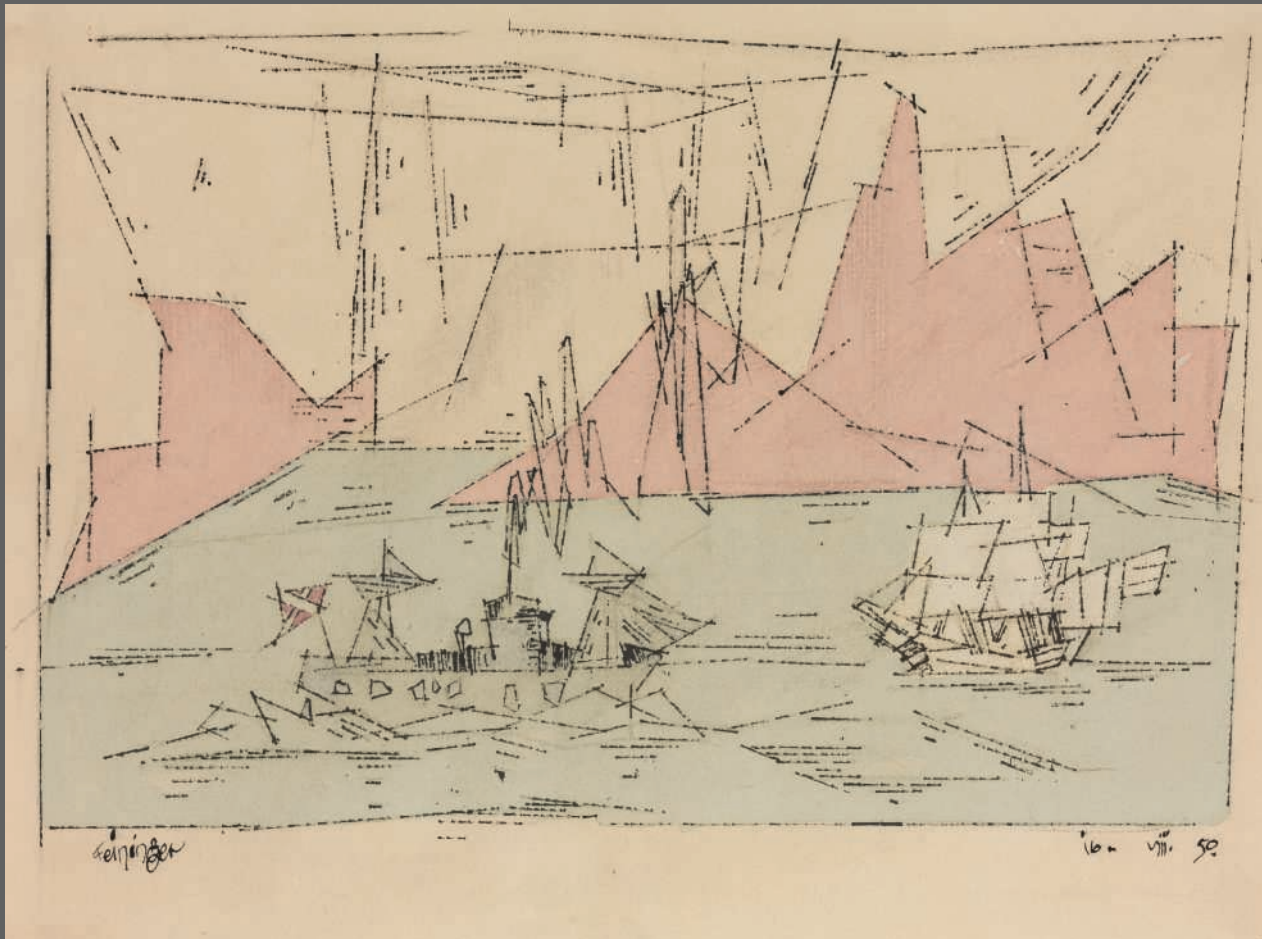
By 1930, when he painted *Herbstblätter Straus*, Klee had arrived at the peak of his career. He enjoyed international status as a master of contemporary art and was a prominent representative of the Bauhaus, where he had taught since 1920, first at Weimar and then at Dessau. On the occasion of Klee's fiftieth birthday in December 1929, the Berlin gallerist Alfred Flechtheim gave him a large retrospective, which then traveled to The Museum of Modern Art in New York; the *Cahiers d'Art* in Paris commissioned a massive volume of reproductions of his oeuvre; and he was fêted at the Bauhaus with an enormous package of gifts dropped by parachute from an airplane. According to Will Grohmann, "Klee was now one of the few artists in a position to decide the future course of art. Every exhibition of his was eagerly anticipated, and critics measured him by international standards" (*Paul Klee*, New York, 1954, p. 251).

In early 1930, Klee executed a number of works based on precise three-dimensional studies consisting of interlocking planes of color. As is typical of Klee's art, *Herbstblätter Straus* (Bunch of Autumn Leaves) depicts not the outward appearance of its subject (though this itself is discernible in the work's harmonious but near-abstract patterning of color and form) but its inner nature or "essence" as Klee called it. As Klee had repeatedly taught his students at the Bauhaus, it was not the look of the object or its outer form that he wanted them to convey in their work, but its true self. As one of his students recalled, Klee "made us sense how life streamed through its main and subsidiary veins, how its form was determined by this and how the cellular tissue embroidered itself lightly and yet firmly like a net around the veins... we felt this so strongly that the pencil in our hands became heavy and we had to admit that the first thing we had to do was to learn to see before we could draw another line" (L. Grote, ed., *Erinnerungen an Paul Klee*, Munich, 1959, p. 64).

Like the similar work from this time, *Belichtetes Blatt* ("Illuminated Leaf," The Paul Klee Foundation, no. 5030), in which Klee articulated the inner life force of a leaf seemingly radiating outwards, *Herbstblätter Straus* presents a pictorial combination of "outer form" and inner generative impulse. Outward appearance is here linked to "essence" in a masterfully eloquent form of visual poetics that, as Richard Verdi has pointed out, "could only have come from the mind of an artist deeply immersed in the workings of nature—one who, only a year later, offered the following advice to the teacher of a group of young art-students: 'When they are ready to move onto higher things, guide your pupils towards nature—into nature. Make them experience it, how a bud is formed, how a tree grows, how a butterfly unfolds, so that they may become just as resourceful, flexible and original as great nature. Looking is revelation, is insight into the workshop of God. There, in nature's womb, lies the secret of creation'" (R. Verdi, "The Botanical Imagery of Paul Klee," E.G. Güse, ed., *Paul Klee, Dialogue With Nature*, Munich, 1991, p. 29).







533

LYONEL FEININGER (1871–1956)

Cape "Thistle"

signed 'Feininger' (lower left) and dated '16.viii.50.' (lower right); titled 'Cape "Thistle"' (on the reverse)
watercolor and pen and India ink over pencil on paper
9 $\frac{3}{8}$ x 11 $\frac{1}{2}$ in. (23.9 x 31.7 cm.)
Executed on 16 August 1950

\$30,000-40,000

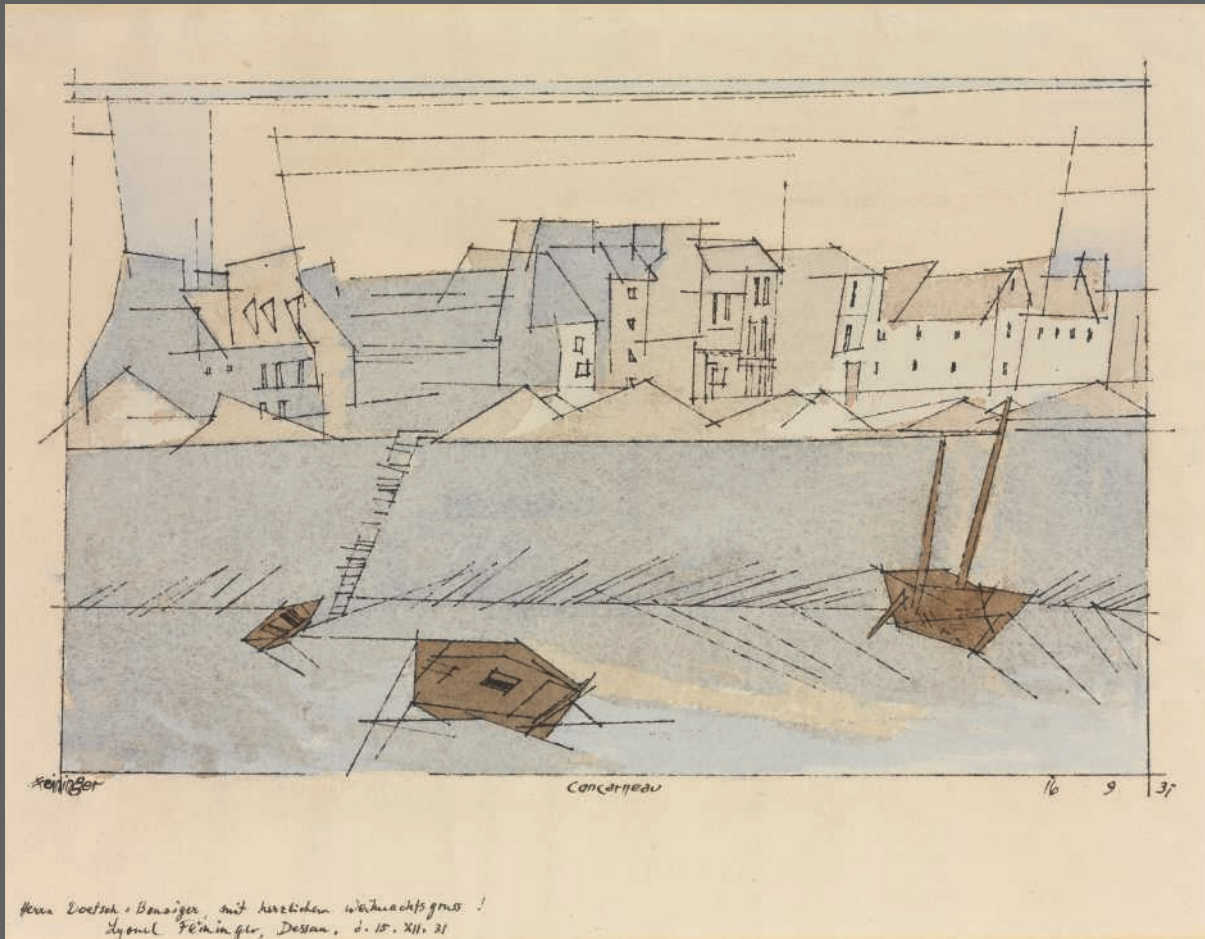
PROVENANCE

Buchholz Gallery (Curt Valentin), New York (by 1951).
Anon. sale, Stuttgarter Kunstkabinett, 20 May 1960, lot 121.
Acquired at the above sale by the late owners.

EXHIBITED

The Cleveland Museum of Art, *The Work of Lyonel Feininger*, November-December 1951, p. 21, no. 120.
New York, Buchholz Gallery (Curt Valentin), *Lyonel Feininger*, March-April 1952, p. 47, no. 29.
Wallingford, Connecticut, The Choate School, January-February 1965 (on loan).

Achim Moeller, Managing Principal of The Lyonel Feininger Project LLC, New York – Berlin has confirmed the authenticity of this work, which is registered under no. 1443-09-27-17.



534

LYONEL FEININGER (1871–1956)

Concarneau

signed 'Feininger' (lower left), dated '16 9 31' (lower right), titled 'Concarneau' (lower center) and dedicated, signed again, inscribed and dated again 'Herrn Doetsch-Benziger, mit herzlichem Weihnachtsgruss! Lyonel Feininger, Dessau, d. 15.xii.31' (extreme lower left)

watercolor and pen and black ink on paper

9¼ x 11⅞ in. (23.4 x 30.3 cm.)

Executed on 16 September 1931

\$30,000-40,000

PROVENANCE

Dr. Richard Doetsch-Benziger, Basel (gift from the artist, December 1931).

Anon. sale, Stuttgarter Kunstkabinett, 20 May 1960, lot 116.

Acquired at the above sale by the late owners.

EXHIBITED

Wallingford, Connecticut, The Choate School, January-February 1965 (on loan).

Achim Moeller, Managing Principal of The Lyonel Feininger Project LLC, New York – Berlin has confirmed the authenticity of this work, which is registered under no. 1444-09-27-17.

535

HENRY MOORE (1898–1986)

Oval Sculpture

white marble
Height: 17 $\frac{3}{8}$ in. (43.7 cm.)
Carved in 1964; unique

\$300,000-500,000

PROVENANCE

Acquired from the artist by the late owners, June 1967.

LITERATURE

Bowness, ed., *Henry Moore, Sculpture and Drawings, 1964-1973*, London, 1977, vol. 4, p. 40, no. 530 (illustrated, p. 41).

D. Mitchinson, ed., *Henry Moore, Sculpture, with Comments by the Artist*, London, 1981, p. 184, no. 393 (illustrated).

M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, p. 332, no. 149 (illustrated, p. 333).

J. Hedgecoe, *Henry Moore: A Monumental Vision*, Cologne, 2005, p. 230, no. 494 (illustrated).



Detail of the present lot in the Rockefeller family home in Maine.

In 1963 Moore took a holiday home in Forte dei Marmi in Tuscany, where he would spend his summers close to the famous quarries of Carrara. During these years carving, and in particular carving in marble, held a renewed importance for the artist. The qualities of white marble allowed Moore to most fully express the sense of energy and tension that he so clearly sought. As he wrote in 1964, the year the present work was executed, "One of the things I would like to think my sculpture has is a force, is a strength, is a life, a vitality from inside it, so that you have a sense that the form is pressing from inside, trying to burst or give off strength from inside itself, rather than having something which is just shaped from outside and is stopped. It is as though you have something trying to make itself come to a shape from inside itself" (quoted in A. Wilkinson, ed., *Henry Moore, Writings and Conversations*, Berkeley, 2002, pp. 198-199).





"On one of my trips to London in 1967, I had an opportunity to visit Henry Moore at his studio in Much Hadham. At the end of our visit, I saw a white marble sculpture which I liked, and I asked him if I could buy it from him[...] I enjoy having it beside my chair in my study at Ringing Point."

— DAVID ROCKEFELLER

536

RAOUL DUFY (1877–1953)

Paddock à Ascot

signed and inscribed 'Raoul Dufy Ascot' (lower right)
gouache and watercolor on paper
19⁷/₈ x 25⁷/₈ in. (50.4 x 65.9 cm.)

\$250,000-350,000

PROVENANCE

Galerie Kaethe Perls, Paris (acquired from the artist).
Perls Galleries, New York (acquired from the above, 1937).
Mary Lewis, New York (acquired from the above, October 1937).
Perls Galleries, New York (acquired from the above, March 1950).
Acquired from the above by the late owners, June 1950.

EXHIBITED

New York, Perls Galleries, *For the Young Collector*, October–November 1937.

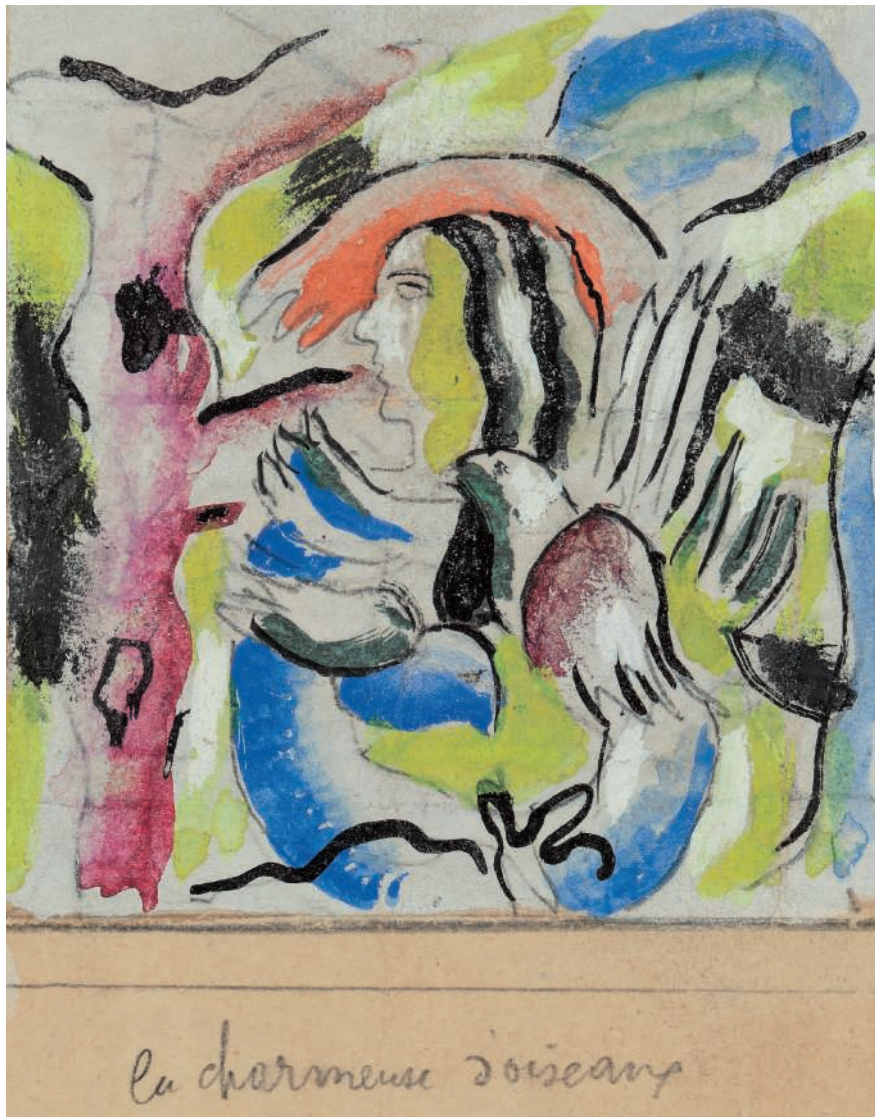
LITERATURE

F. Guillon-Laffaille, *Raoul Dufy, Catalogue raisonné des aquarelles, gouaches et pastels*, Paris, 1981, vol. I, p. 351, no. 958 (illustrated).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, p. 291, no. 116 (illustrated in color, p. 290).

