

IMPRESSIONIST AND MODERN ART

Works On Paper
and Day Sales



CHRISTIE'S

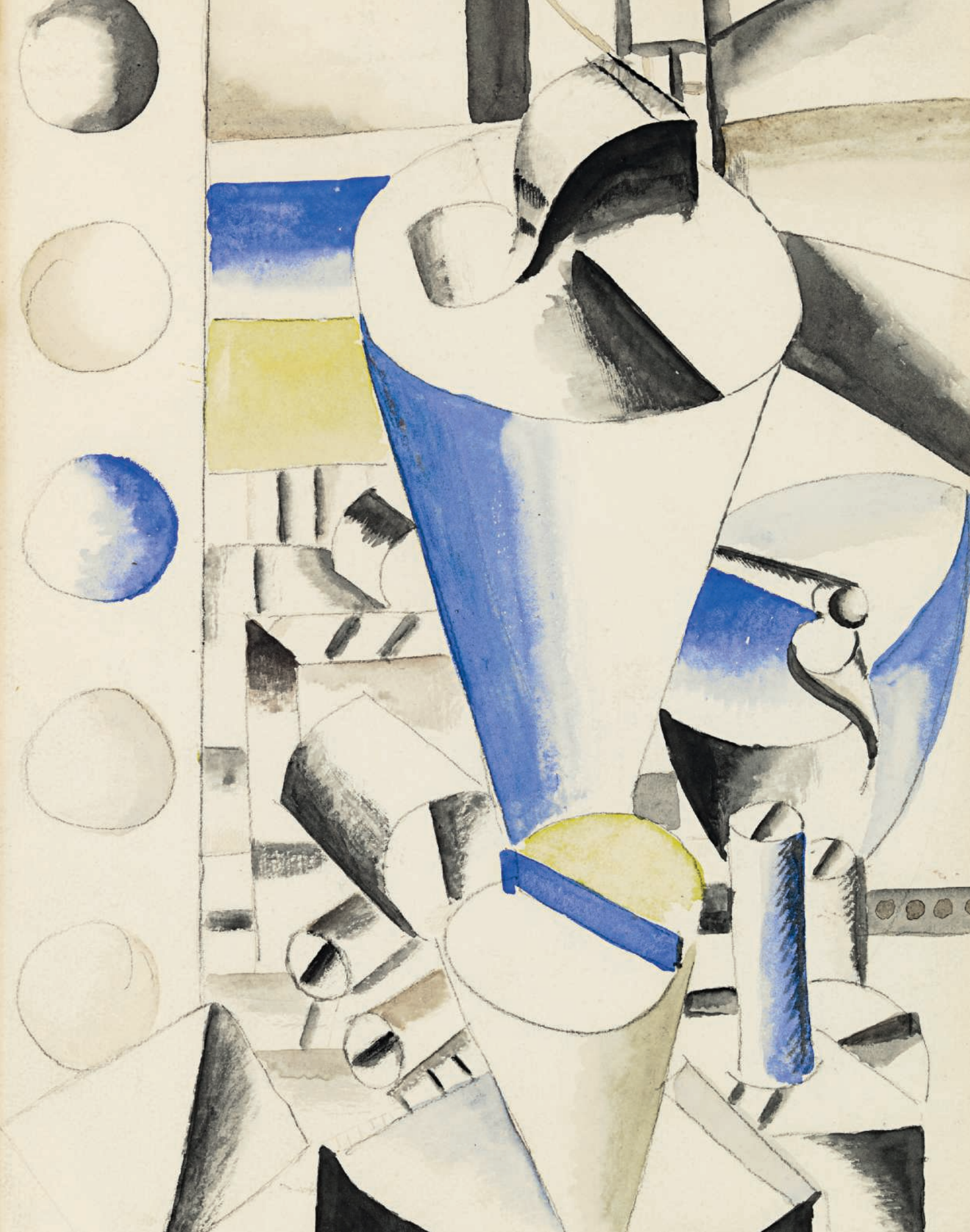
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IMPRESSIONIST AND MODERN ART WORKS ON PAPER AND DAY SALES

WEDNESDAY 16 MAY 2018

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21/06/16

AUCTION

Wednesday 16 May 2018
at 10.00 am (Lots 101-211)
and 2.00 pm (Lots 301-461)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

| | | |
|-----------|----------|-------------------|
| Saturday | 28 April | 11.00 am- 4.00pm* |
| Sunday | 29 April | 1.00 pm- 4.00pm* |
| Monday | 30 April | 11.00 am- 4.00pm* |
| Tuesday | 1 May | 11.00 am- 4.00pm* |
| Wednesday | 2 May | 11.00 am- 4.00pm* |
| Thursday | 3 May | 11.00 am- 4.00pm* |
| Friday | 4 May | 11.00 am- 4.00pm* |
| Saturday | 5 May | 11.00 am- 4.00pm* |
| Sunday | 6 May | 1.00 pm- 4.00pm* |
| Monday | 7 May | 11.00 am- 4.00pm* |
| Tuesday | 8 May | 10.00 am- 5.00pm* |
| Wednesday | 9 May | 10.00 am- 5.00pm* |
| Thursday | 10 May | 12.00 pm- 5.00pm* |
| Friday | 11 May | 10.00 am- 5.00pm* |
| Saturday | 12 May | 10.00 am- 5.00pm |
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| Monday | 14 May | 10.00 am- 5.00pm |
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Christie's (#1213717)

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In sending absentee bids or making enquiries, this sale should be referred to as **EUSPIRA-15972** and **FUSCA-15973**

CONDITIONS OF SALE

This auction is subject to the Important Notices and Conditions of Sale set forth in this catalogue.

[50]

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CHRISTIE'S

13/03/2018



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Lot 144
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INSIDE FRONT COVER:
Lot 346

FRONTISPIECE 1:
Lot 397
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FRONTISPIECE 2:
Lot 114
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OPPOSITE SALE INFORMATION:
Lot 143

OPPOSITE:
Lot 394

FRONTISPIECE 3:
Lot 118
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DAY SALE DIVIDER:
Lot 367
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INSIDE BACK COVER:
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BACK COVER:
Lot 324
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IMPRESSIONIST AND MODERN ART

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researching and preparing various
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preparing this catalogue. We thank
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clearing copyright.

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Alberto Giacometti



101

JUAN GRIS (1887-1927)

Incertitude

signed 'JUAN GRIS' (center left) and titled and inscribed 'Incertitude le quel choisir le vieux ou le jeune' (along the lower edge)
gouache, brush and pen and India ink and pencil on paper
16¼ x 11⅞ in. (41 x 30.3 cm.)
Executed circa 1908

\$25,000-35,000

PROVENANCE

Ohana Gallery, London; sale, Christie's, London, 20 May 1960, lot 76.
M. Knoedler & Co., Inc., New York (acquired at the above sale).
Acquired from the above by the present owner, June 1960.

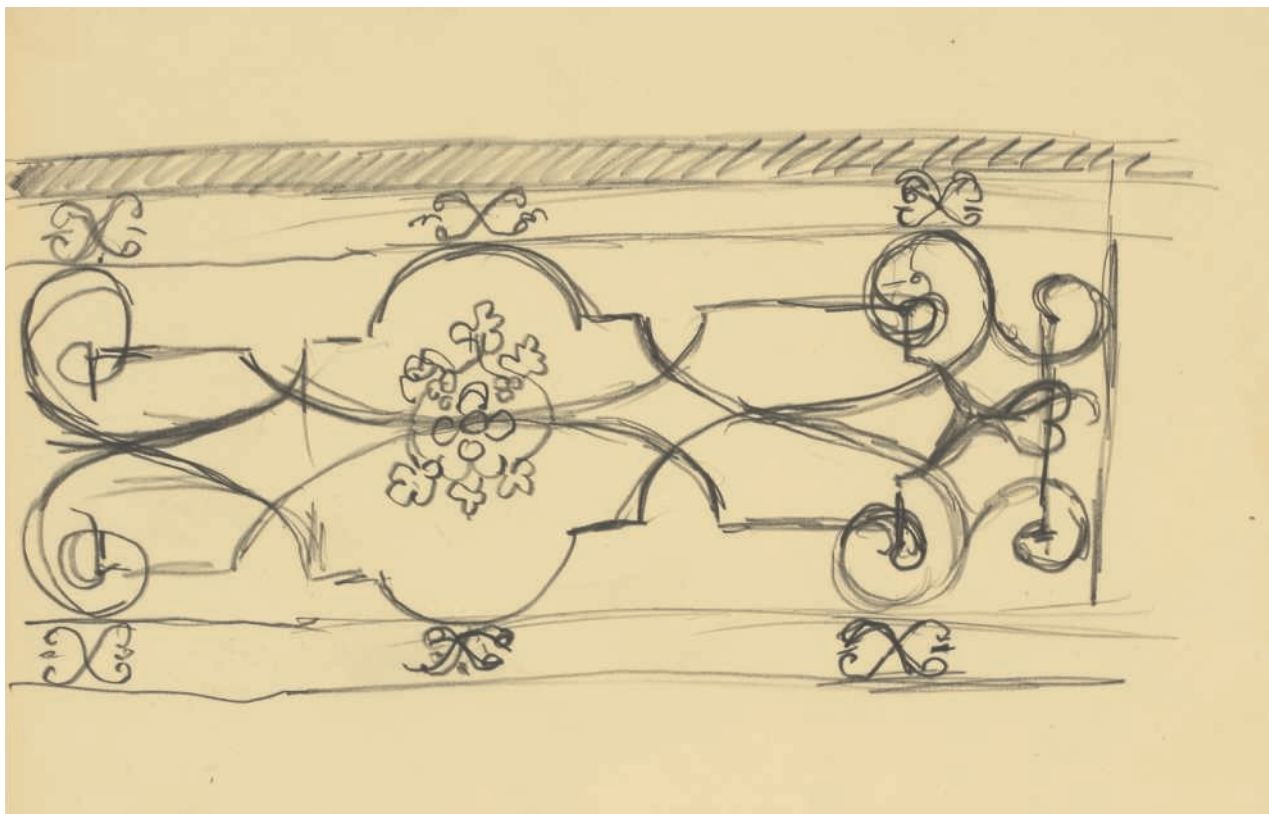
EXHIBITED

London, Ohana Gallery, *Summer Exhibition: French Paintings of the Nineteenth and Twentieth Centuries*, June-September 1959.

LITERATURE

L'Indiscret, no. 359, 2 December 1908 (illustrated).
R. Bachollet, *Juan Gris, Dessinateur de presse de Madrid à Montmartre: Catalogue raisonné, 1904-1912*, Paris, 2003, p. 123 (lithograph version illustrated).

Gris arrived in Paris in 1906, and took up residence at the Bateau-Lavoir, where he met Pablo Picasso, and through him Georges Braque, Guillaume Apollinaire, Max Jacob, Maurice Raynal, Pierre Reverdy and other artists, poets and critics at the forefront of a new generation of Paris' avant-garde. In the present work, which was published in *L'Indiscret* in 1908, the character in the background on the right is an artist, standing hunched over with a portfolio under his arms and making direct eye contact with the viewer. Such was the life of Gris in his first six years in Paris, as he would descend La Butte in Montmartre to deliver his drawings to the headquarters of the various magazines for which he worked as an illustrator—*L'Indiscret*, *Le Témoin*, and *L'Assiette au Beurre*.



PROPERTY FROM THE COLLECTION OF
A MEMBER OF THE MATISSE FAMILY

102

HENRI MATISSE (1869-1954)

Motif "feronnier"

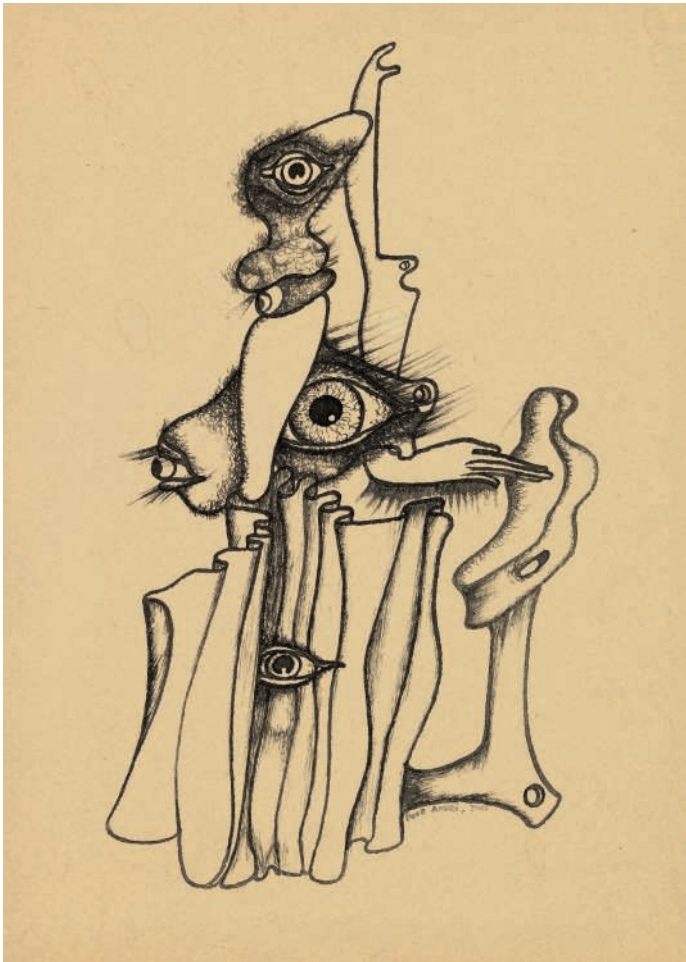
pencil on paper
8½ x 11 in. (21.6 x 28 cm.)

\$4,000-6,000

PROVENANCE

Pierre Matisse, New York.
Pierre-Noël Matisse, Paris (by descent from the above).
By descent from the above to the present owner.

Wanda de Guébriant has confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE AMERICAN COLLECTOR

103

YVES TANGUY (1900-1955)

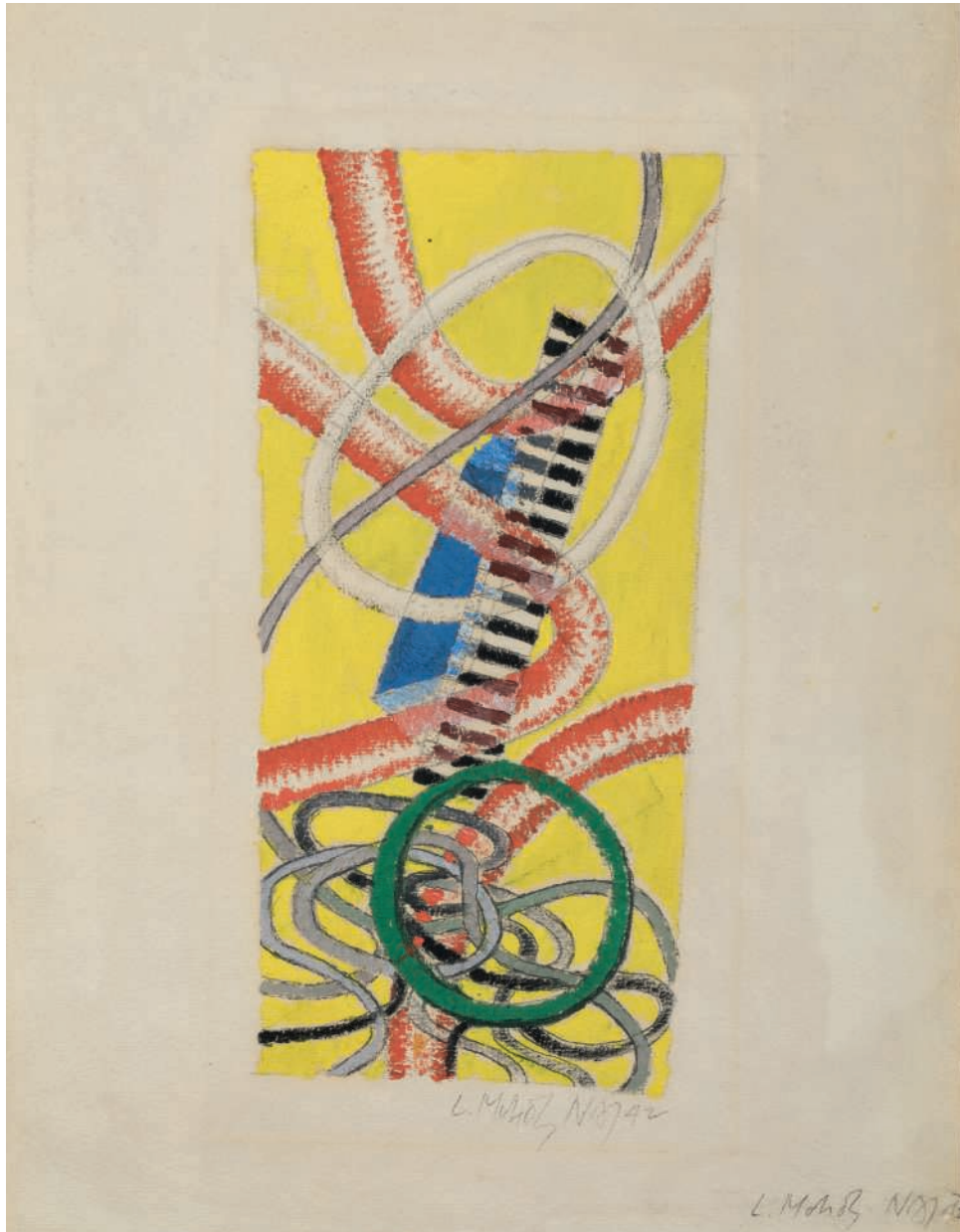
Sans titre (recto and verso)

signed and dedicated 'POUR ANDRÉ, YVES' (lower right)
pen and India ink on card
6 x 4½ in. (15.4 x 11.4 cm.)
Drawn *circa* 1943

\$12,000-16,000

PROVENANCE

Pierre Matisse Gallery, New York.
Acquired from the above by the present owner, October 1975.



104

LÁSZLO MOHOLY-NAGY (1895-1946)

Formes

signed twice 'Moholy Nagy' (lower right and extreme lower right)

oil on paper

17 $\frac{7}{8}$ x 14 in. (45.5 x 35.5 cm.)

Painted in 1940

\$40,000-60,000

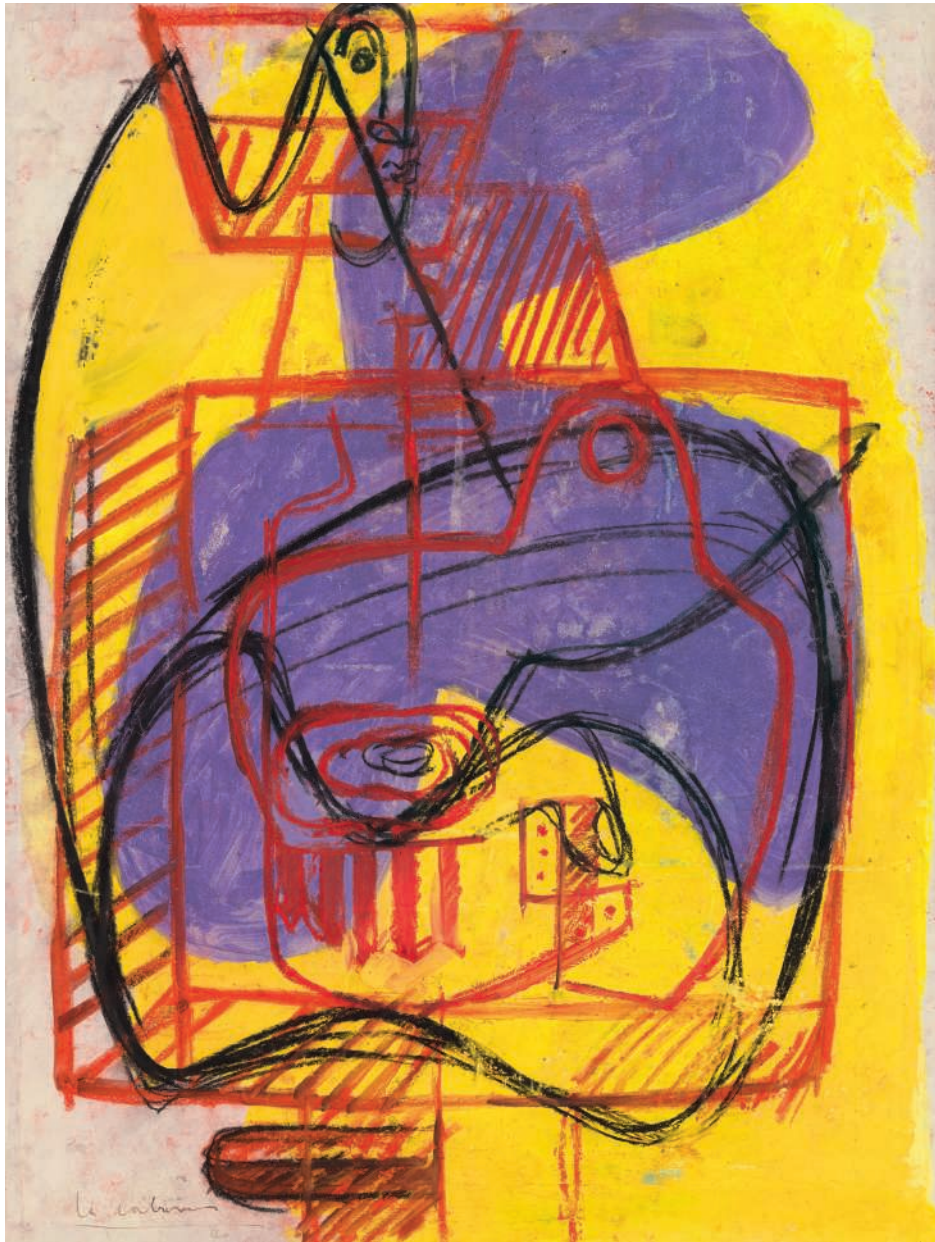
PROVENANCE

Private collection, France.

Galerie Zlotowski, Paris.

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

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



105

LE CORBUSIER (1887-1965)

Icône et nature morte

signed and dated 'Le Corbusier 46' (lower left)
gouache, pastel and charcoal on paper
21 $\frac{1}{8}$ x 16 $\frac{1}{8}$ in. (53.8 x 40.9 cm.)
Executed in 1946

\$60,000-80,000

PROVENANCE

Private collection, France.
Galerie Zlotowski, Paris.
Acquired from the above by the present owner, 2013.

Eric Mouchet has confirmed the authenticity of this work.

The present work was likely created during one of the artist's trips to New York, where he represented France in a major architectural project to build the new United Nations Headquarters. Le Corbusier collaborated with the Brazilian architect, Oscar Niemeyer, to create the scheme that was ultimately chosen for the final design.



The artist in New York, 1946.
Photograph by Barbara Morgan.
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PROPERTY OF A CANADIAN COLLECTOR

106

PABLO PICASSO (1881-1973)

Femme dans un fauteuil

signed and dated 'Picasso 18' (lower right)
watercolor and brush and black ink over pencil on paper
laid down on card
10½ x 7¾ in. (26.6 x 19.8 cm.)
Painted in Biarritz in 1918

\$150,000-250,000

PROVENANCE

Dr. Gottlieb Friedrich Reber, Zurich (1938).
Herbert Tannenbaum, Amsterdam and New York (acquired from the
above, 1948).
Acquired from the above by the family of the present owner, 1951.

EXHIBITED

Toronto, Art Gallery of Ontario, *Picasso at Large in Toronto Collections*,
July-October 1988, p. 15, no. 11.

LITERATURE

C. Zervos, *Pablo Picasso*, Paris, 1949, vol. 3, no. 209 (illustrated, pl. 75).

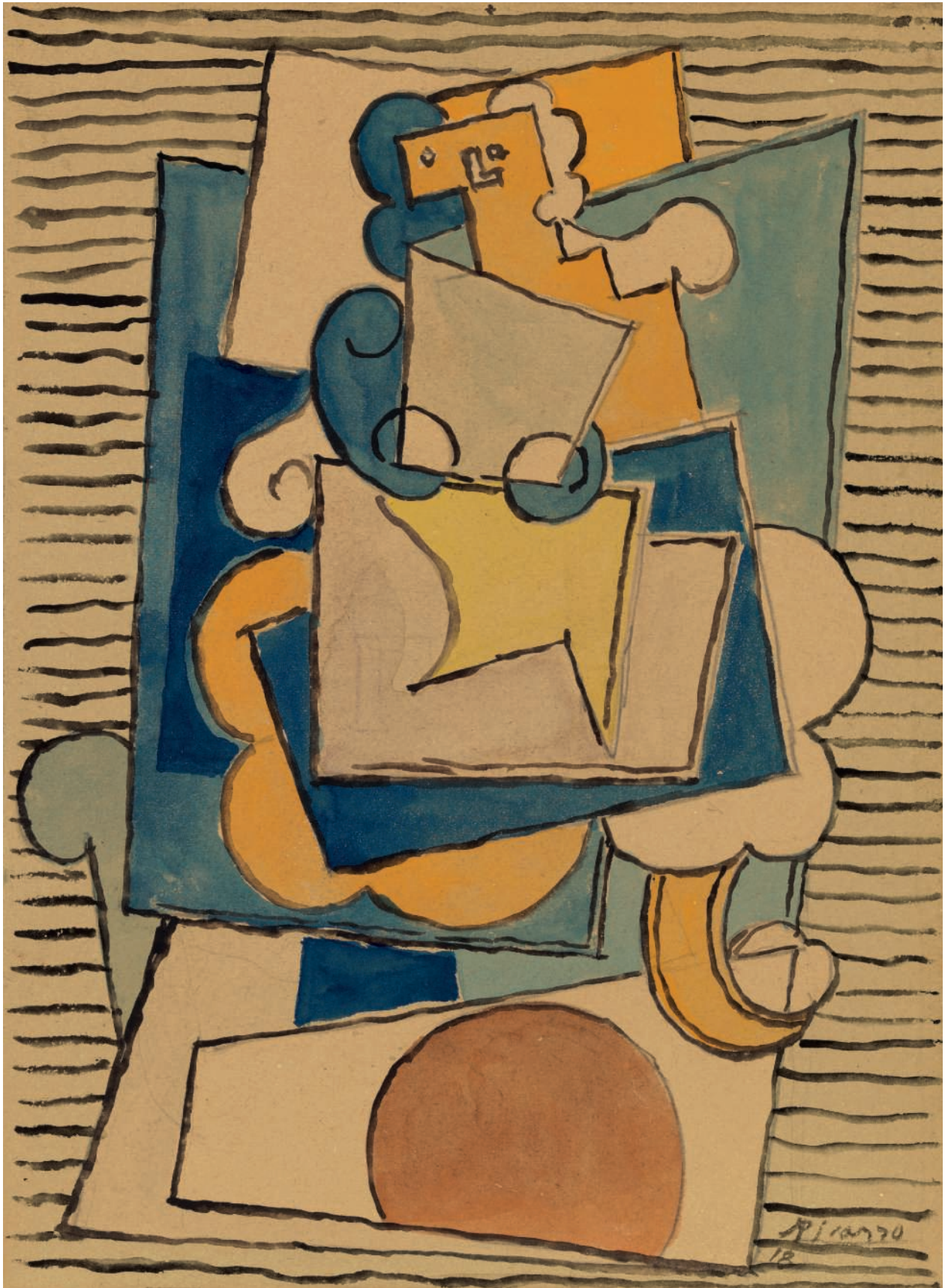
By the late 1910s, Picasso had been working alternately—and, indeed, controversially—in two styles for several years. He continued to paint in his cubist idiom, usually taking still-lives as his subjects. He generally preferred to treat the figure in his newer classicizing manner, looking to Jean-Auguste-Dominique Ingres and late works by Pierre-Auguste Renoir as his inspiration. In a small number of works, however, such as the present one, he rendered the figure in the flattened and overlapping planes of late synthetic Cubism, continuing in the spirit of his wartime masterpiece, *Arlequin*, which he painted in late 1915 (Zervos, vol. 2**, no. 555; fig. 1). Picasso's cubist and classical styles each attracted its own partisans, and this polarization was further aggravated when the two Rosenberg brothers held exhibitions in 1919. Léonce Rosenberg included only cubist works by Picasso in a group installation at his Galerie de L'Effort Moderne in June. Paul Rosenberg, whose gallery was down the street from Léonce's, and next door to Picasso's new residence on the upscale rue la Boétie, held a large one-man show in October of Picasso's drawings and watercolors, which emphasized his classical approach.

One camp of critics, on the lookout for a new post-war style, and following Jean Cocteau's post-war "call to order," thought that cubism was by now old and no longer suited the changing times. The other side, including many major artists working in cubist styles, looked upon Picasso's classical works as an outright betrayal of the avant-garde. Few considered how one approach might be seen to influence and complement the other. Picasso put it most simply in a statement to Marius de Zayas: "I do not believe I have used radically different elements in the different manners I have used in painting. If the subjects I have wanted to express have suggested different ways of expression I have never hesitated to adopt them...Whenever I have something to say, I have said it in the manner in which I have felt it ought to be said. Different motives inevitably require different methods of expression. This does not imply either evolution or progress, but an adaptation of the idea one wants to express and the means to express that idea" (quoted in "Picasso Speaks," *The Arts*, May 1923; reprinted in D. Ashton, *Picasso on Art*, New York, 1972, p. 5).

When Picasso chose to depict the figure in cubist forms during this period, whether in *Arlequin* or the present *Femme dans un fauteuil*, the results often display a delightful sense of humor and whimsy. This stems from the fact that the artist was essentially treating the figure as a still-life, in which he supplanted the supple and organic form of the human body with incongruously angular and constructively mechanical elements. Picasso executed the present watercolor on the heels of his important series of tables set with still-life objects and placed before an open window, which occupied him during his late summer vacation with his wife Olga in Saint-Raphaël on the Riviera. The rectangular window backdrop is visible here as well.



Pablo Picasso, *Arlequin*, late 1915.
The Museum of Modern Art, New York.
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PROPERTY FROM THE COLLECTION OF
ARNOLD SCAASI AND PARKER LADD

107

ROBERT DELAUNAY (1885-1941)

La verseuse portugaise

signed 'R. Delaunay' (lower left)
pastel over pencil on paper laid down along the edges on canvas
29¾ x 41½ in. (75.5 x 105.6 cm.)
Drawn in 1916

\$300,000-500,000

PROVENANCE

Galerie Louis Carré et Cie., Paris.
Galerie Beyeler, Basel.
Private collection, Paris.
Anon. sale, Christie's, London, 26 June 1996, lot 282.
Acquired at the above sale by the late owners.

Delaunay made his mark in early 20th century Paris as the pioneer of Orphism, an avant-garde movement originating in Cubism and based on artistic theories concerning the inter-relationships of light and color. *La verseuse portugaise* dates from an exciting period during which Delaunay was consolidating his position as one of the greatest artists of the day, and one of the most important proponents of Cubism. Delaunay's own unique cubist style retained a visual accessibility that many other cubist artists had since forfeited.

With the outbreak of the First World War, the artist moved to Portugal with his wife, Sonia; first residing in Vila do Count, and then in Valenia do Minho, where they remained until 1918. This temporary exodus from Paris, where Delaunay had found incredible stimulus from the artistic epicenter of Europe, was a period of calm and renewal for both artists. In Portugal he painted actively, experimenting in wax and with the playful juxtaposition of color and nuanced, distorted forms. Inspired by the simple life of his adopted country and bathed in the brilliant sun of his new surroundings, he described the "violent contrasts of colored marks, women's clothing, striking shawls of delicious, metallic greens, watermelons. Forms and colors: women disappearing in mountains of pumpkins, vegetables, enchanting markets" (quoted in P. Francastel, *Robert Delaunay: Du cubisme a l'art abstrait*, Paris, 1957, p. 127).

The present work is closely related to a major painting in the collection of the Centre Georges Pompidou in Paris (fig. 1), which portrays the same figure wearing her distinctive shawl, bent in concentration as she pours liquid from a pitcher into a cup. The *Portugaises* are of great importance in that they serve to underline the artist's progression towards an art in which color and design are on equal footing in the conception of the work as a whole, anticipating Delaunay's later and purely abstract *Rythmes* series.

Delaunay's study of color theory was influenced by the painting of Georges Seurat, whose use of contrasting and complementary colors in his pointillist compositions revolutionized painting at the end of the 19th century. Delaunay expanded upon the expressive potential of color in his painting, concentrating on color as the ultimate means of representing reality. Max Imdahl has written: "for Robert Delaunay, colors are the painter's actual language. In addition, Delaunay considered the language of color the most human language imaginable in art. Every human being, he said, is capable of being affected by the universal language of colors, by their play, movement, chords, rhythms—in short, by those arrangements that are especially suited to man's natural inclinations" (*Robert Delaunay: Light and Color*, New York, 1967, p. 80).



Robert Delaunay, *La verseuse (Nature morte portugaise)*, 1916.
Musée national d'art moderne, Centre Georges Pompidou, Paris.





PROPERTY FROM THE COLLECTION OF
ARNOLD SCAASI AND PARKER LADD

108

FRANTIŠEK KUPKA (1871-1957)

Etude pour Plans par courbes

indistinctly signed (lower right); stamped with signature 'Kupka'
(on the reverse)

gouache, watercolor and brush and India ink on paper
11 $\frac{7}{8}$ x 11 $\frac{7}{8}$ in. (30.3 x 30.3 cm.)

\$10,000-15,000

PROVENANCE

Estate of the artist.

Private collection, Paris.

Acquired by the late owners, by 1997.



František Kupka, *Plans par courbes*, 1926-1930. Sold, Christie's
New York, 11 May 1995, lot 264. © 2018 Artists Rights Society
(ARS), New York / ADAGP, Paris.



PROPERTY FROM THE COLLECTION OF DOROTHY TREMAINE HILDT

109

LE CORBUSIER (1887-1965)

Sans titre

signed with initials and dated 'L-C 1928' (lower right)
watercolor and brush and India ink and pen and brown ink
on tracing paper

Image size: 4 $\frac{7}{8}$ x 4 $\frac{1}{4}$ in. (12.5 x 11 cm.)

Sheet size: 8 $\frac{1}{8}$ x 10 $\frac{3}{8}$ in. (20.5 x 26.4 cm.)

Executed in 1928

\$8,000-12,000

PROVENANCE

Emily and Burton G. Tremain, Madison, Connecticut (acquired from the artist, 1940).

By descent from the above to the late owner.

EXHIBITED

Hartford, The Wadsworth Atheneum, *The Tremain Collection: 20th Century Masters, The Spirit of Modernism*, February-April 1984, p. 156 (illustrated in color).

Eric Mouchet has confirmed the authenticity of this work.

PROPERTY FROM A DISTINGUISHED LOS ANGELES COLLECTION

110

PABLO PICASSO (1881-1973)

Baigneuses

signed, dated and numbered 'Picasso 6.6.61. IV' (upper left)
pencil on paper
12 $\frac{7}{8}$ x 19 $\frac{3}{4}$ in. (32.8 x 50.2 cm.)
Drawn on 6 June 1961

\$120,000-180,000

PROVENANCE

Galerie Europe, Paris.
Marlborough Goddard, Montreal.
Anon. sale, Sotheby's, New York, 17 May 1990, lot 214.
John Berggruen Gallery, San Francisco.
Acquired from the above by the present owner, June 1990.

LITERATURE

C. Zervos, *Pablo Picasso*, Paris, 1968, vol. 20, no. 18 (illustrated, pl. 10).

*When I see Manet's *Le déjeuner sur l'herbe*,
I tell myself: grief for later.*

– Pablo Picasso

When Picasso wrote this enigmatic note on the back of an envelope in 1932, he began his own chapter in the revision and re-interpretation of one of the most widely referenced figurative compositions in the western pictorial canon. Marcantonio Raimondi's engraved image of the pastoral idyll in his Judgment of Paris (1510-1520) is recognized as the first depiction of the specific arrangement of reclining figures within an outdoor setting. Manet's own interpretation—the first to be titled *Déjeuner sur l'herbe* and unquestionably the most celebrated version—itself closely resembles a painting by Titian (previously attributed to Giorgione), *Le concert champêtre*, circa 1509.

What undoubtedly attracted Picasso to the image, as much as its power to inspire dialogue between the great masters of the past, was the *succès de scandale* surrounding the public display in 1863 of Manet's painting. By comparison, Picasso's approach to the subject was characteristically intimate and personal. Working on painted, drawn and sculpted variations for a period of almost three years between 1959 and 1962, Picasso freely adapted the composition to bring to the fore elements of sensuality and the dramatic interplay between the characters.

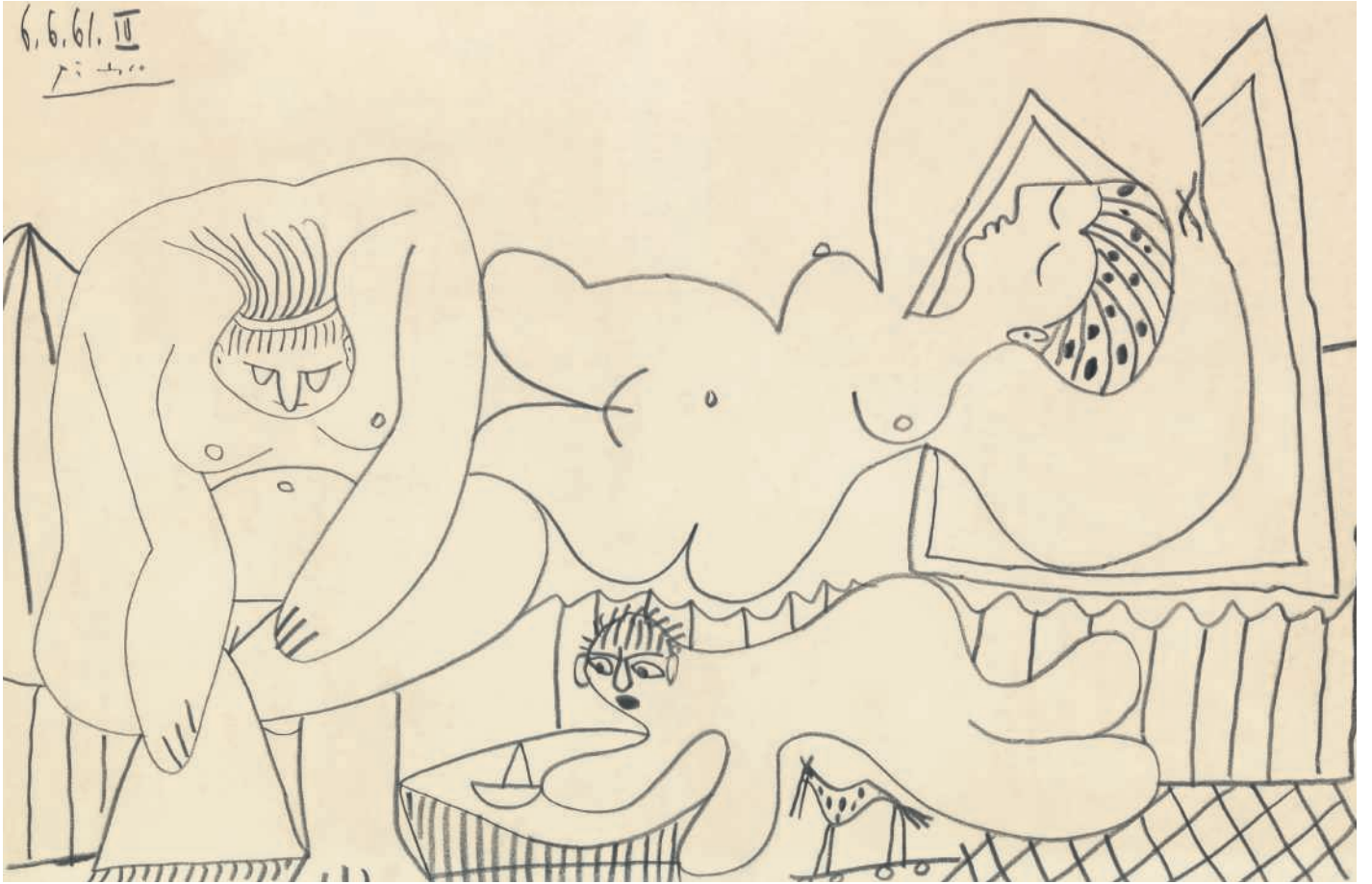


Edouard Manet, *Le déjeuner sur l'herbe*, 1863. Musée d'Orsay, Paris.



Pablo Picasso, *Les Baigneuses*, 1961. Private collection.
© 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

6.6.61. II
Portrait





PROPERTY FROM THE COLLECTION OF
A MEMBER OF THE MATISSE FAMILY

111

HENRI MATISSE (1869-1954)

Femme au collier

signed with initials 'HM.' (lower right)

pen and India ink on paper
8 x 10 $\frac{1}{2}$ in. (20.4 x 26.3 cm.)

Drawn in 1936

\$30,000-50,000

PROVENANCE

Pierre Matisse, New York.

Pierre-Noël Matisse, Paris (by descent from the above).

By descent from the above to the present owner.

EXHIBITED

Le Cateau-Cambrésis, Musée Départemental Matisse and Nice, Musée
Matisse, *Lydia Delectorskaya: Muse et modèle de Matisse*, February-
September 2010, p. 145 (illustrated).

Wanda de Guébriant has confirmed the authenticity of this work.



PROPERTY OF LA SALLE UNIVERSITY

112

HENRI MATISSE (1869-1954)

Oeufs de tourterelle

signed, dated, titled and inscribed 'Henri Matisse 2 juin 45 Oeufs de tourterelle à Vence' (along the lower edge)
pen and India ink on paper
15¾ x 20½ in. (40 x 52.1 cm.)
Drawn on 2 June 1945

PROVENANCE

Robin J. Bernstein and Benjamin D. Bernstein, Philadelphia.
Gift from the above to the present owner, 2001.

Wanda de Guébriant has confirmed the authenticity of this work.

\$60,000-80,000

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

113

PAUL KLEE (1879-1940)

Hände hoch!

signed 'Klee' (upper left); dated, numbered and titled '1938 G5
Hände hoch!' (on the artist's mount)
gouache on paper laid down on card
Sheet size: 11 x 7 in. (27.9 x 17.8 cm.)
Mount size (sight): 14¾ x 9¾ in. (37.5 x 24.8 cm.)
Painted in 1938

\$80,000-120,000

PROVENANCE

Estate of the artist.
Karl Nierendorf, Cologne (acquired from the above and until 1947).
Walter and Gertrud Hadorn, Bern.
Galerie Beyeler, Basel (acquired from the above, 1962).
Anon. sale, Kornfeld und Klipstein, Bern, 18 June 1965, lot 480.
James Wise, Geneva.
Brook Street Gallery, London (1966).
Thomas G. Newman, New York (acquired from the above); sale,
Sotheby's, New York, 12 May 1994, lot 264.
Irving Galleries, Palm Beach.
Acquired from the above by the family of the present owner.

EXHIBITED

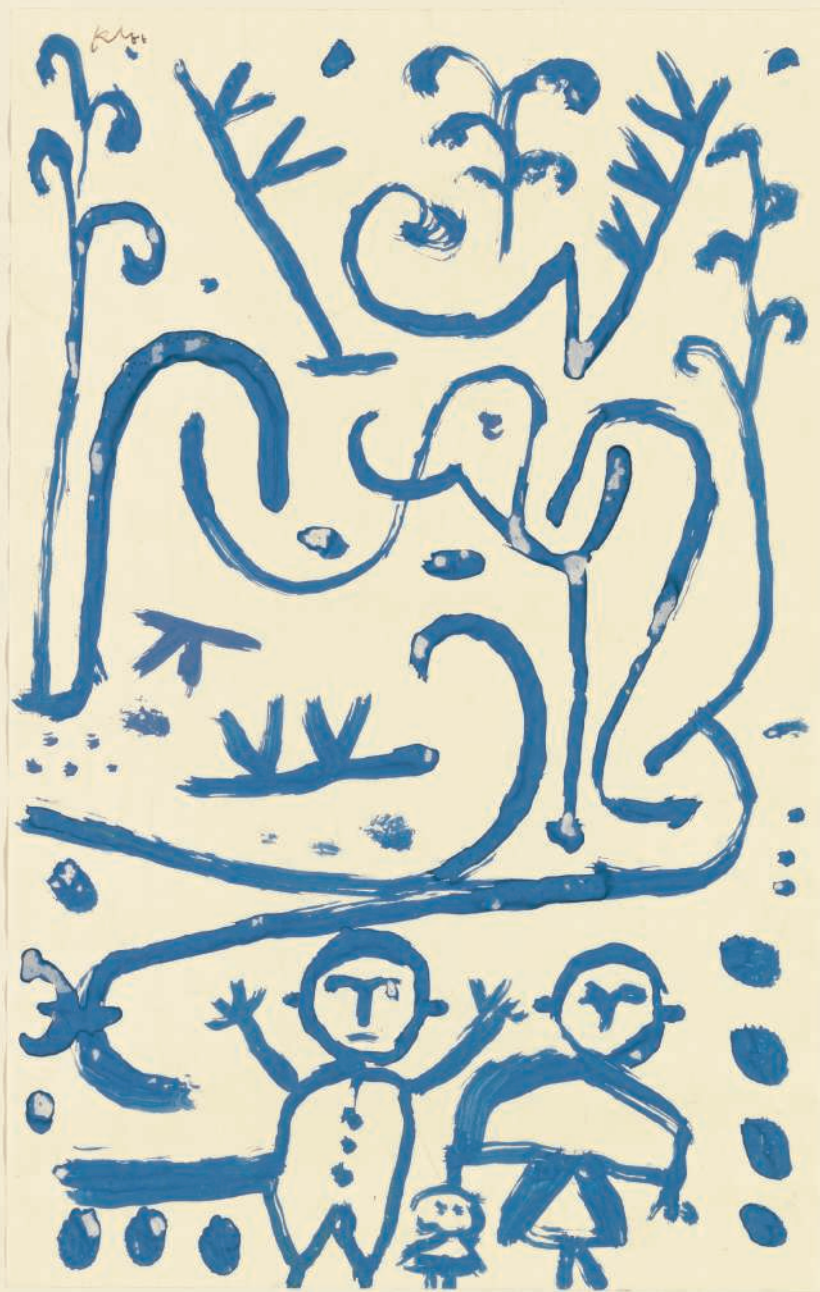
New York, Nierendorf Gallery, *A Comprehensive Exhibition of Works by Paul Klee from the Estate of the Artist*, October 1947, no. 21.
Basel, Galerie Beyeler, *Klee*, March-April 1963, p. 55, no. 59 (illustrated in color).
Zurich, Galerie Renée Ziegler, *Paul Klee*, September-October 1963, p. 17, no. 36 (illustrated, p. 26).
Paris, Galerie Tarica, *Paul Klee*, November-December 1963.
Ascona, Galleria Castelnuovo, Trudy Neuburg-Coray, *Paul Klee: Öl, Aquarell, Zeichnungen, Werke 1910-1940*, August-October 1964, no. 24 (illustrated).
London, Brook Street Gallery, *Klee*, June-September 1966, no. 23 (illustrated in color on the cover).
Geneva, Galerie Motte, *Paul Klee: Huiles, aquarelles, dessins*, July-September 1968, no. 76bis.

LITERATURE

The Paul Klee Foundation, ed., *Paul Klee: Catalogue Raisonné, 1934-1938*, Bonn, 2003, vol. 7, p. 356, no. 7286 (illustrated).

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

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



1938 g 5

Hände hoch!

114

FERNAND LÉGER (1881-1955)

Éléments mécaniques

signed and dated 'F. Léger. 18' (lower right)
watercolor, brush and pen and black ink and pencil on paper
13 $\frac{1}{8}$ x 9 $\frac{1}{4}$ in. (33.5 x 23.5 cm.)
Executed in 1918

\$300,000-500,000

PROVENANCE

Private collection, Paris (by 1973).
Anon. sale, Sotheby Parke Bernet & Co., London, 3 December 1980,
lot 135.
Acquired at the above sale by the present owner.

EXHIBITED

Cape Town, South African National Gallery, *Master Works on Paper*,
September 1984.

LITERATURE

J. Cassou and J. Leymarie, *Fernand Léger: Drawings and Gouaches*,
New York, 1973, p. 55, no. 52 (illustrated).

Léger served on the front lines during the First World War, first as a sapper and then as a stretcher-bearer. He was slightly wounded and later gassed. He painted whenever he could obtain leave to Paris, and it was on one such occasion in September 1917 that he fell seriously ill with rheumatism. He spent the following months in military hospitals and was finally diagnosed with pulmonary tuberculosis. During this period he painted his wartime masterwork, *La partie des cartes* (Bauquier, no. 102; Rijksmuseum Kröller Müller, Otterloo), which he inscribed on the reverse "fait à Paris en convalescence." He was invalided out of the service in June 1918, five months before the signing of the Armistice, and immediately signed an exclusive contract with Léonce Rosenberg, who had become the leading dealer for the Cubists during the war, and was finally able to resume painting full-time.

Léger's wartime experiences, in which he witnessed the wholesale carnage of mechanized slaughter first-hand, did not deter him from returning to the cylindrical, machine-inspired elements that he had introduced into his celebrated pre-war *contrastes de formes* paintings. These forms now shed their generalized and abstract character and took on a more descriptive and material specificity. Léger understood the impact of the war as an irrefutable sign that society had broken with old values and that the emergence of a new, modern reality was at hand. He sought to counter the increasingly conservative and classical ideals of the postwar Paris avant-garde with his own message of new subjects drawn from the reality of modern life, represented in a brashly dissonant and dynamic pictorial language. He wrote to his pre-war dealer Daniel-Henry Kahnweiler, still living in Swiss exile, in December 1919: "I have used mechanical elements a lot in my pictures these last two years; my present method is adapting itself to this, and I find in it an element of variety and intensity. The modern way of life is full of such elements for us; we must know how to use them. Every age brings with it some new elements which should serve us; the great difficulty is to *translate* them into plastic terms" (quoted in J. Cassou and J. Leymarie, *op. cit.*, p. 45).



Fernand Léger, *Nature morte aux éléments mécaniques*, 1918. Private collection. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.



PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

115

ALBERTO GIACOMETTI (1901-1966)

L'Arlequin

signed 'Alberto Giacometti' (lower left)

pencil on paper

12 $\frac{7}{8}$ x 10 in. (32.8 x 25.2 cm.)

Drawn *circa* 1936-1940

\$80,000-120,000

PROVENANCE

Isabel Rawsthorne, Paris (acquired from the artist, *circa* 1940).

Private collection (gift from the above, *circa* 1981); sale, Sotheby's, London, 28 June 1995, lot 218.

Acquired at the above sale by the present owner.

LITERATURE

"Alberto Giacometti: Copies d'après un bas-relief égyptien, Conrad Witz, André Derain, une figure grecque," *Labyrinthe*, no. 10, 15 July 1945, p. 2 (illustrated prior to signature).

The Alberto Giacometti Database, no. 3565.

The present work is a drawing after André Derain's *Buste d'arlequin* (fig. 1). Giacometti and Derain were close friends, and the former openly admitted to admiring Derain's work.

The first owner of this work, Isabel Rawsthorne, had modeled for Derain after being spotted at the Dôme café near the Boulevard Montparnasse in Paris, and it was in this same location that she first caught the attention of Giacometti. According to Giacometti's biographer James Lord, the artist recalled Isabel standing at midnight on the Boulevard Saint-Michel—remote and imperious—and it was this image that gave rise to his iconic sculptures of tall, thin, unattainable women. In addition to this, Giacometti created many direct portraits of her, including *Portrait d'Isabel*, *circa* 1947, and two sculptures titled *Tête d'Isabel* of 1936 and 1937-1938.



André Derain, *Buste d'arlequin*, *circa* 1924. National Gallery of Art, Washington, D.C. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.





Above: Elaine G. Weitzen and Isamu Noguchi. Photographer unknown. Photo courtesy of the family.

Opposite page: Elaine G. and Hyman Weitzen in The Parge House; Photographer unknown. From left to right: Present lot; Roualt; © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris; DuBuffett; © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris; Avery; © 2018 Milton Avery Trust / Artist Rights Society (ARS), New York; Tobey; © 2018 Estate of Mark Tobey / Artists Rights Society (ARS), New York.



Works from the Collection of **ELAINE G. WEITZEN**

Sold to Benefit The Elaine G. Weitzen Foundation For Fine Arts

Elaine Graham Weitzen (1920-2017) wanted to provide ongoing support for emerging artists and for museums that collect and show their work. A proud New Yorker, she was educated entirely on the Upper West Side—at P.S. 9, The Calhoun School and Columbia University where she earned a BA in Art History. Inspired by her mother’s passion for music and art, Mrs. Weitzen early on grew to appreciate the artistic process. Through her lasting friendships with artists, including Arnold Newman, Isamu Noguchi, George Rickey, Mark Tobey, Charles Seliger and others, she understood the competing pressures of creating a work of art and earning a living. Artists trusted her as she balanced empathy for their challenges with practical business advice.

Mrs. Weitzen was a private art dealer who saw herself as a bridge between the business of art and the artists. As founding Executive Director and a lifelong Trustee of the Board of the American Friends of the Israel Museum, she was integral to the Museum’s development, working with collector Billy Rose and Noguchi to create the Billy Rose Sculpture Garden, as well as with many other patrons to build the Museum’s collection. A devoted member of the SculptureCenter Board, she helped Marian Griffiths renew the institution’s commitment to support emerging sculptors and champion their work. She continued this commitment after Griffiths’ retirement and worked with SculptureCenter Director Mary Ceruti on the organization’s move to a larger facility in Long Island City. She later brought prominent curators to Sculpture Key West—a hitherto underexposed art show of which Mrs. Weitzen was a founder—establishing a partnership and dialogue between sculptors and patrons in New York and in Key West.

Mrs. Weitzen felt most alive among artists. With her keen eye, her collection of Works on Paper expanded from its start in the 1950’s as her relationships with artists deepened. Her collection graced the walls of The Parge House, the historic home she shared with her late husband, Dr. Hyman G. Weitzen on New York’s Upper East Side. Both she and Dr. Weitzen believed that supporting emerging artists is essential to sustain high-quality artistic output. They were dedicated to encouraging, and advocating for, new talent.

Christie’s is honored to present Mrs. Weitzen’s collection, sold to benefit the Elaine Graham Weitzen Foundation for Fine Arts. The Foundation continues Mrs. Weitzen’s lifelong mission by supporting emerging artists and the institutions that collect and show their work.

Works from the Collection of
ELAINE G. WEITZEN

Sold to Benefit The Elaine G. Weitzen Foundation For Fine Arts



116

ALBERTO GIACOMETTI (1901-1966)

Mère et fille

signed 'Alberto Giacometti' (lower right)
blue ballpoint pen on paper laid down on card
7¼ x 4 in. (18.5 x 10.3 cm.)
Drawn *circa* 1955-1960

\$7,000-10,000

PROVENANCE

G. David Thompson, Pittsburgh (acquired from the artist).
Harold Diamond, New York.
Acquired from the above by the late owner, April 1966.

LITERATURE

The Alberto Giacometti Database, no. 3914.



117

HENRY MOORE (1898-1986)

Ideas for Sculpture

signed and dated 'Moore 54.' (lower left)
watercolor, colored wax crayons, colored pencils, pastel,
pen and India ink and pencil on paper laid down on board
11 x 7½ in. (27.9 x 18.3 cm.)
Executed *circa* 1937 and 1954

\$18,000-25,000

PROVENANCE

Harold Diamond, New York.

Acquired from the above by the late owner, *circa* 1960.

LITERATURE

A. Garrould, ed., *Henry Moore: Complete Drawings, 1950-1976*, London, 2004, vol. 4, p. 58, no. AG 54.3 (illustrated, p. 59).

According to Ann Garrould, "During the mid-1950s Moore took a number of 1930s sketchbook pages, mostly pencil studies, which he redrew in a mixture of other media. Though each has been given a 1930s date on stylistic grounds, it is not possible to ascribe them to any particular sketchbook" (*op. cit.*).

118

ALBERTO GIACOMETTI (1901-1966)

Autoportrait d'après la photographie d'Irving Penn (1950)

signed 'Alberto Giacometti.' (lower right)
pencil on paper
20 x 13 $\frac{1}{8}$ in. (50.6 x 34.7 cm.)
Drawn *circa* 1950-1953

\$300,000-500,000

PROVENANCE

Harold Diamond, New York.
Acquired from the above by the late owner, 1965.

EXHIBITED

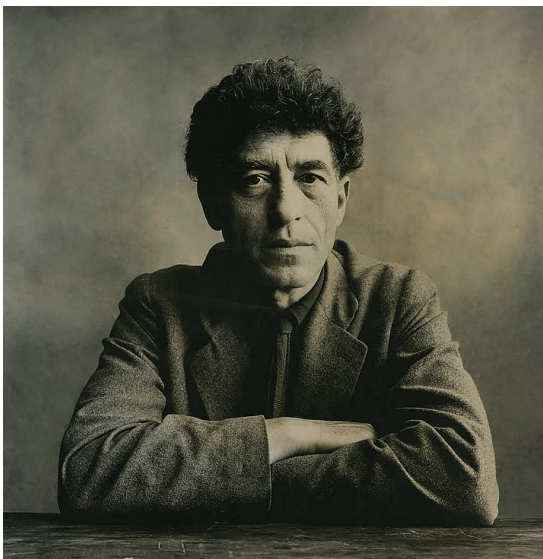
Jerusalem, The Israel Museum, *Alberto Giacometti: The Milton D. Ratner Collection*, 1975.
Jerusalem, The Israel Museum, 1977 (on loan).
Jerusalem, The Israel Museum, 1989 (on loan).

LITERATURE

The Alberto Giacometti Database, no. 3910.

By 1950, Giacometti felt that he had exhausted the possibilities inherent in the attenuated, stick-like figures that he made in his visionary, weightless style of the late 1940s. He now sought to reclaim a more realistic and concrete sense of space, without sacrificing the acute degree of expressivity that he had worked so hard for nearly three decades to achieve. Just as he had done in 1935, when he gave up his surrealist and abstract manner, Giacometti once again committed himself to working from a model, this time his wife Annette or more often his brother Diego. The resumption of this practice in his studio heralded a sea-change in his art. "And this is the point that must be stressed," Yves Bonnefoy has explained, "it is already surprising enough to find an artist at the height of his powers, who in the space of three or four years had sculpted some of the major archetypes of modern art and was immediately recognized as such, practically abandoning this type of creation in order to devote himself to the portraits of a few individuals...During this final period, of almost fifteen years, the heads studies were exclusively Diego, Annette, Annetta [the artist's mother], Caroline and a very few other persons, all close friends, which proves that Giacometti had indeed chosen the existence of individuals, the here and now as the chief object of his new and future study; and he instinctively realized that this object transcended all artistic signs and representations, since it was no less than life itself" (*Alberto Giacometti: A Biography of His Work*, Paris, 2012, p. 369).

In the present work, Giacometti makes the rare decision to study himself as opposed to his close companions. While as a youth Giacometti had drawn and painted several self-portraits, after World War II he rarely depicted himself. The present *Autoportrait* is based upon Irving Penn's photograph of the artist from 1950 (fig. 1). The practice of drawing after reproductions was a habit that stayed with Giacometti from childhood until the last years of his life, as he believed that drawing from an object was the definitive artistic discipline. The Penn photograph allowed Giacometti the opportunity to study his own face while drawing, in much the same way that he could study those who patiently sat for him and the reproductions of artworks he copied—without the interruption of a moving image, as would have been the case had he tried to depict himself while looking in the mirror. Giacometti was therefore able to treat himself as object, as still life, distancing himself from his own image in order to objectively capture every detail. Jacques Dupin describes the artist's method, which applies even to his own self-portrait: "Each thing and each human being, untiringly questioned with that intensity that Giacometti puts into each gesture and each look, became the unknown, the pre-eminently unknown, and the object of an infinite approach, a renewed astonishment, an inexhaustible quest" (*Giacometti: Three Essays*, New York, 2003, p. 77).

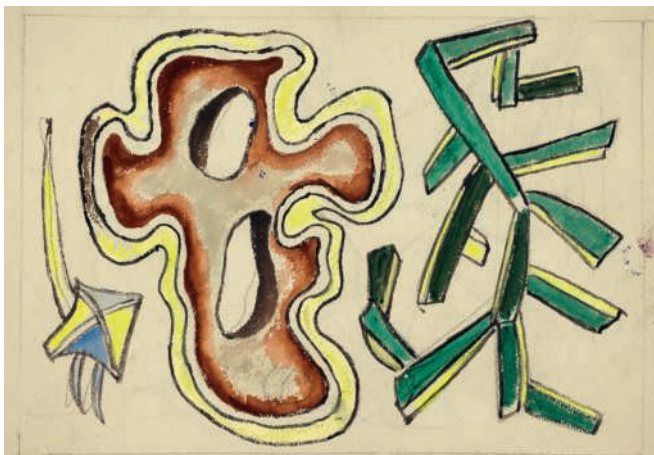
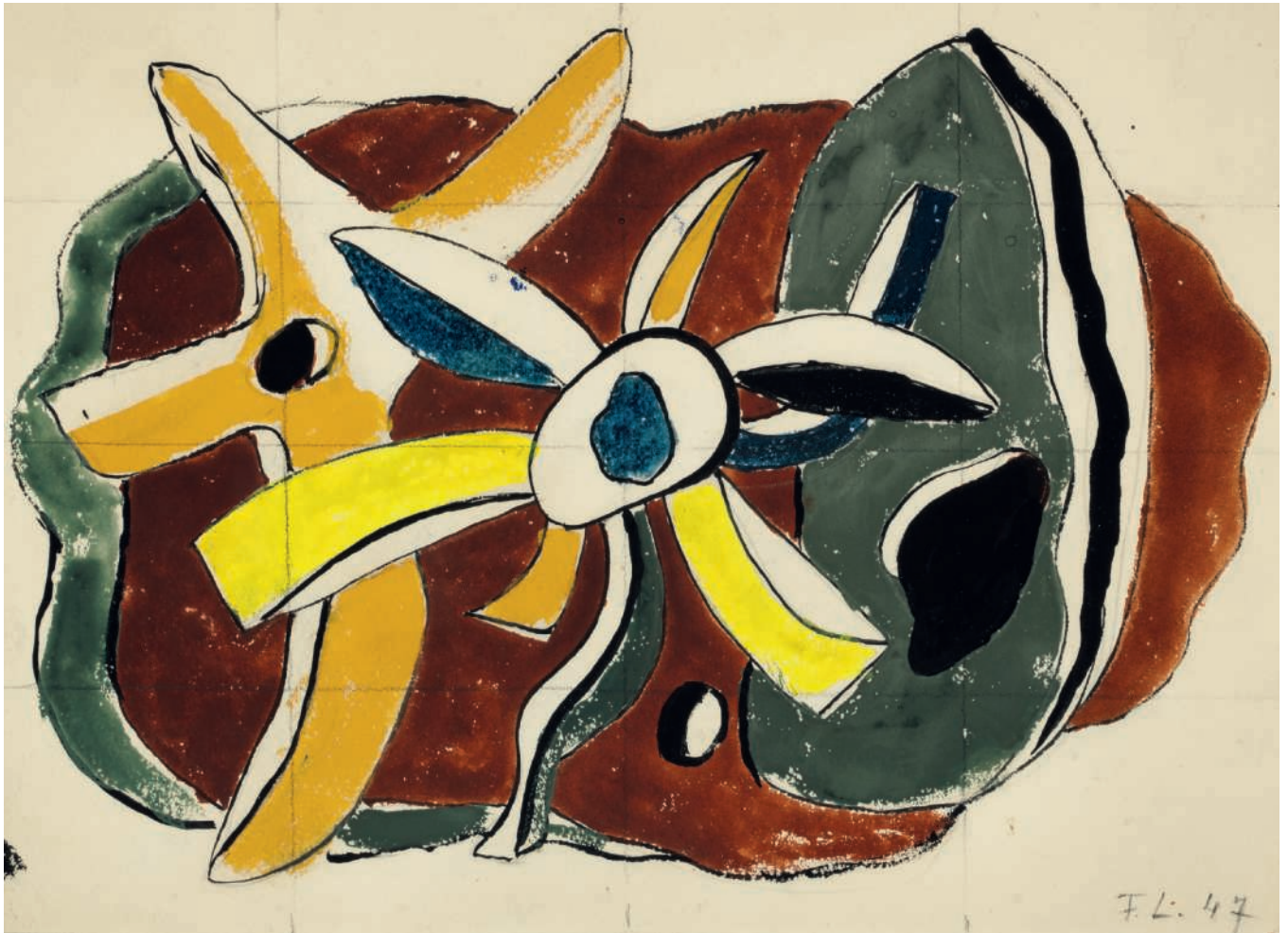


The artist in 1950. Photograph by Irving Penn.
© 2018 The Irving Penn Foundation. Photo courtesy of © Condé Nast.



Works from the Collection of
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Sold to Benefit The Elaine G. Weitzen Foundation For Fine Arts



verso

119

FERNAND LÉGER (1881-1955)

Composition (recto and verso)

signed with initials and dated 'F.L. 47' (lower right)
gouache and brush and pen and black ink on paper, squared for
transfer (*recto*); gouache, watercolor and brush and black ink over
pencil on paper (*verso*)
9 x 12½ in. (23 x 30.6 cm.)
Executed in 1947

\$30,000-40,000

PROVENANCE

Nelson Rockefeller, New York (acquired from the artist, January 1952).
Harold Diamond, New York.
Acquired from the above by the late owner, 1979.



120

HENRY MOORE (1898-1986)

Reclining Figure in Landscape

signed and dated 'Moore 51.' (lower right)
watercolor, colored wax crayons, pastel, pen and black ink and pencil
on paper laid down on board
11 $\frac{1}{8}$ x 14 $\frac{1}{8}$ in. (28.5 x 36 cm.)
Executed in 1951

\$25,000-35,000

PROVENANCE

Harold Diamond, New York.
Acquired from the above by the late owner, *circa* 1960.

LITERATURE

A. Garrould, ed., *Henry Moore: Complete Drawings, 1950-1976*, London, 2003, vol. 4, p. 46, no. AG 51.3 (illustrated).

Works from the Collection of
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121

GEORGES ROUAULT (1871-1958)

Nu allongé

signed and dated 'G Rouault 1932' (lower left)
gouache, brush and India ink and white chalk on paper
Image size: 2 $\frac{7}{8}$ x 9 $\frac{1}{2}$ in. (7.5 x 24.2 cm.)
Sheet size: 4 $\frac{1}{4}$ x 12 $\frac{3}{8}$ in. (10.3 x 30.9 cm.)
Executed in 1932

\$5,000-7,000

PROVENANCE

Edouard Jonas, Paris.
Wildenstein & Co. Inc., New York (acquired from the above, March 1952).
Mr. and Mrs. Ira Herbert, Palm Beach (acquired from the above, May 1952).
Acquired by the late owner, circa 1960.

EXHIBITED

New York, Wildenstein and Co. Inc., *Rouault: Le cirque de l'étoile filante*,
April 1952, no. 56 (titled *Nude Lying on her Back*).

LITERATURE

B. Dorival and I. Rouault, *Rouault: L'oeuvre peint*, Monte-Carlo, 1988, p. 46,
no. 1317 (illustrated).



122

BALTHUS (1908-2001)

Jeune fille assoupie

signed with monogram and dated '49' (lower right)

pencil on paper

15 $\frac{1}{8}$ x 16 $\frac{3}{8}$ in. (38.5 x 41.5 cm.)

Drawn in 1949

\$20,000-30,000

PROVENANCE

Albert Loeb & Krugier Gallery, Inc., New York (by 1966).

Anon. sale, Palais Galliera, Paris, 25 June 1974, lot 66.

Anon. sale, Ader-Picard-Tajan, Paris, 15 June 1977, lot A.

B.C. Holland, Inc., Chicago (1980).

David Settles Gallery, Houston.

Jeffrey Hoffeld & Co., New York.

Kay Hillman, New York.

Acquired from the above by the late owner, May 1984.

EXHIBITED

New York, Albert Loeb & Krugier Gallery, Inc., *Alberto Giacometti & Balthus*, December 1966, p. 61, no. 45 (illustrated; titled *Nude Asleep*).

LITERATURE

V. Monnier and J. Clair, *Balthus: Catalogue Raisonné of the Complete Works*, Paris, 1999, p. 255, no. 656 (illustrated).

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123

123

EDOUARD VUILLARD (1868-1940)

Etude de tête penchée

stamped with initials 'EV.' (Lugt 909b; lower right)

pencil on paper

4¼ x 2¾ in. (10.5 x 6.6 cm.)

Drawn *circa* 1896-1898

\$1,000-2,000

PROVENANCE

Estate of the artist.

Acquired by the late owner, 1955.

This work will be included in the forthcoming supplement of the *catalogue critique* of paintings and drawings by Edouard Vuillard being prepared by the Archives Vuillard.

124

PAUL CÉZANNE (1839-1906)

Etudes de personnages (recto); Sainte-Antoine (verso)

pencil on paper (*recto*); watercolor and pencil on paper (*verso*)

4¾ x 8¼ in. (12.3 x 21 cm.)

Drawn *circa* 1860-1865 (*recto*); Executed in 1873-1875 (*verso*)

\$50,000-70,000

PROVENANCE

Paul Cézanne *fils*, Paris.

Huguette Berès, Paris.

Mr. and Mrs. Morton Rosenfeld, New York.

Acquired from the above by the late owner, 1956.

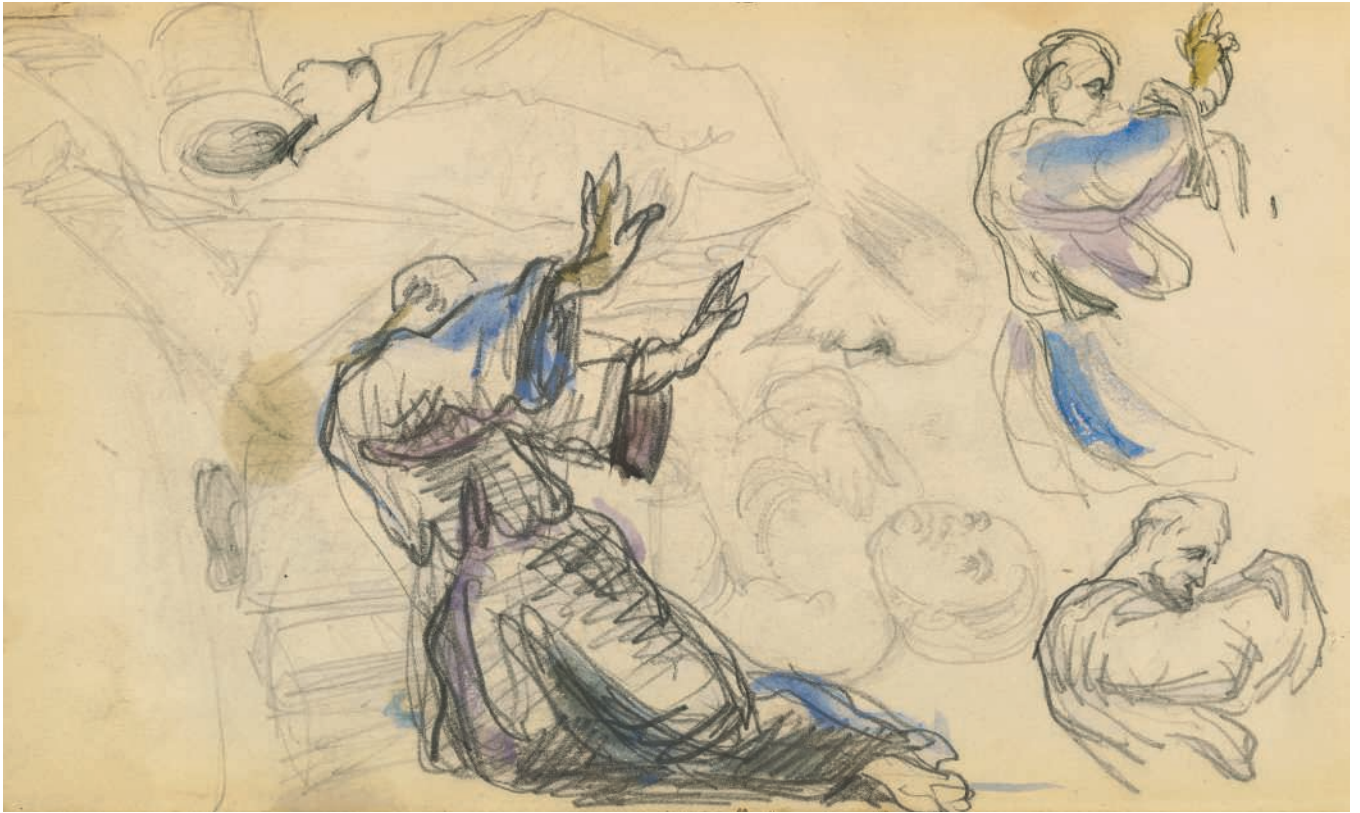
LITERATURE

A. Chappuis, "Cézanne dessinateur: Copies et illustrations," *Gazette des Beaux-Arts*, vol. 66, November 1965, p. 307 (detail illustrated, fig. 39; dated 1869-1872).

T. Reff, "Cézanne and Hercules," *Art Bulletin*, vol. 48, no. 1, March 1966, p. 41, note 82.

J. Rewald, *Paul Cézanne: The Watercolors, A Catalogue Raisonné*, Boston, 1983, p. 94, no. 41 (*verso* illustrated).

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



124 (verso)



124 (recto)

125

PIET MONDRIAN (1872-1944)

Amaryllis

signed and dated 'PIET MONDRIAN 1907' (lower left)
watercolor, black Conté crayon and pencil on card
18¾ x 12¾ in. (47.6 x 32.4 cm.)

\$80,000-120,000

PROVENANCE

Zoe Dusanne Gallery, Seattle (acquired from the artist, 1942-1943).
Galerie Beyeler, Basel (acquired from the above, 1964).
Harold Diamond, New York.
Acquired from the above by the late owner, 1965.

EXHIBITED

Basel, Galerie Beyeler, *Piet Mondrian*, November 1964-January 1965,
no. 26 (illustrated; dated 1910-1911).
New Jersey, Bergen Museum of Art and Science, *Plants, Aesthetics
and Applications*, August-October 1986.
New York, Sidney Janis Gallery and Modern Art Museum of Fort Worth,
Mondrian: Flowers in American Collections, March-July 1991, no. 9
(dated 1920s).

LITERATURE

O. Morisani, *L'astrattismo di Piet Mondrian*, Venice, 1956, p. 193, no. 3
(illustrated).
M. Seuphor, *Piet Mondrian: Life and Work*, New York, 1956, p. 417, no. 198
(illustrated, p. 370, fig. 158).
C.L. Raghianti, *Mondrian e l'arte del XX secolo*, Milan, 1963, no. 216
(illustrated).
D. Shapiro, *Mondrian: Flowers*, New York, 1991, p. 62 (illustrated in color,
p. 63; dated 1909).
J.M. Joosten, *Mondrian: Catalogue Raisonné of the Work of 1911-1944*,
New York, 1998, vol. II, p. 474, no. C34 (illustrated).

*It is in flowers that external feminine
beauty manifests itself most effectively.*

-Piet Mondrian

In early 1926, the Hungarian photographer André Kertész accepted an invitation from Mondrian, arranged through Michel Seuphor, a mutual friend, to visit the artist in his studio at 26, rue du Départ. The best known among the photographs that Kertész took that day is one that Seuphor likely suggested, showing a ceramic vase holding a lone artificial tulip, both painted stark white like the walls of Mondrian's studio. The flower in Kertész's *Chez Mondrian* reveals the essence of the place, the art and the man himself. Here is a symbol of the natural world, from which Mondrian had banished all semblance of its organic origins, having re-created it as a distillation of pure, abstract form, yielding a monochrome relic of stark artifice.

Mondrian Flowers in American Collections, the first major exhibition devoted to the artist's body of work in this genre, took place 47 years after his death, at the Sidney Janis Gallery, New York, in 1991, and subsequently travelled to the Modern Art Museum of Fort Worth. Published concurrently was the first monograph on this subject, David Shapiro's *Mondrian: Flowers*, New York, 1991, in which the author situated these works within the larger context of the artist's Neo-Plasticist oeuvre, casting light on a largely unknown side of the artist's creative process, and thereby enriching our understanding of his achievement. Shapiro found in the flowers "uneasy 'figure-studies' of the feminine...His flowers offer personal metaphors of his isolation and attempts to control an image of the feminine. He decoded this when he referred to the tulip in his studio as a sign for a woman... While the flowers are always acts of attention and observation, the suggestive and the allegorized feminine is another pole of this art. A flower, one might say, is both a geometrical demonstration of nature's logic and an escape from the 'tragic' element of sexual imagery into delicacy...One might add that Mondrian's sexual melancholy is something he learns to control, like Cézanne, with great difficulty, but that it exerts a constant pressure on his art...We might think of Mondrian's abstractions as forms of a gigantic controlling mechanism" (*op. cit.*, pp. 15, 24, 25 and 26).

"There is, in the flowers, observation, tact, and reserve; there is architecture and geometry; there is also the memory of a dream," Shapiro further explained. "This multiplicity, what we may call the radiant pluralism of these images, is perhaps the meaning of Mondrian's serialism. The flowers are not simply a grouping born of financial need. Mondrian returned to them...because of a great need that had not been resolved by the abstractions. They remained with their emotional curves a powerful force to trouble him. In a sense, these works confirm Mondrian in his own self-impression that he was the true Surrealist. They speak of mad love, in tones as rare and yet direct as any incantation of those poets of the unconscious and of self-consciousness itself" (*ibid.*, p. 29).

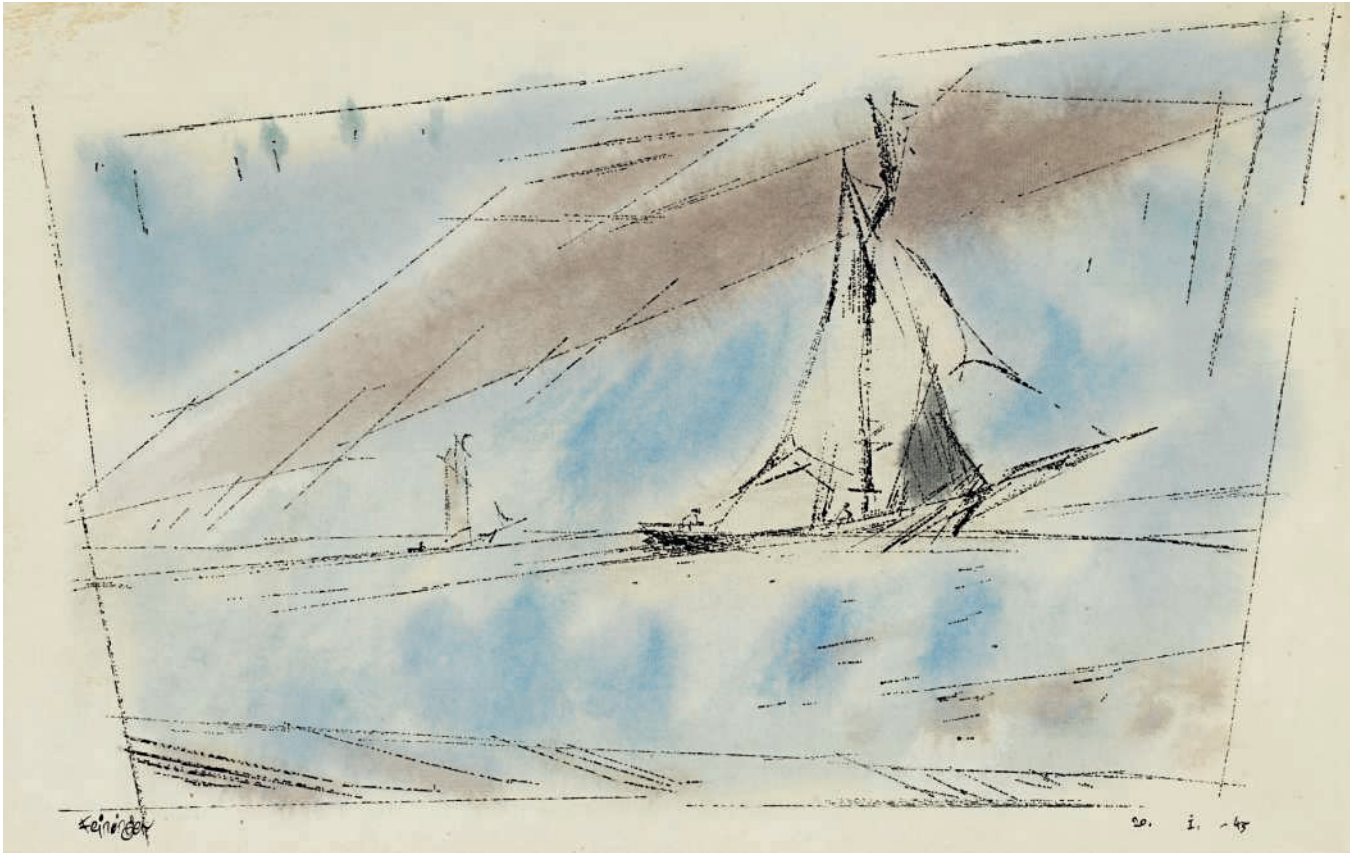


André Kertész, *Chez Mondrian*, 1926. Sold, Christie's,
New York, 8 April 2011, lot 402.
© Estate of Andre Kertesz -- RMN.



Works from the Collection of
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126

LYONEL FEININGER (1871-1956)

Fishing Shack

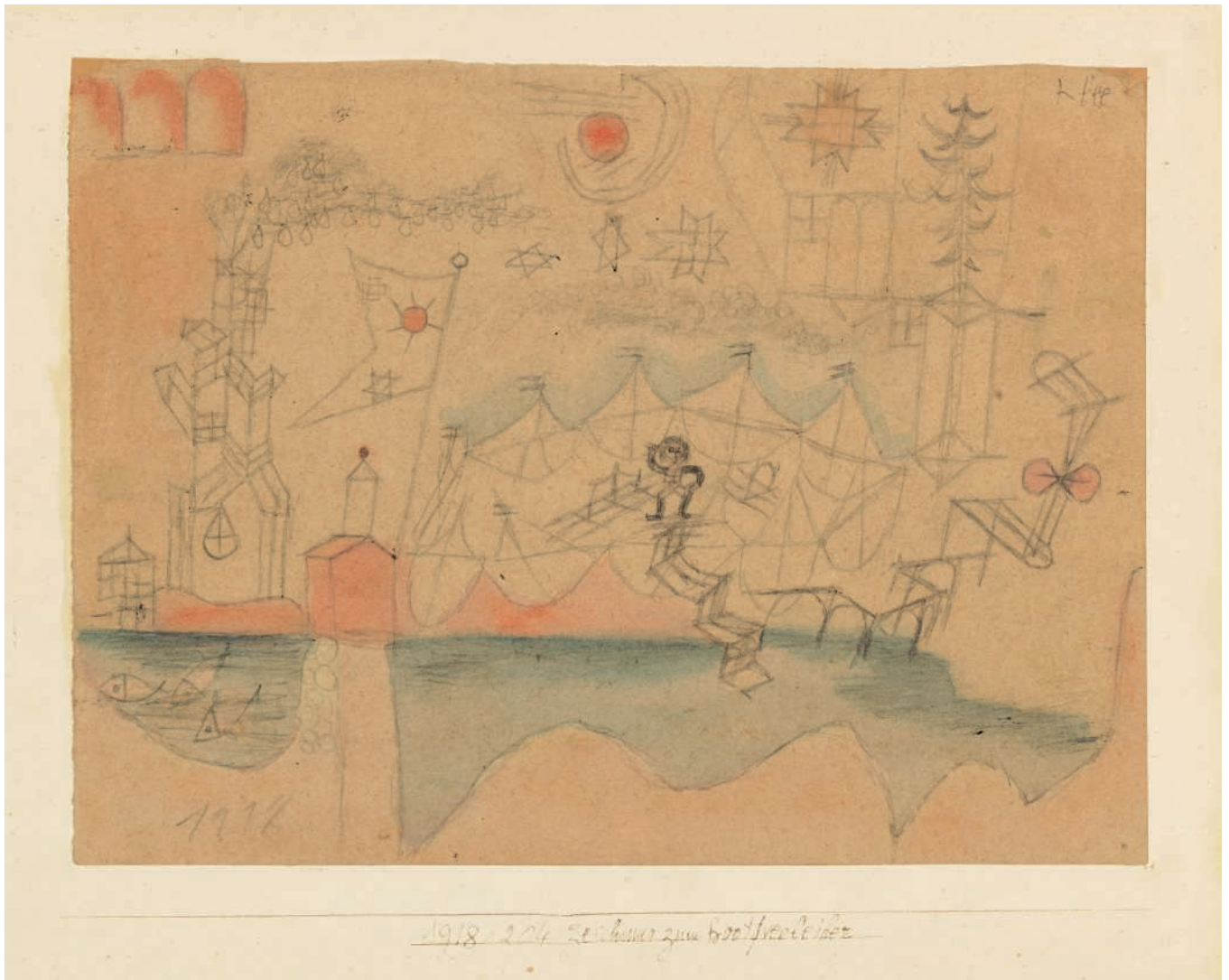
signed 'Feininger' (lower left) and dated '20.i.-45' (lower right)
watercolor and pen and India ink on board
11 $\frac{7}{8}$ x 18 $\frac{1}{4}$ in. (30.2 x 46.4 cm.)
Executed on 20 January 1945

\$12,000-18,000

PROVENANCE

Willard Gallery, New York.
Acquired from the above by the late owner, June 1955.

