

PROPERTY FROM THE COLLECTION OF
HERBERT AND ADELE KLAPPER



CHRISTIE'S







PROPERTY FROM THE COLLECTION OF
HERBERT AND ADELE KLAPPER

IMPRESSIONIST AND MODERN ART

Evening Sale, New York

11 November 2018 at 7:00 pm

VIEWING

4–11 November 2018

INQUIRIES

Jessica Fertig

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AMERICAN ART ONLINE

New York

14–20 November 2018

VIEWING

17–19 November 2018

INQUIRIES

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AMERICAN ART

New York

20 November 2018 at 10:00 am

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17–19 November 2018

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OLD MASTERS

Evening Sale, London

6 December 2018

VIEWING

30 November – 6 December 2018

INQUIRIES

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CONTENTS

3	Sale Information
11	The Collection of Herbert and Adele Klapper
20	Impressionist and Modern Art Evening Sale
122	American Art
130	Old Masters

Cover: Lot 8A

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Inside Front Cover: Lots 57A, 53A, 52A, 56A, 54A, 55A

Opposite Sale Information Page: Lot 7A (detail)

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Frontispiece: 17A (detail)

Opposite Table of Contents: 20A (detail)

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Inside Back Cover: 9A (detail)

Back Cover: 19A (detail)







The story of Herbert and Adele Klapper is one of two individuals who, with characteristic zeal and unwavering enthusiasm, embraced a life surrounded by art and beauty. Across their fifty years of marriage, the Klappers undertook an inspiring journey in business, family, and collecting – a loving partnership that resulted in an extraordinary collection of fine art. From Monet’s luxuriant *L’Escalier à Vétheuil*; through Lautrec’s off-stage *Danseuse*; Picasso’s grand, neoclassical *Femme accoudée* and arresting 1924 portrait titled *Buste de femme au voile bleu*; an exceptional group of Degas bronze dancers; and Arp’s elegant, enigmatic *Déméter*, the threads of beauty and modernity run through the collection Adele and Herbert built together.

Born in Brooklyn in 1926, Herbert J. Klapper was the son of a sewing machine salesman; his future wife, Adele, was born three years later, also in Brooklyn, the daughter of European immigrants. Imbued by their parents with a determined work ethic and sense of purpose, both Herbert and Adele Klapper epitomized the aspirational ‘American Dream’ of the twentieth century. Mr. Klapper’s plans to study medicine were cut short by the onset of the Second World War, when he served as a radioman in the United States Navy. Mrs. Klapper, for her part, forewent college to help support her family. After returning from military



service, Mr. Klapper began to work at his father's sewing machine sales company in Manhattan's Garment District; nearby, Adele Klapper was employed at the International Ladies Garment Workers Union. A chance encounter between the young Herbert and Adele at a local luncheonette provided the spark for what would become a half century of marriage. Those close to the Klappers forever recalled a partnership of laughter and joy—a union in which disagreements could be solved through a fervent game of pinball, and in which the

couple's children and grandchildren were treasured above all else.

The Klappers' tremendous accomplishments in business came after years of unstinting entrepreneurship and hard work, as Mr. Klapper transformed his father's business into Superior Sewing Machine and Supply Corporation, the world's leading purveyor of sewing machine parts and components. Perceiving the lack of affordable replacement parts for sewing machine dealers, Mr. Klapper was confident he could



previous spread:
Adele and Herbert at her MA in Art History graduation party, New York, 1992. Photographer unknown. Photo courtesy of the family.

this spread:
Adele reading her 'ode to Herbie', New York, 1991. Photographer unknown. Photo courtesy of the family.

Todd Boebel, *Superior Sewing Machine*, New York, 2016. Produced with permission of the photographer.

following spread:
In-situ shot.



supply retailers with quality components at more reasonable prices. In the increasingly global market of the post-war era, he acquired economical alternatives from suppliers in Europe and Asia, all while providing clients with a personalized service and trustworthiness that came to define Superior Sewing. Across the latter decades of the twentieth century, Mr. Klapper continuously expanded his business with a focus on customers and innovative sales tools, including a groundbreaking print catalog—“We wrote the book on

parts,” Superior proudly asserts—and advancements in data management and computers. In art, Mr. Klapper was able to utilize this same business acumen and attention to detail to the benefit of a remarkable private collection.

The Klappers made their initial foray into art almost by chance, after encountering prints by the American painter Will Barnet for sale at a Long Island gallery. When Mrs. Klapper told the gallery director she would like to obtain a work by the artist, she insisted on

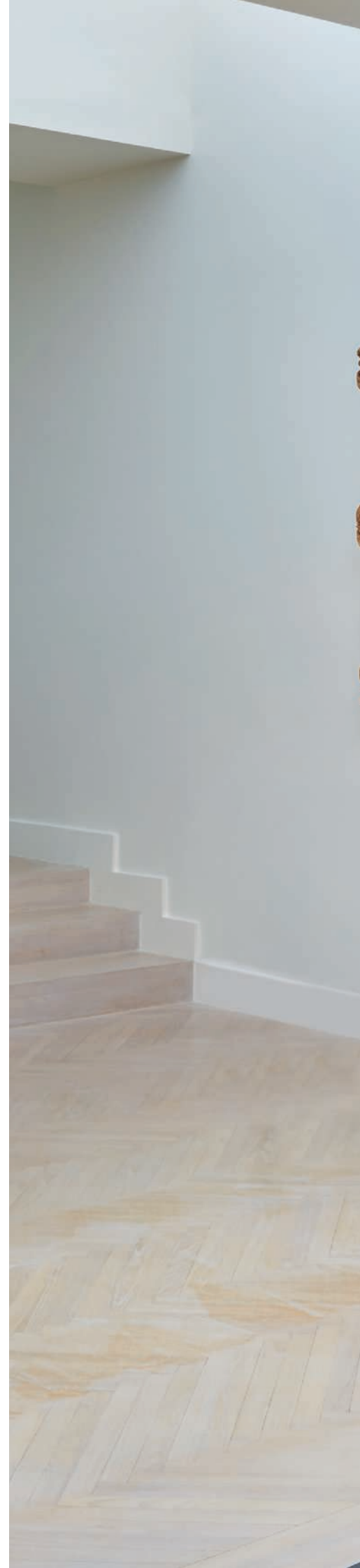
For Herbie and Adele...collecting art became both a monument to—and a conduit for—their deep and abiding love. Collecting was a team sport for the Klappers.

– Gerard Haggerty

not an edition, but “a real one.” The purchase of one of Barnett’s visionary canvases was followed by years of self-erudition and passionate collecting—a pursuit of beauty that brought the couple even closer together as they shared insights and opinions on the art they loved. “For Herbie and Adele,” writes Brooklyn College professor Gerard Haggerty, “collecting art became both a monument to—and a conduit for—their deep and abiding love.” The Klappers were soon seen at galleries and auction houses, embracing a newfound pursuit that brought both intellectual stimulation and beauty to everyday life.

“Collecting,” Haggerty explains, “was a team sport for the Klappers.” The couple often took ‘turns’ acquiring works for their collection: Mrs. Klapper might make a selection one year, while her husband would suggest a purchase the next. “He was a lightning fast learner,” dealer Reese Palley recalled of Mr. Klapper. “In the beginning,

we would look at pictures and he would ask me... for judgements of quality. In very short order... Herb stopped asking and started, with astounding intuition, to settle on truly great examples of the genre.” Mrs. Klapper even extended her own journey in art to higher education: in 1992, she was able to finally obtain a university degree from Long Island’s Adelphi University, and in 1999 she graduated from Adelphi with a Master’s degree in Art History. A longtime supporter of Adelphi, Mrs. Klapper was honored with the university’s President’s Medal of Merit and the Outstanding Service to Adelphi Award; in 2007, the university’s fine arts and facilities building was christened the Adele and Herbert J. Klapper Center for Fine Arts. Another philanthropic concern close to Mrs. Klapper’s heart was the Memorial Sloan Kettering Cancer Center. When the collection was exhibited in a memorable show at the Beadleston Gallery in 2002 it was to benefit the hospital.







As Herb once said to me, when we were discussing a possible purchase about which Adele was a bit reluctant, ‘They’re in trouble if they underestimate Adele’.

– Reese Palley



Working with prominent gallerists and auction house specialists, the Klappers steadily acquired important examples of Old Master paintings, Impressionist, and Modern art. The couple carefully curated their assemblage to focus on the very best by artists such as Pablo Picasso, Auguste Rodin, Jean Arp, Claude Monet, Pieter Brueghel the Younger, Paul Cézanne, Pierre-Auguste Renoir, and Edgar Degas. “It was an enormously effective working partnership,” Palley wrote, adding that some art dealers were surprised by the couple’s reciprocal acquisition process, in which each partner held veto power. “As Herb once said to me,” Palley mused, “when we were discussing a possible purchase about which Adele was

a bit reluctant, ‘They’re in trouble if they underestimate Adele.’”

Beyond the art historical importance of the Klappers’ notable collection was the poignant and deeply personal relationship the collectors held with each painting and sculpture they acquired. More than a mere assemblage of painting and sculpture, these were cherished, enlightening works that magnified the couple’s signature *joie de vivre*. “When it came to collecting art,” Haggerty said, “the real meat of the matter involved discovering yet another passion that [Mr. Klapper] and his wife fully shared. It involved him waking up in the middle of the night, and wandering through the

house, and standing in silent awe in front of things—things that he found to be indescribably beautiful, things that they had both claimed together.” With the passing of Herbert and Adele Klapper in 1999 and 2018, respectively, their exceptional private collection now moves to a new generation of collectors fueled by a similar desire for imagination, ingenuity, and discovery. As Palley so rightly observed, the Klappers’ story was not only one of “a great collectors’ partnership, but a lifelong love affair.”

Memorial Sloan Kettering Cancer Center, New York. Photo by Smith Collection/Gado/Getty Images.

Adelphi University, New York. Photograph by Stacia Grossman. Photo courtesy of the university.

IMPRESSIONIST AND MODERN ART

Evening Sale

November 11, 2018

7A

JEAN (HANS) ARP (1886–1966)

Déméter

white marble

Height: 39 $\frac{3}{4}$ in. (100 cm.)

Conceived and carved in 1961; unique

\$2,000,000–3,000,000

PROVENANCE

Galerie Denise René, Paris (probably acquired from the artist).
Mrs. Henry A. Markus, Chicago (acquired from the above, 1962); sale,
Sotheby's, New York, 13 November 1985, lot 83.
Weintraub Gallery, New York.
Acquired from the above by the late owners, 7 January 1986.

EXHIBITED

Paris, Musée National d'Art Moderne, *Arp*, February–April 1962, p. 60,
no. 125 (illustrated on the cover).
London, Tate Gallery, *Jean Arp: Sculpture, Reliefs, Paintings, Collages,
Tapestries*, November–December 1962, no. 48 (dated 1960).
New York, Beadleston Gallery, Inc., *The Herbert J. & Adele Klapper
Collection*, May 2002, no. 4 (illustrated in color).

LITERATURE

H. Read, *Arp*, London, 1968, p. 148, no. 175 (small bronze version
illustrated in color, p. 149).
E. Trier, intro, *Jean Arp Sculpture: His Last Ten Years*, New York, 1968,
p. 113, no. 212a (small bronze version illustrated, p. 112).
I. Jianou, *Jean Arp*, Paris, 1973, p. 77, no. 212a (illustrated, pl. 39).
A. Hartog and K. Fischer, eds., *Hans Arp: Sculptures, A Critical Survey*,
Ostfildern, 2012, p. 332, no. 212a (illustrated).

In addition to this unique marble, the artist cast this subject in bronze; two of the five recorded bronze casts can be found in public institutions including The Didrichsen Art Museum, Helsinki and Museum am Ostwall, Dortmund. Plaster versions of this sculpture are in The Detroit Institute of Arts; Musée national d'art moderne, Paris and Stiftung Hans und Sophie Taeuber-Arp, Remagen, Germany. Bronze cast 0/3 is offered in this sale as lot 41A by The Israel Museum, Jerusalem.





*She with the beautiful garlands in her hair, sent
up the harvest from the land with its rich clods
of earth. And all the wide earth with leaves and
blossoms was laden.*

– Homeric Hymn to Demeter

After devoting himself principally to relief sculpture throughout his Dada and Surrealist years, Arp found himself by 1930 increasingly drawn to the expanded volumes of sculpture in the round. Transforming the flat, biomorphic shapes of his earlier reliefs into fully fledged, standing sculptural creations, Arp arrived at a language of burgeoning, organic forms that served as the wellspring of his art for the remaining three decades of his career. He rooted his creative activity in principles of ceaseless metamorphosis that echo the generative and evolutionary processes of nature itself, continually recasting his elemental motifs into new, vital forms that suggest both human and vegetal affinities.

In the present sculpture, Arp interpreted the theme of growth and renewal through the trope of the classical Greek earth-mother Demeter, goddess of agriculture, who governed the cycle of the seasons. “She with the beautiful garlands in her hair,” reads the *Homeric Hymn to Demeter*, “sent up the harvest from the land with its rich clods of earth. And all the wide earth with leaves and blossoms was laden” (lines 470–473; trans. Gregory Nagy). Ever since his second trip to Greece in 1955, Arp had frequently incorporated classical motifs—distilled and abstracted—into his sculptural language. Here, Arp conceived the seated figure of Demeter, devoted mother of Persephone, in



sensuous, swelling volumes. Her lap is a site of maternal nurturing; the wide hips evoke abundant fertility, while the tilted head suggests protective care. At the same time, the sculpture may be read as a germinating plant, with new growth unfurling upward from the cleft in the seed.

Additional inspiration for *Déméter* may have come during a trip that Arp took in 1960 to Egypt, Jordan, and Israel—part of the Fertile Crescent, where agriculture first flourished and the earliest human civilizations hence took root. Ancient female “fertility figurines” from the region—variously interpreted as votive offerings, ritual objects, or representations of goddesses—exaggerate the breasts, belly, and thighs of the subject, embodying an essential, primordial connection between human motherhood and the earth’s fecundity

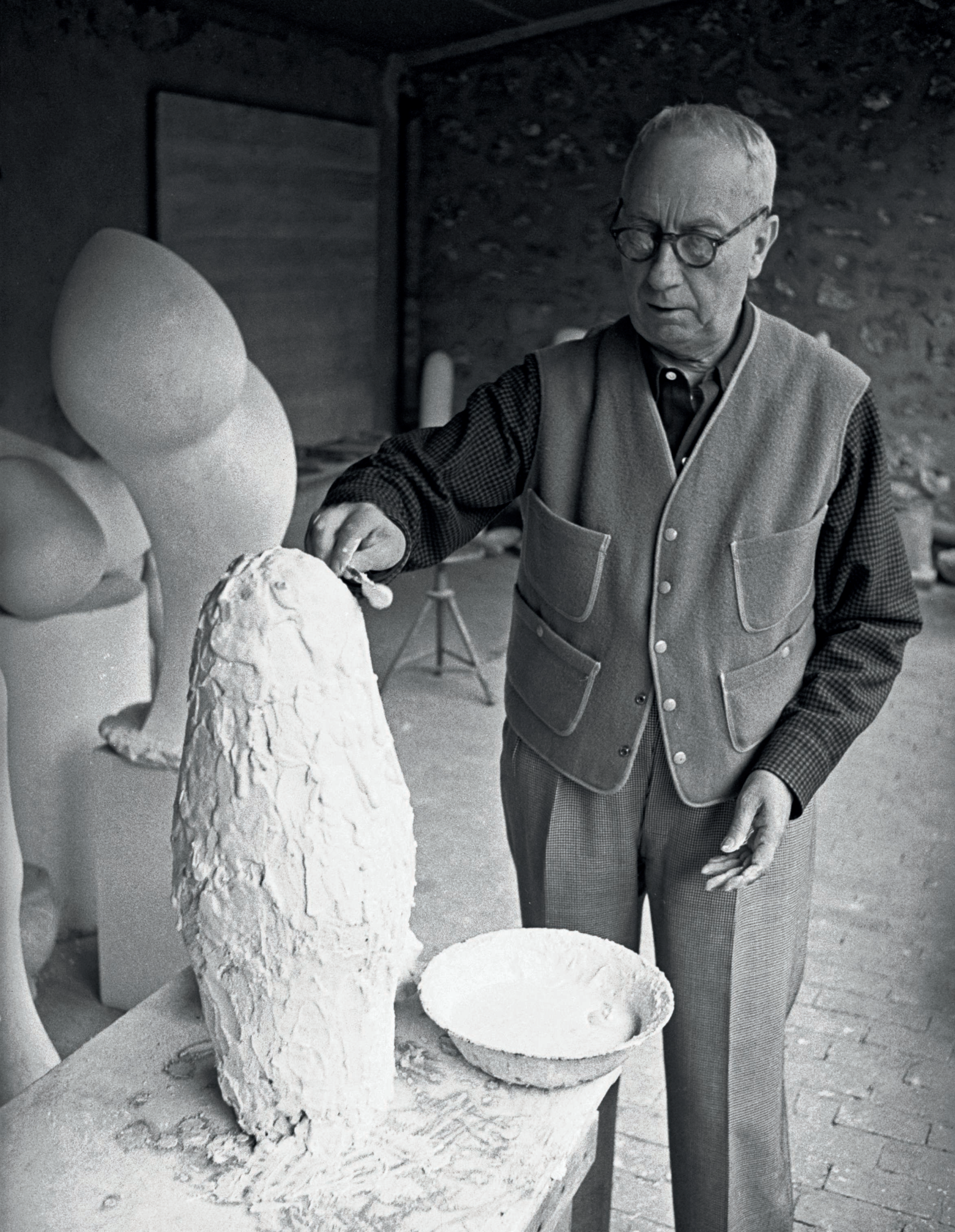
that Arp revived in the present sculpture.

Arp initially conceived *Déméter* in 1960 at a height of 25 $\frac{3}{4}$ inches (65.4 cm.) the next year, he made a 39 $\frac{1}{2}$ inch (100.3 cm.) enlargement, of which the present sculpture is the sole, unique example in marble. The smaller version of the figure is known in a single marble, an edition of five bronze casts, and a plaster model (Musée d’Art Moderne, Strasbourg). In addition to the present lot, the larger version exists in three bronzes and a plaster (Detroit Institute of Arts), with each material creating a different expressive effect. Polished to a smooth and subtly luminous surface, the white marble—quarried from the earth—that Arp selected for the present *Déméter* highlights the elemental purity of the forms and emphasizes their origin in the natural world.

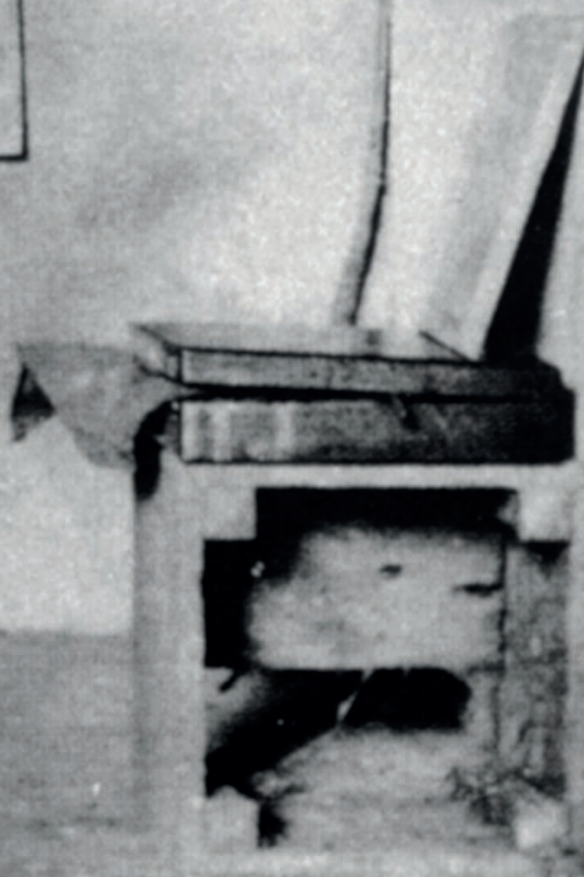
Mesopotamian female figurine, Halaf style, circa 4500 BCE. Musée du Louvre, Paris. Photo: Bridgeman Images.

Constantin Brancusi, *Princesse X*, 1915. Sheldon Memorial Art Gallery, University of Nebraska, Lincoln. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

Jean Arp in his studio, Meudon, 1957. Photograph by Ernst Scheidegger. Photo: © 2018 Stiftung Ernst Scheidegger-Archiv, Zürich. Art: © 2018 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.







8A

PABLO PICASSO (1881–1973)

Femme accoudée

signed and dated 'Picasso 21' (lower right)

pastel on paper

41¼ x 29⅝ in. (104.7 x 75 cm.)

Executed in 1921

\$10,000,000–15,000,000

PROVENANCE

Galerie Thannhauser, Munich.

Etienne Bignou, Paris (until at least 1932).

Galerie Charpentier, Paris.

Marie Cuttoli, Paris (by 1951).

Private collection, Brussels.

Galerie Beyeler, Basel (by 1986).

Private collection, Switzerland.

William Beadleston, Inc., New York.

Acquired from the above by the late owners, 23 June 1987.

