

AMERICAN ART

New York

22 May 2018



CHRISTIE'S





1917-A



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AMERICAN ART

TUESDAY 22 MAY 2018

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Tuesday 22 May 2018
at 10.00 am (Lots 1-85)

20 Rockefeller Plaza
New York, NY 10020

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Saturday	19 May	10.00 am - 5.00 pm
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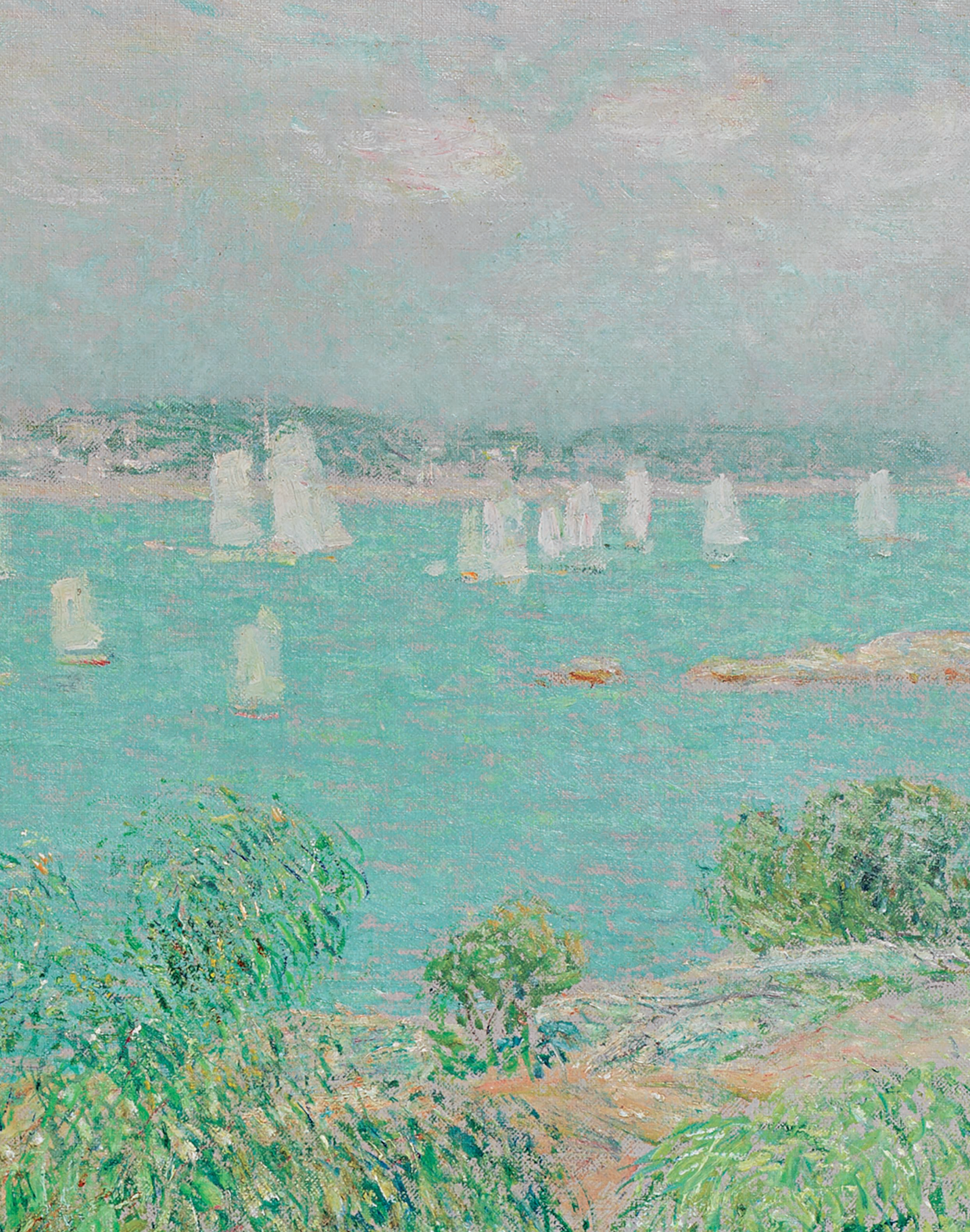
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CHRISTIE'S

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1

ROMARE BEARDEN (1911-1988)

Mama's Knee

signed 'Rom/are/Bear/den' (lower right)--signed again, inscribed with title and dated '1971' (on a label affixed to the reverse)

collage on board

14 x 8¾ in. (35.6 x 22.2 cm.)

Executed in 1971.

\$30,000–50,000

PROVENANCE:

Cordier & Ekstrom, New York.

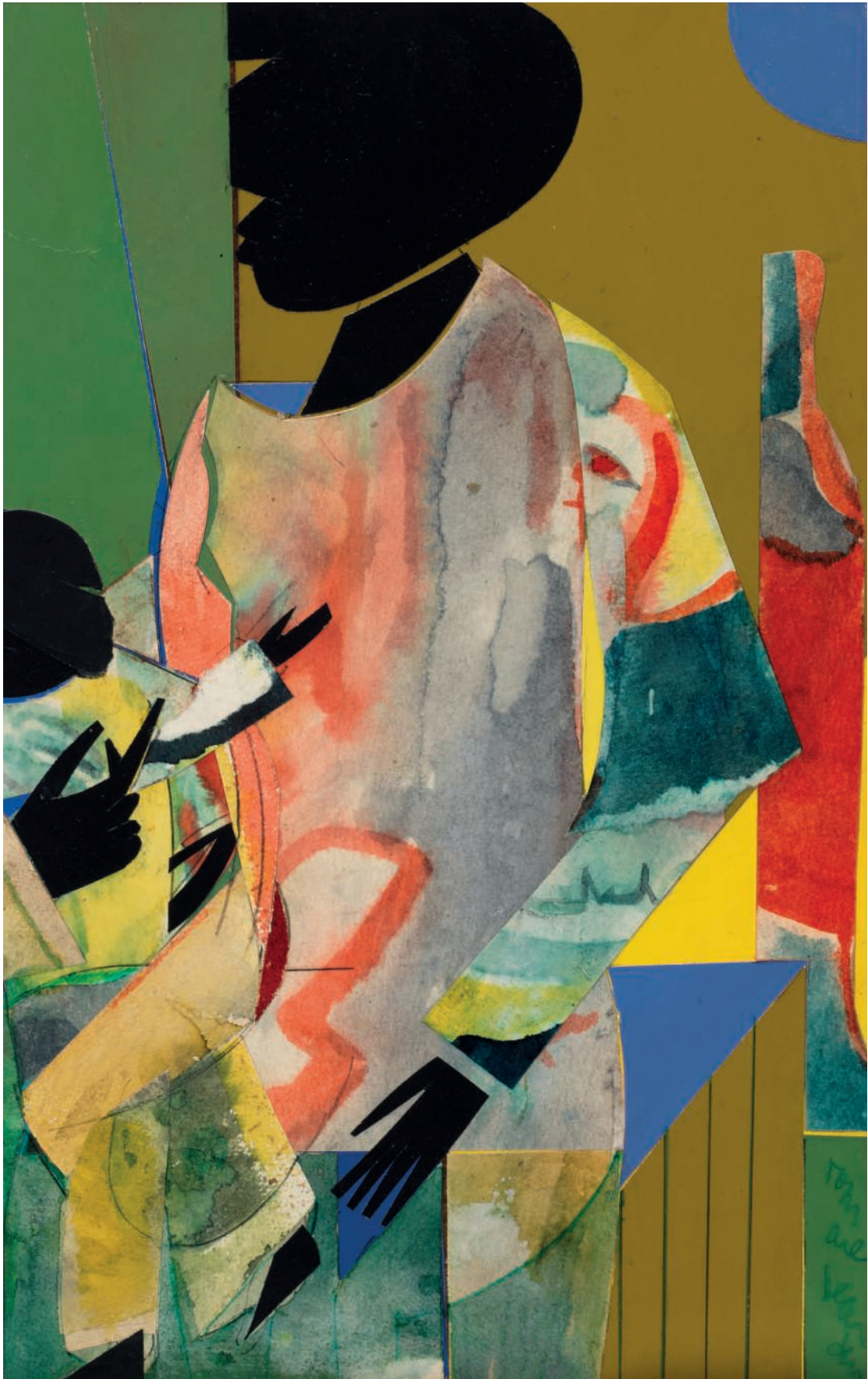
Byron Gallery, New York.

Private collection, Paris, France.

Acquired by the present owner from above.

LITERATURE:

J.L. Melberg, M.J. Bloch, eds., *Romare Bearden, 1970-1980: An Exhibition*, exhibition catalogue, Charlotte, North Carolina, 1980, p. 58, no. 58.





FROM THE PRIVATE COLLECTION OF SANDY E. PARKERSON

2

JOHN R. GRABACH (1886-1981)

Alley Friends (Old Newark)

signed 'John R Grabach/NA' (lower left)

oil on canvas

42 x 48 in. (106.7 x 121.9 cm.)

Painted circa 1930.

\$12,000–18,000

PROVENANCE:

Corporate collection, Houston, Texas.

Acquired by the present owner from the above.

EXHIBITED:

Washington, D.C., Corcoran Gallery of Art, *The Twelfth Exhibition of Contemporary American Oil Paintings*, November 30, 1930-January 11, 1931, p. 41, no. 73.

Philadelphia, Pennsylvania, Pennsylvania Academy of the Fine Arts, *One Hundred and Twenty-Sixth Annual Exhibition*, January 25-March 13, 1931, p. 48, no. 319.

Cleveland, Ohio, Cleveland Museum of Art, *Annual Exhibition of Contemporary American Oil Paintings*, June 10-July 10, 1932.

New York, James Graham & Sons, *John R. Grabach: Urban America Between The Wars*, October 21-December 5, 1981, pp. 9, 16, 19, no. 15, illustrated.

New York, James Graham & Sons, *John R. Grabach (1880-1981)*, March 21-May 5, 1984, p. 7, no. 15.

LITERATURE:

Philadelphia Public Ledger, November 30, 1930.

E.A. Jewell, "Corcoran Biennial and Guelph Treasure; A Fine Native Showing: Big Exhibition in Washington Reveals Contemporary American Art at Its Best," *New York Times*, December 7, 1930, p. 135.

Philadelphia Inquirer, January 25, 1931.

Cleveland Plain Dealer, June 10, 1932.

The Newark Ledger, April 19, 1933, illustrated.

In his review of the Corcoran Gallery's *Twelfth Exhibition of Contemporary American Oil Paintings* of 1930-31, art critic Edward Alden Jewell praised the artist, noting, "Brilliantly imaginative are both of John R. Grabach's canvases, 'Alley Friends' and 'River Barges,' the latter of which has been purchased by the Corcoran Gallery for its permanent collection." (*New York Times*, December 7, 1930, p. 135)



PROPERTY FROM AN IMPORTANT NEW YORK ESTATE

3

DOUGLASS CROCKWELL (1904-1968)

Machinists

signed and dated 'Douglass/Crockwell 32' (lower right)

oil on canvas

48 x 36 $\frac{1}{8}$ in. (121.9 x 91.8 cm.)

Painted in 1932.

\$40,000–60,000

PROVENANCE:

Phillips, New York, 24 January 1990, lot 37.

Acquired by the late owner from the above.

Renowned for his eighteen covers for *The Saturday Evening Post* published from 1933 to 1943, Douglass Crockwell also created illustrations for *Life*, *Look* and *Esquire* magazines and advertisements for iconic American brands. During the Depression, Crockwell executed several paintings for the Works Progress Administration, such as Post Office murals in White River Junction, Vermont; Macon, Mississippi; and Endicott, New York. The present work is similar in theme to his 1934 painting *Paper Workers* (Smithsonian American Art Museum, Washington, D.C.; Transfer from the U.S. Department of Labor), which celebrates the industrial workers at the newspaper plant in the town of Glens Falls, New York.



4

GUY CARLETON WIGGINS (1883-1962)

5th Ave. Mid-Town, Winter

signed 'Guy Wiggins N.A.' (lower right)--signed again and inscribed with title (on the reverse)

oil on canvas

30 x 25 in. (76.2 x 63.6 cm.)

\$100,000-150,000

PROVENANCE:

Private collection, Texas, by 1969.

By descent to the present owner.



PROPERTY FROM AN IMPORTANT NEW YORK ESTATE

5

LEON KROLL (1884-1974)

Railroad Bridge, Hudson River

signed and dated 'Kroll 1914' (lower right)--dated again and inscribed with title (along the upper tacking edge)

oil on canvas

26 x 32 in. (66 x 81.3 cm.)

Painted in 1914.

\$80,000-120,000

PROVENANCE:

Hirsch & Adler Galleries, Inc., New York.

ACA Galleries, New York.

Acquired by the late owner from the above, 1984.

6

LEON KROLL (1884-1974)

Building Manhattan

signed and dated 'Leon Kroll 1915' (lower right)

oil on canvas

46¼ x 51¾ in. (117.5 x 131.5 cm.)

Painted in 1915.

\$250,000–350,000

PROVENANCE:

Bernard Danenberg Galleries, Inc., New York.

Mr. Irving Mitchell Felt, New York, acquired from the above, 1969.

By descent to the present owner.

In an unpublished February 10, 1969 letter, Leon Kroll described the background of the present work, writing, "Dear Mr. & Mrs. Felt, 'Building Manhattan' was painted in 1915-'16. I often wandered through the streets of our city fascinated by the conglomeration of forms and colors which could be resolved into a beautiful design. I was lucky to find a fire-escape on the first floor of a building on Canal Street. A busy lunch room and a clothing store occupied the street floor. The lunch room allowed me to store my painting over night along with materials. As return for this courtesy I ate third class lunches in the restaurant and worked on the picture for several weeks. The material was magnificent. A variety of architecture from early Dutch homes to sky-scrappers--all of which lent itself to building an aesthetic design despite the historical interest. All good wishes to you, Leon Kroll"

The resulting painting, *Building Manhattan*, captures the construction site for a grand entryway to the Manhattan Bridge, which connects Lower Manhattan with Downtown Brooklyn. The bridge itself had been built starting in 1901, and opened to traffic on December 31, 1909. However,

in 1910, as part of the "City Beautiful" movement, the plan for a dramatic arch and colonnade to mark the bridge's Manhattan-side entrance was put into motion under the direction of architectural firm Carrère and Hastings. Completed in 1915, an almost complete end of the colonnade can be seen at near left in Kroll's painting. From this construction site at the junction of Bowery and Canal Streets, Kroll captures a diverse skyline with several iconic New York buildings, including, from left to right, the Singer Building, the golden dome of the New York World Building, the Municipal Building, the Woolworth building and the Thalia (Bowery) Theater. Against this dramatic city backdrop under a striking, cloudy sky, Kroll depicts the cranes, carts and many workmen necessary for such an ambitious construction project in 1915.

Mr. Irving Mitchell Felt, the previous owner of the current work to whom Kroll addressed his letter, was a highly successful New York businessman who notably led the development of the new Madison Square Garden in the 1960s.



The monumental entrance of the Manhattan Bridge, designed by Carrere and Hastings, at the intersection of Canal Street and Bowery Street (aka Fourth Avenue). Photo by Irving Underhill/Library of Congress/Corbis/VCG via Getty Images.



Property from

The Estate of **Robert A. Mann**
and the **Mann Family**

7

GEORGE WESLEY BELLOWS (1882-1925)

Football Game

signed 'Bellows.' (lower center)

pastel on paper

14% x 24 in. (37.2 x 61 cm.)

Executed in 1910.

\$250,000–350,000

PROVENANCE:

The artist.

Estate of the above, 1925.

Mr. C. Ruxton Love, Jr., New York, by 1966.

[With]Hirschl & Adler Galleries, Inc., New York.

Acquired from the above.

EXHIBITED:

New York, Folsom Gallery, *The Pastellists*, January 10-25, 1911.

New York, Gallery of Modern Art, *20s Revisited*, June 29–September 5, 1965.

New York, Gallery of Modern Art, *George Bellows: Paintings, Drawings, Lithographs*, March 15-May 1, 1966, p. 45, no. 10 (as *Football*).

New York, Hirschl & Adler Galleries, Inc., *George Bellows (1882-1925)*, 1971, no. 18 (as *Football*).

Miami, Florida, Mann Galleries, *George Bellows, 1882-1925: Paintings, Drawings, Lithographs*, November 1973, no. 7 (as *Football*).

Cleveland, Ohio, Cleveland Museum of Art, *Stag at Sharkey's: George Bellows and the Art of Sports*, May 14-September 18, 2016.

LITERATURE:

"First Exhibition of 'The Pastellists' Suggests the Revival of a Charming Form of 18th Century Art," *New York Times*, January 15, 1911, p. 51.

A. E. Gallatin, "The Pastellists," *Art and Progress*, vol. II, no. 5, March 1911, p. 144.

M. Oriard, *The Art of Football: The Early Game in the Golden Age of Illustration*, Lincoln, Nebraska, 2017, pp. xvi, 174, 200, pl. 158, illustrated.

In January 1911, a new artist society called The Pastellists held their first of four exhibitions at the Folsom Galleries in New York. Organized by Elmer Livingston MacRae and presided over by Leon Dabo, the group aimed to promote the medium of pastel and the unique, personal sort of artwork that it could inspire, but that was often overlooked by Academy exhibitions. As the *New York Times* headline reviewing the show declared, "First Exhibition of 'The Pastellists' Suggests the Revival of a Charming Form of 18th Century

Art...The extremely delicate, intimate, and suggestive art of pastel has never received adequate recognition in this country." (January 15, 1911, p. 51) The twenty participants in the show included Everett Shinn, Thomas Wilmer Dewing, Ernest Lawson, William Glackens and Colin Campbell Cooper. While George Bellows' works on paper early in his career were typically drawings, he contributed two rare works in pastel to this inaugural exhibition: *Polo Game* and the present work, *Football Game*. The *Times* praised the works as "shortened notes of violent motion," while a reviewer in *Art and Progress* applauded them as "extraordinary examples of action in art...full of strength and power...as well as movement." (as quoted in *The Art of Football: The Early Game in the Golden Age of Illustration*, Lincoln, Nebraska, 2017, p. 174)

Executed the year following Bellows' famous boxing paintings *Stag at Sharkey's* (1909, Cleveland Museum of Art, Cleveland, Ohio) and *Both Members of this Club* (1909, National Gallery of Art, Washington, D.C.), the brilliantly dynamic *Football Game* employs the usually delicate pastel medium to evoke the artist's classic theme of the struggle and glory of American athletic competition. Football is a quintessentially American athletic pursuit and remains as much a display of masculinity and tradition today as it did in 1910. Bellows himself had been interested in sports at a young age. He played basketball and baseball throughout high school and by his senior year, his skill as a shortstop had attracted the attention of professional teams. In college he played semi-professional baseball and was contacted by scouts for the Cincinnati Reds. However, Bellows' primary intent since childhood was art and he went on to express his passion for sport through his drawings and paintings.

While in his boxing and polo works Bellows was drawn to the spirited reaction of the crowd of spectators as much as the players themselves, in the present work Bellows creatively positions the viewer right in the middle of the scrum forming around the determined runner. The gestural lines forming the tangle of sharp limbs create a chaotic energy that sweeps the viewer into the game. Michael Oriard describes, "It is a strikingly original painting, with no apparent influence from the published football posters and illustrations of the era. Both realistic and abstract, it has ten identifiable figures, most of them faceless but there with visible expressions. The one just above the midpoint of the frame is the most fully realized and seems to be emitting a cry of anguish. Just above it, splashed with white paint, is what looks like a disembodied skeleton head, a startlingly macabre touch. To the left are the nose, mouth, and chin of a grimly determined tackler. The tackler and the ball carrier are launched toward a fierce collision, while the many faceless figures simply add momentum or fall by the wayside. The perspective is so close that the viewer feels almost part of the action, and the conventionally muted pastel colors are instead dark and bold, with their typically soft lines sharpened by smears of black. The overall effect is violent and explosive." (*The Art of Football: The Early Game in the Golden Age of Illustration*, p. 174)

Bellows would go on to complete a page of small football illustrations for *The Delineator* and a few other commissioned drawings for football articles in *Everybody's* magazine. For example, an illustration for "Hold Em!" in the November 1912 issue is owned by the Mead Art Museum, Amherst College, Amherst, Massachusetts, and a charcoal entitled *The Football Game* of 1912 is in the collection of the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. The deep color and exaggerated dynamism of the present work, and its inspiration dating back to the important inaugural Pastellists show, place *Football Game* at the pinnacle of Bellows' exploration of sport.



George Wesley Bellows, *The Football Game*, 1912. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. Photography by Lee Stalsworth.



Property from

The Estate of **Robert A. Mann**
and the **Mann Family**

8

GEORGE WESLEY BELLOWES (1882-1925)

*Meet of the "Daffydil" Athletic Club (Street Scene.
A Street Marathon)*

signed 'Geo Bellows-' (lower left)
charcoal on paper laid down on board
16¼ x 23 in. (41.3 x 58.4 cm.)
Executed in 1906.

\$250,000–350,000

PROVENANCE:

Winthrop Taylor, New York.
Chapellier Galleries, New York.
Acquired from the above, 1973.

EXHIBITED:

New York, City Club, 1912.
Miami, Florida, Mann Galleries, *George Bellows, 1882-1925: Paintings,
Drawings, Lithographs*, November 1973, no. 5, illustrated (as *Meeting of the
Daffydil Athletic Club*).
New York, Berry-Hill Galleries, Inc., *Ashcan Kids: Children in the Art of Henri,
Luks, Glackens, Bellows and Sloan*, December 2, 1998-January 16, 1999, pp. 21,
70, 94, pl. 44, illustrated (as *Meeting of the "Daffydil" Athletic Club*).
Cleveland, Ohio, *Stag at Sharkey's: George Bellows and the Art of Sports*,
May 14-September 19, 2016.

LITERATURE:

Artist's Record Book A, p. 15 (as *Street Scene. A Street Marathon*).
Harper's Weekly, February 7, 1914, pp. 16-17, illustrated.
Chapellier Galleries, *American Art Selections*, vol. 4, New York, 1969, p. 44,
no. 45 (as *Meeting of the "Daffydil" Athletic Club*).
M. Doezeema, *George Bellows and Urban America*, New Haven, Connecticut,
1992, pp. 154, 157, fig. 72, illustrated (as *Meeting of the "Daffydil" Athletic Club*).

In 1904, George Bellows moved to New York City to begin his education in art. Leaving college and his hometown of Columbus, Ohio, behind, he found a room at the YMCA and began a life-long immersion into the diverse life of the city. Bellows rarely painted during his first two years in New York; before he could paint, he had to learn how to draw. He spent considerable time observing and sketching people throughout the city, and enrolled in classes at the New York School of Art. There he fell under the influence of Robert



George Wesley Bellows, *Tin Can Battle, San Juan Hill, New York, 1907*. Sheldon Museum of Art, Lincoln, Nebraska. F. M. Hall Collection.

Henri, who taught life and composition classes and encouraged his students to seek inspiration from the city around them. One of his earliest complete drawings from these first years of his art career, *Meet of the "Daffydil" Athletic Club* is a particularly fine example of Bellows' work, not only for its superb quality and nuanced use of charcoal tones, but also for its gritty, urban subject matter that would come to define the Ashcan movement.

The present work was published as a stand-alone cartoon in *Harper's Weekly* in February 1914 with the title *Meet of the "Daffydil" Athletic Club*. However, the work is listed in the artist's record book of the summer of 1906 as *Street Scene. A Street Marathon*. The title suggests that while the Lower East Side scene was still a relevant subject for readers eight years later in 1914, a more satirical title was perhaps assigned to add additional humor when published. The drawings published in national magazines were an important part of Bellows' career, not only for monetary support but also for developing his style and reputation. Linda Ayres explains, "Of necessity, his illustrations were bold, simple, vivid, and lively to capture the reader's interest, and this realistic and direct style translated into his paintings and lithographs. Beginning in 1912, his drawings...appeared in popular periodicals such as the *American*, *Everybody's*, *Delineator*, *Metropolitan*, *Collier's*, *Masses*, *Harper's Weekly*, and *Harper's Monthly*, which he considered to be forums for the best in contemporary American art and which supplemented his income by paying him \$100 to \$200 per drawing. *Harper's Weekly* and *Masses*, especially, were in the forefront of modern illustration, hiring the most innovative artists of the day—ash can artists like Bellows, John Sloan, Everett Shinn—who produced bold sketches, exciting and often humorous in their anecdotes about city life, sports, adventures, and the American personality. This was the golden age of journalism and the era of the artist-reporter who spurned the more conservative stereotypes made popular by Charles Dana Gibson and his colleagues." ("Bellows: The Boxing Drawings," in *Bellows: The Boxing Pictures*, Washington, D.C., 1982, p. 50)

Here, Bellows captures the frenzy of a street race, with a gangly-limbed young boy running toward the finish line as the crowd gestures and jeers from the sidelines. Enthralling details include young boys climbing a lamppost to see over the crowd and a cat leaping in to run alongside. The work delights in both the chaos and pure joy of this event, with the gestural lines and smudges of charcoal fully evoking the ambiance of the crowded streets. A 1915 article in *International Studio* said of Bellows, "The artist himself gives us valuable critical assistance when he declares that he aims at 'manliness, frankness, and love of the game,' and again when he tells us that he is interested in 'the steam and sweat of the street.' And so he loves to paint the prize fight, the polo game, the circus, children swimming--anything that has in it life, joyousness, action, the movement of humans at play...He is genuinely refreshing and entertaining in the peculiarly same and happy way of one who has boyish perceptions and who invariably pauses by the way to observe the healthy comedy of everyday life." (as quoted in M. Doezeema, "Tenement Life: Cliff Dwellers, 1906-1913," in *George Bellows*, exhibition catalogue, 2012, Washington, D.C., pp. 53-54) *Meet of the "Daffydil" Athletic Club* manifests this comment and, with its bold composition, gritty character, and atmospheric use of charcoal, epitomizes Bellows' style at a pivotal early moment in his development as an artist.



Property from

The Estate of **Robert A. Mann**
and the **Mann Family**

9

GEORGE WESLEY BELLOWS (1882-1925)

Tumble of Waters

signed 'Geo Bellows' (lower right)

oil on panel

15 x 19½ in. (38.1 x 49.5 cm.)

Painted in 1913.

\$150,000–250,000

PROVENANCE:

The artist.

Estate of the above, 1925.

Emma S. Bellows, wife of the artist.

Estate of the above, 1959.

H.V. Allison & Co., Inc., New York.

Acquired from the above, 1973.

EXHIBITED:

New York, H.V. Allison & Co., Inc., 1970.

Miami, Florida, Mann Galleries, *George Bellows, 1882-1925: Paintings, Drawings, Lithographs*, November 1973, no. 2, cover illustration.

Cleveland, Ohio, Cleveland Museum of Art; Columbus, Ohio, Columbus Museum of Art; Washington, D.C., Corcoran Gallery of Art, *Reckoning with Winslow Homer: His Late Paintings and their Influence*, September 19, 1990–May 12, 1991, pp. 111, 114, no. 26, fig. 86, illustrated.

LITERATURE:

Artist's Record Book A, p. 251.

H. Burchard, "Epic Homer: The Real Story," *The Washington Post*, March 22, 1991.

M.A. Wallace, "George Bellows Paints California: A Summer Escape Out West," M.A. thesis, University of California Riverside, June 2014, pp. 104, 159, fig. 55, illustrated.

To be included in the forthcoming *catalogue raisonné* of the paintings of George Bellows being prepared by Glenn C. Peck. An online version of the catalogue is available at www.hvallison.com.

The present work was painted on Monhegan Island, Maine, in October 1913. George Bellows first traveled to Monhegan during the summer of 1911 at the invitation of Robert Henri. Though only three miles long and one-half mile wide, the isle's raw beauty, dramatic coastline and roiling sea provided the ideal scenery for Bellows' direct, bravura style. He explored every hill and dale and was captivated by the variety of pictorial possibilities, writing, "The Island is endless in its wonderful variety. It's possessed of enough beauty to supply a continent." (as quoted in S. Cash, "Life at Sea, 1911-1917," in C. Brock, *et al.*, *George Bellows*, Washington, D.C., 2012, p. 160) Bellows was so inspired by the distinctive character of the topography and its inhabitants that he returned two summers later, painting some of the most visceral depictions of nature of his career.

On his first trip to Monhegan, Bellows primarily painted sketches on small panels measuring 11 by 15 inches, which would often provide inspiration for large studio canvases upon his return to New York. When he returned in 1913, Bellows instead chose to work on a larger scale, which still allowed him to carry his easel around the island to work *en plein air*, but also permitted grander compositions that were final works in their own right. He executed about 100 panels measuring 15 by 20 inches, including the present work.

Bellows boasted in a letter to gallerist William Macbeth, "I am...getting some very complete pictures...I am delighted with some of them...These panels are twice as big as the old ones and a long way removed from quick sketches." (as quoted in F. Kelly, "Bellows and the Sea," *The Paintings of George Bellows*, New York, 1992, p. 152)

While the size of Bellows' compositions became notably larger on the 1913 trip, their scope became much smaller than his earlier panoramic views of the island; as a result, the best of the 1913 panels, including *Tumble of Waters*, present isolated views of coastline, evocative of the violent seaside but also magnified and cropped almost to the point of abstraction. Sarah Cash expounds, "The crash of surf on rocks...became his favored subject; these dynamically composed views, executed with correspondingly vigorous and loaded brushwork, attest to the continuing influence of [Winslow] Homer, particularly his late seascapes." (as quoted in "Life at Sea, 1911-1917," pp. 161-62) These expressive Monhegan panels, such as *Tumble of Waters*, "may represent Bellows's purest attempt to isolate natural forces and to suggest through the clashing of rock and sea the ebb and flow of man's eternal struggle with life's challenges." (J.M. Keny, "Brief Garland: A Life of George Bellows," *Timeline*, vol. 9, nos. 5-6, October-December 1992, p. 25)



PROPERTY FROM A PRIVATE MIDWESTERN COLLECTION

10

GEORGE WESLEY BELLOWS (1882-1925)

Evening Blue (Tending the Lobster Traps. Early morning)

bears inscription 'Geo. Bellows/E.S.B.' (lower left)

oil on panel

18 x 22 in. (45.7 x 55.9 cm.)

Painted in 1916.

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

PROVENANCE:

The artist.

Estate of the above, 1925.

Emma S. Bellows, wife of the artist.

H.V. Allison & Co., Inc., New York.

William W. Hoffman, New York, 1957.

James Graham & Sons, New York.

Acquired by the present owner from the above, 1987.

EXHIBITED:

New York, H.V. Allison & Co., Inc., *George Bellows*, May 1-31, 1957.

New York, H.V. Allison & Co., Inc., *George Bellows*, May 7-31, 1963.

Los Angeles, California, Los Angeles County Museum of Art; New York, Whitney Museum of American Art; Columbus, Ohio, Columbus Museum of Art; Fort Worth, Texas, Amon Carter Museum, *The Paintings of George Bellows*, February 16, 1992-May 9, 1993, pp. 44, 253, fig. 39, illustrated.

LITERATURE:

Artist's Record Book B, p. 77 (as *Tending the Lobster Traps. Early morning*).

To be included in the forthcoming *catalogue raisonné* of the paintings of George Bellows being prepared by Glenn C. Peck. An online version of the catalogue is available at www.hvallison.com.



Lobstermen setting traps in the early winter, Maine, 1927. Photographer Max Rosenthal. Collections of Monhegan Museum, courtesy of VintageMaineImages.com.

“Following in Winslow Homer’s footsteps, Bellows, like Rockwell Kent, has translated... with remarkable strength and sympathy, the scenery, the sea and the humans of the stern and rockbound Maine Coast.”

American Art News, 1914



Every summer from 1911 until 1916, George Bellows searched out cooler climes for new artistic inspiration away from the heat of New York City. Maine was his favorite destination, and he would spend months there on extended vacations, visiting either coastal communities such as Camden or Ogunquit, or ferrying out to the islands. Executed on Matinicus Island during Bellows' last summer in Maine, *Evening Blue* of September 1916 reflects the artist's deep connection to the landscape of the area and exemplifies his boldly modern experimentations with color during this period of his career.

Only two miles long with a total area of 720 acres, Matinicus is one of the most remote islands along the New England coast, located twenty miles from the shore of Rockland, Maine. Derived from a Native American word meaning "far out island," Matinicus has long been a close-knit community of sailors and fishermen removed from the busy tourism of nearby Monhegan Island. Bellows first visited the isle in the summer of 1913, when he and his wife Emma ventured over from Monhegan and spent the night in a fisherman's house. The couple next returned to Matinicus in September 1916, this time staying for about a month. Michael Quick writes of this second sojourn, "In that time he produced nearly thirty fine paintings of it and the neighboring island sometimes known as Criehaven. Bellows considered them, like Rockport and Camden, to be unspoiled corners of rustic America, free of the summer visitors who flocked to Monhegan. He painted very few pictures of the sea, instead painting informal corners of the island and the farms of its inhabitants. *Matinicus from Mt. Aratat* [Portland Museum of Art, Portland, Maine] and *Ox Team, Wharf at Matinicus* [The Metropolitan Museum of Art, New York] are characteristic of the relaxed, snapshot quality of the fresh, brightly colored landscape sketches." (M. Quick, "Technique and Theory: The Evolution of George Bellows's Painting Style," in *The Paintings of George Bellows*, exhibition catalogue, Fort Worth, Texas, 1992, pp. 58, 61)

Evening Blue is one of those few pictures of the sea from Bellows' time in Matinicus, employing the same expressive brushwork and bright coloration to a scene of lobstermen in the coastal waters off the island. Although the work has been known as *Evening Blue*, Bellows most likely referenced the work in his record book of September 1916 as *Tending the Lobster Traps*. *Early morning*, reflecting the usual routine of the fishermen who would check their traps shortly after dawn rather than at night. The gradation of the sky from dark to light, suggesting a still lightening sky or perhaps the misty fog of the early morn, sets the daybreak scene. Through the leaves of a tree, the viewer peers down from the rocky shoreline to spy the lobstermen hard at work hefting the large traps into their dinghies. The chaotic coastal flora with

tall, spindly trees, encroaching roots and uneven rocky cliffs emphasize the tough nature of the environment in which these men must labor. Similarly, the amalgamation of greens, deep blues and whites in the near water, and the sharp upturned angle of the green boat, indicate that the waves and tides of the Atlantic Ocean are an obstacle to face, even during the calm hours at the start of the day. The power of the scene is further amplified by the relatively large scale of the painting; Bellows' *plein air* works from Maine were typically executed on 11 x 15 or 15 x 20 inch size panels, while the present work maintains an 'of-the-moment' feeling even in a larger, fully realized composition of 18 x 22 inches.

With these elements of the work coalescing to underscore the inhospitable nature of the coast of Maine, *Evening Blue* reflects a major theme present throughout Bellows' career—struggle. Whether as manifested in the competition of the boxing ring or polo field, the tribulations of life on the street or the travails of the working class, the conflict of man against himself as he faces obstacles is a continuing motif in Bellows' work that adds underlying meaning to many of his best compositions. James M. Keny further explains how this theme manifests in Bellows' Maine paintings, writing, "Beginning with *Shore House*, completed in early 1911, and continuing during trips to Maine—Monhegan Island in 1911, 1913 and 1914 and Camden and Matinicus Island in 1916—Bellows addressed man as provider and the ever-present, often isolating demands associated with that role." Indeed, Bellows had recently married his wife, Emma Story, and they soon after had their first child, placing him in the role of provider for his new family. This sense of responsibility resonates with the scene of *Evening Blue*, in which the men are working hard to literally put food on the table. Keny continues, "Perhaps Bellows engaged his new theme because of its more personal meaning for him." ("Brief Garland: A Life of George Bellows," *Timeline: A Publication of the Ohio Historical Society*, vol. 9, 1992, p. 25)

Bellows' concentration on the harshness of life for fishermen along the Maine coast famously follows in the footsteps of nineteenth-century painter Winslow Homer. From his paintings of fisherwomen waiting for their husbands to return from their adventures to his powerful depictions focusing solely on crashing waves, Homer's work inspired by his life in Prout's Neck, Maine, revolves around the symbiotic yet difficult relationship of man with the sea. The Maine output of Homer and Bellows notably share a deep understanding and appreciation for this powerful force of nature, and furthermore a rare ability to convey that unique spirit and energy of the landscape to their viewers. As Franklin Kelly explains, "Their paintings were

Matinicus Harbor on Matinicus Island, Maine, circa 1890. Photographer unknown. Collections of Maine Historical Society, courtesy of VintageMaineImages.com.