Achim Moeller has confirmed the authenticity of this work, which is registered in the archive of The Lyonel Feininger Project, New York - Berlin under no. 1488-03-23-18.



127

PAUL KLEE (1879-1940)

Zeichnung zum Bootverleiher

signed 'Klee' (upper right) and dated '1918' (lower left); dated again, numbered and titled '1918/204 Zeichnung zum Bootverleiher' (on the artist's mount)

watercolor and pencil on paper laid down on card

Sheet size: 6½ x 8½ in. (15.6 x 20.7 cm.)

Mount size: 8½ x 10 in. (21.6 x 25 cm.)

Executed in 1918

\$60,000-80,000

PROVENANCE

J.B. Neumann (Graphisches Kabinett, New Art Circle, Neumann Gallery), Berlin and New York.

Merton Daniel Simpson, New York (gift from the above).

James Wise, Geneva.

Brook Street Gallery, London.

Harold Diamond, New York.

Acquired from the above by the late owner.

LITERATURE

The Paul Klee Foundation, ed., *Paul Klee: Catalogue Raisonné, 1913-1918*, Bonn, 2000, vol. 2, p. 525, no. 2051 (illustrated).

Works from the Collection of
ELAINE G. WEITZEN

Sold to Benefit The Elaine G. Weitzen Foundation For Fine Arts



128

PAUL KLEE (1879-1940)

Flucht vor A.

signed 'Klee' (lower right) and dated '24 12 12' (lower left); dated again, numbered and titled '1924. 294. Flucht vor A.' (on the artist's mount) watercolor and pen and inks on paper laid down on card

Sheet size: 5 $\frac{1}{8}$ x 3 in. (14.3 x 7.5 cm.)

Mount size: 10 $\frac{1}{8}$ x 6 $\frac{7}{8}$ in. (25.6 x 17.2 cm.)

Executed on 12 December 1924

\$5,000-7,000

PROVENANCE

Rolf and Catherine E. Bürgi, Bern.

Curt Valentin (Buchholz Gallery), New York (acquired from the above, 1950).

Martha Jackson Gallery, New York.

Acquired from the above by the late owner, November 1957.

LITERATURE

The Paul Klee Foundation, ed., *Paul Klee: Catalogue Raisonné, 1923-1926*, Bonn, 2000, vol. 4, p. 277, no. 3667 (illustrated).

K. Porter Aichele, *Paul Klee's Pictorial Writing*, Cambridge, 2002, p. 168.



129

MAX ERNST (1891-1976)

Deux hommes oiseaux

signed 'max ernst' (lower right)
colored pencils and *frottage* on paper
11 x 7½ in. (27.7 x 19.4 cm.)
Executed *circa* 1950

\$8,000-12,000

PROVENANCE

Hélène Anavi, Paulhiac, France; Estate sale, Sotheby Parke Bernet & Co., London, 28 March 1984, lot 74.
The New Art Centre, London.
Nohra Haime Gallery, New York.
Private collection, United States; sale, Christie's, New York, 15 February 2000, lot 14.
Private collection, New York (acquired at the above sale by the present owner).
Acquired from the above by the late owner.

LITERATURE

W. Spies and S. and G. Metken, *Max Ernst: Werke, 1939-1953*, Cologne, 1987, p. 271, no. 2832 (illustrated).

OTTO DIX (1891-1969)

Dompteuse

signed and dated 'DIX 22' (lower right); titled and numbered 'Dompteuse II' (on the reverse)
 watercolor, brush and India ink and pencil on paper
 25 $\frac{3}{8}$ x 18 $\frac{7}{8}$ in. (64.2 x 47.8 cm.)
 Executed in 1922

\$250,000-350,000

PROVENANCE

Galerie für Moderne Kunst, Hanover (by 1957).
 Galerie Meta Nierendorf, Berlin (by 1959).
 Galerie Nierendorf, Berlin (acquired from the above, 1963).
 Galleria del Levante, Munich.
 Anon. sale, Ketterer Kunst, Munich, 6 June 1994, lot 61.
 Marvin and Janet Fishman, Milwaukee (acquired at the above sale);
 sale, Sotheby's, London, 8 February 2005, lot 23.
 Acquired at the above sale by the present owner.

EXHIBITED

Berlin, Kronprinzenpalais, *Dix-Aquarellausstellung*, 1924.
 Hanover, Galerie für moderne Kunst, *Otto Dix*, October-November 1957, no. 12.
 Berlin, Galerie Meta Nierendorf, *Klassiker der Jungen Kunst*, June-September 1959, no. 17.
 Kunstmuseum Düsseldorf, *Otto Dix: Gemälde, Aquarelle, Zeichnungen, Druckgraphik*, September-October 1960, p. 30, no. 124 (illustrated).
 Berlin, Galerie Meta Nierendorf, *Otto Dix: Bilder, Aquarelle, Zeichnungen, das Graphische Gesamtwerk, 1913-1960*, January-April 1961, p. 8, no. 18 (illustrated).
 Darmstadt, Hessischen Landesmuseum, *Otto Dix: Gemälde, Handzeichnungen, Aquarelle*, June-August 1962, no. 76 (illustrated).
 Kongresshalle Berlin, *Otto Dix: Ölgemälde 1913-1963, Aquarelle, Das graphische Werk*, October 1963, no. 102 (illustrated).
 Milan, Galleria del Levante, *Otto Dix: personale retrospettiva*, May-June 1964, no. 18 (illustrated).
 The Hague, Museum Paleis Lange Voorhout; Brussels, Palais des Beaux-Arts; Stockholm, Liljevalchs Konsthall and Helsinki, Helsingin Taidehalli, *Art et Résistance: Les peintres allemands de l'entre-deux-guerres*, July 1995-August 1996, p. 220, no. 24 (illustrated in color, p. 63).
 Milwaukee Art Museum, *Making Marks: Drawing in the 20th Century from Picasso to Kiefer*, June-August 1998, p. 66, no. 35 (illustrated, p. 28).

LITERATURE

B.S. Barton, *Otto Dix and Die neue Sachlichkeit, 1918-1925*, Ann Arbor, 1981, pp. 40-41 and 142, no. 63.
 S. Pfäffle, *Otto Dix: Werkverzeichnis der Aquarelle und Gouachen*, Stuttgart, 1991, p. 154, no. A 192 $\frac{5}{8}$ (illustrated).
 G. Gilsoul, "Mentir vrai," *Le Vif: L'Express*, vol. 23, no. 2344, 7 June 1996, p. 86 (illustrated in color).

Dix's work during the inflation years of the Weimar Republic catalogues the exotic and debauched extremes of human behavior during a unique period of desperation and frivolity. Like many Expressionist artists, the gaudy yet glamorous world of the circus fascinated the artist. These performers, somewhat akin to the gladiators of ancient Rome, often risked their lives every time they stepped into the ring. It was this daring and dangerous aspect of circus life that Friedrich Nietzsche had used allegorically in *Also Sprach Zarathustrat* and for Dix—a war veteran and disciple of Nietzsche—it was also this feature of the circus that held particular appeal. Additionally, the circus performers were outsiders, who lived a life free from the moral constraints of modern society. For Dix, this was a model for the way everyone should live.

With its flowing lines and dramatic washes of bright color, *Dompteuse* is from a series of watercolors which Dix executed in 1922, when he had just arrived in Dresden. Dressed in a tightly corseted costume, complete with a tiara and large blue feather on her head, a skull buckle on her belt, a rose at her breast and a cape at her neck, with a whip in one hand and a cap gun in the other, the female lion tamer embodies all the gaudy glamour and cheap exoticism—and eroticism—of the circus performer. The lion itself, over which the subject dominates, is not present, adding an ambiguous sexual connotation to the scene. The subject is restrained by her costume, yet wild in her gestures; simultaneously beautiful and grotesque in the raw power she exudes.

Dix's critical gaze is acute despite the stylization of the character which borders on the absurd. As Karsten Müller has written, "With his analytical eye, Dix distills the universally valid aspects out of the popular, trivial, and kitschy, the sensational and the entertaining. No matter whether they are found in backrooms or circus arenas, on dance floors, sidewalks, or stages at fairs, his protagonists are ultimately standing on the boards that stand for our world" (*Otto Dix*, exh. cat., Neue Galerie, New York, 2010, p. 173).



Otto Dix, *Zwei Amazonen*, 1922. Private collection.
 Sold, Christie's, London, 9 October 1996, lot 133 A.
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 VG Bild-Kunst, Bonn.





PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

131

GEORGE GROSZ (1893-1959)

New York Street Scene

signed 'Grosz' (lower right); with Nachlass stamp (on the reverse)
watercolor and brush and India ink on paper
26¼ x 19 in. (66.5 x 48.3 cm.)
Painted in 1934

\$30,000-50,000

PROVENANCE

Estate of the artist.
Private collection, Germany; sale, Christie's, London, 28 June 2001,
lot 485.
Acquired at the above sale by the present owner.

Ralph Jentsch has confirmed the authenticity of this work.



132

GEORGE GROSZ (1893-1959)

Restaurant

watercolor on paper
40 x 51¼ in. (101.6 x 130.2 cm.)
Painted in Berlin circa 1925

\$60,000-80,000

PROVENANCE

Private collection, Atlanta.
Acquired from the above by the present owner.

Ralph Jentsch has confirmed the authenticity of this work.

EGON SCHIELE (1890-1918)

Paar im Umarmung

signed and dated 'EGON SCHIELE 1914' (lower right);
with Nachlass stamp (on the reverse)
black Conté crayon on paper
19½ x 12⅞ in. (49.7 x 32.6 cm.)
Drawn in 1914

\$250,000-350,000

PROVENANCE

Estate of the artist.
Kurt Rosegg, Vienna and Kansas City (by 1938).
Galerie St. Etienne, New York (acquired from the family of the above,
1982).
Acquired from the above by the late owner, January 1986.

EXHIBITED

New York, Gagosian Gallery, *Egon Schiele: Nudes*, March-April 1994.

LITERATURE

J. Kallir, *Viennese Design and the Wiener Werkstätte*, exh. cat.,
Galerie St. Etienne, New York, 1986, p. 136 (illustrated, fig. 194).
J. Hobhouse, *The Bride Stripped Bare: The Artist and the Female Nude in
the Twentieth Century*, New York, 1988, p. 69 (illustrated, pl. 57).
J. Kallir, *Egon Schiele: in der Österreichischen Galerie in Wien*, exh. cat.,
Galerie Welz, Salzburg, 1990, p. 34 (illustrated).
J. Kallir, *Egon Schiele: The Complete Works, Including a Biography and a
Catalogue Raisonné*, New York, 1998, p. 543, no. 1676 (illustrated).

Executed in 1914, *Paar im Umarmung* depicts a moment of sheer ecstasy between two unidentified lovers. Here, the couple melts into an intimate and singular embrace without context of time or space thus becoming the sole focus of the current composition. The jagged and abrupt nature of the present work captures the immediacy of this passionate moment—as the man's fingers intertwine with the woman's fitful curls, her tussled undergarments bunched in saw-tooth contours around her waist. The female's direct gaze coupled

with the pair's provocative embrace suggest that Schiele drew upon similar illustrations prevalent in the popular erotica of the period. While a focus on such blatant sexual display reoccurs throughout the artist's oeuvre, the compelling composition and distinctive draughtsmanship evident in *Paar im Umarmung* perfectly characterize the strides Schiele took in 1914-1915 to advance his work.

Alongside this striking composition, Schiele's use of a "stitchlike" line evident in the woman's arms and arch of her back can be traced to a specific period starting in February of 1914. Faced with a crippling debt of 2,500 kronen—equivalent to one year's income for an average middle class family at the time—Schiele took up printmaking after strong encouragement by his patron Arthur Roessler to take advantage of the burgeoning market. This technique reoccurs frequently throughout the artist's drawings and watercolors until his eventual draft to serve in the Austrian army in 1915. Jane Kallir even goes so far as to note that "it is impossible to determine whether the technique simply carried over into the etching media or rather evolved from it" (*op. cit.*, 1998, p. 520). Schiele's drawings took on a distinctively more erratic yet nevertheless subtly crafted composition during this momentous period adding a new tension to the artist's work as witnessed in *Paar im Umarmung*.

Emphasized by the "stitched" line, the abstracted faces of both the male and female figures are dashed onto the page in only a handful of strokes. Like many of the artist's works from this period, the "button eyes and stylization of nose and eyebrow (sometimes foregoing eyes entirely) make it difficult to identify Schiele's models" (*ibid.*, p. 520). While anonymous, the figures present in *Paar im Umarmung* furthermore point to a pivotal period in Schiele's personal life that found the artist torn in his romantic relationships. In the brief span between 1914 and 1915, Schiele had forsaken his promiscuous, longtime companion Wally in favor of a more wholesome and socially respectable match that he found in his new neighbor Edith Harms. While neither Wally nor Edith have been definitively identified in the present work, the passion exhibited in this drawing clearly reveals an exceptional intimacy with the female model. *Paar im Umarmung* marks a significant period in Schiele's meteoric yet brief career which found the artist pushing the boundaries of both his personal and artistic aspirations.



Egon Schiele, *Liebesakt*, 1915. Leopold Museum, Vienna.



Egon Schiele, *Tod und Mädchen*, 1915-1916. Österreichische Galerie, Vienna.





134

EMIL NOLDE (1867-1956)

Blumen

signed 'Nolde.' (lower right)
watercolor and brush and black ink on Japan paper
13½ x 18½ in. (34.3 x 47 cm.)
Painted *circa* 1930

\$60,000-80,000

PROVENANCE

Professor Rudolf Zenker, Heidelberg (*circa* 1947).
By descent from the above to the present owner.

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



PROPERTY FROM AN IMPORTANT NEW YORK ESTATE

135

KARL SCHMIDT-ROSSLUFF (1884-1976)

Halbakt

signed 'S. Rottluff' (lower left)
watercolor and brush and black ink on paper
19 $\frac{7}{8}$ x 16 in. (50.4 x 40.5 cm.)
Painted in Nidden in 1913

\$15,000-25,000

PROVENANCE

Marlborough Fine Art, Ltd., London (1967).
Anon. sale, Sotheby's, New York, 19 February 1997, lot 49.
Acquired at the above sale by the late owner.

EXHIBITED

London, Marlborough Fine Art, Ltd., *Recent Acquisitions*, July-August 1967, no. 51 (illustrated; dated 1913 and titled *Pigmy Woman*).

Joachim Laube has kindly confirmed the authenticity of this work.

PAUL KLEE (1879-1940)

Ausblick aus e. Wald

signed 'Klee' (upper right); dated, numbered and titled
 '1914 137 Ausblick aus e. Wald' (on the artist's mount)
 watercolor on paper laid down on card
 Sheet size: 6 $\frac{7}{8}$ x 8 in. (17.6 x 20.3 cm.)
 Mount size: 7 $\frac{5}{8}$ x 9 in. (19.5 x 23.8 cm.)
 Painted in 1914

\$200,000-300,000

PROVENANCE

Galerie Neue Kunst (Hans Goltz), Munich (acquired from the artist).
 Private collection (acquired from the above, October 1916).
 Vömel-Suermondt collection, Dusseldorf (1929).
 Private collection, Wuppertal (acquired from the above, 1952).
 Schwartz collection, Meerbusch (1971).
 Marlborough Fine Art, Ltd., London (acquired from the above).
 Fischer Fine Art, Ltd., London (1972).
 Yayoi Gallery, Tokyo.
 Nantenshi Gallery, Tokyo (by 1977).

EXHIBITED

Kunstverein München, *Neue Münchner Secession*, February-March 1915, no. 72.
 Kunsthaus Zürich; Kunsthalle Basel and Frankfurt, Kunstsalon Schames, *Neue Münchner Secession*, January-March 1916, no. 33 (Basel, no. 46).
 Munich, Galerie Neue Kunst (Hans Goltz), *Vierte Gesamtausstellung*, August-October 1916, p. 9, no. 60.
 Munich, Galerie Neue Kunst (Hans Goltz), *Moderne Graphik von Daumier bis zu den Expressionisten*, 1917, p. 24.
 Kunstverein Jena, *Paul Klee und Albert Bloch*, December 1917-January 1918.
 Berlin, Galerie Alfred Flechtheim, *Paul Klee*, October-November 1929, no. 7 (titled *Ovale Landschaft*).
 Dusseldorf, Galerie Alfred Flechtheim and Saarbrücken, Staatliches Museum, *Paul Klee: Aquarelle, Zeichnungen und Graphik aus 25 Jahren*, February-April 1930, p. 7, no. 25.
 Dusseldorf, Kunstverein für die Rheinlande und Westfalen in Verbindung, *Paul Klee*, June-July 1931, no. 102 (dated 1915).
 Hannover, Kestner-Gesellschaft, *Paul Klee*, May-June 1952, p. 10, no. 25 (dated 1917 and titled *Ohne Titel*).
 Dusseldorf, Galerie Alex Vömel, *Paul Klee, August Macke, Olbilder, Aquarelle, Zeichnungen*, October 1952, no. 3.
 Kunsthalle Düsseldorf, *Düsseldorfer Kaufleute sammeln moderne Kunst: 125 Jahre Industrie- und Handelskammer zu Düsseldorf, 1831-1956*, May-July 1956, no. 152 (illustrated, pl. 83).
 London, Marlborough Fine Art, Ltd., *Important Drawings, Watercolours and Graphics of the 19th and 20th Centuries*, March-April 1971, p. 35, no. 30 (illustrated in color, p. 25).
 London, Fischer Fine Art, Ltd., *A Journey into the Universe of Art: From Courbet and Corot to Bacon, Moore and Lindner*, June-July 1972, no. 30 (illustrated).
 London, Fischer Fine Art, Ltd., *Universe of Art II: A Selection of Important Works by 19th and 20th Century Artists*, November-December 1972, no. 24 (illustrated in color).

LITERATURE

G.J. Wolf, "Kunst. Die Neue Münchner Sezession I (Vorschau)," *München-Augsburger Abendzeitung*, no. 54, 23 February 1915, p. 4.
 T. Tzara, ed., *Dada 4-5: Anthologie Dada*, 15 May 1919 (illustrated).
 R. Suter-Raeber, "Paul Klee: Der Durchbruch zur Farbe und zum abstrakten Bild," *Paul Klee: Das Frühwerk, 1883-1922*, exh. cat., Städtische Galerie im Lenbachhaus, Munich, 1979, p. 156 (illustrated).
 C. Hopfengart, *Klee: Vom Sonderfall zum Publikumsliedling, Stationen seiner öffentlichen Resonanz in Deutschland, 1905-1920*, Mainz, 1989, p. 41.
 M. Franciscono, *Paul Klee: His Work and Thought*, Chicago, 1991, p. 220.
 J. Anger, *Modernism and the Gendering of Paul Klee*, Ph.D. Diss., Brown University, Providence, 1997, p. 65.
 K. Lochmaier, *Die Galerie "Neue Kunst—Hans Goltz" München 1912-1927: Aspekte der Vermittlung zeitgenössischer Kunst im ersten Drittel des 20. Jahrhunderts*, Ph.D. Diss., Universität Gesamthochschule Kassel, 1998, p. 190, note 543.
 A.M. Ehrmann-Schindlbeck, M. Schmid and F.-J. Verspohl, *Paul Klee in Jena 1924*, exh. cat., Stadtmuseum Göhre, Jena, 1999, p. 126, no. 1914/137.
 O. Okuda, "Paul Klee: Buchhaltung, Werkbezeichnung und Werkprozess," *Radical Art History: Internationale Anthologie*, Zurich, 1997, p. 385.
 The Paul Klee Foundation, ed., *Paul Klee: Catalogue Raisonné, 1913-1918*, Bonn, 2000, vol. 2, p. 184, no. 1237 (illustrated).
 O. Okuda, "Erinnerungsblick und Revision, Über den Werkprozess Paul Klees in den Jahren 1919-1923," *Beiträge*, Bern, 2000, pp. 159-172 (illustrated, p. 168).
 O. Okuda and J. Pech, "Paul Klee—Max Ernst, Eine Chronologie," *In Augenhöhe: Paul Klee, Frühe Werke im Blick auf Max Ernst*, exh. cat., Max Ernst Museum, Bruhl, 2006, p. 181 (illustrated in *Anthologie Dada*, p. 178).
 M. Baumgartner, "'C'est à Weimar que fleurit une plante qui ressemble à la dent de sorcière,'" Paul Klee aus der Sicht der Surrealisten," *Polyphone Resonanzen. Paul Klee und Frankreich—La France et Paul Klee*, Berlin, 2010, pp. 63-64 (illustrated in *Anthologie Dada*, p. 62, fig. 1).
 A. Bourneuf, *Paul Klee: The Visible and the Legible*, Chicago, 2015, p. 60 (illustrated in color, p. 61, fig. 1.15).
 S.M.I. Kaufmann, *Paul Klee als Druckgraphiker: Zwischen Invention und Reproduktion*, Berlin, 2015, p. 93 (illustrated in color, p. 97, pl. 87).
 O. Okuda, "Paul Klee: Gedanken an die Schlacht, 1914," *Nolde, Klee & Der Blaue Reiter, die Sammlung Braglia*, exh. cat., Fondazione Gabriele e Anna Braglia, Lugano, 2015, p. 69 (illustrated in color, p. 71, fig. 2).
 M. Baumgartner and N. Zimmer, *Paul Klee et les surréalistes*, exh. cat., Zentrum Paul Klee, Bern, 2016, pp. 8, 40, 328 and 342 (illustrated in *Anthologie Dada*, p. 9, no. 5).
 M. Baumgartner, "Paul Klee: De Dada au surréalisme," *Paul Klee, L'ironie à l'oeuvre*, exh. cat., Centre Georges Pompidou, Musée national d'art moderne, Paris, 2016, p. 91 (illustrated in *Anthologie Dada*, fig. 2).



1974 737 Ausblick aus e. Wald



PROPERTY FROM A NEW YORK COLLECTION

137

GEORGE GROSZ (1893-1959)

Feast of the Bums

titled 'Feast of the Bums' (lower right) and inscribed again
'to Ben Hecht 1001 Afternoon' (lower left); with Nachlass
stamp (on the reverse)

pen and India ink over pencil on paper

21¼ x 18⅞ in. (54.1 x 46 cm.)

Drawn in 1941

\$15,000-20,000

PROVENANCE

Estate of the artist.

Acquired by the family of the present owner, *circa* 1965.

LITERATURE

B. Hecht, *1001 Afternoons in New York*, New York, 1941, p. 21 (illustrated).

Ralph Jentsch has confirmed the authenticity of this work.



138

GEORGE GROSZ (1893-1959)

Fleischerwagen

signed 'Grosz' (lower right) and titled and numbered
'Fleischerwagen No. 1' (extreme lower left)

watercolor on paper

20 $\frac{3}{8}$ x 27 $\frac{1}{8}$ in. (51.6 x 68.9 cm.)

Painted in 1929

\$20,000-30,000

PROVENANCE

Anon. sale, Sotheby & Co., London, 3 April 1974, lot 165.

F. Foster (acquired at the above sale); sale, Sotheby's, London,
30 November 1994, lot 191.

Private collection, Germany (by 2000).

Richard Cohn, New York.

Anon. sale, Christie's, New York, 5 May 2004, lot 134.

Acquired at the above sale by the present owner.

EXHIBITED

Venice, Peggy Guggenheim Collection; Madrid, Fundación Colección
Thyssen-Bornemisza and Centre de Cultura Contemporània de
Barcelona, *George Grosz: The Berlin Years*, March 1997-January 1998,
p. 152, no. 340 (illustrated in color).

Kamakura, The Museum of Modern Art; The Itami City Museum of Art
and Tochigi Prefectural Museum of Fine Arts, *George Grosz: Berlin—
New York*, April-September 2000, p. 185, no. II-82 (illustrated, p. 113).

Ralph Jentsch has confirmed the authenticity of this work.

PROPERTY FROM AN IMPORTANT NEW YORK ESTATE

139

EGON SCHIELE (1890-1918)

Rückenakt mit orangefarbenen Strümpfen

signed and dated 'EGON SCHIELE 1918' (lower center)

black Conté crayon on paper (colored by another hand)

18¼ x 11½ in. (46.1 x 29.5 cm.)

Drawn in 1918

\$120,000-180,000

PROVENANCE

Acquired by the late owner, December 1986.

LITERATURE

J. Kallir, *Egon Schiele: The Complete Works, Including a Biography and a Catalogue Raisonné*, New York, 1998, p. 616, no. 2294 (illustrated).



PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

140

WASSILY KANDINSKY (1866-1944)

Dünner druck

signed with monogram and dated '24' (lower left)
gouache, watercolor and brush and pen and India ink on paper
laid down on card
13½ x 9¾ in. (34.4 x 24.4 cm.)
Executed in February 1924

\$250,000-350,000

PROVENANCE

Nina Kandinsky, Paris (wife of the artist).
Galerie Beyeler, Basel (acquired from the above, 1972).
Galerie Skulima, Berlin.
Galerie La Boétie Inc. (Helen Serger), New York (1982-1984).
John Rothschild, New York (1984).
Galerie Michael, Beverly Hills.
Acquired from the above by the present owner, August 1999.

EXHIBITED

Halle, Roter Turm, *Kandinsky*, October 1929.
Paris, Galerie Maeght, *Kandinsky: Aquarelles et gouaches, Collection privée de Madame W. Kandinsky*, November 1957, no. 18.
New York, The Museum of Modern Art; Fort Worth Art Center;
Richmond, Virginia Museum of Fine Arts; Ithaca, Cornell University,
White Museum of Art; Louisville, J.B. Speed Art Museum; Manchester,
New Hampshire, Currier Gallery of Art; Toronto, Art Gallery of Ontario;
Pasadena Art Museum; San Francisco Museum of Art; Milwaukee Art
Center; Minneapolis Institute of Arts and Kunstmuseum Bern, *Kandinsky
Watercolors*, April 1969-July 1971, no. 17 (Bern, no. 26).
Humlebaek, Louisiana Museum, *Wassily Kandinsky, Paul Klee*, October
1971-January 1972, p. 39, no. 52.

Basel, Galerie Beyeler, *Kandinsky: Aquarelle und Zeichnungen*, June-July
1972, pp. 24 and 72, no. 27 (illustrated in color, p. 25; titled *Zarter Druck*).
Paris, Galerie Karl Flinker, *Kandinsky: Peintures, dessins, gravures,
éditions, oeuvres inédites*, October-December 1972, no. 4 (titled
Pression Légère).

New York, Pace Gallery, *Kandinsky: Watercolors and Drawings, 1911-1943*,
March-April 1973, no. 7.

Vienna, Galerie Ulysses, *Kandinsky, Klee, Kupka: Olbider, Aquarelle,
Zeichnungen*, February-March 1977 (illustrated in color; titled
Zarter Druck).

Zurich, Galerie Renée Ziegler, *Wassily Kandinsky: Zeichnungen 1910-1944*,
November-December 1978.

New York, Galerie La Boétie Inc. (Helen Serger), *Art of the Bauhaus*,
March-June 1982, p. 9 (illustrated in color).

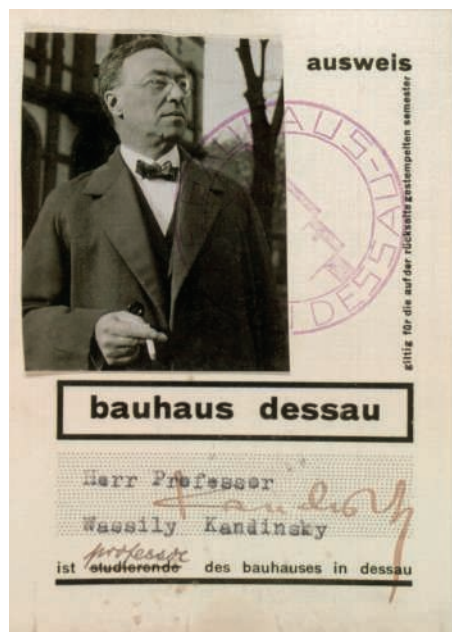
LITERATURE

The Artist's Handlist of Watercolors, no. 117.

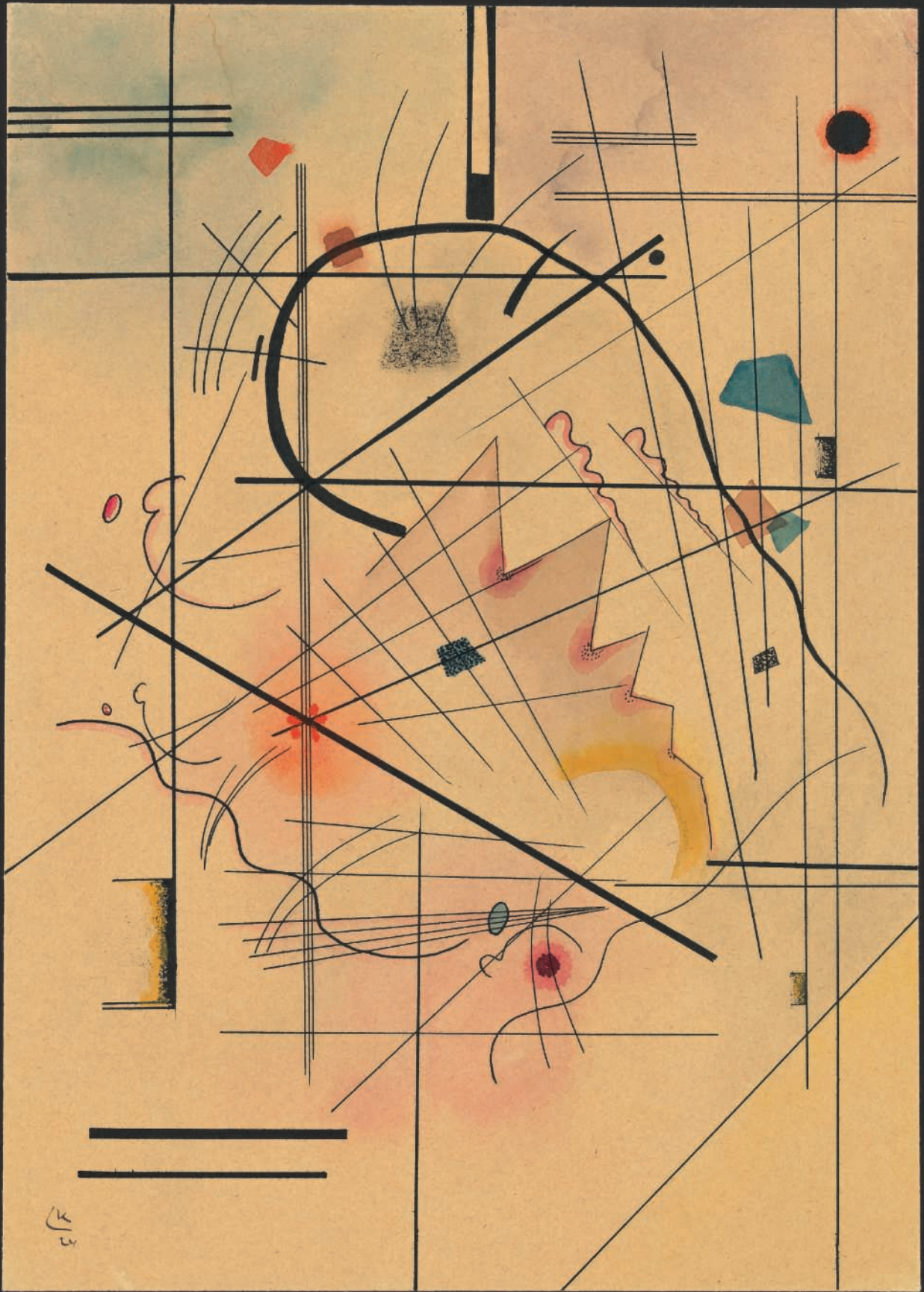
V.E. Barnett, *Kandinsky: Watercolours, 1922-1944*, New York, 1994, vol. 2,
p. 96, no. 673 (illustrated).

A complex mixture of pure abstraction and geometric compositional elements, *Dünner druck (Subtle Pressure)* is an intricate, richly detailed work executed by Kandinsky in February 1924 during his second year of teaching at the Weimar Bauhaus. As its title suggests, this work, like much of Kandinsky's oeuvre from this period, is a formal exercise in counterpoint that directly explores the nature of tensions created by a carefully orchestrated composition of purely abstract geometric form and color.

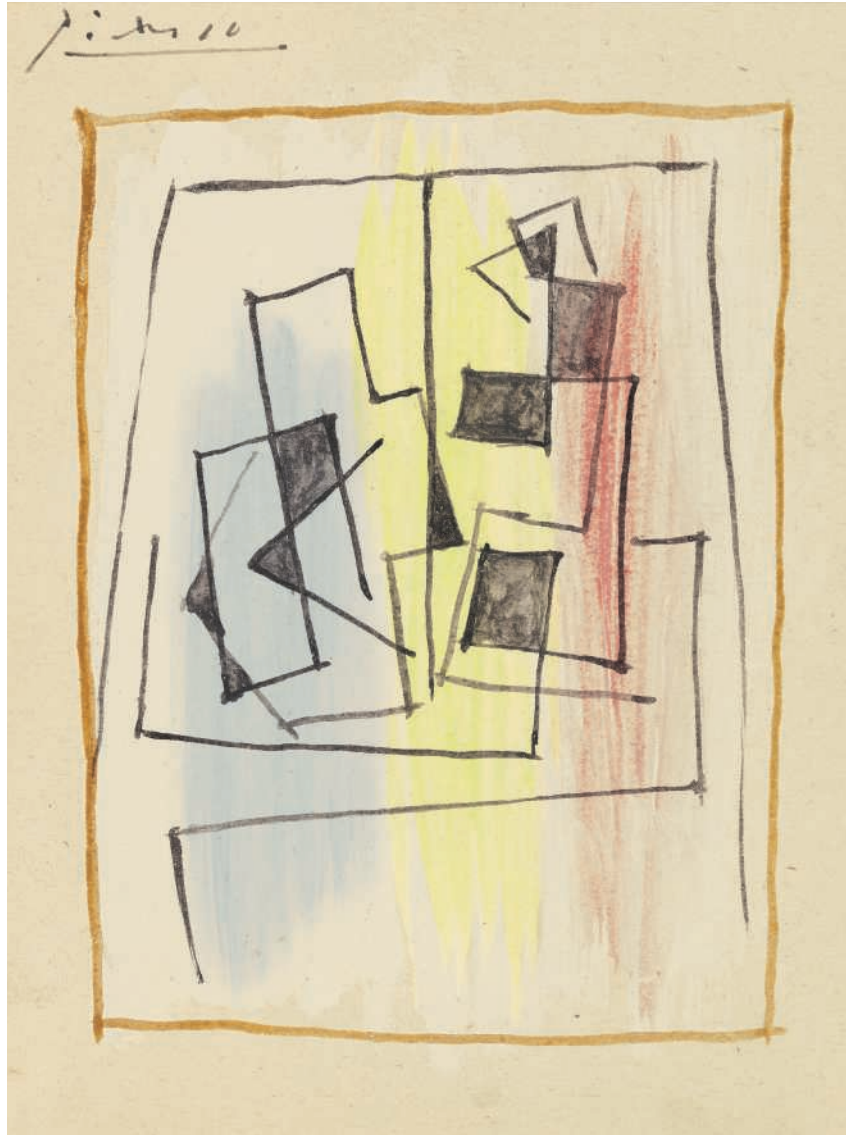
Influenced by his encounters with the Constructivist artists Kazimir Malevich and Alexander Rodchenko during his years in Russia, Kandinsky began to introduce carefully angled, hard-edged geometrical elements to his work. This new approach is particularly evident in the present composition, where a series of precise perpendicular and vertical lines are created with the assistance of a ruler. These lines surround the perimeter of the composition in an attempt to contain the more free-floating curves and squiggles within. In a nod to the title of the work, the sense of pressure appears to have jostled the remaining hard-edged lines to haphazard, diagonal positions. Generating tensions and counter-tensions, these shapes hang together in a series of complex relationships and associations that lends *Dünner druck* a vibrant internal energy and dynamism. In an interesting take on words and meaning, the catalogue raisonné provides an alternate translation of "Subtle pleasure." In this way, the present work embodies Kandinsky's aim "to create by pictorial means...pictures that as purely pictorial objects have their own, independent, intense life" (Kandinsky, quoted in K. Lindsay and P. Vergo, eds., *Kandinsky: Complete Writings on Art*, New York, 1994, p. 345).



The artist's staff identification card from the Bauhaus, Dessau, 1926.



2/3



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

140A

PABLO PICASSO (1881-1973)

Nature morte sur une table carrée

signed 'Picasso' (upper left)
gouache and pen and brush and black ink on paper
5½ x 4⅞ in. (13.9 x 10.5 cm.)
Executed in December 1922

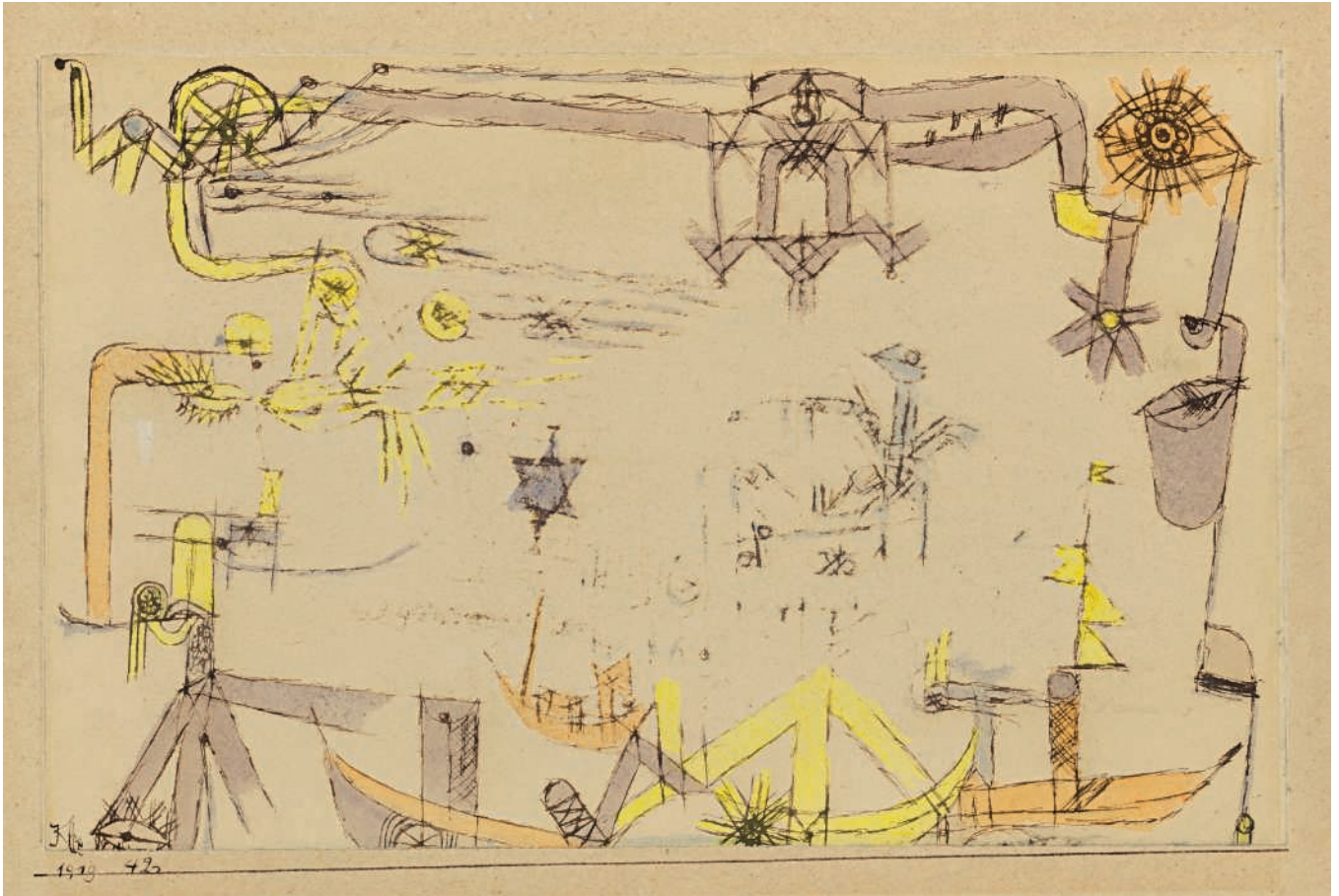
\$60,000-80,000

PROVENANCE

Galerie Simon, Paris.
Buchholz Gallery (Curt Valentin), New York.
Saidenberg Gallery, New York.
Dr. Hilde L. Mosse, New York; sale, Bonhams & Butterfields, San Francisco, 2 May 2004, lot 3025.
Michael Kohn Gallery, Los Angeles (acquired at the above sale).
Acquired from the above by the present owner, May 2004.

LITERATURE

C. Zervos, *Pablo Picasso*, Paris, 1973, vol. 30, no. 411 (illustrated, pl. 132).



PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

141

PAUL KLEE (1879-1940)

Reisebild

signed 'Klee' (lower left); dated and numbered '1919 42'

(on the artist's mount)

watercolor and pen and black ink on paper laid down on card

Sheet size: 5 $\frac{7}{8}$ x 9 in. (14.6 x 22.7 cm.)

Mount size: 7 $\frac{7}{8}$ x 10 $\frac{1}{4}$ in. (19.6 x 25.9 cm.)

Executed in 1919

\$80,000-120,000

PROVENANCE

Galerie Neue Kunst (Hans Goltz), Munich (February 1920).

Bernard Giron, Brussels.

Galerie Jan Krugier, Ditesheim & Cie., Geneva (by 1977).

Galerie Marbach, Bern (by 1979).

Annelly Juda Fine Art, London (by 1984).

Galerie Jan Krugier, Geneva.

Galerie Michael, Beverly Hills (acquired from the above).

Acquired from the above by the present owner, August 1994.

EXHIBITED

Munich, Moderne Galerie Thannhauser, *Moderne deutsche Graphik*, August 1919, no. 320.

Bern, Galerie Marbach, *100. Geburtstag von Paul Klee, Bauhaus, Kollegen, Schüler*, December 1979, no. 14.

London, Annelly Juda Fine Art, *Dada-Constructivism: The Janus Face of the Twenties*, September-December 1984, no. 74 (illustrated).

LITERATURE

The Paul Klee Foundation, ed., *Paul Klee: Catalogue Raisonné, 1919-1922*, Bonn, 1999, vol. 3, p. 50, no. 2105 (illustrated).

PROPERTY FROM AN IMPORTANT NEW YORK ESTATE

142

EGON SCHIELE (1890-1918)

Zwei ineinander verschlungene Figuren

signed and dated 'EGON SCHIELE 1917' (upper left)
black Conté crayon on paper
18⅞ x 11½ in. (46 x 29.4 cm.)
Drawn in 1917

\$200,000-300,000

PROVENANCE

Michael Rosenauer, London.
Galerie St. Etienne, New York (acquired from the above, 1963).
Acquired from the above by the late owner, January 1986.

EXHIBITED

New York, Galerie St. Etienne, *Egon Schiele: The Graphic Work*,
October-November 1970.
New York, Gagosian Gallery, *Egon Schiele: Nudes*, March-April 1994.

LITERATURE

J. Kallir, *Egon Schiele: The Complete Works, Including a Biography and a Catalogue Raisonné*, New York, 1998, p. 597, no. 2127 (illustrated).

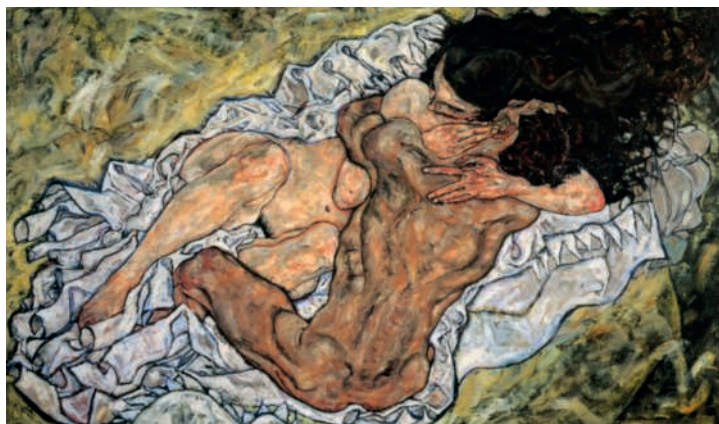
I want to start anew. It seems to me that until now I have just been preparing the tools.

—Egon Schiele, January 1917

Zwei ineinander verschlungene Figuren (*Two Figures Interlocked*) is a sensual and powerful drawing that reflects the mastery of both subject and medium that Schiele attained by this time of his career and the new direction he was now taking with his art. Devoid of personal reference or sense of portraiture, the present work is a true evocation of passion and tenderness. The drawing focuses on the embracing figures, their limbs interlocked to form a unified being, so that the individual body parts become indiscernible. Schiele intentionally obscures the faces of the models to fully emphasize the intensity of the embrace: two figures clinging to each other to represent longing, fear of isolation and a need for harmony—concerns that were certainly prevalent in 1917 Post-War Europe.

Jane Kallir observes, “by sacrificing personality in these drawings, the artist gained a monumentality of form...In Schiele’s late oeuvre, the nude is in essence a symbol, not a person.” In this return to symbolism and departure from stark portraiture, Schiele was “no longer concerned with self-exploration, but rather with transforming his own experiences into an emblematic statement about the human existence” (*op. cit.*, p. 226).

The present work is related to Schiele’s late masterpiece, *Umarmung* (*Liebesakt*). This painting is considered one of the most unabashedly passionate and tender works of his career, straightforwardly depicting the desire for love and intimacy between two lovers—in essence the fundamental desire of human existence.



Egon Schiele, *Umarmung* (*Liebespaar II*), 1917.
Österreichische Galerie, Vienna.



PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTOR

143

AMEDEO MODIGLIANI (1884-1920)

Cariatide

charcoal on paper
16 $\frac{7}{8}$ x 10 $\frac{5}{8}$ in. (43 x 26.5 cm.)
Drawn in 1910-1911

\$400,000-600,000

PROVENANCE

Dr. Paul Alexandre, Paris.
Private collection, Milan (by 1965).
H. Griffin.
Acquavella Galleries, Inc., New York (acquired from the above).
Acquired from the above by the late owner, 1997.

LITERATURE

A. Ceroni, *Amedeo Modigliani: Dessins et sculptures*, Milan, 1965, p. 33, no. 107 (illustrated).

Drawn in 1910-1911, *Cariatide* is a striking example of Modigliani's practice during the early period of his artistic career in which he focused primarily on sculpture. One of only a small number of drawings which explore the form of a sculpted caryatid, the present work illustrates the complex working process that lay behind each of the artist's three-dimensional projects in stone. Creating countless drawings and sketches before ever taking his hammer to a block, these studies offered Modigliani a forum in which to experiment and visualize his ideas before translating them into sculptural form. In its fusion of these two strands, sculpture and drawing, *Cariatide* stands as an intriguing crossover work, straddling the intersection between Modigliani's two principal creative impulses.

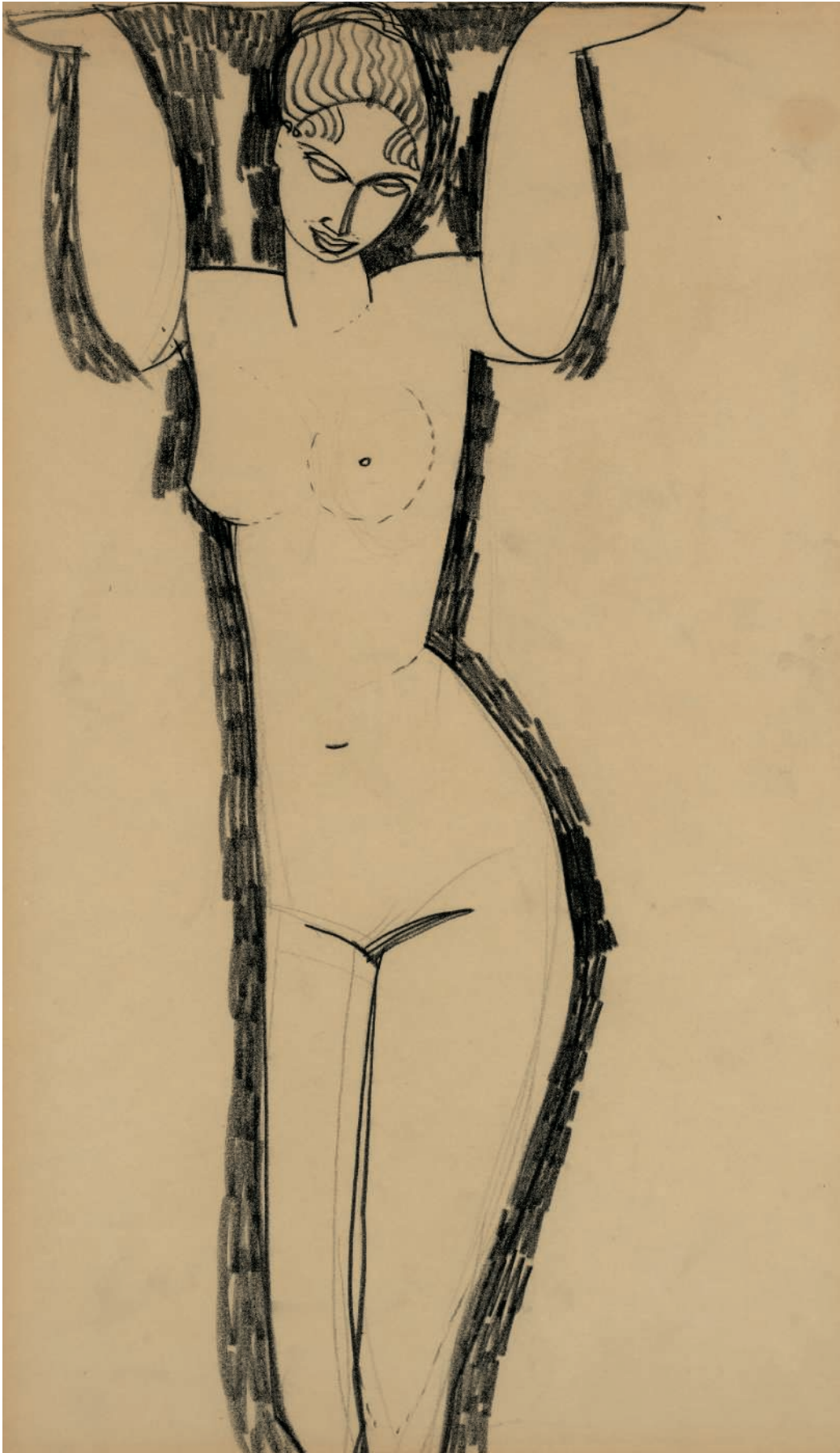


The artist standing in his studio at the Bateau-Lavoir, Montparnasse, 1915-1916. Photograph by Paul Guillaume. Archives Jean Bouret, Paris.

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

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

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



PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTOR

144

RENÉ MAGRITTE (1898-1967)

L'amour de la nature

signed 'Magritte' (lower left); signed again, dated and titled 'Magritte
1961 "L'amour de la nature"' (on the reverse)
gouache, watercolor, sheet music collage, charcoal and pencil on paper
17¾ x 14¼ in. (43.7 x 36.3 cm.)
Executed in 1961

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

PROVENANCE

Alexandre Iolas Gallery, New York.
Dominique and John de Menil, Houston (acquired from the above).
Louise Ferrari, Houston (gift from the above, by 1964).
Grant Selwyn Fine Art, Inc., New York.
Acquired from the above by the late owner, February 2000.

EXHIBITED

New York, Alexandre Iolas Gallery, *René Magritte: Paintings, Gouaches
and Collages, 1960-1961-1962*, April-May 1962, no. 22.
Houston, University of St. Thomas, Fine Arts Gallery and Little Rock,
Arkansas Art Center, *Out of this World*, March-June 1964, no. 68
(illustrated).

LITERATURE

D. Sylvester, ed., *René Magritte: Catalogue Raisonné, Gouaches,
Temperas, Watercolours and Papiers Collés, 1918-1967*, London, 1994,
vol. IV, p. 313, no. 1640 (illustrated).



The artist and Alexandre Iolas, December 1965.
Photograph by Steve Schapiro. Photo: Steve Schapiro/
Corbis via Getty Images.



There is a familiar feeling of mystery, experienced in relation to things that are customarily labelled “mysterious,” but the supreme feeling is the “unfamiliar” feeling of mystery, experienced in relation to things that it is customary to “consider natural,” familiar (our own thoughts among other things). We must reconsider the idea that a “marvelous” world manifests itself in the “usual” world whenever we are struck by coincidences. It is in fact the “usual” world which asserts itself by means of coincidences: they make sure we recognize it more distinctly. Instead of being astonished by the superfluous existence of another world, it is our own world, where coincidences surprise us, that we must not lose sight of.

–René Magritte



Max Ernst, *Paysage aux feuilles*, circa 1920. Private collection. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.



Dining room view, Menil House, 3363 San Felipe, 1956 or 1957. Photograph by Clarence John Laughlin. Courtesy of the Menil Archives, The Menil Collection, Houston. Photo: © The Clarence John Laughlin Archive at The Historic New Orleans Collection. Magritte: © 2018 C. Herscovici, London / Artists Rights Society (ARS), New York. Brauner: © 2018 Victor Brauner / Artists Rights Society (ARS), New York / ADAGP, Paris.

L'amour de la nature dates to a period when Magritte turned once more to the collage format that he had used to great effect in his early works. It was in part through the collages of Max Ernst that Magritte had begun to understand the magical and mysterious juxtapositions that were to become the foundation of his entire Surreal aesthetic (fig. 1). As he recalled of the revelation that the German artist's example had provided, in words that are as pertinent to the present work as they were to his early collages: "Max Ernst superbly demonstrated, through the shattering effect of collages made from old magazine illustrations, that one could easily dispense with everything that had given traditional painting its prestige. Scissors, paste, images, and some genius effectively replaced the brushes, colors, model, style, sensibility and the divine afflatus of artists" (quoted in H. Torczyner, *Magritte: Ideas and Images*, New York, 1977, p. 214).

In the present work, a central bilboquet is fashioned from cut sheet music, which featured heavily in many of the artist's collages. Magritte's brother Paul was a recognized musician and poet, well-loved and well-respected among the circle of Magritte's closest Belgian Surrealist friends and colleagues, and the inclusion of music in his painter brother's collages in the 1920s appears in part to be a tribute to him. Here the musical bilboquet, which resembles a chess piece, towers over three leaf-trees under a sliver of moon. Magritte's use of an enlarged leaf to represent a tree, the substitution of a part for the whole, underscores his exploration of provocative encounters between objects that are based on an inherent association with each other. The leaf-shaped tree also suggests a circulatory system as it branches through a human lung, lending the image a human aspect, which further contrasts with the flat, hard, inanimate perfection of the bilboquet. The branching lines describe the nature of the quest; they are a series of paths to be chosen and taken, much like the paths



The artist and Dominique de Menil at the Rodeo, Simonten, Texas, 1965. Photograph by Adelaide de Menil. Courtesy of the Menil Archives, The Menil Collection, Houston.

presented in the overall composition of the work, while none actually lead to the absolute. An image of duality and contradiction, the disruptive use of sheet music collage for the bilboquet, representing art and artifice, juxtaposed with the meticulously painted leaf-trees, representing nature, creates two opposing forces with an inherent tension. This persistent tension between nature and artifice, truth and fiction, reality and surreality is one of the profound achievements of Magritte's art.

L'amour de la nature was formerly owned by John and Dominique de Menil, who, under the guidance of the dealer Alexandre Iolas, assembled an extensive collection of works by Magritte. The de Menils were also pivotal in bringing the artist's work to the American public. The present work was included in an exhibition organized in 1964 by Dominique de Menil and commissioned by Winthrop Rockefeller as a collaborative project between the University of St.

Thomas and the Arkansas Art Center in Little Rock. Presenting over 100 paintings and gouaches, it was the largest exhibition of Magritte's work in the United States to date, covering the full spectrum of the artist's career. The following year, during his first and only trip to the United States, Magritte stopped in Houston after attending the opening of his retrospective exhibition at The Museum of Modern Art in New York. He was honored with a reception at the Arts Association of the University of St. Thomas, hosted by the de Menils. Denizens of Houston society, newly interested in Magritte's work thanks to the success of de Menil's exhibition, turned out for the reception in droves. Magritte explained the reason for his visit: "St. Thomas the Apostle had to see in order to believe. I conclude that the people at St. Thomas University want to see me to be sure I am not a myth" ("Surrealism Goes to Texas," University of St. Thomas press release, 15 December 1965 in S. Barron and M. Draguey, *Magritte and Contemporary Art: The Treachery of Images*, Ghent, 2006, p. 91).

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTOR

145

ODILON REDON (1840-1916)

Fleurs dans un vase

signed 'ODILON REDON' (lower right)
pastel on paper laid down on board
24 x 19½ in. (60.7 x 48.6 cm.)
Drawn *circa* 1905

\$300,000-500,000

PROVENANCE

Andries Bongers, Amsterdam.
Francesca Wilhelmina Maria Bongers, Almen, Netherlands (by descent from the above, 1936).
Private collection, Netherlands (by descent from the above, 1975 and until at least 1993).
Marie Vergottis, Geneva; Estate sale, Sotheby's, London, 27 June 2000, lot 23.
Galerie Cazeau Béraudière, Paris.
Alice Lawrence, New York (acquired from the above, November 2002); Estate sale, Christie's, New York, 5 November 2008, lot 40.
Acquavella Galleries, Inc., New York.
Acquired from the above by the present owner, 2009.

EXHIBITED

New York, Jacques Seligmann & Co., Inc.; The Cleveland Museum of Art and Minneapolis, Walker Art Center, *Odilon Redon: Pastels and Drawings*, October 1951-March 1952, p. 16, no. 9 (illustrated).

LITERATURE

K. Berger, *Odilon Redon: Phantasie und Farbe*, Cologne, 1964, p. 216, no. 462 (titled *Grosser Feldblumenstrauss*).
A. Wildenstein, *Odilon Redon: Catalogue raisonné de l'oeuvre peint et dessiné, Fleurs et paysages*, Paris, 1996, vol. III, p. 85, no. 1471 (illustrated).
F. Leeman and F.R.R. de Carvalho, "The Andries Bongers Collection: Catalogue of Works," *Odilon Redon and Emile Bernard: Masterpieces from the Andries Bongers Collection*, exh. cat., Van Gogh Museum, Amsterdam, 2009, p. 128, no. 143 (illustrated in color).

In January 1900, Redon wrote to Andries Bongers, art collector and first owner of the present work, in high spirits: "I am working as always with great joy on my pastels. And they are pleasing, people want them and they take them from me as soon as they are made." From around this time, Redon began to move away from mystical and symbolist subjects, and increasingly devoted himself to portraits and still lifes such as the present work.

One of the most characteristic features of Redon's flower pieces is the balance between vision and naturalism, the ambiguity between fantasy and reality. Their ephemeral beauty is, to a large degree, due to Redon's use of pastel. In his hands the medium was capable of rendering form in a light and delicate manner with brilliant and luminous color. His aim in these still lifes was to transform nature into poetry.

In more tangible terms, Redon and his wife took great pleasure in tending their garden in Bièvres, where this bouquet of wildflowers is likely to have stemmed from. While his wife often prepared the bouquets in her husband's atelier, Redon's choice and presentation of the vase or pitcher was often as important to his pictorial intentions as her arrangement of the flowers placed within it. Redon depicted vases that were part of important museum collections such as the Louvre, as well as those that he saw in the context of Universal Exhibitions, while others belonged to his own collection of ceramics and pottery.



The artist, 1894. Unknown photographer.
Photo: Archives Larousse, Paris, France / Bridgeman Images.



PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTOR

146

ANDRÉ DERAIN (1880-1954)

Paysage

signed, dated and dedicated 'andré derain 1901 A mon amie Anna'
(lower right)

watercolor and brush and India ink over pencil on paper

19 $\frac{1}{8}$ x 25 $\frac{3}{8}$ in. (48.6 x 64.5 cm.)

Painted *circa* 1901-1902

\$70,000-100,000

PROVENANCE

Anon. sale, Kunsthaus Lempertz, Cologne, 21 November 1992, lot 106.

Private collection, Germany.

Stoppenbach and Delestre, Ltd., London.

Theo Waddington Fine Art, Ltd., London.

Acquavella Galleries, Inc., New York.

Acquired from the above by the late owner, March 1996.

EXHIBITED

Musée d'art moderne de la ville de Paris, *André Derain: Le peintre du "trouble moderne,"* November 1994-March 1995, p. 485, no. 181 (illustrated in color, p. 287; titled *Environs de Chatou*).

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



The artist, 1904.





Martin and Liane W. Atlas. Photographer unknown.
Photo courtesy of the family.

PROPERTY FROM THE COLLECTION OF **MARTIN AND LIANE W. ATLAS**

Martin and Liane W. Atlas were dedicated to the field of works on paper. What began as a predilection for prints, due to the realization that with limited resources they could afford to acquire a larger number of works, grew into into a lifelong passion and connoisseurship for all works on paper.

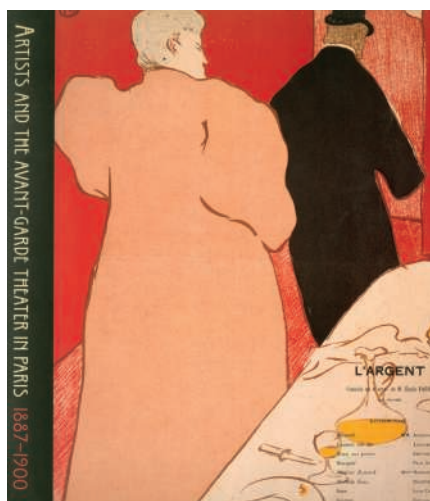
In the late 1960s, the Atlases became intrigued by the avant-garde theaters of Paris and the programs that were created for them by Henri de Toulouse-Lautrec, Edouard Vuillard, Pierre Bonnard and others. These programs combined the couple's three loves: theater, Paris and print collecting. They acquired the collection of Rudolphe Darzens, the manager and archivist of the Theatre Libre, and spent the years searching for additions to the collection. While on trips to Paris, they would haunt the print dealers on their search for works that would complete their growing collection. They found preparatory drawings by Pierre Bonnard and pastels by Edouard Vuillard.

In 1972, the Atlas Collection was exhibited around the country by the Smithsonian Institution Traveling Exhibition Service. A few years later, the Atlases donated the collection—130 works on paper and bound volumes—to the National Gallery. This resulted in the 1998 exhibition *Artists and the Avant-Garde Theater in Paris, 1887-1900*.

The Atlases shared their love of collecting with their community. Liane Atlas was on the founding board of the Washington Print Club and later became president. The couple created and endowed the High School Graphics Program at the D.C. Public Schools, which stimulated the print-making skills of students and resulted in an annual competition. This was one of the first arts programs of its kind in the country. Professionally, Martin Atlas served as President of the Cafritz Foundation in Washington, D.C., the largest foundation devoted to giving in the city. In this role, he worked closely with the National Gallery and its director, Carter Brown. They helped fund various exhibitions over the years, but arguably the greatest gift was Henry Moore's monumental bronze, *Knife Edge Mirror Two Piece*. Atlas

worked in collaboration with Carter Brown to commission and install the monumental sculpture. It still resides prominently at the entrance of the East Building and has become an iconic piece of the landscape. Through the National Gallery, the Atlases met Andrew Robison, whose position as Andrew Mellon Senior Curator of Prints and Drawings provided counsel on all acquisitions. Andrew's expert eye and good friendship helped guide the Atlases on their purchases.

To celebrate their love of France, the Atlases amassed a collection of works on paper that captured its spirit and complemented their theater collection. Christie's is honored to offer the following selection of works on paper from the Atlas collection, a demonstration of the broad ranging interest and connoisseurship of these remarkable collectors.



Exhibition catalogue cover for *Artists and the Avant-Garde Theater in Paris, 1887-1900: The Martin and Liane W. Atlas Collection*, The National Gallery of Art, Washington, D.C., 1998.
© National Gallery of Art, Washington, D.C.



147

EUGÈNE BOUDIN (1824-1898)

Scène de plage

signed 'E. Boudin' (lower left) and dated and inscribed '67 Trouville'
(lower right)

watercolor and pencil on paper

4 $\frac{7}{8}$ x 7 $\frac{3}{4}$ in. (12.4 x 19.7 cm.)

Executed in 1867

\$7,000-10,000

PROVENANCE

Galerie Schmit, Paris.

Acquired from the above by the late owners, September 1984.

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



148

PAUL SIGNAC (1863-1935)

Samois

signed 'P. Signac' (lower right)
watercolor over black Conté crayon on paper
6 $\frac{7}{8}$ x 9 $\frac{1}{8}$ in. (17.5 x 23.6 cm.)
Painted *circa* 1900

\$15,000-20,000

PROVENANCE

Peter Deitsch Fine Arts, Inc., New York.
Acquired from the above by the late owners, November 1969.

Marina Ferretti has confirmed the authenticity of this work.



149

149

EDOUARD VUILLARD
(1868-1940)

Le parterre d'eau du château de Versailles

stamped with initials 'E.V.' (Lugt 909c; lower right)
pencil on paper
8½ x 5½ in. (21.8 x 12.8 cm.)
Drawn circa 1922-1925

\$3,000-5,000

PROVENANCE

Estate of the artist.
Jacques Salomon, Paris (by descent from the above).
Antoine Salomon, Paris (by descent from the above).
Lucien Goldschmidt, Inc., New York.
Acquired from the above by the late owners, October 1973.

This work will be included in the forthcoming supplement of the *catalogue critique* of paintings and drawings by Edouard Vuillard being prepared by the Archives Vuillard.

150

EDOUARD VUILLARD
(1868-1940)

L'Acteur

stamped with initials 'E.V.' (Lugt 909c; lower right)
pastel on gray paper
12 x 8½ in. (30.5 x 22 cm.)
Drawn circa 1891

\$40,000-60,000

PROVENANCE

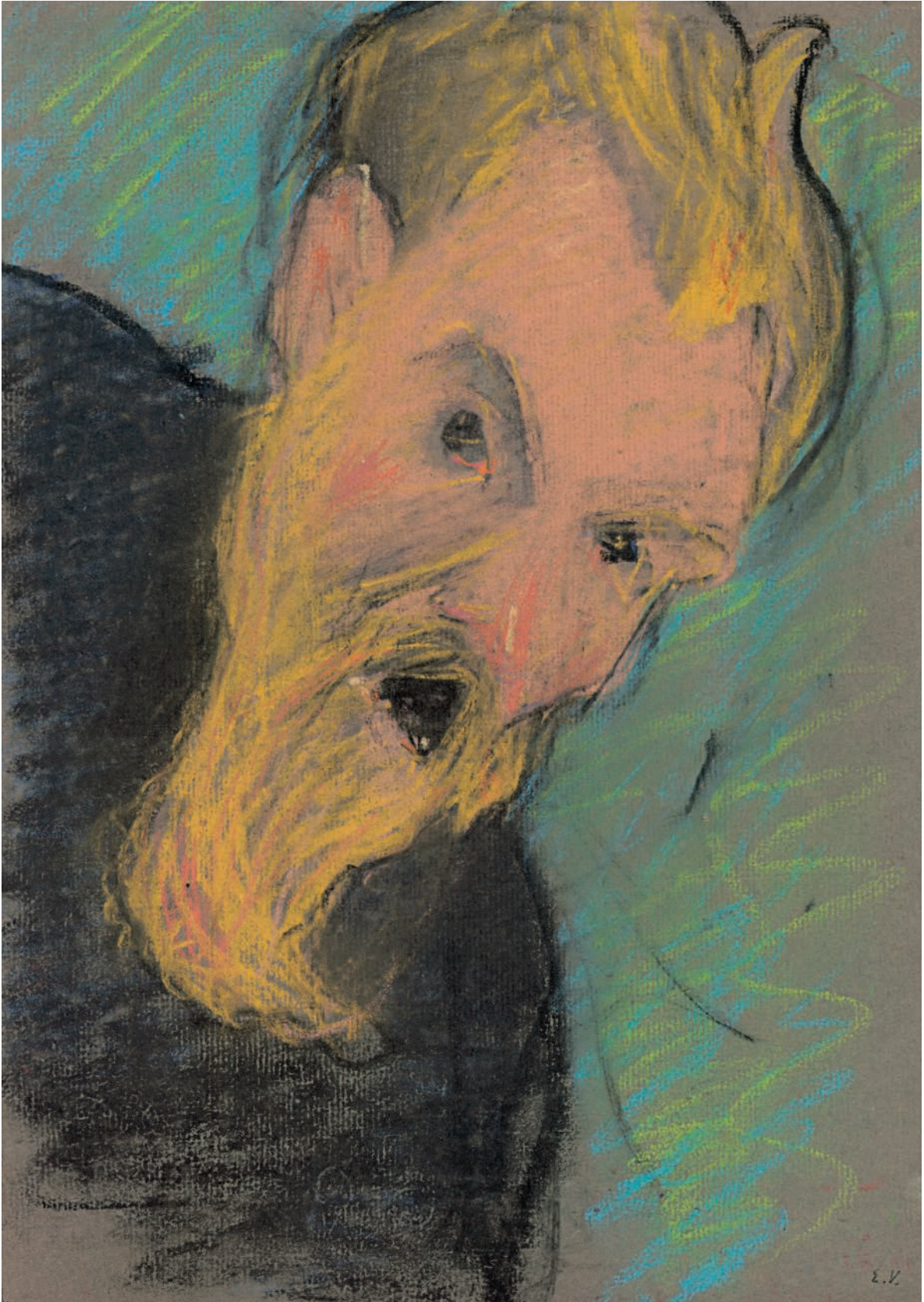
Estate of the artist.
J.P.L. Fine Arts, London.
Lucien Goldschmidt, Inc., New York.
Acquired from the above by the late owners, June 1980.

EXHIBITED

London, J.P.L. Fine Arts, *E Vuillard: Drawings, Watercolours and Pastels*, March-May 1980, no. 5 (illustrated).
New Brunswick, New Jersey, The Jane Voorhees Zimmerli Art Museum, Rutgers University, *The Circle of Toulouse-Lautrec: An Exhibition of the Work of the Artist and of His Close Associates*, November 1985-February 1986, p. 179, no. 172 (illustrated, p. 180, fig. 208; titled *Portrait of Félix Fénéon*).
Washington, D.C., National Gallery of Art and New York, National Academy Museum, *Artists and the Avant-Garde Theater in Paris, 1887-1900: The Martin and Liane W. Atlas Collection*, June 1998-January 1999, pp. 86-87, no. 35 (illustrated in color, p. 88; detail illustrated in color, p. 84).

LITERATURE

A. Salomon and G. Cogeval, *Vuillard: Le regard innombrable, Catalogue critique des peintures et pastels*, Paris, 2003, vol. I, p. 175, no. III-20 (illustrated in color).



151

MARC CHAGALL (1887-1985)

Étude pour Le Cirque Bleu ou Acrobate à l'âne vert

signed and dated 'Marc Chagall 950' (lower right)
pastel, gouache, watercolor and brush and India ink on card laid down
on board

31¼ x 22½ in. (79.3 x 57.2 cm.)

Executed in 1950

\$700,000-1,000,000

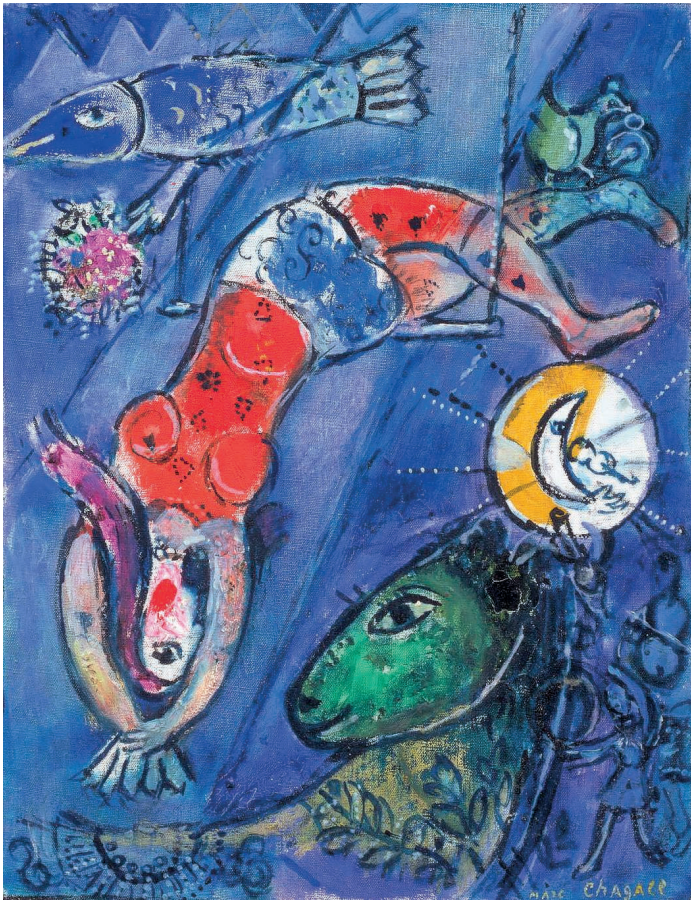
PROVENANCE

Gwendolyn Cafritz, Washington, D.C.

By descent from the above to the late owners, 1995.

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





Marc Chagall, *Le cirque bleu*, 1950. Tate Modern, London. Photo: © Tate, London 2018. Art: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.



Marc Chagall, *Le cirque bleu*, 1950-1952. Musée national d'art moderne, Centre Georges Pompidou, Paris. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

Chagall never forgot an incident going back to his years as a young man in the Belorussian town of Vitebsk, when he looked on while a father and his young children, members of an indigent family hoping to earn a few pennies for bread, performed on the street some clumsy but strenuous acrobatic stunts. The passing public deemed their efforts more pathetic than applaudable, and Chagall sadly watched as they walked away, unappreciated and empty-handed. Then, and at certain other times during his career, Chagall must have pondered that this might similarly become the fate of anyone who fancied for himself the life of an artist: "It seemed as if I had been the one bowing up there" (from Chagall's 1967 text *Le Cirque*, trans. P. Southgate, reproduced in *Marc Chagall: Le Cirque, Paintings 1969-1980*, exh. cat., Pierre Matisse Gallery, New York, 1981, n.p.).

If, on the other hand, he were as an artist talented and fortunate enough, there might be an altogether more favorable outcome in store for him. Chagall summoned the experience of circus performance—clowns, acrobats and young ladies riding bareback on horses, the ringside stands

brimming with spectators, the total spectacle of the circus, in all its colorful variety—as a vivid metaphor for the life he decided to lead. The vision and dream of the circus came to lie at the very heart of his personal mythology.

Compared to Vitebsk, Paris in the early years of the 20th century was a circus-goer's paradise, and when Chagall arrived there in June 1911 he discovered the far more exciting and artful professionals who drew crowds at the famed Cirque Médrano on the edge of Montmartre and the Cirque d'Hiver in the 11^{ème} arrondissement. Chagall painted a notable picture of a female acrobat before returning to his homeland via Berlin in mid-1914. He thereby joined a long and distinguished line of painters working in France who featured the circus in their work, a line stemming from Jean-Antoine Watteau—a favorite of Chagall—and thereafter including Honoré Daumier, Edgar Degas, Georges Seurat, Henri de Toulouse-Lautrec, and among his immediate contemporaries, Pablo Picasso, Georges Rouault, Kees van Dongen and Fernand Léger.

Ambroise Vollard, Chagall's dealer and the publisher of his prints during the 1920s and 1930s, was a great aficionado of the circus. Following the series of *Gogol Dead Souls* etchings that the artist completed for him in 1925, Vollard asked Chagall to provide gouaches illustrating the *Fables* of La Fontaine. Chagall went on to produce one hundred sheets in all. In 1927, as Chagall was finishing this project, Vollard proposed yet another, this time a suite of gouaches based on the theme of the circus.

The *Fables* gouaches had earned Chagall more than 190,000 francs; Vollard soon sold them to Galerie Bernheim-Jeune for more than twice that amount. Not that Chagall needed any further incentive, but Vollard moreover offered him free use of his season box at the Cirque d'Hiver, of which the artist happily availed himself, "because the circus was a lovely place to take his daughter," Sidney Alexander has written. "Marc was as childishly delighted with it as Ida" (*Chagall: A Biography*, New York, 1978, p. 292).

Chagall painted his circus series in two sets, nineteen gouaches in all, which became known as the *Cirque Vollard* (Meyer, nos. 481-501). The artist based many of these works on sketches he drew while enjoying the spectacle of the Cirque d'Hiver. The sheer exhilaration of these pictures, their unalloyed joy and life-affirming spirit, contrasts sharply with the somber clowns and circus queens of Rouault, another artist who produced illustrations on the circus theme for Vollard.

The circus subjects that Chagall developed in 1926-1930 would continue to bear fruit for the next half century of this artist's amazingly long life. Notwithstanding the irrepressible high spirits that may always be savored in Chagall's treatment of this genre, the artist inwardly perceived a more serious side to this spectacle, a significant aspect of the circus dream that is equally present here if not so plainly expressed in paint, which may be best gleaned from thoughts that pervade the text Chagall wrote in his 1967 homage to the circus (*Le Cirque*, trans. P. Southgate, *op. cit.*):

For me a circus is a magic show that appears and disappears like a world. A circus is disturbing. It is profound.

These clowns, bareback riders and acrobats have themselves a home in my visions. Why? Why am I so touched by their make-up and their grimaces? With them I can move toward new horizons. Lured by their colors and make-up, I can dream of painting new psychic distortions.

It is a magic word, circus, a timeless dancing game where tears and smiles, the play of arms and legs take the form of a great art.

The present work is related to Chagall's *Le cirque bleu* oil paintings (figs. 1-2), which are housed in the collections of Tate Modern, London and the Musée national d'art moderne, Centre Georges Pompidou, Paris.





PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

152

FRANÇOISE GILOT (B. 1921)

L'huilier espagnol

signed 'F. Gilot' (lower right); dated 'Mai 1951' (on the reverse)

colored wax crayons and pencil on paper

19 $\frac{7}{8}$ x 25 $\frac{3}{4}$ in. (50.7 x 65.5 cm.)

Drawn in May 1951

\$7,000-10,000

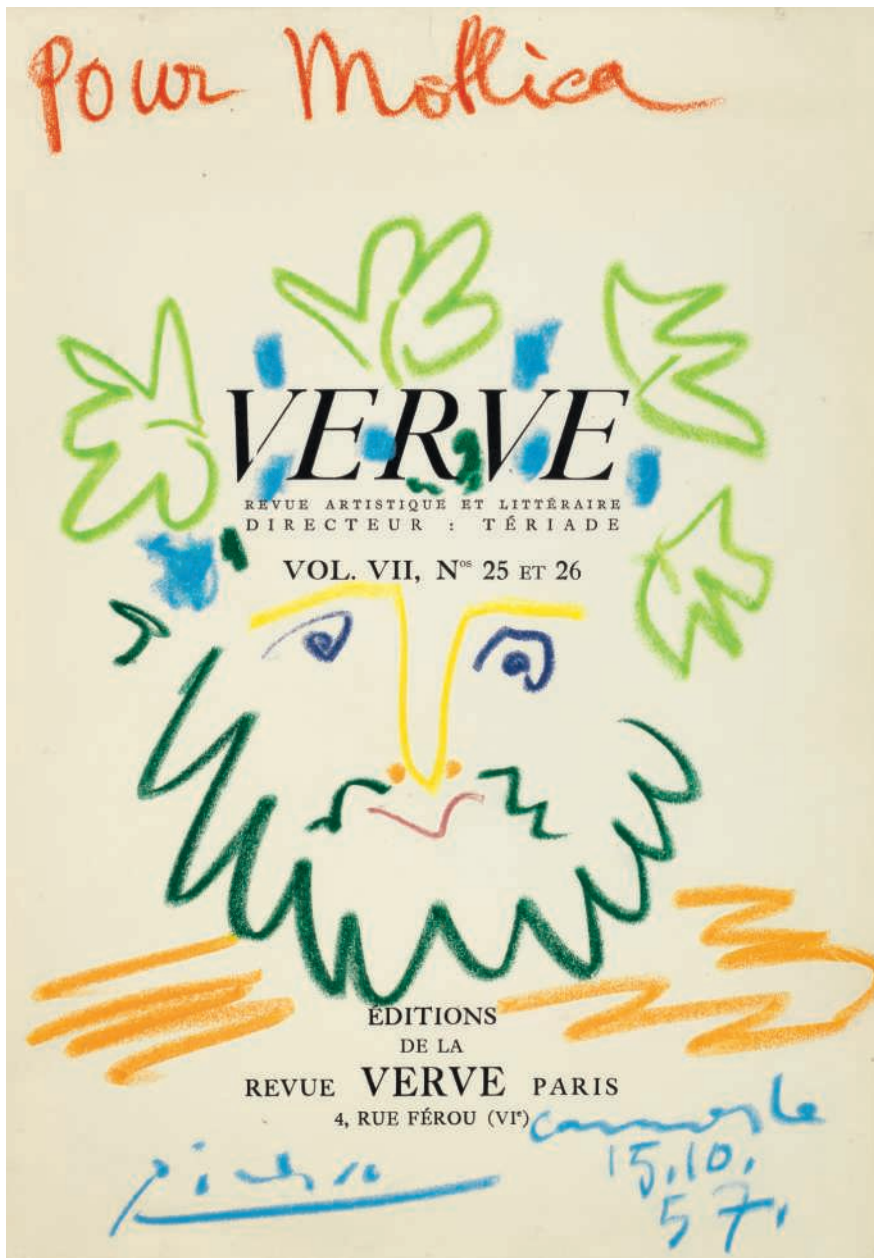
PROVENANCE

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

Gustav and Elly Kahnweiler, London; Estate sale, Sotheby's, London,
14 March 1995, lot 282.

Acquired at the above sale by the present owner.

Françoise Gilot has confirmed the authenticity of this work.



153

PABLO PICASSO (1881-1973)

Verve

signed, dated and inscribed 'Picasso le 15.10.57. Cannes' (along the lower edge) and dedicated 'Pour Mollica' (along the upper edge)
 colored wax crayons on paper
 14 x 10 $\frac{1}{2}$ in. (35.6 x 26.5 cm.)
 Drawn in Cannes on 15 October 1957

\$30,000-50,000

PROVENANCE

Anon. sale, Sotheby's, London, 28 June 2000, lot 259.
 Private collection, New York; sale, Phillips, New York, 29 April 2013, lot 12.
 Martin Lawrence Galleries, New York.
 Acquired from the above by the present owner.

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

Claude Picasso has confirmed the authenticity of this work.

The present work is executed on a frontispiece of *Verve*, the French art periodical founded by publisher Estafros Tériade. The magazine, a French quarterly review of arts and letters, was lavish in design and challenging in content, regularly featuring designs by well-known modern artists of the twentieth century. Thirty-eight issues were published in total between 1939 and 1960.