EXHIBITED

Brussels, Galerie Le Centaure, *Trente ans de peinture française*, June 1930, no. 41.

Paris, Galerie Georges Petit, *Exposition Picasso 1901-1932*, June-July 1932, p. 53, no. 157.

New York, Valentine Gallery, *Selection: Newest Canvases from the School of Paris*, December 1932, no. 10 (illustrated; titled *Le Corsage bleu*).

Paris, Galerie Max Kaganovitch, *Œuvres choisies du XXe siècle*, May-July 1951, no. 30 (titled *Femme*).

Paris, Galerie Bernheim-Jeune et Cie., *Peintres de portraits*, May-June 1952, no. 46 (dated 1920; titled *La femme en bleu*).

New York, Beadleston Gallery, Inc., *The Herbert J. & Adele Klapper Collection*, May 2002, no. 7 (illustrated in color; detail illustrated in color on the cover and the frontispiece).

LITERATURE

Cahiers d'Art, 1930, no. 5, p. 277 (illustrated).

Le Centaure, July 1930, nos. 9-10, p. 200 (illustrated).

"Picasso" in *Cahiers d'Art*, 1932, no. 7, p. 140 (illustrated).

Apollo, June 1931, no. 78, p. 396 (illustrated).

J. Cassou, *Picasso*, New York, 1940, p. 166 (illustrated, p. 109).

C. Zervos, *Pablo Picasso*, Paris, 1951, vol. 4, no. 307 (illustrated, pl. 113).

W. Spies, *Picasso: Pastelle, Zeichnungen, Aquarelle*, Cologne, 1986, p. 278, no. 113 (illustrated in color).

J. Palau i Fabre, *Picasso: From the Ballets to Drama, 1917-1926*, Barcelona, 1999, p. 513, no. 1149 (illustrated, p. 310).





Picasso's inspiration in creating the pastel *Femme accoudée* was twofold, as he pursued parallel interests in matters of subject and style. The sitter is the artist's wife Olga, née Khokhlova, whom he met in 1917 while she was a leading dancer in Serge Diaghilev's *Les Ballets Russes*. They married the following year, and soon after took an apartment on the rue la Boétie, the new epicenter of the Parisian art trade; the gallery of dealer Paul Rosenberg, whom Picasso met while on his honeymoon with Olga, was a couple of doors away. Sales were making Picasso a wealthy man. On 4 February 1921, Olga presented her husband, who would turn forty later that year, with a son as his first-born, the sole male heir on his side of the Ruiz-Picasso family. The child was named Paulo Joseph, to mark the line of succession from Picasso's father, Don José Ruiz, also a painter, who died in 1913. The grateful artist celebrated the event in a series of maternity drawings and paintings, while also honoring Olga as a timeless model of graceful, fruitful femininity in figure paintings and portraits.

The idea of generational continuity, in a wider art historical context, had also become paramount at this juncture in shaping Picasso's paintings and drawings. During the previous decade, in the invention and development of Cubism, he was instrumental in taking modernism toward a new frontier in the perception, analysis, and representation of reality as conceptually deduced forms. He continued into the 1920s to paint in this manner, enriched by his continually evolving, inventive synthesis of formal elements toward innovative pictorial ends. By the end of the First World War in 1918, Picasso

Portrait of Olga in Picasso's studio, 22 avenue Victor-Hugo, November 1917. Photograph by Picasso. Musée Picasso, Paris. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

pages 26–27:
Olga dans l'atelier de l'artiste, Fontainebleau, September 1921. Photograph by Picasso. Pushkin State Museum of Fine Arts, Moscow. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



had moreover expanded the scope of his thematic interests to engage in a dialogue with the art of the past. In response to the trauma of the recently concluded war, *le rappel à l'ordre*—"the call to order"—had gone out, promulgating a return to humanist values in the context of a new classicism. In the hands of lesser artists, the result was often an escapist palliative of familiar conservative styles. Picasso, however, had already anticipated this development, having created classicized drawings as early as 1914—he had something more far-reaching and transformative in mind. He sought to employ the re-awakening of the classical impetus as a means of reinvigorating modernist syntax and expanding the parameters of contemporary content. It was time, Picasso believed, to ground the new art in the eternal values that had governed image-making from antiquity,

through the Renaissance, and beyond.

"To me there is no past or future in art," Picasso declared in a statement taken by Marius de Zayas, published in 1923. "If a work of art cannot always live in the present it must not be considered at all. The art of the Greeks, of the Egyptians, of the great painters who lived in other times, is not an art of the past; perhaps it is more alive today than it ever was" (D. Ashton, ed., *Picasso on Art*, New York, 1972, p. 4).

The subjects of Cubism were typically things—common, everyday objects in static compositions. After seven years of cubist practice, Picasso wished to break from still-life to real life; he was eager to pick up where he had left off with the primary subjects of his formative, precubist youth, such as the archaically styled figures and heads he created at Gósol

during the summer of 1906, and to once again explore in his art the characterful expression of the human visage and figure. "The body—usually the female body—was always, by a very long way, his principal subject," Elizabeth Cowling has observed. "Nothing interested him as much, both in itself and because it gave him direct access to human emotion and human drama" (*Picasso: Style and Meaning*, London, 2002, p. 393). The emotional intimacy of marriage and the deepening investment of paternal responsibility were rites of passage that surely encouraged Picasso to experience more deeply, in a directly involved and most personal manner, his sensual life as a man, now a family man as well, and to configure his art-making as a vital, personal record expressive of his own humanity.

Picasso drew the present pastel portrait

The art of the Greeks, of the Egyptians, of the great painters who lived in other times, is not an art of the past; perhaps it is more alive today than it ever was

-Pablo Picasso

Olga and Paulo, Fontainebleau, 10 August 1921. Photograph by Picasso. Private collection. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Pablo Picasso, *Mère et enfant*, Fontainebleau, 1921. The Art Institute of Chicago. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Paul Cézanne, *Jeune italienne accoudée*, circa 1900. J. Paul Getty Museum, Los Angeles.

Pablo Picasso, *Femme assise lisant*, Juan-les-Pins, 1920. Musée national d'art moderne, Centre Georges Pompidou, Paris. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

of Olga during the fall of 1921, after he and his family had returned to their Paris apartment following an idyllic summer spent in Fontainebleau, once the seasonal retreat of the kings of France—the royal palace, its grounds, and the town were steeped in the arts and architecture of the French classical ideal. “Fontainebleau proved to be the apogee of Picasso’s classicism,” John Richardson declared (*Picasso: The Classical Period*, exh. cat., C & M Arts, New York, 2003, p. 19). Having improvised a studio in a carriage house adjacent to the villa they rented, “Picasso spent the next three months turning out a succession of masterpieces—far more than he had done in the previous three months in Paris. Now that the baby had eclipsed him as the main focus of the household, he preferred to shut himself away in the garage and wrestle with classicism... After his return to Paris on September



23 or 24, Picasso continued to work as triumphantly as he had at Fontainebleau. The momentum generated in the course of the summer carried him through into the following year” (*A Life of Picasso: The Triumphant Years 1917-1932*, New York, 2007, pp. 190 and 203).

From the end of the war until 1924, Picasso worked simultaneously in two divergent, distinct pictorial idioms, producing ground-breaking canvases in both cubist and classical manners. While working in Fontainebleau during the summer of 1921, Picasso completed the two versions of *Trois musiciens*, definitive statements, both, of late synthetic cubism (Zervos, nos. 331 and 332). He also painted and drew, at times on a monumental scale,

classical bathers and nudes, iconic images of a mother and child, and the allegorical *Trois femmes à la fontaine* (Zervos, no. 322). Whether draped or nude, these figures manifest the modeled solidity and the timeless, idealized features of ancient statuary. The women’s coiffures, pulled back or left wavy and loose, are those of classical goddesses or nymphs; their smoothly molded faces, eyes, and small lips, dominated by what Picasso described as a “Renaissance” nose, were conceived as if from cut and polished stone.

In this manner, Picasso also executed a dozen pastels of heads and busts. A photograph that Picasso took in his Fontainebleau studio shows Olga seated amidst a group of five such works related

to *Trois femmes à la fontaine*. Rendered in the powdery texture and subtle tints of the delicate pastel medium, these images possess a dream-like translucence, if they were apparitions from antiquity lit from within. At the same time, Picasso’s volumetric treatment in strong contrasts of light and shadow imbues these heads with an earthy presence, a stone-like permanence which is all the more impressive for having been drawn on large sheets of paper, with the heads appearing life-size or even greater in scale.

Picasso typically relished the idea of working against the grain of convention, and contravened “the call to order” in the aberrant facial and body proportions he chose to employ in his classical figures. In



Pablo Picasso, *Tête de femme*, Fontainebleau, September 1921. The Metropolitan Museum of Art, New York. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



The Farnese Bust of Juno, Roman copy of the original sculpture by Alkamenes, 5th century BCE. Photo: akg-images.

Detail of present lot.





Pablo Picasso, *Femme assise dans un fauteuil*, Paris, 1920. Formerly in the Collection of the Cleveland Clinic; sold, Christie's New York, 15 May 2017, lot 7A. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Pablo Picasso, *Portrait d'Olga dans un fauteuil*, Montrouge, winter 1917-1918. Musée Picasso, New York. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Femme accoudée, Picasso subjected Olga's finely boned Slavic features to subtle rococo distortions, widening the space between her eyes while miniaturizing her lips. Present here, too, as a hallmark of Picasso's classical manner, is the apparent enlargement of the sitter's arms and hands. The artist recalled a dream that had frightened him as a boy, in which his limbs, and those of people around him, suddenly grew to bulging size and then as quickly shrunk to tiny, useless appendages. Such anti-naturalistic elasticity in plastic forms stems from precedents in Picasso's earlier figurative styles, as well as his cubist practice, and would prevail throughout his subsequent oeuvre. Akin to the mythic dimension that underlies the serious evocation of classical antiquity, a psychological impetus moreover became

evident in Picasso's work during the early 1920s, and contributed to his interest in the emerging Surrealist movement later in the decade.

Picasso retained a strong interest in Cubism, but because his commitment was no longer exclusive, his burgeoning classical production prompted accusations from members of the avant-garde that he was repudiating modernism. "Cubism is an art of creation, not of reproduction or interpretation," the poet Pierre Reverdy declared in 1917. "No cubist painter should execute a portrait" (quoted in M. FitzGerald, *Picasso and Portraiture: Representation and Transformation*, exh. cat., The Museum of Modern Art, New York, 1996, p. 301). Picasso rejected any such dogmatic, strictly partisan view of art history. He abhorred the

repetitious, circumspect, and all too orderly production of various veteran and latecomer cubist painters during the post-war period, and made every effort to avoid this *cul-de-sac* in his own work. "The several manners I have used in my art must not be considered an evolution," he stated to de Zayas. "If the subjects I have wanted to express have suggested different ways of expression I have never hesitated to adopt them...Whenever I have something to say, I have said it in the manner in which I have felt it ought to be said. This does not imply either evolution or progress, but an adaption of the idea one wants to express and the means to express that idea" (quoted in D. Ashton, ed., *op. cit.*, 1972, p. 5).

Picasso's initial, first-hand encounter with antiquity coincided with his meeting and

falling in love with Olga. They were both in Rome during early 1917, preparing Diaghilev's production of the ballet *Parade*; Picasso was designing the costumes and stage sets. In the company of the writer Jean Cocteau and the choreographer Léonide Massine, the artist visited Naples and viewed the excavated remains of ancient Pompeii. "Picasso was thrilled by the majestic ruins," Massine later recalled, "and climbed endlessly over broken columns to stand staring at fragments of Roman statuary" (quoted in J. Clair, ed., *Picasso, 1917-1924: The Italian Journey*, exh. cat., Palazzo Grassi, Venice, 1998, pp. 79-80). Picasso examined surviving artworks on display at the Museo Archeologico

Nazionale in Naples, and there probably purchased a postcard of the *Farnese Juno*, now thought to be the goddess Artemis, a Roman copy after a Greek sculpture carved in the fifth century BCE. This sculpture became the basic model for Picasso's female Fontainebleau heads. Picasso also took the opportunity to study examples of ancient fresco painting; a photograph taken by Cocteau at Pompeii shows Picasso pointing to a mural depicting Bacchus and Silenus. The artist brought home postcards, now in the Musée Picasso, of this and other Pompeian wall paintings. The muted, terracotta palette of Picasso's Fontainebleau canvases and pastels suggests the partly faded,

though still earthy resonance of ancient fresco technique. Before returning to Paris, Picasso visited Florence, where he admired the primitives in the Uffizi, the paintings of Raphael, and the sculptures of Michelangelo.

In addition to referencing Greek and Roman prototypes, Picasso's paintings from the early 1920s acknowledge the classical tradition manifest in the art of Poussin, Ingres, and Puvis de Chavannes. Picasso remained from early in his career a steadfast admirer of the Italianate aspect in the naturalism of Corot—the pensive, hand-to-cheek gesture appears frequently in the latter's portraits. The voluptuous,

Picasso's volumetric treatment in strong contrasts of light and shadow imbues these heads with an earthy presence, a stone-like permanence.



Olga Khokhlova and Picasso, Passeig de Colom, Barcelona, summer/autumn 1917. Archives Olga Ruiz-Picasso. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.





Pablo Picasso, *Trois femmes à la fontaine*, Fontainebleau, summer 1921. The Museum of Modern Art, New York. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Pablo Picasso, *Nu assis s'essuyant les pieds*, 1921. Museum Berggruen, Nationalgalerie, Staatliche Museen zu Berlin. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



Detail of the present lot.

classicized late nudes of Renoir, replete with volumetric gigantism in the models' hands and limbs—works which Rosenberg featured in his gallery—cast their spell on Picasso, who eventually acquired seven of the artist's figure paintings. He also owned a bathers composition by Cézanne—"he was like our father," Picasso claimed (D. Ashton, ed., *op. cit.*, 1972, p. 162; Rewald, no. 365; Musée Picasso, Paris). Cézanne had been determined "to remake Poussin according to nature."

Having refracted the image of Olga through the lens of art history, Picasso affectionately idealized his wife. His classical women, their timeless, universal aspect notwithstanding, display a more intimate emotional relationship to the

"muse" that inspired them than is elsewhere apparent among his contemporaries. For Picasso, the relationship between the artist and his model would always remain fundamental to his art—the definitive model in any given period is the woman he loved. Olga was not the earliest in this line; she was, however, the first whose image largely dominated a particular style. Each of her successors—Marie-Thérèse Walter, Dora Maar, Françoise Gilot, and Jacqueline Roque—would likewise lend their names and faces to a stylistic period in Picasso's oeuvre. Each of them would be rewarded with various, occasional representations that reveal the continuing legacy of the classicism that Olga Picasso had inspired in her husband's art.

9A

PAUL CÉZANNE (1839–1906)*Vue d'Auvers-sur-Oise—La Barrière*

signed 'P Cezanne' (lower right)

oil on canvas

18 x 14 $\frac{7}{8}$ in. (45.8 x 37.7 cm.)Painted *circa* 1873

\$2,000,000–3,000,000

PROVENANCE

Victor Chocquet, Paris (probably acquired from the artist).
 Marie Buisson Chocquet, Paris (by descent from the above, 1891);
 Estate sale, Galerie Georges Petit, Paris, 4 July 1899, lot 16.
 Josse and Gaston Bernheim-Jeune, Paris (acquired at the above sale,
 and until at least 1938).
 Mr. and Mrs. Henry Ittleson, Jr., New York (by 1958 and until at least 1970).
 Sam Salz, Inc., New York.
 Mr. and Mrs. Nathan L. Halpern, New York (acquired from the above,
 by 1986).
 Private collection, New York (by descent from the above); sale,
 Christie's, New York, 3 November 2004, lot 16.
 Acquired at the above sale by the late owner.

EXHIBITED

Glasgow, McLellan Gallery, *French Painting in the XIXth Century*, May 1934, no. 11 (titled *Le Printemps*).
 London, The Lefevre Gallery (Alex. Reid & Lefevre Ltd.), *Renoir, Cézanne and Their Contemporaries*, June 1934, no. 7 (titled *Le Printemps*).
 New York, The Metropolitan Museum of Art, *Paintings from Private Collections: Summer Loan Exhibition*, summer 1958, p. 2, no. 23 (titled *Springtime: View of Auvers*).
 Washington, D.C., The National Gallery of Art, *Masterpieces of Impressionist and Post-Impressionist Painting*, April-May 1959, p. 27 (illustrated; dated 1873-1875 and titled *Le Printemps*).
 New York, The Metropolitan Museum of Art, *Paintings from Private Collections: Summer Loan Exhibition*, July-September 1959, p. 2, no. 13 (titled *Springtime: View of Auvers*).
 New York, The Metropolitan Museum of Art, *Paintings from Private Collections: Summer Loan Exhibition*, July-September 1960, p. 2, no. 15 (titled *Springtime: View of Auvers*).
 New York, The Metropolitan Museum of Art, *Paintings from Private Collections: Summer Loan Exhibition*, June-August 1961, p. 2, no. 11 (titled *Springtime: View of Auvers*).
 New York, The Metropolitan Museum of Art, *Paintings from Private Collections: Summer Loan Exhibition*, July-September 1962, p. 2, no. 8 (titled *Springtime: View of Auvers*).

New York, The Metropolitan Museum of Art, *Paintings from Private Collections: Summer Loan Exhibition*, summer 1963, p. 1, no. 8 (titled *Springtime: View of Auvers*).
 Washington, D.C., The National Gallery of Art, *Cézanne: The Early Years, 1859-1872*, January-April 1989.

LITERATURE

G. Rivière, *Le Maître Paul Cézanne*, Paris, 1923, p. 217 (titled *La Barrière (Chantilly)* and dated 1888).
 L. Venturi, *Cézanne: Son art—son œuvre*, Paris, 1936, vol. I, p. 99, no. 149 (illustrated, vol. II, pl. 39; titled *Vue d'Auvers; La Barrière* and dated 1873-1875).
 F. Novotny, *Cézanne und das Ende der wissenschaftlichen Perspektive*, Vienna, 1938, p. 208, no. 130 (titled *Häusergruppe vor der Bahnstrecke südlich von Auvers* and dated 1873-1874).
 G. Bernheim de Villers, *Un ami de Cézanne*, Paris, 1954 (illustrated; titled *Le Printemps*).
 J. Rewald, "Chocquet and Cézanne" in *Gazette des Beaux-Arts*, July-August 1969, p. 83, no. 16, reproduced in J. Rewald, *Studies in Impressionism*, London, 1985, pp. 121-187.
 S. Orienti, *The Complete Paintings of Cézanne*, London, 1972, p. 92, no. 154 (illustrated, p. 93; titled *View of Auvers, with Paling*).
 J. Rewald, *Cézanne: A Biography*, New York, 1986, pp. 99 and 274 (illustrated in color, p. 98).
 S. Patin, *Cézanne*, Paris, 1995, p. 41 (illustrated; dated 1873-1875).
 J. Rewald, *The Paintings of Paul Cézanne: A Catalogue Raisonné*, New York, 1996, vol. I, p. 151, no. 200 (illustrated, vol. II, p. 67).
 M. Doran, ed., *Conversations with Cézanne*, Berkeley, 2001, p. 35.
 S. Platzman, *Cézanne: The Self-Portraits*, Berkeley, 2001, p. 75 (illustrated).
 A. Mothe, et al., *Cézanne à Auvers-sur-Oise*, Saint-Ouen-L'Aumône, 2006, p. 107 (illustrated).
 P. Machotka, *Cézanne: The Eye and the Mind*, Marseille, 2008, vol. II, p. 82 (illustrated, vol. I, fig. 94).
 W. Feilchenfeldt, J. Warman and D. Nash, *The Paintings of Paul Cézanne: An Online Catalogue Raisonné*, no. 80 (illustrated in color).





Our Cézanne gives us hope...If, as I hope, he stays some time in Auvers, he will astonish quite a few artists who were all too quick to condemn him.

– Camille Pissarro

In summer 1872, Cézanne settled with his mistress Hortense Fiquet and their infant son Paul in the rural hamlet of Auvers, on the banks of the Oise River. Although Corot and Daubigny had earlier been attracted to the riverside village for its bucolic charms, the principal lure of Auvers for Cézanne was the proximity of Pissarro, whom he had met a decade earlier at the Académie Suisse. For the next year and a half, Cézanne walked an hour to Pontoise most days to paint *en plein air* alongside Pissarro; when the weather was poor, they worked together in the studio of Dr. Paul Gachet at Auvers. “So began an extended artistic dialogue,” Alex Danchev has written, “one of the richest of modern times, whereby Cézanne and Pissarro went out into the countryside around Pontoise, selected a motif, painted it, and compared the results, or, more to the point, the process” (*Cézanne, A Life*, New York, 2012, p. 194).

In concert with Pissarro, Cézanne undertook a campaign of sustained experimentation and self-examination, which ushered in a vital new chapter in his art. Abandoning the moody tonalities and rough, impetuous handling of his earlier work, he quickly mastered Pissarro’s Impressionist technique, which consisted of short, disciplined brushstrokes, a brightened palette, and small patches of pure color standing in for traditional modeling. Mythological themes and fiery romanticism gave way to a harmonious, naturalistic vision anchored in the direct observation of the external world. “Our Cézanne gives us hope,” Pissarro wrote proudly to the painter Antoine Guillemet in September 1872. “If, as I hope, he stays some time in Auvers, he will astonish quite a few artists who were all too quick to condemn him” (quoted in B.E. White, *Impressionists Side By Side*, New York, 1996, p. 117).





