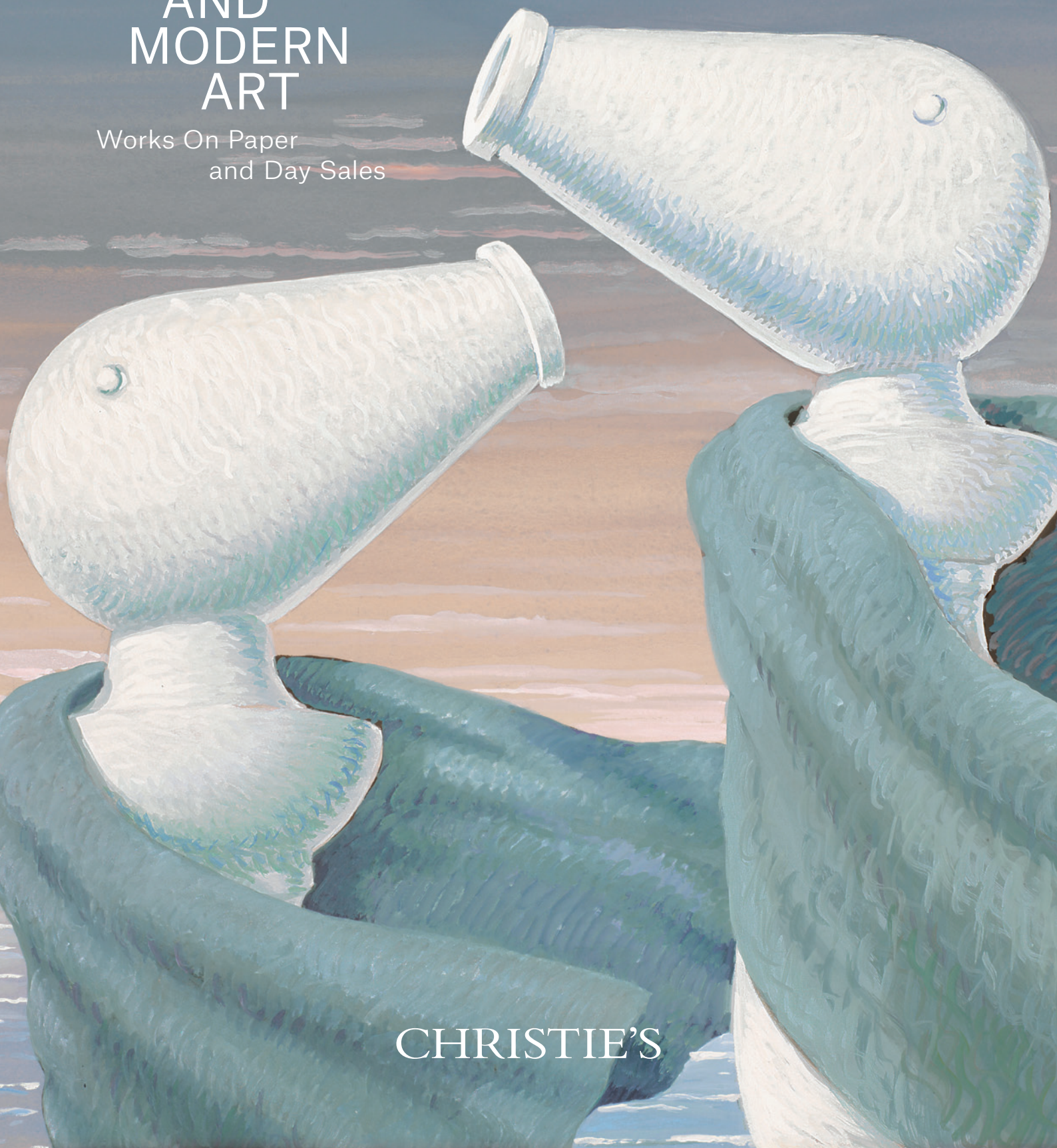


IMPRESSIONIST AND MODERN ART

Works On Paper
and Day Sales

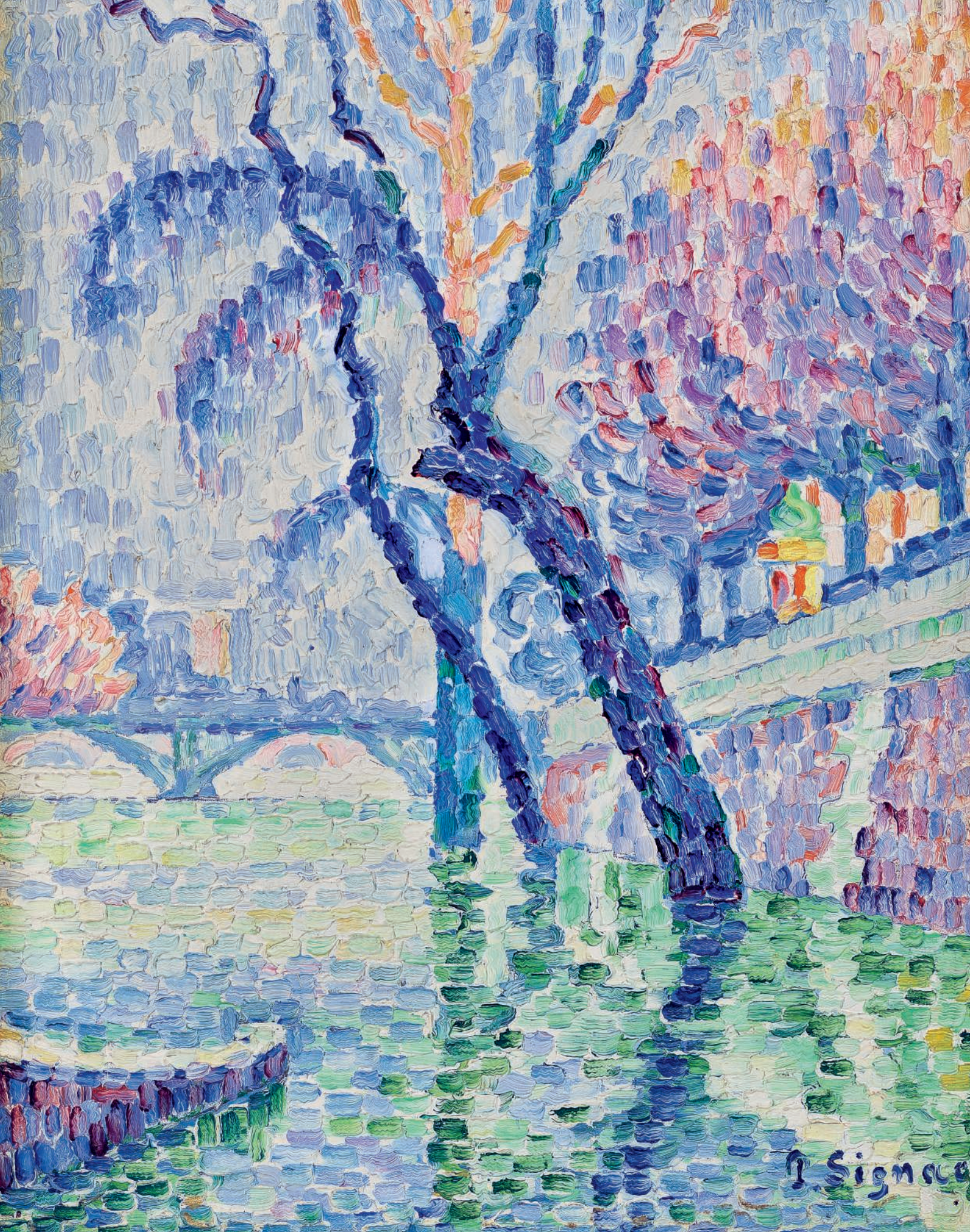


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P. Picasso
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IMPRESSIONIST AND MODERN ART WORKS ON PAPER AND DAY SALES

MONDAY 12 NOVEMBER 2018

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9/10/18

AUCTION

Monday 12 November 2018
at 11.00 am (Lots 101-215)
and 2.00 pm (Lots 250-470)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Sunday	4 November	1.00 pm- 5.00pm
Monday	5 November	10.00 am- 5.00pm
Tuesday	6 November	10.00 am- 5.00pm
Wednesday	7 November	10.00 am- 5.00pm
Thursday	8 November	10.00 am- 5.00pm
Friday	9 November	10.00 am- 5.00pm
Saturday	10 November	10.00 am- 5.00pm
Sunday	11 November	10.00 am- 12.00pm

Book signing of *Picasso, an intimate portrait* (Tate Publishing/Abrams), Picasso's latest biography by Olivier Widmaier Picasso, author and grandson of the artist, on Sunday, 11 November, from 10:00am-12:00pm

AUCTIONEERS

David Kleiweg de Zwaan (#1365999)
Adrien Meyer (#1365994)
Tash Perrin (#1039052)

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 such bids at or above the reserve.

AUCTION LICENSE

Christie's (#1213717)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **DWOODLES-15978** and **COOKIE-15979**

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This auction is subject to the Important Notices and Conditions of Sale set forth in this catalogue.
[50]

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CHRISTIE'S

13/03/2018



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QUOTE SOURCE:

Rodin intro page: M. Laurent, et al., *Rodin, les mains, les chirurgiens*, exh. cat. Musée Rodin, Paris, 1983, p. 40.

CATALOGUE IMAGE SOURCE:

Lot 172: A. Feldman Bennet, et al., *Hoglands: The Home of Henry and Irina Moore*, London, 2007, p. 169.

Rodin intro page: A.E. Elsen, *Rodin's Art: The Rodin Collection of the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University*, New York, 2003, p. 29.

Lot 253: M. Laurent, et al., *Rodin, les mains, les chirurgiens*, exh. cat. Musée Rodin, Paris, 1983, p. 37.

Lot 254: N. Bondil, *Metamorphoses in Rodin's Studio*, 2015, cat. 115.

Lot 271: D. Wildenstein, *Monet: Catalogue Raisonné Volume II Nos. I-198*, Paris, 1996, pp. 343, 347, 348, 350, 353, 354. D. Wildenstein, *Monet or the Triumph of Impressionism*, Paris, 1996, p. 204.

Lot 322: S. Thomas, *Chaim Soutine: die Leidenschaft des Malens*, exh. cat. Galerie Thomas, Munich, 2009, p. 156.

Lot 380: M. Seuphor, *Piet Mondrian: Life and Work*, New York, 1956, p. 29.

Lot 389: M. Ferretti-Bocquillon, et al., *Signac 1863-1935*, exh. cat. The Metropolitan Museum of Art, New York, 2001, p. 133.

Lot 423: V. Barnett, et al., *Alexei Jawlensky*, exh. cat. Neue Galerie, New York, 2017, p. 28.

Lot 447: Y. Farinaux, Le Sidaner, *L'oeuvre peint et grave*, Paris, 1989, p. 21.

FRONT COVER:

Lot 116 (detail)
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INSIDE FRONT COVER:

Lot 290 (detail)
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FRONTISPIECE 1:

Lot 423 (detail)

FRONTISPIECE 2:

Lot 256 (detail)

OPPOSITE SALE INFORMATION:

Lot 306
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OPPOSITE:

Lot 254

WORKS ON PAPER SALE DIVIDER:

Lot 141 (detail)

DAY SALE DIVIDER:

Lot 390 (detail)

INSIDE BACK COVER:

Lot 172

BACK COVER:

Lot 333
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For general enquiries about this
auction, emails should be addressed
to the Sale Coordinator.

We thank Jennifer Duignan for
researching and preparing various
notes, Natalie Brashear for her
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and Alyssa Ovadis for her assistance
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for clearing copyright.

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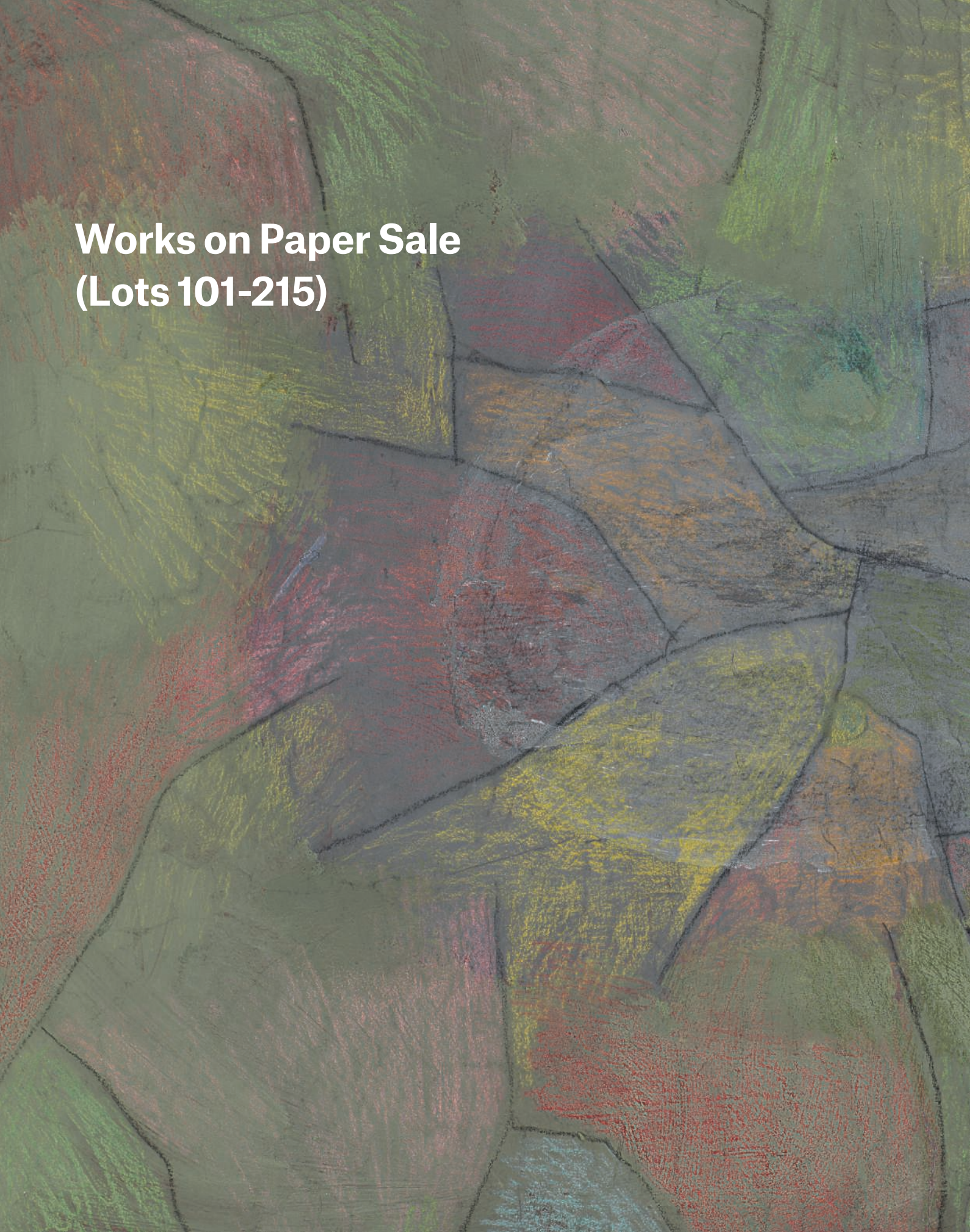
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**Works on Paper Sale
(Lots 101-215)**



101

HENRI MATISSE (1869-1954)

Tête de femme

signed and dated 'H Matisse 51' (lower right)

charcoal on paper

13 $\frac{1}{8}$ x 10 in. (33.1 x 25.5 cm.)

Drawn in 1951

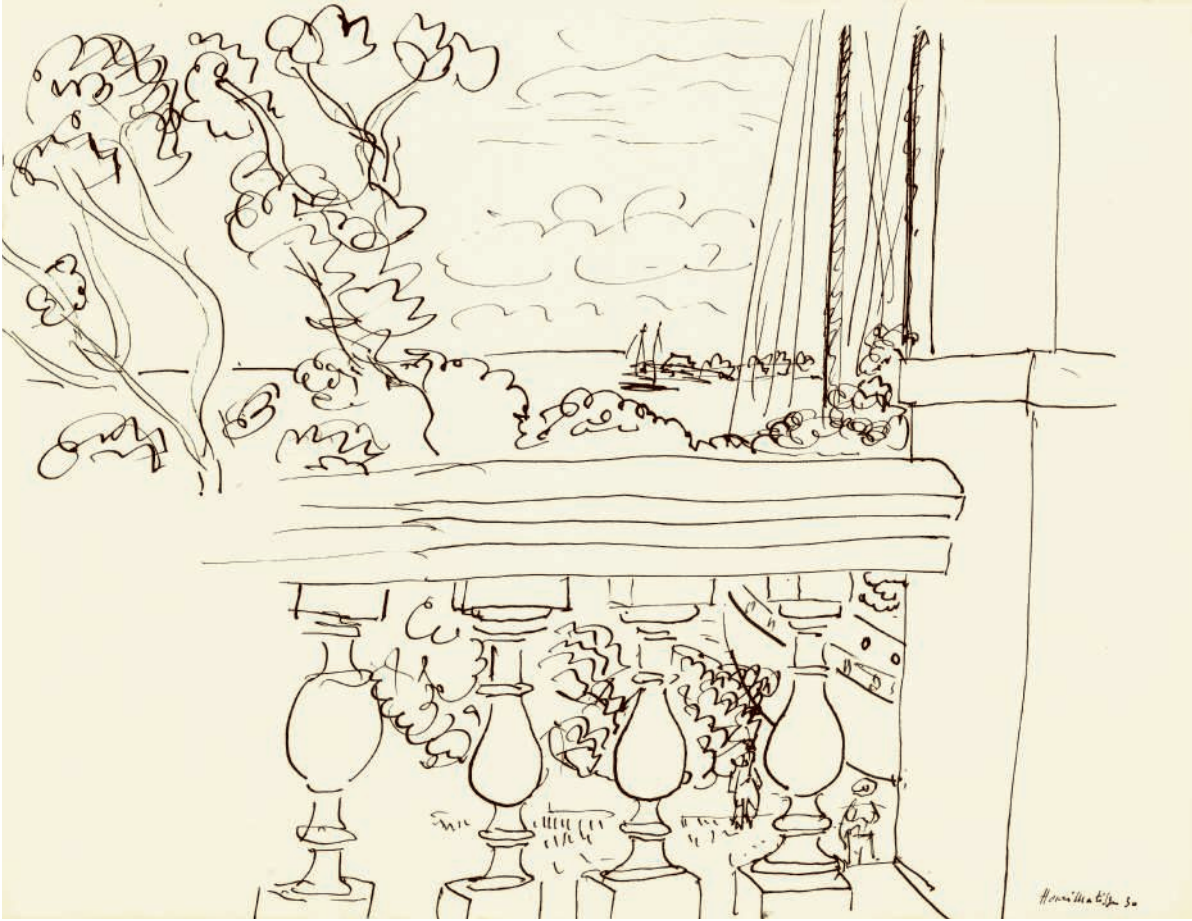
\$40,000-60,000

PROVENANCE

Vanderwoude Tananbaum Gallery, New York.

Acquired from the above by the present owner, 1985.

Wanda de Guébriant has confirmed the authenticity of this work.



PROPERTY FROM A DISTINGUISHED LOS ANGELES COLLECTION

102

HENRI MATISSE (1869-1954)

Vue sur la mer à Tahiti

signed and dated 'Henri Matisse 30' (lower right)

pen and India ink on paper

9 $\frac{7}{8}$ x 12 $\frac{7}{8}$ in. (25.1 x 32.6 cm.)

Drawn in 1930

\$25,000-35,000

PROVENANCE

Galerie Artis, Monte-Carlo.

James Kirkman, Ltd., London.

John Berggruen Gallery, San Francisco.

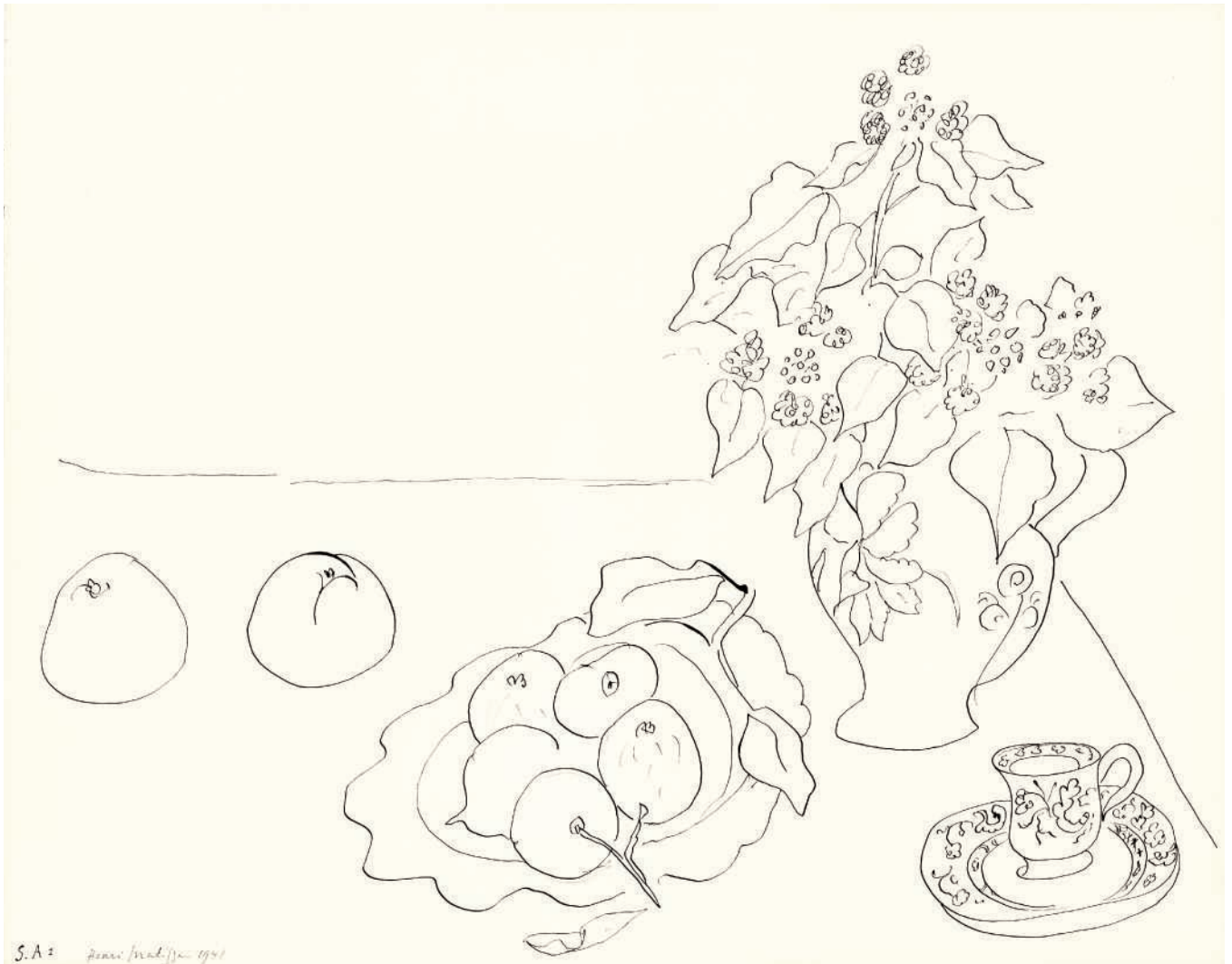
Acquired from the above by the present owner, November 1988.

EXHIBITED

Nice, Galerie des Ponchettes, *Matisse et Tahiti*, July-September 1986, p. 70 (illustrated, p. 71).

San Francisco, John Berggruen Gallery, *Works on Paper*, September-October 1988, p. 53 (illustrated, p. 54).

Wanda de Guébriant has confirmed the authenticity of this work.



PROPERTY FROM A DISTINGUISHED LOS ANGELES COLLECTION

103

HENRI MATISSE (1869-1954)

Fleurs, fruits et tasse

signed and dated 'Henri Matisse 1941' (lower left)

pen and India ink on paper

19 $\frac{3}{4}$ x 24 $\frac{3}{4}$ in. (50 x 62.9 cm.)

Drawn in 1941

\$60,000-80,000

PROVENANCE

Interart, Ltd., Zurich.

Heinz Berggruen, Paris.

Acquired from the above by the present owner.

Wanda de Guébriant has confirmed the authenticity of this work.

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

104

PABLO PICASSO (1881-1973)

Banjo

signed and dated 'Picasso 26' (lower right)

pastel and brush and India ink on paper

12 $\frac{3}{8}$ x 18 in. (31.4 x 45.7 cm.)

Executed in 1926

\$150,000-250,000

PROVENANCE

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

Comtesse Eliane de Beaumont, Neuilly-sur-Seine.

Acquired from the above by the family of the present owner, circa 1980.

LITERATURE

C. Zervos, *Pablo Picasso*, Paris, 1955, vol. 7, no. 27 (illustrated, pl. 13; with inverted dimensions).

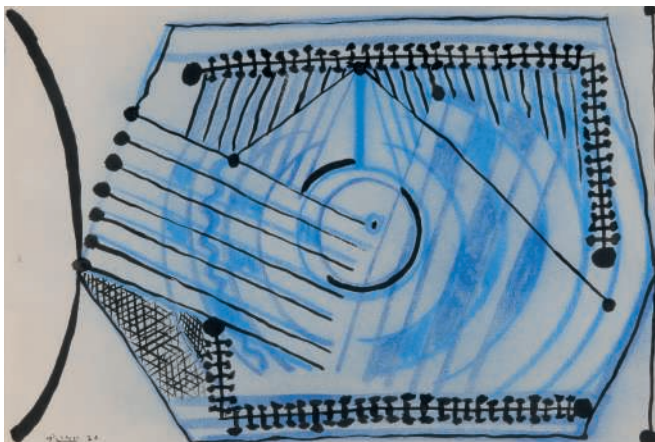
J. Palau i Fabre, *Picasso: From the Ballets to Drama, 1917-1926*, Barcelona, 1999, p. 523, no. 1659 (illustrated, p. 467; with inverted dimensions).

Musical instruments such as the guitar or the banjo are recurring motifs in Picasso's work of the 1910s and 1920s. These instruments appear in some of his most rigorous analytical cubist compositions of 1910-1911 and formed the basis for both of his earliest experiments with *papiers collés* in 1912, as well as his revolutionary first construction, the sheet-metal and wire sculpture *Guitare* (Zervos, vol. 2, no. 773; The Museum of Modern Art, New York). The guitar is featured in one of Picasso's largest and boldest statements of synthetic cubism, *Les trois musiciens*

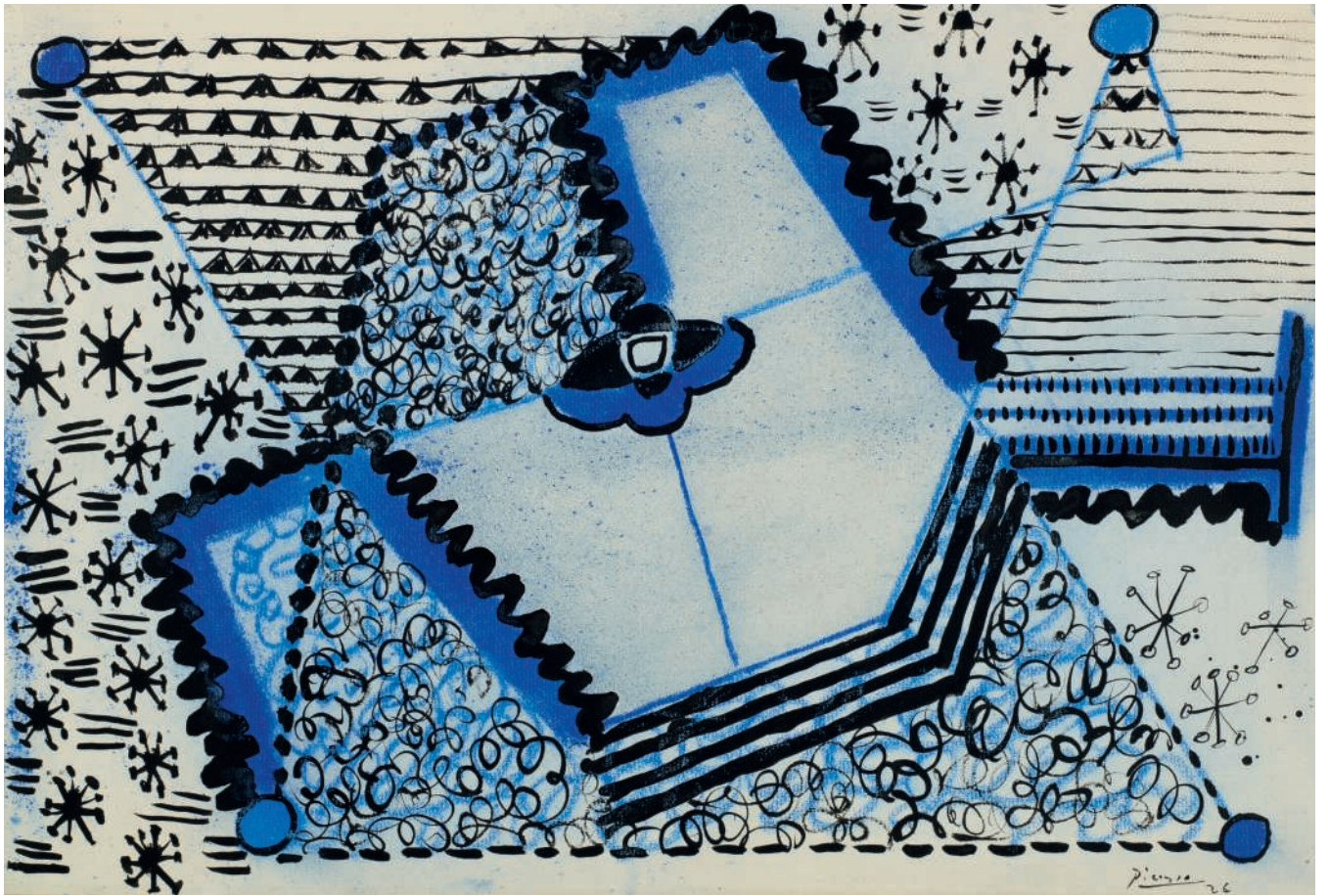
of 1921 (Zervos, vol. 4, no. 331; The Museum of Modern Art, New York), as well as in scores of still life compositions. Part of the appeal of the guitar for Picasso (who, unlike Georges Braque, had no particular love of music), was no doubt its well-established association with his Spanish homeland, which also explains its frequent role in the work of Juan Gris.