154

PABLO PICASSO (1881-1973)

Femme nue allongée et trois têtes d'homme

signed, dated and dedicated 'Pour le Docteur Jean Stéhelin son ami
Picasso le 17.11.70. (center right)
pen and black ink on paper
11¾ x 16 in. (28.9 x 40.8 cm.)
Drawn on 17 November 1970

\$200,000-300,000

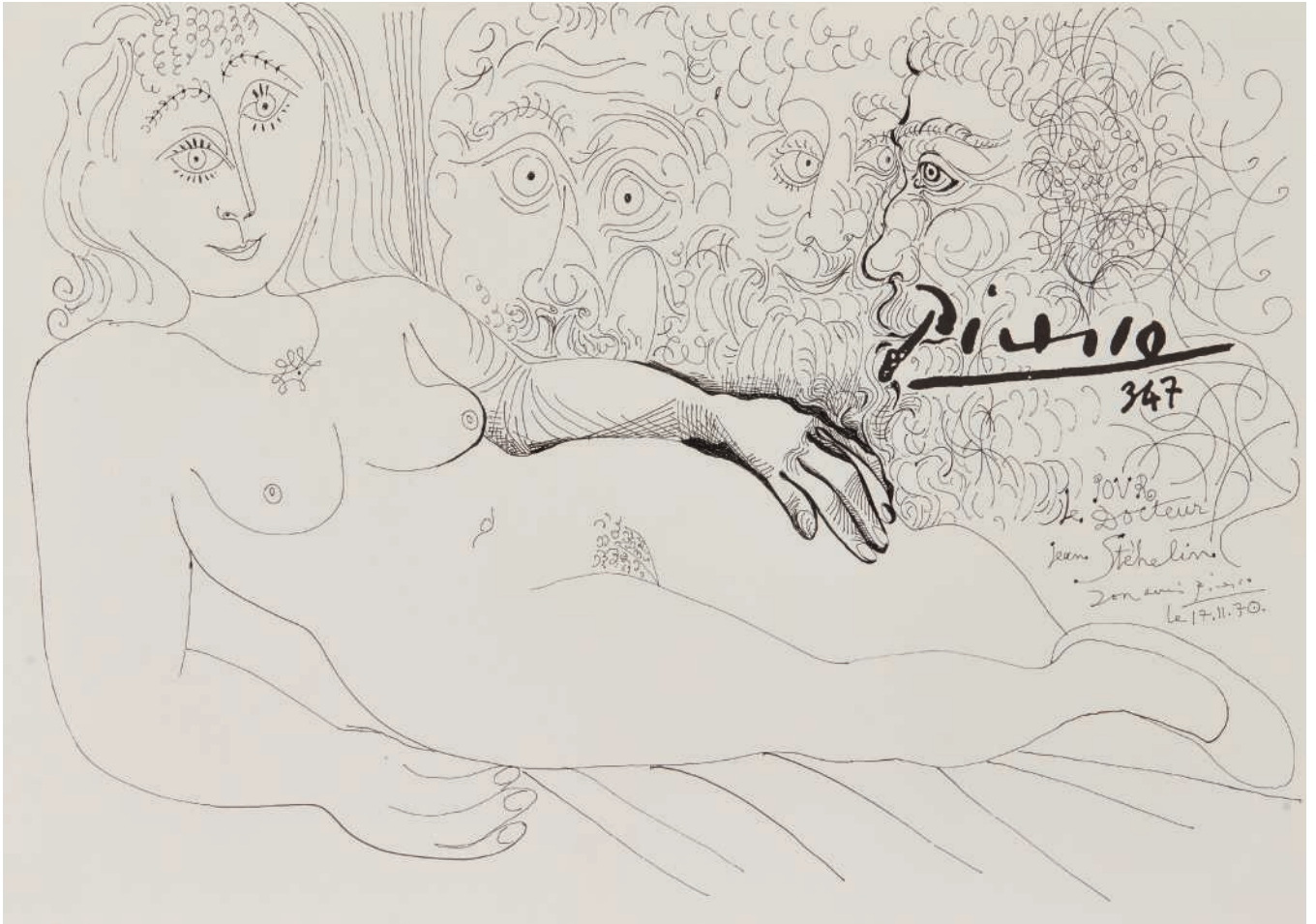
PROVENANCE

Dr. Jean Stéhelin, Paris (gift from the artist).
Anon. sale, Christie's, New York, 3 November 1993, lot 291.
Anon. sale, Sotheby's, London, 9 December 1997, lot 440.
Acquired at the above sale by the present owner.

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

Claude Picasso has confirmed the authenticity of this work.

The first owner of this work, Dr. Jean Stéhelin, was Picasso's physician for many years. In 1970, when Dr. Stéhelin visited the artist with a copy of *Picasso 347*, a book containing reproductions of the artist's etchings, Picasso drew upon the frontispiece and dedicated the present work to his dear friend.



10V 76
Dr. Docteur
Jean Fehelin
Zoukani Paris
Le 17.11.70.



155

155

MAURICE UTRILLO (1883-1955)

Avenue Rozée, Sannois (Val-d'Oise)

signed 'Maurice, Utrillo, V.' (lower right) and titled 'Avenue Rozée à Sannois, (Seine-et-Oise),' (lower left)
gouache on paper laid down on card
19% x 25% in. (49.2 x 64.5 cm.)
Painted *circa* 1938-1940

\$30,000-50,000

PROVENANCE

Private collection, Germany; sale, Sotheby's, London, 23 October 1996, lot 83.
Private collection, London.
Acquired from the above by the present owner.

Cédric Paillier and the late Jean Fabris have confirmed the authenticity of this work.

156

BERNARD BUFFET (1928-1999)

Tête de clown

signed and dated 'Bernard Buffet 55' (upper right)
watercolor, pastel and brush and pen and India ink on paper
25½ x 19½ in. (64.8 x 49.5 cm.)
Executed in 1955

\$100,000-150,000

PROVENANCE

R.S. Johnson International Gallery, Chicago.
Acquired from the above by the present owner.

This work is recorded in the Maurice Garnier Archives.



PROPERTY FROM THE ESTATE OF DR. GEORGE S. HEYER, JR.



Dr. George S. Heyer, Jr., Austin Presbyterian Theological Seminary, circa 1970s, courtesy of the Austin Presbyterian Theological Seminary. Photographer unknown.

A well-respected patron of the arts and a scholar of Christian theology, Dr. George S. Heyer Jr. led a life characterized by his deep interest in, and love of, art. His passion and knowledge were expressed not only through his art collection, but also by his service as Chairman of the Texas State Commission on the Arts and Humanities, Chairman of the Advisory Council for the College of Fine Arts at the University of Texas, Austin, and as a longstanding Trustee of the Museum of Fine Arts, Houston.

Dr. Heyer also served as a devoted member of the Museum Collections Committee for decades.

In graduate school, Dr. Heyer began collecting pieces that would eventually become the collection he is best known for publicly—one of the world’s great small-scale collections of fine English silver produced between 1660 and 1760, which included the famous “Ely Ewer” by Paul de Lamerie. While he befriended and was well known to silver dealers in New York and London, it was legendary dealer Eric Shrubsole’s friendship and guidance that proved indispensable to Dr. Heyer over the decades that it took to assemble the collection. This collection has been bequeathed to the Museum of Fine Arts, Houston.

A voracious and passionate reader, Dr. Heyer loved the process of learning about, and then collecting, art across various categories, with his collection eventually including Old Master drawings and paintings, Impressionist art and Contemporary art. Coupled with his love of travel, Dr. Heyer developed lifelong friendships with some of the top art dealers in the world, whom he would see either in their shops or on his routine trips to international art fairs in New York, London and Maastricht. But it was likely an art tour he and his wife took to China in the late 1970s—a trip very few Americans made at the time—that sowed the seeds for the final collection he assembled—early artworks from China, India, Southeast Asia and Himalaya. Over the years, many scholars have commented on how rare it is to see a collection with such breadth across various cultures, periods, and mediums, that also reflects a deep understanding of, and discerning eye for, pieces that express the true beauty of a particular art form.

Dr. Heyer’s efforts as a patron were unmistakably concentrated on his home state of Texas, where his family had well-established roots: his great uncle was Earnest Nalle, who built the foundation for the Paramount Theater in Austin in 1915; and the gymnasium at the University of Texas at Austin was named after his grandfather, Thomas Watt Gregory, U.S. Attorney General under Woodrow Wilson. Dr. Heyer, however, received a bachelor’s degree in religion at Princeton in 1952, a bachelor’s of divinity from Yale in 1956, and finally, a Ph.D. in religious studies from Yale in 1963. Dr. Heyer returned to Texas to serve as a minister at the First Presbyterian Church in San Angelo prior to pursuing his doctorate and later, to teach the history of Christian doctrine at Austin Presbyterian Theological Seminary, where he worked from 1964 to 1993.

Christie’s is pleased to offer a selection of works from the collection of Dr. George S. Heyer, Jr., a true gentleman and connoisseur.

157

MAX ERNST (1891-1976)

Beehive and Butterfly

signed and dated 'max ernst 47' (lower right)
gouache, printed paper collage and pencil on
paper laid down on card
18 x 9½ in. (45.8 x 24.2 cm.)
Executed in 1947

\$40,000-60,000

PROVENANCE

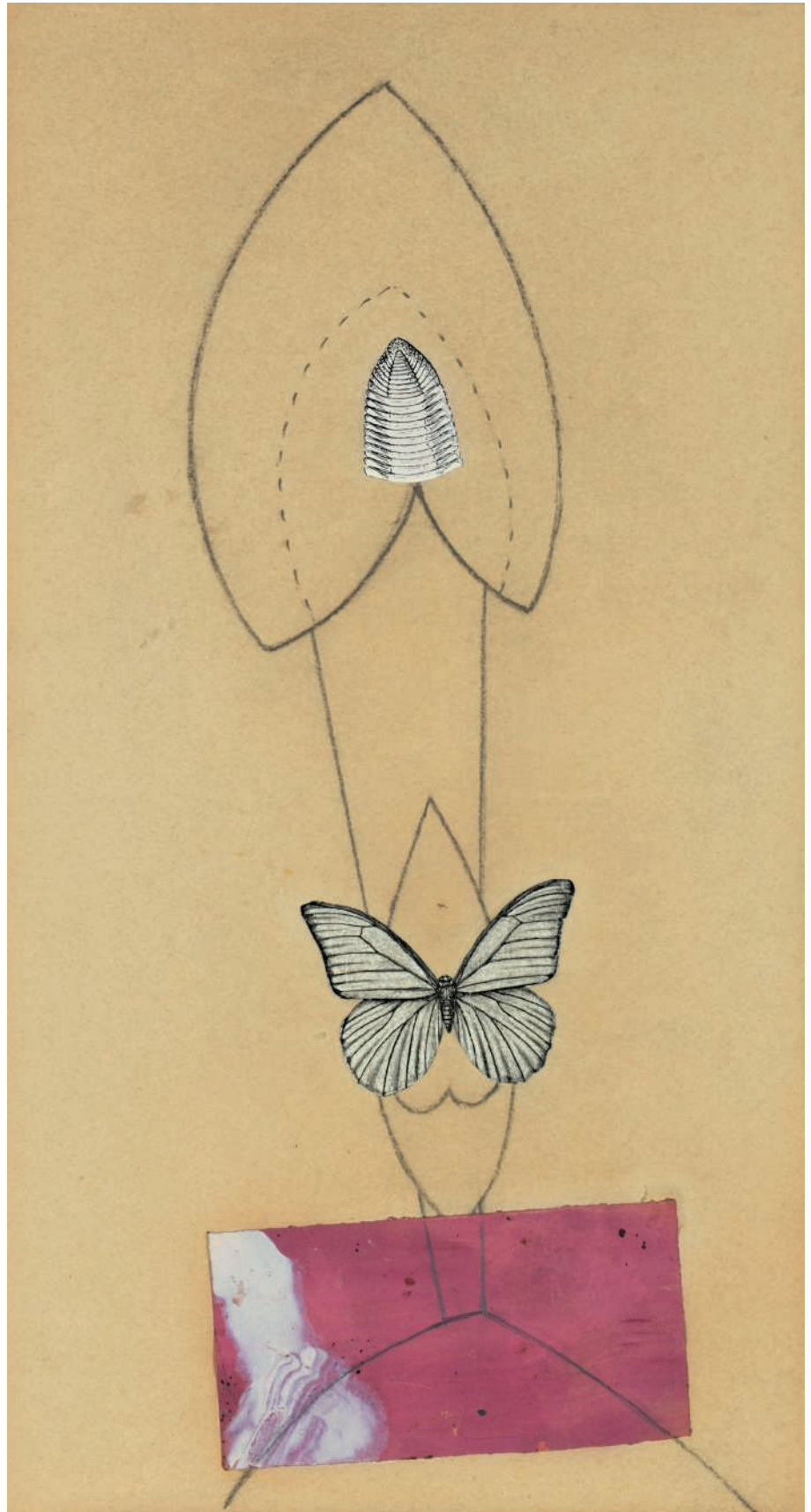
Bodley Gallery, New York (by 1961).
Private collection, New York.
Louise Ferrari Paintings and Sculpture,
Houston.
Acquired from the above by the late owner,
May 1968.

EXHIBITED

New York, Bodley Gallery, *Max Ernst: Paintings,
Collages, Drawings, Sculpture*, October-
November 1961.

LITERATURE

W. Spies and S. and G. Metken, *Max Ernst:
Werke, 1939-1953*, Cologne, 1987, p. 136,
no. 2558 (illustrated).



158

KURT SCHWITTERS (1887-1948)

Ohne Titel (Sichtbar)

signed 'Kurt Schwitters.' (on the artist's mount)
brush and inkwash and paper collage on paper
Image size: 6½ x 5¼ in. (16.5 x 13.2 cm.)
Mount size: 11⅞ x 7¾ in. (28.4 x 20 cm.)
Executed in 1926-1928

\$150,000-250,000

PROVENANCE

Ernst Schwitters, Lysaker (by descent from the artist).
Marlborough Fine Art, Ltd., London (on consignment from above,
1963-1973).
Acquired by the late owner, circa 1980.

EXHIBITED

Venice, *XXX Esposizione Internazionale d'Arte*, June-October 1960, p. 147,
no. 34 (dated 1922).
São Paulo, Museu de Arte Moderna, *Kurt Schwitters, VI Bienal de São
Paulo*, 1961, p. 42, no. 35 (dated 1922-1923).
London, Marlborough Fine Art, Ltd.; Cologne, Wallraf-Richartz-Museum
und Kölnischer Kunstverein; Rotterdam, Museum Boymans-van
Beuningen and Milan, Toninelli Arte Moderna, *Schwitters*, March 1963-
May 1964, nos. 82 (London), 83 (Cologne and Rotterdam) and 41 (Milan).
Los Angeles, University of California, UCLA Art Galleries; New York,
Marlborough-Gerson Gallery, Inc. and Kansas City, The Nelson-Atkins
Museum of Art; *Kurt Schwitters: Retrospective*, March-August 1965, p. 22,
no. 64 (dated 1923).
Dallas Museum of Fine Arts; San Francisco Museum of Art and City
Art Museum of Saint Louis, *Kurt Schwitters: A Retrospective Exhibition*,
November 1965-April 1966, p. 56, no. 58 (dated 1923).
Dusseldorf, Städtische Kunsthalle; Berlin, Akademie der Künste;
Staatsgalerie Stuttgart; Kunsthalle Basel and Kunstverein Hamburg,
Kurt Schwitters, January-November 1971, p. 34, no. 121 (dated 1923).
London, Marlborough Fine Art, Ltd.; Zurich, Marlborough Galerie;
New York, Marlborough Gallery; Rome, Marlborough Galleria d'Arte
and Vienna, Museum des 20. Jahrhunderts, *Kurt Schwitters*, October
1972-December 1973, p. 22, no. 29 (illustrated, p. 54; dated 1923).
Boston, Institute of Contemporary Art and Fort Worth Art Museum,
Dada: Berlin, Cologne, Hannover, November 1980-April 1981 (dated 1923).

LITERATURE

K. Orchard and I. Schulz, eds., *Kurt Schwitters: Catalogue raisonné,
1923-1936*, Ostfildern, 2003, vol. 2, p. 219, no. 1469 (illustrated).

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

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

Executed in 1926-1928, *Ohne Titel (Sichtbar)* is an early *Merz* collage made at a time of hyper-inflation, revolution and counter-revolution in Germany following the end of the First World War. In this era of complete moral, political and financial bankruptcy, when paper currency had lost its value and only food, work or lodging remained commodities of real value (other than gold or foreign currency), Schwitters, alone in Hanover, established his own one-man avant-garde and "cure" for the current age which he declared to be the "Merz" revolution.





159

159

CAMILLE PISSARRO (1830-1903)

Etude d'une paysanne cueillant des haricots

signed with initials 'C.P.' and stamped with initials 'C.P.'

(Lugt 613e; lower left)

charcoal on gray paper

10¾ x 8¾ in. (27.2 x 22.2 cm.)

Drawn *circa* 1890-1891

\$4,000-6,000

PROVENANCE

The Reid Gallery, Ltd., London.

Acquired from the above by the late owner, August 1961.

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



160

160

ARISTIDE MAILLOL (1861-1944)

Femme debout

stamped with monogram (Lugt 1852b; lower right)

pastel on paper

17¾ x 11½ in. (44.8 x 28.7 cm.)

Executed *circa* 1920-1925

\$5,000-7,000

PROVENANCE

Estate of the artist.

Galerie Chalette (Madeleine Lejwa), New York.

Acquired from the above by the late owner, April 1967.

EXHIBITED

San Antonio Museum of Art, *Five Hundred Years of French Art*,
April-August 1995, p. 98.

Olivier Lorquin has confirmed the authenticity of this work.



161

PIERRE BONNARD (1867-1947)

O, Ombre (Dessin pour Un alphabet sentimental)

stamped with monogram (Lugt 3888; lower right)
brush and India ink and inkwash and pencil on paper
7¼ x 7⅞ in. (18.6 x 20.1 cm.)
Executed in 1893

\$15,000-20,000

PROVENANCE

Estate of the artist.
Thomas Agnew & Sons, Ltd., London.
E.V. Thaw & Co., New York.
D'Offay Couper Gallery, London.
Acquired from the above by the late owner, December 1969.

EXHIBITED

New York, The Metropolitan Museum of Art; Houston, Museum of Fine Arts and Boston, Museum of Fine Arts, *Pierre Bonnard: The Graphic Art*, December 1989-July 1990, p. 63 (illustrated, fig. 79).

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

The present lot is a drawing for the letter O in the artist's uncompleted alphabet book and depicts the silhouettes of André and Charles Terrasse kissing behind a screen. According to Bonnard, "I have found a patron...who has asked me to do an album for children. I'm going to make an 'Alphabet sentimental.' To each letter will correspond a word beginning with that letter, signifying a passion or a state of soul, and which I will render by familiar little scenes in which there will be babies, animals, landscapes, etc. It's a question of making beings and things speak" (quoted in *op. cit.*).



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

162

PAUL SIGNAC (1863-1935)

La place Rosetti, Nice

signed and inscribed 'P Signac Nice' (lower left)
watercolor and pencil on paper
8¼ x 9¾ in. (20.9 x 22.1 cm.)
Executed *circa* 1925

\$10,000-15,000

PROVENANCE

James McBey, London; Estate sale, Christie's, London, 6 April 2001, lot 301.
Private collection, New York (acquired at the above sale); sale, Christie's, New York, 7 May 2008, lot 117.
Acquired at the above sale by the present owner.

Marina Ferretti has confirmed the authenticity of this work.



163

PAUL SIGNAC (1863-1935)

Paimpol

signed 'P. Signac' (lower left) and dated, titled and inscribed '3 oct 25
Paimpol Penr... de Lorient -ancien pilote d'anvers-' (lower right)
watercolor and black Conté crayon on paper
12 x 18¼ in. (30.4 x 46.5 cm.)
Executed on 3 October 1925

\$25,000-35,000

Marina Ferretti has confirmed the authenticity of this work.

PROPERTY FROM A PRIVATE SWISS COLLECTION

164

CAMILLE PISSARRO (1830-1903)

Paysage avec trois paysans

signed and dated 'C. Pissarro. 91' (lower left)

gouache on paper laid down on board

12 $\frac{1}{8}$ x 9 $\frac{3}{8}$ in. (30.6 x 23.8 cm.)

Painted in 1891

\$100,000-150,000

PROVENANCE

Galerie Tanner, Zurich.

Acquired from the above by the family of the present owner, 1952.

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.

In April 1884, Pissarro moved from Pontoise to Eragny, renting a large house on the river Epte. Living near the thriving farmer's market of Gisors, Pissarro began to focus again on the human figure and in doing so, he created far more intricate compositions than had been customary for him. More than any other Impressionist, and probably more than any artist since Gustave Courbet and Jean-François Millet, Pissarro understood the hard life of the peasantry, and he celebrated its virtues without romanticizing their toil. Indeed, Pissarro envisioned his vocation as an artist as being analogous to the unrelenting routine of the peasant; there was the need to apply oneself through determination and discipline, to understand the rhythms of nature and to undertake each task in its proper time. Pissarro's approach to creativity was not that of the isolated and brooding genius; instead, he saw himself as a member of a community of like-minded individuals working towards a common goal.

Paysage avec trois paysans is a vibrant and assured example of the artist's interest in peasant life and his exploration of light and color. Christopher Lloyd has commented, "Like Monet at Giverny, Pissarro's examination of the rural spectacles that surrounded him was intense. He luxuriated in the changing temporal conditions and found the fogs, frosts and snow of winter or the vibrant warmth and lush verdure of summer equally rewarding. Pissarro also began to paint in series, restlessly altering his position or line of vision, but relying basically for his visual variety on the changing seasons or the divisions of the day" (quoted in J. Pissarro, *Camille Pissarro*, New York, 1993, p. 112).





165

HENRI-EDMOND CROSS (1856-1910)

Etude pour Le Lesteur

oil on paper laid down on canvas
13 $\frac{3}{8}$ x 10 $\frac{3}{4}$ in. (34 x 27.4 cm.)
Painted *circa* 1906

\$40,000-60,000

PROVENANCE

Théo van Rysselberghe, Paris (acquired from the artist).
Elisabeth van Rysselberghe, Paris (by descent from the above).
Catherine van Rysselberghe Gide, Paris (by descent from the above).
Acquired from the above by the present owner, *circa* 2007.

EXHIBITED

Brussels, La Libre Esthétique, *Interprétations du Midi*, March-April 1913,
no. 58 (titled *Débardeur*).
Paris, Galerie Bernheim-Jeune et Cie., *Henri-Edmond Cross: Exposition
rétrospective*, April 1937, p. 18, no. 46 (titled *Baigneur* and with inverted
dimensions).

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



Henri-Edmond Cross, *Le Lesteur*, 1906.
Musées d'Art et d'Histoire, Geneva.



166

HENRI-EDMOND CROSS (1856-1910)

Etude pour Le Tamaris, Le Baigneur

stamped with monogram (Lugt 1305a; lower left)
oil on paper laid down on board
8 x 9½ in. (20.4 x 24.7 cm.)
Painted *circa* 1907-1908

\$25,000-35,000

PROVENANCE

Estate of the artist.
Félix Fénéon, Paris; Estate sale, Hôtel Drouot, Paris, 9 July 1947, lot 17.
André Gide, Paris (acquired at the above sale).
Catherine van Rysselberghe Gide, Paris (by descent from the above).
Acquired from the above by the present owner, *circa* 2007.

EXHIBITED

Paris, Galerie Bernheim-Jeune et Cie., *Henri-Edmond Cross: Exposition rétrospective*, April 1937.

LITERATURE

I. Compin, *H.E. Cross*, Paris, 1964, p. 314.

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



Félix Fénéon, the first owner of the present work, *circa* 1890. Photo: Tallandier / Bridgeman Images.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

167

ARMAND GUILLAUMIN (1841-1927)

Femme assise

signed and dated 'Guillaumin 1904' (lower left)
pastel over pencil on paper
22 $\frac{1}{8}$ x 16 $\frac{5}{8}$ in. (56.1 x 42 cm.)
Drawn in 1904

\$15,000-20,000

PROVENANCE

Anon. sale, Hôtel Drouot, Paris, 19 November 1995, lot 14.
Lillian Heidenberg Gallery, New York.
Private collection, Florida (acquired from the above); sale, Christie's,
New York, 7 May 2008, lot 124.
Acquired at the above sale by the present owner.

The Comité Guillaumin (Dominique Fabiani, Stéphanie Chardeau-Botteri, Jacques de la Béraudière) will include this work in their forthcoming second volume of the Guillaumin *catalogue raisonné*.



168

PIERRE-AUGUSTE RENOIR (1841-1919)

*Fille assise, de profil, au chapeau
et étude de tête au chapeau*

signed with initial 'R.' (lower right)
pen and India ink over pencil on paper
12¼ x 9½ in. (31 x 23.2 cm.)
Drawn circa 1895-1897

\$70,000-100,000

PROVENANCE

Galerie Pétridès, Paris.
Léon Bloch, Paris.
Private collection, Europe (acquired from the above); sale, Sotheby's,
London, 6 February 2007, lot 114.
Martin Lawrence Galleries, New York.
Acquired from the above by the present owner.

EXHIBITED

Paris, Galerie André Weil.

LITERATURE

A. Vollard, *Tableaux, pastels, et dessins de Pierre-Auguste Renoir*, Paris,
1919, p. 79 (detail illustrated).
G.-P. and M. Dauberville, *Renoir: Catalogue raisonné des tableaux, pastels,
dessins et aquarelles, 1895-1902*, Paris, 2010, vol. III, p. 526, no. 2611
(illustrated, p. 525).

THE FRANCEY AND DR. MARTIN L. GECHT COLLECTION

169

BALTHUS (1908-2001)

Etude pour Nu de profil

signed with monogram (lower left)
charcoal, pencil and *estompe* on paper, lightly squared for transfer
39 $\frac{5}{8}$ x 27 $\frac{1}{2}$ in. (99.9 x 69.8 cm.)
Executed in 1972

\$300,000-500,000

PROVENANCE

Galerie Claude Bernard, Paris.
B.C. Holland, Inc., Chicago.
Acquired from the above by the late owners, September 1979.

EXHIBITED

Chicago, Museum of Contemporary Art, *Balthus in Chicago*, 1980, no. 39 (illustrated, p. 8; titled *Young Girl Standing*).
The Art Institute of Chicago, *Graphic Modernism: Selections from The Francey and Dr. Martin L. Gecht Collection*, November 2003-January 2004, pp. 37 and 173, no. 28 (illustrated in color).

LITERATURE

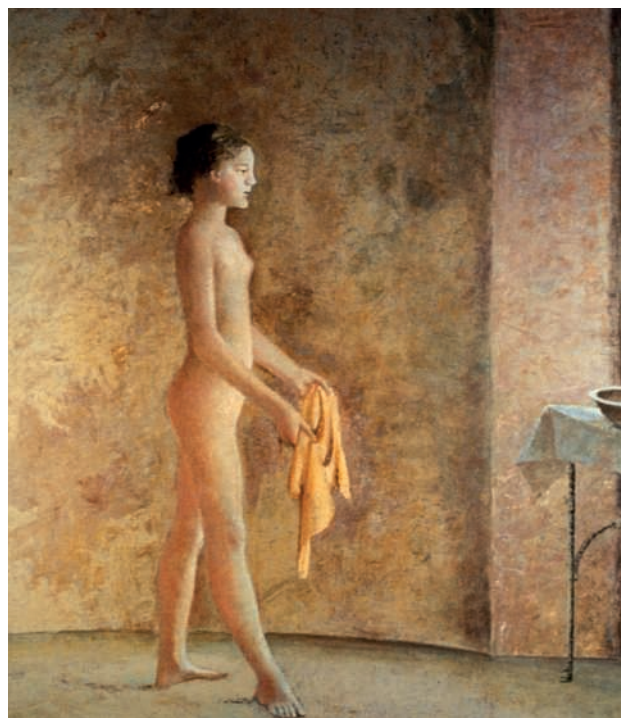
V. Monnier and J. Clair, *Balthus: Catalogue Raisonné of the Complete Works*, Paris, 1999, p. 357, no. D 1252 (illustrated).

The tender subject of a young woman serenely sleeping, dreaming, or indulging in reverie has fascinated important late 19th and 20th century masters, including Gustave Courbet, Paul Gauguin, Odilon Redon, Pierre Bonnard, and—most famously—the two great arch-rivals of the modern era: Henri Matisse, as he painted his sensual odalisques in repose; and Pablo Picasso, who delighted in watching his young mistress Marie-Thérèse as she slept. Balthus arrived toward the end of this long and distinguished line, and even after such exemplary precedents, one finds in his treatment of this theme an exquisite perfection. A sensitivity and carefully gauged discretion and taste enabled Balthus to insightfully evoke the many subtle mysteries of this most intimate realm of the feminine inner self.

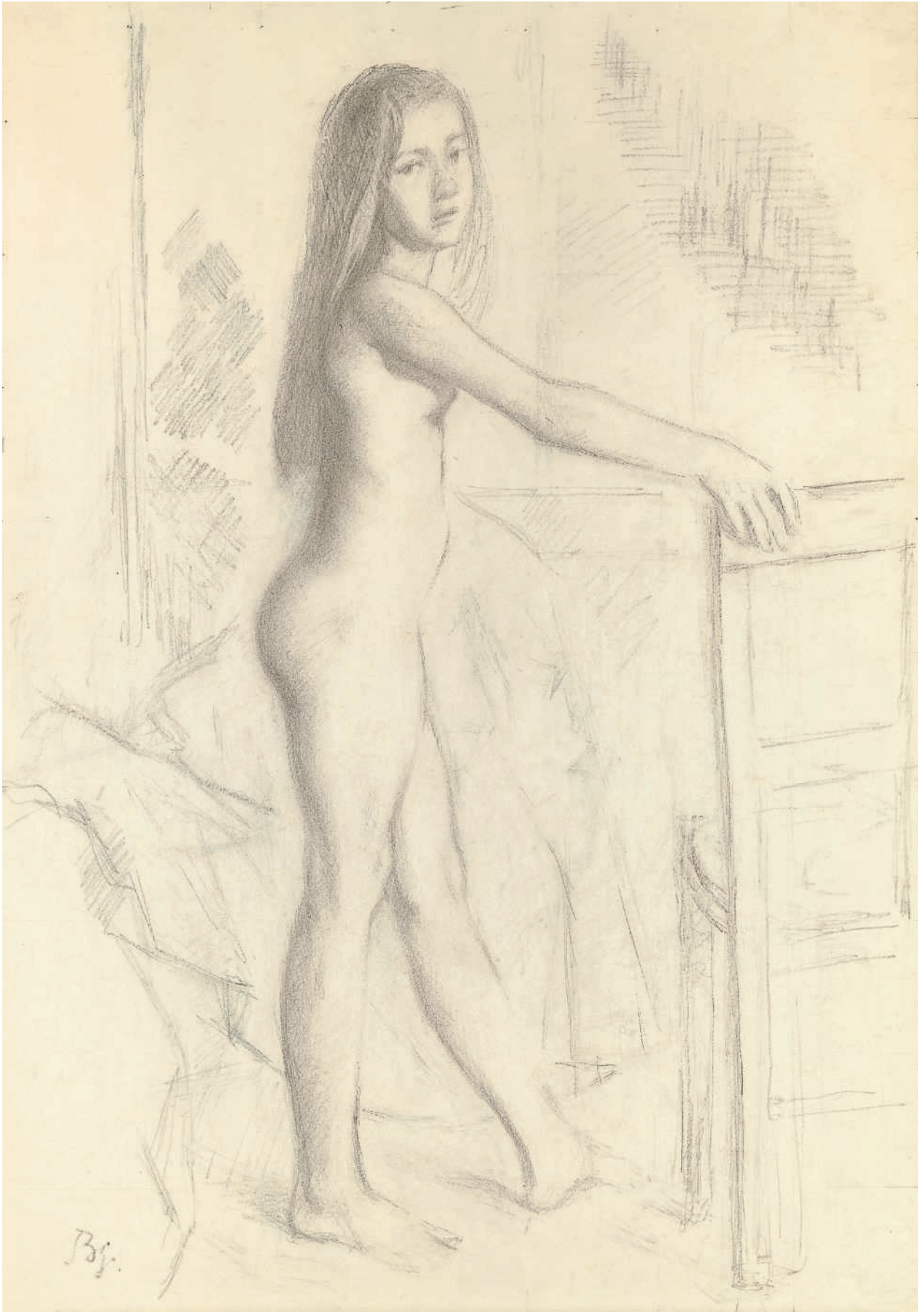
“There is no more exacting discipline than capturing these variations in faces and poses of my daydreaming young girls,” Balthus wrote. “The drawing’s caress seeks to rediscover a childlike grace that vanishes so quickly... The challenge is to track down the sweetness so that graphite on paper can re-create the fresh oval of a face, a shape close to angels’ faces” (quoted in M. Krisco et al., exh. cat., *op. cit.*, 2003, p. 37).

The present work is one of sixteen preliminary studies for *Nu de profil* (Monnier and Clair, no. P 334; fig. 1), but is only one of four drawings in which the figure makes direct eye contact with the viewer. The subject is Michelina, one of Balthus’ recurring models, the daughter of the artist’s cook at the Villa Medici in Rome, the quarters of the Académie de France in Rome, where Balthus served as director from 1961 to 1977.

In this drawing Michelina stares directly at the viewer, appealing to our feelings as the very embodiment of innocence, and that of a particularly gentle and delicate kind—vulnerable, too—arising from that crucial period of transformation through adolescence to early adulthood, which of course involves the increasingly strong stirrings of sexuality. Just as coming-of-age autobiographies and fiction have long been an important part of our literary heritage, the art of Balthus may also be seen to shed valuable light on this phenomenon, as a kind of deeply perceptive and enchanting visual poetry, sincerely felt and beautifully imagined. “He tries to find in you things he can depict, aspects of you that are not simply physical,” Michela “Michelina” Terreri later described of posing for Balthus. “He tries to transcribe what you are; and so everything depends on the model, if she can reveal herself to the artist, who then draws what he wants to bring out...For me, [his pictures] show someone managing to capture an important moment of passage—that from childhood to adulthood” (quoted in J. Clair, ed., *Balthus*, exh. cat., Palazzo Grassi, Venice, 2001, p. 151).



(fig. 1) Balthus, *Nu de profil*, 1973-1977. Private collection.
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170

PROPERTY FROM THE COLLECTION OF
JACQUELINE DE ROTHSCHILD PIATIGORSKY

170

PAUL CÉZANNE (1839-1906)

Groupe de musiciens

pencil on paper
6 $\frac{5}{8}$ x 9 $\frac{1}{8}$ in. (16.7 x 23 cm.)
Drawn *circa* 1856-1857

\$20,000-30,000

PROVENANCE

Jean-Pierre Cézanne, Paris (by descent from the artist).
Edgardo Acosta Gallery, Ltd., Beverly Hills (acquired from the above,
1955).
Acquired from the above by the family of the present owner, April 1958.

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

On the reverse of the present work is a drawing of a rustic house by
the artist's sister, Marie.

PROPERTY OF LA SALLE UNIVERSITY

171

EDGAR DEGAS (1834-1917)

Etude pour Petites filles spartiates provoquant des garçons

stamped with signature 'Degas' (Lugt 658; lower left)
pencil with white heightening on paper
7 $\frac{3}{4}$ x 11 $\frac{1}{2}$ in. (19.5 x 29.1 cm.)
Drawn *circa* 1860

\$50,000-70,000

PROVENANCE

(probably) Estate of the artist; First sale, Galerie Georges Petit, Paris,
6-8 December 1918, lot 62b.
Delius Giese Gallery, New York.
Wildenstein & Co. Ltd., London (acquired from the above, 1945).
Wildenstein & Co. Inc., New York (acquired from the above, 1959).
Joan and Lester Avnet, New York (acquired from the above, 1968);
Estate sale, Sotheby Parke Bernet, Inc., New York, 18 March 1976, lot 14.
Acquired at the above sale by the present owner.



171

EXHIBITED

New York, Wildenstein & Co. Inc., *Degas*, April-May 1960, no. 73 (titled *Spartiates Luttant*).

City Art Museum of Saint Louis; Philadelphia Museum of Art and The Minneapolis Society of Fine Arts, *Drawings by Degas*, January-June 1967, pp. 60 and 62 (illustrated, p. 63).

Philadelphia, La Salle University Museum, *Selected European and American Prints, Drawings and Watercolors, 15th to 20th Century*, fall 2001, no. 11.

Philadelphia, La Salle University Museum, *The Line is the Lead*, November 2003-March 2004, no. 8.

LITERATURE

D. Cooper, "List of Emendations to the Courtauld Catalogue," *The Burlington Magazine*, vol. XCVI, no. 613, April 1954, p. 2.

C.P. Wistar, *La Salle University Art Museum: Guide to the Collection*, Philadelphia, 2002, p. 82 (illustrated).

In a letter of 19 March 2018, Professor Theodore Reff has stated his opinion that this drawing is by Edgar Degas.



Edgar Degas, *Petites filles spartiates provoquant des garçons*, circa 1860. The Art Institute of Chicago.





172

CLAUDE MONET (1840-1926)

Les Nuages

signed 'Cl. Monet.' (lower left)
pastel on blue paper laid down on card
9½ x 15¼ in. (24.1 x 39 cm.)

\$250,000-450,000

PROVENANCE

(possibly) Anon. sale, Hôtel Drouot, Paris, 16 June 1908, lot 98.
Anon. sale, Hôtel Drouot, Paris, 8 June 1909, lot 76.
Galerie Bernheim-Jeune et Cie., Paris (acquired at the above sale).
Mme Sacha Guitry (Charlotte Lysès), Paris (acquired from the above,
December 1912).
Anon. sale, Sotheby's, London, 26 March 1985, lot 3.
J.P.L. Fine Arts, London (acquired at the above sale).
Galerie Salis, Salzburg.
Acquired from the above by the present owner, 1985.

LITERATURE

D. Wildenstein, *Claude Monet: Catalogue raisonné, Supplément aux peintures, dessins, pastels, index*, Lausanne, 1991, vol. V, p. 166, no. P 66 (illustrated).



PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

173

PIERRE-AUGUSTE RENOIR (1841-1919)

Jeune fille debout

signed with initial 'R' (lower right)
sanguine and pastel on paper
17¼ x 12¼ in. (45.2 x 31.1 cm.)
Drawn circa 1890

\$50,000-70,000

PROVENANCE

Maurice Gutmann, New York.
Henry J. Leir, Luxembourg; Estate sale, Sotheby's, New York, 12 May 1999,
lot 232.
Private collection, Seattle (acquired at the above sale); sale, Sotheby's,
New York, 5 November 2004, lot 119.
Acquired at the above sale by the family of the present owner.

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



PROPERTY FROM THE HOTUNG FAMILY COLLECTION

174

EDGAR DEGAS (1834-1917)

Femme nue assise, s'essuyant

stamped with signature 'Degas' (Lugt 658; lower left)
charcoal on paper
20 x 25 $\frac{7}{8}$ in. (51 x 64.6 cm.)

\$70,000-100,000

PROVENANCE

Estate of the artist; Third sale, Galerie Georges Petit, Paris, 7-9 April 1919, lot 192.

Galerie Durand-Ruel et Cie., Paris (acquired at the above sale).

Jo Mielziner, New York (acquired from the above, July 1931 and until 1976).

William Beadleston, Inc., New York.

Acquired from the above by the family of the present owner, May 1985.

EXHIBITED

Portland Museum of Art, *Impressionism and Post-Impressionism:*

The Collector's Passion, July-October 1991, pp. 34-35, no. 11 (illustrated in color).

175

HENRI DE TOULOUSE-LAUTREC (1864-1901)

L'Argent (Comédie en 4 actes de M.E. Fabre)

peinture à la colle on board
16 x 12 $\frac{1}{8}$ in. (40.5 x 31 cm.)
Painted in 1895

\$180,000-250,000

PROVENANCE

Lilli Wulf, New York.
Félix Wildenstein, New York (gift from the above).
Hadassah, The Women's Zionist Organization of America (bequest from Lilli Wulf, 1952); sale, Parke-Bernet Galleries, Inc., New York, 7 November 1952, lot 259.
Wertheimer collection, Paris.
Maurice Loncle, Paris.
Galerie Nathan, Zurich.
Acquired from the above by the family of the present owner, May 1957.

LITERATURE

M.G. Dortu, *Toulouse-Lautrec et son oeuvre*, New York, 1971, vol. III, p. 372, no. P. 603 (illustrated, p. 373).

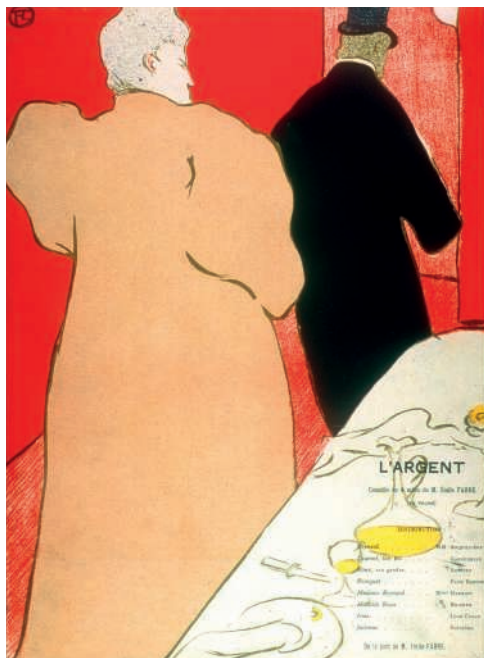
Painted in 1895, Toulouse-Lautrec's masterful *L'Argent* powerfully demonstrates the artist's deep-held fascination with the world of the theater. The stage and its protagonists had enthralled him for years—the drama of the stories told, the electric atmosphere of the live performance, the dynamism of its actors, all drew him back repeatedly to their nightly performances. Frequenting theaters of every kind, from the most traditional and celebrated of Parisian stages such as the Comédie Française to the informal, bawdy

establishments that lined the boulevards of Montmartre, Toulouse-Lautrec observed every element of the theatrical performance, from the action on stage, to the performers waiting in the wings, and the eclectic crowds that filled the auditoriums each evening to watch the drama unfold. His passion for this heady nocturnal world inspired him to create countless sketches and portraits of the period's most celebrated actors and actresses, from Sarah Bernhardt to Marcelle Lender, each revelling in the burgeoning celebrity culture that was emerging in Parisian society at this time.

From 1893 onwards, the artist became involved with André Antoine's avant-garde theatrical experiments at the Théâtre Libre, which regularly involved contemporary artists in the design of its program, posters and scenery, with the aim of achieving a *Gesamtkunstwerk* or "a total work of art," in which each element of the performance interacted to achieve a new, unparalleled creative unity. Toulouse-Lautrec was actively involved in the Théâtre Libre's 1893-1894 season, producing lithographs for the programme of *Une Faillite*, followed by an image of the two lead actors of the show, *Antoine et Gemier*. The following year, he was invited to create a specialist program for Emile Fabre's four-act play *L'Argent*, which opened at the Théâtre Libre on 15 May 1895 with Antoine in the principal role. The drama concerned itself with the tale of Monsieur Reynard, a small grocer who, upon making his fortune, finds himself in need of a will, an act which causes unrest and tension among his extended family.

Plucking a scene directly from the play, Toulouse-Lautrec generates an enigmatic composition, one which reveals almost no details regarding the plot or the characters of *L'Argent*. Monsieur Reynard and his wife are shown from behind as they leave what seems to be the dinner table, their identities and expressions hidden from the audience as they depart the scene, their clothing the only indication of their status, age or role within the family. By choosing a fleeting moment of the action, a transition from one scene to the next or a snapshot from the middle of an exchange between the two actors, Toulouse-Lautrec imbues the sketch with a powerful sense of what it feels like to be a member of the audience. With the most economical of means, he manages to capture the complexity of the theatrical performance, rendering the play of brilliant lights and velvety shadows that bathe the stage, the fleeting vignettes and spirited movements of the characters that underpin the dialogue, the manner in which the performers manage to captivate their audience, even with their back turned and their faces hidden.

Delineating the figures in a series of flowing, sinuous lines using rapid strokes of thinned oil paint, Toulouse-Lautrec concentrates solely on the fundamental aspects of the subject, leaving the details of the background to the bare minimum. The artist often employed an element of caricature in his work, exaggerating certain features or traits to better capture the fleeting impression they leave on the mind of the viewer. In the present composition, he exaggerates the silhouettes of both Monsieur et Madame Reynard so that they appear almost elephantine in their costumes, granting their figures a monumental presence within the composition that powerfully translates the magnetism of their stage personae.



Henri de Toulouse-Lautrec, *L'Argent*, programme du Théâtre libre, 1895. Bibliothèque nationale de France (BnF), Paris.
Photo: Tallandier / Bridgeman Images.



176

PABLO PICASSO (1881-1973)

Polaire

signed and dated 'Ruiz Picasso 1901' (upper right) and titled 'Polaire' (lower left)

brush and pen and India ink on paper

19 $\frac{5}{8}$ x 12 $\frac{1}{2}$ in. (49.4 x 32.1 cm.)

Executed in 1901

\$250,000-350,000

PROVENANCE

Galerie Percier, Paris.

Private collection, France (acquired from the above, 1934-1935); sale, Christie's, Paris, 11 April 2013, lot 41.

Acquired at the above sale by the family of the present owner.

EXHIBITED

Paris, Musée Galliera, *Les Peintres Témoins de leur temps: L'homme dans la ville*, April-May 1954, p. 166 (illustrated; titled *La chanteuse fantaisiste*).

Paris, Musée Picasso and Nantes, Musée des Beaux-Arts, *Picasso: Jeunesse et genèse, Dessins, 1893-1905*, September 1991-February 1992, pp. 82-84 (detail illustrated, fig. 48).

LITERATURE

Le Frou Frou, no. 48, September 1901, p. 820 (detail illustrated prior to signature).

R. Barotte, "Sur le thème de 'l'homme dans la ville,' voici comment 8 peintres voient Paris," *Paris-Presse*, 15 April 1954 (illustrated).

J. Richardson, *A Life of Picasso*, London, 1991, vol. I, p. 202 (detail illustrated prior to signature).

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

Claude Picasso has confirmed the authenticity of this work.

In an article published in *La Revue Blanche* on 15 July 1901, the critic Félicien Fagus (a pseudonym of the famed symbolist poet, Georges Faillet) described Picasso as "the brilliant newcomer," whose arrival in Paris heralded a revolutionary artistic invasion from across the Pyrénées (quoted in J. Richardson, *op. cit.*, p. 199). Filled with the "power of divining the essence of things," Picasso was seen as the next great chronicler of life in the modern capital, heir to both French and Spanish traditions. From his very first arrival in the city, the thrill

of life in Paris had fascinated Picasso, consuming his imagination and filling his canvas with vibrant, dynamic subject matter. Drawn from his experiences of the heady play of life on the streets after dark, Picasso's art was filled with portraits of the performers and prostitutes of Montmartre, of their clientele and the eclectic crowds who thronged the cafés, theatres and cabarets each evening to watch the spectacular entertainments on offer. Picasso and his friends immersed themselves in this world, frequenting the most popular dance halls and theatres of the day, from L'Enfer to the Moulin de la Galette, Le Fin du Monde to the Moulin Rouge, in search of amusement and subjects for their art.

Picasso supplemented his income during this period by creating drawings for a number of popular publications of the day, including *Le Frou-Frou*, an illustrated magazine that revelled in the risqué and chronicled all aspects of life in the exhilarating modern city. Read widely by the avant-garde circles active in Paris during this period, the commission was an important stepping stone for Picasso, bringing him to the attention of a wide circle of artists living in the city. In August 1901 his first full page drawing appeared in *Le Frou-Frou*; entitled *Appâts pour hommes* ("Lures for Men") and featuring an anonymous can-can dancer, it captured the seductive nature of the cabaret performance and the appeal that drew male customers to these establishments each evening. Just a fortnight later, *Bulgant et Chahut* ("Catcalls and Capers") appeared in the publication, a quartet of portraits featuring some of the best-known Parisian entertainers of the day, including Henri de Toulouse-Lautrec's favourite model Jeanne Avril, Marie Derval and the infamous can-can dancer Grille d'Egout. Rendered in bold swathes of India ink, Picasso's drawings instantly convey the essential features of each woman's appearance, their trademark costumes and the hallmarks of their unique performance styles.

Depicting the famed *chanteuse* and actress known as Polaire, the present work was created for the top corner of this suite of portraits. Previously immortalized in a portrait by Toulouse-Lautrec, which appeared in the one of the earliest issues of the satirical magazine *Le Rire*, Polaire's fame had grown to new heights by the turn of the century, as she successfully transitioned from the city's popular music halls to the bright lights of the theatre. Notorious for her tiny corseted waist, which apparently had a circumference of just sixteen inches, heavy make-up and short, bobbed hair-style, Polaire was easily recognizable among the crowd of young actresses and singers who filled the stages of Paris. In her suggestive pose, particularly the manner in which her body inclines forward to address her captivated audience, there are clear parallels to Toulouse-Lautrec's interpretation of the actress six years before. However, there is a greater sense of vitality to Picasso's image, the exuberant body language and sinuous, flowing lines of his pen instantly capturing a powerful sense of the sheer magnetism she exuded during her performances in just the briefest, most economical graphic impulse.



Henri de Toulouse-Lautrec, *Mademoiselle Polaire*, 1895. Musée Toulouse-Lautrec, Albi, France. Photo: akg-images.



Portrait de Polaire, circa 1900, Paris. Photograph by Paul Boyer, on a postcard. Photo: Chronicle / Alamy Stock Photo.



7/10/10
1901

R. L. 12



177

GEORGES BOTTINI (1874-1907)

La Môme Picrate dansant au bar

signed and dated 'Bottini 1906' (lower right)
watercolor and pen and black ink on paper laid down on board
8½ x 10¾ in. (21.5 x 27.3 cm.)
Executed in 1906

\$3,000-5,000

PROVENANCE

Adolphe Tabarant, Paris.
Léon Bloch, Paris (circa 1950).
By descent from the above to the present owner.

EXHIBITED

Paris, Pavillon de la ville de Paris, *Exposition Internationale*, 1937.
Paris, Galerie Lorenceau, *Exposition Bottini*, December 1952.



178

GEORGES BOTTINI (1874-1907)

Au jardin de Paris

signed and dated 'Georges Bottini 1902' (lower right)
watercolor and pen and black ink on paper laid down on paper
10½ x 16⅞ in. (26.5 x 42.8 cm.)
Executed in 1902

\$3,000-5,000

PROVENANCE

Adolphe Tabarant, Paris.
Léon Bloch, Paris (circa 1950).
By descent from the above to the present owner.

EXHIBITED

Paris, Pavillon de la ville de Paris, *Exposition Internationale*, 1937.
Paris, Galerie Lorenceau, *Exposition Bottini*, December 1952.

179

PABLO PICASSO (1881-1973)

Nu et serpent

signed 'Picasso' (lower right)
colored wax crayons and pen and black ink on card
3½ x 5¼ in. (9 x 13.2 cm.)
Drawn circa 1902

\$180,000-250,000

PROVENANCE

Sebastià Junyer Vidal, Barcelona (gift from the artist and until at least 1960).
Léon Bloch, Paris.
By descent from the above to the present owner.

EXHIBITED

New York, Sidney Janis Gallery; London, Ohana Gallery; Warwickshire, Stoneleigh Abbey and Geneva, Galerie Motte, *Picasso: His Blue Period (1900-1905), Collection of Pastels, Water-colours, and Drawings*, April-September 1960, no. 34 (illustrated).

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

Claude Picasso has confirmed the authenticity of this work.

Nu et serpent was executed on the reverse of a business card belonging to Picasso's friends Sebastià and Carles Junyer Vidal, who had inherited a prosperous yarn and stocking shop in Barcelona from their uncle. Sebastià, the elder of the two brothers, enjoyed some success as a painter, exhibiting a group of Mallorcan landscapes in autumn 1902 at the Sala Parés, Barcelona's most fashionable gallery. Carles Junyer Vidal was an art and drama critic and the founder of the newspaper *El Liberal*, which published one of the earliest favorable appraisals of Picasso's art in March 1904. The two brothers, especially Sebastià, were Picasso's constant companions between 1902 and 1904. The artist spent countless hours in the Junyer Vidals'

shop, gossiping with the proprietors and sketching on their trade cards or on large sheets of wrapping paper. Chronically broke at the time, Picasso welcomed the brothers' hospitality and sporadic financial help, and he supplied them with drawings in exchange.

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

The thirty or more drawings that Picasso executed on the reverse of the Junyer Vidals' business cards run the gamut from depictions of the huddled, wretched souls that populate his Blue Period canvases, to sardonic parodies of contemporary types and scenes of overt sexuality. *Nu et serpent* belongs to the sizable group of drawings with sexual themes. These range from relatively chaste images of reclining female nudes such as the present lot (Zervos, vol. 1, nos. 124-125, 128) to more graphic scenes. John Richardson has written, "[This] group provides a microcosm of Picasso's sexual fantasies: some have a graffiti-like directness; others an adolescent prurience; the most revealing manifest a perversity and misogyny that anticipate the artist's surrealist chimeras of the 1930s" (*ibid.*, p. 281). Likewise, Pierre Daix has commented, "There are a great many drawings which breathe physical pleasure and prowess: on the business cards of his friend Junyer Vidal and on every kind of paper, in ink, colored crayon, and watercolor. They constitute a regular theater of the erotic, whose daring is breathtaking for a period still so profoundly Victorian in outlook, and were not, in fact, made public until after the cultural revolution of the 1960s. They provide us with a dimension fundamental to an understanding of the 'blue' Picasso: sex—in all its experimental variety—must be recognized, because it is an important element in life and art" (Picasso: *Life and Art*, New York, 1993, p. 33).



verso



180

HENRI MATISSE (1869-1954)

Tête de femme

signed and dated 'H. Matisse sept. 46' (lower right)

brush and India ink on paper
18 $\frac{1}{8}$ x 11 $\frac{1}{4}$ in. (46.1 x 28.6 cm.)

Painted in September 1946

\$300,000-500,000

PROVENANCE

(possibly) Buchholz Gallery (Curt Valentin), New York.

Léon Bloch, Paris (*circa* 1950).

By descent from the above to the present owner.

Wanda de Guébriant has confirmed the authenticity of this work.

Following his series of large brush and ink drawings of the late 1940s, which featured mixed figure and still-life compositions, Matisse turned increasingly to portraiture, one of his favorite subjects. In the introduction to the folio *Portraits* (1954), Matisse wrote, "The human face has always greatly interested me. [Faces] probably retain my attention through their expressive individuality and through an interest that is entirely of a plastic nature. Each face has its own rhythm and it is this rhythm that creates the likeness. The conclusion of this is: the art of portraiture is the most remarkable" (quoted in J. Flam, ed., *Matisse on Art*, Berkeley, 1995, pp. 220, 221 and 223).

Many of Matisse's late portrait drawings are little more than masks that fill the page, which possess a classical discipline reminiscent of the ancient art of calligraphy and a refined sense of design. The present work is noteworthy for the fullness of the image, as the artist has filled the majority of the sheet in grand, gestural brush strokes. The delicate tilt of the head and the sophisticated use of negative space along each edge create an airy, light-filled composition. Composed of contrapuntal lines, the image nonetheless gives the impression of a unified arabesque, a sweeping gesture that animates the sheet and defines all aspects of form, space, light and shadow. Matisse explained that the arabesque is "the most synthetic way to express oneself in all one's aspects. It has a real function. It translates the totality of things with a sign. It makes all the phrases into a single phrase" (quoted in *ibid.*, pp. 210-211).



The artist at Villa le Réve, Vence, 22 May 1948. Photo: © Michel Sima / Bridgeman Images. Art: © 2017 Succession H. Matisse / Artists Rights Society (ARS), New York.



181

PABLO PICASSO (1881-1973)

Verre et paquet de tabac

signed and dedicated 'Pour mon ami Larionoff. Picasso' (lower left)
pastel and charcoal on paper
10 x 12 $\frac{5}{8}$ in. (25.2 x 32.1 cm.)
Drawn *circa* 1920

\$120,000-180,000

PROVENANCE

Mikhail Larionov, Paris (gift from the artist).

Léon Bloch, Paris (*circa* 1950).

By descent from the above to the present owner.

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

Claude Picasso has confirmed the authenticity of this work.

The present work dates to a time when Picasso was revising his pre-war Cubist experiments. With the sobriety of the war years behind him, the artist began to combine pure color with powerful linear black shading to express volume and space. Discussing this phase of Picasso's Cubism, John Richardson notes that these still lifes "are astonishingly varied in their dazzling colors, elaborate patterning, rich textures and complex compositions. No longer did Picasso feel obliged to investigate the intricate formal and spatial problems that had preoccupied him ten years before. Instead he felt free to relax and exploit his cubist discoveries in a decorative manner that delights the eye" (*Picasso: An American Tribute*, New York, 1962, p. 52).

The first owner of *Verre et paquet de tabac*, Mikhail Larionov, was a Russian modern artist. Larionov initiated two highly influential movements: Rayism and Neo-Primitivism. He and his longtime companion, Natalia Goncharova, left Russia in 1915 for Lausanne and Paris, touring with Sergei Diaghilev's *Ballets Russes*. Larionov created designs for the productions *Soleil de nuit* in Switzerland in 1915 and *Contes russes* in Paris in 1917. By 1919, he had settled in Paris, where he often collaborated with Cubist and Dada painters and poets. Throughout the 1920s, he continued to work for Diaghilev as a set designer and artistic advisor. It is likely through Diaghilev that Larionov met Picasso.



Potter non limo Larionoff
Picasso



182

HENRI MATISSE (1869-1954)

Femme allongée

signed and dated 'Henri Matisse 12/41' (lower right)

black Conté crayon on paper

11¼ x 20¾ in. (40.5 x 52.7 cm.)

Drawn in December 1941

\$70,000-100,000

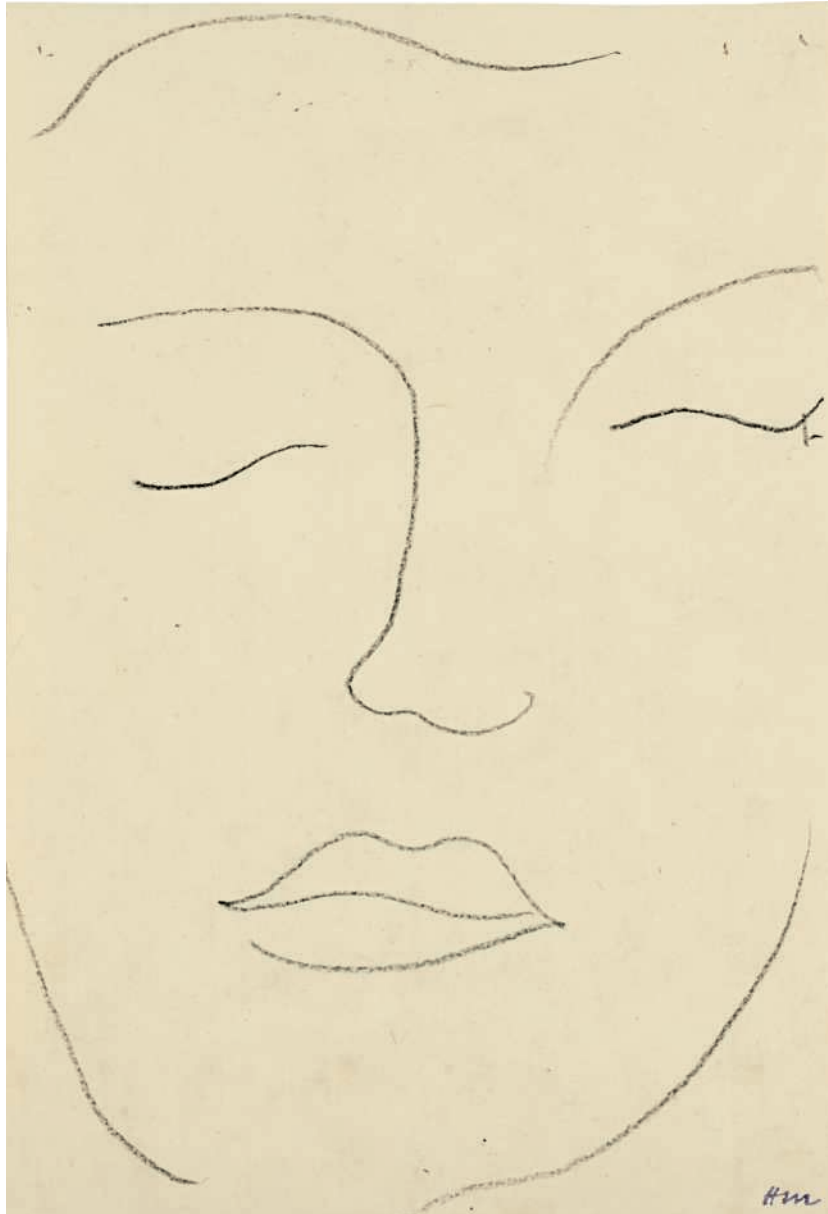
PROVENANCE

Buchholz Gallery (Curt Valentin), New York.

Léon Bloch, Paris (*circa* 1950).

By descent from the above to the present owner.

Wanda de Guébriant has confirmed the authenticity of this work.



PROPERTY FROM THE COLLECTION OF
A MEMBER OF THE MATISSE FAMILY

183

HENRI MATISSE (1869-1954)

Visage (Claude Duthuit)

stamped with initials 'HM' (lower right)
black Conté crayon on paper
8 $\frac{3}{8}$ x 6 $\frac{1}{8}$ in. (22.2 x 15.3 cm.)
Drawn in 1951

\$18,000-25,000

PROVENANCE

Pierre , New York.
Pierre-Noël Matisse, Paris (by descent from the above).
By descent from the above to the present owner.

Wanda de Guébriant has confirmed the authenticity of this work.

184

MARC CHAGALL (1887-1985)

Nu allongé

signed and dated 'Marc Chagall 1957' (along the lower edge)
gouache, watercolor, pastel, brush and India ink and colored wax
crayons on gray paper
26¾ x 19¼ in. (67.2 x 48.8 cm.)
Executed in 1957

\$300,000-500,000

PROVENANCE

Pierre Matisse Gallery, New York (by 1968).
Anon. sale, Christie's, Los Angeles, 7 June 2000, lot 8.
Acquired by the present owner, 2001.

EXHIBITED

New York, Pierre Matisse Gallery, *Chagall: Gouaches, 1957-1968*, April 1968, p. 15, no. 1 (illustrated in color as a frontispiece and illustrated again, p. 42; titled *The Flight*).

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

"For me, you are—my life," Chagall wrote encouragingly to his young paramour, Virginia Haggard McNeil, three days after their son David was born in 1946. "I can't live anymore without you. Fate wanted me to meet you after dear Bella (whom you love too)" (quoted in B. Harshav, ed., *Marc Chagall and His Times: A Documentary Narrative*, Stanford, 2004, p. 588). Writing from Paris, Chagall had timed his first return to Europe after the war purposefully to be absent at the birth of his son, the undeniable proof of a relationship he was not yet prepared to admit. Virginia, the Paris-born cosmopolitan daughter of a British diplomat, had entered his life in 1945 as his housekeeper, rebellious in youth and unhappy in her marriage. Each of them had felt "starved," as Virginia later recalled, but they found new love together, unexpectedly for Chagall only nine months after the death of his beloved wife, Bella (*ibid.*, p. 565). The pleasant reality of daily domestic intimacy, however, could never upstage the power of the mythic eternal moment that Chagall had created around the memory of Bella, nor diminish the intensity of imagery for which she remained the principal source. Nevertheless, "in his imagination," Benjamin Harshav has explained, "Chagall conflated the two images of Virginia and Bella, the sensual and the spiritual" (*ibid.*, p. 567).

"There can be no question," Sidney Alexander has written, "that black-haired Bella was subtly becoming metamorphosed into taller, longer-necked, russet-haired Virginia" (*Marc Chagal: A Biography*, New York, 1978, p. 388). As years passed following Bella's death, her specter made only occasional, ectoplasmic appearances in Chagall's paintings, almost always in bridal veil. Chagall's brides were, according to Virginia, "always Bella," but the nudes were generally Virginia (*ibid.*, p. 386). In the present work, we see what is likely Virginia draped across the composition linking several distinct elements in Chagall's personal iconography: the rooftops of his childhood home of Vitebsk along the lower edge, the rooster and goat that often appear in place of the artist, topped off by the violin-playing fish. The scene is rounded out with what appears to be spectators at a circus, another subject that would feature repeatedly throughout his oeuvre. But instead of watching acrobats or clowns, they are onlookers to Chagall's history.





185

MAX ERNST (1891-1976)

Collage à la rose

signed 'max ernst' (lower right)
watercolor, pencil and printed paper collage on paper
laid down on card

Image size: 3½ x 8⅞ in. (9 x 22.6 cm.)

Sheet size: 5⅞ x 10½ in. (13 x 26.8 cm.)

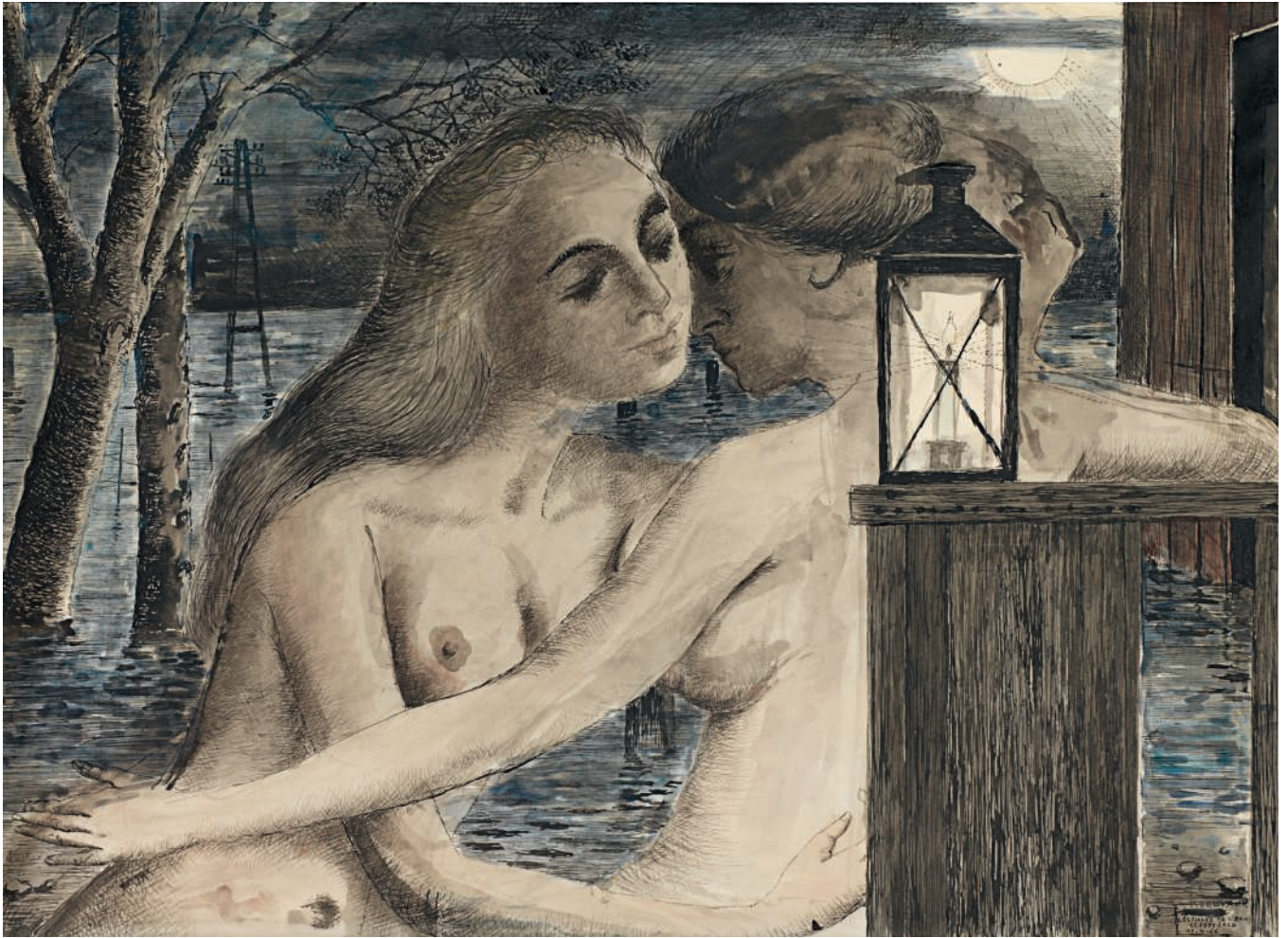
Executed *circa* 1920-1921

\$30,000-50,000

PROVENANCE

Anon. sale, Sotheby's, Paris, 3 June 2010, lot 49.
Acquired at the above sale by the present owner.

Werner Spies has confirmed the authenticity of this work.



The artist with the present lot. Photographer unknown. Photo courtesy of the family.

186

PAUL DELVAUX (1897-1994)

Les filles de l'eau

signed, dated, titled and inscribed 'P. DELVAUX 12-4-66
LES FILLES DE L'EAU ST IDES BALD' (lower right)
watercolor, brush and inkwash and pen and India ink on paper
22½ x 31 in. (57.2 x 78.7 cm.)
Executed on 12 April 1966

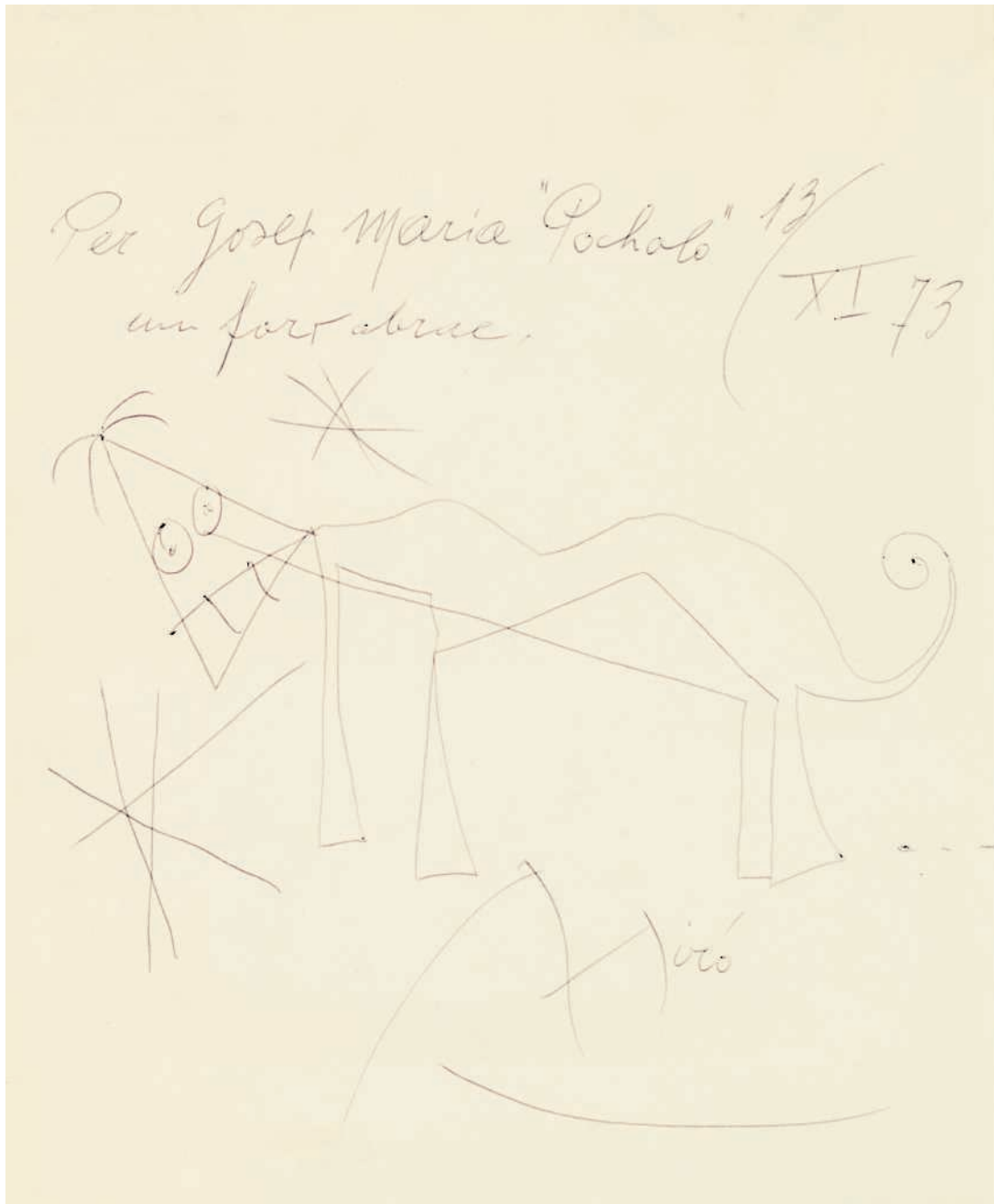
\$70,000-100,000

PROVENANCE

Galerie Cour Saint-Pierre, Geneva.

Acquired from the above by the family of the present owner, 1966.

The Fondation Paul Delvaux has confirmed the authenticity of this work.



187

JOAN MIRÓ (1893-1983)

Sans titre

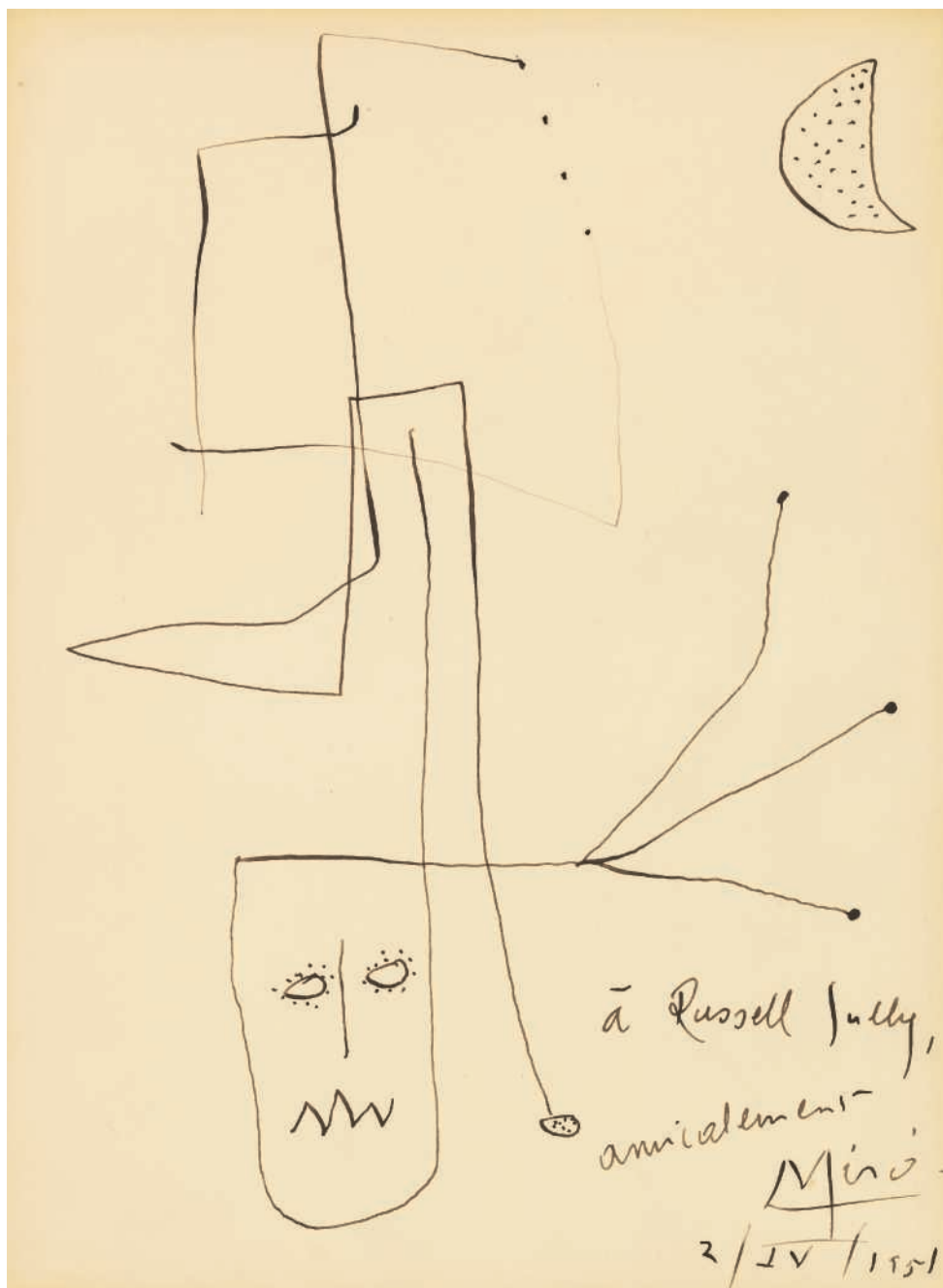
signed 'Miró' (lower right) and dated and dedicated
'13/XI 73 Per Josep Maria "Pocholo" un fort abraç' (upper center)
black ballpoint pen on paper
9¼ x 7¾ in. (24.8 x 19.7 cm.)
Drawn on 13 November 1973

PROVENANCE

Acquired by the present owner, 2017.

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

\$8,000-12,000



188

JOAN MIRÓ (1893-1983)

Sans titre

signed, dated and dedicated 'à Russell Sully, amicalement Miró. 2/IV/1951' (lower right)

pen and black ink on paper
10 $\frac{7}{8}$ x 8 $\frac{3}{8}$ in. (27.6 x 21 cm.)

Drawn on 2 April 1951

\$10,000-15,000

PROVENANCE

Russell Sully, France (gift from the artist).

Private collection, New York.

Acquired by the present owner, 2017.

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

PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

189

PAUL DELVAUX (1897-1994)

Les deux amies

signed and dated 'P. DELVAUX 7-43.' (lower right)
gouache, watercolor, brush and inkwash and pen and India ink
over pencil on board
27¼ x 39¼ in. (69.4 x 99.5 cm.)
Executed in July 1943

\$120,000-180,000

PROVENANCE

Anon. (acquired from the artist); sale, Sotheby's, London,
8 December 1998, lot 193.

Acquired at the above sale by the present owner.

LITERATURE

Z. Barthelman and J. Van Deun, *Paul Delvaux: Odyssey of a Dream*,
Saint-Idesbald, 2007, p. 39 (illustrated in color).

The Fondation Paul Delvaux has confirmed the authenticity
of this work.

*I believe that drawing is something [extremely] important,
and that one must first learn how to draw and be able to
draw before painting. This is what I would recommend to
the young painter.*

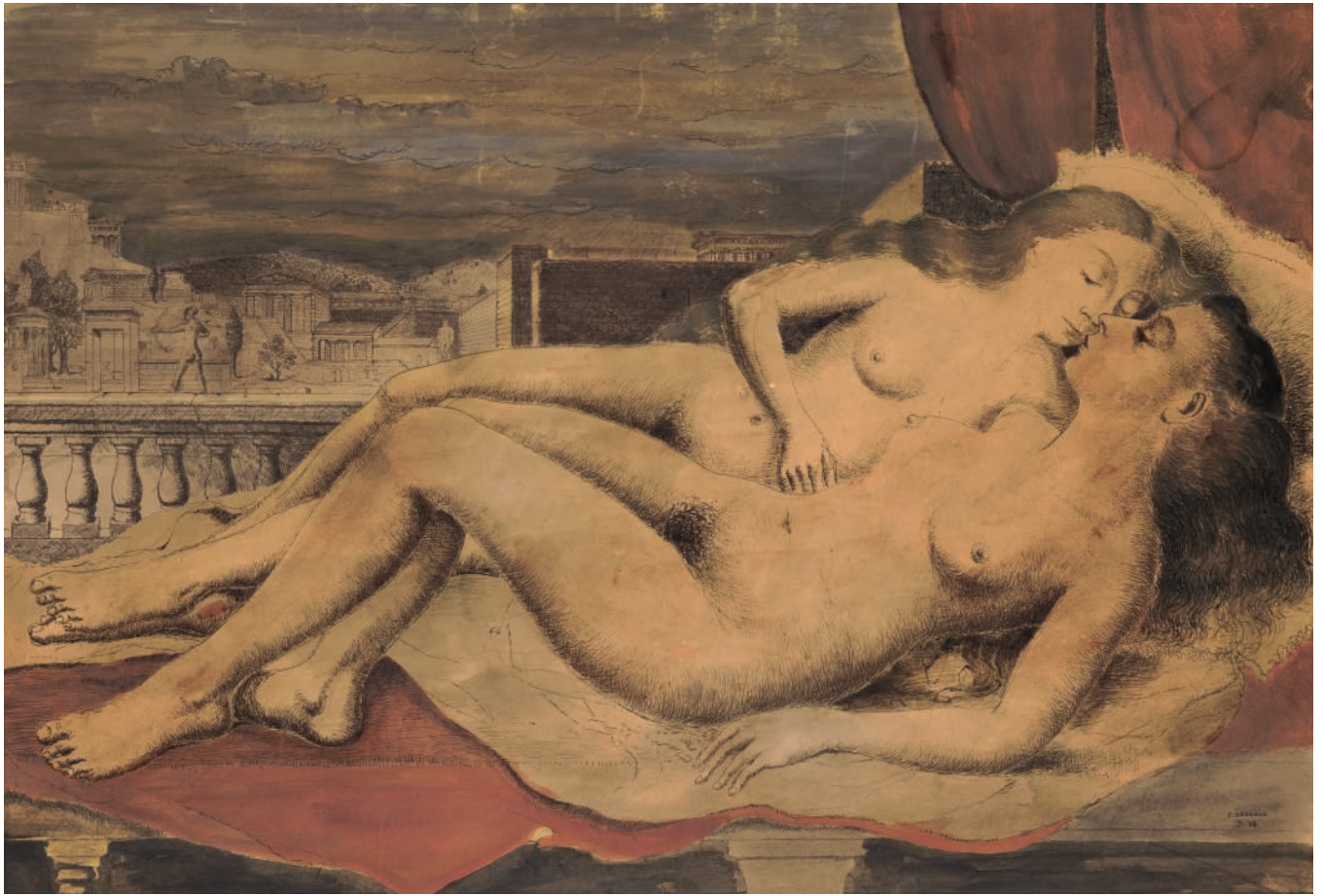
–Paul Delvaux

“The number of drawings that Delvaux composed is overwhelming. Not only does it emphasize how important the technique was for the artist, but it also attests to how methodically he planned and constructed his compositions. The artist himself distinguishes between two types of drawings: 1) preparatory drawings and sketches and 2) spontaneous drawings. These drawings should rightfully be viewed as works of art in and of themselves” (Z. Barthelman and J. Van Deun, “The Creative Process: From Drawings to a World of His Own,” *op. cit.*, p. 33).

The present work has been classified as belonging to the second category described by Barthelman and Van Deun. On this subject, and in reference to the present work in particular, they continue, “These drawings are often larger than the first type, vibrantly colorful, and meticulously refined, as in a work like *Jeune femme devant son miroir* from 1934, or in the erotic *Les deux amies* from 1943” (*ibid.*, p. 39).



The artist executing a mural for the house of
George Grard in 1949. Photographer unknown.
Courtesy of the Paul Delvaux Foundation.





PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

190

PAUL DELVAUX (1897-1994)

Le Visiteur

signed and dated 'P. DELVAUX 1938.' (lower right)
brush and ink wash and pen and India ink on paper
9 7/8 x 13 in. (24 x 33 cm.)
Executed in 1938

\$10,000-15,000

PROVENANCE

Private collection, New York.
Anon. sale, Hauswedell & Nolte, Hamburg, 4 December 1999, lot 857.
Anon. sale, Christie's, London, 30 June 2000, lot 16.
Acquired at the above sale by the present owner.

The Fondation Paul Delvaux has confirmed the authenticity of this work.



Pablo Picasso, *Le babouin et son jeune*, 1950-1951. The Museum of Modern Art, New York. Photo: © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY. Art: © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

PROPERTY FROM A
MANHATTAN PRIVATE COLLECTION

191

PABLO PICASSO (1881-1973)

Le Babouin

pen and brown ink on paper
14 x 10 $\frac{1}{8}$ in. (35.5 x 25.9 cm.)
Drawn *circa* 1950

\$20,000-30,000

PROVENANCE

Marie Cuttoli, Paris (gift from the artist).
Anon. sale, Sotheby Parke Bernet & Co., London, 7
April 1976, lot 140.
Anon. sale, Neumeister Kunstauktionshaus,
Munich, 2 December 1989, lot 306.
Private collection, Germany; sale, Sotheby's,
London, 25 October 1995, lot 131.
Acquired at the above sale by the present owner.

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

Claude Picasso has confirmed the
authenticity of this work.

The present lot is drawn on the *verso* of a
page of Tériade's *Verve*, vol. VII, nos. 25-26
(October 1951).



PROPERTY FROM THE COLLECTION OF
A MEMBER OF THE MATISSE FAMILY

192

HENRI MATISSE (1869-1954)

Route de campagne

pencil on paper
10 $\frac{1}{8}$ x 13 $\frac{1}{8}$ in. (25.7 x 35.6 cm.)
Drawn near Mont Alban in 1918

\$12,000-18,000

PROVENANCE

Pierre Matisse, New York.
Pierre-Noël Matisse, Paris (by descent from the above).
By descent from the above to the present owner.

Wanda de Guébriant has confirmed the authenticity of this work.



THE COLLECTION OF

JOAN AND PRESTON ROBERT

TISCH

193

HENRY MOORE (1898-1986)

Seated Female Nude

signed and dated 'Moore 29.' (lower right)
brush and black ink and ink wash, charcoal,
white chalk and pencil on paper
23¼ x 16¼ in. (59.2 x 40.6 cm.)
Executed in 1929

\$60,000-80,000

PROVENANCE

Sir Michael Sadler, Oxford.
The Leicester Galleries (Ernest Brown & Phillips),
Ltd., London
(acquired from the above).
Dr. Letterman, United Kingdom.
Waddington Galleries, Ltd., London.
Hirschl & Adler Galleries, New York.
Jan Krugier Gallery, New York.
Acquired from the above by the late owners,
September 1989.