Paul Cézanne, *Petites maisons à Pontoise, près d'Auvers-sur-Oise*, 1873-1874. Fogg Art Museum, Harvard University Art Museums, Cambridge, MA.

Camille Pissarro, *Paysage, plein soleil, Pontoise*, 1874. Museum of Fine Arts, Boston.

Cézanne on his way to paint near Auvers, 1873-1874. Photographer Unknown.



The present painting bears witness to this decisive phase in Cézanne's development. John Rewald has identified the motif as a group of farmhouses just south of Auvers, here shown clustered amidst encompassing greenery; the lush foliage and bright, variegated palette point to a date in late spring or summer. Working from an elevated vantage point, Cézanne rendered the landscape in a measured succession of planes that lead into depth, from the low, stone wall in the foreground to the gently sloping hillside that closes off the scene. Stands of tall trees at either side frame the central prospect, their slender trunks echoed in the vertical fence posts and repeated upright accents of walls and chimneys. Cézanne made a wide, panoramic vista of the same site (Rewald, no. 199), most likely before he painted the present, closer view. Here, he selected a vertical format, unexpected for a landscape subject, which yielded a more forcefully concentrated composition.

Although Cézanne and Pissarro shared the conviction that the art of painting entailed

finding equivalents in material color for visual sensations, rather than slavishly copying nature, already at Auvers there were signs that Cézanne would follow his own course in pursuing this aim. "Though sustained by Pissarro's example and tutelage," Mary Tompkins Lewis has noted, "Cézanne's sensibility would be utterly different" (*Cézanne*, London, 2000, p. 103). Cézanne's landscapes, unlike Pissarro's, include scant scenic detail and only the very occasional figure; his principal interest was the abstract geometry underlying the natural world. In the present canvas, he emphasized the blocky, cubic forms of the village architecture and the rectilinear framing of the scene. Compared with Pissarro's work from this period, Cézanne's colors are more intense, his contrasts more pronounced, and his brushstrokes bigger and broader, heightening the raw physical power of the scene.

By the time Cézanne painted this profoundly forward-looking canvas, preparations were well underway for the



Georges Braque, *Arbres à L'Estaque*, 1908. Leonard A. Lauder Cubist Collection, The Metropolitan Museum of Art, New York. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

I am beginning to consider myself stronger than all those around me...The hour always comes when one breaks through and has admirers far more fervent and convinced than those who are only attracted by an empty surface.

—Paul Cézanne

First Impressionist Exhibition, a watershed in the history of modern painting. One of the driving forces behind the event, Pissarro advocated tirelessly for Cézanne's participation, countering objections from the collective that the younger painter was too wayward and bound to attract the wrong kind of attention. In the end, Pissarro prevailed. Cézanne left Auvers for Paris early in 1874 and made his public debut with the Impressionists in April. Although his work elicited harsh criticism in the press, it attracted the attention of Count Armand Doria, who purchased the artist's Auvers masterpiece, *La maison du pendu*—the first canvas that he had ever sold to a collector outside his immediate circle (Rewald, no. 202). Cézanne emerged from the experience with a sense of conviction and optimism that was utterly unprecedented in his career.

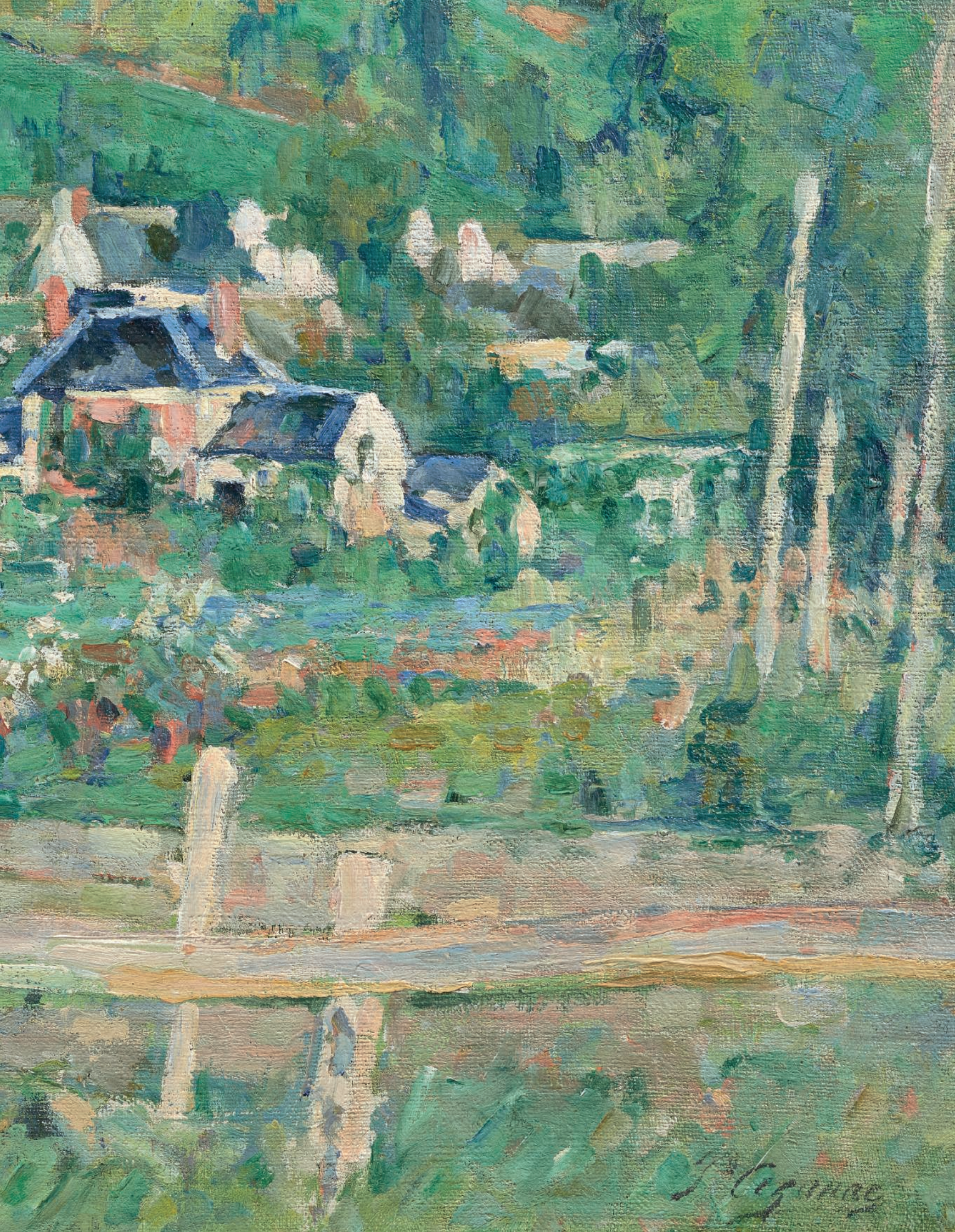
"I am beginning to consider myself stronger than all those around me," he

wrote to his mother, "and you know that the good opinion I have of myself has only been reached after serious consideration. The hour always comes when one breaks through and has admirers far more fervent and convinced than those who are only attracted by an empty surface" (Cézanne quoted in *ibid.*, p. 116).

Almost immediately after the First Impressionist Exhibition closed on 15 May, Cézanne left Paris for his native Provence, seeking solitude and an escape from domestic life. He returned to the haven of the Jas de Bouffan, his parents' estate near Aix; Hortense and Paul, whose very existence the artist anxiously kept secret from his domineering father, stayed behind in the capital. Cézanne repeatedly tried to tempt Pissarro to come south as well, but to no avail. The two painters worked together for short stints at Pontoise during the late 1870s and early 1880s, but they never recaptured the

full-blown intensity of their earlier artistic partnership.

Along with Pissarro, another key figure in Cézanne's small circle of intimates during the 1870s was Victor Chocquet, the first owner of *Vue d'Auvers-sur-Oise—La Barrière*. A customs clerk with modest means but an abiding passion for art, Chocquet discovered the Impressionists in March 1875 and quickly became an irrepressible champion of their work. He purchased his first Cézanne from *père* Tanguy that autumn and finagled an introduction to the reticent artist soon after; by early 1877, the two men had grown close enough for Cézanne to seek Chocquet's advice in selecting his contributions for the Third Impressionist Exhibition. Chocquet may well have acquired the present canvas directly from the artist, very likely within a few years of its creation; it remained in his collection until his death.



Legrand

17A

CAMILLE PISSARRO (1830–1903)

*Le jardin de Maubuisson, vu vers la côte Saint-Denis,
Pontoise*

signed and dated 'C. Pissarro. 1876' (lower right)

oil on canvas

23½ x 28¾ in. (59.6 x 73 cm.)

Painted in 1876

\$1,000,000–1,500,000

PROVENANCE

Jean Boyer, Paris.

Trifol collection, Paris.

Galerie Cazeau-Béraudière, Paris.

Acquired from the above by the late owners, 22 May 1998.

EXHIBITED

New York, Beadleston Gallery, Inc., *The Herbert J. & Adele Klapper
Collection*, May 2002, no. 21 (illustrated in color).

LITERATURE

J. Pissarro and C. Durand-Ruel Snollaerts, *Pissarro: Catalogue critique
des peintures*, Paris, 2005, vol. II, p. 340, no. 477 (illustrated in color).



Camille Pissarro, *Le Jardin de Maubuisson, Pontoise, soleil*, 1876.
Barnes Foundation, Philadelphia.





Pissarro painted this complex, carefully considered canvas on a clear autumn day in 1876, setting up his easel in the cluster of kitchen gardens known collectively as the Jardin de Maubuisson, which lay just behind his house at L'Hermitage on the eastern outskirts of Pontoise. The trees had lost all but their last few leaves, and their bare branches here form an elaborate decorative screen across the foreground of the image. The cabbage crop in the middle distance appears plump and ready for harvest; the grassy hill in the left background is the côte Saint-Denis, which rose just to the north of this quarter.

The historically agrarian community of L'Hermitage was in the process of modernizing during the period that Pissarro lived there. In the early 1860s, a long, straight road, the rue de l'Hermitage, had been cut through the center of the hamlet, leading to the neighboring village of Ennery. By the end of the decade, this characteristically Second Empire lane was lined with cafés, shops, gas street lamps, and sizable bourgeois homes, one of which Pissarro and his family occupied from October 1873 onward. The remainder of L'Hermitage, in contrast, retained its resolutely traditional character. Small houses clustered together at the base of hillsides, abutting winding country paths, while the majority of the land was given over to a dense patchwork of barnyards and kitchen gardens, the latter tended laboriously by hand throughout the year.

Of all the many corners of this densely packed landscape, the Jardin de Maubuisson was one that Pissarro especially favored. He exhibited an ambitious, panoramic view of the motif at the Salon of 1868, inspiring effusive praise from Zola—"What living earth, what greenery bursting with vitality!" (J. Pissarro and C. Durand-Ruel Snollaerts, no. 115). In 1876–1878, he created a sequence of closer, more intimate views of the site (nos. 440, 493–494, and 577); Cézanne joined him there to paint on at least one occasion (Rewald, no. 311). In the present canvas, Pissarro's principal interest is the formal contrast between the spreading, organic forms of the trees and the compact, rectilinear geometry of the slate-roofed cottages on the rue du Haut de l'Hermitage.

18A

PIERRE-AUGUSTE RENOIR (1841–1919)

Portrait de femme (Yvonne Lerolle assise)

signed 'Renoir' (upper right)

oil on canvas

36 $\frac{1}{8}$ x 28 $\frac{3}{8}$ in. (91.7 x 72.7 cm.)

Painted *circa* 1892-1894

\$1,200,000–1,800,000

PROVENANCE

Ambroise Vollard, Paris (acquired from the artist, before 1919).

Marlborough Fine Art, Ltd., London.

Rosenberg & Stiebel Galleries, New York.

Private collection, Paris.

Acquired by the late owners, *circa* 1983.

EXHIBITED

New York, Wildenstein & Co., Inc., *A Loan Exhibition of Renoir for the Benefit of the New York Infirmary*, March-April 1950, p. 43, no. 56 (illustrated, p. 60; dated 1886).

London, Marlborough Fine Art, Ltd., *Important French Masters*, February-March 1953, p. 17, no. 26 (illustrated).

New York, Beadleston Gallery, Inc., *The Herbert J. & Adele Klapper Collection*, May 2002, no. 10 (illustrated in color; detail illustrated in color on the frontispiece; dated 1891).

LITERATURE

A. Vollard, *Tableaux, pastels et dessins de Pierre-Auguste Renoir*, Paris, 1918, vol. II, p. 17 (illustrated).

G. Nèret, *Renoir: 60 chefs-d'oeuvres*, Paris, 1985, no. 47 (illustrated in color).

G.-P. and M. Dauberville, *Renoir: Catalogue Raisonné des tableaux, pastels, dessins et aquarelles*, Paris, 2009, vol. II, p. 298, no. 1156 (illustrated).



Pablo Picasso, *Olga au col de fourrure*, 1923. Musée national Picasso, Paris. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.





Throughout his career, one of Renoir's favorite themes was the visual pageantry of the everyday world, made manifest in fashionable young women clad in "beautiful fabrics, shimmering silks, sparkling diamonds—though the thought of adorning myself with them is horrifying!" (quoted in *Renoir*, exh. cat., Kunsthalle, Tübingen, 1996, p. 204). In addition to formal society portraits, he frequently painted anonymous models in this way, singly or in pairs, focusing on their youthful appeal and stylish adornment. "It was with pictures such as these," John House has noted, "that the artist found a real market in the 1890s, especially with Durand-Ruel" (*Renoir*, exh. cat., Hayward Gallery, London, 1985, p. 251).

In *Portrait de femme*, the ginger-haired model, Yvonne Lerolle, wears a dress of opalescent white silk with a voluminous bodice, billowing sleeves, a high neck, and a tightly cinched waist—an up-to-the-minute style, akin to the gown that society matron Lucie Gallimard chose when she sat for Renoir in 1892 (Dauberville, no. 1154). Lerolle's features conform closely to Renoir's preferred type during the 1890s, softer and more idealized than the naturalistic young *grisettes* or working girls of his Impressionist heyday. "For me, a painting should be something pleasant, joyous, and pretty," he now insisted, "yes, pretty!" (quoted in *Renoir in the Barnes Foundation*, exh. cat. New Haven, 2012, p. 16).

The present painting is exceptional for the full-face pose of the model, who meets the viewer's eye with a steady, composed gaze. While this is common in Renoir's portraits of specific individuals, his genre paintings more often depict their stock subjects looking downward, staring into the distance, or with their faces partially averted from view. In his 1897 portraits of Yvonne and Christine Lerolle, Renoir uncharacteristically portrayed the named sitters absorbed in everyday activities—playing the piano and sewing—more readily associated with genre painting (Dauberville, nos. 2039 and 2071). In the present canvas, by contrast, he borrowed from the conventions of formal portraiture to enliven a modern costume piece, imparting to his model a sense of intelligence and active agency.

Renoir brought the different components of *Portrait de femme (Yvonne Lerolle assise)* to varying states of finish, providing insight into his working practice and formal priorities. The model's hands and dress are loosely rendered, and the background is laid down in broad strokes of blue. The model's face, however, is rendered with exquisite precision; the light catches on her glossy curls and the shimmering silk of her collar, which contrast with the matte, velvety texture of her skin.





19A

CLAUDE MONET (1840–1926)

L'Escalier à Vétheuil

signed and dated 'Claude Monet 81' (lower right)

oil on canvas

32 x 25½ in. (81.4 x 64.9 cm.)

Painted in 1881

\$12,000,000–18,000,000

PROVENANCE

Alexander J. Cassatt, Philadelphia (circa 1883).
Mrs. William Potter Wear, Penllyn, Pennsylvania (by descent from the above).
Mr. and Mrs. Charles Vidor, Los Angeles (circa 1957).
Linda LeRoy Janklow, New York (by descent from the above, by 1978).
William Beadleston, Inc., New York.
Acquired from the above by the late owners, 19 November 1982.

EXHIBITED

Saint Louis City Art Museum and The Minneapolis Arts Institute, *Monet*, September–December 1957, no. 46 (illustrated).
Palm Beach, Society of Arts, *Paintings by Claude Monet*, January–February 1958, no. 15 (illustrated).
New York, William Beadleston, Inc., *Claude Monet*, 1982, no. 11.
New York, Wildenstein & Co., Inc., *Paris Cafés: Their role in the Birth of Modern Art*, November–December 1985, p. 120 (illustrated in color, p. 70).
Roslyn Harbor, Nassau County Museum of Art, *Ode to Gardens and Flowers*, May–August 1992, p. 78 (illustrated in color, p. 15).
The Art Institute of Chicago, *Claude Monet*, July–November 1995, p. 207, no. 64 (illustrated in color, p. 86).



Claude Monet, circa 1880. Photograph by Wilhelm Benque.

New York, William Beadleston, Inc., *The Herbert J. & Adele Klapper Collection*, May 2002, no. 12 (illustrated in color; detail illustrated in color).

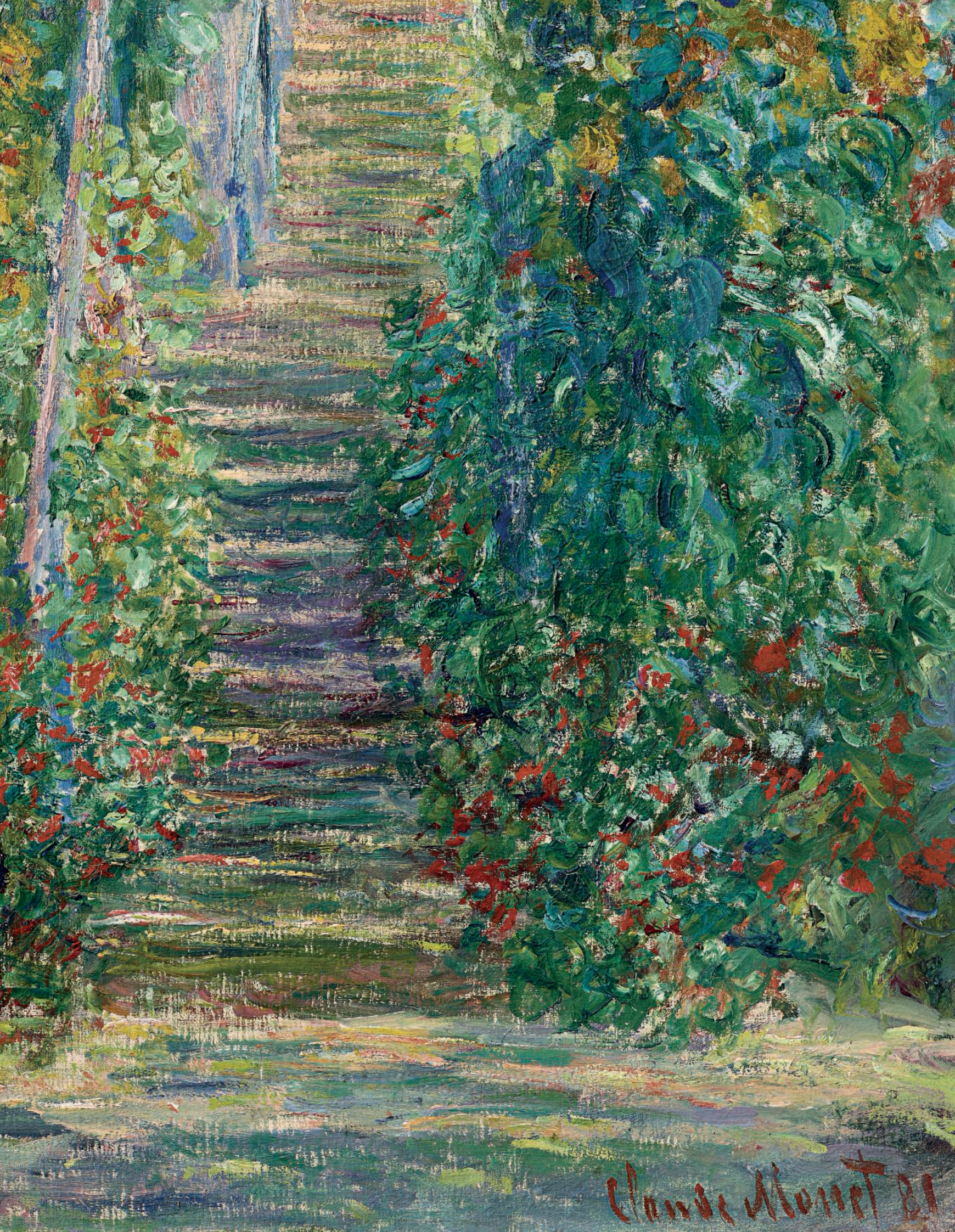
New York, Wildenstein & Co., Inc., *Claude Monet: A Tribute to Daniel Wildenstein and Katia Granoff*, April–June 2007, p. 308, no. 28 (illustrated in color, p. 245).