George Wesley Bellows, *Ox Team, Wharf at Matinicus*, 1916. The Metropolitan Museum of Art, New York. Gift of Margaret and Raymond J. Horowitz.

assertive not only because they depicted scenes brimming with natural and man-made energy, but also because the canvases themselves were alive with artistic energy and purpose...Homer was a nineteenth-century artist who managed, as very few of his generation did, to paint pictures in the twentieth century that both summed up what had gone before and embraced the future with a spirit of innovation. Bellows was a twentieth-century artist who, like equally few of his generation, managed to absorb the lessons of the past and transform them into a personal and fully modern idiom." ("So Clean and Cold": Bellows and the Sea," in *The Paintings of George Bellows*, p. 137)

In *Evening Blue*, this palpable energy and modern aesthetic is largely derived from Bellows' extraordinary use of color throughout the scene. Bellows co-organized the seminal Armory Show of 1913 and had the opportunity to study the work of the European Expressionists and Fauvists that were exhibiting in New York for the first time. The following summer, he wrote to his friend and mentor, Robert Henri, "I have been working with the colors and not much hue [more neutral color] and find a lot of new discoveries for me in the process." (as quoted in *The Paintings of George Bellows*, p. 44) This new direction to a high-key palette was also influenced by his close relationships with two other American modernists, Leon Kroll and Andrew Dasburg. Sarah Cash explains, "Kroll and Dasburg likely encouraged not only the brightening of Bellows' palette, but also his nascent understanding of how to model form through color relationships in the manner of Paul Cézanne; while in Paris, both were greatly influenced by the French master's work and enthusiastically endorsed it to their fellow American artists. Bellows, for his part, admired Cézanne and would have encountered his distinctive style in works...exhibited at the Armory Show....as well as in publications and other recent exhibitions. In a letter to his Ohio State University professor Joseph Taylor, Bellows all but conjures the artist in describing his new use of strong color to render objects: 'I have been trying to discern dignity in [the] powerful colors I have been painting...great, dignified masses can just as well or better often be made with powerful colors as with grays.'" ("Life At Sea, 1911-1917," in *George Bellows*, exhibition catalogue, New York, 2012, p. 162)

By 1916, Bellows was pushing his color play further than ever, as seen in the harmonious rainbow of hues present in just the rocky cliffs of the present

work; rich blues and reds represent shadows and oranges and yellows signify the sun-exposed stone. The exceptionally vivid blues of the sea and sky are derived from a starkly intense color palette, which makes even the darkest shades employed seem vibrant and fresh. Bellows wrote to Henri that summer of 1916 "that he was doing 'extra fine work' and continuing his experiments with color." ("So Clean and Cold": Bellows and the Sea," p. 162) He thought of his compositions in color much as a musician combining notes for a harmonious melody, and would often annotate the back of panels or his record book with a series of letters and numbers to help organize his spectrum of color for each work. Glenn Peck writes that he "told of using what he termed a 'paint piano.' The annotations of color choices in the record book read much like a musical score." ("The Record Books of George Bellows: A Visual Diary," in *George Bellows*, p. 301) Indeed, the artist himself described his almost imaginative use of color while in Matinicus, writing, "I have done a number of pictures this summer which have not arrived in my mind from direct impressions but are creations of fancy arising out of my knowledge and experience of the facts employed. The result...has nevertheless evolved into very rare pictures." (as quoted in *Toward an American Identity: Selections from the Wichita Art Museum Collection of American Art*, Wichita, Kansas, 1997, p. 94)

Capturing the classic theme of the complex relationship between man and nature along the coast of Maine, and employing the thoroughly modern, expressive color palette of his last summer there, *Evening Blue* exhibits the expressive fervor and bold experimentation which established Bellows as an icon of American modernism. As Michael Quick reflects, "The visual and emotional force of their gorgeous color, which achieves a dazzling opulence exceeded in the work of few American painters of the period, makes the paintings of 1916 and 1917 among the most handsome and enjoyable that Bellows ever produced. In the three charmed periods—1913, 1916-17, and 1924—when Bellows painted in his strongest color, its exuberance stands comparison with that of any of the Fauve-inspired American modernists. The delightful paintings of these periods demonstrate not only his exceptional gifts in using color, but also, in the spirit of the modernists, his joy in doing so." ("Technique and Theory: The Evolution of George Bellows's Painting Style," p. 63)

11

CHILDE HASSAM (1859-1935)

The Yachts, Gloucester Harbor

signed 'Childe Hassam' with artist's crescent device (lower right)

oil on canvas

34½ x 36¼ in. (86.7 x 92 cm.)

Painted in 1899.

\$1,500,000–2,500,000

PROVENANCE:

The artist.

San Francisco Society of Artists, San Francisco, California, acquired from the above, 1915.

San Francisco Art Association (later San Francisco Art Institute), San Francisco, California, gift from the above, 1960.

Sotheby's, Los Angeles, California, 18 June 1979, lot 131, sold by the above.

Hirschl & Adler Galleries, Inc., New York, acquired from the above.

Dr. and Mrs. H. Robert Ripley, Castro, California, 1980.

[With] John E. Parkerson & Co., Houston, Texas.

Mr. and Mrs. Prentis B. Tomlinson, Jr., Houston, Texas, 1981, acquired from the above.

David Findlay, Jr., Inc., New York, 1986.

Al Cohen, Denver, Colorado.

Gerald Peters Gallery, Santa Fe, New Mexico.

Private collection, Connecticut, acquired from the above.

Sotheby's, New York, 1 December 1994, lot 53, sold by the above.

Acquired by the present owner from the above.

EXHIBITED:

Philadelphia, Pennsylvania, Pennsylvania Academy of the Fine Arts, *109th Annual Exhibition*, February 8-March 29, 1914, p. 36, no. 324 (as *The Yachts*).

Cincinnati, Ohio, Cincinnati Art Museum, *Twenty-First Annual Exhibition of American Art*, May 23-July 31, 1914, p. 11, no. 53, illustrated (as *The Yachts*).

San Francisco, California, Exposition Park, *Panama-Pacific International Exposition*, February 20-December 4, 1915, pp. 70, 145, no. 3730, illustrated.

San Francisco, California, Exposition Park, *Post-Exposition Exhibition, Panama-Pacific International Exposition*, January 1-May 6, 1916, p. 54, no. 5523, illustrated.

Toronto, Canada, Art Gallery of Toronto; Winnipeg, Canada, Winnipeg Art Gallery Association; Vancouver, Canada, Vancouver Art Gallery; New York, Whitney Museum of American Art, *American Painting, 1865-1905*, January 6-June 18, 1961, no. 33.

Santa Fe, New Mexico, Gerald Peters Gallery, *American Masters: A Selection of Works from the Gerald Peters Gallery*, 1990, pl. 18, illustrated. San Francisco, California, M.H. De Young Museum, 1967-1979, on loan.

LITERATURE:

The Century Magazine, circa 1916, p. 780, illustrated.

R.L. Bernier, *Art in California*, San Francisco, California, 1916, pl. 129, illustrated.

San Francisco Museum of Art Quarterly Bulletin, vol. III, 1944, no. 2, cover illustration.

D.F. Hoopes, *Childe Hassam*, New York, 1982, p. 52.

J.A. Ganz, ed., *Jewel City: Art from San Francisco's Panama-Pacific International Exposition*, San Francisco, California, 2015, p. 32.

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

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



The Inner Harbor, Gloucester, Massachusetts, circa 1900-1910. Photographer unknown. Detroit Publishing Co. Library of Congress, Prints and Photographs Division.

"Paintings like 'The Yachts, Gloucester Harbor,' by Hassam are rivals of the best produced by Monet..."

J.N. Laurvik, 1915



Childe Hassam's paintings from his summers along the New England coast are renowned for their vivacious depictions of quaint resort communities, their visitors, the sparkling sea and the flourishing flora. Incorporating all of these elements into one panoramic work, *The Yachts, Gloucester Harbor* superbly captures one of the most inspiring views of the region in the effervescent Impressionist style that earned Hassam the nickname of the 'American Monet.'

With beautiful coastal vistas and a burgeoning maritime industry, Gloucester, Massachusetts, has long proved an inspirational summer destination for generations of American artists. As Susan G. Larkin recounts, "Gloucester combines colonial architecture, a picturesque setting, and a bustling harbor. America's largest fishing port during Hassam's time, it also supported granite quarrying, ironworking, shipbuilding, fish-drying, and fish-packing industries. Tourism developed there rapidly, beginning about 1835. Among the town's summer visitors were many artists. Fitz Hugh Lane, a native son, and Martin Johnson Heade painted there in the mid-nineteenth century. [Winslow] Homer and [William Morris] Hunt followed them after the Civil War, and [John Henry] Twachtman, Charles H. Davis, Joseph R. DeCamp, Frank Duveneck, Willard L. Metcalf, and Edward Henry Potthast joined the flood of artists working in Gloucester at the turn of the last century." ("Hassam in New England, 1889-1918," in H. Barbara Weinberg, *Childe Hassam: American Impressionist*, New York, 2004, pp. 163, 166)

Hassam first visited Gloucester as a young artist around 1880. Once he moved to New York in 1889, the town became a convenient stop on the way to summers he spent on Appledore in the Isles of Shoals, with Hassam visiting at least five times in the 1890s. He typically stayed in East Gloucester at hotels like the Hawthorne Inn, which was conveniently located only a few miles from the center of town via an electric tram and provided a great view of the harbor. He would also coordinate his visits with other artists; for example, he traveled with Metcalf to Gloucester in the summer of 1895. It was on these summer painting campaigns at the lively artists' colonies on Appledore and in Gloucester that Hassam perfected his *plein-air* Impressionist style.

Hassam's early depictions of Gloucester focused on the bustling townspeople and the flurry of activity surrounding the marina. Near the turn of the century, however, following two productive and stylistically innovative European sojourns, Hassam's depictions of this seaside town shifted towards



Claude Monet, *The Basin at Argenteuil*, 1874. Rhode Island School of Design, Providence, Rhode Island. Gift of Mrs. Murray S. Danforth.

the overall landscape visible from his East Gloucester viewpoint. Ulrich Hiesinger notes, "It was during this visit [of 1899] that Hassam began to envision the Gloucester landscape in a fundamentally new way, replacing fragmentary incidents and scenery with enduring realities expressed in sweeping panoramas of the harbor and town. These have come to be regarded as his quintessential Gloucester views, unrivalled for their breadth, complexity and delicate atmospheric effect." (*Childe Hassam*, New York, 1994, p. 122)

The Yachts, Gloucester Harbor of 1899 epitomizes this new aesthetic direction, tactfully and artfully obscuring evidence of Gloucester's more commercial aspects to depict a peaceful and picturesque view onto the sailboats of the town's harbor. At the front of the picture plane, Hassam places a beautiful woman in profile, absolutely at leisure as she looks out onto the sea from her magnificent overlook. Her presence invites the viewer to imagine standing on that porch alongside her to soak in the summer sun and Hassam's unique vision of the village's timeless beauty and tranquility. Gloucester offered Hassam the ability to escape from the oppressive and mundane life of the city and allowed his mind to wander and retreat into the depths of his own imagination. By fully manifesting onto canvas these introspective journeys, he offers viewers of his Gloucester pictures a similar passage. Hassam's first biographer Adeline Adams remarked, "How he loved the whole New England coast, with its endless variety of sand, pebbles, and towering granite!...To many an attentive eye, the familiar Hassam magic has altered and enhanced the Gloucester scene, the Provincetown scene, the Newport scene. Those places transcended their former selves, because the invisible had been made visible through the painter's art." (*Childe Hassam*, New York, 1938, p. 94) Ernest Haskell similarly wrote in 1922, "Before I had seen Hassam's pictures, [Gloucester] seemed a fishy little city, now as I pass through it I feel Hassam. The schooners beating in and out, the wharves, the sea, the sky, these belong to Hassam." (*Distinguished American Artists: Childe Hassam*, New York, 1922, p. viii)

The transportive quality of Hassam's Gloucester works is largely derived from his Impressionist concentration on the clear light of summer and its prismatic reflections off the water and landscape. Indeed, *The Yachts, Gloucester Harbor* was specifically praised by contemporary critics for its similarities in technique to the works of the great French Impressionist master Claude Monet. One reviewer of the painting's exhibition at the Panama-Pacific Exposition of 1915 declared, "What a stimulating and beneficial tonic the influence of the French Impressionists was upon American art may be seen in...three galleries devoted respectively to Twachtman, Hassam, and Edward W. Redfield. All of these men owe much of what is most vital and lasting in their work to their intelligent application of the lessons taught by the Impressionists. Paintings like '*The Yachts, Gloucester Harbor*,' by Hassam are rivals of the best produced by Monet..." (J.N. Laurvik, "Evolution of American Painting: As Exemplified in the International Exhibition of Fine Arts in the Panama-Pacific International Exposition of San Francisco," *The Century Illustrated Monthly Magazine*, vol. 90, no. 5, September 1915, pp. 783-85) Another critic of the show, Arthur Bridgman Clark, likewise praised, "Hassam. The best American exponent of Monet's methods. '*The Yachts: Gloucester Harbor*,' is one of the truest and most harmonious." (*Significant Paintings at the Panama Pacific Exhibition: How to Find Them and How to Enjoy Them*, Stanford, California, 1915, p. 5)

Susan G. Larkin has reflected, "For most of his long career the varied seaports and villages of the New England coast inspired some of [Hassam's] most compelling images and shaped the enduring vision of the region as quintessential America." ("Hassam in New England, 1889-1918," p. 174) The panorama of *The Yachts, Gloucester Harbor* unquestionably attests to Hassam's place among the best in the long line of American artists who have found inspiration in Gloucester's classic New England summer views, and equally affirms his position among the highest echelon of Impressionist painters.





PROPERTY OF A PENNSYLVANIA COLLECTOR

12

LOUIS RITMAN (1889-1963)

Woman With Watering Can

oil on canvas

36¼ x 36 in. (92.1 x 91.4 cm.)

\$100,000-150,000

PROVENANCE:

Private collection.

Private collection, gift from the above, circa 1920s.

By descent to the present owner.

LITERATURE:

R.H. Love, *Louis Ritman from Chicago to Giverny: How Louis Ritman Was Influenced by Lawton Parker and Other Midwestern Impressionists*, Chicago, Illinois, 1989, p. 163, fig. 13-11, illustrated.

Property from

The Estate of **Robert A. Mann**
and the **Mann Family**

13

PHILIP LESLIE HALE (1865-1931)

The Rose Tree Girl

oil on canvas

40¼ x 20½ in. (102.2 x 51.1 cm.)

Painted circa 1922.

\$70,000-100,000

PROVENANCE:

Ira Spanierman, Inc., New York.

Acquired from the above, 1973.

EXHIBITED:

Pittsburgh, Pennsylvania, Carnegie Institute, *Twenty-First Annual International Exhibition of Paintings*, April 27-June 15, 1922, no. 86.

Philadelphia, Pennsylvania, Pennsylvania Academy of the Fine Arts, *118th Annual Exhibition*, February 4-March 25, 1923, p. 43, no. 259, illustrated.

Cincinnati, Ohio, Cincinnati Art Museum, *The Thirtieth Annual Exhibition of American Art*, May 26-July 31, 1923, no. 62.

Philip Leslie Hale was a leading member of the Boston School of Impressionists, along with Edmund Tarbell, Frank Weston Benson, William McGregor Paxton and Joseph De Camp, among others. Following studies at the Art Students League in New York, Hale traveled abroad to Paris in 1887 to study at the Académie Julian. The following summer, he visited Giverny for the first time, finding inspiration in Claude Monet's gardens and the community of American Impressionists living there. Upon his return from France, his art student at the Museum School in Boston described Hale as "an experimenter... He had worked out a great many things about vibrations of color, pointillism...of getting the most colorful effect with the limitations of paint." (as quoted in *Philip Leslie Hale, A.N.A. (1865-1931): Paintings and Drawings*, exhibition catalogue, Boston, Massachusetts, 1988 p. 5) While he later concentrated on more subtle effects of light in his interiors and portraits, Hale maintained this emphasis on bold colors and Impressionist brushwork for his outdoor subjects for the rest of his career, as exemplified by *The Rose Tree Girl*.



PROPERTY OF A NEW YORK COLLECTOR

14

FREDERICK CARL FRIESEKE (1874-1939)

The Lattice Gate

signed 'F.C. Frieseke.' (lower right)

oil on canvas

32 x 25½ in. (81.3 x 64.8 cm.)

Painted by 1913.

\$500,000-700,000

PROVENANCE:

The artist.

American Red Cross, gift from the above, 1917.

[With]M. Knoedler & Co., Inc., New York, circa 1920s.

Private collection, Pacific Northwest.

Estate of the above.

A.J. Kollar, Seattle, Washington, 1985.

Joan Michelman Ltd, New York.

Private collection, Michigan.

Joan Michelman Ltd, New York (as *The Latticework*).

Acquired by the present owner from the above, 1986.

This painting will be included in the Frederick C. Frieseke *Catalogue Raisonné* being compiled by Nicholas Kilmer, the artist's grandson, with the support of the Hollis Taggart Galleries, New York.

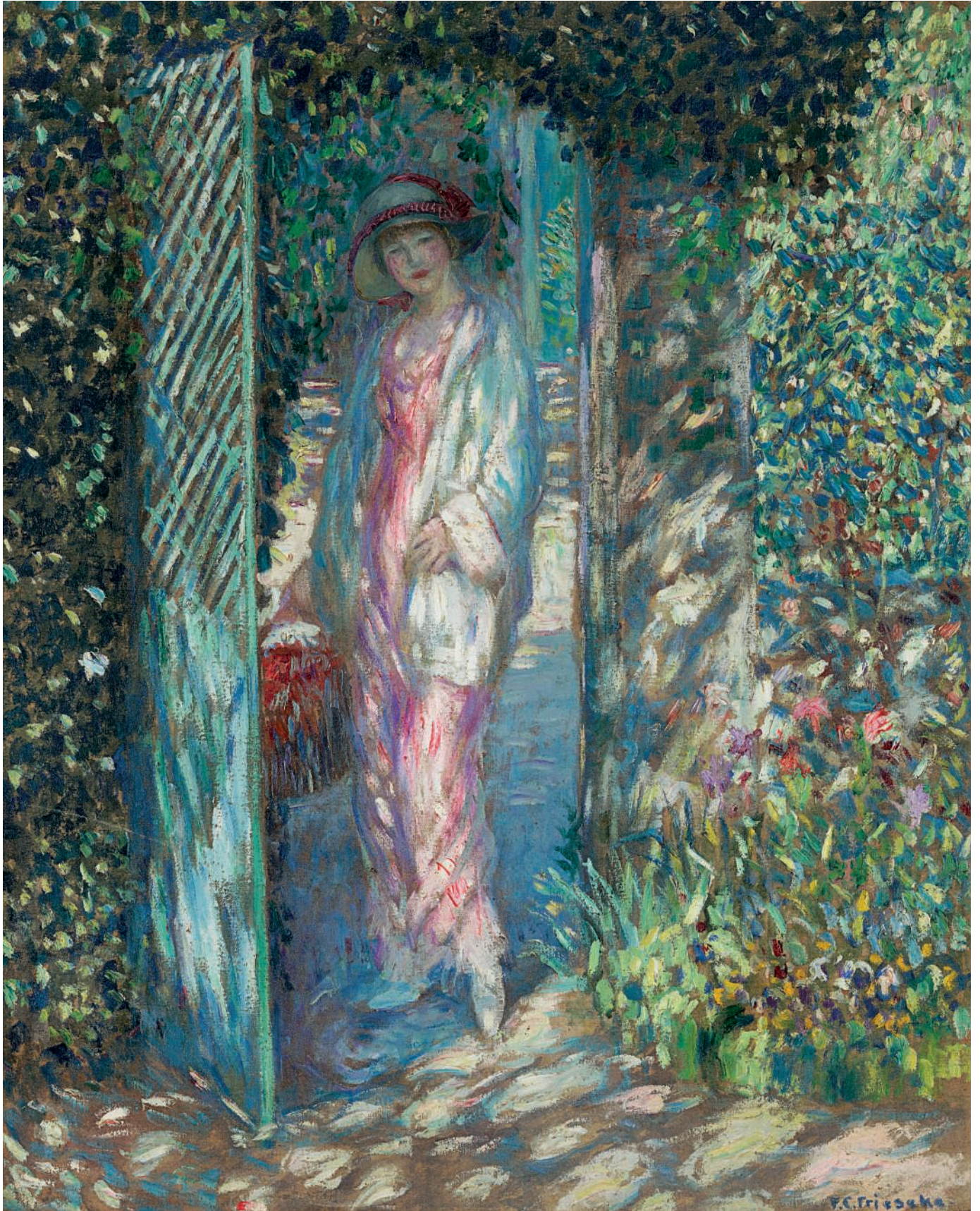
Frederick Carl Frieseke's *The Lattice Gate* is a superb example of the artist's Impressionist style. Set in Frieseke's garden in Giverny, France, a female figure steps through a doorway of greenery out into the dappled sunshine and dazzling colors of the floral scenery. Executed by 1913, during a period of incredible creative output, the present work was painted when Frieseke had achieved a solid reputation among critics and could relish in the artistic freedom and inspiration he found in the French countryside.

In the summer of 1906, Frieseke settled in Giverny, an artist colony led by French Impressionist Claude Monet that had been favored by American artists, including Theodore Butler, Willard Metcalf, Richard Miller, Theodore Robinson and Guy Rose. Frieseke lived in Robinson's former house, next door to Monet, and the intricate and extravagant garden of the French Impressionist painter had a significant impact on him. Frieseke's own house also had a "beautiful old garden, running riot with flowers, vines and trees," which he often incorporated as a backdrop for his models. (W.H. Gerds, *Monet's Giverny: An Impressionist Colony*, New York, 1993, p. 172) Continually inspired by this environment, Frieseke reflected to a visiting *New York Times* reporter in 1914, "We've remodeled the house, decorated it, and with the garden, it serves as my studio from April to December...I have a small room in which I store my canvases and painting traps and show my pictures. But I seldom use it to work in...I never paint inside unless driven in by the weather." (C.T. MacChesney, "Frieseke Tells Some of the Secrets of His Art," *New York Times*, June 7, 1914, sec. 6, p. 7)

This passion for painting *en plein air* reflects Frieseke's emphasis on natural sunlight in his work. In his own words, he always chose to paint "sunshine, flowers in sunshine; girls in sunshine; the nude in sunshine." ("Frieseke Tells Some of the Secrets of His Art," p. 7) In *The Lattice Gate*, Frieseke delights in the contrast between the play of sunlight off the exposed flowers at right and the shadowed foliage under the archway. The figure's pale dress and jacket reflect the surrounding blue-green shrubbery as she delicately steps out into the sun. Frieseke's colorful palette and thick impasto are masterfully executed with a deft handling of short, broken brushstrokes to emphasize the dappled daylight. The brushwork imbues the lush garden with form and texture, creating a patterned harmony reminiscent of the Post-Impressionists. In *The Lattice Gate*, the vitality of the garden and the quiet moment of the model are poignantly recorded as Frieseke creates an idyllic image that embraces the scene in its most beautiful and picturesque form.



Frances Frieseke in garden, Giverny, 1918. Photographer unknown. Courtesy Frieseke Family papers. Published in Maxwell Galleries Ltd., *A Retrospective Exhibition of the Work of F.C. Frieseke May 14 Through June 12, 1982*, exhibition catalogue, San Francisco, California, 1982, p. 26.



15

MAURICE BRAZIL PRENDERGAST (1859-1924)

The Flying Horses

signed 'Prendergast' (lower right)--signed again and inscribed with title (on the reverse)
watercolor and pencil on paper
13¼ x 20⅞ in. (33 x 53 cm.)
Executed circa 1900-01.

\$800,000-1,200,000

PROVENANCE:

Mr. and Mrs. Edgar Sutro, San Francisco, California.
Sotheby's, New York, 29 May 1981, lot 59, sold by the above.
John Parkerson, Houston, Texas, acquired from the above.
Prentice Tomlinson, acquired from the above, by 1982.
Joan Michelman Ltd., New York.
Private collection, acquired from the above.
Joan Michelman Ltd., New York.
Murjani Collection, acquired from the above.
Joan Michelman Ltd., New York.
Acquired by the present owner from the above, 1985.

EXHIBITED:

(Possibly) Boston, Massachusetts, Boston Water Color Club, *Water Color Club: Fourteenth Annual Exhibition*, March 10-16, 1901, no. 70.
(Possibly) Detroit, Michigan, Detroit Museum of Art, *Special Exhibition of Water Colors and Monotypes by Mr. Maurice B. Prendergast*, November 1901, no. 11.
San Francisco, California, California Palace of the Legion of Honor, *Maurice Prendergast: 1859-1924*, April 22-June 3, 1961.
Santa Barbara, California, Santa Barbara Museum of Art, *Painted Papers: Watercolors from Durer to the Present*, March 15-April 15, 1962, no. 158.

LITERATURE:

E. Green, *Maurice Prendergast: Art of Impulse and Color*, College Park, Maryland, 1976, p. 42.
R. Reif, "Record Set for U.S. Impressionist," *New York Times*, May 30, 1981, p. 14.
R. Reif, "Auctions: Art Records Set in May," *New York Times*, June 7, 1981, p. 51.
C. Clark, N.M. Mathews, G. Owens, *Maurice Brazil Prendergast, Charles Prendergast: A Catalogue Raisonné*, Williamstown, Massachusetts, 1990, p. 405, no. 771, illustrated.



Maurice Prendergast, *The Flying Horses*, ca. 1902-06. The Toledo Museum of Art, Toledo, Ohio. Gift of Florence Scott Libbey.

After a year and a half sojourn in Italy, where the artist produced many of his most celebrated compositions in watercolor, Maurice Prendergast returned to America in 1900. Having mastered his technique, Prendergast developed a painting style uniquely his own, characterized by vivid color, complex compositions and a richness of detail. The artist also began to focus chiefly on themes of leisure, predominantly in city parks and courtyards.

In Prendergast's earlier watercolors, he took his primary inspiration from "the grand theme of modern art, leisure." According to the artist's biographer Nancy Mowll Mathews, "Leisure was promoted as the hallmark of a progressive society. Social reformers and the labor movement fought for the universal acceptance of the eight-hour workday and guaranteed paid holidays. They argued that increased leisure time for the individual would bring improvements in health, education, and productivity, which, in turn, would fuel the growth of an enlightened, modern society...True to his age, leisure became the great theme of Prendergast's art. Over time, attitudes and values changed, but he never lost his reverence for a subject that he felt made people more civilized and more human. Nor did he forget that art itself was a leisure-time spectacle. Like a movie producer or an amusement park carney, he was a showman in the best sense of the word. He produced art to seduce and charm his audience--all the while asking them to sharpen their senses and broaden their horizons." (*The Art of Leisure: Maurice Prendergast in the Williams College Museum of Art*, Williamstown, Massachusetts, 1999, pp.15-16) These leisure themes manifested themselves in Prendergast's scenes of daily life, crowded beaches and parks, and busy sidewalks and squares, creating paintings modern in both style and in subject.

At the time the present work was painted, Prendergast resided in Winchester, Massachusetts, near Boston. *The Flying Horses* was executed in the small coastal town of Nahant, Massachusetts. Along with other works painted there, including a less ambitious watercolor (*Merry-Go-Round, Nahant*, Museum of Fine Arts, Springfield, Massachusetts) and a related, albeit later, oil sharing the same title (*The Flying Horses*, Toledo Museum of Art, Toledo, Ohio), the work captures a scene along Nahant's coastline. *The Flying Horses* is densely composed and includes many of Prendergast's familiar motifs in his highly refined, mature style. Leafy trees are compositionally intertwined with the playing children accompanied by fashionably adorned ladies. Meanwhile, at the left side of the scene, a dock juts into the serene sea as sailboats gently bob in the water. Additionally, the artist uses strong compositional elements derived from the benches, merry-go-round, trees and structures to create a watercolor at once complex and harmonious.

At the end of the nineteenth and early twentieth century, Prendergast exhibited regularly in Boston and was beginning to establish his reputation as one of the city's most highly acclaimed artists. His watercolors charmed the public and the critics alike, inspiring general praise. After one such exhibition, a critic from the *Sunday Journal* exclaimed, "The works by Maurice B. Prendergast, both at the Art Club and Jordan Gallery are 'the rage of the town,' and well they may be reckoned." (as quoted in *Maurice Brazil Prendergast, Charles Prendergast: A Catalogue Raisonné*, Williamstown, Massachusetts, 1990, p. 60) Prendergast's *The Flying Horses* stands as one of the artist's most charming, complex and successful works of the period, depicting a fleeting Gilded Age life of leisure and joy in a small American town.



PROPERTY FROM A PRIVATE MIDWESTERN COLLECTION

16

CHILDE HASSAM (1859-1935)

Conversation on the Avenue

signed and dated 'Childe/Hassam/1892' with artist's crescent device
(lower left)

oil on panel

16 $\frac{1}{8}$ x 12 $\frac{7}{8}$ in. (41 x 32 cm.)

Painted in 1892.

\$1,500,000–2,500,000

PROVENANCE:

Spanierman Gallery, LLC, New York.

Davis Gallery, New York, acquired from the above, 1969.

Private collection, New York, acquired from the above, 1969.

Private collection, New York, acquired from the above, 1980.

Martha Parrish & James Reinish, Inc., New York.

Acquired by the present owner from the above, 1998.

EXHIBITED:

New York, Adelson Galleries, Inc.; Houston, Texas, Meredith Long & Company, *Childe Hassam: An American Impressionist*, November 2, 1999-February 5, 2000, no. 29, illustrated.

New York, The Metropolitan Museum of Art, *Childe Hassam: American Impressionist*, June 10-September 12, 2004, pp. 91-92, 407, no. 34, fig. 86, illustrated.

LITERATURE:

W. Adelson, *et al.*, *Childe Hassam: Impressionist*, New York, 1999, pp. 147-48, pl. 153, illustrated.

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

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



In front of the Fifth Avenue Hotel, New York. Photograph by Byron Company, 1896. Published in U.W. Hiesinger, *Childe Hassam, American Impressionist*, New York, 1994, p. 68.

“There is nothing so interesting to me as people. I am never tired of observing them in everyday life, as they hurry through the streets on business or saunter down the promenade on pleasure.”

Childe Hassam, 1892





Fifth Avenue in front of the Plaza Hotel, between 57th and 59th Streets, circa 1898. Photo by Museum of the City of New York/Archive Photos/Getty Images.

In 1892, Childe Hassam reflected, "There is nothing so interesting to me as people. I am never tired of observing them in everyday life, as they hurry through the streets on business or saunter down the promenade on pleasure." (I.S. Fort, *Childe Hassam's New York*, San Francisco, California, 1993, p. VII) Indeed, the success of Hassam's metropolitan views of Boston, New York and Paris derives from his love of observing the vitality of city life. Embodying the best of the artist's unique style of composition, color, light and atmosphere, *Conversation on the Avenue* is among Hassam's finest Impressionist depictions of the fashionable thoroughfares of Golden Age New York.

As the first American artist to gain renown as a painter of urban landscapes, Hassam's first encounter with city life was in Boston. In 1884, Hassam and his new wife Maude moved to an apartment on Columbus Avenue near Back Bay. Exploring Boston's fashionable West End by the Charles River inspired the artist to begin portraying the expanding city. "These new surroundings inspired a momentous change of direction in Hassam's painting as, for the first time, he began to explore the subject of modern city life." (U.W. Hiesinger, *Childe Hassam: American Impressionist*, New York, 1994, p. 21) Two years later in 1886, the couple traveled to Paris, where they would remain for the next three years. During this time, Hassam was part of a host of American artists seeking to immerse themselves in the ways of French Impressionism. When he did not find his experiences at the Académie Julian fruitful, Hassam turned to the streets and boulevards of Paris and once again learned his most important artistic lessons from observing city life. He moved on from the dark, Tonalist style of his early Boston works and began to use the bright light, color and short brushstrokes of the Impressionists, a style which he would develop further over the rest of his career.

Recognizing the prominence of New York as an international art center, Hassam relocated there in the winter of 1889. The artist first settled into a studio at 95 Fifth Avenue at Seventeenth Street, before moving in 1892 to the Chelsea Hotel at 22 West Twenty-third Street. He was quickly enthralled by the cultural vigor and cosmopolitan airs of his new home, telling an interviewer, "I believe the thoroughfares of the great French metropolis are not one whit more interesting than the streets of New York. There are days here when the sky and atmosphere are exactly those of Paris, and when the squares and parks are every bit as beautiful in color and grouping." (as quoted in H.B. Weinberg, *et al.*, *American Impressionism and Realism*, New York, 1994, p. 179) Hassam's passion for capturing the urbanscapes that surrounded him found direct expression in the works he produced, and critics came to associate him with New York, hailing him as "a brilliant painter, a sort of Watteau of the boulevards, with unlimited spark and gaiety, movement and animation. He suggests a crowd well; he gives you the color of the streets and the tone of the city." (W.H. Howe, G. Torrey, "Childe Hassam," *Art Interchange*, vol. 34, May 1895, p. 133)

Conversation on the Avenue epitomizes this description of Hassam's New York works, capturing the spirited activity on the city streets with unmatched vibrancy. Behind the central group of fashionable women, the life of the city teems with horse-drawn carriages and other pedestrians visible in the background. Executed in a bright, Impressionist palette with a steady yet broken brushstroke, the scene is infused with a palpable rhythm and energy that echoes the fast-paced beat of the city. Here, Hassam composes the scene to perfectly capture the ambience of a moment of lingering conversation in the middle of a busy concourse. The artist explained of his

compositional methods, "I do not always find the streets interesting, so I wait until I see picturesque groups, and those that compose well in relation to the whole...I should wait, if it were a street scene, till the vehicles or people disposed themselves in a manner more conducive to a good effect for the whole." ("Talks with Artists: Childe Hassam on Painting Street Scenes," *Art Amateur*, vol. 27, October 1892, p. 117) As seen in the present work, "Hassam's escapist celebrations of New York highlight the most pleasing elements of attractive neighborhoods and their refined residents and convey the optimistic tone of contemporary accounts of the city's growth and energy." (H.B. Weinberg, "Hassam in New York, 1889-1896," in *Childe Hassam: American Impressionist*, New York, 2004, p. 92)

Critical to this sense of setting in *Conversation on the Avenue* is Hassam's attention to the fashion of New York's high society. Hassam often executed quick sketches while seated in a cab or standing on a street in order to accurately capture his subjects. He particularly focused on vignettes of the refined upper-middle class, clad in stylish dress and engaged in leisurely activities. H. Barbara Weinberg explains, "In New York's bustling urban spectacle Hassam found the grand thoroughfares, parks, churches, cabs, and other subjects of the sort that had interested him in Paris. Thus the slender young New Yorkers in bright stylish dresses he chose to paint—for example the trio in *Conversation on the Avenue*—echo the charming girls he had depicted in the French capital at the same time they illustrate his claim that 'New York women are sometimes the finest-dressed women in the world.'" ("Hassam in New York, 1889-1896," p. 92) In *Conversation on the Avenue*, the three central figures are indeed garbed in the latest, extravagant fashions of the day, detailed down to their fluttering hems and collars and embellished

hats. Even the figures in the background wear costumes with decorative ribbons and flounces that capture the aesthetic of the era.