Robert Rosenblum has written: "For Picasso, the guitar was the king of Cubist musical instruments, as well as being a ubiquitous presence in both his pre- and post-Cubist works. Its isolation by Picasso as a virtual emblem was conspicuous in 1912, when the guitar became the fundamental motif for his adventurous new assembled sculptures. The anthropomorphic potential of the guitar recommended it especially to a quick-change magician who could sometimes recreate it as a female nude (in Spanish popular culture, playing a guitar is often equated with love-making) or as a more stiffly geometric male presence that might even be another of Picasso's alter egos, a point borne out by the fact that in the New York version of the *Three Musicians* (1921), the red-and-yellow harlequin, identifiable as a symbolic self-portrait, plays a guitar" (quoted in J. Brown, ed., *Picasso and the Spanish Tradition*, New Haven, 1996, pp. 78-79).

The present work, which belongs to a series of three representations of instruments drawn in 1926 in blue pastel—the banjo, mandolin and guitar (fig. 1)—is a focused examination of the instrument's character, and potentially a depiction of its personality in contrast to its stringed compatriots.



(fig. 1) Pablo Picasso, *Guitare*, 1926. Philadelphia Museum of Art, A. E. Gallatin Collection, 1952-61-108. © Estate of Pablo Picasso / Artists Rights Society (ARS), New York.





105

FERNAND LÉGER (1881-1955)

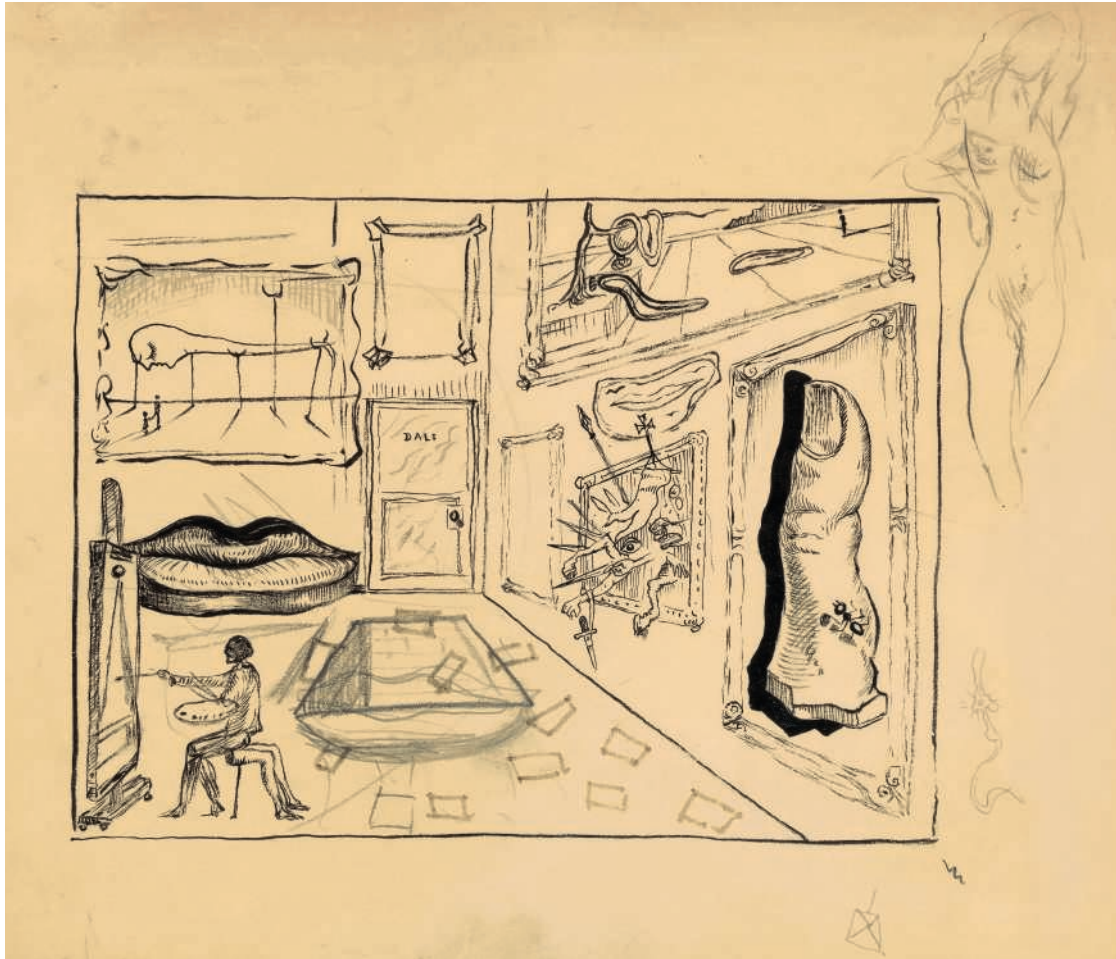
La Ville (étude)

stamped with initials 'F.L.' (lower right)
brush and India ink over pencil on paper
16 $\frac{1}{8}$ x 12 $\frac{1}{8}$ in. (42.1 x 32.1 cm.)
Painted in 1955

PROVENANCE

Galerie Louise Leiris, Paris.
Anon. sale, Galerie Wolfgang Ketterer, Munich, 28 November 1983,
lot 856.
Acquired at the above sale by the present owner.

\$15,000-20,000



PROPERTY FROM A PROMINENT MIDWEST COLLECTION

106

SALVADOR DALÍ (1904-1989)

Atelier de l'artiste (étude pour Destino de Walt Disney)

signed 'DALI' (center)

brush and pen and black and India inks and pencil on paper
10 x 12 in. (25.4 x 30.5 cm.)

Executed in 1947

\$40,000-60,000

PROVENANCE

Private collection, Connecticut; sale, Christie's, New York,
6 November 1991, lot 180.

Private collection, London (acquired at the above sale).

Anon. sale, Christie's, London, 5 April 2006, lot 133.

Anon. (acquired at the above sale); sale, Christie's, London,
10 February 2011, lot 215.

Acquired at the above sale by the present owner.

The late Robert Descharnes and Nicolas Descharnes have confirmed
the authenticity of this work.

107

PABLO PICASSO (1881-1973)

Femme endormie et femme accroupie

signed, dated and numbered 'Picasso 8 mai 47 II' (upper left)

pen and India ink on paper

17 $\frac{3}{8}$ x 25 $\frac{7}{8}$ in. (44.1 x 65.7 cm.)

Drawn on 8 May 1947

\$150,000-200,000

PROVENANCE

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

Van Diemen-Lilienfeld Galleries, Inc., New York (1957).

R.L. Sergel, Chicago.

Sherman Louis Sergel, Chicago (by descent from the above);

sale, Sotheby Parke Bernet, Inc., New York, 21 October 1976,

lot 171.

Acquired at the above sale by the present owner.

LITERATURE

C. Zervos, *Pablo Picasso*, Paris, 1965, vol. 15, no. 63 (illustrated prior to signature, pl. 38; with incorrect dimensions).

8 June 47 II

Picasso





108

LÉONARD TSUGUHARU FOUJITA
(1886-1968)

Enfant douce

signed 'L. Foujita' (lower center)

watercolor and brush and black ink on paper laid down on board
11 x 9½ in. (27.9 x 24.1 cm.)

Painted *circa* 1962

PROVENANCE

Dominion Gallery, Montreal.

Acquired from the above by the late owner, January 1966.

Sylvie Buisson has confirmed the authenticity of this work.

\$20,000-30,000



109

RAOUL DUFY (1877-1953)

Robes pour l'été

with atelier stamp (Lugt 702f; lower left) and titled and dated 'Robes pour l'Été 1920' (lower center)
gouache, watercolor, brush and pen and India ink and pencil on paper
9 $\frac{3}{8}$ x 29 $\frac{3}{8}$ in. (24.6 x 74.4 cm.)
Executed in 1920

\$12,000-18,000

PROVENANCE

Estate of the artist.
Private collection, Zurich; sale, Christie's, London, 10 December 1997,
lot 163.
Acquired at the above sale by the late owner.

Fanny Guillon-Laffaille will include this work in the forthcoming supplement to her Raoul Dufy *catalogue raisonné*.



110

110

FERNAND LÉGER (1881-1955)

Composition (recto and verso)

signed, dated and dedicated 'ami Gagnon amicalement F Léger 43' (lower right)

gouache, watercolor, pen and India ink on paper (*recto*);

pen and black ink on paper (*verso*)

8¾ x 7 in. (22.2 x 17.7 cm.)

Executed in 1943

\$20,000-30,000

PROVENANCE

Maurice Gagnon, Montreal (gift from the artist).

Dominion Gallery, Montreal.

Acquired from the above by the late owner, May 1973.

EXHIBITED

Montreal, Dominion Gallery, *Fernand Léger*, May-June 1943.

111

SONIA DELAUNAY (1884-1979)

Contrastes simultanés

signed with initials, dated and numbered 'SD. 13 No. 798.' (lower right)

watercolor on paper laid down on paper

17¾ x 21¾ in. (44.1 x 54.9 cm.)

Painted in 1913

\$50,000-70,000

PROVENANCE

Gimpel & Hanover Galerie, Zurich.

Erna and Curt Burgauer, Zurich (acquired from the above, 1965);

sale, Christie's, London, 30 April 1999, lot 138.

Anon. (acquired at the above sale); sale, Christie's, London, 28 February 2018, lot 296.

Acquired at the above sale by the present owner.

**EXHIBITED**

Zurich, Gimpel & Hanover Galerie and London, Gimpel Fils Gallery, *Sonia Delaunay*, October 1965-February 1966, no. 16.
Paris, Musée national d'art moderne, *Rétrospective Sonia Delaunay*, December 1967-January 1968, p. 40, no. 46 (illustrated, p. 43).

Jean-Louis Delaunay and Richard Riss have confirmed the authenticity of this work.

The present work belongs to the series *Contrastes simultanés* that Delaunay began in 1912. Executed in 1913, it is one of the last of the series dating from the period when the artist was beginning to combine her theories of color with the linguistic influence of her new friend and associate, the poet Blaise Cendrars. The title of the series derives from M.E. Chevreul's treatise on color, *De la loi du contraste simultané des couleurs*, but these works are also closely related to the exploratory forms of her husband Robert's series *Formes circulaires*.

The *Contrastes simultanés* demonstrate an intersection of theories that would span both the modern and contemporary era of artistic exploration. Delaunay's incorporation of text into abstraction as a means of blending word and color into one simultaneous poetic expression touches upon ideas that would not become widely practiced until the pioneering work of text-based conceptual artists such as Ed Ruscha and John Baldessari, more than half a century later. Her theories of *Simultanéisme* also speak to the interrelation of emotion and color, the sort of synesthesia-based ideology that inspired Wassily Kandinsky and his *Blaue Reiter*. Given her almost prescient ability to forge ahead and test the limits of modernity, it is unsurprising that in 1964 Delaunay was the first living female artist to have her own retrospective at the Louvre.

By her own estimation, the merit of the *Contrastes simultanés* series lay in "the pure colors becoming planes and opposing each other by *simultaneous contrasts* [creating] for the first time new constructed forms not through *chiaroscuro* but through the depth of colour itself" (quoted in *Programme du théâtre des Champs-Élysées, 1926-1927*).



PROPERTY FROM THE ESTATE OF HARRY GRUBERT

112

FRANTIŠEK KUPKA (1871-1957)

Formes animées

signed 'Kupka' (lower left)

gouache over pencil on paper

Image size: 10¼ x 9 in. (26.1 x 23 cm.)

Sheet size: 13¼ x 9⅞ in. (33.8 x 24.9 cm.)

Painted *circa* 1920

\$25,000-35,000

PROVENANCE

Galerie Charles Lienhard, Zurich.

Private collection, Paris.

Galerie Le Minotaure, Paris.

Acquired from the above by the late owner, July 2014.

Pierre Brullé has confirmed the authenticity of this work.



PROPERTY FROM THE ESTATE OF HARRY GRUBERT

113

OTTO DIX (1891-1969)

Sprengtrichter

signed 'DIX' (lower left)
gouache on paper
10¾ x 11½ in. (27.1 x 28.2 cm.)
Painted in 1917

\$50,000-70,000

PROVENANCE

Galerie Klihm, Munich (by 1969).
Galerie Valentien, Stuttgart (by 1983).
Anon. sale, Kunsthaus Lempertz, Cologne, 26 November 2003, lot 644.
Richard Nagy, Ltd., London.
Acquired from the above by the late owner, January 2008.

EXHIBITED

Munich, Galerie Klihm, *Otto Dix: Landschaften, 1909-1969*, 1969, no. 9 (illustrated).
Essen, Museum Folkwang; Frankfurter Kunstverein and Kunsthalle Bielefeld, *Otto Dix: Aquarelle, Zeichnungen, Radierfolge "Der Krieg,"* December 1971-June 1972, no. 29.
Rome, Galleria Giulia and Munich, Goethe-Institut, Biblioteca Germanica, *Otto Dix: Acquerelli, disegni, incisioni*, 1972, no. 29.

Rome, Galleria Giulia, *Otto Dix*, 1973, no. 20 (illustrated, p. 4).
Kunstverein in Hamburg, *Otto Dix: Zeichnungen, Aquarelle, Grafiken, Kartons*, April-June 1977, p. 28, no. 5 (illustrated).
Berlin, Haus am Waldsee, *Otto Dix: Zwischen den Kriegen: Zeichnungen, Aquarelle, Kartons und Druckgraphik, 1912-1939*, September-November 1977, no. 24 (illustrated).
Stuttgart, Galerie Valentien, *Otto Dix: Gemälde, Aquarelle, Zeichnungen*, October 1983, no. 13 (illustrated in color).
Le Salon d'Art Contemporain de Montrouge, *Otto Dix*, May-June 1984, no. 79 (titled *Cratère d'explosion*).
Brussels, Palais des Beaux-Arts, *Otto Dix*, June-July 1985, p. 93, no. 90 (illustrated in color, fig. 90).
Munich, Museum Villa Stuck, *Otto Dix*, August-October 1985, p. 26, no. 20 (illustrated in color).
New York, Lafayette Parke Gallery, *Otto Dix: Eros and Death, Watercolors, Drawings and Prints*, November-December 1987, no. 1 (illustrated; titled *Bombcrater*).

LITERATURE

O. Conzelmann, *Der andere Dix: Sein Bild vom Menschen und vom Krieg*, Stuttgart, 1983, p. 127, no. 197 (illustrated).
S. Pfäffle, *Otto Dix: Werkverzeichnis der Aquarelle und Gouachen*, Stuttgart, 1991, p. 266, no. G 1917/1 (illustrated).



PROPERTY FROM THE ESTATE OF HARRY GRUBERT

114

NAUM GABO (1890-1977)

Drawing for an Imaginary Construction

signed 'N. GABO' (lower center) and signed again and dated 'N. Gabo 1935' (extreme lower left)

oil, watercolor and colored wax crayons on paper laid down on paper
9 $\frac{3}{8}$ x 7 $\frac{3}{8}$ in. (23.7 x 18.7 cm.)

Executed in 1935

\$8,000-12,000

PROVENANCE

Estate of the artist.

Galerie de France, Paris.

Acquired from the above by the late owner, February 2009.

EXHIBITED

Lugano, Galerie Pieter Coray and Paris, Galerie de France, *Naum Gabo*,
November 1989-January 1990, p. 49, no. 22 (illustrated in color).

LITERATURE

H. Read and L. Martin, eds., *Gabo: Constructions, Sculpture, Paintings,
Drawings, Engravings*, London, 1957 (illustrated in color, pl. 113).

Nina and Graham Williams have kindly confirmed the authenticity of
this work.



115

LÁSZLÓ MOHOLY-NAGY (1895-1946)

Untitled

signed with initials and dated 'M=N Feb 10/43' (lower right)

black Conté crayon and red wax crayon on paper

11 x 8½ in. (27.8 x 21.4 cm.)

Drawn on 10 February 1943

PROVENANCE

Private collection, New York.

By descent from the above to the present owners.

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

\$15,000-20,000

PROPERTY FROM A PRIVATE CANADIAN COLLECTION

116

RENÉ MAGRITTE (1898-1967)

Le colloque sentimental

signed 'Magritte' (upper right); signed again, dated, titled and numbered 'Magritte 1946 "Le colloque sentimental" (II)' (on the reverse)

gouache on paper

14 x 19 $\frac{5}{8}$ in. (35.5 x 49.8 cm.)

Painted in 1946

\$800,000-1,200,000

PROVENANCE

Alex Salkin, New York (acquired from the artist).

Anon. sale, Sotheby Parke Bernet, Inc., New York, 23 October 1980, lot 350.

Galerie Isy Brachot, Brussels (by 1987).

Davlyn Gallery, New York.

Acquired from the above by the present owner, *circa* 1990.

EXHIBITED

(possibly) New York, Hugo Galleries, *René Magritte*, April 1947, no. 21.

LITERATURE

(possibly) Letter from R. Magritte to A. Salkin, 2 January 1947.

D. Sylvester, ed., *René Magritte: Catalogue Raisonné, Gouaches, Temperas, Watercolours and Papiers Collés, 1918-1967*, London, 1994, vol. IV, p. 80, no. 1220 (illustrated).



The artist, 1965. © Duane Michals, Courtesy of DC Moore Gallery, New York.





The artist and *Le Barbare*, 1938. Private collection. Photo: Fine Art Images / Heritage Images / Getty Images. Art: © 2018 C. Herscovici, London / Artists Rights Society (ARS), New York.

By placing recognizable, everyday objects in surreal combinations, Magritte stripped them of their normal associations, rendering them fantastical and uncanny. Composed of just two cloaked figures with the body of a bilboquet and a head shaped like a mortar set against a serene sky, *Le colloque sentimental* has a powerful simplicity. By limiting himself to just two objects, Magritte presents the viewer with the strange array of unfathomable relationships that exist between them. For Magritte, this was one of the central aims of his art, as he explained: "In my paintings I showed objects situated in places where they are never actually encountered. That is to satisfy what is in most people a real if not conscious desire. Does not the ordinary painter try, within the limits set for him, to upset the order according to which he customarily sees objects arranged? He will timidly take a few little liberties, venture some vague allusions. In view of my determination to make the most familiar objects scream aloud, these had to be disposed in a new order and to be charged with a vibrant significance: the

cracks we see on the fronts of our houses and the seams upon our faces, to me they looked more eloquent in the sky. Turned wooden table-legs lost the innocent existence we ascribe to them if they suddenly appeared towering up in a forest..." (quoted in P. Waldberg, *René Magritte*, Brussels, 1965, p. 116).

Harry Torczyner has described the figures in the present work as "anthropoid bilboquets" (*Magritte: Ideas and Images*, New York, 1977, p. 152). The bilboquet is among the frequently encountered stock images in Magritte's oeuvre. The artist took this object from an old game played with the French version of a cup-and-ball toy, which in its basic form is known in many cultures throughout the world. The bilboquet consists of a ball with a hole bored into it, which fits on a spike at the top of a wooden stick shaped to fit the hand. The ball is attached to the handle with a string—the player flings the ball upward, and then tries to catch it on the spike as often as he can within a designated period of time. The

term “bilboquet” may also refer to a wooden cylinder which has been turned on a lathe to create a scalloped silhouette with a ball-shaped finial for use in balustrades, as table and chair legs, and for other decorative purposes. The bilboquet first appeared in Magritte’s early paintings of the 1920s, and quickly assumed anthropomorphic qualities, becoming a stand-in for a quasi-human presence. The artist would refer to them simply as his “wooden figures,” and they constitute his counterpart to the *trovatores* that de Chirico fabricated in his paintings from mannequin heads, scrap wood and fabric.

A more evolved form of the bilboquet began to appear in Magritte’s paintings in 1945. The artist elongated the spherical shape of the ball atop the handle into a bulbously spouted form that resembles the squat shape of a nineteenth century mortar, an artillery piece used for hurling explosive shells in steep trajectories over the walls of fortifications. The content of wartime newsreels may have suggested this allusion—in some pictures where the artist has employed this form, the mouth of the bilboquet actually bursts forth in flames, like a cannon being fired (fig. 1). Now equipped with snouts and mouths, the “anthropoid bilboquets” seem eager to show off their newly acquired gift of speech, and they usually appear, as seen here, in a formal and declamatory stance, bringing to mind the noble oratory for which Cicero was celebrated. Yet we imagine them as blind and silent beings, wooden objects incapable of thinking or communicating in depth, which renders

Magritte’s choice of title, “A Sentimental Conversation,” fitting, particularly given their grandiose, caped pose. In describing the same title which was given to a painting of the same year, Magritte explained, “In front of an oblique window two wooden objects which have lost their banal meaning, are speaking of love and happiness” (D. Sylvester, *René Magritte: Catalogue Raisonné, Gouaches, Temperas, Watercolours and Papiers Collés*, London, 1994, vol. 1, p. 379). Often standing for a human presence, these bilboquets became one of the most distinctive and prevalent motifs of Magritte’s art, appearing in various guises throughout the entirety of his career.

Magritte created a world for which he was uniquely qualified to serve as guide, an unfamiliar place for many, where objects are at first appearance recognizable and unmistakable, very real and even rather ordinary, yet taken together in the context in which the artist has assembled them, they suggest an alternate, unforeseen and mysterious reality. “I do not juxtapose strange elements to shock,” Magritte commented to a magazine reporter. “I describe my thoughts of mystery, which is the union of everything and anything we know” (quoted in “The Square Surrealist,” *Newsweek*, 5 January 1966, p. 58). While Magritte would lead his viewers to the revelation of the mysterious in commonplace things, he left them at that point to their own devices, consistently refusing to offer explanations of his paintings.



(fig. 1) René Magritte, *Le Cicerone*, 1947. Photo: Bridgeman Images. Art: © 2018 C. Herscovici, London / Artists Rights Society (ARS), New York.



JACQUELYN MILLER MATISSE AN AMERICAN IN PARIS

Jacquelyn Miller was born on November 11th, 1940 to Floyd Roosevelt Miller and Clairiné Spence Miller. The middle of five siblings, she relocated with her family to Chicago in 1949.

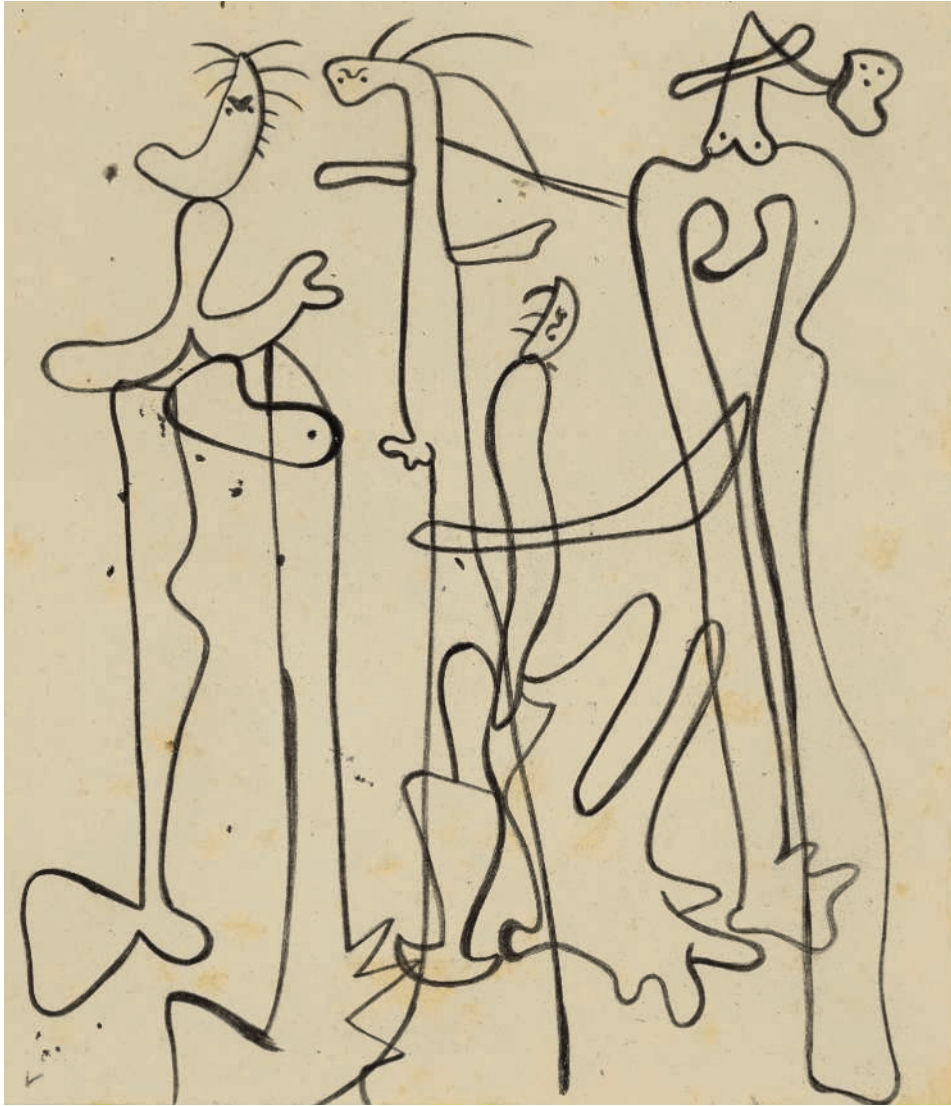
In Chicago, with its many cultural diversions, Jacquelyn Miller developed interests which would influence her later career. She became interested in dance, both classical and modern, and she developed an interest in art through her many visits to the Art Institute. After college, she worked as a secretary, but after a few years, her wish to see the world became too strong and she packed a bag and left for Europe.

Arriving in Paris in 1966, she soon found work dancing for Roland Petit at the Casino de Paris. She also worked for many years as a house model for Yves Saint Laurent.

It was in Paris that she met and married Pierre-Noël Matisse, youngest grandson of the artist and after this marriage in 1978, much of her life was devoted to Peter and their life together.

On Peter's death in 2006, she devoted her time to travel, often as a representative of the Matisse family, and spent time on various philanthropic activities. On her death in March 2018, she requested that the majority of her estate be given to charitable causes. Proceeds from the sale of her collection will benefit The Alzheimer's Research Institute, The National Foundation for Autism Research, Société Française du Cancer, and The Art Institute of Chicago.

Jacquelyn will be missed greatly by her many friends and her family.



117

JOAN MIRÓ (1893-1983)

Sans titre

signed and dated 'Joan Miró. 21/4/34.'

(on the reverse of the artist's mount)

black Conté crayon on card laid down on paper

Image size: 10 $\frac{5}{8}$ x 8 $\frac{1}{4}$ in. (27.1 x 20.9 cm.)

Mount size: 24 $\frac{3}{8}$ x 18 $\frac{1}{2}$ in. (62.6 x 47 cm.)

Drawn on 21 April 1934

PROVENANCE

Pierre Matisse, New York.

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

By descent from the above to the late owner.

LITERATURE

J. Dupin and A. Lelong-Mainaud, *Joan Miró: Catalogue raisonné, Drawings, 1901-1937*, Paris, 2008, vol. I, p. 212, no. 442 (illustrated, p. 213).

\$25,000-35,000

THE ESTATE OF
JACQUELYN MILLER MATISSE



118

HENRI MATISSE (1869-1954)

Motifs circulaires

stamped with initials 'HM' (lower right)

brush and colored inks on paper

12 $\frac{7}{8}$ x 9 $\frac{7}{8}$ in. (32.7 x 25.2 cm.)

Painted *circa* 1951-1953

\$10,000-15,000

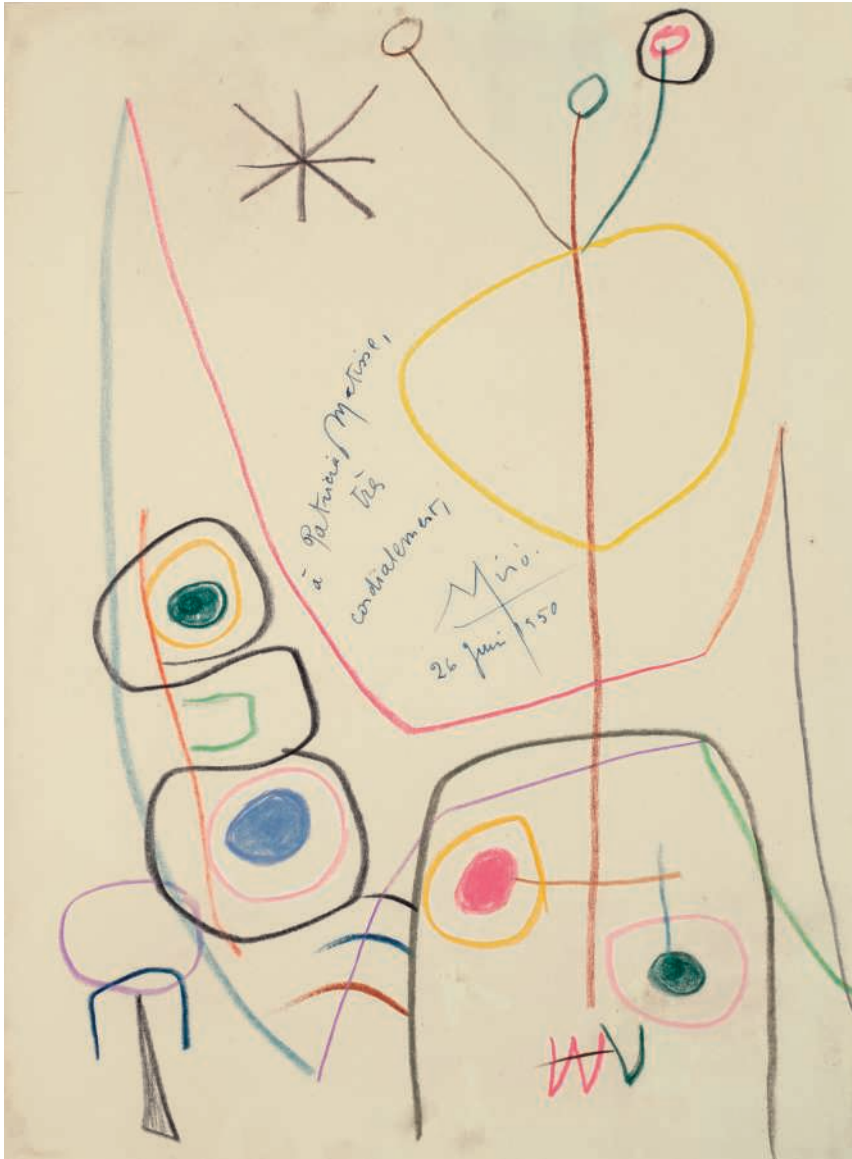
PROVENANCE

Pierre Matisse, New York.

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

By descent from the above to the late owner.

Wanda de Guébriant has confirmed the authenticity of this work.



119

JOAN MIRÓ (1893-1983)

Sans titre

signed, dated and dedicated 'à Patricia Matisse, très cordialement, Miró. 26 juin 1950' (center)
colored wax crayons on paper
15 x 11½ in. (38 x 28.2 cm.)
Drawn on 26 June 1950

\$30,000-50,000

PROVENANCE

Pierre and Patricia Matisse, New York (gift from the artist).
Pierre-Noël Matisse, Paris (by descent from the above).
By descent from the above to the late owner.