LITERATURE

F.A. Sweet, *Miss Mary Cassatt: Impressionist from Pennsylvania*, Norman, Oklahoma, 1966, p. 84.
D. Wildenstein, *Claude Monet: Biographie et catalogue raisonné*, Lausanne, 1974, vol. I, p. 406 (illustrated, p. 407).
R. Gordon and A. Forge, *Monet*, London, 1983, p. 201 (illustrated in color).
F. Weitzenhoffer, "The Earliest American Collectors of Monet" in J. Rewald and F. Weitzenhoffer, eds., *Aspects of Monet: A Symposium on the Artist's Life and Times*, New York, 1984, p. 78.
D. Wildenstein, *Claude Monet: Biographie et catalogue raisonné*, Lausanne, 1991, vol. V, p. 36, no. 682.
D. Wildenstein, *Monet or The Triumph of Impressionism*, Cologne, 1996, p. 168 (illustrated in color, p. 170).
D. Wildenstein, *Monet: Catalogue raisonné*, Cologne, 1996, vol. II, pp. 256–257, no. 682 (illustrated in color).
D. Joel, *Monet at Vétheuil and the Norman Coast, 1878–1883*, Woodbridge, 2002, p. 128.
M. Clarke and R. Thomson, *Monet: The Seine and the Sea, 1878–1883*, exh. cat., The National Galleries of Scotland, Edinburgh, 2003, p. 110.
R.R. Brettell and S.F. Eisenman, *Nineteenth-Century Art in the Norton Simon Museum*, New Haven, 2006, vol. I, pl. 326 (illustrated in color, fig. 86a).



Claude Monet 81



Claude Monet 81

*Aside from painting and gardening,
I'm good for nothing.*

– Claude Monet

With its extraordinary profusion of flowers and foliage, this sun-drenched canvas captures the splendor of high summer in Monet's garden at Vétheuil, a rural hamlet that the artist called home from 1878 until 1881. Focusing on the towering sunflowers and ebullient red nasturtiums that flourished on the hillside leading down to the banks of the Seine, Monet immerses the viewer in the heady, alluring sensations of this little corner of paradise—a modern *hortus conclusus*. With its steep central staircase and high horizon, the composition restricts the view into depth, drawing the eye insistently back to the richly varied, decorative surface of the canvas. Animated touches of color in a multiplicity of shapes and textures are densely layered to produce the encompassing effect of riotous natural growth, conveying at once an external reality and a personal, subjective vision of the site. Along with a sequence of three close variants (Wildenstein, nos. 683–685), this unabashedly celebratory canvas may well be seen as a pictorial resolution of the myriad personal difficulties that beset Monet during his transformative stay at Vétheuil.

Monet first arrived in this small, sleepy village during the late summer of 1878. Nestled in the verdant Vienne valley where it reached the meandering curves of the Seine, roughly sixty kilometers northwest of Paris, Vétheuil offered Monet the calm atmosphere and pristine, untrammelled landscapes that he had been seeking for months, ever since he made up his mind to leave Argenteuil. Home to just over six hundred residents at the time, with neither a rail station nor a bridge over the Seine, Vétheuil remained

Detail of the present lot.

pages 56–57:
Detail of present lot.



relatively untouched by the encroaching industrialization and modernization that had engulfed other towns along the river. Whereas Argenteuil underwent a dramatic transformation from peaceful village to bustling suburb in the six years that Monet lived there, Vétheuil represented an older and more timeless way of life, quiet and unhurried.

Crucially, the town also offered a more affordable way of living for Monet, his ailing wife Camille, and their two sons Jean and Michel. The artist's dire financial situation had forced him of late to sell paintings below market value, and his letters to friends and patrons include ever more frequent pleas for monetary assistance. Accompanying the Monets

to Vétheuil were the artist's friend and former patron Ernest Hoschedé, his wife Alice, and their own six children. The Hoschedés had been forced to declare bankruptcy earlier in the year when Ernest's textile business failed, and the two families joined forces at Vétheuil to reduce their expenses. For the next three and a half years, they resided together in a rented house on the western edge of town, which boasted views of the Seine from the upstairs rooms, a dedicated plot of land across the road leading to the next town of La Roche-Guyon, and just enough space to accommodate the combined Monet and Hoschedé households.

In addition to his financial woes, Monet was increasingly concerned for his wife's

health, which had declined rapidly following Michel's birth in March 1878. During their first year at Vétheuil, Camille became increasingly fragile and was often confined to bed. As a result, Monet stayed close to home on his painting excursions, choosing landscape motifs that were within hailing distance should Camille need him urgently. Despite the dedicated nursing of Alice Hoschedé, Camille died in September 1879 at the age of 32. In the months after her passing, profound grief and harsh weather confined Monet to painting indoors, re-working earlier canvases or creating intimate still-lives from household objects. It was only as the season turned, ushering in the new growth and milder temperatures of spring, that Monet returned to painting *en*



Focusing on the towering sunflowers and ebullient red nasturtiums that flourished on the hillside leading down to the banks of the Seine, Monet immerses the viewer in the heady, alluring sensations of this little corner of paradise—a modern hortus conclusus.

Claude Monet, *La maison de l'artiste à Argenteuil*, 1873. The Art Institute of Chicago.

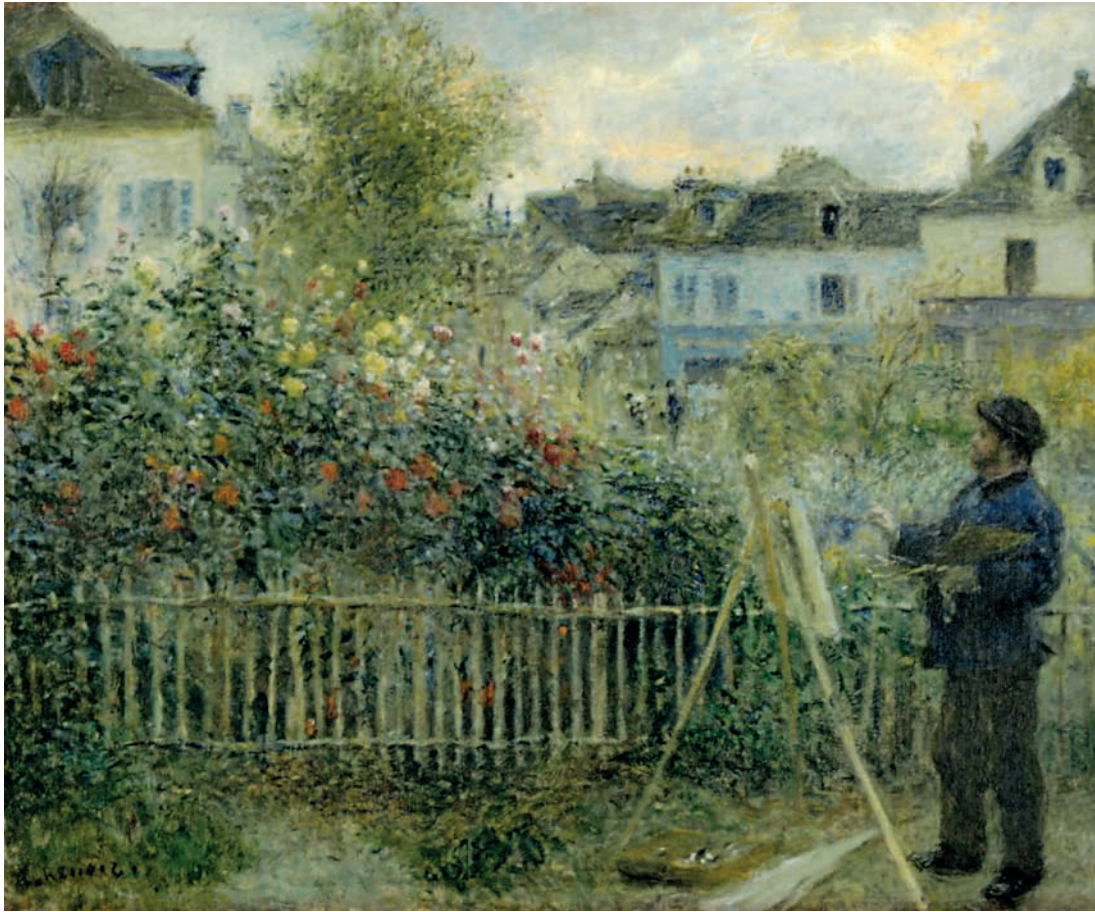
Gustav Klimt, *Bauerngarten mit Sonnenblumen*, 1905-1906. Belvedere, Vienna. Photo: Erich Lessing / Art Resource, NY.

plein air, traveling ever further from home along the banks of the Seine in search of new pictorial inspiration.

The year 1881 heralded a significant upturn in Monet's fortunes, thanks to the re-appearance of Durand-Ruel, who had been forced to curtail his purchases during the lengthy depression that followed the international financial panic of 1873. Returning to the market with new monetary backing, the dealer was able to begin purchasing from the Impressionists once again. He was particularly impressed with Monet's recent work, acquiring 15 paintings from the artist for 4,500 francs in February 1881, followed by 22 more in late April and early May. After almost a decade of barely getting by, Monet

was finally able to begin re-paying long overdue debts and settling lines of credit with local shops; there was even enough money left over for a short painting excursion to the Channel coast in the spring. Buoyed by these happy events, Monet painted with renewed optimism throughout the summer of 1881, capturing the lush fecundity of the nearby corn and poppy fields, the dense growth of summer foliage along the banks of the Seine, and the ever-changing character of the river itself as it flowed past his home.

Of all the motifs that Monet painted that summer, however, none proved more inspiring than his own small parcel of land. An enthusiastic amateur horticulturist with an enduring passion for flowers,



Monet transformed the gardens of each of the houses that he inhabited throughout his life, from Argenteuil through Giverny. At Vétheuil, Monet's property was split into two distinct parts—the land immediately adjacent to the house, which was reserved for rabbit hutches, chicken coops, and vegetable patches, and a larger plot across the road, which sloped downward toward the Seine in a series of terraces, culminating in a grassy meadow dotted with fruit trees along the riverbank. It was in this latter portion of the garden, accessible to the house by a small gate and a steep central staircase, that Monet made his most emphatic mark, planting new flowers along the hillside, adding porcelain pots filled with blooms to the various levels of the terrace, and cultivating the shrubbery along

the boundary with the river. “A dreary slope of a hillside in Vétheuil becomes a paradise-on-a-budget,” Richard Brettell and Stephen Eisenman have quipped (*op. cit.*, 2006, p. 328).

The staircase acts as the compositional anchor for the present painting and the three variants, all of which depict the garden at the very height of summer, beneath brilliant sun and a gloriously blue sky. Great masses of nasturtium spill onto the steps in the foreground, their sheer abundance conveying a palpable sense of horticultural pride; the sunflowers bob atop tall, thick stems, drinking in the light as they stretch majestically upward. The roof of the artist's house is visible at the top of the canvas, conveying a sense of belonging, but the road that separated the house from the garden is

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

Claude Monet by his pond in Giverny, circa 1905. Photograph by Ernest Bulloz.





hidden from view. “*The Artist’s Garden* presents the viewer with an entirely bourgeois experience,” Richard Thomson has written. “It may have been painted in a rural village—determinedly excluded here—but this is no peasant yard. Its prodigality of plants nurtured for color and delight lends an aura of prosperity and propriety” (*op. cit.*, 2003, p. 110).

The present *L’Escalier à Vétheuil* shows the sun-dappled staircase from the closest viewpoint of the four paintings. For the other versions, Monet adopted a vantage point slightly further back, incorporating a view of the blue and white Delft pots that the family had brought with

them from Argenteuil, now filled with gladioli and flanking the garden path. In the present painting and the Norton Simon version (Wildenstein, no. 683), the scene is entirely unpeopled—an unusual circumstance, no doubt, considering the filled to bursting household in which Monet found himself during this period. Apart from a small space in the attic, Monet had no room in his house at Vétheuil to paint. Instead, he worked almost exclusively outdoors, setting up his easel in the shallow chalk caves carved into the hillside behind the house, launching his *bateau atelier* along the Seine, or—as here—moving his painting equipment into the lush garden, which functioned

Joan Mitchell, *Sunflower*, 1969. The Metropolitan Museum of Art. © Estate of Joan Mitchell. Photo: © The Metropolitan Museum of Art / Art Resource, New York.

Claude Monet, *Bouquet de soleils*, 1880. The Metropolitan Museum of Art, New York.

Vincent Van Gogh, *Roses*, 1889. National Museum of Western Art, Tokyo.

Claude Monet, *Le jardin de l’artiste à Giverny*, 1900. Musée d’Orsay, Paris.

You cannot claim to know a man until you have seen his garden.

– Arsène Alexandre

as an outdoor studio and a refuge for the artist, as well as a motif for painting.

The other two paintings in the series, though, show that family was never far off. In *Wildenstein*, no. 684 (Los Angeles County Museum of Art, Gift of A. Jerrold Perenchio; sold, Christie's New York, 13 November 1996, lot 13), the two youngest children in the household—Michel Monet and Jean-Pierre Hoschedé, ages three and four—appear halfway down the steps, pausing momentarily as if waiting for the artist to grant them entry to his secluded enclave. In the largest canvas in the group (*Wildenstein*, no. 685; National Gallery of Art, Washington, D.C.), the two boys are joined by an unidentified woman, perhaps Alice or one of her teenage daughters, keeping a motherly eye on the young ones. All three figures face the painter as if

in greeting; Jean-Pierre ventures forward to collect his toy wheelbarrow, bridging the divide between home and garden. By this time, Ernest and Alice Hoschedé had effectively separated, and Monet and Alice were living together as though husband and wife, their two families integrated into one. In *Wildenstein*, nos. 684 and 685, the harmony of this arrangement is made manifest in the formal symmetry and chromatic richness that surrounds the two children.

The order in which Monet undertook the various canvases in this sequence remains uncertain. The clouds in the National Gallery painting are nearly identical in form and placement to those in the Norton Simon version, indicating that Monet probably painted the larger composition in the studio on the basis

of the earlier study—perhaps in October 1881, when he mentioned to Durand-Ruel having a sizable canvas underway. The other three paintings, though, were surely created *en plein air*; the sunflowers display the same peak bloom in each, suggesting that Monet completed them all within a short span of time. The slightly closer vantage point in the present *L'Escalier à Vétheuil* could indicate that it was the inaugural painting in the series. On the other hand, technical examination of the Norton Simon canvas has revealed that it originally incorporated a much lower horizon line and considerably more sky (*op. cit.*, 2006, p. 328). This implies that the Norton Simon version may in fact be the earliest, and that Monet's ideas about the composition were further advanced by the time he began the present painting.





Claude Monet, *Le jardin de l'artiste à Vétheuil*, 1881. National Gallery of Art, Washington D. C.



Claude Monet, *Le jardin de l'artiste à Vétheuil*, 1881. Sold, Christie's New York, 13 November 1996, lot 13.



Claude Monet, *Le jardin de l'artiste à Vétheuil*, 1881. Norton Simon Museum, Pasadena.

Great masses of nasturtium spill onto the steps in the foreground, their sheer abundance conveying a palpable sense of horticultural pride; the sunflowers bob atop tall, thick stems, drinking in the light as they stretch majestically upward.

Unlike Monet's serial endeavors of the 1890s, in which he explored the effects of changing light and atmospheric conditions on a single motif, the Vétheuil garden paintings all appear to have been painted under bright morning sun, with only slight variation in the length of the shadows suggesting the passage of time. "We can surmise that Monet breakfasted and started his summer painting day by working in the garden on the three paintings successively," Brettell and Eisenman have written, "perhaps dividing his day into garden mornings and river afternoons, when it would have been more pleasant to be on the cooler Seine" (*ibid.*, p. 328). Presaging his approach to garden painting at Giverny, Monet here seems to have been less concerned with the naturalistic description of a fleeting moment than with the formal attributes of the painted surface itself, which dissolves into an abstract profusion of colored touches when viewed at close range.

The decorative quality of the Vétheuil garden scenes very clearly appealed to

the contemporary market. Monet sold all three of the *plein air* canvases within a year or two of their execution, retaining only the National Gallery studio variant for himself—perhaps as a memory of Vétheuil, which he left for suburban Poissy in December 1881, along with Alice and their combined eight children. The first owner of the present version was the Pennsylvania Railroad tycoon Alexander Cassatt, the brother of Impressionist painter Mary Cassatt and a pioneering American collector of the New Painting; the canvas entered his collection around 1883, when Monet's work was still little-known across the Atlantic. In the spring of the same year, disappointed with Poissy, Monet and his extended *ménage* moved downriver to Giverny, where the artist's garden as a subject for modern painting would eventually reach its apogee.



20A

PABLO PICASSO (1881–1973)

Buste de femme au voile bleu

dated '28-XI-24' (on the stretcher)

oil on canvas

24 x 19¾ in. (61 x 50.1 cm.)

Painted on 28 November 1924

\$8,000,000–12,000,000

PROVENANCE

Estate of the artist.

Galerie Claude Bernard, Paris.

Acquavella Galleries, Inc., New York (acquired from the above).

Robert Hanke, New York (acquired from the above, 1980).

The Lefevre Galleries (Alex. Reid and Lefevre, Ltd.), London.

Acquired from the above by the late owners, 14 December 1992.

EXHIBITED

Paris, Galerie Claude Bernard, *Picasso: Peintures 1901-1971*, June 1980, no. 10 (illustrated in color).

Kunsthalle Bielefeld, *Picassos Klassizismus: Werke von 1914-1934*, April-July 1988, p. 332, no. 68 (illustrated in color, p. 267).

Roslyn Harbor, Nassau County Museum of Art, *Picasso: Faces and Figures*, November 1996-February 1997.

New York, Beadleston Gallery, Inc., *The Herbert J. & Adele Klapper Collection*, May 2002, no. 6 (illustrated in color).

Roslyn Harbor, Nassau County Museum of Art, *Picasso*, February-April 2005.

Roslyn Harbor, Nassau County Museum of Art, *Picasso and the School of Paris*, November 2006-February 2007, p. 9 (illustrated in color; illustrated again in color on the cover).

LITERATURE

J. Palau i Fabre, *Picasso: From the Ballets to Drama, 1917-1926*, Barcelona, 1999, p. 521, no. 1545 (illustrated in color, p. 431; titled *Olga with a Blue Veil*).

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



Giovanni Bellini, *Alzano Madonna*, circa 1488.
Accademia Carrara, Bergamo.



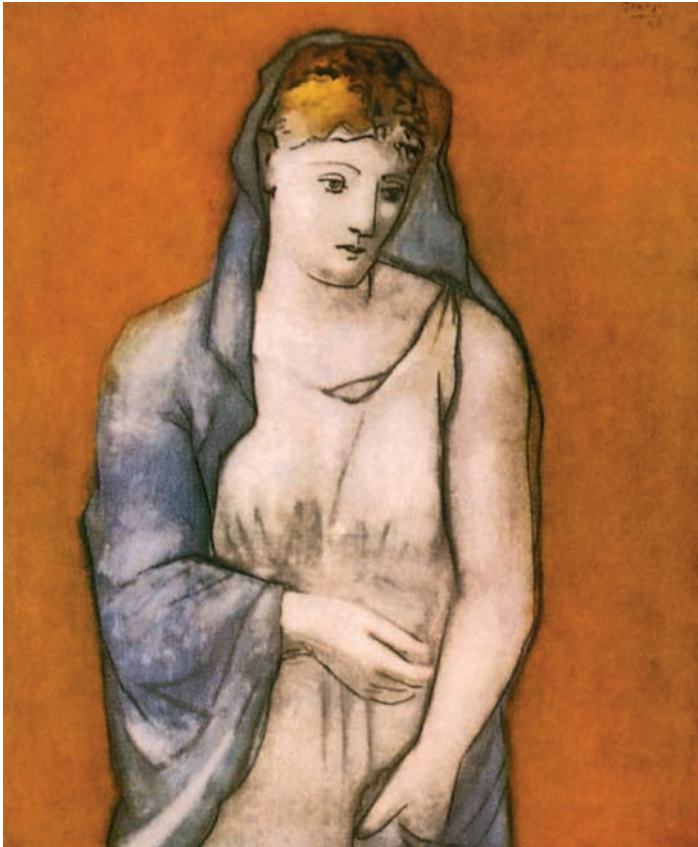


Here she is an exquisitely beautiful Italianate Madonna, the iridescent blue veil casting soulful shadows across her idealized visage.

Painted on 28 November 1924, Pablo Picasso's *Buste de femme au voile bleu* is among the last of a series of elegant and hauntingly enigmatic neoclassical portraits that the artist painted during the early years of the decade. The sitter's dark hair, pensive, melancholy gaze, and fine, flawlessly chiseled features immediately bespeak the presence and character of Picasso's wife, the Russian-born ballerina Olga Khokhlova. This painting showcases the culminating, subtle power of expression that Picasso could summon forth while working in the urbane and coolly sensual style of portraiture Olga had inspired in his work. Within months, the artist's decade-long fascination with classicism would give way to an utterly transformative immersion in the convulsive intensity of the surrealist revolution.