EXHIBITED

London, The Leicester Galleries (Ernest Brown
& Phillips), Ltd., *New Year Exhibition of Pictures,
Drawings and Sculpture by Nineteenth and
Twentieth Century Artists*, January 1955, p. 7,
no. 34.
Toronto, Art Gallery of Ontario; Iwaki City,
Fukushima, Shimin Art Gallery Museum; Ishikawa
Prefectural Museum of Art; Kumamoto Municipal
Museum; Tokyo, Seibu Gallery and London, Tate
Gallery, *The Drawings of Henry Moore*, November
1977-August 1978, pp. 59 and 61,
no. 44 (illustrated, p. 60).

LITERATURE

A. Garrould, ed., *Henry Moore: Complete
Drawings, 1916-1929*, London, 1996, vol. 1, p. 212,
no. AG 29.20 (illustrated, p. 213; with incorrect
dimensions).



194

MARC CHAGALL (1887-1985)

Le peintre en rouge

stamped with signature 'Marc Chagall' (lower left)
gouache and pastel on gray paper
26½ x 20¼ in. (67.5 x 52 cm.)
Executed in 1984-1985

\$250,000-350,000

PROVENANCE

David McNeil, Paris (by descent from the artist).
Taimei Gallery, Tokyo.
Private collection, Japan.
Acquired from the above by the present owner.

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

Le peintre en rouge is a lyrical celebration of love and life brimming with the mystery and life-enhancing wonder that suffuses Chagall's works. The act of painting opens up a whole world of images: as the painter portrays another artist at work at an easel, a woman suddenly appears next to him, perhaps symbolizing an angelic muse, guiding and protecting the artist in his creative flow.

The pair are romantic characters within the swirling drama of the composition. An intriguing assortment of strange and dream-like elements float through the picture, ranging from the artist at his easel to a floating vase bursting with flowers, and various other figures and animals typical of Chagall, as though a cast of characters and nostalgic facets from Chagall's past has burst into life on its surface. In the work, Chagall is represented not only as the central figure at his easel, but perhaps also as the painter in blue depicted in the picture itself, a poignant play on memory and self-reflection.

Chagall executed *Le peintre en rouge* in 1984-1985, at a time of considerable self-reflection. By that time, the artist had achieved worldwide success, and was being celebrated as one of the most important painters of the 20th century through a series of momentous exhibitions. In 1984, the Musée national d'art moderne in Paris organized an important retrospective of Chagall's works on paper, while the Maeght Foundation in Saint-Paul-de-Vence arranged a major retrospective of his paintings. In 1985, the Royal Academy in London also honored the painter with a major exhibition, which then travelled to the Philadelphia Museum of Art, reaffirming the artist's stature beyond Europe.

"With age, I see more clearly and justly what is true and what is false along our way and just how ridiculous everything is which one has not obtained with one's blood, with one's very soul, everything that has not been pierced by love... herein lies true art" (Chagall quoted in F. Meyer, *Marc Chagall*, Paris, 1995, p. 282).





195

HENRI MATISSE (1869-1954)

Tête de femme

signed and dated 'Matisse 50' (lower right)
charcoal on paper
20 x 14¼ in. (51 x 36 cm.)
Drawn in 1950

\$30,000-50,000

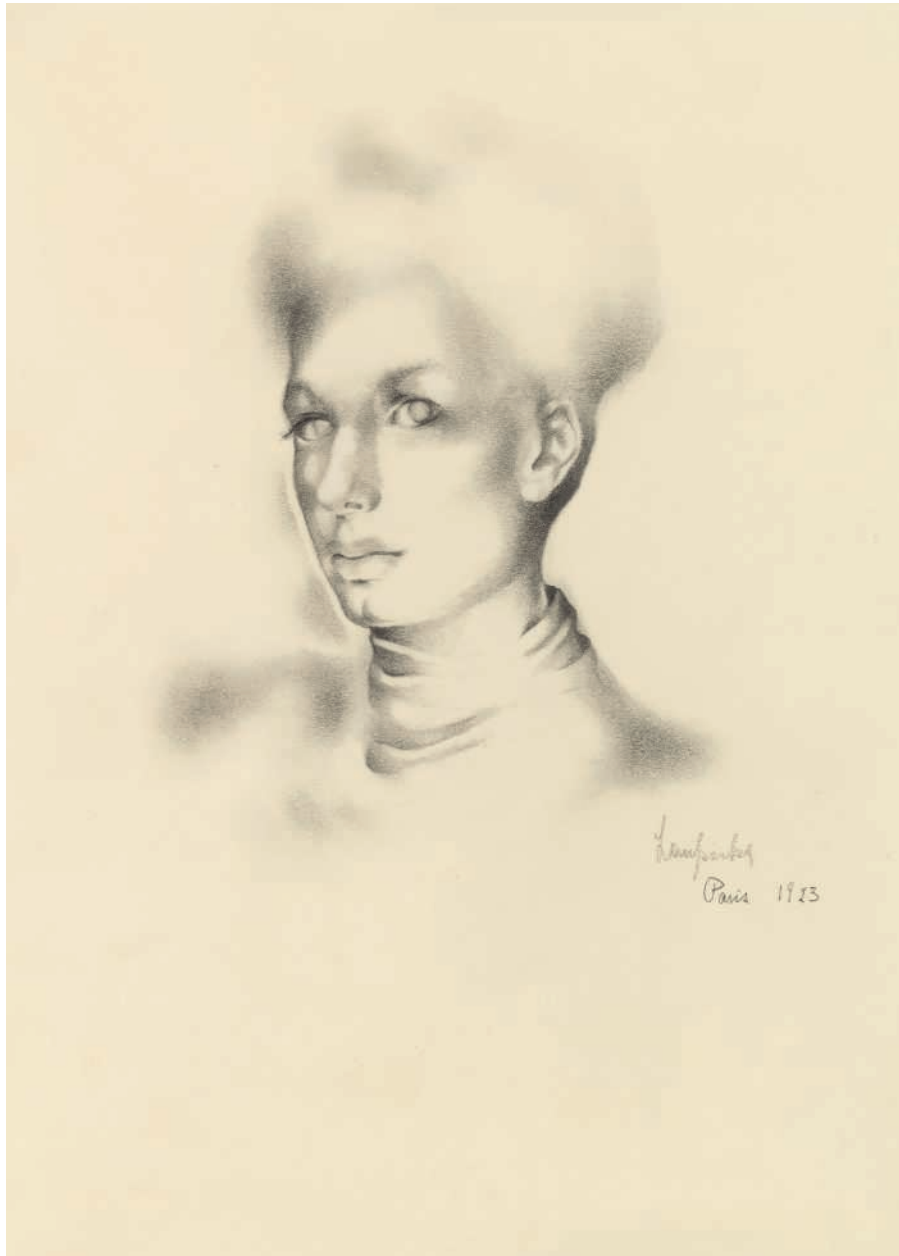
PROVENANCE

Hanover Gallery, London.
Ian Woodner, New York.
Bodley Gallery, New York.
Mr. and Mrs. Raymond J. Braun, New York.
Susan Braun, Atlanta (by descent from the above); sale, Sotheby's,
New York, 30 June 2004, lot 349.
Acquired by the present owner, 2015.

EXHIBITED

Atlanta, The High Museum of Art, *Drawings from Georgia Collections: 19th & 20th Centuries*, May-June 1981, p. 213, no. 127.
Atlanta, The High Museum of Art, 1981-1992 (on extended loan).

Wanda de Guébriant has confirmed the authenticity of this work.



196

TAMARA DE LEMPICKA (1898-1980)

Portrait de femme

signed, dated and inscribed 'Lempicka 1923 Paris' (lower right)
pencil on paper
14¾ x 10⅞ in. (37.5 x 27.6 cm.)
Drawn *circa* 1937

\$10,000-15,000

PROVENANCE

Christie Tamara Foxhall, Houston (by descent from the artist).
Acquired by the family of the present owner, by 1993.

LITERATURE

A. Blondel, *Tamara de Lempicka: Catalogue Raisonné*, Lausanne, 1999,
p. 475, no. A. 171 (illustrated).



PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

197

BALTHUS (1908-2001)

Nu assis

signed and dedicated 'To Paul with all my love Balthus ♥' (lower right)
brown Conté crayon on paper
20½ x 16½ in. (52 x 42 cm.)
Drawn in 1927-1928

\$15,000-20,000

PROVENANCE

Paul Bourdin, Paris (gift from the artist).
Anon. sale, Sotheby's, London, 28 June 1995, lot 289.
Acquired at the above sale by the present owner.

LITERATURE

J. Clair and V. Monnier, *Balthus: Catalogue Raisonné of the Complete Works*, Paris, 1999, p. 210, no. D390 (illustrated).

Paul Bourdin, the first owner of this work, was a journalist and close friend of the artist who worked for the *Frankfurter Zeitung* as a Paris correspondent from 1925 to 1943.



PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

198

HENRY MOORE (1898-1986)

Reclining Nude

signed and dated 'Moore 28.' (lower right)
brush and pen and India ink and pencil on paper
12¼ x 17⅞ in. (30.9 x 33.5 cm.)
Executed in 1928

\$10,000-15,000

PROVENANCE

Leon Goodman, Esq., London; Estate sale, Sotheby & Co.,
London, 22 July 1964, lot 32.
G. Shankland (acquired at the above sale).
Jeanne Frye, London.
Linda Goodman Gallery, Johannesburg.
Rex Irwin Gallery, Sydney.
Private collection, Australia.
Anon. sale, Sotheby's, London, 30 November 1994, lot 210.
Acquired at the above sale by the present owner.

LITERATURE

A. Garrould, ed., *Henry Moore: Complete Drawings, 1916-1929*,
London, 1996, vol. 1, p. 189, no. AG 28.85 (illustrated, p. 188).

199

PABLO PICASSO (1881-1973)

Femme assise

dated and inscribed '18 septembre XXXIV—Boisgeloup' (lower right)
pencil on paper
9 x 9¼ in. (23.8 x 24.8 cm.)
Drawn in Boisgeloup on 18 September 1934

\$120,000-180,000

PROVENANCE

Estate of the artist.
Private collection, Paris.
Acquired from the above by the present owner.

EXHIBITED

Paris, Bouquinerie de l'Institut, *Pablo Picasso: monotypes, dessins, gravures, peintures*, October-December 2013, p. 102, no. 98 (illustrated in color).

LITERATURE

C. Zervos, *Pablo Picasso*, Paris, 1957, vol. 8, no. 235 (illustrated, pl. 108).

Marie-Thérèse Walter was still in her late teens when, in January 1927, Picasso walked up to her outside the Galeries Lafayette where she had been shopping. He had one of the most memorable pick-up lines of all time: "Miss, you have an interesting face. I would like to do your portrait. I have a feeling we will do great things together. I am Picasso" (quoted in M. FitzGerald, *Picasso's Marie-Thérèse*, exh. cat., Acquavella Galleries, Inc., New York, 2008). Picasso pulled off this moment of seduction as if he were Zeus descending from Olympus and carrying off a young nymph who had caught his fancy.

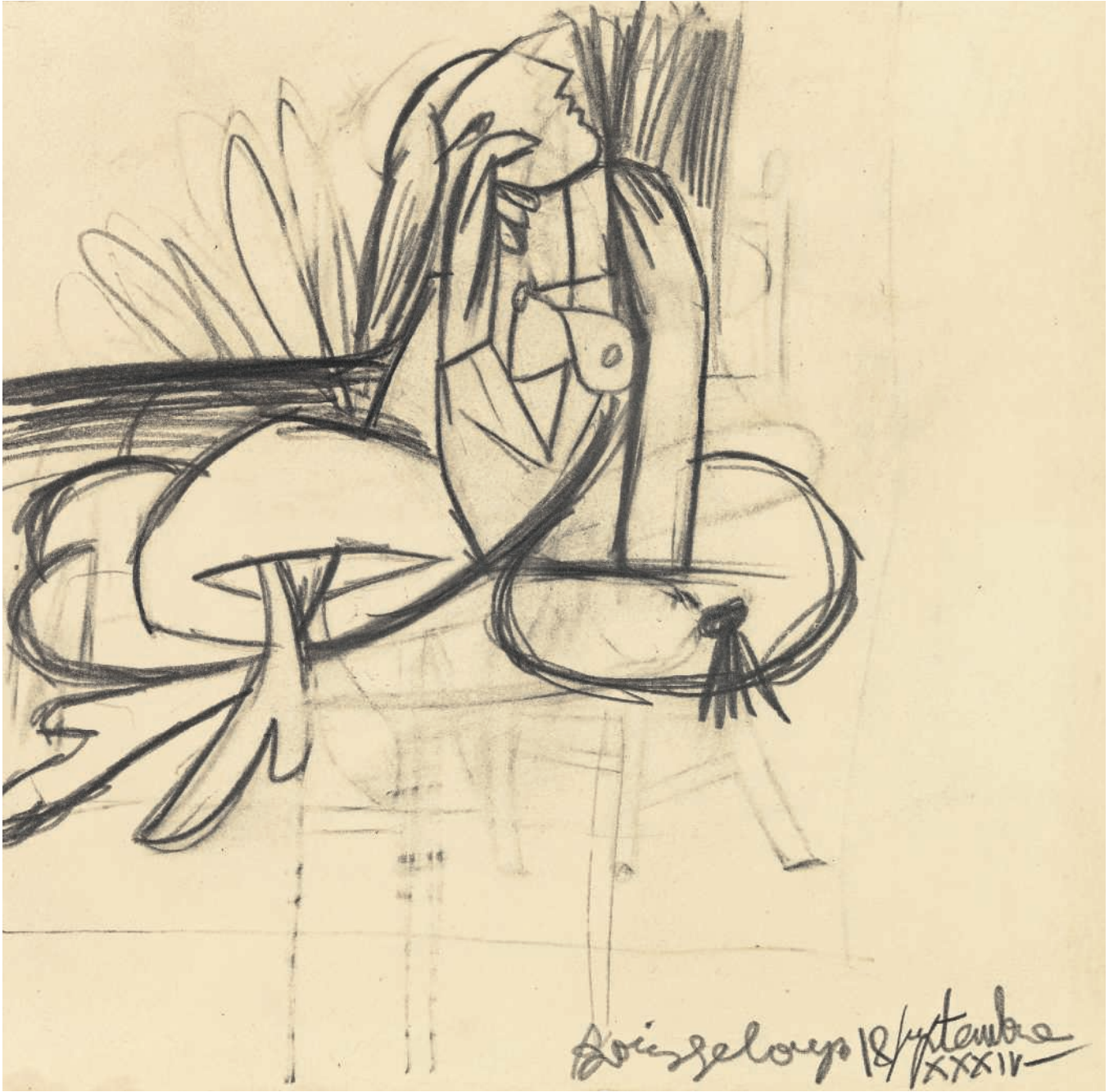
They walked off together; Marie-Thérèse came to his studio the next day, posed for the artist, and soon afterwards they became lovers. This all had to be managed with strict discretion and the utmost secrecy—Picasso had a wife, Olga, whom he married in 1918. She was the mother of his young son, Paulo, whom he adored. He was not yet prepared to upset a marriage which had provided him with all the trappings of an haute-bourgeois domesticity he had come to enjoy. But at the same time, Picasso in his mid-forties, was desperate for an outlet, an escape into a sexual adventure that would rejuvenate his life and stimulate his art. The beautiful and acquiescently sensual Marie-Thérèse filled both these needs to perfection.

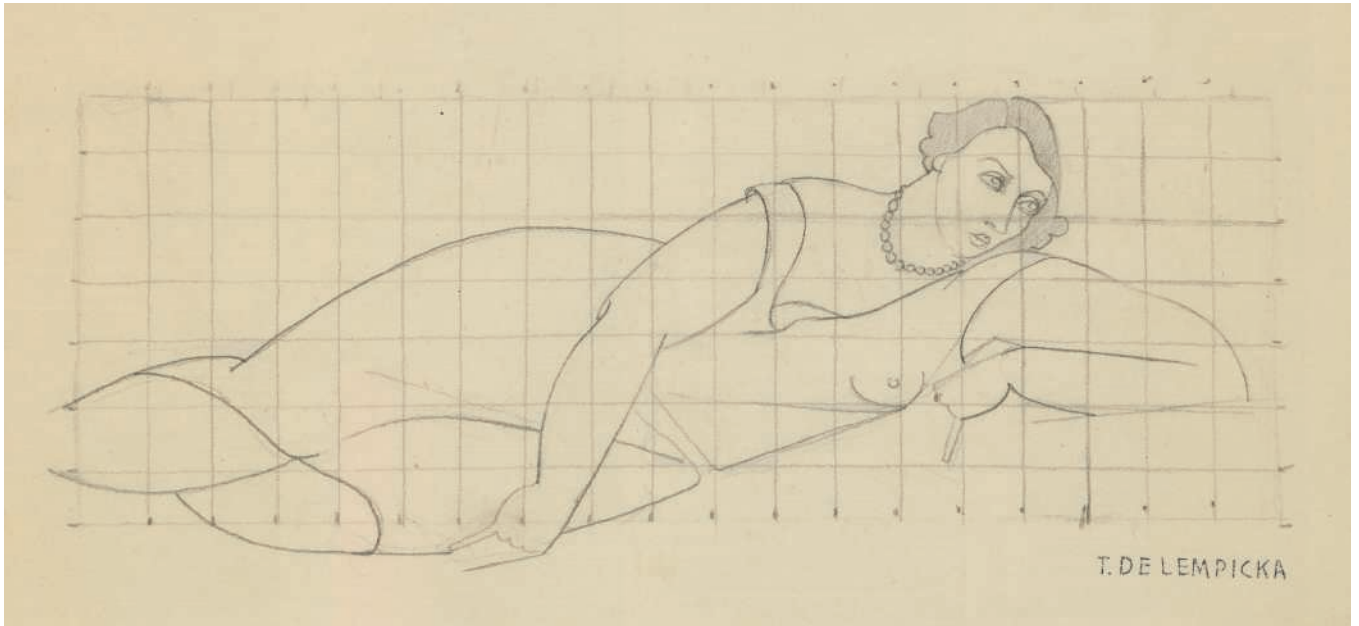
Picasso purchased Boisgeloup in 1930. The odd name of this property derives from *bois-jalous*—it was in a hidden wooded area, as if screened off by a *jalousie*. The old house had neither electricity nor central heating, and Picasso did not undertake to modernize it. He prized Boisgeloup for its seclusion, and it was only about 40 miles from Paris, a quick jaunt in his chauffeured Hispano-Suiza motorcar. He set up a sculpture studio in his new country retreat, and there were large rooms in which to paint. Best of all, Boisgeloup was the perfect location for his trysts with Marie-Thérèse. Picasso would bring her to the chateau during the week, and she could easily slip away to nearby Gisors or back to Paris when Olga and Paulo showed up for the weekends.

It is not clear when Olga learned about Marie-Thérèse, but she could not help noticing the frequent appearance of a young blonde woman in Picasso's paintings by the spring of 1934. In March and April 1934 Picasso painted several versions of Marie-Thérèse and her sister Jeanne reading from a book (Zervos, vol. VIII, nos. 190-194). In mid-September 1934, after a summer in which Picasso's interest in bullfighting provoked a particularly fierce and violent series of works, Picasso returned to sensual portraits of Marie-Thérèse and the theme of a woman in an interior. At Boisgeloup on September 18 and 19 a series of drawings (Zervos, vol. VIII, nos. 235-237), of which the present lot is the first, reveals a continued development of this subject matter. In *Femme assise*, Marie-Thérèse is seated on a chair looking to the right and leaning on a bolster with a plant in the background while in a variation (Zervos, vol. VII, no. 236) she is reclining on a divan. The next day Picasso made four separate studies on one sheet (Zervos, vol. VII, no. 237), in which a jaunty hat appears for the first time. Rejecting the reclining version, but maintaining some of the momentum of the pose, Picasso gave to his pensive sitter not only a bouquet of flowers but what appears to be an open book on her lap. Shortly after in *Seated Woman* (Zervos, vol. VIII, 241) Picasso simplified the format of his work, eliminating the accoutrements but retaining the hat and open book.



Pablo Picasso, *Femme assise*, 1934. Private collection. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.





200

TAMARA DE LEMPICKA (1898-1980)

Dessin préparatoire, femme allongée

stamped with signature 'T. DE LEMPICKA' (lower right)
pencil on paper, squared for transfer
6½ x 9¾ in. (15.6 x 23.8 cm.)
Drawn *circa* 1926

\$12,000-18,000

PROVENANCE

Ira Perrot, Paris (acquired from the artist).
Private collection, France (by descent from the above); sale, Christie's,
New York, 4 November 2009, lot 142.
Acquired at the above sale by the present owner.

Alain Blondel has confirmed the authenticity of this work.



Tamara de Lempicka, *Femme allongée dans l'herbe*, *circa* 1926. Private collection.
© 2018 Tamara Art Heritage / ADAGP, Paris / ARS, New York.



PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

201

HENRI MATISSE (1869-1954)

Nu assis

signed 'Henri Matisse' (lower right)
pencil on paper
9 $\frac{3}{8}$ x 12 $\frac{1}{2}$ in. (24 x 31.6 cm.)
Drawn in 1930-1931

\$40,000-60,000

PROVENANCE

Pierre Matisse, New York.
Heinz Berggruen, Paris (by 1985).
Anon. sale, Sotheby's, London, 1 December 1993, lot 235.
Acquired at the above sale by the present owner.

EXHIBITED

New York, Maxwell Davidson Gallery, *Henri Matisse: Selected Drawings from 1907 to 1952*, April-May 1985, p. 14, no. 8 (illustrated; dated circa 1926 and titled *Woman in a Chair*).

Wanda de Guébriant has confirmed the authenticity of this work.



202

JEAN DUFY (1888-1964)

La Bouille (Seine-Maritime)

signed 'Jean Dufy' (lower right)
gouache and watercolor on paper
17 $\frac{5}{8}$ x 23 in. (44.6 x 58.3 cm.)

\$10,000-15,000

PROVENANCE

Findlay Galleries, Inc., Chicago.
Patricia O. Abell, Washington, D.C.; Estate sale, Sotheby's, New York,
23 February 2005, lot 116.
Acquired at the above sale by the present owner.

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



203

RAOUL DUFY (1877-1953)

Toledo

signed and titled 'Raoul Dufy Toledo' (lower right)
watercolor and gouache on paper
19 7/8 x 26 in. (50 x 66 cm.)
Painted in 1949

\$25,000-35,000

PROVENANCE

Galerie Louis Carré et Cie., Paris (by 1953).
Galerie Rousso, Paris.
Acquired from the above by the family of the present owner, 1976.

EXHIBITED

Copenhagen, Ny Carlsberg Glyptotek, *Raoul Dufy: Malerier, Akvareller og Tegninger*, March-April 1953, p. 27, no. 72.
Paris, Galerie Louis Carré et Cie., *Dufy*, July-September 1953, p. 43, no. 33.
Knokke Le Zoute, Albert Plage Casino Communal, *Hommage à Raoul Dufy*, July-August 1954, p. 32, no. 66 (illustrated).
Marseille, Musée Cantini, *Hommage à Raoul Dufy*, December 1954, p. 27, no. 17.
Albi, Musée Toulouse-Lautrec, *Raoul Dufy: Peintures, aquarelles, dessins, tapisseries*, July-September 1955, p. 30, no. 69.

LITERATURE

F. Guillon-Laffaille, *Raoul Dufy: Catalogue raisonné des aquarelles, gouaches et pastels*, Paris, 1981, vol. I, p. 144, no. 398 (illustrated).



PROPERTY FROM THE COLLECTION OF
A MEMBER OF THE MATISSE FAMILY

204

HENRI MATISSE (1869-1954)

Nu agenouillé

stamped with initials 'HM.' (lower right)
pen and India ink on paper
15 x 11 in. (38.4 x 28 cm.)
Drawn in 1930

\$30,000-50,000

PROVENANCE

Pierre Matisse, New York.
Pierre-Noël Matisse, Paris (by descent from the above).
By descent from the above to the present owner.

Wanda de Guébriant has confirmed the authenticity of this work.



205

MARC CHAGALL (1887-1985)

L'écrivain sur le toit

stamped with signature 'Marc Chagall' (lower center)
brush and India ink and gray wash over pencil on paper
19 $\frac{7}{8}$ x 12 $\frac{1}{2}$ in. (50.4 x 32 cm.)
Painted in 1962

\$40,000-60,000

PROVENANCE

Estate of the artist.
Hokin Gallery, Inc., Palm Beach.
Acquired by the present owner, *circa* 1985.

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

206

PABLO PICASSO (1881-1973)

Nu agenouillé et Amour

signed, dated and numbered 'Picasso 16.12.68.II' (upper left)
brush and India ink on paper
17 $\frac{3}{8}$ x 12 $\frac{1}{4}$ in. (44.3 x 31.2 cm.)
Painted on 16 December 1968

\$180,000-250,000

PROVENANCE

Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris.
Paul Haim et Cie., Paris.
Takashimaya Department Store, Tokyo.
Gallery Asada, Japan (acquired from the above, *circa* 1979);
sale, Sotheby's, London, 29 June 1999, lot 312.
Dolors Junyent Galeria d'Art, Barcelona.
Anon. sale, Christie's, London, 25 June 2014, lot 130.
Acquired at the above sale by the present owner.

LITERATURE

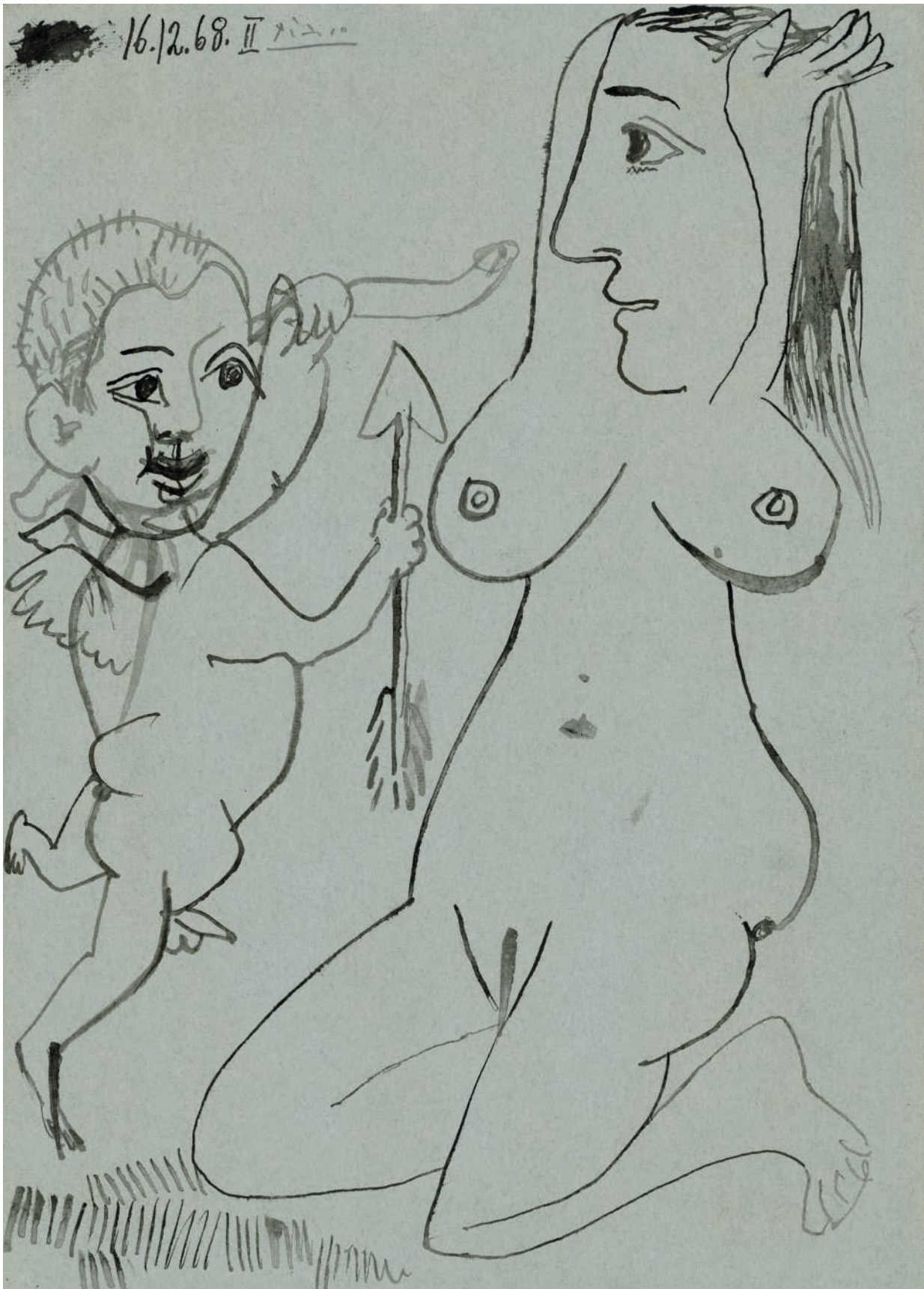
C. Zervos, *Pablo Picasso*, Paris, 1973, vol. 27, no. 395 (illustrated, pl. 169).

Nu agenouillé et Amour is one of a small series of drawings that Picasso created in December 1968, exploring the subject of a woman playing with Cupid, shown with his bow and arrow. It depicts the two figures, with the Cupid bearing a mysterious resemblance to the artist himself with his coal-black eyes, facing each other. The woman's face is shown in a profile that is near classical; meanwhile, her body is generously voluptuous, a vision of womanhood in comparison to the child-like body of the winged cupid with his bow. Looking at the sister pictures, it becomes apparent that the female figure may well be an analogue for Jacqueline, Picasso's second wife, the woman who dominated his life and his art for almost two entire decades.

Nu agenouillé et Amour is a variation of an ancient theme Venus and Cupid. This has been explored by many artists over the centuries, and so was all the more apt as a subject for Picasso during this period, when he was often looking to the great painters of the past for inspiration, or indeed to enter into a dialogue with them, sometimes one that involved a gleeful degree of iconoclasm. During this time, he took the works of, say, Velázquez, Eugène Delacroix and Edouard Manet and used them as a springboard for his own creations, resulting in a string of lively new incarnations of their compositions. This was a process that Picasso had already explored even as a teenager in Spain, looking at the works of El Greco and Diego Velázquez alike.

After the Second World War, Picasso began to look at the pictures of Lucas Cranach the Elder, making a series of prints based on the Old Master's own images. He had begun in 1947 with Cranach's *David and Bathsheba*, an image of which he had been given by the legendary dealer Daniel-Henry Kahnweiler. Picasso produced his own variations on the theme. A couple of years later, he turned to Cranach's various versions of Venus and Cupid, using them as the basis for celebrated prints. Over the years, he would produce his own idiosyncratic responses to a number of Cranach's works, creating enough of a body of work inspired by the older artist that Kahnweiler would help to organize an exhibition in the Kunsthalle Nürnberg in September 1968 entitled *Cranach und Picasso*. Perhaps it was this exhibition, or the idea behind it, that helped suggest the subject of Venus and Cupid to Picasso later in the year, ushering into existence another series of vigorous, whimsical works showing Venus with the armed Cupid, including the present work.

16.12.68. II Хитро





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

207

RAOUL DUFY (1877-1953)

Sous les arbres

signed 'Raoul Dufy' (lower right)
watercolor and pencil on paper
12¾ x 10½ in. (32.7 x 25.5 cm.)
Executed *circa* 1913

\$15,000-20,000

PROVENANCE

Walter Pach, New York (acquired from the artist, 1914); sale, Parke-Bernet Galleries, Inc., New York, 6 January 1949, lot 6.

Anon. sale, Parke-Bernet Galleries, Inc., New York, 4 February 1970, lot 10.
Anon. sale, Sotheby Parke-Bernet, New York, 31 May 1972, lot 59.

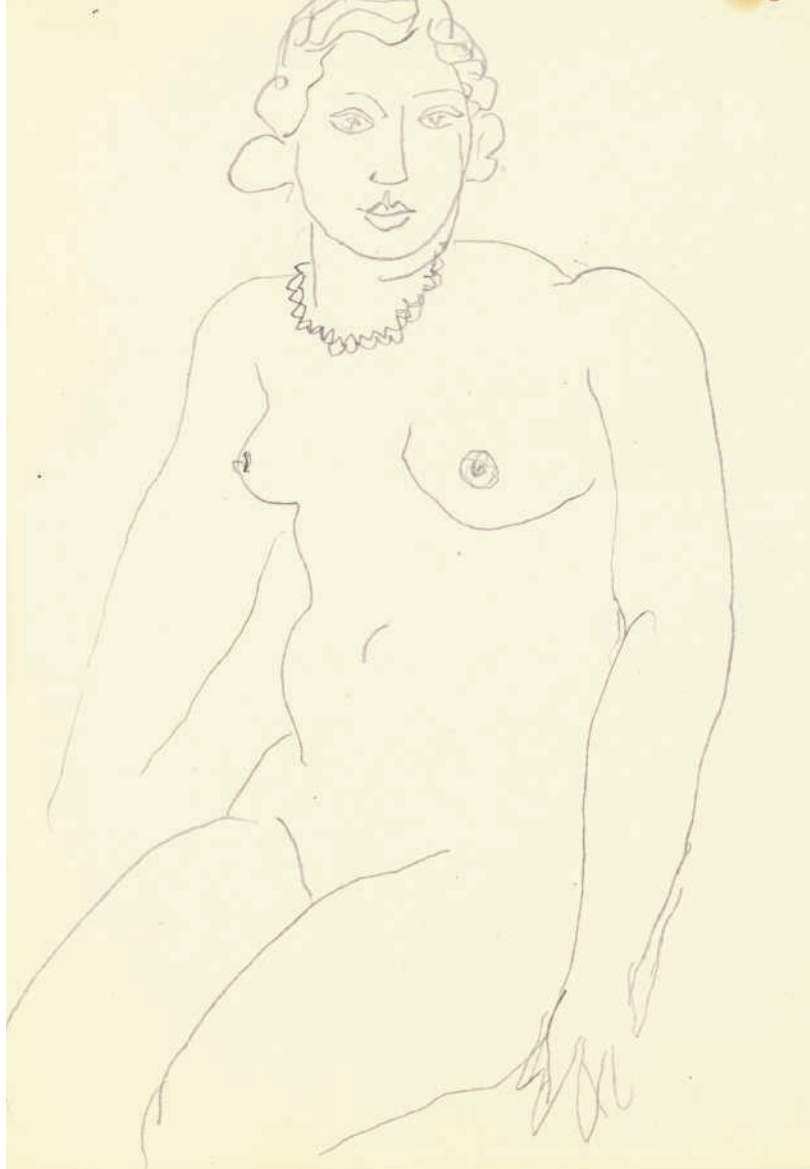
Charlotte B. McKim, Palm Beach.

Private collection, Florida (*circa* 1985); sale, Christie's, New York, 7 May 2008, lot 107.

Acquired at the above sale by the present owner.

LITERATURE

F. Guillon-Laffaille, *Raoul Dufy: Catalogue raisonné des aquarelles, gouaches et pastels*, Paris, 1981, vol. I, p. 26, no. 72 (illustrated).



PROPERTY FROM THE COLLECTION OF
A MEMBER OF THE MATISSE FAMILY

208

HENRI MATISSE (1869-1954)

Nu assis

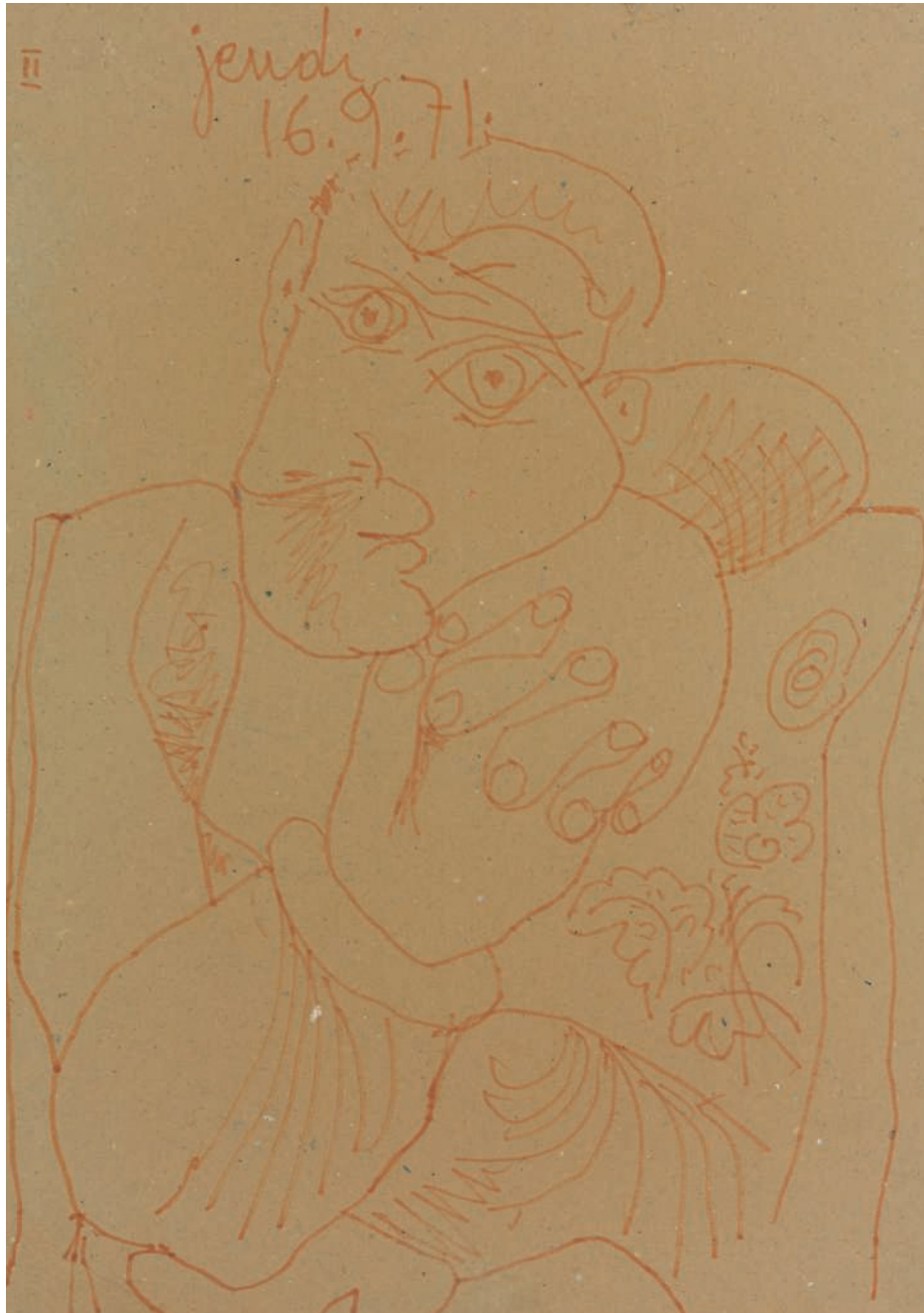
pencil on paper
7 $\frac{1}{8}$ x 5 $\frac{3}{8}$ in. (18 x 13.5 cm.)
Drawn *circa* 1936

\$18,000-25,000

PROVENANCE

Pierre Matisse, New York.
Pierre-Noël Matisse, Paris (by descent from the above).
By descent from the above to the present owner.

Wanda de Guébriant has confirmed the authenticity of this work.



PROPERTY FROM AN ESTATE

209

PABLO PICASSO (1881-1973)

Homme assis

dated and numbered 'jeudi 16.9.71. II' (upper left)
red felt-tip pen on card laid down on canvas

12¼ x 8⅝ in. (31.2 x 22 cm.)

Drawn on 16 September 1971

\$30,000-50,000

PROVENANCE

Galerie Louise Leiris, Paris.

Acquired from the above by the late owner.

LITERATURE

C. Zervos, *Pablo Picasso*, Paris, 1978, vol. 33, no. 186 (illustrated, pl. 69).



PROPERTY FROM AN ESTATE

210

PABLO PICASSO (1881-1973)

Homme assis

signed, dated and numbered 'Picasso 16.9.71. jeudi I' (upper left)

red felt-tip pen on card laid down on canvas

12¼ x 8⅝ in. (31.2 x 22 cm.)

Drawn on 16 September 1971

\$25,000-35,000

PROVENANCE

Galerie Louise Leiris, Paris.

Acquired from the above by the late owner.

LITERATURE

C. Zervos, *Pablo Picasso*, Paris, 1978, vol. 33, no. 185 (illustrated, pl. 69).



PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

211

LÉOPOLD SURVAGE (1878-1968)

Décor de théâtre pour Les Euclides

signed, dated and with atelier stamp 'Survage 37.' (lower right)
gouache, watercolor and brush and black ink over pencil on paper
Image size: 17¼ x 20¼ in. (45.1 x 61.5 cm.)
Sheet size: 20½ x 26 in. (51 x 66 cm.)
Executed in 1937

\$3,000-5,000

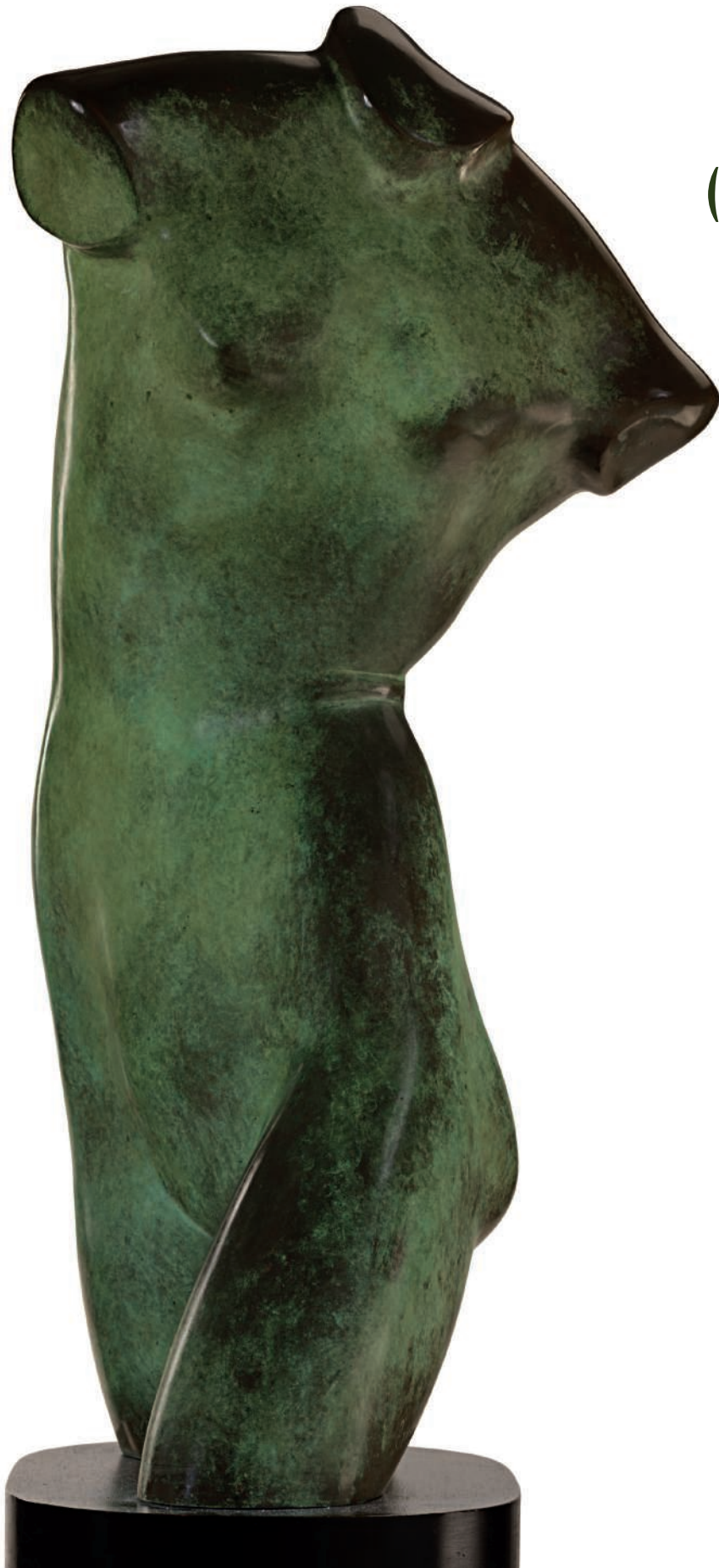
PROVENANCE

Estate of the artist.
Anon. sale, Christie's, London, 24 June 1996, lot 73.
Anon. (acquired at the above sale); sale, Christie's, London, 30 June 2000,
lot 48.
Acquired at the above sale by the present owner.

Anne-Marie Divieto has confirmed the authenticity of this work.

In the 1930s, Survage was involved with many productions as a set designer. The present lot was created for a production of *Les Euclides* after an Anthroposophical reinterpretation of Aeschylus' tragedy.

Day Sale
(Lots 301-461)





301

ALBERTO GIACOMETTI (1901-1966)

Broche, silhouette féminine

bronze with gold patina
Height: 3 $\frac{5}{8}$ in. (9.3 cm.)
Conceived *circa* 1935-1939

\$15,000-20,000

PROVENANCE

Samuel Josefowitz, New York (*circa* 1965).
By descent from the above to the present owner.

LITERATURE

The Alberto Giacometti Database, no. 3873.



302

ALBERTO GIACOMETTI (1901-1966)

Broche, modèle "Ange de l'Annonciation"

bronze with gold patina
Height: 3 $\frac{5}{8}$ in. (9.3 cm.)
Conceived *circa* 1935-1939

\$15,000-20,000

PROVENANCE

Samuel Josefowitz, New York (*circa* 1965).
By descent from the above to the present owner.

LITERATURE

The Alberto Giacometti Database, no. 3871.



303

ALBERTO GIACOMETTI (1901-1966)

Petite tête de femme (dite de Schiaparelli)

bronze with gold patina
Height: 1¼ in. (4.5 cm.)
Conceived *circa* 1935-1939

\$30,000-50,000

PROVENANCE

Samuel Josefowitz, New York (*circa* 1965).
By descent from the above to the present owner.

LITERATURE

The Alberto Giacometti Database, no. 3865.

another view



PROPERTY FROM THE FAMILY OF THE ARTIST

304

MAX ERNST (1891-1976)

Tête sur plateau

stamped with signature, numbered and stamped with the François and Pierre Hugo reference number, goldsmith's mark and the French assay mark 'max ernst EXEMPLAIRE D'ARTISTE 2/2 1554/2180' (on the reverse)

gold plaque

Diameter: 11 $\frac{5}{8}$ in. (29.5 cm.)

Conceived in 1961

LITERATURE

W. Spies and S. and G. Metken, *Max Ernst, Werke, 1954-1963*, Cologne, 1998, p. 397, no. 3808, 2 (another example illustrated).

C. Siaud and P. Hugo, *Bijoux d'artistes: Hommage à François Hugo*, Aix-en-Provence, 2001, p. 117, no. 1554 (another example illustrated).

\$50,000-70,000

PROPERTY SOLD TO BENEFIT THE HILLMAN FAMILY FOUNDATION

305

DIEGO GIACOMETTI (1902-1985)

Table basse trapezoïdale, modèle aux hiboux et grenouilles

bronze with brown patina

Height: 16 $\frac{7}{8}$ in. (42.9 cm.)

Length: 23 in. (58.4 cm.)

Width: 22 $\frac{1}{4}$ in. (56.5 cm.)

Conceived circa 1963

\$120,000-180,000

PROVENANCE

Pierre Matisse Gallery, New York.

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

LITERATURE

M. Butor, *Diego Giacometti*, Paris, 1985, pp. 109 and 125 (other examples illustrated).

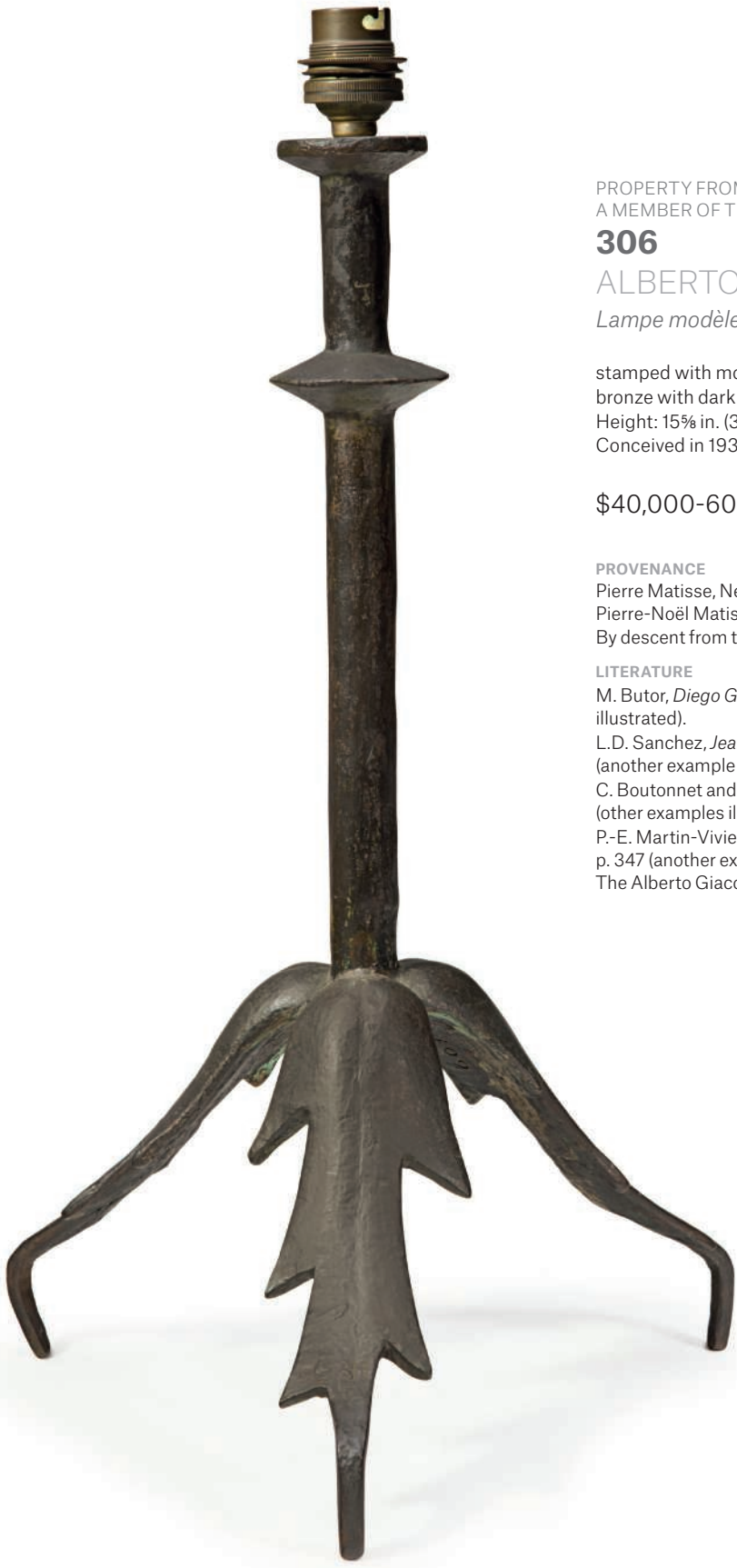
F. Francisci, *Diego Giacometti: Catalogue de l'oeuvre*, Paris, 1986, vol. I, pp. 104-105 (another example illustrated).

D. Marchesseau, *Diego Giacometti*, Paris, 1986, p. 85 (another example illustrated).



detail





PROPERTY FROM THE COLLECTION OF
A MEMBER OF THE MATISSE FAMILY

306

ALBERTO GIACOMETTI (1901-1966)

Lampe modèle "trépied à feuilles," première version

stamped with monogram and numbered '14' (on the underside)

bronze with dark brown and green patina

Height: 15 $\frac{1}{2}$ in. (39.7 cm.)

Conceived in 1937

\$40,000-60,000

PROVENANCE

Pierre Matisse, New York.

Pierre-Noël Matisse, Paris (by descent from the above).

By descent from the above to the present owner.

LITERATURE

M. Butor, *Diego Giacometti*, Paris, 1985, p. 117 (another example illustrated).

L.D. Sanchez, *Jean-Michel Frank, Adolphe Chanaux*, Paris, 1997, p. 200 (another example illustrated).

C. Boutonnet and R. Ortiz, *Diego Giacometti*, Paris, 2003, p. 36 (other examples illustrated in color, p. 37).

P.-E. Martin-Vivier, *Jean-Michel Frank: L'étrange luxe du rien*, Paris, 2006, p. 347 (another example illustrated).

The Alberto Giacometti Database, no. 3877.

PROPERTY FROM THE COLLECTION OF
A MEMBER OF THE MATISSE FAMILY

307

ALBERTO GIACOMETTI (1901-1966)

Lampe modèle "trépied à feuilles," première version

stamped with monogram and numbered '13' (on the underside)

bronze with dark brown patina

Height: 15¼ in. (38.8 cm.)

Conceived in 1937

\$40,000-60,000

PROVENANCE

Pierre Matisse, New York.

Pierre-Noël Matisse, Paris (by descent from the above).

By descent from the above to the present owner.

LITERATURE

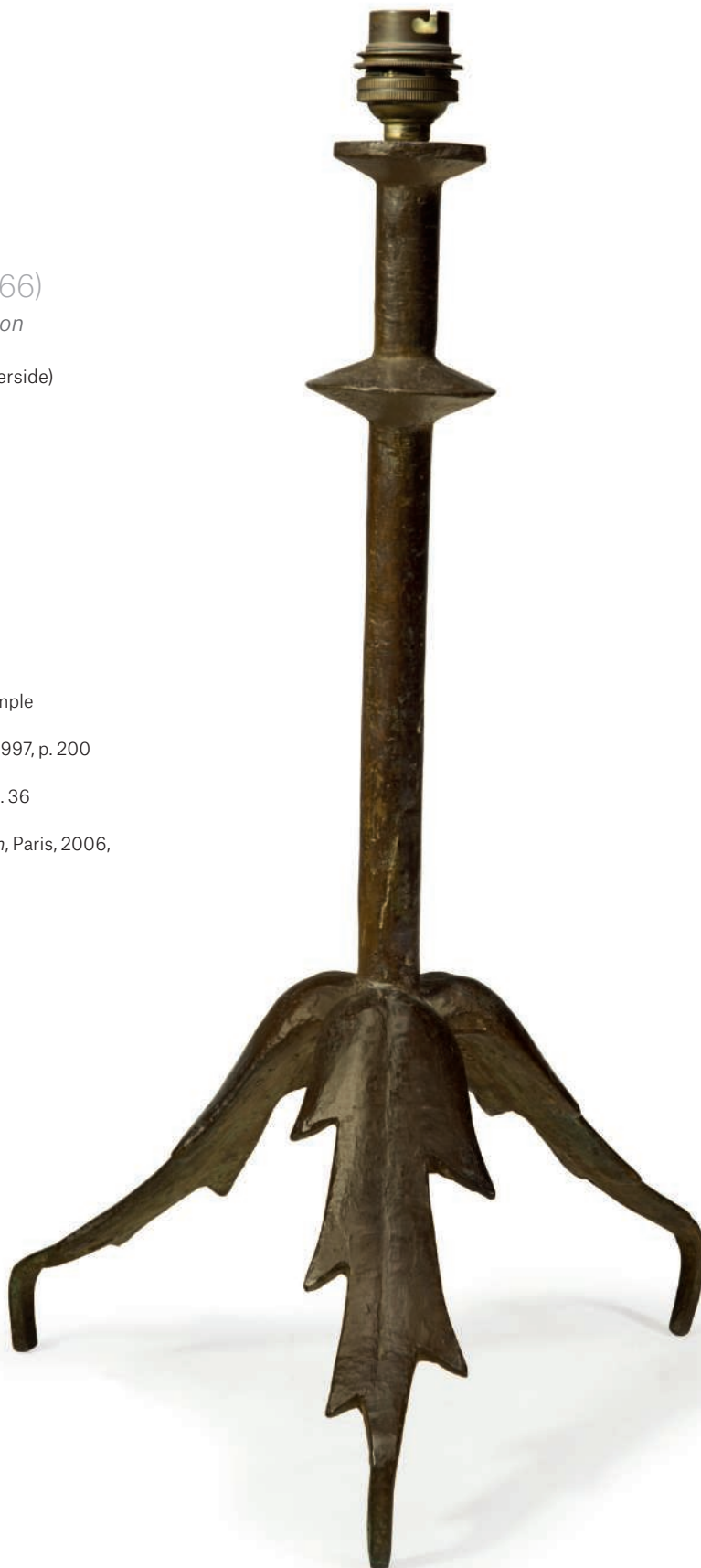
M. Butor, *Diego Giacometti*, Paris, 1985, p. 117 (another example illustrated).

L.D. Sanchez, *Jean-Michel Frank, Adolphe Chanaux*, Paris, 1997, p. 200 (another example illustrated).

C. Boutonnet and R. Ortiz, *Diego Giacometti*, Paris, 2003, p. 36 (other examples illustrated in color, p. 37).

P.-E. Martin-Vivier, *Jean-Michel Frank: L'étrange luxe du rien*, Paris, 2006, p. 347 (another example illustrated).

The Alberto Giacometti Database, no. 3876.





308

BALTASAR LOBO (1910-1993)

Baigneuse sur socle

signed and numbered 'Lobo EA - 2/4' (on the top of the base); inscribed with foundry mark 'Susse Fondeur. Paris' (on the back of the base)

bronze with dark brown and green patina

Height: 11½ in. (29.1 cm.)

Conceived in 1969; this bronze version cast in 1989

\$18,000-25,000

PROVENANCE

Estate of the artist.

Acquired from the above by the present owner.

Galería Freites will include this work in their forthcoming Baltasar Lobo *catalogue raisonné* under the archive number 6933.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

309

HENRY MOORE (1898-1986)

Thin Reclining Figure

bronze with brown patina

Length: 7 $\frac{1}{2}$ in. (19.4 cm.)

Conceived in 1953

\$80,000-120,000

PROVENANCE

Private collection, Chicago; sale, Christie's, New York, 8 May 2002, lot 359.

Private collection, Switzerland (acquired at the above sale); sale, Christie's, London, 24 June 2010, lot 366.

Private collection, Connecticut (acquired at the above sale); sale, Christie's, New York, 5 May 2011, lot 405.

Acquired at the above sale by the present owner.

LITERATURE

A. Bowness, ed., *Henry Moore: Complete Sculpture, 1949-1954*, London, 1986, vol. 2, p. 45, no. 334 (another cast illustrated, p. 44 and pl. 99).

J. Hedgecoe, *Henry Moore: A Monumental Vision*, Cologne, 2005, p. 216, no. 306 (another cast illustrated, p. 217).

PROPERTY FROM THE COLLECTION OF
ARNOLD SCAASI AND PARKER LADD

310

MAURICE DE VLAMINCK (1876-1958)

Nature morte

signed 'Vlaminck' (lower right)
oil on canvas
24 $\frac{5}{8}$ x 29 $\frac{1}{2}$ in. (62.6 x 75.1 cm.)
Painted *circa* 1910-1911

\$150,000-250,000

PROVENANCE

Ambroise Vollard, Paris.
Carroll Galleries, New York (acquired from the above, April 1917).
John Quinn, New York (by 1922); Estate sale, American Art Association,
New York, 10 February 1927, lot 244.
Mr. and Mrs. Charles J. Liebman, New York (by 1930); sale, Parke-Bernet
Galleries, Inc., New York, 7 December 1955, lot 66.
Schoneman Galleries, Inc., New York (by 1956).
Fred Schoneman, New York (by 1978).
Galerie de la Présidence, Paris.
Acquired from the above by the late owners, May 1987.

EXHIBITED

New York, Modern Gallery, *Paintings by Maurice de Vlaminck*, January
1918, no. 126.
New York, Joseph Brummer Galleries, *Exhibition of Paintings by Maurice
de Vlaminck*, March 1922, no. 19 or 23.
(possibly) New York, The Museum of Modern Art, *Painting in Paris from
American Collections*, January-February 1930, no. 94.
New York, Lilienfeld Galleries, *Vlaminck*, February-March 1944.
New York, The Metropolitan Museum of Art, *Modern European Paintings*,
1950.
Washington, D.C., Hirshhorn Museum and Sculpture Garden, "*The Noble
Buyer*": *John Quinn, Patron of the Avant-Garde*, June-September 1978,
p. 189.

LITERATURE

"At the Art Galleries," *The Evening Post Magazine*, 12 January 1918, p. 15.
"A 'Modern' at Modern Gallery," *American Art News*, vol. XVI, no. 14, 12
January 1918, p. 3.
F. Watson, *John Quinn: Collection of Paintings, Water Colors, Drawings &
Sculpture*, Huntington, New York, 1926, p. 15.
(possibly) "Incorporating the Eighty-First Annual Report of the Trustees
for the Year 1950," *The Metropolitan Museum of Art Bulletin*, vol. 10, no. 1,
summer 1951, p. 32.
"Notable Works of Art Now on the Market," *The Burlington Magazine*, vol.
98, no. 639, June 1956 (illustrated, pl. XI).
M.L. Berger, *Aline Meyer Liebman: Pioneer Collector and Artist*, 1982, no. 21
(illustrated *in situ*).
R. Bouillot, "Hommage à Vlaminck," *L'œil*, no. 383, June 1987, no. 2
(illustrated in color).
F.M. Naumann, ed., *How, When and Why Modern Art Came to New York*,
Cambridge, Massachusetts, 1996, p. 123, no. 126 (illustrated).

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



311

ALEXANDER ARCHIPENKO (1887-1964)

Woman with Fan

signed, dated and inscribed 'Archipenko 1914 VARIANT 2' (lower right);
numbered and inscribed with artist's symbol '3/8'
(on the lower right edge)
polychromed bronze relief
Height: 35½ in. (90.4 cm.)
Width: 18½ in. (47.1 cm.)
Conceived in 1914; this bronze version cast in the artist's lifetime

\$300,000-500,000

PROVENANCE

Private collection, New York (acquired from the artist, February 1964).
Private collection, New York (by descent from the above); sale, Christie's,
New York, 7 May 2008, lot 365.
Acquired at the above sale by the present owner.

LITERATURE

D.H. Karshan, "Archipenko: A Rediscovered Master on Tour," *Arts Magazine*, vol. 42, no. 6, April 1968, p. 36 (illustrated).
D.H. Karshan, ed., *Archipenko: International Visionary*, Washington, D.C.,
1969, p. 114, no. 22 (another cast illustrated in color, pl. 43).
K.J. Michaelsen, *Archipenko: A Study of the Early Works, 1908-1920*, New
York, 1977, p. 414 (another cast illustrated, pl. 25).

Frances Archipenko Gray has confirmed the authenticity of this work.

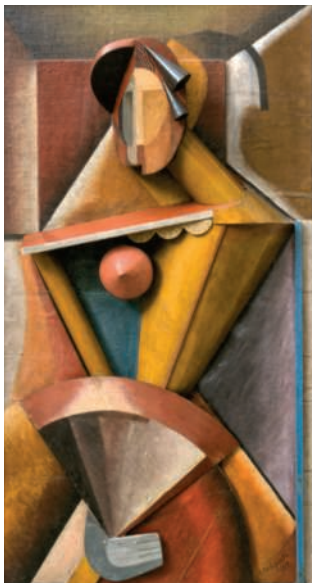
At the forefront of sculptural innovation, Archipenko began making multi-material constructions, the earliest of which, *Medrano* (1912; destroyed in World War I) parallel Pablo Picasso's experimentations with papier collé and wood assemblages. Marcel Duchamp recalled this invention, "...he [Archipenko] showed immediately his strong

personality by introducing an entirely new conception of sculpture. He gave the name 'Sculpto-Peintures' to reliefs generally made of plaster, carved and painted" (quoted in *op. cit.*, 1968, p. 37).

Woman with Fan at the Tel Aviv Museum of Art is Archipenko's earliest surviving sculpto-painting (fig. 1). In this seminal work, the artist combines diverse materials and objects: burlap and linen are glued onto a wooden support; sheet metal and pieces of readymade objects such as a metal funnel, a wooden shelf and a glass bottle, whose materiality is disguised by paint, are affixed to it. The glass bottle is used for the figure's neck and a metal sheet folded into a cone for the torso.

Assemblage would form the basis of later Dada and Surrealist objects. In the 1950s and 1960s assemblage was widely used by American artists Jasper Johns and Robert Rauschenberg, who further developed the concept into his "combine," a hybrid form of painting and sculpture that integrates humble materials, found images and paint to bridge the gap between the pictorial and the external worlds (fig. 2).

Archipenko translated several of his sculpto-paintings into polychromed bronze, including *Woman with Fan*. The present work is the artist's most ambitious bronze relief, polychromed with an extraordinary range of fired chemical patinas. Concrete three-dimensionality, including real light and shade, and illusionary, painted volumosity are combined. The torso and fan are raised from their background to such an extent that the forms appear to be freestanding. The colors employed create a further illusion of depth, freeing the objects from the plane of the relief. Dynamic, acute angles and triangulations, the contrast in surface textures, the machine-like design precision and the overall cut-out edge of the background all contribute to a constant tension within the flat plane of the relief.



Alexander Archipenko, *Woman with Fan*, 1914. Tel Aviv Museum of Art.
© 2018 Estate of Alexander Archipenko / Artists Rights Society (ARS), New York.



Robert Rauschenberg, *Short Circuit*, 1955. The Art Institute of Chicago. Photo: Bridgeman Images.
Art: © Robert Rauschenberg Foundation / Licensed by VAGA, New York, NY.





PROPERTY FROM THE ESTATE OF
WILLIAM KELLY SIMPSON

312

GEORGES BRAQUE (1882-1963)

Nature morte à la pipe

signed 'G Braque' (lower right)
oil on cradled panel
12 $\frac{7}{8}$ x 18 $\frac{5}{8}$ in. (32.9 x 47.5 cm.)

\$200,000-300,000

PROVENANCE

Baron Napoléon Gourgaud, Paris (by 1949).
E.V. Thaw & Co., Inc., New York.
Acquired from the above by the late owner, May 1982.

EXHIBITED

Lisbon, Fundação Calouste Gulbenkian, *Un siècle de peinture française, 1850-1950*, 1965 (illustrated, pl. 12).

LITERATURE

R. Huyghe, *Les Contemporains*, Paris, 1939 (illustrated in color, pl. 77).
R. Huyghe, *Les Contemporains*, Paris, 1949 (illustrated in color, pl. 69).
M. Gieure, *G. Braque*, Paris, 1956, p. 116 (illustrated in color, pl. 66; dated 1929-1930 and titled *Citron, noix et pot à tabac*).
C. Sterling, *Still Life Painting from Antiquity to the Present Time*, Paris, 1956 (illustrated).
C. Sterling, *Still Life Painting from Antiquity to the Present Time*, Paris, 1959 (illustrated in color, pl. 115; titled *Tobacco Jar, Walnuts and Lemons* and with incorrect support).
I. Fortunescu, *Braque*, London, 1977, p. 31, no. 29 (illustrated in color; dated 1929-1930, titled *Lemons, Walnuts and Tobacco-Bowl* and with incorrect support).

Braque is well known for his still-lives, finding in the genre manifold possibilities for experimentation with form. He had been wounded in the First World War, and his paintings of the 1920s in general show a softer naturalism than his fragmented, vigorously Cubist experiments carried out in tandem with Pablo Picasso in the years before the War. *Nature morte à la pipe* is one such work, in which Braque uses rounded forms and curved lines as well as sharp verticals and horizontals. The scene comprises an assortment of objects arranged on a bright green tablecloth; among them a jar, a lemon, a pomegranate and a white pipe. The power of the composition lies not in the subject matter, but in the supreme painterly control Braque exercises over the spatial relationships between the objects. The creased green cloth, slipping from the table, forms a stage for the objects. The large jar is echoed by the split pomegranate and the small cluster of nuts in the foreground, also dissected by a black line. The lemon and long-stemmed pipe are bright yellow and white respectively. A palette of black, tawny browns, white and bright lemon-yellow is typical for Braque's work in these years, lending them a sense of the unexpected.

Braque plays with the eye of the viewer, and an important element of the present work lies in his use of light. Half of the large jar is cast abruptly in black shadow. Looking closer, almost the whole goblet is in shade, and each object is ringed with a creeping darkness. Behind the table a black, irregular shape is outlined against the brown wall. This work is an excellent example of Braque's return to a more naturalistic approach to still-life painting, and it retains the artist's famed sense of the striking and incongruous. The table cloth and a wrinkled piece of white paper, perhaps a wrapper, are distressed, irregularly-shaped objects. They contrast with the hard roundness of the ceramic jar and fully shaped fruit.

"When a still-life is no longer within reach, it ceases to be a still-life..." Braque explained in 1954, "I have always had to touch a thing, not just to look at it. It was that space that attracted me strongly, for that was the earliest Cubist painting—the quest for space" (quoted in R. Friedenthal and D. Woodward, *Letters of the Great Artists, From Blake to Pollock*, New York, 1963, p. 264). *Nature morte à la pipe* represents this crucial element of Braque's quest as a painter; he gives the objects he paints a tactile quality that is conveyed visually.



The artist in his studio. Photo by Albert Eugene Gallatin.
Photo: Bridgeman Images.



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

313

JACQUES LIPCHITZ (1891-1973)

Arlequin à la mandoline

signed, numbered and marked with thumbprint 'JLipchitz 2/7'
(on the top of the base)
bronze with brown patina
Height: 25 $\frac{3}{8}$ in. (64.4 cm.)
Conceived in 1920

\$400,000-600,000

PROVENANCE

Marlborough-Gerson Gallery, Inc., New York.
Private collection, Pennsylvania; sale, Christie's, New York,
19 November 1986, lot 42.
Marlborough Gallery, Inc., New York (acquired at the above sale).
Acquired from the above by the present owner, 2004.

EXHIBITED

(possibly) New York, Marlborough-Gerson Gallery, Inc., *Lipchitz:
The Cubist Period, 1913-1930*, March-April 1968, no. 40 (illustrated).

LITERATURE

B. Van Bork, *Jacques Lipchitz: The Artist at Work*, New York, 1966
(another cast illustrated *in situ* in the artist's studio, p. 154; dated 1932).
A.G. Wilkinson, *The Sculpture of Jacques Lipchitz: A Catalogue Raisonné,
The Paris Years, 1910-1940*, New York, 1996, vol. I, p. 217, no. 110 (another
cast illustrated, pp. 55 and 165).



another view



Although classically trained, Lipchitz was radically influenced by his meeting of two of the giants of the Cubist movement—first Pablo Picasso around 1914 and then, two years later, Juan Gris, with whom he formed a close friendship. As a result, Lipchitz turned away from representing the classical human form and began treating the human figure as an accumulated construction of interlocking and simplified geometric masses. That same year he also signed a contract with Léonce Rosenberg, the brother of the dealer Paul Rosenberg, and a former specialist in antiquities. Rosenberg had grown interested in the Cubists and was organizing his Galerie de l'Effort Moderne to show their work. He arranged to pay Lipchitz three hundred francs a month and to cover his expenses in exchange for his sculptural production. For the first time in his life, the artist had achieved financial security. He could now afford to work in stone, and he began to cast in bronze as well. Significantly, Rosenberg also represented Picasso, Gris, Georges Braque and Diego Rivera, and their professional association placed Lipchitz in the pantheon of “true Cubists,” and at the forefront of Cubist sculpture.

The year 1918 was a crucial one, when Paris was besieged by German shells, prompting the artist to leave the city and spend the spring and summer months working closely with Gris at Beaulieu-lès-Loches in Touraine. Lipchitz and Gris would continue collaborating until 1920, the year the present work was conceived. Working in their distinct mediums, the artists drew inspiration from each other's work, often sharing the same motifs, among them the figure of

Harlequin (fig. 1). Together, they investigated ways in which they could expand the application of geometry to Cubist language, introducing mathematical formulas and systems of proportion.

Like many other artists during and immediately after the tumultuous years of the First World War, Lipchitz was keen for art to undergo a “return to order” or, in sculptural terms, a return to the solid forms found in classical art. For Lipchitz, as he embarked upon one of his most important series of sculptures, this principle informed his choice of traditional subject matter; bathers, musicians and harlequins. Lipchitz observed, “The Pierrots and harlequins were part of our general vocabulary, characters taken from the *commedia del l'arte*, particularly popular in the eighteenth century. We may have been attracted to them originally because of their gay traditional costumes, involving many different varicolored areas” (*My Life in Sculpture*, New York, 1972, p. 58).

The present work displays the further distillation of form that characterizes Lipchitz's sculpture in the years immediately following the end of the First World War. The faceting of planar elements is complex and nuanced and yet their contribution to the structure of the figure is unambiguous and constructive; the parts never distract from the whole. The sculptor's conception is monumental in feel, but still, as he described his work at this time, “of a scale suitable to fit into a room” (*ibid.*, p. 59).



Juan Gris, *Arlequin assis a la guitare*, 1919. Musée national d'art moderne, Centre Geroges Pompidou, Paris.



another view





PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

314

LÉOPOLD SURVAGE (1878-1968)

Nature morte

signed 'Survage.' (lower left)
oil on canvas
23¾ x 28⅞ in. (60.5 x 73.5 cm.)
Painted in 1927

\$15,000-25,000

PROVENANCE

Anon. sale, Stockholms Auktionsverk, 7 December 1994, lot 1345.
Anon. sale, Sotheby's, London, 28 June 1995, lot 172.
Acquired at the above sale by the present owner.

Anne-Marie Divieto has confirmed the authenticity of this work.



PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

315

ISMAEL DE LA SERNA (1897-1968)

Nature morte à la pipe

signed 'La Serna.' (lower right)

oil on canvas

32 $\frac{7}{8}$ x 19 $\frac{3}{4}$ in. (83.5 x 50.1 cm.)

\$10,000-15,000

PROVENANCE

Hammer Galleries, New York.

Private collection, Atlanta (acquired from the above, circa 1970);
sale, Sotheby's, London, 25 October 1995, lot 37.

Acquired at the above sale by the present owner.

316

ALBERT GLEIZES (1881-1953)

L'homme dans la ville

signed and dated 'ALBERT GLEIZES 1920' (lower right);

signed and dated again and titled 'A. Gleizes 1920

"L'Homme dans la Ville" (on the reverse)

oil on canvas

50½ x 38½ in. (130.6 x 97.8 cm.)

Painted in 1920

\$200,000-300,000

PROVENANCE

Rose Valland, Paris.

The Solomon R. Guggenheim Foundation, New York (acquired from the above, 1938); sale, Sotheby Parke Bernet, Inc., New York, 23 October 1975, lot 289.

Acquired at the above sale by the present owner.

LITERATURE

A. Varichon, *Albert Gleizes: Catalogue raisonné*, Paris, 1998, vol. I, p. 290, no. 847 (illustrated).

C. Wistar, *La Salle University Art Museum: Guide to the Collection*, Philadelphia, 2002, p. 96 (illustrated).

K. Scarborough, "Albert Gleizes in 1920: Towards a New Age of Cathedrals," *Art and Social Change: Essays on the Collection of La Salle University Art Museum*, Philadelphia, 2016, pp. 107-122 (illustrated in color, p. 108, fig. 7.1).

With increasing industrial production, rising immigrant populations and the proliferation of advertising, post-war mass modernity was fragmented and international in scope. Artists were attempting to reconcile the relationship of humans to their changing urban environment. Building upon the Baudelairean notion of "the painter of modern life," Gleizes, among other artists, explored the city as the epicenter of modernity.

World War I marked a major turning point for Gleizes, who underwent profound personal and artistic changes between 1914 and 1920. Prior to the war, he had been deeply involved with the Parisian avant-garde,

as a participant in the important Section d'Or exhibition of 1912 and co-author with Jean Metzinger of *Du cubisme*. In 1914, he was drafted into the army, only to be discharged from military duty in 1915. The same year, he married fellow artist and poet Juliette Roche (who is believed to have painted the *verso* of the present work). Gleizes and Roche left France in September 1915, traveling to Barcelona and Bermuda before settling in New York from 1917 to 1919. In April 1919, the couple moved back to Paris, and Gleizes began experimenting with creating the effect of *papiers collés* through brush and oil paint.

Back in Paris, he incorporated imagery from his time spent in New York. In the present work, Gleizes depicts a figure amidst the skyscrapers which characterize life in the city. Like other artists who explored the subject, such as Fernand Léger and Léopold Survage (figs. 1 and 2), Gleizes employs flat planes of color and rotational devices which suggest the dynamic motion of an urban metropolis. Gleizes described his admiration for the mechanical advances taking place in cities: "Skyscrapers are works of art. They are creations of steel and stone which equal the most admired creations in the Old World. The great bridges like Brooklyn Bridge could be put on the same plane as the work of the builders of Notre Dame of Paris" (quoted in *Albert Gleizes: Le Cubisme en Majesté*, Paris, 2001, p. 149).

The first owner of this work, Rose Valland, was an art historian and a key figure of the French resistance. Two years after the present work left Valland's collection for The Solomon R. Guggenheim Foundation in New York, the Nazis took control of the Jeu de Paume Museum in Paris, where Valland worked. The Museum was converted into the headquarters of the *Einsatzstab Reichsleiter Rosenberg*, the Nazi art looting organization created by Adolf Hitler. There, they stored paintings and other works of art stolen from private French collectors and dealers, many of whom were Jewish. As the cultural patrimony of France passed through the doors of the Jeu de Paume, Valland eavesdropped and secretly kept detailed notes on the destinations of train car shipments filled with looted art. This information which Valland risked her life gathering was instrumental for the Monuments Men following the liberation of Paris, leading to the discovery of multiple repositories of looted art and facilitating the restitution process for many families.

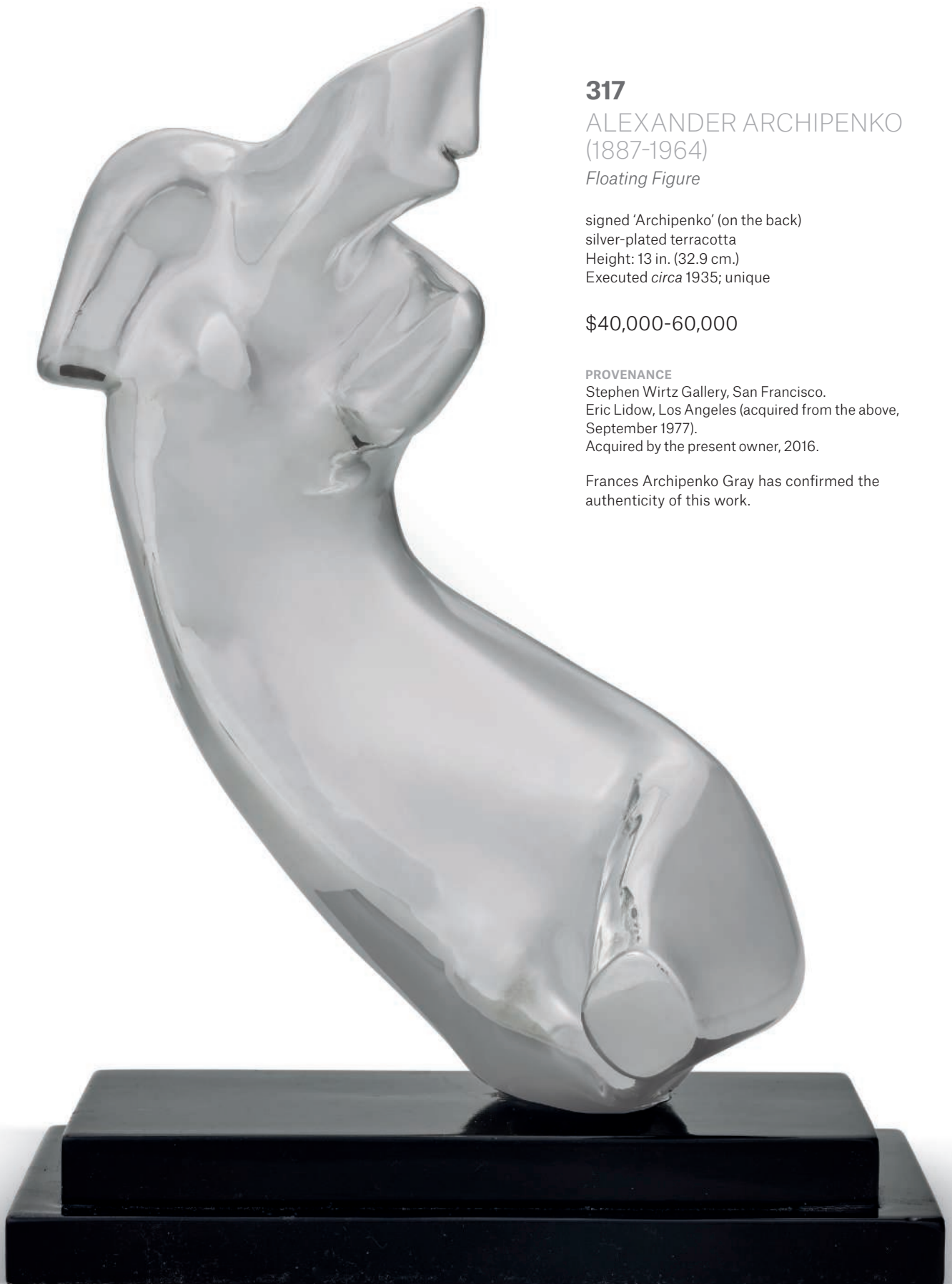


Fernand Léger, *L'homme dans la ville*, 1919. Peggy Guggenheim Collection, Venice. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.



Léopold Survage, *La ville*, 1919. Musée du Petit Palais, Geneva. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.





317

ALEXANDER ARCHIPENKO
(1887-1964)

Floating Figure

signed 'Archipenko' (on the back)
silver-plated terracotta
Height: 13 in. (32.9 cm.)
Executed *circa* 1935; unique

\$40,000-60,000

PROVENANCE

Stephen Wirtz Gallery, San Francisco.
Eric Lidow, Los Angeles (acquired from the above,
September 1977).
Acquired by the present owner, 2016.

Frances Archipenko Gray has confirmed the
authenticity of this work.



318

ALBERT GLEIZES (1881-1953)

Composition

signed 'Alb. Gleizes' (lower right)
oil on panel
16 x 31¼ in. (40.5 x 80.5 cm.)
Painted *circa* 1920

\$100,000-150,000

PROVENANCE

Anon. sale, Hôtel Rameau, Versailles, 3 June 1981, lot 54.
Jeffrey Hoffeld & Co., Inc., New York.
Acquired from the above by the present owner, *circa* 1985.

LITERATURE

A. Varichon, *Albert Gleizes: Catalogue raisonné*, Paris, 1998, vol. I, p. 345,
no. 1031 (illustrated in color).

PROPERTY FROM THE COLLECTION OF
ARNOLD SCAASI AND PARKER LADD

319

JEAN METZINGER (1883-1956)

Les Masques

signed and dated 'Metzinger 1928' (lower center)

oil on canvas

54½ x 40 in. (138.6 x 101.7 cm.)

Painted in 1928

\$250,000-350,000

PROVENANCE

Galerie de l'Effort Moderne (Léonce Rosenberg), Paris.

DeLorenzo Gallery, New York.

Acquired from the above by the late owners, May 1982.

EXHIBITED

Iowa City, The University of Iowa Museum of Art; Austin, University of Texas, Archer M. Huntington Art Gallery; The University of Chicago, The David and Alfred Smart Gallery and Pittsburgh, Carnegie Institute Museum of Art, *Jean Metzinger in Retrospect*, August 1985-May 1986, p. 121, no. 231 (illustrated).

LITERATURE

Galerie de l'Effort Moderne, *Jean Metzinger: Album II*, no. 1045 (illustrated), reproduced in Fonds Léonce Rosenberg - Centre Pompidou/MNAM-CCI/Bibliothèque Kandinsky, http://archivesetdocumentation.centrepompidou.fr/img-viewer/BK/LROS/LROS_43/.

Painted in 1928, the present work is a monumental post-Cubist painting which exemplifies Metzinger's proficiency at solid modeling and creating an illusion of space. His shift away from Cubism first became evident in a series of port views painted at Boulogne-sur-Mer in the summer of 1920 in which form is more legible and less fragmented. Léonce Rosenberg was a strong supporter of this development in Metzinger's art and exhibited the new work at his Galerie de l'Effort Moderne throughout the 1920s.

By 1922, the move away from Cubism towards Purism had grown even more pronounced. Although Metzinger was not a formal member of the circle around Le Corbusier and Amédée Ozenfant, he did contribute to Ozenfant's review *L'Elan*. He was also influenced by the *rappel à l'ordre*, revisiting themes and references, especially harlequins, the circus and scenes from the Italian or French comedy, borrowed from Jean-Antoine Watteau through Camille Corot to André Derain. These canvases display a classicizing tendency unhampered by the Cubist discipline. This new simplification of form eventually led to the more allegorical Art Deco works of the late 1920s and early 1930s which show stylistic similarities to Fernand Léger's paintings from the period.



320

BALTASAR LOBO (1910-1993)

Hommage à Laurens

sandstone

Height: 23¼ in. (59.2 cm.)