LITERATURE

J. Dupin and A. Lelong-Mainaud, *Joan Miró: Catalogue Raisonné, Drawings, 1938-1959*, Paris, 2010, vol. II, p. 212, no. 1244 (illustrated).

The present work is drawn on the frontispiece of Tristan Tzara's 1948 publication *Parler seul: poème, lithographies de Joan Miró*, which the artist dedicated before gifting the work to Patricia, Pierre Matisse's wife.

THE ESTATE OF
JACQUELYN MILLER MATISSE



120

HENRI MATISSE (1869-1954)

Esquisse de têtes et chevaux

pen and black ink on paper

9½ x 7½ in. (24 x 19.1 cm.)

Drawn circa 1899-1900

\$3,000-5,000

PROVENANCE

Pierre Matisse, New York.

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

By descent from the above to the late owner.

Wanda de Guébriant has confirmed the authenticity of this work.



121

JOAN MIRÓ (1893-1983)

Sans titre

signed and dated 'Joan Miró. 21/4/34.' (on the reverse)

black Conté crayon on card

11¼ x 9 in. (28.5 x 22.6 cm.)

Drawn on 21 April 1934

\$18,000-25,000

PROVENANCE

Pierre Matisse, New York.

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

By descent from the above to the late owner.

LITERATURE

J. Dupin and A. Lelong-Mainaud, *Joan Miró: Catalogue Raisonné, Drawings, 1901-1937*, Paris, 2008, vol. I, p. 212, no. 443 (illustrated, p. 213; with incorrect medium).

THE ESTATE OF
JACQUELYN MILLER MATISSE



recto



verso

122

MARCEL DUCHAMP (1887-1968)

Suzanne Duchamp assise (recto);

Suzanne Duchamp debout (verso)

signed and dated 'M. Duchamp août 03' (lower left)

pencil and colored pencils on paper (recto);

black Conté crayon on paper (verso)

19½ x 12¾ in. (49.3 x 32 cm.)

Drawn in August 1903

\$20,000-30,000

PROVENANCE

Suzanne Duchamp-Crotti, Neuilly.

Alexina "Teeny" Duchamp, Villiers-sous-Grez
(acquired from the above, by 1963).

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

By descent from the above to the late owner.

EXHIBITED

Philadelphia Museum of Art; New York, The Museum of Modern Art
and The Art Institute of Chicago, *Marcel Duchamp*, September 1973-May
1974, p. 23, no. 5.

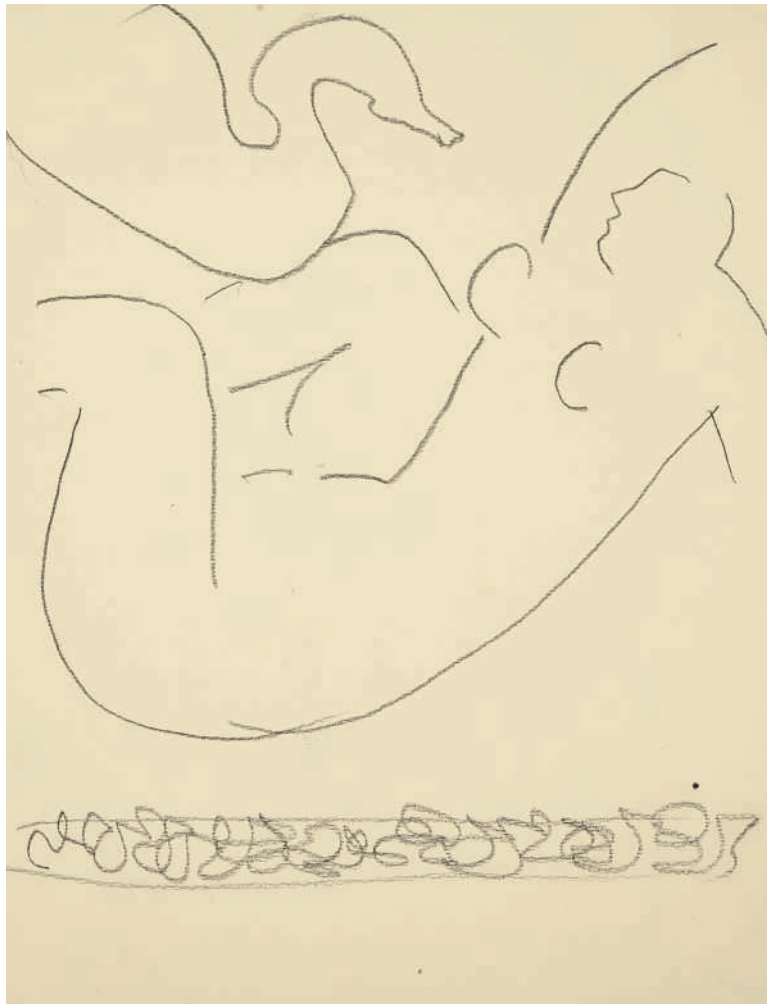
Seibu Takanawa, The Museum of Modern Art and Tokyo, The Seibu
Museum of Art, *Marcel Duchamp*, August-September 1981, no. 4
(illustrated).

Barcelona, Fundació Joan Miró; Madrid, Sala de Exposiciones de la Caja
de Pensiones and Cologne, Museum Ludwig, *Duchamp*, February-August
1984, p. 89, no. 7 (recto illustrated).

LITERATURE

A. Schwarz, *The Complete Works of Marcel Duchamp*, New York, 1997,
vol. II, p. 457, no. 24 (recto illustrated).

Jacqueline Matisse Monnier and the Association Marcel Duchamp
have confirmed the authenticity of this work.



123

HENRI MATISSE (1869-1954)

Etude (Léda et le cygne)

black Conté crayon on paper
10 $\frac{5}{8}$ x 8 $\frac{1}{4}$ in. (27 x 21 cm.)

\$6,000-8,000

PROVENANCE

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

Wanda de Guébriant has confirmed the authenticity of this work.

THE ESTATE OF
JACQUELYN MILLER MATISSE

124

HENRI MATISSE (1869-1954)

Faune charmant une nymphe

signed and dated 'Henri-Matisse 35' (lower right)
charcoal and *estompe* on tracing paper laid down
on paper laid down on card
21 $\frac{1}{8}$ x 22 $\frac{1}{4}$ in. (53.5 x 56.4 cm.)
Executed in 1935

\$400,000-600,000

PROVENANCE

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

Wanda de Guébriant has confirmed the authenticity of this work.

Having seen Matisse's illustrations for a 1932 volume of Stéphane Mallarmé's poetry, the Limited Editions Club of New York approached the artist in the summer of 1933 to provide prints for an edition of *Manon Lescaut* by the Abbé Prévost. This perennially popular but dated 19th century romance did not appeal to Matisse, and it was then proposed that he illustrate a new edition of James Joyce's *Ulysses*, which since its initial publication in 1922 had gathered widespread praise and notoriety as the book which stood at the very frontier of the modern novel.

Although Matisse had not read *Ulysses*, he was fascinated by what he had been told about the novel's parallels with Homer's epic poem. He suggested illustrations corresponding to the episodes based on the subjects from the antique legend rather than the modern story, and signed a contract with the Limited Editions Club in March 1934. Matisse embarked upon a series of drawings in preparation for six

soft-ground etchings which were to be included in the edition. While working on the *Ulysses* illustrations, the artist relied mainly on his reading of Homer rather than of Joyce's novel. He was in close contact with a friend of the author, to make sure that his interpretations were consistent with Joyce's intentions, and later had a telephone conversation with Joyce, where the author approved of the artist's approach.

Faune charmant une femme is a rich, detailed and compositionally complex work, drawn with feverish intensity and rich with *estompe* modelling of the figures. This work relates to the first etching on the subject of Calypso, corresponding to Book Five in Homer's *Odyssey*, in which Ulysses is shipwrecked and cast ashore on the island of the sea-nymph, who does not allow him to depart until seven years later. In Joyce's novel, the protagonist Leopold Bloom is making breakfast while his wife Molly remains in bed. There is a painting of sea-nymphs in the bedroom, which inspires Bloom to recall a popular song:

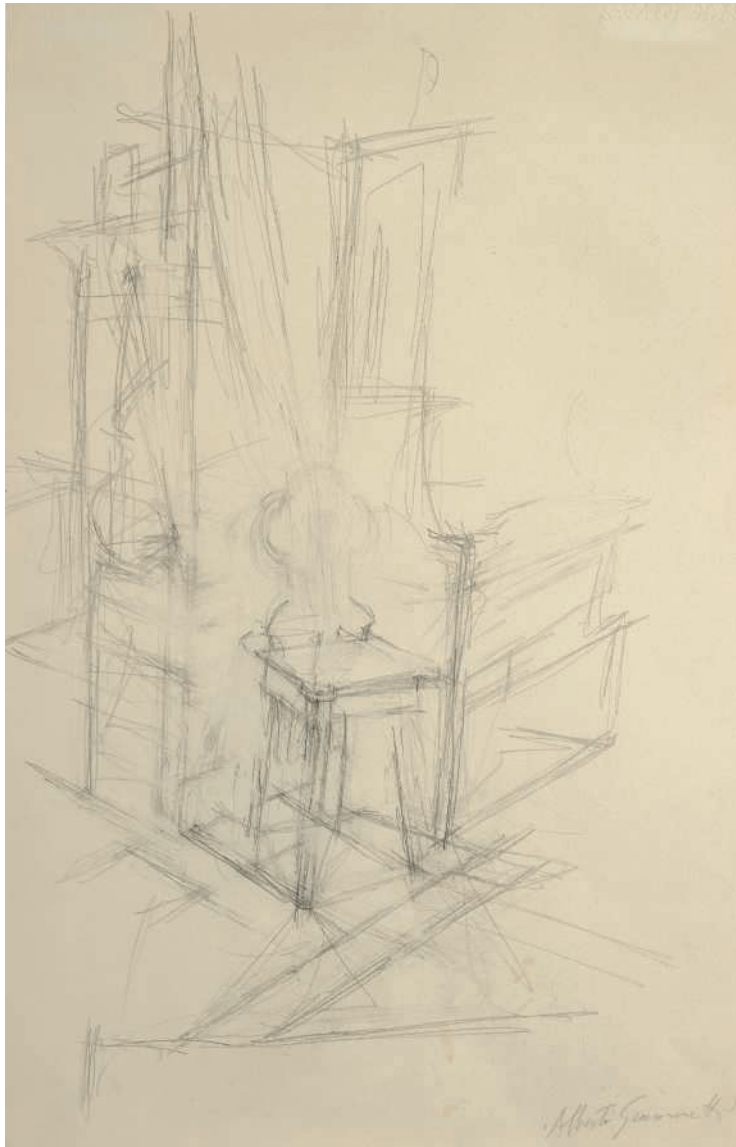
*All dimpled cheeks and curls,
Your head it simply swirls.
Those girls, those girls
Those lovely seaside girls.*

For Matisse, the wrestling female figures represents the discord within Ulysses's home. John Elderfield noted that an underlying theme in Matisse's illustrations for *Ulysses* was constraint versus freedom; indeed, the theme of confrontation is a recurrent one during the next decade. The counterpoint of the two figures stems directly from the central lunette of *La Danse*, the mural which Matisse painted for the Barnes Foundation and completed in 1933.

The Matisse *Ulysses* was printed on the Club's presses in Westport, Connecticut in 1935 in an edition of 1500 copies, each signed and numbered by the artist. At the request of the artist, reproductions of each of the preparatory studies were bound into the book, enabling the reader to trace the evolution of each illustration from its initial conception to the final print.



THE ESTATE OF
JACQUELYN MILLER MATISSE



125

ALBERTO GIACOMETTI (1901-1966)

Vue d'atelier

signed 'Alberto Giacometti' (lower right)

pencil on paper

19¾ x 12¾ in. (50 x 32.2 cm.)

Drawn *circa* 1960-1964

\$30,000-50,000

PROVENANCE

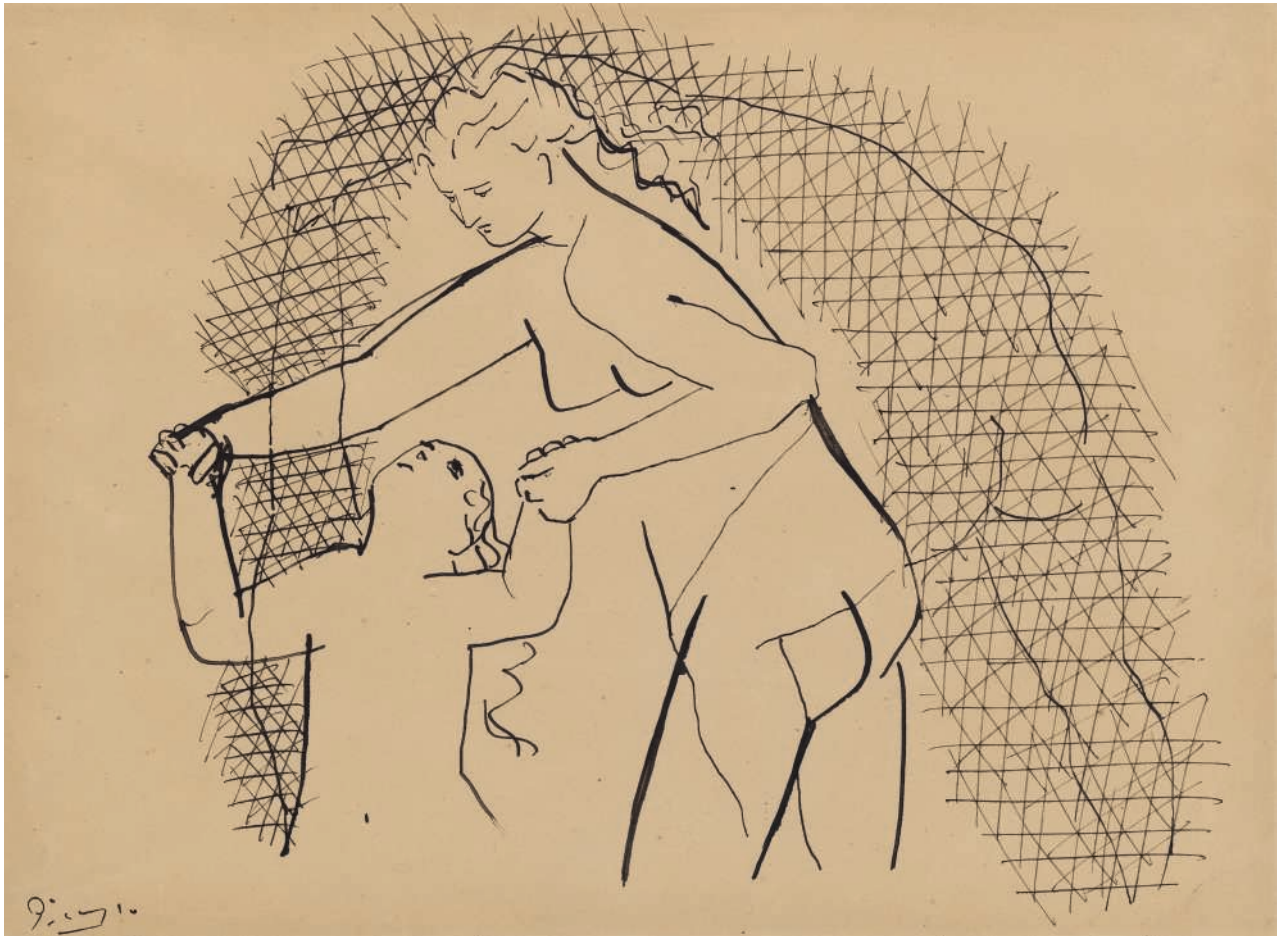
Pierre Matisse, New York.

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

By descent from the above to the late owner.

LITERATURE

The Alberto Giacometti Database, no. 4012.



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

126

PABLO PICASSO (1881-1973)

Famille

signed 'Picasso' (lower left)
pen and India ink on paper
10 $\frac{1}{8}$ x 13 $\frac{3}{8}$ in. (26 x 34.8 cm.)
Drawn *circa* 1920

\$30,000-50,000

PROVENANCE

French Art Galleries, New York.
M. Knoedler & Co., Inc., New York (acquired from the above).
Acquired from the above by the family of the present owner, May 1949.

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

Claude Picasso has confirmed the authenticity of this work.



PROPERTY FROM A NOTABLE PRIVATE COLLECTION

127

MAURICE DE VLAMINCK (1876-1958)

Paysage en Normandie

signed 'Vlaminck' (lower left)
gouache, watercolor and brush and black ink on paper
laid down on card
18 $\frac{1}{8}$ x 22 in. (45.8 x 56 cm.)
Painted circa 1930-1932

\$20,000-30,000

PROVENANCE

Trosby Galleries, Palm Beach.
Acquired from the above by the family of the present owner, 1976.

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



PROPERTY FROM A NOTABLE PRIVATE COLLECTION

128

MAURICE UTRILLO (1883-1955)

Sacré-Coeur de Montmartre et Square Saint-Pierre

signed and dated 'Maurice, Utrillo, V, NOUVEL AN, 1938,' (lower right)
and titled 'Sacré-Coeur de Montmartre, et Square Saint-Pierre,'
(lower left)

gouache, watercolor and pencil on paper

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

Executed in 1938

\$25,000-35,000

PROVENANCE

Odette Pétridès, Paris (acquired from the artist).
Anon. sale, Sotheby Parke Bernet, Inc., New York, 20 May 1982, lot 58.
Acquired at the above sale by the family of the present owner.

EXHIBITED

Paris, Galerie Charpentier, *Cent tableaux par Utrillo*, 1959, no. A20.

The Comité Utrillo has confirmed the authenticity of this work.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

129

MARC CHAGALL (1887-1985)

Au cirque

signed 'Marc Chagall' (lower right); signed again and inscribed
'Marc Chagall 1976 Paris' (on the reverse)

gouache, watercolor, tempera and pastel over pencil on paper
29¾ x 22¼ in. (75.5 x 56.5 cm.)

Executed in 1969

\$600,000-800,000

PROVENANCE

Pierre Matisse Gallery, New York (acquired from the artist).

Mitsukoshi Department Store, Matsuyama.

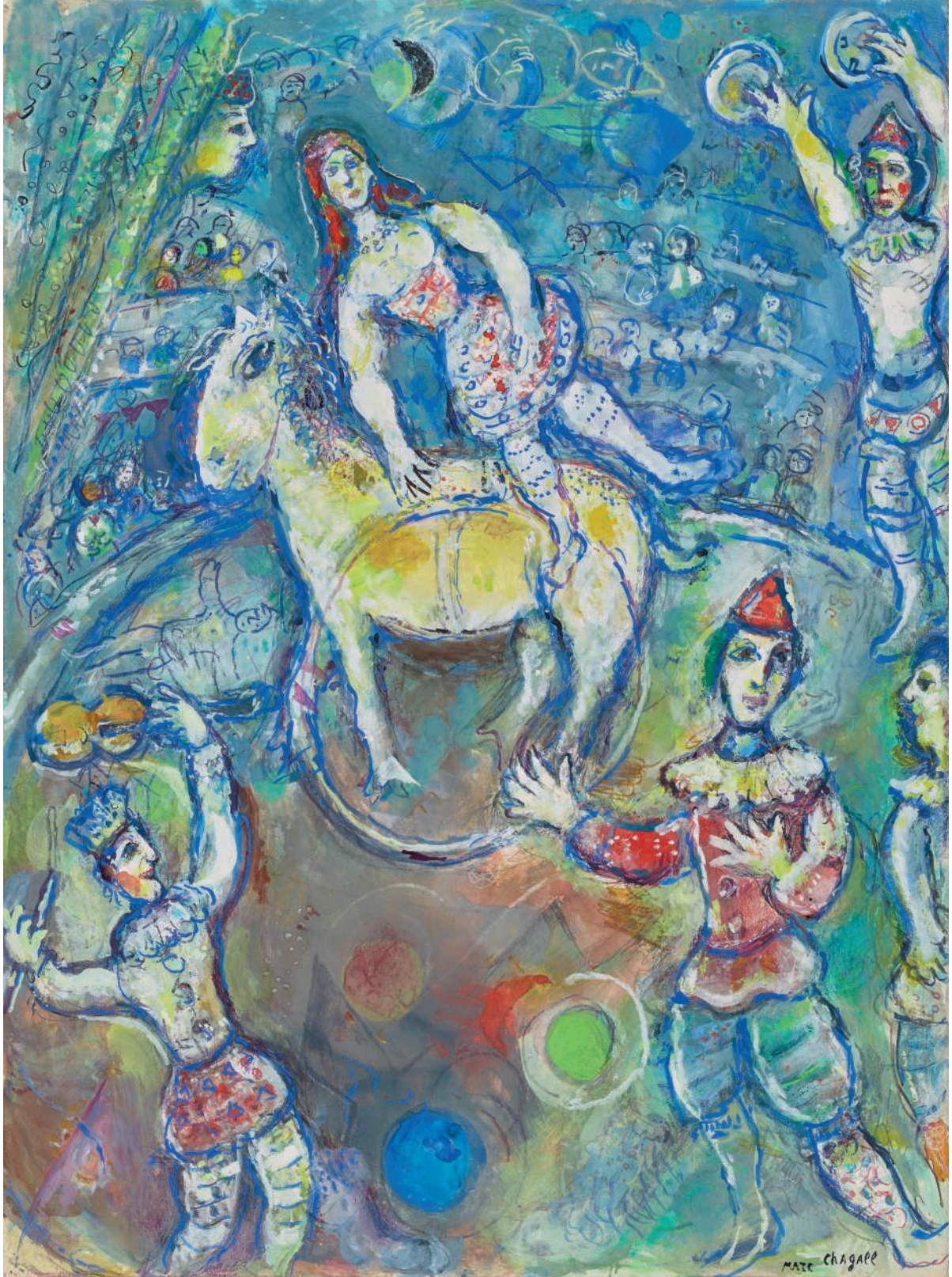
Acquired from the above by the family of the present owners,
November 1985.

EXHIBITED

Nationalgalerie Berlin, *Marc Chagall: Gouachen und Lavis, 1947 bis heute*,
November 1972-January 1973, p. 36, no. 90 (illustrated, p. 53, fig. 30).

New York, Pierre Matisse Gallery, *Marc Chagall: Paintings, Gouaches,
Sculpture*, November-December 1973, p. 47, no. 18 (illustrated in color,
p. 20).

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





Detail of the present lot.

Chagall always remembered an incident going back to his years as a young man in the Belorussian town of Vitebsk, when he looked on as a father and his young children, members of an indigent family hoping to earn a few pennies for bread, performed on the street some clumsy but strenuous acrobatic stunts. He watched sadly as they afterwards walked away, unappreciated and empty-handed. Chagall must have pondered that this might similarly become the fate of anyone who fancied for himself the life of an artist: "It seemed as if I had been the one bowing up there" (from Chagall's 1967 text *Le Cirque*, trans. Patsy Southgate, in *Chagall*, exh. cat., Pierre Matisse Gallery, New York, 1981, n.p.).

The experience of circus performance—clowns, acrobats, young ladies riding bareback horses, the little orchestra in the balcony, the ringside stands brimming with spectators, the total spectacle, in all its colorful variety—served Chagall as the compelling metaphor for the life he decided to lead. The vision and dream of the circus lay at the very heart of his personal mythology.

The primary attraction for Chagall in any circus, great or small, was the girl on a horse. "All seem to be assembled here only for the glory of the bareback rider, her scintillation, the incitement of her revolutions," Louis Aragon wrote of Chagall's circus scenes. "We are caught up in the movement of the woman circling the ring, she whose beauty is the beauty of danger, waiting for her to come around again, until all the men watching with bated breath reach the point of being jealous of the horse" (quoted in J. Baal-Teshuva, ed., *Chagall: A Retrospective*, New York, 1995, pp. 195-196).

Chagall's rider is an irresistible beauty, hardly more than a girl, who balances triumphant atop her mount, which—given the inconsistencies of scale that are commonplace in this artist's magical world—is usually

smaller than the rider herself, so lovely and larger than life was she in the artist's infatuated gaze.

"I would like to go up to that bareback rider who has just reappeared, smiling; her dress, a bouquet of flowers," Chagall wrote in *Le Cirque*. "I would circle her with my flowered and unflowered years. On my knees, I would tell her my wishes and dreams, not of this world. I would run after her to ask her how to live, how to escape from myself, from the world, whom to run to, where to go" (exh. cat., *op. cit.*, 1981).

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

The circus subjects that Chagall developed during the 1920s and 1930s continued to bear fruit for the next half century of his astonishingly long career. Notwithstanding the irrepressible high spirits that everywhere burst forth in the present work, Chagall inwardly perceived a more serious, "blue" intimation in this spectacle, in thoughts that pervade his homage to the circus:

"For me a circus is a magic show that appears and disappears like a world. A circus is disturbing. It is profound...These clowns, bareback riders and acrobats have themselves at home in my visions...It is a magic word, circus, a timeless dancing game where tears and smiles, the play of arms and legs take the form of a great art..." (*ibid.*).



The artist in the Côte d'Azur, 1955. Photograph by Philippe Halsman. © Philippe Halsman / Magnum Photos.

THE COLLECTION OF A. JERROLD PERENCHIO

“We must always remember that the heart and soul of any great city in this world is its commitment and dedication to the arts.”

Jerry Perenchio (LACMA press conference, 2014)

With determination, verve, and an exceptional creative spark, A. Jerrold “Jerry” Perenchio (1930-2017) became one of the world’s most successful media figures. In the latter decades of the twentieth century, Perenchio rose from the ranks of Hollywood talent agents to achieve one stunning industry success after another. He also became a collector of world-class Impressionist, Modern and decorative art, as well as a leading philanthropist in Los Angeles. “For a long time, I thought he was lucky,” said friend and revered American singer Andy Williams. “But how could somebody sustain a lucky streak for that long? Finally, I realized that he wasn’t lucky. He was just smart.”

Perenchio’s journey as a collector of both fine and decorative art was closely linked to the trajectory of his success in the world of entertainment and media. His interest in art originated during his early days as a junior talent agent at MCA, when he was assigned to accompany British actor Charles Laughton during a U.S. theatrical tour. Laughton, a collector of Modern art, invited Perenchio to visit galleries and museums with him as they traveled the country together. “A lot of it I didn’t really understand, I didn’t get it, but other things I did” Perenchio recalled of being introduced to art and artists by his generous and knowledgeable guide. “He gave me books; I studied and would read on the road with him.”

Perenchio soon became fascinated with the beauty and vibrancy of masterpieces from across the centuries. His close friendship Andy Williams—also an avid collector—sparked his passion for acquiring art. As Perenchio’s industry success grew, he was able to build his own striking assemblage of masterworks, with a strong focus on painting, works on paper, and sculpture of the late 19th and early 20th centuries. Encompassing major works by figures including Claude Monet, Édouard Manet, Pierre Bonnard, Paul Cézanne, Pablo Picasso, and Edgar Degas, the collection was a source of constant inspiration and joy. “Next to my family and friends,” Perenchio said of his treasured pieces, “they are the most important things to me.”

This passion extended to his purchase of the former Kirkeby Estate in Bel Air. Originally commissioned in 1930, the home was designed by architect Sumner Spaulding as a grand Louis XV-style residence. It was the perfect backdrop for showcasing a museum-quality art collection—Henry Moore’s monumental *Reclining Figure* nestled in the exquisitely-maintained rose garden; August Rodin’s *Eve* standing gracefully in the marble-lined formal entry; the salon-style living rooms accented with furniture by Diego Giacometti; and the walls throughout adorned with a preeminent collection of Impressionist and Modern art.

For years, Perenchio was one of California’s leading charitable benefactors. “He was very influential in the philanthropic world, as people know, but most of his philanthropy was anonymous. I don’t know if we’ll ever know the extent of it,” noted Michael Govan, Director of the Los Angeles County Museum of Art (LACMA). “But I can say in my own experience, he was perhaps the most philanthropic person I’ve ever worked with... He combined this hard-driving success and goal orientation in philanthropy with extreme generosity and encouragement.”

Among the many beneficiaries of Perenchio’s charitable giving were the Ronald Reagan Presidential Foundation, the Ronald Reagan UCLA Medical Center, the Walt Disney Concert Hall, the Los Angeles Opera, and environmental organizations such as the Natural Resources Defense Council. Perenchio was forever mindful of the many opportunities he found in Los Angeles, and stood as one of the city’s most ardent champions.

In a rare press appearance in 2014, Perenchio announced a promised gift of nearly 50 European masterworks to LACMA. “I never put my name on anything,” the collector said at the time. “In this case, I’ve decided that it’s worth a temporary step into the spotlight to encourage other collectors to give to LACMA and support the fundraising.” The bequest, which includes some of the most significant works from his collection, will anchor



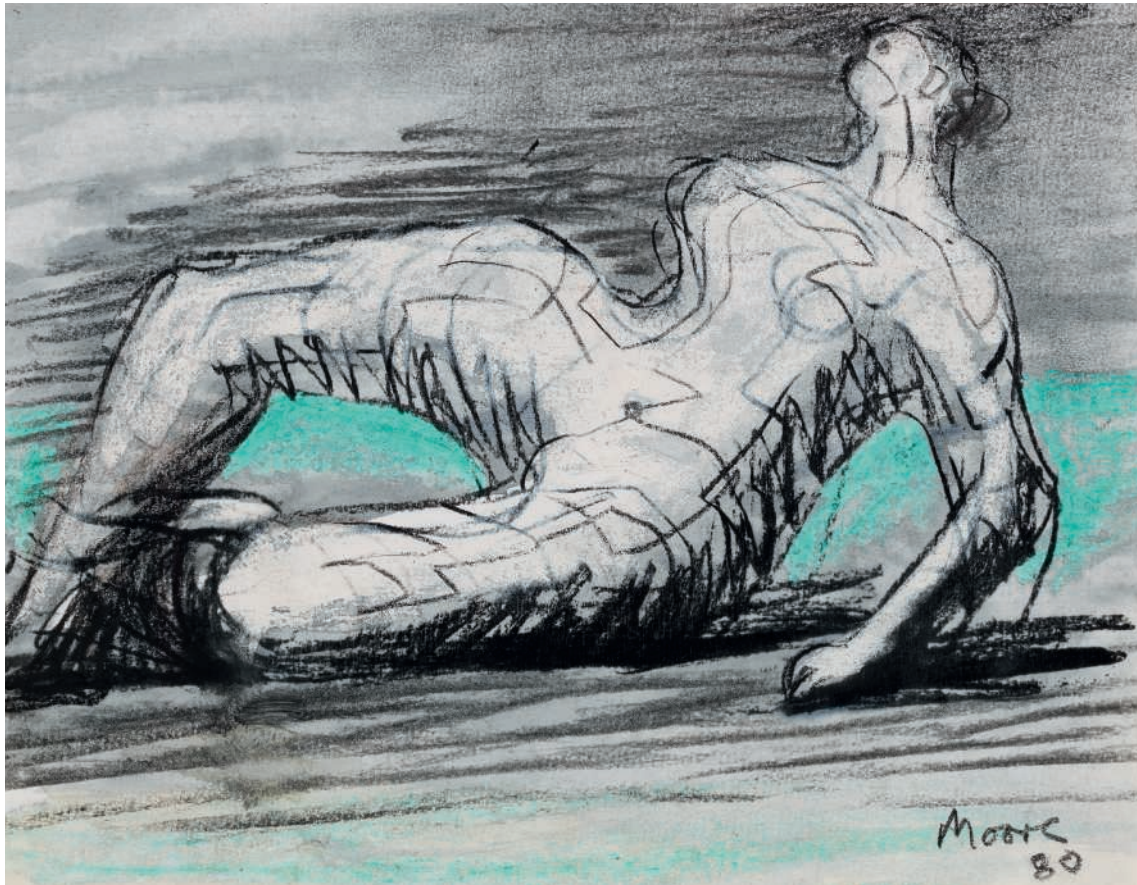
View of the Henry Moore *Reclining Figure* in Mr. Perenchio's rose garden at his home, Chartwell. Photo by Jim Bartsch. Reproduced with permission of the estate. Art: Henry Moore, *Reclining Figure*, 1982. Reproduced by permission of The Henry Moore Foundation. © The Henry Moore Foundation. All Rights Reserved, DACS 2018 / www.henry-moore.org.