The couple first met in Rome during February 1917, while preparing and rehearsing Serge Diaghilev's premiere production of the ballet *Parade*. Graced with a delicate, classical beauty, Olga assumed a variety of guises in her husband's art: she is at times a fashionably dressed *haute bourgeoisie* woman rendered with impressive academic precision; or perhaps a Greco-Roman goddess, her body and features exaggerated volumetrically to mythological proportions; and most tenderly, a new mother in touching maternity scenes inspired by the birth of their sole child—a son, Paulo—in 1921. Here she is an exquisitely beautiful Italianate Madonna, the iridescent blue veil casting soulful shadows across her idealized visage. An impenetrable façade of serenity and poise appears to mask an inner sadness. Immaculate and self-contained, Olga remains mysterious, both to the viewer, and perhaps, to the painter—her husband—as well.

During the First World War, Picasso had begun working simultaneously in both his later synthetic cubist manner, and a newer naturalistic, classically-inflected mode of figuration, alternating effortlessly between these patently dissimilar means of representation. Following the 1918 armistice, a purposeful revival of the arts of



antiquity and the classical spirit emerged to hold sway over the European avant-garde. Adhering to *le rappel à l'ordre*—the “return to order”—artists turned aside from modernist contemporaneity to mine the past, from antiquity and the Italian Renaissance, to the great French masters of recent centuries—Poussin, David, and Ingres paramount among them—to satisfy a common yearning for harmony, unity, order, and stability. Steeped in the Latinate Gallic tradition, this aesthetic prescription, they believed, could assuage and heal memories of the unprecedented anguish and devastation wrought by four years of total war.

Picasso created Ingres-inspired, fine line drawings as early as 1914, and by the end

of the decade he had adopted a broad array of classically inspired subjects and elements of style which he retooled and forged into an eclectic but independent, personal display of unbounded invention. He had collapsed the antipodal notions of tradition and modernity into a single, all-inclusive program of innovative art-making, as newly and genuinely classical as it was modern, but a modernism profoundly enhanced—fired, finally, with the genius of the living past. None among Picasso’s contemporaries could match his depth and versatility, or his ability to create new forms, with multivalent inferences of context and meaning. “[Picasso] now appears as a lone artist with multiple personae,” Kenneth Silver has written.

Pablo Picasso, *La femme au voile bleu*, 1923. Los Angeles County Museum of Art. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Pablo Picasso, *Portrait d'Olga*, 1923. National Gallery of Art, Washington, D.C. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



Pablo Picasso, *Portrait d'Olga*, 1923. Musée Picasso, Paris.
© 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Jean-Baptiste-Camille Corot, *L'italienne Maria di Sorre assise*, circa 1826-1827. Musée Picasso, Paris.

“This is the Renaissance conception of a solitary, protean, overwhelming genius; Picasso in the 1920s becomes a modern Michelangelo” (*Esprit de Corps: The Art of the Parisian Avant-Garde and the First World War, 1914-1925*, London, 1989, p. 316).

Buste de femme au voile bleu is an illustrative case in point. Various sources root this bust-length portrait in the art of the past. Cloaked in a luminous blue veil, subdued, meditative, and radiating an inner light against the dark background, Olga evokes a Quattrocento Madonna. The veil motif, a signifier since antiquity of the wearer’s social standing and married status, also invites comparison with Raphael’s *La donna velata* (circa 1516; Palazzo Pitti, Florence), which the artist had likely seen

in Florence while traveling in Italy during 1917. “Picasso’s poetry verges on the unreal,” Josep Palau i Fabre has written, “in the sense that it often manages to situate the present in the past or the future, one step away from legend. Here we are not in rue la Boétie in 1923 but in Florence, or at least in the Italian Renaissance” (*op. cit.*, 1999, p. 364).

Following in this distinguished lineage, the classical spirit of Ingres is detectable in the precise, linear contouring and balancing of forms in *Buste de femme au voile bleu*, as well as the use of integral areas of local color to construct the composition. While Picasso’s neoclassicism in his figure paintings acted as a stylistic counterweight to the synthetic cubist approach he



generally employed in still-life pictures, the mechanics of composition in both fields of endeavor sprang from a shared, constructive principle—the laying down of flat, contoured forms, one upon another, generated the development of the overall image.

As a Spaniard, Picasso grew up among women who traditionally wore a veil or other forms of woven head covering when outdoors and in public. This article of specifically feminine attire surely held some special significance for him; he was moreover alert to other artists who shared this fascination. Among them was Jean-Baptiste-Camille Corot, whose figure paintings Picasso had greatly admired since viewing the Corot retrospective held during the 1909 Salon d'Automne

in Paris—four years after Picasso had studied the paintings of Ingres on a similar occasion. Italy had been a revelation for Corot, as Picasso well understood during his own stay in Rome, Naples, and Florence. “Long live Corot!” Jean Cocteau, Picasso’s traveling companion, wrote to his mother in Paris. “He should have been buried under the lid of Raphael’s tomb... Rome seems to be his creation. Picasso speaks only of this master, who touches us more deeply than all the Italians obsessed with grandeur” (quoted in E. Cowling, *Picasso: Style and Meaning*, London, 2002, p. 309). From the inventory of his new dealer Paul Rosenberg, who specialized in 19th century art, Picasso acquired Corot’s *L’Italienne Maria di Sorre assise*, in which the peasant sitter wears a white head covering.

Pablo Picasso, *Olga Khokhlova à la mantille*, Barcelona, summer-fall 1917. Fundación Almine y Bernard Ruiz Picasso para et Arte. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Raphael, *La donna velata*, 1515. Palatine Gallery, Palazzo Pitti, Florence.

During the winter of 1923, a year before he painted the present canvas, Picasso completed three portraits of Olga (Zervos, vol. 5, nos. 29–30 and 38), all of which feature his wife in the same deep blue dress and brown fur collar, while revealing a similar expression of delicate beauty coupled with a deep, almost mournful introspection. “Though still unashamedly Ingresque,” John Richardson has written, these paintings moreover reflect Picasso’s growing interest in the 18th-century French virtuoso pastellists J.-B. Greuze, J.-B. Perronneau and Quentin de la Tour. Ominously, as Richardson added, “The chill in these academic tours de force indicates that Picasso’s feelings for his wife were cooling” (*A Life of Picasso: The Triumphant Years, 1917-1932*, vol. 3, London, 2007, pp. 218 and 219).

As in Ingres’ great female portraits, the sitter’s skin in Picasso’s present depiction of Olga appears like porcelain, polished and perfect; the artist heightened the effect by contrasting the flesh tones against the blue veil and the dark black shadows that surround Olga’s visage and figure. Her meditative gaze, focused away from the artist and outside the picture, suggests that she is aloof and distant. Intimations of unease and detachment in the Picassos’ relationship were indeed becoming evident. Olga had suffered a sudden, unknown illness at the end of the summer of 1923, and after the couple returned to Paris, they began to live increasingly separate lives. Palau i Fabre detected in *Buste de femme au voile bleu* “a verification...a way of recording the point at which Olga’s feeling toward him

stood... However, the blue veil—*el azul tan bonito*—masks the drama and allows us to contemplate, above all, an Italianate painting of great beauty” (*op. cit.*, 1999, p. 431).

The Picassos’ marriage continued to unravel, beyond repair, during the ensuing years, especially after the artist, on the evening of 8 January 1927, struck up a conversation with seventeen-year-old Marie-Thérèse Walter outside the Galeries Lafayette department store in Paris. He had found the surrealist *amour fou* he had been so desperately seeking. Picasso’s conjugal relationship with Olga ended with a hard-fought legal separation in 1935; they remained officially married, however, and he supported her financially until her death in 1955.

This is the Renaissance conception of a solitary, protean, overwhelming genius; Picasso in the 1920s becomes a modern Michelangelo.



33A

CAMILLE PISSARRO (1830–1903)

Le Marché de Gisors, Grande-Rue

signed and dated 'C. Pissarro 1885' (lower left)

oil on canvas

18¼ x 15 in. (46.5 x 38.1 cm.)

Painted in 1885

\$1,000,000–1,500,000

PROVENANCE

Anon. sale, Hôtel Drouot, Paris, 20 February 1908, lot 36.

Hirsch collection, Paris; sale, Hôtel Drouot, Paris, 7 December 1912, lot 35.

Dr. Albert C. Barnes, Merion, Pennsylvania (acquired at the above sale).

Galerie Durand-Ruel et Cie., Paris (probably acquired from the above, July 1919).

Léon & Gustave Bollag (Salon Bollag), Zürich (acquired from the above, 18 October 1923).

Yvon Helft, Paris.

Sam Salz, Inc., New York (acquired from the above, 26 November 1940).

Mervyn LeRoy, Los Angeles (acquired from the above, 21 August 1941).

Anon. sale, Nouveau Drouot, Paris, 27 June 1986, lot 18.

Anon. sale, Sotheby's, London, 31 March 1987, lot 13.

Private collection, New York (acquired at the above sale); sale, Sotheby's, New York, 7 May 1991, lot 7.

Acquired at the above sale by the late owners.

EXHIBITED

New York, Beadleston Gallery, Inc., *The Herbert J. & Adele Klapper Collection*, May 2002, no. 19 (illustrated in color; detail illustrated in color on the frontispiece).

Roslyn Harbor, Nassau County Museum of Art, *The Subject is Women: Impressionism & Post-Impressionism*, January-February 2010, p. 11 (illustrated in color).

LITERATURE

L.R. Pissarro and L. Venturi, *Camille Pissarro: Son art—son œuvre*, Paris, 1939, vol. I, p. 178, no. 690 (illustrated, vol. II, pl. 143).

R. Lloyd, *The Art Bulletin of Victoria*, Melbourne, 1985, pp. 21, 23 and 31, note 26 (illustrated, p. 21, fig. 7).

J. Pissarro and C. Durand-Ruel Snollaerts, *Pissarro: Catalogue critique des peintures*, Paris, 2005, vol. III, p. 534, no. 816 (illustrated in color).

R.R. Brettell, *Pissarro's People*, exh. cat., Fine Arts Museums of San Francisco, 2011, p. 220 (illustrated in color, fig. 166).



Camille Pissarro, *Le marché à la volaille, Pontoise*, 1882.
Norton Simon Art Foundation, Pasadena.





On Monday mornings, Camille Pissarro often joined his wife Julie and a couple of their children, with some household helpers, for the two-and-a-half-mile excursion from their home in Éragny to attend market day in Gisors, a town of about four thousand inhabitants further down the Epte River. While Julie stocked up on produce and provisions for the coming week, Pissarro sketched the many people from Gisors and nearby villages who gathered among the stalls set up on the Grand-Rue (today the rue de Vienne) near the town hall, as they engaged in selling, buying, or bartering, exchanging news, and socializing during this all-important, weekly communal event.

The simple human interaction in this pre-capitalist exchange of goods appealed to Pissarro's life-long dedication to the fundamental principles of non-violent anarchist theory: egalitarianism, freedom from tyranny, the satisfaction derived from honest, unexploited labor, and a belief in the evolution of society toward a more peaceable and harmonious condition. From the drawn studies Pissarro elaborated a key theme in his later oeuvre—*le marché*, the market scene. He typically peopled these pictures with more figures in various postures than a viewer can readily count. The artist completed between 1880 and 1901 around three dozen gouaches and pastels of this kind, as well as numerous other works on paper, including prints.

The present *Le Marché de Gisors* is one of only five versions of this genre that Pissarro painted in oils on canvas; none is more than 32 inches (82 cm.) in height. Pissarro intended to market these socially-themed pictures to a wide public. In the hope of appealing to buyers of lesser means, who shied away from the prices dealers asked for large oil paintings, he valued these more modestly scaled scenes, in oil or gouache, at affordable levels.

The initial public appearance of the market subject in Pissarro's work were three gouaches, painted in Pontoise, which the artist included in the Seventh Impressionist Exhibition, 1882. The present canvas, completed several years later, is the first of the three that Pissarro painted in Éragny, his final home (the others are Pissarro and Durand-Ruel Snollaerts, no. 1013 [1893] and no. 1097 [1895]). The figures in Pissarro's market scenes are predominantly women, in important roles as both providers and consumers. The artist understood the powerful matriarchal impetus that still shaped agrarian society at that time, as it had in antiquity and prehistory as well.

34A

CAMILLE PISSARRO (1830–1903)

La Ronde

stamped with initials 'C.P.' (Lugt 613a; lower right)

peinture à la colle on paper

25 $\frac{5}{8}$ x 31 $\frac{7}{8}$ in. (64.8 x 81 cm.)

Painted in 1892

\$700,000–1,000,000

PROVENANCE

Estate of the artist.

Paul-Emille Pissarro, Paris (by descent from the above).

Private collection, New York; sale, Christie's, New York, 10 May 1989, lot 29.

Acquired at the above sale by the late owners.

EXHIBITED

Paris, Musée de l'Orangerie, *Camille Pissarro: Centenaire de la naissance de l'artiste*, February-March 1930, no. 66.

Paris, Galerie Marcel Bernheim, *Pissarro et ses fils*, November-December 1934, no. 10.

New York, Beadleston Gallery, Inc., *The Herbert J. & Adele Klapper Collection*, May 2002, no. 20 (illustrated in color and detail illustrated in color on the frontispiece).

LITERATURE

C. Kunstler, *Camille Pissarro*, Paris, 1930, no. 11 (illustrated; dated 1883-1884).

C. Kunstler, "Camille Pissarro" in *Le Cahier*, January 1930.

C. Kunstler, "Le Centenaire de Camille Pissarro" in *L'Art vivant*, 1 March 1930, p. 188 (illustrated).

L.R. Pissarro and L. Venturi, *Camille Pissarro: Son art—son œuvre*, Paris, 1939, vol. I, p. 274, no. 1393 (illustrated, vol. II, pl. 272; dated circa 1884).

J. Pissarro, *Camille Pissarro*, New York, 1993, pp. 190-191 and 194 (illustrated in color, p. 192, no. 222).

J. Bailly-Herzberg, *Correspondance de Camille Pissarro, Cergy-Pontoise*, 2003, vol. III, p. 219.

R. R. Brettell, *Pissarro's People*, exh. cat., Fine Arts Museums of San Francisco, 2011, p. 213.



Paul Gauguin, *La ronde des petites Bretonnes*, 1888.
National Gallery of Art, Washington D.C.





The daily lives of the humble, hard-working folk who inhabited rural French towns and villages had been central to Camille Pissarro's oeuvre since the mid-1860s; the small, distant figures in his early Impressionist landscapes are often farmers, peasants, local tradesmen, and members of their families. Around 1880 Pissarro initiated an extensive campaign to record their roles in the yearly planting and harvest cycle. He concentrated on the figure close-up, front and center, individually or in groups, as they worked or rested in the fields. Only in the present large painting and a smaller watercolor study did Pissarro feature *la ronde*, a joyous, impromptu circle dance—the most ancient of all communal dance forms—in which the women among the harvesters celebrate the culmination and success of their labors.

Ludovic Rodo Pissarro and Lionello Venturi ascribed both versions to *circa* 1884 (*op. cit.*, 1939, nos. 1392 and 1393). As Joachim Pissarro has pointed out, however, the artist referred to this subject as an idea in progress when writing in 1892 to his son Georges about the preparatory watercolor: “After having searched hard and made many attempts, I have finally managed to find my composition for my female villagers’ dance: the young women turn from right to left; they extend nearly the whole height of the picture; just above their heads, groups of horses tied to the main beam of a mechanical wheat thresher also walk in a circle. The whole thing moves between the dancers’ heads. A few more male and female peasants, busy with some harvest work, complete the composition” (quoted in J. Pissarro, *op. cit.*, 1993, p. 190).

Adept at imparting a sense of naturally varied, rhythmic postures and activity to field-workers in his ensemble compositions, Pissarro nevertheless realized that to evoke the motion of multiple dancing figures “will be a time-consuming task. I do not dare yet tackle it. I will need a few studies of movement” (*ibid.*). As Joachim Pissarro has noted, the artist looked to the work of his friend Degas. In this subsequent enlarged version of *La Ronde*, which Pissarro elected to paint not in oils but in more fluidly brushable, quick-drying gouache, the animated circle of women is viewed complete in a larger landscape, framed by huge grain stacks on both sides. Pissarro drew attention as well to the men behind the dancers, as they admire their spirited women-folk. Emphasizing the human element in this timeless harvest ritual, the artist painted over the threshing machine (“*la batterie*”)—only slight traces of pentimenti remain—which he had initially carried over from the preliminary study.

35A

HENRI DE TOULOUSE-LAUTREC (1864–1901)

Danseuse

bears signature

oil on canvas

31½ x 23½ in. (80.5 x 59.5 cm.)

Painted in 1888

\$6,000,000–8,000,000

PROVENANCE

Comte François Doria, Paris (by 1931).

Comte Arnauld Doria, Paris (by descent from the above, 1935).

Georges Renand, Paris.

Justin K. Thannhauser, New York.

Lévy Hermanos, New York (acquired from the above); sale, Parke-Bernet Galleries, Inc., New York, 26 April 1961, lot 84.

Arthur Murray, New York (acquired at the above sale).

Acquired by the late owners, circa 1985.

EXHIBITED

Paris, Musée des arts décoratifs, Pavillon de Marsan, Palais du Louvre, *H. de Toulouse-Lautrec*, April-May 1931, p. 14, no. 52bis.

Paris, Galerie Bernheim-Jeune et Cie., *Cent ans de Théâtre: Music-Hall et Cirque*, May-July 1936, p. 6, no. 83.

Paris, Galerie Charpentier, *Danse et divertissements*, 1948-1949, no. 213 or 216.

New York, Beadleston Gallery, *The Herbert J. and Adele Klapper Collection*, May 2002, no. 9 (illustrated in color).

Roslyn Harbor, Nassau County Museum of Art, *La Belle Époque & Toulouse-Lautrec*, June-September 2003 (illustrated in color).

Roslyn Harbor, Nassau County Museum of Art, *Art and Entertainment*, November 2007-February 2008.

LITERATURE

M.G. Dortu, *Toulouse-Lautrec et son œuvre*, New York, 1971, vol. I, p. 158, no. P.326 (illustrated, p. 159).



Toulouse-Lautrec in his studio, 1889. Photographer unknown.

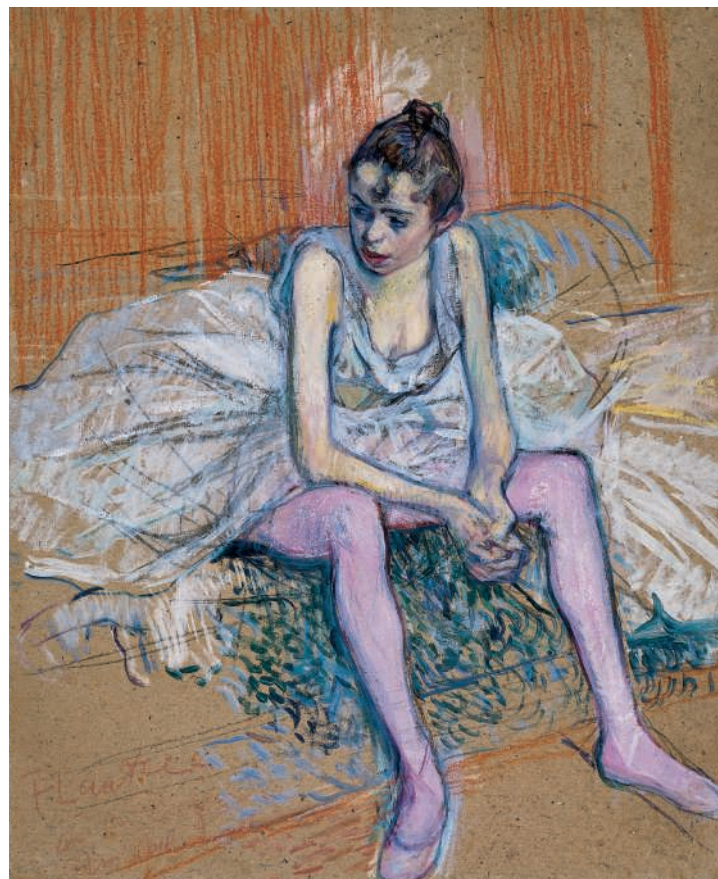




As Henri de Toulouse-Lautrec stepped into his studio, he gazed upon his model as she was adjusting the layers of tulle in the ballet tutu she had just put on, in preparation for their working session together. She had tossed her coat and street clothes on to the nearby settee. Leaning toward a large mirror located in the corner of the room, the young woman would have appeared to the artist as if she were bowing to an audience. Her off-center posture, the angled polygon of her shoulders and bent back arms created an enchanting, impromptu, and pictorially perfect *contrapposto* effect.

Quickly appreciating the beauty of the moment, this visual epiphany, just as a latter-day photographer might have captured the scene in a snapshot, Lautrec likely decided to dispense with whatever composition he had in mind for that day—he would instead paint his model in precisely this way. The result is this quiet, mysterious painting, a felicitous success of timing and observation, a sensitive evocation of a lone figure in an intimate, moody ambience. Lautrec, in his empathy—and by extension, the viewer as well—leans forward with this youthful dancer, whose unseen face peers into the mirror as a portal to her future, in anticipation of aspirations to be pursued and hopes possibly fulfilled.