Carved in 1955; unique

\$120,000-180,000

PROVENANCE

Luis Roche, Caracas (acquired from the artist).

Acquired from the family of the above by the present owner, October 2011.

EXHIBITED

Caracas, Museo de Bellas Artes, *Lobo Esculturas*, September-October 1958, no. 13.

Caracas, Museo de Arte Contemporáneo, *Baltasar Lobo*, November 1989, p. 58, no. 87.

LITERATURE

J.-E. Muller and V. Bollmann-Müller, *Lobo: Catalogue raisonné de l'oeuvre sculpté*, Lausanne, 1985, no. 133 (illustrated).

Galería Freites will include this work in their forthcoming Baltasar Lobo *catalogue raisonné* under the archive number 5508.

Lobo was born in 1910 in the small village of Cerecinos de Campos in Spain. In 1939, he fled the country in the wake of the Civil War, and moved to Paris. There, he met and developed friendships with Pablo Picasso, Jacques Lipchitz, and Henri Laurens. Lobo and Laurens became particularly close friends, as the older artist invited Lobo to work in his studio, also providing him with his own work space. Working alongside Laurens, Lobo continued to explore his fascination with the female form, a theme which would enthrall him for the rest of his career.

Lobo left Laurens' studio in the mid-fifties, later transitioning to a style inspired by the work of Jean Arp and Constantin Brancusi. The present work is a unique stone sculpture from 1955 carved in homage to Laurens. Interestingly, the sculpture combines the two styles which Lobo explored in his oeuvre: the rounded head form is suggestive of Arp, while the lower left portion of the form evokes a geometric angularity reminiscent of Laurens. This subject was later cast in bronze in an edition of 6 plus 4 artist's proofs.



321

MARINO MARINI (1901-1980)

Cavallo e cavaliere

signed and dated 'MARINO 1955' (lower right)

oil on paper laid down on board

30 $\frac{3}{8}$ x 21 $\frac{1}{4}$ in. (77.2 x 55.3 cm.)

Painted in 1955

\$100,000-150,000

PROVENANCE

James Vigeveno Galleries, Ojai, California.

Dr. Louis Lek, San Francisco (acquired from the above, November 1959).

Gift to the family of the present owners, *circa* 1965.

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



322

GEORGES BRAQUE (1882-1963)

Falaise et bateau échoué

signed and dated 'G Braque 28' (lower left)

oil on canvas

13 x 16 $\frac{1}{8}$ in. (33.1 x 41.1 cm.)

Painted in 1928

\$80,000-120,000

PROVENANCE

Paul Rosenberg, Paris (early 1929).

Anon. sale, Hermann Ball & Paul Graupe, Berlin, 24 April 1931, lot 78.

Galerie Alfred Flechtheim, Berlin (acquired at the above sale).

Paul Rosenberg & Co., Inc., New York (September 1948).

Richard H. Zinser, Forest Hills, New York (acquired from the above, February 1957).

Private collection, London; sale, Christie's, New York, 20 November 1986, lot 389.

Private collection, Japan; sale, Christie's, New York, 9 November 2000, lot 180.

Acquired at the above sale by the present owner.

EXHIBITED

Berlin, Galerie Alfred Flechtheim, *Sommer 1929*, 1929 (illustrated; titled *Dieppe*).

New York, Paul Rosenberg & Co., Inc., *Paintings by Braque from 1924 to 1952*, October 1952, no. 3.

New York, Paul Rosenberg & Co., Inc., *Paintings by Braque*, October 1955, no. 4.

LITERATURE

E. Bove, "Georges Braque," *Formes*, no. 3, March 1930, p. 7 (illustrated).

G. Isarlov, *Catalogue des oeuvres de Georges Braque*, Paris, 1932, p. 27, no. 475.

R. Huyghe, *Dialogue avec le visible*, Paris, 1955, p. 51 (illustrated, pl. 45).

Galerie Maeght, ed., *Catalogue de l'oeuvre de Georges Braque: Peintures, 1928-1935*, Paris, 1962 (illustrated, pl. 18).

The present work is being restituted to the heirs of Alfred Flechtheim and is offered for sale pursuant to a settlement agreement between them and the consignor. This resolves any dispute over ownership of the work and title will pass to the buyer.

Braque was drawn towards the dramatic, chalky cliffs of the region's coastline that he had first encountered as a boy. From the late 1920s onwards he spent a part of every year at a house he had built for himself on the coast at Varengeville, and it became his valued retreat away from the pressures of life in Paris. It was while staying here that he began his series of small-scale beach landscapes, of which the present lot is a prime example. *Falaise et bateau échoué* is a work which brilliantly combines Braque's incomparable feeling for modernist composition with the French landscape painting tradition. Camille Corot, Eugène Boudin and Claude Monet had found inspiration in the quiet harbors and on the luminous beaches of the north-west coast of France, and now "the moist silvery light of the Normandy coasts, its cliffs, broad beaches and clear horizons...began to exert their appeal on Braque" (E. Mullins, *Braque*, 1968, p. 121). In the present work, Braque arranges the elements of a seaside landscape with characteristic deftness, displaying his remarkable sense of how plane, form and color interact.

Landscape had been crucial in Braque's formulation of cubism in the years preceding 1910. However it was to disappear from his repertoire until these beach pictures of almost twenty years later. The quietly lyrical pattern and simple, planar construction of *Falaise et bateau échoué*, whilst indebted to the rigours of Braque's cubist still-lives, also recall his work as a ballet designer for Sergei Diaghilev.



323

PABLO PICASSO (1881-1973)

Femme debout

numbered and stamped with foundry mark '4/10
C. VALSUANI CIRE PERDUE BRONZE' (on the top of the base)
bronze with dark brown patina
Height: 7 $\frac{7}{8}$ in. (19.5 cm.)
Conceived in 1945

\$100,000-150,000

PROVENANCE

Galerie Chalette (Madeleine Lejwa), New York.
Acquired from the above by the family of the present owner,
circa 1965.

LITERATURE

W. Spies, *Picasso: Das plastische Werk*, Stuttgart, 1983, p. 386,
no. 328.II (another cast illustrated, p. 346).
W. Spies, *Picasso: Sculptures*, Paris, 2000, pp. 407-408, no. 328.II
(another cast illustrated, p. 366).

Claude Picasso has confirmed the authenticity of this work.

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

Picasso lived with his sculptures fully integrated into his homes. The pleasure he derived from surrounding himself with them brought with it a lack of desire to release the works for exhibition or sale. He would send new paintings to exhibitions and dealers, but the sculptures remained an integral part of his environment. It was only in 1966, through the large Paris retrospective *Hommage à Picasso*, that the public became fully aware of this side of his work. The following year, The Museum of Modern Art organized *The Sculpture of Picasso*, which until the museum's blockbuster exhibition *Picasso Sculpture* in 2016, remained the first and only show in America to display a large number of the artist's sculptures. The present work is a playful and imaginative depiction of the female form, which bears the imprint of Picasso's restless fingers. To create the form, he rolled, stretched, and pinched pliant clay in the free-spirited way a child might play with putty, distinguishing certain features with the incision of his penknife.



The artist embracing his sculpture *Femme à la poussette*, Vallauris, France, 1954. Photograph by Lee Miller. Photo: © Lee Miller Archives, England 2018. All rights reserved. leemiller.co.uk. Art: © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

324

PABLO PICASSO (1881-1973)

Buste d'homme

signed, dated and numbered 'Picasso 21.2.69. II' (upper left)

oil on corrugated cardboard

37½ x 25½ in. (95.3 x 65 cm.)

Painted on 21 February 1969

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

PROVENANCE

Galerie de l'Elysée (Alex Maguy), Paris.

Acquired from the above by the family of the present owner, October 1969.

LITERATURE

C. Zervos, *Pablo Picasso*, Paris, 1976, vol. 31, no. 75 (illustrated, pl. 24).

21.2.69.

II

Pichio





Pablo Picasso, *Homme assis*, 24 June 1969. Museu Picasso, Barcelona. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

In early 1966, while in Mougins convalescing from surgery that he had undergone some months previously, Picasso re-read Alexandre Dumas's *The Three Musketeers*. He had just begun painting again, and before long a new character entered his work, the musketeer, or the Spanish version of the 17th century cavalier, the *hidalgo*, a rakish nobleman skilled with the sword and daring in his romantic exploits. The brave and virile musketeer was strongly identifiable with the aging artist himself, but also provided Picasso a pretext to indulge in his love of Rembrandt, Diego Velázquez and other great painters of the past. During the next few years there was among Picasso's paintings a proliferation of portraits of men in elegant little beards and long wavy hair, clad in 17th century doublets and ruffled collars.

With his elaborate moustache, long curls and traditional garb, the subject of Picasso's *Buste d'homme* is instantly recognizable as the figure of the musketeer, the character who, perhaps more than any other, has come to define the artist's late work. Many of Picasso's musketeers champion their Spanish heritage in his use of the national colors of blood red and golden yellow, which, here, contrast powerfully with the white and gray of the subject's face and the purple of his hair. The large-eyed stare of the sitter is reminiscent of the artist's famously powerful, dark eyed *mirada fuerte*. Painted in February 1969, *Buste d'homme* dates from one of the most prolific years of Picasso's life, a time when he was painting with an irrepressible verve, filling canvas after canvas with bold, gestural and highly colored images.

Picasso's musketeer images (and his late works in general) have often been interpreted as a retreat from contemporary life into a world of "backward-looking romantics and nostalgic dreamers," during a time when the United States' war in Vietnam dominated the headlines (*Late Picasso*, exh. cat., Tate Gallery, London, 1988, p. 82). Yet the musketeer—a soldier more inclined to love-making than to fighting—may be tinged with Picasso's long-standing anti-war views. While students and workers were erecting barricades in the streets of Paris, Picasso remarked to his printer Aldo Crommelynck that he "was busy making his own revolution, right here in Mougins" (quoted in *Picasso Mosqueteros: The Late Works, 1962-1972*, exh. cat., Gagosian Gallery, New York, 2009, p. 245). Dakin Hart has written, "As a force, Picasso's musketeers are a kind of multinational, transhistorical hippie army engaged in a catalogue of alternatives to fighting—from the many sorts of soldierly procrastination to small gestures of reconciliation, scenes of amity, and an embrace of life in the forms of lovemaking and domesticity. Behind the screen of drooping swords, avidly smoked pipes, tipsily raised glasses, fondled nudes, and other sublimations of impotency—drinking, smoking, making music, and canoodling—they represent a fictional universe Picasso developed to explore his credo: life not death, peace not war" (*ibid.*, pp. 256-257).

The musketeer paintings were the final major series of variations on a theme that Picasso undertook in his career. This subject provided an opportunity to investigate two



Diego Velázquez, *King Philip IV of Spain*, 1644. The Frick Collection, New York.



Frans Hals, *The Laughing Cavalier*, 1624. The Wallace Collection, London.

aspects of art-making that were foremost among Picasso's concerns during his final years: process and tradition. Regarding the former, the artist was increasingly drawn to serial procedure, painting numerous variations on a single theme as a means of examining, assimilating, and re-interpreting a subject or style. In 1956, he told Alexander Liberman, the editor of *Vogue* magazine, "Paintings are but research and experiment. I never do a painting as a work of art. I search incessantly, and there is a logical sequence in all this research. That is why I number them. It's an experiment in time" (quoted in D. Ashton, ed., *Picasso on Art*, New York, 1972, p. 72). With its rich potential for formal and thematic inventiveness, the figure of the *mousquetaire* perfectly suited this sequential approach. Picasso found this method especially useful when exploring old master subjects. It was an effective means of probing and re-interpreting a style or manner, and the repeated appearance of these subjects demonstrates the playful way in which the artist liked to project his own personality and fantasies into these characters from the past. Moreover, the musketeer served as a means through which Picasso could engage the great artists of the past, allowing him to arrive at a better understanding of his own position and achievement within the continuity and traditions of European painting. With the introduction of the musketeer, the artist thus added one last lively

chapter to his many paraphrases of the old masters, which together reflect the veritable *musée imaginaire* that Picasso constructed in his mind during his late (and increasingly reclusive) years, an edifice that contained the genius of many centuries, as well as his own.

Picasso was fond of his musketeers, and liked to ascribe personal qualities to them. Hélène Parmelin recalled how Picasso would play games in front of the canvases; he would point to one or another musketeer and remark, "With this one you'd better watch out. That one makes fun of us. That one is enormously satisfied. This one is a grave intellectual. And that one look how sad he is, the poor guy. He must be a painter" (quoted in *Picasso: Tradition and Avant-Garde*, exh. cat., Museo del Prado, Madrid, 2006, p. 340). The musketeers embody a virtual catalogue of varied human foibles, for which they appear to compensate with the irresistible force of their idealism. Picasso must have lamented a growing absence in the contemporary world of the recklessly individual spirit: the man of purposeful idea and action, a world-transforming genius, as he had been in his youthful career. In this respect, Picasso's appropriation of the musketeer image was an effort to reclaim a heroic stance in life, to affirm his ability, through wit and skill, to remain master of his fate during this final stage of his long life.

325

JOAN MIRÓ (1893-1983)

Oiseau migrateur posé sur la tête d'une femme en pleine nuit

signed, numbered and stamped with foundry mark

'Miró N.1 CLEMENTI CIRE PERDUE' (on the back)

bronze with brown patina

Height: 17 in. (43.1 cm.)

Conceived in 1969; this bronze version cast during the artist's lifetime

\$120,000-180,000

PROVENANCE

Pierre Matisse Gallery, New York.

Acquired from the above by the present owner, *circa* 1975.

EXHIBITED

Minneapolis, Walker Art Center; The Cleveland Museum of Art and The Art Institute of Chicago, *Miró Sculptures*, October 1971-May 1972, no. 80 (illustrated; dated 1970).

New York, Pierre Matisse Gallery, *Miró: Sculpture*, April 1976, no. 9 (illustrated; with incorrect cataloguing).

New York, The Pace Gallery, *Miró: Sculpture*, April-June 1984, p. 28 (illustrated; dated 1970).

LITERATURE

A. Jouffroy and J. Teixidor, *Miró: Sculptures*, Paris, 1974, p. 236, no. 164 (dated 1970; another cast illustrated, p. 118).

P. Gimferrer, *The Roots of Miró*, New York, 1993, p. 405, no. 1241 (another cast illustrated; dated 1970).

E.F. Miró and P.O. Chapel, *Joan Miró: Sculptures, Catalogue raisonné, 1928-1982*, Paris, 2006, p. 145, no. 136 (another cast illustrated in color).



another view



PROPERTY FROM THE ESTATE OF DR. GEORGE S. HEYER, JR.

326

GEORGES BRAQUE (1882-1963)

Carafe, raisin, citron

signed 'G Braque' (lower right)
oil on canvas
12¼ x 25½ in. (31.1 x 65.1 cm.)
Painted in 1924

\$150,000-200,000

PROVENANCE

Dr. Gottlieb Friedrich Reber, Lausanne (by 1927).
A.E. Van Saher, New York.
Dalzell Hatfield Galleries, Los Angeles.
Norton Simon, Los Angeles; sale, Sotheby Parke Bernet, Inc.,
New York, 2 May 1973, lot 10.
Waddington Galleries, Ltd., London.
Galerie Rosengart, Lucerne (acquired from the above, 1974).
Dr. Bernhard Sprengel, Hanover (acquired from the above, 1975).
Anon. sale, Sotheby Parke Bernet & Co., London, 1 April 1981, lot 59.
Acquired by the late owner, circa 1985.

EXHIBITED

Frankfurt, Kunstverein, 1927.
Hamburg, Kunsthalle, *Europäische Kunst und Gegenwart:
Zentenerausstellung des Kunstvereins Hamburg*, summer 1927.
Houston, The Museum of Fine Arts, *The Private Eye: Selected Works
from Collections of Friends of the Museum of Fine Arts, Houston*,
June-August 1989, p. 107.
San Antonio Museum of Art, *Five Hundred Years of French Art*,
April-August 1995, p. 75.

LITERATURE

"Les expositions: Art européen d'aujourd'hui," *Cahiers d'Art*, vol. II,
no. 6, 1927, p. 7 (illustrated *in situ*).
G. Isarlov, *Georges Braque*, Paris, 1932, p. 24, no. 340.
Galerie Maeght, ed., *Catalogue de l'oeuvre de Georges Braque,
Peintures, 1924-1927*, Paris, 1968 (illustrated, pl. 23).
P. Descargues and M. Carrà, *Tout l'oeuvre peint de Braque,
1908-1929*, Paris, 1973, p. 97, no. 246 (illustrated).

Having recovered from a head wound he had received during the fighting at Carency during the First World War, Braque resumed painting in 1917, and during the early 1920s he achieved well-deserved if belated success. He sold all eighteen of the major paintings that he exhibited at the 1922 Salon d'Automne. Paul Rosenberg, who had done much to further Pablo Picasso's fortunes in the years following the First World War, became Braque's dealer as well, and gave the artist an important show in May 1924. As it had been during his cubist years, the painter's primary theme was the still-life. Braque said, "I was painting from nature. That is even what pointed me in the direction of still-life. Here I found an element that was more objective than landscape. The discovery of the tactile space that set my arm in motion when I was confronted with a landscape was beckoning me to seek an even closer sensual contact. If a still-life is no longer within my grasp, it seems to me that it ceases to be a still-life or to move me" (quoted in *Georges Braque, Order and Emotion*, exh. cat., Museum of Contemporary Art, Andros, 2003, p. 20). He chose the most ordinary, everyday objects; he had no interest in the sleekly designed consumer goods that fascinated Fernand Léger. Edwin Mullins has written: "The mid-1920s were rich in small still-lives. These cabinet-paintings, which manage to combine so effortlessly the French *nature morte* tradition with a new pictorial language developed from Cubism, are in some respects the very quintessence of Braque. Small in scale, humble in theme, exuding an unaffected relish for the pleasures of plain bourgeois living they are the purest examples of Braque the craftsman, and of Braque the lover of things simple and everyday. They are also Braque's point of closest contact with that earlier master of intimate still-life, Chardin, and through him the Dutch seventeenth-century still-lives that were so popular with the French in Chardin's day, and about which the term 'cabinet-pictures' was first used" (*Braque*, London, 1968, pp. 108-109).

Braque described his new pictorial goal as exploring "how far one can go in blending volume and color" (quoted in J. Leymarie, *Georges Braque*, exh. cat., The Solomon R. Guggenheim Museum, New York, 1988, p. 27). The present painting shows areas of the dark ground that Braque favored using in his still-lives from 1918 into the late 1920s, but contrasted with a bright yellow in the center. The still-life elements have been rendered as flattened shapes that act as simple signs for the objects they represent, as in cubist practice. Braque has created spatial depth by contrasting the stark white tablecloth, which offsets the tableau of fruit and bottle on the table, with the darker foreground and background areas. The interplay of colors and forms between the still life elements captures the eye immediately. Braque employed a rectangular format here, allowing him to disperse the focal points in the center of the composition, resulting in a sense of casual intimacy and relaxed pliancy, notable for works of this period. Isabelle Monod-Fontaine has written: "nobody else succeeded as he did in transforming a table covered with objects into a mental space, a cerebral as well as a visual stimulus" (exh. cat., *op. cit.*, 2003, p. 19).



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

327

PABLO PICASSO (1881-1973)

Femme au collier

bronze with brown patina
Height: 14¼ in. (36.2 cm.)
Conceived in Cannes in 1957

\$600,000-800,000

PROVENANCE

Mrs. Joseph Weinstein, New York; Estate sale, Christie's, New York, 26 February 1990, lot 120.
Anon. (acquired at the above sale); sale, Christie's, New York, 7 May 2008, lot 446.
Acquired at the above sale by the present owner.

LITERATURE

W. Spies, *Pablo Picasso: Das plastische Werk*, Stuttgart, 1983, p. 395, no. 511 (another cast illustrated, p. 360).
W. Spies, *Picasso: Sculpteur*, Paris, 2000, p. 416, no. 511 (another cast illustrated, p. 381).





another view

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

Picasso had purchased "La Californie," an Art Nouveau villa built around 1900 that overlooked Cannes and the Mediterranean, in the summer of 1955—it was the first home that he acquired for himself in the south. "La Galloise," the house in Vallauris that he had bought for Françoise Gilot, and where he had lived since the summer of 1948, was too small to accommodate his burgeoning output and the many works he wanted to move from his pre-war studio and storage spaces in Paris. His relationship with Françoise had ended during the summer of 1953, and although legal title to "La Galloise" remained hers, he continued to reside there after Françoise and their children Claude and Paloma, returned to Paris. Picasso began living with Jacqueline Roque in September 1954; finding a new home was an essential step in marking this momentous change in his domestic life.

Picasso moved into "La Californie" during the early fall of 1955, and quickly set up his studio in the spacious, high-ceilinged room on the second floor above the entrance. Flooded with light from a southern exposure, this space opened out through a set of French doors onto a balcony that overlooked a garden below, which included several tall palm trees. "La Californie" became the locus of Picasso's creative activity for the next three-and-a-half years.

Picasso's time at Madoura led to a series of small-scale sculptures, subsequently cast in very small edition sizes, typically only two casts. These sculptures are often of faces, fauns or animals, created by Picasso rolling, stretching, and pinching pliant clay in the free-spirited way a child might play with putty. Though created with the most basic of tools, *Femme au collier* is a sophisticated work, which demonstrates the artist's mastery of the medium.







THE COLLECTION OF

JOAN AND PRESTON ROBERT TISCH

In 1986, at the height of America's AIDS crisis, Joan Tisch walked into the offices of New York's Gay Men's Health Crisis on a mission. "I'm Joan," she announced, "and I'd like to volunteer." It was a simple declaration—marked by humility, urgency, and a belief in change—that characterized Tisch's extraordinary spirit. For decades, she was an integral part of her family's efforts in philanthropy, and with unflagging zeal and generosity, she helped create a lasting legacy in New York and the wider world.

Joan Tisch was born in Manhattan in 1927. While studying English at the University of Michigan, the young Joan met Preston Robert "Bob" Tisch, a fellow student and Brooklyn native. "We literally met hanging out on the steps of the library," she laughed in later years. The couple married in 1948, and went on to have three children.

Across nearly six decades of marriage, Bob and Joan Tisch rose to become two of New York's most prominent civic and philanthropic leaders. Bob Tisch became a goodwill ambassador for his city: in addition to championing New York in Washington, he lobbied to bring two Democratic National Conventions to Manhattan, and generated support for largescale urban development initiatives such as the Javits Center. A lifelong football fan, Bob Tisch purchased a fifty percent stake in the New York Giants in 1991.

Joan Tisch was a remarkably driven woman with an unwavering belief in her family's ability to affect change. Beyond their significant contributions to institutions such as the University of Michigan and Tufts University, the Tisches' native New York was a particular focus of their energies. From the Central Park Children's Zoo to New York University, the Metropolitan Museum of Art, and the Museum of Modern Art (where Joan Tisch served as a trustee and posthumously donated works by Léger, Braque, and Giacometti,) the family provided significant support to organizations benefitting New Yorkers from all walks of life. Today, the Tisch name can be found throughout the city, reflecting a multi-generational ethos of giving.

NYU Tisch School of the Arts.
©Brand: Courtesy of NYU Photo Bureau.

MetLife Stadium, home of the New York Giants. Photo: Erick W. Rasco / Sports Illustrated/Getty Images.

Joan and Preston Robert Tisch.
Courtesy of the family.

The Tisch Library, Tufts University.
© Trustees of Tufts College.

Joan Miró, *Danseuse entendant jouer de l'orgue dans une cathédrale gothique*, Barcelona, 26 May 1945.
Fukuoka City Art Museum. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2018.

Joan Tisch was a board member of Citymeals-on-Wheels, where Bob Tisch served as founding president, as well as a stalwart patron of the 92nd Street Y, where she co-chaired the Tisch Center for the Arts. The Tisch family made a transformative impact on NYU, providing major gifts across academic disciplines and schools. Their contributions to the university encompassed educational programs and scholarships in the arts and humanities; the acquisition and renovation of the building now known as the Tisch School of the Arts; Tisch Hospital at NYU Langone Medical Center; the Joan H. Tisch Center for Women's Health and the Preston Robert Tisch Center for Men's Health; and the NYU Preston Robert Tisch Institute for Global Sport.

Of Joan Tisch's many achievements in the public sphere, it is her groundbreaking advocacy during the AIDS crisis and with the Gay Men's Health Crisis that remains most notable. "When Joan Tisch walked through the doors of GMHC in 1986," noted Marjorie J. Hill, the organization's former CEO, "no one could have predicted the impact she would have... let alone the influence she would exercise as one of the world's most visible AIDS advocates and philanthropists." Tisch had lost several friends to AIDS, and understood the importance of personal volunteerism in fighting the virus. From stuffing envelopes to counseling patients navigating medical bills and emotional crises on the GMHC hotline, Tisch was a truly hands-on supporter. "For the first time in years of volunteering," she said of her early involvement with GMHC, "I had become emotionally involved."

It is a testament to Tisch's humility that the GMHC staff remained unaware of their fervent volunteer's social status. When the GMHC photocopier broke down, Tisch was informed that they could not afford a replacement. "My mom promptly wrote a check for \$475 and handed it to the manager," Jonathan Tisch remembered. "He looked very dubious. 'How do I know this check won't bounce?' She replied, 'Trust me, it won't bounce.'" The woman dubbed "GMHC's most famous anonymous volunteer" was eventually asked to join the board of directors, where she spearheaded its transformation from a grassroots movement to the world's most respected AIDS advocacy and services agency. In 1997, Tisch provided GMHC with a monetary gift that allowed the organization to move into a new headquarters named in her honor; at the time, it was one of the largest bequests ever made to an AIDS-related cause. "Joan Tisch... never said 'no' to GMHC," the organization's CEO Kelsey Louie wrote upon her death. "GMHC will never stop saying 'thank you' to her."

"You could ask what would New York be without the Tisches," MoMA trustee Marie-Josée Kravis mused upon awarding the family the museum's David Rockefeller Award, "and I think a lot of institutions would be different."



THE COLLECTION OF

JOAN AND PRESTON ROBERT

TISCH

328

HENRY MOORE (1898-1986)

Reclining Woman: Hair

signed and numbered 'Moore 6/9' (on the top of the base); stamped with foundry mark 'NOACK BERLIN' (on the right side of the base)
bronze with brown patina
Length: 9 $\frac{5}{8}$ in. (24.5 cm.)
Conceived in 1981

\$150,000-250,000

PROVENANCE

Jeffrey Hoffeld & Company, Inc., New York.
Acquired from the above by the late owners, March 1986.

LITERATURE

A. Bowness, ed., *Henry Moore: Complete Sculpture, 1980-1986*, London, 1988, vol. 6, p. 44, no. 841 (another cast illustrated, p. 45).



detail





THE COLLECTION OF

JOAN AND PRESTON ROBERT

TISCH

329

ARISTIDE MAILLOL (1861-1944)

La Nuit

signed with monogram (on the bottom of the left foot); numbered and inscribed with foundry mark '1/4 AR.' (on the bottom of the right foot)
bronze with green and brown patina
Height: 7 in. (17.8 cm.)
Conceived in 1909

\$120,000-180,000

PROVENANCE

Dina Vierny, Paris.
Jeffrey H. Loria & Co., Inc., New York.
Acquired from the above by the late owners, February 1999.

LITERATURE

J. Rewald, *Maillol*, New York, 1939, p. 165 (monumental stone version illustrated, pl. 56).
W. George, *Aristide Maillol et l'âme de la sculpture*, Neuchâtel, 1977, p. 245 (larger version illustrated, p. 130; dated 1902-1909).
B. Lorquin, *Aristide Maillol*, London, 1995, p. 197 (another cast illustrated, p. 66).

Olivier Lorquin has confirmed the authenticity of this work.



another view

Although Maillol followed Rodin in exploring the sculptural possibilities of the figure, he was one of the few great sculptors of the early 20th century who had not studied under him. His nascent style of balance, harmony, and quiet restraint represented a bold departure from the expressive gestures, dramatic movement, and textured surfaces that the older master favored, which constituted the dominant force in European sculpture at the turn of the century.

John Rewald observed: "To celebrate the human body, particularly the feminine body, seems to have been Maillol's only aim. He did this in a style from which all grandiloquence is absent, a style almost earthbound and grave. The absence of movement, however, is compensated by a tenderness and charm distinctively his own; and while all agitation is foreign to his art, there is in his work, especially in his small statuettes, such quiet grace and such warm feeling that they never appear inanimate. He has achieved a peculiar balance between a firmness of forms which appear eternal and a sensitivity of expression—even sensuousness—which seems forever quivering and alive" (J. Rewald, *Aristide Maillol*, Paris, 1939, pp. 6-7).

La Nuit is one of Maillol's earliest sculptural compositions, and it is among the best-known and most widely admired within his oeuvre. Crouching, with her head resting on her arms which are themselves on her knees, the woman in *La Nuit* appears to be sleeping. Maillol chose not to identify night with unconscious sleep, and he has instead suggested a temporary state in which the figure has simply desisted from activity, and entered a passive period of rest, a state of mind and place removed from the cares and labor of daily living. There is an emotional aspect present here as well, which runs in a deeper current than is normally encountered in Maillol's sculptures; this repose carries a suggestion of world-weariness, tinged with introspection and perhaps even melancholy. Certainly, the fact that her face is hidden from view and is turned down, creating a sense of interiority, adds to the notion that this sculpture somehow embodies, rather than merely represents, the night.



330

EUGÈNE BOUDIN (1824-1898)

Les dunes à Etaples

signed, dated and inscribed 'E. Boudin 90 Etaples.'

(lower right)

oil on canvas

14¼ x 23⅞ in. (36.2 x 58.6 cm.)

Painted in 1890

\$120,000-180,000

PROVENANCE

Anon. sale, Hôtel Drouot, Paris, 6 March 1893, lot 10.

Félix Gérard, Paris.

C.W. Boise, London; Estate sale, Sotheby & Co., London,
24 April 1968, lot 67.

Lord G. Canning, London (acquired at the above sale).

Private collection, New York.

Marshall Tulin, Santa Barbara; Estate sale, Sotheby's, New York,
4 May 2006, lot 112.

Acquired at the above sale by the late owner.

LITERATURE

R. Schmit, *Eugène Boudin*, Paris, 1973, vol. III, p. 22, no. 2607
(illustrated).





331

AUGUSTE RODIN (1840-1917) AND
ALBERT CARRIER-BELLEUSE
(1824-1887)

L'Innocence tourmentée par l'Amour

signed, dated and inscribed 'CARRIER-BELLEUSE.

1871. BLES.' (on the front)

terracotta

Height: 24¾ in. (62.9 cm.)

Conceived in 1871; this terracotta version executed *circa* 1900

\$20,000-30,000

PROVENANCE

Private collection, Belgium.

Acquired from the above by the present owner.

LITERATURE

S. Pieron, "François Rude et Auguste Rodin à Bruxelles," *La Grande Revue*, vol. IV, 1902, p. 154 (titled *L'Innocence et l'Amour*).

This work will be included in the forthcoming Auguste Rodin *catalogue critique de l'oeuvre sculpté* currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay under the archive number 2017-5644B.



332

PIERRE-AUGUSTE RENOIR (1841-1919)

Vue de Bretagne

signed 'Renoir' (lower right)
oil on canvas
6 $\frac{5}{8}$ x 11 $\frac{1}{8}$ in. (17 x 28.9 cm.)
Painted in Brittany in 1892-1894

\$80,000-120,000

PROVENANCE

Anon. sale, Hôtel Drouot, Paris, 14 June 1988, lot 99.
Acquired at the above sale by the present owner.

LITERATURE

A. Vollard, *Tableaux, pastels et dessins de Pierre-Auguste Renoir*, Paris, 1919, vol. II, p. 26 (illustrated).
G.-P. and M. Dauberville, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles, 1882-1894*, Paris, 2009, vol. II, p. 110, no. 868 (illustrated).

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.

333

BERTHE MORISOT (1841-1895)

Fillette dans le jardin

stamped with signature 'Berthe Morisot' (Lugt 1826; lower left)
oil on canvas
21% x 25% in. (54.1 x 65.2 cm.)
Painted in 1887

\$250,000-350,000

PROVENANCE

Estate of the artist.
Ambroise Vollard, Paris.
Andrée Alphen, Paris (by 1961).
Anon. sale, Sotheby & Co., London, 10 December 1969, lot 12.
University of California, San Diego Foundation (by anonymous bequest, by 1975).
Anon. sale, Sotheby Parke Bernet & Co., London, 29 June 1977, lot 99.
Acquired at the above sale by the family of the present owner.

EXHIBITED

Paris, Galerie Marcel Bernheim, *Réunion d'œuvres par Berthe Morisot*, June-July 1922, no. 53 (titled *Dans le jardin*).
University of California, San Diego, Mandeville Art Gallery, *The UCSD Collection*, November 1975.

LITERATURE

M.-L. Bataille and G. Wildenstein, *Berthe Morisot: Catalogue des peintures, pastels et aquarelles*, Paris, 1961, p. 37, no. 211 (illustrated, fig. 237).
D. Antin, "The Real Thing," *Art in America*, vol. 69, May 1981, p. 109 (illustrated in color).
A. Clairet, D. Montalant and Y. Rouart, *Berthe Morisot: Catalogue raisonné de l'oeuvre peint*, Paris, 1997, p. 220, no. 215 (illustrated).



Berthe Morisot, *Eugène Manet et sa fille au jardin*, 1883. Private collection.

The present work was painted in the garden behind Morisot's home on Rue de Villejust (now known as rue Paul-Valéry) in the 16ème arrondissement of Paris. While overseeing the construction of their new town house, Eugène Manet wrote to Morisot in 1882 with the suggestion, "It would be a good idea to give the house a pleasant appearance as soon as possible, hence we should plant early" (quoted in M. Mathieu, *Berthe Morisot*, exh. cat., Musée Marmottan Monet, Paris, 2012, p. 140). When they moved into the house in 1883 the garden was already flourishing, establishing a little piece of nature within the confines of the city. By that point Morisot had shown a great fondness for painting her natural surroundings at their country home in Bougival. The home's location in the northern part of the 16ème also placed her near the Bois de Boulogne, another frequent setting for the artist. But Morisot's most favored subject to paint was her daughter, Julie, depicted here seated in the garden engaged in her own activity, likely painting or drawing alongside her mother.

Morisot's paintings of her only child--nearly fifty canvases by the time Julie turned twelve--constitute the most extensive and innovative pictorial project of her entire career. "Her daughter became the framework, the very architecture of the whole of her artistic production," Delphine Montalant has written. "Julie's constant presence became the substance and leitmotif of her work" (*op. cit.*, 1997, p. 16). Rather than entrusting Julie's education to the schools, Morisot oversaw her intellectual and creative development at home, hiring piano and violin tutors to foster her musical talent, enlisting Stéphane Mallarmé to instruct her in literature and composition, and teaching her drawing, painting, and art history herself. "We were always together, Mother and I," Julie later recalled. "She painted at home during the day and, when we went out, she took along notebooks to sketch me" (quoted in A. Higonet, *Berthe Morisot's Images of Women*, Cambridge, Massachusetts, 1992, p. 226). In Morisot's work, we see Julie grow up as if in a photograph album, an effect of pictorial intimacy that reproduces the artist's own subjective experience of maternal immersion in the cultivation of her beloved daughter.

Almost as soon as Julie was past infancy, Morisot began to depict her engaged in all forms of independent creative activity, developing an intellectual and artistic life that echoed her mother's, yet was largely her own. As a toddler, she played with her father in the garden at Bougival (fig. 1); as she grew older, she read, wrote, drew, sewed, and made music, always remaining rooted in the warmth and privacy of the home. Julie's concentration and quiet self-absorption in her sketchbook parallels Morisot's own work as an artist. The use of the green lattices to structure the composition underscores the act of looking, while the active brushwork on the canvas reveals her process of painting. "Morisot's work bound Julie increasingly to her not only as the product of her own creation and the object of her loving gaze but also as a kind of partner in art, the one person with whom she could share most fully her own artistic ideas and beliefs," Greg M. Thomas continued. "Art became a way simultaneously of constructing her own identity, cultivating Julie's identity, and binding the two together into what was for Morisot the essential family bond" (*Impressionist Children: Childhood, Family, and Modern Identity in French Art*, New Haven, 2010, pp. 110-111).





334

EUGÈNE BOUDIN (1824-1898)

Vaches au pâturage

signed 'E. Boudin' (lower left)
oil on canvas
12 $\frac{3}{8}$ x 18 $\frac{3}{8}$ in. (32 x 46.5 cm.)
Painted circa 1880-1885

\$30,000-50,000

PROVENANCE

Galerie Durand-Ruel et Cie., Paris (acquired from the artist, June 1890).
Anon. sale, Palais Galliera, Paris, 17 March 1971, lot 41.
Anon. sale, Sotheby & Co., London, 13 April 1972, lot 3.
Hammer Galleries, New York.
Anon. sale, Christie's, London, 22 June 1993, lot 112.
Private collection, Italy (acquired at the above sale); sale, Christie's,
London, 5 February 2009, lot 368.
Acquired at the above sale by the late owner.

EXHIBITED

Paris, Galerie Durand-Ruel et Cie., *Exposition de tableaux, pastels, fusains par Eugène Boudin*, July-August 1889, no. 9.
Paris, Ecole des Beaux-Arts, *Exposition des oeuvres d'Eugène Boudin*, January 1899, no. 224 (dated 1883).

LITERATURE

R. Schmit, *Eugène Boudin*, Paris, 1973, vol. II, p. 83, no. 1484 (illustrated).



335

EUGÈNE BOUDIN (1824-1898)

Etude de vaches

oil on canvas
14 $\frac{1}{8}$ x 18 $\frac{1}{8}$ in. (35.9 x 46 cm.)
Painted *circa* 1880-1885

\$15,000-20,000

PROVENANCE

Mr. and Mrs. Hugo Perls, New York.
Anon. sale, Sotheby's, New York, 6 October 1989, lot 7.
Anon. (acquired at the above sale); sale, Sotheby's, New York,
13 February 2008, lot 13.
Acquired at the above sale by the late owner.

LITERATURE

R. Schmit, *Eugène Boudin*, Paris, 1973, vol. II, p. 73, no. 1454 (illustrated).

336

AUGUSTE RODIN (1840-1917)

Minotaure, version à la base carrée

signed and numbered 'A. Rodin EA III/IV' (on the top of the base);
inscribed and stamped with foundry marks 'Susse Fondateur Paris'
(on the back of the base)

bronze with brown and green patina

Height: 22 $\frac{1}{8}$ in. (56.1 cm.)

Conceived circa 1883-1885; this bronze version cast in 2013

\$100,000-150,000

LITERATURE

L. Maillard, *Etudes sur quelques artistes originaux: Auguste Rodin statueur*, Paris, 1899, p. 33 (marble version illustrated).

F. Lawton, *The Life and Work of Auguste Rodin*, London, 1906, p. 134.

P. Gsell, *Auguste Rodin, l'art entretiens réunis*, Paris, 1912, pp. 214-217 (marble version illustrated, p. 215; titled *Le faune et la nymphe*).

G. Grappe, *Catalogue du Musée Rodin*, Paris, 1927, p. 79, no. 207 (marble version illustrated).

C. Goldscheider, *Rodin: Sa vie, son oeuvre, son héritage*, Paris, 1962, p. 77 (another cast illustrated).

J.L. Tancock, *The Sculpture of Auguste Rodin: The Collection of the Rodin Museum, Philadelphia*, Philadelphia, 1976, pp. 270-273, no. 41 (another cast illustrated, p. 271; marble version illustrated, p. 273, fig. 41-1).

J. de Caso and P. Sanders, *Rodin's Sculpture: A Critical Study of the Spreckels Collection, California Palace of the Legion of Honor*, San Francisco, 1977, pp. 105-108, no. 14 (another cast illustrated, p. 106; detail illustrated, p. 107; titled *Faune et Nymphe*).

C. Lampert, *Rodin: Sculpture and Drawings*, London, 1986, pp. 215-216, no. 119 (another cast illustrated, p. 88, pl. 156).

A.E. Elsen, *Rodin's Art: The Rodin Collection of the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University*, New York, 2003, pp. 510-512, no. 157 (another cast illustrated; another cast illustrated again, p. 511, fig. 424).

A. Le Normand-Romain, *The Bronzes of Rodin: Catalogue of Works in the Musée Rodin*, Paris, 2007, vol. II, p. 523, (another cast illustrated, p. 523; marble version illustrated, p. 525, fig. 3).

This work will be included in the forthcoming Auguste Rodin *catalogue critique de l'oeuvre sculpté* currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay under the archive number 2013-4279B.

In Greek mythology, King Minos of Crete asked the gods for a sign visible to all confirming his position of favor. In response to his request, Poseidon caused a great white bull to emerge from the ocean with the condition that the King would then offer the beast in sacrifice to the gods. Upon seeing the bull, the King who was greatly affected by its beauty, was unable to fulfill his promise, and so he offered another from his herd in its place. Enraged, Poseidon took revenge on the King and caused his wife, Queen Pasiphæe, to fall passionately in love with the animal. Desperate to satisfy her longing, Queen Pasiphæe enlisted the assistance of Daedalus, a well-known Athenian living in exile in Crete. Through his ingenuity, Daedalus facilitated the Queen's union with the great white bull, which resulted in the birth of the Minotaur, a creature with a bull's head and man's body. Upon learning of his wife's shameful indiscretion, the furious King Minos employed Daedalus to construct a huge and inescapable labyrinth that would imprison the Minotaur for eternity. As further punishment, the Athenian people were required to annually offer seven youths and seven maidens in sacrifice to the Minotaur.

An avid reader of Ovid's *Metamorphoses*, Rodin would have been fully acquainted with the Minotaur legend when he conceived the present work between 1883 and 1885. The artist may have also been influenced by Stéphane Mallarmé's 1875 poem *L'après-midi d'un faune*, since he was known to have given the author a plaster cast of *Minotaur* in 1893.





PROPERTY FROM THE COLLECTION OF DR. AND MRS. JEROME S. COLES

Over the course of several years, buying at auction and from art dealers, Dr. and Mrs. Jerome S. Coles assembled an outstanding collection of Impressionist and Modern paintings. Like many of the most successful collectors, they made quality their paramount criterion for selection. This resulted in an impressive grouping that, though relatively small in number, features a compelling range of work. One theme, that of the female figure, takes center stage in three important pictures: from the freely-worked dashing energy of Manet's *L'Italienne* and the dreamily atmospheric qualities of Degas's *Deux femmes appuyées à une barrière (Conversation)*, through to the glorious *Odalisque, mains dans le dos* by Matisse. This painting, in particular, that is perhaps the keystone of the Coles collection, represents Matisse at his most sumptuous. It's a work steeped in the artist's reverence for the past masters while also celebrating his profound joy in color. Christie's is honored to be offering the Coles collection across our Impressionist & Modern Art sales this season.

Dr. Jerome S. Coles was a New York University graduate and surgeon in New York who, starting in the 1950s, was president of the Philip A. Hunt Chemical Corporation, a position he would hold for over twenty years. In his later years, Dr. Coles became chairman of the trustees of New York University Medical Center, trustee of New York University, and founding trustee of the Coles Foundation. The Foundation contributed to many institutions important to Dr. and Mrs. Coles, including NYU, Mount Sinai Hospital and the Central Park Conservancy. He and Geraldine Coles (née Hunt) were married for almost 50 years and together they developed a passion for Impressionist and Modern art.



Dr. Jerome and Mrs. Geraldine Coles
at events, circa 1970s. Photographer
unknown. Photo courtesy of the family.

PROPERTY FROM THE COLLECTION OF
DR. AND MRS. JEROME S. COLES

337

CAMILLE PISSARRO (1830-1903)

Le relais de poste sur la route de Versailles, Louveciennes

signed and dated 'C. Pissarro. 1871' (lower right)

oil on canvas

17 x 21½ in. (43.2 x 54.7 cm.)

Painted in 1871

\$700,000-1,000,000

PROVENANCE

Samuel P. Avery, New York.

Durand-Ruel Galleries, New York (acquired from the above, January 1889).

Joseph Gardner Cassatt, Berwyn, Pennsylvania (acquired from the above, August 1898).

Eugenia Cassatt Madeira, Berwyn, Pennsylvania (by descent from the above).

Wildenstein & Co. Inc., New York (acquired from the above, December 1972).

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

EXHIBITED

New York, Durand-Ruel Galleries, *Paintings by Camille Pissarro: Views of Rouen*, March-April 1897, no. 16.

LITERATURE

J. Pissarro and C. Durand-Ruel Snollaerts, *Pissarro: Catalogue critique des peintures*, Paris, 2005, vol. II, p. 178, no. 209 (illustrated in color).



The artist on a bench. Unknown photographer and date.
Musée Camille Pissarro, Pontoise.



Pissarro arrived in Louveciennes in the spring of 1869, by May at the latest, accompanied by Julie Vellay, whom he would marry the following year, and their children Lucien and Jeanne-Rachel. The family rented part of a large house called the Maison Retrou at 22, route de Versailles, on the main thoroughfare of town near the entrance to the Forest of Marly. Within a few weeks, both Claude Monet and Pierre-Auguste Renoir had joined Pissarro in the region, and Alfred Sisley visited frequently from Paris. Monet rented a cottage at Saint-Michel, a hamlet of Bougival, with his future wife Camille and their son Jean; Renoir took up residence at his parents' home in Voisins, a commune of Louveciennes. The four painters—all living in dire poverty and struggling to break free from the repressive Salon system—often worked together outdoors, each spurring the others to more intensive exploration. By the time the advance of the Prussian army forced them to flee the Seine valley in mid-1870, they had successfully consolidated the shared, informal, *plein-air* aesthetic of Impressionist landscape painting. In the present work, painted in 1871, Pissarro has used the new technical means of Impressionism

to capture with great immediacy the exquisitely subtle atmospheric effects of an overcast day. "Together, they learned a great deal from one another," Eliza Rathbone has written, "and their successful experiments encouraged them to continue searching for the ideal motif" (exh. cat., *op. cit.*, 2007, p. 98).

Here, Pissarro has painted the landscape on the cusp of autumn. A delicate tonal patchwork of light green grass and rich brown earth remains from summer and although the sky itself is a bright silvery blue-gray, the silhouettes of roofs and trees convey the effect of a cloudy afternoon, as townspeople go about their daily routines. Pissarro did not have to walk far to find the present motif and organized his composition around a gently curving country road, which enters the canvas at the bottom left and traverses the landscape in perspective. The road endows the scene with instant structure and depth, creating a stable, orderly space within which Pissarro could explore a variety of fleeting visual effects. The strongly upright forms of the branches, rendered in coarse, feathery strokes, counter the broad, sandy expanse of the road, laid down in fluid dashes of pigment. This tension between horizontal and vertical creates the impression of a wide vista, on a compact canvas ideally scaled for *plein-air* painting.

The motif of a path leading into depth, which has its roots in the 17th century Dutch landscape tradition, was one that Pissarro first explored as a young artist in the 1850s, while frequenting the studio of Camille Corot (fig. 3). At Louveciennes, this flexible compositional formula became a fascination for him and his preferred vehicle for exploring his immediate surroundings. He systematically worked the pictorial resources of the lanes and roads within a ten-minute walk of his house, rendering them under different conditions of weather and light and from slightly shifting viewpoints—a procedure that would remain a central tenet of his artistic method for the rest of his career. "Pissarro's canvases were the first careful examination of the temporal structure of a 'constant' landscape in the history of art," Richard Brettell has written. "It is surely no accident that these landscapes about time are centered not on a building, a tree, or a hill, but on a road, along which passed the men, women, and children of Pissarro's day. This series represents a landscape seen in passing" (*A Day in the Country: Impressionism and the French Landscape*, exh. cat., Los Angeles County Museum of Art, 1984, p. 90).

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



Vintage postcard of Route de Saint Germain, 1870. Photographer unknown.



Camille Pissarro, *Route de Saint-Germain, Louveciennes*, circa 1870. Private collection.



PROPERTY FROM AN IMPORTANT WEST COAST COLLECTION

338

PIERRE-AUGUSTE RENOIR (1841-1919)

Etude pour *La Place Clichy*

signed 'Renoir' (lower right)

oil on canvas

14 $\frac{1}{8}$ x 10 $\frac{3}{4}$ in. (35.6 x 27.4 cm.)

Painted in 1880

\$200,000-300,000

PROVENANCE

Wildenstein & Co. Inc., New York.

Mary Benjamin, Paris (acquired from the above, June 1943).

Millicent Rogers, New Mexico (by descent from the above).

M. Knoedler & Co., Inc., New York.

A. and R. Ball, New York (acquired from the above, 1955).

Acquired from the above by the family of the present owners, November 1955.

EXHIBITED

Houston, Museum of Fine Arts, 1952 (on loan).

LITERATURE

D. Sutton, "An Unpublished Sketch by Renoir," *Apollo*, May 1963, p. 394 (illustrated, fig. 2).

F. Daulte, *Auguste Renoir: Catalogue raisonné de l'oeuvre peint, Figures*, Lausanne, 1971, vol. I, no. 323 (illustrated).

G.-P. and M. Dauberville, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, Paris, 2007, vol. I, p. 264, no. 220 (illustrated).

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.



Pierre-Auguste Renoir, *La Place Clichy*, circa 1880.
The Fitzwilliam Museum, Cambridge.

"What we need are the special characteristics of the modern individual--in his clothing, in social situations, at home, or on the street," wrote the critic Edmond Duranty in *La nouvelle peinture* of 1876, a staunch defense of the foremost Impressionist goal of capturing the look and feel of contemporary life in rapidly modernizing Paris (quoted in *Impressionism, Fashion, and Modernity*, exh. cat., Art Institute of Chicago, 2013, p. 17). For Renoir, born of modest means to a tailor and a dressmaker, costume constituted the single most alluring element of this modern urban spectacle. The core of his work from the 1870s is the depiction of young Parisians dressed in the latest fashions--at the theater, the dance-hall, the café, or the milliner's shop, or caught up in the crowds on the street.

This fascination with millinery is well depicted in *La Place Clichy* (fig. 1) in the collection of the Fitzwilliam Museum, of which the present work is one of several studies Renoir painted in 1880. In this work, Renoir focuses in on the man and woman in the center background of the Fitzwilliam painting, reversing their positions to allow for a better view of the rosy-cheeked woman. Renoir further blurs the additional figures in the background, appearing ghost-like in the upper left. His use of bright blues and pinks to depict the woman's face and hat brim provide a stark contrast with the surrounding palette, as though a ray of sunshine was directed right over her. Renoir's choice to obstruct the view of the woman in the larger canvas was perhaps motivated by a decision not to detract from the focal point of the painting, the feathered *chapeau* in the foreground. Despite the different configuration of people, each canvas displays a compositional perspective that demonstrates Renoir's awareness of the most recent discoveries in photography and how those perspectives could be used to imbue his works with a sense of modernity and immediacy.



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

339

HONORÉ DAUMIER (1808-1879)

Après le bain

signed with initials 'h D.' (lower left)

oil on panel

6½ x 8½ in. (15.9 x 21.8 cm.)

Painted *circa* 1846-1848

\$100,000-150,000

PROVENANCE

(possibly) G. Arosa, Paris; sale, Hôtel Drouot, Paris, 25 February 1878, lot 26.

(possibly) Gaston-Alexandre Camentron, Paris.

Galerie Bernheim-Jeune et Cie., Paris; sale, Hôtel Drouot, Paris, 23 June 1900, lot 40.

Oskar Schmitz, Dresden (acquired at the above sale).

Wildenstein & Co. Inc., New York (acquired from the estate of the above, 1936).

Acquired from the above by the family of the present owners, January 1955.

EXHIBITED

Dresden, Staatliche Gemäldegalerie, *Sammlung Oskar Schmitz*, 1908 or 1921.

Kunsthaus Zürich, *Sammlung Oskar Schmitz: Französische Malerei des XIX. Jahrhunderts*, 1921.

Kunsthaus Zürich, *Sammlung Oskar Schmitz: Französische Malerei des XIX. Jahrhunderts*, 1932, p. 5, no. 12.

Kunsthaus Zürich, *Französische Maler des XIX. Jahrhunderts*, May-August 1933, no. 18.

Paris, Wildenstein et Cie., *The Oscar Schmitz Collection: Masterpieces of French Painting of the Nineteenth Century*, 1936, p. 46, no. 17 (illustrated, p. 47; with incorrect support).

New York, Wildenstein & Co. Inc., *Paintings and Drawings by Delacroix and Daumier*, May-September 1951, no. 22.

LITERATURE

E. Klossowski, *Honoré Daumier*, Munich, 1908, p. 19, no. 279 (illustrated, pl. 63; titled *Avant le bain* and with incorrect support and inverted dimensions).

K. Scheffler, "Die Sammlung Oscar Schmitz im Dresden," *Kunst und Künstler*, Berlin, 1920-1921, vol. XIX, p. 188.

E. Klossowski, *Honoré Daumier*, Munich, 1923, p. 110, no. 279 (illustrated; titled *Homme se déshabillant sous un arbre*).

M. Dormoy, "La Collection Schmitz à Dresde," *L'amour de l'art*, no. 7, October 1926, p. 340 (titled *La Baigneuse*).

E. Fuchs, *Der Maler Daumier*, New York, 1927, p. 48, no. 61b (illustrated, pl. 61).

J. Lassaigne, *Daumier*, Paris, 1938, p. 167, (illustrated, p. 107; with incorrect support).

P. Bird, "Daumier and Delacroix in Summer Exhibit," *The Art Digest*, vol. 25, 15 May 1951, p. 16.

C. Schweicher, *Daumier*, Paris, 1953 (illustrated, pl. 33; with incorrect support).

J. Adhémar, *Honoré Daumier*, Paris, 1954, p. 120, (illustrated, pl. 68; dated *circa* 1852 and with incorrect support).

K.E. Maison, *Honoré Daumier: Catalogue Raisonné of the Paintings, Watercolours and Drawings*, New York, 1968, vol. I, p. 59, no. I-15 (illustrated, pl. 45; with incorrect support).

G. Mandel, *Tout l'oeuvre peint de Daumier*, Paris, 1972, p. 89, no. 18 (illustrated).



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

340

EUGÈNE BOUDIN (1824-1898)

Camaret, le port

signed, dated and inscribed 'E. Boudin 73. Camaret-' (lower right)
oil on canvas

21¾ x 35¼ in. (55.6 x 89.7 cm.)

Painted in 1873

\$400,000-600,000

PROVENANCE

M. Zygomas, Marseille; sale, Hôtel Drouot, Paris, 8 June 1903, lot 3.
Alexandre Rosenberg and Galerie Durand-Ruel et Cie., Paris (jointly
acquired at the above sale).

P. Mulle, Paris (acquired from the above, November 1903).

Anon. sale, Hôtel Drouot, Paris, 29 October 1913, lot 2.

Galerie Durand-Ruel et Cie. and Galerie Bernheim-Jeune, et Cie, Paris
(jointly acquired at the above sale).

Galerie Bernheim-Jeune, et Cie, Paris (acquired from the above, 1914).

Christian Otto Zieseniss, Paris (by 1929).

Zieseniss collection (by descent from the above); sale, Sotheby's,
New York, 7 November 2013, lot 353.

Acquired at the above sale by the present owner.

EXHIBITED

Paris, Alfred Daber, *Jongkind, Boudin*, February-March 1951, no. 21
(illustrated).

Paris, Galerie Schmit, *Eugène Boudin*, May 1965, p. 38, no. 36 (illustrated).

LITERATURE

C. Roger-Marx, *Eugène Boudin*, Paris, 1927 (illustrated, pl. II).

G. Jean-Aubry, *Eugène Boudin*, Neuchâtel, 1968, p. 241 (illustrated,
pp. 86-87).

R. Schmit, *Eugène Boudin*, Paris, 1973, vol. I, p. 317, no. 895 (illustrated).

"In the representation of harbor views [Boudin] has no rival. His skies are a joy to see and his vessels always painted with inimitable skill and perfect knowledge. In his pictures there is a [good] deal of movement. One feels the bustle of hurrying out of port, or into it. The vessels sway with wind and tide, and their rigging is drawn with fascinating truth and naïveté" (P.C. Sutton, *Boudin: Impressionist Marine Paintings*, exh. cat., Peabody Museum of Salem, 1991, p. 16). By the turn of the century, the artist's sweeping coastal views were widely exhibited and receiving unanimous praise.

The present work depicts Camaret, a fishing port in Brittany's Finistère region which Boudin frequented between 1870 and 1873. His oeuvre primarily depicts seascapes and coastal towns, paying homage to his father—himself a ship's captain—and Boudin's upbringing in Honfleur. The Normandy coast, with its ever-changing skies and ephemeral beams of light, informed the rich atmospheres that built Boudin's reputation. The formidable landscapist Camille Corot crowned Boudin as "the king of skies," a testament to his free brushwork and uninhibited observation of contemporary maritime life and its environs. While Boudin painted scores of scenes set in Brittany between 1872 and 1873, the present work underlines the impression Camaret made on him in particular. In 1874 when a group of thirty artists—would-be legends Claude Monet, Pierre-Auguste Renoir, Paul Cézanne, Edgar Degas, Alfred Sisley and Camille Pissarro among them—invited Boudin to the first ever Impressionist exhibition, a Finistère painting was among the three works chosen to represent the artist (J. Selz, *Eugène Boudin*, Naefels, 1982, p. 64).

Boudin did not participate in the seven Impressionist exhibitions between 1874 and 1886. While many of his works shared Impressionist brushwork and color, his penchant for browns and varying shades of grey differed greatly from the Impressionist palette. While the Impressionists found their muses in Paris, Boudin remained faithful to the coasts that transfixed his spirit with their boats, sea merchants, ports and endless skies.



The artist with his easel at Deauville-Trouville, June 1896. Photographer unknown. Photo courtesy of Musée Eugène Boudin, Honfleur / Photo G. Spork.





341

ALBERT MARQUET (1875-1947)

Rue de village

signed and dated 'marquet 1904' (lower left)

oil on canvas

13 $\frac{1}{8}$ x 18 $\frac{1}{8}$ in. (33.2 x 46 cm.)

Painted *circa* 1901

\$50,000-70,000

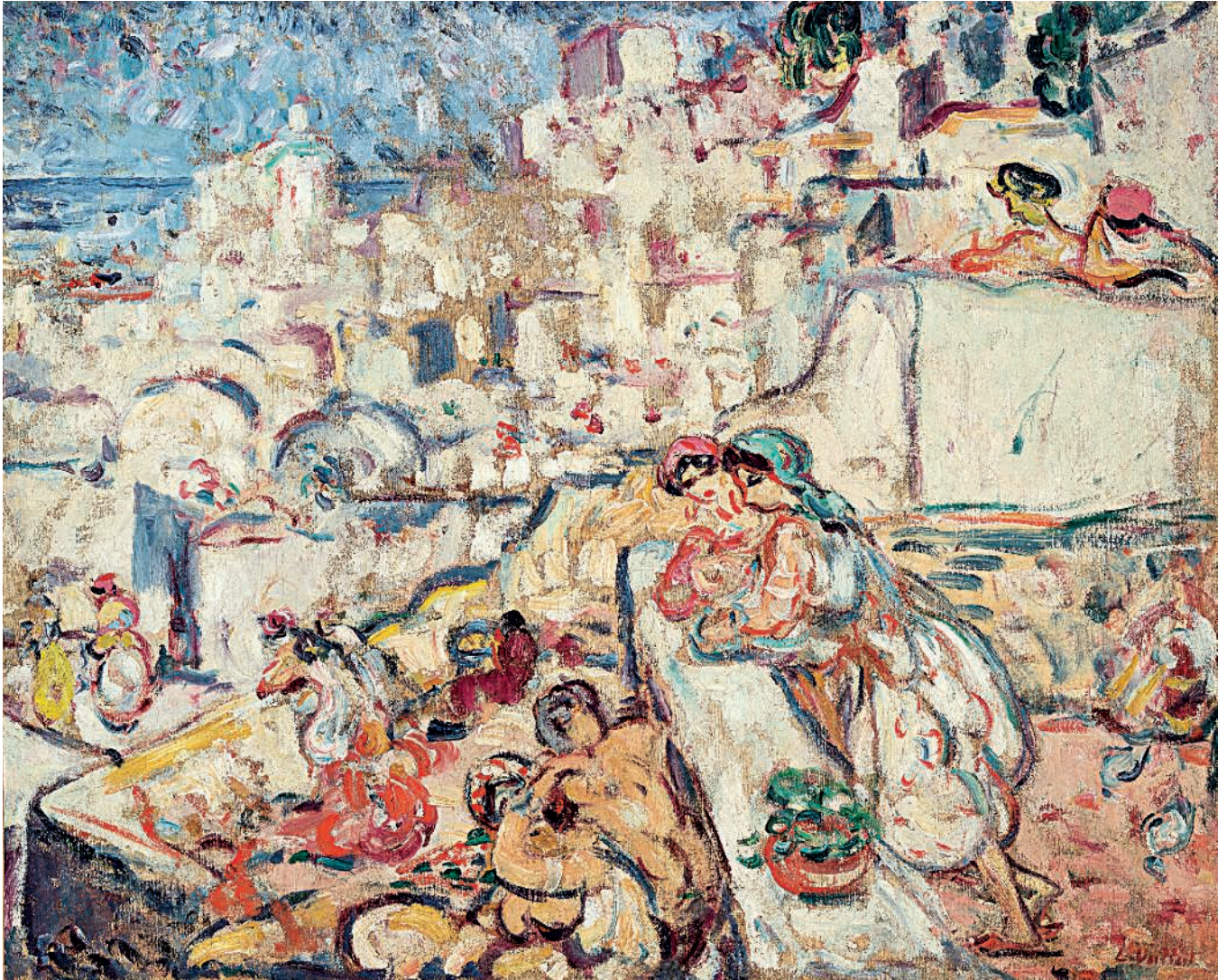
PROVENANCE

Anon. sale, Sotheby's, New York, 14 May 1997, lot 148.

Simone and Jean Tiroche, Tel Aviv (acquired at the above sale); Estate sale, Christie's, London, 19 June 2013, lot 441.

Acquired at the above sale by the present owner.

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.



342

LOUIS VALTAT (1869-1952)

Alger, La Casbah

signed 'L. Valtat' (lower right)

oil on canvas

25 $\frac{1}{2}$ x 32 in. (65.5 x 81.2 cm.)

Painted *circa* 1906

\$50,000-70,000

PROVENANCE

Private collection, France.

Anon. sale, Salle Rossini, Paris, 28 February 2013, lot 61.

Private collection, London.

Acquired from the above by the present owner.

EXHIBITED

Saint-Tropez, Musée de l'Annonciade, *De Delacroix à Matisse: la couleur sous la lumière de l'Orient*, July-October 2014, p. 102 (illustrated in color, p. 76; titled *Femmes en conversation sur les hauteurs d'Alger ou Alger, la Casbah*).

This work will be included in the forthcoming Valtat *catalogue raisonné* currently being prepared by Les Amis de Louis Valtat.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

343

GUSTAVE LOISEAU (1865-1935)

Peupliers au bord de l'Eure

signed and dated 'G. Loiseau. 1902' (lower right)
oil on canvas
32 x 25¼ in. (81.2 x 65.3 cm.)
Painted in 1902

\$300,000-500,000

PROVENANCE

Galerie Durand-Ruel et Cie., Paris.
Private collection, Cologne.
Anon. sale, Van Ham Kunstauktionen, Cologne, 21 November 2008,
lot 853.
Richard Green Fine Paintings, London.
Acquired from the above by the present owner, September 2009.

This work will be included in the forthcoming Gustave Loiseau
catalogue raisonné currently being prepared by Didier Imbert.

Loiseau received a small inheritance upon the death of his grandmother in 1887 which enabled him to leave Paris and cease earning his livelihood as a decorator in order to fully dedicate himself to painting. As a self-taught artist, his work was created by observation and imitation which, led by his instinct and acute sensibility, culminated in an oeuvre of his very own stylistic and formal vernacular. In 1897, Loiseau found financial independence when his work caught the attention of the dealer Paul Durand-Ruel. An ensuing contract permitted the painter to spend extended periods of time away from Paris. As his eye matured, so did his technique. He synthesized the methods of Impressionist masters like Camille Pissarro and Alfred Sisley, while maintaining his own style. He developed a predilection for treating muted subjects which he elaborated in series over time, much like one of his most important influences, Claude Monet.

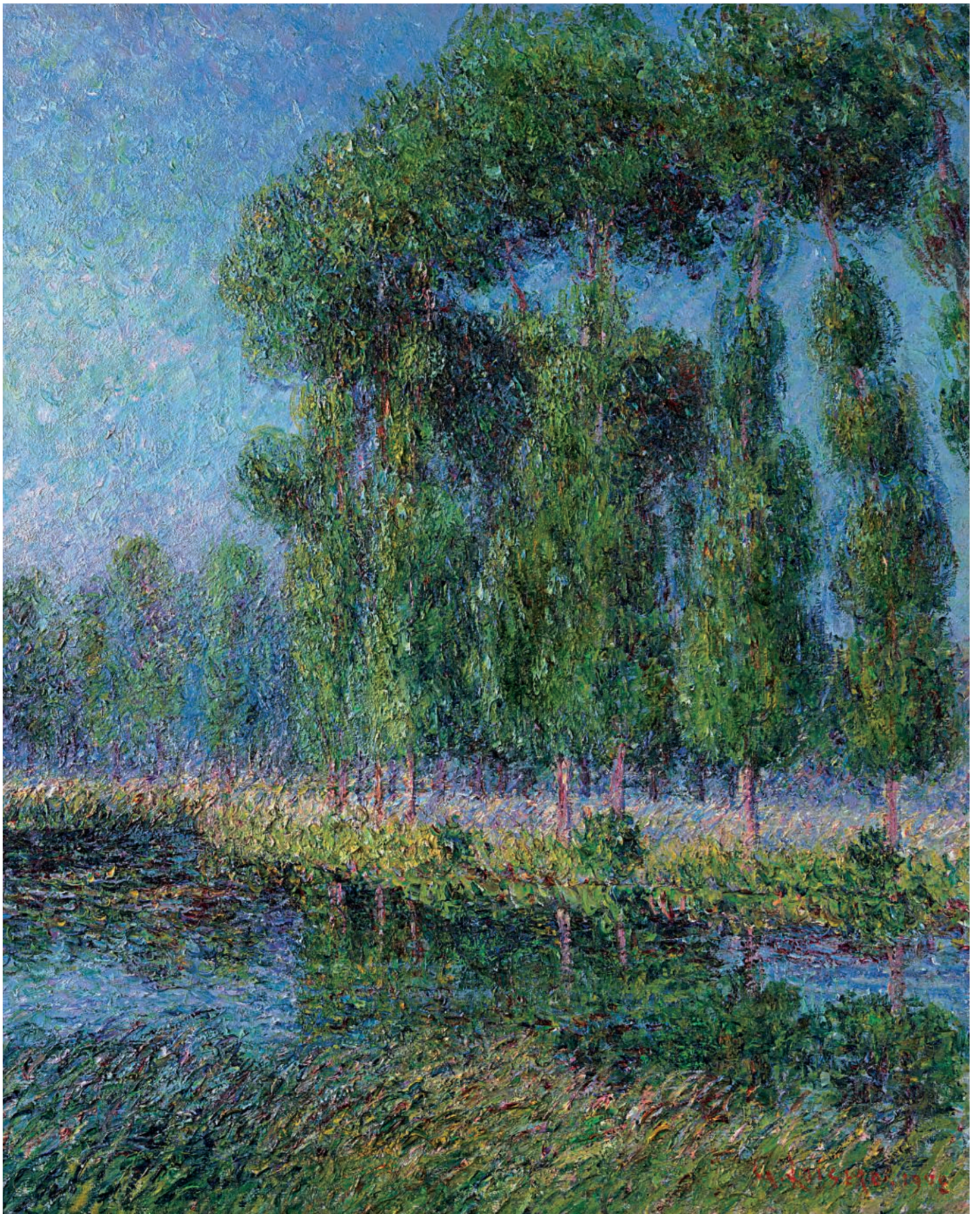
Loiseau seemed to prefer the early and later hours of day. He shied from the vivid light of noon in favor of effects such as rain, frost, and mist. *Peupliers au bord de l'Eure* is a magnificent example of Loiseau's treatment of the gentle diffusion of light in order to attain chromatic harmony. The contemporary art critic Louis Vauxcelles observed that among his peers, Loiseau particularly drew inspiration from Monet's paintings such as *L'Île aux Orties, Giverny* (fig. 1) and *Effet de vent, séries des peupliers* (fig. 2). The latter, which is part of an extensive series of its own, seems to be the most apparent reference material for the younger painter. In the present work, Loiseau treats the landscape with a poetic touch. His technique allowed him to create a duality between stillness and vigor, quietude and sound which is most visible in his rendering of shimmering reflections of the water.

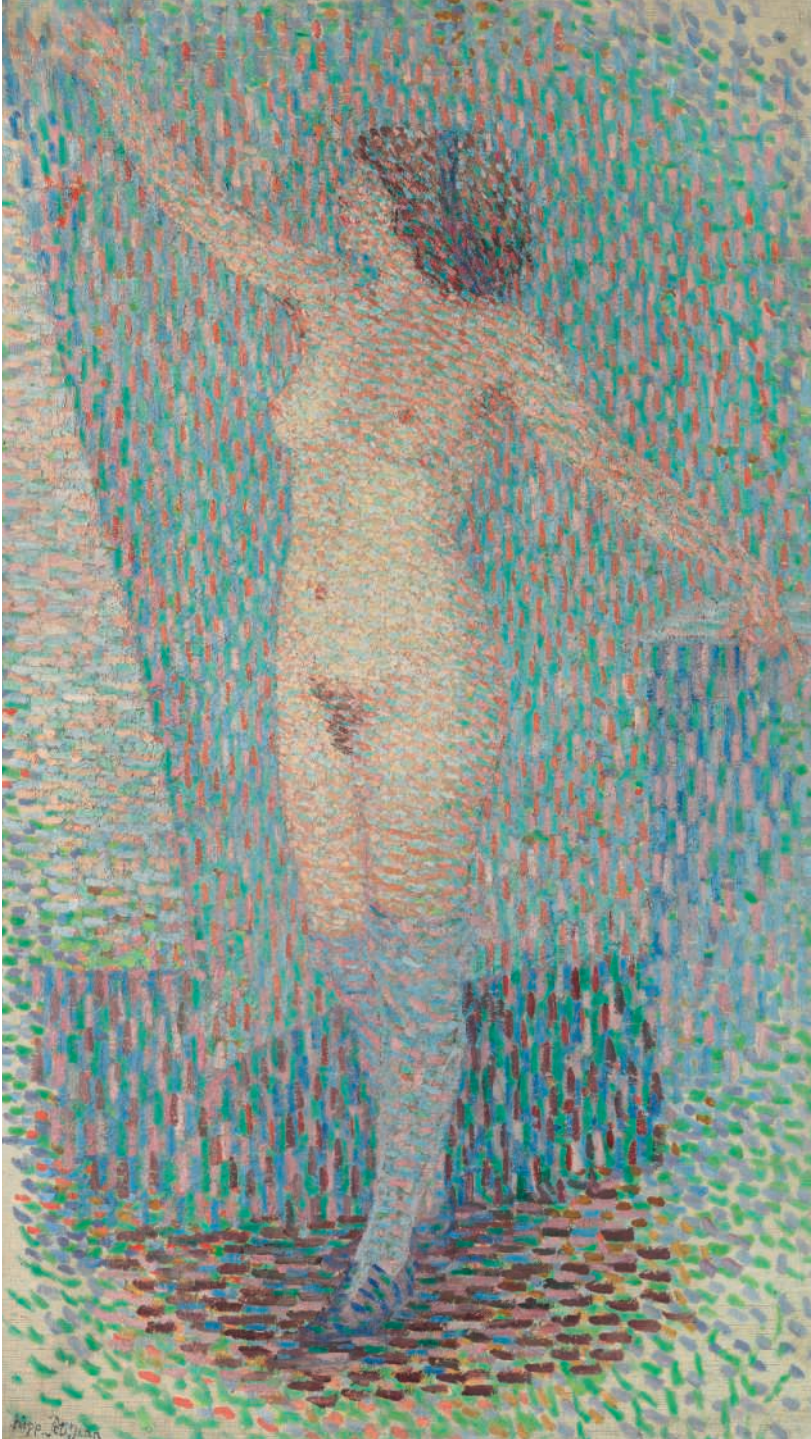


Claude Monet, *L'Île aux Orties, Giverny*, 1897. Columbia Museum of Art, Columbia, South Carolina.



Claude Monet, *Effet de vent, série des Peupliers*, 1891, Musée d'Orsay, Paris.





344

PROPERTY FROM
A MANHATTAN PRIVATE COLLECTION

344

HIPPOLYTE PETITJEAN
(1854-1929)

Nu au voile

signed 'hipp. Petitjean' (lower left)
oil on canvas
32¼ x 18½ in. (82 x 47.2 cm.)
Painted circa 1890-1892

\$12,000-18,000

PROVENANCE

Anon. sale, Hôtel des ventes, Neuilly, 19 April 1984, lot 28.
Anon. sale, Maître Yves Manson, Rennes, 8 April 1990, lot 96.
Private collection, France (acquired at the above sale); sale, Sotheby's, London, 22 October 2002, lot 119.
Acquired at the above sale by the present owner.

LITERATURE

Hippolyte Petitjean, exh. cat., Musées des Ursulines, Mâcon, 2015, p. 112 (illustrated in color).

This work will be included in the Petitjean *catalogue raisonné* being prepared by Stéphane Kempa.

PROPERTY FROM
A MANHATTAN PRIVATE COLLECTION

345

HENRI MARTIN
(1860-1943)

Jeune femme nue

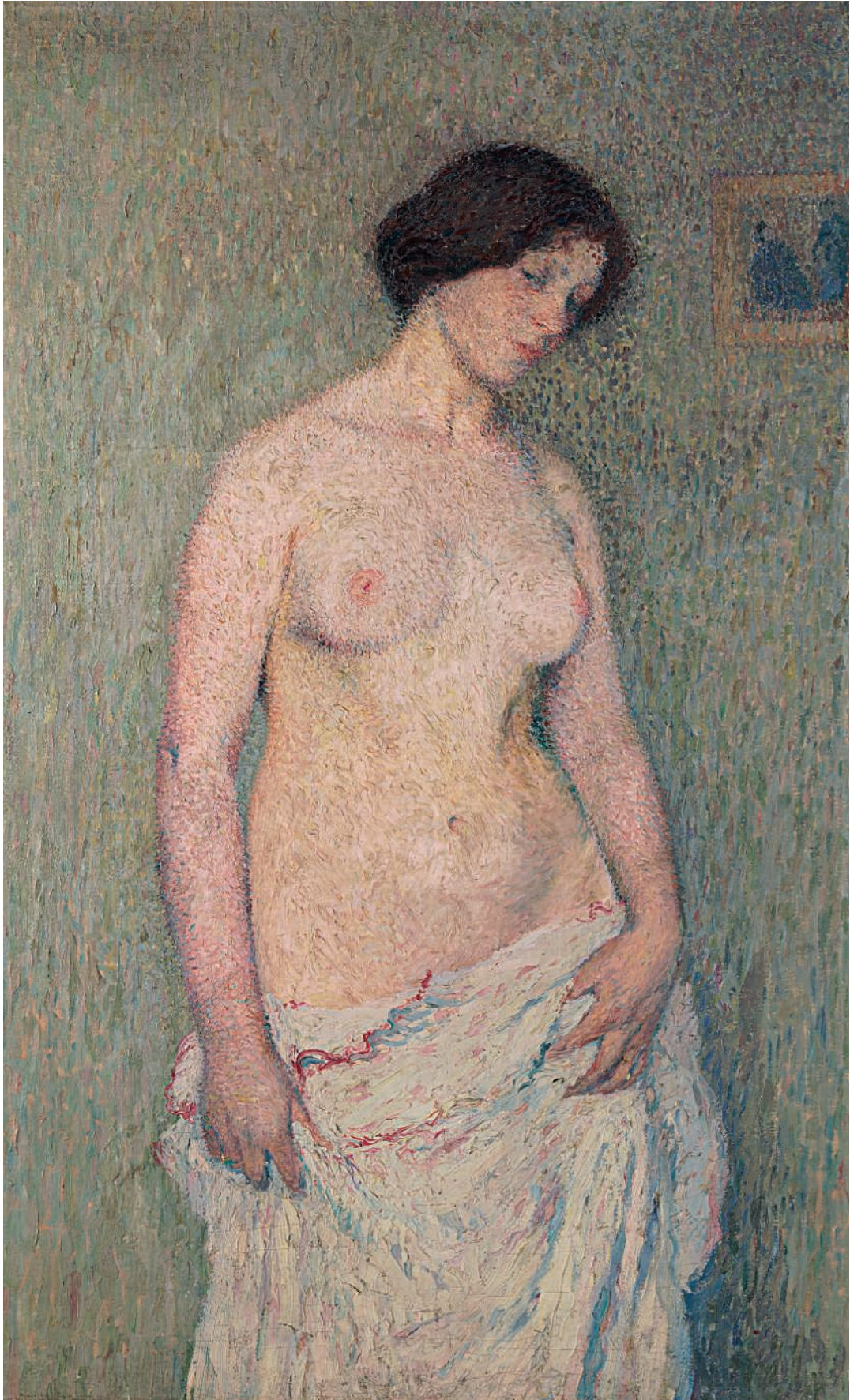
signed 'Henri Martin.' (lower left)
oil on canvas
51½ x 31¾ in. (131.2 x 80.8 cm.)

\$70,000-100,000

PROVENANCE

Galerie Brame et Lorenceau, Paris.
Private collection, Italy; sale, Christie's, London, 26 June 2001, lot 186.
Acquired at the above sale by the present owner.

The late Cyrille Martin has confirmed the authenticity of this work.



346

HENRI MARTIN (1860-1943)

La pergola de la cuisine à Marquayrol, un matin d'automne

signed 'Henri Martin' (lower left)

oil on canvas

26 $\frac{3}{8}$ x 38 $\frac{3}{8}$ in. (67 x 98.1 cm.)

Painted *circa* 1920

\$350,000-450,000

PROVENANCE

Private collection, France (*circa* 1920).

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

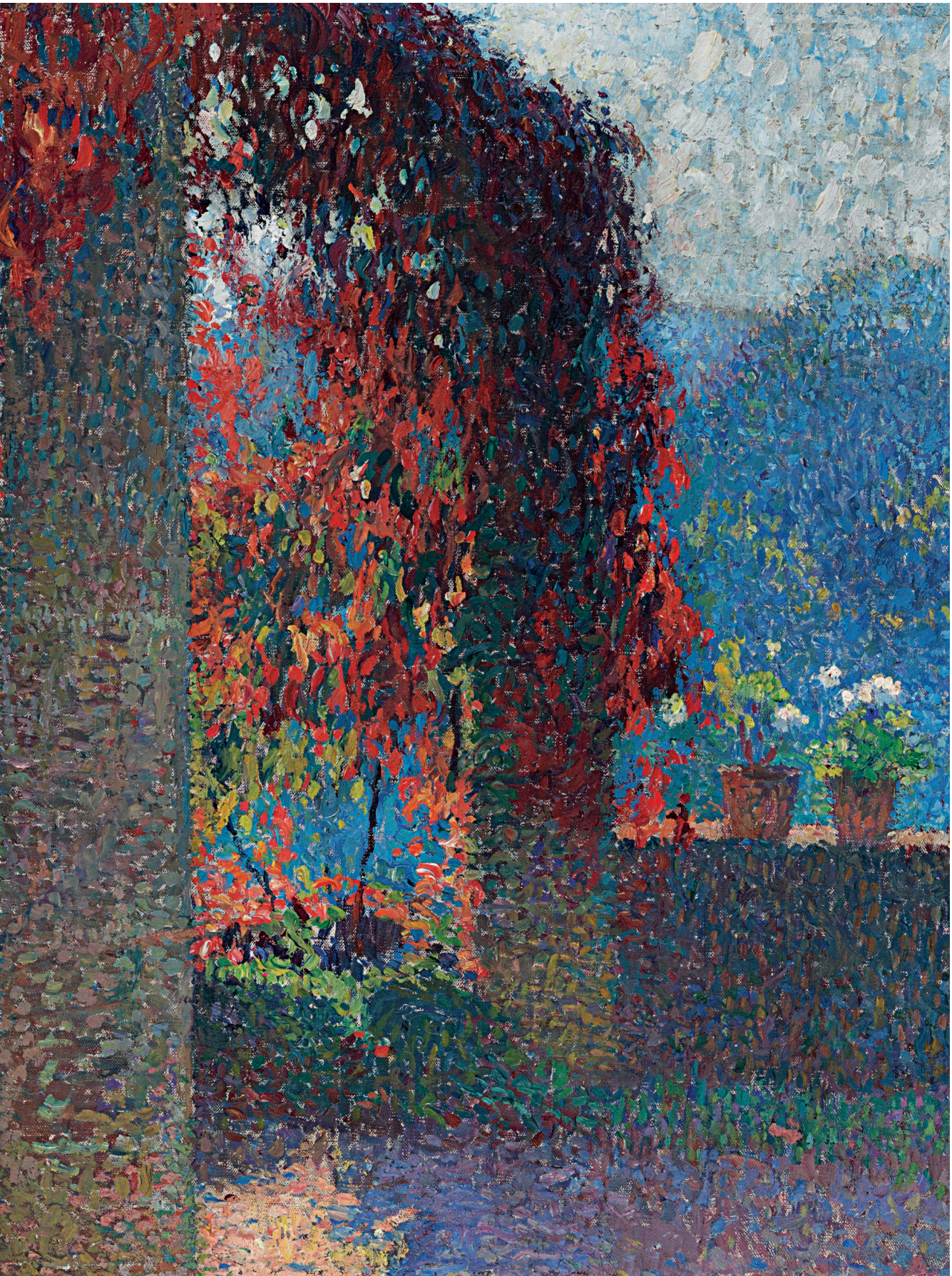
The late Cyrille Martin has confirmed the authenticity of this work.

Martin originally came from the southern French city of Toulouse, where he had won the Grand Prix Municipal at the city's Ecole des Beaux-Arts. This prize enabled him to study in Paris, where he subsequently settled. However, in 1900 he purchased Marquayrol, a large 17th century house built on a hill overlooking the picturesque village of Labastide-du-Vert in Lot, southwestern France. Marquayrol became Martin's retreat from Paris, and it was there that he would spend the months between May and November each year, reveling in the southern light that he so missed while living in the city.

Martin cultivated an extensive Italianate garden at Marquayrol, replete with cypress lined paths, a circular pool with a statue, and a terrace with a pergola, seen in the present work, the vines of which formed a canopy that offered shade and shelter from the summer sun. Martin's idyllic garden, as well as the house itself and the nearby village, provided him with a formidable source of inspiration and remained his main connection with nature and light for more than forty years. It was also at Marquayrol that Martin's unique style, a synthesis of a broadly Impressionist approach combined with Pointillist brushwork, reached its maturity. "By discovering Marquayrol," Claude Juskiewenski has noted, "Henri Martin had found his equilibrium, his personal and artistic fulfillment" (*Henri Martin*, exh. cat., Musée de Cahors Henri Martin, 1993, p. 103).







347

PIERRE BONNARD (1867-1947)

A demi déshabillée, devant la glace

signed 'Bonnard' (lower right)
oil on canvas
23 x 21¼ in. (58.3 x 53.9 cm.)
Painted in 1905

\$150,000-200,000

PROVENANCE

Jean Arthur Fontaine, Paris; sale, Hôtel Drouot, Paris, 13 April 1932, lot 26.

Galerie Druet, Paris.

Galerie Bernheim-Jeune et Cie., Paris.

Simone Bériau, Paris.

Private collection, France (May 1951); Estate sale, Christie's, Paris, 25 March 2014, lot 19.

Boon Gallery, Knokke, Belgium.

Acquired from the above by the present owner, September 2014.

LITERATURE

J. and H. Dauberville, *Bonnard: Catalogue raisonné de l'oeuvre peint, 1888-1905*, Paris, 1992, vol. I, p. 317, no. 363 (illustrated).



348

HENRY MORET (1856-1913)

Les aiguilles du Port-Cotom à Belle-Ile

signed and dated 'Henry Moret - 1906' (lower left)

oil on canvas

31 $\frac{7}{8}$ x 39 $\frac{3}{8}$ in. (81 x 100.2 cm.)

Painted in 1906

\$100,000-150,000

PROVENANCE

Galerie Durand-Ruel et Cie., Paris (acquired from the artist, May 1906).

M. Gilles (acquired from the above, May 1943).

Anon. sale, Hôtel Drouot, Paris, 23 June 2000, lot 129.

Anon. sale, Christie's, New York, 9 November 2000, lot 126.

Acquired at the above sale by the present owner.

EXHIBITED

Paris, Galerie Durand-Ruel et Cie., *Exposition de tableaux par Henry Moret*,
May 1943, no. 13.

Jean-Yves Rolland will include this work in his forthcoming Moret
catalogue raisonné.