LACMA's new permanent building, slated for completion in 2023. "I have lived in Los Angeles for over seventy years," he wrote in the foreword to a subsequent book on the bequest. "It is where I was educated and raised my family, and it is a city that helped make my career possible. It gives me great pleasure to give something back." Two years after his historic pledge, Perenchio furthered his generosity to LACMA with a \$25 million gift that, together with another substantial donation by benefactor Elaine Wynn, became the largest gift in the museum's history.

It was integrity, hard work, and accomplishment—rather than any quest for fame—that drove Perenchio throughout his prodigious career. "Hire people smarter and better than you," he urged in *Rules of the Road*, a typed list of twenty dictums distributed to his employees, and "rely on your instincts and common sense." When Perenchio received an honorary doctorate in fine arts

from California State University, Fresno, in 2011, he encouraged graduating students to dream big, and promised that success would come with "lots of hard work, perseverance, mentoring, faith, ambition, and a good dose of luck." In his closing comments he cited rule number twenty from *Rules of the Road*, which aptly summarized Perenchio's approach to life "Always, always take the high road. Be tough but fair and never lose your sense of humor."

It was a winning combination that served as the bedrock of Perenchio's tremendous personal success. He was a bold thinker who challenged conventions, and his generous spirit will continue to resonate through the auction of his private collection of fine and decorative art. All net proceeds will go to the Perenchio Foundation, whose principal mission is to support visual and performing arts programs and institutions located in Los Angeles County.



130

HENRY MOORE (1898-1986)

Reclining Nude

signed and dated 'Moore 80' (lower right)
gouache, colored wax crayons, watercolor and charcoal over a facsimile
of the artist's sketchbook
7 x 9 in. (17.7 x 22.9 cm.)
Executed in 1980

\$12,000-18,000

PROVENANCE

Raymond Spencer Company, Ltd., London.
Cavaliero Fine Arts, New York (1981).
Niveau Gallery, New York (by 1987).
Private collection, New York; sale, Christie's, New York, 11 May 1989,
lot 216.
Acquired at the above sale by the late owner.

LITERATURE

A. Garrould, ed., *Henry Moore: Complete Drawings, 1977-1981*, London,
1994, vol. 5, p. 116, no. AG 80.163 (illustrated).



131

FERNAND LÉGER (1881-1955)

Tête de femme

signed with initials and dated 'F.L. 47' (lower right)
watercolor and brush and India ink on buff paper laid down on board
laid down on cradled panel
12½ x 9 in. (31.6 x 22.8 cm.)
Painted in 1947

PROVENANCE

Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris.
Jarvis Gallery, Inc., New York.
Mr. and Mrs. Lester Francis Avnet, New York.
Anon. sale, Sotheby Parke Bernet, Inc., New York, 18 March 1982, lot 45.
Acquired at the above sale by the late owner.

\$40,000-60,000

132

GEORGE GROSZ (1893-1959)

Ehepaar

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

watercolor on paper
27% x 20% in. (69.5 x 51.8 cm.)
Painted in 1928

\$80,000-120,000

PROVENANCE

Estate of the artist.

Private collection, Switzerland; sale, Christie's, New York, 6 October 1988,
lot 106.

Acquired at the above sale by the late owner.

Ralph Jentsch has confirmed the authenticity of this work.

Grosz's Berlin street scenes from 1925 to 1932, the year before he left Germany, are among the most important in his oeuvre. He relished in depicting people of different varieties, occupying the streets of the busy metropolis. The present work depicts a well-to-do couple on one of the streets in the shopping center of the Western part of the city. Grosz fills his scenes with undertones of political commentary, particularly critical of the bourgeoisie, such as this couple, in the years leading up to Hitler's ascension to power.



THE COLLECTION OF
A. JERROLD PERENCHIO



133

GEORGE GROSZ (1893-1959)

Der Spiessbürger

signed 'Grosz' (lower right)

watercolor, gouache and brush and India ink on paper

23¼ x 17⅞ in. (59.2 x 45.4 cm.)

Painted circa 1928

\$50,000-70,000

PROVENANCE

Estate of the artist.

Galerie La Boétie, Inc. (Helen Serger), New York.

Anon. sale, Sotheby's, New York, 19 November 1986, lot 99.

Acquired at the above sale by the late owner.

Ralph Jentsch has confirmed the authenticity of this work.

As Ralph Jentsch has explained, "The guy in this work, his face and nose turned crimson from years of drinking, resembles the prototype of the German bourgeois. Sitting there with a glass of wine in his hand and smoking a cigar seems to be all he needs to be happy and content...It was mainly these representatives of the Weimar republic, right wing nationalists, who supported Hitler and helped him a few years later to take power through an official election."



134

GEORGE GROSZ (1893-1959)

Gelungener Abend

signed and dated 'Grosz 1928' (lower left) and titled and numbered 'Gelungener Abend No. 23' (extreme lower left); with Nachlass stamp (on the reverse)

gouache, watercolor and brush and pen and India ink on paper

23 $\frac{5}{8}$ x 18 in. (60 x 46 cm.)

Executed in 1928

\$80,000-120,000

PROVENANCE

Estate of the artist.

Richard A. Cohn, New York.

Tommy LiPuma, Los Angeles.

Private collection, California; sale, Christie's, New York, 17 May 1984, lot 137.

Acquired at the above sale by the late owner.

Ralph Jentsch has confirmed the authenticity of this work.

In the introduction to his book, *Über alles die Liebe*, published in 1930, Grosz wrote: "The title shows that the subject here is interpersonal relations. Fine, but one should not expect that my drawings would resemble illustrations of usual lovers' idyll. Realist that I am, I use my pen and brush primarily for taking down what I see and observe, and that is generally unromantic, sober and not very dreamy."



135

JULES PASCIN (1885-1930)

La docile Rebecca

stamped with signature and atelier stamp 'pascin' (lower right)

charcoal and *estompe* on paper

19 $\frac{1}{8}$ x 24 $\frac{3}{8}$ in. (49.2 x 61.9 cm.)

Executed in 1929

\$10,000-15,000

PROVENANCE

Estate of the artist.

Lucy Krohg, Paris (acquired from the above).

A.M. Adler Fine Arts, Inc., New York (by 1978).

Anon. sale, Sotheby Parke Bernet, Inc., New York, 16 May 1984, lot 177.

Acquired at the above sale by the late owner.

EXHIBITED

New York, A.M. Adler Fine Arts, Inc., *Drawings by Jules Pascin: A Retrospective Exhibition*, December 1978-January 1979, no. 47.

LITERATURE

Y. Hemin, G. Krohg, K. Perls and A. Rambert, *Pascin: Catalogue raisonné, peintures, aquarelles, pastels, dessins*, Paris, 1987, vol. II, p. 357, no. 1002 (illustrated, p. 295).



136

GEORGE GROSZ (1893-1959)

Burlesque Show, New York

signed, dated and inscribed 'Grosz New York 32' (lower left)

watercolor on paper

20½ x 16⅞ in. (52.2 x 42.9 cm.)

Painted in 1932

\$70,000-100,000

PROVENANCE

Estate of the artist.

Hardy Gramatsky, Greenwich, Connecticut.

Frank Crowninshield, New York.

Athena Gallery, New York.

Private collection, Toronto (acquired from the above, 1972);

sale, Sotheby's, New York, 19 November 1986, lot 104.

Acquired at the above sale by the late owner.

Ralph Jentsch has confirmed the authenticity of this work.

Grosz first came to America in the summer of 1932, after accepting an invitation to teach at the Art Students League. The many letters which the artist sent home during this time demonstrate great enthusiasm for New York. Grosz would wander the streets with drawing equipment, reporting back, "I'm working like a madman. Bowery-pictures, Coney Island, Restaurant, burlesque-show motifs, Sixth Street, Harlem... every day I am overwhelmed with new motifs and pictures."

137

EGON SCHIELE (1890-1918)

Liegender Mädchenakt nach rechts, in ganzer Figur

signed and dated 'EGON SCHIELE 1917' (lower right)

black Conté crayon on paper

11⅞ x 18⅞ in. (29.6 x 46.1 cm.)

Drawn in 1917

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

– Egon Schiele

\$500,000-700,000

PROVENANCE

Dr. Heinrich Rieger, Vienna.

Sale under duress by the above following the Nazi Anschluss in March 1938.

Hellmuth Wallach, New York and Munich; sale, Kornfeld and Klipstein, Bern, 11 June 1966, lot 978.

Galerie Welz, Salzburg.

Private collection, Philadelphia (acquired from the above, 1968).

The present work is being offered for sale pursuant to a settlement agreement between the current owner and the heirs of Dr. Heinrich Rieger. This settlement agreement resolves the dispute over ownership of the work and title will pass to the successful bidder.

EXHIBITED

Salzburg, Galerie Welz, *Egon Schiele: Aquarelle und Zeichnungen*, 1968, no. 78 (illustrated, p. 32).

New York, Galerie St. Etienne, *Egon Schiele: In Celebration of the 100th Anniversary of the Artist's Birth and the Publication of "Egon Schiele: The Complete Works,"* November 1990-January 1991, no. 68.

London, Fischer Fine Art, Ltd., *Egon Schiele: A Centenary Exhibition*, March-April 1991, no. 42.

LITERATURE

J. Kallir, *Egon Schiele: The Complete Works, Including a Biography and a Catalogue Raisonné*, New York, 1998, p. 575, no. 1935 (illustrated).

The year 1917, when *Liegender Mädchenakt nach rechts, in ganzer Figur* was executed, was exceptionally productive for Schiele. In January the artist had moved from Mähling to Vienna to take up a post in the city's Imperial and Royal Military Supply Depot. Notwithstanding this wartime employment, Schiele—who had painted and drawn relatively infrequently over the course of the preceding years—now turned his attention to the development of his artistic career with renewed vigor. The publication of a folio of reproductions—which sold out—and his participation in a number of group exhibitions during the year, meant that Schiele's work was becoming known to an ever-widening audience.

The same year also witnessed a notable increase in Schiele's depictions of the nude, as well as the consolidation of a stylistic shift that had already begun to manifest itself. This was a shift from the tense, febrile and angular lines that had formerly characterized his work to a concern with achieving a greater sense of realism and plasticity. This is here evident in the undulating lines and softly rounded forms of the figure in *Liegender Mädchenakt nach rechts, in ganzer Figur*, which are rendered in black Conté crayon producing a thicker and more even line than that of pencil. Indeed, as Jane Kallir has observed, "in terms of pure technical mastery, Schiele reached the height of his powers in 1917-1918. Linear perfection and painterly grace were balanced harmoniously" (*Egon Schiele: Drawings and Watercolours*, London, 2004, p. 448).

Depicted in a state of undress, the position of the recumbent model in *Liegender Mädchenakt nach rechts, in ganzer Figur*, her legs opening and her right arm looped under her neck, exhibits Schiele's penchant for capturing unusual and often provocative poses. This is enhanced by an ambiguous protrusion and the manner in which the folds of the model's undergarments fall across her chest.





138

PROPERTY FROM THE ESTATE OF HARRY GRUBERT

138

OTTO DIX (1891-1969)

Weib und Tod

signed and dated 'Dix 18' (upper left)
brush and India ink and charcoal on paper
15¾ x 15 in. (39.9 x 38 cm.)
Executed in 1918

\$20,000-30,000

PROVENANCE

Galerie Klihm, Munich (by 1962).
Serge and Vally Sabarsky, New York (acquired from the above, June 1978).
Saul Steinberg, New York (acquired from the above, May 1979).
Galerie St. Etienne, New York.
Acquired from the above by the late owner, May 2009.

EXHIBITED

Munich, Kunstkabinett Klihm, *Otto Dix: Zeichnungen und Gouachen, 1911-1918*, November-December 1962, no. 6 (illustrated).

Dortmund, Museum am Ostwall, *George Grosz and Otto Dix*, January-March 1963, no. 7.

Württembergische Kunstverein Stuttgart, *Otto Dix: Handzeichnungen, Gouachen, Radierungen von 1911-1928*, March-April 1963, no. 34.

Munich, Galerie Klihm, *Otto Dix: Zeichnungen*, November 1966-January 1967, no. VII.

Berlin, Haus am Waldsee, *Otto Dix: Zwischen den Kriegen, Zeichnungen, Aquarelle, Kartons und Druckgrafik, 1912-1939*, September-November 1977, p. 48, no. 33 (illustrated).

Genoa, Centro per le arti visive e Museo d'arte contemporanea di Villa Croce; Bolzano, Schloss Maretsch and Naples, Accademia di Belli Arte, *Otto Dix*, July 1986-March 1987, p. 204, no. 75 (illustrated, p. 115).

Kunsthalle Berlin; Vienna, Museum des 20. Jahrhunderts and Hanover, Kestner-Gesellschaft, *Otto Dix*, March-November 1987, p. 253, no. 86 (illustrated, p. 137).

Stadtische Galerie Villingen-Schwenningen, *Otto Dix-zum 99: Kinderwelt und Kinderbildnis*, December 1990-January 1991, p. 172, no. 132 (illustrated).



139

Erfurt, Angermuseum, *Otto Dix: Die frühen Jahre, Zeichnungen, Aquarelle, Graphik*, December 1992-January 1993, p. 137, no. 21 (illustrated).
Freiburg, Museum für Neue Kunst, *Otto Dix: Die frühen Jahre, Zeichnungen, Aquarelle, Graphik*, April-June 1995, no. 30 (illustrated).
Czech Republic, Český Krumlov, Egon Schiele Centrum, *Otto Dix: Die frühen Jahre*, November 1998-June 1999.

LITERATURE

H. Kinkel, ed., *Otto Dix: Protokolle der Hölle*, Frankfurt, 1968 (illustrated, pl. 53).
S. Pfäffle, *Otto Dix: Werkverzeichnis der Aquarelle und Gouachen*, Stuttgart, 1991, p. 217.
K. van Lil, *Otto Dix und der Erste Weltkrieg: die Natur des Menschen in der Ausnahmesituation*, Ph.D. Diss., Universität München, 1997 (illustrated, fig. 472).
U. Lorenz, *Otto Dix: Das Werkverzeichnis der Zeichnungen und Pastelle*, Bonn, 2002, vol. 1, p. 481, no. WK 7.0.41 (illustrated).

PROPERTY FROM A PRIVATE COLLECTION

139

EMIL NOLDE (1867-1956)

Porträt eines Mädchens (schwarzes Haar)

signed 'Nolde.' (lower right)
watercolor and brush and India ink on Japan paper
18 $\frac{3}{8}$ x 14 $\frac{1}{8}$ in. (47.1 x 36 cm.)
Painted circa 1920

\$80,000-120,000

PROVENANCE

Simon and Tekla Bond, New York (by 1993).
Leo P. Bond, New York (by descent from the above, 2001).
Bequest from the above to the present owner, January 2011.

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

LYONEL FEININGER (1871-1956)

American Navigation (Design for Mural, Marine Transportation Building, New York World's Fair, 1939-1940)

with estate stamp (on the reverse)

watercolor, gouache, black Conté crayon and pen

and India ink on joined paper

22 x 99 $\frac{1}{8}$ in. (55.7 x 251.7 cm.)

Executed in 1938

\$150,000-200,000

PROVENANCE

Estate of the artist.

Private collection; sale, Karl & Faber, Munich, 8 June 1993, lot 737.

Private collection; sale, Karl & Faber, Munich, 26 May 1998, lot 686.

Leslie Sacks Fine Art, Los Angeles.

Acquired from the above by the present owner, January 2001.

Achim Moeller, Managing Principal of The Lyonel Feininger Project LLC, New York – Berlin has confirmed the authenticity of this work, which is registered under no. 1504-09-28-18. The work will be included in *Lyonel Feininger: The Catalogue Raisonné of Drawings and Watercolors* by Achim Moeller and Sebastian Ehlert. Additional information for this entry was provided by The Lyonel Feininger Project, New York – Berlin.

In harmony with the marching tunes and hopeful lyrics of George and Ira Gershwin's "Dawn of a New Day," President Franklin D. Roosevelt declared the New York World's Fair 1939/40 "open to all mankind" on April 30, 1939. Conceived in the aftermath of the Great Depression, the song, as well as the World's Fair itself with its grand slogan "Building a Better World of Tomorrow," was meant to symbolize 150 years of progress in the United States and reinvigorate the American spirit with an unshakeable optimism for a brighter future.

Feininger shared the same positive outlook for the future as his fellow countrymen, though the circumstances of the years prior to 1939 were all but sublime for him. In Germany, where he had lived for the most part since 1887, Feininger was a distinguished Master of the Bauhaus, a recognized and respected artist who was honored, alongside others, with a retrospective at the National Gallery in Berlin in 1931. When the National Socialists rose to power in 1933, they subsequently deemed Feininger's art as "degenerate," and included his works in their infamous exhibition of the same title. Thus, in June 1937, Feininger seized on the offer to teach a second summer course at Mills College

in Oakland as an opportunity to leave Germany permanently and move back to his native New York.

Though an eminent and respected artist on one side of the Atlantic, Feininger was mostly unknown on the other. He had been working without any sales or commissions for almost a year when out of the blue, on January 21, 1938, Ernest Peixotto, the consultant for mural paintings at the New York World's Fair, suggested he design the exterior walls of the "Marine Transportation Building." A few days later the Committee on Architecture and Physical Planning approved the choice, and in March Feininger signed the contract to design two murals for \$ 2,333.

The present work is an alternate design for the front of the building; ultimately a similar, but different one was used. Here an ocean liner in the center is flanked by two sailings ships, the latter reminiscent of the three-masted USS Constitution. The freighter to the far right is mirrored by a sidewheel steamer on the far left, which recalls the "Mary Powell" or "Queen of the Hudson," once the fastest steamboat in the U.S. and the subject of two paintings by Feininger (*The Queen of the Hudson [Mary Powell]*, 1940, Moeller 412 and *The Queen of the Hudson, Mary Powell*, 1947, Moeller 492, fig. 7). The vibrant colors of this drawing contrast with the muted blueish and yellowish hues of the final design; here, the ships sail on dark black and blue waters under a brilliant turquoise sky.

When on October 27, 1940 the doors of the World's Fair closed and the sound of Gershwin's "Dawn of a New Day" died away, the exhibition had cost more than \$67 million and attracted more than 45 million visitors. Europe was in the midst of the Second World War, and the promise of a "better world of tomorrow" felt further away than ever before. For Feininger though, the fair kept its promise of a new beginning and a brighter future where, as in the words of Gershwin's song, "better times [are] here to stay."

—Sebastian Ehlert, Moeller Fine Art Projects * The Lyonel Feininger Project, New York – Berlin



Lyonel Feininger, *Marine Transportation Building, New York World's Fair 1939/40*, 1939. Private collection. Image courtesy of Moeller Fine Art Projects. The Lyonel Feininger Project, New York-Berlin.



Lyonel Feininger, *Marine Transportation Building, New York World's Fair 1939/40*, 1940. Image courtesy of Moeller Fine Arts Projects. The Lyonel Feininger Project, New York-Berlin.







PROPERTY FROM THE MICHAEL KROLL COLLECTION

141

PAUL KLEE (1879-1940)

Bergschlucht

signed 'Klee' (lower right); dated, numbered and titled '1934 19 Bergschlucht' (on the artist's mount)
gouache and colored chalks on paper laid down on card
Image size: 14¾ x 19½ in. (37.4 x 49.3 cm.)
Mount size: 19½ x 27⅞ in. (49.7 x 70.2 cm.)
Executed in 1934

\$350,000-550,000

PROVENANCE

Lily Klee, Bern (wife of the artist).
Klee-Gesellschaft, Bern (acquired from the above, 1946).
Felix Klee, Bern (acquired from the above, 1952).
Estate of Felix Klee, Bern (until 2008).
Private collection, Tokyo.
Acquired from the above by the present owner, 2014.

EXHIBITED

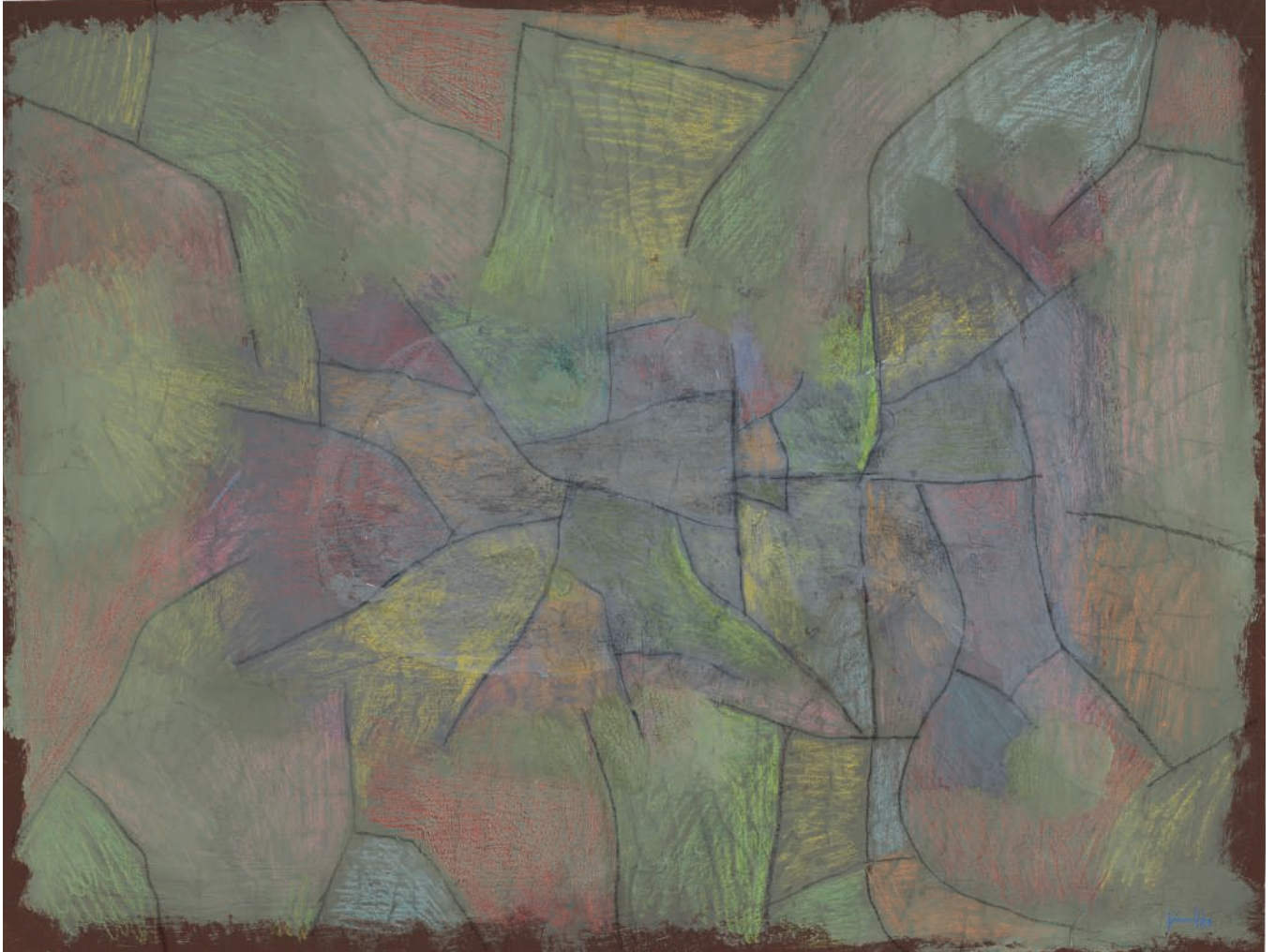
Kunsthalle Basel, *Paul Klee*, October-November 1935, p. 10, no. 157.
Kunstverein St. Gallen, *Klee: Werke aus dem Familienbesitz*, January-March 1955, no. 175.
Amsterdam, Stedelijk Museum, *Paul Klee: Aquarellen*, September-November 1963, no. 66.
Malmö Museum; Göteborgs Konstmuseum and Stockholm, Konstsalongen Samlaren, *Paul Klee: målningar-teckningar*, March-June 1965, p. 11, no. 72.
Tokyo, Odakyu Department Store; Takasaki, Gumma Museum; Nagoya, Matsuzakaya Department Store; Kobe, Sogo Department Store and Kamakura, The Museum of Modern Art, *Paul Klee und seine Malerfreunde*, May-October 1976, no. 85 (illustrated).
Kunstverein Braunschweig, *Paul Klee: Bilder, Aquarelle, Zeichnungen, Sammlung Felix Klee*, December 1975-January 1976, p. 54, no. 61.
Paris, Galerie Karl Flinker, *Paul Klee: les dix dernières années*, April-May 1985, no. 19.
Himeji City Museum of Art; Sendai, Miyagi Museum of Art; Kamakura, The Museum of Modern Art; Shiga, The Museum of Modern Art and Niigata City Art Museum, *Paul Klee in Exile, 1933-1940*, August 1985-March 1986, p. 224, no. 5 (illustrated, p. 67).
Museo d'arte Mendrisio, *Paul Klee: Ultimo decennio, 1930-1940*, April-July 1990, p. 85 (illustrated).
Kanazawa, Ishikawa Prefectural Museum of Art; Tokyo, Daimaru Museum; Kochi, The Museum of Art; Kyoto, Daimaru Museum; Kasama Nichido Museum of Art; Hamamatsu Municipal Museum of Art; Osaka, Daimaru Museum and Kunsthalle Mannheim, *Paul Klee: Die Zeit der Reife: Werke aus der Sammlung der Familie Klee*, June 1995-June 1996, no. 50 (illustrated in color, p. 80).
Dusseldorf, Kunstsammlung Nordrhein-Westfalen, *Paul Klee: Kleinode, Die Sammlung*, June-August 2001.
Basel, Galerie Beyeler, *Paul Klee*, June-September 2008, p. 88, no. 34 (illustrated, p. 61).
Zurich, Galerie Orlando, *Paul Klee und seine Künstlerkollegen: Von Amiet bis Itten, von Jawlensky bis Kandinsky*, October 2013-June 2014, p. 62 (illustrated in color, p. 63; illustrated in color again on the cover).

LITERATURE

H. Schönemann, "Diesseits und jenseits des Gegenstandes: Paul Klees 'Abenteurer-Schiff' und 'Der bunte Dampfer' von Wolfgang Mattheuer," 1986, pp. 62-65.
The Paul Klee Foundation, ed., *Paul Klee: Catalogue Raisonné, 1934-1938*, Bonn, 2003, vol. 7, p. 45, no. 6557 (illustrated; illustrated again in color, p. 75).
J. Spiller, ed., *Paul Klee: Das bildnerische Denken, Form- und Gestaltungslehre*, Basel, 2013, p. 361 (illustrated).

Executed in 1934 and first exhibited at the Kunsthalle Basel in 1935, *Bergschlucht* is a large and highly simplified mountain-landscape constructed from bright intersecting blocks of color. Klee was extremely sensitive to the timbre of various landscapes, and his diary repeatedly documents his response to the terrain. He also assembled a diverse collection of botanical materials that he studied as a repertoire of forms. His goal, however, was not the mimetic translation of observed forms into art, but rather an analogy between nature and the artist's creative work, which in his view were subject to the same laws. He declared in his *Creative Credo*, "Art is a likeness of the Creation. It is sometimes an example, just as the terrestrial is an example of the cosmic" (quoted in W. Grohmann, *Paul Klee*, London, 1954, p. 181).

Klee was not interested in imitating the outward appearance of a landscape. Instead he wanted to make an art that springs from an inner, life giving creative process, which in turn would be preserved in the work. As Anke Daemgen noted, "In his efforts to fathom the secrets of nature, Klee was striving for a new act of creation, an analogy between nature and the artist's creative work, which in his view were subject to the same laws...The fascination with processes of change and metamorphosis, growth and movement that characterized all of Klee's work reached a climax in his artistic exploration of plants, gardens and landscapes" (quoted in D. Scholz and C. Thomson, ed., *The Klee Universe*, exh. cat., Staatliche Museen, Berlin, 2008, p. 207).





PROPERTY FROM A DISTINGUISHED LOS ANGELES COLLECTION

142

HENRI MATISSE (1869-1954)

Fleur dans un vase (Thème J, Variation 3)

signed, dated and numbered 'Henri Matisse 42 J3' (lower right) and signed with initials and dedicated 'en hommage à Madame Agnès Widlund, HM. avril 1952' (lower left)

pen and India ink on paper
24¾ x 19¾ in. (63 x 50 cm.)

Drawn in 1942

\$40,000-60,000

PROVENANCE

Agnès Widlund, Stockholm (acquired from the artist, April 1952).
Walter Ahrenberg, Blonay, Switzerland (by 1959).
Anon. sale, Sotheby's, London, 1 July 1987, lot 539.
John Berggruen Gallery, San Francisco.
Acquired from the above by the present owner, October 1987.

EXHIBITED

Stockholm, Nationalmuseum, *Henri Matisse, Apollon: utställning anordnad i samarbete med Medicinska Föreningen*, September 1957 (illustrated prior to dedication).

Kunsthau Zürich, *Henri Matisse: Das plastische Werk*, July-August 1959, p. 32, no. 82.

Darmstadt, *Internationale der Zeichnung*, 1970, no. 49 (illustrated).
Los Angeles County Museum of Art, *Monet to Matisse: French Art in Southern California Collections*, June-August 1991, p. 127 (illustrated in color; dated 1952).

LITERATURE

L. Aragon, ed., *Henri Matisse: Dessins, thèmes et variations*, Paris, 1943 (illustrated).

Wanda de Guébriant has confirmed the authenticity of this work.

In the early 1940s, while recovering from an operation, Matisse produced many drawings, unable to paint in front of an easel. In 1943, 170 of these drawings were published in Louis Aragon's *Henri Matisse: Dessins, thèmes et variations*. The drawings were classified by theme, which were grouped by letter ranging from A to P. Within each theme, Matisse developed the subject in three to nineteen variations. The present drawing is variation 3 from theme J.