Lautrec had already demonstrated a flair for insightful portraiture—he was clearly an artist who was wise beyond his 24 years. Having finished five years of study in the atelier of Fernand Cormon in early 1887, he was well-practiced in the studio arts. Cormon specialized in an unusual genre—of no interest itself to Lautrec—in which he painted scenes from prehistory and antiquity that he had painstakingly researched using the latest archeological findings. Nonetheless, having chosen to locate his studio in the non-academic and *déclassé* milieu of Montmartre, Cormon proved to be a progressive teacher in other respects. At the conclusion of his morning classes, he urged his pupils to take their sketchbooks into the streets and draw the people—from all walks of



life, all classes—whom they encountered there. Having led a relatively sheltered life on the provincial estate of an aristocratic family in the southwest of France, Lautrec was fascinated by the bustle of the Parisian streets and the many people who eked out marginal livings in lowly occupations. Older, more experienced friends and fellow students, such as Albert Grenier, Henri Rachou, and Jean-Louis Forain, introduced Lautrec to the seamy pleasures of the *demi-monde*. Lautrec signaled his commitment to a bohemian life-style in 1886 by renting a studio at 27 (today 21), rue Caulaincourt in Montmartre, which he used until 1898.

Having completed his studies, Lautrec was keen to show his work. In November 1887 he exhibited with Louis Anquetin,

Émile Bernard, and Vincent van Gogh, the artists of the *petit boulevard* group. Like many artists, he found Vincent, always strident and implacable in his opinions, difficult to engage, but became friendly with the artist's brother Theo, a dealer, who acquired *Poudre de riz*, the portrait of Suzanne Valadon he painted in 1887 (Dortu, no. P.348). Lautrec attended the opening in February 1888 of the group Les XX in Brussels, to which he had sent eleven pictures. He exhibited three works in the fifth Paris Salon des Indépendants in September 1889.

Odd-looking, his body misshapen, Lautrec reached an adult height of only 4 feet, eight inches—the growth of his legs had become stunted at the age of thirteen, usually requiring that he walk with a

cane. He was subject to other genetic abnormalities that likely stemmed from being the child of first cousins, who had married chiefly to keep their ancestral, aristocratic land holdings intact. “My family has done nothing for centuries,” Lautrec quipped. “Without wit, I’d be an utter fool” (quoted in F. Spaulding, “The Low Life and High Art of Toulouse-Lautrec,” *Harpers and Queen*, October 1991, n.p.). It was indeed Lautrec’s wit, his sharp sense of humor, in conjunction with his diminutive stature that led him to play something like the role of a court dwarf and jester, enabling him to cut across lines of social class and propriety. He could act badly or say things that would normally be difficult to forgive in anyone else. His health was often poor, aggravated by his increasing dependency on alcohol to

Henri de Toulouse-Lautrec, *Danseuse ajustant son maillot* (*Le premier maillot*), Paris, 1890. Sold, Christie's New York, 8 November 2005, lot 17.

Henri de Toulouse-Lautrec, *Danseuse assise aux bas roses*, 1890. Formerly in the Collection of John and Frances L. Loeb; sold, Christie's New York, 12 May 1997, lot 111.

Henri de Toulouse-Lautrec, *La Blanchisseuse*, 1886-1887. Sold, Christie's New York, 1 November 2005, lot 17.

Henri de Toulouse-Lautrec, *Poudre de Riz*, 1887. Van Gogh Museum, Amsterdam.



deaden the pain of his physical ailments and alleviate personal sorrows.

Lautrec's peculiar appearance, however, and love of boisterous, gregarious fun endeared him to many; he liked to go about town in groups with his friends. He spent his evenings ranging from the prestigious Comédie Française and the Opéra de Paris to café-concerts at Les Ambassadeurs, Le Mirliton and the Folies Bergère. His tolerant outlook and exceptional skills as an artist—one, moreover, committed to chronicling his milieu—gained him admittance into the seedy underside of the Parisian *demi-monde*; he was welcome in the back rooms of the raunchy dance halls on the Butte of Montmartre, such as the Moulin de la Galette or the fabled Moulin Rouge,





Her off-center posture, the angled polygon of her shoulders and bent back arms created an enchanting, impromptu, and pictorially perfect contrapposto effect.

and in the lowly dives in which popular entertainers and their hangers-on would carouse into the early morning hours. His paintings evoke and document these moments more tellingly than any photographs or writing of that time.

The model in *Danseuse* was likely a young performer from the Opéra de Paris, one of the skinny, teen-aged girls known as “*petits rats*” who made up the *corps de ballet*. Edgar Degas had established his reputation as the painter par excellence of the ballet world; most of the dancers whom he depicted in his drawings, pastels, and paintings were these *rats*, whom he admired for their fortitude and dedication to their art.

A poor girl with little education from the Paris slums had a better opportunity to improve her lot, and that of her parents and siblings, if she submitted, beginning at the age of seven or eight, to the long hours of rigorous training that would qualify her to dance on the Opéra stage. Typical alternatives were to work as a washerwoman, seamstress, factory or shop girl. Any manner of employment for a working-class girl at that time might eventually led to prostitution; the ballet, an *haute bourgeois* and aristocratic entertainment, was no exception.

If a *petit rat* were fortunate, even if she did not possess sufficient talent to become a *première danseuse*, a star of the Opéra, she might become the object of attention from wealthy and even titled *galants*, who, having paid for or been granted special passes, would congregate in the back-stage halls and around the rehearsal rooms, eager to choose an attractive girl and then shower her with expensive gifts in the hope of an initiating a sexual liaison. She might even marry into a rich family. Stage mothers were a constant presence, chaperoning the younger girls, while facilitating the men’s desires for their older daughters.

Degas was in his mid-fifties when Lautrec, half his age, painted the present *Danseuse*. The younger artist and his friend Forain were great admirers of Degas; later, as Lautrec became well known for his treatment of Montmartre night life, many assumed him to be a Degas disciple. The older artist, however, did not respond to Lautrec’s adulation, and they never met. “Possibly Degas was irritated by an excess of worship,” Roy McMullen explained. “Possibly too there was an element of moral fastidiousness, for such Moulin



Henri de Toulouse-Lautrec, *Danseuse*, 1895-1896. Sold, Christie's New York, 7 May 2002, lot 25.

Edgar Degas, *Deux danseuses sur la scène*, circa 1874. The Samuel Courtauld Trust, The Courtauld Gallery, London.

Henri de Toulouse-Lautrec, *Danseuses*, 1885-1886. The Art Institute of Chicago.

Henri de Toulouse-Lautrec, *La répétition des nouvelles danseuses au Moulin Rouge*, 1890. The Philadelphia Museum of Art.

Rouge danseuses as La Goulue were vulgarly wanton in ways far beyond the behavior of a ballerina or a café-concert diva. In any event, the lack of rapport was plain” (*Degas: His Life, Times, and Work*, Boston, 1984, p. 396).

The ballet was nonetheless the first of Degas’s signature themes that Lautrec treated as well, likely with encouragement from Forain. Nine of Lautrec’s *danseuses* were completed between 1885 and 1890; he painted a culminating tenth canvas in 1896. His first works of this kind were two of the four decorative murals he painted in 1885, on plaster walls, for the auberge (inn) of Père Ancelin in Villiers-sur-Morin, while visiting his friend Grenier (Dortu, nos. P.240 and P.241). In the following year, Lautrec created two paintings in wide, horizontal formats depicting a troupe of dancers performing in a line (Dortu, nos. P.262 and P.263). Although Lautrec here approached most closely the type of ballet ensemble picture at which Degas excelled, he added a measure of humor and parody in the repetition of the figures—Lautrec probably intended to poke some fun at Degas as he began to distance himself







His paintings evoke and document these moments more tellingly than any photographs or writing of that time.

from the master's powerful influence and find his own way with these subjects. Indeed, *Danseuse assise aux bas roses*, painted in 1890, displays Lautrec's fully fledged manner of linear painting, in which his expressive characterization of the young and extremely thin, anonymous petit rat surpasses any such personalization of the subject seen in Degas (Dortu, no. P.370). The same girl also posed for *Danseuse ajustant son maillol (Le premier maillot)*, painted around the same time (Dortu, no. P.371).

Painted in 1896, the *Danseuse* on a tall, narrow canvas is Lautrec's final work on the ballet theme (Dortu, no. P.612). As in late works by Degas of this kind, Lautrec incorporated elements of the stage set to create the semblance of an appropriate theater environment. Having decided, however, that the Opéra ballet setting had already been thoroughly mined by both Degas and Forain, he never again returned to this subject. By 1897, the artist's alcoholism had become debilitating. A complete breakdown in 1899 resulted in Lautrec's confinement in a nursing home. Forced abstinence from drink and the self-imposed therapy of creating the magnificent drawings in his series *Au cirque* led to the artist's

recovery and release. The circus became the defining theme for Lautrec in his late period—then only in his mid-thirties—as the dance had been, and would continue to be, for Degas in his final years. Lautrec's focus on the female performers in various of the circus drawings—notwithstanding the difference in context, medium, and the years elapsed—recalls the moment of recognition, the sense of identification with, and the artist's profound empathy for the young girl in the present *Danseuse*, painted little more than ten years earlier—but amounting to the greater part of Lautrec's short lifetime as a working artist.

Lautrec's *Danseuse* includes in its distinguished provenance the renowned German-born dealer Justin K. Thannhauser, whose incomparable collection was given its own wing in The Solomon R. Guggenheim Museum, New York. A subsequent owner was Arthur Murray, a specialist in ball-room dancing, who developed lessons and trained instructors in this activity. In 1938 Murray founded the dance studio franchise that bears his name, many of which still remain in operation today. Murray and his wife Kathryn, his early dance partner, assembled between 1944 and 1978 a large collection of 19th century, Impressionist and Modern art.

52A

EDGAR DEGAS (1834–1917)*Grande arabesque, troisième temps*

stamped with signature, numbered and stamped with foundry mark 'Degas 16/1 A.A. HÉBRARD CIRE PERDUE' (Lugt 658; on the top of the base)

bronze with brown patina

Height: 15 5/8 in. (39.8 cm.)

Original wax model executed in 1885-1890; this bronze version cast by 1923 in an edition numbered A to T, plus two casts reserved for the Degas heirs and the founder Hébrard, marked HER.D and HER respectively

\$700,000–1,000,000

PROVENANCE

Walther Halvorsen, London (24 April 1923).

Richard Nathanson, London.

Alan Bond, Perth, Australia (acquired from the above, January 1987).

William Beadleston, Inc., New York.

Acquired from the above by the late owners, 1 February 1993.

EXHIBITED

New York, Beadleston Gallery, Inc., *The Herbert J. & Adele Klapper Collection*, May 2002, no. 17 (illustrated in color).

Art Gallery of Alberta, *Edgar Degas: Figures in Motion*, January-May 2010.

LITERATURE

P. Gsell, "Edgar Degas: Statuaire" in *La Renaissance de l'art français et des industries de luxe*, December 1918, p. 376 (wax model illustrated).

P.A. Lemoisne, "Les statuettes de Degas" in *Art et Décoration*, September-October 1919, p. 113.

P. Vitry, *Catalogue des sculptures du Moyen Âge de la Renaissance et des temps modernes, supplément*, Paris, 1933, p. 67, no. 1725.

J. Rewald, *Degas: Works in Sculpture, A Complete Catalogue*, London, 1944, p. 24, no. XL (another cast illustrated, p. 95).



Edgar Degas, *Danseuse en scène*, circa 1877.
The Metropolitan Museum of Art, New York.

P. Borel, *Les sculptures inédites de Degas: Choix de cires originales*, Geneva, 1949 (wax model illustrated).

J. Rewald and L. von Matt, *Degas Sculpture: The Complete Works*, New York, 1956, p. 149, no. XL (another cast illustrated, pl. 33).

F. Russoli and F. Minervino, *L'opera completa di Degas*, Milan, 1970, p. 140, no. S.8 (wax model illustrated).

J. Lassaigue and F. Minervino, *Tout l'œuvre peint de Degas*, Paris, 1974, p. 140, no. S.8 (another cast illustrated).

C.W. Millard, *The Sculptures of Edgar Degas*, Princeton, 1976, pp. 24, 35 and 37, no. 91 (wax model illustrated).

M. Guillard, ed., *Degas: Form and Space*, Paris, 1984, pp. 195-196, no. 64 (another cast illustrated, p. 195, fig. 189).

E. Camesasca and G. Cortenova, *Degas scultore*, Florence, 1986, pp. 115 and 181, no. 16 (another cast illustrated in color, p. 115; another cast illustrated, p. 181).

A. Pinget, A. Le Normand-Romain and L. Margerie, *Catalogue sommaire illustré des sculptures du Musée d'Orsay*, Paris, 1986, pp. 126-127, no. 2071 (another cast illustrated).

A. Roquebert, *Degas: Les grands peintres*, Paris, 1988, p. 57 (another cast illustrated, fig. 66).

J. Rewald, *Degas's Complete Sculpture: Catalogue Raisonné*, San Francisco, 1990, p. 207, no. XL (wax model illustrated, p. 118; another cast illustrated, p. 119).

A. Pinget and F. Horvat, *Degas: Sculptures*, Paris, 1991, pp. 155-156, no. 7 (another cast illustrated, p. 155; wax model illustrated, p. 156).

S. Campbell, "Degas: The Sculptures, A Catalogue Raisonné" in *Apollo*, August 1995, pp. 18-19, no. 16 (another cast illustrated in color, fig. 16).

J.S. Czestochowski and A. Pinget, *Degas Sculptures: Catalogue Raisonné of the Bronzes*, Memphis, 2002, p. 153, no. 16 (wax model illustrated; another cast illustrated in color).

S. Campbell, R. Kendall, D.S. Barbour and S. Sturman, *Degas in the Norton Simon Museum*, Pasadena, 2009, vol. II, pp. 358-361 and 514-515, no. 74 (other casts illustrated in color, pp. 359-361).

S.G. Lindsay, D.S. Barbour and S.G. Sturman, *Edgar Degas Sculpture*, Princeton, 2010, pp. 209-212, no. 32 (other casts illustrated in color, p. 210; wax model illustrated, p. 211).





Degas developed a special fascination with the introduction of the *grande arabesque* into romantic ballet performance during the latter half of 19th century. Among the forty sculptures that he modeled of dancers from the mid-1880s into the early years of the next century, eight feature the *arabesque* in various stages of execution. The present *Grande arabesque*, further designated “*troisième temps*”, depicts the culminating moment in a sequence of three works, the previous two accordingly annotated “*premier*” and “*deuxième temps*” (Hébrard, no. 18; Rewald, no. XXXVI), which Degas conceived as a series.

The 19th-century Italian dancer and teacher Carlo Blasis intended that his new arabesque—together with other horizontal and oblique positions he derived from classical reliefs and paintings—should contrast dramatically with the conventional verticality of earlier ballet forms. Here the dancer performs the *arabesque penchée*: leaning forward on her right leg, she raises the left to the rear, aligning herself along an extended, undulating, oblique axis (seen also in Hébrard, nos. 2 and 60; Rewald, nos. XLI and XXXIX). Drawing on long training and practice, exceptional strength, balance, and control, the dancer achieves the *grande arabesque* at the instant her raised, straightened leg is perfectly horizontal, or—as in the present sculpture—even higher.

Admiring the *grande arabesque* for its consummate poise and beauty, Degas appears to have been at least as equally impressed with the extreme difficulty this position held for the dancer, a challenge that he likewise set for himself when modeling her in the act. In contending with the force of gravity, he, too, had to master issues of balance, control, and expressive effect in his manipulation of sculptural mass and form. While other sculptures in less extreme arabesque positions have counterparts in Degas’s paintings, pastels and drawings, no other works show the *arabesque penchée*. His interest in the leaning arabesque was purely sculptural, a matter of rendering the figure three-dimensionally in space. Blasis had transformed elements of visual art from antiquity into ballet; Degas returned the compliment by reversing the process, creating works of art in two and three dimensions from his appreciation and study of classical dance.

53A

EDGAR DEGAS (1834–1917)

Préparation à la danse, pied droit en avant

stamped with signature and numbered 'Degas 57/O' (Lugt 658; on the side of the base); stamped with foundry mark 'A.A. HÉBRARD CIRE PERDUE' (on the top of the base)

bronze with reddish brown patina

Height: 22 in. (55.8 cm.)

Original wax model executed in 1885-1890; this bronze version cast by 1927 in an edition numbered A to T, plus two casts reserved for the Degas heirs and the founder Hébrard, marked HER.D and HER respectively

\$300,000–400,000

PROVENANCE

Alfred Flechtheim, Berlin (1927).

Alice Tully, New York; sale, Christie's, New York, 9 November 1994, lot 2. Acquired at the above sale by the late owners.

EXHIBITED

New York, Beadleston Gallery, Inc., *The Herbert J. & Adele Klapper Collection*, May 2002, no. 15 (illustrated in color; with incorrect numbering).

LITERATURE

G. Janneau, "Les sculptures de Degas" in *La renaissance de l'art français*, January 1921, p. 353 (another cast illustrated).

P. Vitry, *Catalogue des sculptures du Moyen Âge de la Renaissance et des temps modernes, supplément*, Paris, 1933, p. 69, no. 1753.

J. Rewald, *Degas: Works in Sculpture, A Complete Catalogue*, New York, 1944, p. 25, no. XLVI (another cast illustrated, p. 103).

J. Rewald and L. von Matt, *Degas Sculpture: The Complete Works*, New York, 1956, p. 151, no. XLVI (other casts illustrated, pls. 34-35).

F. Russoli and F. Minervino, *L'opera completa di Degas*, Milan, 1970, p. 142, no. S.36 (wax model illustrated).

J. Lassaigne and F. Minervino, *Tout l'œuvre peint de Degas*, Paris, 1974, p. 142, no. S.36 (another cast illustrated).

C.W. Millard, *The Sculptures of Edgar Degas*, Princeton, 1976, no. 51 (wax model illustrated).

A. Pinget, A. Le Normand-Romain and L. Margerie, *Catalogue sommaire illustré des sculptures du Musée d'Orsay*, Paris, 1986, p. 132, no. 2100 (another cast illustrated).

J. Rewald, *Degas's Complete Sculpture: Catalogue Raisonné*, San Francisco, 1990, pp. 130-131, no. XLVI (another cast illustrated, p. 130 and wax model illustrated, p. 131).

A. Pinget and F. Horvat, *Degas: Sculptures*, Paris, 1991, pp. 44-45 and 170-171, no. 36 (wax model and another cast illustrated).

S. Campbell, "Degas: The Sculptures, A Catalogue Raisonné" in *Apollo*, August 1995, pp. 38-39, no. 57 (another cast illustrated in color, fig. 55).

J.S. Czestochowski and A. Pinget, *Degas Sculptures: Catalogue Raisonné of the Bronzes*, Memphis, 2002, pp. 232-233, no. 57 (another cast illustrated in color, p. 232; wax model illustrated, p. 233).

S. Campbell, R. Kendall, D. Barbour and S. Sturman, *Degas in the Norton Simon Museum*, Pasadena, 2009, vol. II, pp. 331-332 and 544-545, no. 60 (wax model and another cast illustrated in color, pp. 331-332; incorrectly listed as 58/C).



Athena (known as the "Athena Farnese"). Roman copy of a Greek original, circa 430 BCE, circle of Phidias. Museo archeologico nazionale, Naples. Photo: Alinari / Art Resource, NY.





This dancer has assumed on stage the position from which she will take her first steps. Concentrating her weight on her left leg, while angling her body toward the audience in a three-quarter view, she advances her right foot, the tip of which barely touches the floor. She extends toward the audience her left arm, as if beckoning to them, greeting them with the courtesy of an appreciative salute. She has simultaneously raised her right arm to the opposite side, high above her head, to draw attention to the series of steps and positions that she is about to commence. This is the *préparation à la danse*, the very beginning of the program that would soon follow. She will repeat this position numerous times during the evening's performance, as a transitional motif, uniting one segment of her part in the ballet choreography with the next.

The elegant lines and graceful poise of this assertive stance, in both 19th-century ballet performance and Degas's treatment of such dance positions in his sculpture and two-dimensional oeuvre, largely derive from classical sculpture of the Greek and Roman periods. Charles W. Millard suggested that in *Préparation à la danse, pied droit en avant* Degas was alluding to a Roman copy of a Greek sculpture in the Louvre depicting the goddess Athena, which he would have seen with its arms recreated, since removed (*op. cit.*, 1976, p. 67, fig. 52). The Athena Farnese in Naples represents this subject in its complete form.

In 1903, Louisine Havemeyer, while visiting Degas in his studio to inquire about purchasing from him the sculpture *Petite danseuse de quatorze ans* (Rewald, no. XX) “asked the question—I blush to record it,” she later wrote—“a question that had often been asked me: ‘Why, Monsieur Degas, do you always do ballet dancers?’ The quick reply was: ‘Because, Madame, it is all that is left us of the combined movements of the Greeks.’ It was so kindly said, I felt he forgave me the silly question and for not understanding him better” (*Sixteen to Sixty: Memoirs of a Collector*, New York, 1961, p. 256). Degas was insisting in his “puzzling response,” as Jill DeVonyer and Richard Kendall have explained, “on the association of his ballet subjects with the serene and timeless values of classical civilization” (*Degas and the Dance*, exh. cat., Detroit Institute of Arts, 2002, p. 235).