"In 1950, on the recommendation of Alfred Barr, I visited the Perls Galleries to look for paintings by contemporary Latin American artists. While I was there, I happened to see this Dufy painting of Ascot. I asked Peggy to look at it, and we decided to buy it... Today, it hangs in our bedroom at Ringing Point."

— DAVID ROCKEFELLER





537

FERNAND LÉGER (1881-1955)

La charmeuse d'oiseaux

titled 'la charmeuse d'oiseaux' (lower center)
gouache, brush and black ink over pencil on paper laid down on card
4½ x 3½ in. (10.5 x 8 cm.)

\$20,000-30,000

PROVENANCE

Wallace K. Harrison, New York (acquired from the artist).
Gift from the above to the late owners, December 1969.

LITERATURE

M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*,
New York, 1984, vol. I, p. 292, no. 117 (illustrated).

"This tiny Léger gouache is a study for a larger painting which was done for my brother Nelson. The study belonged to Wallace K. Harrison and was given to us one year at Christmas. Harrison was a very good friend of Léger's and had a number of his paintings, many of which had been given to him by the artist."

—DAVID ROCKEFELLER



538

MAURICE DE VLAMINCK (1876–1958)

Deux mats devant la côte

signed 'Vlaminck' (lower right)
gouache and brush and India ink on paper
15½ x 18½ in. (39.3 x 47.1 cm.)
Painted circa 1925

\$30,000-40,000

PROVENANCE

Anon. sale, Stuttgarter Kunstkabinett, 21 May 1960, lot 612.
Acquired at the above sale by the late owners.

LITERATURE

M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, p. 246, no. 88 (illustrated).

This work will be included in the forthcoming Maurice de Vlaminck Digital *Catalogue Raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

539

ODILON REDON (1840–1916)

Fleurs dans un vase vert

signed 'ODILON REDON' (lower right)

oil on canvas

10 $\frac{5}{8}$ x 8 $\frac{3}{8}$ in. (27 x 22 cm.)

Painted *circa* 1885-1890

\$300,000-400,000

PROVENANCE

Georges Bernheim, Paris.

M. Knoedler & Co., Inc., New York (acquired from the above, February 1929).

Mrs. George A. Thorne, Chicago (acquired from the above, April 1929).

M. Knoedler & Co., Inc., New York (acquired from the above, October 1930).

Abby Aldrich Rockefeller and John D. Rockefeller, Jr., New York (acquired from the above, November 1932).

M. Knoedler & Co., Inc., New York (acquired from the above, April 1945).

Sam Salz, Inc., New York (acquired from the above, April 1945).

Julius Weitzner, New York.

M. Knoedler & Co., Inc., New York (acquired from the above, February 1955).

Sidney Melville Shoenberg, St. Louis (acquired from the above, February 1955).

Sidney Shoenberg Foundation, St. Louis (gift from the above).

E.V. Thaw & Co., Inc., New York.

Acquired from the above by the late owners, April 1976.

LITERATURE

M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, p. 211, no. 70 (illustrated).

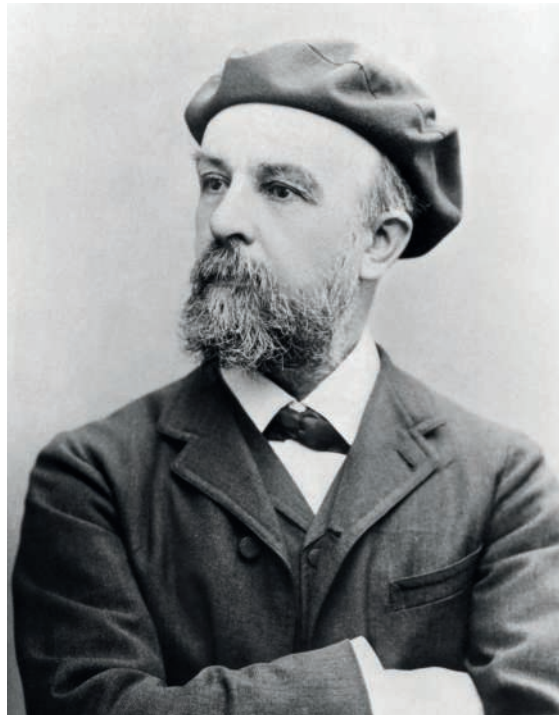
This work will be included in the forthcoming Odilon Redon Digital *Catalogue Raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

"This little Redon flower picture was brought to our attention by Eugene Thaw because it had belonged originally to my mother. It was in her sitting room at 740 Park Avenue along with a number of other flower paintings, some of which Peggy and I had acquired. Though small in size, it has the brilliant colors and special characteristics of Redon's other work."

— DAVID ROCKEFELLER







Redon's flower paintings, both in oil and pastel, provided a welcome respite from the fantastic but often bizarre and darkly troubling visions that had preoccupied him in his earlier works, especially those charcoal drawings he called his *noirs* and similar lithographs. "All tensions relaxed... The demons have retired," Klaus Berger observed (*Odilon Redon*, New York, 1965, p. 88). Responding to the decorative theories of Maurice Denis and the youthful Nabi brotherhood, as well as to Paul Signac and his Neo-Impressionist circle's research into scientific color theory, Redon began to approach his art from a new orientation, in which he concentrated on the purity of its means, partaking of the poet Stéphane Mallarmé's Symbolist view that one should indulge in art for its own sake. The treatment of color became his primary concern, and subject matter now interested him mainly in terms of the possibilities it offered him for pursuing his new fascination with chromatic experimentation. For these purposes floral subjects were ideal, just as they had been earlier for Henri Fantin-Latour, the best known flower painter of the late 19th century.

Armand Clavaud, a botanist and long-time friend and mentor, encouraged Redon's interest in flowers and natural history. The artist and his wife maintained an extensive garden on the property of their country residence in Bièvres, from which he drew inspiration and often selected the very flowers he arranged and depicted in his compositions. Redon described these blossoms as "fragile perfumed beings, exquisite prodigies of light" (quoted in *A soi-même*; trans. M. Jacob and J.L. Wasserman, *To Myself, Notes on Life, Art and Artists*, New York, 1986, p. 114). Having noted Fantin-Latour's financial success with this genre, Redon was moreover drawn to flower subjects because of their salability; during this time he desperately needed to pay off his share of the large debt owed on his deceased parents' family property at Peyrelebadé, in the Gironde region, before it could be sold. But most importantly, Redon's production of floral still-lives became stepping stones to the great decorations that he executed during his final decade. "The flower-pieces," Berger has pointed out, "constitute the red thread running through his late art" (*op. cit.*, 1965, p. 88).

Floral subjects were well suited to the vibrant tints of pastel, a medium Redon had employed with increasing frequency since the mid-1880s, and to the tactile quality of brushed oil paints, which finally assumed a prominent role in his late pictures. Some of the flower compositions are relatively naturalistic, incorporating a table-top setting and a defined spatial context; in others, such as the present painting, Redon depicted the bouquet and vase in a flattened, unspecified space, in which his arrangement takes on a dreamy presence, while evoking the decorative aspect he prized in Asian art. Berger wrote that "Japanese coloured woodcuts helped Redon to gain his freedom. The great bunches of wild flowers of these years display simultaneously a degree of symphonic richness and harmonic purity never seen before in his work" (*ibid.*, p. 90).

Success in exhibitions at the Salon d'Automne in 1904, and Galerie Durand-Ruel in 1906, came largely from the inclusion of sizable contingents of floral compositions, and brought Redon the highest yearly income he had ever derived from his work. More than half of the lots included in an auction of Redon's work at Hôtel Drouot in 1907 were floral still-lives, most of which were sold; the proceeds enabled the artist to finally erase his share of the family debt. This sale attracted many new admirers and resulted in commissions for large decorative schemes, securing Redon's reputation then and for perpetuity as an artist of rare imagination and exquisite refinement, the famous author of the singular early *noirs*, and lately a master of color. He wrote to his collector Andries Bongers: "I like my art more and more... If the art of an artist is the song of his life, a solemn or sad melody, I must have hit a happy note in color" (quoted in D. Druick et al., *Odilon Redon, Prince of Dreams*, exh. cat., The Art Institute of Chicago, 1994, p. 288).

Odilon Redon, *Fleurs des champs*, 1905-1908. Kunstmuseum Winterthur.

Odilon Redon, 1894. Photograph by Guy & Mockel. Photo: Guy & Mockel / Archives Larousse, Paris, France / Bridgeman Images.

Opposite: detail of present lot.

540

HENRI MATISSE (1869-1954)

Fruits

signed 'Henri Matisse' (lower left)
oil on canvas
25½ x 20 in. (64 x 51 cm.)
Painted in 1896

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

PROVENANCE

Jules Thénard, Paris (acquired from the artist); Estate sale, Hôtel Drouot, Paris, 17 December 1919, lot 74.
Galerie Bernheim-Jeune et Cie., Paris (acquired at the above sale).
L. Marseille, Paris (acquired from the above, October 1920).
Pierre Matisse Gallery, New York (1962).
Acquired from the above by the late owners, March 1963.

EXHIBITED

Paris, Grand Palais, *Henri Matisse, Exposition du centenaire*, April-September 1970, p. 107, no. 6 (illustrated; illustrated again in color in catalogue supplement; titled *Nature morte aux raisins*).
New York, The Museum of Modern Art, *Henri Matisse, A Retrospective*, September 1992-January 1993, p. 83 (illustrated in color, p. 92, pl. 6; titled *Still Life with Grapes*).

LITERATURE

L. Gowing, *Matisse*, London, 1979, p. 13 (titled *Nature morte aux raisins*).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. 1, p. 247, no. 89 (illustrated; titled *Still Life with Grapes*).
P. Schneider, *Matisse*, London, 1984, p. 37 (titled *Still Life with Grapes*).
G.-P. and M. Dauberville, *Matisse*, Paris, 1995, vol. 1, p. 276, no. 3 (illustrated, p. 277).

Wanda de Guébriant has confirmed the authenticity of this work.

"At Alfred Barr's suggestion, we paid our first visit to the Pierre Matisse Gallery. There we saw this very early Matisse still-life, which is more reminiscent of Impressionist paintings than of his later work. This exceptionally beautiful painting hung for a number of years behind my desk in my office at Chase."

— DAVID ROCKEFELLER







Matisse painted this delicate tabletop still-life, resplendent in silvery-grays and greens, in 1896, the year that saw his successful debut on the Parisian art stage—a professional artist at long last, engaged in realizing on canvas his singular conception of the world. Four years earlier, at age 22, he had joined the studio of Gustave Moreau, the hub for the most independent and forward-thinking students at the famously traditional *École des Beaux-Arts*. After an extended period of apprenticeship in which he focused on copying Old Master canvases at the Louvre, Matisse began in 1895 to paint original still-life compositions—seeking, he later recalled, “the gradations of tone in the silver scale, dear to the Dutch masters, the possibility of learning how to make light sing in a muted harmony” (quoted in J. Elderfield, *Matisse*, New York, 1978, p. 26). In early 1896, Moreau approved Matisse’s plan to submit to the Salon and even came personally to inspect his work beforehand, a privilege reserved for few and favored pupils.

“We spent an exquisite hour,” Matisse’s friend Henri Evenepoel recounted. “Matisse showed his submission, a dozen canvases, delicious in tone, nearly all still-lives, which provided the starting point for discussions of everything to do with art” (quoted in H. Spurling, *A Life of Henri Matisse, The Early Years*, New York, 1998, p. 110).

For his first public foray, Matisse opted for the recently founded Salon de la Nationale—not as progressive as the *Indépendants* but far less conservative than the hoary *Salon des Artistes Français*. The jury accepted four of his paintings, which by all accounts constituted a brilliant showing. Two still-lives found private buyers—a retired dairy wholesaler named Jules Thénard, who subsequently acquired the present canvas as well, and a Parisian textile merchant, Jules Saulnier—while a domestic interior went to the French State. Just before the Salon closed, Matisse was elected an associate member of the *Société Nationale*, quite an honor for the promising newcomer.

The latter half of 1896 brought still more change—most importantly, Matisse’s transformative introduction to modernism. During a summer sojourn in Brittany, the Australian painter John

Russell tutored Matisse in Impressionist theories of light and color, in particular the innovations of Monet. At the same time, Matisse began to realize the limits of pure illusionism in conveying his received sensations before the motif. “What interested me was the rapport that my contemplation created between the objects I was looking at,” he later explained. “And I had to invent something that would render the equivalent of my sensation—a kind of communion of feeling between the objects placed in front of me” (quoted in J. Flam, *Matisse: The Man and His Art*, Ithaca, 1986, p. 41).

Matisse may have painted the present still-life in the months leading up to his success at the Salon or, perhaps more likely, following his return to Paris in mid-October after the summer’s revelations—the same time that he began work on the monumental *La Desserte*, the apogee of his first period of still-life work. While the nuanced tonal harmonies, textural variety, and diagonally placed knife in the present composition reveal the enduring influence of Chardin, Matisse had begun by now to free his touch from the description of objects as such to emphasize the way in which they were made visible by light. The velvety fruit seems to absorb the bright light of the studio, while the half-full water glass reflects it back in loose and lively glints; freely brushed passages of white light and blue shadow play over the surface of the tablecloth, echoing the hues of the Delft pitcher, a nod to the lingering influence of Dutch realism.

Jules Thénard kept this luminous still-life until his death in 1919, despite a certain derision from his highly conventional family and friends. When Matisse offered him another canvas in 1899, Thénard reluctantly refused. “If I took it home, they’d have me hung up before a family tribunal!” (quoted in H. Spurling, *op. cit.*, 1999, p. 170). Peggy and David Rockefeller acquired the present painting in 1963. “At Alfred Barr’s suggestion,” David Rockefeller recounted, “we paid our first visit to the Pierre Matisse Gallery. There we saw this very early Matisse still-life, which is more reminiscent of Impressionist paintings than of his later work. This exceptionally beautiful painting hung for a number of years behind my desk in my office at Chase” (quoted in M. Porter et al., *op. cit.*, 1984, p. 247).

Claude Monet, *Nature morte: pommes et raisins*, 1880. The Art Institute of Chicago.

Henri Matisse, *La Desserte*, 1896-1897. Private Collection. © 2018 Succession H. Matisse / Artists Rights Society (ARS), New York.

Opposite: detail of present lot.

541

ÉDOUARD VUILLARD (1868-1940)

La malade lisant

signed with initials and dated 'E.V. 95' (lower left)

oil on board

8¾ x 11½ in. (21.4 x 29.2 cm.)

Painted in 1895

\$800,000-1,200,000

PROVENANCE

Milo Beretta, Montevideo (probably acquired from the artist, 1935).

Jacques Helft, New York.

Paul Rosenberg & Co., New York (acquired from the above, November 1955).

Acquired from the above by the late owners, November 1956.

EXHIBITED

Montevideo, Amigos del arte, *Pintura moderna europea*, September 1935, no. 73.

Montevideo, Galería E. Berro, *Milo Beretta (1881-1935), Su pintura, su colección*, July 1946, no. 24 (illustrated).

LITERATURE

A. Salomon and G. Cogeval, *Vuillard, Le regard innombrable, Catalogue critique des peintures et pastels*, Paris, 2003, vol. I, pp. 320-321, no. IV-162 (illustrated; dated 1894).

M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, p. 213, no. 72 (illustrated).

*"To me, [this] picture typifies the many Vuillard interiors where
the human subject often fades indistinguishably into its surroundings...
which only adds to the painting's charm."*

— DAVID ROCKEFELLER







Between 1891 and 1895, Vuillard explored the theme of a woman sleeping or resting in bed in more than twenty *intimiste* oils, pastels, and drawings. Depicting the model nestled comfortably under layers of eiderdown quilts, with only her head and shoulders visible, these images intentionally subvert the traditional erotic connotations of the boudoir in the artistic canon, instead presenting the woman's bed as a site for private relaxation and recovery. In several of the pictures, Vuillard captured his model in deep sleep, a favorite Symbolist theme. "Sleep is the preferred stalking-ground of Symbolism," Guy Cogeval has noted, "with its propensity to dream, and the bed is its nodal point" (*op. cit.*, 2003, p. 143). Elsewhere in Vuillard's oeuvre, the recumbent woman convalesces from illness, a second figure keeping vigil at her bedside. In the present painting, by contrast, she is fully alert, propped partially upright against a pillow, absorbed in a book that she rests on her chest.

The model for many of these works, including the present canvas, was Vuillard's older sister Marie, who lived in the family home at 346, rue Saint-Honoré with the artist, their mother, and until her death in 1893 their *grandmère* Michaud as well. That same year, Marie married the painter Ker-Xavier Roussel, a dear friend of Vuillard, and he joined the close quarters of the household, carrying on an affair all the while with the sister-in-law of yet another Nabi artist, Paul Ranson. Marie

struggled throughout these years with pregnancy complications, ailments such as the mumps, and bouts of depression, which left her confined to bed at intervals. Here, however, she shows no evident sign of illness; the chair at the foot of her bed, where her mother sits in a related painting, is empty now, and the flush of color on her cheeks suggests the return of good health (Salomon and Cogeval, no. IV-161; Musée Picasso, Paris).

Vuillard's principal interest in this intimate domestic scene is to convey a mood of private, self-contained interiority. Marie's facial features are blurred, suggesting that her thoughts are turned inward, and her form blends into the background. The bed extends almost the full width of the canvas, locked into a grid of horizontals and verticals. The result is not to create a sense of confinement, however, but rather to embrace and protect Marie, as though the room itself were holding her close. Her knees are raised beneath the richly patterned coverlet, creating a free and sinuous arabesque, and the dominant gold tone of the painting, heightened with deep red, exudes a quiet radiance. "The interior was for Vuillard," Elizabeth Easton has concluded, "a potential metaphor for himself—an inner space, self-controlled and cut off from the world, but rife with possibilities" (*The Intimate Interiors of Edouard Vuillard*, exh. cat., Museum of Fine Arts, Houston, 1989, p. 4).

Edouard Vuillard, *Au lit*, 1891.
Musée d'Orsay, Paris.

Opposite: detail of present lot.

542

EUGÈNE BOUDIN (1824–1898)

Le rivage de Villerville

signed, dated and inscribed 'E. Boudin 93. Villerville' (lower right)
oil on canvas
19¼ x 29¾ in. (49 x 74.5 cm.)
Painted in 1893

\$150,000-200,000

PROVENANCE

Frederic Bonner, New York; Estate sale, American Art Association, New York, 24 January 1912, lot 32.