PROPERTY FROM THE ESTATE OF HARVEY M. SPEAR

143

EMIL NOLDE (1867-1956)

Iris und Sommerblumen

signed 'Nolde.' (lower right)

watercolor on Japan paper

18 $\frac{1}{8}$ x 12 $\frac{5}{8}$ in. (46 x 31.7 cm.)

Painted circa 1935-1940

\$60,000-80,000

PROVENANCE

Marlborough Fine Art, Ltd., London.

(probably) Acquired by the late owner, circa 1970.

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

PROPERTY FROM AN IMPORTANT NEW YORK ESTATE

144

EGON SCHIELE (1890-1918)

Zwei ineinander verschlungene Figuren

signed and dated 'EGON SCHIELE 1917' (upper left)

black Conté crayon on paper

18 $\frac{1}{8}$ x 11 $\frac{1}{2}$ in. (46 x 29.4 cm.)

Drawn in 1917

\$100,000-150,000

PROVENANCE

Michael Rosenauer, London.

Galerie St. Etienne, New York (acquired from the above, 1963).

Acquired from the above by the late owner, January 1986.

EXHIBITED

New York, Galerie St. Etienne, *Egon Schiele: The Graphic Work*,
October-November 1970.

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

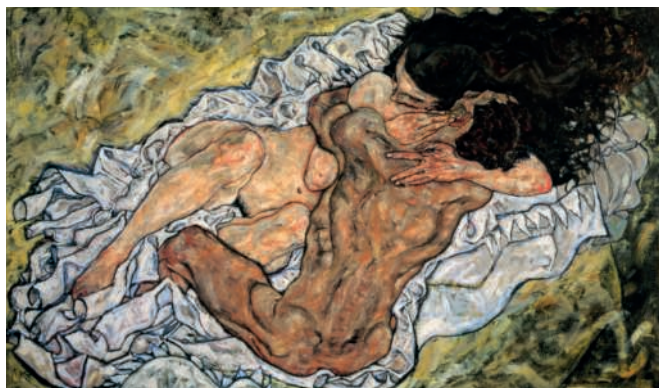
LITERATURE

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

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

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

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



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



145

MAX BECKMANN (1884-1950)

Dressierte Bären

signed and dated 'Beckmann 32' (lower right)
 watercolor and charcoal on paper
 21 x 14¼ in. (53.3 x 36.2 cm.)
 Executed in 1932

\$120,000-180,000

PROVENANCE

Mathilde Q. Beckmann, New York (wife of the artist).
 Catherine Viviano Gallery, New York (by 1964).
 Grace Borgenicht Gallery, Inc., New York.
 Acquired from the above by the late owner, March 1989.

EXHIBITED

Hanover, Kestner-Gesellschaft; Kunstverein zu Kassel im Orangerieschloss and Kunstverein Magdeburg, *Deutscher Künstlerbund, Aquarelle und Zeichnungen*, December 1932-January 1933, no. 10.
 City Art Museum of St. Louis; Los Angeles County Museum; Detroit Institute of Arts; Baltimore Museum of Art and Minneapolis Institute of Arts, *Max Beckmann*, 1948-1949, p. 98, no. 67.
 New York, Catherine Viviano Gallery, *Max Beckmann: An Exhibition of Paintings, Sculptures and Watercolors*, December 1964-January 1965, no. 13.
 New York, Catherine Viviano Gallery, *Max Beckmann*, October-November 1970, no. 4.
 New York, Catherine Viviano Gallery, *Max Beckmann*, February 1973, no. 37 (illustrated).
 Kunsthalle Bielefeld; Kunsthalle Tübingen and Frankfurt, Städtische Galerie im Städelschen Kunstinstitut, *Max Beckmann: Aquarelle und Zeichnungen 1903 bis 1950*, October 1977-May 1978, p. 56, no. 139 (illustrated).
 Frankfurt, Städtische Galerie im Städelschen Kunstinstitut, *Max Beckmann: Frankfurt, 1915-1933*, November 1983-February 1984, p. 260, no. 165 (illustrated, p. 262).
 New York, Grace Borgenicht Gallery, Inc., *Max Beckmann: Sculpture, Drawings, and Prints*, February 1989.
 Guggenheim Bilbao and Schirn Kunsthalle Frankfurt, *Max Beckmann: The Watercolors and Pastels*, March-September 2006, p. 146, no. 54 (illustrated in color, p. 147).

LITERATURE

M. Beckmann, S. Gohr and M. Hollein, eds., *Max Beckmann: The Watercolors and Pastels, Catalogue Raisonné of the Works in Color on Paper*, Cologne, 2006, p. 146, no. 54 (illustrated in color, p. 147; with incorrect support).

In 1931, the Museum of Modern Art in New York held its exhibition *German Painting and Sculpture*, the first exhibition of German art in the United States. In this exhibition, which was organized by Alfred H. Barr, Jr., Beckmann was the best represented of all painters. In 1932, Ludwig Justi, director of the National Gallery in Berlin, dedicated an entire room in the National Gallery to the permanent display of Beckmann's works. The present work was thus executed by Beckmann at a crucial point in his career, a time when he was enjoying international recognition, and yet at home, he was denounced by the National Socialists.

Dressierte Bären depicts two circus bears with their trainer, a favorite subject for Beckmann. Clowns, acrobats, circus folk and vaudeville artists were a perennial feature of Beckmann's work throughout his life and reflected a sense of his belief that all the world was a stage or, as he called it, a "Welttheater" (world-theater), in which man acted out his role in life like a figure in a circus or carnival.

As a mystic, Beckmann believed that the true nature of reality lay underneath the shallow artifice of appearances and the surface realities of everyday life. He reveled in the overt artificiality of the circus and vaudeville theater because, in them, he saw a heightened reality and an insight into the true nature of life. In the traditions of the circus, its role-playing and fixed cast of characters, its old jokes and its routine of performances by actors, jugglers, acrobats and clowns, Beckmann found a deeper wisdom and a colorful, carnivalesque parody of life.



146

PAUL KLEE (1879-1940)

Wer Töten Wen

signed 'Klee' (lower right); dated, titled, numbered and inscribed '1931. L.7. wer töten wen S Cl' (on the artist's mount)

tempera and watercolor on paper laid down on card

Image size: 11¼ x 18¼ in. (28.6 x 47 cm.)

Mount size: 18¾ x 25½ in. (47.5 x 62.2 cm.)

Painted in 1931

\$250,000-350,000

PROVENANCE

Lily Klee, Bern (wife of the artist).

Klee-Gesellschaft, Bern (acquired from the above, 1946).

Galerie Rosengart, Lucerne (1948-1950).

Charlotte Picher Purcell, Chicago (by 1950).

Main Street Gallery, Chicago (circa 1973).

Saidenberg Gallery, Inc., New York (acquired from the above).

Serge Sabarsky Gallery, New York (acquired from the above, 1973).

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

EXHIBITED

Kunsthalle Basel, *Paul Klee*, October–November 1935, p. 9, no. 115.

Kunstmuseum Luzern, *Paul Klee: Fritz Huf*, April–June 1936, p. 6, no. 91.

Lucerne, Galerie Rosengart; Antwerp, Galerij Artes and Liège, Association pour le progrès intellectuel et artistique de la Wallonie, *Paul Klee*, June 1948–April 1949, no. 22.

The Arts Club of Chicago, *Paul Klee: Works from Chicago Collections*, January–February 1962, no. 41.

Des Moines Art Center, *Paul Klee: Paintings and Watercolors from The Bauhaus Years, 1921-1931*, September–October 1973, no. 58 (illustrated).

New York, Serge Sabarsky Gallery, *Paul Klee: The Late Years, 1930-1940*, fall 1977, pp. 25 and 42 (illustrated in color, pl. 9).

Bern, Zentrum Paul Klee and Museum der Bildenden Kunst Leipzig, *Paul Klee: Sonderklasse Unverkäuflich*, October 2014–May 2015, no. 252 (illustrated in color, pp. 121 and 433).

LITERATURE

W. Grohmann, *Paul Klee und die Tradition*, December 1931, p. 4 (illustrated).

C. Rümelin, "Klees Umgang mit seinem eigenen Œuvre," *Paul Klee: Selected by Genius, 1917-1933*, exh. cat., Stadthalle Balingen, 2001, p. 218, footnote 57.

The Paul Klee Foundation, ed., *Paul Klee: Catalogue Raisonné, 1931-1933*, Bonn, 2002, vol. 6, p. 56, no. 5452 (illustrated).

Executed in early 1931 as Klee was transitioning from his post at the Bauhaus in Dessau to the Dusseldorf Academy of Art, *Wer Tötet Wen* ("Who Kills Whom") is an investigation into the mystery of the cycle of life. Here, a serene deathlike figure is under attack from a strange Boschian being in the shape of an egg brandishing a pointed spear. In 1930 Klee had written, "Death is nothing terrible; I have long since come to terms with that fact. Do we really know which is more important, life now or the one to come?" (quoted in H. Suter, *Paul Klee und seine Krankheit. Vom Schicksal geschlagen, vom Leiden gezeichnet – und dennoch*, Bern, 2006, p. 187).

Death, and specifically the unlimited potential of death, had been a preoccupation of Klee's since his early twenties. Anke Daemgen has noted that, "Klee's works from the last five to seven years of his life by no means consist only of oppressive subjects or representations of death, to say nothing of the fact that themes of pain and death had already appeared in his work in previous years, both visually and in writing. Furthermore, the representation of polarities, dualities, and the unending cycle of life—decay as the counterpart to becoming—had long constituted one of the fundamental ideas of his art in general" (*The Klee Universe*, exh. cat., Neue Nationalgalerie, Berlin, 2008, p. 325).

In one of the first monographs on Klee's work, published on the occasion of his first one-man exhibition at the Hans Goltz Gallery in Munich in 1920, the artist wrote the profound words that would later become his epitaph. "I cannot be grasped in the here and now. For I live just as well with the dead as with the unborn" (quoted in L. Zahn, *Paul Klee: Leben, Werk, Geist*, Potsdam, 1920, p. 5).

Between 1928 and 1933 Klee classified roughly 300 of his works in color as "Sonderklasse" (Special class, not for sale) by giving them the notation "SKI" or "Scl". Klee considered the works which he designated as special class, including the present work, to be of particularly high quality or of personal significance.



Hieronymus Bosch, *St. John and the Evangelist on Patmos*, circa 1500, detail. Gemäldegalerie, Berlin.



PROPERTY FROM THE COLLECTION OF JOAN A. MENDELL

Joan Armour Mendell spent a lifetime embracing the joys of fine art, culture, and giving back to her community. Gracious, intelligent, and imbued with a tremendous generosity of spirit, she saw each day as an opportunity to learn, and to help others.

While studying at Connecticut College, she met Robert Armour, whom she married in 1951; the couple would go on to be devoted parents to their four children. It was with Bob that she first developed her love of art collecting. Their home and sculpture garden in Scarsdale, New York was considered at the time to be ultra-modern; they were well-traveled and intellectually curious. It was a personal museum where they displayed their works by artists such as Mark Rothko, David Smith, Alexander Calder, Jules Olitsky, Arnaldo Pomodoro, and Victor Vasarely, among many others.

After the death of Bob Armour in 1991, Joan married Ira "Tubby" Mendell and set out to make an impact in her new home of Sarasota, Florida. In Sarasota, she became an active patron of institutions such as the Sarasota Orchestra, the Ringling College of Art and Design, Sarasota Memorial Hospital, the Glass/Schoenbaum Human Services Center and, notably, the Asolo Repertory Theatre. Through significant financial contributions and her signature *joie de vivre*, Mendell became a prominent, treasured figure at Asolo. A longtime board member and faithful attendee at each opening night, she underwrote the Joan Armour Mendell Scenic Studio. Completed in 2012, the scenic studio was a transformative gift that has greatly enriched Asolo, the wider state of Florida, and the many original productions that can now travel across the nation.

While married to Tubby, Mendell took the art collection in a different direction, reverently thinking backward to early 20th century masters of European art, while simultaneously looking forward to iconic American artists like Helen Frankenthaler. She was particularly fanatical about Picasso Ceramics, and set out to assemble the most complete collection possible of this oeuvre, always paying close attention to condition.

Throughout her life, Joan Armour Mendell held a true passion for art and culture, aspects of the human experience she saw as vital toward both personal happiness and the betterment of communities. "If your life is enriched, if you smile, if you laugh," she declared of the arts, "you've helped the health of your life." It was a philosophy embodied by Mendell, as she surrounded herself with a striking private collection of fine art that included works by artists such as Picasso, Frankenthaler, and Pomodoro.

In her later years, Mendell began to write and publish volumes of original poetry, reflecting on subjects high and low as a means of understanding the world. Proceeds from the sale of her books were gifted to the many organizations she held dear. She was also a proud bridge champion.

After her death in 2018, Mendell's presence continues to be felt in Florida and beyond. In her outstanding collection of fine art, Joan Armour Mendell demonstrated the passion and vibrancy for which she was known—a spirited legacy worthy of celebration, a poetry all her own.



Joan A. Mendell in her home. Photo courtesy of the family.



147

MARC CHAGALL (1887-1985)

Les Mariés

signed 'Marc Chagall' (lower right)

gouache, watercolor, pastel and brush and India ink on paper
laid down on card

8¾ x 12½ in. (21.1 x 30.8 cm.)

Executed *circa* 1965-1970

\$60,000-80,000

PROVENANCE

Anon. sale, Parke-Bernet Galleries, Inc., New York, 6 May 1970, lot 77.

Private collection, Boston (acquired at the above sale); sale, Sotheby's,
New York, 11 November 1992, lot 299.

Anon. (acquired at the above sale); sale, Sotheby's, New York, 9 May 2001,
lot 525.

Acquired at the above sale by the late owner.

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



148

SALVADOR DALÍ (1904-1989)

Femme orientale et oiseau exotique

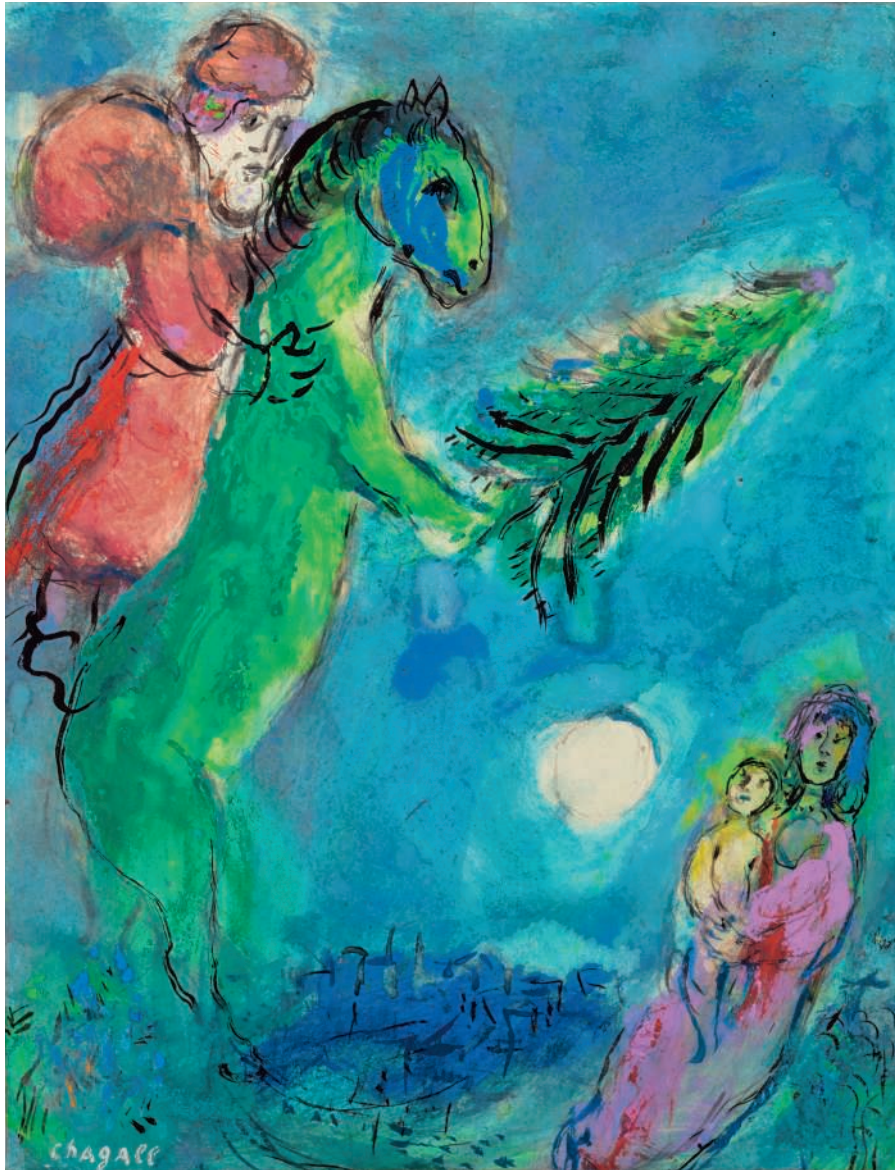
signed and dated 'Dalí 1966' (lower left)
gouache, watercolor and brush and blue ink on paper
15 x 11½ in. (38.1 x 28.8 cm.)
Painted in 1966

\$60,000-80,000

PROVENANCE

Private collection, Monaco (acquired from the artist); sale, Christie's,
New York, 10 November 1994, lot 250.
Acquired at the above sale by the late owner.

The late Robert Descharnes confirmed the authenticity of this work.



149

MARC CHAGALL (1887-1985)

Maternité avec Père Noël

signed 'Chagall' (lower left)

gouache, watercolor and brush and India ink over pencil on paper
laid down on canvas

12 $\frac{3}{8}$ x 9 $\frac{1}{2}$ in. (31.2 x 24.2 cm.)

Executed in 1954

\$100,000-150,000

PROVENANCE

Martha Coleman, New York.

Edward R. Schaible, New York (acquired from the above, December 1966);

Estate sale, Sotheby's, New York, 12 November 1988, lot 232.

Anon. sale, Sotheby's, New York, 12 May 1993, lot 277.

Anon. sale, Sotheby's, New York, 18 November 1998, lot 571.

Private collection, New York (acquired at the above sale).

Private collection (by descent from the above); sale, Sotheby's, New York,
6 November 2015, lot 397.

Acquired at the above sale by the late owner.

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

PROPERTY FROM THE COLLECTION OF
JOAN A. MENDELL



150

FERNAND LÉGER (1881-1955)

Maquette pour un foulard

signed with initials, dated and titled 'F.L 52 Maquette pour un foulard'
(lower right)

gouache and brush and India ink on paper

11 $\frac{3}{8}$ x 12 in. (29 x 30.3 cm.)

Painted in 1952

\$50,000-70,000

PROVENANCE

Musée national Fernand Léger, Biot.

Private collection, Glencoe, Illinois (acquired from the above, 1982);
sale, Christie's, New York, 8 November 1995, lot 305.

Private collection, Beverly Hills (acquired at the above sale); sale,
Sotheby's, New York, 3 November 2011, lot 144.

Acquired at the above sale by the late owner.



151

MARC CHAGALL (1887-1985)

Fête au village ou Couple amoureux et coq volant

signed and dated 'Chagall 1980' (lower right)

brush and inkwash, brush and pen and India ink and pencil on paper
28½ x 21¼ in. (72.2 x 54 cm.)

Executed in 1980

PROVENANCE

Galerie Patrice Trigano, Paris.

Anon. sale, Sotheby's, New York, 11 November 1999, lot 458.

Acquired at the above sale by the late owner.

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

\$70,000-100,000



152

MAURICE DE VLAMINCK (1876-1958)

Le Village

signed 'Vlaminck' (lower right)
watercolor and pen and India ink on paper
18 x 21 $\frac{1}{8}$ in. (45.5 x 53.6 cm.)
Executed in 1926-1927

\$15,000-25,000

PROVENANCE

Veronique Delestre, Paris.
Anon. sale, Sotheby's, New York, 9 November 1994, lot 393.
Acquired at the above sale by the late owner.

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



153

MARIE LAURENCIN (1883-1956)

Léda

signed and dated 'Marie Laurencin 1923' (lower right)
charcoal, colored pencils and pencil on paper laid down on board
Image size: 8¾ x 8¼ in. (21.3 x 21 cm.)
Sheet size: 8¾ x 9⅞ in. (21.3 x 25 cm.)
Drawn in 1923

\$12,000-18,000

PROVENANCE

Paul and Marguerite Rosenberg, Paris, by 1928 and later New York.
Private collection, Paris (by descent from the above); sale, Christie's, Paris,
3 December 2007, lot 15.
Acquired at the above sale by the present owner.

LITERATURE

M. Jouhandeau, intro., *Marie Laurencin*, Paris, 1928 (illustrated, pl. XIII;
titled *Scène champêtre*).
D. Marchesseau, *Marie Laurencin: Catalogue raisonné de l'oeuvre,
Peintures, Céramiques, Oeuvres sur papier*, Tokyo, 1999, vol. II, p. 356,
no. PP0342 (illustrated).

154

MARC CHAGALL (1887-1985)

Paysan dans un champs de blé par un après-midi d'été
(*Aleko*)

signed and inscribed 'Marc Chagall "Aleko"' (lower left)
gouache, watercolor and pencil on paper
15 x 15 in. (38 x 38 cm.)
Executed in 1942

\$120,000-180,000

PROVENANCE

James Vigeveno Galleries, Los Angeles.
Helen Z. Frank, San Francisco (acquired from the above).
John Berggruen Gallery, San Francisco.
Private collection, La Jolla (acquired from the above, 1987).
Scott White Contemporary Art, La Jolla.
Acquired from the above by the present owner, May 2015.

EXHIBITED

Beverly Hills, Modern Institute of Art (on extended loan).
The Montreal Museum of Fine Arts and The Los Angeles County Museum of Art, *Chagall: Color and Music*, January 2017-January 2018, p. 305, no. 352 (illustrated in color, p. 304).

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

In the summer of 1942, Chagall traveled to Mexico with his wife Bella in response to a commission he had received to design the scenery and costumes for the American Ballet Theater company's production of *Aleko*. The Chagalls had arrived in New York the previous summer and it was there where all of the preliminary arrangements for the production were made. Léonide Massine was brought on to oversee the choreography and Chagall found a valuable kinship with his fellow Russian. They would meet almost daily for several months in the lead up to the production, which, due to technical reasons, was scheduled to premiere in Mexico City rather than New York.

Once the Chagalls arrived in Mexico City, they were each consumed with working on the final touches of the production—Chagall worked on the backdrops while Bella took part by supervising the costume production. In spite of their busy schedules, the Chagalls were able to sneak moments away to explore the city and surrounding villages and countryside. It was during those brief interludes that Chagall was able to complete a number of sketches that would inform a series of gouaches, either completed in Mexico, or upon their return to New York in 1943, referred to by Franz Meyer as the "Mexican gouaches". During this time, Chagall also painted various scenes from the ballet, such as the present work.





155

PABLO PICASSO (1881-1973)

Sans titre

signed 'Picasso' (lower right)
pen and brush and India ink on paper
9½ x 12½ in. (24.1 x 31.7 cm.)
Executed in 1905

\$30,000-50,000

PROVENANCE

Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris.
Acquired by the family of the present owner, by 1970.

EXHIBITED

Cannes, Galerie 65, *Picasso: Peintures, dessins, gravures rares*,
July 1956 (illustrated).

LITERATURE

C. Zervos, *Pablo Picasso*, Paris, 1954, vol. 6, no. 724 (illustrated).



PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

156

ALBERTO GIACOMETTI (1901-1966)

L'Arlequin

signed 'Alberto Giacometti' (lower left)

pencil on paper

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

Drawn *circa* 1936-1940

\$40,000-60,000

PROVENANCE

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

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

Acquired at the above sale by the present owner.

LITERATURE

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

The Alberto Giacometti Database, no. 3565.

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

157

HENRI MATISSE (1869-1954)

Autoportrait

stamped with initials 'HM.' (lower right)

pencil on paper

14 $\frac{5}{8}$ x 10 $\frac{1}{2}$ in. (37 x 26.6 cm.)

Drawn in Rochefort-en-Yvelines in October 1939

\$120,000-180,000

PROVENANCE

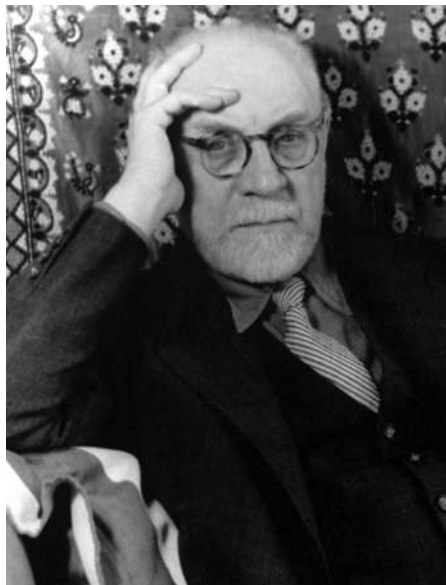
Pierre Matisse, New York (by descent from the artist).

Acquired from the estate of the above by the present owner, 2007.

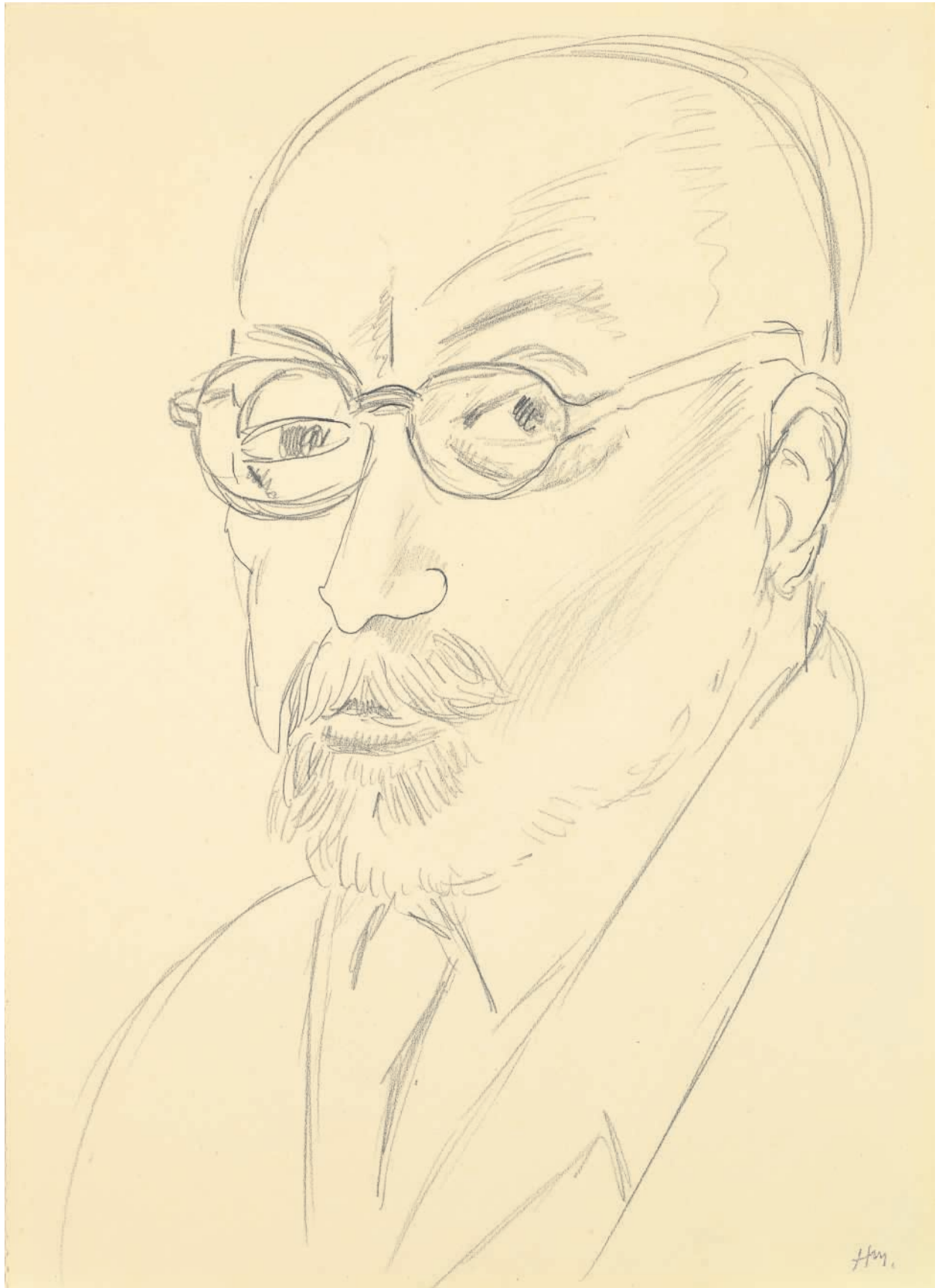
Wanda de Guébriant has confirmed the authenticity of this work.

Before the First World War, Matisse's self-portraits remained a largely private and intermittent activity as experiments and explorations of the artist capturing his own demeanor. As a result, few were ever exhibited in the public arena. In the 1920s, however, Matisse began utilizing the self-portrait as a strategy of self-promotion, his memorable image with spectacles appearing on the covers of periodicals and gallery exhibition catalogues. He would render likenesses of himself throughout his prolific career as a means to express his individuality and self-image as an artist.

By the time the present work was drawn in October 1939, the Second World War had taken a toll on the aging artist. Over the course of the war he had retreated from his studio in Nice to safer ground in the Vence countryside, his health had deteriorated, and his wife and daughter had been arrested for their participation in the resistance. Throughout these uncertain times, the artist found much solace in his work and rarely did his subject or style allude to the turmoil surrounding him. The present work is an excellent example of how the artist was able to channel his whimsy and humor onto the page. With his perfectly mastered economy of the crayon line, Matisse has created a self-portrait that is expressive yet exudes the playful mood he would inhabit from time to time. An almost identical self-portrait is in the collection of The Museum of Modern Art, New York. Speaking of that work and other self-portraits like it from 1945, John Klein has commented that the artist's depicted mood "seems to vary from expectant watchfulness to plain silliness as he proposes diverse personages, much as he had done about 1900. Three or four different hats, a pipe, a scarf knotted casually around his neck, and various drawing instruments are his props in these little performances of himself. They are among the most light-hearted works of his career; but in another way they have a serious implication" (J. Klein, *Matisse Portraits*, New Haven, 2001, p. 213).



The artist, circa 1930. Photo by Time Life Pictures / Pix Inc. / The LIFE Picture Collection / Getty Images.