Yet, Hassam balances this attention to cultural detail with an Impressionist appreciation for the impact of light and atmosphere on how a scene truly appears in experience. Discussing the importance of "the ability to recreate the way people actually looked at and experienced the world," Hassam declared, "Good art is, first of all, true. If you looked down a street and saw at one glance a moving throng of people, say fifty or one hundred feet away, it would not be true that you would see the details of their features or dress. Any one who paints a scene of that sort, and gives you such details, is not painting from the impression he gets on the spot, but from preconceived ideas he has formed from sketching studio models and figures near at hand. Such a man is an analyst, not an artist." (as quoted in *Childe Hassam: American Impressionist*, 1994, p. 74) As such, in *Conversation on the Avenue*, Hassam's broken brushwork in a jewel-like palette suggests rather than states the exact details of the scene, adding to the sense of movement on the avenue and emphasizing the atmospheric effect of a light-filled day.

Conversation on the Avenue includes all of the hallmarks of Hassam's celebrated works from the 1890s. Reflecting his fascination with his urban surroundings and the people that he encountered, and demonstrating his growing ingenuity with Impressionist technique, in *Conversation on the Avenue* Hassam pays homage to the city and captures the unique, vibrant spirit of fin-de-siècle New York.



A garden party at 37th Street and 5th Avenue to benefit Barnard College, New York, 1896. Photo by Museum of the City of New York/Byron Co. Collection/Getty Images.

◦ 17

GEORGIA O'KEEFFE (1887-1986)

Hibiscus

oil on canvas

19 x 16 $\frac{1}{8}$ in. (48.3 x 41 cm.)

Painted in 1939.

\$4,000,000–6,000,000

PROVENANCE:

Doris Bry, New York.

Fred and Alice Rubin, Atlantic Beach, New York, 1972.

Lisa Kurts Fine Art, Memphis, Tennessee, 1997.

Private collection, Southeast, 1998.

David David, Inc., Philadelphia, Pennsylvania.

Acquired by the present owner from the above, 2005.

EXHIBITED:

New York, An American Place, *Georgia O'Keeffe: Exhibition of Oils and Pastels*, February 3-March 27, 1940, no. 8.

Memphis, Tennessee, Lisa Kurts Gallery, *Georgia O'Keeffe: Charles Demuth, Arthur Dove, Marsden Hartley, John Marin, Alfred Stieglitz*, May 15-June 8, 1998.

LITERATURE:

H.S. Saunders, "Eventful and Exciting Week in the World of Art," *New York World-Telegram*, February 10, 1940, p. 28.

E.A. Jewell, "One Man Shows," *New York Times*, February 11, 1940, sec. 9, p. 7.

R. Cortissoz, "Three Ladies," *New-York Herald Tribune*, February 11, 1940, sec. 9, p. 9.

R. Ronck, "How Georgia O'Keeffe conquered pineapples," *The Honolulu Advertiser*, October 22, 1982, p. D1.

L. Lisle, *Portrait of an Artist: A Biography of Georgia O'Keeffe*, Albuquerque, New Mexico, 1986, p. 243.

J. Saville, *Georgia O'Keeffe: Paintings of Hawaii*, exhibition catalogue, Honolulu, Hawaii, 1990, no. 1.

B.B. Lynes, *Georgia O'Keeffe: Catalogue Raisonné*, New Haven, Connecticut, 1999, vol. II, p. 614, no. 971, illustrated.

N.H. Reily, *Georgia O'Keeffe: A Private Friendship, Part I: Walking the Sun Prairie Land*, Santa Fe, New Mexico, 2007, p. 352.



Georgia O'Keeffe on Leho'aula Beach, near 'Aleamāi, Hāna, Maui, 1939. Photograph by Harold Stein. Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University.

"When you take a flower in your hand and really look at it, it's your world for a moment. I want to give that world to someone else."

Georgia O'Keeffe





Alfred Stieglitz, *Georgia O'Keeffe*, 1918.

In *Hibiscus*, Georgia O'Keeffe's personal connection to her botanical subjects combines with her tenaciously individual and thoroughly modern aesthetic to create a seminal work. It is one of O'Keeffe's lasting achievements--perhaps her best known--that she could at once convey in a flower the intimate and the monumental, and to transform one of nature's most delicate objects into a powerful artistic statement. O'Keeffe wrote of her approach, "I long ago came to the conclusion that even if I could put down accurately the thing that I saw and enjoyed, it would not give the observer the kind of feeling it gave me. I had to create an equivalent for what I felt about what I was looking at--not copy it." (as quoted in M.P. Balge-Crozier, "Still Life Redefined" in *Georgia O'Keeffe: The Poetry of Things*, Washington, D.C., 1999, p. 69)

O'Keeffe's innovative renderings of flowers evolved from this interest in sharing through her artwork the intimate details of the environment that she believed many overlooked. She began painting her flower pictures in 1918, and they were shown for the first time by Alfred Steiglitz in 1923. By 1924, she was painting large-scale paintings of floral subjects, which were exhibited the following year at Anderson Galleries. The exhibition became an absolute sensation in the art world, receiving both very positive and very negative reviews. Even when Stieglitz first saw *Petunia No. 2* (1924, Georgia O'Keeffe Museum, Santa Fe, New Mexico) in O'Keeffe's studio, he questioned, "Well, Georgia, I don't know how you are going to get away with anything like that--you aren't planning to show it, are you?" (as quoted in M. Constantino, *Georgia O'Keeffe*, New York, 1994, p. 87) Nicholas Callaway

explains this reaction, writing, "Many found [the flower paintings] to be unabashedly sensual, in some cases overtly erotic. Others perceived them as spiritually chaste...Added to the shock of their...outrageous color and scandalous (or sacred) shapes was the fact that these paintings had been created by a woman at a time when the art world was almost exclusively male...[The flower paintings] were extraordinarily controversial and sought-after, and made their maker a celebrity. It was the flowers that begat the O'Keeffe legend..." (*Georgia O'Keeffe: One Hundred Flowers*, New York, 1989, n.p.)

While the radical nature of these works, and the associated mystique of their thoroughly modern, female creator, has long been analyzed by her critics and admirers, O'Keeffe ascribed a more personal inspiration behind her flower works, well removed from the possible connotations of their designs. In 1939, the year she completed *Hibiscus*, O'Keeffe explained of her connection to her subject, "A flower is relatively small. Everyone has many associations with a flower--the idea of flowers. You put out your hand to touch the flower--lean forward to smell it--maybe touch it with your lips almost without thinking--or give it to someone to please them. Still--in a way--nobody sees a flower--really--it is so small--we haven't time--and to see takes time like to have a friend takes time. If I could paint the flower exactly as I see it no one would see what I see because I would paint it small like the flower is small. So I said to myself--I'll paint what I see--what the flower is to me but I'll paint it big and they will be surprised into taking time to look at it." (as quoted in *Georgia O'Keeffe: One Hundred Flowers*, n.p.) The strong connection that O'Keeffe felt



Georgia O'Keeffe, *Waterfall, No. III, I'ao Valley*, 1939. Honolulu Academy of Art, Honolulu, Hawaii. Gift of Susan Crawford Tracy. © 2018 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York.

to the often overlooked flower enhances the intimacy and emotional power of her magnified flowers that seem to demand attention.

Further discussing the motivation behind O'Keeffe's choice of still lifes, and flowers in particular, Marjorie Balge-Crozier writes, "Disciplined and independent, she could control this genre to a much greater degree than she could the figure or landscape. She could study the objects with an intensity that made their shapes conducive to abstraction and mystery when represented in paint. As she said, she rarely painted anything she didn't know well, and that meant she needed time to look closely at a thing from many angles to decide what she wanted to do inside her head before starting to work." ("Still Life Redefined," p. 53) In *Hibiscus*, this close contemplation of the details of the flower's form is evident in the perfect arrangement of the petals so as to accurately represent the species yet also maximize visual impact.

O'Keeffe's flower paintings are also notable in the canon of American Modernism for their focus on the natural world, and its femininity, during a time when many Modernists, such as Charles Sheeler, John Marin and Arthur Dove, turned to the masculine, industrial sector for guidance and inspiration in subject matter. "O'Keeffe's work, a counterresponse to technology, was soft, voluptuous and intimate. Full of rapturous colors and yielding surfaces, it furnishes a sense of astonishing discovery...Though the work is explicitly feminine, it is convincingly and triumphantly powerful, a combination that had not before existed." (R. Robinson, *Georgia O'Keeffe: A Life*, New York, 1989, p. 278)

O'Keeffe's passion for new discovery amidst nature found the perfect outlet during the year of 1939. She exhibited her bone paintings for the first time that year, works which had come to represent for her the very essence of the Southwestern desert that she loved. 1939 was also the year O'Keeffe set out for the Hawaiian Islands at the behest of the Hawaiian Pineapple Company (soon to be renamed the Dole Pineapple Company). Captivated

by the dramatic landscape and tropical flowers of the islands, her Hawaiian sojourn spanned nearly three months and included trips to Maui, Oahu and Kauai. Furthermore, O'Keeffe quickly realized the importance, both pictorial and mystical, of the new subjects she found in the Hawaiian landscape. In a letter to Stieglitz she proclaimed, "My idea of the world—nature—things that grow—the fantastic things mountains can do has not been beautiful enough." (as quoted in J. Sinor, *Letters Like the Day, On Reading Georgia O'Keeffe*, Albuquerque, New Mexico, 2017, n.p.)

During O'Keeffe's transformative Hawaiian experience, she completed twenty paintings of the region's dramatic gorges, towering waterfalls, and, of course, brilliant, tropical flowers. By February 1, 1940, the Hawaiian works were back in New York and hanging at *An American Place* for O'Keeffe's annual exhibition. As Jennifer Saville notes, "The response to these Hawai'i paintings was enthusiastic, with critics commenting on each theme represented. The *New York World-Telegram* remarked, 'Her pictures, always brilliant and exciting, admit us to a world that is alien and strange...Her bird of paradise, her hibiscuses and her fishhooks silhouetted against the blue Hawaiian water are exciting and beautiful.'" Further affirmation came from Stieglitz who "informed Eliot Porter, a friend, photographer, and exhibitor at *An American Place*, that 'her exhibition is on the walls and creating quite a stir.'" (*Georgia O'Keeffe's Hawai'i*, Kihei, Hawaii, 2011, pp. 20, 25) *New York Times* critic Edward Alden Jewell specifically highlighted the present work in his review, writing, "Especially beautiful, among the new themes, are flower abstractions such as 'Cup of Silver,' 'Hibiscus' and 'White Bird of Paradise Flower,' all of them sensitively and cunningly brushed." ("One Man Shows," *New York Times*, February 11, 1940, sec. 9, p. 7)

The vibrant, tropical color palette of *Hibiscus* epitomizes the brilliance of O'Keeffe's Hawaiian works that excited such praise from contemporary critics. The curves of the petals of the flowers are transformed into



Georgia O'Keeffe, *Cup of Silver Ginger*, 1939. The Baltimore Museum of Art, Baltimore, Maryland. Gift of Cary Ross. © 2018 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York.



Georgia O'Keeffe, *Hibiscus with Plumeria*, 1939. Smithsonian American Art Museum, Washington, D.C. Gift of Sam Rose and Julie Walters © 2018 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York.

expanses of modulated color in yellow, pink and orange. O'Keeffe frequently acknowledged the substantial influence of her teacher, Arthur Wesley Dow, on her works. She recalled, "This man had one dominating idea; to fill space in a beautiful way--and that interested me." (as quoted in *Georgia O'Keeffe: The Poetry of Things*, p. 1) As a student of Dow, O'Keeffe was influenced by his teachings of what was known to his students as "the trinity of power": line, *notan*--the Japanese concept of using balanced values of darks and lights--and color. Dow also emphasized the pictorial possibilities of botanical subjects: "In his treatise *Composition*, he recommended flowers as valuable and convenient subjects for composition, advising the student to see 'not a picture of a flower...but rather an irregular pattern of lines and spaces, something far beyond the mere drawing of a flower from nature.'" (C.C. Eldredge, *Georgia O'Keeffe*, New York, 1991, p. 75)

O'Keeffe supplemented Dow's teaching with her own readings in modern art theory. For example, she incorporated photographic influences bolstered by her close relationships with Stieglitz, of course, but also photographer Paul Strand. Much of O'Keeffe's philosophy about color was also inspired by Wassily Kandinsky's theories, which claimed that "color directly influences the soul." Combining these various influences, O'Keeffe created her own, thoroughly unique approach to color.

Composed of brilliant and varying hues, *Hibiscus* is a true affirmation of O'Keeffe's color theory, but also her personal passion for color. "O'Keeffe's early attraction to color developed through her love of the outdoors, a Midwestern upbringing, and her early art education in girls' schools. Colors meant more to her than words. Critic Henry McBride would point out that

O'Keeffe's color 'outblazed' that of the other painters in the Stieglitz circle." (J.G. Castro, *The Art and Life of Georgia O'Keeffe*, New York, 1985, p. 162) Throughout her career, color remained as important to her artistic spirit as form and content. In 1930, O'Keeffe wrote to William Milliken, the Director of the Cleveland Art Museum, "Color is one of the great things in the world that makes life worth living to me and as I have come to think of painting it is my effort to create an equivalent with paint color for the world--life as I see it." (as quoted in J. Cowart, J. Hamilton, *Georgia O'Keeffe: Art and Letters*, Washington, D.C., 1987, p. 202)

As she does in her best works, O'Keeffe relies on gradations in color to define form and create sculptural depth using varying shades; by transforming the colors, she is able to give the work depth and dimension. The beauty of *Hibiscus* lies in this innovative exploration of form, which elevates the Hawaiian flower beyond mere representation of its parts. She stated, "It is lines and colors put together so that they may say something. For me, that is the very basis of painting. The abstraction is often the most definite form for the intangible thing in myself that I can only clarify in paint." (as quoted in *Georgia O'Keeffe*, p. 36) This near abstraction evokes the mystical and spiritual qualities that O'Keeffe associated with her flowers and that are the source of their strength.

In *Hibiscus*, the petals curl and twist over each other, transforming the bloomed flowers into rapturous forms. O'Keeffe magnifies the flowers, forcing the petals to the edge of the canvas, and crops them to simplify the subject into form and pattern. This approach removes all sense of distance and space from the composition, adding to the heightened reality of the blossoms and transforming them from commonplace flowers into something more insistent and proud.

O'Keeffe's 1939 trip to Hawaii, and the astonishing flora and landscape she discovered on the islands, left a lasting impression on the artist. In a letter to photographer Ansel Adams, she wrote, "I have always intended to return [to Hawaii]...I often think of that trip at Yosemite [with you] as one of the best things I have done—but Hawaii was another." (as quoted in *Georgia O'Keeffe's Hawai'i*, p. 25) Her fascination and love of the region is beautifully articulated in *Hibiscus*. Swirling with a spirited fluidity, the flowers dance lyrically across the picture plane in an active ebb and flow. The canvas pulsates with energy, alive and vibrating as if in the natural world. *Hibiscus* is a captivatingly bold and powerful example of the artist's singular language of modernism that brilliantly captures the elusive boundary between abstraction and representation.



PROPERTY FROM AN IMPORTANT SOUTHERN COLLECTION

18

CHARLES EPHRAIM BURCHFIELD (1893-1967)

Cherry Blossom Snow

signed with initials in monogram and dated '1917-45' (lower right)--dated again, inscribed with title and '(Original study made May 22, 1917/ incorporated in picture)' (on the reverse)

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

PROVENANCE:

Frank K.M. Rehn, Inc., New York.

Private collection, Michigan, acquired from the above, 1960.

By descent to the present owner.

EXHIBITED:

New York, Frank K.M. Rehn, Inc., *Charles Burchfield*, January 7-21, 1946, no. 3.

Pittsburgh, Pennsylvania, Carnegie Institute, Museum of Art, *Painting in the United States, 1946*, October 10-December 8, 1946, illustrated.

Tucson, Arizona, The University of Arizona Art Gallery, *Charles Burchfield, His Golden Year: A Retrospective Exhibition of Watercolors, Oils and Graphics*, November 14, 1965-January 9, 1966, p. 80, no. 75, illustrated.

Clinton, New York, Hamilton College, Emerson Gallery, *Extending the Golden Year: Charles Burchfield Centennial*, March 6-April 25, 1993, p. 70, no. 34, cover illustration.

Columbus, Ohio, Columbus Museum of Art; Buffalo, New York, Buffalo State College, Burchfield-Penney Art Center; Washington, D.C., National Museum of American Art, *The Paintings of Charles Burchfield: North by Midwest*, March 23, 1997-January 25, 1998, p. 177, no. 54, illustrated.

LITERATURE:

J. Gibbs, "Burchfield Reverts Back to Early Fantasy," *Art Digest*, vol. 20, January 1, 1946, p. 9.

"Less Gloomy Burchfield," *Time*, January 21, 1946, p. 61.

J. Gibbs, "Carnegie surveys Current U.S. Painting," *Art Digest*, vol. 21, October 15, 1946, pp. 9-10.

J. O'Connor Jr., "Painting in the United States," *Design*, vol. 48, December 1946, pp. 9-11.

J.S. Trovato, *Charles Burchfield: Catalogue of Paintings in Public and Private Collections*, Utica, New York, 1970, p. 214, no. 988.

M. Esterow, *Art in America*, vol. 58, May 1970, p. 72.

J.I.H. Baur, *The Inlander: Life and Work of Charles Burchfield, 1893-1967*, Newark, New Jersey, 1984, p. 197.

D. Butler, "Extending the Golden Year: Charles Burchfield," *American Art Review*, vol. 5, no. 3, Spring 1993, pp. 112-13, illustrated.

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



The Carlisle House at 850 East 4th Street, Salem, Ohio.
Photograph by Nancy Weekly. Reproduced with permission from the Charles E. Burchfield Foundation and the Burchfield Penney Art Center.

"All day on 'Cherry Blossom Snow' – painting in Cherry Tree... What a pleasure it is working on this large scale (40 x 56) I feel free and unhampered; it is as if I could better let the forces of nature control my brush."

Charles Burchfield, 1945



Charles Burchfield is the most celebrated American watercolorist of the twentieth century. The present work, *Cherry Blossom Snow*, is exemplary of his best, most beautiful and hauntingly emotive efforts in the medium, conveying Burchfield's close commune with and unique vision of the natural world. Works of this caliber inspired Museum of Modern Art director Alfred H. Barr to pronounce of Burchfield's work, "It is impossible to discover any important external influence upon Burchfield's art...One can only conclude that we have in this period of Burchfield's development one of the most isolated and original phenomena in American Art." (as quoted in DC Moore Gallery, *Charles Burchfield: Fifty Years as a Painter*, New York, 2010, p. 12) It is Burchfield's originality in capturing on paper the sensations of his surrounding world, as well as his subconscious response to that world, that is on full display in this masterwork.

Burchfield's love of nature began in his childhood as he walked through the woods near his home and read essays by naturalists, travel journals by John James Audubon and eventually stories by Ralph Waldo Emerson. Contemporary artist Robert Gober writes of Burchfield's early passion, "He loved swamps and bogs and marshes. He loved all of nature and was torn



The 1917 panel of the present lot.

as a young man between being an artist and being a nature writer. He liked nothing more than to paint while literally standing in a swamp." (*Heat Waves in a Swamp: The Paintings of Charles Burchfield*, Los Angeles, California, 2009, p. 9) Burchfield first found his inspiration for *Cherry Blossom Snow* in 1917, in a small patch of nature just beyond the steps of his front porch in Salem, Ohio. During this time, the painter experienced an explosion of inspiration and creativity that resulted in dramatic, important development. Indeed, he referred to 1917 as his "golden year." With his observations of nature evolving into a more abstracted style, often punctuated with symbolic representations, the young artist brought forth the spiritual qualities he saw in the natural world.

Evidence of this remarkable period of artistic epiphany can be found within the central panel of *Cherry Blossom Snow*, which Burchfield developed in 1917 and then later expanded upon to create the painting as we know it today. The heart of his composition, the original section encompasses the dark trunk of the cherry tree, its lower limbs and lush green leaves, the angular telegraph pole and the wonderful vignette of golden flowers at lower center. This core watercolor is rendered with remarkable clarity, delineation and deep, rich color tones that seem to pulsate, expanding and contracting in dramatic patterns. Reflecting later about the moment that inspired the present work, Burchfield recalled, "it is 'a child's impression of nature...a remembrance of coming home from school at noon and being awed by the sight of such an event.'" ("Less Gloomy Burchfield," *Time*, January 21, 1946, p. 61) His rendition of the scene is indeed full of wonder, as the viewer is mesmerized by the subtle, soft movement of the cherry blossoms as they float to the ground, and unable to look away.

During the 1940s, Burchfield returned to many of the compositions that he had earlier explored, expanding and building upon them both literally and artistically. Works that combine these two important periods of his life are often fantastical, spiritually-charged depictions of nature, and have been lauded as Burchfield's most successful compositions. When later building upon his 1917 work to create *Cherry Blossom Snow*, Burchfield incorporated countless other elements and a myriad of patterns and motifs, ranging from additional vegetation of grasses, flowers and trees, to birds and his characteristically anthropomorphic man-made structures. The building depicted at right was located diagonally across the street from the Burchfield family home and belonged to the artist's maternal step-grandmother. It is rendered here in his celebrated spooky, foreboding style and seems to almost supervise the cherry tree's performance beneath the ominously dark cloud. The dark atmosphere on the right hand of the scene, across the street and removed from the shower of flower petals, is furthered by the sharp-limbed, sparsely-covered tree. The left portion of the arrangement, in contrast to these other additions, is filled with color and pattern, with optimistic elements in the form of a nesting pair of birds and fresh buds on the limbs of a third tree, all bathed in beams of light. These trees of *Cherry Blossom Snow*, as in many of Burchfield's works, hold symbolic importance, suggesting death, life and regeneration. As a whole, the entire composition is aglow with energy, immersing the viewer in Burchfield's unique vision and reverence for his natural subject.

As demonstrated by the present work, the success of Burchfield's 1940s expansions of earlier compositions is partially thanks to the artistic freedom he was granted by working on an increasingly large scale. Writing about working on *Cherry Blossom Snow* in 1945, Burchfield recorded in his journal,



Charles Burchfield, *Midsummer Caprice*, 1945. Columbus Museum of Art, Columbus, Ohio. Acquired through exchange: Bequest of Francis C. Sessions. Reproduced with permission from the Charles E. Burchfield Foundation and the Burchfield Penney Art Center.



Charles Burchfield, *The Blizzard (The White North Wind)*, 1918-1945-1963. Burchfield Penney Art Center, SUNY Buffalo State, Buffalo, New York. Reproduced with permission from the Charles E. Burchfield Foundation and the Burchfield Penney Art Center.

"All day on 'Cherry Blossom Snow' – painting in Cherry Tree. The results at the end of the day were good. What a pleasure it is working on this large scale (40 x 56) I feel free and unhampered; it is as if I could better let the forces of nature control my brush — I sometimes wonder if, after all, I should have a huge wall to decorate; in order to let myself go completely?" (*Journals*, Vol. 46, April 28, 1945, p. 12)

Burchfield's method not only evolved in size but also toward more intense color and emphatic brushwork. Matthew Baigell remarks of the artist's technique on this larger scale, "They gave, in more purely pictorial form, an overall pulsating quality to the paintings. With pigment and brushstroke rather than with identifying detail, Burchfield sought the forces of nature as they coursed through all things. With few distractions, he let the sky, the plants, and the earth throb with equal intensity...Using this technique, Burchfield painted atmosphere as if it had density. Depending on tones and colors, he could suggest the look and feeling of a hot, humid day or the frenzied moments of a snowstorm." (*Charles Burchfield*, New York, 1976, p. 170)

His exceptional ability to capture the atmosphere of a natural environment is distinctly on exhibition in *Cherry Blossom Snow*. Burchfield had a particular affinity for changing weather patterns, and sought not only to depict the physical changes taking place outside his door, but also to convey the moods that accompanied those tempestuous transitions. In an October 20th, 1959 letter to friends Dr. and Mrs. Theodor W. Braasch, Burchfield wrote of his seasonal plan for the present work, explaining: "'Autumnal Fantasy' was one of a group of four pictures that I thought of as comprising a 'Symphony of the Seasons' I even fondly imagined them being sold only as a group and staying that way. First Movement Allegro 'Cherry-Blossom Snow'; Second 'Adagio 'Sphinx and the Milky Way' [Munson-Williams-Proctor Arts Institute, Museum of Art, Utica, New York]; Third Scherzo: 'Autumnal Fantasy' [Private Collection]; Fourth: Allegro Vivace 'The Blizzard.' [Private Collection]"

Choosing *Cherry Blossom Snow* as his Allegro, a musical movement that is meant to be played very quickly, in this proposed season series is particularly telling of Burchfield's intent for the painting. In fact, the work perfectly lives

up to the notion, which is based on the Italian word for "cheerful" from the Latin root meaning "lively or brisk." The present composition unquestionably embodies all of these feelings and conveys the entire conception of spring, and its shower of blossoms, perhaps as no other work by Burchfield does. When the painting was exhibited at the Carnegie Institute, where it won an award, the success of Burchfield's efforts prompted one period reviewer to sum up the composition perfectly: "Burchfield epitomizes spring in *Cherry Blossom Snow*." (J. Gibbs, "Carnegie surveys Current U.S. Painting," *Art Digest*, vol. 21, October 15, 1946, pp. 9-10)

Sadly, the series of four works composing a seasonal symphony that Burchfield had imagined was not complete in time to be exhibited, and *Cherry Blossom Snow* was instead shown alongside *Midsummer Caprice* (Columbus Museum of Art, Columbus, Ohio) and *August Twilight* (location unknown). As a member of the original season group, the present work represented the perfect transitional painting to bridging the spare, white *The Blizzard* and the deep, dark brooding summer night of *Sphinx and the Milky Way*. As a member of the new 'movement' actually exhibited, *Cherry Blossom Snow* might represent a later spring moment in a more subtle transition between the spare, but highly saturated *Midsummer Caprice* and the deep forms of *August Twilight*. Regardless, it is clear that as the initial painting in each notable series, Burchfield strongly believed *Cherry Blossom Snow* to be a grand success.

Remarkably, first imagined just over one hundred years ago in 1917, the awed impression of nature that originally inspired *Cherry Blossom Snow*, and lent it significance as the centerpiece of two intended series by the artist, maintains its strong visual and emotional impact to viewers today. As in all his best paintings, in the present work, Burchfield does not merely transcribe nature, but rather acts as a conduit to capture on paper its life force and unpredictability. He seizes both his sensory and spiritual response to the natural world during the yearly season of regeneration, and conveys it with unmatched originality. *Cherry Blossom Snow* is a triumphant painting, a radiant composition, rife with the sensations and feelings that are characteristic of the greatest efforts in art.



19

CHARLES EPHRAIM BURCHFIELD (1893-1967)

Cicada Sun

signed with initials in monogram and dated twice

'CEB/(1950)-1965' (lower right)

mixed media on paper

26 x 35 in. (66 x 88.9 cm.)

Executed in 1950-65.

\$150,000-250,000

PROVENANCE:

The artist.

Frank K.M. Rehn, Inc., New York, by 1970.

Arnold Finkel Gallery, Philadelphia, Pennsylvania.

Private collection, Palm Beach, Florida.

Estate of the above.

Acquired by the present owner from the above.

LITERATURE:

J.S. Trovato, *Charles Burchfield: Catalogue of Paintings in Public and Private Collections*, Utica, New York, 1970, p. 310, no. 1302.

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

According to Nancy Weekly, the present work depicts a view from the artist's yard in West Seneca, New York, with the former St. John's Evangelical Lutheran Church of Clinton Street visible in the background. The work notably includes the artist's audiocryptogram motifs for the sound of cicadas emanating from trees. A note in the artist's journal from 1950 suggests his initial conception for *Cicada Sun*, reading, "A warm sunny day. P.M. - Painting of view to S.W. from back of Pavilion. - I had a feeling when I was done of going too far from realism." (C.E. Burchfield, *Journals*, August 17, 1950.)



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

20

JOHN MARIN (1870-1953)

Peach Trees in Blossom, Saddle River District, New Jersey No. 1

signed and dated 'Marin 53' (lower right)

oil on canvas

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

Painted in 1953.

\$150,000-250,000

PROVENANCE:

The Downtown Gallery, Inc., New York.

Mr. and Mrs. Henry Loeb, New York, acquired from the above, 1954.

By descent to the present owner.

EXHIBITED:

New York, The Downtown Gallery, Inc., *John Marin: Exhibition--Paintings of the 1950's*, December 29, 1953-January 30, 1954, no. 13, illustrated.

New York, Guest House of Mrs. John D. Rockefeller III, *Young Collectors*, Organized by the Museum of Modern Art, November 5-28, 1954, no. 24.

LITERATURE:

S. Reich, *John Marin: A Stylistic Analysis and Catalogue Raisonné*, part II, Tucson, Arizona, 1970, p. 810, no. 53.4, illustrated.

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

The present work was selected by Alfred H. Barr and Dorothy C. Miller to be included in an exhibition held at the Guest House of Mrs. John D. Rockefeller III entitled *Young Collectors*, organized by The Museum of Modern Art in 1954. The exhibition brought together rarely viewed works held in the private collections of the museum's Junior Council and was the first time Mrs. Rockefeller's Guest House was open to the public.

21

JOHN MARIN (1870-1953)

Lead Mountain, Version II

signed and dated 'Marin 49' (lower right)

oil on canvas

24 x 29 in. (61 x 73.7 cm.)

Painted in 1949.

\$500,000-700,000

PROVENANCE:

The Downtown Gallery, Inc., New York.

Mr. and Mrs. Henry Loeb, New York, acquired from the above, 1951.

By descent to the present owner.

EXHIBITED:

New York, An American Place, *John Marin*, December 19-February 4, 1950, no. 12.

New York, American Academy of Arts and Letters; New York, National Institute of Arts and Letters, *John Marin, 1870-1953*, January 15-February 14, 1954, no. 66.

LITERATURE:

Time, vol. LV, no. 2, January 9, 1950, p. 35, illustrated.

S. Reich, *John Marin: A Stylistic Analysis and Catalogue Raisonné*, part II, Tucson, Arizona, 1970, p. 771, no. 49.22.

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

In 1948, a national poll conducted by *Look Magazine* declared John Marin 'Artist No. 1,' and the most renowned art critic of the time, Clement Greenberg, announced, "If it is not beyond all doubt that he is the best painter alive in America at this moment, he assuredly has to be taken into consideration when we ask who is." (*Clement Greenberg: Arrogant Purpose, 1945-1949*, Chicago, Illinois, 2008, p. 268) Two years later, Marin was anointed by the influential director of the Museum of Modern Art, Alfred H. Barr, with his inclusion in the Venice Biennale. It is in this context of critical and commercial success that Marin painted *Lead Mountain, Version II*. An expressive landscape rendered with thick and vigorous brushstrokes in bold colors, the Maine landscape strikes an exquisite balance between the elements of abstraction and realism which earned Marin's distinction as one of the most venerated American artists of the twentieth century.

Marin's discovery of Maine represents a pivotal moment in his career. As early as 1914, the artist began escaping the bustle of New York City to spend months at a time painting the rocky shoreline of Maine. The rugged promontories and wild, churning sea had a profound impact on his artistic direction. Indeed, that year was the artist's most prolific to date and he produced nearly 100 paintings. The effect of this new inspiration was noted by a contemporary critic in 1916: "Everything speaks of a liberation of spirit, working in harmony with its surroundings and actively alive." (as quoted in R.E. Fine, *John Marin*, exhibition catalogue, New York, 1990, p. 168) The diverse terrain of Maine permitted Marin to break free from geometric forms and introduce more fluidity to his brushwork. "He was endlessly fascinated by the rugged contours of the Maine landscape and the sea, but he transposed his impressions into abstract pictorial design. By way of explanation he wrote, 'Seems to me that the true artist must perforce go from time to time to the elemental big forms--Sky, Sea, Mountain, Plain--and those things pertaining thereto, to sort of re-true himself up, to recharge the battery. For these big forms have everything. But to express these, you have to love these, to be part of these in sympathy.'" (as quoted in *Expression and Meaning: The Marine Paintings of John Marin*, West Palm Beach, Florida, 1998, p. 14)

During his first years in Maine, Marin stayed in the Small Point Harbor area, where he had purchased "Marin Island." The island served as a retreat for the artist where he could paint and fish in a remote and primitive location. During the 1920s, Marin, his wife Mary and their son, John Curry Marin, Jr., started to venture further north to Stonington, Maine, but it wasn't until 1933, at the suggestion of author and journalist, Herbert J. Seligmann, that the artist spent his first summer on Cape Split in Addison. Marin was enchanted by the area, as he wrote to his dealer and close friend, Alfred Stieglitz, "those Sun Sets--we make em to order--the kind--No Artist can paint." (as quoted in D.B. Balken, *John Marin: Modernism at Midcentury*, exhibition catalogue, New Haven, Connecticut, 2011, p. 3) Here he chose to buy the small cottage where he would continue to summer for the remainder of his career and ultimately spend the final days of his life.

It was in Addison where Marin found his mature style. Having worked primarily in oil from 1910 to 1914, Marin had abandoned the medium for the freer watercolor. However, in the 1930s, he began to revisit oil painting and by the 1940s began to work more exclusively in oil. His rediscovery of the oil medium provided a new means of expression for Marin. "When he used oil pigment, he could also handle it thickly and deliberately, or with an extraordinary swiftness and lightness, reconstituting those summary, spontaneous indications of movement that seemed even more appropriate to his poetic watercolor *études* of landscape and the sea. Although Marin showed no profound desire to explore abstraction as such or the material possibilities of the weightier medium, he used oil paint with the same originality and flair he brought to the lighter watercolor medium. That was in itself a considerable accomplishment." (*Expression and Meaning: The Marine Paintings of John Marin*, p. 18)

In *Lead Mountain, Version II*, Marin employs a rich autumnal palette to depict Lead Mountain, located in eastern Maine north of the town of Beddington. The composition is marked by bold diagonal lines that bisect the mountain, contrasted with dramatic white horizontal lines dancing across the deep cobalt sky. A variety of red, yellow, green and brown hues create a surface of bold color and texture. Marin's use of oil allowed the artist to use dramatically differing texture as part of his works. In *Lead Mountain, Version II*, he varies his strokes from very thin layers in the sky, revealing the weave of the canvas, to thickly applied broad strokes to convey the varied foreground and density of the mountain. The impasto of the oil medium creates a heightened sense of drama, reflecting his emotional response to his beloved Maine landscape. Marin's use of color is as effective as his brushwork. He uses bright colors, often blending and layering the pigments not only to emphasize the rugged terrain of the landscape but also the energy he derived from the Maine scenery, one of his greatest sources of inspiration.

In 1932, writer Lewis Mumford declared in the *New Yorker* that Marin was "the most significant and poignant and accomplished landscape painter of his generation in America...He goes his own way and quietly keeps his own gait; no art is freer from echoes and fashions than his, with its curious inner feelings of the movements of buildings and mountains or the heave and push of sailboats, with its daring short-cuts and its emphatic complexities of statement." (*John Marin: Modernism at Midcentury*, p. 8) *Lead Mountain, Version II* demonstrates Marin at the height of his abilities, conveying his unique and highly-personalized sensibility towards nature, which set him apart from his contemporaries and garnered him distinction as one of America's leading Modernists.







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.
©Brandt: 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

22

MILTON AVERY (1885-1965)

Red Nude

signed and dated 'Milton Avery 1954' (lower left)

oil on canvas

48 x 29¾ in. (121.9 x 74.3 cm.)

Painted in 1954.

\$1,000,000–1,500,000

PROVENANCE:

The artist.

The Waddington Galleries, London, acquired from the above, 1964.

Edward Albee, New York, by 1982.

Grace Borgenicht Gallery, Inc., New York.

Acquired by the late owners from the above, 1985.

EXHIBITED:

New York, Grace Borgenicht Gallery, Inc., *Milton Avery*, April 16-May 5, 1956, no. 8.

Houston, Texas, Texas National Bank, *Milton Avery*, June 12-July 6, 1956, no. 7.

Detroit, Michigan, Park Gallery, *Milton Avery*, April 24-May 7, 1960.