PROPERTY FROM THE COLLECTION OF
DR. AND MRS. JEROME S. COLES

349

RAOUL DUFY (1877-1953)

La plage du Havre

signed and dated 'Raoul Dufy 06' (lower left)

oil on canvas

25 $\frac{5}{8}$ x 32 in. (65.2 x 81.2 cm.)

Painted in 1906

\$700,000-900,000

PROVENANCE

M. Nanse, Paris (by 1928).

Fine Arts Associates (Otto M. Gerson), New York.

M. Knoedler & Co., Inc., New York (acquired from the above, January 1953).

Dorothy D. Hutton, Westbury, New York (acquired from the above,

February 1954); sale, Sotheby & Co., London, 1 July 1964, lot 41.

Acquired at the above sale by the late owners.

EXHIBITED

New York, Fine Arts Associates (Otto M. Gerson), *French Art Around 1900:*

From Van Gogh to Matisse, October-November 1953, no. 11 (illustrated).

LITERATURE

C. Zervos, "Raoul Dufy," *Cahiers d'Art*, vol. III, no. 176, December 1928, p. 5 (illustrated; dated 1902).

M. Laffaille, *Raoul Dufy: Catalogue raisonné de l'oeuvre peint*, Geneva, 1972, vol. I, p. 117, no. 128 (illustrated; with incorrect dimensions).





Vacationers on the beach of Le Havre, between 1901 and 1925. Photo: © Ministère de la Culture / Médiathèque du Patrimoine, Dist. RMN-Grand Palais / Art Resource, NY.

Created during a time of important transition in Dufy's career, *La plage du Havre* was painted when the artist began to explore a new, vibrant and free coloristic vocabulary inspired by the ground-breaking art of the fauvist movement. Dufy had first come across the Fauves in the spring of 1905 at the Salon des Indépendants, where his encounter with Henri Matisse's *Luxe, calme, et volupté* left him awestruck. Its boldly subjective use of pure color encouraged Dufy to free himself from a direct representation of reality and instead push his art into new realms of subjective vision. "At the sight of that picture," he recalled, "I understood the new *raison d'être* of painting, and Impressionist realism lost all its charm for me as I looked at this miracle of creative imagination at work in color and line. I immediately grasped the mechanics of art" (quoted in M. Giry, *Fauvism: Origins and Development*, New York, 1982, p. 135). Returning to his native Le Havre that summer, Dufy's depictions of life in the coastal hubs of Trouville and Sainte-Adresse became invigorated by a new sense of vibrancy and color.

The Normandy coast had undergone a remarkable transformation during the first half of the 19th century as the development of fast rail connections to and from the capital led to a thriving summertime tourist industry in the region. Traditional fishing villages along the Côte Fleurie quickly developed into seaside resorts, complete with new villas, grand hotels and casinos that catered to the fashionable Parisians who travelled there in droves for sojourns by the sea during the summer months (fig. 1). Eugène Boudin and Claude Monet were both drawn to the area in the 1860s and 1870s, and recorded life on the modern beach, painting the holidaymakers as they traversed the promenades and gathered on the

sandy beaches to reap the health benefits of the fresh sea air. The works they produced helped to shape the identity of the Normandy coastline in the public imagination, influencing the perception of Parisians looking to escape the overwhelming heat and commotion of city life for the more relaxing sea-side location. However, whereas many of the later impressionist views of the area were selectively edited to emphasize the untouched, idyllic aspects of the landscape, Dufy's beach scenes from the early 1900s revel in the bustling atmosphere of the holiday resorts. Focusing on the hotels, cafes, and cabanas for hire, as well as the stylish people that populated them, Dufy threw a spotlight on to the vibrant, energetic holiday mood of towns such as Deauville, Trouville and Le Havre.

La plage du Havre stands out as a particularly detailed and complex composition from this lively period. The crowd of beachgoers filling the promenade and pier are seen from above, allowing a wide view of the beach and buildings in the distance. One can imagine the view out to sea being particularly picturesque based on the time of day the light in the present picture evokes, however it appears that most visitors on the pier are directing their attention to the beachgoers below. This voyeuristic exchange can be explained by the very desire to see and be seen while on holiday at the seaside. Constantly on view, it had become a fashionable thing to wear one's finest garments at all times, even buying special costumes for holidays, to parade in front of the beachgoers. Dufy captures this holiday tradition in the most animated way, using wide, fluid brushstrokes to evoke the buzzing activity of the seaside.



PROPERTY FROM THE ESTATE OF DR. GEORGE S. HEYER, JR.

350

PIERRE BONNARD (1867-1947)

La marchande des Quatre-Saisons

stamped with signature 'Bonnard' (Lugt 3886; lower left)

oil on canvas

21¾ x 24½ in. (55 x 62.2 cm.)

Painted circa 1903

\$250,000-350,000

PROVENANCE

Private collection, France (by descent from the artist).

Wildenstein & Co. Ltd., London (acquired from the above, by 1967).

Acquired from the above by the late owner, January 1975.

EXHIBITED

London, Royal Academy of Arts, *Pierre Bonnard*, January-March 1966, p. 39, no. 42 (illustrated, p. 83; dated circa 1899).

Tokyo, The National Museum of Western Art and Kyoto, The National Museum of Modern Art, *Bonnard*, March-June 1968, no. 17 (illustrated, pl. 40; dated 1899).

San Antonio Museum of Art, *Five Hundred Years of French Art*, April-August 1995, p. 74 (illustrated in color, fig. 69; dated 1904).

LITERATURE

A. Vaillant, *Bonnard, ou le bonheur de voir*, Neuchâtel, 1965, p. 43 (illustrated in color; dated 1899).

J. and H. Dauberville, *Bonnard: Catalogue raisonné de l'oeuvre peint, 1940-1947 et supplément 1887-1939*, Paris, 1974, vol. IV, p. 212, no. 01837 (illustrated).

Capturing a quintessential scene from everyday life on the streets of Paris, *La marchande des Quatre-Saisons* eloquently illustrates Bonnard's deeply held fascination with the experience of life in the city, a subject which occupied his paintings repeatedly during the opening years of the 20th century. People bustle along the length of the thoroughfare, going about their daily business, while carts filled with mounds of fresh produce line the edge of the street. Regular customers huddle around this make-shift market, eagerly searching for the best produce on offer, no doubt chatting with one another and the vendors that have congregated along the road to hawk their wares. In the middle distance, a horse-drawn omnibus is just visible as it trundles on to the next stop, its towering profile dwarfing the humans that appear alongside it. Offering a snapshot into the everyday routines and lively goings-on of Parisian life, the composition is shaped by Bonnard's own personal experiences of the city, where he had lived for the majority of his life.

During this period Bonnard was living on the rue Douai in the 9ème arrondissement, a street away from the Moulin Rouge and the vibrant night life of the Pigalle. Captivated by the constant bustle of people that flowed along the streets, the buzz of the modern cityscape and the serendipitous moments that often resulted from the most innocuous of actions, he painted numerous

views of the boulevards that surrounded his home. In many ways, Bonnard saw himself as a modern-day *flâneur*, an heir to the traditions which had proven essential to the shaping of the Impressionist aesthetic. Passionately embracing this role, he would embark on daily strolls through the elegant boulevards of the city, often before breakfast, absorbing the myriad scenes and colorful play of life that filled the city's streets. In paintings such as *La marchande des Quatre-Saisons*, Bonnard captures the fleeting, ephemeral experiences he absorbed during these walks, successfully translating on to his canvases the momentary perceptions that imprinted themselves on his memory. It was this aspect of Bonnard's style which led Gustave Geffroy to state that "no one is quicker than Bonnard to seize the look of our Parisian streets, the silhouettes of a passer-by and the patch of colour which stands out in the Metropolitan mist. His pencil is never still, quick and supple as a monkey, it seizes on all the momentary phenomena of the street, even the most fugitive glances are caught and set down" (quoted in D. Sutton, *Pierre Bonnard*, exh. cat., Royal Academy of Arts, London, 1966, p. 16).

Bonnard's interest in the Impressionists had begun to manifest itself towards the end of the 1890s, replacing the spatial simplifications of Paul Gauguin which had so strongly informed the extreme flatness of his Nabi works. He began to look to the example of Claude Monet and Camille Pissarro, Edgar Degas and Gustave Caillebotte, for a new direction in his art, a move which allowed him to develop a new sense of depth, color and immediacy in his painting. As he explained: "When we discovered Impressionism...it came as a new enthusiasm, a sense of revelation and liberation. Impressionism brought us freedom" (quoted in T. Hyman, *Bonnard*, London, 1998, p. 65). This enthusiasm for his Impressionist forebears had an important impact on Bonnard's technique, brightening his color palette considerably and encouraging a new interest in evocative lighting effects. Similarly, his brushstrokes gained a new sense of freedom and energy, their bold forms creating a richly textured surface that seems to flicker and move under our gaze. In *La marchande des Quatre-Saisons*, the buildings in the distance, bathed in golden sunlight, are a delicately woven mosaic of independent strokes of color, horizontal and vertical stripes which overlap and converge to create a complex sense of three-dimensionality. By physically inserting himself into these environments, becoming an active participant in this vibrant play of life, Bonnard captured a nuanced, intensely personal view of Paris at the dawn of the 20th century.





PROPERTY FROM A PROMINENT AMERICAN COLLECTION

351

LOUIS VALTAT (1869-1952)

La colline à Choisel

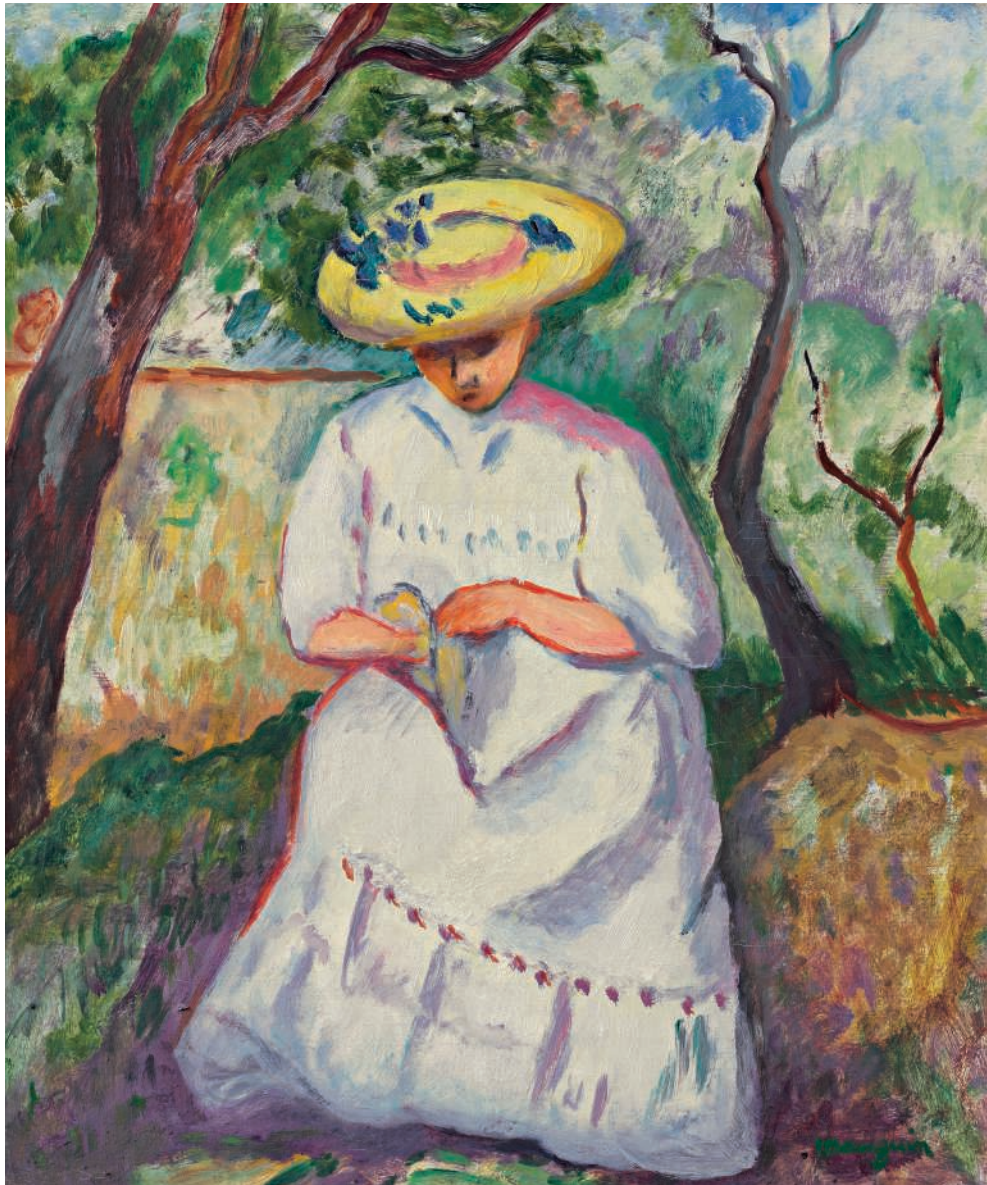
signed 'L. Valtat' (lower right)
oil on canvas
21 $\frac{1}{8}$ x 28 $\frac{7}{8}$ in. (54.3 x 73.5 cm.)
Painted *circa* 1930

\$30,000-50,000

PROVENANCE

Private collection, Paris (acquired from the artist, *circa* 1930).
Anon. sale, Sotheby's, New York, 7 November 2013, lot 410.
Acquired at the above sale by the present owner.

This work will be included in the forthcoming Valtat *catalogue raisonné* currently being prepared by Les Amis de Louis Valtat.



352

HENRI MANGUIN (1874-1949)

Jeanne cousant sous un chêne-liège, Villa Demière

stamped with signature 'Manguin' (lower right)

oil on canvas

18 $\frac{1}{8}$ x 15 in. (46 x 38 cm.)

Painted in Saint-Tropez in summer-fall 1907

\$70,000-100,000

PROVENANCE

Jeanne Manguin, Saint-Tropez (by descent from the artist, 1949).

Pierre Manguin, Paris (by descent from the above).

Galerie de Paris, Paris.

Pauline K. Cave, New York (circa 1967 and until 1984).

Private collection, New York; sale, William Doyle Galleries, New York, 10 May 1990, lot 56.

Montgomery Gallery, San Francisco.

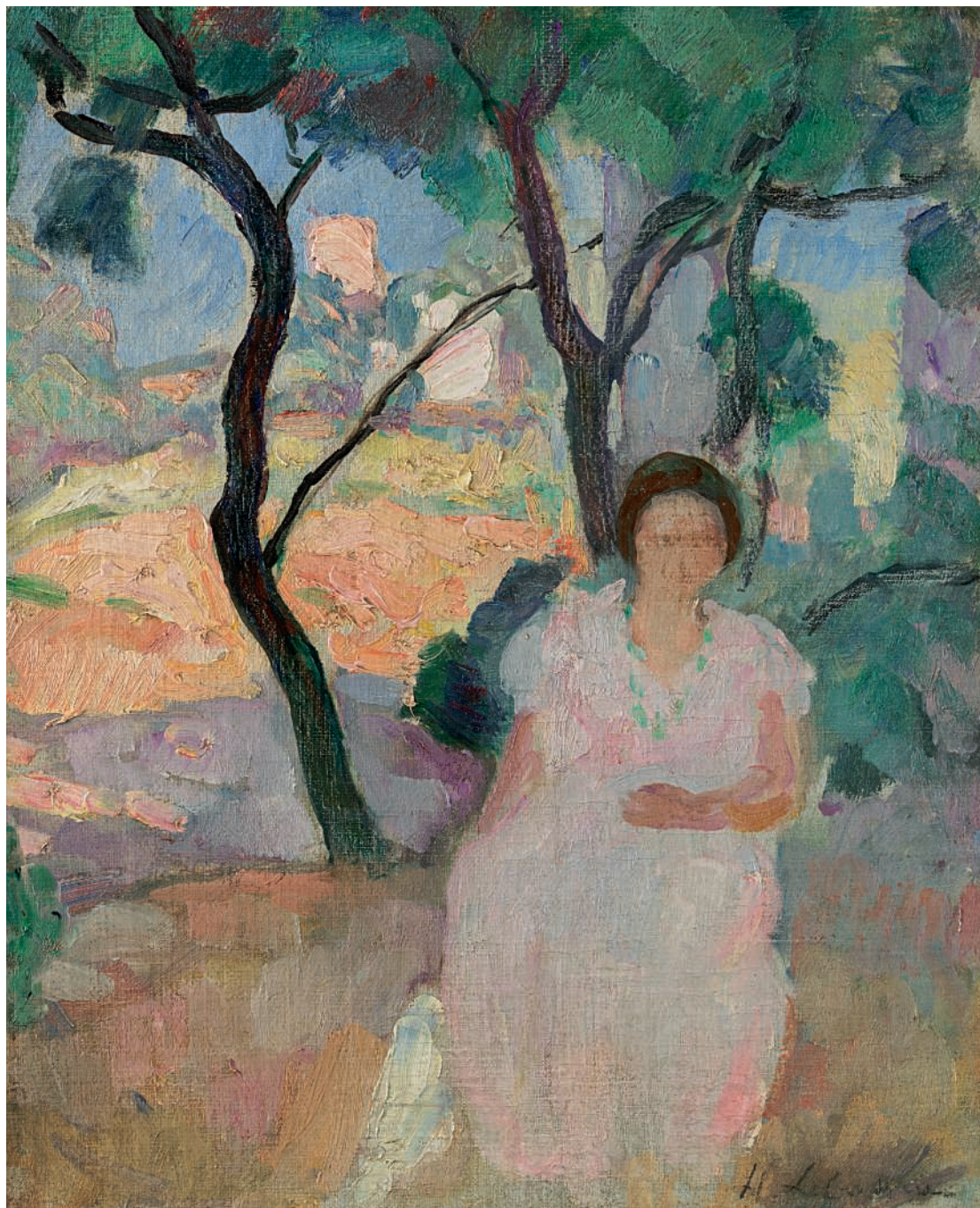
Acquired from the above by the present owner, 1991.

EXHIBITED

San Francisco, Montgomery Gallery, *Henri Manguin: Selections from the Musée Marmottan Exhibition*, October-December 1990, no. 23.

LITERATURE

L. and C. Manguin, *Henri Manguin: Catalogue raisonné de l'oeuvre peint*, Neuchâtel, 1980, p. 126, no. 273 (illustrated).



353

HENRI LEBASQUE (1865-1937)

Jeune femme dans un jardin

signed 'H Lebasque' (lower right)

oil on canvas

16 x 13 $\frac{1}{2}$ in. (40.5 x 33.3 cm.)

Painted *circa* 1925

\$20,000-30,000

PROVENANCE

Anon. sale, Artcurial, Paris, 28 June 2005, lot 106.

Acquired at the above sale by the present owner.

LITERATURE

D. Bazetoux, *Henri Lebasque: Catalogue raisonné*, Neuilly-sur-Marne, 2008, vol. I, p. 295, no. 1201 (illustrated).

Christine Lenoir and Maria de la Ville Fromoit have confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

354

EUGÈNE BOUDIN (1824-1898)

Marée basse, Rivage et pêcheurs au coucher du soleil

signed and dated 'E. Boudin 62.' (lower left)

oil on panel

6 $\frac{7}{8}$ x 9 $\frac{7}{8}$ in. (17.5 x 25 cm.)

Painted in 1862

\$60,000-80,000

PROVENANCE

Georges Feydeau, Paris; sale, Hôtel Drouot, Paris, 11 February 1901, lot 9.
Arthur Tooth & Sons, Ltd., London.

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

LITERATURE

R. Schmit, *Eugène Boudin*, Paris, 1973, vol. I, p. 82, no. 255 (illustrated).

355

GUSTAVE LOISEAU (1865-1935)

Brume sur l'Eure, environs de Saint-Cyr-du-Vaudreuil

signed and dated 'G Loiseau 1913' (lower right)

oil on canvas

28¾ x 36¾ in. (73.2 x 92.3 cm.)

Painted in 1913

\$80,000-120,000

PROVENANCE

Galerie Durand-Ruel et Cie., Paris (acquired from the artist, December 1913).

Jean d'Alayer, Paris.

Galerie Hopkins-Thomas, Paris.

Anon. sale, Hôtel Drouot, Paris, 16 March 1956, lot 127.

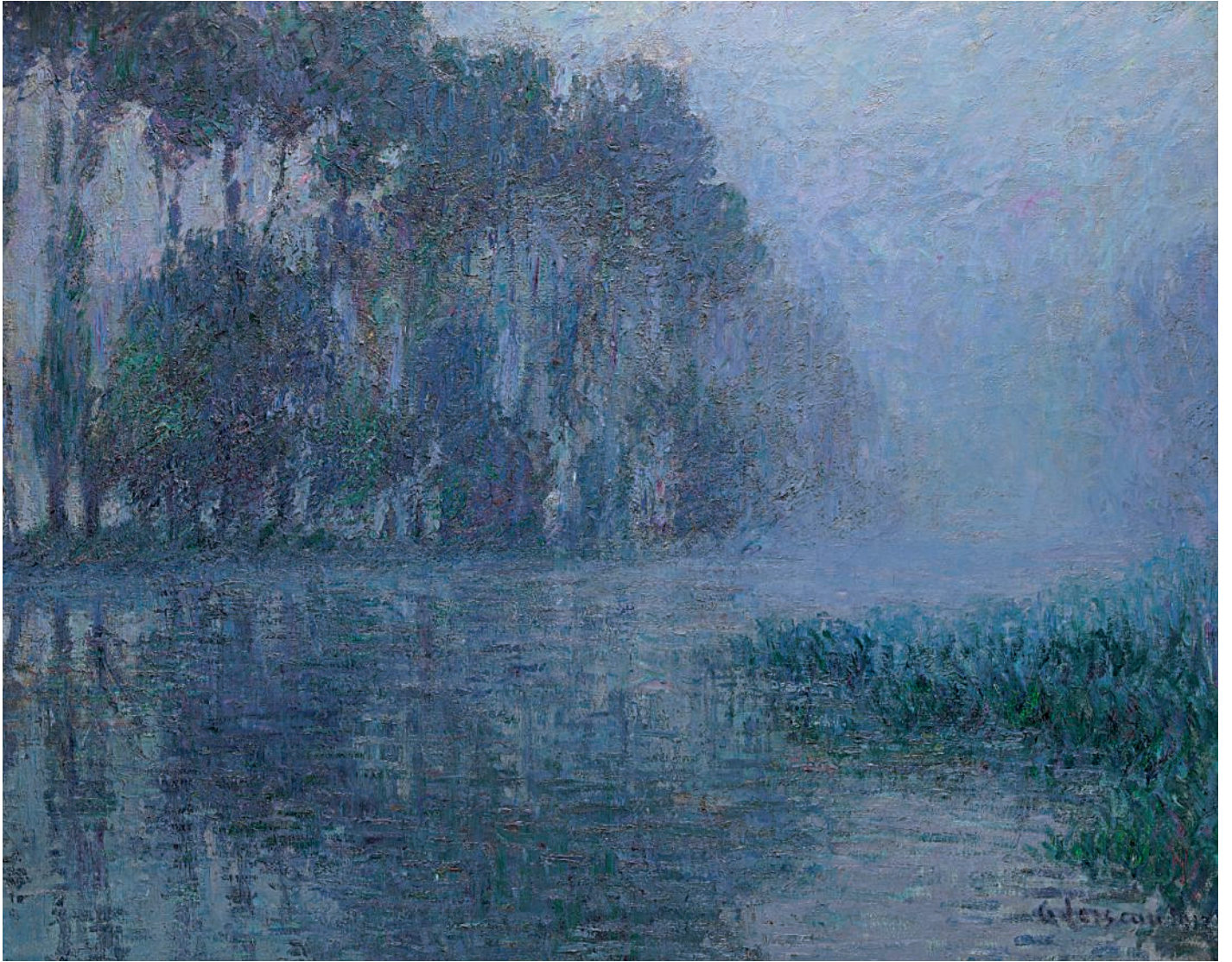
Hammer Galleries, New York.

Acquired from the above by the present owner, March 1989.

EXHIBITED

Paris, Galerie Georges Petit, April 1928, no. 30.

This work will be included in the forthcoming Gustave Loiseau *catalogue raisonné* currently being prepared by Didier Imbert.



356

HENRI MARTIN (1860-1943)

Venise, palais et gondoliers sur le Grand Canal

signed 'Henri Martin' (lower right)

oil on canvas

26¾ x 37¾ in. (68 x 96 cm.)

\$400,000-600,000

PROVENANCE

Jacques Martin-Ferrières, Paris (son of the artist).
Private collection, France (acquired from the above).
Acquired from the above by the previous owner.

The late Cyrille Martin has confirmed the authenticity of this work.

"What a surprise is it not to suddenly find oneself in this silence, surrounded by palaces bathed in such picturesque reflections. Get drunk...off this artistic atmosphere, and then you will meditate and create" (Martin in a letter to his son Jacques, 24 April 1925).

The present work was likely executed during Martin's prolonged trip to Venice in 1909-1910. Venice held a particular fascination for the artist—he delighted in the reflections of the sky and buildings in the canals, and in the clear, strong light throughout the city. Painstakingly composed of small touches of brilliant color, *Venise, palais et gondoliers sur le Grand Canal* illustrates Martin's mastery of the Neo-Impressionist technique. This painting captures the vibrant effect of sunlight coming over the grand canal in subtle variations of perfectly harmonized tones.

In its composition, the painting translates the classical values of symmetry, order and structure. The presence of a strong vertical line in the center of the composition lends the image strength and rhythm. In its rigor, the work exemplifies how Martin was able to depict the life of his time in classical terms, while the technique—modern, fragmented and vibrant—adds a fleeting sense of beauty and a delicate harmony to the picture.





357

PIERRE BONNARD (1867-1947)

L'arc-en-ciel, La roulotte

signed 'Bonnard' (lower right)
oil on board laid down on cradled panel
15 x 18⁷/₈ in. (38 x 48 cm.)
Painted circa 1909

\$80,000-120,000

PROVENANCE

Estate of the artist.
Léon Bloch, Paris (circa 1950).
By descent from the above to the present owner.

LITERATURE

J. and H. Dauberville, *Bonnard: Catalogue raisonné de l'oeuvre peint, 1940-1947 et supplément 1887-1939*, Paris, 1974, vol. IV, p. 286, no. 01951 (illustrated).



358

GEORGES BRAQUE (1882-1963)

Les Blés

signed 'G Braque' (lower left)
oil on canvas
11 x 13¾ in. (27.8 x 35 cm.)
Painted in 1950

\$60,000-80,000

PROVENANCE

Aimé Maeght, Paris.
Léon Bloch, Paris (acquired from the above, *circa* 1952).
By descent from the above to the present owner.

EXHIBITED

Paris, Galerie Maeght, *Georges Braque*, June-July 1952, no. 26
(dated 1952).

LITERATURE

Galerie Maeght, ed., *Catalogue de l'oeuvre de Georges Braque: Peintures, 1948-1957*, Paris, 1959, p. 27 (illustrated).

359

PIERRE-AUGUSTE RENOIR (1841-1919)

Fleurs variées

signed 'Renoir.' (lower right)
oil on canvas
8¼ x 16⅝ in. (20.9 x 42 cm.)

\$300,000-500,000

PROVENANCE

Galerie Durand-Ruel et Cie., Paris (acquired from the artist, February 1919).
Durand-Ruel Galleries, New York (acquired from the above, December 1919).
Galerie Durand-Ruel et Cie., Paris (acquired from the above, January 1920).
Jean d'Alayer, Paris (acquired from the above, circa 1949).
Anon. sale, Galerie Charpentier, Paris, 13 June 1958, lot 119.
Léon Bloch, Paris (acquired at the above sale).
By descent from the above to the present owner.

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

Depicting an array of colorful blooms, *Bouquet d'anémones* offers a vivid example of the flaming tones that Renoir embraced with enthusiasm at the beginning of the 1900s. Executed with broad, rich brushstrokes and exploring a wide range of red, pink and yellow tones, the picture illustrates Renoir's virtuosity, as it evokes the frailty of the flowers while maintaining a certain immediacy of execution. Although tapping into the classic tradition of flower paintings, works such as *Bouquet d'anémones* constituted a sort of symbolic transposition of the female body for Renoir. The sensuous, fleshy petals of the flowers became vehicles for the representation of the female body, a subject that occupied him consistently throughout the 1900s. Renoir confessed to the art dealer Ambroise Vollard, that he saw flowers as "research of flesh-tones for a nude" (quoted in M. Lucy and J. House, *Renoir in the Barnes Foundation*, New Haven, 2012, p. 263).

A modernistic flattening of space can also be seen in Renoir's still-lives, landscapes and figure paintings after 1900. This tendency is especially discernible in the present work, just as it may be observed in Claude Monet's late paintings of his gardens. By doing away with a horizon and a conventional sense of distance his paintings functioned without a clearly-defined focal point. To use a term that is often applied to post-World War II abstraction, Renoir's paintings in this manner possess an "all-over" look. The present painting pushes the blooms to the very edges of the canvas, obliterating the recognizable bouquet referenced in the title.

In a remarkable passage from his memoir of his father, the celebrated film director Jean Renoir wrote: "During his later years he had seen new groups and schools arise; Kandinsky and his followers had pioneered an original kind of art. Renoir sympathized with the aims of abstract painting. At times he too had been tempted to dispense with a subject and renounce appearances altogether. Only his modesty held him back. He remained quite content to express his deepest feelings under recognizable forms, as a landscape or a bouquet of flowers or a young girl. So he strode with giant steps toward the summit where mind and matter become one, knowing full well that no man living can attain these heights. Each stroke of his brush bore witness to this intoxicating approach to revelation. His nudes and his roses declared to men of this century, already deep in their task of destruction, the stability of the eternal balance of nature" (*Renoir, My Father*, New York, 1962, p. 421).





PROPERTY FROM A FRENCH PRIVATE COLLECTION

360

CLAUDE MONET (1840-1926)

Mauves

signed 'Claude Monet' (upper left); stamped with signature
'Claude Monet' (Lugt 1819b; on the reverse)

oil on canvas

44 $\frac{7}{8}$ x 15 in. (113.8 x 38 cm.)

Painted in 1882-1883

\$600,000-800,000

PROVENANCE

Michel Monet, Giverny (by descent from the artist).

Léon Bloch, Paris (*circa* 1950).

By descent from the above to the present owner.

EXHIBITED

Paris, Galerie Bernheim-Jeune et Cie., *Fleurs et nature mortes*,
November 1907, no. 50.

LITERATURE

D. Wildenstein, *Claude Monet: Biographie et catalogue raisonné*,
1882-1886, Lausanne, 1979, vol. II, p. 98, no. 813 (illustrated, p. 99).

D. Wildenstein, *Monet: Catalogue raisonné*, Cologne, 1996, vol. II,
p. 302, no. 813 (illustrated).







The artist standing in his garden at Giverny, France. Unknown photographer and date. Photo: George Rinhart/Corbis via Getty Images.

The present canvas depicts a brightly colored profusion of yellow mallow flowers in a vase. Although Monet turned to still-life only intermittently during his long career, his achievement in the genre has been widely recognized. John House has written, "Monet's explorations of this subject include some of the most lavish still-lives produced by the Impressionist group, and some of the most radical challenges to a long-standing still-life tradition" (*Monet: Nature into Art*, New Haven, 1986, p. 43). An avid gardener throughout his life, Monet was particularly drawn to floral compositions. Indeed, he once declared, "I perhaps owe it to flowers for having become a painter" (quoted in P. Tucker, *Claude Monet: Life and Art*, New Haven, 1995, p. 178). Robert Gordon and Andrew Forge have commented, "It is particularly in Monet's still-lives that we recognize what it was that Van Gogh learned from him: not simply the powerful and expressive palette but also a quality of impassioned drawing that is much more apparent in the flower paintings—forms painted at the range of stereoscopic vision, therefore more tactile—than in most of his landscapes. In these sumptuous flower paintings, the drawing and color are carried along together with tremendous impetus. His love for flowers is unmistakable. The character, the quality of growth, the specific rhythm of each bouquet is given its due" (*ibid.*, pp. 214-215).

The still-lives that Monet produced between 1878 and 1882, while he was living first at Vétheuil and then at Poissy, represent the artist's most sustained exploration of the genre in his entire career. He had experimented with still-life on several occasions during the 1860s but abandoned it during the years that he spent at Argenteuil, concentrating instead on landscape. He returned to still-life in earnest following his move to Vétheuil, spurred at least in part by commercial

interests. The years at Vétheuil and Poissy were marked by great financial hardship for the artist, and his still-life paintings, particularly the floral compositions, were readily saleable and yielded higher prices during this period than his landscapes. Several of the still-lives sold for five hundred francs each, while at least two netted Monet as much as seven hundred, more than the yearly rent on his house at Vétheuil. Charles Stuckey has declared, "Financially speaking, landscape painter Monet was saved by his work in still-life" (*Monet at Vétheuil: The Turning Point*, exh. cat., University of Michigan Museum of Art, Ann Arbor, 1998, p. 56). Following his move from Poissy to Giverny in 1883, Monet's interest in still-life again waned. His only major efforts in the genre after this were a set of thirty-six canvases commissioned by Durand-Ruel in 1882-1885 to decorate the six double doors of his drawing-room (Wildenstein, nos. 919-954) and a group of four large paintings of chrysanthemums dated 1896-1897 (Wildenstein, nos. 1495-1498). Monet continued to take inspiration from flowers throughout his career. One of his first concerns upon settling into his new home at Giverny was to get the gardens in order, and the water-lily pond that he built there became his principal subject for painting during the final two decades of his life.

Following a visit to Giverny, Gustave Geffroy explicitly mentioned the presence of flowers in Monet's garden there: "As soon as you push the little entrance gate, you think, in almost all seasons, that you are entering a paradise. It is the colorful and fragrant kingdom of flowers. Each month is adorned with its flowers, from the lilacs and irises to the chrysanthemums and nasturtiums" (quoted in P. Tucker, *op. cit.*, p. 206).

PROPERTY FROM A FRENCH PRIVATE COLLECTION

361

GEORGES ROUAULT (1871-1958)

Pierrette

signed 'G Rouault.' (lower right)

oil on canvas

23½ x 18¾ in. (59.8 x 46.7 cm.)

Painted *circa* 1940

\$150,000-250,000

PROVENANCE

Léon Bloch, Paris (*circa* 1950).

By descent from the above to the present owner.

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





362

JEAN POUAGNY (1892-1956)

Deux personnages sur l'herbe

signed 'Pougny' (lower right)
oil and pencil on canvas laid down on board
7 x 9 $\frac{1}{8}$ in. (17.7 x 23.8 cm.)
Executed in 1953

\$2,000-3,000

PROVENANCE

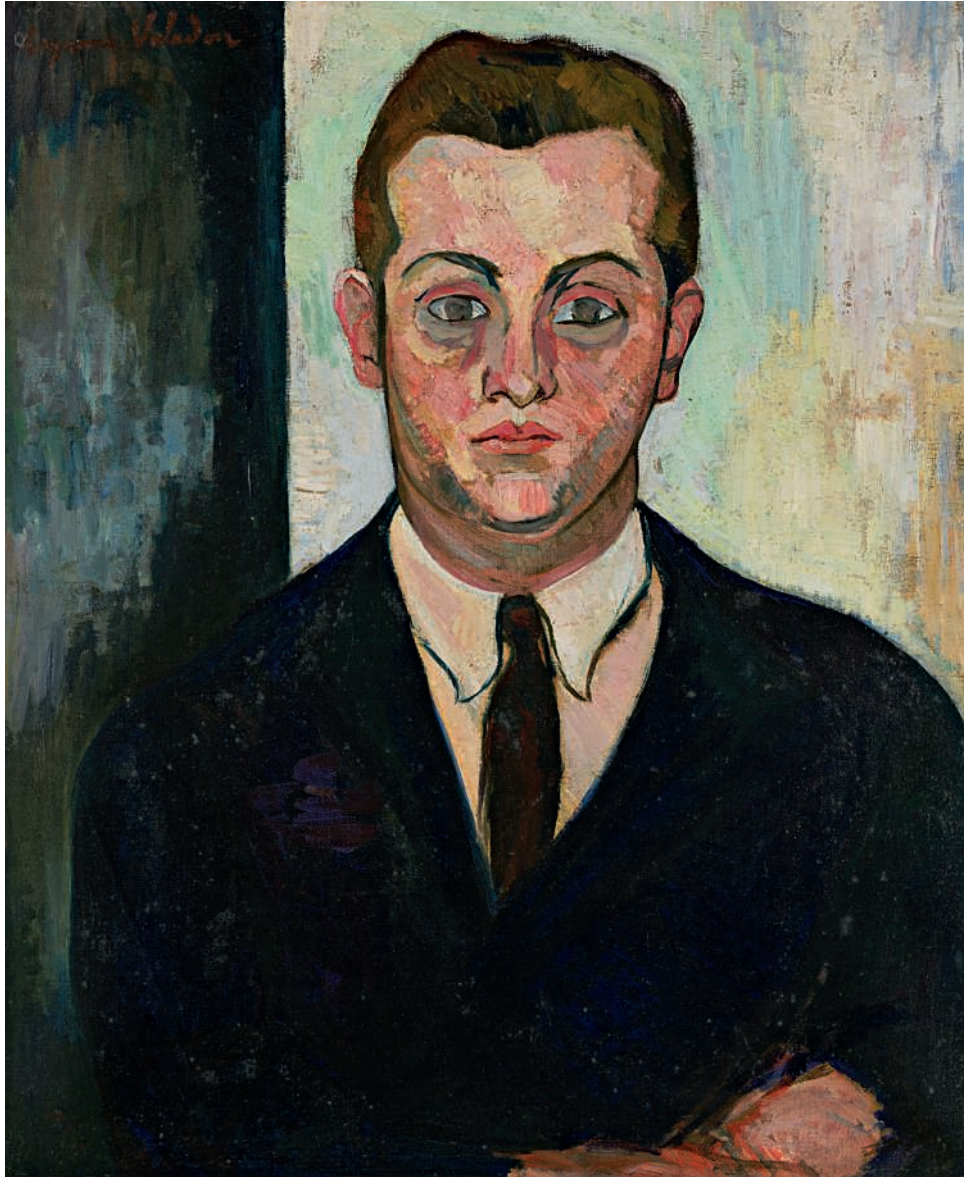
Galerie Marcel C. Coard, Paris.
Léon Bloch, Paris (acquired from the above, December 1953).
By descent from the above to the present owner.

EXHIBITED

Paris, Galerie Marcel C. Coard, *Pougny: oeuvres choisies*,
November-December 1953, no. 34.

LITERATURE

H. Berninger and J.A. Cartier, *Jean Pougny (Iwan Puni): Catalogue de l'oeuvre, Paris-Côte d'Azur, 1924-1956*, Tübingen, 1992, vol. 2, p. 283, no. 1088 (illustrated).



363

SUZANNE VALADON (1865-1938)

Portrait de Louis Moysés, fondateur du "boeuf sur le toit"

signed 'Suzanne Valadon' (upper left)

oil on canvas

25¾ x 21¼ in. (65.3 x 54 cm.)

Painted *circa* 1924

\$25,000-35,000

PROVENANCE

Dr. Robert Ducroquet, Paris (by 1960).

Acquired from the above by the present owner, *circa* 1979.

EXHIBITED

Munich, Haus der Kunst, *Maurice Utrillo V., Suzanne Valadon*, June-September 1960, p. 32, no. 195 (dated 1932 and titled *Der Pächter des Restaurants "Boeuf sur le toit"*).

Paris, Musée Galliéra, *Marie-Anne Camax-Zoegger, Louise Hervieu, Suzanne Valadon*, May-June 1961, no. 80 (dated 1932 and titled *Le Boeuf sur le toit*).

LITERATURE

P. Pétridès, *L'oeuvre complet de Suzanne Valadon*, Paris, 1971, p. 324, no. P301 (illustrated).

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

Opened in 1924 by Louis Moysés, the Parisian cabaret bar, Le Boeuf sur le toit was a fixture on the nightlife scene between the World Wars as a gathering place for city's avant-garde.

PROPERTY FROM THE COLLECTION OF ALVIN AND MARY BERT GUTMAN

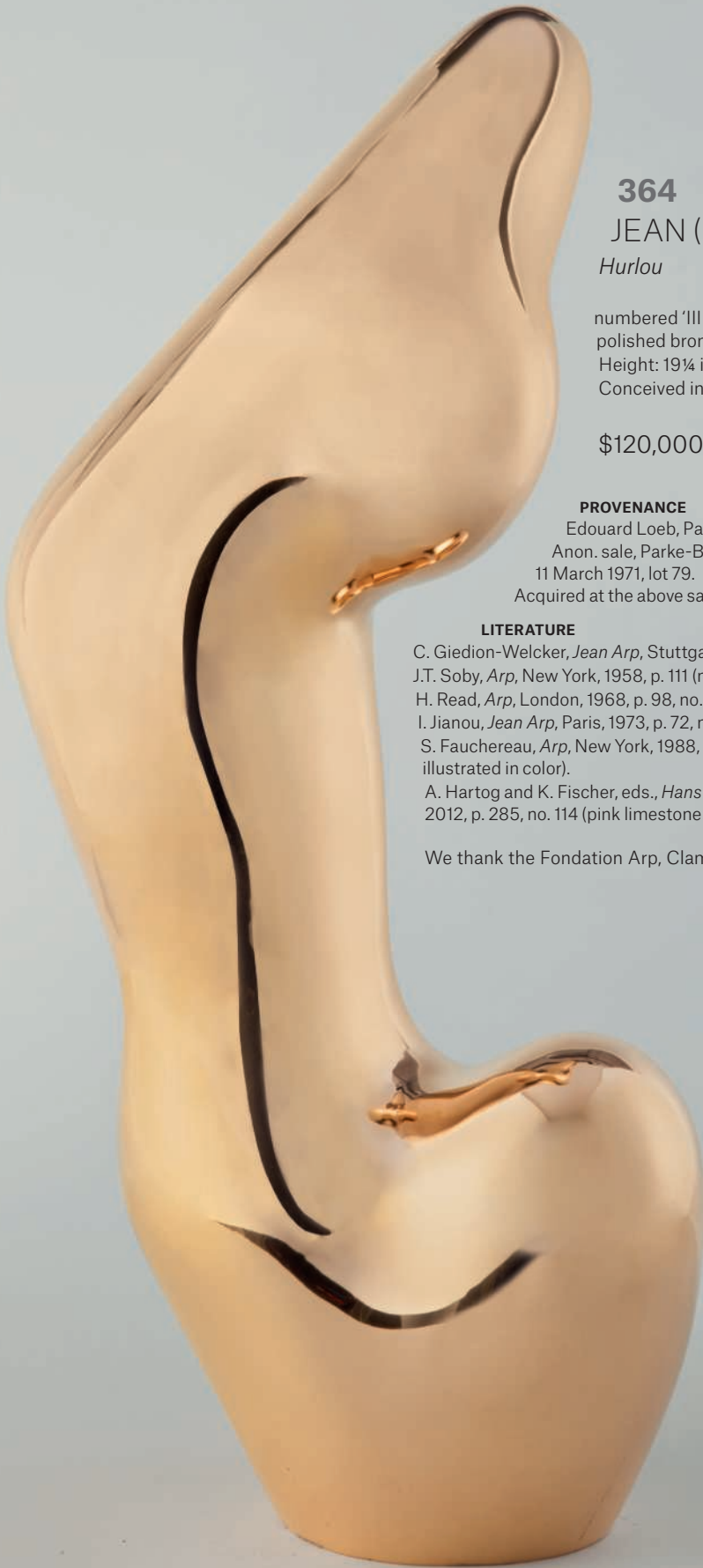


Alvin and Mary Bert Gutman. Photograph courtesy of the family.

Christie's is honored to present a selection of works from the Collection of Alvin and Mary Bert Gutman for sale through a series of auctions spanning Prints and Multiples, Impressionist and Modern Art, Post-War and Contemporary Art and American Art.

Married for over 65 years, the Gutmans viewed collecting as a part of their long romance—a special activity for them to share together as a couple. Alvin and Mary were intrepid world travelers and visited over 60 countries together. They traveled to the Galapagos in 1973, New Guinea in 1974, Egypt in 1978, Burma in 1980, and explored many more countries. On their adventures, of which Mary was always the initiator and Alvin the willing participant, they would buy items from the people they encountered along the way, building a significant collection of African and Oceanic Art. These journeys served as their introduction to collecting, and whenever they traveled they would visit local galleries such as Galerie Welz in Salzburg and Dominion Gallery in Montreal.

Mrs. Gutman, who majored in Social Work at Smith College, was a life-long advocate for early childhood education and welfare and played a pivotal role at the Federation of Early Learning Services. Mr. Gutman was an executive of Pressman Gutman Co., the textile and fabric firm founded by his father and grandfather. The Gutmans were very active in their community, serving on many boards including the University of Pennsylvania Museum, Pennsylvania Ballet, Jewish Family and Children's Service and the Congregation Rodeph Shalom.



364

JEAN (HANS) ARP (1886-1966)

Hurlou

numbered 'IIII/V' (on the underside)

polished bronze

Height: 19¼ in. (49 cm.)

Conceived in 1951; this bronze version cast in 1958

\$120,000-180,000

PROVENANCE

Edouard Loeb, Paris.

Anon. sale, Parke-Bernet Galleries, Inc., New York,
11 March 1971, lot 79.

Acquired at the above sale by the late owners.

LITERATURE

C. Giedion-Welcker, *Jean Arp*, Stuttgart, 1957, p. 111, no. 114.

J.T. Soby, *Arp*, New York, 1958, p. 111 (marble version illustrated).

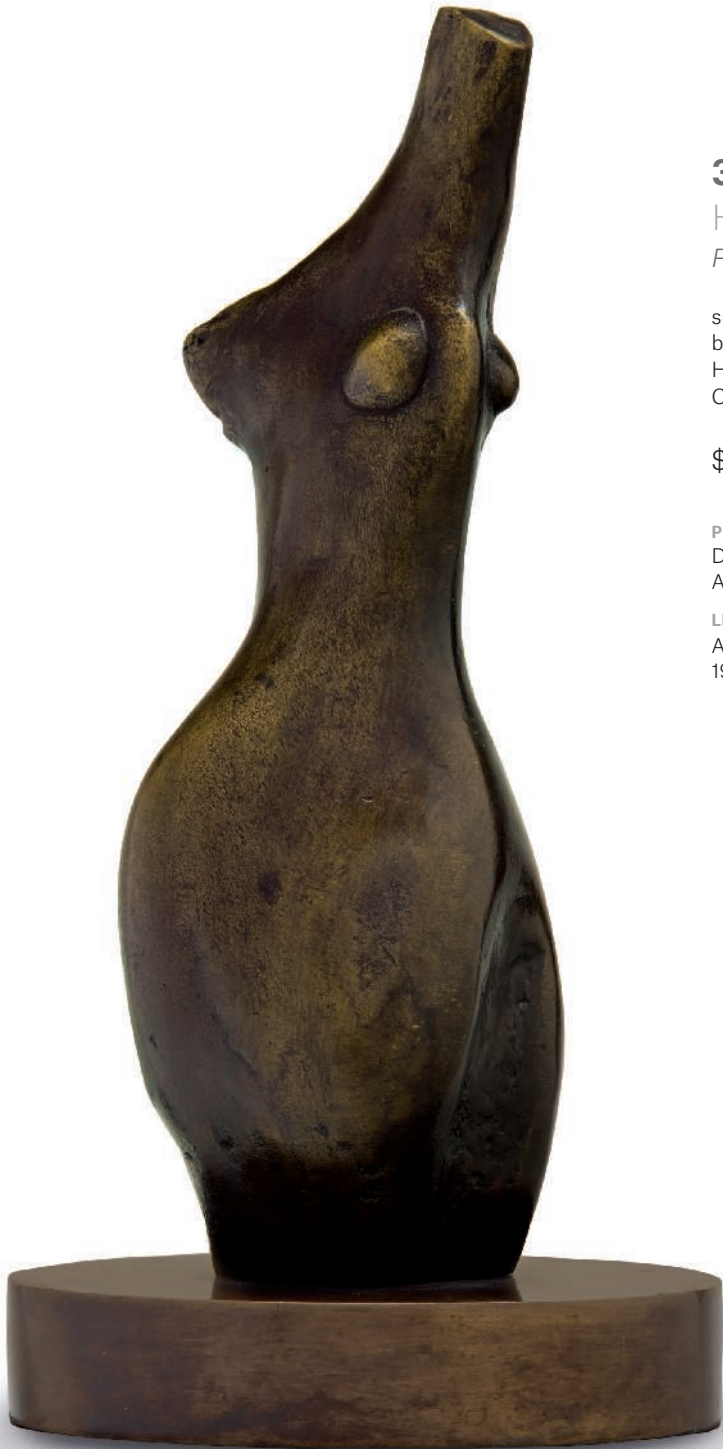
H. Read, *Arp*, London, 1968, p. 98, no. 112 (marble version illustrated).

I. Jianou, *Jean Arp*, Paris, 1973, p. 72, no. 115.

S. Fauchereau, *Arp*, New York, 1988, pp. 76 and 127, no. 93 (another cast
illustrated in color).

A. Hartog and K. Fischer, eds., *Hans Arp: Sculptures, A Critical Survey*, Ostfildern,
2012, p. 285, no. 114 (pink limestone version illustrated).

We thank the Fondation Arp, Clamart, for their help cataloguing this work.



365

HENRY MOORE (1898-1986)

Female Torso

signed and numbered 'Moore 8/9' (on the back of the base)

bronze with brown patina

Height: 6¾ in. (17.3 cm.)

Conceived in 1964

\$20,000-30,000

PROVENANCE

Dominion Gallery, Montreal (acquired from the artist, 1985).

Acquired from the above by the late owners, September 1986.

LITERATURE

A. Bowness, ed., *Henry Moore: Complete Sculpture, 1980-1986*, London, 1988, vol. 6, p. 61, no. 913 (another cast illustrated, p. 60).

366

ALEXANDER ARCHIPENKO (1887-1964)

Standing Figure

signed, dated and numbered 'Archipenko 1916 5/12 F' (on the back)

bronze with green and brown patina

Height: 12 $\frac{7}{8}$ in. (32.7 cm.)

Conceived in 1916; this bronze version cast in 1968

\$60,000-80,000

PROVENANCE

Estate of the artist.

Dominion Gallery, Montreal (acquired from the above).

Acquired from the above by the late owners, April 1969.

LITERATURE

H. Hildebrandt, intro., *Alexander Archipenko*, Berlin, 1923, no. 17 (faience version illustrated; dated 1917).

A. Archipenko, *Archipenko: Fifty Creative Years, 1908-1958*, New York, 1960, no. 154 (bronze version illustrated).

D.H. Karshan, *Archipenko: The Sculpture and Graphic Art, Including a Print Catalogue Raisonné*, Tübingen, 1974, pp. 33 and 109 (another cast illustrated).

K.J. Michaelsen, *Archipenko: A Study of the Early Works, 1908-1920*, Ph.D. Diss., Columbia University, New York, 1977, pp. 75 and 192-193, no. S80 (faience version illustrated; dated 1916-1917).

D.H. Karshan, *Archipenko: Sculpture, Drawings and Prints, 1908-1963*, Danville, Kentucky, 1985, p. 73, no. 32 (another cast illustrated, p. 83).

A. Barth, *Alexander Archipenko's plastisches Oeuvre*, Frankfurt, 1997, p. 170, no. 76 (faience version illustrated, p. 171).

Frances Archipenko Gray has confirmed the authenticity of this work.



367

ALEXANDER ARCHIPENKO (1887-1964)

Turning Torso

signed, dated, numbered, stamped with foundry mark and inscribed with the artist's symbol 'Archipenko 1921 2/8 .MODERN ART FOUNDRY. .NEW YORK. .N.Y.. ' (on the back)

bronze with green and brown patina

Height: 27¾ in. (70.3 cm.)

Conceived in 1921; this bronze version cast in 1963

\$300,000-500,000

PROVENANCE

Galerie Welz, Salzburg.

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

EXHIBITED

Salzburg, Galerie Welz, *Meister des 20. Jhdts: Gemälde, Plastik, Aquarelle, Zeichnungen*, summer 1968, no. 1 (illustrated, p. 43).

LITERATURE

E. Wiese, *Alexander Archipenko*, Leipzig, 1923, no. XV (marble version illustrated; dated 1922).

H. Hildebrandt, intro., *Alexander Archipenko*, Berlin, 1923, no. 28 (marble version illustrated; dated 1912 and titled *Grey Torso*).

A. Archipenko, *Archipenko: Fifty Creative Years, 1908-1958*, New York, 1960 (marble version illustrated, pl. 118; dated 1922).

P. Vogt, *Das Museum Folkwang Essen*, Cologne, 1965, no. 77 (another cast illustrated; dated 1922).

D.H. Karshan, ed., *Archipenko: International Visionary*, Washington, D.C., 1969, pp. 62 and 114, no. 38 (another cast illustrated, pl. 81).

D.H. Karshan, *Archipenko: The Sculpture and Graphic Art, Including a Print Catalogue Raisonné*, Boulder, 1975, p. 99 (marble version illustrated; dated 1922).

W. Schnell, *Der Torso als Problem der Modernen Kunst*, Berlin, 1980, p. 126 (another cast illustrated, no. 174).

H. Schmoll gen. Eisenwerth and A. Heilmann, *Alexander Archipenko: Werke von 1908 bis 1963 aus dem testamentarischen Vermächtnis*, Saarbrücken, 1986, vol. I, p. 106, no. 46 (smaller version illustrated, p. 109).

A. Barth, *Alexander Archipenkos plastisches oeuvre*, Frankfurt, 1997, vol. II, p. 252, no. 128 (another cast illustrated, p. 253).

Frances Archipenko Gray has confirmed the authenticity of this work.

Turning Torso was conceived during a significant time in Archipenko's career, the year before he left Paris, via Berlin, for America. Closely allied with Paris's artistic vanguard, Archipenko was among the earliest sculptors to attempt a three-dimensional equivalent of Cubism and to produce sculpture by means of assemblage. Donald Karshan, the foremost scholar of Archipenko's work, remarked, "When reviewing Archipenko's oeuvre before World War I... confining the analysis to just a three-year period from 1910 to 1913 when Archipenko was in his early twenties, we are able to arrive at the following conclusion: during this brief period, the Ukrainian émigré, virtually on his own, established an entire new vocabulary

for twentieth-century sculpture" (*op. cit.*, 1969, pp. 28-29). Indeed, Archipenko is regarded by critics not only as an artist but also as an inventor of sculptural forms, one who exercised a powerful influence on the art of the 20th century, as arguably no sculptor has in his own time since Auguste Rodin.

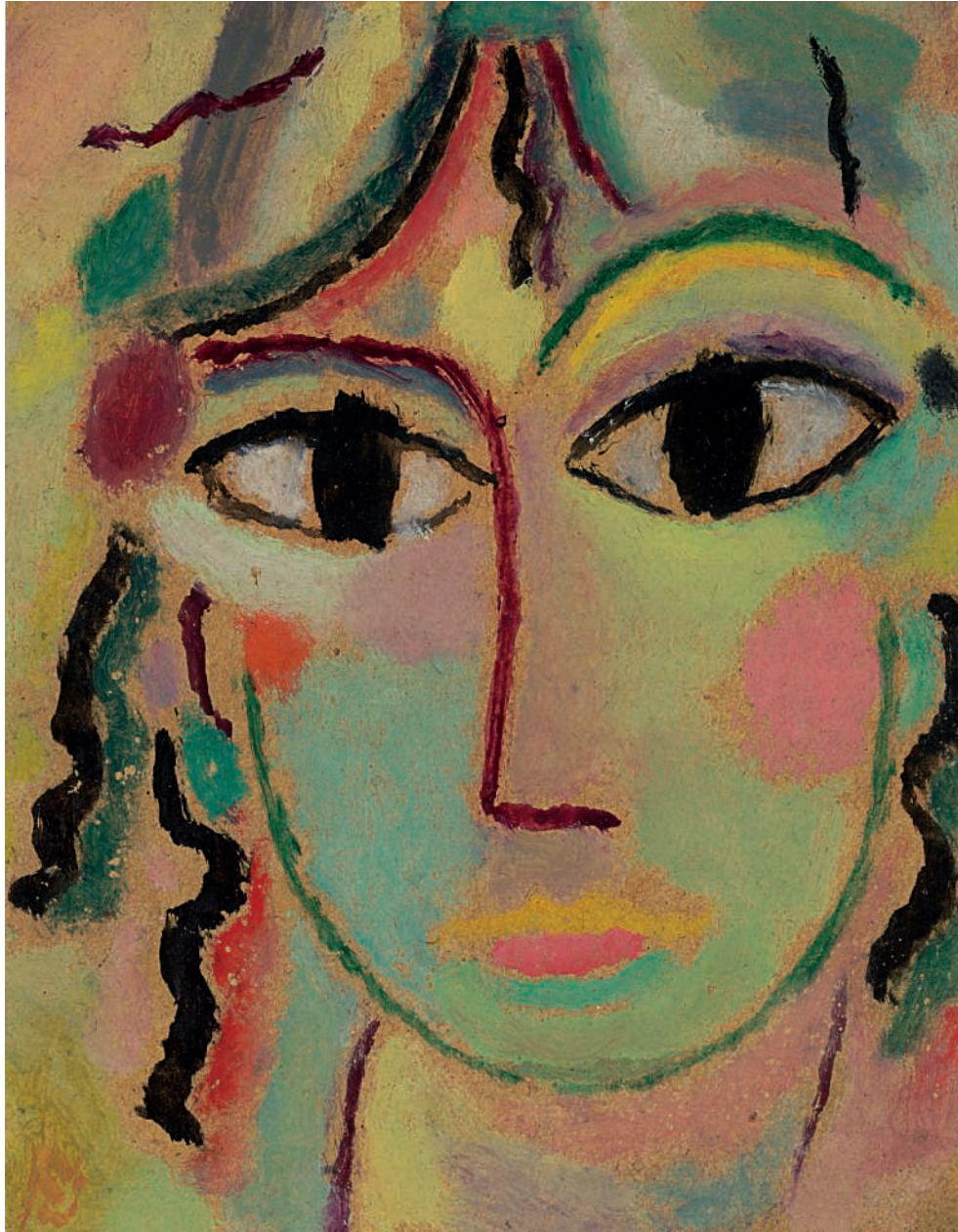
From the early 1920s onward, Archipenko refined his forms into a classicizing naturalism, beautifully exemplified in the present work. He turned to traditional sculptural materials such as bronze, marble and ceramics to produce more restrained and elegant works. The truncated base of the present figure extends upward into a sweeping and voluptuous form. The precarious angle of the shoulders perfectly balances with the sway of the figure's hips; the triangular outline of the upper torso is inverted and echoed in the stance of the figure's rotating pelvis.

As scholar Stanley Casson observed in 1930, "The full genesis of this new style will not be apparent for many years to come... But from the history of the evolution of Archipenko's own style, we can at least guess what has been stirring. An abandonment of the traditional academic system of proportions, a free research into the formal sculpture of the past, and a selection from various periods of antiquity have at last given modern artists a synthesis that is in no sense archaism or pastiche. Modern taste is in love with the formal, and, in a sense, with the austere. But it demands also grace and lightheartedness. Thus the figures of Archipenko, reminiscent actually of nothing in the past, yet derived from the simple outlines of Greek, Egyptian and Byzantine sculpture. If art is to be creative it must create—and often, as with some of Archipenko's torsos, is created better than nature" (quoted in A. Archipenko, *op. cit.*, p. 73).



Male Torso, Roman, 1st Century B.C.
Photo: Mondadori Portfolio/Electa/
Sergio Anelli / Bridgeman Images.





368

ALEXEJ VON JAWLENSKY (1864-1941)

Mädchenkopf

oil on board
7 $\frac{1}{8}$ x 5 $\frac{1}{2}$ in. (18 x 14 cm.)
Painted circa 1922

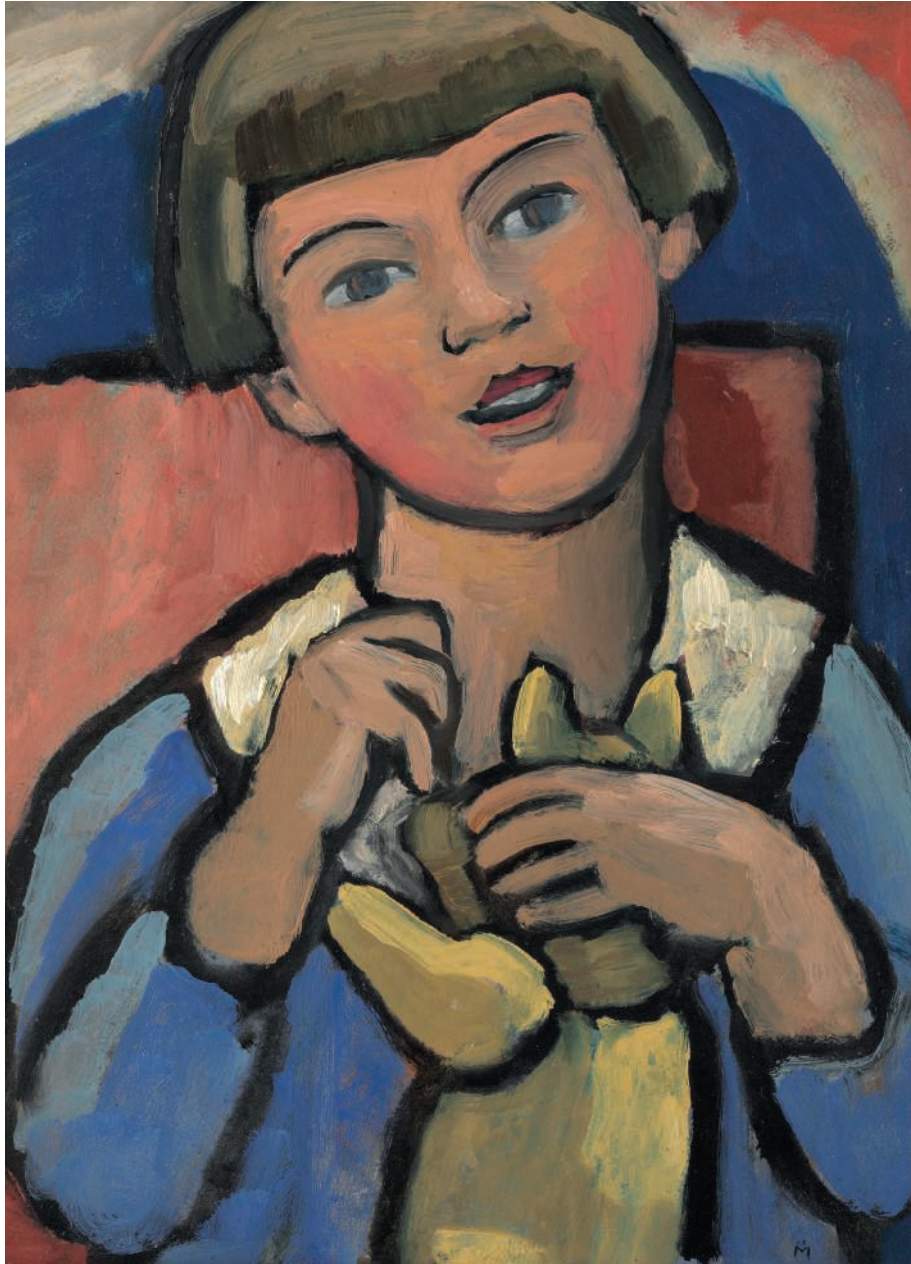
\$80,000-120,000

PROVENANCE

Lisa Kümmel, Wiesbaden (gift from the artist).
Serge Sabarsky Gallery, Inc., New York (acquired from the estate of the above).
Acquired from the above by the late owners, January 1969.

LITERATURE

M. Jawlensky, L. Pieroni-Jawlensky and A. Jawlensky, *Alexej von Jawlensky: Catalogue Raisonné of the Oil Paintings, 1914-1933*, London, 1992, vol. II, p. 362, no. 1178 (illustrated).



PROPERTY OF A CALIFORNIA ESTATE

369

GABRIELE MÜNTER (1877-1962)

Kind mit Teddybär

signed with monogram (lower right); with Nachlass stamp

(on the reverse)

oil on board

17½ x 13 in. (44.7 x 33 cm.)

Painted in 1921

\$80,000-120,000

PROVENANCE

Estate of the artist.

Dalzell Hatfield Galleries, Los Angeles.

Acquired by the family of the present owners, by 1978.

EXHIBITED

Laguna Beach Museum of Art, *Gabriele Münter*, January-February 1978, no. 30.

This painting will be included in the forthcoming Münter *catalogue raisonné* being prepared by the Gabriele Münter- und Johannes Eichner-Stiftung.



PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

370

KARL HOFER (1878-1955)

Odaliske

signed with initials and dated 'CH.12' (lower left)

oil on canvas

43 x 41½ in. (109.1 x 105.5 cm.)

Painted in 1912

\$60,000-80,000

PROVENANCE

Galerie Ludwig Schames, Frankfurt (by 1913).

Warlenstein collection, Frankfurt.

Anon. sale, Stuttgarter Kunstkabinett, 27 November 1956, lot 364.

Anon. sale, Kunsthaus Lempertz, Cologne, 4 December 1969, lot 4485.

Edward M. Pflueger, New York; Estate sale, Sotheby's, London, 27 June 2001, lot 184.

Acquired at the above sale by the present owner.

EXHIBITED

Frankfurt, Kunstsalon L. Schames, *Karl Hofer*, June-July 1913.

Berlin, Ausstellungshaus am Kurfürstendamm, *Herbstausstellung*, November-December 1913, p. 25, no. 80.

Frankfurter Kunstverein, *Die Neue Kunst ausgewählt vorwiegend aus Frankfurter Privatbesitz*, May-June 1917, no. 50.

LITERATURE

U. and G. Feist, eds., *Karl Hofer, Theodor Reinhart: Maler und Mäzen, Ein Briefwechsel in Auswahl*, Berlin, 1989, pp. 330-331.

K.B. Wohlerl and M. Eisenbeis, *Karl Hofer: Werkverzeichnis der Gemälde*, Cologne, 2007, vol. 2, pp. 48-49, no. 208 (illustrated, p. 48).

PROPERTY FORMERLY IN
THE COLLECTION OF DR. F.H. HIRSCHLAND

371

GEORG KOLBE (1877-1947)

Meerweibchen

signed with monogram (on the top of the base);
stamped with foundry mark 'H. NOACK BERLIN
FRIEDENAU' (on the back of the base)

bronze with brown and red patina

Height: 21¼ in. (57.8 cm.)

Conceived in 1921; this bronze version cast between
1921-1925

\$80,000-120,000

PROVENANCE

Dr. Franz Herbert Hirschland, New York.
Herbert E. Hirschland, Connecticut (by descent from
the above).

By descent from the above to the present owner.

LITERATURE

W.R. Valentiner, *Georg Kolbe: Plastik und Zeichnung*,
Munich, 1922, pp. 15, 27 and 47 (another cast illustrated,
pl. 46).

U. Berger, *Georg Kolbe: Leben und Werk*, Berlin, 1990,
pp. 248-249, no. 39 (another cast illustrated, p. 247).

Dr. Ursel Berger has confirmed the authenticity of
this work.



372

GABRIELE MÜNTER (1877-1962)

Dahlien

signed 'Münter.' (lower left); with Nachlass stamp (on the reverse)

oil on board

17¾ x 13 in. (45.1 x 33.1 cm.)

Painted in 1941

\$150,000-250,000

PROVENANCE

Estate of the artist.

Städtische Galerie im Lenbachhaus, Munich (by 1966).

Private collection, Germany.

Anon. sale, Ketterer Kunst, Munich, 19 October 2012, lot 354.

Acquired at the above sale by the present owner.

EXHIBITED

Hanover, Galerie Rosenbach, 1976.

This painting will be included in the forthcoming Münter *catalogue raisonné* being prepared by the Gabriele Münter-und Johannes Eichner-Stiftung.



373

RUDOLF BAUER (1889-1953)

Contrast

signed and inscribed 'Rudolf Bauer Baut' (lower right)
oil on canvas
36 $\frac{1}{2}$ x 29 in. (93 x 73.5 cm.)
Painted in 1924

\$200,000-300,000

PROVENANCE

Solomon R. Guggenheim, New York (acquired from the artist, by 1936).
Solomon R. Guggenheim Foundation, New York (gift from the above, 1937).
Borghi & Co., New York (acquired from the above, 1986).
Anon. sale, Hauswedell & Nolte, Hamburg, 2 December 2003, lot 25.
Acquired at the above sale by the family of the present owner.

EXHIBITED

Charleston, South Carolina, Gibbes Memorial Art Gallery,
Solomon R. Guggenheim Collection of Non-Objective Paintings,
March-April 1936, p. 16, no. 10 (illustrated).
Philadelphia Art Alliance, *Solomon R. Guggenheim Collection of Non-Objective Paintings*, February 1937, p. 17, no. 10 (illustrated).
New York, Solomon R. Guggenheim Foundation, *Art of Tomorrow*, June 1939, p. 90, no. 83 (illustrated).

Rowland Weinstein has confirmed that this work is in the Bauer archives.

Born in 1889 in Lindenwald, Germany, Bauer was an avid artist at an early age. In 1905, he studied briefly at the Academy of Fine Arts in Berlin, but without the support of his family was forced to leave. Between 1910 and 1914 he was able to support himself by doing illustration commissions for magazines. Bauer was initiated into the Galerie Der Sturm circle around 1915, and thus was introduced to members of Die Brücke and Der Blaue Reiter, such as Franz Marc, Paul Klee and Wassily Kandinsky. The latter in particular would have the strongest impact on Bauer's artistic direction into Non-Objective painting.

It was during this time that Bauer met Baroness Hilla von Rebay, a charismatic and eccentric young artist who would go on to become The Solomon R. Guggenheim Museum's founding director. She almost single-handedly introduced Non-Objective painting to the American public, and through her influence, Mr. Guggenheim became one of Bauer's greatest supporters, collecting almost three hundred canvases by the artist. For his part, Bauer became a de facto co-curator for the Guggenheim's collection of modern art. "Vivian Endicott Barnett, in her essay titled 'Rereading the Correspondance: Rebay and Kandinsky,' confirms that it was Bauer, in fact, who was the true architect of Guggenheim's Kandinsky collection" (S. Lowy, *Rudolph Bauer: A Non-Objective Point of View*, exh. cat, Weinstein Gallery, San Francisco, 2007, p. 13).



374

BEN NICHOLSON (1894-1982)

White Relief (AS)

signed, dated twice, titled and inscribed with the artist's address 'Ben Nicholson 1934 title → white relief (AS) 1934 The Mall 7 Parkhill Rd NW 3 London' (on the reverse)

painted wood relief
23⁷/₈ x 15 in. (60.7 x 38.1 cm.)
Executed in 1934

\$450,000-650,000

PROVENANCE

Lord Clark, London.
Gimpel Fils, Ltd., London.
Frank Stanton, New York (acquired from the above, March 1964);
Estate sale, Christie's, New York, 4 May 2011, lot 8.
Acquired at the above sale by the present owner.

EXHIBITED

London, Gimpel Fils, *A Decade with Ben Nicholson*, April 1963,
no. 18 (illustrated).
New York, Gimpel Gallery, *Inaugural Exhibition*, March 1969,
no. 69 (illustrated; with incorrect support and dimensions).

LITERATURE

L. Wynn-Griffiths, *Spring of Youth*, London, 1934 (illustrated on
the front cover).

White Relief (AS) is an early example of the series of white painted wood reliefs that Nicholson began in 1933 and to which he dedicated his efforts over the next six years. These works, which the artist executed by incising shapes into painted wood boards, reflect his self-imposed restriction during this period to a basic geometric vocabulary of recessed circles and quadrilaterals. The pursuit of artistic invention with such narrow formal limits reflects the impact of his meeting with Dutch painter Piet Mondrian while exhibiting in

Paris with Barbara Hepworth in 1933. Like Mondrian's neoplastic paintings, Nicholson's reliefs achieve a surprising degree of creativity and unpredictability by exploring variables in the relationship of individual elements to each other and to the work as a whole, as well as the play between objective geometric fact and tricks of visual perception. For Nicholson, the white reliefs represented a chance to investigate the material reality of objects as well as to achieve a symbolic presentation of universal and transcendental ideals. The artist commented in 1934, the same year that he created the present work: "what we are all searching for is the understanding and realization of infinity. Painting and carving is one means of searching after this reality, and at this moment has reached what is so far its most profound point" (quoted in N. Lynton, *Ben Nicholson*, London, 1993, p. 166). Sparked by the legacy of International Constructivism, Nicholson interpreted and transformed the hallmarks of a seemingly straight-forward and unpersonal constructivist formal vocabulary, which he made his own by giving beyond a purely practical investigation of geometric forms. Norbert Lynton has addressed the white reliefs' complex relationship to Constructivism, stating:

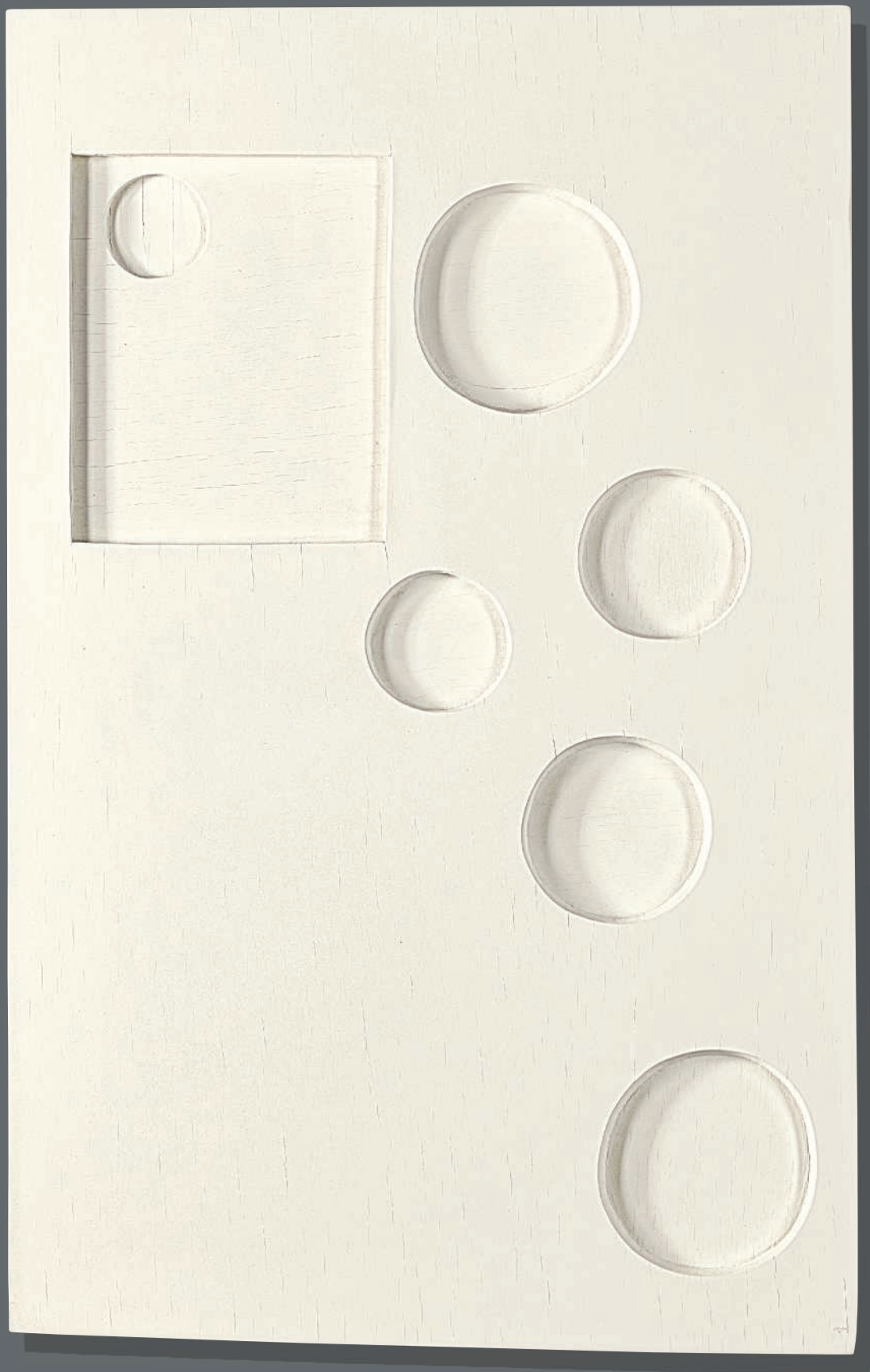
"None of them is 'constructive' if the word is associated with Constructivism. That stands for a logical, intelligible process of design and making. BN's process is wholly intuitive. He would certainly have thought himself far from the original, Moscow-centered, camp of Constructivism with its emphasis on the efficient use of available materials and on practical applications. He found it necessary to distance his work from 'Constructivism,' adding, 'Constructive is a different matter, not a label but a covering of all the things that one likes in all arts past and present'" (*ibid.*, pp. 125-126).

The present work also demonstrates the eccentricity of Nicholson's earliest reliefs, whose uniquely freehand execution contrasts with the precision that the artist later achieved when he began using rulers and compasses for this kind of construction in 1935. The forms in the present relief, for example, have a definite compositional logic, yet defy the rules of mathematical proportion in that the square and circles are not exact. Emphasizing the importance of process to Nicholson, Lynton states:

"For BN to arrive at these deeply satisfying results implies a process of profound thought or concentration, persisting through the long and wearisome handwork demanded by cutting and digging and filling and smoothing or texturing the forms. The physical and the mental must not be seen as separate; they can function as complementary opposites. The hard-worked product is then invested in its alb of white paint and thus ordained to spiritual status" (*ibid.*, pp. 126 and 129).



The artist at work, late 1930s. Photographer unknown. Photo: Tate Gallery Archive.





PROPERTY FROM A PROMINENT PRIVATE COLLECTION

375

HENRY MOORE (1898-1986)

Egg Form: Pebbles

signed and numbered 'Moore 6/9' (on the back of the base)

bronze with brown patina

Height: 2 $\frac{7}{8}$ in. (7.3 cm.)

Length: 4 $\frac{3}{8}$ in. (11.1 cm.)

Conceived and cast in 1977

\$15,000-25,000

PROVENANCE

Wildenstein & Co. Inc, New York.

Private collection, Connecticut (acquired from the above, 1978);
sale, Christie's, New York, 13 May 1993, lot 319.

Acquired at the above sale by the present owners.

LITERATURE

A. Bowness, ed., *Henry Moore: Complete Sculpture, 1974-1980*,
London, 1994, vol. 5, p. 37, no. 718 (another cast illustrated, p. 36).



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

376

VICTOR BRAUNER (1903-1966)

Endopromeneur

signed and dated 'VICTOR BRAUNER 1961' (lower right);

titled 'Endopromeneur' (on the reverse)

oil on canvas

36¼ x 28¾ in. (92 x 73.2 cm.)

Painted in 1961

\$70,000-100,000

PROVENANCE

Jimmy and Dallas Ernst, New York.

By descent from the above to the present owner.

EXHIBITED

Paris, Le Point Cardinal, *Victor Brauner*, April-May 1963, no. 33
(illustrated in color; dated 1962).

Samy Kinge has confirmed the authenticity of this work.

PROPERTY OF LA SALLE UNIVERSITY

377

DOROTHEA TANNING (1910-2012)

The Temptation of St. Anthony

signed and dated 'Dorothea Tanning 45-46' (lower right)

oil on canvas

47 $\frac{7}{8}$ x 35 $\frac{7}{8}$ in. (121.4 x 91.2 cm.)

Painted in 1945-1946

\$400,000-600,000

PROVENANCE

Galerie André-François Petit, Paris.

Ira and Tonian Genstein, Pennsylvania (by 1981).

Elizabeth Gettinger.

Tonian and Joseph Volk, Pennsylvania (by descent from the above).

Acquired from the above by the present owner, 1985.

EXHIBITED

New York, M. Knoedler & Co., Inc. and Washington, D.C., The American Federation of Arts, *Bel Ami International Competition Portraying the Temptation of St. Anthony*, September 1946, p. 28 (illustrated and illustrated again *in situ*, p. 29).

Washington, D.C., Caresse Crosby Gallery, *The Temptation of St. Anthony*, October 1947.

Tucson, University of Arizona Museum of Art, *The Sedona Collection*, October 1958-September 1959.

Museen der Stadt Köln, *Westkunst: Zeitgenössische Kunst seit 1939*, May-August 1981, p. 110, no. 289 (illustrated; illustrated again *in situ*, p. 381).

LITERATURE

H. Janis, "Artists in Competition: Eleven Distinguished Artists Compete in a Struggle with the Temptations of St. Anthony," *Arts & Architecture*, vol. 63, April 1946, p. 55 (illustrated, p. 33).

L. Lerman, "Hollywood: Art," *Harper's Bazaar*, April 1946, p. 145 (illustrated).

"Tempting Women," *Newsweek*, September 1946, p. 92 (illustrated).

J. Seznec, "The Temptation of St. Anthony," *Magazine of Art*, vol. 40, March 1947, p. 90 (illustrated).

J. Marcel, *Histoire de la Peinture Surréaliste*, Paris, 1959, pp. 322-323.

P. Waldberg, "Dorothea Tanning et Les Enfants de La Nuit," *Dorothea Tanning*, exh. cat, Casino Communal, Knokke, 1967, p. 12.

U. Schneede, *Surrealism*, New York, 1973, p. 102.

P. Waldberg, "Dorothea Tanning: La Mémoire Ensorcelée," *Les Demeures d'Hypnos*, Paris, 1976, p. 321.

D. Tanning, *Between Lives: An Artist and Her World*, New York, 2001, p. 157.

C. Wistar, *La Salle University Art Museum: Guide to the Collection*, Philadelphia, 2002, p. 105 (illustrated).

M.-Y. Moriuchi, "Space, Place and Gender in the Art of Dorothea Tanning," *Art and Social Change: Essays on the Collection of La Salle University Art Museum*, Philadelphia, 2016, pp. 166-169 (illustrated in color, p. 162, fig. 9.1).





Dorothea Tanning, {Birthday}, 1942. Philadelphia Museum of Art. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.



Matthias Grünewald, *The Temptation of Saint Anthony*, circa 1512-1515. Musée d'Unterlinden, Colmar.

In 1945 Tanning was invited to submit a painting representing the Temptation of Saint Anthony to the Bel Ami International Competition. Eleven artists presented works to be considered for inclusion in a movie produced by MGM studios based upon Guy de Maupassant's novel, *The Private Affairs of Bel Ami*. Fellow Surrealists Max Ernst, Salvador Dalí, Paul Delvaux, and Leonora Carrington all entered paintings into the contest, the jury for which included Alfred Barr, Jr., Sidney Janis and Marcel Duchamp. Maupassant's book chronicles the corrupt rise to power of the journalist George Duroy, who uses his charm and good looks to climb from poverty to the top of Parisian society by bedding and manipulating wealthy women. The subject of the Temptation of Saint Anthony was a fitting theme, one that has a long tradition in the history of art representing the struggle between good and evil (fig. 1).

The submissions were eclectic in their interpretations: Ernst produced a monstrous, tortuous hell; Dalí an apocalyptic fantastical heaven; and Carrington a quiet serene universe. In her own phantasmagoric fantasy, Tanning depicts a bearded Saint Anthony cowering from his sins. Voluptuous, demonized women surround the tormented saint, whose robes dramatically swirl in the air above him and give way to nude female bodies, symbolic of the sexual

visions he experienced while crossing the Egyptian desert. The rocky outcropping of the desert setting entraps the saint, forcing him to directly confront the temptations that surround him. Tanning explained her vivid hallucination: "It seems to me that a man like our St. Anthony, with his self-inflicted mortification of the flesh, would be most crushingly tempted by sexual desires and, more particularly, the vision of woman in all her voluptuous aspects. It is this phase which I have tried to depict in my painting. St. Anthony, alone in the desert, struggles against his visions, half-formed, moving in indolent suggestions, colored with the beautiful colors of sex, his desires take shape even in the folds of his own wind-tossed robes" (*op. cit.*, 1947, p. 28). This anthropomorphized drapery recalls Tanning's earlier work, *Birthday*, a self-portrait in which the artist depicts herself in a ruffled purple brocade jacket, opened to reveal her bare chest, atop a skirt of long green tendrils, which, upon scrutiny, assume the form of writhing nude female human bodies (fig. 2).

Tanning was not the winner of the Bel Ami prize; the chosen painting, which now resides in the collection of the Lehmbrock Museum, Duisburg, was submitted by her future husband, Ernst. Tanning's version was acquired by the LaSalle University Art Museum, where it has hung since 1985.



378

MAX ERNST (1891-1976)

La liberté détruite par l'absence

signed 'max ernst' (lower right)
oil and wood assemblage on panel
18½ x 15¾ in. (47 x 39 cm.)
Executed in 1969

\$150,000-250,000

PROVENANCE

London Arts Gallery, London.
Galerie Alexandre Iolas, Paris (by 1970).
Galerie Klopfer Fine Art, Zurich.
Private collection, Varese (*circa* 1990); sale, Sotheby's, London,
20 June 2007, lot 380.
Acquired at the above sale by the present owner.