PROPERTY FROM THE ESTATE OF EUGENE V. THAW

Eugene V. Thaw was born in Manhattan in 1927 and named after the Socialist icon, Eugene V. Debs. As the child of a heating contractor and schoolteacher, there was little in his early years to indicate or encourage an interest in art. But with classes at the Art Students League while a teenager, and trips to museums in Washington, D.C. when he was a student at nearby St. John's College in Annapolis, Maryland, a spark was lit that would not only transform his life, but also the lives of so many collectors, and museums with which he worked.

Thaw's ascendancy occurred before art fairs littered the calendar, before gallery districts in every city were the norm, before artists exhibited their works on Instagram. Thaw had a commercial space at the start of his career. At the Algonquin he exhibited mostly living artists — he had the first exhibition of works by Joan Mitchell, and other Abstract Expressionist artists — but Thaw's attention, and true passion, kept turning back to the Old Masters. A few years later, Thaw moved the gallery to Madison Avenue between 57th and 58th, and began trading in the secondary market for 20th Century artists, while making finds in the Old Masters field. In the 1960s, he moved to a new space at 50 East 78th while continuing to find Old Masters, often in partnership with other dealers to buy and sell, and saw clients only by appointment.

By the time the Thaws moved to 726 Park Avenue — which became both their home and professional space for the rest of their lives, Thaw had stopped producing exhibitions, and was dealing almost exclusively and privately with museums and private collectors. The space, like every previous one, was put together by the Thaws for the most part without the help of an interior designer. Visitors would have been enveloped in an interior that was inviting, eclectic and deeply personal, for in addition to being an art dealer, Thaw was becoming a collector as well. As Thaw's business grew so did his interest in varied categories of collecting. Encouraged by his wife Clare, who was his former gallery assistant, Thaw had been acquiring works that he particularly liked.

Thaw's activities in the art world were divided into three categories — works he acquired (often in partnership with other dealers) and sold to private and institutional clients;

works acquired for his own collections; and works from his own collection that he donated to several U.S. museums.

The Thaws' personal collections were extraordinarily varied. In addition to the over 400 drawings from Old Masters to the 20th Century that were donated to the Morgan Library beginning in 1968 and through to 2018, Thaw collected in depth 18th Century French faience, bronzes from the ancient Eurasian steppes, medieval European ornaments, Native American art, 19th Century European oil sketches, and architectural models. Their collecting activities were inextricably intertwined with his philanthropy. Many of these collections were amassed with an eye towards filling gaps in public collections to which they were later donated. In addition to the Morgan Library, the Metropolitan Museum of Art, the Cooper Hewitt in New York City, and the Fenimore Museum in Cooperstown, New York (near his country retreat in Cherry Valley) were all beneficiaries of the Thaws' largesse.

An additional aspect of the Thaws' philanthropy was the establishment of two Trusts to support various causes. In 1981 the Thaws established the Eugene V. and Clare E. Charitable Trust in order to support the arts, ecology and the environment, and animal rights and protection. The Thaw Charitable Trust continues to award grants, including to many of the same institutions that the Thaws made donations to in the form of works of art from their personal collection. For example, the Trust endowed curatorial positions at the Morgan Library and Fenimore Art Museum, museums which received the Thaws' Old Master Drawings, and Native American art collection, respectively. As the executor of the estate of Lee Krasner, the Abstract Expressionist artist and widow of Jackson Pollock, Thaw helped establish the Pollock-Krasner Foundation a year after Krasner's death in 1984, in order to support living artists. Thaw, who was co-author of the Pollock catalogue raisonné and a neighbour of Krasner's in East Hampton, created the foundation to carry out Krasner's wishes. The Foundation has awarded over 4,400 grants totalling over \$71 million to artists in 77 countries.

As the art world changed in the final decades of Thaw's life, he, for the most part, ceased his dealing activities. His decision to not exhibit publically or advertise, to keep little inventory



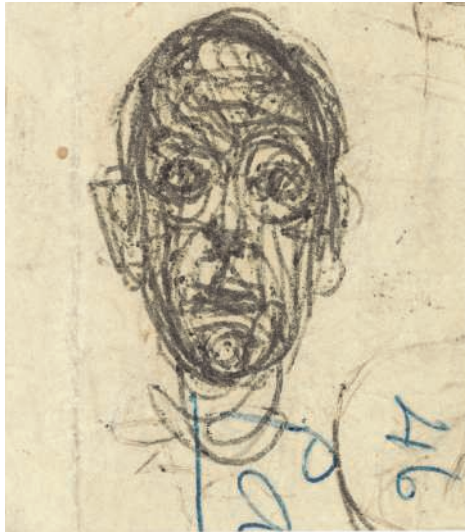
Eugene V. Thaw. Photo: Scott Frances, Architectural Digest © Conde Nast.

and instead place great works with targeted precision in public and private collections, to focus on an artist or period in depth was, he felt, taken over by a high-speed commercialism that did not suit him. Having achieved great financial success thanks to his activities as an art dealer, he turned almost full-time to philanthropy. Thaw's legacy continues in the many museums throughout the United States which include works that passed through his hands — both as a dealer or from his

personal collection, as well as through the generosity of the Eugene V. and Clare E. Charitable Trust.

Christie's sale of Property from the Estate of Eugene V. Thaw offers a glimpse into the Thaws' very personal way of living, insight into a way of art dealing which hardly exists anymore today, and the indelible mark a confident and informed eye can make on both.

J.W.



158

158

ALBERTO GIACOMETTI (1901-1966)

Tête et inscriptions

black ballpoint pen on paper
2 x 1¼ in. (5 x 4.4 cm.)

\$10,000-15,000

LITERATURE

The Alberto Giacometti Database, no. 3993.

159

ODILON REDON (1840-1916)

*Les boues ou Dans la fange primitive ou
Dans les boues primordiales*

signed 'ODILON REDON.' (lower right)
charcoal on paper
11½ x 9½ in. (29.5 x 24.2 cm.)
Drawn circa 1880

\$100,000-150,000

PROVENANCE

Robert de Domecy, France (acquired from the artist).
Private collection, France (by descent from the above).
Kunsthandel Wolfgang Werner, Berlin and Bremen.
Kunsthandel Sabine Helms, Munich (by 1996).
Anon. sale, Sotheby's, London, 14 November 2007, lot 258.
Acquired at the above sale by the late owner.



159

EXHIBITED

- Paris, Galerie Charpentier, *Fusains d'Odilon Redon, La Vie Moderne*, April-May 1881.
- Paris, Le Gaulois, *Deuxième exposition des dessins de M. Odilon Redon*, February 1882.
- Paris, Galerie Georges Petit, *Exposition de peinture et sculpture par 33 artistes français et étrangers*, January 1888, p. 36, no. 296 (titled *Mauvais génies*).
- Paris, Galerie Durand-Ruel et Cie., *Odilon Redon*, March-April 1894, p. 18, no. 46.
- Lugano, Museo Cantonale d'Arte, *Odilon Redon: La Natura dell'Invisibile*, September-November 1996, p. 176, no. 38 (illustrated in color, p. 177).
- Frankfurt, Schirn Kunsthalle, *Darwin: Art and the Search for Origins*, February-May 2009, p. 273, no. 116 (illustrated in color, p. 163).

LITERATURE

- E. Hennequin, "Odilon Redon," *Beaux-Arts*, 1886.
- J.E. Schmitt, "Choses d'art, Exposition Odilon Redon," *Le Siècle*, 31 March 1894, p. 2.
- P. Verdun, "Album d'artiste," *Le peuple français*, 31 March 1894, p. 2.
- Auriant, "Des lettres inédites d'Odilon Redon," *Beaux-Arts*, no. 127, 7 June 1935, p. 2.
- D.W. Druick, ed., *Odilon Redon: Prince of Dreams*, exh. cat., The Art Institute of Chicago, 1994, pp. 128-129, 134-135 and 453 (illustrated, p. 129, fig. 5:4 and illustrated again, p. 135, fig. 13:14).
- O. Christ, "Wiederentdeckung eines Mystikers," *Kunst und Antiquitäten*, December 1994, p. 14 (illustrated in color, fig. 4).
- A. Wildenstein, *Odilon Redon: Catalogue raisonné de l'oeuvre peint et dessiné, Etudes et grandes décorations, Supplément*, Paris, 1998, vol. IV, p. 275, no. 2635 (illustrated; illustrated again in color, p. 328).
- B. Larson, *The Dark Side of Nature: Science, Society, and the Fantastic World of Odilon Redon*, University Park, Pennsylvania, 2005, pp. 90-91 (illustrated, p. 91, fig. 76).

160

ODILON REDON (1840-1916)

Quasimodo

signed 'ODILON REDON' (lower left)
charcoal, white chalk and white heightening on paper
14½ x 12⅞ in. (36.8 x 32.9 cm.)
Executed circa 1875-1880

\$120,000-180,000

PROVENANCE

Marcel Lecomte, Paris.
Anon. sale, Hôtel Drouot, Paris, 11 June 1997, lot 74.
Galerie Ronny van de Velde, Antwerp (by 1999).
Private collection, Paris.
Galerie Eric Coatalem, Paris.
Acquired from the above by the late owner, April 2002.

EXHIBITED

Brussels, Musée d'Ixelles, *Les peintres de l'âme: Le symbolisme idéaliste en France*, October-December 1999, p. 143, no. 109 (illustrated).
Paris, Galerie Eric Coatalem, *Oeuvres sur papier*, 2002, p. 50 (illustrated, p. 51).

LITERATURE

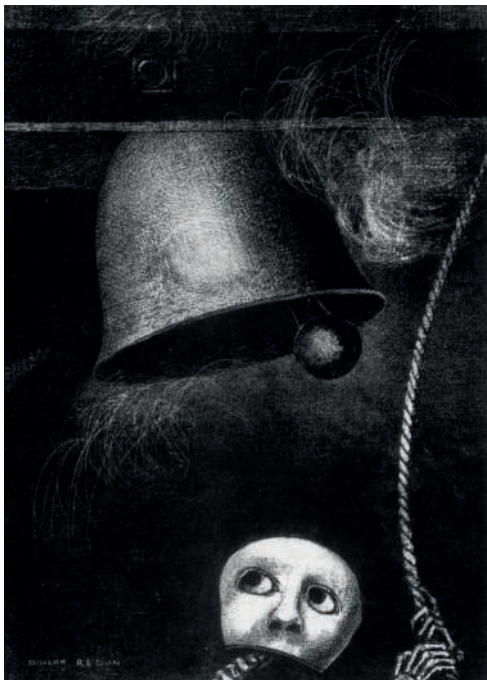
A. Wildenstein, *Odilon Redon: Catalogue raisonné de l'oeuvre peint et dessiné, Etudes et grandes décorations, Supplément*, Paris, 1998, vol. IV, p. 276, no. 2639 (illustrated).

*Like music my drawings transport us to the
ambiguous world of the indeterminate*

—Odilon Redon

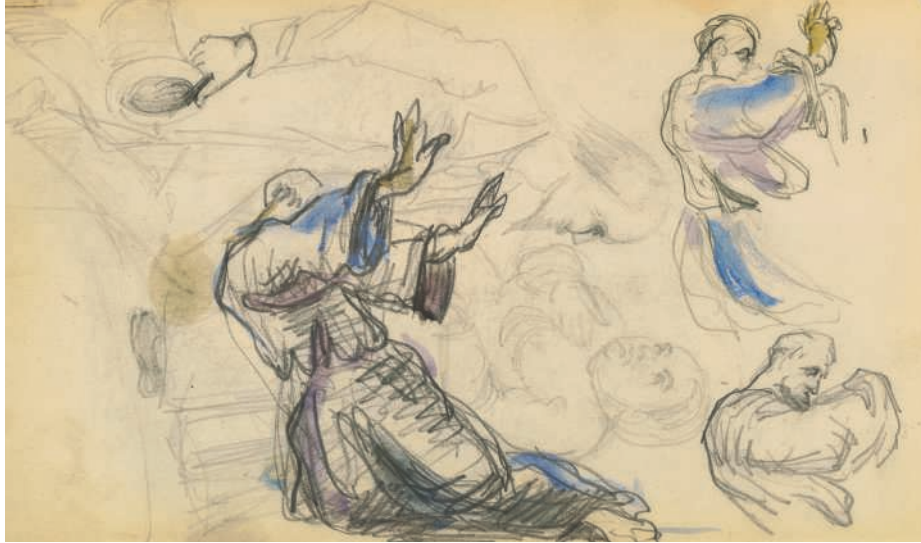
Quasimodo is emblematic among Redon's *noirs*, stemming from a visionary period between 1870 and 1890 in which the artist solely produced works using neutral tones, primarily through rich black. This work demonstrates a striking contrast of charcoal, erasures and white heightening to create a dramatic *chiaroscuro* effect. Redon was a Romantic in sentiment and found great inspiration in the work of Francisco Goya, in particular his black paintings. He saw black pigment as an opportunity to explore the world of shadow and indulge his fascination with the phantoms of insomnia and nightmares, the darker realm of the imagination that took form at night. The subject of this work, *Quasimodo*, is a reference to the twisted protagonist of the Victor Hugo epic *The Hunchback of Notre Dame*, a seminal work of literature published around forty years prior to the execution of the present work. Both Redon and Hugo were categorized together as "Romanticists Baudelaire," named after Charles Baudelaire the French poet, translator of Edgar Allen Poe and an art critic who lauded the work of artists such as Eugène Delacroix.

While Redon's *noirs* support the aesthetics of this darker breed of Romanticism, there is also a very personal element to his works that instill them with a sense of whimsy that would later inspire the Surrealists. The figure in *Quasimodo* does not adhere exactly to the character description laid out by Hugo; it is not an illustration for a text but Redon's own take on the personification of the notable outcast. The face and modeling of the figure mimic many other ghoulish images that recurred throughout Redon's work during this period and often he would title or dedicate works to the great luminaries of Romanticism including Poe and Goya. *Quasimodo* is a singular example of Redon's enthusiasm for his influences and the lineage of creative thought.



Odilon Redon, *Un masque sonne le glas funèbre, A Edgar Poe*, 1882.





verso



recto

WORKS FROM THE COLLECTION OF ELAINE G. WEITZEN, SOLD TO
BENEFIT THE ELAINE G. WEITZEN FOUNDATION FOR FINE ARTS

161

PAUL CÉZANNE (1839-1906)

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

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

4¾ x 8¼ in. (12.3 x 21 cm.)

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

\$25,000-35,000

PROVENANCE

Paul Cézanne *fils*, Paris.

Huguette Berès, Paris.

Mr. and Mrs. Morton Rosenfeld, New York.

Acquired from the above by the late owner, 1956.

LITERATURE

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

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

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

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



162

CAMILLE PISSARRO (1830-1903)

Ludgate Hill

stamped with initials 'C.P.' (Lugt 613e) and titled 'Ludgate Hill City' (lower left)

watercolor and pencil on paper

7½ x 5¾ in. (18.1 x 14.3 cm.)

Executed in 1890

\$20,000-30,000

PROVENANCE

Estate of the artist.

Lewis Blair Williams, Cleveland.

Private collection, Florida (by descent from the above); sale, Christie's, New York, 7 November 2001, lot 407.

Renaissance Fine Arts, Baltimore.

Acquired from the above by the present owners, February 2014.

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

163 No Lot



164

ARMAND GUILLAUMIN (1841-1927)

Le cribleur de sable sous le Pont d'Austerlitz

signed 'Guillaumin' (lower right) and titled 'Cribleur de sable sous le pont d'Austerlitz' (lower left)

pastel on board

20 $\frac{5}{8}$ x 27 $\frac{1}{8}$ in. (52.4 x 68.6 cm.)

Drawn circa 1890

\$8,000-12,000

PROVENANCE

Hammer Galleries, New York.

Anon. sale, Parke-Bernet Galleries, Inc., New York, 28 March 1969, lot 21.

Private collection, New York.

Acquired from the above by the present owner, 2010.

EXHIBITED

New York, Hammer Galleries, *Armand Guillaumin*, January 1961, no. 5 (dated 1885 and titled *Sous le pont d'Austerlitz*).

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



PROPERTY FROM THE COLLECTION OF ELIZABETH STAFFORD

°165

EUGÈNE BOUDIN (1824-1898)

Les jetées à Trouville

stamped with initials 'E.B.' (Lugt 828; lower right)

pastel on paper

8½ x 11¼ in. (21.7 x 28.6 cm.)

Drawn circa 1860-1865

\$12,000-18,000

PROVENANCE

Estate of the artist.

E.J. van Wisselingh & Co., Amsterdam.

Acquired by the late owners, by 1966.

EXHIBITED

New Orleans, Isaac Delgado Museum of Art, *Odyssey of an Art Collector: Unity in Diversity, Five Thousand Years of Art*, November 1966-January 1967, p. 173, no. 178.

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



PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

166

EDGAR DEGAS (1834-1917)

Etude d'homme nu, vu de dos

inscribed 'Rome' (center right); bears signature

pencil on paper

15 $\frac{3}{8}$ x 10 $\frac{7}{8}$ in. (39.1 x 27.5 cm.)

Drawn *circa* 1857-1858

\$18,000-25,000

PROVENANCE

(possibly) René Degas, Paris (brother of the artist).

M. Knoedler et Cie., Paris.

Richard Gray Gallery, Chicago.

Dayton's Gallery 12, Minneapolis.

Private collection, New York; sale, Christie's, New York, 16 May 1985, lot 112.

Acquired at the above sale by the present owner.

Professor Theodore Reff has stated that, in his opinion, this work is by the hand of Edgar Degas.



167

PAUL GAUGUIN (1848-1903)

Etudes de lions, gazelle et tête de profil

charcoal and pen and ink on paper
5¾ x 11¼ in. (14.5 x 28.6 cm.)

\$18,000-25,000

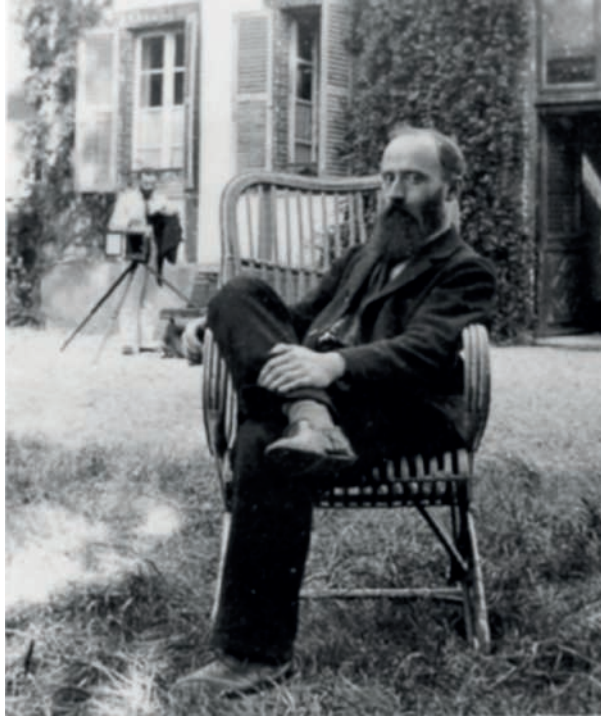
PROVENANCE

Estate of the artist.
Far Gallery, New York.
Alice Tully, New York (acquired from the above); Estate sale, Christie's,
New York, 21 February 1995, lot 3.
Acquired at the above sale by the present owner.

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

EDOUARD VUILLARD

EXCEPTIONAL WORKS FROM THE
PRIVATE COLLECTION OF A EUROPEAN DIPLOMAT



Edouard Vuillard at the home of Thadée and Misia Natanson in Villeneuve-sur-Yonne, 1897 or 1898. Photograph from Archives Antoine Salomon.

Christie's is honored to present the following selection of works by Edouard Vuillard from the collection of a European diplomat, to be auctioned on the 150th anniversary of the artist's birth.

"From the beginning Vuillard was a painter of the domestic interior—the subject for which he is best known. He was at first especially interested in his own surroundings, painting the apartment and workshop run by his mother, which he made the scene for striking compositions of daily work, social gatherings, encounters, and confrontations. The atelier was full of textiles and printed fabrics; his painting began to include these in complex layers and combinations, assuming a richly decorative appearance...Vuillard joined his fascination with the quotidian to an art of atmospheric, emotional suggestion, qualities associated with the Symbolist aesthetic then dominant in Paris. Domestic life was envisioned as ritual, as a silent drama. Life became art" (S. Brown, "An Artist, His Patrons, and the Muses," *Edouard Vuillard: A Painter and His Muses, 1890-1940*, exh. cat., The Jewish Museum, New York, 2012, p. 8).

Assembled over the course of approximately thirty years, the following collection includes prime examples throughout Vuillard's oeuvre, including works executed as early as his prime Nabi period, and through to the final decade of his life. As a young man, the owner of this collection fell in love with Vuillard, whom he found to be incredibly gifted. Upon acquiring his first Vuillard, he made it his mission to collect additional examples from the various phases of this artist's career. Influenced only by his eye and led by his passion, he collected a total of ten works ranging from pastel drawings to oil or *peinture à la colle* paintings.

After enjoying and living with these works for many years, he has now decided to part with the collection due to his international career, and hopes that the new owners will enjoy living with the works as much as he did.



Lot 168, Madame Hessel téléphonant dans son boudoir, in the home of the present owner. Photograph courtesy of consignor.

EDOUARD VUILLARD

EXCEPTIONAL WORKS FROM THE
PRIVATE COLLECTION OF A EUROPEAN DIPLOMAT

168

EDOUARD VUILLARD (1868-1940)

Madame Hessel téléphonant dans son boudoir

stamped with signature 'E Vuillard' (Lugt 2497a; lower right)

peinture à la colle on paper laid down on canvas

19¾ x 19¾ in. (50.3 x 50.3 cm.)

Painted in 1917

\$120,000-180,000

PROVENANCE

Estate of the artist.

The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London (1955).

G. Whitman, London (1964).

Anon. sale, Christie's, London, 2 May 1969, lot 52.

Galerie Hopkins-Thomas, Paris.

Acquired from the above by the present owner, 1986.

EXHIBITED

Paris, Galerie Bernheim-Jeune et Cie., *Vuillard*, May-June 1953, no. 31.

London, The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), *XIX and XX*

Century French Paintings, May-June 1956, p. 13, no. 23 (illustrated; dated circa 1905).

London, The Leicester Galleries (Ernest, Brown & Phillips, Ltd.),

The New Year Exhibition of Paintings, *Drawings and Sculpture by Nineteenth and Twentieth Century Artists*, January-February 1963, no. 82 (dated circa 1905).

London, The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), *Vuillard et son Kodak*, March 1964.

LITERATURE

J. Salomon, *Vuillard*, Paris, 1945, pp. 87-88 (illustrated, p. 87).

A. Salomon and G. Cogeval, *Vuillard, Le regard innombrable: Catalogue critique des peintures et pastels*, Paris, 2003, vol. III, p. 1273, no. X-207 (illustrated in color).

The sitter of this painting is Lucy Hessel, the wife of the prominent art dealer Jos. Hessel who, along with his brother Gaston, ran Galerie Bernheim-Jeune. Vuillard first met Lucy Hessel while visiting Félix Vallotton near Lausanne. A quick and strong bond formed between the artist and the family: spending nearly every evening together at the Hessel's Parisian apartment and traveling to the coast together in the summers. Later in Vuillard's life, he would become a semi-permanent guest at their country homes just outside of Paris.

In a discussion about the relationship between Vuillard and the Hessels, Stuart Pressman has commented, "From 1900 until 1940 the Hessels, particularly Madame Hessel, were to dominate almost all aspects of Vuillard's life. Jos. Hessel was one of the first art dealers of a kind that is familiar today: he sought out gifted contemporaries, found patrons and commissions for them, and looked after their interests in general...As an impresario, Hessel was energetic and resourceful and made himself indispensable." (S. Pressman, *Edouard Vuillard*, London, 1985, p. 39).

The exact nature of Vuillard's relationship with the Hessel's, which lasted some forty years, has given rise to much speculation. Many likened Vuillard's situation to that of a "bird in a gilded cage", for the Hessels countered Vuillard's provincialism with an array of wealthy friends made up of publishers, theatre people, stockbrokers, and successful businessmen and their families. However an explanation lies in the almost lover-like relationship Vuillard had with Lucy Hessel. Fondly known as "dragon", Lucy was a handsome woman and utterly devoted to Vuillard. Despite Jos.'s consistent philandering, Lucy never ceased to remain by his side, and Vuillard's journal entries provide no hint of any secret relationship between the two friends. However, Lucy came to dominate Vuillard's daily existence. She organized the social side of his life, often arranging visitors to the artist's studio for lunches or teas and numerous other engagements. Gradually taking over the roll the artist's mother once held, Madame Vuillard was said to have been jealous of her presence in her son's life. He painted Lucy nearly as often as he painted his mother. The closeness of the artist's relationship to Lucy is clear in *Madame Hessel téléphonant dans son boudoir*, not least through the striking fact that it clearly shows her in a bedroom, a private domain into which she has invited the artist and, by extension, the viewer. The painting provides a glimpse into their lives, an intimate and informal moment immortalized by Vuillard for posterity.



Lucy Hessel visiting Madame Vuillard at Rue de la Tour, 1904-1908.
Photograph by Edouard Vuillard. Private collection.



EDOUARD VUILLARD

EXCEPTIONAL WORKS FROM THE
PRIVATE COLLECTION OF A EUROPEAN DIPLOMAT



169

EDOUARD VUILLARD (1868-1940)

L'hiver sur le square Berlioz

signed with initials 'E.V.' (lower right)

pastel on paper laid down on card

10 $\frac{7}{8}$ x 9 in. (27.6 x 22.8 cm.)

Drawn *circa* 1915

\$12,000-18,000

PROVENANCE

Galerie Berès, Paris (1976).

Samama collection, The Netherlands.

Galerie Bellier, Paris (1984).

Katia Pissarro, Paris.

Galerie Hopkins-Thomas, Paris (1987).

Acquired from the above by the present owner, 1987.

LITERATURE

A. Salomon and G. Cogeval, *Vuillard, Le regard innombrable: Catalogue critique des peintures et pastels*, Paris, 2003, vol. II, p. 1057, no. IX-59 (illustrated in color; catalogued as stamped with initials).



170

EDOUARD VUILLARD (1868-1940)

Le cheval, rue de Rivoli

stamped with signature 'E Vuillard' (Lugt 2497a; lower right)

19 $\frac{7}{8}$ x 17 $\frac{1}{4}$ in. (50.6 x 43.7 cm.)

oil on board laid down on cradled panel

Painted circa 1895

\$50,000-70,000

PROVENANCE

Estate of the artist.

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

O'Hana Gallery, London.

Anon. sale, Sotheby & Co., London, 2 December 1971, lot 35.

Waddington Galleries, London (acquired at the above sale).

Anon. sale, Christie's, London, 2 December 1986, lot 173.

Connaught Brown, London.

Malcolm Wiener, New York.

Private collection, United States.

Galerie Hopkins-Thomas, Paris.

Acquired from the above by the present owner, 1987.

EXHIBITED

London, O'Hana Gallery, *French Paintings and Sculptures of the Nineteenth and Twentieth Century*, June-September 1965, no. 57.

London, O'Hana Gallery, *French Paintings and Sculptures of the Nineteenth and Twentieth Century*, May-September 1966, no. 53 (dated 1910).

New York, Marlborough-Gerson Gallery Inc., *French Drawings*, January 1966, no. 122 (illustrated; dated 1910).

London, O'Hana Gallery, *French Paintings and Sculptures of the XIX and XX Century*, May-September 1969, no. 96 (dated 1910).

London, O'Hana Gallery, *French Paintings and Sculptures of the XIX and XX Century*, May-September 1970, no. 85 (dated 1910).

LITERATURE

A. Salomon and G. Cogeval, *Vuillard, Le regard innombrable: Catalogue critique des peintures et pastels*, Paris, 2003, vol. I, p. 420, no. V-82 (illustrated).

EDOUARD VUILLARD

EXCEPTIONAL WORKS FROM THE
PRIVATE COLLECTION OF A EUROPEAN DIPLOMAT

171

EDOUARD VUILLARD (1868-1940)

Le port de Pouliguen

signed 'E Vuillard' (lower left)

peinture à la colle on paper laid down on card laid down on masonite

32½ x 41¼ in. (83 x 105 cm.)

Painted in 1908 and 1927

\$150,000-250,000

PROVENANCE

Galerie Bernheim-Jeune et Cie., Paris (acquired from the artist, September 1908).

Henry Bernstein, Paris (December 1908).

Jos. Hessel, Paris.

Georges Renand, Paris (1927).

Galerie de l'Elysée (Alex Maguy), Paris (1951).

Dr. J. Pormeraniec, London (1968).

Private collection, United States.

Galerie Hopkins-Thomas, Paris.

Acquired from the above by the present owner, 1992.

EXHIBITED

Paris, Galerie Bernheim-Jeune et Cie., *Exposition Vuillard*, November 1908, no. 7.

Paris, Musée des arts décoratifs, *E. Vuillard*, May-July 1938, p. 24, no. 137.

Paris, Galerie de l'Elysée (Alex Maguy), *Poesie de la mer: Vuillard, Boudin, Vlaminck, Dufy, Bonnard, Picasso*, 1966 (illustrated).

Munich, Haus der Kunst and Paris, Orangerie des Tuileries, *Edouard Vuillard, K.-X. Roussel*, March-September 1968, p. 109, no. 134 (illustrated, p. 236).

L'Annonciade, musée de Saint-Tropez and Lausanne, Musée cantonal des Beaux-Arts, *Edouard Vuillard: La porte entrebâillée*, July 2000-January 2001, p. 122, no. 68 (illustrated in color, fig. 44).

Le Cannet, Espace Bonnard, Jardins du Tivoli, *Vuillard: Peintures*, June-September 2006, p. 40, no. 18 (illustrated in color, p. 41).

LITERATURE

C. Roger Marx, *Vuillard et son temps*, Paris, 1946, p. 142 (illustrated, p. 162).

A. Salomon and G. Cogeval, *Vuillard, Le regard innombrable: Catalogue critique des peintures et pastels*, Paris, 2003, vol. II, p. 946, no. VIII-255 (illustrated in color).

At the beginning of the 1900s, Vuillard summered on the coasts of Normandy and Brittany with the Hessel family, returning freshly inspired and armed with scenes painted by the seaside in warmer and lighter palettes than the work painted in the city. In 1908, the artist travelled to Le Pouliguen, a fishing port with a small resort on the set against the Atlantic Ocean.

In her study of the artist's *Villégiatures* (extended trips to the countryside), Kimberly Jones wrote of the artist's Brittany paintings: "audacious in their abstraction, [they] subordinate the impulse toward naturalism to more fundamental pictorial concerns...There is an emphasis on plane and silhouette that is more akin to his synthetist experiments of the 1890s. Vuillard's use of *peinture à la colle* and the smooth, matte surfaces it creates serves to heighten this effect. And the matter in which he applied the distemper is also significant...the paper support becomes an active component of the composition. While this is not by any means new in Vuillard's work, there is an unprecedented freedom in this mingling of medium and support in the Brittany paintings, all the more striking in view of the painstaking and preplanned method imposed by *peinture à la colle*, which effectively precluded working directly from the motif" ("*Vuillard and the 'Villégiature,' Edouard Vuillard*, exh. cat., National Gallery of Art, Washington, D.C., January 2003, p. 450).