Durand-Ruel Galleries, New York (acquired at the above sale).
Acquired from the above by the late owners, June 1949.

EXHIBITED

New York, Durand-Ruel Galleries, *Retrospective Exhibition of Paintings by Eugène Boudin*, January-February 1929, no. 13 (dated 1896).

New York, Durand-Ruel Galleries, *Exhibition of Paintings by Eugène Boudin*, October-November 1933, no. 14 (titled *Falaises de Villerville*).

New York, Durand-Ruel Galleries, *Exhibition of Paintings by Eugène Boudin*, October-November 1941, no. 8 (titled *Falaises de Villerville*).

New York, Wildenstein & Co, Inc., *From Paris to the Sea Down the River Seine*, January-February 1943, no. 69 (titled *Villerville*).

New York, Durand-Ruel Galleries, *Paintings by Eugène Boudin*, February 1948, no. 1 (titled *Falaises de Villerville*).

New York, Durand-Ruel Galleries, *19th and 20th Century French Paintings*, March 1949 (illustrated, pl. XIII; titled *Falaises de Villerville*).

New York, Findlay Galleries, *Art Seldom Seen, Masterpieces from Private Collections*, March 1974 (illustrated; titled *Falaises de Villerville*).

LITERATURE

R.L. Benjamin, *Eugène Boudin*, New York, 1937, p. 191 (titled *Cliffs at Villerville*).

"Boudin Catches Flavor of France at Peace," *Art Digest*, vol. XVI, November 1941, p. 13 (illustrated; titled *Cliffs at Villerville*).

R. Schmit, *Eugène Boudin*, Paris, 1973, vol. III, p. 231, no. 3204 (illustrated).

M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, p. 135, no. 37 (illustrated, p. 134; titled *Cliffs at Villerville*).

"Peggy had always liked Boudin, perhaps in part because her mother's great friend, Mrs. Robert Fowler, had two or three of them in her house in Katonah, New York, where Peggy grew up. Peggy's mother subsequently bought one as well so we had a sentimental attachment to Boudin's work. Thus when this painting became available through the Durand-Ruel Gallery in New York, Peggy was immediately drawn to it and we bought it. It hangs today in the entrance hall at 65th Street."

—DAVID ROCKEFELLER



543

PIERRE-AUGUSTE RENOIR (1841–1919)

Vase d'anémones

signed 'Renoir.' (lower right)
oil on canvas laid down on panel
13 x 10 in. (33 x 25.5 cm.)
Painted circa 1892

\$600,000-800,000

PROVENANCE

Ambroise Vollard, Paris (acquired from the artist, by 1919).
Mme de la Chapelle, Paris.
M. Knoedler & Co., Inc., New York (acquired from the above, September 1937).
Abby Aldrich Rockefeller and John D. Rockefeller, Jr., New York (acquired from the above,
April 1938).
Winthrop Rockefeller, New York (acquired from the estate of the above, 1958).
Acquired from the estate of the above by the late owners, July 1974.

EXHIBITED

Glasgow, The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), *French Art of the 19th and 20th Centuries*, April 1937, no. 50.
London, The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), *The 19th Century French Masters*, July-August 1937, no. 34.

LITERATURE

A. Vollard, *Tableaux, pastels et dessins de Pierre-Auguste Renoir*, Paris, 1918, vol. II, p. 91 (illustrated).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, p. 172, no. 54 (illustrated).
G.-P. and M. Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, Paris, 2009, vol. II, p. 8, no. 691 (illustrated; dated 1882 and titled *Roses dans un verre*).

This work will be included in the forthcoming Pierre-Auguste Renoir Digital *Catalogue Raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

"This painting was one [that] Mother had in her sitting room at 740 Park Avenue."

-DAVID ROCKEFELLER





Pierre-Auguste Renoir, *Jeunes filles au piano*, 1892. Musée d'Orsay, Paris.

Opposite: detail of present lot.

In this lively floral still life, Renoir has brought to bear the full weight of his painterly talents on the virtuoso rendering of a bouquet of multi-colored anemones, set off against scattered sprigs of dark green foliage and informally arranged in a small glass goblet. The canvas is exceptional for the free and vigorous handling of the paint, which animates the sensuous profusion of blossoms and conveys the effect of a motif rapidly perceived. Defying the conventions of the dominant still life tradition at the time, Renoir replaced the familiar dark background of Chardin with a field of light-colored brushwork that illuminates the picture from within, heightening the impression of immediacy.

Throughout his career, still lifes afforded Renoir the welcome opportunity to experiment and extemporize freely in his technique. Working within the controlled setting of the studio, without concern for the demands of live models or the vagaries of sunlight, he could focus more easily and fully on the quality of paint and on the varied effects of brushwork and color. "When I am painting flowers I can experiment boldly with tones and values without worrying about destroying the whole painting," he explained to the critic Georges Rivière. "I would not dare to do that with a figure" (quoted in *Renoir*, exh. cat., Hayward Gallery, London, 1985, p. 183).

The robust modeling of the flowers in the present still lifes reflects the increasingly classicizing conception of art that Renoir cultivated during the 1890s—"my new and final manner of painting," he explained to Durand-Ruel, "like Fragonard, but

not so good" (quoted in *Renoir in the Barnes Foundation*, New Haven, 2012, p. 121). The linchpin of Renoir's work during these years was a long sequence of paintings depicting the idyllic recreations of bourgeois girls, their fresh-faced beauty echoed in the luxuriant forms of flowers. They don flower-trimmed hats, gather blossoms in meadows, and read or play piano in domestic interiors laden with bouquets (fig. 1). An immediate success with collectors and critics, this new approach ushered in a period of mounting prosperity and long-awaited fame for Renoir, who turned fifty in 1891. "I'm in demand again on the market," he wrote to the collector Paul Berard. "If nothing happens to disturb my work, it will go like clockwork" (quoted in B.E. White, *Renoir, His Life, Art, and Letters*, New York, 1984, p. 189).

Abby Aldrich Rockefeller acquired *Vase d'anémones* in 1938. Upon the distribution of her estate two decades later, the painting passed to Mr. Rockefeller's older brother Winthrop, who hung it in his home at Winrock Farm in Arkansas. Peggy and David Rockefeller acquired the canvas in 1974, after Winthrop Rockefeller's death, and displayed it with a Redon flower painting in the front hall of Hudson Pines, their home in Pocantico Hills.



544

CAMILLE PISSARRO (1830–1903)

Berger et église d'Eragny

signed, dated and dedicated 'C. Pissarro. 1889 Au Dr. D. Parenteau.' (lower left)
gouache over pencil on silk laid down on panel
5½ x 7¾ in. (14 x 18.7 cm.)
Painted in 1889

\$150,000-250,000

PROVENANCE

Dr. Daniel Parenteau, Neuilly-sur-Seine (gift from the artist).
Anon. sale, Hôtel Drouot, Paris, 14 April 1943, lot 39.
(probably) Professors Mark Ritter and Huguette Renée Sponenburgh, Eugene, Oregon.
Maxwell Galleries, San Francisco.
Dalzell Hatfield Galleries, Los Angeles (acquired from the above).
Acquired from the above by the late owners, June 1949.

LITERATURE

L.R. Pissarro and L. Venturi, *Camille Pissarro, Son art—son oeuvre*, Paris, 1939, vol. I, p. 279,
no.1429 (illustrated, vol. II, pl. 278).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*,
New York, 1984, vol. I, p. 128, no. 32 (illustrated).
J. Pissarro and C. Durand-Ruel Snallaerts, *Pissarro, Catalogue critique des peintures*, Paris,
2005, vol. III, p. 514 (illustrated).

This work will be included in the forthcoming Camille Pissarro Digital *Catalogue Raisonné*,
currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

*"This was the first painting we bought from Dalzell Hatfield
of Los Angeles, a dealer who was known and respected by
Alfred Barr. It is a tiny gouache which we have enjoyed ever
since we acquired it in 1949. It is on a stand on a table
beside the fireplace in the living room at Hudson Pines."*

—DAVID ROCKEFELLER



545

PIERRE BONNARD (1867–1947)

Boulevard de Clichy ou Scène de rue à Paris

signed 'Bonnard' (lower right)
oil on canvas
25⁵/₈ x 36¹/₄ in. (65.1 x 92 cm.)
Painted in 1900

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



Bonnard in his studio at 65, rue de Douai, Paris, 1905.
Unknown photographer.

PROVENANCE

(possibly) Aline Barnsdaal, Los Angeles.
Fine Arts Associates (Otto M. Gerson), New York.
M. Knoedler & Co., Inc., New York (partial acquisition from the above, July 1952).
Fine Arts Associates (Otto M. Gerson), New York (acquired from the above, October 1953).
Mr. and Mrs. Walter Bareiss, Greenwich (acquired from the above, by 1956);
sale, Sotheby Parke Bernet, Inc., New York, 16 November 1983, lot 27.
Acquired at the above sale by the late owners.

EXHIBITED

New York, Paul Rosenberg & Co., *Pierre Bonnard*, March-April 1956, p. 4, no. 2 (illustrated, p. 7).
New Haven, Yale University Art Gallery, *Paintings, Drawings and Sculptures Collected by Yale Alumni*, May/June 1960, p. 78, no. 81 (illustrated; dated 1904 and titled *Rue Clichy*).
New York, Wildenstein & Co, Inc. and Philadelphia Museum of Art, *From Realism to Symbolism, Whistler and his World*, March-May 1971, pp. 61-62, no. 52 (illustrated, pl. 51).
Sydney, Art Gallery of New South Wales; Melbourne, National Gallery of Victoria and New York, The Museum of Modern Art, *Modern Masters, Manet to Matisse*, April-September 1975, p. 228, no. 6 (illustrated, p. 229).

LITERATURE

A. Terrasse, *Bonnard, Biographical and Critical Study*, Geneva, 1964, p. 28 (illustrated in color).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, pp. 338-339, no. 152 (illustrated in color, p. 338).
J. and H. Dauberville, *Bonnard, Catalogue raisonné de l'oeuvre peint, Révisé et augmenté, 1888-1905*, Paris, 1992, vol. I, p. 242, no. 239 (illustrated).





Gustave Caillebotte, *Rue de Paris, temps de pluie*, 1877. The Art Institute of Chicago.

Vincent Van Gogh, *Boulevard de Clichy*, 1887. Van Gogh Museum, Amsterdam.



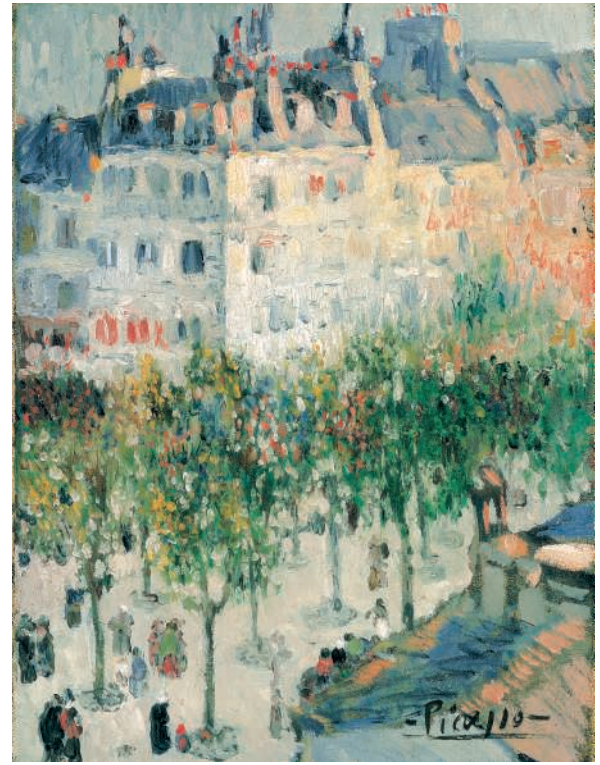
During the opening years of the 20th century, Bonnard painted a series of Parisian cityscapes near his apartment at 65, rue de Douai that portray with droll delight the countless vignettes and chance encounters that comprise the daily experience of the urban street, glimpsed in passing. In the present scene, two women in showy, oversized hats promenade along the sidewalk, drawing the attention of a slump-shouldered figure who has stopped to rest on a bench. At the far right, a small spotted dog scampers past, seemingly about to collide with a top-hatted man—the quintessential Parisian *flâneur*, a connoisseur of the boulevard—whose body is cropped by the edge of the canvas. “Bonnard set out to capture in his work what no other painter of his time had observed: the little incidents of Parisian life,” John Rewald wrote. “He descended into the streets and the squares, watching with equal interest people, horses, dogs, and trees. Broad avenues, busy street vendors, and cafés on sidewalks offered him their intricate patterns, their noisy agitation” (*Pierre Bonnard*, exh. cat., The Museum of Modern Art, New York, 1948, pp. 25-26).

Rather than painting from a window looking down over the street, as Camille Pissarro had done in Paris and Rouen since the mid-1890s, Bonnard—an inveterate early-morning walker—here chose a street-level vantage point, positioning himself as an active participant in the bustle of the modern metropolis as well as an astute observer. The neighborhood where he lived and worked was an unpretentious, middle-class quarter at the foot of Montmartre, long frequented by artists and writers; Pablo Picasso lived a block away from May 1901 until January 1902, during his second stay in Paris, and painted the area as well. In the present view, Bonnard depicted a familiar stretch of shops along the boulevard de Clichy, the area’s main commercial concourse,

near the spot where it intersected the rue de Douai; his own modest flat, located in a former convent, was less than fifty meters away.

The principal theme of the painting, however, is not the topography of the street itself but rather the human spectacle that it encompasses. Instead of plunging into depth like Gustave Caillebotte’s painted thoroughfares, for example, Bonnard’s boulevard de Clichy unfurls parallel to the picture plane, creating a frieze-like pictorial space—a shallow stage that the various actors in this informal modern-life drama traverse from side to side. The storefronts rise in the middle distance like a theatrical backdrop, blocking out all but a small corner of sky at the top left. The passage of shadow in the very foreground, with a decorative scalloped edge suggesting an awning above, marks out a distinct, sheltered spot for artist and viewer as they observe this quotidian pageant. “He placed the emphasis on people, not architecture,” Nicholas Watkins has written, “leisurely enjoying the spectacle of their comings and goings. Crowds drift by as in a dream or in a sequence for an early silent film” (*Bonnard*, London, 1994, p. 93).

This subtly radiant, quietly animated scene dates to an important juncture in Bonnard’s career, marked by a creative tension between his achievements in the Nabi style and his mounting interest in Impressionism. The opening of the Caillebotte bequest at the Musée du Luxembourg in 1897 had meant official state recognition for Impressionism, once disparaged and denounced for the challenge it posed to Salon norms. For Bonnard, however, who had still been a teenager when the eighth and final Impressionist Exhibition took place in 1886, the Luxembourg installation was nothing short of revelatory, as were the ensuing



Impressionist shows at Durand-Ruel. "I remember very well that at that time I knew nothing about Impressionism," he later recounted, "and we admired Gauguin's work for itself and not in its context. When we discovered Impressionism, it came as a new enthusiasm, a sense of revelation and liberation, because Gauguin is a classic, almost a traditionalist, and Impressionism brought us freedom" (*ibid.*, p. 52).

By the turn of the century, Bonnard had adopted many of the hallmarks of Impressionism, including a white ground, the broken and visible brushstroke, and open-air subject matter. In the present painting, he has used a harmonious palette of muted golden tones, enlivened with patches of red, green, and charcoal gray, to evoke the urban milieu under delicate morning sun. In its calculated decorative structure, however, the canvas remains true to the anti-naturalist principles of his Nabi period. The various elements of the composition—the street, the lampposts, the slats of the bench, the rectangular shopfronts of varying size and tonality—are all carefully aligned within the dominant structure of a grid, with the windows of the buildings reading like tiny tesserae in an overall mosaic of color and light.

"When my friends and I decided to pick up the research of the Impressionists and try to take it further," Bonnard explained, "we wanted to outshine them in their naturalistic impressions of color. Art is not Nature. We were stricter in composition. There was a lot more to be got out of color as a means of expression" (*ibid.*, p. 61).

Bonnard, moreover, eschewed the signal Impressionist practice of painting *en plein air*, instead translating his vision of the city onto canvas from memory in the intimacy of his studio, muffling

details to create an atmospheric effect. "The Impressionists, in seizing one moment, thought to capture reality with it—but they were merely capturing its luminous skin," Jean Clair has explained. "This was very different from Bonnard's intention, which...consisted in letting himself be imbued with [the subject], only to revive it later on. Then, when the distillation of memory had retained only its finest and most lasting qualities, its light and its odor, it would shine again with all its brightness in the purer air of his memory, giving him the same feeling of bliss as came to Proust who, on stumbling over the uneven stones of the courtyard of the Hôtel de Guermantes, imagined himself transported to the Piazza San Marco" (*Bonnard, The Late Paintings*, exh. cat., Phillips Collection, Washington, D.C., 1984, p. 31).

Pierre Bonnard, *Boulevard des Batignolles (la pluie)*, 1926. Sold, Christie's New York, 7 November 1995, lot 3.

Pablo Picasso, *Boulevard de Clichy*, 1901. Sold, Christie's New York, 4 May 2005, lot 26. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

546

HENRI DE TOULOUSE-LAUTREC (1864–1901)

La Clownesse assise (Mademoiselle CHA-U-KA-O), from Elles

numbered 'Serie no. 27' in pencil lower right

lithograph in colors on wove paper watermark G. Pellet / T. Lautrec

Sheet: 20½ x 15⅞ in. (521 x 403 mm.)

Executed in 1896. This work is number 27 from an edition of 100. Published by Gustave Pellet, with his paraph (Lugt 1194) and inkstamp (Lugt 1190).

\$200,000-300,000

PROVENANCE

Carl Sachs (Lugt 634a) (with his inkstamp on the reverse).

(His Sale) C. G. Boerner, November 6, 1931.

Ludwig Charell.

The Estate of Nelson Rockefeller (Acquired from the above, June, 1956).

Acquired from the above by the late owners, 1979.

LITERATURE

Adhémar, Jean, *Toulouse-Lautrec, His Complete Lithographs and Drypoints*, New York, 1987, no. 201.

Adriani, Götz, *Toulouse-Lautrec, Das Gesamte Graphische Werk*, Cologne, 1986,

pp. 226-227, no. 172 (another example illustrated in color).

Delteil, Loÿs, *H. de Toulouse-Lautrec*, New York, 1968, vol. XI, no. 180 (another example illustrated in color).