Dallas, Texas, Haydon Calhoun Galleries, *Milton Avery*, September 11-October 9, 1960.

London, The Waddington Galleries, *Milton Avery*, September 25-October 20, 1962, no. 4, illustrated.

New York, Whitney Museum of American Art; Pittsburgh, Pennsylvania, Carnegie Institute, Museum of Art; Fort Worth, Texas, Fort Worth Art Museum; Buffalo, New York, Albright-Knox Art Gallery; Denver, Colorado, Denver Art Museum; Minneapolis, Minnesota, Walker Art Center, *Milton Avery*, September 16, 1982-October 30, 1983, p. 168, fig. 136, illustrated.

LITERATURE:

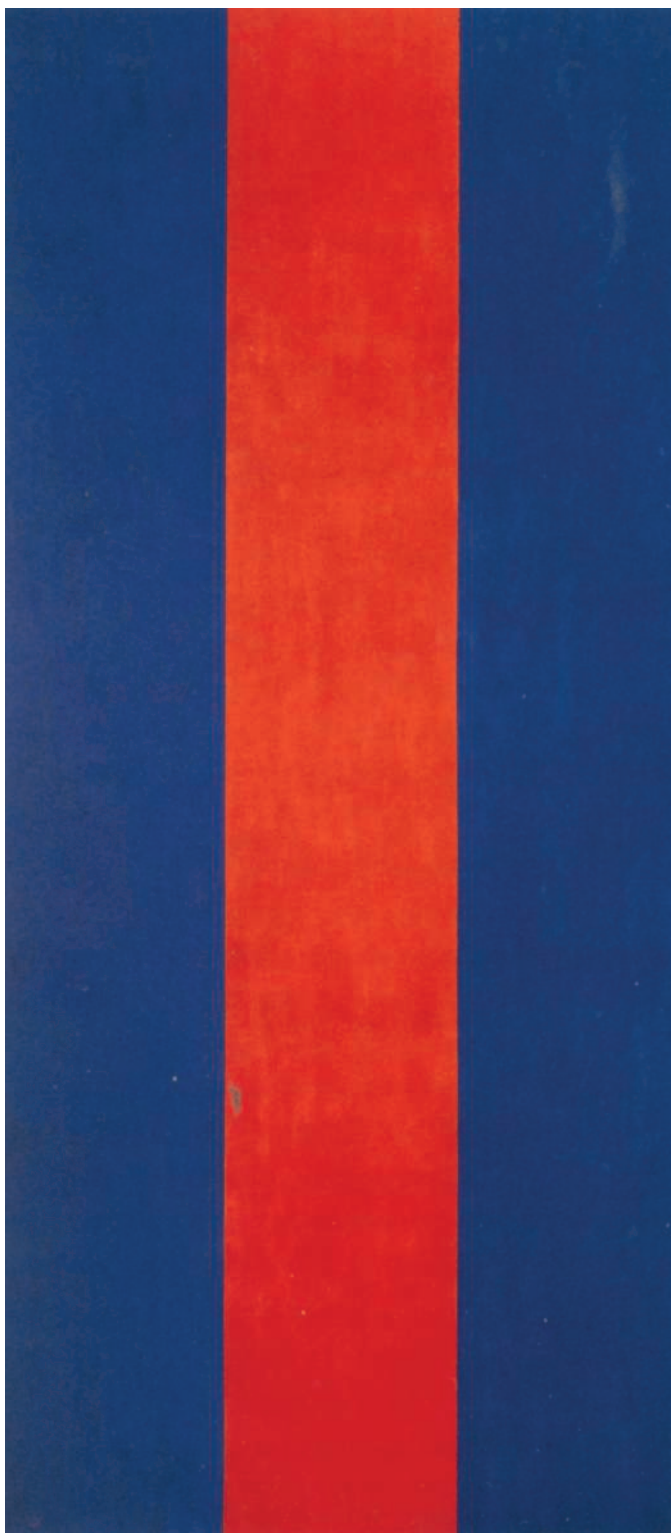
D.G. Seckler, "Gallery Notes: Season's Landmarks," *Art in America*, vol. 44, no. 2, Spring 1956, p. 59.

N. Gosling, "Opposite World in the West End," *The Observer*, September 30, 1962, p. 25.

"Avery was one of the first to understand color as a creative means."

Hans Hofmann, 1952





Barnett Newman, *Voice of Fire*, 1967. © 2018 The Barnett Newman Foundation, New York / Artists Rights Society (ARS), New York.

Milton Avery's work is instantly recognizable for its distinctive hallmarks of simplified representational forms executed in blocks of color designed to convey the essence of his subject in an unquestionably original, and distinctly poetic, manner. The artist's commitment to representational painting while also embracing a type of bold abstraction of form, as exhibited in *Red Nude*, has not only attracted broad popular appeal from a diverse audience over the course of his career, but has also exerted a highly important influence on generations of Post-War American painters. *Red Nude* is a characteristically powerful example of Avery's best efforts in his celebrated figural subject, especially in its vivid use of color.

In 1952, Avery discussed his now celebrated use of color, declaring, "I do not use linear perspective, but achieve depth by color--the function of one color with another. I strip the design to the essentials; the facts do not interest me as much as the essence of nature." (as quoted in R. Hobbs, *Milton Avery: The Late Paintings*, New York, 2001, p. 51) In *Red Nude*, Avery depicts a woman seated upright in a nonspecific outdoor setting. He sets the highly-saturated figure on top of a cool blue and dark grey form, within an expansive grey background with a high horizon line. Using broad swaths of color to delineate his familiar subject, Avery reduces the composition and achieves a harmonious puzzle of abstract forms arranged on the two-dimensional surface.

In *Red Nude*, Avery uses color fields as both a method to modulate space and suggest recession as well as a means of artistic expression. Artist Hans Hofmann maintained that "Avery was one of the first to understand color as a creative means. He was one of the first to relate colors in a plastic way. His color actually achieves a life of its own, sometimes lovely and gentle, at other times startlingly tart, yet always subtle and eloquent." (as quoted in *Milton Avery*, Manchester, Vermont, 1990, p. 1) Hilton Kramer similarly notes of Avery's work, "Figures and the objects around them are divested of identifying detail and simplified to flat, cutout forms, which are then reinvested with the strength of Avery's color, which, in turn, can generate its peculiar plastic force only because every part of the canvas is locked into a position of maximum expressive balance." (*Milton Avery: Paintings, 1930-1960*, New York, 1962, p. 17)

"The fact is that Avery is one of the most important painters who has come out of America..."

Barnett Newman, 1945

Avery's commitment to his two-dimensional surface, to color blocking and to always simplifying and subtracting not only paved the way for the Color Field painters of the 1960s, but was also influential on Abstract Expressionists Mark Rothko, Adolph Gottlieb and Barnett Newman. Each was close with Avery and his wife Sally, often visiting with them late into the evening for sketching sessions or readings. Recalling summers spent together, Sally stated "...Rothko and Gottlieb would come around and study his paintings and just absorb them by osmosis. One summer in Gloucester, Milton refused to show them what he was doing, because he felt they were becoming too dependent upon him." (as quoted in K.E. Willers, *Milton Avery & The End of Modernism*, Roslyn Harbor, New York, 2011, p. 32) These two emerging abstract painters, together with Newman, William Bazotes, Theodoros Stamos and others, seized upon Avery's large-scale canvases, like *Red Nude*, which emphasized form and color in a distinctly cohesive manner, as inspiration to reduce their own arrangements towards pure abstraction. In a statement which could also refer to their entirely abstract works, Avery remarked of his own goals, "the canvas must be completely organized through the perfect arrangement of form, line, color and space. Objects in the subject matter, therefore, cannot be painted representatively, but they must take their place in the whole design." (as quoted in R. Hobbs, *Milton Avery*, New York, 1990, p. 56) This desired emphasis on design is achieved in *Red Nude*, as in Newman's *Voice of Fire* (1967, National Gallery of Canada, Ottawa, Canada), through the collation of the figure's strong lines and a dramatic arrangement of contrasting colors and space along a distinctly vertical axis. The results are immaculate, elongated, carefully orchestrated arrangements of color and pattern that are markedly different but equally powerful.

By the 1950s, many artists were denying representational images in favor of pure abstraction. However, Avery clearly remained dedicated to his practice, refusing to give in to fads or 'isms.' Robert Hobbs notes, "Avery recognized that his art could never lose its human quotient if it were to be successful." (*Milton Avery*, p. 166) In part it was Avery's commitment to his subject that restrained any abstract tendencies. Avery wrote, "I am not seeking pure abstraction; rather, the purity and essence of the idea--expressed in its simplest form." (as quoted in *Milton Avery: The Late Paintings*, p. 53) The gentle nature of his representational painting, however, ran counter to an increasingly progressive mainstream art world in which the younger generation of Abstract Expressionists were both increasingly abstract and outspoken. Avery, by contrast, shied away from public life and the spotlight, remaining notably silent throughout his career. Eventually, however, any dismissal of his representation style was counteracted later in his career by a regular rediscovery of his art. British painter and art critic Patrick Heron, himself a great proponent of the Abstract Expressionist movement, proclaimed upon encountering Avery's paintings for the first time, "Why hasn't anyone ever told us about this marvelous painter?" (H. Kramer, "Milton Avery," *New York Times*, November 4, 1982) Heron promptly arranged for his own London representation, dealer Leslie Waddington, to begin showing Avery's work abroad. *Red Nude* was among those works by the American painter to be represented across the Atlantic, representing American art on the world's stage and unquestionably contributing to the artist's reputation.

In reality, throughout his career, as today, the commitment to his practice that Avery expresses in *Red Nude* is celebrated for its singular originality, with some of the greatest recognition coming from the abstract artists

who may have moved on in a different direction. Rothko notably remarked, "Avery is first a great poet. His is the poetry of sheer loveliness, of sheer beauty. Thanks to him this kind of poetry has been able to survive in our time. This--alone--took great courage in a generation which felt that it could be heard only through clamor, force and a show of power. But Avery had that inner power in which gentleness and silence proved more audible and poignant." (as quoted in *Milton Avery & The End of Modernism*, p. 34) In addition to the respect that it garnered from such important abstract artists, Avery's unapologetic practice in representational painting, exhibited in the present work, also paved the way for an entire generation of post-War American figure painters, including Alex Katz, Alice Neel, John Currin and George Condo. Indeed, it is Avery's powerful yet subtle representational pictures, accomplished through his use of dynamic colors in arrangements of simplified forms, that have been instantly recognizable and immediately appreciated by generations of diverse artists and collectors.



Alex Katz, *Ada in a Purple Dress (Ada in Ives Field)*, 1958-1959. © Alex Katz/Licensed by VAGA, New York, NY.



T

THE COLLECTION OF

JOAN AND PRESTON ROBERT

TISCH

23

MILTON AVERY (1885-1965)

General MacArthur on the Rocks

signed and dated 'Milton Avery/1944' (lower right)

gouache and watercolor on paper

22½ x 30¾ in. (56.1 x 77.1 cm.)

Executed in 1944.

\$20,000–30,000

PROVENANCE:

Grace Borgenicht Gallery, Inc., New York.

Acquired by the late owners from the above, 1982.

EXHIBITED:

Stamford, Connecticut, Whitney Museum of American Art, Fairfield County, *Milton Avery on Paper*, September 10–November 3, 1982.

LITERATURE:

V. Raynor, "Art; Milton Avery: Paintings on Paper at the Whitney," *New York Times*, October 10, 1982, p. 26.

In her review of *Milton Avery on Paper*, which debuted at the Whitney Museum of American Art's Fairfield County branch in September 1982, Victoria Raynor of the *New York Times* wrote, "Miss [Barbara] Haskell refers to [Avery's] use of 'nonassociative' color, an apparent example of which is the madder brown sea in 'General MacArthur on the Rocks,' a 1944 gouache of a wrecked boat that may well be the nearest the artist ever came to a political comment." ("Art; Milton Avery: Paintings on Paper at the Whitney," *New York Times*, October 10, 1982, p. 26) October 20th, 1944 was notably the date that U.S. General Douglas MacArthur landed ashore on the Philippines after fleeing the area in retreat from the Japanese offensive in 1942. MacArthur promised to return, and in 1944, the year the present work was executed, the General launched a renewed invasion that went on to fell the Philippine capital of Manila and mark an important turning point in the Pacific theater of World War II.



PROPERTY FROM THE COLLECTION OF ALVIN AND MARY BERT GUTMAN

24

MILTON AVERY (1885-1965)

Green Lamp

signed and dated 'Milton Avery/1949' (lower left)

oil on canvasboard

18 x 13 $\frac{3}{4}$ in. (45.7 x 34.9 cm.)

Painted in 1949.

\$100,000–150,000

PROVENANCE:

(Probably) Makler Gallery, Philadelphia, Pennsylvania.

(Probably) Acquired by the late owners from the above, *circa* 1963.

PROPERTY FROM AN IMPORTANT NEW YORK ESTATE

25

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

PROVENANCE:

Makler Gallery, Philadelphia, Pennsylvania, 1965.

Sotheby's, New York, 6 December 1984, lot 231.

Acquired by the late owner from the above.

Milton Avery's *Sleeping Nude* is a fresh and modern interpretation of the traditional subject of the odalisque, popularized by artists such as Jean Auguste Dominique Ingres and Édouard Manet. Here, the reclining female nude is simplified to her most basic form, with planar shapes delineating the highlights of her body as she poses atop a cool, blue blanket. Set against a warm interior of red and burgundy tones and patterned application of paint, the composition at once emphasizes the flat space of the picture plane while also creating visual complexity. As Hilton Kramer has praised, "There are hazards in this approach to the figure, but Avery has somehow side-stepped the greatest of these, namely, a sense of fixity that would deprive his figures of animation." (*Milton Avery: Paintings, 1930-1960*, New York, 1962, pp. 17-19)

Avery once stated, "I work on two levels. I try to construct a picture in which shapes, spaces, colors form a set of unique relationships, independent of any subject matter. At the same time I try to capture and translate the excitement and emotion aroused in me by the impact with the original idea." (as quoted in R. Hobbs, *Milton Avery*, New York, 1990, p. 172) In *Sleeping Nude*, this duality is expressed as Avery imbeds the figure with a palpable sense of personality, despite her minimized form and anonymous face. This effect derives from the way the figure rests her head against her raised arm and the angled position of her body, but also from Avery's strong use of bold color. Kramer explains, "The characteristic attitude of Avery's figures is one of relaxation and repose. His women--most of his figures are female--read, carry on conversation, talk on the telephone, lie on the beach, or sit around daydreaming. They project a presence that, however disinterested, is far removed from the pictorial stasis that the artist's method might seem to hold in store for them. The reason, of course, is that Avery's color imparts an emotional drama, a weight of emphasis and nuance, that recapitulates on the level of retinal sensation whatever graphic complexities have eliminated in the process." (*Milton Avery: Paintings, 1930-1960*, p. 19)

With the simplified depiction yet distinctive persona of its figure, and a dynamic composition of warm and cool color juxtapositions, Avery's thoroughly modern approach to a traditional subject in *Sleeping Nude* marks a pivotal juncture in the artist's career, which would determine the stylistic trajectory of the remainder of his career.





Adolph Gottlieb to be offered from the Collection of Madeleine & Mandell Berman in the 18 May 2018 Post-War & Contemporary Day Sale

WORKS FROM THE COLLECTION OF MANDELL & MADELEINE BERMAN



It's a seemingly impossible task to count the number of institutions that have benefited over the years from Madeleine and Mandell Berman's passion and generosity. Madge and Bill, as they were known to their friends, were particularly active in their local community, and their impact was and continues to be significant to so many institutions, including the Detroit Institute of Arts, the College for Creative Studies, Wayne State University, American Promise Schools, Beaumont and Ford Hospitals, Forgotten Harvest, the Detroit Symphony Orchestra, Michigan Opera Theatre, and Gleaners. Combining their love of theater and Jewish education, the Bermans also established the Berman Center for the Performing Arts at the Jewish Community Center in West Bloomfield.

For over sixty years, the Bermans were unwavering supporters of the Detroit Symphony Orchestra, contributing immeasurably to the vibrancy of the ensemble as well as to the broader Detroit community, with an impact that is felt throughout the region and across the world. "Madge and Bill came to us with the innovative idea to create live digital orchestral experiences that would benefit at-risk students in public schools in Detroit," said Anne Parsons, DSO President and CEO. "Classroom Edition is a natural progression from our Live from Orchestra Hall series, and is a game changer for accomplishing our goal of accessibility in a broad and equitable way. The Bermans' vision to help us find new and better ways to engage and serve all young people in our community, combined with their decades of inspired leadership on behalf of so many, makes them extraordinary DSO heroes."

Mr. Berman, who was a past president of the Council of Jewish Federations of North America, was known as a leader within the Jewish community and co-founded the Jewish Education Service of North America. He was a past president and chair of the Jewish Federation of Metropolitan Detroit, a founder of United Hebrew Schools, and a board member of Clover Hill Park Cemetery. The Hillel at the University of Michigan is named after him. Mr. Berman also sat on boards of organizations such as the Michigan Humane Society, the Detroit Zoological Society, the Detroit Symphony Orchestra, and

the Michigan Opera Theatre. He was the first chairman of Detroit's Skillman Foundation.

Madeleine Berman dedicated more than forty years of her life to the support of the arts nationally and in her home state of Michigan; during the Clinton Administration, she served on the President's Committee on the Arts and the Humanities. In the 1980s, Mrs. Berman was a founding board member of Concerned Citizens for the Arts in Michigan, and initiated the Governor's Arts Awards, presented annually to artists, arts organizations, and civic leaders who have made outstanding contributions to the arts in the state. Michigan Governor William Milliken appointed her vice chair of the Michigan Council of the Arts and, as a member of the New Detroit's Arts Committee, she implemented a plan for establishing the first Detroit Arts Council. In addition to serving on the Americans for the Arts board, she served on the boards of the Detroit Symphony Orchestra and the Detroit Zoological Institute, where she developed and funded the Madeleine Berman Academy for Humane Education.

In both their individual passions and joint missions to make the world a better place, the Bermans' support, leadership, and generosity were instrumental in shaping so many organizations that will continue to benefit from their legacy of philanthropic giving.

The Bermans' art collection reflects the same enthusiasm the couple brought to their philanthropic pursuits. Working with prominent gallerists, and advised by friends and fellow collectors, they steadily acquired important examples of Modern, Post-War, and Contemporary art for their home, including paintings, works on paper, and prints, as well as Chinese works of art. The couple developed a particular affinity for bright, boldly-colored canvases and Modern sculptures by some of the twentieth century's most significant artists. Like many collectors, the Bermans relied largely on their instincts in collecting, purchasing vibrant works that delighted the eye and brought a joyous artistry to daily life.

WORKS FROM THE COLLECTION OF
MANDELL & MADELEINE BERMAN

26

MILTON AVERY (1885-1965)

Barges on the Seine

signed and dated 'Milton Avery 1953' (lower left)

oil on canvas

39¾ x 49¾ in. (101 x 126.7 cm.)

Painted in 1953.

\$1,000,000–1,500,000

PROVENANCE:

Mr. and Mrs. David Kurzman.

Donald Morris Gallery, Birmingham, Michigan.

Acquired by the late owners from the above, 1983.

EXHIBITED:

New York, Grace Borgenicht Gallery, Inc., *Milton Avery '53-'54*, March 29-

April 17, 1954, no. 6.

Detroit, Michigan, Donald Morris Gallery, *Milton Avery: Paintings 1950-1963*,

October 1-21, 1967, no. 2.

*“Avery combined an engagement with
purely aesthetic issues with a loyalty to the
observed motif. In doing so, he bridged the
gap between realist and abstract art.”*

Barbara Haskell, 1982





Edward Hopper, *Bridge in Paris*, 1906. Whitney Museum of American Art, New York. © Heirs of Josephine Hopper/Licensed by VAGA, New York, NY.

In *Barges on the Seine*, Milton Avery depicts his own unique twist on an age-old subject often explored by the progressive European art movements that came before him. Utilizing his characteristic bold color blocking and clever, dynamic design, the work achieves a sense of serene poetry that is distinctly Avery. With his masterful combination of color and form that hovers between abstraction and representation, in works such as *Barges on the Seine*, Avery established himself as one of the foremost painters of the mid-century and launched American art into one of its most progressive and celebrated eras.

American artists have long ventured to Paris for inspiration or education, most notably the American Impressionists of the late nineteenth century. However, as the next century dawned, a new group of artists sought to create a decidedly more American way to paint. For example, although Edward Hopper ventured to Paris in the beginning of the twentieth century, he resisted influences of the city's new Modernists, and instead remained focused on Europe's strong history of representational art. In his own version of the present subject, *Bridge in Paris* from 1906 (Whitney Museum of American Art, New York), Hopper employs broad, flat strokes to model and delineate space, while utilizing an unquestionably gritty, muted, almost industrial palette that seems clearly more grounded in the artist's own urban experiences than in the traditions of turn-of-the-century Paris. Even as the century evolved, into the 1920s and 1930s, the artistic styles that remained most popular with American audiences, including American Modernism, Regionalism and generally American Scene painting, maintained their grounding in realistic portrayals of unmistakably American subjects,

albeit increasingly tending towards distortion of their subjects. While Avery maintained this representative basis throughout his works, his work consistently pushed the boundaries of representation further and further.

It wasn't until 1952 that Avery first traveled to Europe, with his wife Sally and their daughter March. The family spent three weeks in London, Paris and the French Riviera. Any influential credit that may have been due to the continent, however, would have occurred much earlier. Well before he set foot in Europe, Avery's search for bolder coloring and a further reduction of subject found itself closely aligned with the work of transitional European Modernists, including Paul Cézanne and Paul Gauguin, and eventually with his contemporaries, Henri Matisse and Pablo Picasso. Many scholars attribute the important characteristics of Avery's mature style to his professional affiliation with Valentine Gallery during the 1930s, and later gallerist Paul Rosenberg, both of whom exposed him to the likes of Matisse, Picasso and Georges Braque.

It seems undeniable that Avery was particularly inspired by Matisse's preference for bold color over blended shades and use of broad, interlocking shapes. Early in his career, Matisse explored his technique in depicting the River Seine, and its various bridges and barges, on countless occasions, having lived for a time in an apartment perfectly positioned to take in such scenes. Matisse's own efforts in the subject, including *Pont Saint-Michel* (Santa Barbara Museum of Art, Santa Barbara, California), bear similarities to *Barges on the Seine* in their tendency toward brighter and brighter colorful forms. In addition to Matisse, Avery was also likely influenced by other Paris-



Albert Marquet, *The Saint-Michel Bridge and the Quai des Grands Augustins*, 1912. Centre Pompidou, Paris, France. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

based artists of his era, including French colorists like André Derain, Louis Valtat or Albert Marquet. Marquet also developed a poetic style of simple design and harmonious color like his close friend Matisse, using it to render numerous depictions of the Seine subject, including in *Le Pont Saint-Michel et le Quai des Grands Augustins* (Centre Pompidou, Paris, France).

Avery's depiction of the Seine in the present work focuses the intensity of his own visual language toward refined, simplified color forms that are in unrivalled harmony. Although Avery extracts subtle, realistic color for his sky, trees and barges, he employs them in clever, nuanced ways and avoids mere repetition of the scene before him, perhaps most notably in his decidedly pink bridge. On the topic of Matisse's later influence on such color patterning, Barbara Haskell remarks, "Matisse remained a major impetus behind his striking adoption of saturated, arbitrary color...A similar desire impelled Avery, whose own commitment to color and to form reduction had been firmly established early in his career. But until his contact with Matisse's work, he had not totally embraced the Fauve attitude toward non-associative color, except in isolated paintings. Essentially, Matisse's example gave Avery license to extend the concerns he was already pursuing." (*Milton Avery*, New York, 1982, p. 72) Avery, however, never fully embraced his relationship with Matisse, with the artist's wife Sally once proclaiming, "Matisse was a hedonist and Milton was an ascetic...very soul of New England, [akin to] sparse New England things." (as quoted in R.C. Hobbs, *Milton Avery*, New York, 1990, p. 69) Indeed, in *Barges on the Seine*, we see a calmer, more collected, perhaps even more American, rendition of this classically French subject.

Avery's version of the Seine subject is also notably different from the painterly compositions employed earlier by Matisse, Marquet or even Hopper, in its flat, abstracted style. These other artists were still striving to represent their subjects somewhat accurately, albeit expressively, and resisted abstraction; by contrast, Avery embraces a flatness more closely associated with Cubism. He utilizes geometric shapes to simplify his subject into a unique lexicon of forms that fit together into a cohesive whole. During the period in which *Barges on the Seine* was created, Avery started to work in an ever larger scale, and further dispensed with ancillary details that rooted his work so clearly in representation. Speaking to his desired intent, Avery wrote, "I like to seize the one sharp instant in Nature, to imprison it by means of ordered shapes and space relationships. To this end I eliminate and simplify, leaving apparently nothing but color and pattern." (as quoted in R.C. Hobbs, *Milton Avery: The Late Paintings*, New York, 2001, p. 53)

While Avery never fully abandoned the representational commitment of his realist forbearers, he pushed his subjects further and further into the realm of abstraction. Paintings like *Barges on the Seine* are indicative of Avery's celebrated, confident style that is grounded in both American and European traditions, but distinctly his own in its unique combination of bold color and flat, geometric forms. Specifically, *Barges on the Seine*, with its distinct hybrid of figuration and abstraction, is a notable reinterpretation of an archetypal Parisian theme. Finding Avery's dichotomy enticing, audiences have enthusiastically embraced such work throughout his career. Avery's new style, as demonstrated in the present work, notably influenced the next generation of American Abstract Expressionists and Color Field painters, thus helping form the basis of a new American Art.

PROPERTY FROM THE MADOO CONSERVANCY



Photograph of The Madoo Conservancy. Photograph by Mick Hales. Courtesy The Madoo Conservancy, Sagaponack, New York.

The Madoo Conservancy in Sagaponack, New York, is dedicated to the study, preservation and enhancement of an enchanting, horticulturally diverse garden. Created by Robert Dash, this extraordinary American garden embodies Dash's life spent as an avid gardener, writer and artist. He developed a strong interest in the Abstract Expressionists, particularly Willem De Kooning, while in college at the University of New Mexico in Albuquerque. Following his studies, he spent a year living in Italy before returning to New York City to work for Arts and then Art News, while painting at night. Dash's first exhibition of paintings was held in 1960, and he was exhibited at some of the most prominent cultural institutions throughout the country. He was also a noted poet, and his poetry, manuscript and letter archives are held by the Beinecke Library of Yale University. Dash moved to his field near Sagg Pond and was, for half a century, at the very center of the creative geniuses who made their homes in Eastern Long Island. The Madoo Conservancy is a singular garden in the village (just before the graveyard--if you search for it) and today it is a unique living tribute to the artistic imagination of its founder. It is one of the great American small gardens of the late 20th century.

Marc Porter, Chairman, Christie's Americas



PROPERTY FROM THE MADOO CONSERVANCY

27

FAIRFIELD PORTER (1907-1975)

Portrait of Robert Dash

signed and dated 'Fairfield Porter '60' (lower right)--
inscribed 'To Dash' (on the overlap)

oil on canvas

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

Painted in 1960.

\$150,000–250,000

PROVENANCE:

The artist.

Robert Dash, the sitter, gift from the above, 1960.

Bequest to the present owner from the above, 1967.

EXHIBITED:

New York, Hirsch & Adler Galleries, Inc., *Fairfield Porter: Figurative Painting*,
November 3-December 1, 1979, no. 6.

Boston, Massachusetts, Museum of Fine Arts; Greenville, South Carolina,

Greenville County Museum of Art; Cleveland, Ohio, Cleveland Museum of Art;
Pittsburgh, Pennsylvania, Carnegie Institute, Museum of Art; New York, Whitney
Museum of American Art, *Fairfield Porter: Realist Painter in an Age of Abstraction*,
January 12, 1983-July 22, 1984, p. 103, no. 19.

LITERATURE:

J.T. Spike, *Fairfield Porter: An American Classic*, New York, 1992, p. 142, illustrated.

J. Ludman, "Checklist of the Paintings by Fairfield Porter," *Fairfield Porter:
An American Classic*, New York, 1992, p. 290.

J. Ludman, *Fairfield Porter: A Catalogue Raisonné of the Paintings, Watercolors,
and Pastels*, New York, 2001, pp. 171-72, no. L304, illustrated.

"Robert Dash [was] a friend and fellow artist of [Fairfield] Porter's--a member of
the circle of gestural artists who live and work on the East End of Long Island.
The group first met and formed in the 1950s, and Dash and Porter shared
a studio in New York for a time in the late fifties." (as quoted in J. Ludman,
Fairfield Porter: A Catalogue Raisonné of the Paintings, Watercolors, and Pastels,
New York, 2001, p. 142) In the present portrait, Dash poses with his dog, a
schnauzer named Madoo, inside Porter's Southampton studio.



28

ANDREW WYETH (1917-2009)

Storm Signal

signed 'Andrew Wyeth' (lower right)
watercolor, gouache, drybrush and pencil on paper
22 x 29⁷/₈ in. (55.9 x 75.9 cm.)
Executed in 1972.

\$100,000-150,000

PROVENANCE:

Frank Fowler, Lookout Mountain, Tennessee.
Private collection, Greenville, South Carolina, acquired from the above.
Altermann & Morris Galleries, Houston, Texas, 1993.
Acquired by the present owners from the above, 1994.

EXHIBITED:

Greenville, South Carolina, Greenville County Museum of Art, *Andrew Wyeth: In Southern Collections*, February 1-March 31, 1978.
Jacksonville, Florida, Jacksonville Art Museum, *Andrew Wyeth: Southeastern Collections*, January 19-April 19, 1992, no. 45, illustrated.

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

The present work depicts the lighthouse at Pemaquid Point, Maine.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR

29

ANDREW WYETH (1917-2009)

Erickson's Barn

signed 'Andrew Wyeth' (lower left)
watercolor, drybrush and pencil on paper
21¾ x 29½ in. (55.2 x 75 cm.)
Executed in 1969.

\$200,000–300,000

PROVENANCE:

Private collection, Palm Beach, Florida, 1980.
(Possibly) Taggart & Jorgensen Gallery, Washington, D.C.
Marcelle Gallerie, New York, 1987.
Spanierman Gallery, LLC, New York, 1989.
Sotheby's, New York, 27 May 1993, lot 104.
Hiroko Saeki, Inc., New York, 1994.
Acquired by the present owner from the above.

EXHIBITED:

Fort Lauderdale, Florida, Fort Lauderdale Museum of Art, *Andrew Wyeth from Public and Private Collections*, January 12-February 28, 1983, p. 29, illustrated.
Canton, Ohio, Canton Art Institute, *Andrew Wyeth from Public and Private Collections*, September 15-November 3, 1985, p. 103, illustrated.
New York, ACA Galleries, *Andrew Wyeth*, January 14-February 27, 1993.

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

Andrew Wyeth first encountered the Erickson family in the spring of 1967 with his wife Betsy while returning to their home in Cushing, Maine, on a back road from nearby Thomaston. The family would remain a primary source of inspiration for the artist for approximately ten years. The present work, executed in 1969, depicts the long shed and barn attached to the Erickson house in Cushing.



PROPERTY SOLD TO BENEFIT THE MOTION PICTURE AND TELEVISION FUND

30

ANNA MARY ROBERTSON 'GRANDMA' MOSES (1860-1961)

Come On

signed 'Moses/©' (lower left)--dated 'Feb. 6. 1952.' and inscribed with title and number '1518.' (on a label affixed to the reverse)
 oil and glitter on masonite
 18 x 24 in. (45.7 x 61 cm.)
 Painted in 1952.

\$60,000-80,000

PROVENANCE:

Hal Wallis, Rancho Mirage, California, by 1973.
 Lizabeth Scott, Los Angeles, California, (possibly) gift from the above.
 Estate of the above, 2015.
 Gift to the present owner from the above.

LITERATURE:

O. Kallir, *Grandma Moses*, New York, 1973, p. 310, no. 1027, illustrated.

This work, painted on February 6, 1952, was assigned number 1518 by the artist and entered into her record book on page 57.

The copyright for this picture is reserved to Grandma Moses Properties, Co., New York.

The present work was gifted to the Motion Picture and Television Fund from the estate of Lizabeth Scott, a well known film noir actress during the 1940s and 50s. It is possible Scott received the work from producer Hal Wallis, best known for the classic film *Casablanca* (1942), who helped the actress rise to fame.

The Motion Picture and Television Fund charity was founded over 95 years ago by entertainment industry luminaries, Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D.W. Griffith. Proceeds of the sale will be used to support MPTF's charitable services and mission: to support our entertainment community in living and aging well, with dignity and purpose, and in helping each other in times of need. www.mptf.com



PROPERTY SOLD TO BENEFIT THE HILLMAN FAMILY FOUNDATION

31

JOHN KANE (1860-1934)

Scots' Day at Kennywood

oil on canvas
19 x 27 in. (48.3 x 60.6 cm.)
Painted circa 1931.

\$150,000-250,000

PROVENANCE:

G. David Thompson, New York.
Steven L. Rose, Los Angeles, California.
ACA Galleries, New York.
Norman Kahn, New York.
Sotheby's, New York, 29 May 1981, lot 124.
Acquired by the late owner from the above.

EXHIBITED:

(Probably) New York, Contemporary Arts Gallery, *John Kane Exhibition*, September 15-October 16, 1931, no. 5 (as *Scotch Day, Kennywood*).
New York, Gallery 144 West 13th Street, *John Kane Exhibition*, March 26-April 15, 1932, no. 10.
New York, Museum of Modern Art, *Modern Works of Art, Fifth Anniversary Exhibition*, November 20, 1934-January 20, 1935, no. 91, illustrated.
(Probably) New York, Valentine Gallery, *Memorial Exhibition of Selected Paintings by John Kane*, January 26-February 16, 1935, no. 25 (as *Scotch Day, Kennywood*).
(Probably) Chicago, Illinois, The Arts Club of Chicago, *Exhibition of Paintings by John Kane*, March 3-24, 1939, no. 18 (as *Scots Day, Kennywood Park*).
Pittsburgh, Pennsylvania, Carnegie Institute, Museum of Art; Washington, D.C., Corcoran Gallery of Art, *Three Self-Taught Pennsylvania Artists: Edward Hicks, John Kane, Horace Pippin*, October 21, 1966-February 19, 1967, no. 59, illustrated.

San Francisco, California, Maxwell Galleries, *American Art Since 1850*, August 2-31, 1968.
New York, ACA Galleries, *John Kane*, October 14-November 8, 1969, no. 9, illustrated.
New York, ACA Galleries, *Four American Primitives: Edward Hicks, John Kane, Anna Mary Robertson, Horace Pippin*, February 22-March 11, 1972, no. 12, illustrated.
Pittsburgh, Pennsylvania, Carnegie Institute, Museum of Art, *Celebration*, October 25, 1974-January 5, 1975.

LITERATURE:

Parnassus, vol. 4, no. 3, March 1932, p. 52, illustrated.
The Art News, vol. 33, no. 11, December 15, 1934, p. 10, illustrated.
L.A. Arkus, *John Kane, Painter*, Pittsburgh, Pennsylvania, 1971, pp. 147-48, 253, no. 70, illustrated.

"Scottish scenes were a favorite with [John] Kane, who was born near Edinburgh and came to the United States from Scotland at the age of nineteen. After arriving in America, he traveled about as a manual laborer from job to job, eventually settling outside Pittsburgh, where, as it turned out, he was able to refresh his memory of the kilts and customs of his youth at the annual Scots' Day celebration." (*Three Generations of Twentieth-Century Art: The Sidney and Harriet Janis Collection of the Museum of Modern Art*, Greenwich, Connecticut, 1972, p. 82) Kennywood, located just outside of Pittsburgh, was originally opened in 1899 as a trolley park, but by 1906 became the site of a family amusement park still open to this day. Another painting of this same subject (*Scotch Day at Kennywood*, 1933) is in the collection of the Museum of Modern Art, New York.