Edouard Vuillard, *Promenade dans le port, Le Pouliguen*, 1908. Musée d'Orsay, France / Bridgeman Images.



EDOUARD VUILLARD

EXCEPTIONAL WORKS FROM THE
PRIVATE COLLECTION OF A EUROPEAN DIPLOMAT

172

EDOUARD VUILLARD (1868-1940)

Intérieur, trois femmes en conversation

stamped with signature 'E Vuillard' (Lugt 2497a; lower right)

oil on board

14 $\frac{5}{8}$ x 23 $\frac{1}{8}$ in. (37.1 x 58.6 cm.)

Painted in 1893

\$600,000-800,000

PROVENANCE

Estate of the artist.

Andrew P. Fuller, Fort Worth (by 1952).

Jack C. Vaughn, Dallas (circa 1963).

Marlborough Fine Art, Ltd., London.

Henry Moore, Much Hadham.

Galerie Hopkins-Thomas, Paris.

Acquired from the above by the present owner, 1995.

EXHIBITED

Dallas Museum of Fine Arts, *Some Businessmen Collect Contemporary Art*, April 1952, no. 53 (titled *At the Dressmaker's*).

Dallas, Museum of Art, *Young Collections*, April-May 1963.

New York, Marlborough-Gerson Gallery, Inc., *Important European Paintings from Texas Private Collections*, November-December 1964, no. 46 (illustrated; dated 1899 and titled *Les Couturières*).

London, Marlborough Fine Art, Ltd., *European Masters*, October 1969, p. 150, no. 74 (illustrated in color, p. 151; titled *Les Couturières*).

Paris, Didier Imbert Fine Arts, *Henry Moore: Intime*, April-July 1992, p. 121 (illustrated; titled *Les Couturières*).

L'Annonciade, musée de Saint-Tropez and Musée cantonal des Beaux-Arts de Lausanne, *Edouard Vuillard: La porte entrebâillée*, July 2000-January 2001, pp. 93 and 172, no. 21 (illustrated in color, pl. 15; titled *Les Couturières*).

Paris, Musée d'Orsay, *Le théâtre de l'oeuvre, 1893-1900: Naissance du théâtre moderne*, April-July 2005, p. 62, no. 174 (illustrated).

Le Cannel, Espace Bonnard, Jardins du Tivoli, *Vuillard: Peintures*, June-September 2006, p. 28, no. 11 (illustrated in color, p. 30).

Staatliche Kunsthalle Karlsruhe, *Edouard Vuillard*,

October 2008-January 2009.

Kunstmuseum Winterthur, *Edouard Vuillard*, August-November 2014, p. 59, no. 69 (illustrated).

LITERATURE

C. Roger-Marx, *Vuillard et son temps*, Paris, 1946, p. 68 (illustrated).

G. Groom, *Edouard Vuillard: Painter-Decorator, Patrons and Projects, 1892-1912*, New Haven, 1993, p. 34 (illustrated, fig. 50; titled *The Dressmakers (Les Couturières)*).

A. Salomon and G. Cogeval, *Vuillard, Le regard innombrable: Catalogue critique des peintures et pastels*, Paris, 2003, vol. I, p. 290, no. IV-115 (illustrated in color, p. 291).





Edouard Vuillard, *L'Aiguillée*, 1893. Yale University Art Gallery, New Haven.

Painted in 1893, *Intérieur, trois femmes en conversation* dates from an important period of Vuillard's association with the Nabi circle, during which he produced the most challenging, sophisticated, and affirmatively modern work of his long career. The Nabi group, which took its name from a Hebrew word meaning prophet, was founded by a band of young artists—Maurice Denis, Paul Ranson, Pierre Bonnard and Henri-Gabriel Ibels foremost among them—who objected to the conservative curriculum at the Académie Julien in Paris, where they had met. Denis, the most vocal proponent of Nabi ideas, dated the inception of the movement to the summer of 1888, when Paul Sérusier brought back from Pont-Aven a small landscape painted under Paul Gauguin's tutelage. Dubbed *Le Talisman*, the canvas used pure, unmixed colors to communicate the artist's emotions and sensations before the motif, rather than to transcribe the actual appearance of nature.

Vuillard met Denis and his compatriots at the Académie Julien in 1889 and began his most intense experimentation with Nabi theories the following year, which he described in his journal as "the Sérusier year" (quoted in G.L. Groom, *op. cit.*, p. 9). In a journal entry dated to the fall of 1890, he avidly proclaimed his adherence to the new movement: "What I should really be concerned with: the consolidation of an idea as a work of art, of which the existence would be the product of an idea (sensation and methodology). Let's be clear: I must imagine the lines and colors I apply and do nothing haphazardly; that's perfectly true. I must think about all my combinations. But even to attempt this work I must have a methodology in which I have faith" (quoted in *ibid.*, p. 9).

The present work depicts three women in conversation—two standing with their hands on their hips, while the third enters the frame from the left, barely recognizable as a figure. While the figures' identities remain undisclosed, it has been suggested that the women may be seamstresses or dressmakers, and the painting has often been referred to as *Les Couturières*. Vuillard explored the theme of the seamstress many times throughout the 1890s—in the majority of these works, the seamstresses are seen at work with tools in hand, but in the present scene, the viewer catches the women in a moment of leisure, during a short break from the working day.

The painting is noteworthy for its sense of profound absorption, reminiscent of interior scenes by Johannes Vermeer and Jean-Baptiste-Siméon Chardin, which the artist would have surely studied at the Louvre. The two standing women are depicted immersed in conversation, their heads angled towards one another and shoulders slightly hunched. The insistent flatness of the image, moreover, renders the two women inseparable from their environment; they seem not so much to inhabit the space as to merge with it. Elizabeth Easton has written: "The paintings of women sewing stand out in Vuillard's oeuvre for their decorative beauty, their complex construction, and their sense of intimacy. [They] are icons of the inwardness that informed Vuillard's personal approach to Symbolism...These pictures also serve as metaphors for Vuillard's concept of himself as a painter. In depicting women conjoined with their surroundings much like the patterns of the objects they sew, Vuillard in some way reflects the union between the artist and the work he creates...The colours, lines, and patterns that Vuillard used to describe these women stand not only for the decorative nature of the product they were making but also for the harmony of the work of art, Vuillard's creation" (*The Intimate Interiors of Edouard Vuillard*, exh. cat., Museum of Fine Arts, Houston, 1989, pp. 39 and 55).

With its radical pictorial and spatial experiments, *Intérieur, trois femmes en conversation* heralds many of the most important artistic developments of the early twentieth century. Regarding the work of the Nabis, Claire Frèches-Thory has written: "The bold apposition of violent colors announces the Fauves; the juxtaposition of planes, seen from different angles, prefigures the geometric constructions of the Cubists; the forms are sometimes distorted to the point of being virtually Expressionist; details take on the force of emblems and blazons branded onto the surface of the painting...like a sort of collage. [The Nabis'] numerous inventions, discoveries, reflections and premonitions were extraordinary when we evaluate them in the context of the 1890s" (*The Nabis: Bonnard, Vuillard, and their Circle*, New York, 1990, p. 27).

The present work was previously in the collection of sculptor Henry Moore, whose daughter Mary Danowski recalled: "He was the most tremendous teacher. He would use a Vuillard or a piece of African sculpture to make a visual point" (quoted in *Independent*, 15 May 1997).



Interior of Henry Moore's home. Photographer unknown.



EDOUARD VUILLARD

EXCEPTIONAL WORKS FROM THE
PRIVATE COLLECTION OF A EUROPEAN DIPLOMAT



173

EDOUARD VUILLARD (1868-1940)

Pierrot

stamped with initials 'E.V.' (Lugt 909c; lower right)
gouache and brush and India ink on paper laid down on paper
12 x 9½ in. (30.5 x 23.2 cm.)
Painted *circa* 1890-1891

\$8,000-12,000

PROVENANCE

Galerie Hopkins-Thomas, Paris.
Acquired from the above by the present owner, 1988.

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



174

EDOUARD VUILLARD (1868-1940)

Femme au grand chapeau

stamped with signature 'E Vuillard' (Lugt 2497a; lower right)

pastel on paper

10½ x 7¾ in. (26.7 x 18.6 cm.)

Drawn *circa* 1890-1891

\$10,000-15,000

PROVENANCE

Galerie Hopkins-Thomas, Paris.

Acquired from the above by the present owner, 1988.

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

EDOUARD VUILLARD

EXCEPTIONAL WORKS FROM THE
PRIVATE COLLECTION OF A EUROPEAN DIPLOMAT

175

EDOUARD VUILLARD (1868-1940)

Fleurs sur une table

signed 'E Vuillard' (lower right)

pastel on paper laid down on masonite

37¾ x 29½ in. (95 x 75 cm.)

Drawn in 1931

\$100,000-150,000

PROVENANCE

Bernheim-Jeune et Cie. and Jos. Hessel, Paris (jointly acquired from the artist, March 1933).

Jos. Hessel, Paris (acquired from the above, October 1936).

Dr. Georges Lévy, Paris (*circa* 1939); sale, Hôtel Drouot, Paris, 24 February 1950, lot 73.

Galerie Hopkins-Thomas, Paris (1993).

Acquired from the above by the present owner, 1992.

EXHIBITED

Paris, Les Cadres (Bobette Natanson), *Exposition des peintres de la Revue Blanche*, June 1936.

Buenos Aires, Museo Nacional de Bellas Artes, *Exposición de Arte*

Francés: La Pintura Francesa, de David a nuestros días, October-December 1939, pp. 192 and 206, no. 325.

Montevideo, Salón Nacional de Bellas Artes, *La Pintura Francesa de David a Nuestros días*, April-May 1940, no. 48.

San Francisco, M.H. De Young Memorial Museum, *The Painting of France Since the French Revolution*, December 1940-January 1941, p. 42, no. 172.

L'Annonciade, musée de Saint-Tropez and Lausanne, Musée cantonal des Beaux-Arts, *Edouard Vuillard: La porte entrebâillée*, July 2000-January 2001, p. 176, no. 125 (illustrated in color, p. 150, pl. 71).

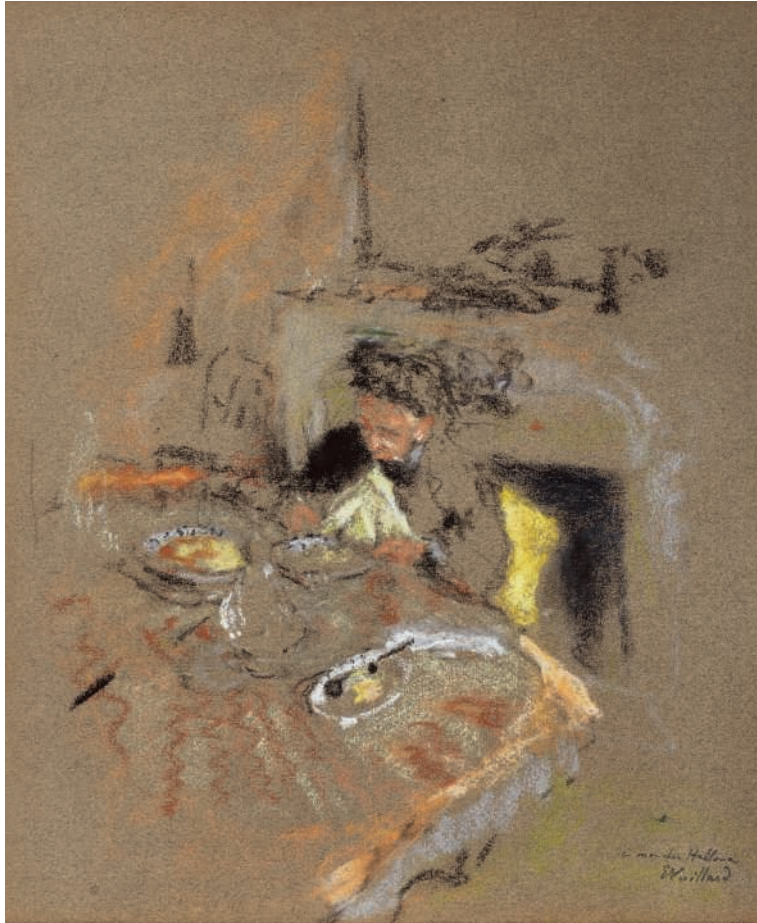
LITERATURE

A. Salomon and G. Cogeval, *Vuillard, Le regard innombrable: Catalogue critique des peintures et pastels*, Paris, 2003, vol. III, p. 1593, no. XII-289 (illustrated in color).



EDOUARD VUILLARD

EXCEPTIONAL WORKS FROM THE
PRIVATE COLLECTION OF A EUROPEAN DIPLOMAT



176

EDOUARD VUILLARD (1868-1940)

Madame Vuillard à table, place Vintimille

signed and dedicated 'A mon cher Hallona, E Vuillard' (lower right)

pastel on paper

16½ x 14 in. (42 x 35.6 cm.)

Drawn in 1928

\$20,000-30,000

PROVENANCE

Hallona (gift from the artist, February 1928).

Private collection, Paris.

E.J. Van Wisselingh & Co., Amsterdam (1975).

Lazarus Phillips, Montreal.

Galerie Hopkins-Thomas, Paris (1989).

Acquired from the above by the present owner, 1988.

EXHIBITED

London, The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), *XIX and XX Century French Paintings*, November-December 1970, p. 32, no. 16 (illustrated, p. 33).

Amsterdam, E.J. van Wisselingh & Co., *Maîtres Français du XIXème et XXème Siècles*, May-June 1975, no. 43.

LITERATURE

A. Salomon and G. Cogeval, *Vuillard, Le regard innombrable: Catalogue critique des peintures et pastels*, Paris, 2003, vol. III, p. 1465, no. XII-22 (illustrated).



177

EDOUARD VUILLARD (1868-1940)

Lucy Hessel dormant sur un divan

stamped with signature 'E Vuillard' (Lugt 2497a; lower right)

peinture à la colle on paper laid down on canvas

22½ x 22⅝ in. (57 x 57.3 cm.)

Painted circa 1920

\$80,000-120,000

PROVENANCE

Estate of the artist.

Renou et Poyet, Paris.

Arthur Tooth & Sons, Ltd., London.

Sir Chester Beatty, Dublin (acquired from the above, November 1955);

Estate sale, Sotheby's, London, 25 June 1991, lot 12.

Galerie Hopkins-Thomas-Custot, Paris.

Acquired from the above by the present owner, 1994.

EXHIBITED

London, Arthur Tooth & Sons, Ltd., *Recent acquisitions X*, November-December 1955, no. 23 (illustrated; dated 1934).

London, Arthur Tooth & Sons, Ltd., *E. Vuillard*, April-May 1969, no. 3 (illustrated; dated circa 1910).

L'Annonciade, musée de Saint-Tropez and Lausanne, Musée cantonal des Beaux-Arts, *Edouard Vuillard: La porte entrebâillée*, July 2000-January 2001, p. 124, no. 72 (illustrated in color, fig. 46; dated circa 1910).

Staatliche Graphische Sammlung München and Hamburger Kunsthalle, *Edouard Vuillard: les tasses noires, Arbetein auf Papier, 1903-1928*, May 2001-January 2002, p. 61, no. 6 (illustrated in color; dated circa 1910).

Le Cannel, Espace Bonnard, Jardins du Tivoli, *Vuillard: Peintures*, June-September 2006, p. 47, no. 22 (illustrated in color, p. 48).

Le Cannel, Musée Bonnard, *Les belles endormies de Bonnard à Balthus*, July-November 2014 (illustrated).

LITERATURE

A. Salomon and G. Cogeval, *Vuillard, Le regard innombrable: Catalogue critique des peintures et pastels*, Paris, 2003, vol. III, p. 1345, no. XI-97 (illustrated in color).

PROPERTY FROM
THE COLLECTION OF MONTGOMERY "MONTIE" H.W. RITCHIE

178

EDGAR DEGAS (1834-1917)

Buste de danseuse au corsage rouge

stamped twice with signature 'Degas' (Lugt 658; lower left and lower right); with atelier stamp (Lugt 657; on the reverse)

pastel on joined paper laid down on card

16¼ x 8⅝ in. (41 x 22 cm.)

Drawn in 1899

\$200,000-300,000

PROVENANCE

Estate of the artist; Third sale, Galerie Georges Petit, Paris, 8-9 April 1919, lot 55.

Jos. Hessel, Paris.

Acquired by the late owner, circa 1970.

EXHIBITED

Memphis, Dixon Gallery and Gardens (on extended loan).

Amarillo Museum of Art, *Achievement in Art: The Collection of Montgomery H.W. Ritchie*, January-March 2017, p. 64 (illustrated in color, p. 35).

LITERATURE

P.A. Lemoisne, *Degas et son oeuvre*, Paris, 1946, vol. I, p. 788, no. 1349 (illustrated as part of a larger sheet, p. 789).

The world of dance offered Degas seemingly limitless possibilities in the study and rendering of the human body as observed in a singularly perfect mode of expression. Well-practiced in the training and discipline of the ballet arts, lithe and agile women in the flower of youth moved with unsurpassed elegance and refinement, against the background of extravagant and fanciful sets. There was, within this same milieu, the opportunity for Degas to view his favorite subjects in casual, less glamorous moments, when the artist liked to take note of the young women as they were standing about or resting from their work, in situations which he found to be even more fascinating in their visual aspect than the actual performances themselves.

The present pastel drawing, *Buste de danseuse au corsage rouge*, records a scene of the latter kind, describing a sharply characterized moment in the daily life of a dancer behind the scenes, such as one that may have caught Degas' attention during a dress rehearsal at the Opéra de Paris. Degas drew this work in 1899, while entering the late phase of his career, when he was moving away from evocations of the dance in its formal grandeur and pageantry as public performance, and from there—as it were—into the stage wings, *dans les coulisses*, looking for novel and inventive ways to present the varied activities in the lives of the dancers as only a knowledgeable insider like himself could reveal. He now focused on the dancers as individuals, viewed close-up in unconventionally cropped formats, depicted in those more familiar and unstudied moments when he might finally "know the dancer from the dance," to borrow from the final line of a late poem by W.B. Yeats. Scenes such as that represented in the present work are revealingly informal snapshots of the real daily work at the Opéra; they display a vitality and immediacy that lend these late works their particularly modern sensibility.





179

HENRI MANGUIN (1874-1949)

La robe de chambre rouge

signed 'Manguin' (lower left)
 pastel on canvas
 19 $\frac{7}{8}$ x 24 $\frac{1}{4}$ in. (50.5 x 61.6 cm.)
 Drawn in 1902

\$30,000-50,000

PROVENANCE

Jeanne Manguin, Saint-Tropez (wife of the artist).
 Private collection, Paris (circa 1969).
 Galerie Hopkins-Thomas, Paris (1997).
 Acquired from the above by the family of the present owner, circa 1998.

EXHIBITED

Geneva, Galerie Motte, *Manguin: Peintures, aquarelles, dessins*, July-September 1958, p. 13, no. 84 (titled *La dame en rouge*).
 Galerie de Paris, *Manguin: Peintures, aquarelles, pastels, dessins*, January-March 1960, no. 54 (titled *La dame en rouge*).
 Galerie de Paris, *Oeuvres de Manguin*, June 1964, no. 44.
 Tokyo, Isetan Museum of Art; Yamaguchi Prefectural Museum of Art; Fukushima, Iwakishi Cultural Center; Tamagawa, Takashimaya Art Galleries; Kokura Izutsuya Art Galleries; Funabashi Seibu Museum of Art; Fukui Prefectural Museum of Art; Kyoto, Takashimaya Art Galleries and Kumamoto Prefectural Museum of Art, *Henri Manguin*, June 1980-February 1981, no. 72 (illustrated; titled *La femme en rouge*).
 Paris, Musée Marmottan, *Henri Manguin*, October 1988-January 1989, p. 141, no. 64 (illustrated; illustrated again in color, pl. 64).

Claude Holstein-Manguin has confirmed the authenticity of this work.



180

PIERRE-AUGUSTE RENOIR (1841-1919)

Tête de jeune fille

signed 'Renoir' (lower left)

sanguine, charcoal and white chalk on paper

13 $\frac{3}{8}$ x 11 $\frac{1}{8}$ in. (34.6 x 28.2 cm.)

Drawn circa 1900

\$80,000-120,000

PROVENANCE

Werner Feuz, Switzerland.

Private collection, Switzerland (acquired from the above, February 1949);

Estate sale, Christie's, London, 4 December 1990, lot 116.

Anon. (acquired at the above sale); sale, Sotheby's, London,

6 February 2007, lot 107.

Acquired at the above sale by the present owner.

LITERATURE

G.-P. and M. Dauberville, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles, 1895-1902*, Paris, 2010, vol. III, p. 508, no. 2586A (illustrated).

181

MARY CASSATT (1844-1926)

Simone in a Round-Backed Upholstered Chair

signed 'Mary Cassatt' (lower right)

pastel on paper

19 $\frac{7}{8}$ x 17 $\frac{7}{8}$ in. (50.4 x 44.2 cm.)

Drawn in 1900-1901

\$150,000-250,000

PROVENANCE

(probably) Ambroise Vollard, Paris.

Lilienfeld Galleries, New York (*circa* 1948).

M.R. Schweitzer Gallery, New York (acquired from the above, 1962 and until at least 1969).

Acquired by the family of the present owner, *circa* 1972.

EXHIBITED

Hanover, New Hampshire, Dartmouth College, Hopkins Art Center, *Impressionism, 1865-1885*, 1962 (titled *Blond-Haired Little Girl*).

(possibly) New York, M.R. Schweitzer Gallery, *A Group of American Painters*, April 1963, no. 4.

New York, M.R. Schweitzer Gallery, *Americans, Sung and Unsung*, May 1965, no. 2 (titled *Ellen Mary Cassatt*).

Albuquerque, University of New Mexico Art Gallery and San Francisco, M.H. de Young Memorial Museum, *Impressionism in America*, February-May 1965, p. 23, no. 5 (illustrated; titled *Mistress Mary Ellen Cassatt*).

LITERATURE

Art Quarterly, vol. 25, no. 1, spring 1962, p. 87 (illustrated).

A.D. Breeskin, *Mary Cassatt: A Catalogue Raisonné of Oils, Pastels, Watercolors and Drawings*, Washington, D.C., 1970, p. 171, no. 435 (illustrated; dated *circa* 1903).

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





PROPERTY FROM THE COLLECTION OF MARTIN AND LIANE ATLAS

182

EUGÈNE BOUDIN (1824-1898)

Honfleur, le port

bears initials

pastel on grey paper

5 $\frac{7}{8}$ x 8 $\frac{1}{2}$ in. (15 x 21.7 cm.)

Drawn *circa* 1860-1865

\$10,000-15,000

PROVENANCE

C.W. Kraushaar Art Galleries, New York.

Mrs. George Rand, New York.

The Main Street Gallery, New York.

Hirschl & Adler Galleries, Inc., New York.

Acquired from the above by the late owners, November 1975.

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



183

EDOUARD VUILLARD (1868-1940)

Jacques Laroche enfant

signed 'E Vuillard' (lower left)

pastel and gouache on paper laid down on board

16¾ x 14¾ in. (42.6 x 37.4 cm.)

Executed in 1917

\$30,000-50,000

PROVENANCE

Henry-Jean Laroche, Pont-l'Évêque (commissioned from the artist, 1917).

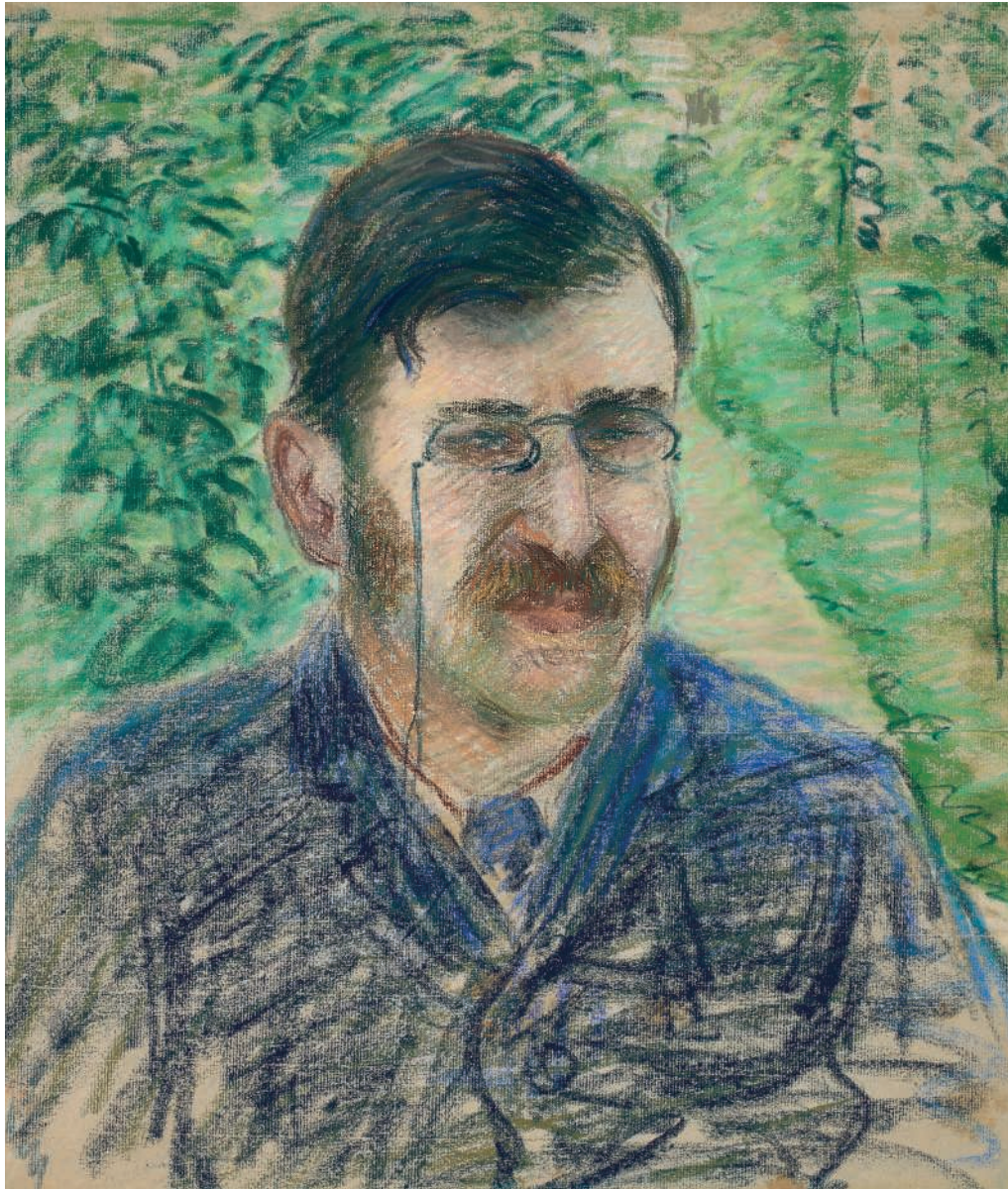
Jacques Laroche, Paris (by descent from the above).

Mme Jacques Laroche, Paris (by descent from the above); Estate sale, Christie's, New York, 7 November 2002, lot 121.

Acquired at the above sale by the present owner.

LITERATURE

A. Salomon and G. Cogeval, *Vuillard, Le regard innombrable: Catalogue critique des peintures et pastels*, Paris, 2003, vol. III, p. 1281, no. X-216 (illustrated in color).



184

CAMILLE PISSARRO (1830-1903)

Portrait d'Alfred Isaacson

pastel on paper
19¾ x 16⅞ in. (50.3 x 42.9 cm.)
Drawn circa 1883

\$30,000-50,000

PROVENANCE

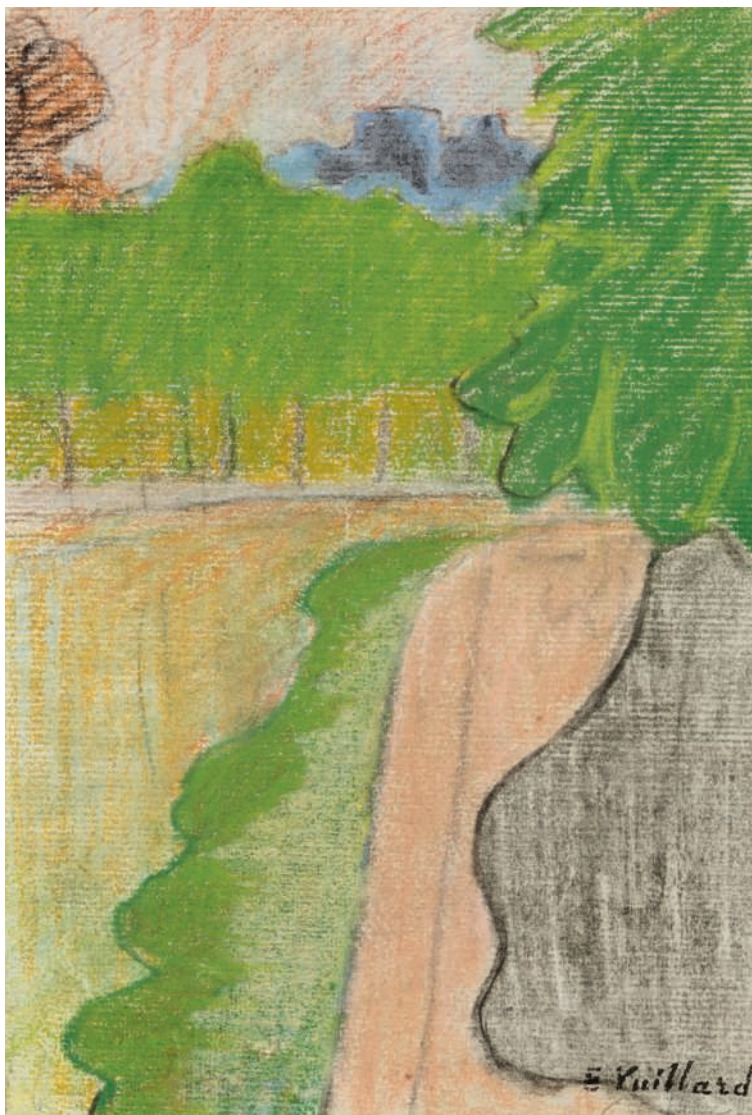
Alfred Isaacson, London (nephew of the artist).
Carl Pissarro, London (acquired from the above); sale, Sotheby & Co.,
London, 16 April 1970, lot 44.
O'Hana Gallery, London (acquired at the above sale).
Anon. sale, Christie's, London, 28 November 1972, lot 46.
Spencer Samuels, New York (acquired at the above sale).

Hirschl & Adler Galleries, Inc., New York.
Henry Pearlman, New York.
Salander-O'Reilly Galleries, New York.
Acquired by the present owner, December 2016.