Wittrock, Wolfgang, *Toulouse-Lautrec, The complete prints*, London, 1985, vol. II,

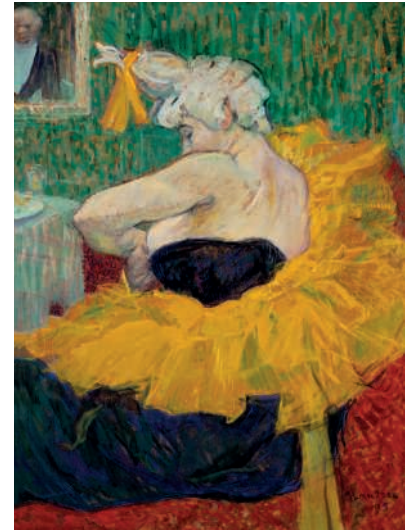
pp. 380-381, no. 156 (another example illustrated in color).

M. Potter et al, *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, pp. 360, no. 197.

Fascinated as he was by decadence and decline, it was his ability to empathize with his subjects and his willingness to show them in all their human frailty and vulnerability—off-stage rather than in the spotlight—that sets him apart from most of his contemporaries.







The Rockefeller family's commitment to and extraordinary influence in the print collecting field began with Abby Aldrich Rockefeller's donation of her personal collection of 1,600 prints to the Museum of Modern Art in 1940. In addition to being a major patron of sculpture and painting, Mrs. Rockefeller also understood the importance of prints as a means for education and study. As a result of her landmark gifts to the department, the Museum opened a dedicated area for the study of prints in 1949. This space, the Abby Aldrich Rockefeller Print Room, continues to be an important element of the Museum of Modern Art to the present day.¹

Within her collection, Mrs. Rockefeller had a special affinity for the graphic work of Henri Toulouse-Lautrec, who she believed was integral to the origination of modernism and the avant-garde in 19th century France. In 1946, Mrs. Rockefeller donated sixty-one lithographs by Toulouse-Lautrec to the Museum, which were shown in a major exhibition the following year. This donation was regarded as one of the most important accessions at the time, and the Museum's holdings of Toulouse-Lautrec's works became among the most significant in the world.²

The family's interest in Toulouse-Lautrec continued throughout the 20th century with Nelson Rockefeller's acquisition of a large group of prints by the artist in 1956. These works were hung prominently in his office and dining room in his residence at 13 West 54th Street before they were acquired by David and Peggy Rockefeller. The following three Toulouse-Lautrec lithographs are from this group.

La Clownesse assise (Mademoiselle CHA-U-KA-O) was published in Toulouse-Lautrec's celebrated 1896 portfolio of ten lithographs, *Elles*, which was dedicated primarily to the depiction

of prostitutes in the *maisons closes* or brothels of Paris. A regular visitor and at times a long-term guest of these establishments, the artist was well-acquainted with the women who lived and worked there. He was particularly interested in depicting them in their daily routines, whether at the wash table, getting dressed, or dozing in bed. These quiet domestic scenes were mostly printed with only one or very few colors. *La Clownesse* is an exception amongst this portfolio, and it remains unclear why Toulouse-Lautrec decided to include her, a stage performer and not a prostitute, in this series.

A dancer at the Nouveau Cirque and the Moulin Rouge, Mademoiselle CHA-U-KA-O claimed to be Japanese, yet her name was in fact a phonetic transcription of the French word "*chahut*" (an acrobatic dance derived from the *cancan*) and evocative of the chaos she caused whenever she came on stage. CHA-U-KA-O began her performing life as a lithe and supple gymnast, as evident in this photograph taken by Toulouse-Lautrec's close companion Maurice Guibert. By 1895 however, the agile, slender dancer had metamorphosed into that of the ageing, slightly overweight clownesse. The arc of CHA-U-KA-O's life, ending in physical ruin, was bound to attract Lautrec. Fascinated as he was by decadence and decline, it was his ability to empathize with his subjects and his willingness to show them in all their human frailty and vulnerability—off-stage rather than in the spotlight—that sets him apart from most of his contemporaries.

1 *Abby Aldrich Rockefeller and Print Collecting: An Early Mission for MoMA*, Museum of Modern Art, New York, 1999, p. 3.

2 *Abby Aldrich Rockefeller and Print Collecting: An Early Mission for MoMA*, Museum of Modern Art, New York, 1999, p. 14.

Henri de Toulouse-Lautrec, *La clownesse Cha-U-Kao*, 1895. Musée d'Orsay, Paris. © RMN-Grand Palais (Musée d'Orsay)/Hervé Lewandowski

Cha-U-Kao in an acrobatic pose. Photograph by Maurice Guibert.

opposite page:

Abby Aldrich Rockefeller's Print Room, on the seventh floor of MoMA's 10 West 54 Street location. Photograph by Samuel H. Gottscho, courtesy of The Rockefeller Archive Center.



547

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Jane Avril

lithograph in colors on wove paper

Sheet: 21 $\frac{7}{8}$ x 14 $\frac{3}{4}$ in. (556 x 375 mm.)

Executed in 1899. This work is from Wittrock's state B (of B).

\$20,000-30,000

PROVENANCE

The Estate of Nelson A. Rockefeller.

Acquired from the above by the late owners, October 1979.

LITERATURE

Adhémar, Jean, *Toulouse-Lautrec, His Complete Lithographs and Drypoints*, New York, 1987, no. 323.

Adriani, Götz, *Toulouse-Lautrec, Das Gesamte Graphische Werk*, Cologne, 1986, pp. 411-413, no. 354 (another example illustrated in color).

Delteil, Loÿs, *H. de Toulouse-Lautrec*, New York, 1968, vol. XI, no. 367 (another example illustrated in color).

Wittrock, Wolfgang, *Toulouse-Lautrec, The complete prints*, London, 1985, vol. II, pp. 812-813, no.

P29 (another example illustrated in color).

M. Potter et al, *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, pp. 361-362, no. 200.



548

HENRI DE TOULOUSE-LAUTREC (1864–1901)

Au Moulin rouge, la Goulue et sa Soeur

stamp numbered in red '71' lower left and signed 'T-Lautrec' in pencil lower right

lithograph in colors on thin wove paper

Image: 18 x 13 $\frac{5}{8}$ in. (457 x 346 mm.)

Sheet: 22 x 17 $\frac{3}{8}$ in. (559 x 448 mm.)

Executed in 1892. This work is Wittrock's 2nd (final) state and is from an edition of 100. Published by Boussod, Valadon et Cie., Paris.

\$20,000-30,000

PROVENANCE

Ludwig Charell.

The Estate of Nelson A. Rockefeller (Acquired from the above, June 1956).

Acquired from the above by the late owners, 1979.

LITERATURE

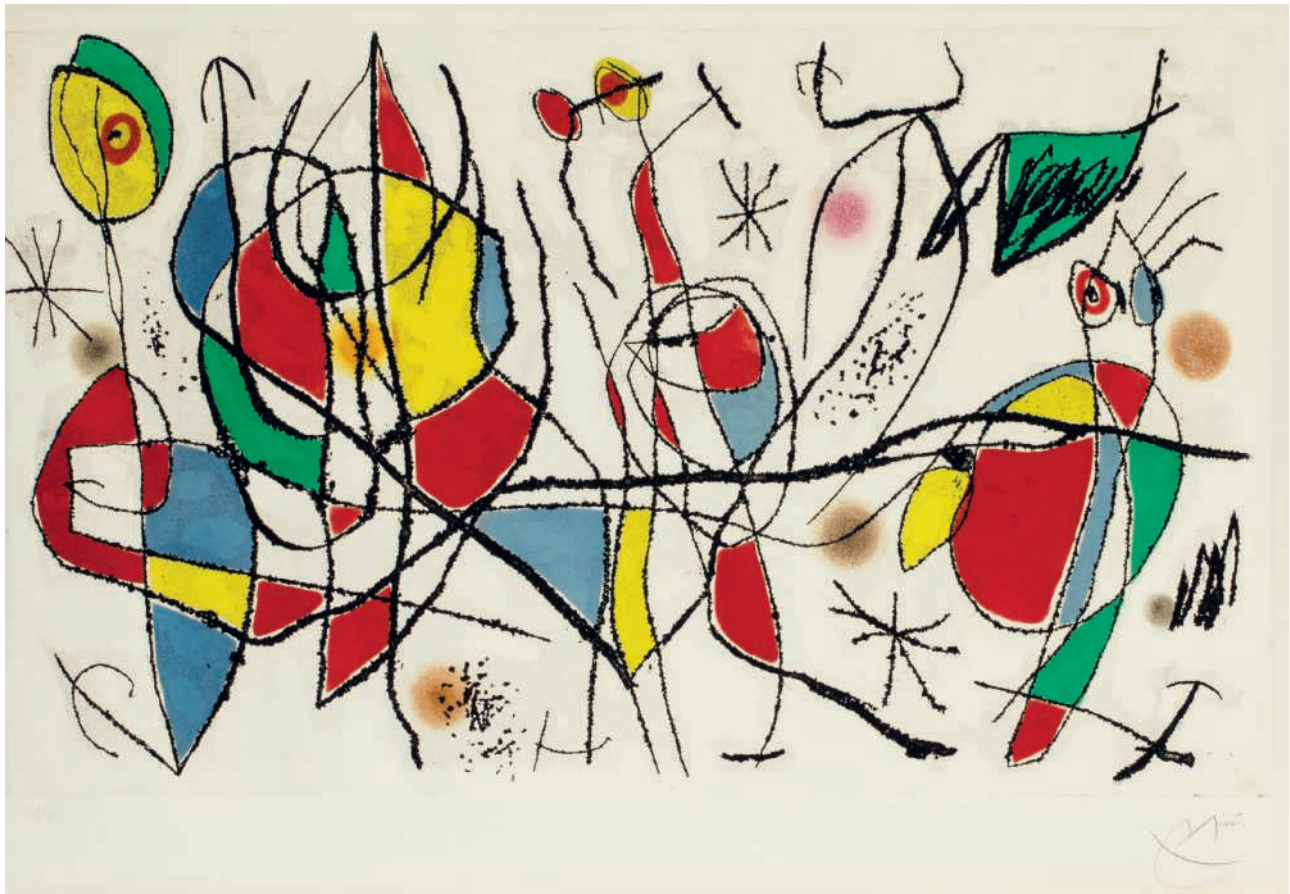
Adh mar, Jean, *Toulouse-Lautrec, His Complete Lithographs and Drypoints*, New York, 1987, no. 2.

Adriani, G tz, *Toulouse-Lautrec, Das Gesamte Graphische Werk*, Cologne, 1986, pp. 28-29, no. 6 (another example illustrated in color).

Delteil, Lo ys, *H. de Toulouse-Lautrec*, New York, 1968, vol. X, no. 11 (another example illustrated in color).

Wittrock, Wolfgang, *Toulouse-Lautrec, The complete prints*, London, 1985, vol. I, pp. 52-53, no. 1 (another example illustrated in color).

M. Potter et al, *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, pp. 355, no. 187.



549

JOAN MIRÓ (1893–1983)

L'Invitée du dimanche I

numbered '67/75' lower left and signed 'Miro' in pencil lower right

etching with aquatint in colors on wove paper

Image: 28½ x 38¾ in. (724 x 984 mm.)

Sheet: 31¾ x 45¼ in. (806 x 1149 mm.)

Executed in 1969. This work is from an edition of 75. Published by Maeght Editeur, Paris.

\$7,000-10,000

PROVENANCE

Maeght, Saint-Paul-de-Vence, France.

Acquired from the above by the late owners, 1973.

LITERATURE

Dupin, Jacques, *Miro engraver*, New York, 1989, vol. II, pp.130, no. 480 (another example illustrated in color).

M. Potter et al, *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, pp. 371, no. 220.



550

MARC CHAGALL (1887–1985)

Paravent

numbered '60/100' and signed 'Marc Chagall' in ink lower right panel
 lithograph in colors, on four sheets of wove paper mounted to waxed oak folding screen (as issued)
 Overall: 57 x 75 in. (1461 x 1905 mm.)
 Executed in 1963. Published by Gérard Cramer, Geneva, Switzerland.

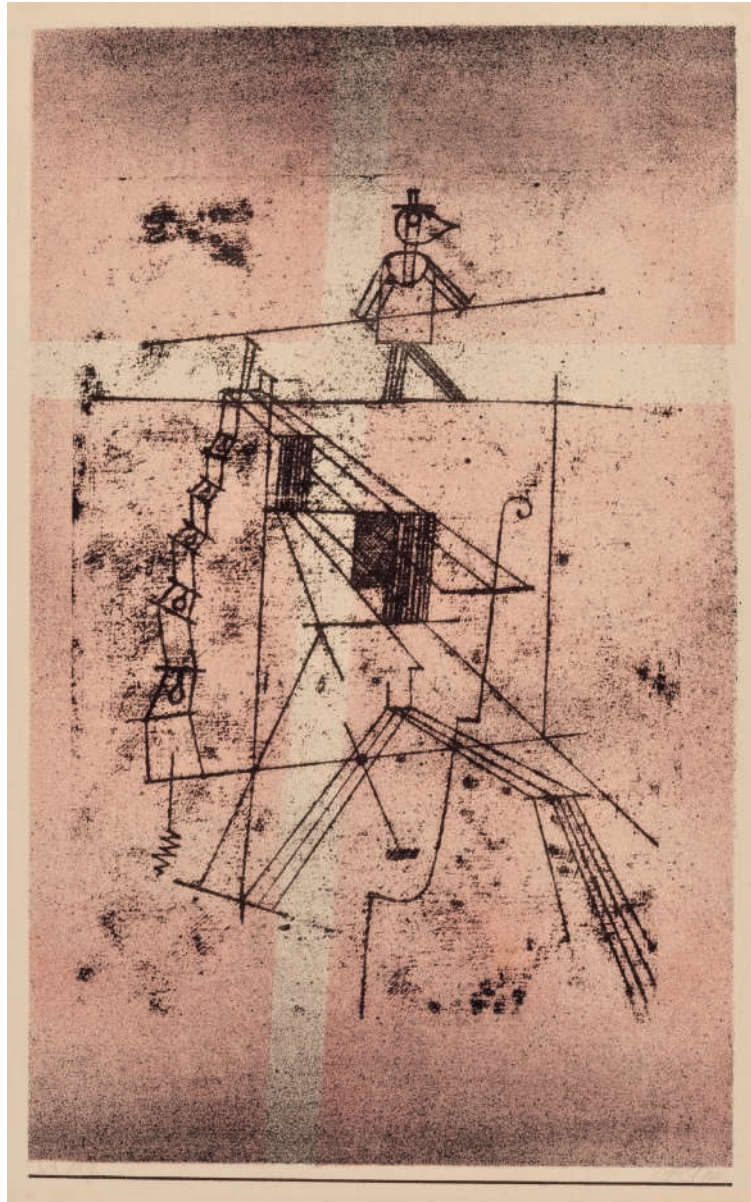
\$30,000-50,000

PROVENANCE

Galerie Gérard Cramer, Geneva.
 Acquired from the above by the late owners, May 1965.

LITERATURE

Atelier Mourlot, *The Lithographs of Chagall, 1962-1968*, France, 1969, vol. III, no. 390.
 M. Potter et al, *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984,
 vol. 1, pp. 371, no. 218.



551

PAUL KLEE (1879–1940)

Seiltänzer, from Kunst der Gegenwart

annotated '23/138' lower left and signed 'Klee' in pencil lower right

lithograph in colors on laid paper watermark BSB

Image: 17 $\frac{7}{8}$ x 10 $\frac{3}{8}$ in. (454 x 270 mm.)

Sheet: 18 $\frac{7}{8}$ x 12 $\frac{3}{8}$ in. (479 x 314 mm.)

Executed in 1923. This work is from Kornfeld's fourth (final) state and from the edition of 220 on this paper (there was also an edition of 80 on *Japon* paper), published by R. Piper & Co., Munich, with their blindstamp.

\$15,000-20,000

PROVENANCE

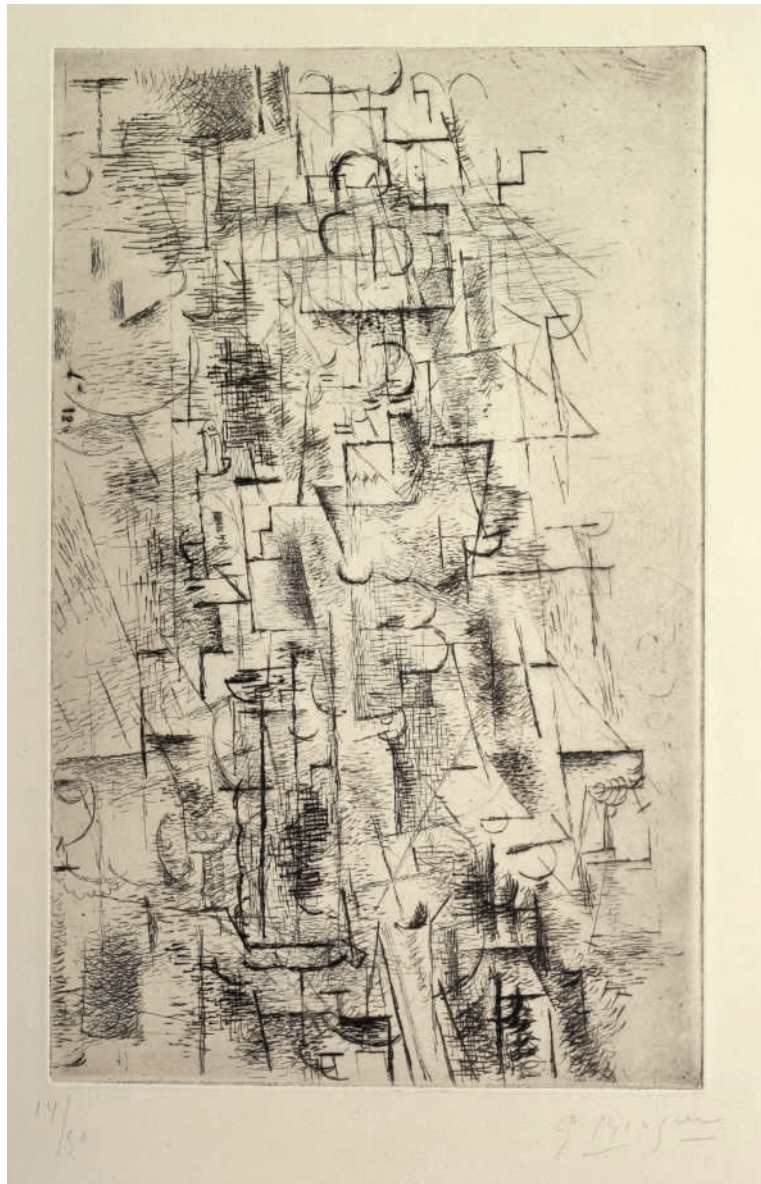
Galerie R. G. Michel, Paris.