GRANT WOOD (1891-1942)*Race Horse*

signed 'Grant Wood' (lower right)
mixed media on paperboard
16½ x 22½ in. (41.9 x 57.2 cm.)
Executed in 1933.

\$300,000–500,000

PROVENANCE:

Arthur T. Aldis, Chicago, Illinois, by 1935.
Mrs. C.S. Petrasch, Jr., Mount Kisco, New York, by 1942.
By descent to the present owners from the above.

EXHIBITED:

Chicago, Illinois, The Lakeside Press Galleries, *Loan Exhibition of Drawings and Paintings by Grant Wood*, February–March 1935, p. 30, no. 54.
New York, Ferargil Galleries, *The First New York Exhibition of Paintings and Drawings by Grant Wood*, April 1935, p. 30, no. 54.
Chicago, Illinois, The Art Institute of Chicago, *The Fifty-Third Annual Exhibition of American Paintings and Sculpture*, October 29–December 10, 1942, no. 45, pl. IV, illustrated.

LITERATURE:

Iowa City Press-Citizen, February 5, 1935.
Iowa City Press-Citizen, September 7, 1942, illustrated.
D. Garwood, *Artist in Iowa: A Life of Grant Wood*, New York, 1944, p. 159.
E.B. Green, *A Grant Wood Sampler*, Iowa City, Iowa, 1972, n.p., illustrated.
J.M. Dennis, *Grant Wood: A Study in American Art and Culture*, New York, 1975, pp. 8, 119, fig. 111b, illustrated.
W.M. Corn, *Grant Wood: The Regionalist Vision*, exhibition catalogue, New Haven, Connecticut, 1983, pp. 82, 144, 148, no. 208, illustrated.

Executed in 1933, Grant Wood's *Race Horse* demonstrates the astute draftsmanship and refined attention to detail that define the artist's best works. Utilizing a shallow, stage-like pictorial space, Wood grants the scene a sense of visual unity through repetition of forms and patterns. The work's two central figures, a refined race horse and lean jockey, stand front and center anchoring the composition against a sea of spectators. In the background, the eagerly awaiting crowd and ruffling American flag capture the viewer's eye and enhance the buzz of the spectacle taking place. The repetitive short lines of grass and the scattered peanuts in the foreground mimic the massive audience, creating a rhythmic harmony in the overall composition. As a result, *Race Horse* is emblematic of Wood's distinct style and demonstrates his belief that "[w]ithout being either primitive or provincial, the contemporary American artist...could achieve an independent style by devising a personal 'convention' of composition and design applicable to 'literary, story-telling, illustrational pictures.'" (J.M. Dennis, *Grant Wood: A Study in American Art and Culture*, New York, 1975, p. 143)

The same year he executed *Race Horse*, Wood also created *Draft Horse* (Private Collection), which acts as a complement to the present work with its more rural subject matter. Dr. Wanda Corn writes regarding both works, "The country horse, seen against a barn and natural landscape, is sturdy and muscular, as is the farmer who lovingly feeds him; the city thoroughbred and his jockey are both sleek and thin-limbed and show off for the crowd in the bleachers of a racetrack. The one belongs to the natural world of flowering trees and manual labor, the other to the modern world of faceless crowds and leisure; on the farm, pretty dandelions 'litter' the foreground, while in town unsightly peanuts and trash take their place." (*Grant Wood: The Regionalist Vision*, exhibition catalogue, New Haven, Connecticut, 1983, p. 82) A study for the present work, entitled *Sketch for Race Horse*, is in the collection of the Cedar Rapids Museum of Art, Cedar Rapids, Iowa.

The first recorded owner of the present work, Arthur T. Aldis of Chicago (1861-1933), was the key individual responsible for bringing the Armory Show to the Art Institute of Chicago in 1913.



Grant Wood, *Draft Horse*, n.d. © Figge Art Museum, successors to the Estate of Nan Wood Graham/ VAGA, New York, NY.



Grant Wood, *Study for Race Horse*, 1932. Cedar Rapids Museum of Art, Cedar Rapids, Iowa. © Figge Art Museum, successors to the Estate of Nan Wood Graham/ VAGA, New York, NY.





33

STEVAN DOHANOS (1907-1994)

The Splendid Outcast "A groom clings..."

signed 'Stevan Dohanos' (lower right)

gouache on paperboard

30 x 23¼ in. (76.2 x 59.1 cm.)

Executed circa 1944.

\$15,000-25,000

PROVENANCE:

Acquired by the present owner circa 1995.

LITERATURE:

B. Markham, "The Splendid Outcast," *The Saturday Evening Post*, September 2, 1944, p. 13, illustrated.

The present work was published as the main illustration for a short story by Beryl Markham published in *The Saturday Evening Post* on September 2, 1944. Entitled "The Splendid Outcast," the story takes place in Suffolk, England and centers on a vagabond stallion named Rigel with a notorious reputation for his violent behavior. At auction, Rigel becomes a spectacle for the audience, the majority of whom do not dare bid on the untamed animal. The present scene, captioned "A groom clings like a monkey to the tightened chain. He is swept from his feet while his partner, a less tenacious man, sprawls ignobly below," depicts the moment in which two grooms struggle to restrain the rebellious horse as the captivated audience looks on.



34

STEVAN DOHANOS (1907-1994)

The No-Cal

signed 'Stevan Dohanos' (lower left)
 casein on canvas
 26 x 25¼ in. (66 x 64.1 cm.)
 Painted circa 1961.

\$15,000-25,000

PROVENANCE:

Illustration House, Inc., New York, 7 May 1994, lot 146.
 Acquired by the present owner from the above.

LITERATURE:

Medical Times, vol. 89, no. 5, May 1961, pp. 7a, 192a, cover illustration.

According to the *Medical Times*, where the present work was featured on the cover in May 1961, "The doctor on this month's cover evidently named his boat NO-CAL in honor of the many ladies in his practice who come to him with their weight problems." (*Medical Times*, vol. 89, no. 5, May 1961, p. 192a)

PROPERTY SOLD TO BENEFIT THE HILLMAN FAMILY FOUNDATION

35

NORMAN ROCKWELL (1894-1978)

Tender Years: Mowing the Lawn

signed 'Norman/Rockwell' (lower right)

oil on canvas

18 x 18 in. (45.7 x 45.7 cm.)

Painted in 1957.

\$600,000–800,000

PROVENANCE:

The artist.

Brown & Bigelow, St. Paul, Minnesota, commissioned from the above, circa 1957.

ACA Galleries, New York.

Judy Goffman Fine Art/American Illustrators Gallery, New York.

Private collection, acquired from the above, 1995.

Gift to the late owner from the above.

EXHIBITED:

Tokyo, Japan, Odakyu Museum; Fukushima, Japan, Fukushima Prefectural Museum of Art; Osaka, Japan, Daimaru Museum, Umeda-Osaka, *The Great American Illustrators*, April 21–November 8, 1993, pp. 109, 132, no. 82, illustrated.

LITERATURE:

L.N. Moffatt, *Norman Rockwell: A Definitive Catalogue*, vol. I, Stockbridge, Massachusetts, 1986, p. 323, no. A150, illustrated.

J.G. Cutler, L.S. Cutler, *Norman Rockwell's America...In England*, Newport, Rhode Island, 2010, pp. 136, 215, illustrated.

From 1948 through 1964, Norman Rockwell was commissioned by Brown & Bigelow to illustrate their annual *Four Seasons* calendar. The calendars focused on a single theme and Rockwell's four illustrations presented various seasonal activities. *Tender Years: Mowing the Lawn* was included in the 1957 calendar as the summer illustration. The winter illustration depicts the male figure admiring a newly acquired calendar under his wife's watchful gaze, spring presents the wife tending to her sick husband and autumn shows the pair unpacking moth-riddled clothes from an attic trunk. In each image the couple's black and white cat is playfully engaged.

The male model in the *Tender Years* series was Bob Henderson, head of the creative department at Brown & Bigelow. Henderson was instrumental in developing the concept of the *Four Seasons* calendar, and he also worked closely with Rockwell on the Brown & Bigelow Boy Scouts of America calendar, one of the artist's longest and most admired campaigns.



Norman
Rockwell

NORMAN ROCKWELL (1894-1978)*Barefoot Boy Daydreaming*

signed 'Norman/Rockwell' (lower left)

oil on canvas

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

Painted in 1922.

\$1,000,000–1,500,000

PROVENANCE:

The artist.

Private collection, gift from the above, 1928.

Private collection, by descent from the above, 1935.

Acquired by the present owner, 1972.

EXHIBITED:

Stockbridge, Massachusetts, Norman Rockwell Museum, on loan.

Mobile, Alabama, Mobile Museum of Art, 2009-2017, on loan.

LITERATURE:*The Literary Digest*, vol. 74, no. 5, July 29, 1922, cover illustration.*The Grade Teacher Magazine*, June 1946, cover illustration.L.N. Moffatt, *Norman Rockwell: A Definitive Catalogue*, vol. I, Stockbridge, Massachusetts, 1986, pp. 60-61, no. C161, illustrated.M. Rockwell, *Norman Rockwell's Growing Up in America*, New York, 1998, pp. 46, 48, illustrated.

Please note this lot includes a photograph of the present work signed by Norman Rockwell as well as letters exchanged with the artist about the present work dated 1972.

Barefoot Boy Daydreaming appeared on the July 22, 1922 cover of *The Literary Digest*. Norman Rockwell created 47 covers for the magazine, beginning in 1918. This commission followed his early success as a cover artist for another esteemed publication, *The Saturday Evening Post*. Through numerous cover illustrations for the *Digest* and *Post*, Rockwell's timeless images of everyday America entered the homes of millions of people. His descriptive painting style and ability to encapsulate the traditional and nearly universal values shared in the American experience contributed to his tremendous popularity. *Barefoot Boy Daydreaming* serves as a primary example of Rockwell's skillful ability to present an enduring and heartwarming image that continues to resonate with the public even decades after its creation.



Rockwell achieved success early on. At the age of eighteen, in 1912, he had his own studio in New York City and was supporting himself doing advertising work for local companies. During his tenure as Art Editor at *Boy's Life*, Rockwell was granted access to several other periodicals and soon found himself working freelance by providing covers and story illustrations for many other magazines. During the late 1910s, illustration jobs were becoming increasingly competitive as magazines were incorporating more photographic images into their layout and rising costs in book publishing were limiting opportunities for illustrators in that field. It is probably due only to his talent and drive that Rockwell was largely unaffected by this trend. "At an age when most young men are leaving college, Norman already ranked as one of America's leading illustrators." (A.L. Guptill, *Norman Rockwell: Illustrator*, New York, 1946, p. 72)

In 1916, one of Rockwell's illustrations appeared on the cover of *The Saturday Evening Post* for the first time. This great achievement was a windfall for the artist, leading to commissions from a variety of magazines, including *Collier's*, *The Literary Digest* and *Life*. "By 1938, Rockwell's illustrations--on calendars, in books and magazines, tacked up on bedroom walls, often framed--were a familiar presence in the American home and had been for a long time." (S. Murray, *Norman Rockwell At Home in Vermont: The Arlington Years, 1939-53*, Bennington, Vermont, 1997, p. 5) Rockwell was innately aware of the public's interest, wants and needs and ceaselessly delivered highly marketable works with incredible proficiency and alacrity.

Recognizing the readership's nostalgia for childhood innocence, Rockwell produced *Barefoot Boy Daydreaming* for the cover of *The Literary Digest*. In the work, a plump boy is leisurely enjoying a moment of rest against a tree providing shade, a welcome respite from the noontime sun. Rockwell had previously depicted this subject in his 1919 cover for *The Saturday Evening Post*, entitled *Lazy Bones*. In that composition, the figure is silhouetted against a white background, to best suit the printing methods of the *Post*. *Barefoot Boy Daydreaming* has a much higher degree of finish, with an entirely realized background and a bold and vivid palette, demonstrating Rockwell's development as an artist during that pivotal three year period which separates these two covers.

In *Barefoot Boy Daydreaming*, a familiar companion is also seated by the tree--a large black dog, who, like the boy, is enjoying the shade. "Throughout Norman Rockwell's career, dogs of all kinds--from wide-eyed beagles to shiny collies--made frequent appearances in his art. A dog-lover himself, the artist realized how appealing dogs were to readers of the *Saturday Evening Post* and other publications, and he intentionally cast them as central figures in his compositions for cover paintings, story illustrations, advertisements, and family Christmas cards. Rockwell's own canine companions accompanied him to the studio, and sometimes took time out to nap alongside him as he worked. He also borrowed neighbors' dogs to serve as models, enlisting their owners to assist them in striking a pose. Offering advice to fellow artists, he coached them to portray animals 'as carefully and understandingly' as they paint people in their work, and filed away stores of photographic reference for his use." ("It's a Dog's Life: Norman Rockwell Paints Man's Best Friend," www.nrm.org, 2011)

Barefoot Boy Daydreaming encompasses so many of the themes that defined the artist's long career as America's storyteller. Rockwell noted, "I was showing the America I knew and observed to others who might not have noticed. And perhaps, therefore, this is one function of the illustrator. He can show what has become so familiar that it is no longer noticed. The illustrator thus becomes a chronicler of his time." (as quoted in *Norman Rockwell: A Definitive Catalogue*, p. xii) With *Barefoot Boy Daydreaming*, Rockwell succeeds in capturing the nostalgia of childhood that is as familiar today as it was nearly a century ago when he painted this charming work.



PROPERTY FROM THE DESCENDANTS OF THE SITTER,
ANDREW BRINKERHOFF SMITH

37

NORMAN ROCKWELL (1894-1978)

Piano Tuner

signed 'Norman Rockwell' (lower left)

oil on canvas

34 x 31 in. (86.4 x 78.7 cm.)

Painted in 1947.

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

PROVENANCE:

The artist.

The sitter's father, gift from the above.

Andrew Brinkerhoff Smith, gift from the above, 1970.

By descent to the present owners from the above.

EXHIBITED:

Manchester, Vermont, Southern Vermont Art Center, *The Saturday Evening Post Norman Rockwell Show*, June 30-July 22, 1962.

New York, Bernard Danenberg Galleries, Inc., June-August 1975.

Stockbridge, Massachusetts, Norman Rockwell Museum, 2010-2018, on loan.

LITERATURE:

The Saturday Evening Post, January 11, 1947, cover illustration.

T.S. Buechner, *Norman Rockwell: Artist and Illustrator*, New York, 1970,

p. 190, fig. 427, illustrated.

C. Finch, *Norman Rockwell's America*, New York, 1975, p. 297, illustrated.

C. Finch, *Norman Rockwell: 332 Magazine Covers*, New York, 1979,

pp. 269, 388, illustrated.

M. Moline, *Norman Rockwell Encyclopedia: A Chronological Catalog of the Artist's Work (1910-1978)*, Indianapolis, Indiana, 1979, p. 73, fig. 1-353, illustrated.

F. Bauer, *Norman Rockwell's Faith of America*, New York, 1980, pp. 6, 8, illustrated.

L.N. Moffatt, *Norman Rockwell: A Definitive Catalogue*, vol. I, Stockbridge, Massachusetts, 1986, p. 173, no. C433, illustrated.

V. Crenson, *Norman Rockwell's Portrait of America*, New York, 1989, p. 87, illustrated.

B. Howe, "Norman Rockwell's Shuffleton's Barbershop: A Musical-Iconographical Riddle," *The Musical Quarterly*, vol. 90, no. 1, Spring 2007, pp. 16, 37n43.

J.G. Cutler, L.S. Cutler, *Norman Rockwell's America...in England*, exhibition catalogue, Newport, Rhode Island, 2010, p. 195, illustrated.

R. Kaplan, *Norman Rockwell's Spirit of America*, New York, 2011, p. 123, illustrated.



"With me, selecting the right model is one of the most important. Some artists feel that they can create the type they want from anyone but I believe that is all wrong. When you have a good idea clearly in mind, spare no effort to get the ideal character for it."

Norman Rockwell, 1979

Reference photograph for *Piano Tuner*. Photograph courtesy of the Norman Rockwell Family Agency and Norman Rockwell Museum Collections. ©1947 the Norman Rockwell Family Entities.



norman rockwell



Reference photograph for *Piano Tuner*. Photograph courtesy of the Norman Rockwell Family Agency and Norman Rockwell Museum Collections. ©1947 the Norman Rockwell Family Entities.

Norman Rockwell's illustrations for the covers of *The Saturday Evening Post* are indelibly etched within the American consciousness as images of national pride. Painting a sweeping range of topics during a century of extensive technological and social change, Rockwell helped forge a sense of American identity through his art, producing more than 800 magazine covers for the most widely popular publications of the period. Specifically, Rockwell's *Post* covers produced during the 1940s and 1950s are some of his most visually and narratively complex, and helped establish the artist as a household name across America. Painted at the height of his career in 1947 for the January 11th cover, *Piano Tuner* exhibits the pinnacle of Rockwell's achievement as a realist painter, compositional master and American storyteller.

Piano Tuner, in which a young boy and older gentlemen work together fully in unison, encases an exquisite range of detail for the inquisitive eye while also presenting an image of youthful wonder contrasted with sage expertise. With his hands firmly on the piano keys, the experienced tuner is focused on the task at hand, listening attentively to the music to make sure it is precisely on pitch. Meanwhile, to the left, a young boy, exuding a tender and youthful innocence, hits an octave to aid the tuner hard at work. Exquisite in its attention to detail, *Piano Tuner* highlights Rockwell's extraordinary skills as a draftsman. To the right of the scene, sheet music by Mozart is propped against the piano cover, just in front of the tuner's hat, umbrella and coat resting on the piano bench. In the foreground, Rockwell has placed the tuner's toolkit front and center to immediately establish the narrative quality of the work, while in the background he grants the viewer a complete view of the interior setting, from the intricate details in the library to the carved molding and windows in the upper right of the picture plane. As a result, in classic Rockwell fashion, the artist has executed such a complete narrative that the picture feels fully immersive and tactile, as if one can hear the music coming from the work itself.

Andrew Brinkerhoff Smith and George Zimmer posed for the central characters in *Piano Tuner*. As payment for his work, Rockwell gave young Smith, only eight years old at the time, \$5 to model for him. On New Years Eve in 1947, Rockwell brought *Piano Tuner* to Smith's parents and presented it to them as a gift. In 1970, the work descended to Smith himself and eventually to his children (the present owners). Throughout the 1940s, George Zimmer, who modeled as the piano tuner, also posed in some of Rockwell's most popular *Post* covers, most notably *Salesman in Swimming Hole* from August 1945. Rockwell once commented on the role of models within his picture making process, "With me, selecting the right model is one of the most important. Some artists feel that they can create the type they want from anyone but I believe that is all wrong. When you have a good idea clearly in mind, spare no effort to get the ideal character for it." (N. Rockwell, *Rockwell on Rockwell: How I Make a Picture*, New York, 1979, p. 44)

Painting musical subjects was one of Rockwell's favorite subgenres, to which the artist repeatedly returned in his work. Many of his most compelling paintings, such as *Cellist and Little Girl Dancing (Meeting of the Minds)* (1923), *Jeff Raleigh's Piano Solo (The Virtuoso)* (1939) and *Barbershop Quartet* (1936) exude that same love and appreciation for music as in *Piano Tuner*. Indeed, it is tempting to connect this theme to Rockwell's own musical background as both a choirboy and an employee at an opera house. Rockwell fondly recalled a production of *Aida*, during which it was his job to push an elephant across the stage in the background: "All the while this was going on--the marching, the mad dash behind the background, the elephant knocking over soldiers like tenpins, all of us breathless, panting, dropping our spears, helmets, turning around to glare at the fellow in the elephant--the real action of the opera would be going on out front: the principles singing magnificently, walking about, embracing, the orchestra playing; and no doubt, beyond, the audience would be deeply moved by the rich spectacle and exalted music." (N. Rockwell, *My Adventures as an Illustrator*, New York, 1994, p. 63)

Beyond reflecting the artist's own musical background, *Piano Tuner* also embodies a more universal theme Rockwell consistently explored throughout his career--the inevitable continuity of life. Just one year after he painted *Piano Tuner*, Rockwell embarked on a series of seasonal images to be published as calendars for Brown & Bigelow. The imagery most often featured a young boy and his grandfather or a boy and his father, the elder of the two imparting valuable wisdom and life lessons to the young pupil. Virginia Mecklenburg writes, "In 1948, Rockwell proposed a calendar series featuring images of the four seasons of the year to Brown & Bigelow, the company that produced his Boy Scout Calendars. With the seasonal calendars, he returned to themes about the passage of time that had occupied him during his early years at the *Post*. In revisiting the motif in the late 1940s and 1950s, Rockwell approached the idea not from the perspective of a twenty-something but as a man in his fifties. The conception was Rockwell's own." (*Telling Stories: Norman Rockwell from the Collections of George Lucas and Steven Spielberg*, p. 151) This theme is echoed in *Piano Tuner*. Here, Rockwell depicts a young boy and an older man working completely in sync to achieve the same goal, impeccably capturing the mentoring relationship between the two as they determine whether the piano is tuned just right.

Similar to the often idealized world of the movies, Norman Rockwell's work has been characterized as a reflection of our better selves, capturing America as it ought to be. His work is simultaneously both of a moment and timeless in its communication of the universal truths of human nature. "In the twentieth century, visual imagery permeated American culture, ultimately becoming the primary means of communication. Rockwell's images have become part of a collective American memory. We remember selective bits and pieces of information and often reassemble them in ways that mingle fantasy with reality. We formulate memory to serve our own needs and purposes. Rockwell knew this instinctively: 'Everything I have ever seen or done has gone into my pictures in one way or another...Memory doesn't lie, though it may distort a bit here and there.'" (M.H. Hennessey, A. Knutson, *Norman Rockwell: Pictures for the American People*, exhibition catalogue, Atlanta, Georgia, 1999, p. 64) Indeed, *Piano Tuner* embodies the very best of these ideas associated with Rockwell: photographic realism, classic timelessness and hopeful nostalgia.



Norman Rockwell, *Meeting of the Minds*, illustration. © SEPS. Licensed by Curtis Licensing, Indianapolis, IN. All rights reserved.

NEWELL CONVERS WYETH (1882-1945)*Brandywine Landscape*

signed 'N.C. Wyeth' (lower right)

oil on canvas

47¾ x 43 in. (121.3 x 109 cm.)

Painted *circa* 1932-34.

\$150,000-250,000

PROVENANCE:

Archibald Hanna, Jr., Branford, Connecticut.

Russell Burke, New York, by 1987.

James B. Cummins, Bookseller, New York, 1987.

Acquired by the present owner from the above.

LITERATURE:C.B. Podmaniczky, *N.C. Wyeth: Catalogue Raisonne of Paintings*, vol. II, London, 2008, pp. 756, 880, no. L174, illustrated.

From his earliest days as an illustrator, Newell Convers Wyeth wanted to paint landscapes. "Wyeth had expressed a desire to become a landscape painter, and had had many conversations about this with his teacher Howard Pyle, who encouraged him to devote part of his time to such paintings." (D. Allen, D. Allen, Jr., *N.C. Wyeth*, New York, 1972, p. 174) He began seriously painting the countryside after he first moved to Chadds Ford, Pennsylvania, in 1908. The artist's new surroundings provided the perfect subject for his landscape paintings. "Wyeth was enamored of this Brandywine countryside with its rolling fields and wooded hillsides, its streams and its meadows and its farms. He loved its historical associations and its serenity. He once explained during an interview: 'In me has revived a stronger and more vital interest and love for the life that lies about me. I am finding deeper pleasure, deeper meanings in the simple things in the country life here.'" (*N.C. Wyeth*, pp. 63-65)

Wyeth's landscape paintings, whether created as illustrations or purely for his own pleasure, are highly refined and successful. They retain "a curiously consistent style...a signature in every line and reach of light that

is unmistakably his. His color is rich, warm, and freshly harmonious. He has an extraordinary skill at capturing the quality of light itself, not merely its symbolic representation in the arrangement of planes and their shadows, and he exercised it to the fullest, with an almost offhand delight in his mastery. His compositions are massive, with the play of great bodies, or loom of rock, or rise of tree, or the bulk of something fashioned by builders. There is substance to his forms and reality to his objects." (P. Horgan in *N.C. Wyeth*, p. 11)

Indeed, conceived on the large scale that is characteristic of his easel paintings, *Brandywine Landscape* is a powerful rendering of the topography of the Brandywine River Valley region of Pennsylvania. Its palette features dramatic contrasts between dark greens and blues and atmospheric whites, and the sky is painted with remarkably bold diagonal strokes. The large cloud looming over the horizon mirrors the shapes of the trees bending in the strong wind, and the foreground stream reflects this ominous, stormy sky. The resulting composition evokes dynamic movement and energy and reflects Wyeth's awe for his local landscape.



N.C. Wyeth at work on a landscape, Chadds Ford 1909. Photographer unknown.



39

NEWELL CONVERS WYETH (1882-1945)

Breaking the Log Jam

signed 'N.C. Wyeth' (lower left)
oil on Renaissance panel
28½ x 41 in. (72.4 x 104.1 cm.)
Painted in 1943.

\$600,000–800,000

PROVENANCE:

The Coca-Cola Company, Atlanta, Georgia.
[With]Ray Ketchman Gallery, Atlanta, Georgia, by 1973.
[With]James Graham & Sons, New York.
Mr. and Mrs. Harry Lockwood, Cincinnati, Ohio, by 1982.
J.N. Bartfield Galleries, New York.
Acquired by the present owner from the above, 1987.

EXHIBITED:

Phoenix, Arizona, Phoenix Art Museum, 1982-1985, on loan.

LITERATURE:

D. Allen, D. Allen, Jr., *N.C. Wyeth: The Collected Paintings, Illustrations and Murals*, New York, 1972, pp. 287, 320 (as *Breaking a Log Jam*).
C.B. Podmaniczky, *N.C. Wyeth: Catalogue Raisonné of Paintings*, vol. II, London, 2008, pp. 695, 875, no. C173, illustrated.

Newell Convers Wyeth established himself as one of the preeminent illustrators of the early 20th century by successfully fulfilling countless assignments for America's publishers. Possessing an incontestable knack for the profession, Wyeth's illustrations were warmly embraced by the American public. While Wyeth established his reputation with his works of the American West and notable story illustrations, he further cemented his legacy, much like Norman Rockwell, with war-linked imagery.

During World War II, there were numerous instances where Wyeth was called upon to produce works that captured the heartland and stirred in the viewer feelings of patriotism and nostalgia. Painted in 1943, at the height of the war, *Breaking the Log Jam* was originally used as the main image in an educational poster for the "Our America" series, which was commissioned by the Forbes Lithograph Manufacturing Company and distributed by The Coca-Cola Company. The painting is at once narrative and poetic, demonstrating Wyeth's dedication to the faithful depiction of his surroundings and clearly reflecting his personal response to and fondness for nature. Wyeth depicts three stoic figures working in a rich mountainous setting as they heroically set out to free the intertwined logs. Possibly inspired by the artist's time in Maine, or even his early trips to the American West, the present work is a tribute to the hardworking people and relentless spirit of America.

The drawing for the present work and the lantern slide made from the drawing are both in the collection of the Brandywine River Museum, Chadds Ford, Pennsylvania.





PROPERTY FROM THE COLLECTION OF THE TRIPOLI SHRINE TEMPLE,
MILWAUKEE, WISCONSIN

40

RICHARD LORENZ (1858-1915)

Western Scene

signed and dated 'R. Lorenz/1907' (lower left)

oil on canvas

29½ x 40⅞ in. (74.9 x 101.9 cm.)

Painted in 1907.

\$50,000–70,000

PROVENANCE:

The artist.

(Probably) Gift to the present owner from the above.

EXHIBITED:

Milwaukee, Wisconsin, Milwaukee Art Center, *An Exhibition in Tribute to Richard Lorenz, 1858-1915*, May 27-July 4, 1966, p. 26, no. 55.



Richard Lorenz and model on sawhorse, undated. Photograph by George S. Carney. Cedarburg Art Museum, Cedarburg, Wisconsin.



PROPERTY FROM AN IMPORTANT NEW YORK ESTATE

41

HARVEY T. DUNN (1884-1952)

"That'll be About Enough, Dusty..."

signed with initials in monogram and dated 'HTD/22' (lower right)

oil on canvas

30 x 40 in. (76.2 x 101.6 cm.)

Painted in 1922.

\$50,000-70,000

PROVENANCE:

[With] Fenn Gallery, Santa Fe, New Mexico, by 1979.

Judy Goffman Fine Art/American Illustrators Gallery, New York.

Acquired by the late owner from the above, 1981.

LITERATURE:

W.M. Raine, "Iron Heart," *Country Gentleman*, July 22, 1922, p. 9, illustrated.

The present work was published in the July 22, 1922 issue of *The Country Gentleman* magazine as an illustration in William MacLeod Raine's short story "Iron Heart." The story centers on roughened young man Tug, who had rescued a woman named Betty from his former thug companion. The present scene, captioned "'That'll be About Enough, Dusty,' Burt Interfered. 'It's the Old Man's Say-So About What He Wants Done to This Guy. I Ain't So Darned Sure We've Got the Right One Anyhow,'" shows two cowboys, Dusty and Bert, employed by Betty's father, an influential ranch owner, dragging Tug across a dusty plain before realizing they have mistakenly identified him as the man who attacked her.



PROPERTY FROM THE SAINT LOUIS ART MUSEUM,
SOLD TO BENEFIT THE ACQUISITIONS FUND

42

OSCAR EDMUND BERNINGHAUS (1874-1952)

Old Faithful, Yellowstone

signed 'O.E. Berninghaus' (lower right)

oil on paper laid down on board

18 $\frac{7}{8}$ x 42 $\frac{7}{8}$ in. (47.9 x 108.9 cm.)

Painted circa 1914.

\$50,000-70,000

PROVENANCE:

The artist.

August A. Busch, Sr., St. Louis, Missouri, commissioned from the above.

August A. Busch, Jr., St. Louis, Missouri, 1976.

Gift to the present owner from the above.

LITERATURE:

Saint Louis Art Museum, "1977 Acquisitions," *Bulletin*, vol. 14, no. 3, September 1978, p. 99.

G.E. Sanders, *Oscar E. Berninghaus, Taos, New Mexico: Master Painter of American Indians and the Frontier West*, Taos, New Mexico, 1985, p. 128.

P.H. Hassrick, *Drawn to Yellowstone: Artists in America's First National Park*, Los Angeles, California, 2002, p. 162, pl. 40, illustrated.

Saint Louis, Missouri, native Oscar Berninghaus is perhaps best known for having been an active member of the Taos Society of Artists, a position that established him as one of the leading painters of the American West. His success in this area was, however, grounded in his earlier work as a commercial draftsman and illustrator. The talents that Berninghaus honed during this time, including a unique propensity towards accuracy, a sureness of brushstroke and line, and a focus on storytelling, fueled his great success throughout his career.

The present work, as well as Lot 43, are part of an extraordinary collection of Berninghaus' work completed for the Anheuser-Busch Brewing Company of St. Louis. The patronage of the Busch family provided pivotal financial support for Berninghaus as he fulfilled commissions for calendars and promotional prints. The artist also became a close friend and frequent guest of the Busch family at their estate, Grant's Farm. The present work closely relates to a series of advertising lithographs commissioned to depict scenes from the discovery and settlement of America, particularly the American West.

This work will be included in the Kodner Gallery Research Project on the artist, Oscar Edmund Berninghaus, 1874-1952.



PROPERTY FROM THE SAINT LOUIS ART MUSEUM,
SOLD TO BENEFIT THE ACQUISITIONS FUND

43

OSCAR EDMUND BERNINGHAUS (1874-1952)

Cowboy Mess Camp

signed and dated 'O E Berninghaus 12' (lower right)

oil on canvas

22 x 44 in.

Painted in 1912.

\$50,000-70,000

PROVENANCE:

The artist.

August A. Busch Sr., St. Louis, Missouri, commissioned from the above.

August A. Busch Jr., St. Louis, Missouri, 1976.

Gift to the present owner from the above.

LITERATURE:

St. Louis Art Museum, "1976 Acquisitions," *Bulletin*, vol. 13, no. 3 June 1977, pp. 106-107, illustrated.

G.E. Sanders, *Oscar E. Berninghaus, Taos, New Mexico: Master Painter of American Indians and the Frontier West*, Taos, New Mexico, 1985, p. 123.

This work will be included in the Kodner Gallery Research Project on the artist, Oscar Edmund Berninghaus, 1874-1952.

OSCAR EDMUND BERNINGHAUS (1874-1952)*Home Seekers in Indian Country*

signed 'O.E. Berninghaus' (lower right)--inscribed with title (on the backing)

oil on canvas

25 $\frac{1}{8}$ x 30 in. (63.8 x 76.2 cm.)

\$200,000–300,000

PROVENANCE:

Eleanor Burkhart Galleries, Peoria, Illinois.

Private collection, Saint Louis, Missouri, acquired from the above, *circa* 1940s.

By descent to the present owner.

This work will be included in the Kodner Gallery Research Project on the artist, Oscar Edmund Berninghaus, 1874-1952.

The mountains surrounding Taos, New Mexico, as depicted in the present work, served as the beacon that first drew Oscar Berninghaus as a 25-year-old aspiring artist to this captivating Southwestern town. Originally from Saint Louis, Berninghaus was hired by the Denver & Rio Grande Railroad in 1899 to complete a series of illustrations, so he set forth on his first adventure in the American West. Reflecting on his trip, Berninghaus wrote, "the brakeman pointed out a certain mountain lying toward the east; this he called Taos Mountain, and told me of a little Mexican village of the same name and the Indian Pueblo lying at the foot of it. That it was one of the oldest towns in the United States (he knew) and gave me some of its history, describing it all so vividly that I started on a twenty-five mile wagon trek over what was comparatively a goat trail." (as quoted in G.E. Sanders, *Oscar E. Berninghaus, Taos, New Mexico: Master Painter of American Indians and the Frontier West*, Taos, New Mexico, 1985, p. 8) The distinct formations of Taos' plains and mountains, its frontier history and its clear, pure light would come to feature in many of Berninghaus' most well-known and celebrated works, including *Ceremony of the Rabbit Hunt* (1921, American Museum of Western Art, Denver, Colorado) and *Taos Country* (1938, Woolaroc Museum, Bartlesville, Oklahoma).

Home Seekers in Indian Country depicts its own distinctly American narrative unfolding on the plains below the Taos Mountains. With its focus on the first encounters between its indigenous residents and newcomers from the East, Berninghaus' take on the pioneer subject is decidedly more nuanced than depictions by other Western painters. While he captures a particularly American energy and spirit of adventure, he also reflects on the transformation of the West. The present work bears considerable

narrative similarities to other works by the artist of this theme, including *Fenced Land* (Desert Caballeros Museum, Wickenburg, Arizona) and *Wagon Tracks* (Private Collection). The Indians in *Fenced Land* inspect strands of barbed wire intersecting their previously uninterrupted land, while those in *Wagon Tracks* halt to examine a foreign sign in the mud, conceivably left by the intruders. In *Home Seekers in Indian Country*, a wagon train moves off over the hill in the middle distance, while a group of Native Americans in the foreground halt to look on at the passing strangers. A geologic and metaphoric rift separates the two. Berninghaus' Native American subjects are clearly wary, if not concerned or even startled. The moment is cinematic and presages the parties' inevitable engagement.

In creating his highly-regarded renditions of these poignant moments in the history of the West, Berninghaus, like many of his fellow members of the Taos Society, consistently chose his Native American subjects as the protagonists with prominent placement within the composition. Often employing and befriending locals from the Taos Pueblo, the painter relied on such models not only for inspiration, but also for literal assistance in creating scenes as complex as *Home Seekers in Indian Country*. One of his favorite models, a local Taos native named Looking Elk, is likely to have served for a figure in the present work. The result is a decidedly sympathetic and honest view of his Native American subjects that extends the work beyond simple aesthetic appeal. By incorporating literal locations and real individuals, paintings like *Home Seekers in Indian Country* are at once romantic interpretations of a not-too-distant past as well as true historic documentation of cultural transition in the early twentieth-century West.