54A

EDGAR DEGAS (1834–1917)

Danseuse s'avancant, les bras levés, première étude

stamped with signature and with foundry mark and numbered 'Degas 19/G A.A. HÉBRARD CIRE PERDUE' (Lugt 658; on the top of the base)

bronze with brown patina

Height: 13 $\frac{5}{8}$ in. (34.7 cm.)

Original wax model executed in 1885-1890; this bronze version cast at a later date in an edition numbered A to T, plus two casts reserved for the Degas heirs and the founder Hébrard, marked HER.D and HER respectively

\$50,000–70,000

PROVENANCE

(Possibly) Anon. sale, Galerie Motte, Geneva, 1 November 1963, lot 95. Private collection, Europe (possibly acquired at the above sale); sale, Sotheby's, London, 9 February 2011, lot 313. Acquired at the above sale by the late owner.

LITERATURE

P. Vitry, *Catalogue des sculptures du Moyen Âge de la Renaissance et des temps modernes, supplément*, Paris, 1933, p. 67, no. 1735.

J. Rewald, *Degas: Works in Sculpture, A Complete Catalogue*, New York, 1944, p. 22, no. XXIV (another cast illustrated, p. 76).

P. Borel, *Les sculptures inédites de Degas: Choix de cires originales*, Geneva, 1949 (wax model illustrated).

J. Rewald and L. von Matt, *Degas Sculpture: The Complete Works*, New York, 1956, p. 146, no. XXIV (another cast illustrated).

F. Russoli and F. Minervino, *L'Opera completa di Degas*, Milan, 1970, p. 141, no. S.18 (wax model illustrated).

J. Lassaing and F. Minervino, *Tout l'œuvre peint de Degas*, Paris, 1974, p. 141, no. S.18 (another cast illustrated).

C.W. Millard, *The Sculptures of Edgar Degas*, Princeton, 1976, p. 69 (wax model illustrated, fig. 97).

M. Guillard, ed., *Degas: Form and Space*, Paris, 1984, pp. 190 and 192-193, no. 53 (another cast illustrated, fig. 178).

E. Camesasca and G. Cortenova, *Degas scultore*, Florence, 1986, pp. 118 and 182, no. 19 (another cast illustrated in color, p. 118; another cast illustrated, p. 182).

J. McCarty, "A Sculptor's Thoughts on the Degas Waxes" in *Essays in Honor of Paul Mellon: Collector and Benefactor*, Washington, D.C., 1986, p. 225, no. 11.

A. Pinget, A. Le Normand-Romain and L. Margerie, *Catalogue sommaire illustré des sculptures du Musée d'Orsay*, Paris, 1986, pp. 128-129, no. 2082 (another cast illustrated).

J. Rewald, *Degas's Complete Sculpture: Catalogue Raisonné*, San Francisco, 1990, pp. 86-87 and 206, no. XXIV (wax model illustrated, p. 86 and another cast illustrated, p. 87).

A. Pinget and F. Horvat, *Degas: Sculptures*, Paris, 1991, pp. 46-47 and 161, no. 18 (wax model illustrated).

S. Campbell, "Degas: The Sculptures, A Catalogue Raisonné" in *Apollo*, August 1995, p. 20, no. 19 (another cast illustrated, fig. 19).

R. Kendall, *Degas and the Little Dancer*, Omaha, 1998, p. 175, no. 54 (another cast illustrated in color).

J.S. Czestochowski and A. Pinget, *Degas Sculptures: Catalogue Raisonné of the Bronzes*, Memphis, 2002, pp. 158-159, no. 19 (another cast illustrated in color, p. 158; wax model illustrated, p. 159).

S. Campbell, R. Kendall, D.S. Barbour and S. Sturman, *Degas in the Norton Simon Museum*, Pasadena, 2009, vol. II, pp. 317-319 and 516-517, no. 56 (wax model and another cast illustrated in color, pp. 318-319).



Edgar Degas, *Danseuses roses*, circa 1898. Museum of Fine Arts, Boston.





Degas modeled two versions of the *Danseuse s'avançant, les bras levés*: the *première étude* is offered here (the original wax model is in the Mellon Collection at the National Gallery of Art, Washington, D.C.). The *deuxième étude* exists in cast bronze only, however, and in an incomplete state—the original wax model did not survive the casting process (Hébrard, no.72; Rewald, no. XXVI). The artist's efforts in creating two closely related variants of this pose attest to its usefulness when he depicted figures engaged in stylized, forward movement in his late drawings and pastels. As the dancer steps forward, shifting her weight to the leading left leg, she raises both arms in an expression of joyous wonderment and praise.

Working from the present complete first version of *Danseuse s'avançant*, in lieu of a live model in the studio, Degas could easily turn the table-top sculpture according to his desired vantage point, and repeat the process with slight adjustments when depicting multiple figures in ensemble compositions. The rhythmical repetition of angled or straight limbs, creating a patterned arabesque effect in his dance compositions, preoccupied the artist after 1895. In two series of pastels ascribed to 1898–1900, Degas took particular interest in the parallel array of raised arms (Lemoisne, nos. 1336–1339 and 1386–1390).

In contrast to the more formally concentrated, rigorously disciplined, raised leg arabesque and *battement* positions that Degas created, his treatment of movement in *Danseuse s'avançant* displays a more extravert, rustic, Dionysian exuberance. Charles W. Millard noted the similarity between the present Degas *Danseuse* and the *Fauno danzante* discovered in Pompeii in 1830, preserved in the ash that enveloped an opulent private residence known thereafter as the Casa del Fauno (*op. cit.*, 1976, p. 69 and fig. 98). The 28 inch (71 cm.) *Fauno danzante* quickly became popular in bronze and plaster reproductions. One may easily imagine Degas's nude *Danseuse* in a troupe of maenads, the young female followers of Dionysus (Bacchus to the Romans), intoxicated with love of the vine and their congenial, licentious god, ecstatically dancing.

55A

EDGAR DEGAS (1834–1917)

Danseuse, position de quatrième devant sur la jambe gauche, deuxième étude

stamped with signature and foundry mark and numbered 'Degas 58/C A.A. HÉBRARD CIRE PERDUE' (Lugt 658; on the top of the base)

bronze with light brown patina

Height: 23½ in. (59.6 cm.)

Original wax model executed *circa* 1885-1890; this bronze version cast at a later date in an edition numbered A to T, plus two casts reserved for the Degas heirs and the founder Hébrard, marked HER.D and HER respectively

\$700,000–1,000,000

PROVENANCE

Madame Jean d'Alayer (née Marie-Louise Durand-Ruel), Paris.
Private collection, France; Estate sale, Sotheby's, London, 2 December 1986, lot 1.
Acquavella Galleries, Inc., New York.
Waddington Galleries, London (acquired from the above).
The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London (acquired from the above, 1992).
Acquired from the above by the late owners.

EXHIBITED

New York, Beadleston Gallery, Inc., *The Herbert J. & Adele Klapper Collection*, May 2002, no. 16 (illustrated in color).
Art Gallery of Alberta, *Edgar Degas: Figures in Motion*, January-May 2010.

LITERATURE

P. Vitry, *Catalogue des sculptures du Moyen Âge de la Renaissance et des temps modernes, supplément*, Paris, 1933, p. 67, no. 1727.
J. Rewald, *Degas: Works in Sculpture, A Complete Catalogue*, London, 1944, p. 24, no. XLIII (another cast illustrated, p. 98).
P. Borel, *Les sculptures inédites de Degas: Choix de cires originales*, Geneva, 1949 (wax model illustrated).
J. Rewald and L. von Matt, *Degas Sculpture: The Complete Works*, New York, 1956, p. 150, no. XLIII (other casts illustrated, pls. 32, 43 and 44).
F. Russoli and F. Minervino, *L'opera completa di Degas*, Milan, 1970, p. 140, no. S.10 (wax model illustrated, p. 141).

J. Lassaigue and F. Minervino, *Tout l'œuvre peint de Degas*, Paris, 1974, p. 140, no. S.10 (another cast illustrated, p. 141).
C.W. Millard, *The Sculptures of Edgar Degas*, Princeton, 1976, pp. 24, 35 and 106 (wax model illustrated, fig. 89).
M. Guillard, ed., *Degas: Form and Space*, Paris, 1984, pp. 196 and 198, no. 66 (another cast illustrated, fig. 191).
E. Camesasca and G. Cortenova, *Degas scultore*, Florence, 1986, pp. 155 and 203, no. 58 (another cast illustrated in color, p. 155; another cast illustrated, p. 203).
A. Pingot, A. Le Normand-Romain and L. Margerie, *Catalogue sommaire illustré des sculptures du Musée d'Orsay*, Paris, 1986, p. 127, no. 2074 (another cast illustrated).
J. Lassaigue and F. Minervino, *Tout l'œuvre peint de Degas*, Paris, 1988, p. 140, no. S.10 (another cast illustrated, p. 141).
J. Rewald, *Degas's Complete Sculpture: Catalogue Raisonné*, San Francisco, 1990, pp. 124-125 and 207, no. XLIII (wax model and another cast illustrated, pp. 124-125).
A. Pingot and F. Horvat, *Degas: Sculptures*, Paris, 1991, p.157, no. 10 (another cast illustrated).
S. Campbell, "Degas: The Sculptures, A Catalogue Raisonné" in *Apollo*, August 1995, p. 39, no. 58 (another cast illustrated, fig. 56).
J.S. Czestochowski and A. Pingot, *Degas Sculptures: Catalogue Raisonné of the Bronzes*, Memphis, 2002, p. 235, no. 58 (another cast illustrated in color, p. 234).
S. Campbell, R. Kendall, D. Barbour and S. Sturman, *Degas in the Norton Simon Museum*, Pasadena, 2009, vol. II, pp. 344-347 and 545-546, no. 64 (another cast illustrated in color, p. 344).







The three versions that Degas modeled of the *Danseuse, position de quatrième devant sur la jambe gauche, deuxième étude*—the present sculpture, Hébrard, no. 58, and nos. 5–6 (the *troisième* and *première études*; Rewald, nos. XLIII, XLIV, and LV)—display all four limbs in an instantaneous dynamic of buoyant counterpoint, “notable,” as Gary Tinterow has pointed out, “for the perfect balance of the figure and the dancer’s seemingly effortless control over her body” (*Degas*, exh. cat., The Metropolitan Museum of Art, New York, 1988, p. 473). The order in which Degas modeled the three versions is unknown; the present dancer is slightly taller than the *troisième étude*, and 7½ inches (9.3 cm.) larger than the *premier étude*.

The elevated leg posture, known variously as a *mouvement à la hauteur, en haut*, or *en l’air*, with the arms set in different positions, is a key dance movement in performance, and is practiced repeatedly in class exercises. While this pose relates to Degas’s many images of dancers performing *grands battements* or *développés* in the second position (arms to the side) at the barre and in rehearsal, “the stark drama of this straight, horizontal projection,” Susan Glover Lindsay noted, “has no known counterpart in Degas’s two-dimensional work” (*Edgar Degas Sculptures*, exh. cat., National Gallery of Art, Washington, D.C., 2010, p. 189).

These observations suggest that Degas did not model this pose for its usefulness in the studio, unlike other sculptures he created for this purpose, which he employed as table-top “models” for figure drawing and subsequent reiteration in oil paintings and pastels. Degas must have quickly discovered the difficulty of integrating a solo dancer thusly configured into the complex ensemble compositions that he liked to devise on canvas or paper. “He chose to explore extreme balletic positions only in sculpture,” Lindsay has written, “producing his own counterpart to the dance movement as a fixed stance in weighted, three-dimensional mass. From most viewpoints, this freestanding statuette provides a series of formal statements that yield a powerfully active plastic form in space” (*ibid.*).

56A

EDGAR DEGAS (1834–1917)

Danseuse au repos, les mains sur les reins, jambe droite en avant

stamped with signature and foundry mark 'Degas A.A. HÉBRARD CIRE PERDUE' (Lugt 658; on the top of the base); numbered '63/C' (on the back of the base)

bronze with dark brown patina

Height: 17½ in. (44.4 cm.)

Original wax version executed in 1885-1890; this bronze version cast at a later date in an edition numbered A to T, plus two casts reserved for the Degas heirs and the founder Hébrard, marked HER.D and HER respectively

\$150,000–250,000

PROVENANCE

Saidenberg Gallery, New York.

Mr. and Mrs. Henry Ittleson, Jr., New York (by 1954 and until 2011).

Acquavella Galleries, Inc., New York.

Acquired from the above by the late owner, 2011.

LITERATURE

J. Rewald, *Degas: Works in Sculpture, A Complete Catalogue*, London, 1944, p. 22, no. XXII (another cast illustrated, pp. 72-73).

P. Borel, *Les sculptures inédites de Degas: Choix de cires originales*, Geneva, 1949 (wax model illustrated).

J. Rewald and L. von Matt, *Degas Sculpture: The Complete Works*, New York, 1956, p. 145, no. XXII (another cast illustrated, pls. 55 and 56 and p. 145, fig. 6).

F. Russoli and F. Minervino, *L'opera completa di Degas*, Milan, 1970, p. 141, no. S.22 (wax model illustrated).

J. Lassaigne and F. Minervino, *Tout l'œuvre peint de Degas*, Paris, 1974, p. 141, no. S.22 (another cast illustrated).

C.W. Millard, *The Sculptures of Edgar Degas*, Princeton, 1976, p. xii, no. 47 (wax model illustrated).

M. Guillard, ed., *Degas: Form and Space*, Paris, 1984, pp. 184 and 189 (another cast illustrated, fig. 159).

A. Pingeot, A. Le Normand-Romain and L. Margerie, *Catalogue sommaire illustré des sculptures du Musée d'Orsay*, Paris, 1986, p. 130, no. 2088 (another cast illustrated).

J. Rewald, *Degas's Complete Sculpture: Catalogue Raisonné*, San Francisco, 1990, p. 84, no. XXII (wax model illustrated, p. 82 and another cast illustrated, p. 83).

A. Pingeot and F. Horvat, *Degas: Sculptures*, Paris, 1991, p. 164, no. 24 (wax model illustrated).

S. Campbell, "Degas: The Sculptures, A Catalogue Raisonné" in *Apollo*, August 1995, pp. 41-42, no. 63 (another cast illustrated in color, fig. 61).

R. Kendall, *Degas and The Little Dancer*, 1998, p. 176, no. 59 (another cast illustrated in color).

J.S. Czestochowski and A. Pingeot, *Degas Sculptures: Catalogue Raisonné of the Bronzes*, Memphis, 2002, pp. 245-246, no. 63 (another cast illustrated in color; wax model illustrated).

S. Campbell, R. Kendall, D. Barbour and S. Sturman, *Degas in the Norton Simon Museum*, Pasadena, 2009, vol. II, pp. 323-325 and 548-549, no. 58 (wax model and another cast illustrated in color, pp. 323-324).



Edgar Degas, *Deux Danseuses*, circa 1893-1898.
The Art Institute of Chicago.





In a most profoundly personal sense, Degas discovered in the world of dance performance a parallel domain, a compelling metaphor for his own professional life as a creative artist. Peak occasions of grand, colorful, and lively theatrical spectacle comprise but one aspect of the artist's treatment of the ballet in his work. He observed, considered, and often recorded instances of telling visual incident off-stage as well—in the wings, backstage, and behind the scenes in rehearsal and practice rooms, wherever such encounters caught his eye. Degas modeled in *Danseuse au repos, les mains sur les reins, jambe droite en avant* not a key ballet position, but instead a moment aside, out of the public eye, ostensibly banal and insignificant, except that it represents—most truthfully—one of countless such passing points in time that make up much of the day in the life of a dancer, an artist, or anyone else.

Hands on her hips, either tensing her spine in preparation for a performance or stretching it after her exertions are done, this *Danseuse au repos* leans slightly forward, perhaps in anticipation of the next command from the ballet master. This figure proved to be usefully adaptable in numerous situations that Degas explored beginning in mid-1890s. It is closely related to another sculpture (Hébrard, no. 63; Rewald, no. XXII) and to the only dancer Degas modeled in costume (Hébrard, no. 51; Rewald, no. LII) subsequent to the famous *Petite danseuse de quatorze ans* (Rewald, no. XX), shown at the Sixth Impressionist Exhibition in 1881. This pose appears in more than twenty charcoal drawings, pastels, and oil paintings, which range from simple nude studies to complex groupings of two or three clothed dancers in the wings of the stage (e.g. Lemoisne, nos. 1015–1019, 1149, 1195–1196, 1250–1253, 1445–1449).

“Habitually and randomly surrounded by his sculptures, drawings, pastels, and paintings in the vast rue Victor Massé studio,” Richard Kendall has written, “Degas appears to have moved freely from one object and one image to another, borrowing a posture from a wax model or situating a familiar pose in a novel setting. The commerce between living models and their wax replacements, between space-occupying reality and linear invention, must have been intense. Indicative of the profusion of such examples is the remarkable family of pictures and sculptures based on a single ballerina with her hands on her hips... This haunting subject pervades every medium, in every stage of dress and undress, and in every state of completion, in Degas's late oeuvre” (exh. cat., *op. cit.*, 1996, p. 256).

57A

EDGAR DEGAS (1834–1917)

Grande arabesque, premier temps

stamped with signature and foundry mark and numbered 'Degas 18/M A.A. HÉBRARD CIRE PERDUE' (Lugt 658; on the top of the base)

bronze with brown and green patina

Height: 19½ in. (48.5 cm.)

Original wax model executed 1885-1890; this bronze version cast at a later date in an edition numbered A to T, plus two casts reserved for the Degas heirs and the founder Hébrard, marked HER.D and HER respectively

\$180,000–250,000

PROVENANCE

Stephen Hahn Gallery, New York.

Norton Simon Art Foundation, Pasadena (acquired from the above, 1977); sale, Christie's, New York, 19 May 1982, lot 11.

Lorraine Pritzker, Chicago (acquired at the above sale); Estate sale, Sotheby's, London, 26 June 2001, lot 8.

Browse & Darby, London (acquired at the above sale).

Acquired from the above by the late owner, June 2004.

EXHIBITED

Art Gallery of Alberta, *Edgar Degas: Figures in Motion*, January-May 2010.



Artémis à la biche, Roman marble copy after a bronze sculpture attributed to the Greek sculptor Leochares, 4th century BCE. Musée du Louvre, Paris. Photo: Erich Lessing / Art Resource, NY.

LITERATURE

J. Rewald, *Degas: Works in Sculpture, A Complete Catalogue*, New York, 1944, p. 23, no. XXXV (wax model illustrated, p. 86, and another cast illustrated, p. 87).

J. Rewald and L. von Matt, *Degas Sculpture: The Complete Works*, New York, 1956, p. 148, no. XXXV (another cast illustrated, pl. 37).

F. Russoli and F. Minervino, *L'opera completa di Degas*, Milan, 1970, p. 140, no. S.5 (wax model illustrated).

J. Lassaigue and F. Minervino, *Tout l'œuvre peint de Degas*, Paris, 1974, p. 140, no. S.5 (another cast illustrated).

C.W. Millard, *The Sculptures of Edgar Degas*, Princeton, 1976, pp. xvi and 24 (wax model illustrated, fig. 87).

M. Guillard, ed., *Degas: Form and Space*, Paris, 1984, pp. 195-196 (another cast illustrated, fig. 188).

E. Camesasca and G. Cortenova, *Degas scultore*, Florence, 1986, pp. 117 and 182, no. 18 (another cast illustrated in color, p. 117; wax model and other casts illustrated, p. 182).

A. Pingeot, A. Le Normand-Romain and L. Margerie, *Catalogue sommaire illustré des sculptures du Musée d'Orsay*, Paris, 1986, pp. 126-127, no. 2069 (another cast illustrated).

J. Rewald, *Degas's Complete Sculpture: Catalogue Raisonné*, San Francisco, 1990, pp. 108-109 and 207, no. XXXV (wax model illustrated, p. 108; another cast illustrated, p. 109).

A. Pingeot, *Degas Sculptures*, Paris, 1991, pp. 154-155, no. 5 (wax model and another cast illustrated).

S. Campbell, "Degas: The Sculptures, A Catalogue Raisonné" in *Apollo*, August 1995, pp. 19-20, no. 18 (another cast illustrated, fig. 18).

R. Kendall, *Degas and the Little Dancer*, Baltimore, 1998, p. 175, no. 51 (another cast illustrated).

J.S. Czestochowski and A. Pingeot, *Degas Sculptures: Catalogue Raisonné of the Bronzes*, Memphis, 2002, pp. 156-157, no. 18 (another cast illustrated in color, p. 156; wax model illustrated, p. 157).

S. Campbell, R. Kendall, D. Barbour and S. Sturman, *Degas in the Norton Simon Museum*, Pasadena, 2009, vol. II, pp. 326-329 and 515-516, no. 59 (wax model and another cast illustrated in color, pp. 326-328).





The dancer in *Grande arabesque, premier temps* has assumed the stance, from which—arms at the ready for balance—she will lean forward on her right leg, while raising her left leg straight back, to attain the horizontal (or higher) level of the *grande arabesque*. With her left foot still touching the ground, the position seen here is more precisely described as an *arabesque à terre*.