Acquired from the above by the late owners, May 1960.

LITERATURE

E.W. Kornfeld, *Verzeichnis des graphischen Werkes von Paul Klee*, Bern, 1963, no. 95 (another example illustrated in color)

M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, pp. 371, no. 217.



552

GEORGES BRAQUE (1882–1963)

Composition (Nature Morte I)

numbered '14/50' lower left and signed 'G Braque' in pencil lower right
etching on Arches paper

Image: 13¾ x 8½ in. (349 x 216 mm.)

Sheet: 18 x 12 in. (457 x 305 mm.)

Executed in 1911. This work is from the edition of 50. Published by Maeght, Paris, 1950.

\$8,000-12,000

PROVENANCE

Wallace K. Harrison.

Acquired from the above by the late owners.

LITERATURE

D. Vallier, *Braque: The Complete Graphics: Catalogue Raisonné*, Alpine Fine Arts Collection, Ltd., New York, 1988, p. 21, no. 11 (another example from the edition illustrated in black and white).

M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, pp. 364, no. 206.

553

LIUBOV POPOVA (1889–1924)

Six Prints: one print

linocut with watercolor and gouache additions

Sheet: 13¾ x 10¼ in. (349 x 260 mm.)

Executed *circa* 1917-1919

\$30,000-50,000

PROVENANCE

George Costakis.

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

LITERATURE

A. Rudensteine and S. Starr, *Russian Avant-Garde Art: The George Costakis Collection*, Harry N. Abrams, Inc., New York, 1981, p. 382 (another example illustrated in color).

D. Sarabianov and N. Adaskina, *Popova*, Harry N. Abrams, Inc., New York, 1989, p. 126 (another example illustrated in color).

M. Dabrowski, *Liubov Popova*, The Museum of Modern Art, New York, 1991, p. 76 (another example illustrated in color).

M. Potter *et al.*, *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, New York, 1988, vol. II, pp. 214, no. 131.

ENGRAVED

The present lot is an extremely rare example of an individual print from Liubov Popova's *Six Prints* portfolio of hand-colored linocuts. The Museum of Modern Art believes that only two complete examples of this portfolio are still in existence. Popova has been featured in several major exhibitions devoted to Suprematism and Constructivism and is considered one of the most important artists of the Russian avant-garde in the early years of the 20th Century.

During the period that *Six Prints* was created, Popova was a member of the *Society of Painters Supremus*, where she worked directly with other Suprematists including Kasimir Malevich. The *Six Prints* compositions are related to Popova's "Architectonic Paintings," which are indicative of the movement. These works are characterized by her use of abstract forms, flat saturated colors, and open backgrounds.¹ Designed to create an ambiguous object between a flat picture plane and a three-dimensional sculpture, the dynamic nature of Popova's compositions differ from her Suprematist contemporaries. The portfolio is also closely informed by her earlier exposure to Cubist collages and the colors found in traditional Russian Folk art.

This work was gifted to David and Peggy Rockefeller by George Costakis, a major collector of Russian 20th Century Art.

1. *Liubov Popova*, The Museum of Modern Art, New York, 1991, p. 18.







554

ROY LICHTENSTEIN (1923–1997)

Road Before the Forest, from Landscape Series

numbered '48/60' and signed and dated 'R. Lichtenstein '85' in pencil lower right

lithograph, woodcut, and screenprint in colors on Arches 88 paper

Image: 37 x 52¾ in. (940 x 1330 mm.)

Sheet: 40 x 55½ in. (1016 x 1410 mm.)

Executed in 1985. This work is from the edition of 60 (there were also eleven artist's proofs).

Published by Gemini G.E.L., Los Angeles, with their blindstamp and inkstamp on the reverse.

\$30,000-50,000

PROVENANCE

Gemini G.E.L., Los Angeles.

Acquired from the above by the late owners, 1986.

LITERATURE

M. Corlett, *The Prints of Roy Lichtenstein*, Hudson Hills Press, New York, 1994, p. 193, no. 213 (another example illustrated in color).

Gemini Publication Sequence Number 1255.

M. Potter et al., *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, New York, Vol. II, 1988, p. 205, no. 129.

Previous spread: detail of present lot.





555

JASPER JOHNS (B. 1930)

Within

numbered '46/61' lower left and signed and dated 'Jasper Johns '07' in pencil lower right
etching in colors on Hahnemühle paper

Image: 32½ x 24¼ in. (825 x 622 mm.)

Sheet: 42¼ x 32½ in. (1073 x 826 mm.)

Executed in 2007. This work is from the edition of 61 (there were also twelve artist's proofs). Published by ULAE, West Islip, New York, with their blindstamp.

\$12,000-18,000

PROVENANCE

Works on Paper Gallery, Philadelphia.

Acquired from the above by the late owners, November 2007.

LITERATURE

W. Adelson and C. Cherix, et al., *The David and Peggy Rockefeller Collection*, New York, 2015, Volume V., pp. 114, no. 33.



556

JASPER JOHNS (B. 1930)

Untitled

numbered '1/50' lower left and signed 'Jasper Johns '10' lower right

etching with aquatint, on wove paper

Image: 13 x 15½ in. (330 x 394 mm.)

Sheet: 19½ x 21½ in. (486 x 546 mm.)

Executed in 2010. This work is from the edition of 50. Published by the artist to benefit the Museum of Modern Art's Department of Prints and Illustrated Books, with the artist's blindstamp.

\$8,000-12,000

PROVENANCE

The Museum of Modern Art, New York.

Acquired from the above by the late owners, July 2010.







557

LUCIAN FREUD (1922–2011)

David Dawson

numbered '28/46' lower left and initialed 'L.F.' by the artist in pencil lower right

etching on Somerset Textured White paper

Image: 23¼ x 16¾ in. (591 x 425 mm.)

Sheet: 29½ x 22½ in. (749 x 572 mm.)

Executed in 1998. This work is from the edition of 46 (there were also twelve artist's proofs).

\$15,000-20,000

PROVENANCE

Mathew Marks Gallery, New York.

Acquired from the above by the late owners, October 2001.

LITERATURE

Figura, Starr, *Lucian Freud: The Painter's Etchings*, New York, 2007, pp. 108, no. 78 (another example illustrated).

W. Adelson and C. Cherix et al., *The David and Peggy Rockefeller Collection*, New York, Vol. V., 2015, pp. 110-111, no. 31.



558

CHUCK CLOSE (B. 1940)

Marta/Fingerprint

numbered, titled, signed and dated '5/45 MARTA/Fingerprint C. Close 1986' in pencil lower sheet edge

direct gravure etching on Arches Aquarelle paper

Image: 45¾ x 36¼ in. (1162 x 921 mm.)

Sheet: 54 x 40 in. (1371 x 1016 mm.)

Executed in 1986. This work is from the edition of 45 (there were also fourteen artist's proofs). Co-published by Pace Editions and Graphicstudio, New York and Tampa, with the Graphicstudio inkstamp on the reverse.

\$3,000-5,000

PROVENANCE

Pace Prints, Inc., New York.

Acquired from the above by the late owners, October 2000.

559

JOHN MARIN (1870–1953)

Weehawken Sequence

oil on canvasboard
9½ x 12¾ in. (24.1 x 31.4 cm.)
Painted circa 1910

\$30,000-50,000

PROVENANCE

An American Place, New York, by 1950.
The Downtown Gallery, New York, 1959.
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)*, 16 May 1973, lot 124,
sold by the above.
Acquired by the late owners from the above.

EXHIBITED

Venice, Italy, XXV Biennale di Venezia, U.S. Representation, *John Marin*, June–October 1950, one of nos. 1–8.
Boston, Massachusetts, Museum of Fine Arts; Washington, D.C., Phillips Memorial Art Gallery; San Francisco, California, San Francisco Museum of Art; Los Angeles, California, University of California, The Art Galleries; Cleveland, Ohio, Cleveland Museum of Art; Minneapolis, Minnesota, Minneapolis Institute of Arts; Palm Beach, Florida, The Society of The Four Arts; Athens, Georgia, University of Georgia; New York, Whitney Museum of American Art, *John Marin Memorial Exhibition*, March 1, 1955–July 29, 1956, one of four paintings grouped as no. 1.
New York, The Downtown Gallery, *Abstract Painting in America, 1903–1923*, March 27–April 21, 1962, no. 25, illustrated.
Washington, D.C., The Corcoran Gallery of Art, *The New Tradition: Modern Americans Before 1940*, April 27–June 2, 1963, pp. 13, 62, no. 61, illustrated (as *Weehawken Sequence #1*).
Fort Worth, Texas, Amon Carter Museum, *American Art, 20th Century: Image to Abstraction*, September 14–November 19, 1967.
Storrs, Connecticut, University of Connecticut Museum of Art, *Edith Halpert and The Downtown Gallery*, May 25–September 1, 1968, no. 1, illustrated.
Washington, D.C., National Collection of Fine Arts, Smithsonian Institution, *Edith Gregor Halpert Memorial Exhibition*, April 7–June 25, 1972, no. 17.

LITERATURE

F. Porter, "The Nature of John Marin," *Art News*, vol. LIV, March 1955, p. 25, illustrated (as *Weehawken Cliffs*).
L. Campbell, "Reviews and Previews," *Art News*, vol. LVII, February 1959, p. 11, illustrated.
E. Genauer, "Suddenly They Dig Old Roots," *New York Herald Tribune*, April 1, 1962, section 4, p. 7, illustrated.
S. Preston, "Two-Way Glances," *New York Times*, April 1, 1962, p. 15, illustrated (as *Weehawken Sequence #7*).
"The Halpert Bequest," *Time*, November 27, 1964, p. 83, illustrated.
J. Barnitz, et al., *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, vol. II, New York, 1988, pp. 80–82, no. 36, illustrated.

The present work by John Marin was notably included in the American Pavilion at the 1950 Venice Biennale. Reflecting his overwhelming popularity at the time, the exhibition featured a large retrospective of Marin's work supplemented by a few pieces each by artists of the next generation, including Jackson Pollock, Willem de Kooning and Arshile Gorky.



560

BORIS LOVET-LORSKI (1894–1973)

Standing Horses: A Pair of Works

each, signed 'Boris Lovet-Lorski' (on the base)
bronze with black patina
each, 18¾ in. (47.6 cm.) high

\$80,000-120,000

PROVENANCE

Sotheby's, New York, 1 December 1988, lot 271.
Acquired by the late owners from the above.

Boris Lovet-Lorski was an Art Deco sculptor who was trained at the Imperial Academy of Art in St. Petersburg, Russia. Russian by birth, he arrived in New York on May 16, 1920, and became a naturalized citizen in February 1925. He took pride in both his work and his citizenship, always insisting that his work be exhibited as American. After his first one-man show at the Grace Horn Gallery in Boston in 1925, the public widely recognized him as one of the most impressive sculptors of his time.

Lovet-Lorski poetically wrote, "With the help of a fragment, Just a small piece of sculpture, we can look into the past, or the present. We can look into a different world. A world of beauty, harmony and inner peace." (as quoted in M.H. Bush, *Boris Lovet-Lorski: The Language of Time*, Syracuse, New York, 1967, p. 6) Reflecting these words, he drew inspiration from the romantic Gothic aesthetic he grew up with in Russia as well as from Ancient Crete and Greece. As exemplified by the present pair of works, horses were one of Lovet-Lorski's favorite and most acclaimed subjects with which to explore and stylize these classical design elements. Martin H. Bush explains, "the inventive young artist had been experimenting with new concepts of form in linear designs of lyrical 'Cretan Dancers,' horses, and a rhythmical 'Diana.' They were thinner, flatter, and highly polished brass or bronze sculptures full of force and action, though distinctly decorative in quality...these dramatically new sculptures appealed to the critics. In reviewing a group exhibition at the Helen Hackett Galleries, Edward Alden Jewell of *The New York Times* (January 26, 1930) wrote that Lovet-Lorski 'is making a determined effort to stay in two dimensions. Pausing, eye captive to the grace of his panel of 'Stallions,' you do not ask for more." (*Boris Lovet-Lorski: The Language of Time*, pp. 54, 56)



561

CHARLES DEMUTH (1883–1935)

Flowers: A Double-Sided Work

signed and dated 'C. Demuth./1916.' (upper left)

watercolor on paper

13¾ x 9⅞ in. (34.9 x 25.1 cm.)

Executed in 1916

\$60,000-80,000



(verso)

PROVENANCE

(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, Whitney Museum of American Art; Los Angeles, California, Los Angeles County Museum of Art; Columbus, Ohio, Columbus Museum of Art; San Francisco, California, San Francisco Museum of Modern Art, *Charles Demuth*, October 15, 1987–October 7, 1988, p. 72, no. 8, illustrated (as *Wildflowers*).

New York, Whitney Museum of American Art, *The American Century: Art & Culture 1900-2000, Part I: 1900-1950*, April 23–September 5, 1999.

LITERATURE

J. Barnitz, et al., *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, vol. II, New York, 1988, pp. 104-06, fig. a, illustrated.

The reverse of the present work retains a watercolor seascape, likely executed between 1912 and 1915. The coastal scene depicts either Étretat, France, where Charles Demuth sojourned in the summer of 1913, or the Jersey shore.





562

GEORGE GROSZ (1893–1959)

Cape Cod Landscape

signed 'Grosz' (lower right)
watercolor, pen and ink on paper
20 x 14 in. (50.8 x 35.6 cm.)
Executed *circa* 1940

\$7,000-10,000

PROVENANCE

Studio of the artist, *circa* 1940.
Justin K. Thannhauser, New York.
Acquired by the late owners from the above, 1950.

EXHIBITED

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

LITERATURE

J. Barnitz, *et al.*, *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, vol. II, New York, 1988, pp. 102-03, no. 49, illustrated.

Ralph Jentsch has confirmed the authenticity of this work.



563

JOHN MARIN (1870-1953)

Along the Seine

signed and dated 'Marin 09' (lower right)

watercolor on paper

9¼ x 13 in. (23.5 x 33 cm.), image; 10½ x 14¼ in. (26.7 x 36.2 cm.), overall

Executed in 1909

\$10,000-15,000

PROVENANCE

Dr. and Mrs. Milton Kramer, 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)*, 16 May 1973, lot 11, sold by the above.

Acquired by the late owners from the above.

EXHIBITED

New York, The Downtown Gallery, *John Marin Before 1920: Oils, Watercolors, Pastels, Drawings*, February 2-28, 1959, one of nos. 8-12.

Washington, D.C., Corcoran Gallery of Art; Manchester, New Hampshire, Currier Gallery of Art, *John Marin in Retrospect: An Exhibition of his Oils and Watercolors*, March 2-June 24, 1962, p. 31, no. 36.

LITERATURE

S. Reich, *John Marin: A Stylistic Analysis and Catalogue Raisonné*, part II, Phoenix, Arizona, 1970, p. 333, no. 09.1, illustrated.

J. Barnitz, et al., *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, vol. II, New York, 1988, p. 87.

564

ELIE NADELMAN (1882–1946)

Seated Woman with Raised Arm (Circus Woman)

bronze with brown patina

47 in. high (119.4 cm.)

Modeled circa 1926-27; cast in 1965

\$25,000-35,000

PROVENANCE

Nelson A. Rockefeller, 1965.

Estate of the above, 1979.

Acquired by the late owners from the above, 1980.

EXHIBITED

New York, The Museum of Modern Art, *Twentieth Century Art from the Nelson Aldrich Rockefeller Collection*, May 28-September 1, 1969, pp. 32, 70, 134, illustrated (as *Circus Woman*, II).

New York, Whitney Museum of American Art; Washington, D.C., Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, *The Sculpture and Drawings of Elie Nadelman*, September 23, 1975-February 15, 1976, pp. 10, 82, no. 75 (as *Seated Female Figure*).

LITERATURE

L. Kirstein, *The Sculpture of Elie Nadelman*, exhibition catalogue, New York, 1948, pp. 9, 39, 62,

no. 28, galvano-plastique example illustrated (as *Circus Woman*).

L. Kirstein, *Elie Nadelman*, New York, 1973, p. 299, no. 125, galvano-plastique example referenced.

H. Herrera, "Elie Nadelman at Zabriskie," *Art in America*, vol. 62, May-June 1974, p. 104, another example referenced.

"Vice-Presidential Mansion," *Architectural Digest*, vol. 32, March-April 1976, p. 138, illustrated.

W.S. Lieberman, *The Nelson A. Rockefeller Collection: Masterpieces of Modern Art*, New York, 1981, p. 103, illustrated (as *Circus Woman*).

J. Barnitz, et al., *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, vol. II, New York, 1988, pp. 172-74, no. 86, illustrated.

Salander-O'Reilly Galleries, Inc., *Elie Nadelman: A Major Exhibition of Sculpture*, exhibition catalogue, New York, 1996, no. 11, galvano-plastique example illustrated.

P. Keobandith, *Elie Nadelman: les années parisiennes 1904-1914*, exhibition catalogue, Paris, France, 1998, pp. 50-51, another example illustrated.

C. Nadelman, "Plastiques Fantastiques," *Elie Nadelman: Galvano Plastiques*, exhibition catalogue, New York, 2001, pl. 6, galvano-plastique example illustrated.

B. Haskell, *Elie Nadelman: Sculptor of Modern Life*, exhibition catalogue, New York, 2003, pp. 2, 164, fig. 186, galvano-plastique example illustrated.

L. Roimil, *Elie Nadelman*, exhibition catalogue, New York, 2017, pp. 16-17, fig. 15, galvano-plastique example illustrated.





Image of *Circus Woman I* by Elie Nadelman in the gardens of the Rockefeller family home Kykuit. © Mary Louise Pierson 1995

Opposite page: detail of present lot.