EXHIBITED

Milan, Galleria del Credito Valtellinese "Refettorio delle
Stelline," *Max Ernst, da collezioni francesi e italiane*, November
1996-February 1997, pp. 119 and 151, no. 74 (illustrated in color,
p. 119; dated 1964).
Sète, Musée Paul Valéry, *Max Ernst, Yves Tanguy: Deux visions
du surréalisme*, June-November 2016, p. 206, no. 64 (illustrated
in color, p. 207; dated 1965).

LITERATURE

W. Spies, S. and G. Metken and J. Pech, *Max Ernst: Werke,
1964-1969*, Cologne, 2007, p. 322, no. 4485 (illustrated).





PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

379

LÉOPOLD SURVAGE (1878-1968)

Paysage surréaliste

signed and dated 'Survage. 27.' (lower right)

oil on canvas

21 $\frac{3}{8}$ x 25 $\frac{5}{8}$ in. (54.3 x 65.1 cm.)

Painted in 1927

\$12,000-18,000

PROVENANCE

Anon. sale, Sotheby's, London, 14 March 1995, lot 49.

Acquired at the above sale by the present owner.

Anne-Marie Divieto has confirmed the authenticity of this work.



PROPERTY FROM THE COLLECTION OF HANS RICHTER

380

JEAN (HANS) ARP (1886-1966)

Du pays des lutins

bronze with brown patina

Height: 9 $\frac{3}{4}$ in. (24.6 cm.)

Conceived in 1949; this bronze version cast by 1951

\$30,000-50,000

PROVENANCE

Hans Richter, Connecticut (acquired from the artist, 1960).

By descent from the above to the late owner, 1976.

LITERATURE

C. Giedion-Welcker, *Jean Arp*, Stuttgart, 1957, p. 105, no. H 93 (another cast illustrated, p. 60; titled *From Gnomeland*).

I. Jianou, *Jean Arp*, Paris, 1973, p. 71, no. 93.

A. Hartog and K. Fischer, eds., *Hans Arp: Sculptures, A Critical Survey*, Ostfildern, 2012, p. 102, no. 93 (marble version illustrated).

We thank the Fondation Arp, Clamart, for their help cataloguing this work.

381

FRANCIS PICABIA (1879-1953)

Transparence

signed 'Francis. Picabia' (lower right)
oil on canvas
21 $\frac{1}{8}$ x 25 $\frac{3}{4}$ in. (54.1 x 65.2 cm.)
Painted *circa* 1929-1933

\$180,000-250,000

PROVENANCE

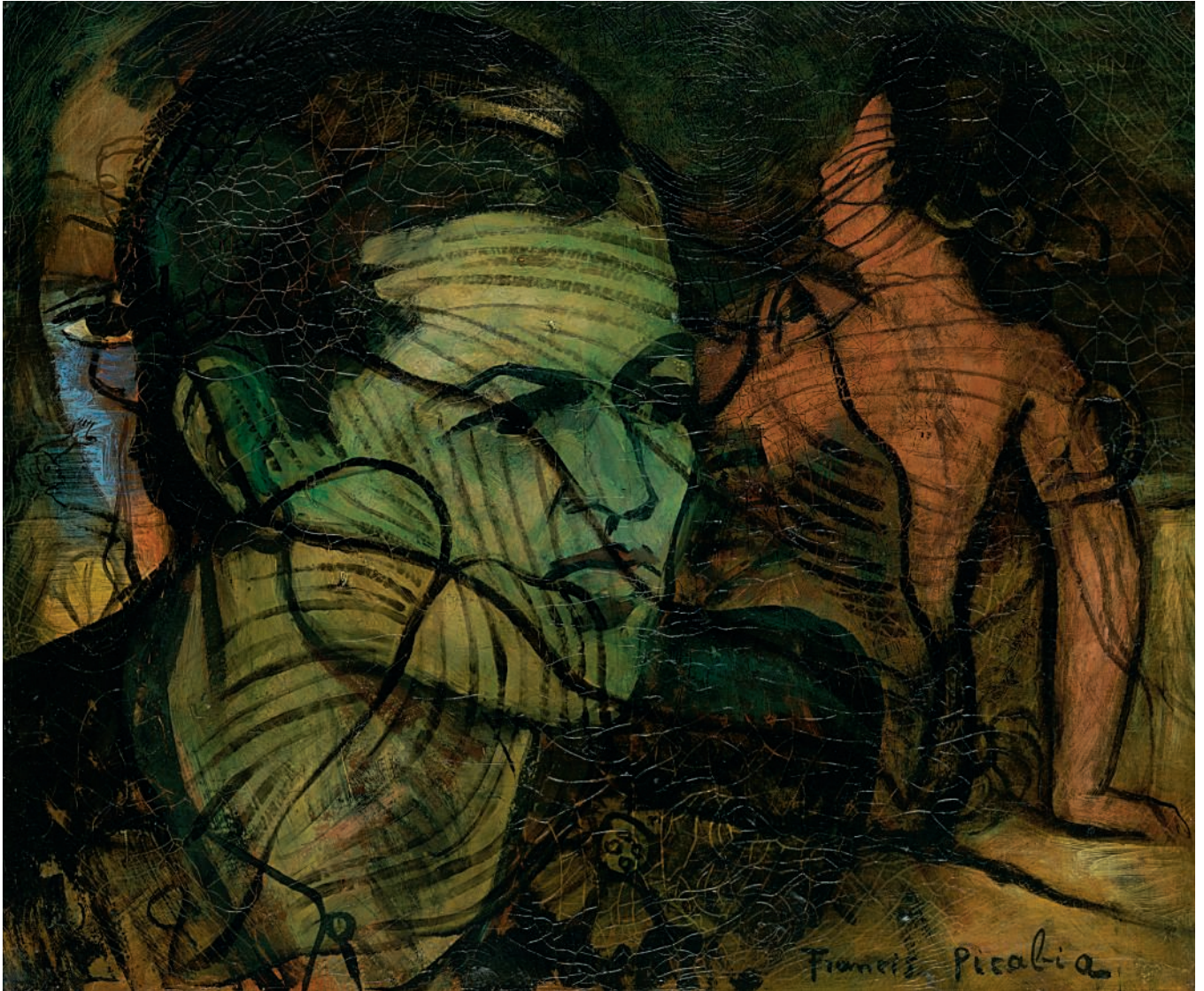
Estate of the artist.
Acquired by the present owner, by 1989.

The Comité Picabia has confirmed the authenticity of this work.

Picabia's "transparencies" are so-called because of their many layers of imagery which simultaneously combine to create an illusional and seemingly impenetrable allegory with all the characteristics of a dream or a mystic vision. These paintings were in part derived from the artist's Cubist and Orphist period, but Picabia had also experimented with such layered simultaneity in the film *Entr'acte* as well as in some of his "monster" paintings in the late 1920s.

Echoing the Mediterranean culture into which Picabia had immersed himself, Picabia's transparencies were painted against the luxurious Mediterranean backdrop of the Côte d'Azur. Living in his chateau and entertaining on his yacht, Picabia hosted many parties and intellectual gatherings. Alongside his marriage to Germaine, he had fallen in love with the guardian of his son Lorenzo, Olga Mohler, whom he would later marry. At the same time, he was indulging in an affair with the young daughter of Benjamin Guinness.

Picabia's luxurious lifestyle during this golden period was accompanied by feverish productivity. "This country which seems... to make some lazy, stimulates me to work," Picabia wrote. "I have more and more pleasure in the resumption of painting" (quoted in W. Camfield, *Picabia: His Life and Work*, New Jersey, 1979, p. 216). Indeed all the members of the family at Picabia's chateau, which was permanently populated by friends, lovers and other guests, refer to the fervor with which Picabia worked in conjunction with his hectic social life. This sense of multiplicity, along with the Mediterranean culture and landscape that encouraged painters from Pablo Picasso to Giorgio de Chirico to assert an overt classicism in their work, are almost certainly the major influences behind the multi-layered classicism of Picabia's transparency paintings.



PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTOR

382

PAUL KLEE (1879-1940)

Versprengter Reiter

signed 'Klee' (lower center)
oil on canvas in the artist's painted frame
20 $\frac{7}{8}$ x 17 in. (53.3 x 43.1 cm.)
Painted in 1929

\$500,000-700,000

PROVENANCE

Galerie Alfred Flechtheim, Berlin and Dusseldorf (1929).
Elmer Rice, New York (acquired from the above, July 1932); Estate sale, Parke-Bernet Galleries, Inc., New York, 3 April 1968, lot 34.
Judith Riklis, New York (acquired at the above sale); Estate sale, Sotheby's, New York, 3 November 2008, lot 62.
Acquired at the above sale by the late owner.

EXHIBITED

Berlin, Galerie Alfred Flechtheim, *Paul Klee*, October–November 1929, no. 120 (illustrated).
New York, The Museum of Modern Art, *Paul Klee*, March–April 1930, p. 16, no. 54.
Dusseldorf, Kunstverein für die Rheinlande und Westfalen and Galerie Alfred Flechtheim, *Paul Klee*, June–July 1931, p. 11, no. 74.
New York, Buchholz Gallery (Curt Valentin), *Paul Klee*, March–April 1938, no. 31.
New York, Buchholz Gallery (Curt Valentin) and Willard Gallery, *Paul Klee*, October–November 1940, no. 66.

LITERATURE

E. Von. Sydow, "Paul Klee, Galerie A. Flechtheim," *Die Kunstauktion*, October 1929.
K.J. Hirsch, "Malir Paul Klee," *Musaion*, December 1929, p. 210 (illustrated).
R. Crevel, *Paul Klee*, Paris, 1930, p. 59 (illustrated).
J.B. Neumann, *ArtLover*, vol. 3, no. 1, 1930, p. 6 (illustrated).
A.H. Barr, Jr., "Paul Klee," *Omnibus*, 1931, p. 206 (illustrated).
The Paul Klee Foundation, ed., *Paul Klee: Catalogue Raisonné, 1927-1930*, Bonn, 2001, vol. 5, p. 370, no. 4990 (illustrated).

Painted in 1929, *Versprengter Reiter (Rider Astray)* is a magnificent large-scale oil depicting a horseman atop his steed, executed during Klee's last year at the Bauhaus. The rider appears to be holding a lance in his left hand, possibly alluding to Saint George. Writing on the human presence in Klee's work, Christina Thompson notes, "Klee's observations of the human psyche seldom appear as self-referential character studies in which the individual occupies the attention. Klee instead presents the human being as a creature perpetually in dialogue with his surroundings. As with everything else on earth, the human being can also only exist as a part of the greater whole. He is thereby not just part of the creative cosmos in a biological sense, but rather, as a member of society, he is also a micro-particle of the social universe" (*The Klee Universe*, exh. cat., Neue Nationalgalerie, Berlin, 2008, p. 131). She continues: "Klee thereby presents us with character portraits, which in their ambiguity always keep an interpretative back door open" (*ibid.*, p. 132).

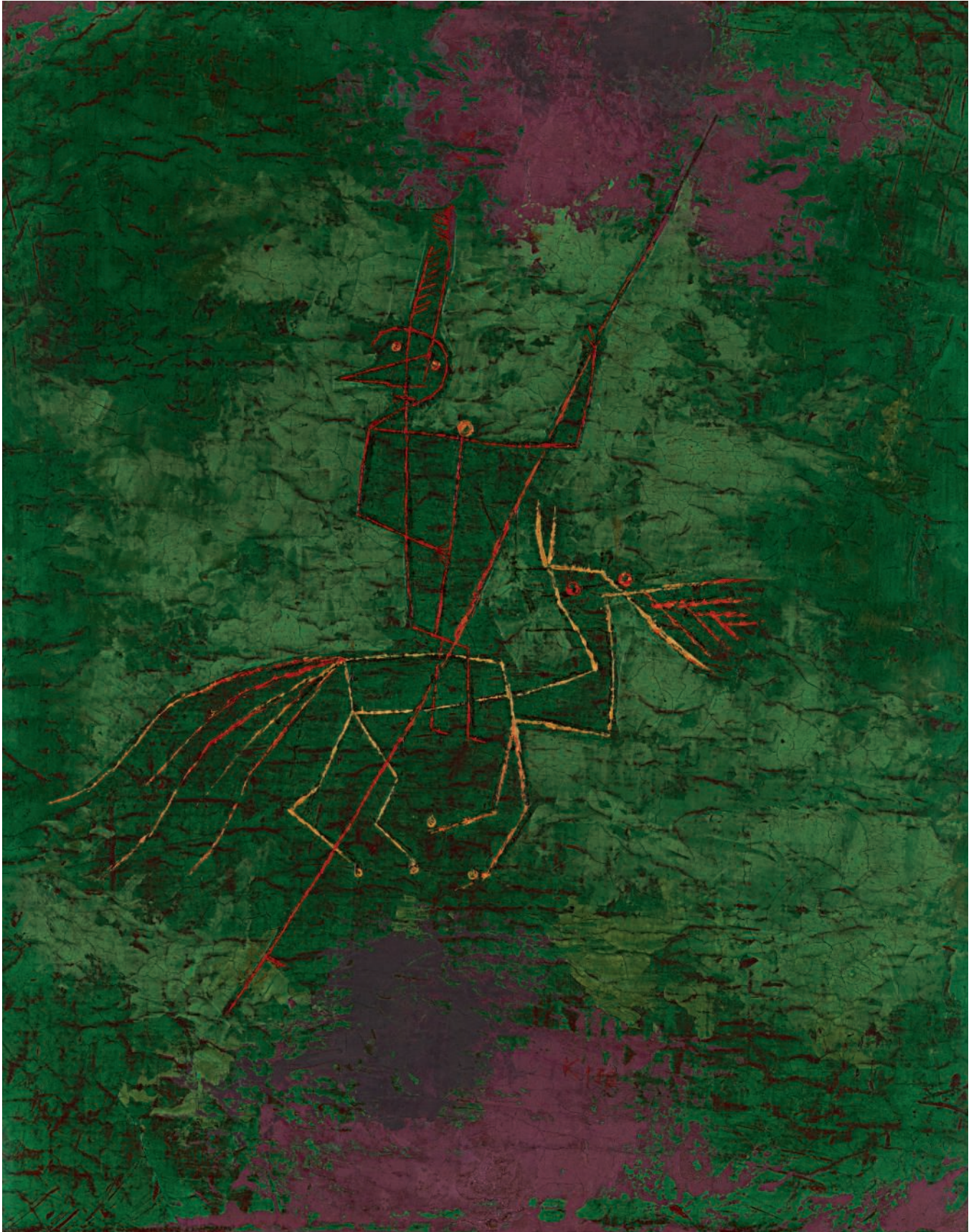
In 1929 and 1930, Klee executed several works based on precise three-dimensional studies of rectilinear shapes. Some of these works are purely mathematical and geometric in their layout, others, such as the present painting, are more figural and imbued with a lyrical, humorous character. Of the latter, Grohmann has written, "Far removed from earthly reality as these works are, Klee occasionally relates them to man by the addition of associative elements... Entire human figures may emerge from the schematic pattern... Any discrepancy between the structural system and the associative elements only serves to make the relationship of the two more expressive...The precise, unadorned geometry of the shapes appears to contradict their human significance to such a degree that the effect of the whole is comic—a comedy based on form" (*ibid.*, p. 282).

Klee's art is virtually unique in the history of the 20th century in that he was the only modern artist who allowed his work to roam freely between the organic and the geometric, the constructive and the intuitive, the figurative and the abstract and between the purely linear and the wholly chromatic. In *Versprengter Reiter*, he brings together many of these elements: the emerald toned ground creates a cosmic backdrop, against which the horseman and his steed, composed entirely of geometric lines are situated.

The present painting was included in Klee's solo-exhibition held at The Museum of Modern Art in New York in 1930. Alfred Barr, Jr., the museum's founding director, strove to introduce American audiences to European avant-garde art, and chose Klee to be the first living European artist to receive a one-person exhibition there.



Josef Albers, (Paul Klee in his studio), Dessau, 1929. © 2018 The Josef and Anni Albers Foundation / Artists Rights Society (ARS), New York.



PROPERTY FROM A PRIVATE COLLECTION

383

JEAN (HANS) ARP (1886-1966)

Géométrie végétale

signed 'ARP' (on a label affixed to the reverse)
painted wood relief in the artist's frame
46½ x 34¾ in. (118 x 88 cm.)
Executed in 1958

\$120,000-180,000

PROVENANCE

Sidney Janis Gallery, New York.
Acquired from the above by the family of the
present owner, January 1966.

EXHIBITED

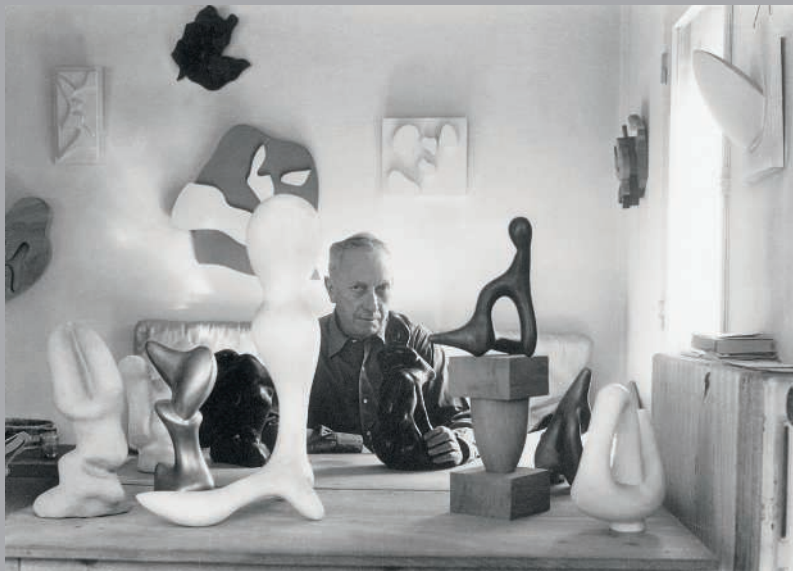
New York, Sidney Janis Gallery, *Arp & Mondrian*,
January-March 1960, no. 11 (illustrated).
New York, Sidney Janis Gallery, *Arp*, April-May 1963, no. 34
(illustrated).

LITERATURE

B. Rau, *Hans Arp: Die Reliefs, Oeuvre-Katalog*, Stuttgart, 1981,
p. 274, no. 571 (illustrated).

We thank the Fondation Arp, Clamart, for their help
cataloguing this work.

Consisting purely of simple forms derived, but not copied, from nature, *Géométrie végétale* conjures a magical world of natural growth held together through the unforced harmony of its composition. Arp's aesthetic aim was to "aspire to the spiritual, to a mystical reality" (quoted in *Arp*, exh. cat., The Museum of Modern Art, New York, 1958, p. 26). For Arp, spontaneity and chance were integral to his artistic process. Adopting semi-automatist strategies in the construction of his reliefs, Arp sought to develop an art which went beyond the constraints of rational thought, arranging and re-arranging the different raised elements according to chance and pure instinct alone. This devotion to chance was a crucial creative strategy for the Surrealists, highlighted as one of the defining principles of the movement in André Breton's first *Surrealist Manifesto* of 1924. Discussing the way in which he allowed the unconscious laws of chance to determine the form and outcome of his work, Arp explained: "I allow myself to be guided by the work at the time of its birth, I have confidence in it. I don't reflect. The forms come, pleasing or strange, hostile, inexplicable, dumb or drowsy. They are born of themselves. It seems to me that I only have to move my hands. These lights, these shadows, that 'chance' sends us, should be welcomed by us with astonishment and gratitude. The 'chance,' for example, that guides our fingers...[and]...the forms that then take shape, give us access to mysteries, reveal to us the profound sources of life... Very often, the color which one selects blindly becomes the vibrant heart of the picture...It is sufficient to close one's eyes for the inner rhythm to pass into the hands with more purity. This transfer, this flux is still easier to control, to guide in a dark room. A great artist of the Stone Age knew how to conduct the thousands of voices that sang in him; he drew with his eyes turned inward" (quoted in *Jours effeuillés: Poèmes, essais, souvenirs, 1920-1965*, Zurich, 1963, pp. 435-436).



The artist in his studio, Clamart, France, 1950. Photo: © Michel Sima / Bridgeman Images.
Art: © 2018 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.



PROPERTY FROM THE COLLECTION OF
ARNOLD SCAASI AND PARKER LADD

384

GIACOMO BALLA (1871-1958)

Linee forza di mare

signed 'BALLA' (lower left)
oil on canvas
61 x 83¼ in. (155 x 211.2 cm.)
Painted in 1926

\$250,000-350,000

PROVENANCE

Private collection, Rome.
Private collection, Europe (acquired from the above);
sale, Sotheby's, London, 24 October 2005, lot 3.
Acquired at the above sale by the late owners.

EXHIBITED

Rome, Galleria del Dipinto, *Mostra del pittore Balla*,
June-July 1930.
Rome, Studio SM 13, *Balla nel tondo*, April 1967.

LITERATURE

G. Lista, *Balla*, Modena, 1982, pp. 361 and 527, no. 778
(illustrated in color, p. 361).

In 1919, Balla spent time in Viareggio with his family. From there, he began to send postcards to friends and family, describing the sensations arising from the sight of the waves of the sea and sailing boats. It is the beginning of a new cycle in his work, that of the "linee forza di mare," or "lines of force of the sea," which follows his "lines of speed." V. Marchi has written: "He spent hours standing still on the pier taking notes on his notebooks, on those little sheets of paper marked the crest of a wave, the drawing of the embroidery of the white sea foam, the exact line of a sail, the shape of a cloud on the horizon, and those tiny signs were the key with which he alone could open the vision of new works inspired by the sea" (*Giacomo Balla in "La Stirpe,"* Rome, 1928, pp. 159-163). In the present work, bundles of soft lines and geometric forms unify all the elements of the image, while the boats in the distance seem to merge with the waves, creating a subtle and continuous passage between the seascape and the terrestrial landscape. The many studies on the "linee forza" come together to form a series of colors, that is, a series *on* color, on the sensations that come from color and on the transitions from one tonality to the other. The source of inspiration certainly derives from his youthful experience in the photographic print, the effects obtained through the different color changes of monochromatic photography. The natural element, the sea in this case, thus becomes a living form, a network of interconnected forces that are continually created and destroyed.



385

GIORGIO DE CHIRICO (1888-1978)

Piazza d'Italia (con monumento ad un uomo politico)

signed and dated 'G. de Chirico 17' (lower left); signed again and inscribed 'Giorgio de Chirico questa: "Piazza d'Italia," (con monumento ad un' uomo politico) è opera autentica, da me eseguito e firmata.' (on the reverse)

oil on canvas

23½ x 31½ in. (59.8 x 79 cm.)

Painted circa 1945

\$400,000-600,000

PROVENANCE

Private collection, Bologna.

Acquired from the above by the present owner, 1989.

EXHIBITED

Turin, Galleria La Bussola, *G. de Chirico: Ieri e Oggi*, October 1968, no. 1 (illustrated in color; dated 1917).

LITERATURE

M. Fagiolo dell'Arco, *I Bagni Misteriosi: De Chirico negli anni trenta - Parigi, Italia, New York, Milan*, 1991, p. 330, no. 31 (illustrated; titled *Piazza d'Italia (con monumento e torre)*).

M. Fagiolo dell'Arco, *Giorgio de Chirico: Gli anni Trenta*, Milan, 1995, p. 330, no. 31 (illustrated; titled *Piazza d'Italia (con monumento e torre)*).

The Fondazione de Chirico has confirmed the authenticity of this work. It is recorded in the archives under the number 243/81.

De Chirico repeated the same images throughout his life. I believe he did it not only because people and dealers asked him to do it, but because he liked it and viewed repetition as a way of expressing himself. This is probably what we have in common.

—Andy Warhol

The *Piazza d'Italia* is the most significant and repeated theme of De Chirico's oeuvre. These enigmatic works formed an almost constant presence throughout his career, with their melancholic evening shadows and eerily empty squares evoking a sense of the mysterious reality that lies concealed behind the everyday. It was in this desolate urban setting, a town square that is at once universal and at the same time a unique product of the artist's own mind, that the Metaphysical appeared in his paintings. These strange landscapes are on the one hand cosmopolitan, reminiscent of the squares of Turin, and yet almost devoid of any sign of humanity. The only references to movement is the train in the background and the pennant flags fluttering in the wind, and these elements feel as static and stone-like as the statue that bisects the composition. This is a quiet and eerie place, dominated by a solid and silent statue, and the viewer cannot help but be affected by the strangeness and pervasive loneliness of the scene.

The statue in the middle, a staple feature of De Chirico's paintings, likely represents the journalist Giovanni Battista Bottero, whose statue is Turin's Largo Quattro Marzo. Bottero was a hero of the Risorgimento, the movement that led to the unification of Italy's North and South in the 19th century. Through the placement of this figure at the center of this piazza, De Chirico invokes his Metaphysical revelation. He prompts the viewer to come to a new understanding of the world around the viewer and one's place to the past.

Painted in the mid-1940s, this *Piazza d'Italia* is part of a deliberate project by De Chirico whereby he expressly revisited old themes. In so doing, he was himself re-enacting the old days, recreating the old art, and in a sense making it increasingly timeless—a practice he would continue through the end of his life. This was both a continuation of his philosophy and a strong statement against the ever-increasing prevalence of modern and abstract art. In the post-War art world, De Chirico, now famous, with his works instantly recognized by many, took advantage of his international exposure to continue the "classic" tradition of art by repeating his theme, lending it an increased authority each time. Each version was different in some way, and yet the combination of various elements made certain that each one was distinct, a ritualistic and loyal tribute to his art.



PROPERTY FROM THE COLLECTION OF
JACQUELINE DE ROTHSCHILD PIATIGORSKY

386

ANDRÉ MASSON (1896-1987)

La belle Italienne

signed 'andré masson' (lower left)

oil on canvas

57½ x 41⅞ in. (146.1 x 106.5 cm.)

Painted in 1943

\$250,000-350,000

PROVENANCE

Buchholz Gallery (Curt Valentin), New York (by 1944).

Wright S. Ludington, Santa Barbara (by 1948).

Sidney Janis Gallery, New York (by 1959).

Richard Feigen Gallery, Inc., New York.

Acquired from the above by the family of the present owner,
March 1964.

EXHIBITED

Cincinnati Art Museum; Denver Art Museum; Seattle Art
Museum; Santa Barbara Museum of Art and San Francisco
Museum of Art, *Abstract and Surrealist Art in the United States*,
February-July 1944, p. 33, no. 78 (illustrated, p. 31).

San Francisco Museum of Art, *Wright S. Ludington Collection of
Contemporary European and American Paintings and Sculpture*,
May-June 1948, no. 1406.

LITERATURE

J. Marcel, *Histoire de la peinture surréaliste*, Paris, 1959, pp. 322
and 378 (illustrated, p. 322).

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



Jackson Pollock, *Gothic*, 1944. The Museum
of Modern Art, New York. Photo: © Leemage /
Bridgeman Images. Art: © 2018 The Pollock-Krasner
Foundation / Artists Rights Society (ARS), New York.

In 1941, Masson fled France for the United States with his family, ultimately settling in New Preston, Connecticut where he would live for the remainder of World War II. On their journey, they stopped in Martinique for a three week sojourn where they would meet up with André Breton. Masson's drawings from the Caribbean isle presage the themes that would occupy his paintings of the 1940s with the interweaving of human figures and the natural world. His arrival in America marked a new phase of his work, which he termed Tellurism. Masson explained, "It was in the United States that I began to paint in the way which I ambitiously call chthonic, belonging to the subterranean forces...I didn't abandon Surrealism but I gave it a new meaning, telluric" (quoted in C. Lancher, "André Masson: Origins and Development," *André Masson*, exh. cat., The Museum of Modern Art, New York, 1976, pp. 163-164).

With the Telluric series of paintings, Masson achieved a harmony between draftsmanship and color with form highlighted intensely by opposing colors. The autumnal color palette of *La belle Italienne* creates a stained-glass effect with glowing outlines juxtaposed against the deep terracotta background. Masson said the pictures of this period were "symbols of blooming and germination. But aggression and destruction have their place there too: the assault of the caterpillars, devouring insects" (quoted in D. Ades, *André Masson*, Barcelona, 1994, p. 23).

Masson's work of the early 1940s was enormously influential on American artists, Pollock above all. As Kirk Varnedoe commented, "He [Pollock] was almost certainly interested...in the kind of liquefied figuration employed by the Frenchman André Masson, partially through the "automatic" technique of spilling in and sand... Masson's looser line, which conveyed a dreamy sexiness that was more disembodied and indirectly evocative, had rhythms that were more adaptable" (*Jackson Pollock*, exh. cat., The Museum of Modern Art, New York, 1998, p. 37).





PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

387

GIORGIO DE CHIRICO (1888-1978)

Sera d'estate

signed 'g. de Chirico' (lower right)

oil on linen

18¼ x 21¼ in. (46.3 x 55.4 cm.)

Painted circa 1934

\$50,000-70,000

PROVENANCE

Alexandre Hirschberg, Paris (1935).

Private collection, Switzerland (by descent from the above); sale, Christie's, London, 5 December 1983, lot 39.

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

Acquired by the present owner, 1995.

EXHIBITED

Rome, Palazzo delle Esposizioni, *Seconda Quadriennale d'Arte Nazionale*, February-July 1935, p. 92, no. 6.

LITERATURE

M. Fagiolo dell'Arco, *I Bagni misteriosi - De Chirico negli anni trenta: Parigi, Italia, New York, Milan, 1991*, p. 210, no. 27 (illustrated).

M. Fagiolo dell'Arco, *De Chirico: Gli anni Trenta*, Milan, 1995, p. 210, no. 27 (illustrated).

The Fondazione de Chirico has confirmed the authenticity of this work.

The present work was included in the second exhibition in 1935 of the Quadriennale of Rome, a foundation founded eight years earlier to promote the best of Italian contemporary art. De Chirico was given his own room in the exhibition to display works from the previous two years. It is from this exhibition that Alexandre Hirschberg purchased *Sera d'estate*, and it passed through two subsequent generations of his family until it was sold for the first time at auction in 1983.



388

GIORGIO DE CHIRICO (1888-1978)

Testa di odalisca

signed 'G. de Chirico' (upper right)

oil on canvasboard

7⁷/₈ x 6¹/₄ in. (20 x 16 cm.)

Painted circa 1940

\$30,000-50,000

PROVENANCE

Anon. sale, Artcurial, Paris, 8 June 2006, lot 266.

LITERATURE

Fondazione Giorgio e Isa de Chirico, *Giorgio de Chirico: Catalogo generale, Opere dal 1912 al 1976*, San Marino, 2014, vol. 1, p. 180, no. 172 (illustrated in color).

GEORGES ROUAULT (1871-1958)

Le dernier romantique

signed 'G Rouault' (lower right); signed again and titled 'G. Rouault Le dernier romantique' (on the reverse)
oil on paper laid down on canvas
26¾ x 19¾ in. (68 x 50.1 cm.)
Painted in 1937

\$250,000-350,000

PROVENANCE

Ambroise Vollard, Paris (acquired from the artist, May 1937).
Ruth and Harry Bakwin, New York (by 1940); sale, Sotheby Parke
Bernet, Inc., New York, 20 October 1976, lot 66.
Acquired at the above sale by the present owner.

EXHIBITED

Paris, Petit Palais, *Les maîtres de l'art indépendant, 1895-1937*,
June-October 1937, p. 40, no. 41.
San Francisco, Palace of Fine Arts, *Golden Gate International
Exposition*, 1940, p. 85, no. 695.
New York, The Museum of Modern Art and Chicago, Renaissance
Society, *Georges Rouault: Paintings and Prints*, 1945, p. 129, no. 76
(illustrated, p. 95).
Baltimore Museum of Art, *Themes and Variations in Painting and
Sculpture*, April-May 1948, p. 55, no. 17 (illustrated, p. 21).
Brussels, Palais des Beaux-Arts and Amsterdam, Stedelijk
Museum, *Georges Rouault*, May-June 1952, p. 54, no. 36 (illustrated,
p. 37).
Paris, Musée national d'art moderne, *Georges Rouault*, July-October
1952, p. 27, no. 54 (illustrated, pl. XI).
New York, The Museum of Modern Art; The Cleveland Museum of
Art and Los Angeles County Museum of Art, *Rouault: Retrospective
Exhibition*, March-August 1953, p. 29.
Milan, Galleria d'arte moderna, *Mostra di Georges Rouault*, April-
June 1954, p. 19, no. 58 (illustrated, p. 20).
Edinburgh, The Royal Scottish Academy and London, Tate Gallery,
Rouault, August-November 1966, p. 51, no. 71 (illustrated).
New York, Wildenstein & Co. Inc., *The Dr. and Mrs. Harry Bakwin
Collection*, October-November 1967, p. 55, no. 35 (illustrated, p. 35;
dated circa 1935).
Paris, Musée national d'art moderne, *Georges Rouault: Exposition
du Centenaire*, May-September 1971, p. 94, no. 45 (illustrated in
color, p. 95; with incorrect support).
New York, Mitchell-Innes & Nash, *Georges Rouault: Judges, Clowns
and Whores*, May-June 2007, p. 56, no. 26 (illustrated; illustrated
again, p. 29).
Boston College, McMullen Museum of Art, *Mystic Masque:
Semblance and Reality in Georges Rouault*, August-December
2008, p. 555, no. 50 (illustrated in color).

LITERATURE

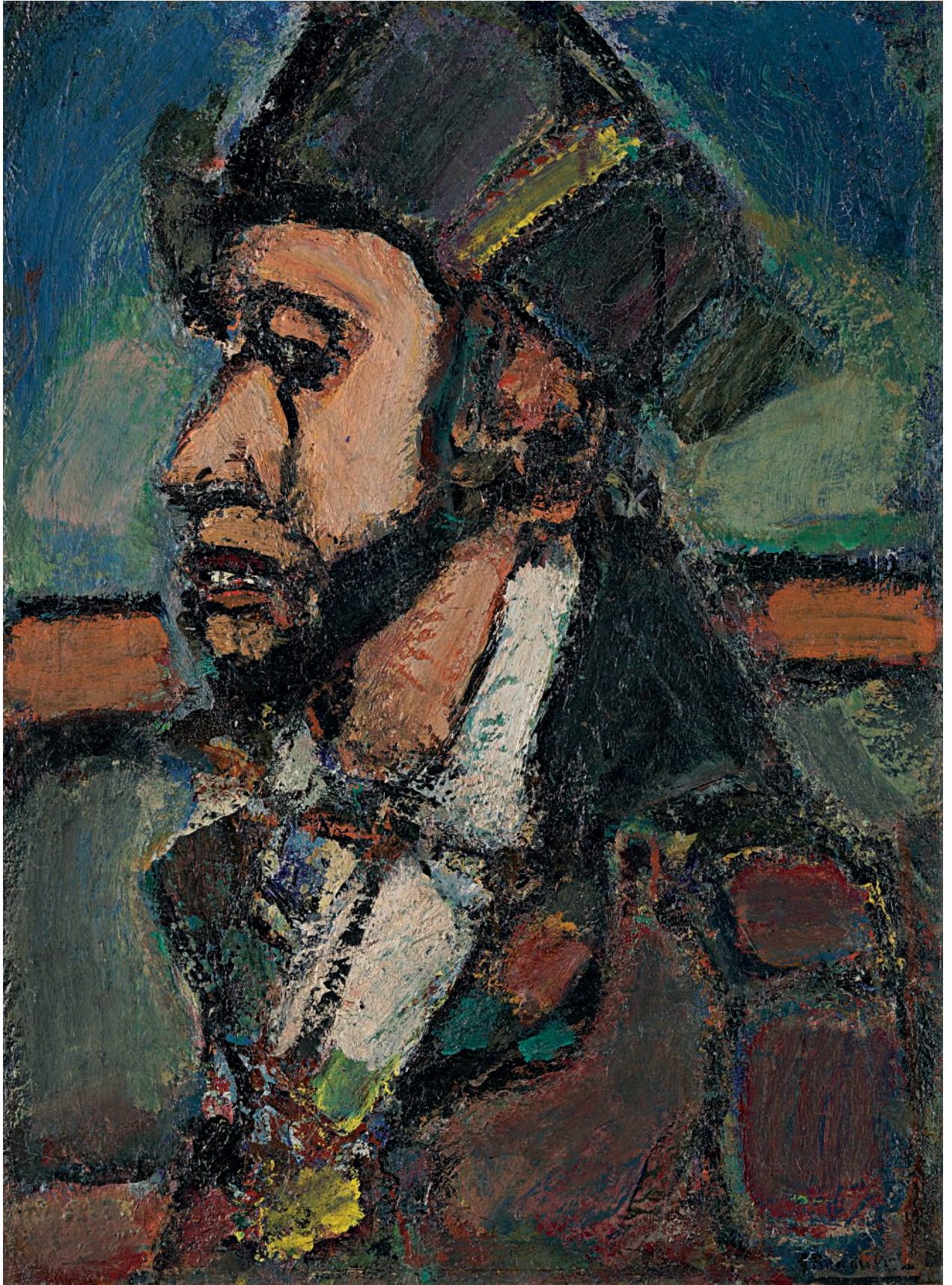
M. Dormoy and W. George, "Georges Rouault: oeuvres inédites,"
La Renaissance, October-December 1937 (illustrated).
L. Venturi, *Rouault*, Paris, 1959, p. 90 (illustrated in color, p. 88).
P. Courthion, *Rouault*, New York, 1962, p. 437, no. 352 (illustrated).
J. Kind, *Georges Rouault*, New York, 1969.
B. Dorival and I. Rouault, *Rouault: L'oeuvre peint*, Monte-Carlo, 1988,
vol. II, p. 144, no. 1827 (illustrated).
C. Wistar, *La Salle University Art Museum: Guide to the Collection*,
Philadelphia, 2002, p. 97 (illustrated; with incorrect support).

Stealing a surreptitious glance at the viewer out of the corner of his eye, the protagonist at the heart of Rouault's 1937 composition *Le dernier romantique* quietly regards us with an intense, enigmatic gaze, drawing us into his world as he diligently holds himself motionless for the portrait. Sharing many similarities with the final composition of Rouault's long-gestating *Le vieux roi* (1916-1936, Carnegie Museum of Art, Pittsburgh), *Le dernier romantique* has often been described as a tongue-in-cheek self-portrait of the artist, one which plays up to his identification by scholars, critics and even Rouault himself, as "the last of the Romantics" (Rouault, quoted in *Rouault*, exh. cat., Royal Scottish Academy, Edinburgh, 1966, p. 51). Indeed, dressed in an anachronistic costume that harks back to the dandyish figures of the 19th century, and portraying himself in a pose that seems to deliberately echo Francisco Goya's self-portrait from the beginning of *Los Caprichos*, Rouault appears to be playing up to this moniker, casting himself as the last great figure of a swiftly disappearing breed of artists.

This romantic inclination manifested itself most visibly in the growing pool of historical sources from which Rouault drew his inspiration during the 1930s, with the artist borrowing elements of Byzantine, Greek, Persian and Medieval art to enrich his compositions. These diverse sources imbued Rouault's paintings with a new sense of structure and granted his figures a regal, almost spiritual, character. Roman mosaics, Coptic tapestries and Byzantine enamels proved particularly influential during this period, most of which were likely discovered during Rouault's extensive readings and historical studies during the course of the 1920s. In the present composition, the intensity of the sitter's pose, the sharp angles used to capture his profile, and the almost hieratic air that radiates from his form as he fills the entire frame, recall the representation of Roman emperors on ancient coinage or religious figures in Medieval icons.

With its richly impastoed surface and lively play of luminous color, meanwhile, *Le dernier romantique* stands as a showcase of Rouault's virtuosic painterly technique during this period of his career. Building the composition in dense layers of thick, colourful, slab-like brushstrokes, he explores the seductive qualities of oil paint, allowing the surface to become a terrain in its own right, an agglomeration of material that adds weight and substantiality to its subject. This sumptuous, vigorous surface texture also reveals a new vibrancy in Rouault's approach to color—superimposing layer upon layer of richly-hued pigment onto the canvas, the artist achieves an intense luminosity in his palette, as the endless undercoats of differing hues subtly interact with one another to achieve an extraordinary depth of color, ultimately creating the impression that the painting is lit from within. This, combined with the strong, angular dark outlines used to demarcate the figure, recall Rouault's early training as a stained glass artist, a vocation he pursued for five years before making the transition to printmaking and painting.

At the time of *Le dernier romantique's* creation, Rouault was enjoying an unprecedented level of international success in his artistic career. In 1937, his paintings were included in the exhibition *Les maîtres de l'art Indépendant* at the Petit Palais, while in New York, Pierre Matisse organised a highly successful one-man show of his recent paintings. The exhibition at the Petit Palais attracted the attention of the art critic Lionello Venturi, who later dedicated an enthusiastic monograph to the artist. However, the first owner of the painting was a figure who had long been a supporter of Rouault's work—the influential art dealer, Ambroise Vollard. Vollard's immediate enthusiasm for Rouault's work upon their first meeting in 1907 prompted him to purchase the entire contents of Rouault's studio, and within a decade he had become the exclusive dealer of the artist's work, a professional relationship the pair maintained until Vollard's death in 1939.



PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

390

CHAÏM SOUTINE (1893-1943)

La route des grands prés à Chartres

oil on canvas

26½ x 16¼ in. (66.4 x 41.4 cm.)

Painted *circa* 1935

\$250,000-350,000

PROVENANCE

Marcellin and Madeleine Castaing, Paris (acquired from the artist); Estate sale, Sotheby's, London, 27 June 1995, lot 50. Acquired at the above sale by the present owner.

EXHIBITED

New York, Carroll Carstairs Gallery, *Paintings by Soutine*, April-May 1940, no. 7 (dated 1936 and titled *Le[s] Peupliers*). (possibly) New York, French Art Galleries, *Landscapes in French Art: 1900-1940*, February-March 1941, no. 14 (titled *Les Peupliers*). (possibly) New York, Niveau Gallery, *Soutine*, October-November 1944, no. 12 (dated 1936 and titled *Les Peupliers*). Paris, Orangerie des Tuileries, *Soutine*, April-September 1973, p. 90, no. 52 (dated *circa* 1930 and titled *Les grands prés à Chartres*). Paris, Centre Georges Pompidou, *Paris 1937-Paris 1957: créations en France*, May-November 1981, p. 513, no. 570 (illustrated, p. 129; dated 1939 and titled *Les grands prés à Chartres*). New York, Galleri Bellman, *Soutine*, December 1983-January 1984, p. 67 (illustrated, p. 59, pl. 34; dated *circa* 1930 and titled *The Large Fields at Chartres*). Milan, Galleria Bergamini, *Chaim Soutine: I Dipinti della collezione Castaing*, March-April 1987, no. 9 (illustrated in color; dated 1930 and titled *I grandi alberi a Chartres*). Musée de Chartres, *Soutine*, June-October 1989, p. 286, no. 65 (illustrated in color, p. 287; dated 1936).

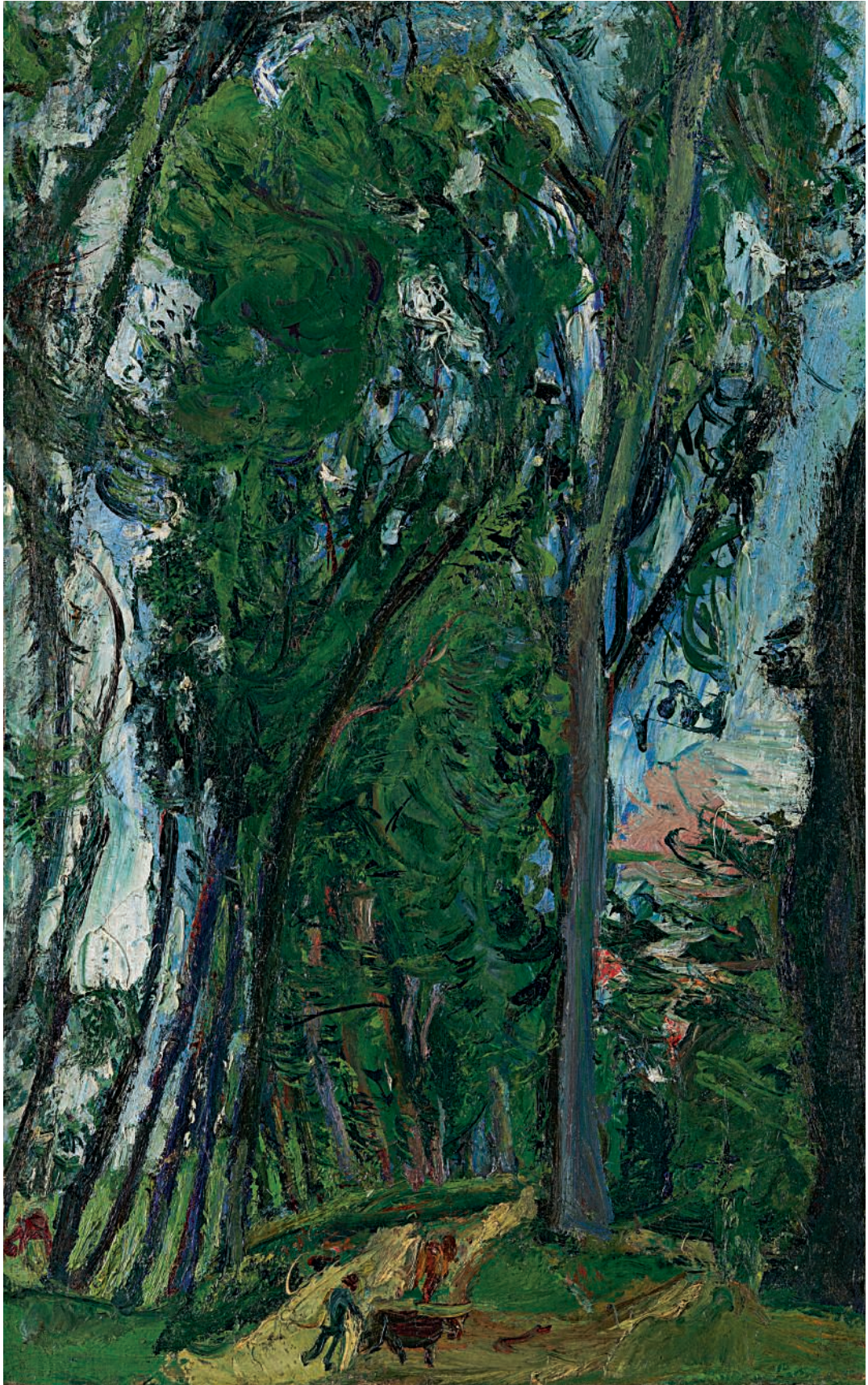
LITERATURE

M. Upton, *Sun*, 14 October 1944.
R. Frost, "In Memoriam: Soutine Over 20 Years," *Art News*, vol. 43, 15-31 October, 1944, p. 14.
M. Georges-Michel, *Les grandes époques de la peinture "moderne," de Delacroix à nos jours*, New York, 1945, p. 200 (illustrated; dated 1936 and titled *Les Peupliers*).
M. Castaing and J. Leymarie, *Soutine*, New York, 1963 (illustrated in color, pl. XXVIII).
P. Courthion, *Soutine: Peintre du déchirant*, Lausanne, 1972, p. 282 (illustrated, p. 283, fig. D; dated 1936).
M. Ochsé, "De l'angoisse à la mort, retour de Soutine," *Jardin des Arts*, no. 218, May-June 1973, p. 9 (illustrated, pp. 8-9).
J. Yau and R. Stella, "Madeleine Castaing Reminisces about Chaim Soutine," *Arts*, vol. LIX, no. 4, December 1984, p. 73 (illustrated).
M. Le Brun, "Quand Soutine peignait au blanc," *Berry*, no. 12, winter 1989, p. 13 (illustrated in color).
M. Tuchman, E. Dunow and K. Perls, *Chaim Soutine: Catalogue raisonné*, Cologne, 2001, vol. I, p. 300, no. 163 (illustrated in color, p. 301).

Soutine painted *La route des grands prés à Chartres circa* 1935, during a period of renewed and vigorous interest in landscape painting. For fourteen years he had focused almost exclusively on still-life and portraiture, but on spending his summers in the countryside near Chartres, he turned his attention to landscape once more. During the summers between 1931 and 1935, Soutine lived and worked at the home of the celebrated interior designer, Madeleine Castaing, and her husband Marcellin, who were the first owners of the present work. The Castaings were pillars of the artistic community of Montparnasse and became intimate friends with a number of important avant-garde artists, including André Derain, Fernand Léger, Pablo Picasso and particularly Soutine. They had met Soutine in 1927 at the time of his first exhibition and, having admired his work, offered him protection and support, acquiring a substantial collection of his paintings.

The stability and calm offered to Soutine at the home of the Castaings prompted a more structured and solid approach to his output from this period, as compared with his earlier landscapes painted at Céret. The scenes from Céret are characterized by a swirling, claustrophobic composition in which the chaos of the land rises and falls in tempestuous undulations, while the present work and others from this period display a more ordered and lucid articulation of the landscape, where movement is tempered by stability.

In *La route des grands prés à Chartres*, the strong vertical lines of the tree trunks create the structure of the painting, while more subtle diagonal lines in the branches of the trees lend a sense of gentle wind-swept movement. The painting is further animated by the energy of Soutine's brushwork. The height and vertical emphasis of the trees highlight the small scale of man and his achievements in relation to nature; the tiny figures in the foreground are dwarfed by the soaring trees above.



391

REUVEN RUBIN (1893-1974)

The Milkman

signed and dated 'Rubin 28' and signed again in Hebrew (lower right)
oil on canvas
36½ x 29 in. (92.9 x 73.6 cm.)
Painted in 1928

\$300,000-500,000

PROVENANCE

Private collection (acquired from the artist).
Private collection (by descent from the above); sale, Sotheby's, Tel Aviv, 30 May 1989, lot 1.
Private collection (acquired at the above sale); sale, Sotheby's, New York, 17 December 2013, lot 27.
Acquired at the above sale by the present owner.

Carmela Rubin has confirmed the authenticity of this work.

Painted in 1928, *The Milkman* embodies Rubin's spiritual folkloristic style and his profound ties to his adopted land. Moreover, in many ways the subject symbolizes Jewish life in Eastern Europe and was made popular by fictional characters such as Tevye the Dairyman, originally published in Yiddish by Sholem Aleichem in 1894. In the present canvas, Rubin employs a softly modulated palette to render his humble, and at the same time deeply dignified, subject. A profusion of small flowers surrounds the milkman, who appears distracted by the beautiful dark-haired girl beyond the white washed fence.



The artist in his Hess Street studio, Tel Aviv, 1924.
Photographer unknown. Courtesy of the Rubin Museum, Tel-Aviv, Israel.

Originally from the Danube city of Galatz in Romania, Rubin first travelled to Jerusalem in 1912 to enroll at the Bezalel Academy of Arts and Crafts. Unsatisfied with the education he received there, he went back to Europe, visiting Paris and Italy before returning to Romania. In 1921 Rubin travelled to New York. His paintings from this period attracted the attention of Alfred Stieglitz, who encouraged the Anderson Gallery to organize a solo show dedicated to the young artist. Speaking of his own art for the occasion, Rubin declared: "I am not at all interested in copying nature. I wish only to express the idea of a Supreme Being. I am a seeker of a God who will end the suffering of humanity. I see Him in color, line, movement" (quoted in A. Werner, *Rubin*, Tel Aviv, 1958, n.p.).

In 1922 Rubin returned to Palestine. He arrived at the port of Jaffa in early Autumn and, by way of Jerusalem, settled in Tel Aviv. "Rubin says that from the start he had 'come home,' that the light was his light and this was the air he could most easily breathe," Sarah Wilkinson has observed. The artist himself wrote, "A new life springs up around me. I feel the sap of creative energy rising in me too. I have thrown away all the ideas I had derived from the Bezalel Art School and the Paris Beaux-Arts. The world is clear and pure to me. Life is stark, bare, primitive. I do not feel burdened by problems and I find it easy to work" (S. Wilkinson, *Reuven Rubin*, New York, 1974, pp. 40-41).

The Milkman was painted during this period of creative vigor and deep communion with the land. The 1920s also saw Rubin become a driving force within the burgeoning art community. Shortly after his successful exhibition at the old Citadel of David in Jerusalem in 1924, Rubin became a leading member of the vibrant cultural community of Tel Aviv, befriending the city's artists, writers and dancers, such as the Hebrew poet Chaim Nachman Bialik, the bohemian dancer Baruch Agadati and the artist Sionah Tagger. In the preface to Rubin's 1927 exhibition in Tel Aviv, Bialik wrote, "This land of Israel that is presented to us in Rubin's paintings, as he sees it, whole and entire, with its mountains and towns, its gardens and valleys, its old men and women, its Arabs and Jews, its donkeys and goats, with all these, as a rule, brought together and assorted in unexpected association on one small canvas—this land of Israel appears to us like a Midrashic legend, the legend of Eretz Israel...Whoever wishes to see the land of Israel and all that is connected with it in all its purity should turn to the paintings of Rubin" (quoted in *ibid.*, p. 52).





392

MOÏSE KISLING (1891-1953)

Vase de tulipes jaunes

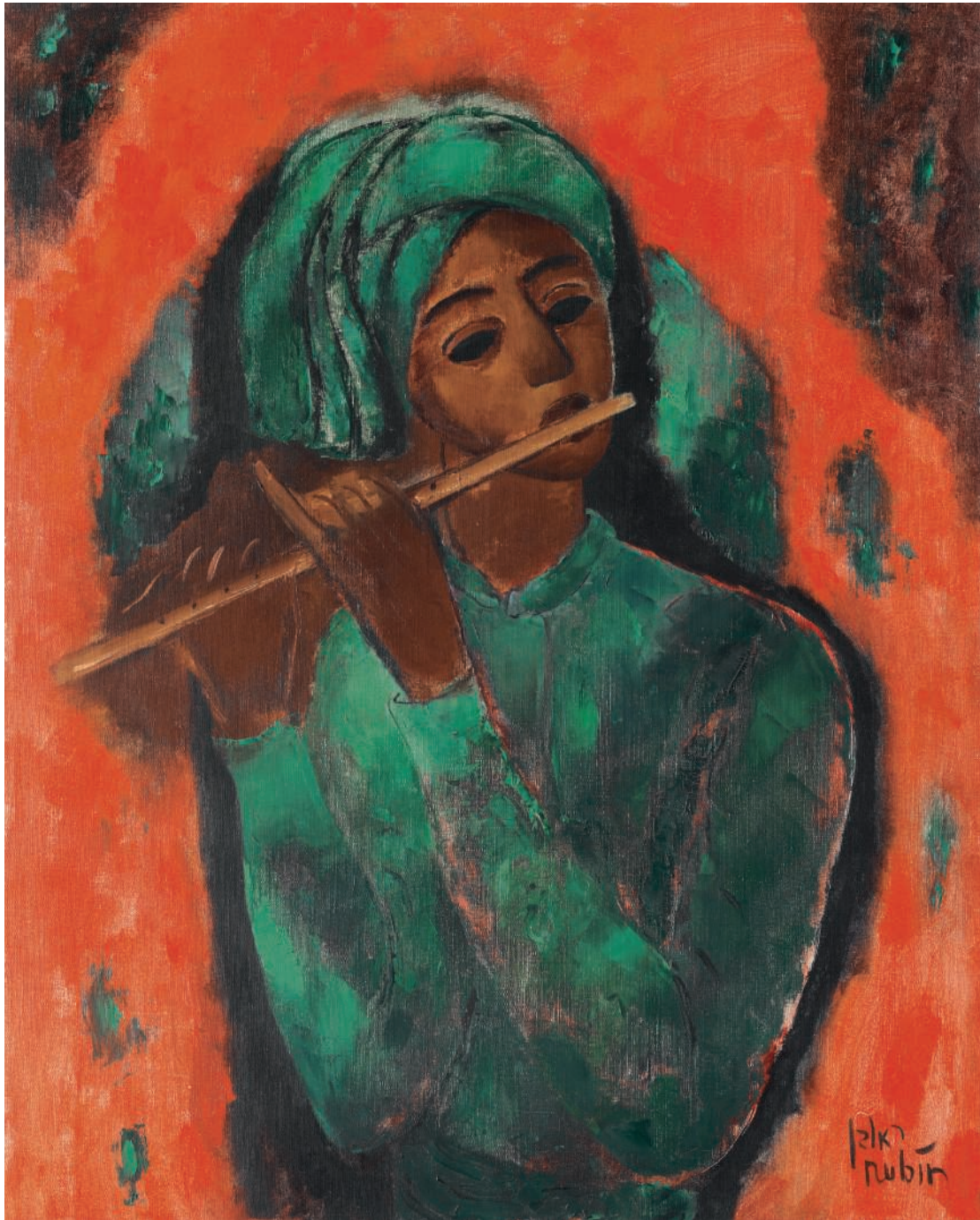
signed 'Kisling' (lower left)
oil on canvas
21¾ x 13 in. (55.2 x 33 cm.)
Painted *circa* 1922

\$40,000-60,000

PROVENANCE

Private collection, France.
Acquired from the above by the present owner.

This work will be included in the forthcoming *Volume IV et Additifs aux Tomes I, II et III* of the Moïse Kisling *catalogue raisonné* currently being prepared by Marc Ottavi and formerly under the direction of the late Jean Kisling.



PROPERTY FROM A PRIVATE MIAMI COLLECTION

393

REUVEN RUBIN (1893-1974)

Flute Player

signed 'Rubin' and signed again in Hebrew (lower right)

oil on canvas

32 x 25½ in. (81.3 x 64.8 cm.)

Painted in 1959

\$70,000-100,000

PROVENANCE

Mr. and Mrs. Heinz Kern, Caracas.

Rincon de Arte, Caracas.

Acquired from the above by the family of the present owner,
December 1972.

LITERATURE

S. Wilkinson, *Reuven Rubin*, New York, 1971, p. 210
(illustrated in color, pl. 210).

PROPERTY FROM THE COLLECTION OF
SIMONE AND JEAN TIROCHE



Simone and Jean Tiroche.
Photograph courtesy of the family.

Jean and Simone Tiroche were at the heart of bohemian nightlife of Tel Aviv. They were often gracious and generous hosts at home and in bars and restaurants. In 1959, following a visit to the Omar Kayam night club in Jaffa, Jean was inspired to close his shop on Dizengoff St., and instead to focus his efforts on Old Jaffa. He bought a former brothel there and turned it into the old city's first art gallery, opening in 1960. Jean's pioneering bent led to his being among the first to buy a ruin in Jaffa before restoring, converting and transforming it in 1962 into one of the most beautiful houses in Israel. In this magical setting Simone and Jean would entertain foreign actors, artists and politicians, who were invited to witness the new burgeoning cultural scene in Tel Aviv-Jaffa.

The Tiroche Gallery and its steady influx of influential visitors markedly enlivened Jaffa's night life. The exotic exhibition space quickly became a hub for younger and older artists and bohemians alike, bringing a new energy to the area. The Tiroches relished the Parisian salon-like lifestyle of the new gallery, which attracted the "celebs" of the day.

Jean was a self-taught and self-made man. The artists of the School of Paris were his main field of expertise. In his Jaffa gallery, he exhibited works by artists such as

Amedeo Modigliani, Marc Chagall, Moïse Kisling, and Jules Pascin. His taste was innovative and modern. He also promoted local artists, such as Nachum Gutman, an established figure at the time, and more contemporary figures such as Aharon Messeg. Over the following decade, Jean came to the conclusion that he was not fully exploiting his knowledge and potential in Israel. In 1982, he therefore established himself part-time in Europe. He now became an international dealer, working at the higher end of the market, buying and selling in many countries, not least Japan. Tall and red-headed, he became a familiar figure in auction houses around the world. He was also widely respected for his expertise in his field.

Chaim Soutine's *Nature morte aux poissons* was in the personal collection of Jean and Simone Tiroche since 1973. Christie's is honored to present this work on behalf of the Tiroche family, whose artistic and commercial legacy lives on in their three children, each of whom are committed to careers in the art world and are experts in their chosen fields.

394

CHAÏM SOUTINE (1893-1943)

Nature morte aux poissons

signed 'C Soutine' (upper right)
oil on canvas
28 $\frac{3}{8}$ x 21 in. (72 x 53.2 cm.)
Painted *circa* 1921-1922

\$500,000-700,000

PROVENANCE

Mr. Baryeras.
Aram D. Mourandian, Paris.
Mme. Picot, Paris.
Anon. sale, Palais Galliera, Paris, 4 June 1973, lot 41.
Acquired at the above sale by the late owners.

EXHIBITED

Montrouge, XXXIe Salon de Montrouge, C. Soutine, April-May 1986, no. 13 (illustrated in color; dated *circa* 1925 and titled *Nature morte chaise et poisson*).
Musée de Chartres, Soutine, June-October 1989, p. 192, no. 35 (illustrated in color, p. 193; dated *circa* 1925).

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





Chaim Soutine, *Le Bœuf*, circa 1923. Sale, Christie's New York, 11 May 2015, lot 30A. Sold for \$28,165,000.

The paintings Soutine completed during the first half of the 1920s are his first fully evolved and strongly characteristic works, unprecedented and wholly his own in their irrepressible intensity of expression. Soutine painted like no other artist of his time, heralded decades later by the post-war generation of American expressionists who would claim him as a precursor to their newly vital and instinctual approach to painting.

Soutine first visited Cagnes-sur-Mer on the Côte d'Azur in 1918, in the company of his friend Amedeo Modigliani and their neophyte dealer Léopold Zborowski. He spent the years 1919-1922 in Céret, a town in the Pyrénées-Orientales region of southwestern France, working in isolation, but painting more than two hundred canvases, mostly mountainous landscapes—"a body of work unique in modern times," Maurice Tuchman has declared, "ecstatic for their convulsiveness and evocation of exhilarant sensation" (M. Tuchman, E. Dunow and K. Perls, *Chaim Soutine, Catalogue Raisonné*, Cologne, 2001, vol. I, p. 19).

A most fortunate event would alter Soutine's life following his return to Paris in 1922. The American collector Albert C. Barnes came upon one of his recent paintings in a group exhibition Zborowski had organized. At the urging of the astute dealer Paul Guillaume, who published the first article on Soutine in January 1923, Barnes met with the artist, and ended up buying as many as a hundred paintings straight out of his studio, for which he paid around 60,000 francs. "No contemporary painter has achieved," Barnes claimed, "an individual plastic form of more originality and power than Soutine" (*The Art in Painting*, Merion, Pennsylvania, 1925, p. 375).

With proceeds from the Barnes sales paying his way, Soutine traveled south again in 1923 to sojourn in Cagnes, while making occasional trips to Paris. At first he complained to Zborowski about being "in a

bad state of mind...a state of indecision." During 1924 he nevertheless again hit his stride, for as Monroe Wheeler understood, "This cry of failure preceded on one of the finest phases of his art" (*Soutine*, exh. cat., The Museum of Modern Art, New York, 1950, p. 61). He continued to paint landscapes, while turning with increasing frequency to still lifes and portraits as well.

"The Cagnes style differs from the Céret style in that its rhythms are more curvilinear, less abrupt, and that it opens, instead of asserts, the picture-plane," David Sylvester has explained. "The major successes of the Cagnes period are mostly among the portraits and still lifes... because the motif imposes a shallow space that suits the continuous flowing line... A new feeling for physical weight brings with it a more concentrated and stable kind of composition" ("*Soutine*," *About Modern Art*, New York, 1997, pp. 124, 125 and 127).

As Sylvester noted, Soutine "could practically do all his shopping for his still lifes at the butcher's or the fishmonger's...He painted what was literally *nature morte*" (*op. cit.*, 1997, p. 112). "[Soutine] identified himself wholeheartedly with the tradition of painting in front of appearances," Andrew Forge wrote. "For him contact with the subject was an emotional necessity...Everything he paints becomes a part of himself...He was never able to see a thing as an inanimate object removed from the world of living things or human feelings. Rather he endows everything with life, in the most literal sense...He is like a man painting out of darkness, filling his dark world with things and people...His handling must be naïve, bringing nothing from the past of skill or knowledge or practice...His best pictures are unquestionable, like the things they are of...You have the feeling that Soutine is inventing painting while you look" (*Soutine*, London, 1965, pp. 13, 28 and 32-33).

The Jewish Museum will present *Chaim Soutine: Flesh* from May to September 2018 in New York, an exhibition dedicated to the artist's still-lives from his early years in Paris and Céret, through the early 1930s. This exhibition will focus on paintings similar in subject to *Nature morte aux poissons*, works which demonstrate Soutine's incredibly expressionistic approach to painting, and his ability to capture the energy and intensity of death and inanimate objects.



Above: Chaim Soutine, *Nature morte aux poissons, oeufs et citrons*, circa 1924. Sale, Christie's New York, 5 November 2014, lot 39. Sold for \$2,629,000.

Opposite page: The artist with a dead chicken. Photographer and date unknown. Photo: Bridgeman Images.





PROPERTY FROM A PRIVATE NEW YORK ESTATE

395

REUVEN RUBIN (1893-1974)

In Galilee

signed 'Rubin' and signed again in Hebrew (lower center);
signed again, titled in English and Hebrew and inscribed
'RUBIN IN GALILEE MADE IN ISRAEL' (on the stretcher)
oil on canvas
15 x 18 $\frac{3}{8}$ in. (38 x 46.6 cm.)

\$25,000-35,000

PROVENANCE

Acquired by the family of the present owner, 1972.

Carmela Rubin has confirmed the authenticity of this work.



PROPERTY FROM A WEST COAST COLLECTION

396

JACQUES LIPCHITZ (1891-1973)

Hagar II

signed, numbered and marked with artist's thumbprint
'JLipchitz 2/7' (on the top of the base)
bronze with blue and green patina
Height: 13½ in. (34.3 cm.)
Conceived in 1949

\$30,000-50,000

PROVENANCE

Private collection, New York; sale, Christie's, New York, 5 October 1989, lot 134.
New Art Centre & Gimpel Fils, London (acquired at the above sale).
Acquired from the above by the late owners, May 1990.

LITERATURE

R. Goldwater, *Lipchitz*, Amsterdam, 1958, no. 31 (another cast illustrated).
A.M. Hammacher, *Jacques Lipchitz: His Sculpture*, New York, 1960, p. 58, no. LVI (another cast illustrated, p. 59).
A.G. Wilkinson, *The Sculpture of Jacques Lipchitz, A Catalogue Raisonné: The American Years, 1941-1973*, New York, 2000, vol. 2, p. 49, no. 439 (another cast illustrated).

397

MARC CHAGALL (1887-1985)

La Sainte-Chapelle, étude

signed 'Marc Chagall' (lower right)
oil on canvas
18½ x 15 in. (46 x 38.2 cm.)
Painted in 1953

\$600,000-800,000

PROVENANCE

Ohana Gallery, London.
Mr. and Mrs. Maurice Harris, London (by 1961); sale, Christie's, London, 5 December 1978, lot 70.
Private collection, Germany (acquired at the above sale); sale, Christie's, London, 24 June 2015, lot 311.
Acquired at the above sale by the present owner.

EXHIBITED

London, Ohana Gallery, *Marc Chagall: Oils, Gouaches, Watercolours and Lithographs*, June-August 1961, no. 35.

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

The present work relates to a series of paintings executed between 1952 and 1956 and referred to by Franz Meyer as *The Paris Series*. These works present some of Chagall's most recognizable imagery against the backdrop of the most famous landmarks of Paris, such as L'Opéra, Notre-Dame and La Bastille. In the present work, we see the Gothic spire of La Sainte-Chapelle in the foreground, with a bird's eye view from Île de la Cité showing the Seine receding into the distance. Using the device of the open window, a feature he developed in 1913, Chagall creates a fluid boundary between the symbolic realms of the present and past, the real and imaginary. Franz Meyer reiterates, "The window is the boundary between indoors and out, the opening in the wall through which the eye escapes into the distance, but which one can also shut in order to turn one's gaze inwards. Chagall's preference for the window picture fits the particular situation of the artist who never gives 'the outside' a loose rein but relates 'inside' and 'outside' to each other as in a parable" (F. Meyer, *Marc Chagall*, London, 1964, p. 337).

This division between the real and unreal is highlighted by the inclusion of the cockerel, which is seen as a symbol of his Russian heritage. It is for the artist a sign of his deep attachment to his childhood, marked by religious folklore and the omnipresence of domestic beasts raised by his family. The coq, or rooster, occupies a position in Chagall's personal mythology similar to that of the Minotaur in Picasso's private symbolism. In both cases the artist has projected himself into non-human form, and in this process has transformed the designated creature into a personal avatar, which the artist is then free to use as a surrogate in his paintings, with Chagall often using it to stress humor and lyricism, or, as seen here, as a romantic partner to Bella.

Unlike other artists of the day Chagall was not afraid of sentimentality and saw that it was essential to his work, stating, "If I create from the heart, nearly everything works; if from the head, almost nothing" (quoted in J. Baal-Teshuva, ed., *Chagall: A Retrospective*, New York, 1995, p. 16). He defended this self-reflective way of working, declaring, "All our interior world is reality—and perhaps more so than our apparent world...To call everything that appears illogical, 'fantasy,' fairy tale, or chimera would be practically to admit not understanding nature" (quoted in B. Harshav, ed., *Marc Chagall on Art and Culture*, Palo Alto, 2003, pp. 81-82).





398

MARIE LAURENCIN (1883-1956)

Chrysanthèmes

signed and dated 'Marie Laurencin 1932' (upper left)

oil on canvas

24 x 31½ in. (61 x 79.1 cm.)

Painted in 1932

\$40,000-60,000

PROVENANCE

M. Gauthier, Paris.

Private collection, Paris.

Acquired from the above by the present owner, *circa* 1979.

LITERATURE

D. Marchesseau, *Marie Laurencin: Catalogue raisonné de l'oeuvre peint*, Tokyo, 1986, vol. I, p. 242, no. 549 (illustrated).



399

JEAN-PIERRE CASSIGNEUL (B. 1935)

Après le déjeuner

signed 'CASSIGNEUL.' (lower left)

oil on canvas

36¼ x 25½ in. (92 x 65 cm.)

Painted in 1988

\$80,000-120,000

PROVENANCE

Takashimaya Department Store, Nagoya.

Acquired from the above by the present owner, circa 1988.

LITERATURE

R. Bouillot, *Cassigneul: Peintures, 1950-1990*, Paris, 1991, p. 70
(illustrated in color).

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

400

RAOUL DUFY (1877-1953)

Fenêtre ouverte sur Paris et composition florale

stamped with signature 'Raoul Dufy' (lower left)
oil and *peinture à l'essence* on canvas, squared for transfer
42½ x 55½ in. (108 x 141.1 cm.)
Painted *circa* 1924

\$100,000-150,000

PROVENANCE

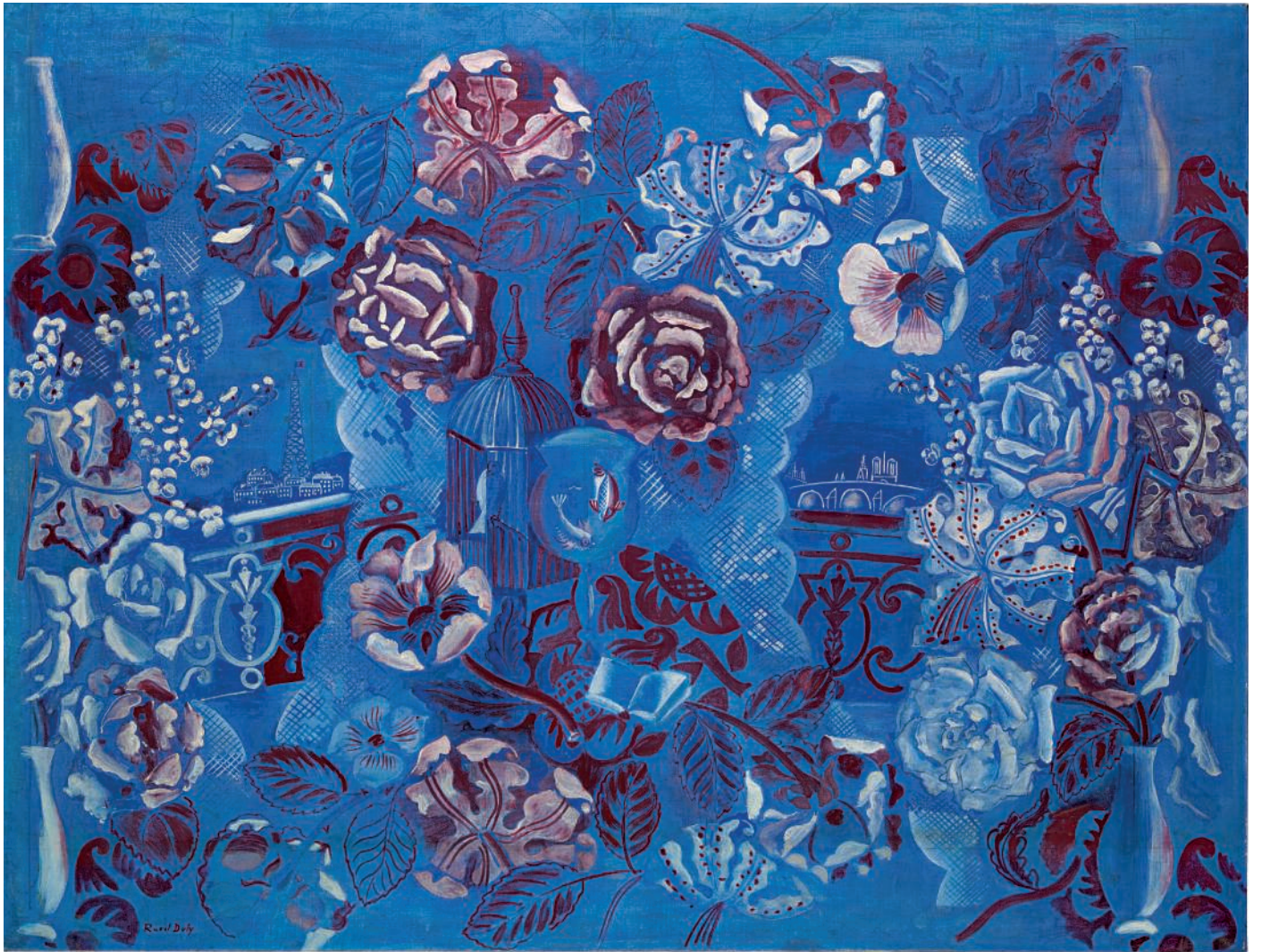
Bianchini-Férier, Paris (acquired from the artist).
Anon. sale, Sotheby's, New York, 4 May 2005, lot 355.
Acquired at the above sale by the present owner.

EXHIBITED

Edinburgh, Victoria and Albert Museum, *Fashion, 1900-1939*, 1975, no. 13
(with incorrect support).

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

The silk weaving house of Bianchini-Férier was founded in Lyon in 1888. In 1912, Dufy signed a contract with them and went on to produce roughly 4,000 designs for Bianchini-Férier between 1912 and 1928. After his contract came to an end, Bianchini-Férier continued to make fabrics for important fashion houses such as Worth, Madeleine Vionnet, Jeanne Lanvin Paquin and Patou. They produced scarves for Hermès, Jacques Fath and others, and created imaginative designs for Givenchy, Balenciaga, Chanel, Dior, and Yves Saint-Laurent, to name a few.





401

401

ANDRÉ BRASILIER (B. 1929)

Les cavaliers qui passent

signed 'André Brasilier.' (lower right)

oil on canvas

23 $\frac{7}{8}$ x 36 $\frac{7}{8}$ in. (60 x 92.5 cm.)

Painted *circa* 1987

\$20,000-40,000

PROVENANCE

Private collection, Japan.

Acquired from the above by the present owner.

This work will be included in the forthcoming André Brasilier *catalogue raisonné* being prepared by Alexis Brasilier.

DEACCESSIONED BY THE MCMASTER MUSEUM OF ART,
MCMASTER UNIVERSITY, TO FUND FUTURE ACQUISITIONS

402

JEAN-PIERRE CASSIGNEUL (B. 1935)

La Loge

signed 'CASSIGNEUL' (lower left)

oil on canvas

36 $\frac{1}{4}$ x 25 $\frac{1}{2}$ in. (92 x 64.9 cm.)

Painted in 1974

\$60,000-80,000

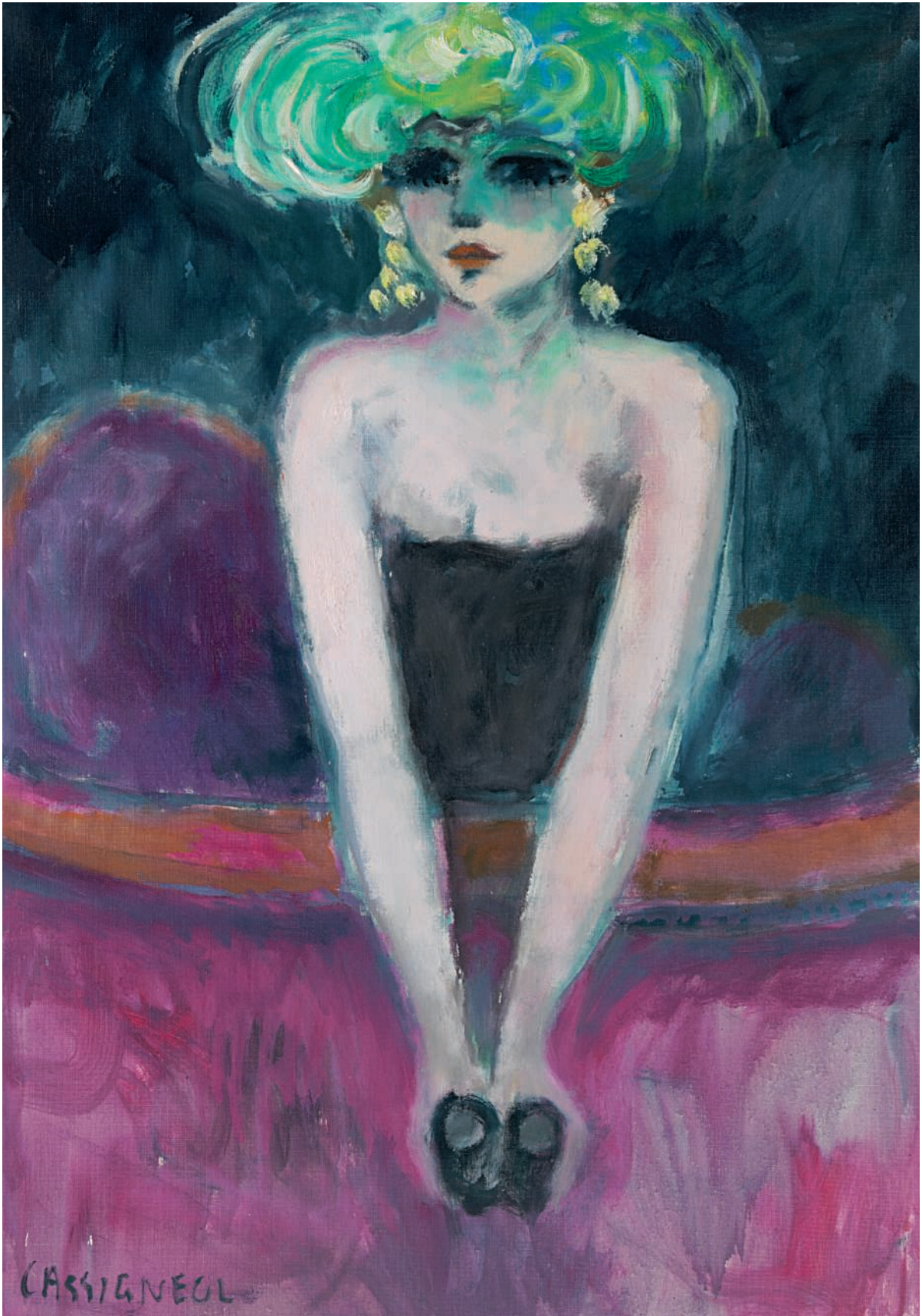
PROVENANCE

Wally Findlay Galleries, Inc., New York.

Irving Zucker, California.

Gift from the above to the present owner, 1993.

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





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

403

MARIE LAURENCIN (1883-1956)

La petite fille au volant ou Fillette en blanc

signed and dated 'Marie Laurencin 1940' (upper right)
oil on canvas laid down on board
28 $\frac{5}{8}$ x 23 $\frac{5}{8}$ in. (72.7 x 60 cm.)
Painted in 1940

\$80,000-120,000

PROVENANCE

Galerie Paul Rosenberg, Paris.
Confiscated in Floriac following the Nazi occupation of France
after May 1940.
Restituted to Paul Rosenberg, 1948.
Galerie Georges Moos, Geneva.
Private collection, Geneva (acquired from the above, circa 1950).
Private collection, Geneva (by descent from the above); sale, Christie's,
New York, 6 November 2013, lot 359.
Acquired at the above sale by the present owner.

LITERATURE

G. Day, *Marie Laurencin*, Paris, 1947 (illustrated).
D. Marchesseau, *Marie Laurencin: Catalogue raisonné de l'oeuvre peint*,
Tokyo, 1986, vol. I, p. 309, no. 749 (illustrated).



404

LÉONARD TSUGUHARU FOUJITA
(1886-1968)

Chat assis

signed and dated 'Foujita 1938'; signed again in Japanese
(upper left)

oil on canvas

8 $\frac{5}{8}$ x 10 $\frac{5}{8}$ in. (21.8 x 27.1 cm.)

Painted in 1938

PROVENANCE

Private collection, Japan (*circa* 2008).

Acquired from the above by the present owner.

Sylvie Buisson has confirmed the authenticity of this work.

\$60,000-80,000

405

MARC CHAGALL (1887-1985)

Le nu sur fond jaune

stamped with signature 'Marc Chagall' (lower right)
tempera, watercolor and colored wax crayons on masonite
18 $\frac{1}{8}$ x 15 in. (46 x 38 cm.)
Executed in 1982

\$200,000-300,000

PROVENANCE

Estate of the artist.
Klabal Gallery, Inc., Greenwich, Connecticut.
Acquired from the above by present owner, March 2000.

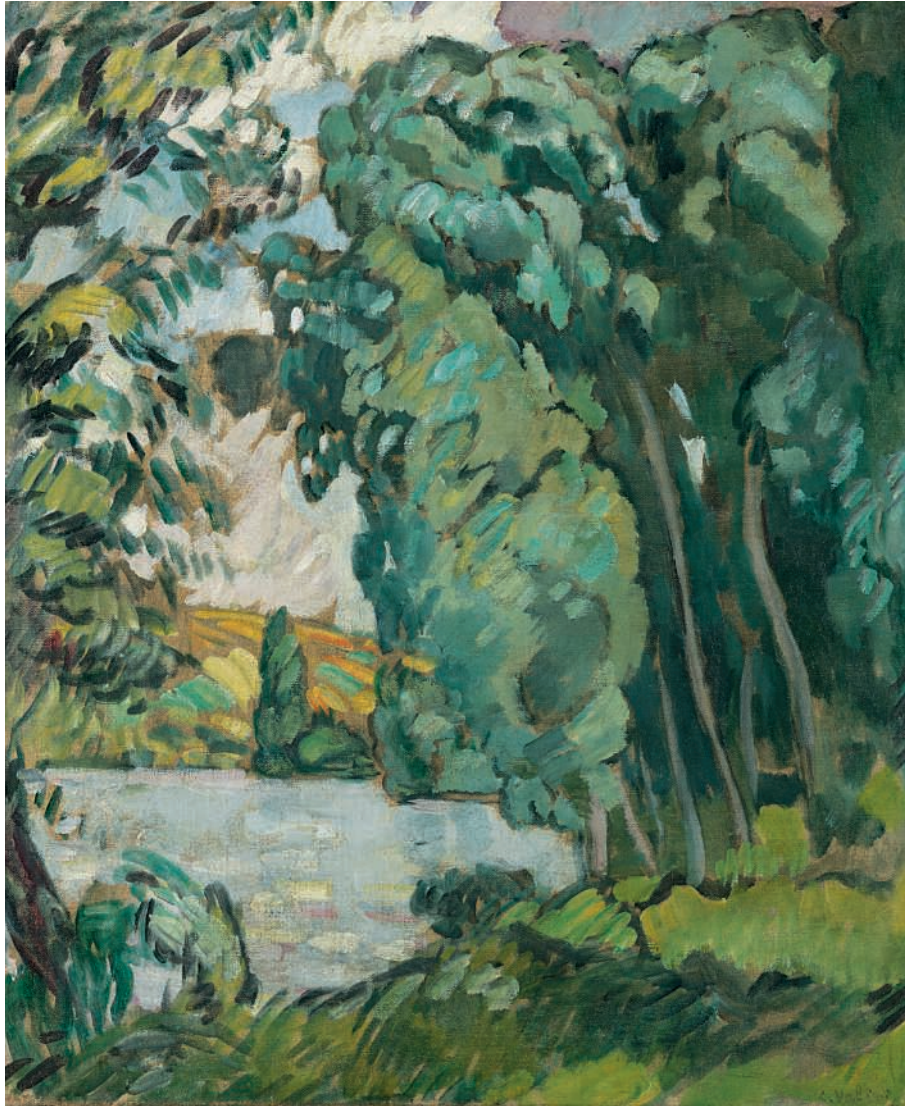
The Comité Marc Chagall has confirmed the authenticity of this work.