O.E. Berninghaus and Albert "Looking Elk" Martinez, c. 1919.
Photographer unknown.



45

GERARD CURTIS DELANO (1890-1972)

The Proud People

signed 'Delano ©' with artist's device (lower right)--signed again and inscribed with title (on the reverse)

oil on canvas

30 x 36 in. (76.2 x 91.44 cm.)

\$300,000–500,000

PROVENANCE:

Trailside Galleries, Jackson, Wyoming.

Private collection, Colorado, acquired from the above, by 1990.

By descent to the present owner.

LITERATURE:

R.G. Bowman, *Walking with Beauty: The Art and Life of Gerard Curtis Delano*, Denver, Colorado, 1990, p. 46, illustrated.

Gerard Curtis Delano once said, "The Navajo people are a proud and beautiful race of great dignity. It is my idea to show them as I know them." (as quoted in *American Artist*, vol. 33, 1969, p. 56) In the present work, inscribed with the title "The Proud People" on the reverse, the artist's deep respect for the Navajo people and their unique culture is inherent.

Initially trained as an illustrator, including under Harvey Dunn at the Grand Central School, Delano first travelled West in 1919, venturing towards Colorado in search of a more authentic understanding of his favored Western subjects. In 1933, following pressure on his illustration career during the Great Depression, the artist settled permanently in Denver, establishing a studio and residence. Travelling throughout the region in search of inspiration, Delano's greatest stimulation came from his experiences on the

Navajo reservation in Northeast Arizona, where he found ample material in the unique landscape and its distinct inhabitants. The area's dramatic desert topography is home to some of the nation's most unique natural formations, including Monument Valley and Canyon de Chelly. The Native Americans of this region and their relationship with this landscape quickly became the focus of Delano's most successful compositions, including *Navajo (Canyon de Chelly)* (American Museum of Western Art, The Anschutz Collection, Denver, Colorado).

As in that work, *The Proud People* takes as its subject a group of Navajo travelling through a dramatic canyon in the American Southwest. In these works, as in others, his subjects are coming or going, while noticeably engaging in conversation, conceivably en route to a distant trading post or dance. The circumstances are just mysterious enough to allow the viewer to wonder, create their own possible story and become more deeply invested in the scene. The present work further invites the viewer through a characteristic use of vibrant and contrasting color forms, with its warm canyon walls in the distance contrasted by the cooler tones in the shadows of the foreground. The painter also delights in the beautifully vibrant textiles and silver and turquoise jewelry, which are recognizably unique aesthetic traditions of his subject and contribute further to their unquestionable sense of pride as they sit tall in their saddles. Such lively, pulsating color tones are characteristic not only of Delano, but also notable mid-century Western painter William Robinson Leigh.

In his own unique style, in *The Proud People*, Delano simplifies his forms to near abstraction, stylizing the figures and their horses in a manner that mirrors the contours of their surrounding landscape. In equally characteristic form, he heightens the composition's drama through a highly-textured foreground, likely applied by palette knife, that contrasts with the smooth, broad brushstrokes deeper in the composition. The result is a singular composition that is instantly recognizable as a Delano painting of the utmost quality, and testifies to the undeniable success of the artist's focus on celebrating the proud peoples of the American Southwest.



Gerard Curtis Delano, *Navajo (Canyon de Chelly)*, c. 1944. American Museum of Western Art, The Anschutz Collection, Denver, Colorado.



ALBERT BIERSTADT (1830-1902)*Island in the Lake*

signed with conjoined initials 'ABierstadt' (lower right)
oil on canvas
30¼ x 44 in. (76.8 x 111.8 cm.)

\$400,000–600,000

PROVENANCE:

John C. Robinson, Longmeadow, Massachusetts.
Mrs. Douglas V. Wallace, Longmeadow, Massachusetts,
daughter of the above, by descent.
The Art Institute of Chicago, Chicago, Illinois.
Christie's, New York, 4 December 1997, lot 70,
sold by the above (as *The Island*).
Acquired by the present owner from the above.

EXHIBITED:

Chicago, Illinois, The Art Institute of Chicago; New York, Whitney Museum of American Art, *The Hudson River School and Early American Landscape Tradition*, February-March 1945, no. 12.
Milwaukee, Wisconsin, Milwaukee Art Institute, *Nineteenth Century American Masters*, February-March 1948, no. 2.
Frankfurt, Germany, Städtisches Kunstinstitut; Munich, Germany, Bayerische Staatsgemäldesammlungen; Hamburg, Germany, Kunsthalle; Berlin, Germany, Charlottenburger Schloss; Düsseldorf, Germany, Kunstsammlungen der Stadt, *Hundert Jahre Amerikanische Malerei, 1800-1900*, March-December 1953, no. 5 (as *Gebirgssee*).
Milan, Italy, Palazzetto Reale, *Mostra di Pittura Americana del XIX Secolo*, February-March 1954, no. 12 (as *Isola nel Lago*).
New York, Whitney Museum of American Art, *American Painting in the Nineteenth Century*, April-May 1954, no. 16.
Santa Barbara, California, Santa Barbara Museum of Art, *Retrospective Exhibition of the Work of Albert Bierstadt*, August-September 1964, no. 66 (as *Island in Princess Louisa Inlet, British Columbia*).
Springfield, Illinois, Illinois State Museum; Davenport, Iowa, Davenport Municipal Art Gallery; Muscatine, Iowa, Laura Musser Art Gallery and Museum; Peoria, Illinois, Lakeview Center for the Arts and Sciences; *Nineteenth Century American Artists*, March 1966-January 1967, no. 5 (as *Island in Princess Louisa Inlet, British Columbia*).
Dallas, Texas, Dallas Museum of Fine Art, *The Romantic Vision in America*, October-November 1971, no. 50 (as *Island in Princess Louisa Inlet*).
Chicago, Illinois, The Arts Club of Chicago, *The American Landscape*, November-December 1973, no. 13 (as *Island in Princess Louisa Inlet, British Columbia*).

LITERATURE:

The American Art Journal, vol. 17, no. 1, Winter 1985, p. 25, no. 22.



Albert Bierstadt, *Puget Sound on the Pacific Coast*, 1870. Seattle Art Museum, Seattle, Washington.

The present work may depict a vista from the Princess Louisa Inlet on the coast of British Columbia in western Canada. In the summer of 1889, Albert Bierstadt was commissioned by the Canadian Pacific Railroad to paint the glorious mountain vistas along the railway line. After his cross-country trip, Bierstadt boarded the *Ancon*, a coastal steamer, from Victoria, Canada, to Northern British Columbia and Southern Alaska. On August 30, the *Ancon* crashed into a reef on Revillagigedo Island in Loring Bay, Alaska. Bierstadt documented this accident in his *Wreck of the "Ancon" in Loring Bay, Alaska* of 1889 (Museum of Fine Arts, Boston, Massachusetts). In a letter to his wife, Bierstadt wrote: "...poor *Ancon*, it was a narrow escape. The steamer brought us back after 5 days living in Indian huts and salmon canneries. I was busy all the time and have 60 studies in color and two books full of drawings of Alaska." (N. Anderson, L. Ferber, *Albert Bierstadt: Art & Enterprise*, New York, 1990, p. 263) It is from these studies that Bierstadt is thought to have painted *Island in the Lake*.

The present work epitomizes Bierstadt's dramatic celebration of an unspoiled wilderness and his mastery of light. His clear admiration for the resplendent beauty of the Pacific Northwest is indisputable, as evidenced in some of his best works such as *Puget Sound on the Pacific Coast* (1870) in the Seattle Art Museum. Here, a divine light descends through the clouds, casting reflections on the still, clear body of water and the reverent Indians along its shore. The small group of Indians are the only suggestions of human life in the painting, and they become dwarfed by the awe-inspiring rock formation, majestic waterfall and low-lying clouds. The light, the stillness and the warmth surrounding the majestic mountains project a spiritual silence. Bierstadt's earlier artistic training in Düsseldorf provided him with the necessary skill and technique, but the grandeur of the West provided him with the monumental vistas which would become his trademark.

A contemporary critic, James Jackson Jarvis, praised Bierstadt's scientific expression of nature: "He seeks to depict the absolute qualities and forms of things. The botanist and geologist can find work in his rocks and vegetation. He seizes upon natural phenomena with naturalistic eyes. In the quality of American light, clear, transparent, and sharp in outlines, he is unsurpassed." (as quoted in G. Hendricks, *Albert Bierstadt: Painter of the American West*, New York, 1974, p. 144) In *Island in the Lake*, the level of detail in the Indians, the rock formation, the island, the waterfall and the powerful rays of light attest to the artist's communion with nature.

Bierstadt's synthesis of the broadly monumental and the finely detailed, of grand scale and intimate moments, places his work among the most successful expressions of the many paradoxes of nature. As seen in *Island in the Lake*, Bierstadt's attention to detail and evocation of light harmoniously brings together the spiritual and natural world in his masterful compositions.



47

THOMAS MORAN (1837-1926)

Grand Cañon after a Storm (Grand Canyon of Arizona at Sunrise)

signed with initials in monogram and dated 'TMoran. 1910.' (lower right)

oil on canvas

16 x 20 $\frac{1}{8}$ in. (40.6 x 51.1 cm.)

Painted in 1910.

\$700,000–1,000,000

PROVENANCE:

The artist.

(Probably) Moulton & Ricketts, Chicago, Illinois, acquired from the above.

John Levy, New York, *circa* 1918.

Carlton Palmer, Atlanta, Georgia.

F.E. Rice, Bartlesville, Oklahoma, acquired from the above, 1940.

By descent to the present owner.

EXHIBITED:

Dubuque, Iowa, Dubuque Museum of Art, September 2011-September 2017, on loan.

LITERATURE:

T.D. Murphy, *Three Wonderlands of the American West*, Boston, Massachusetts, 1912, p. 134, illustrated.

T.D. Murphy, *Seven Wonderlands of the American West*, Boston, Massachusetts, 1925, p. 240, illustrated (as *Mist after Rain, Grand Canyon*).

D. Patrick, "The Iconographical Significance in Selected Western Subjects Painted by Thomas Moran," Ph.D. dissertation, North Texas State University, 1978, pp. 160-61, nos. 58, 61.

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

"Of all places on earth the great canyon of Arizona is the most inspiring in its pictorial possibilities."

Thomas Moran



Thomas Moran was immediately captivated by the Grand Canyon upon his first visit to the region in 1873. As exemplified by the present painting, his masterful body of work inspired by the area helped establish the natural wonder as an iconic American landmark and preserve it for future generations. Rendered with his characteristic attention to the unique atmospheric effects of the area, *Grand Cañon after a Storm* manifests the profound veneration and wonder that Moran harbored for his favorite subject. Here he presents a romantic and inspirational vision of the American West through an intimate composition that captures the unique character of the Grand Canyon as well as the endless possibilities of our nation.

Moran first visited the Grand Canyon in 1873 as a member of John Wesley Powell's surveying expedition. "Four years earlier Powell had captured the nation's attention when he led a small group of men in custom-crafted boats through the white water of the Colorado River. After listening to Powell describe the landscape through which the river had cut its path, Moran quickly perceived a subject equal in grandeur to that of Yellowstone. Already planning a pendant for his painting *Grand Canyon of the Yellowstone*, which Congress had purchased for the Capitol in 1872, Moran accepted Powell's invitation to join him the following summer." (N.K. Anderson, *et al.*, *Thomas Moran*, exhibition catalogue, Washington, D.C., 1997, p. 358) Moran was amazed by the unique and dramatic light, color and topography of the place and later wrote, "Of all places on earth the great canyon of Arizona is the most inspiring in its pictorial possibilities." (as quoted in J.L. Kinsey, "Thomas Moran's Surveys of Yellowstone and the Grand Canyon: The Coalition of Art, Business, and Government" in A.R. Morand, *et al.*, *Splendors of the American West: Thomas Moran's Art of the Grand Canyon and Yellowstone*, Birmingham, Alabama, 1990, p. 37)

When Moran travelled West, even under the auspices of precise geologic transcription, he was far more interested in capturing and conveying the awe-inspiring effect of the American landscape than precisely reproducing it. In *Grand Cañon after a Storm*, Moran selectively recalls elements from his experience in the Canyon to best communicate the sublimity of his chosen landscape. This tactic was noted by contemporary observers of his working method: "Mr. Moran had the emotional side of his nature well under control. When others hurried from place to place, lest some new view escape their attention, he sat on a convenient rock near the brink and

gazed silently into space, watching the shadows come and go and absorbing the subtle transformation caused by the always changing sunlight...He sketched scarcely at all, contenting himself with pencil memoranda of a few rock forms, and making no color notes whatsoever. He depended upon keen powers of observation and a well-trained memory for rich tones which perhaps a year later were to reappear on canvas, true to nature and likewise true to the interpretive touch of genius." (T. Wilkins, *Thomas Moran: Artist of the Mountains*, Norman, Oklahoma, 1966, p. 217)

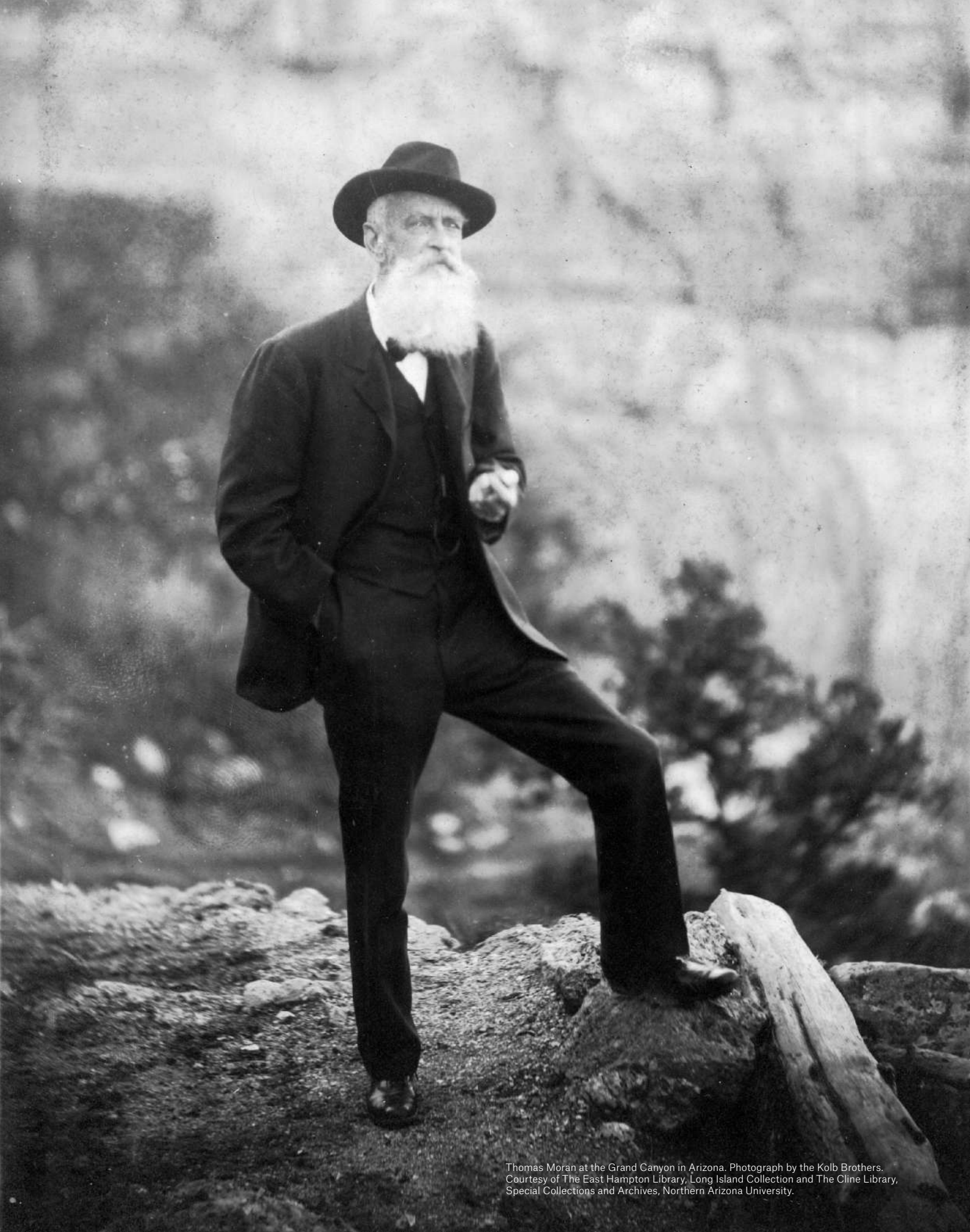
In *Grand Cañon after a Storm*, Moran is unquestionably successful in his recollection and in masterfully capturing the majesty of the place, and the awe and wonder that it evokes. He mesmerizes the viewer, presenting a spectacular expanse of rugged peaks and atmospheric valleys. Throughout, there is a dramatic play of light and shadow on the fantastic natural forms, heightened by his celebrated ability to capture the various colors and textures that characterize the Canyon. Using color modulations and a variegated paint surface, he skillfully conveys the cliffs' rough sandstone façades. He wrote of his fascination with the Grand Canyon, "its tremendous architecture fills one with wonder and admiration, and its color, forms and atmosphere are so ravishingly beautiful that, however well-traveled one may be, a new world is opened to him when he gazes into the Grand Canyon of Arizona." (as quoted in *Thomas Moran: Artist of the Mountains*, p. 216)

All the while, a portion of his vista is cloaked in tempestuous clouds and showers, indicating the capricious weather patterns of the area and their effect on the landscape. For Moran, the ever-changing appearance of the Canyon due to the effects of weather and light provided a ceaseless supply of inspiration. In *Grand Cañon after a Storm*, Moran delights in the mists and clouds as they conceal and mystify some aspects of the landscape and highlight others. While the work has been known as several other titles over the years, including *Grand Canyon of Arizona at Sunrise*; *Sunrise on the Grand Canyon*; and *Mist after Rain, Grand Canyon*, the dramatic effects of light and atmosphere that are the strength of this composition have consistently been noted. The artist's daughter, Ruth Moran, wrote of the present work, "This canvas...is full of beauty, and the skill of his handling of the delicate light of morning and the filmy mists which pour down into the great depths, is a beautiful piece of painting...This beautiful little canvas is typically Thomas Moran." (unpublished letter) Indeed, the gem-like composition is a triumph characteristic of the painter's best efforts in the subject.

During their time, works such as *Grand Cañon after a Storm* conveyed the grandeur of the West to the American public, capturing their imagination and largely influencing their concept of the region. To today's viewers, they convey a dynamic moment in the nation's expansion and a powerful vision of one of America's most distinct landforms. Carol Clark writes, "Moran's western canvases and watercolors depicted areas of great significance to the American public; they conferred historical legitimacy to a land lacking human associations and presented a stage for the unfolding drama of a nation's future. Moran's American landscape could also rise in status by association with historical themes. As America viewed her land, especially the West, as part of a natural historical past destined to determine a great future, Americans began to accept landscape painting in oil and watercolor as an integral and formative element of this destiny." (*Thomas Moran: Watercolors of the American West*, Austin, Texas, 1980, p. 35) It was the finest accomplishment of Moran's career that he transformed the allure of the West into an important part of the foundation of our American cultural identity.



Thomas Moran, *View from Powell's Plateau, Grand Canyon, Colorado, 1873*. Cooper Hewitt, Smithsonian Design Museum, New York. Gift of Thomas Moran.



Thomas Moran at the Grand Canyon in Arizona. Photograph by the Kolb Brothers. Courtesy of The East Hampton Library, Long Island Collection and The Cline Library, Special Collections and Archives, Northern Arizona University.



48

THOMAS MORAN (1837-1926)

The Lagoon, Venice

signed with initials in monogram and dated 'TMoran. NA/1898.' (lower right)
oil on canvas
20 1/8 x 30 in. (51.1 x 76.2 cm.)
Painted in 1898.

\$100,000-150,000

PROVENANCE:

John Levy Galleries, New York.
August Heckscher, New York, 1902.
Virginia H.C. Heckscher, wife of the above.
Estate of the above.
Parke-Bernet, New York, *Fine Paintings of the Pre-Raphaelite and Barbizon Schools; Old Masters; British Portraits; Examples by American Painters*, 22 January 1942, lot 29, sold by the above.
Carlton Palmer, Long Island, New York, acquired from above.
F.E. Rice, Bartlesville, Oklahoma, acquired from the above, circa 1942.
By descent to the present owner.

EXHIBITED:

Dubuque, Iowa, Dubuque Museum of Art, September 2011-August 2017, on loan.

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

In May 1886 Thomas Moran traveled to Venice for the first time. A popular subject of interest and nostalgia in the late nineteenth century, Venice was certainly already a familiar place for Moran through the writings of Lord Byron and John Ruskin and depictions by J.M.W. Turner. Nonetheless, he was amazed by the splendor of the place, writing to his wife Mary, "Venice is all, and more, than travelers have reported of it. It is wonderful. I shall make no attempt at description..." (as quoted in N.K. Anderson, *et al.*, *Thomas Moran*, New Haven, Connecticut, 1997, p. 122) Upon his return, Moran immediately set to work on studio oils, and, from that point forward, he submitted a Venetian scene almost every year he exhibited at the National Academy. "The subject became his 'best seller.'" (*Thomas Moran*, p. 123)

The present work was long part of the collection of noted German-American industrialist, developer and philanthropist August Heckscher, before it passed to his wife, and eventually her estate. It was acquired circa 1942 by F. Edgar 'F.E.' Rice, an executive at Phillips Petroleum who played an important role in the early development of that company and of the energy industry as a whole. Rice was a pioneer in his field, with his work in liquified petroleum gas proving seminal to widespread use of the product in the form of propane or butane to heat homes and power cooking appliances. A long-time Phillips employee, Rice eventually established himself as Vice President and contributed significantly to the company's status as an international leader. Much like Phillips Petroleum's founder, Frank Phillips, Rice was an active collector of Western American Art at the turn of the century. In addition to the present work, his collection also included notable paintings by Nicolai Fechin and Lot 47 by Thomas Moran.



49

JASPER FRANCIS CROPSEY (1823-1900)

Sailing on the Lake

signed and dated 'J.F. Cropsey/1873.' (lower left)
oil on canvas
12 $\frac{7}{8}$ x 20 $\frac{1}{8}$ in. (30.8 x 51.1 cm.)
Painted in 1873.

\$150,000–250,000

PROVENANCE:

James Graham & Sons, New York, by 1971 (as *Greenwood Lake, New Jersey*).
Private collection, circa 1970.
Private collection, by descent.
Acquired by the present owner from the above, circa 2009.

LITERATURE:

"J.F. Cropsey," *New York Herald*, March 25, 1873, p. 5 (as *Greenwood Lake*).
"Art Matters: J. F. Cropsey," *New York Evening Telegram*, March 25, 1873, p. 1.
(Probably) "Art Notes," *New York Evening Post*, March 27, 1873, p. 1 (as *Autumn-Greenwood Lake*).
A.M. Speiser, ed., *Jasper Francis Cropsey, Catalogue Raisonné: Works in Oil*, vol. 2, Hastings-on-Hudson, New York, 2016, pp. 146, 152-53, no. 1177, illustrated.

According to Kenneth W. Maddox, "The *New York Herald* described [the present work] that the writer saw in Cropsey's 200 West 43rd Street studio as 'full of lightness, brightness and sweetness. The landscape is pervaded with a rosy hue, which the water reflects. The Autumn trees are deeply dyed with red and orange and the clouds are full of golden light. The treatment of this theme suggests some of the more recent and successful elaborations of William Hart in the same class of subjects, but at the same time they are thoroughly original and strong.' This is probably the same painting that the *New York Evening Post* described two days later as a 'superb 'Autumn-Greenwood Lake.'" (*Jasper Francis Cropsey, Catalogue Raisonné: Works in Oil*, vol. 2, Hastings-on-Hudson, New York, 2016, p. 153) Greenwood Lake is located on the border of the towns of Greenwood Lake, New York, and West Milford, New Jersey.

Property from

The Estate of **Robert A. Mann**
and the **Mann Family**

50

ALBERT BIERSTADT (1830-1902)

Salem, Massachusetts

signed and dated with conjoined initials 'ABierstadt./61' (lower right)--

signed and dated again and inscribed with title (on the reverse)

oil on panel

10 x 15⁷/₈ in. (25.4 x 40.3 cm.)

Painted in 1861.

\$200,000–300,000

PROVENANCE:

Schweitzer Gallery, New York.

Acquired from the above, 1974.

LITERATURE:

Coral Gables, Florida, University of Miami, Lowe Art Museum, *19th Century American Topographic Painters*, November 21, 1974-January 5, 1975, pp. 12, 17, no. 13, illustrated.

Albert Bierstadt's distinguished reputation as one of the finest artists of

the nineteenth century rests on the radiant canvases that describe the impressive geography of the American continent. It was in New Bedford, Massachusetts, where the artist was raised, that Bierstadt began to cultivate his artistic career by developing a keen sense of observation of the nautical subjects that surrounded him. This was largely a result of "the emphasis on truthful detail in painting, demanded by New Bedford patrons in the pictorially accurate rigging of vessels, and the search for devices of scale and proportions required in visually pitting man against ocean or whale, [which] were certainly problems similar to those confronting an artist who later turned his interest to the presentation of the expanse and vastness of western landscape." (R.S. Trump, *Life and Works of Albert Bierstadt*, unpublished dissertation, University of Ohio, 1964, p. 22)

Like many American artists in the mid-nineteenth century, Bierstadt went to Dusseldorf to refine his approach. Following months of study with Emmanuel Leutze, Bierstadt set out on his own to paint the European landscape and further evolve as an artist. Not long after returning to the United States, Bierstadt opened his studio to the public and, as Gordon Hendricks writes, "his work seemed to take New Bedford by surprise. They had had no idea how good he was." (*Albert Bierstadt: Painter of the American West*, New York, 1973, p. 49) Achieving success in short order, Bierstadt quickly moved to New York and established his home and studio in the famous West Tenth Street Studio Building.

Painted in 1861, as tensions in America ran deep and the country was plunging towards the start of the Civil War, the present painting is a luminous work that manifests the profound veneration and wonder that Bierstadt maintained for nature. Perhaps seeking to distract his audience from war-time challenges and provide an escape from the harsh realities they faced, *Salem, Massachusetts* transcribes the glorious elements that the artist witnessed in the serene and unblemished world around him. In summarizing Bierstadt's achievement, Gordon Hendricks wrote that "his successes envelop us with the beauty of nature, its sunlight, its greenness, its mist, its subtle shades, its marvelous freshness. All of these Bierstadt felt deeply. Often he was able, with the struggle that every artist knows, to put his feelings on canvas. When he succeeded in what he was trying to do...he was as good as any landscapist in the history of American art." (*Albert Bierstadt: Painter of the American West*, p. 10)





51

ALBERT BIERSTADT (1830-1902)

Autumn Landscape: The Catskills

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

oil on canvas

30 x 44¼ in. (76.2 x 112.4 cm.)

\$100,000-150,000

PROVENANCE:

Parke-Bernet, New York, 16 March 1967, lot 37.

Sotheby's, New York, 26 September 1990, lot 36.

Acquired by the present owner from the above.



52

WILLIAM BRADFORD (1823-1892)

The Archway

oil on canvas

25¼ x 40 in. (64.1 x 101.6 cm.)

\$100,000–150,000

PROVENANCE:

Arthur Curtis James, Newport, Rhode Island.

Parke-Bernet, New York, 2-4 December 1941, lot 524, (probably) sold by the above (as *Arctic Landscapes: Two Paintings*).

John W. Merriam, Wynnewood, Pennsylvania.

Estate of the above, 1994.

Sotheby's, New York, 5 December 1996, lot 91, sold by the above.

Acquired by the present owner from the above.



53

ALFRED THOMPSON BRICHER (1837-1908)

Landscape on the Hudson

signed 'AT Bricher' (lower left)

oil on canvas

20 x 40 in. (50.8 x 124.5 cm.)

Painted *circa* 1865.

\$30,000–50,000

PROVENANCE:

Babcock Galleries, New York.

Private collection, New York.

Christie's, New York, 30 November 1995, lot 18, sold by the above.

Acquired by the present owner from the above.



54

DANIEL CHESTER FRENCH (1850-1931)

George Washington

inscribed 'D.C. French/E.C. Potter/Sc./-Paris.1900.' (on the base)--

inscribed 'ROMAN BRONZE WORKS INC-N-Y-' (along the base)

bronze with golden-brown patina

31½ in. (80 cm.) high

Modeled *circa* 1900.

\$40,000–60,000

PROVENANCE:

Samuel Bird, New York and Connecticut, by 1951.

By descent to the present owner.

LITERATURE:

M. Richman, *Daniel Chester French: An American Sculptor*, exhibition catalogue, Washington, D.C., 1976, pp. 28-29, fig. 28, another example illustrated.

The present work served as a working model for the full-scale monument of George Washington in the Place d'Iéna in Paris, France. In 1896, the Daughters of the American Revolution commissioned Daniel Chester French to produce the statue in honor of France's assistance in the Revolutionary War. An inscription on the statue in Paris reads "Gift of the women of the United States of America in memory of the brotherly help given by France to their fathers in the fight for Independence." In 1903, French produced a full-scale replica for Washington Park in Chicago, Illinois.

The inscription 'E.C. Potter' on the cast is an acknowledgement of the contribution of Edward Clark Potter, who worked on all of French's equestrian monuments and was responsible for the enlargement of the horse. According to the Roman Bronze Works ledger books, four casts of the reduction of the working model were made, including an example at Chesterwood, the summer estate and studio of the artist in Stockbridge, Massachusetts.

55

WILLIAM J. MCCLOSKEY (1859-1941)

Wrapped Oranges

signed and dated 'copyright 1901 NY W.J. McCloskey ' (lower right)

oil on canvas

10 x 17 in. (25.4 x 43.2 cm.)

Painted in 1901.

\$300,000–500,000

PROVENANCE:

Norton Asner, Baltimore, Maryland, by 1991.

Estate of the above.

Sotheby's, New York, 27 May 1992, lot 12A, sold by the above.

Acquired by the present owner from the above.

Like many still-life paintings, William McCloskey's *Wrapped Oranges* of 1901 is at once a straightforward depiction of fruit as well as a complex and beguiling compositional exercise. A student of Thomas Eakins at the Pennsylvania Academy of the Fine Arts, McCloskey would have attended classes where the American master gave such advice as, "Paint an orange. After you have it done, introduce a white thing...Take an egg or an orange, a piece of black cloth, and a piece of white paper and try to get the light and color." (as quoted in *An American Collection: Works from the Amon Carter Museum*, Fort Worth, Texas, 2001, p. 124) Apparently inspired by this directive, McCloskey explored the subject of oranges wrapped in white paper to great success throughout his career, as exemplified by the present work.

In *Wrapped Oranges*, the artist delights in the crinkles and folds of the crisp, white paper as it molds over the curvaceous forms of half of the bright oranges on display. The other bare pieces of fruit demonstrate McCloskey's attention to the freckled surface of the orange peel and the unique dents in the shape of each individual fruit. The surface of the polished wooden table reflects all of these features, further highlighting the artist's prowess for realistic detail. The background of blue velvet, with two visible folds of brighter blue, adds drama to the scene and, executed in a complementary color to the oranges, emphasizes their vibrancy.

As William H. Gerdtz and Russell Burke write, "The sense of 'rightness,' of careful balance, in McCloskey's compositions bespeaks Eakins, as does the sense of drama. McCloskey's fruit is richly colored and always dramatically lighted, so that it shines out within a darkness--dark background and dark wooden support--just as Eakins' figures glow radiantly from their surroundings." (*American-Still Life Painting*, New York, 1971, p. 166) With a careful and calculated slight lack of symmetry, the elements of the present work coalesce into a perfectly harmonious composition and attest to McCloskey's distinction as the "Master of the Wrapped Citrus."





56

OTIS KAYE (1885-1974)

Amor Vincit Omnia

signed and dated 'Otis Kaye/1950' and inscribed with title (lower right)

oil on panel

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

Painted in 1950.

\$120,000–180,000

PROVENANCE:

The artist.

By descent to the present owner.

EXHIBITED:

New Britain, Connecticut, New Britain Museum of American Art, *Otis Kaye: Money, Mystery, Mastery*, January 15-May 10, 2015, pp. 100-01, 133, illustrated.

LITERATURE:

D. Hyland, "Otis Kaye Money Mystery Mastery," *American Art Review*, vol. XXVII, no. 2, pp. 103-04, 108, illustrated.

S. Dunne, "Love Of Money Focus Of Otis Kaye Artwork At NBMAA," *Hartford Courant*, January 30, 2015.

Otis Kaye painted *Amor Vincit Omnia* nearly twenty years after he separated from his wife Alma Goldstein in the 1930s. In his classic *tromp l'oeil* style, Kaye peppers small tributes of love and heartbreak throughout the composition, from the carved, then crossed out, initials 'OK' and 'AG' below the keyhole at center right, to the ticker tape reading "HAP PY VAL IN TIN DAY JS." Employing his characteristic sense of humor, Kaye includes a letter addressed to Alma at lower center, reading "Roses are Red, Violets are Blue, Lost your Money. Lost me too!"



57

PETER BLUME (1906-1992)

Paddies

signed and dated 'Peter Blume 1954-56' (lower left)

oil on masonite

17¾ x 23¾ in. (45.1 x 60.3 cm.)

Painted in 1954-56.

\$100,000-150,000

PROVENANCE:

Durlacher Brothers, New York.

Private collection, New York, acquired from the above, circa 1956.

By descent to the present owner.

EXHIBITED:

New York, Durlacher Brothers, *Peter Blume*, November 30-December 24, 1954, no. 7.

We would like to thank Robert Cozzolino for his assistance with cataloguing this lot.

Peter Blume painted *Paddies* following a trip the artist took with his wife Ebie to the South Pacific in 1954. In their travels aboard the *Coronia*, the Blumes journeyed south via the Panama Canal making stops in Peru, Easter Island, Fiji, Australia, New Guinea and Japan. To paint without disruption, Blume turned one of the cabins into his own mobile artist studio. Blume recalled, "I did all sorts of things, all over the South Pacific...of people doing everything, of boats and birds, and just everything I was interested in." (as quoted in F.A. Trapp, *Peter Blume*, New York, 1987, p. 88)

The present work is related to Blume's *Landscape in Bali* (1954) in the collection of the Whitney Museum of American Art, New York.



Property from

The Estate of **Robert A. Mann**
and the **Mann Family**

58

GEORGE WESLEY BELLOWS (1882-1925)

Old Barn, Grey Day

signed 'Geo Bellows.' (lower right)

oil on panel

18 x 22 in. (45.7 x 55.9 cm.)

Painted in 1920.

\$60,000-80,000

PROVENANCE:

The artist.

Estate of the above, 1925.

Emma S. Bellows, wife of the artist.

Estate of the above, 1959.

H.V. Allison & Co., Inc., New York.

Acquired from the above, 1973.

EXHIBITED:

New York, Folsom Galleries, *Recent Paintings: George Bellows, Guy Pene du Bois, Eugene Speicher*, March 10-21, 1921.

Portland, Maine, Portland Society of Art, LDM Sweat Memorial Art Museum, *Exhibition of Oil Paintings*, 1921.

Boston, Massachusetts, Vose Galleries, *Exhibition of Paintings by Gifford Beal, Eugene Speicher & George Bellows*, 1921.

Miami, Florida, Mann Galleries, *George Bellows, 1882-1925: Paintings, Drawings, Lithographs*, November 1973, no. 3.

LITERATURE:

Artist's Record Book C, p. 234.

To be included in the forthcoming *catalogue raisonné* of the paintings of George Bellows being prepared by Glenn C. Peck. An online version of the catalogue is available at www.hvallison.com.

The present work was painted in Woodstock, New York, in October 1920. George Bellows first visited Woodstock in the spring of 1920 at the invitation of fellow artist, Eugene Speicher, and he quickly became enamored with this bucolic village nestled in the Catskill Mountains. Beginning in 1906, the Art Students League held summer teaching sessions there, and with the formation of the Woodstock Artists Association in 1919, resident artists had a local place where they could exhibit their work. As seen in the present work, Bellows' work during his time at Woodstock is informed by the panoramic view of the mountains surrounding the region.