In the mid-1920s, Elie Nadelman experimented with large-scale sculpture of female figures in a variety of gestural poses, which make "these figures appear to have been caught in moments of private self-absorption, oblivious to the world outside themselves." The purposely mysterious aura of Nadelman's work from this period, including *Seated Woman with Raised Arm (Circus Woman)*, is enhanced by their "softened contours and indistinct facial demarcations...With their great, strong thighs and exaggeratedly small feet, they project a monumentality at once vulnerable and self-contained." (B. Haskell, *Elie Nadelman: Sculptor of Modern Life*, exhibition catalogue, New York, 2003, pp. 157-58, 161)

Nadelman originally cast *Seated Woman with Raised Arm* using the *galvano-plastique* technique of electroplating the surface of plaster with a thin veneer of metal. As Barbara Haskell explains, "The medium appealed to Nadelman because of its potential for unusual finishes and its ability to replicate bronze...He scratched these mottled, alchemical surfaces with a file to evoke the weathered appearance of antiquities and to create an all-over surface shimmer." (*Elie Nadelman: Sculptor of Modern Life*, p. 157)

The artist's estate later authorized casts of *Seated Woman with Raised Arm* to be produced in bronze with a similar scratched and weathered surface texture. In 1965, two casts were produced at Roman Bronze Works, including the present work at the behest of Nelson Rockefeller. In the mid-1980s, a third bronze of the model was cast at Bedi-Makky and exhibited in the garden of the residence of the U.S. Ambassador in London as part of the Department of State's Art in Embassies program.

"My brother Nelson was particularly fond of Elie Nadelman's sculpture, several examples of which he placed in the formal gardens at Kykuit. Following Nelson's death, we had an opportunity to acquire from his estate objects which appealed to us. We too had always admired Nadelman's work and purchased 'Seated Female Figure,' which is a mate to one still in the Kykuit gardens."

—DAVID ROCKEFELLER



565

EDWARD HENRY POTTHAST (1857–1927)

Low Tide

signed 'E. Potthast' (lower right)

oil on board

12 x 16 in. (30.5 x 40.6 cm.)

Painted *circa* 1915

\$80,000-120,000

PROVENANCE

Cincinnati Art Galleries, Cincinnati, Ohio.

Christie's, New York, 5 December 1986, lot 240, sold by the above.

Acquired by the late owners from the above.

LITERATURE

J. Bartz, *et al.*, *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, vol. II, New York, 1988, p. 51, no. 17, illustrated.

This painting will be included in the forthcoming *catalogue raisonné* of Potthast's work being compiled by Mary Ran.





566

WILLIAM BRADFORD (1823–1892)

Fishermen on the Bay of Fundy

signed and dated 'W. Bradford/1861' (lower right)
oil on canvas
20 x 30 in. (50.8 x 76.2 cm.)
Painted in 1861

\$70,000-100,000

PROVENANCE

The artist.
Edwin Forrest, Philadelphia, Pennsylvania, acquired from the above.
Edwin Forrest Home for Retired Actors, Philadelphia, Pennsylvania,
by bequest from the above, 1872.
Christie's, New York, 2 December 1988, lot 44, sold by the above.
Acquired by the late owners from the above.

EXHIBITED

New Bedford, Massachusetts, New Bedford Whaling Museum, *William Bradford: Sailing Ships & Arctic Seas*, May 23–November 15, 2003, pp. 14, 119, no. 34, illustrated.

LITERATURE

R. Ellsworth, et al., *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, vol. III, New York, 1993, p. 439 (as *Dory with Fishermen and Boats*).

William Bradford was born in Salem on the North Shore of Massachusetts and raised in the whaling town of New Bedford, near Cape Cod. He made his first voyage in July 1856, sailing to the island of Grand Manan and the Bay of Fundy between Maine and Nova Scotia. The artist returned there on a later trip in 1860, and his scenes inspired by the Bay of Fundy typically feature vigorously active fishermen in small boats on choppy seas. Describing the present work dated 1861, Bradford scholar Richard Kugler writes, "All of the boats are small, two-masted, open boats of a type commonly used by New England fishermen who fished the inshore waters. For some reason, perhaps a break-down in rigging, the boat in the foreground has shipped its masts, the tips of which protrude over the stern. The sails are piled amidships, and the crew of the disabled craft appears to be taking in a tow line from the nearby boat sailing past." (unpublished letter, August 20, 1990)

Fishermen on the Bay of Fundy was originally owned by Edwin Forrest, a mid-19th century Shakespearean actor who was also Bradford's friend and patron.



567

WILLIAM TROST RICHARDS (1833–1905)

Yellow Carn of Cornwall

signed and dated 'Wm. T. Richards. 1879.' (lower left)

oil on canvas

25 x 45 in. (63.5 x 114.3 cm.)

Painted in 1879

\$100,000-150,000

PROVENANCE

The artist.

Private collection, Pennsylvania, acquired from the above.

Private collection, Swarthmore, Pennsylvania.

Christie's, New York, 2 December 1988, lot 83, sold by the above.

Acquired by the late owners from the above.

EXHIBITED

Brooklyn, New York, Social Art Club, March 1880.

LITERATURE

R. Ellsworth, *et al.*, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, vol. III, New York, 1993, pp. 429-30, no. 321, illustrated.



568

ALFRED THOMPSON BRICHER (1837-1908)

Sailing

signed with initials in monogram 'ATBricher' (lower left)

oil on canvas

24¼ x 42½ in. (61.6 x 108 cm.)

\$40,000-60,000

PROVENANCE

Bernard & S. Dean Levy, Inc., New York, *circa* 1960s.

Sotheby Parke-Bernet, New York, 24 January 1973, lot 109.

Schoen Collection.

Christie's, New York, 5 December 1986, lot 72.

Acquired by the late owners from the above.

LITERATURE

J. Bartz, *et al.*, *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, vol. II, New York, 1988, pp. 31-32, no. 8, illustrated.



569

ALFRED THOMPSON BRICHER (1837–1908)

Afternoon, Southampton Beach

signed with initials in monogram 'ATBricher.' (lower right)

oil on canvas

20 x 36 in. (50.8 x 91.4 cm.)

\$100,000-150,000

PROVENANCE

Lano Collection.

Charles P. Bolton, Mentor, Ohio.

Private collection, Miami, Florida.

Christie's, New York, 2 December 1988, lot 84, sold by the above.

Acquired by the late owners from the above.

EXHIBITED

Southampton, Long Island, Parrish Art Museum, *The Long Island Landscape, 1865-1914: The Halcyon Years*, July 26-September 20, 1981, no. 5.

LITERATURE

R. Ellsworth, *et al.*, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, vol. III, New York, 1993, pp. 431-32, no. 322, illustrated.



570

ALBERT BIERSTADT (1830–1902)

Wind River Country

signed indistinctly 'ABierstadt' (lower right)
oil on paper laid down on board
13¾ x 19½ in. (34.9 x 48.6 cm.)

\$30,000-50,000

PROVENANCE

Robert Fisher, Los Angeles, California.
Charles B. Tyler, Los Angeles, California, *circa* 1977.
Christie's, New York, 5 December 1986, lot 39, 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. 25-26, illustrated.



571

JOHN FREDERICK KENSETT (1816–1872)

Bergen Park, Colorado

oil on canvas
10 x 14 in. (25.4 x 35.6 cm.)
Painted in 1870

\$30,000-50,000

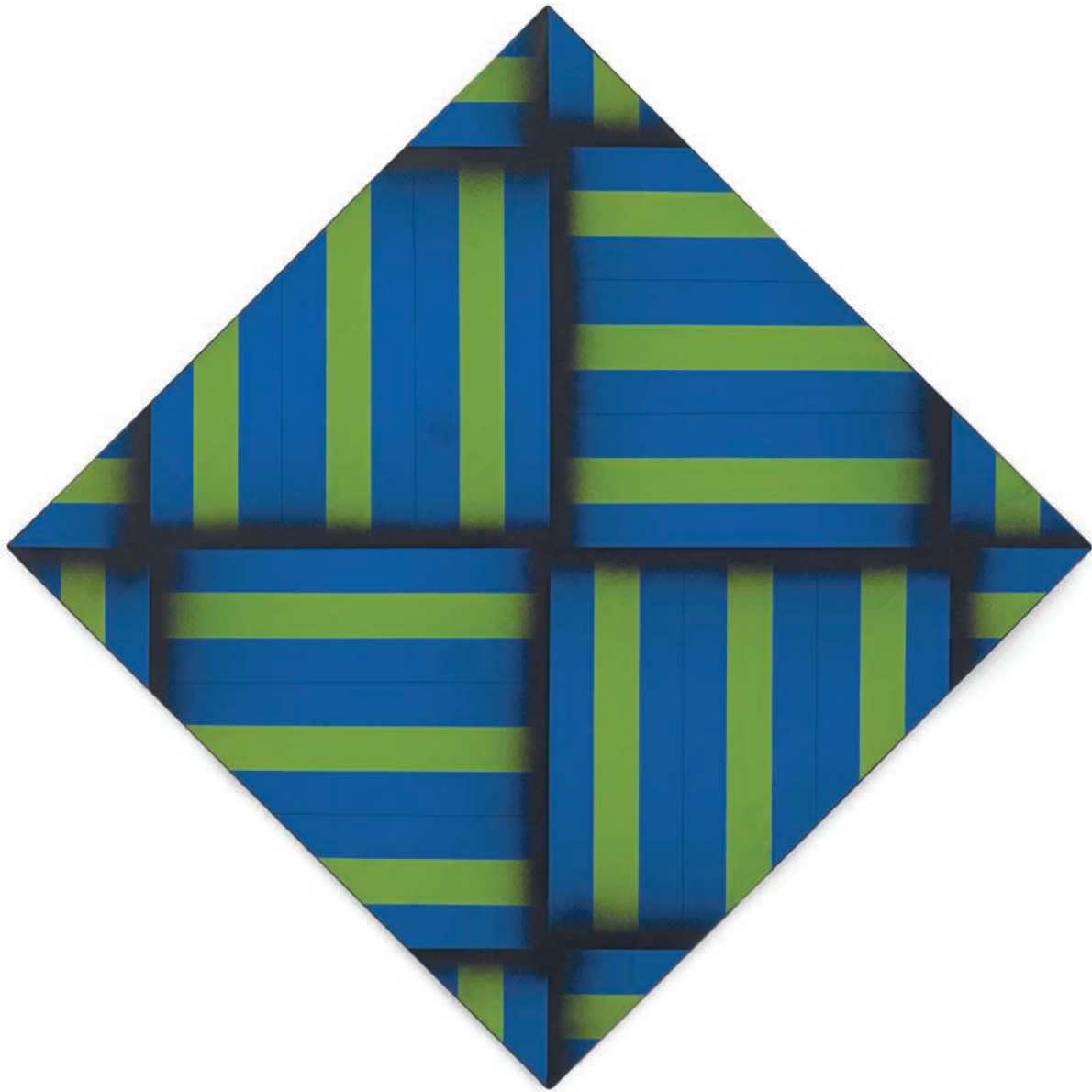
PROVENANCE

Private collection, Shreveport, Louisiana.
Christie's, New York, 25 May 1989, lot 168, 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. 439.

This painting will be included in the forthcoming John F. Kensett *catalogue raisonné* being prepared under the direction of Dr. John Driscoll.



572

OMAR RAYO (1928–2010)

Botanic Garden

signed, titled and dated 'Omar Rayo Botanic Garden 65 New York' (on the reverse)

acrylic on canvas

80 $\frac{5}{8}$ x 80 $\frac{5}{8}$ in. (205 x 205 cm.) dimensions when installed

57 x 57 in. (144.8 x 144.8 cm.) square

Painted in 1965

\$18,000-22,000

PROVENANCE

The Contemporaries Gallery, New York.
Acquired from the above by the late owners.

EXHIBITED

New York, The Contemporaries Gallery, 1965.

This work is accompanied by a certificate of authenticity from the Museo Rayo signed by Agueda Pizarro Rayo, dated 29 November 2017.



573

FERNANDO BOTERO (B. 1932)

Oranges

signed and dated 'Botero 73' (lower right)
oil on canvas
42 x 49 1/4 in. (106.7 x 125.1 cm.)
Painted in 1973

\$300,000-400,000

PROVENANCE

Marlborough Gallery, New York.
Mira Godard Gallery, Toronto.
Private collection, Canada.
Anon. sale, Sotheby's, New York, 18 November 1987, lot 54.
Acquired at the above sale by the late owners.

EXHIBITED

Zurich, Marlborough Gallery, *Fernando Botero*, October-November 1974,
pp. 30 and 31, illustrated in color, p. 31.
New York, Americas Society, *Beyond Geography: Forty Years of Visual Arts
at the Americas Society*, July-October 2005.

LITERATURE

G. Soavi, *Botero*, Milan, 1988, p. 78, no. 50, illustrated in color.

*"I don't paint apples anymore. Oranges and
bananas are the authentic fruits of the tropics.
Apples are for snobs."*

— FERNANDO BOTERO

574

ALEXANDER CALDER (1898–1976)

Small Plow (Maquette)

incised with the artist's monogram 'CA' (lower edge)

stabile—sheet metal and paint

11 ¾ x 8 x 8 ¾ in. (29.8 x 20.3 x 22.2 cm.)

Executed in 1956

\$100,000-150,000

PROVENANCE

Perls Galleries, New York.

Acquired from the above by the present owner, 1967.

LITERATURE

J. Bannitz, et al., *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, New York, 1988, vol II, pp. 176.

This work is registered in the archives of the Calder Foundation, New York, under application number A08262.



Home of Peggy and David Rockefeller, Hudson Pines, with Alexander Calder, *The Plow*, 1956. © 2018 Calder Foundation, New York / Artists Rights Society (ARS), New York.



CS



Mimicking the dramatic silhouette of its larger counterpart, *Small Plow (Maquette)*, is composed of three triangular elements that arc delicately outward while leaning against each other. Calder elaborates the structure's formal duality by creating his elegant, sinuous forms in hard, industrial sheet metal. Outdoor sculpture had always been an important part of Calder's oeuvre and became a central preoccupation of the last twenty years of his career. In 1936, after his first attempts at outdoor works proved to be too delicate for strong winds, Calder refined his outdoor practice by creating smaller scale maquettes that were then enlarged to monumental size. Thus, even at a height of 11 inches, the stability of this standing maquette forever suggests its translation to a vast scale. However, due to its elegant form, and exceptional provenance and history, this work stands alone as a sculpture in its own right; it possesses the delicacy of Calder's small, hand-wrought sculptures, as well as the emphatic bravura of his most ambitious projects.

575

FRITZ GLARNER (1899–1972)

Study for Tondo #54

signed, titled and dated 'FRITZ GLARNER STUDY FOR TONDO #54 1960' (on the reverse)
oil on Masonite in artist's frame
diameter: 15 ½ in. (39.3 cm.)
Painted in 1960

\$200,000-300,000

PROVENANCE

Dorothy C. Miller, New York, acquired directly from the artist.
Her sale; Christie's, New York, 11 November 2003, lot 18.
Acquired at the above sale by the present owner.

LITERATURE

M. Weinberg-Staber, *Fritz Glarner*, Zürich, 1976, p. 136 (illustrated).
W. Adelson et al., *The David and Peggy Rockefeller Collection: Supplement*, New York, 2015,
vol V, pp. 90-91, no. 27 (illustrated).

Study for Tondo #54 is part of a series of round paintings that affirmed Fritz Glarner's contribution to American abstract art. Superimposing a system of parallel, intersecting geometric forms on a round picture surface, Glarner achieved what he called the 'squaring of the circle'. This process created the work's structural basis: a set of rectangular areas that he then divided with a 15 degree diagonal line. A color is then attributed to each area: white, black and grey or yellow, blue and red. Combining angular shapes with the circle and juxtaposing perpendicular lines with slightly oblique ones, Glarner achieved a vibrant contrast between motion and stasis that alludes to the influence of Piet Mondrian, and foreshadows the Abstract Expressionist movement to follow. The quest at the core of Glarner's art was 'to bring about a purer and closer relationship between form and space' (F. Glarner, quoted in: N. Edgar, 'An exhibit of Fritz Glarner's Geometry: A personal language', n.p., in *Fritz Glarner 1944-1970*, exh. cat., San Francisco, 1970.): a feat which Glarner successfully achieves in *Study for Tondo #54* in which he presents shapes not as elements in space, but rather as visual relations constructing space.



576

ERNST WILHELM NAY (1902–1968)

Ice Blue

signed and dated 'Nay. 61.' (lower right); signed again 'Nay' (on the reverse)
oil on canvas
64 ⅞ x 51 ½ in. (162.8 x 130.8 cm.)
Painted in 1961

\$80,000-120,000

PROVENANCE

M. Knoedler & Co., New York.
Acquired from the above by the present owner.

EXHIBITED

New York, M. Knoedler & Co., *Ernst Wilhelm Nay*, January-February 1962, no. 8.

LITERATURE

J. Barnitz *et al.*, *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, New York, 1988, vol II, p. 217, no. 134 (illustrated).
A. Scheibler, *Ernst Wilhelm Nay: Werkverzeichnis der Olgemalde, Band II 1952-1968*, Cologne, 1990, p. 214, no. 999 (illustrated).

Created at the high point of his renowned "Scheibenbilder" series (1954-1962), Ernst Wilhelm Nay's *Ice Blue* marks a pivotal moment of the artist's mature oeuvre and emphasizes the importance of Nay as one of the 20th century's most important colorists.

When Nay visited the Louvre for the first time in 1928, Poussin's series of Four Seasons made a great impression on the young artist, who later would mention that Poussin had described the ultimate aim of a picture to be 'delectare.' The way Poussin frequently juxtaposed the three primary colors in various gradations, as a basis on which to organize the entire color range, is a method that strongly recalls Nay's often reiterated description of the way he would form color constellations in order to derive complex series from them. These color chords cumulated in a disciplined concert whose harmony was rooted in the intrinsic laws of color relationships between light and dark, cold and warm hues. Out of the six basic colors Nay used as center of gravity – red, yellow, blue, green, black and white – emerged previously unseen modes, many more than Poussin had employed in his reliance on keys derived from antiquity, such as 'Lydian', 'Phrygian', etc. In the Disk series Nay unfolded a deliberately designed visual space that lent each composition its own unique 'sound'. And just as the Pythagoreans developed a theory of the structure of the universe in which number, music and spheres could be represented as interrelated, with Nay the elements of pictorial design were brought into a coherence that could serve as a universal simile.' (Siegfried Gohr, *Ernst Wilhelm Nay – An Essay in Ernst Wilhelm Nay*, exh. cat. Stedelijk Museum, Amsterdam 1998, pp 30)

After his participation at the first Documenta exhibitions in Kassel and the Pittsburgh International exhibitions, his one man show at the Venice Biennale in 1956 and seminal shows in 1956 at the Tate 100 Years of German Painting and in 1957 German Art of the 20th Century at The Museum of Modern Art in New York, Nay was not unknown to US collectors and institutions. Starting to show with Kleeman Galleries in 1955 in New York, his work was subsequently bought by important institutions and collectors in the US: Seymour Knox, Morton D. May, Stephen Kellen e.a. *Ice Blue* was shown in 1962, in his first exhibition with M. Knoedler & Co. Another painting from this exhibition, *Red Whirls in Blue*, 1961, entered the collection of The Salomon R. Guggenheim Museum, New York.