The central characters in many of Chagall's paintings are lovers or newlyweds, people caught up in the early excitement of love, who have abandoned themselves to love, and have completely surrendered themselves unto each other. For Chagall and his first wife Bella, who were married in 1915 and lived together for almost three decades, this experience of love took a shared intensity that appeared to never falter or fade.

It came as a devastating blow to Chagall when Bella died from a viral infection in 1944, while they were living in upstate New York during the Second World War. Chagall's adoration for Bella grew even greater following her death, and he continued to celebrate her impact on his life in many paintings. He had an extended liaison during the late 1940s and early 1950s with Virginia Haggard McNeil and fathered a son by her, and he married again in 1952, this time to Valentine ("Vava") Brodsky, after a courtship that lasted only a few months. The pleasant reality of daily domestic intimacy, however, could never upstage the power of the mythic eternal moment that Chagall had created around the memory of Bella, or diminish those feelings now permanently fixed within the artist's mind, which had become the central vault in the great storehouse of his boundless imagination.

Sidney Alexander has written: "Chagall and Bella remained lovers, though married; monogamous but not monotonous; lovers to the end, in a story so felicitous as to offer little drama to the biographer or novelist. Out of this domestic Eden, lived and remembered, poured an endless series of painted epithalamia: Bella as goddess, Bella as Venus, Bella as Bathsheba; Bella as the Shulamite of the Song of Songs; Bella as bride in her sperm-spurting gown, a sex comet; Bella as a white whish of rocket soaring toward the moon. Even after her death (when he was living with Virginia) whenever he painted a bride it was Bella; whenever he painted a bridal veil it referred to Bella" (*Marc Chagall: A Biography*, New York, 1978, p. 82).





406

406

LOUIS VALTAT (1869-1952)

Les Andelys

signed 'L. Valtat' (lower right)
oil on canvas
28 $\frac{7}{8}$ x 23 $\frac{3}{4}$ in. (73.2 x 60.3 cm.)
Painted in 1914

\$25,000-35,000

PROVENANCE

Arthur Tooth & Sons, Ltd., London.
Justin Dart, Bel Air (acquired from the above, November 1968).
Private collection, Colorado (by descent from the above); sale,
Christie's, New York, 9 November 2006, lot 395.
Acquired at the above sale by the present owner.

LITERATURE

J. Valtat, *Louis Valtat: Catalogue de l'oeuvre peint*, Neuchâtel, 1977,
vol. I, p. 124, no. 1108 (illustrated).

407

JEAN-PIERRE CASSIGNEUL (B. 1935)

Le point du jour II

signed 'CASSIGNEUL.' (lower right); signed again, dated and titled
'Cassigneul - 2012 "le Point du jour"' (on the reverse)
oil on canvas
51 $\frac{1}{8}$ x 31 $\frac{1}{4}$ in. (130 x 97 cm.)
Painted in 2012

\$100,000-150,000

PROVENANCE

Private collection, New York (acquired from the artist).
Acquired from the above by the present owner.

LITERATURE

R. Kopp, "Luxe, calme et volupté," *L'univers poétique de Jean-Pierre Cassigneul*, *Artpassions*, no. 40, December 2014, p. 20 (detail illustrated in color on the cover).

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





PROPERTY FROM THE ESTATE OF NANCY ANN CHANDLER

408

RAOUL DUFY (1877-1953)

Le Violon

signed 'Raoul Dufy' (lower center)

oil on canvas

13 x 16 in. (32.8 x 40.6 cm.)

Painted in 1948

\$30,000-50,000

PROVENANCE

Galerie Louis Carré et Cie., Paris.

Valley House Gallery, Dallas (by 1956).

Acquired by the family of the present owner, by 1959.

EXHIBITED

Dallas, Fort Worth Art Center and Dallas Museum for Contemporary Arts, *Dallas Collects*, November 1959-January 1960, no. 15 (with inverted dimensions).

LITERATURE

M. Laffaille, *Raoul Dufy: Catalogue raisonné de l'oeuvre peint*, Geneva, 1977, vol. IV, pp. 98 and 336, no. 1521 (illustrated, p. 98).



409

CARLOS NADAL (1917-1998)

Le salon rouge

signed 'cNadal' (lower right); signed again, dated, titled and with atelier stamp 'cNadal 90 LE SALON ROUGE' (on the reverse)
oil on canvas
32 x 39 $\frac{3}{8}$ in. (81.2 x 100 cm.)
Painted in 1990

\$40,000-60,000

PROVENANCE

Private collection, London (acquired from the artist);
sale, Christie's, London, 7 February 2007, lot 310.
Private collection, London (acquired at the above sale).
Acquired from the above by the present owner.

The authenticity of this painting has been confirmed
by the Comité Nadal.



410

RAOUL DUFY (1877-1953)

Les Régates

signed 'Raoul Dufy' (lower center)
oil on canvas
13 $\frac{1}{8}$ x 32 $\frac{3}{8}$ in. (33.2 x 82 cm.)
Painted in 1934

\$180,000-250,000

PROVENANCE

Mr. and Mrs. Richard Sutro-Rothschild, Scarsdale (by 1954).
Perls Galleries, New York.
Private collection, New Mexico (acquired from the above, *circa* 1955).
Private collection, New Mexico (by descent from the above); Estate sale,
Sotheby's, New York, 6 November 2015, lot 360.
Acquired at the above sale by the present owner.

LITERATURE

S. Hunter, *Raoul Dufy*, New York, 1954, p. 8 (illustrated).
M. Laffaille, *Raoul Dufy: Catalogue raisonné de l'oeuvre peint*, Geneva,
1973, vol. II, p. 358, no. 876 (illustrated).





411

HENRI LEBASQUE (1865-1937)

L'enfant au kimono

signed 'H. Lebasque' (lower right)
oil on canvas
28 $\frac{7}{8}$ x 23 $\frac{5}{8}$ in. (73.2 x 60.2 cm.)

\$30,000-50,000

PROVENANCE

Noortman & Brod, Ltd., London.
Island Weiss Gallery, New York.
Private collection, Washington, D.C. (acquired from the above, 2004);
Estate sale, Doyle, New York, 19 May 2009, lot 34.
Acquired at the above sale by the present owner.

LITERATURE

D. Bazetoux, *Henri Lebasque: Catalogue raisonné*, Neuilly-sur-Marne, 2008, vol. I, p. 177, no. 597 (illustrated).

Christine Lenoir and Maria de la Ville Fromoit have confirmed the authenticity of this work.



412

EUGÈNE BOUDIN (1824-1898)

Camaret, Trois-mâts dans la rade

signed and dated 'E. Boudin - 71' (lower left)

oil on canvas

15 $\frac{7}{8}$ x 25 $\frac{3}{4}$ in. (40.4 x 65.4 cm.)

Painted in 1871

\$50,000-70,000

PROVENANCE

Worms collection, Paris; Estate sale, Hôtel Drouot, Paris, 20 May 1875, lot 1.

M.A. Nunès, Paris; Estate sale, Hôtel Drouot, Paris, 16 April 1894, lot 2.

Galerie Paul Pétridès, Paris.

Private collection, Paris; sale, Palais Galliera, Paris, 13 March 1961, lot 26.

Anon. sale, Galerie Motte, Geneva, 7 November 1969, lot 46.

Private collection, Switzerland; sale, Christie's, London, 8 February 2005, lot 273.

Vallejo Gallery, Newport Beach (acquired at the above sale).

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

EXHIBITED

Rennes, Musée des Beaux-Arts, *Eugène Boudin en Bretagne*, February-March 1964, p. 33, no. 21 (illustrated).

LITERATURE

R. Schmit, *Eugène Boudin*, Paris, 1973, vol. I, p. 255, no. 707 (illustrated).

413

HENRI MARTIN (1860-1943)

Peupliers au printemps au bord du Vert

signed 'Henri Martin.' (lower right)

oil on canvas

41 x 90¼ in. (104 x 229.3 cm.)

\$300,000-500,000

PROVENANCE

M. Loubet, Toulouse (acquired from the artist).

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

LITERATURE

C. Juskiewski, *Henri Martin: Paysagiste et décorateur Languedocien*, Ph.D. Diss., Université Toulouse, 1974.

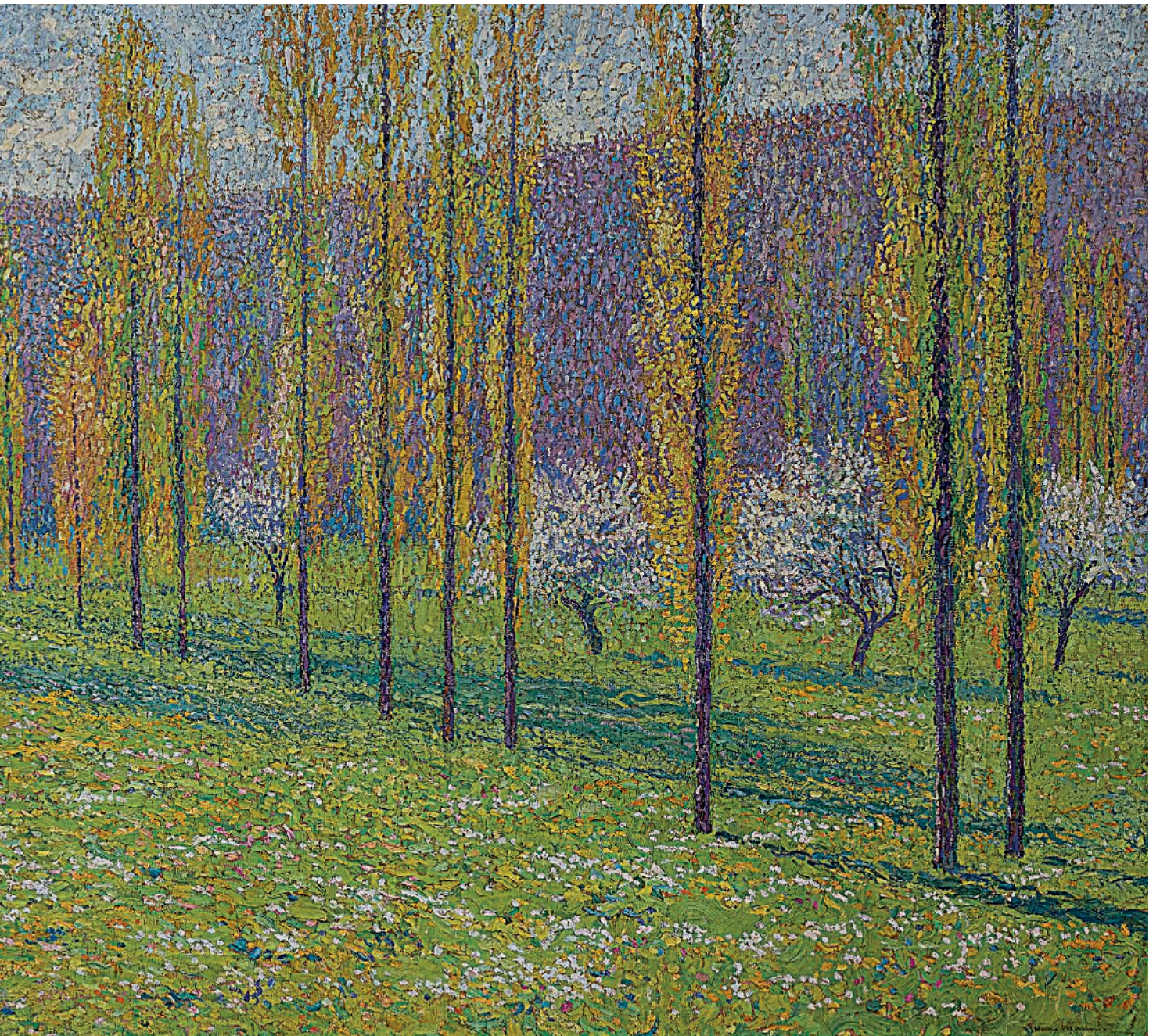
The late Cyrille Martin has confirmed the authenticity of this work.

Martin was born in 1860 in Toulouse, where, at the age of 17, he entered the Ecole des Beaux-Arts. He quickly excelled in school and two years later, after winning their Grand Prix, moved to Paris to study at the Ecole des Beaux-Arts under academic painter Jean-Paul Laurens. Laurens introduced Martin to the masters of the Italian Renaissance, and his study of their works while on a trip to Italy in 1883 infused warmth into his palette and turned his focus to atmosphere. On returning to Paris in 1889, he experimented with the Neo-Impressionist method of Pointillism and by 1898, the Pointillist technique of creating an image through contrasting colored dots was fully integrated into the modern pictorial tradition. In the present work, Martin deftly combines this technique with the classical education he received in Italy. Here, the warm sun bathes a quiet French countryside scene. Martin placed dots and stripes of color closely together, resulting in a surface which is both rigorous and fluid, mirroring the nature into the depths of the painting. The shadows of the poplar trees point towards the foreground, balancing the composition.

The first owner of the present work, M. Loubet of Toulouse, commissioned this painting from the artist, and the work hung as the central panel of his living room. Describing the present work, Claude Juskiewski has written: "The central panel, which stretches over 2.5 meters long, represents a tender green meadow dotted with gold, with gentle violet hills in the background...Pink or white, the flowers of the trees are close to the blue and white sky; the golden buttons brush the green of the meadow. Only the trunk of the willow tree brings an almost nervous and harsh, almost disturbing, tone, in the middle of so much joy. The country house nestled in the hollow of the valley, barely distinguishable from the mass of hills has lost its individuality to blend into the reliefs that surround it...The paintings are arranged in the living room so that most of the shadows seem to converge towards the viewer or lead his gaze in the direction of the next painting" (*op. cit.*).









PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

414

HENRI LEBASQUE (1865-1937)

Trois femme cousant dans un jardin

signed and dated 'Lebasque 1923' (lower right)
oil on canvas
21 $\frac{3}{4}$ x 25 $\frac{3}{4}$ in. (54.3 x 65.3 cm.)
Painted in 1923

\$50,000-70,000

PROVENANCE

Galerie Durand-Ruel et Cie., Paris (acquired from the artist).
Effie Seachrest, Kansas City.
Frances Logan, Kansas City (acquired from the above).
The William Nelson Rockhill Trust, Kansas City (gift from the above);
sale, Christie's, New York, 15 November 1989, lot 419.
Hilde Gerst Gallery, New York (acquired at the above sale).
Richard Green Fine Arts, London.
Acquired from the above by the present owner.

EXHIBITED

San Francisco, Montgomery Gallery, *Lebasque*, February-April 1986,
no. 39 (illustrated, p. 63).

LITERATURE

P. Fairbanks and L. Banner, "H. Lebasque," *Art and Antiques*, May 1991,
p. 63, no. 39 (illustrated in color).
D. Bazetoux, *Henri Lebasque: Catalogue raisonné*, Neuilly-sur-Marne,
2008, vol. I, p. 195, no. 680 (illustrated).

Christine Lenoir and Maria de la Ville Fromoit have confirmed the
authenticity of this work.



415

AUGUSTE HERBIN (1882-1960)

Sous les arbres, Jardin du Luxembourg

signed 'Herbin' (lower right)
oil on board
8 $\frac{5}{8}$ x 10 $\frac{5}{8}$ in. (22 x 26.9 cm.)
Painted in 1905

\$50,000-70,000

PROVENANCE

Private collection, France.
Anon. sale, Claude Aguttes, Paris, 29 April 2011, lot 178.
Anon. sale, Artcurial, Paris, 27 March 2013, lot 287.
Private collection, United Kingdom.
Acquired from the above sale by the present owner.

EXHIBITED

Lille, *Exposition de Lille*, June 1905.

Geneviève Claisse has confirmed the authenticity of this work.

PROPERTY FROM A PROMINENT PRIVATE COLLECTION

416

EDOUARD VUILLARD (1868-1940)

Lili Lamy en tailleur noir et cravate verte

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

oil on board laid down on masonite

28 $\frac{7}{8}$ x 27 $\frac{1}{2}$ in. (73.4 x 69.9 cm.)

Painted in 1915-1916

\$100,000-150,000

PROVENANCE

Estate of the artist.

Galerie Renou et Poyet, Paris.

Larry and Wynn Aldrich, New York (by 1959); sale, Parke-Bernet Galleries, Inc., New York, 30 October 1963, lot 29.

Mathilda and Emanuel M. Terner, New York (acquired at the above sale); Estate sale, Christie's, New York, 10 November 1999, lot 618.

Private collection, California (acquired at the above sale); sale, Christie's, New York, 9 November 2000, lot 172.

Acquired at the above sale by the present owners.

EXHIBITED

Richmond, The Virginia Museum of Fine Arts and Atlanta, Art Association Galleries, *Paintings and Sculpture Collected by Mr. and Mrs. Larry Aldrich*, January-March 1959, no. 57 (illustrated; dated 1910 and titled *Student in the Louvre*).

LITERATURE

A. Salomon and G. Cogeval, *Vuillard, Le regard innombrable: Catalogue critique des peintures et pastels*, Paris, 2003, vol. III, p. 1212, no. X-70 (illustrated in color).

The present work is part of a group of interior scenes that Vuillard painted around 1915-1917 in which he used friends as models, placed in settings such as the Louvre museum, an artist's studio, or the library or sitting-room of a private home. The large-scale *Lili Lamy en tailleur noir et cravate verte* distinguishes itself from his earlier, small-scale *intimiste* paintings. As Vuillard encountered an increased demand for portraiture, his interiors became less stylized in the Nabi manner, and the figures tended to assume more natural proportions within the rooms they occupied. Many of the paintings followed a similar format of superimposing a large, dark figure against a colorful patterned backdrop created by paintings, books or wallpaper. Vuillard employed a palette that features dark colors balanced against judiciously placed areas of bright color and touches of white.





PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

417

ANDRÉ LHOTE (1885-1962)

La lecture pieuse

signed 'A. LHOTE.' (lower left)
oil on canvas
25½ x 31½ in. (62.9 x 80.3 cm.)
Painted in 1908

\$7,000-10,000

PROVENANCE

Private collection, Paris (by descent from the artist).
Anon. sale, Hôtel Drouot, Paris, 28 March 2001, lot 165.
Anon. sale, Sotheby's, London, 27 June 2001, lot 293.
Acquired at the above sale by the present owner.

This work will be included in the forthcoming Lhote *catalogue raisonné* being prepared by Dominique Bermann Martin.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

418

HENRI LEBASQUE (1865-1937)

Saint-Jean-de-Monts

signed 'Lebasque' (lower right)

oil on canvas

20 $\frac{1}{8}$ x 28 in. (51.1 x 71.4 cm.)

\$50,000-70,000

PROVENANCE

Anon. sale, Bonhams, London, 7 February 2012, lot 8.

Anon. (acquired at the above sale); sale, Christie's, New York, 6 November 2013, lot 347.

Acquired at the above sale by the present owner.

Christine Lenoir and Maria de la Ville Fromoit have confirmed the authenticity of this work.

419

LOUIS VALTAT (1869-1952)

Les rochers rouges

signed 'L. Valtat' (lower right)
oil on canvas
25¾ x 32 in. (65.4 x 81.2 cm.)
Painted in 1900

\$180,000-250,000

PROVENANCE

Galerie Stiébel, Paris.
Robert and Elizabeth Haskell, Martinsville, Virginia (acquired from
the above, October 1971); Estate sale, Sotheby's, New York, 8 May
2014, lot 164.
Acquired at the above sale by the present owner.

LITERATURE

J. Valtat, *Louis Valtat: Catalogue de l'oeuvre peint*, Neuchâtel, 1977,
vol. I, p. 31, no. 270 (illustrated).

This work will be included in the forthcoming Valtat *catalogue raisonné* currently being prepared by Les Amis de Louis Valtat.





420

ANDRÉ BRASILIER (B. 1929)

Quatre cavaliers dans la forêt

signed 'André Brasilier' (lower center)

oil on canvas

13 x 16¼ in. (32.9 x 41 cm.)

Painted in 1970

\$15,000-20,000

PROVENANCE

Yoshii Gallery, Paris.

Anon. sale, Hôtel Drouot, Paris, 31 March 2008, lot 78.

Anon. sale, Christie's, New York, 10 September 2008, lot 52.

Acquired at the above sale by the late owner.

Alexis Brasilier has confirmed the authenticity of this work.



421

MARIE LAURENCIN (1883-1956)

Jeune fille au turban

signed 'Marie Laurencin' (lower right)
oil on canvas
16 $\frac{1}{8}$ x 13 $\frac{1}{8}$ in. (41.2 x 33.3 cm.)
Painted circa 1928

\$30,000-50,000

PROVENANCE

Chester H. Johnson Gallery, Chicago.
Anon. sale, Sotheby Parke Bernet, Inc., New York, 3 November 1978,
lot 518.
Maison Bernard, Galería de Arte S.R.L., Caracas.
Acquired from the above by the present owner, November 1978.

LITERATURE

D. Marchesseau, *Marie Laurencin: Catalogue raisonné de l'œuvre peint*,
Tokyo, 1986, vol. I, p. 214, no. 469 (illustrated).

422

JEAN-PIERRE CASSIGNEUL (B. 1935)

Nuit d'été

signed 'CASSIGNEUL' (lower left)

oil on canvas

74 $\frac{7}{8}$ x 63 $\frac{1}{8}$ in. (190 x 160.1 cm.)

Painted in 1981

\$90,000-120,000

PROVENANCE

Mitsukoshi Department Store, Tokyo.

Private collection, Japan (acquired from the above, 1981).

Acquired from the above by the present owner.

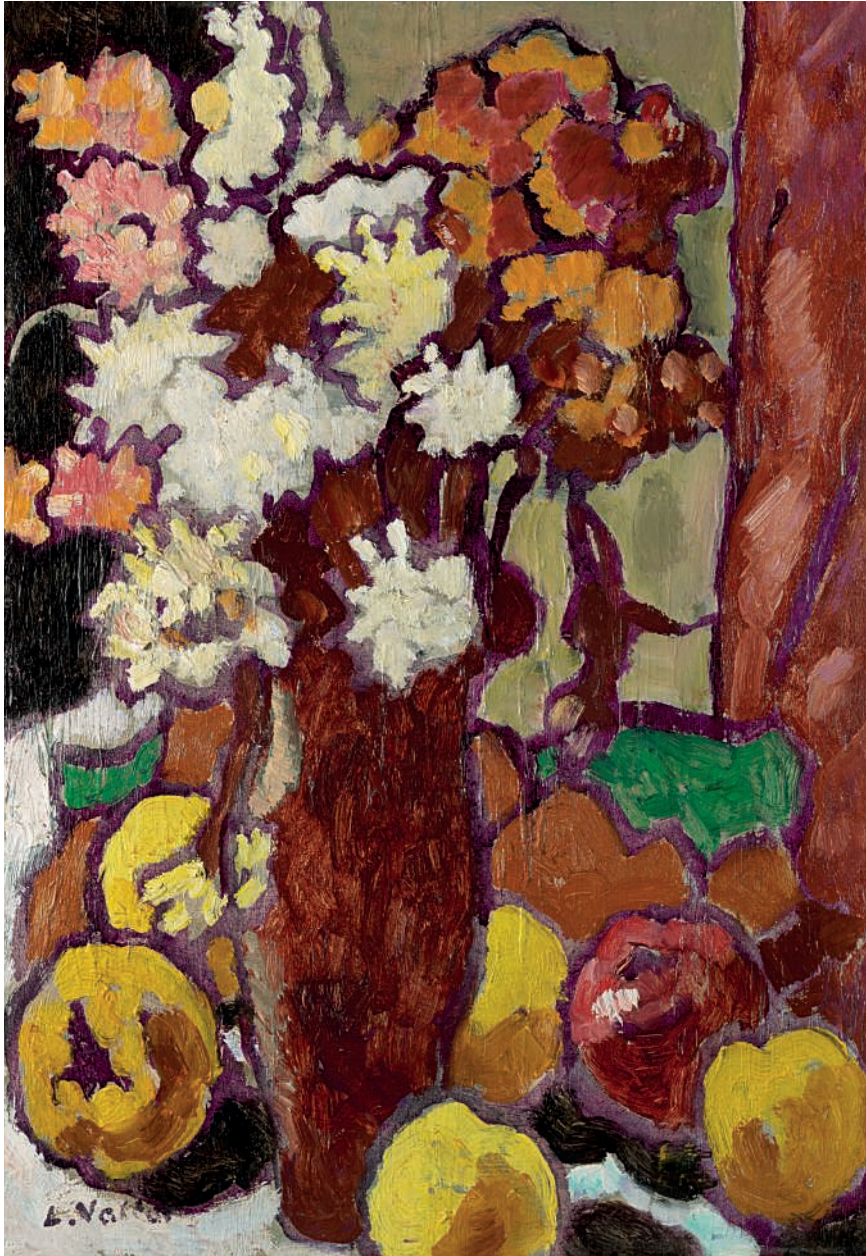
LITERATURE

C. Sorlier and J.F. Josselin, *Cassigneul*, Nice, 1983, p. 141
(illustrated in color).

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



CASSANDRE



423

LOUIS VALTAT (1869-1952)

Le vase de fleurs

signed 'L. Valtat' (lower left)
oil on board
17 $\frac{7}{8}$ x 12 $\frac{3}{8}$ in. (45.2 x 31.5 cm.)

\$30,000-50,000

PROVENANCE

Anon. sale, Hôtel Drouot, Paris, 8 June 1964, lot 161.
Private collection, Montreal.
Alexander Kahan Fine Arts, Ltd., New York.
Meserve Coale Gallery, Greenwich, Connecticut.
Acquired from the above by the present owner, March 2002.

EXHIBITED

New York, Hammer Galleries, *19th & 20th Century European Paintings: Recent Acquisitions*, November 1996, p. 11 (illustrated in color; dated circa 1930 and titled *Fleurs*).

The late Louis-André Valtat confirmed the authenticity of this work.



PROPERTY FROM THE COLLECTION OF
ARNOLD SCAASI AND PARKER LADD

424

EDOUARD VUILLARD (1868-1940)

Madame Hessel au soleil couchant

stamped with signature 'E Vuillard' (Lugt 2497b; lower left)
oil on canvas
23¾ x 28¾ in. (60.2 x 73.1 cm.)
Painted in 1905-1907

\$50,000-70,000

PROVENANCE

Estate of the artist.
Galerie de la Présidence, Paris.
Acquired from the above by the late owners, May 1987.

LITERATURE

A. Salomon and G. Cogeval, *Vuillard: Le regard innombrable, Catalogue critique des peintures et pastels*, Paris, 2003, vol. II, p. 925, no. VIII-216 (illustrated in color).

According to A. Salomon and G. Cogeval, "Vuillard here employs an unusually dark palette to depict his lover, who merges in a flurry of brushstrokes with the surrounding landscape. The twilight romanticism of the painting is at once exaggerated and unsettling and calls to mind certain pictures of the Italian *scapigliatura* school, or, better still, the expressionistic effects of the eighteenth-century painter, Magnasco" (*op. cit.*).



PROPERTY OF LA SALLE UNIVERSITY

425

EUGÈNE BOUDIN (1824-1898)

Plougastel, le passage du Bac

signed and dated 'E. Boudin 70.' (lower left)

oil on paper laid down on board

9 x 13¼ in. (22.9 x 33.7 cm.)

Painted in 1870

\$50,000-70,000

PROVENANCE

Paul Detrimont, Paris.

Galerie Georges Petit, Paris.

Lord Whitburgh, Scotland.

Anon. sale, Sotheby Parke Bernet, Inc., New York, 1 November 1978, lot 9.

Acquired at the above sale by the present owner.

LITERATURE

R. Schmit, *Eugène Boudin*, Paris, 1973, vol. I, p. 203, no. 543 (illustrated; with incorrect support).

C. Wistar, *La Salle University Art Museum: Guide to the Collection*, Philadelphia, 2002, p. 78 (illustrated).



PROPERTY FROM AN IMPORTANT WEST COAST COLLECTION

426

EUGÈNE BOUDIN (1824-1898)

Berck, Femmes attendant sur la plage le retour des barques

signed 'E. Boudin' (lower right) and inscribed 'Berck.' (lower left)

oil on panel

4 $\frac{5}{8}$ x 10 $\frac{1}{4}$ in. (11.9 x 26 cm.)

Painted *circa* 1878-1882

\$50,000-70,000

PROVENANCE

Gustave Cahen, Paris.

Georges Bernheim, Paris.

Georges Lurcy, New York (acquired from the above); Estate sale, Parke-Bernet Galleries, Inc., New York, 7 November 1957, lot 16.

Norman B. Woolworth, New York.

E.V. Thaw & Co., Inc., New York (by 1962).

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

EXHIBITED

Paris, Ecole des Beaux-Arts, *Exposition des œuvres d'Eugène Boudin*, January 1899, p. 23, no. 285 (titled *L'attente, pêcheuses de Berck*).

New York, E.V. Thaw & Co., Inc., *Eugène Boudin*, December 1962, no. 13 (illustrated; dated *circa* 1890 and titled *Pêcheuses sur la plage*).

LITERATURE

R. Schmit, *Eugène Boudin*, Paris, 1973, vol. II, p. 3, no. 1237 (illustrated).



PROPERTY FROM A PRIVATE MIAMI COLLECTION

427

ALBERT ANDRÉ (1869-1954)

Le Quai de Grenelle, Paris

signed 'Albert André' (lower left)

oil on canvas

25½ x 31¾ in. (64.9 x 80.8 cm.)

Painted in 1920

\$15,000-20,000

PROVENANCE

Galerie Durand-Ruel et Cie., Paris (acquired from the artist, February 1921).

Durand-Ruel Galleries, New York (acquired from the above, spring 1921).

Courvoisier Galleries (The Penthouse), San Francisco (acquired from the above, February 1936).

Maison Bernard, Galería de Arte S.R.L., Caracas.

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

EXHIBITED

New York, Durand-Ruel Galleries, *Exhibition of Paintings by Albert André*, February 1922, no. 4.

San Francisco Museum of Art, *Contemporary Art, Paintings, Watercolors and Sculpture Owned in the San Francisco Bay Region, Fifth Anniversary Exhibition*, January-February 1940, no. 134.

This work will be included in the forthcoming *catalogue critique* being prepared by Béatrice Roche, Alain Girard and Flavie Durand-Ruel.

According to Béatrice Roche, the present work was painted from art critic Georges Besson's apartment window on the quai de Grenelle. Albert Marquet painted this very scene, from Besson's apartment, just two years after the present work.



428

GUSTAVE LOISEAU (1865-1935)

La Seine à Rouen

signed 'G Loiseau' (lower right)

oil on canvas

24¼ x 19⅞ in. (61.6 x 50.5 cm.)

Painted *circa* 1927

\$40,000-60,000

PROVENANCE

Private collection, Palm Beach; Estate sale, Michaan's Auctions, Alameda, California, 11 December 2015, lot 5072.

Acquired at the above sale by the present owner.

This work will be included in the forthcoming Gustave Loiseau *catalogue raisonné* currently being prepared by Didier Imbert.



PROPERTY FROM A PRIVATE MIAMI COLLECTION

429

LOUIS VALTAT (1869-1952)

La jeune fille blonde

stamped with initials 'L.V.' (lower left)

oil on canvas

14¼ x 11 in. (36.3 x 28 cm.)

Painted in 1927

\$7,000-10,000

PROVENANCE

Estate of the artist.

Galerie Denise Valtat, Paris.

Galleria d'Arte Pirra, Turin.

Contini Galería de Arte S.A., Caracas.

Acquired from the above by the family of the present owner,
September 1977.

LITERATURE

J. Valtat, *Louis Valtat: Catalogue de l'oeuvre peint*, Neuchâtel, 1977,
vol. I, p. 211, no. 1897 (illustrated).



430

MAURICE DE VLAMINCK (1876-1958)

Usines et fleuve

signed 'Vlaminck' (lower right)
oil on canvas
24 x 32¼ in. (61 x 82 cm.)
Painted *circa* 1912

\$100,000-150,000

PROVENANCE

Ambroise Vollard, Paris.
Dr. Bernard, Paris (1912).
Anon. sale, Galerie Motte, Geneva, 25-26 November 1966, lot 38.
Wildenstein & Co. Inc., New York.
John M. Hallword (acquired from the above, 1969).
Anon. sale, Sotheby & Co., London, 4 July 1973, lot 67.
Waddington Galleries, Montreal; sale, Sotheby Parke Bernet, Inc.,
New York, 17 May 1978, lot 58.
Anon. sale, Sotheby Parke Bernet & Co., London, 2 July 1980, lot 128.
Anon. sale, Sotheby Parke Bernet, Inc., New York, 6 November 1981,
lot 370.
Acquired at the above sale by the family of the present owner.

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



PROPERTY OF LA SALLE UNIVERSITY

431

EDOUARD VUILLARD (1868-1940)

Deux dames dans le salon des Clays

stamped with signature 'E Vuillard' (Lugt 2497a; lower right)
peinture à la colle on card laid down on canvas
20 x 23 $\frac{3}{4}$ in. (50.9 x 60.4 cm.)
Painted *circa* 1935-1938

\$50,000-70,000

PROVENANCE

Estate of the artist.
Galerie de l'Elysée (Alex Maguy), Paris.
Ohana Gallery, London (1971); sale, Sotheby Parke Bernet, Inc.,
New York, 21 May 1975, lot 126.
Acquired at the above sale by the present owner.

EXHIBITED

London, Ohana Gallery, *Summer Exhibition of Paintings and Sculpture of the Nineteenth and Twentieth Centuries*, May-September 1971, no. 94 (illustrated).
London, Ohana Gallery, *Summer Exhibition of Paintings and Sculpture of the Nineteenth and Twentieth Centuries*, May-September 1973, no. 86.

LITERATURE

C. Wistar, *La Salle University Art Museum: Guide to the Collection*, Philadelphia, 2002, p. 93 (illustrated; dated *circa* 1925).
A. Salomon and G. Cogeval, *Vuillard, Le regard innombrable: Catalogue critique des peintures et pastels*, Paris, 2003, vol. III, p. 1572, no. XII-238 (illustrated in color).



PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

432

ANDRÉ DERAÏN (1880-1954)

Buste de femme

signed 'a derain' (lower right)

oil on canvas

18 $\frac{1}{8}$ x 15 in. (46.2 x 38 cm.)

Painted circa 1922

\$12,000-18,000

PROVENANCE

Henri Canonne, Paris; sale, Hôtel Drouot, Paris, 28 May 1930, lot 22.

Private collection, France (probably acquired at the above sale).

Private collection, France (by descent from the above); sale, Sotheby's, London, 27 June 2001, lot 266.

Acquired at the above sale by the present owner.

LITERATURE

M. Kellermann, *André Derain: Catalogue raisonné de l'œuvre peint, 1915-1934*, Paris, 1996, vol. II, p. 144, no. 895 (illustrated).



433

BERNARD BUFFET (1928-1999)

Verneuil, le moulin

signed and dated 'Bernard Buffet 62' (upper center); inscribed
'Le Moulin (environs) de Verneuil (Eure) (France)' (on the reverse)
oil on canvas
32 x 51¼ in. (81.1 x 130 cm.)
Painted in 1962

\$70,000-100,000

PROVENANCE

Galerie E. David et M. Garnier, Paris.
Acquired from the above by the family of the present owner,
circa 1962-1963.

This work is recorded in the Maurice Garnier Archives.



434

MAURICE DE VLAMINCK (1876-1958)

Marine

signed 'Vlaminck' (lower right)

oil on canvas

29 x 36¼ in. (73.6 x 92.2 cm.)

Painted *circa* 1934-1935

\$80,000-120,000

PROVENANCE

Anon. sale, Sotheby's, New York, 28 September 1994, lot 109.

Acquired at the above sale by the present owner.

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

PROPERTY FROM THE COLLECTION OF
DR. AND MRS. JEROME S. COLES

435

GEORGES ROUAULT (1871-1958)

Femme au chapeau vert

bears signature

oil on paper laid down on canvas

25 $\frac{5}{8}$ x 19 $\frac{3}{4}$ in. (65 x 50.1 cm.)

Painted *circa* 1939

\$150,000-200,000

PROVENANCE

Ambroise Vollard, Paris.

Dr. A. Hunter, London.

Marlborough Fine Art, Ltd., London.

Pedro Vallenilla Echeverría, Caracas (by 1959).

Adolphe A. Juviler, New York; Estate sale, Parke-Bernet Galleries,
Inc., New York, 17 April 1969, lot 149.

Probably acquired at the above sale by the late owners.

EXHIBITED

London, Marlborough Fine Art Ltd., *Twentieth Century Masters*,
February-April 1955, p. 72, no. 58 (illustrated; titled *Head of Girl*).

Caracas, Museo de Bellas Artes, *Las Colecciones Privadas en
Venezuela: Colección Pedro Vallenilla Echeverría*, June 1959,
no. 65 (illustrated).

LITERATURE

B. Dorival and I. Rouault, *Rouault: L'œuvre peint*, Monte-Carlo,
1988, vol. II, p. 199, no. 2184 (illustrated).





436

PROPERTY FROM
A MANHATTAN PRIVATE COLLECTION

436

EMILE OTHON FRIESZ
(1879-1949)

Femmes dans une calanque

signed 'E Othon Friesz' (lower left)
oil on canvas
21 $\frac{1}{8}$ x 26 $\frac{1}{4}$ in. (54.9 x 66.3 cm.)

\$20,000-30,000

PROVENANCE

Private collection, Paris (by 1959); Estate sale,
Christie's, London, 1 December 2000, lot 7.
Acquired at the above sale by the present
owner.

EXHIBITED

Paris, Musée Galliera, *Othon Friesz*, October-
November 1959, no. 88 (dated 1938).



437

PROPERTY FROM
A MANHATTAN PRIVATE COLLECTION

437

EMILE OTHON FRIESZ
(1879-1949)

Les Baigneuses

signed and dated 'E. Othon Friesz 32'
(lower right)
oil on panel
15 x 21 $\frac{1}{8}$ in. (38 x 55 cm.)
Painted in 1932

\$7,000-10,000

PROVENANCE

Anon. sale, Sotheby's, London, 14 March 1995,
lot 189.
Acquired at the above sale by
the present owner.



438

HENRY MORET (1856-1913)

Les bateaux de pêche à Audierne

signed and dated 'Henry Moret- 1905' (lower right)

oil on canvas

18 $\frac{1}{8}$ x 24 in. (46.1 x 61 cm.)

Painted in 1905

\$60,000-80,000

PROVENANCE

Galerie Durand-Ruel et Cie., Paris (acquired from the artist, May 1906).

Durand-Ruel Galleries, New York (acquired from the above, November 1906).

Arthur Kocian (acquired from the above, January 1908).

Durand-Ruel Galleries, New York (acquired from the above, February 1908).

The Noonan-Kocian Art Gallery, St. Louis (acquired from the above, June 1915).

Private collection, California.

Acquired from the above by the present owner.

Jean-Yves Rolland will include this work in his forthcoming Moret *catalogue raisonné*.



PROPERTY FROM THE ESTATE OF MRS. OSCAR G. MAYER

439

JEAN DUFY (1888-1964)

Environs de Boussay

signed 'Jean Dufy' (lower right)

oil on canvas

15 x 21¼ in. (38.1 x 55 cm.)

Painted *circa* 1940-1942

\$20,000-30,000

PROVENANCE

Galerie d'Art Castiglione, Paris (by 1978).

Galleries Maurice Sternberg, Chicago.

Acquired from the above by the late owner.

EXHIBITED

Paris, Galerie d'Art Castiglione, *Jean Dufy*, October 1978, no. 5.

LITERATURE

J. Bailly, *Jean Dufy: Catalogue raisonné de l'oeuvre*, Paris, 2002, vol. I, p. 165, no. B.185 (illustrated).



440

ALBERT MARQUET (1875-1947)

Maison à Arcueil-Cachan

signed 'marquet' (lower left)

oil on canvas

10 $\frac{5}{8}$ x 13 $\frac{3}{4}$ in. (27 x 35 cm.)

Painted in 1898-1899

\$40,000-60,000

PROVENANCE

Galerie Druet, Paris.

Private collection, Switzerland (by 1916).

Private collection, South America.

Anon. sale, Jean-Claude Anaf, Lyon, 13 December 1989, lot 134.

Private collection, United States (acquired at the above sale); sale, Sotheby's, New York, 6 November 2015, lot 361.

Acquired at the above sale by the present owner.

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.



441

ANDRÉ BRASILIER (B. 1929)

Courses à Vincennes

signed 'André Brasilier.' (lower right); signed again with initials and titled 'A.B Courses à Vincennes.' (on the reverse)
oil on canvas

44 $\frac{1}{8}$ x 63 $\frac{3}{4}$ in. (111.8 x 161.9 cm.)

Painted in 1985

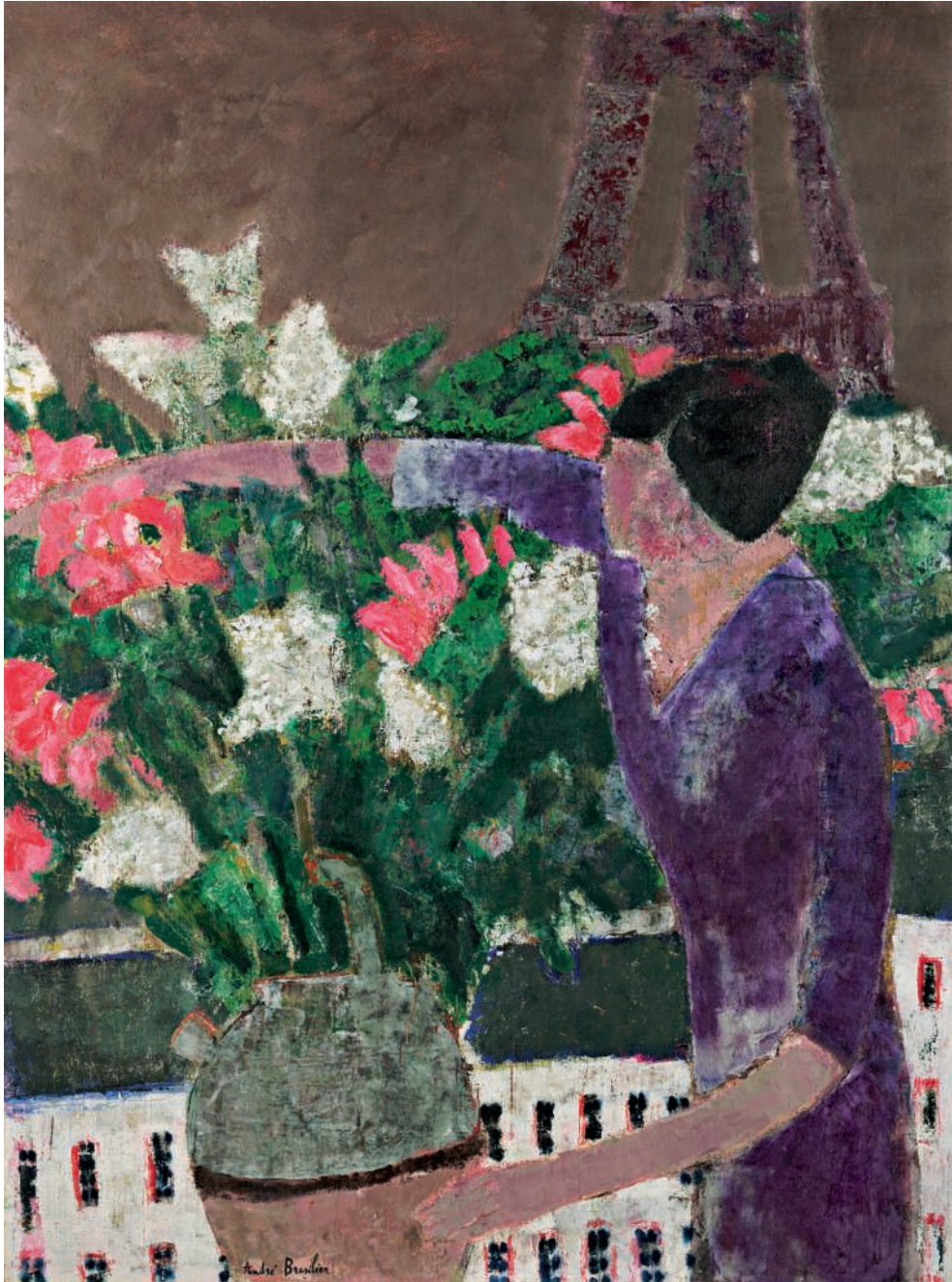
\$60,000-80,000

PROVENANCE

Galerie de Francony, Nice.

Acquired from the above by the present owner, 1987.

Alexis Brasilier has confirmed the authenticity of this work.



442

ANDRÉ BRASILIER (B. 1929)

Femme au bouquet devant la Tour Eiffel

signed 'André Brasilier' (lower left); signed again with initials, dated and titled 'A.B. 1961 FEMME AU BOUQUET DEVANT LA TOUR EIFFEL' (on the reverse)

oil on canvas

51 x 38¼ in. (129.7 x 97 cm.)

Painted in 1961

PROVENANCE

David B. Findlay Galleries, New York.

Acquired by the family of the present owners, circa 1970.

Alexis Brasilier has confirmed the authenticity of this work.

\$30,000-50,000



443

BERNARD BUFFET (1928-1999)

Bouquet dans un vase de Gallé

signed 'Bernard Buffet' (lower right) and dated '1998' (lower left)

oil on canvas

25 $\frac{5}{8}$ x 19 $\frac{3}{4}$ in. (65 x 50.1 cm.)

Painted in 1998

\$50,000-70,000

PROVENANCE

Carel Gallery, Miami Beach (by 2003).

Opera Gallery, Miami.

Acquired from the above by the present owner, *circa* 2007.

This work is recorded in the Maurice Garnier Archives.



444

BERNARD BUFFET (1928-1999)

Le lit blanc

signed and dated 'Bernard Buffet 87' (upper right)

oil on canvas

51¼ x 35 in. (130 x 88.8 cm.)

Painted in 1987

\$70,000-100,000

PROVENANCE

Galerie Tamenaga, Tokyo.

Anon. sale, Christie's, New York, 7 May 2014, lot 372.

Acquired at the above sale by the present owner.

This work is recorded in the Maurice Garnier Archives.



Δ445

JEAN-PIERRE CASSIGNEUL (B. 1935)

Le Bois de Boulogne

signed 'CASSIGNEUL' (lower right); signed again and titled

'Cassigneul Le Bois de Boulogne' (on the reverse)

oil on canvas

31 $\frac{7}{8}$ x 23 $\frac{5}{8}$ in. (81 x 60 cm.)

Painted *circa* 1978

PROVENANCE

Wally Findlay Galleries, New York.

Private collection, Japan (1992).

Acquired from the above by the present owners.

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

\$40,000-60,000



446

ANDRÉ BRASILIER (B. 1929)

Chantal devant la glace

signed 'André Brasilier' (lower right); signed again, dated and titled
'André Brasilier 1965 Chantal devant la glace' (on the reverse)

oil on canvas

51¼ x 38 in. (130.1 x 96.6 cm.)

Painted in 1965

PROVENANCE

Findlay Galleries, New York.

Acquired by the present owners, *circa* 1985.

Alexis Brasilier has confirmed the authenticity of this work.

\$40,000-60,000



PROPERTY FROM THE ESTATE OF DR. GEORGE S. HEYER, JR.

447

GEORGES ROUAULT (1871-1958)

Paysage animé

signed and dated 'G. Rouault 1911' (lower right)
oil on paper laid down on canvas
14¼ x 19¼ in. (36.4 x 50.2 cm.)
Painted in 1911

\$80,000-120,000

PROVENANCE

M. Farra, Paris (by 1952).
Anon. sale, Ader Tajan, Paris, 19 December 1994, lot 49.
Galerie Taménaga, Paris.
Anon. sale, Christie's, New York, 13 May 1999, lot 196.
Irving Galleries, Palm Beach (acquired at the above sale).
Acquired from the above by the late owner, February 2005.

EXHIBITED

Brussels, Palais des Beaux-Arts and Amsterdam, Stedelijk Museum,
Georges Rouault, May-June 1952, p. 53, no. 21 (illustrated, p. 28; titled
Landschap).
Paris, Musée national d'art moderne, *Georges Rouault*, July-October 1952,
p. 24, no. 33 (titled *Paysage*).

LITERATURE

B. Dorival and I. Rouault, *Rouault: L'oeuvre peint*, Monte-Carlo, 1988, vol. I,
p. 244, no. 801 (illustrated).



PROPERTY FROM THE COLLECTION OF
ARNOLD SCAASI AND PARKER LADD

448

MAURICE DE VLAMINCK (1876-1958)

La maison grise à Saint Michel près de Bougival

signed and dated 'Vlaminck 1914' (lower right)
oil on canvas
23½ x 32 in. (59.8 x 81.1 cm.)
Painted in 1914

\$80,000-120,000

PROVENANCE

Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris.
Anon. sale, Galerie Charpentier, Paris, 21 May 1957, lot 78.
Galerie de la Présidence, Paris.
Acquired from the above by the late owners, May 1987.

EXHIBITED

Geneva, Musée de l'Athénée, *Maurice de Vlaminck: Du fauvisme à nos jours*, July-September 1958, no. 73 (illustrated; titled *Paysage avec maisons*).
Paris, Galerie de la Présidence, *Maurice de Vlaminck*, May-June 1987, no. 14 (illustrated in color; titled *Constructions dans un paysage*).

LITERATURE

P.-G. Persin, *Daniel-Henry Kahnweiler: L'aventure d'un grand marchand*, Paris, 1990, p. 88 (illustrated; titled *Constructions dans un paysage*).

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



449

MOÏSE KISLING (1891-1953)

Nu

signed and dedicated 'à Dorival son ami Kisling' (lower left)

oil on canvas

28 $\frac{3}{8}$ x 21 $\frac{1}{4}$ in. (72.6 x 53.8 cm.)

Painted in 1931

\$50,000-70,000

PROVENANCE

Bernard Dorival, Paris (gift from the artist).

Balzac Galleries, New York.

Private collection, France; sale, Christie's, Tel Aviv, 25 September 1994, lot 83.

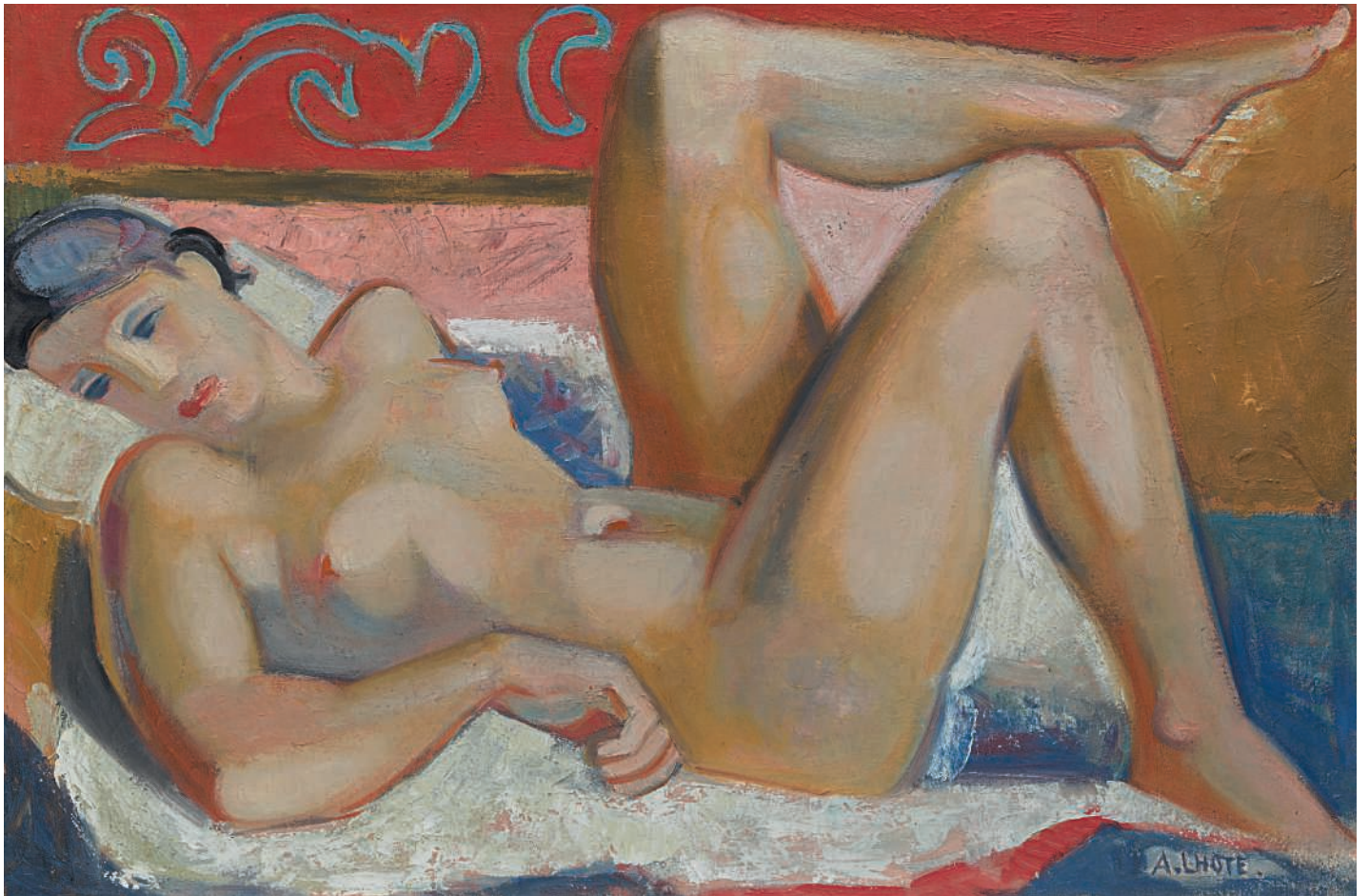
Ms. R. Gelbstein, Tel Aviv (acquired at the above sale); sale, Christie's, London, 7 February 2001, lot 155.

Private collection, New York (acquired at the above sale); sale, Christie's, New York, 9 November 2006, lot 472.

Acquired at the above sale by the present owner.

LITERATURE

J. Dutourd and J. Kisling, *Kisling*, Landshut, 1995, vol. III, p. 380, no. 73 (illustrated).



PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

450

ANDRÉ LHOTE (1885-1962)

Nu allongé

signed 'A. LHOTE.' (lower right)

oil on canvas

21¼ x 31¾ in. (54 x 81 cm.)

Painted in 1934

\$50,000-70,000

PROVENANCE

Oscar Ghez, Geneva (by 1964).

Anon. sale, Sotheby's, London, 30 November 1994, lot 312.

Acquired at the above sale by the present owner.

EXHIBITED

Turin, Galleria civica d'arte moderna, *80 pittori da Renoir a Kissing*, February-April 1964, p. 43, no. 191 (illustrated; dated 1918 and with inverted dimensions).

This work will be included in the forthcoming Lhote *catalogue raisonné* being prepared by Dominique Bermann Martin.

451

BALTASAR LOBO (1910-1993)

Contemplative

signed, numbered and stamped with foundry mark 'Lobo 5/8
FONDERIA ART.F.LLI BONVICINI SOMMACAMPAGNA'

(on the back)

bronze with brown patina

Height: 26 in. (66 cm.)

Length: 51¼ in. (131.5 cm.)

Conceived in 1988; this bronze version cast in 1995

\$120,000-180,000

PROVENANCE

Estate of the artist.

Acquired from the above by the present owner.

Galería Freites will include this work in their forthcoming Baltasar Lobo *catalogue raisonné* under the archive number 8809.





452

ANDRÉ BRASILIER (B. 1929)

En bateau

signed 'André Brasilier' (lower right); signed again
with initials, dated and titled 'A.B. 68 En bateau'

oil on canvas

44¾ x 57½ in. (113.9 x 146 cm.)

Painted in 1968

\$60,000-80,000

PROVENANCE

David B. Findlay Galleries, New York.

Acquired by the family of the present owners, circa 1970.

Alexis Brasilier has confirmed the authenticity of this work.



453

JEAN-PIERRE CASSIGNEUL (B. 1935)

Les deux soeurs

signed 'CASSIGNEUL' (upper left)
oil on canvas
39¼ x 28¾ in. (99.7 x 72.8 cm.)
Painted in 1964

PROVENANCE

Private collection, Kyoto (*circa* 1997).
Acquired from the above by the present owner.

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

\$60,000-80,000



PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

454

ANDRÉ LHOTE (1885-1962)

Nu allongé dans l'atelier

signed 'A. LHOTE' (upper right)

oil on canvas

15 x 21¼ in. (38.1 x 55.2 cm.)

Painted *circa* 1933

\$15,000-20,000

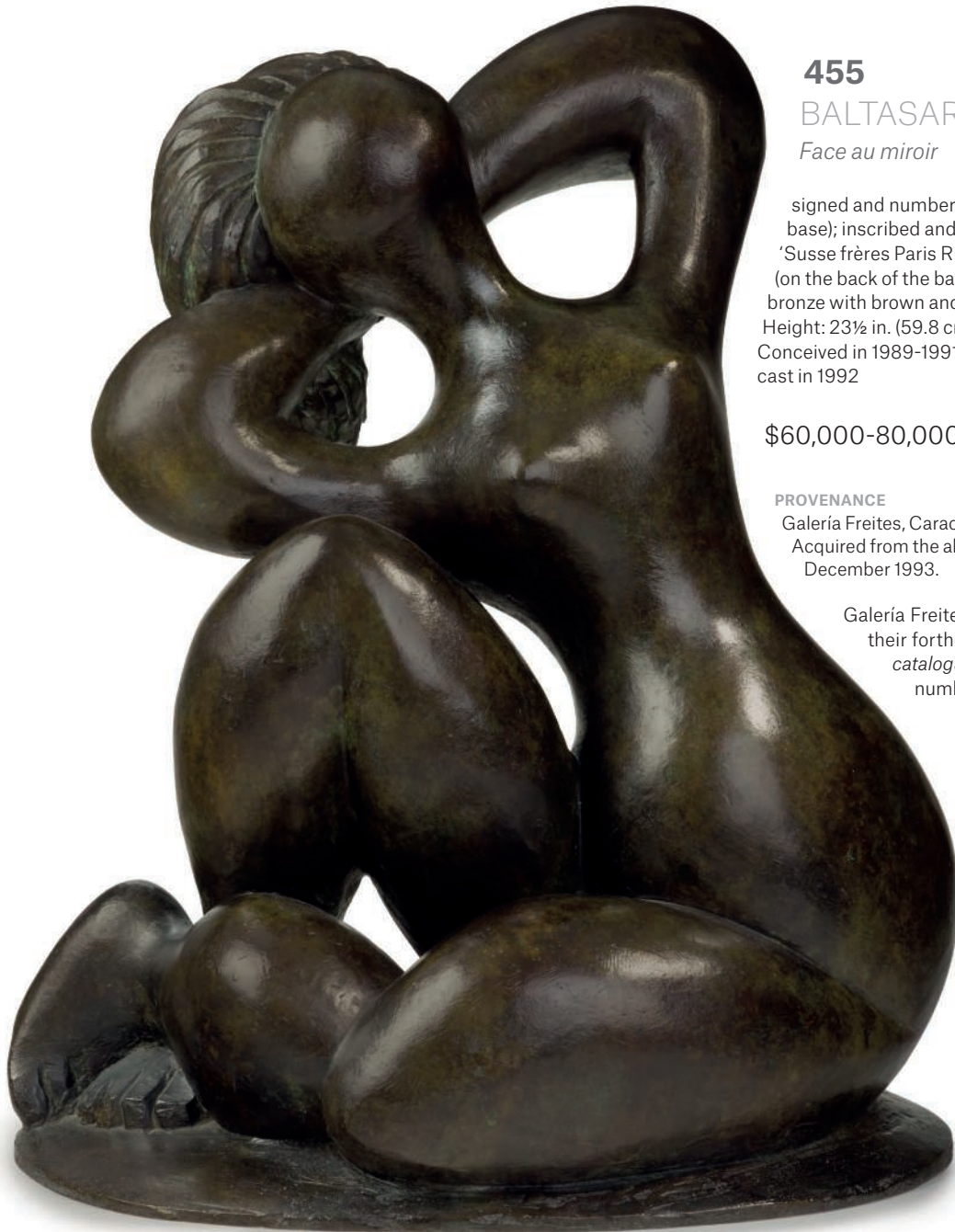
PROVENANCE

Anon. sale, Hôtel Drouot, Paris, 15 May 1996, lot 102.

Anon. sale, Sotheby's, New York, 13 November 1996, lot 417.

Acquired at the above sale by the present owner.

This work will be included in the forthcoming Lhote *catalogue raisonné* being prepared by Dominique Bermann Martin.



455

BALTASAR LOBO (1910-1993)

Face au miroir

signed and numbered 'Lobo 1/8' (on the top of the base); inscribed and stamped with foundry marks 'Susse frères Paris RESYRGAM'

(on the back of the base)

bronze with brown and green patina

Height: 23½ in. (59.8 cm.)

Conceived in 1989-1991; this bronze version cast in 1992

\$60,000-80,000

PROVENANCE

Galería Freites, Caracas.

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

Galería Freites will include this work in their forthcoming Baltasar Lobo *catalogue raisonné* under the archive number 9108.



456

ANDRÉ BRASILIER (B. 1929)

Paysage d'Anjou

signed 'André Brasilier.' (lower right); signed again, dated and titled 'André Brasilier. 1979. Paysage d'Anjou.' (on the reverse)
oil on canvas

21¼ x 28⅞ in. (54 x 73.3 cm.)

Painted in 1979

PROVENANCE

Anon. sale, Mallet, Tokyo, 25 July 2008, lot 157.

Anon. sale, Christie's, New York, 11 February 2009, lot 136.

Acquired at the above sale by the late owner.

Alexis Brasilier has confirmed the authenticity of this work.

\$30,000-50,000



457

BERNARD BUFFET (1928-1999)

Tête de cheval I

signed 'Bernard Buffet' (upper left) and dated '1987' (upper right)
oil on canvas
36¼ x 28¾ in. (91.9 x 73 cm.)
Painted in 1987

PROVENANCE

Galerie Maurice Garnier, Paris.
Acquired from the above by the present owner, 1987.

This work is recorded in the Maurice Garnier Archives.

\$70,000-100,000



PROPERTY FROM A DISTINGUISHED COLLECTION

458

JEAN DUFY (1888-1964)

Scène de port

signed 'Jean Dufy' (lower right)
oil on canvas
15 x 18 $\frac{1}{8}$ in. (38.1 x 46 cm.)

\$18,000-25,000

PROVENANCE

Anon. sale, Sotheby's, Chicago, 8 November 1999, lot 494.
Private collection, New York (acquired at the above sale); sale, Christie's,
New York, 29 September 2004, lot 79.
Acquired at the above sale by the present owners.

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



459

BERNARD BUFFET (1928-1999)

Garage

signed 'Bernard Buffet' (upper right) and dated '1982' (upper center)
oil on canvas
35 x 51½ in. (89 x 129.9 cm.)
Painted in 1982

\$70,000-100,000

PROVENANCE

Galerie Maurice Garnier, Paris.
Christian Fajt Art Gallery, Belgium (acquired from the above, 1985).
Acquired by the present owner, 2014.

This work is recorded in the Maurice Garnier Archives.



460

RAOUL DUFY (1877-1953)

Cour de ferme

signed 'Raoul Dufy' (lower left)
oil on burlap
9½ x 13⅞ in. (24.2 x 35.1 cm.)
Painted circa 1944-1946

\$30,000-50,000

PROVENANCE

Private collection, Florida.
Acquired from the above by the present owner.

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



PROPERTY FROM THE ESTATE OF NANCY ANN CHANDLER

461

FRANÇOISE GILOT (B. 1921)

Le grand canal de Venise

signed and dated 'F. Gilot. 1955' (lower right)

oil on canvas

28¾ x 36¼ in. (73.2 x 93.1 cm.)

Painted in 1955

PROVENANCE

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

Acquired by the present owner, *circa* 1990.

Françoise Gilot has confirmed the authenticity of this work.

\$20,000-30,000

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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- 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.
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- 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.
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- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
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- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

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

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 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:

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1 (a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "authenticity warranty"). If, within 5 years of the date of the auction, you 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:

- (a) 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**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does

not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if 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.
- (h) In order to claim under the **authenticity warranty** you must:
 - (i) 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;
 - (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- (j) **Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - (a) This additional **warranty** does not apply to:
 - (i) the absence of blanks, half titles, tissue guards nor advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed **estimate**;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in your **condition** report or announced at the time of sale.
 - (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance

with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
 - (i) the **hammer price**; and
 - (ii) the **buyer's premium**; and
 - (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
 - (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
 - (c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - (i) Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.,
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - (ii) Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a "cardholder not present" (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

- (iii) Cash

- (i) We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only
- (iv) Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- (v) Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- (a) When you collect the **lot**; or
- (b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, 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;
 - (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - (vi) we can, at our option, reveal your identity and contact details to the seller;
 - (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

- (a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.
- (d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
 - (i) we will charge you storage costs from that date.
 - (ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
 - (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
 - (iv) the storage terms which can be found at christies.com/storage shall apply.

- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

2 STORAGE

- (a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
- charge you storage fees while the **lot** is still at our saleroom; or
 - remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**
 If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own

cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ♀ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be

confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: authentic : a genuine example, rather than a copy or forgery of:

- 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;
- 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;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- 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

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

◊ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◊.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below.

Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

**Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

**Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

**Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

**After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

18/05/17

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Singapore
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Email: singapore@cfass.com

CHRISTIE'S REDSTONE

Tel: +1 212 974 4500

• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office **EMAIL**— info@christies.com

For a complete salerooms & offices listing go to christies.com

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold maybe subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from

either location are from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

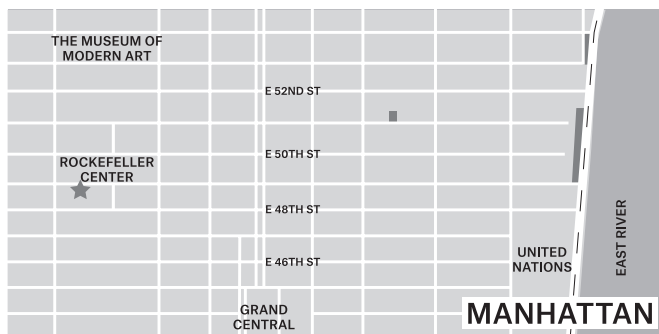
Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

| ADMINISTRATION FEE, STORAGE & RELATED CHARGES | | |
|--|---|--|
| CHARGES PER LOT | LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture | SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings |
| 1-30 days after the auction | Free of Charge | Free of Charge |
| 31st day onwards: Administration | \$100 | \$50 |
| Storage per day | \$10 | \$6 |
| Loss and Damage Liability | Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount. | |
| All charges are subject to sales tax. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion. | | |

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center
 20 Rockefeller Plaza, New York 10020
 Tel: +1 212 636 2000
 nycollections@christies.com
 Main Entrance on 49th Street
 Receiving/Shipping Entrance on 48th Street
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

Christie's Fine Art Storage Services (CFASS)
 62-100 Imlay Street, Brooklyn, NY 11231
 Tel: +1 212 974 4500
 nycollections@christies.com
 Main Entrance on Corner of Imlay and Bowne St
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

THE COLLECTION OF PEGGY AND DAVID
ROCKEFELLER

“Eventually all these objects which have brought so much pleasure to Peggy and me will go out into the world and will again be available to other caretakers who, hopefully, will derive the same satisfaction and joy from them as we have over these past several decades.”

— DAVID ROCKEFELLER

THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER

New York, 7–11 May 2018

VIEWING

Begins 28 April 2018

CONTACT

Rockefeller@christies.com
212.636.2000

To receive updates, and for more information,
please visit us at [Christies.com/Rockefeller](https://www.christies.com/Rockefeller),
follow our dedicated Instagram feed [@ChristiesRockefeller](https://www.instagram.com/ChristiesRockefeller)



JEAN-LOUIS FORAIN (1852-1931)

La femme aux affiches

signed 'jean louis forain' (lower left)

oil on canvas

22 x 18 $\frac{3}{8}$ in. (55.9 x 46 cm.)

Painted *circa* 1880-1885

\$500,000-700,000

CHRISTIE'S

THE COLLECTION OF PEGGY AND DAVID
ROCKEFELLER

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THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER

New York, 7–11 May 2018

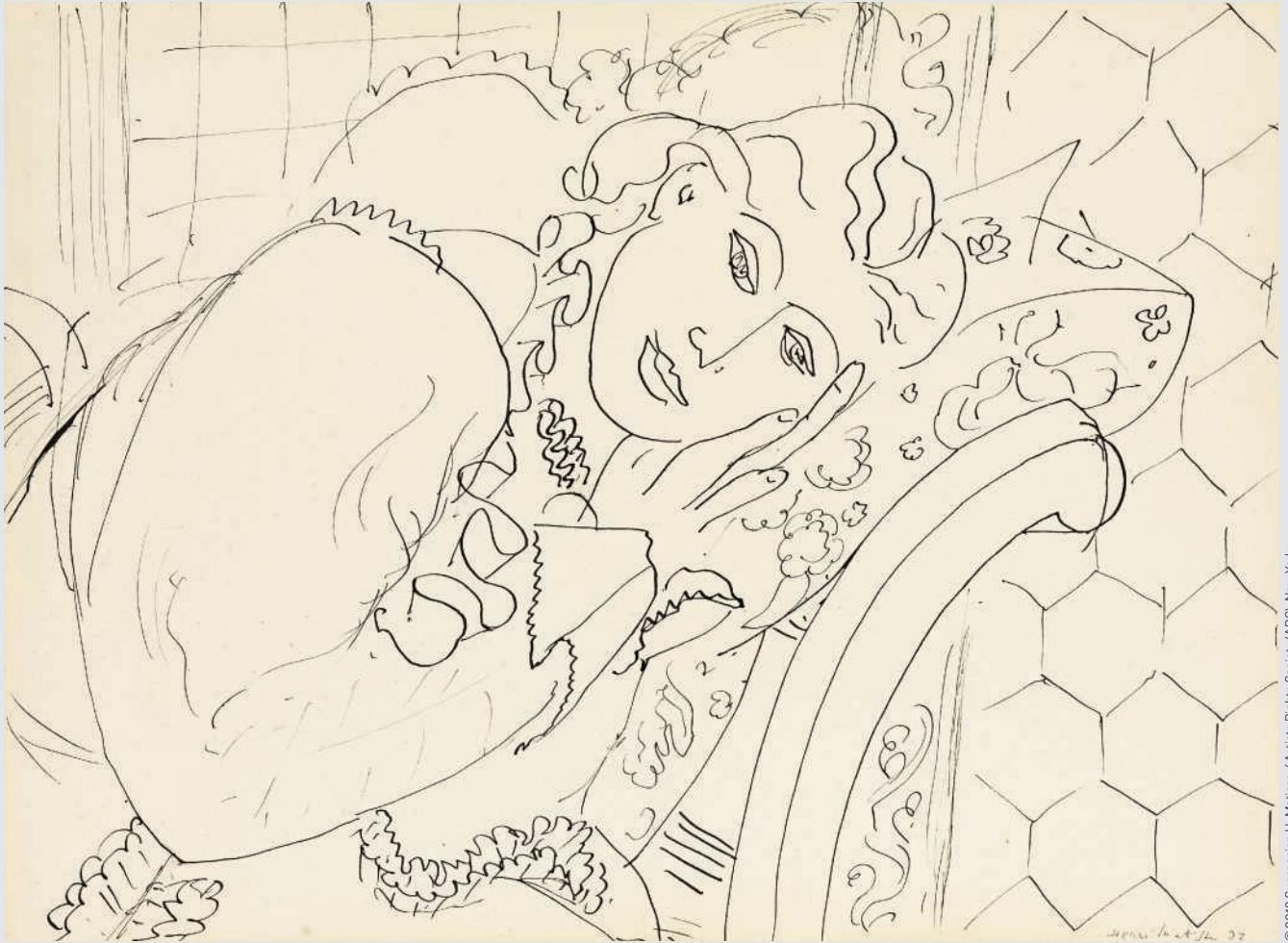
VIEWING

Begins 28 April 2018

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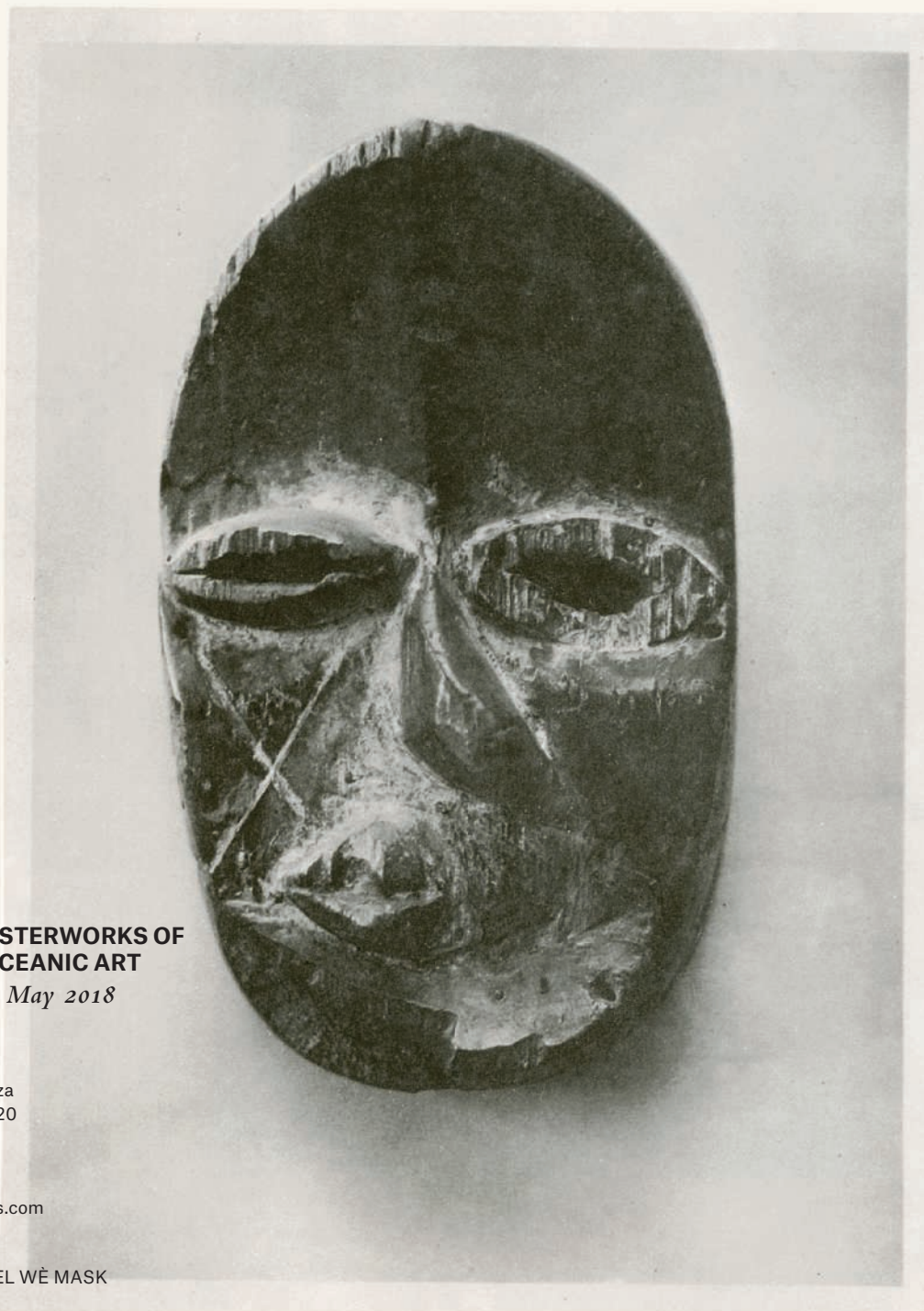
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HENRI MATISSE (1869-1954)
Femme se reposant
signed and dated 'Henri Matisse 37' (lower right)
pen and India ink on paper
11½ x 15 in. (28.1 x 38 cm.)
Drawn in 1937
\$700,000-1,000,000

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**ORIGINS: MASTERWORKS OF
AFRICAN & OCEANIC ART**

New York, 17 May 2018

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New York, NY 10020

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skloman@christies.com
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THE ANDRÉ LEVEL WÈ MASK

Ivory Coast
Height: 9½ in. (24 cm.)
\$150,000-250,000

Paul Guillaume, *Sculptures Nègres: 24 photographies précédées d'un avertissement de Guillaume Apollinaire et d'un exposé de Paul Guillaume*, Paris, 1917, pl. X

CHRISTIE'S



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Property from an Important Southern Collection
CHARLES EPHRAIM BURCHFIELD (1893-1967)
Cherry Blossom Snow
watercolor, gouache and charcoal on joined paper laid down on board
39¾ x 56 in. (100.9 x 142.2 cm.)
Executed circa 1917-45.
\$1,000,000-1,500,000

AMERICAN ART

New York, 22 May 2018

VIEWING

19-21 May 2018
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CONTACT

William Haydock
whaydock@christies.com
+1 212 636 2140

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FERNANDO BOTERO (B. 1932)
Circus People
signed and dated 'Botero 07' (lower left)
oil on canvas
63½ x 75⅞ in. (161.3 x 190.8 cm.)
Painted in 2007.
\$1,500,000-2,500,000

LATIN AMERICAN ART
New York, 23 May 2018

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OF PEGGY AND DAVID ROCKEFELLER**

New York, 12 June 2018

VIEWING

8-11 June 2018
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Daphne Lingon
dlington@christies.com
+1 212 636 2300

PROPERTY FROM THE COLLECTION OF
PEGGY AND DAVID ROCKEFELLER

An Aquamarine and Diamond 'Leaves and Flowers' Bracelet,
by Jean Schlumberger, Tiffany & Co.
\$40,000-60,000

CHRISTIE'S

INVITATION TO CONSIGN



CLAUDE MONET (1840-1926)
Coucher de soleil
signed 'Claude Monet' (lower right)
pastel on paper
8 5/8 x 14 1/8 in. (21.8 x 35.8 cm.)
Executed *circa* 1868
Pre-sale estimate: £200,000 – 300,000
Price realized: £1,568,750

**IMPRESSIONIST AND MODERN ART
WORKS ON PAPER SALE**

London, 21 June 2018

VIEWING

June 2018
8 King Street
London SW1Y 6QT

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PAUL SÉRUSIER (1863-1927)
Jeune Bretonne au pot vermillon et fillette agenouillée
signed 'P Sérusier' (lower right)
oil on canvas
36 $\frac{3}{8}$ x 28 $\frac{1}{2}$ in. (92.5 x 72.5 cm.)
Painted between 1891-1893
£200,000-300,000 GBP

**IMPRESSIONIST AND MODERN ART
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London, 21 June 2018

VIEWING

June 2018
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Property from a Distinguished American Collection
DAVID SMITH (1906-1965)

Untitled

sand cast bronze

27 ½ x 10 ½ x 4 in. (69.8 x 26.6 x 10.1 cm.)

Executed *circa* 1957.

\$500,000-700,000

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MORNING SESSION**

New York, 18 May 2018

VIEWING

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19TH CENTURY EUROPEAN ART

New York, 18 April 2018

VIEWING

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New York, NY 10020

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PAUL CÉSAR HELLEU (FRENCH, 1859-1927)

La Lettre

signed 'P. Helleu.' (lower left) • oil on canvas
23 7/8 x 29 in. (60 x 73.7 cm.) • Painted in 1880.
Estimate: \$300,000-500,000

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PICASSO CERAMICS ONLINE SALE

New York, 10–17 May 2018

20 Rockefeller Plaza
New York, NY 10020

CONTACT

Allegra Bettini
abettini@christies.com
+1 212 636 2466

PABLO PICASSO (1881-1973)

Tripod (A.R. 125)

stamped and marked 'Madoura Plein Feu/Edition Picasso' (on each leg)
and marked and numbered 'Edition Picasso/11/75/Madoura' (underneath)

white earthenware ceramic vase, partially engraved, with colored engobe and glaze

Height: 30 1/8 in. (76.6 cm.)

Conceived in 1951 and executed in a numbered edition of 75

\$100,000-150,000

CHRISTIE'S



Property from an Important New York Estate
MILTON AVERY (1885-1965)
Sleeping Nude
signed and dated 'Milton Avery/1947' (upper right)
oil on canvas
20 x 36 in. (50.8 x 91.4 cm.)
Painted in 1947.
\$300,000-500,000

AMERICAN ART

New York, 22 May 2018

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19-21 May 2018
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New York, NY 10020

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SELECTIONS FROM THE VERA AND ARTURO SCHWARZ COLLECTION



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VICTOR BRAUNER (1903-1966)

Loi du reflet

signed with initials and dated 'V.B. VI. 1958.' (lower right)

oil and traces of pencil on canvas

73.2 x 92 cm. (28 7/8 x 36 1/4 in.)

Painted in June 1958

80,000 - 120,000 €

ART CONTEMPORAIN, VENTE DU JOUR

Paris, 8 June 2018

VIEWING

9, Avenue Matignon
75008 Paris

CONTACT

Tudor Davies
tdavies@christies.com

CHRISTIE'S



**POST-WAR AND CONTEMPORARY ART
MORNING SESSION**

New York, 18 May 2018

VIEWING

12-17 May 2018
20 Rockefeller Plaza
New York, NY 10020

CONTACT

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jszymkowiak@christies.com
+1 212 636 4440

Property from a Distinguished West Coast Collection
Helen Frankenthaler (1928-2011)

Melba

acrylic on canvas
59 x 19 1/8 in. (149.9 x 48.5 cm.)

Painted in 1976.

\$250,000-350,000
(detail)

CHRISTIE'S



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Property of a Private New York Collector
PABLO PICASSO (1881-1973)
L'Huilier
signed and dated 'Picasso J 1911' (on the reverse)
oil on canvas
9 ½ x 7 ½ in. (24.1 x 19.2 cm.)
Painted in winter 1910-1911
\$1,800,000 – 2,500,000

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WAYNE THIEBAUD (B. 1920)
Three Candied Apples
oil on canvas
12 x 16 in. (30.5 x 40.6 cm.)
Painted in 1999.
\$1,200,000-1,800,000

**POST-WAR AND CONTEMPORARY ART
MORNING SESSION**

New York, 18 May 2018

VIEWING

12-17 May 2018
20 Rockefeller Plaza
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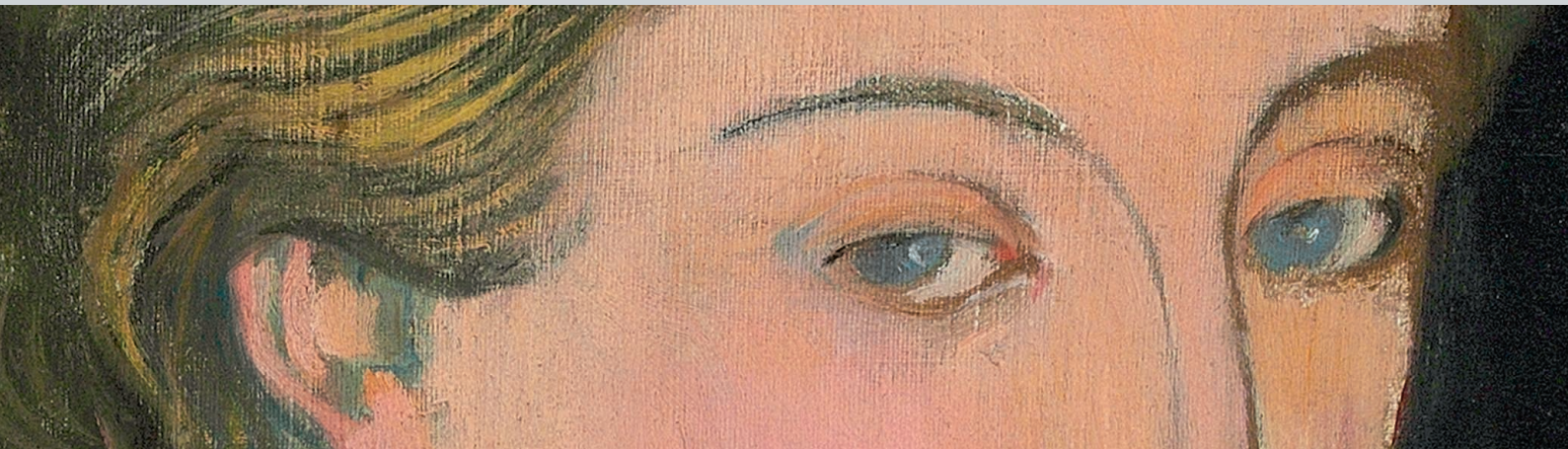
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