Property from

The Estate of **Robert A. Mann**
and the **Mann Family**

59

GEORGE WESLEY BELLOWS (1882-1925)

Deserted Factory

bears inscription 'Geo. Bellows/ESB' (lower left)
oil on panel
16½ x 24 in. (41.9 x 61 cm.)
Painted in 1924.

\$100,000-150,000

PROVENANCE:

The artist.
Estate of the above, 1925.
Emma S. Bellows, wife of the artist.
Estate of the above, 1959.
H.V. Allison & Co., Inc., New York.
Acquired from the above, 1973.

EXHIBITED:

New York, H.V. Allison & Co., Inc., May 1970, no. 12.
Miami, Florida, Mann Galleries, *George Bellows, 1882-1925: Paintings, Drawings, Lithographs*, November 1973, no. 4, illustrated.

LITERATURE:

Artist's Record Book C, p. 26.

To be included in the forthcoming *catalogue raisonné* of the paintings of George Bellows being prepared by Glenn C. Peck. An online version of the catalogue is available at www.hvallison.com.

The present work was painted in October 1924 in Woodstock, New York.



60

HARRIET WHITNEY FRISHMUTH (1880-1980) AND KARL ILLAVA (1896-1954)

Diana (The Hunt)

inscribed '©/HARRIET FRISHMUTH 1922 KARL ILLAVA' (along the base)--
 inscribed 'Amer Art F'dry N.Y.' (along the base)
 bronze with greenish-brown patina
 25 in. (63.5 cm.) high on a 1¾ in. (4.4 cm.) marble base
 Modeled *circa* 1921-22; cast *circa* 1923-28.

\$30,000-50,000

PROVENANCE:

The artist.
 Charles and Josephine Aronson, Arcade, New York, 1966,
 acquired from the above.
 By descent to the present owner from the above.

LITERATURE:

C.N. Aronson, *Sculptured Hyacinths*, New York, 1973, pp. 114-21, cover illustration (as *The Hunt*).
 J. Conner, J. Rosenkranz, *Rediscoveries in American Sculpture: Studio Works, 1893-1949*, Austin, Texas, 1989, p. 40.
 J. Conner, L.R. Lehmbeck, T. Tolles, F.L. Hohmann III, *Captured Motion: The Sculpture of Harriet Whitney Frishmuth: A Catalogue of Works*, New York, 2006, pp. 47, 71, 71n54, 84, 161-63, 243, no. 1920:10, another example illustrated.

Diana (The Hunt) represents Harriet Whitney Frishmuth's only collaboration with another artist, the sculptor Karl Illava. Best known for producing the *107th Infantry Memorial* on 67th Street in New York City's Central Park, Illava was responsible for modeling the wolves while Frishmuth sculpted Diana herself. According to Frishmuth's longtime secretary and companion Ruth Talcott, "The story behind *The Hunt* is that a struggling young sculptor named Karl Ulava [sic] asked Whitney if she would model a Diana leaping along with his running wolfhounds. He thought this would help him get established. Whit agreed, had Desha pose, modeled the Diana, paid for the bronze castings and deducted the costs and divided the balance with Karl Ulava [sic]." (as quoted in C.N. Aronson, *Sculptured Hyacinths*, New York, 1973, p. 115)

The original owner of the present cast, Charles Aronson, recalled when he and his wife Josephine first saw *Diana (The Hunt)* at Frishmuth's home in Norwalk, Connecticut: "Frishmuth's *Diana [The Hunt]* does something I have yet to see done by anyone else: combine the epitome of lyricism with great strength, strength seldom seen in sculpture devoted to power alone. Joe and I were instantly and absolutely captivated." (*Sculptured Hyacinths*, p. 115) Sensing their desire to acquire the work, Talcott gave the sculpture to the Aronsons on the spot, and subsequently ordered another version for Frishmuth to replace it.

The present cast was also featured in the movie *Vamping* from 1984, starring Patrick Duffy.



61

HARRIET WHITNEY FRISHMUTH (1880-1980)

Joy of the Waters (Joie de l'eau)

inscribed 'HARRIET W FRISHMOTH [sic] Sc/1912.' (along the base)--

inscribed 'ROMAN BRONZE WORKS INC.' (along the base)

bronze with verdigris patina

61 in. (154.9 cm.) high on a 7¼ in. (18.4 cm.) base

Modeled in 1917; cast by 1967.

\$150,000-250,000

PROVENANCE:

Erkins Studios, New York.

Charles and Josephine Aronson, Arcade, New York,
acquired from the above, 1967.

By descent to the present owner.

LITERATURE:

C.N. Aronson, *Sculptured Hyacinths*, New York, 1973, pp. 26, 107-09,
illustrated.

J. Conner, J. Rosenkranz, *Rediscoveries in American Sculpture: Studio Works,
1893-1939*, Austin, Texas, 1989, pp. 38, 40-41, 42n13, 191.

T. Tolles, ed., *American Sculpture in the Metropolitan Museum of Art: A
Catalogue of Works by Artists Born between 1865 and 1885*, vol. II, New York,
2001, p. 640.

J. Conner, L.R. Lehmbek, T. Tolles, F.L. Hohmann III, *Captured Motion, The
Sculpture of Harriet Whitney Frishmuth: A Catalogue of Works*, New York,
2006, pp. 28, 66, 79n80, 86, 200, 236, 277-78, no. 1917:3, another example
illustrated.

Harriet Frishmuth's *Joy of the Waters*, modeled in 1917, is an elegant and charming sculpture exemplary of the exuberant female nude figures for which the artist is acclaimed. Frishmuth's desire to portray the "vibrant expression of the female form in self-assured abandon" is embodied in this vivacious bronze cast. (*Captured Motion, The Sculpture of Harriet Whitney Frishmuth: A Catalogue of Works*, p. 28) *Joy of the Waters* was conceived in two sizes, the sixty-one inch model produced in 1917 and the forty-four inch model in 1920. The present example of the larger model is from an edition of forty-four, which, considering its size and cost, speaks to Frishmuth's pride in the model as well as its enthusiastic reception among collectors.

The present cast was owned by Charles and Josephine Aronson, who held a personal friendship with Frishmuth in her later years. Aspiring collectors at the time, in 1958 the Aronsons wrote to the artist after seeing *Joy of the Waters* in an Erkins Studio catalogue, seeking to acquire smaller-scale works which they could better afford. To their surprise, the artist responded and invited them to her home in Norwalk, Connecticut, beginning a very close friendship. The Aronsons and Frishmuth continued to visit each other for many years, eventually leading Charles to write *Sculptured Hyacinths* published in 1973. Nearly a decade later, the Aronsons were able to afford a *Joy of the Waters* of their own (the present work), which they acquired in 1967.



PROPERTY FROM AN IMPORTANT MID-ATLANTIC COLLECTION

62

JOHN SINGER SARGENT (1856-1925)

Henrietta Reubell

signed and inscribed 'to Miss Reubell John S. Sargent' (lower right)
watercolor and pencil on paper
14 x 10 in. (35.6 x 25.4 cm.)
Executed circa 1884-85.

\$150,000-250,000

PROVENANCE:

Hôtel Druout, Paris, France, 12 December 1888, lot 54.
Hammer Galleries, New York, 1990.
R.H. Love Galleries, Inc., Chicago, Illinois.
Private collection, acquired from the above, 1991.
Sotheby's, New York, 2 December 2010, lot 96, sold by the above.
Acquired by the present owner from the above.

EXHIBITED:

Chicago, Illinois, R.H. Love Galleries, Inc., *Ladies in the Home and Garden: A Glimpse at Women Indoors and Out by American Artists, 1850-1925*, November 1992-January 1993.

LITERATURE:

R. Ormond, E. Kilmurray, *John Singer Sargent: The Early Portraits*, New Haven, Connecticut, 1998, vol. I, pp. 154, 254, no. 151, illustrated.

"Henrietta ('Etta') Reubell (born c. 1849) was an American expatriate of French descent. Her brother was Jacques Reubell, art collector and benefactor, and her grandfathers were General Coster and Jean-François Reubell, one of the members of the directorate of the First French Republic. She lived in Paris, where she held a *salon* for artists and writers in her rooms at 42, avenue Gabriel, and among her friends she numbered Whistler, Oscar Wilde, Edith Wharton and Henry James. James had met her in Paris in 1876, [and] nicknamed her 'la grande Mademoiselle'...The vivid description of William Rothenstein, who knew her in the early 1890s, is recognizable in the portrait: 'she was striking looking, with her bright red hair crowning an expressive...face, her fingers and person loaded with turquoise stones. In face and figure she resembled Queen Elizabeth--if one can imagine an Elizabeth with an American accent...'" (R. Ormond, E. Kilmurray, *John Singer Sargent: The Early Portraits*, New Haven, Connecticut, 1998, vol. I, p. 154)

63

JAMES CARROLL BECKWITH (1852-1917)

Man Sketching

signed 'Beckwith' (lower right)
pastel on paper laid down on canvas
35 x 19¾ in. (88.9 x 50.2 cm.)
Executed in 1882.

\$120,000-180,000

PROVENANCE:

The Jordan-Volpe Gallery, New York.
Private collection, Minneapolis, Minnesota.
Joan Michelman Ltd., New York.
Private collection, New York.
Joan Michelman Ltd., New York.
Acquired by the present owner from the above, 1987.

EXHIBITED:

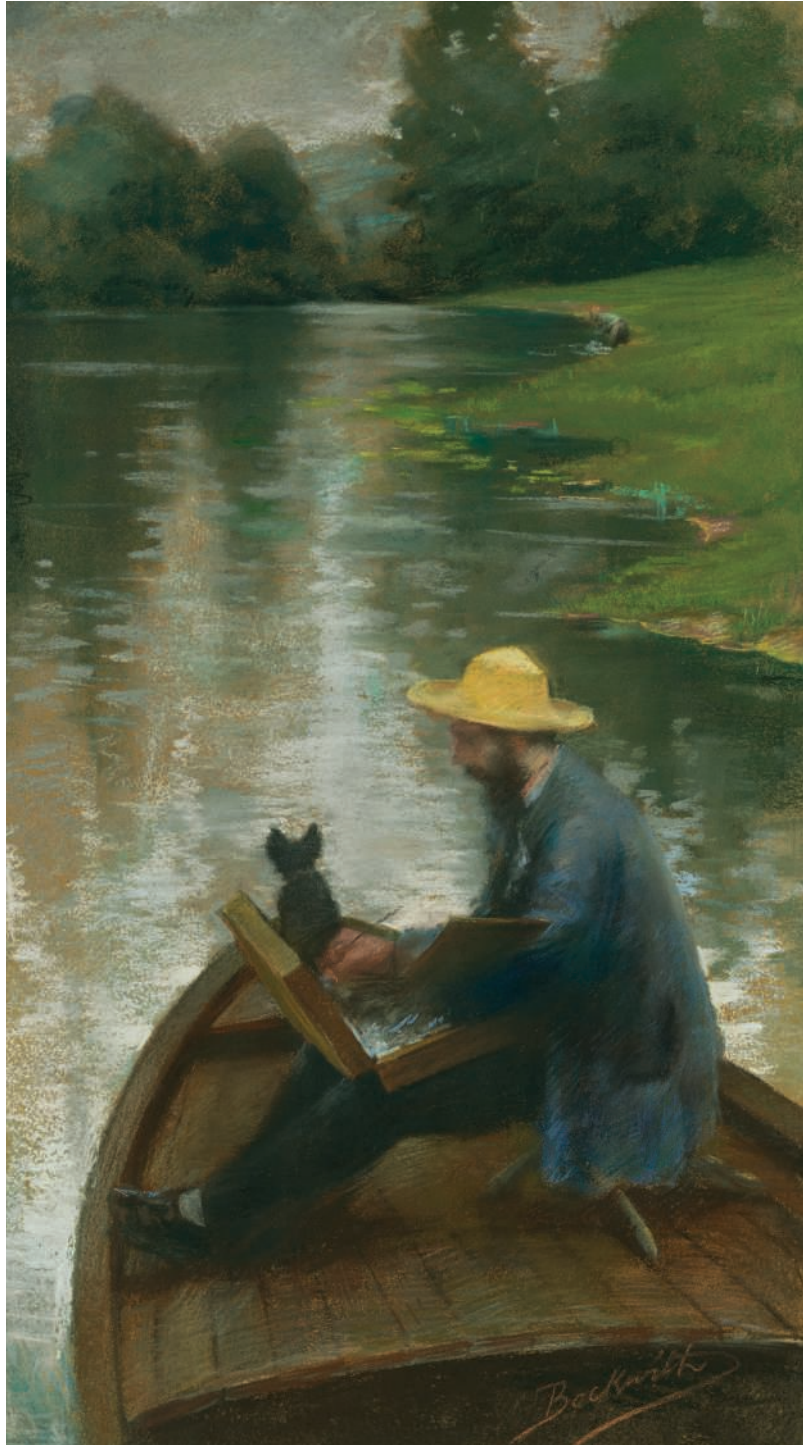
New York, H. Wunderlich & Co., *Second Exhibition of the Painters in Pastel*, May 7-26, 1888.
New York, Berry-Hill Galleries, Inc., *Intimate Revelations: The Art of Carroll Beckwith (1852-1917)*, December 1, 1999-January 15, 2000, pp. 30, 54-55, 83, 135n33, 142, pl. 8, illustrated (as *A Man Sketching*).

LITERATURE:

"Professor of Pastels," *New York Times*, May 5, 1888, p. 4.
"The Pastel Exhibition," *Art Amateur*, vol. 19, June 1888, p. 3.

Man Sketching was likely executed on the artist's trip to Andé, France, in 1882. Bruce Weber writes, "Beckwith spent the summers of 1881 and 1882 in the small Normandy village of Andé, on the River Seine at the western edge of Rouen...[Fellow artist Archibald A.] Anderson, who came in the summer of 1882, related in his autobiography that '...Our summer of sketching and painting was most delightful. Starting out early in the morning, we would look for a likely scene to sketch, never very difficult to find...After our dinner, we often took a boat and, with the young ladies, glided out over the smooth, silken waters of the Seine. We all played guitars; so, with music and song, romance was added to many a moonlight night. We would return slowly, softly down the river, the stillness of the moon-silvered atmosphere broken only by the note of a nightingale in the trees overhead.'" (*Intimate Revelations: The Art of Carroll Beckwith (1852-1917)*, exhibition catalogue, New York, 2000, p. 54)

The present work depicts French landscape and genre painter, Alexis-Marie Lahaye, who also spent the summer in Andé painting out of doors and boating on the Seine. Executed with the bright colors and Impressionist atmosphere common to Beckwith's *plein air* works from this time, "A *Man Sketching* was shown in the 1888 exhibition of the pastel society, where it was praised by the critics. The critic for *The New York Times* referred to it as 'a capital view of an artist on a river sketching from the deck of a boat,' while the writer for the *Art Amateur* called it 'an excellent piece of work, especially as to the landscape.'" (*Intimate Revelations*, p. 55) The artist also painted two oils of similar composition, *The Seine at St. Pierre du Vannray* (Private Collection) and *Artist in a Boat* (The LJH Collection).



MARY CASSATT (1844-1926)*Baby Charles Looking Over His Mother's Shoulder (No. 2)*

signed 'Mary Cassatt' and inscribed indistinctly (lower left)

pastel on paper

28 $\frac{5}{8}$ x 23 $\frac{1}{2}$ in. (72.7 x 59.7 cm.)

Executed *circa* 1900.

\$300,000–500,000

PROVENANCE:

Ambroise Vollard, Paris, France.

Galerie Schmit, Paris, France.

Private collection, Paris, France, acquired from the above, *circa* 1950s.

By descent to the present owner.

LITERATURE:

A.D. Breeskin, *Mary Cassatt: A Catalogue of Oils, Pastels, Watercolors and Drawings*, Washington, D.C., 1970, p. 141, no. 324, illustrated.

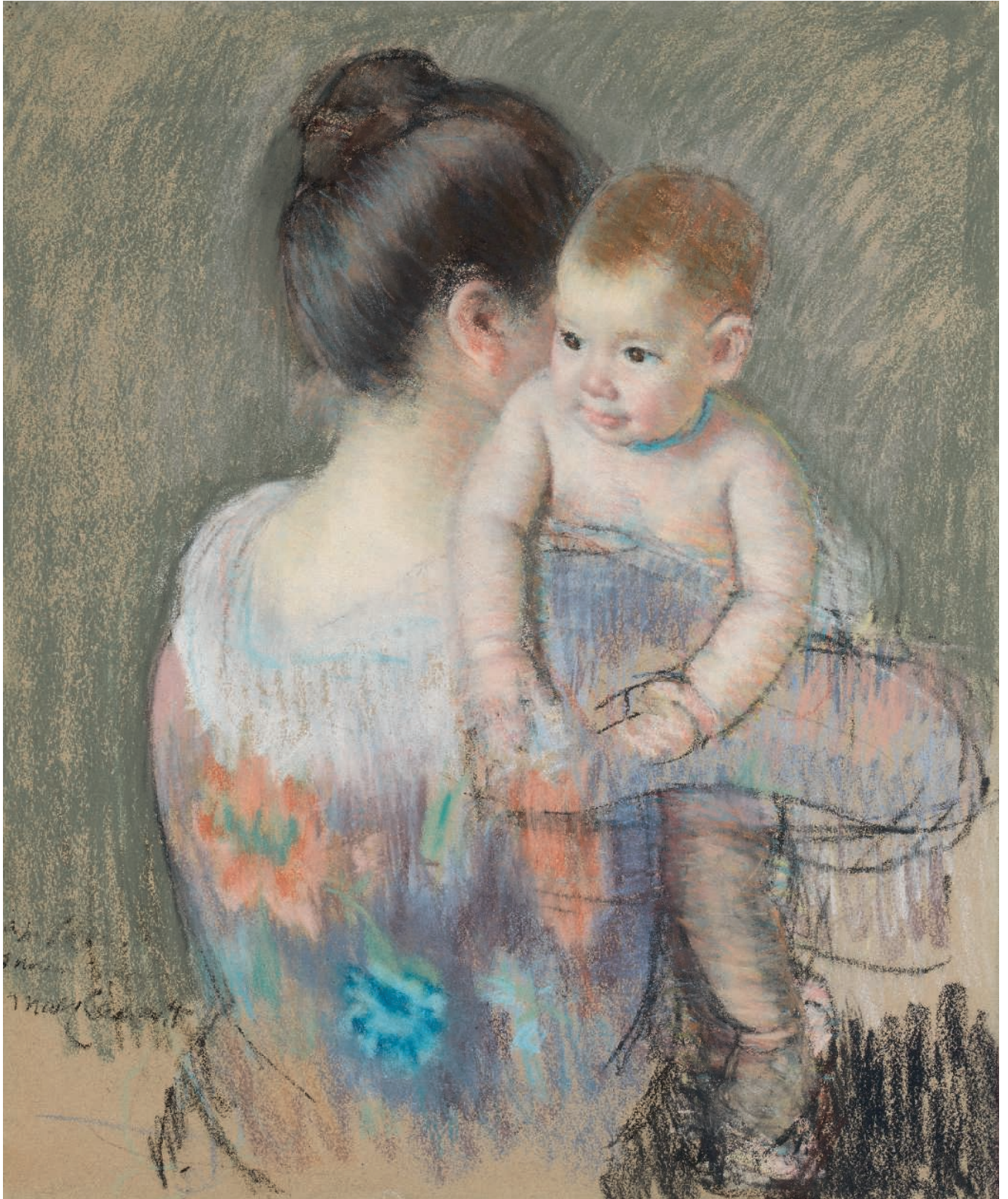
T. Carbone, *American Paintings in the Brooklyn Museum, Artists Born By 1876*, Brooklyn, New York, 2006, p. 352.

This work is included in the Cassatt Committee's revision of Adelyn Doehme Breeskin's *catalogue raisonné* of the works of Mary Cassatt.

Baby Charles Looking Over His Mother's Shoulder (No. 2) brilliantly captures Mary Cassatt's signature motif: a mother and child in a domestic interior executed in pastel hues applied in broad, expressive strokes. Here, Cassatt offers the viewer an intimate glimpse into fin-de-siècle home life, as a mother carefully tends to her young son. In Cassatt's typical manner, the complexions of the figures are warm and delicately depicted in her characteristic vivacious palette.

Cassatt, accomplished in a range of media, was first introduced to pastel by Impressionist painter Edgar Degas in Paris in the 1870s. Cassatt had met Degas after she settled in the French capital, and by 1877 he invited her to exhibit with the Impressionists. Pastel provided Cassatt the ability to capture a brilliancy of light and tone in quick, expressive strokes, and it quickly became one of her favorite mediums with which to express her intimate subject matter. As Harriet K. Stratis writes, "perhaps pastel--often thought of as painting in the dry manner--provided Cassatt with the opportunity to explore...chromatic relationships with more immediacy than painting, which does not allow for the spontaneous execution she found so desirable...The wide range of newly available pastel colors and colored papers permitted Cassatt to bring the methods of the Old Masters up to date, while putting into practice the chromatic theories of her day." ("Innovation and Tradition in Mary Cassatt's Pastels: A Study of Her Methods and Materials," *Mary Cassatt: Modern Woman*, Chicago, Illinois, 1999, p. 217)

In the present work, Cassatt masterfully utilizes this new medium in her portrayal of a timeless subject. A luminous example of her technical skill and passionate interest in mothers' interactions with their children, *Baby Charles Looking Over His Mother's Shoulder (No. 2)* is representative of Cassatt's use of modern media in her intimate portrayal of domesticity.



65

JOHN SINGER SARGENT (1856-1925)

Madame Helleu

signed 'John S. Sargent' (lower left)
oil on canvas
40¼ x 32½ in. (102.2 x 82.6 cm.)
Painted circa 1889.

\$300,000–500,000

PROVENANCE:

Paul Helleu, the sitter's husband.
M. Knoedler & Co., Inc., New York.
John McCormack, New York, acquired from the above, 1926.
Anderson Galleries, New York, 3 December 1936, lot 63, sold by the above.
Mr. and Mrs. Frank Phillips, Oklahoma, acquired from the above.
Frank Phillips Foundation, gift from the above.

EXHIBITED:

New York, Reinhardt Gallery, *Primitives and Moderns*, October 1931.
Washington, D.C., Corcoran Gallery of Art; Cleveland, Ohio, Cleveland Museum of Art; Worcester, Massachusetts, Worcester Art Museum; Utica, New York, Munson-Williams-Proctor Institute, *The Private World of John Singer Sargent*, April 18, 1964–January 3, 1965, no. 46.

LITERATURE:

E. Charteris, *John Sargent*, London, 1927, p. 261.
K.G. Sterne, "On View in the New York Galleries," *Parnassus*, October 1931, pp. 5, 7, illustrated.
C.M. Mount, *John Singer Sargent: A Biography*, New York, 1955, p. 432, no. 896.
D. McKibbin, "A Complete Checklist of Sargent's Portraits," *Sargent's Boston, with an Essay & a Biographical Summary*, Boston, Massachusetts, 1956, p. 101.
C.M. Mount, *John Singer Sargent: A Biography*, London, 1957, p. 340, no. 896.
C.M. Mount, *John Singer Sargent: A Biography*, New York, 1969, p. 441, no. 896.
R. Ormond, *John Singer Sargent: Paintings, Drawings, Watercolors*, New York, 1970, p. 245.
E. Kilmurray, R. Ormond, *John Singer Sargent*, London, 1998, p. 126.
R. Ormond, E. Kilmurray, *John Singer Sargent: The Early Portraits*, vol. 1, New Haven, Connecticut, 1998, pp. 224, 263, no. 221, illustrated.
A.B. Anguissola, *Boldini, Helleu, Sem: Protagonisti e Miti della Belle Époque*, Milan, Italy, 2006, pp. 28, 30, illustrated.



John Singer Sargent, *An Out-of-Doors Study*, 1889. Brooklyn Museum, Brooklyn, New York. Museum Collection Fund.

John Singer Sargent was undoubtedly one of the most significant formal portraitists of the fin-de-siècle glitterati, both in America and abroad. However, the artist's more casual depictions of his friends and colleagues represent an arguably more meaningful segment of his *oeuvre*, in which he could experiment stylistically while representing subjects more inherently sympathetic and reminiscent of his own daily life. *Madame Helleu* exemplifies this part of Sargent's career, employing expressive brushwork and creative lighting to create an evocative depiction of his close friend's wife that transcends the category of mere portraiture.

In the summer of 1889, Sargent lived with his mother and sisters, and a coterie of visiting artist friends, in an 18th-century home called Fladbury Rectory in the town of Pershore along the River Avon in Worcestershire, England. Experimenting with Impressionist techniques and ways of combining portraiture with landscape and genre scene elements, Sargent painted several oils of his friends and family there, including fellow artist Paul Helleu and his wife Madame Helleu, née Alice Louis-Guérin. Sargent had a well-documented, long-lived friendship with Helleu, whom he fondly nicknamed Leuleu. The two men met when Sargent was twenty-two and Helleu eighteen, and the younger man was immediately impressed with Sargent's experienced, cultured demeanor. Sargent purchased a pastel from Helleu when he was struggling, a gesture which greatly boosted his friend's confidence and career, and continued to introduce and promote him even several years later. A frequent companion on trips around Europe and at cafés in Paris, Helleu along with his wife acted as models for Sargent several times. One of the most famous works from the 1889 summer at Fladbury is a *plein-air* painting of the couple lounging along the riverside entitled *Paul Helleu Sketching with his Wife (An Out-of-Doors Study)* in the collection of the Brooklyn Museum of Art, Brooklyn, New York.

In the present work Sargent depicts Madame Helleu by lamplight, with her striking pale face dramatically illuminated against an otherwise dark interior. Under this artificial light, her flouncy white blouse and beautifully elegant hands reflect in shadows and highlights in the table upon which she rests her arms. Sargent plays with the lines of her clothing, and their imperfect reflections, using broad gestural strokes to add movement and vivacity to the otherwise subdued pose. With her aquiline profile and vibrant red hair, the work is at once utterly casual and of-the-moment as well as full of dramatic contrasts and artistic expression. When exhibited at the Reinhardt Gallery in 1931, a critic described, "the one element of surprise in an exhibition that on the whole adheres to accepted painters in their accepted styles, is the Sargent portrait of Mme. Helleu. This vivid sketch of the pale-red-haired beauty, proves beyond a doubt that the Sargent embargo is no more sane than the exaggerated Sargent vogue." (K.G. Sterne, "On View in the New York Galleries," *Parnassus*, October 1931, p. 7)

The former owner of the present work, Frank Phillips, founded Phillips Petroleum with his brother Lee in 1917. Known to his employees as "Uncle Frank," Phillips served the company and his community passionately, until his retirement in 1949. Phillips was also a voracious collector of Western American Art, with his vast collection now constituting that of the Woolaroc Museum and Wildlife Preserve in Bartlesville, Oklahoma.



PROPERTY FROM A PRIVATE EAST COAST COLLECTION

66

MAURICE BRAZIL PRENDERGAST (1859-1924)

Figures on the Grass

signed and dated 'Maurice B. Prendergast:/1895:' (lower left)

watercolor and pencil on paper

10 x 13¾ in. (25.4 x 34.9 cm.)

Executed in 1895.

\$300,000–500,000

PROVENANCE:

The artist.

Charles Prendergast, brother of the above, 1924.

Mr. and Mrs. John F. Kraushaar, New York, acquired from above.

Kraushaar Galleries, New York.

Dr. and Mrs. Alan Schwartz, acquired from above, 1976.

Sotheby's, New York, 30 November 1989, lot 175, sold by the above.

Acquired by the present owner from the above.

EXHIBITED:

(Possibly) Chicago, Illinois, The Art Institute of Chicago, *The Eighth*

International Exhibition: Watercolors, Pastels, Drawings and Miniatures, March 29-May 6, 1928, no. 284.

Andover, Massachusetts, Phillips Academy, Addison Gallery of American Art, *The Prendergasts: Retrospective Exhibition of the Work of Maurice and Charles Prendergast*, September 24-November 6, 1938, no. 5 (as *Central Park*).

Phoenix, Arizona, Phoenix Art Museum, *The Eight*, April 14-May 15, 1977.

LITERATURE:

C. Clark, N.M. Mathews, G. Owens, *Maurice Brazil Prendergast, Charles Prendergast: A Catalogue Raisonné*, Williamstown, Massachusetts, 1990, pp. 352, 791, no. 600, illustrated.

Painted in Central Park in 1895, just after Maurice Prendergast's pivotal trip to France, *Figures in the Grass* exhibits the artist's delight in capturing New York City's leisure class in a modern style uniquely his own. Like the Impressionists in Paris, where he studied from 1891 to 1894, Prendergast gleaned inspiration from scenes of daily life, including crowded beaches and parks to create paintings modern both in style and in subject. Nancy Mathews writes, "His talent and personality drew him to the kind of experiences turn-of-the-century leisure offered: the colorful jostling of holiday crowds, the experience of nature mediated by parasol and windswept banner, and the lowering of class and gender barriers to foster a sense of inclusiveness--however fleeting...True to his age, leisure became the great theme of Prendergast's art. Over time, attitudes and values changed, but he never lost his reverence for a subject that he felt made people more civilized and more human. Nor did he forget that art itself was a leisure-time spectacle." (*The Art of Leisure: Maurice Prendergast in the Williams College Museum of Art*, Williamstown, Massachusetts, 1999, pp. 15-16)

As one of the artist's favorite locations in New York City, Central Park served as a nearly endless source of inspiration for Prendergast to feed his creative impulses. Brilliantly capturing a sun-filled Manhattan day, Prendergast renders *Figures in the Grass* with characteristic flare, depicting his figures at ease enjoying a warm afternoon. Milton W. Brown writes "Prendergast's crowds have a very particular character. They are anonymous as all crowds really are, but a Prendergast crowd is not just a mass of undifferentiated

humanity, as in many Impressionist paintings. No one stands out by virtue of either personality or action, yet the people in it are individuals, each doing something of his own within the context of a group. Within this urban throng there are some indications of class distinction in dress, activity, and means of locomotion, but it is exactly the democratization of people in a Prendergast crowd that gives it its character." (M.W. Brown, "Maurice B. Prendergast", *Maurice Brazil Prendergast, Charles Prendergast: A Catalogue Raisonné*, Williamstown, Massachusetts, 1990, p. 16)

Elegant in style and execution, *Figures in the Grass* demonstrates the artist's keen understanding of the Post-Impressionist's aesthetic attitudes of composition and space. In this charming watercolor, Prendergast uses an array of devices to emphasize the flatness of the surface, which in turn heightens the overall decorative effect. In the present work, Prendergast uses a method of banding and trellising by stacking compositional elements in horizontal bands, which are interlocked by strong vertical forms. The elegant women, with their dresses fanned out around them, fill the bottom half of the composition while the suggestion of elegant crowds in the park fill the middle register and the tree tops fill the upper portion of the page. The verticality of such prominent motifs breaks up the three-band horizontality of the picture plane, in turn interlocking the composition. Among the finest examples of Prendergast's unique early watercolor style, *Figures in the Grass* celebrates the pageantry and modernity of public life at the turn of the century.



67

FREDERICK CARL FRIESEKE (1874-1939)

The Hammock

signed 'F.C. Frieseke' (lower left)

oil on canvas

32 x 31¼ in. (81.3 x 80.6 cm.)

Painted by 1923.

\$200,000–300,000

PROVENANCE:

The artist.

Estate of the above.

Irving Stewart, Massachusetts.

Private collection, by descent.

[With]Beacon Hill Fine Art, New York.

Acquired by the present owner from the above, 1997.

EXHIBITED:

(Probably) New York, National Academy of Design; Washington, D.C., Corcoran Gallery of Art; New York, Grand Central Art Galleries, Inc., *Commemorative Exhibition by Members of the National Academy of Design, 1825-1925*, October 17, 1925-January 3, 1926, p. 14, no. 408.

(Probably) Detroit, Michigan, The Detroit Institute of Arts, *Twelfth Annual Exhibition*, April 13-May 31, 1926, no. 39.

(Probably) New York, Grand Central Art Galleries, Inc., *Eighth Annual Exhibition, The New Society of Artists*, November 15-December 4, 1926, no. 58.

LITERATURE:

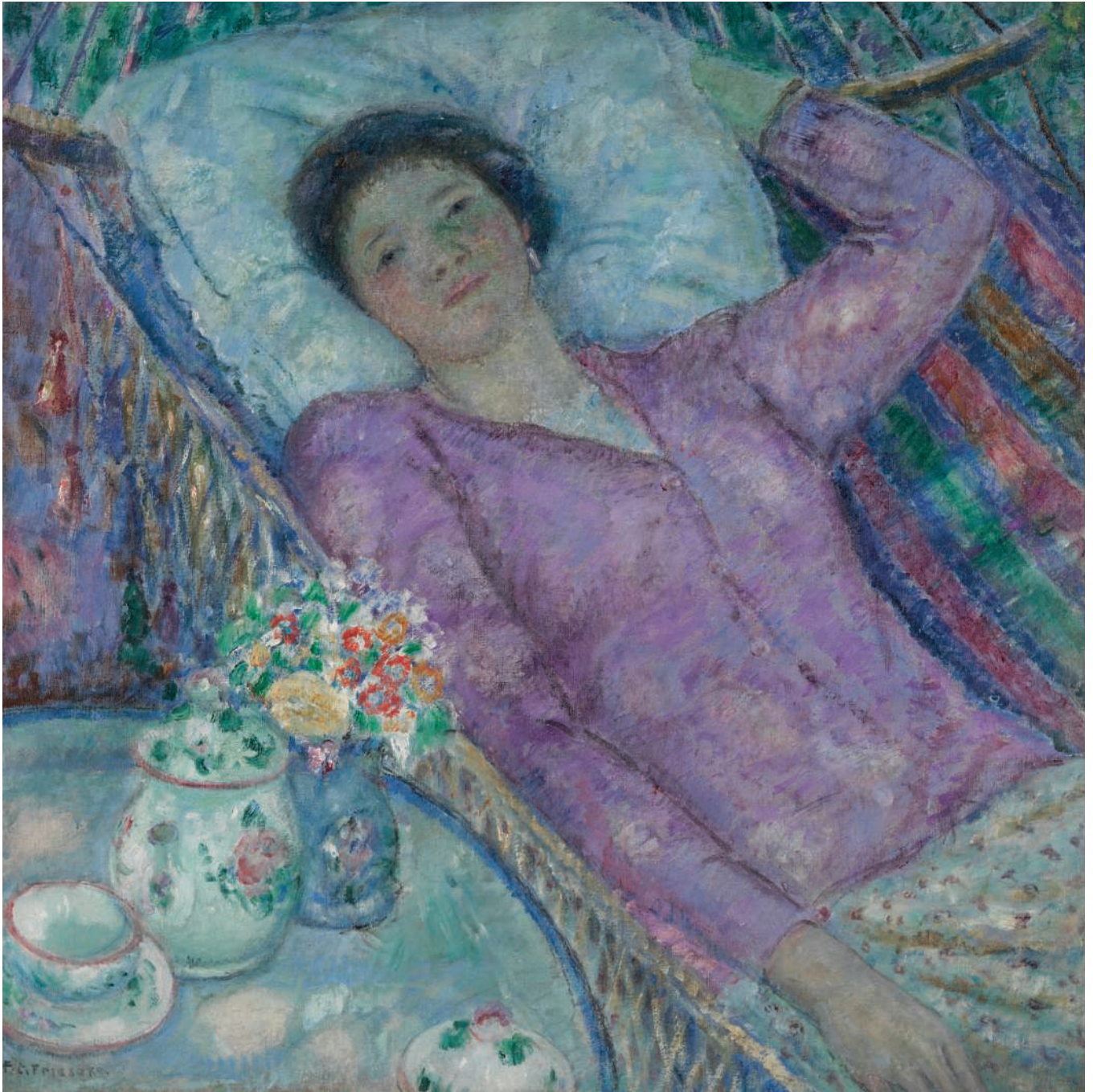
N. Kilmer, et al., *Frederick Carl Frieseke: The Evolution of an Impressionist*, exhibition catalogue, Princeton, New Jersey, 2001, p. 106.