We are grateful to Aurel Scheibler, Ernst Wilhelm Nay Stiftung, Cologne for the information kindly provided.





577

ERNST WILHELM NAY (1902-1968)

Composition 2

signed and dated 'Nay 63' (lower right)
watercolor on paper
16 ½ x 23 ¾ in. (41.9 x 57.7 cm.)
Painted in 1963

\$15,000-20,000

PROVENANCE

M. Knoedler & Co., New York.
Collection of Mr. and Mrs. John D. Rockefeller III, New York.
Acquired from the above by the present owner.

EXHIBITED

New York, M. Knoedler & Co., *Ernst Wilhelm Nay*, January-February 1964.

This work will be included in the forthcoming Catalogue Raisonné Vol. III of the artist's works on paper, being prepared by Magdalene Claesges for the Ernst Wilhelm Nay Stiftung, Cologne.



578

AFRO BASALDELLA (1912–1976)

Labyrinth

signed and dated 'Afro 50' (lower right)

oil on canvas

32 ¼ x 26 7/8 in. (81.9 x 68.2 cm.)

Painted in 1950-1951. This work is accompanied by a certificate of authenticity.

\$40,000-60,000

PROVENANCE

Galleria Dell'Obelisco, Rome.

Acquired from the above by the present owner.

This work is registered in the Archivio Afro.



Afro Basaldella working in his studio at Mills College. Photo: Nat Farbmán / The LIFE Picture Collection / Getty Images. Artwork: © 2018 / Artists Rights Society (ARS), New York / SIAE, Rome.

579

KENZO OKADA (1902–1982)

Night Sunflowers

signed 'Kenzo Okada' (lower left)
oil on canvas
51 ¾ x 45 ¾ in. (131.4 x 116.2 cm.)
Painted in 1964-1965

\$12,000-18,000

PROVENANCE

Kimiko Okada, New York.
Marisa del Re Gallery, New York.
Acquired from the above by the present owner, 1984.

EXHIBITED

Tokyo, Seibu Museum of Art, *Kenzo Okada*, March-April 1982, no. 40 (illustrated).
New York, Marisa del Re Gallery, *Kenzo Okada*, March-April 1984.

LITERATURE

K. Okada, ed., *Kenzo Okada*, Tokyo, 1982, pl. 51 (illustrated).
J. Barnitz *et al.*, *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*,
New York, 1988, vol II, pp. 144-145, no. 71 (illustrated).



Kenzo Okada in his studio, New York, 1981. Photo: Arthur Mones.
© Estate of Arthur Mones. Artwork: © Kenzo Okada.



580

KENZO OKADA (1902–1982)

Homage

signed 'Kenzo Okada' (lower left); signed again and titled "HOMAGE" KENZO OKADA'
(on the stretcher)

oil on canvas

68 7/8 x 80 in. (174.9 x 203.2 cm.)

Painted in 1960

\$15,000-20,000

PROVENANCE

Betty Parsons Gallery, New York.

Chase Manhattan Bank, New York, 1960.

Acquired from the above by the present owner, 1961.

LITERATURE

J. Barnitz *et al.*, *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, New York, 1988, vol II, pp. 143-144, no. 70 (illustrated).



David Rockefeller in his office with 'Homage' behind him.
Image courtesy of the Rockefeller Archive Center. © Yousuf Karsh





581

WILLIAM RONALD (1926–1998)

September

signed and dated 'RONALD 61' (lower right)
oil on canvas
60 x 50 in. (152.4 x 127 cm.)
Painted in 1961

\$20,000-30,000

PROVENANCE

Samuel M. Kootz Gallery, New York.
Acquired from the above by the present owner, 1962.

EXHIBITED

New York, Samuel M. Kootz Gallery, *William Ronald: 18 New Paintings*, September 1961.

LITERATURE

J. Bartz, et al., *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, New York, 1988, vol II, pp. 155-156, no. 77 (illustrated).



582

ENRICO DONATI (1909–2008)

Green Rosetta

signed 'Donati' (lower right); signed again 'Enrico donati' (on the reverse); titled and dated "Green Rosetta" 1964' (on the stretcher)

oil and sand on canvas

43 x 39 in. (109.2 x 99 cm.)

Painted in 1964

\$8,000-12,000

PROVENANCE

Staempfli Gallery, New York.

Acquired from the above by the present owner, 1966.

LITERATURE

J. Bartz et al., *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, New York, 1988, vol II, pp. 150-51, no. 74 (illustrated).



583

SALIBA DOUAIHY (1912–1994)

Untitled

signed and dated 'Douaihy 63' (lower right)

oil on canvas

26 1/8 x 42 1/8 in. (66.3 x 106.9 cm.)

Painted in 1963

\$25,000-35,000



584

GER LATASTER (1920–2012)

Untitled

oil on canvas
33 ½ x 33 ¾ in. (85 x 85.7 cm.)
Painted in 1957

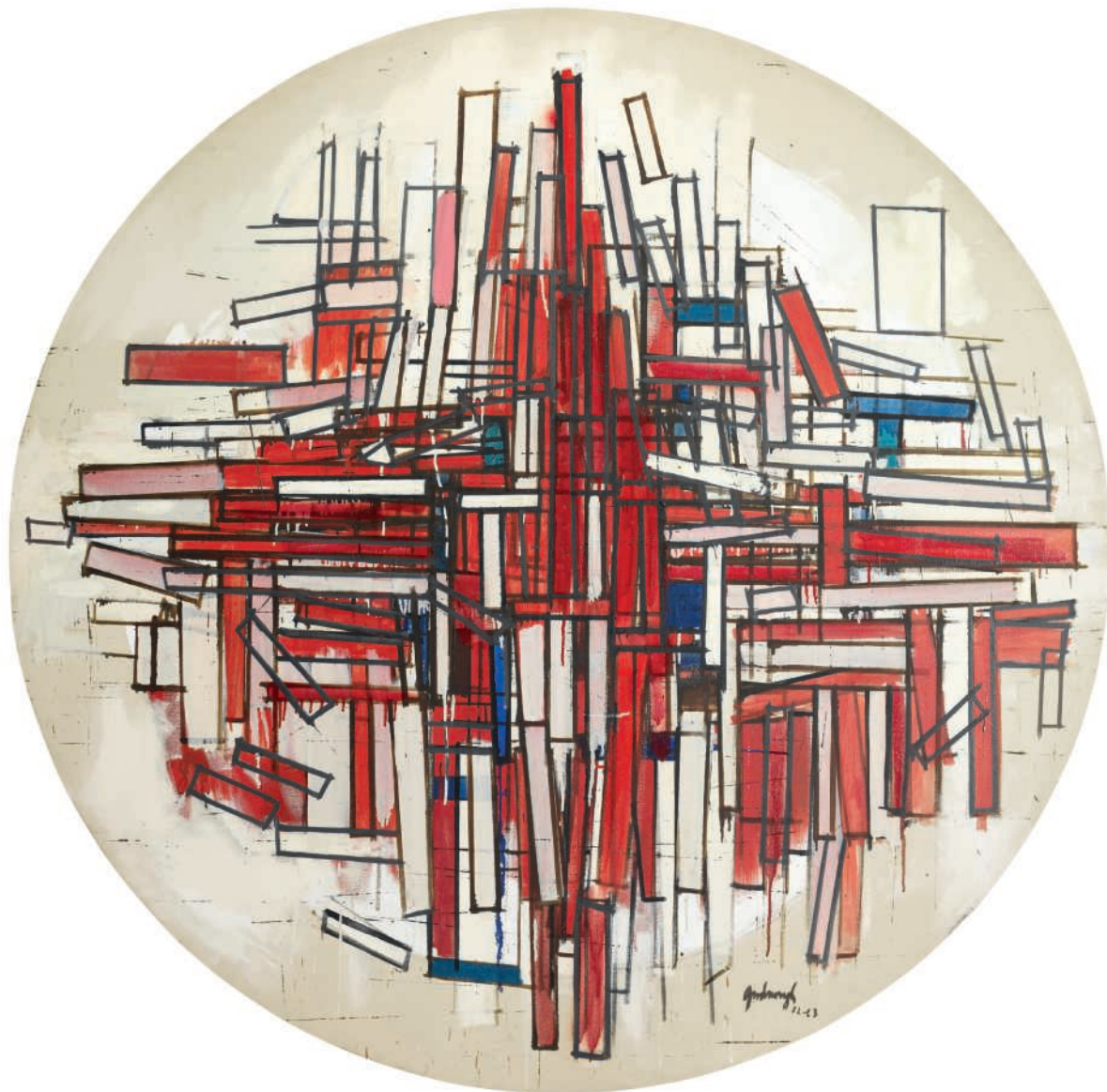
\$4,000-6,000

PROVENANCE

G. David Thompson, Pittsburgh.
Gifted from the above to the present owner.

LITERATURE

J. Barnitz et al., *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, New York, 1988, vol II, p. 220, no. 136 (illustrated).



585

ROBERT ARTHUR GOODNOUGH (1917–2010)

Circle with Red

signed and dated 'Goodnough 62-63' (lower right); signed again, dated again and titled '1962-63 CIRCLE WITH RED Goodnough' (on the reverse)

oil on canvas

diameter: 59 1/8 in. (150.1 cm.)

Painted in 1962-1963

\$5,000-7,000

PROVENANCE

Tibor De Nagy Gallery, New York.

Acquired from the above by the present owner, 1963.

EXHIBITED

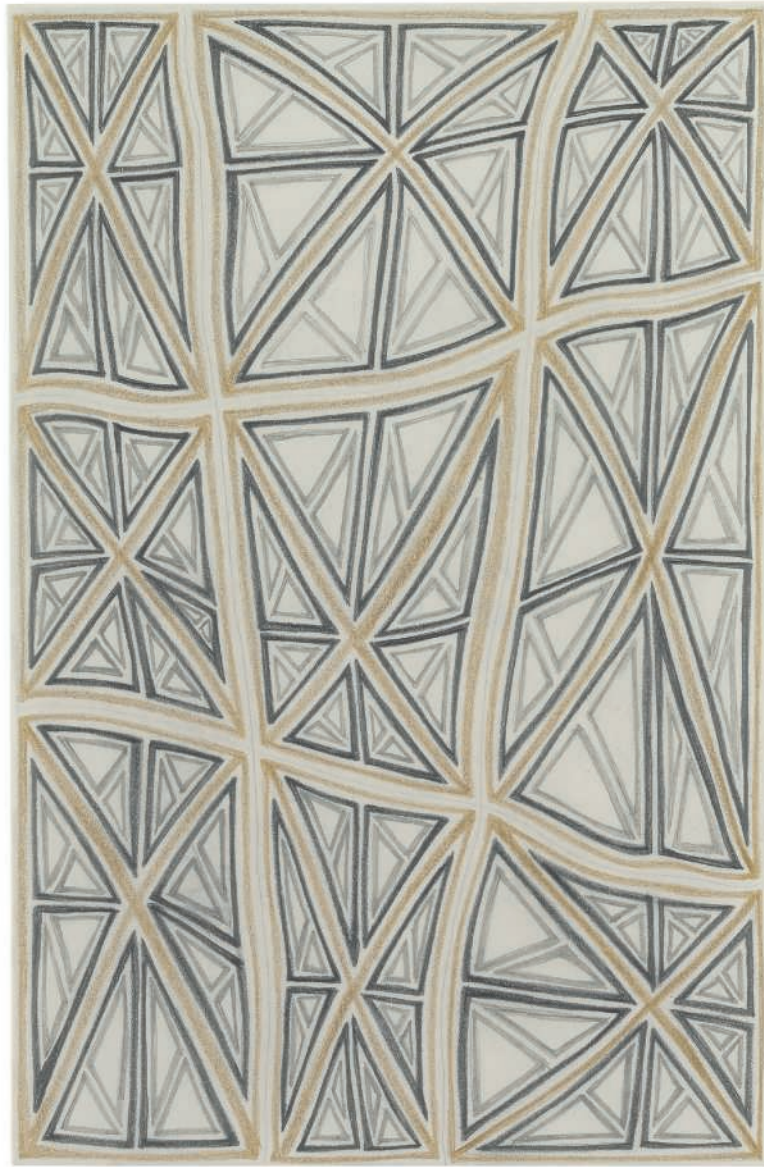
New York, Tibor de Nagy Gallery, *Robert Goodnough: Paintings*, March-April 1963.

LITERATURE

M. Bush and K. Moffett, *Goodnough*, Wichita, 1973, p. 59 (illustrated).

M. Bush, *Goodnough*, New York, 1982, p. 74, pl. 63 (illustrated).

J. Bartz et al., *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, New York, 1988, vol II, pp. 148-149, no. 73 (illustrated).



586

JAMES SIENA (B. 1958)

Coffered Lattice (with Crosses)

signed, titled and dated 'COFFERED LATTICE (WITH CROSSES) 2005 James Siena' (on the backing board)
colored pencil and graphite on paper
8 ¼ x 5 ¾ in. (20.9 x 13.6 cm.)
Drawn in 2005

\$3,000-5,000

PROVENANCE

PaceWildenstein, New York.
Acquired from the above by the present owner, 2006.

EXHIBITED

New York, PaceWildenstein, *James Siena: New Paintings and Gouaches*, November 2005-January 2006, p. 46 (illustrated).

LITERATURE

D. Cohen, "Arts & Letters - Gallery Going: James Siena," *The New York Sun*, 17 November 2005, p. 12.
M. Naves, "Maddening Consistency Hampers Siena's Intricately Pretty Pictures," *New York Observer*, 5 December 2005, p. 18.
H. Sheets, "The Big Draw," *Art News*, vol. 105, January 2006, pp. 98-103 (illustrated).
R. Smith, "Art in Review: James Siena," *The New York Times*, 6 January 2006, p.E34.

This work will be included in the upcoming catalogue raisonné of James Siena's drawings to be published digitally by Artifex Press.





587

BRIDGET RILEY (B. 1931)

Revisions of June 10 Bassacs

signed, titled and dated 'Revisions of June 10 Bassacs. Bridget Riley '05' (lower edge)

gouache on paper

sheet: 15 7/8 x 31 1/4 in. (39.6 x 79.3 cm.)

Painted in 2005

\$25,000-35,000

PROVENANCE

PaceWildenstein, New York.

Acquired from the above by the present owner, 2007.

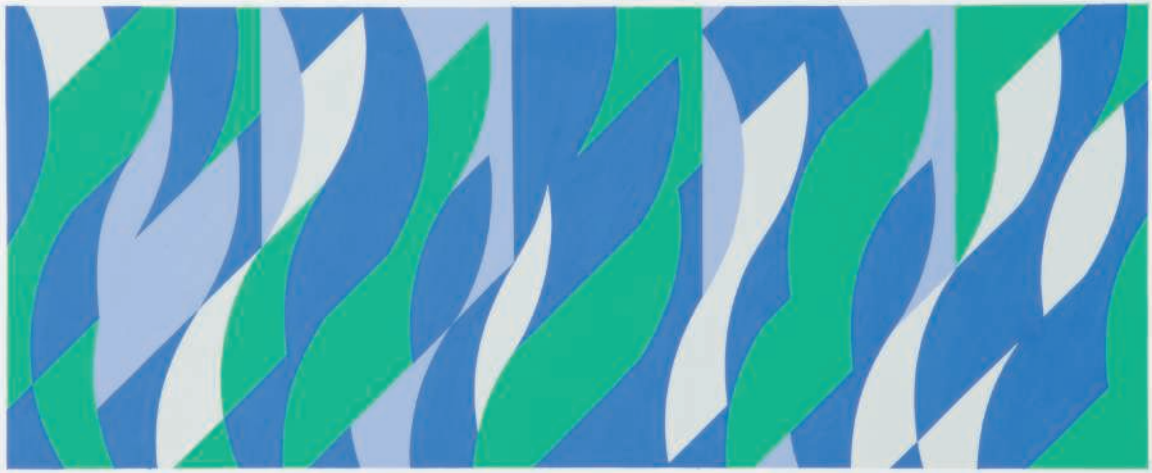
EXHIBITED

New York, PaceWildenstein, *Bridget Riley: Recent Paintings and Gouaches*, November-January 2008.

LITERATURE

G. Montreuil, "A Striving Band Leader: Bridget Riley's Twin Shows Proves Her Whole is Greater than Sum of their Parts", *Gay City News*, November 2007, pp. 15 and 26.

Bridget Riley in her studio. Photo: Romano Cagnoni / Getty Images.
Artwork: © Bridget Riley 2018. All rights reserved.



Repeating Pattern of Leaves

© 1997, 2000, 2003

588

STRONG-CUEVAS (B. 1929)

Othello

incised with the artist's monogram, numbered and dated 'CS 7/10 1979'
(on the left edge)

bronze with green patina and stone

17 x 16 1/8 x 7 1/8 in. (43.1 x 40.9 x 18 cm.)

Executed in 1979. This work is number seven from an edition of ten.

\$3,000-5,000

PROVENANCE

Acquired directly from the artist by the present owner.

"The heads with double or more profiles suggest the complementarity of opposites, of psychological divisions [...] Communication through space and time is what I seek to express, linking the ideas of the past with those of the future. The human face is the symbol I use.[...] A face can be a universe."

— ELIZABETH STRONG-CUEVAS

The artist is the granddaughter of Elizabeth "Bessie" Rockefeller, eldest sister of John D. Rockefeller, Junior. Her mother, Margaret Strong, was David Rockefeller's first cousin.