The present sculpture represents the initial stage in a sequential, triadic ensemble that Degas carried through in *Grande arabesque, deuxième temps* and the version designated *troisième temps*, depicting the moments of near and final realization of the *grande arabesque* position (Hébrard, nos. 15 and 16; Rewald, nos. XXXVI and XXXIX). Degas appears to have employed the same model, who possessed a well-toned figure, more strongly built than generally found among ballerinas today, for these three similarly scaled sculptures, which he is believed to have modeled during 1885–1890.

“The pose gives this figure a subtle, graceful dynamism and psychological life,” Suzanne Glover Lindsay has written. “Formally it produces an active interplay of masses in space from every angle, especially with the opposition between the dancer’s legs, body and head (to the right), and her shoulders and left arm” (*Edgar Degas Sculpture*, National Gallery of Art, Washington, D.C., 2010, p. 204). While *Grande arabesque, premier temps* has no direct counterpart in Degas’s paintings or drawings, the effect of forward, anticipatory movement is also seen in other sculptures, including *Danseuse s’avançant les bras levés, première étude*.

Glover observed in the present figure “a balletic analogue to the many famous striding female nudes since antiquity, such as *Diana the Huntress* (Musée du Louvre)” (*ibid.*). Degas is reported to have claimed that his dancers “followed the Greek tradition purely and simply, almost all antique statues representing the movement and balance of rhythmic dance” (quoted in J. De Vonyar and R. Kendall, *Degas and the Dance*, exh. cat., Philadelphia Museum of Art, 2002, p. 235).

AMERICAN ART

November 20, 2018



WILLIAM R. BARNET (1911–2012)

Aurora

signed and dated 'Will Barnet '77' (upper right)

oil on canvas

42 ½ x 102 ¾ in. (108 x 261 cm.)

Painted in 1977.

\$80,000–120,000

PROVENANCE

The artist.

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

Acquired by the late owners from the above, 1979.



WILLIAM R. BARNET (1911–2012)

Circe

signed and dated 'Will Barnet 1978' (lower center) — signed and dated again (on the reverse)

oil on canvas

39 ½ x 39 ½ in. (100.3 x 100.3 cm.)

Painted in 1978.

\$60,000–80,000

PROVENANCE

The artist.

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

Acquired by the late owners from the above, 1979.

EXHIBITED

New York, Hirschl & Adler Galleries, Inc., *Will Barnet: New Paintings*, February 7-28, 1981, no. 4, illustrated.

AMERICAN ART ONLINE

November 14–20, 2018



CHAIM GROSS (1904–1991)

Mother Playing

inscribed 'CHAIM/GROSS' with artist's device
(on the front of the base)
bronze with brown patina
46 in. (116.8 cm.) high;
80 in. (203.2 cm.) long
Modeled in 1961.

\$10,000–15,000

PROVENANCE

The artist.
William Beadleston Inc., New York, acquired from
the above.
Acquired by the late owners from the above, 1984.

LITERATURE

F. Getlein, *Chaim Gross*, New York, 1974, pl. 1, 174,
175, another example illustrated.

OLD MASTERS

Evening Sale

London – December 6, 2018





PIETER BRUEGHEL, THE YOUNGER
(BRUSSELS 1564/5-1637/8 ANTWERP)

The Netherlandish Proverbs

oil on canvas

47¾ x 65½ in. (121.3 x 166.7 cm.)

£3,500,000–5,500,000

\$4,700,000–7,300,000

€4,000,000–6,300,000

PROVENANCE:

Jonkheer Adriaan Johan Hugo Repelaer van Spijkenisse (1845-1884), Brussels, and by inheritance to his brother, Jonkheer Johan Adriaan Paulus Repelaer van Spijkenisse (d. 1913), Haarlem, and by descent to, Jonkheer O.S. Repelaer van Spijkenisse; Christie's, Amsterdam, 6 May 1993, lot 99, as 'Attributed to Pieter Brueghel II'. with Johnny van Haeften, London, 1994, as 'Pieter Brueghel II', from whom acquired by the present owner.

LITERATURE:

G. Marlier, *Pierre Brueghel le Jeune*, Brussels, 1969, p. 128, no. 6, where incorrectly given as in the van den Bergh collection, The Hague, July 1888.

K. Ertz, *Pieter Brueghel der Jüngere (1564-1637/38)*, Lingen, 1988, I, pp. 70-1, no. E6, illustrated.

R. Duckwitz, *Brueghel Enterprises*, exhibition catalogue, Maastricht and Brussels, 2001, p. 61, fig. 5.





Pieter Brueghel the Younger based this animated scene, teeming with figures, on an original composition by his father, Pieter Bruegel the Elder (Berlin, Gemäldegalerie, Staatliche Museen). It visualises the vernacular and wit of the sixteenth-century Netherlandish people in the figurative representation of over one hundred proverbs. Proverbs and sayings had long been collected in compendia, however, interest in them reached new levels at this time. The best-known compendium was Erasmus' *Adagia*, published in 1500, which explained around eight hundred proverbs and sayings from classical antiquity to biblical times.

Bruegel the Elder's *Netherlandish Proverbs*, inscribed with the date '1559', was created five years before his son Pieter Brueghel the Younger (who adopted an 'h' in his name) was born, and almost forty years before the latter painted his earliest surviving dated copy. It was one of the Elder's earliest works and as a composition incorporating small isolated performances of proverbs across a large theatrical space it had no direct precedent. Frans Hogenberg's *circa* 1558 engraving of *The Blue Cloak* certainly provided Bruegel with inspiration (fig. 1), as he gave the cuckolding motif centre stage in his own work, with the unfaithful wife placing the 'blue cloak' of deception on her gullible husband, and later made it part of the title of the work. Hogenberg's engraving depicted many of the proverbs and sayings that Bruegel transformed and multiplied into a complex visual opus that made veiled references to the uncertainties of his time.

Although Bruegel the Elder's *Proverbs* was still in Antwerp in 1668, when it was documented as part of the collection of Pieter Stevens, there is no evidence to suggest that it was still in the artist's possession at the time of his death. While none of the surviving sources establish what happened to his workshop and all of his paintings, drawings and designs, what is evident from comparing the copies produced by the younger Brueghel and his studio is that they were based on a model other than his father's original picture. Klaus Ertz records nine autograph versions of this composition by Brueghel the Younger (*op. cit.*, pp. 68-75), and considers

the present panel to be one of the finest autograph variants, most comparable to probably the earliest surviving version in the Stedelijk Museum, Wuyts-Van Campen in Lier (*ibid.*, no. E1), which is dated to 1607, the year around which Ertz also dates the present picture. Along with the Lier version, the present work is grouped by Ertz with two other works on panel that are characterised by their closeness to Bruegel the Elder's prototype: that in the Royal Museum of Fine Arts, Antwerp (*ibid.*, no. E3), and the picture offered at Sotheby's, London, 9 April 1986, lot 22 (*ibid.*, no. E7). Although the copies typically follow the Elder's original

with astonishing precision, none are absolutely identical to the prototype, with many showing both minor and in some instances significant differences, additions and omissions. This suggests that Brueghel the Younger had the inclination to add something of his own inventiveness.

While no preparatory drawing of the Elder's original is known, infrared reflectography of the panel indicates that the younger Brueghel's compositions are in fact closer to the original's underdrawing than to the finished painting (see Duckwitz, *op. cit.*, pp. 58-79). Close comparison of the prototype's underdrawing and the copies





Frans Hogenberg, *The Blue Cloak*, 1556–1560 © Rijksmuseum, Amsterdam

Hieronymus Bosch, *The Haywain: central panel of the triptych*, circa 1500
© Monasterio de El Escorial, Spain / Bridgeman Images.

reveals many shared elements that do not appear in the original finished painting: in all of the Younger's versions, for example, the legs of the man in the pillory are stretched out, as they are in the prototype's underdrawing, where the man also plays his fiddle in front of a cracked brick wall, subsequently overpainted by Bruegel the Elder with a hedge. Similarly, one figure is missing from all the copies – a man kissing a ring on the tower door – and neither is he visible in the original underdrawing. This suggests that Bruegel the Younger's versions were based on highly detailed drawings or cartoons by his father, which must have included colour instructions, since the colours in all the copies remain consistent.

Associating himself with literati such as the cartographer Abraham Ortelius and

the Dutch moralist Dirck Volckertszoon Coornhert, Pieter Bruegel the Elder injected sixteenth century proverb usage with the power of Medieval theological symbolism in his in *Netherlandish Proverbs*. Though Catholic, Bruegel identified with the moral and religious teachings of Coornhert, which centred on man's personal relationship with God and his duty to overcome sin, which he was believed to be driven to by folly. Bruegel won the admiration of his contemporaries both for his fidelity to nature and as a disciple of Hieronymus Bosch, visually adopting both the artist's sense of unrestrained pandemonium and satire to warn against the greed and avarice of humanity, as if extending the brawling crowds of Bosch's *The Haywain* (fig. 2; c. 1512–15; Madrid, Museo del Prado) into the folly of the

Proverbs. Unlike man's central position as the lord of creation in Italian Renaissance art, he is here incidental to the plenitude of nature and the universe, to the cycle of birth and death, to growth and decay.

For a list of the proverbs depicted in this picture in the original Flemish, see G. Marlier, *Pierre Brueghel le Jeune*, Brussels, 1969, pp. 123–127, figs. 52 and 52bis.

Key to *The Netherlandish Proverbs*

- 1) She bound the devil to a cushion (She's a real shrew)
- 2) He is a column biter (He's a false friend)
- 3) She carries fire in one hand and water in the other (She's hot and cold)
- 4) Here, it's the sow that opens the trap (Here, everything is going to the dogs)
- 5) He grills herring for the spawn (To sacrifice something of great value to get something of lesser value)
- 6) Here, his herring doesn't cook (He has no success)
- 7) He has a cake on his head (He's an unlucky fellow)
- 8) He sits (or falls) in the ashes between two chairs (To fall between two stools)
- 9) To find the dog in the larder (To hesitate is to lose)
- 10) At the sign of the scissors (Here, the client is fleeced)
- 11) To always gnaw at the same bone (To always focus on the same thing)
- 12) The chicken inspector (A ladies' man)
- 13) He puts the bell around the cat's neck (He undertakes a dangerous enterprise)
- 14) To knock one's head against the wall
- 15) Are you a soldier or a peasant?
- 16) One shears sheep, the other shears pigs (One takes all the profit, the other none)
- 17) As patient as a sheep
- 18) The one weaves what the other spins (The one carries out what the other one plots)
- 19) The one loads the distaff with that which the other spins (One slanderer repeats the slurs she has heard from another)
- 20) He carries daylight in open baskets (He gives himself up to useless endeavours)
- 21) He lights a candle to the devil (He will flatter anyone to get what he wants)
- 22) He makes his confession to the devil (He confides in someone who is not worthy)
- 23) He who whispers in one's ear (Slanderer, gossip monger)
- 24) The Stork invited the Fox (The cheater is fooled)
- 25) The spit roast must be watered (You must take great care when you wish to succeed)
- 26) One must put the roast on the spit while the fire burns (To strike when the iron is hot)
- 27) You can't turn the spit roast with him (You can't reason with him)
- 28) Two dogs seldom agree over the same bone (Two people rarely agree over the same matter)
- 29) The pig is stuck in the belly (It's an irrevocable deed)
- 30) Strew roses before swine (Throw roses before swine)
- 31) She puts the blue coat on her husband's shoulders (She pulls the wool over his eyes)
- 32) It goes like pincers on a pig (It is incongruous)
- 33) To fill in the pit after the calf has drowned (To close the barn door after the horse has bolted)
- 34) One must crawl if one wants to make it through the world (One must be humble to succeed)
- 35) He makes the world spin on top of his thumb (A man of influence, who gets what he wants)
- 36) To hang a beard of flax (i.e. a false beard) on the Lord (To be a hypocrite)
- 37) Who will pull longest? (Each wants to prevail over the other)
- 38) To put spokes in the wheels (To provoke obstacles)
- 39) He who upsets his porridge cannot get it all back (It's no use crying over spilt milk)
- 40) He is looking for the hatchet (He's looking for pretexts)
- 41) He who searches, finds
- 42) He finds it difficult to grab two loaves at the same time (He's having trouble making ends meet)
- 43) He yawns against the oven - or - he must yawn for a long time, he who wishes to out-yawn an oven (He attempts the impossible)
- 44) He is sitting in his own light (He wrongs himself)
- 45) One searches not another in the oven if one hasn't been in there oneself
- 46) She takes the chicken egg and leaves the goose egg (Avarice trumps wisdom - or she makes an incomprehensible choice)
- 47) To fall through the basket (To not be able to prove what one says as true)
- 48) He hangs between heaven and earth
- 49) It's good to make one's belts from the leather of others (It's good when one can do good things with the funds of others)
- 50) He grabs the eel by the tail (He will certainly not succeed in his endeavour)
- 51) To swim against the current
- 52) To throw the habit in the nettles (To quit religious life)
- 53) A cracked wall is soon in ruins
- 54) To not be able to bear that the sun shines on the water (To be jealous of another's happiness)
- 55) He throws his money into the water (He throws his money out of the window)
- 56) They both shit through the same hole (They get on amazingly well)
- 57) Its like putting a lavatory above a pit (It's obvious)
- 58) Big fishes eat the little fishes (The strong dominate the weak)
- 59) He fishes behind the nets (He arrived too late)
- 60) He wipes his backside on the prison door (He mocks something)
- 61) He falls from the (back of the) bull onto the ass (From the frying pan into the fire)
- 62) He plays atop the pillory (He takes over something for an inappropriate use)
- 63) They are two fools in the same cap (They always agree)
- 64) They shave the fool's beard without any soap (To take advantage of the weaknesses of others)
- 65) He has toothache behind the ears (He is crafty)
- 66) He urinates at the moon (He attempts the impossible)
- 67) At the sign of the chamber pot / There hangs the pot
- 68) It depends on the cards
- 69) To soil on the entire world (To have no respect for anything)
- 70) In the upside-down world (Here, everything is in reverse of normal)
- 71) Each one takes the other by the nose (Each one fools the other)
- 72) He looks through his fingers (He has his eyes closed)
- 73) To enter in one's clogs (To wait in vain)
- 74) To sport the broom (To feast in the absence of masters)
- 75) They're married beneath the broom (It's convenient to flirt under the same roof)
- 76) The rooftops are covered with tarts (Everything is found in abundance there)
- 77) To use up all your arrows / To shoot your bolt (To use up your last chance)
- 78) To keep an egg in the nest (To keep a nest egg)
- 79) When the gates are open, the pigs run through the wheat (When the cat is away the mice will play)



- 80) He stretches out his coat the way the wind blows (He blows the way the wind does)
- 81) He winnows feathers in the breeze (He does something useless)
- 82) When the barrier is open, the pigs run in the wheat. Less wheat, but more ham
- 83) He gets two flies in one swat (He kills two birds with one stone)
- 84) He sets fire to his house to warm himself in the blaze (It doesn't matter to him that his house burns, as long as he can warm himself in the fire)
- 85) A good soldier doesn't fear fire
- 86) There is no smoke without fire
- 87) She has fire in her behind
- 88) When the blind lead the blind, all fall into the ditch (The blind leading the blind)

- 89) Horse manure is not figs
- 90) He watches dancing bears (He's hungry)
- 91) For this reason and that, the geese go barefoot
- 92) Who knows why geese go barefoot? (There is a reason for everything)
- 93) He soils on the gallows (He mocks Justice)
- 94) To set sail with the devil (To get involved with the wrong crowd)
- 95) The journey is not yet finished when you see the church and its steeple (It's not as easy as it seems)

41A

BALTHASAR VAN DER AST
(MIDDELBURG C. 1590/3-1657 DELFT)

A Semper Augustus tulip, irises, a carnation and other flowers in a Wan-li gilt-mounted vase, with cherries, berries and insects, on a stone ledge

indistinctly signed '[...]der Ast f' (lower left)

oil on panel

15 $\frac{5}{8}$ x 10 $\frac{1}{8}$ in. (39.7 x 25.5 cm.)

£200,000–300,000

\$270,000–400,000

€230,000–340,000

PROVENANCE:

Private collection, England.

Anonymous sale; Sotheby's, New York, 24 January 2008, lot 25 (\$289,000).





Strikingly modern in its elegant verticality and economical design, this still life of luxurious flowers in a porcelain vase is an early work by Balthasar van der Ast. On the basis of firsthand inspection at the time of the 2008 sale, Dr. Fred Meijer dated the work to 1624-25, when the painter was working in Utrecht and was at the height of his observational and technical abilities. Like Ambrosius Bosschaert the Elder, the painter's brother-in-law, under whom he had trained in Middelburg, van der Ast meticulously studied the flowers he represented from life, assembling a portfolio from which he could combine flowers according to his whim, creating bouquets with flowers that blossomed in different seasons and therefore could never exist in reality.

The quiet refinement of van der Ast's panel betrays nothing of the frantic atmosphere of speculation and competition in which it was created. The popularly termed 'Tulip mania', which swept the Netherlands during the 1620s and '30s, saw the fervid importation, production and sale of countless varieties of tulips as an emerging wealthy merchant class sought to own and grow new, strikingly coloured types of the flower. In 1624, offers for as much as 2,000 or 3,000 guilders (the equivalent of the average annual earnings of a wealthy merchant) were being rejected by tulip merchants (M. Dash, *Tulipomania: The Story of the World's Most Coveted Flower and the Extraordinary Passions it Aroused*, London, 1999, p. 94). So-called 'broken' tulips - those infected with the virus which gave them their variegated colours, such as the one portrayed in van der Ast's painting at upper centre - were the most popular new varieties.

The present painting can be grouped with similar still lifes of flowers in Wan-li porcelain vases that van der Ast painted in the 1620s. The vases that appear in these works are similar in design, but not identical: their decorative patterns and gilt bronze mounts vary from painting to painting. Accordingly, Meijer proposes that rather than being accurate representations of a studio prop, it is more likely that van der Ast's vessels are inventions of the artist based on his general idea of what a late Ming vase looked like (F.G. Meijer, *The Ashmolean Museum, Oxford. Catalogue of the Collection of Paintings. The Collection of Dutch and Flemish Still-Life Painting Bequeathed by Daisy Linda Ward*, Zwolle, 2003, p. 159). In this group are the 1623 Vase of flowers in the Ashmolean Museum, Oxford, and one sold in These Rooms, 8 December 2005, lot 11.

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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
- 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.

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

(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 will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

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. 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.

G 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

- You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you 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 Post-Sale Services Department on +1 212 636 2650.
- If you do not collect any **lot** within thirty days following the auction we may, at our option:
 - charge you storage costs at the rates set out at www.christies.com/storage.
 - move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - sell the **lot** in any commercially reasonable way we think appropriate.
- The Storage conditions which can be found at www.christies.com/storage will apply.
- 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**.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

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

2 EXPORT AND IMPORT

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

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any lot prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.

(b) Endangered and protected species

Lots 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 (a) to (d) or E2(f) above, we are found to be liable to you for any reason, we shall not have to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another Christie's Group company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a lot (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the lot.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a lot will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

- (i) the work of a particular artist, author or manufacturer, if the lot is described in the Heading as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the lot is described in the Heading as a work created during that period or culture;
- (iii) a work for a particular origin source if the lot is described in the Heading as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the lot is described in the Heading as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a lot is authentic as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the hammer price.

catalogue description: the description of a lot in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a lot.

due date: has the meaning given to it paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a lot may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a lot.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a lot.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a lot.

saleroom notice: a written notice posted next to the lot in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed ‘Conditions of Sale’

◦
Christie’s has a direct financial interest in the **lot**.
See Important Notices and Explanation of Cataloguing Practice.

△
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

△ 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 △ 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

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday - Friday.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

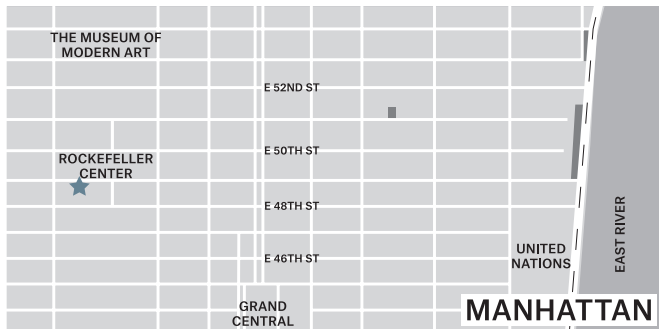
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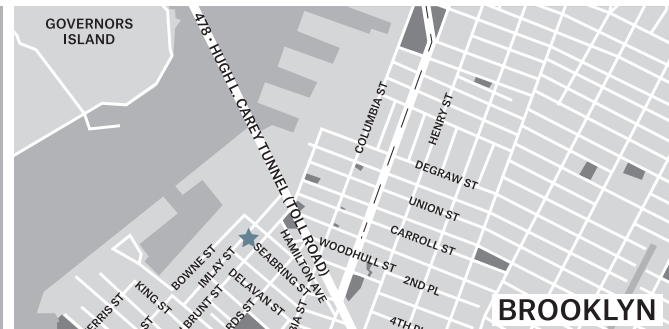
Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

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20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
nycollections@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays



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