This painting will be included in the Frederick C. Frieseke *Catalogue Raisonné* being compiled by Nicholas Kilmer, the artist's grandson, with the support of the Hollis Taggart Galleries, New York.

Frederick Frieseke's *The Hammock* intimately captures the artist's wife Sarah, whom he nicknamed Sadie, lounging in the private garden of their home in Giverny, France. The present work closely relates to another painting by the artist, also entitled *The Hammock*, in the collection of the Telfair Academy of Arts and Sciences, Savannah, Georgia.

Incorporating a still life at lower left and the bold striped background of the hammock, both versions of the portrait represent Frieseke at the height of his experimentation with color and modern composition. Hollis Koons McCullough writes of the related work, "Frieseke's interest in sunlight is especially evident in *The Hammock*...The entire surface of the work is dappled with brilliant spots of sunlight filtered through the trees...yet the predominant blue and lavender tones evoke instead the cool of the shaded hammock.

This painting has all the hallmarks of Frieseke's mature impressionist style--loose brushwork, a fascination with sunlight, and a highly decorative surface treatment characterized by abundant pattern and vibrant color. The diagonal disposition of the figure across the canvas lends a dynamic element to the composition, while the surface pattern and elevated point of view call attention to an insistently flat picture plane. Frieseke's assertion of flatness reflects the mature stylistic ideals of the original French impressionists and their followers, while embodying the strong abstract tendencies and surface tensions that characterize twentieth-century art." (*Telfair Museum of Art: Collection Highlights*, Savannah, Georgia, 2005, p. 172)





68

WILLIAM JAMES GLACKENS (1870-1938)

Poppies, Lillies, & Blue Flower

signed 'W. Glackens' and inscribed with title
(on a label affixed to the stretcher)

oil on canvas

18 $\frac{1}{8}$ x 15 in. (46 x 38.1 cm.)

Painted *circa* 1935.

\$30,000–50,000

PROVENANCE:

The artist.

Estate of the above, 1938.

Ira Glackens, Conway, New Hampshire, son of the artist, by descent.

Kraushaar Galleries, New York.

Private collection, Arizona, acquired from the above, 1986.

Sotheby's, New York, 25 May 1988, lot 227A, sold by the above.

Private collection, Connecticut.

Sotheby's, New York, 1 December 1994, lot 64, sold by the above.

Acquired by the present owner from the above.

PROPERTY OF A NEW YORK COLLECTOR

69

RICHARD E. MILLER (1875-1943)

Woman in a Boudoir

signed 'Miller' (lower left)

oil on canvas

45 $\frac{3}{4}$ x 35 in. (116.2 x 88.9 cm.)

Painted *circa* 1910-13.

\$120,000–180,000

PROVENANCE:

The artist.

Mr. and Mrs. William H. Singer, Jr., The Netherlands, by 1911.

Singer Laren, Laren, The Netherlands, 1956.

Mak van Waay, Amsterdam, The Netherlands, 15 December 1970,
lot 1096, sold by the above.

Jon Streep, New York, acquired from the above.

Private collection, Boston, Massachusetts.

Joan Michelman Ltd., New York.

Acquired by the present owner from the above, 1986.



EXHIBITED:

New York, The Jordan-Volpe Gallery, *A Bright Oasis: The Paintings of Richard E. Miller*, April 25-June 6, 1997, pp. 43, 105, 129, pl. 22, illustrated.

LITERATURE:

Singer Memorial Foundation Museum Catalogus, Laren, The Netherlands, 1956, p. 21, no. 165 (as *Naaktfiguur - naked figure - nudité - Nacktfigur*)
Singer Memorial Foundation Museum Catalogus, Laren, The Netherlands, 1962, p. 28, no. 293 (as *Naaktfiguur - naked figure - nudité - Nacktfigur*)
 H. Schretlen, *Loving Art: The William and Anna Singer Collection*, Laren, The Netherlands, 2006, pp. 117, 224, illustrated.

Marie Louise Kane writes, "Miller and his family began summering in the picturesque coastal town of St. Jean du Doigt, Brittany in 1912... Miller had rigged up an open air atelier which looked like the end of a broken-down hot house. In and out about this he posed his nude and semi-draped models, obtaining different light effects on the skin.' *Woman in a Boudoir*, one of Miller's nudes from the period, may have been painted in this studio. Whereas the earlier Naturalists had often posed their figures in outdoor

glass studios to achieve fidelity to natural light, Miller used the natural light of his studio in conjunction with bits and lengths of colored fabric to achieve luminous, decorative effects." (*A Bright Oasis: The Paintings of Richard E. Miller*, exhibition catalogue, New York, 1997, pp. 42-44)

The present work was formerly in the collection of Anna and William H. Singer, Jr. Born in Pittsburgh, Pennsylvania in 1868, Singer left home in 1899 to pursue a career as a painter, working in artist colonies in Old Lyme, Connecticut, and Monhegan Island, Maine, before travelling to Europe and eventually settling in The Netherlands. Wealthy from a steel inheritance, Singer and his wife were avid art collectors and also spent much of their time supporting local philanthropy. Richard E. Miller first met the Singers as early as 1902 and is on record as having visited the two at their country house De Wilde Zwanen in 1912. It was around this time that Miller painted the couple's *Double Portrait*, currently in the KODE museum in Bergen, Norway. When William Singer died in 1956, his wife Anna founded the Singer Laren in Laren, The Netherlands, to house the collection.



Property from

The Estate of **Robert A. Mann**
and the **Mann Family**

70

LILIAN WESTCOTT HALE (1881-1963)

Portrait of a Woman

signed 'Lilian Westcott Hale' (upper right)
pencil and charcoal on paper
sight, 22¼ x 14¼ in. (56.5 x 35.6 cm.)

\$30,000-50,000

PROVENANCE:

Hirschl & Adler Galleries, Inc., New York.
Acquired from the above.

Lilian Westcott Hale studied under William Merritt Chase at his Shinnecock, Long Island, summer school before taking classes at the School of the Museum of Fine Arts in Boston with Edmund Tarbell and Philip Leslie Hale, her future husband. Hale was a consummate portraitist, particularly in the medium of charcoal, with a contemporary critic writing, "in her drawing it is safe to say that she is without a rival...Mrs. Hale's drawings disclose a sensitive beauty...Her shading is obtained by an exquisite mingling of the dark and light masses, this neutrality serving to emphasize the forced high-lights and the depths of the blackness which take on richness." As demonstrated by the present work, "In her black and white portraiture, Mrs. Hale is most successful." (R.V.S. Berry, "Lillian Westcott Hale--Her Art," *The American Magazine of Art*, vol. XVIII, no. 2, February 1927, pp. 67-68)



71

JAMES MCNEILL WHISTLER (1834-1903)

Design for a Fan

watercolor, gouache and pencil on paper
 6⁷/₈ x 19¹/₂ in. (17.5 x 49.5 cm.)
 Executed circa 1870.

\$80,000-120,000

PROVENANCE:

(Possibly) Sotheby's, London, 9 December 1889, lot 1139
 (as *Sketch for a Fan, in Japanese style, in colours*).
 Private collection, acquired from above.
 Charles H. Hannon, London, by 1904.
 H.L. Sternberg, England.
 Estate of the above.
 Christie's, London, 24 February 1928, lot 51.
 D.C. Thomson, London, acquired from the above.
 Sir James Dodds, Lima, Peru, 1950.
 Lady Dodds, wife of the above, by descent.
 Sotheby's, London, 20 April 1966, lot 11.
 Anthony D'Offay Fine Art, London, acquired from the above.
 D. Owsley, 1966.
 R.H. Love Galleries, Chicago, Illinois, 1987.
 Pfeil Collection, Chicago, Illinois, acquired from the above.
 The Jordan-Volpe Gallery, Inc., New York.
 Acquired by the present owner from the above, 1996.

EXHIBITED:

Knightsbridge, England, International Society of Sculptors, Painters, and
 Gravers, New Gallery, *Fourth Exhibition*, January-March 1904, no. 154a (as
Study for a Fan).
 London, New Gallery, Regent Street, *Memorial Exhibition of the Works of the
 Late James McNeill Whistler, First President of The International Society of
 Sculpture, Painters, and Gravers*, February 22-April 15, 1905, no. 116.
 London, Anthony D'Offay Fine Art, *Important and Interesting Paintings
 and Drawings of the Nineteenth and Twentieth Centuries*, July 1966, no. 11,
 illustrated.
 New York, M. Knoedler & Co., Inc., *Notes, Harmonies, Nocturnes*, November
 30-December 27, 1984, no. 55, illustrated.

Tokyo, Japan, Isetan Museum of Art; Sapporo, Japan, Hokkaido Museum of
 Modern Art; Shizuoka, Japan, Shizuoka Prefectural Museum; Osaka, Japan,
 Daimaru Museum, *James McNeill Whistler*, September 24, 1987-January 25,
 1988, no. 55, illustrated.

Columbus, Georgia, Columbus Museum of Art; Baltimore, Maryland, The
 Walters Art Gallery; New York, National Academy of Design; Tulsa, Oklahoma,
 The Philbrook Museum of Art, Phoenix, Arizona, Phoenix Art Museum; Miami,
 Florida, Center for the Fine Arts; Memphis, Tennessee, The Dixon Gallery
 and Gardens; Honolulu, Hawaii, Honolulu Academy of the Arts; Birmingham,
 Alabama, Birmingham Museum of Art; Milwaukee, Wisconsin, Milwaukee Art
 Museum, *Masterworks of American Impressionism from the Pfeil Collection*,
 February 1992-June 5, 1994, pp. 272-73, no. 86, illustrated.

LITERATURE:

"London Exhibitions," *Art Journal*, 1904, p. 98, illustrated.
 E.R. Pennell, J. Pennell, *The Life of James McNeill Whistler*, vol. 1, London, 1908,
 pp. 144, 149, illustrated.
 E.R. Pennell, J. Pennell, "Whistler as Decorate," *Century Magazine*, vol. LXXXIII,
 February 1912, p. 512, illustrated.
 D.C. Thompson, *Barbizon House: An Illustrated Record*, London, 1928, p. 10,
 illustrated (as *Ladies on the Seashore. Design for A Fan*).
 A.M. Young, et al., *The Paintings of James McNeill Whistler*, New Haven,
 Connecticut, 1980, p. 49.
 M.F. MacDonald, *James McNeill Whistler: Drawings, Pastels and Watercolors,
 A Catalogue Raisonné*, New Haven, Connecticut, 1995, pp. 135-36, no. 392,
 illustrated.

Margaret MacDonald writes of the present work, "The women bending in the
 breeze, with rippling draperies, resemble figures in the 'Six Projects' of
 1867-8 and in particular *Symphony in Blue and Pink* (Freer Gallery,
 [Washington, D.C.]). The drawing may have been a study for the oil, in which
 the figures are closer together and the colours darker...Charles Hazlewood
 Shannon (1863-1937), the first owner, and Charles Ricketts (1866-1931) are
 best-known for their cover designs and illustrations for Oscar Wilde. Effete
 and mannered as both artist and person, Shannon was called the 'Orchid'
 by Wilde." (*James McNeill Whistler: Drawings, Pastels and Watercolors, A
 Catalogue Raisonné*, New Haven, Connecticut, 1995, p. 135-36)



PROPERTY FROM THE ESTATE OF NANCY ANN CHANDLER

72

MAURICE BRAZIL PRENDERGAST (1859-1924)

Rainy Day in Boston

signed 'Prendergast.' (lower left)--signed again (lower right)

watercolor and pencil on paper

14 $\frac{1}{8}$ x 9 in. (35.9 x 22.9 cm.)

Executed *circa* 1895.

\$150,000-250,000

PROVENANCE:

Mrs. George Dock, Altadena, California.

Pasadena Art Museum, Pasadena, California, gift from the above, 1956.

Maxwell Galleries, San Francisco, California, acquired from the above, 1970.

Bernard Danenberg Galleries, Inc., New York.

Acquired by the late owner from the above.

LITERATURE:

C. Clark, N.M. Mathews, G. Owens, *Maurice Brazil Prendergast, Charles Prendergast: A Catalogue Raisonné*, Williamstown, Massachusetts, 1990, p. 351, no. 598, illustrated.

N.M. Mathews, *Maurice Prendergast*, exhibition catalogue, New York, 1990, p. 17.

N.M. Mathews, E. Kennedy, *Prendergast in Italy*, exhibition catalogue, London, 2009, p. 110, illustrated.



DISTINGUISHED AMERICAN ART FROM A NEW YORK PRIVATE COLLECTION

73

CHILDE HASSAM (1859-1935)

Outside the Café on the Grand Boulevard

signed and dated 'Childe Hassam 1898' (lower right)
gouache and pencil on paper laid down on paperboard
15½ x 11½ in. (39.4 x 28.3 cm.)
Executed in 1898.

\$100,000-150,000

PROVENANCE:

John Nicholson Gallery, New York, by 1944.
Lillian Bostwick Phipps, New York.
Estate of the above.
Sotheby's, New York, 25 May 1988, lot 152, sold by the above.
Terra Foundation for American Art, Chicago, Illinois, acquired from the above.
Christie's, New York, 29 November 2000, lot 22, sold by the above.
Acquired by the present owner from the above.

EXHIBITED:

(Probably) Chicago, Illinois, Albert Rouillier, *Exhibition of Twenty-Seven*

Drawings by Childe Hassam, May 14-28, 1900, no. 19 (as *Outside the Café*).
New York, John Nicholson Gallery, *Early Works by Childe Hassam*, January 1944, illustrated.
Giverny, France, Musée d'Art Américain Giverny, *Lasting Impressions: American Painters in France, 1865-1915*, June 1, 1992-October 31, 1995, pp. 242-43, no. 68, illustrated.
Giverny, France, Musée d'Art Américain Giverny, *Un Regard Américain Sur Paris (An American Glance at Paris)*, April 1-October 31, 1997.
Chicago, Illinois, Terra Museum of American Art, *American Artists and the Paris Experience, 1880-1910*, November 22, 1997-March 8, 1998.

LITERATURE:

Three Cities by Childe Hassam, New York, 1899, n.p., the underdrawing illustrated prior to enhancement by the artist.

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

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



PROPERTY OF A NEW YORK COLLECTOR

74

SOREN EMIL CARLSEN (1853-1932)

Ming Vases (and Ginger Jar)

signed and dated 'Emil Carlsen. 1931' (lower left)
oil on canvas
32 x 25 in. (81.3 x 63.5 cm.)
Painted in 1931.

\$50,000-70,000

PROVENANCE:

The artist.
Luella May (Ruby) Carlsen, wife of the above, New York, 1932.
Dines Carlsen, Falls Village, Connecticut, son of the above, by 1966.
Florence B.G.S. Carlsen, daughter-in-law of the above, by descent, 1966.
Estate of the above, 1975.
Worstman/Rowe Fine Arts, Inc., San Francisco, California, 1975.
Robert M. Rice Gallery, Houston, Texas, 1975.
Private collection, Baltimore, Maryland, circa 1978.
Hammer Galleries, New York, circa 1981.
Mr. and Mrs. Haig Tashjian, New York, by 1982.
Joan Michelman Ltd., New York.
Acquired by the present owner from the above, 1987.

EXHIBITED:

(Possibly) New York, Grand Central Art Gallery, *Exhibition of Paintings and Sculpture Contributed by Artist Members*, November 1932 (as *Chinese Porcelain*).
New York, Grand Central Art Galleries, Inc., *Memorial Exhibition of Emil Carlsen, N.A. 1853-1932*, January 14-25, 1958, no. 16 (as *Chinese Porcelain*).
San Francisco, California, Worstman Rowe Galleries; Lot Altos, California, Rubicon Gallery; El Paso, Texas, El Paso Museum of Art; Houston, Texas, Robert Rice Gallery; New York, Coe Kerr Gallery; San Diego, California, Fine Arts Gallery of San Diego; West Palm Beach, Florida, The Norton Gallery of Art, *The Art of Emil Carlsen, 1853-1932*, January 10-October 10, 1975, pp. 13, 18, 93, no. 36, illustrated.

Loretto, Pennsylvania, Southern Alleghenies Museum of Art, *Pere et fils: Art of Emil and Dines Carlsen*, August 20-October 23, 1977, pp. 3, 6, no. 32, illustrated.

(Possibly) New York, Grand Central Galleries, *Impressionist Moods: An American Interpretation*, April 17-May 5, 1979, no. 17.
New York, Grand Central Art Galleries; Santa Fe, New Mexico, O'Meara Gallery Ltd; Oklahoma City, Oklahoma, Kirkpatrick Center, *American Realism 1880-1980*, October 4-December 6, 1980, p. 10, no. 5, illustrated.
Southampton, New York, Parrish Art Museum, *Paintings from the Collection of Mr. and Mrs. Haig Tashjian*, April 17-June 6, 1982.
Greenville, South Carolina, Greenville Country Museum of Art, *American Realist and Impressionist Paintings from the Collection of Mr. and Mrs. Haig Tashjian*, March 10-April 22, 1984.
Greenwich, Connecticut, Bruce Museum, *The Still Life Paintings of Emil Carlsen*, March 31-May 5, 1985, pp. 2-3, illustrated.
New York, Vance Jordan Fine Art, *Quiet Magic: The Still-Life Paintings of Emil Carlsen*, October 26-December 10, 1999, p. 96, pl. 43, illustrated.

LITERATURE:

G. Pratt, "The Significance of Collecting," *Nineteen Thirty Two*, New York, 1932, p. 4, illustrated.
"Emil Carlsen," *Southwest Art Magazine*, April 1975, p. 34, illustrated.
"Haig Tashjian: 'A Proud Possessor,'" *Illuminator*, Winter 1978-79, p. 21, illustrated.
J.M. Holzer, *The Art of Emil Carlsen: Mastery of the Mundane*, B.A. thesis, Princeton University, 1997, pp. 44-45, pl. 17, illustrated.
K.L. Jensen, *Soren Emil Carlsen: The Hammershoi of Manhattan*, Gylling, Denmark, 2008, p. 81, fig. 63, illustrated.
W. Indursky, *Emil Carlsen: Conscious Painting*, New York, 2017, p. 205, fig. 209, illustrated.

The present work depicts three variations of eighteenth-century Chinese porcelain. At the far left is a Chinese 'famille rose' porcelain vase, Yongzheng/early Qianlong period, circa 1735-45. In the middle is a Chinese blue and white porcelain ginger jar, Kangxi period, circa 1720. On the far right is a Chinese blue and white porcelain yenyen vase, Kangxi period, circa 1700.



75

JOHN SINGER SARGENT (1856-1925)

Mrs. Archibald Williamson

signed and dated 'John S. Sargent 1906' (upper left)

oil on canvas

58 x 42¼ in. (147.3 x 107.3 cm.)

Painted in 1906.

\$200,000–300,000

PROVENANCE:

The sitter.

Baron Forres III, Glenlogil, Scotland, by descent, 1954.

Hirschl & Adler Galleries, Inc., New York.

Private collection, London, England.

Private collection, Virginia, acquired from the above, 1998.

EXHIBITED:

Liverpool, England, Walker Art Gallery, *Thirty-sixth Autumn Exhibition of Modern Art*, September 17, 1906-January 5, 1907, no. 761

Orange, Australia, Orange Regional Gallery, *Private Treasure, Public Pleasure*, February 5-March 24, 1988, no. 87.

LITERATURE:

Brush and Pencil, November 1906, p. 55.

"Art in Liverpool", *Art Journal*, vol. 68, November 1906, p. 349.

C.M. Mount, *John Singer Sargent: A Biography*, New York, 1955, p. 439.

C.M. Mount, *John Singer Sargent: A Biography*, London, 1957, p. 348.

C.M. Mount, *John Singer Sargent: A Biography*, New York, 1969, p. 456.

R. Ormond, E. Kilmurray, *John Singer Sargent: The Later Portraits*, vol. III, New Haven, Connecticut, 2003, pp. 167, 299, no. 511, illustrated.

"Mrs. Archibald Williamson (d. 1911), née Caroline Maria Hayne, was the daughter of James Charles Hayne. In 1887, she married Archibald Williamson. He was a partner in the [Liverpool] merchant house of Balfour, Williamson & Co., and chairman of Lobitos Oilfields, Anglo-Ecuadorian Oilfields, Central Argentina Railway, and Santa Rosa Milling Company. He was MP for [the Scottish counties of] Elginshire and Nairnshire (1906-18), and for Moray and Nairn from 1918 to 1922. He served as Financial and Parliamentary Secretary at the War Office from 1919 to 1921, and was created baronet in 1909 and Baron Forres in 1922...The Forres family owned 31 Tite Street [Sargent's former studio in Chelsea, London] for a time in the 1970s, and the portrait hung there in the studio. When the portrait was exhibited at the *Thirty-sixth Autumn Exhibition of Modern Art* at the Walker Art Gallery, Liverpool, in 1906, the *Art Journal* described it as handled 'with characteristic bric' (*Art Journal*, 1906, p. 349)." (R. Ormond, E. Kilmurray, *John Singer Sargent: The Later Portraits*, vol. III, New Haven, Connecticut, 2003, p. 167)



76

WILLIAM HENRY LIPPINCOTT (1849-1920)

Nantucket Beach, Idle Hours

signed 'Wm: H: Lippincott:' (lower left)--signed again and inscribed with title (on the reverse)

oil on panel

7 x 15½ in. (17.8 x 38.4 cm.)

Painted *circa* 1885.

\$20,000–30,000

PROVENANCE:

The Jordan-Volpe Gallery, Inc., New York.

Acquired by the present owner from the above, 1996.

EXHIBITED:

New York, Fifth Avenue Art Galleries, *Paintings by C.Y. Turner and William H. Lippincott*, April 15-16, 1891, no. 131.



PROPERTY OF A NEW YORK COLLECTOR

77

WILLIAM TROST RICHARDS (1833-1905)

Sunrise on the Beach

signed 'Wm T. Richards.' (lower left)

oil on canvas

20 x 16 in. (50.8 x 40.6 cm.)

Painted *circa* 1885.

\$40,000–60,000

PROVENANCE:

William Vareika Fine Arts, Newport, Rhode Island.

Acquired by the present owner from the above, *circa* 1985.



78

ELISHA J. TAYLOR BAKER (1827-1890)

*Sunrise from Chapman Dock and Old Brooklyn Navy Yard,
East River, New York*

signed 'E.T. Baker' (lower right)

oil on canvas

30¼ x 50¼ in. (76.8 x 127.6 cm.)

\$15,000–25,000

PROVENANCE:

J.A. Peter Strossburger, Blue Bell, Pennsylvania.

Estate of the above.

Private collection, Darien, Connecticut.

Christie's, New York, 30 November 1995, lot 16, sold by the above.

Acquired by the present owner from the above.

Born in New York in 1827, Elisha Taylor Baker spent his early years working in Connecticut whaling ports before deciding to pursue a career as an artist. In 1868, Baker established his first studio in New York and began travelling throughout New England, gleaning inspiration from the area's natural beauty. His luminous marine seascapes are included in the collections of prominent institutions, such as the Wadsworth Atheneum Museum of Art, Hartford, Connecticut, and the Mystic Seaport Museum, Mystic, Connecticut.



79

EDWARD MORAN (1829-1901)

Off Sandy Hook

signed with initials 'E.M.' (lower left)--signed again and dated 'E. Moran 1858'
and inscribed with title (on the reverse)

oil on canvas

29 $\frac{7}{8}$ x 45 in. (75.9 x 114.3 cm.)

Painted in 1858.

\$40,000-60,000

PROVENANCE:

Private collection, Litchfield, Connecticut.

Estate of the above.

Acquired by the present owner from the above, *circa* 1998.



80

JAMES EDWARD BUTTERS WORTH (1817-1894)

Henrietta, Fleetwing & Vesta (Great Ocean Yacht Race)

signed 'J E Buttersworth' (lower right)

oil on panel

8¾ x 12½ in. (22.2 x 30.8 cm.)

\$50,000-70,000

PROVENANCE:

Kennedy Galleries, Inc., New York.

Private collection, acquired from the above.

By descent to the present owner.

LITERATURE:

(Possibly) R.J. Schaefer, *J.E. Buttersworth: 19th-Century Marine Painter*, Mystic, Connecticut, 2009, p. 236 (as *The Start of the Great Transatlantic Yacht Race*).

The present work depicts the first transatlantic yacht race, known as "The Great Race" of 1866. The idea for the match race originated over dinner at a private Manhattan club between George Osgood and Pierre Lorillard. Confident in the speed of their respective schooners, *Fleetwing* and *Vesta*, each man bet \$30,000 on a transatlantic race from New York to the Needles off the Isle of Wight in the United Kingdom. Richard Schaeffer writes, "Later, James Gordon Bennett Jr. asked to enter his schooner *Henrietta*. They came to the line on Tuesday, December 11. Osgood sailed aboard his keel schooner *Fleetwing*, which was commanded by a transatlantic steamship captain. Lorillard's brother sailed on the centerboarder *Vesta*, while Bennett accompanied Captain Samuel Samuels of the clipper *Dreadnought* on the keel schooner *Henrietta*. *Vesta* led much of the way but made navigational errors, and *Henrietta* won the race--and the \$90,000 purse--in the time of thirteen days, twenty-one hours, forty-five minutes. For purposes of easier identification, the yachts flew their assigned colors: *Fleetwing*, red; *Vesta*, white; and *Henrietta*, blue." (R.J. Schaefer, *J.E. Buttersworth: 19th-Century Marine Painter*, Mystic, Connecticut, 2009, p. 131).



81

JAMES EDWARD BUTTERS WORTH (1817-1894)

Three Schooner Yachts Racing in a Squall

signed 'J E Buttersworth' (lower right)

oil on canvas

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

\$40,000-60,000

PROVENANCE:

Kennedy Galleries, Inc., New York.

Private collection, acquired from the above.

By descent to the present owner.

The yacht in the center foreground of the present work is possibly *Ambadress*, owned by the Astor family.

PROPERTY FROM THE JAY P. ALTMAYER FAMILY COLLECTION



'Palmetto Hall' sits nestled away, hidden behind a thick row of trees on South McGregor Avenue in Mobile, Alabama. Ground broke on Palmetto Hall in 1846 but the residence was given a second life from its enthusiastic new owners, Jay and Nan Altmayer, in 1959. Stately and elegant, the mansion has retained its antebellum grandeur through the turn of the 21st century due to the impassioned interests of the Altmayers, who modified and expanded the house, and furnished it with a unique mix of classical European furnishings, Southern art, and depictions of American heroes and historic events. Their love of collecting became a worldwide adventure.

The Altmayers notably amassed one of the foremost collections of Southern artist William Aiken Walker's work. Mr. Altmayer once explained of his interest in the artist, "I am confident that I have collected Walker's work for a most fundamental reason. Though I have covered much of the world, I prefer the landscape of the South to all others. I love its forests, its swamps, and its natural beauty...this man has no parallel among American genre painters as a visual recorder and preserver of life in the rural South during the post-Civil War period when cotton was still king of the economy." ("Foreword," *William Aiken Walker: Southern Genre Painter*, Baton Rouge, Louisiana, 1972)

Now, an era has passed and Christie's is privileged to have been given the opportunity to honor Mr. and Mrs. Altmayer, and offer the wonderful collection they assembled together, including Lots 12, 13 and 14.

82

WILLIAM AIKEN WALKER (1838-1921)

Uncle Sam

signed with conjoined initials 'WAWalker' (lower left)

oil on canvas

38% x 20½ in. (98.1 x 52.1 cm.)

\$40,000-60,000

LITERATURE:

C. Seibels, *The Sunny South: The Life and Art of William Aiken Walker*, Spartanburg, South Carolina, 1995, p. 141.

This work will be included in the forthcoming *catalogue raisonné* being prepared by John Fowler.





PROPERTY FROM THE JAY P. ALTMAYER FAMILY COLLECTION

83

WILLIAM AIKEN WALKER (1838-1921)

A Distinguished Visitor to the Exposition

signed with conjoined initials and dated 'WAWalker. 1884.' (lower right)

oil on canvas laid down on board

16 x 10 in. (40.6 x 25.4 cm.)

Painted in 1884.

\$10,000–15,000

EXHIBITED:

New Orleans, Louisiana, Seebold's Art Gallery, November 1884.

LITERATURE:

A.P. Trovaioli, R.B. Toledano, *William Aiken Walker: Southern Genre Painter*, Baton Rouge, Louisiana, 1972, p. 91, illustrated (as *Gwine to Der Expersision*).

C. Seibels, *The Sunny South: The Life and Art of William Aiken Walker*, Spartanburg, South Carolina, 1995, pp. 114, 214 (as *Gwine to Der Expersision*).
A.P. Trovaioli, R.B. Toledano, *William Aiken Walker: Southern Genre Painter*, Gretna, Louisiana, 2008, p. 151, illustrated (as *Gwine to Der Expersision*).

This work will be included in the forthcoming *catalogue raisonné* being prepared by John Fowler.

August P. Trovaioli and Roulhac B. Toledano write of the present work, "'Hotel Royal' [on the figure's bag] refers to a fashionable boarding house in the French Quarter, New Orleans, frequented by [William Aiken] Walker. Also, there is an advertisement for Green River Whisky with this same figure, Deacon Cuffy, standing by a mule." (*William Aiken Walker: Southern Genre Painter*, Baton Rouge, Louisiana, 1972, p. 91)



PROPERTY FROM THE JAY P. ALTMAYER FAMILY
COLLECTION

84

WILLIAM AIKEN WALKER (1838-1921)

Man with Pipe on a Horse

signed with conjoined initials 'WAWalker.'

(lower right)

oil on board

sight, 9 x 12 in. (22.9 x 30.5 cm.)

\$6,000–8,000

This work will be included in the forthcoming
catalogue raisonné being prepared by John
Fowler.



PROPERTY FROM THE JAY P. ALTMAYER FAMILY
COLLECTION

85

WILLIAM AIKEN WALKER (1838-1921)

*Man and Woman with Cotton Basket on
Her Head*

signed with conjoined initials 'WAWalker.'

(lower left)

oil on board

6½ x 12¼ in. (16.5 x 31.1 cm.)

\$8,000–12,000

This work will be included in the forthcoming
catalogue raisonné being prepared by John
Fowler.

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol 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:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1 (a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "authenticity warranty"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does

not apply to any information other than in the

Heading even if shown in **UPPERCASE type**.

- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance

with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

- Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
- Credit Card.

We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a "cardholder not present" (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

- Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only
- Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

- We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.
- If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
 - we will charge you storage costs from that date.
 - we can, at our option, move the **lot** to or charge an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
 - we may sell the **lot** in any commercially reasonable way we think appropriate.
 - the storage terms which can be found at christies.com/storage shall apply.

- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

2 STORAGE

- (a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
- (i) charge you storage fees while the **lot** is still at our saleroom; or
- (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christie.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own

cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) **Gold**

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) **Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we are not to 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.CHIRSTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it paragraph F1 (a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2. **lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1 (a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters. **warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

◦ Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

Δ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■ See Storage and Collection pages in the catalogue.

Ψ **Lot** incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

18/05/17

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number.

◦ Minimum Price Guarantees

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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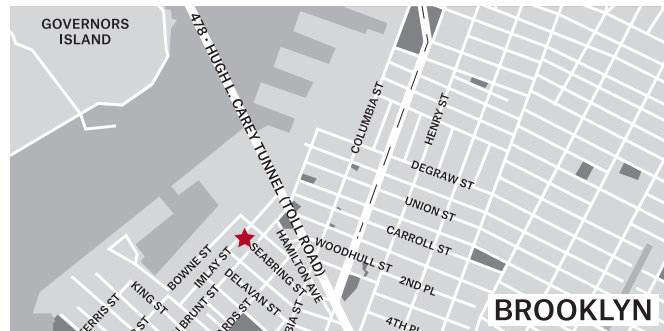
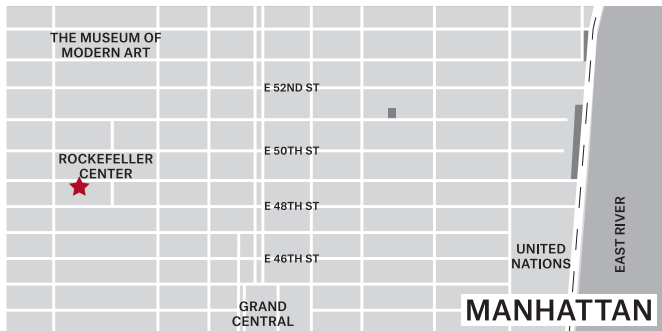
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ALBERTO GIACOMETTI 1901-1966
Figure, floor lamp, the design 1935-1937, for Jean-Michel Frank
\$130,000-180,000

INVITATION TO CONSIGN
**ALBERTO AND DIEGO GIACOMETTI:
MASTERS OF DESIGN**
New York, November 2018

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New York, 7–11 May 2018

VIEWING

Begins 28 April 2018

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GEORGIA O'KEEFFE (1887-1986)
Near Abiquiu, New Mexico
signed with initials 'OK' in artist's star device (on the backing board)
oil on canvas
16 x 36 in. (40.6 x 91.4 cm.)
Painted in 1931.
\$3,000,000-5,000,000

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RARE WATCHES

Geneva, 14 May 2018

VIEWING

11-13 May 2018
Geneva Four Seasons Hotel des Bergues
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Rolex. An exceptional, extremely rare and attractive stainless steel chronograph wristwatch with bracelet and "Paul Newman Mk1 Panda dial"
Ref. 6263, Circa 1969
CHF 600,000 - 1,000,000

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Property From an Important American Collection
GUSTAVE CAILLEBOTTE (1848-1894)
Le Pont de l'Europe, esquisse
stamped with signature 'G. Caillebotte.' (lower right)
oil on canvas
25½ x 32 in. (64.7 x 81.3 cm.)
Painted in 1876
\$6,000,000-9,000,000

**IMPRESSIONIST AND MODERN ART
EVENING SALE**

New York, 15 May 2018

VIEWING

28 April-15 May 2018
20 Rockefeller Plaza
New York, NY 10020

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Property of La Salle University
DOROTHEA TANNING (1910-2012)
The Temptation of St. Anthony
signed and dated 'Dorothea Tanning 45-46' (lower right)
oil on canvas in the artist's painted frame
47 $\frac{7}{8}$ x 35 $\frac{7}{8}$ in. (121.4 x 91.2 cm.)
Painted in 1945-46
\$400,000-600,000

**IMPRESSIONIST & MODERN ART
DAY SALE**

New York, 16 May 2018

VIEWING

12-15 May 2018
20 Rockefeller Plaza
New York, NY 10020

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CHRISTIE'S



**IMPRESSIONIST & MODERN ART
DAY SALE**

New York, 16 May 2018

VIEWING

12–15 May 2018
20 Rockefeller Plaza
New York, NY 10020

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Property from the Collection of
Alvin and Mary Bert Gutman
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..'
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

© 2018 Estate of Alexander Archipenko / Artists Rights Society (ARS), New York

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© 1988 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York

MARK ROTHKO (1903-1970)
No. 7 (Dark Over Light)
oil on canvas
90 1/8 x 58 5/8 in. (228.8 x 148.8 cm.)
Painted in 1954.
Estimate on Request

**POST-WAR AND CONTEMPORARY ART
EVENING SALE**

New York, 17 May 2018

VIEWING

12-17 May 2018
20 Rockefeller Plaza
New York, NY 10020

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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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VIEWING

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Property from an Important New York Estate
CHARLES EPHRAIM BURCHFIELD (1893-1967)
Red Telegraph Poles
signed and dated 'C. Burchfield/1919' (lower right)
watercolor on paper laid down on board
12 x 18 in. (30.5 x 45.7 cm.)
Executed in 1919.
\$20,000-30,000

AMERICAN ART ONLINE

Online Auction, 15-22 May 2018

VIEWING

19-21 May 2018
20 Rockefeller Plaza
New York, NY 10020

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