589

DALE CHIHULY (B. 1941)

A 'VENETIAN' VASE, 1989

hand-blown glass

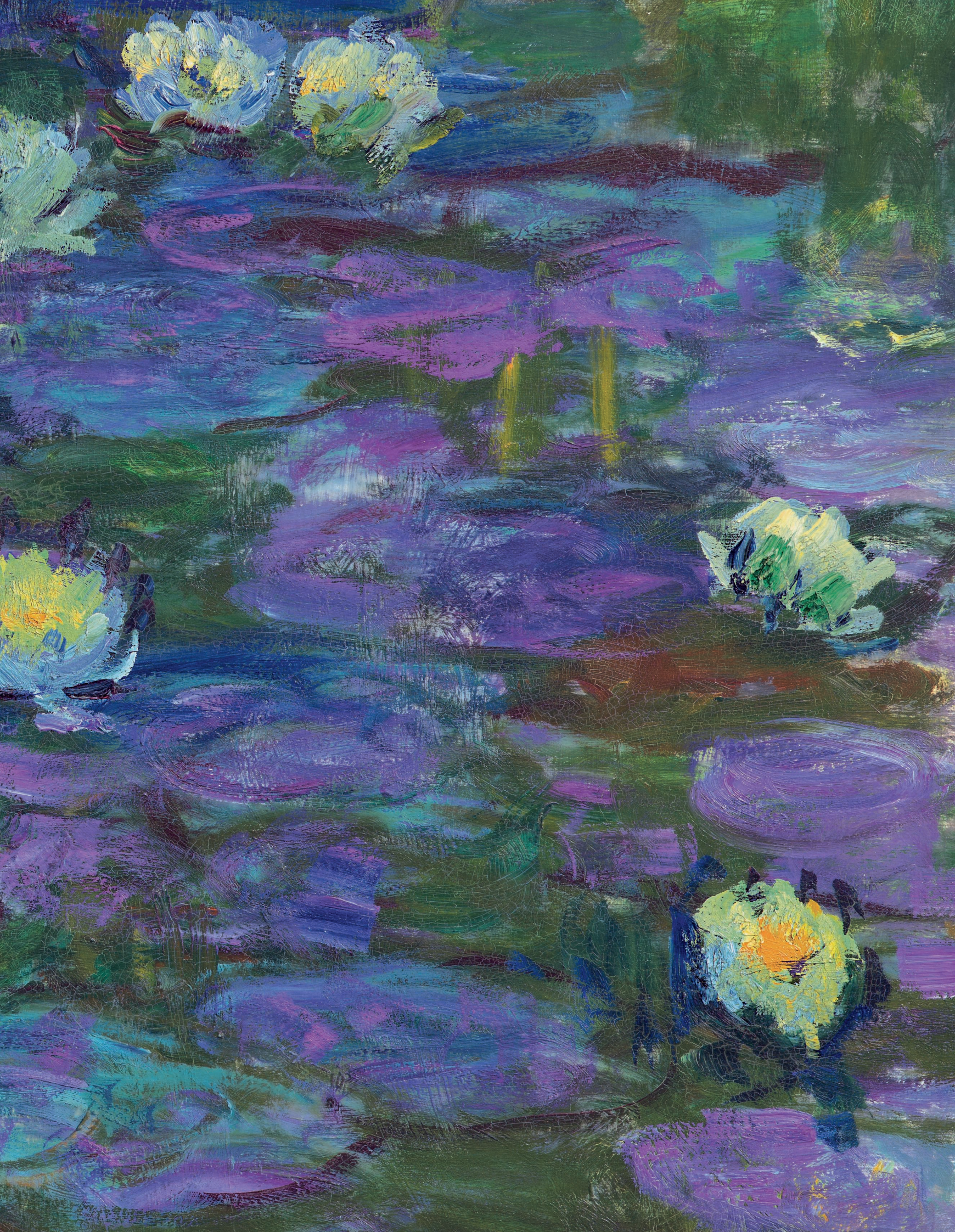
23 ¼ in. (59 cm.) high
signed *Chihuly 89*

\$6,000-8,000









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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VOLUME II

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 |
| 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 |

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THE COLLECTION OF PEGGY AND DAVID
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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

Sale number 16720.

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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VOLUME V

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 |
| 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 |

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THE COLLECTION OF PEGGY AND DAVID
ROCKEFELLER

VOLUME VI

TRAVEL AND AMERICANA

THURSDAY 10 MAY 2018

AUCTION

Thursday 10 May 2018 at approximately 7.00 pm (lots 901–1084)
20 Rockefeller Plaza, New York, NY 10020

Sale number 16723.

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 |

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CHRISTIE'S



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2. HOW DO I BID?

Bidding on all lots in the **Collection of Peggy and David Rockefeller Online** auction will open on **Tuesday, May 1st** at 10am EST.

Once you have registered, go to your desired lot's page and click either the "Next Bid" or "Max Bid" button.

If you submit a Max Bid, Christie's will automatically execute your bid in response to competing bids using the lowest possible winning amount up to and including your maximum value.

Bidding will close as per the below session schedule:

Wednesday, May 9th starting at 10:00 am EST

Jewels

Lighting

Birds, Bugs and Beasts

Porcelain and Serveware

Thursday, May 10th starting at 10am EST

Japanese and Korean Art

Dining

Friday, May 11th starting at 10am EST

At Home – Town

At Home – Country

3. HOW WILL I KNOW IF I HAVE BEEN OUTBID?

You will receive email notifications to confirm your bids, as well as to let you know if you have been outbid. A link will be provided to return to the lot page if you choose to submit another bid.

4. HOW DO I FIND OUT MORE ABOUT THE WORKS THAT INTEREST ME?

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6. IF I WIN, WHAT HAPPENS NEXT?

At the close of the online auction, you will receive an email notification summarizing your successful purchase(s). The email will include a direct link to the online checkout page to complete your purchase. The online checkout screen will guide you through your payment, shipping, or collection options and can be completed immediately upon notification of your successful bid.

7. HOW DO I BRING MY PURCHASE HOME?

At the point of online checkout you can select from options to either ship or collect your purchase(s). Most items ship within 5-7 business days of payment clearance. You will receive an email with a tracking number upon confirmation of the delivery information. Pick-up for this online sale will not be available from Rockefeller Plaza. If you choose to pick up your items our PostSale service team will contact you to schedule the collection at the property location.

8. WHAT IF I HAVE ANY OTHER QUESTIONS?

If you have any questions or require assistance, you can reach us at +1 212 636 2000 (Monday – Friday, 8am – 6pm EST) or Rockefeller@christies.com



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| SESSION I | Jewels |
| SESSION II | Lighting |
| SESSION III | Birds, Bugs, and Beasts Porcelain and Serviceware |
| SESSION IV | Japanese and Korean Art |
| SESSION V | Dining |
| SESSION VI | At Home – Town |
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CHRISTIE'S



ALSO AT AUCTION

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THE COLLECTION OF PEGGY AND DAVID
ROCKEFELLER

MAGNIFICENT JEWELS
TUESDAY 12 JUNE 2018

AUCTION

Tuesday 12 June 2018
20 Rockefeller Plaza, New York, NY 10020

Sale number 16331.

VIEWING

| | | |
|----------|---------|--------------------|
| Friday | 8 June | 10.00 am – 6.00 pm |
| Saturday | 9 June | 10.00 am – 6.00 pm |
| Sunday | 10 June | 1.00 pm – 6.00 pm |
| Monday | 11 June | 10.00 am – 5.00 pm |

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All objects in this catalogue will be on view at Christie's 20 Rockefeller Plaza on the dates and times listed at the front of the catalogue. This auction consists of lots from multiple categories. If you would like more information about specific lots, please contact one of our specialists listed below by phone or email.

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IMPRESSIONIST & MODERN ART

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For general enquiries about this auction (including requests for condition reports, additional images, bidding information), please contact one of the Sale Coordinators listed below.

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05/03/2018

HOW DO I BID IN THE AUCTION?

**CLIENT SERVICES
REGISTRATION AND BIDDING**
+1 212 636 2437

HOW TO REGISTER:

You must be registered to bid to participate in this auction. The most efficient way to register is to do so ahead of the sale day. You may do this in person during the viewing by visiting our registration desk or by contacting our Client Services team.

Any new bidder must provide proof of identity, proof of address and bank details (i.e bank statement, canceled check, etc.) at the time of registration. A business may be asked to provide a copy of their resale certificate.

For last minute registration, please arrive at the registration desk at least 30 minutes ahead of the auction.

WAYS TO BID IN THE AUCTION:

In Person: Check-in at the registration desk to receive your paddle on the day of the auction.

If you cannot attend the sale in person, you may also bid in the following ways:

By Telephone: Register with our Client Services team or with our specialists up until the morning of the sale. You will be contacted during the sale by one of our staff who will, at your instruction, place bids on your behalf.

Online: You may register and bid in real time or follow the sale on the internet through Christie's Live, our online bidding platform available on Christies.com.

Written Bids: Register and leave a written bid using the form at the back of the catalogue or by calling our Client Services team or a specialist.

HOW DO I WATCH THE AUCTION ONLINE?

If you cannot attend the sale in person, you may follow the sale live on christies.com. If you need assistance, please contact Christie's Client Service via +1 212 636 2000.

IF YOU ARE THE SUCCESSFUL BUYER...

Our team of experienced staff will guide you through a simple and seamless buying experience, from payment to delivery of your purchases anywhere around the world.

Immediately after the auction, you will receive the following via e-mail:

- An invoice (the hammer price plus the buyer's premium as well as any applicable taxes).
- Collection and storage information, including the location of your property and date of availability.
- Details on how to pay (payment is due within seven days after the auction).
- Shipping information.

POST SALE SERVICES COORDINATOR FOR THIS AUCTION:

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For auction results visit www.christies.com or call our Client Services team at +1 212 636 2000.

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CATALOGUE IMAGE SOURCE

p. 32: E. Levesque ed. and et al. *Henri-Edmond Cross et le néo-impressionnisme De Seurat à Matisse*, exh. cat. Musée Marmottan Monet, Paris, 2011, p. 229.

p. 68: K.E. Maison, *Honoré Daumier, catalogue raisonné of the paintings, watercolours, and drawings*, Greenwich, 1968, p. 257, pl. 37.

p. 74: N. Bondil and J. Bouhours, ed. *Van Dongen*, exh. cat. Montreal Museum of Fine arts, Montreal, 2008, p. 9, ill. 22.

p. 99, left: Courtesy of the Statens Museum for Kunst, Copenhagen.

p. 99, right: Courtesy of the Musée des Beaux-Arts, Bordeaux.

p. 104: J. Cassou and M. Campigli:

Présenté par Jean Cassou. Avec un texte de l'artiste, Zurich, 1957, p. 21.

p. 150: U. Küster ed., *Pierre Bonnard*, exh. cat.

Die Foundation Beyeler, Riehen/Basel, 2012, p. 42.

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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

- (a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- (b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

- (a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- (b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- (d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
- (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
- (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
- (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department at +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 Δ next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders;
- (c) internet bidders through 'Christie's LIVE™ (as shown above in paragraph B6); and
- (d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and 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

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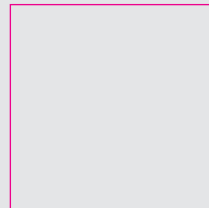
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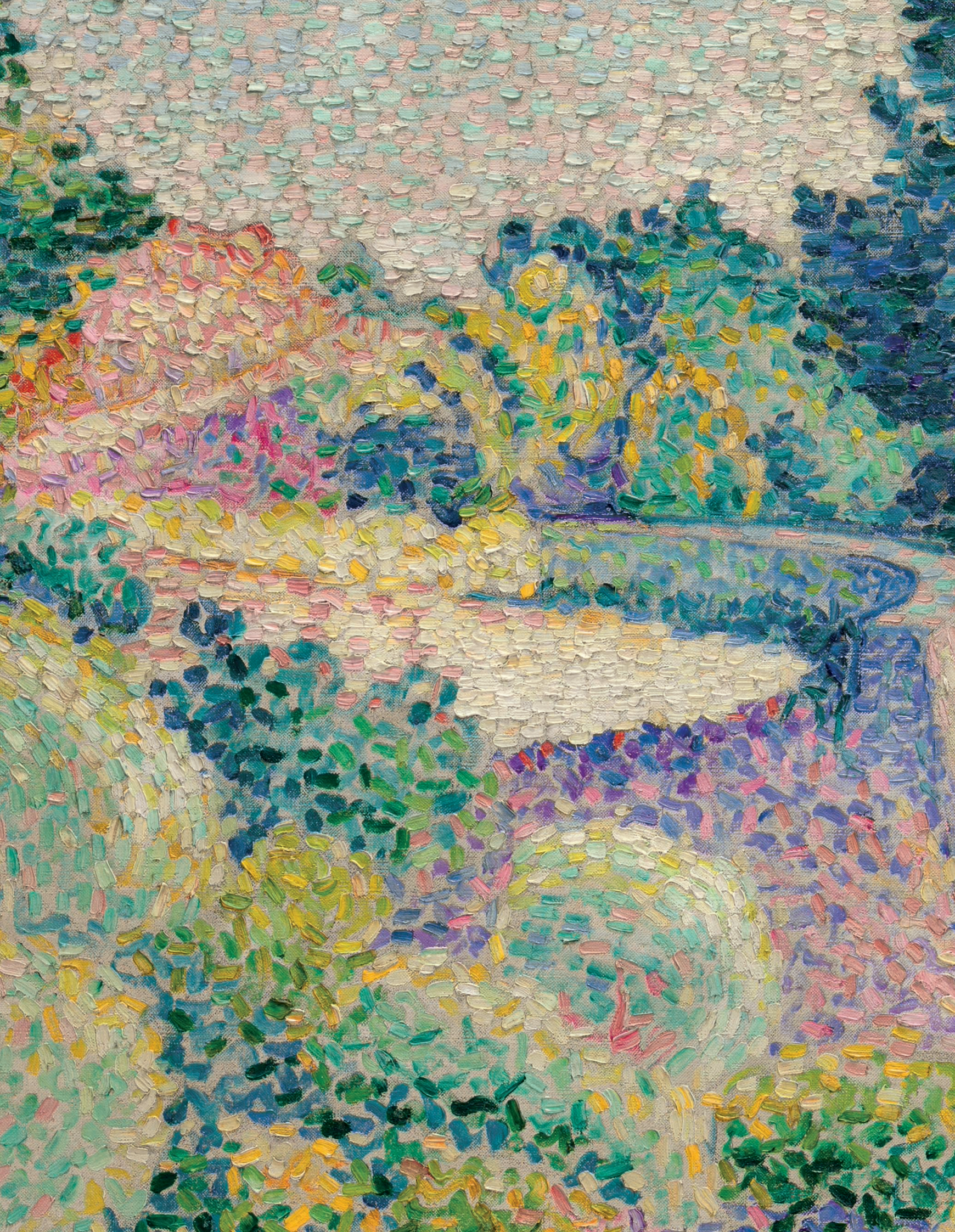
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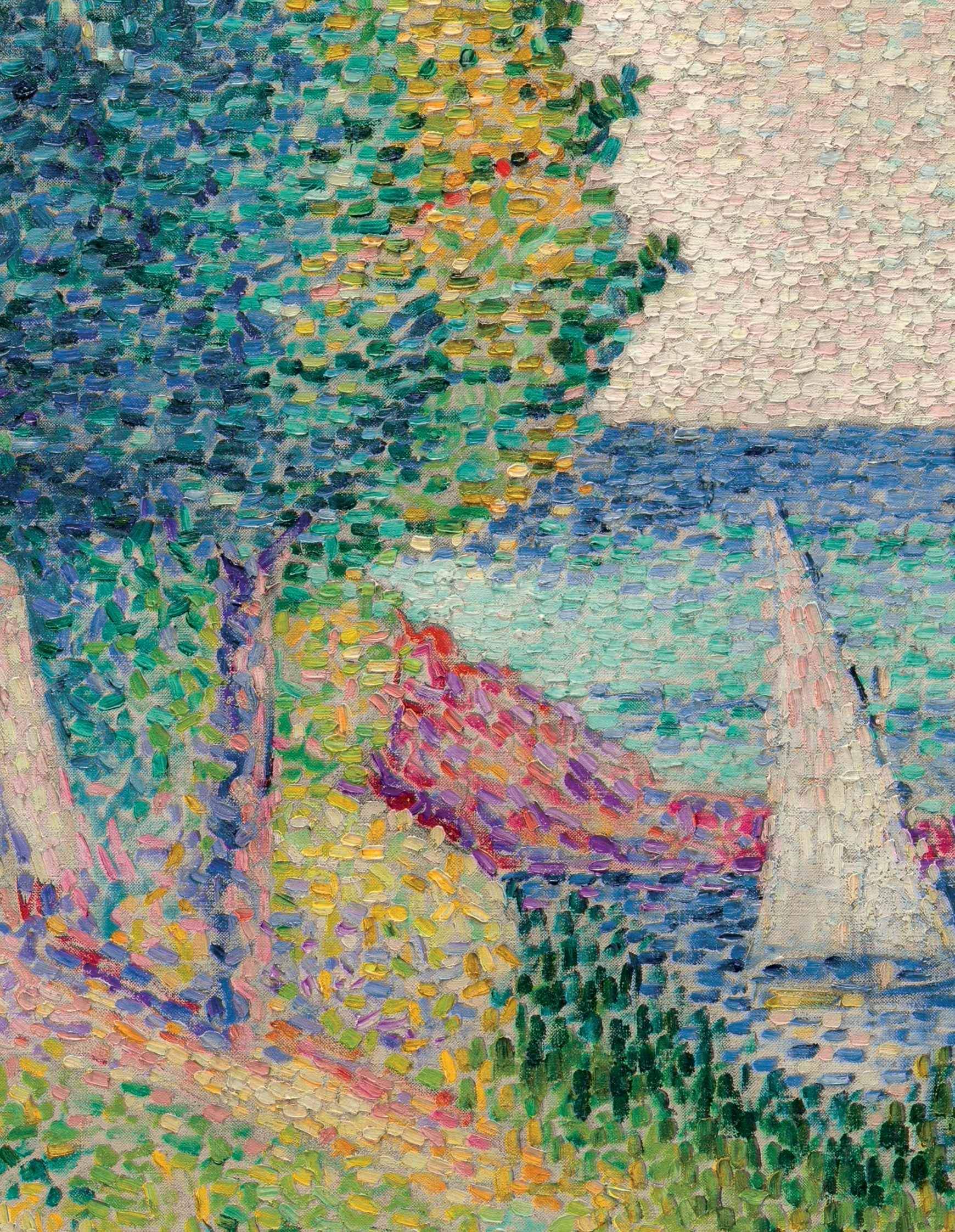
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