LITERATURE

L.-R. Pissarro and L. Venturi, *Camille Pissarro: Son art—son oeuvre*, Paris,
1939, vol. I, p. 296, no. 1564 (illustrated, vol. II, pl. 300; with incorrect
dimensions).
J. Rewald, ed., *Camille Pissarro: Letters to His Son Lucien*, New York, 2002,
p. 50.

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



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

185

EDOUARD VUILLARD (1868-1940)

Paysage de rue avec arbres

stamped with signature 'E Vuillard' (Lugt 2497a; lower right)

pastel and charcoal on paper

8 $\frac{5}{8}$ x 6 $\frac{1}{8}$ in. (21.8 x 15.5 cm.)

Drawn *circa* 1890

\$20,000-30,000

PROVENANCE

Estate of the artist.

Galerie Brame et Lorenceau, Paris (1988).

Berry-Hill Galleries, New York.

Acquired from the above by the family of the present owner, *circa* 2002.

LITERATURE

A. Salomon and G. Cogeval, *Vuillard: Le regard innombrable, Catalogue critique des peintures et pastels*, Paris, 2003, vol. I, p. 109, no. II-62 (illustrated in color).

PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

186

EDGAR DEGAS (1834-1917)

Femme à sa toilette

stamped with signature 'Degas' (Lugt 658; lower left)
charcoal and pastel on tracing paper laid down on paper
laid down on card
43⅞ x 28¼ in. (109.3 x 71.7 cm.)
Drawn *circa* 1895

\$300,000-500,000

PROVENANCE

Estate of the artist; First sale, Galerie Georges Petit, Paris, 6-8 May 1918, lot 321.
Kahn collection, Paris.
Jacques Spreiregen, Monaco; sale, Sotheby Parke Bernet & Co., London, 30 March 1977, lot 113.
Anon. sale, Christie's, New York, 7 November 2002, lot 126.
Acquired at the above sale by the present owner.

LITERATURE

P.A. Lemoisne, *Degas et son oeuvre*, Paris, 1946, vol. III, p. 696, no. 1198 (illustrated, p. 697; with previous dimensions).

Degas' depictions of nudes bathing serve as perfect foils to his other dominant theme of the ballet dancer. His bathers display the female body stripped of pretense and grace and demonstrate a human, vulnerable state of being that relies on a tension between the natural appeal of the female figure and the banality of bathing. What may appear to have been competing interests in the dancer and bather actually contributed a remarkable unity in the overall profile of Degas' *oeuvre*. On one hand, the dancers represent Degas' engagement with a public spectacle governed by august traditions and the rigorous discipline of a great art form; on the other, the bathers reveal Degas' experience of a most private encounter, in which he observes the exposed sensuality of womanhood in an intimately shared environment.

There is a mysterious sense of secrecy in his domestic bathing scenes, in which the women are almost always seen from behind, their faces averted or otherwise anonymous. The subject of the present work leans over her washbasin, bare back exposed to the viewer with one

hand resting on her hip as her other arm braces her weight against the counter. She is fully engaged in her act, disinterested or unaware of her voyeurs—the artist and the audience. Treating the nude by means of the bather subject appears to have provided Degas that measure of detachment he required in order to work well, and moreover appealed to his growing sense of historicism. However, unlike the dramatic narratives that often contextualized classical nudes, there is no element of surprise, scandal or even invasion associated with this seemingly private moment.

In his essay, *The Body Observed*, Xavier Rey wrote, "The nude assumed a predominant place in Degas' work and the procedures and some of the motifs he established guided his stylistic evolution until the end of his artistic activity...developing a formula that was entirely his own—the adaption of a traditional genre to the reality of modern life" (*Degas and the Nude*, exh. cat., Museum of Fine Arts, Boston, 2011, p. 95). Degas chose to depict his subjects in a manner that was stark and realistic, rendered through the lens of an impartial observer. This lack of narrative allows Degas' studies of bathers to evolve into an earnest exploration of the female form in and of itself.

The curves of the figure in *Femme à sa toilette* direct the composition, the hard lines of her body give her presence and a weight that solidifies her as the primary focal point and most articulated aspect of the work. Her surroundings are comprised of looser, more gestural lines with vertical modeling that trickles down the composition as if the contents of the basin were overflowing. The touches of blue pastel contribute to this water effect and add a subtle sense of depth to the soft charcoal rendering. The aloof allure of the female back, in this specific and disengaged act of toilette was a recurring motif in Degas's work. The coy yet candid pose perfectly articulates the contrast between the elegant and unrefined that Degas so often sought throughout his complex artistic analysis of the feminine form.



PROPERTY FROM THE COLLECTION OF YVES PLANTIN

In 1967, we opened the doors of our first gallery, "Alain Blondel et Yves Plantin" in Paris, on the rue des Quatre Vents, renamed "Galerie du Luxembourg" once Françoise Blondel and Michèle Rocaglia joined the team. It was not long before we discovered the work of Tamara de Lempicka in Edouard Joseph's *Dictionnaire des artistes contemporains*; we all agreed that her portrait of Madame Allan Bott was of exceptional quality, and I tried to make contact with her by mailing a letter to her rue Méchain apartment.

By 1968, the letter that I had addressed to Tamara de Lempicka remained unanswered, but later that year, she surprised us by stopping by the gallery unexpectedly. She wore a panther-print raincoat, a cowboy hat, and heavy makeup. She was surprised that young people could be so interested in her paintings from the 1920s. A few days later, Alain Blondel and I visited her at her apartment, where she had accepted to meet with us. Tamara seemed to care little about the works of the period that were of interest to us; we did not see any in the apartment, and she described them as "oldies," from another time. The ones she still had, which were unsold, were kept on the sixth floor, in a maid's room that she called her attic. She allowed us to go upstairs to take our pick, and she agreed to sell us a number works for a modest price—she did not care about money.

After this initial visit, I returned to rue Méchain quite frequently, leaving each time with a few more works. One day, Kizette de Lempicka was visiting her mother's apartment, and the portrait of Tadeusz Lempicki sat against the wall; I arrived just as Tamara was offering to cut the head off the canvas so that Kizette could return home with a souvenir of her father in her suitcase! Thankfully, I was able to change their minds by recommending a shipper who could transport the work to Houston in one piece. I still wonder if they were serious, or simply trying to startle me.

In 1971, our gallery moved to the quartier des Halles, into a large space which finally allowed us to hold exhibitions. I returned once again to rue Méchain. Tamara had asked us to empty out her "attic," as she was thinking of selling her apartment. As I drove back to the gallery with my car full, the largest pieces tied to the roof of the car, the idea of holding a Lempicka retrospective exhibition struck me. Although she was open to the idea, Tamara did not seem to take us seriously at first. Over many dinners over the next few months, we continued to discuss the potential exhibition; Tamara talked a lot, she was funny.

In the end, with Tamara's help, we assembled a group of 48 works executed between 1925-1935 for the show. By the time the opening reception of the exhibition had concluded, we already knew that the show was a success, even though we had only sold two or three works. The exhibition extended into the fall, attracting many enthusiasts, both local and foreign.

Despite the success of the exhibition, Tamara's pieces were still difficult to sell, and it was not until 1977-1978 that her market gained traction. After selling her rue Méchain apartment, she donated the remainder of her 1925-1930s works to French museums, the portrait of Tadeusz Lempicki to the Musée d'art moderne, other works to provincial museums. The later works, mostly abstract, were at the Sogégarde. The Galerie du Luxembourg had just moved to the Plateau Beaubourg, close to the Centre Pompidou; this would be the gallery's final location. To inaugurate the new gallery space, we organized a retrospective of our previous shows, and Tamara de Lempicka held an important place.

In 1967, when we opened our first gallery, Alain Blondel and I became specialists of Tamara de Lempicka's oeuvre by complete chance. But it was the collective work of the Galerie du Luxembourg, comprised of four people—Alain Blondel, Françoise Blondel, Michèle Rocaglia, and Yves Plantin—which helped to promote the work of Lempicka. This introduction provides just a small glimpse into the history of our gallery, which is such a small story compared to the oeuvre of this artist.

—Yves Plantin



The artist, 1950. Photograph by Willy Maywald. © 2018
Association Willy Maywald / Artists Rights Society
(ARS), New York / ADAGP, Paris.



187

TAMARA DE LEMPICKA
(1898-1980)

Etude pour Portrait de Madame Bush

pencil on paper

9¼ x 5½ in. (23.5 x 14.2 cm.)

Drawn circa 1929

\$5,000-7,000

PROVENANCE

Acquired from the artist by the present owner.

EXHIBITED

Pinacothèque de Paris, *Tamara de Lempicka: La Reine de l'Art déco*, April-September 2013, p. 178, no. 77 (illustrated in color).

Alain Blondel has confirmed the authenticity of this work.



Tamara de Lempicka, *Portrait de Madame Bush*, Paris, 1929. Private collection. © 2018 Tamara Art Heritage / ADAGP, Paris / ARS, New York.

188

TAMARA DE LEMPICKA
(1898-1980)

Couple au pied d'un escalier

charcoal on paper
9¼ x 6⅞ in. (23.6 x 15.5 cm.)
Drawn circa 1925

\$3,000-5,000

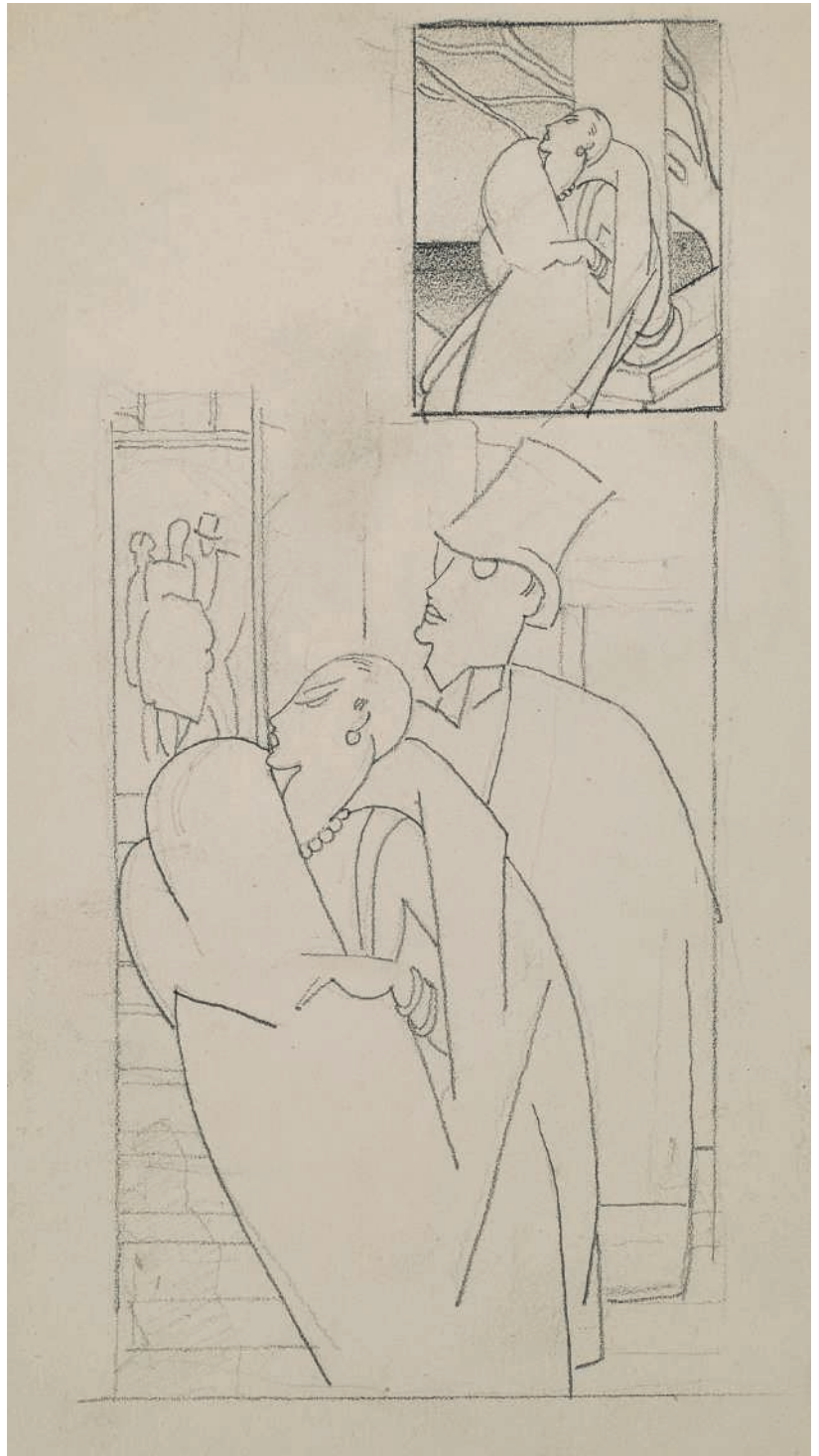
PROVENANCE

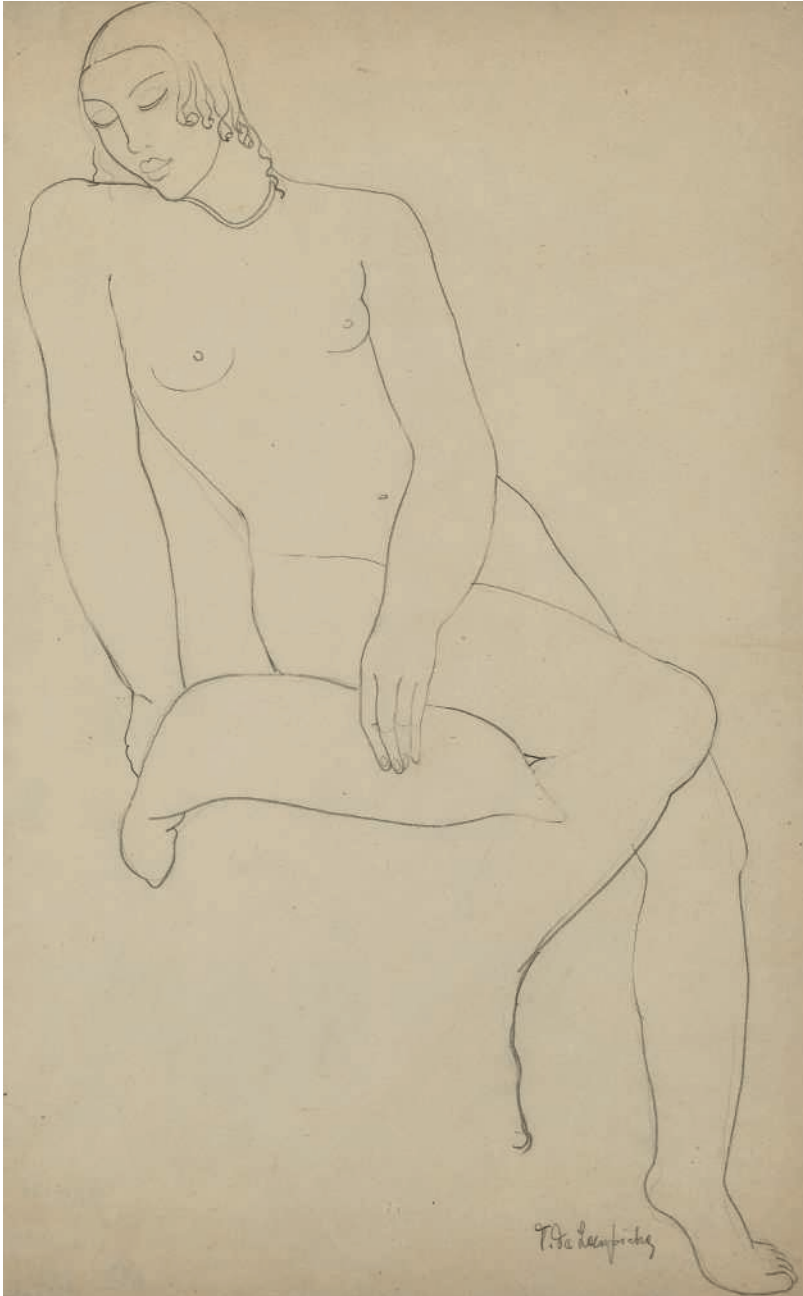
Acquired from the artist by the present owner.

EXHIBITED

Pinacothèque de Paris, *Tamara de Lempicka: La Reine de l'Art déco*, April-September 2013, p. 127, no. 25 (illustrated in color).

Alain Blondel has confirmed the authenticity of this work.





189

TAMARA DE LEMPICKA
(1898-1980)

Nu assis sur un coussin

signed 'T. de Lempicka' (lower right)

pencil on paper

17¼ x 11 in. (43.8 x 28 cm.)

Drawn circa 1929

\$7,000-10,000

PROVENANCE

Acquired from the artist by the present owner.

EXHIBITED

Pinacothèque de Paris, *Tamara de Lempicka: La Reine de l'Art déco*, April-September 2013, p. 153, no. 54 (illustrated in color).

Alain Blondel has confirmed the authenticity of this work.



Tamara de Lempicka, *La chemise rose I*, circa 1927.
Private collection. © 2018 Tamara Art Heritage /
ADAGP, Paris / ARS, New York.

190

TAMARA DE LEMPICKA
(1898-1980)

Nu assis

signed 'T. de Lempicka' (lower right)

pencil on paper

17 $\frac{3}{8}$ x 11 in. (44.2 x 28 cm.)

Drawn circa 1928

\$7,000-10,000

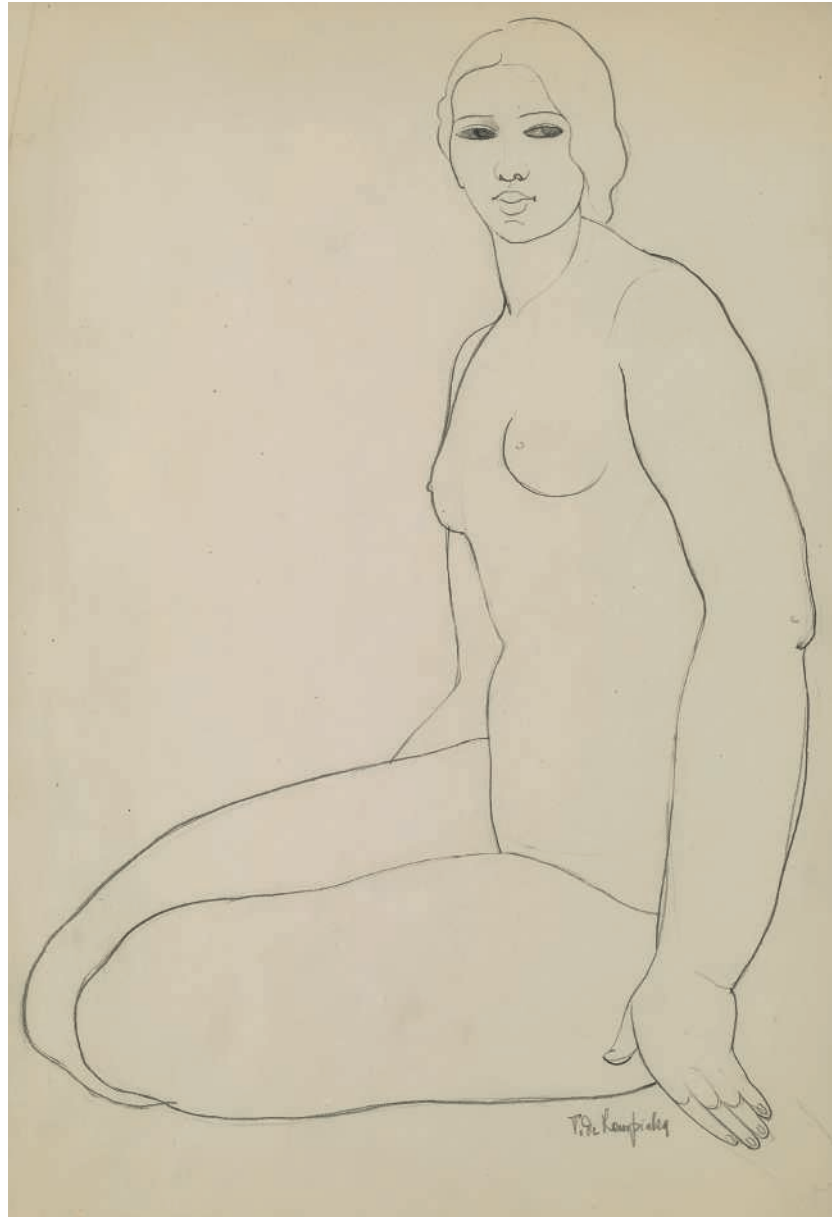
PROVENANCE

Acquired from the artist by the present owner.

EXHIBITED

Pinacothèque de Paris, *Tamara de Lempicka: La Reine de l'Art déco*, April-September 2013, p. 153, no. 55 (illustrated in color).

Alain Blondel has confirmed the authenticity of this work.





191

TAMARA DE LEMPICKA
(1898-1980)

Etude pour *Portrait d'Ira P.*

pencil on tracing paper
7 x 5 $\frac{7}{8}$ in. (17.6 x 14.9 cm.)
Drawn circa 1930

\$2,000-3,000

PROVENANCE

Acquired from the artist by the present owner.

EXHIBITED

Pinacothèque de Paris, *Tamara de Lempicka: La Reine de l'Art déco*, April-September 2013, p. 155, no. 57 (illustrated in color).

Alain Blondel has confirmed the authenticity of this work.



Tamara de Lempicka, *Portrait of Ira P.*, 1930. Private collection. © 2018 Tamara Art Heritage / ADAGP, Paris / ARS, New York.

192

TAMARA DE LEMPICKA
(1898-1980)

Etude pour *Portrait d'Ira P.*

pencil and *estompe* on paper
10¾ x 7⅞ in. (27.1 x 18 cm.)
Executed *circa* 1930

\$5,000-7,000

PROVENANCE

Acquired from the artist by the present owner.

EXHIBITED

Pinacothèque de Paris, *Tamara de Lempicka: La Reine de l'Art déco*, April-September 2013, p. 154, no. 56 (illustrated in color).

Alain Blondel has confirmed the authenticity of this work.



193

PABLO PICASSO (1881-1973)

Nu au filet et arlequin

signed, dated and numbered 'Picasso 16.6.70 II' (lower right);
dated and numbered again '16.6.70. I' (on the reverse)
colored wax crayons and pencil on card
8¼ x 11½ in. (21 x 28.2 cm.)
Drawn on 16 June 1970

\$150,000-200,000

PROVENANCE

Galerie Louise Leiris, Paris.
Paul Haim et Cie., Paris.
Acquired by the present owner, circa 1989.

EXHIBITED

Galerie Louise Leiris, *Picasso: Dessins en noir et en couleur*,
December 1969-January 1971, no. 57.

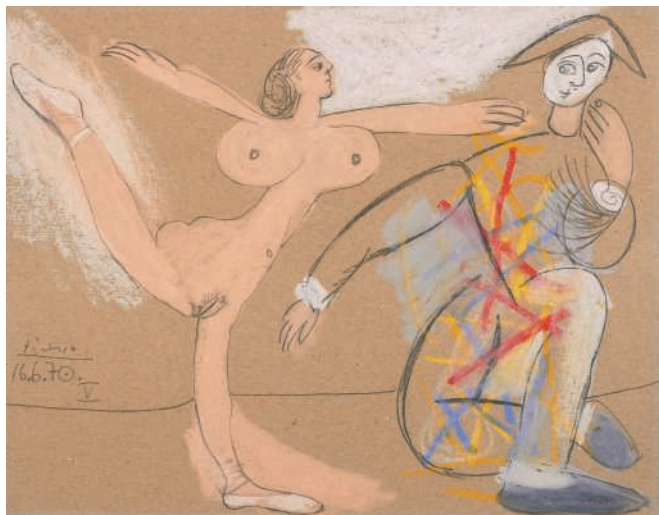
LITERATURE

C. Zervos, *Pablo Picasso*, Paris, 1977, vol. 32, no. 138 (illustrated, pl. 54;
with incorrect medium).

A capricious scene filled with life and movement, *Nu au filet et arlequin* was executed by Picasso on 16 June 1970. By this late period of his life, Picasso confined himself increasingly to his home in Mougins, seldom venturing elsewhere. However, not only did he continue to innovate in his art, but he also kept alive in his imagination a vivid world of fantasy. *Nu au filet et arlequin* is from a series of pictures in which Picasso explored the lyrical theme of a woman dancing naked in front of a harlequin. This latter character adds a great sense of theatricality to the picture, while the naked woman seems to hint at some fantastic freedom, a freedom that was in great contrast to the artist's increasing immobility and isolation. While the woman dances without reserve in the majority of the works from this series, in the present work, the harlequin has draped a net over her upper body, restricting her ability to move. Despite the net, she continues to move her body, waving her arms in the air and straddling her legs.

The harlequin features in many works throughout Picasso's life, acting in some ways as a manifestation of the artist's own persona. The mere presence of the harlequin brings with it an air of comedy and entertainment. Although Picasso had used the harlequin to create poignant images during his Blue and Rose periods, contrasting the flamboyant clothing with mournful expressions, here there is no such sense of melancholy. Instead, the harlequin seems to be filled with mock coyness, reveling in the sight of the naked lady and chasing after her.

In his later works such as *Nu au filet et arlequin*, Picasso was not mourning the loss of his former energy so much as reviving it, if only in pictorial form. When he visualized these lively subjects later in his life, it was not with the intent of torturing himself or bemoaning his old age, but rather as a way of invoking the spirit of the scene. This sense of invocation is as apparent in the subject matter as it is in the vivid and vivacious style with which *Nu au filet et arlequin* has been drawn. There is an almost violent sense of activity apparent in his application of color. The sense of life in the present work is further enhanced not only by the style with which Picasso has rendered the scene, but also in his use of medium. Picasso had found that colored wax crayons, traditionally associated with the art of children, filled his works with bold color, here made to sing against the muted background.



Pablo Picasso, *Nu et arlequin*, 16 June 1970. Sold, Christie's, London, 5 February 2004, lot 403. © Estate of Pablo Picasso / Artists Rights Society (ARS), New York.





PROPERTY FROM A PROMINENT MIDWEST COLLECTION

194

FERNAND LÉGER (1881-1955)

Les Toits

stamped with initials 'F.L.' (lower right); stamped again with initials 'F.L.' (on the reverse)

watercolor and brush and India ink over pencil on paper

16 $\frac{1}{2}$ x 12 $\frac{1}{2}$ in. (42.1 x 32.2 cm.)

Painted in 1954-1955

PROVENANCE

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

Bodley Gallery, New York.

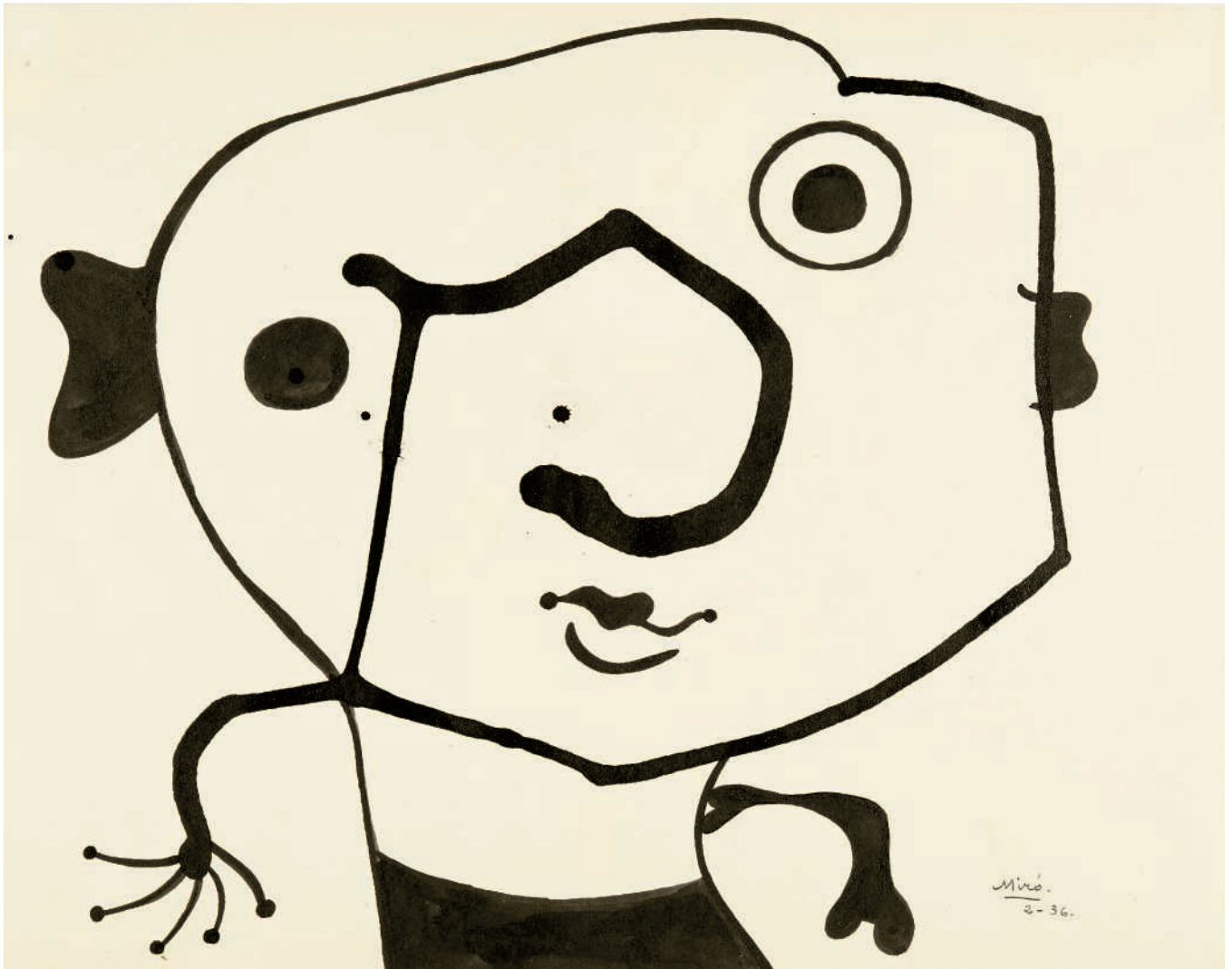
Sid Deutsch Gallery, New York.

Elayne and James Schoke, Florida (acquired from the above, 1976).

Anon. sale, Bonhams, New York, 9 May 2011, lot 1042.

Acquired at the above sale by the present owner.

\$30,000-50,000



195

JOAN MIRÓ (1893-1983)

Sans titre

signed and dated 'Miró. 2-36.' (lower right)

brush and India ink on paper
12¾ x 16⅝ in. (32.4 x 41.5 cm.)

Painted in February 1936

\$80,000-120,000

PROVENANCE

Maurice Raynal, Paris.

Anon. sale, Hôtel Drouot, Paris, 25 June 1996, lot 225.

Anon. sale, Sotheby's, New York, 13 November 1996, lot 358.

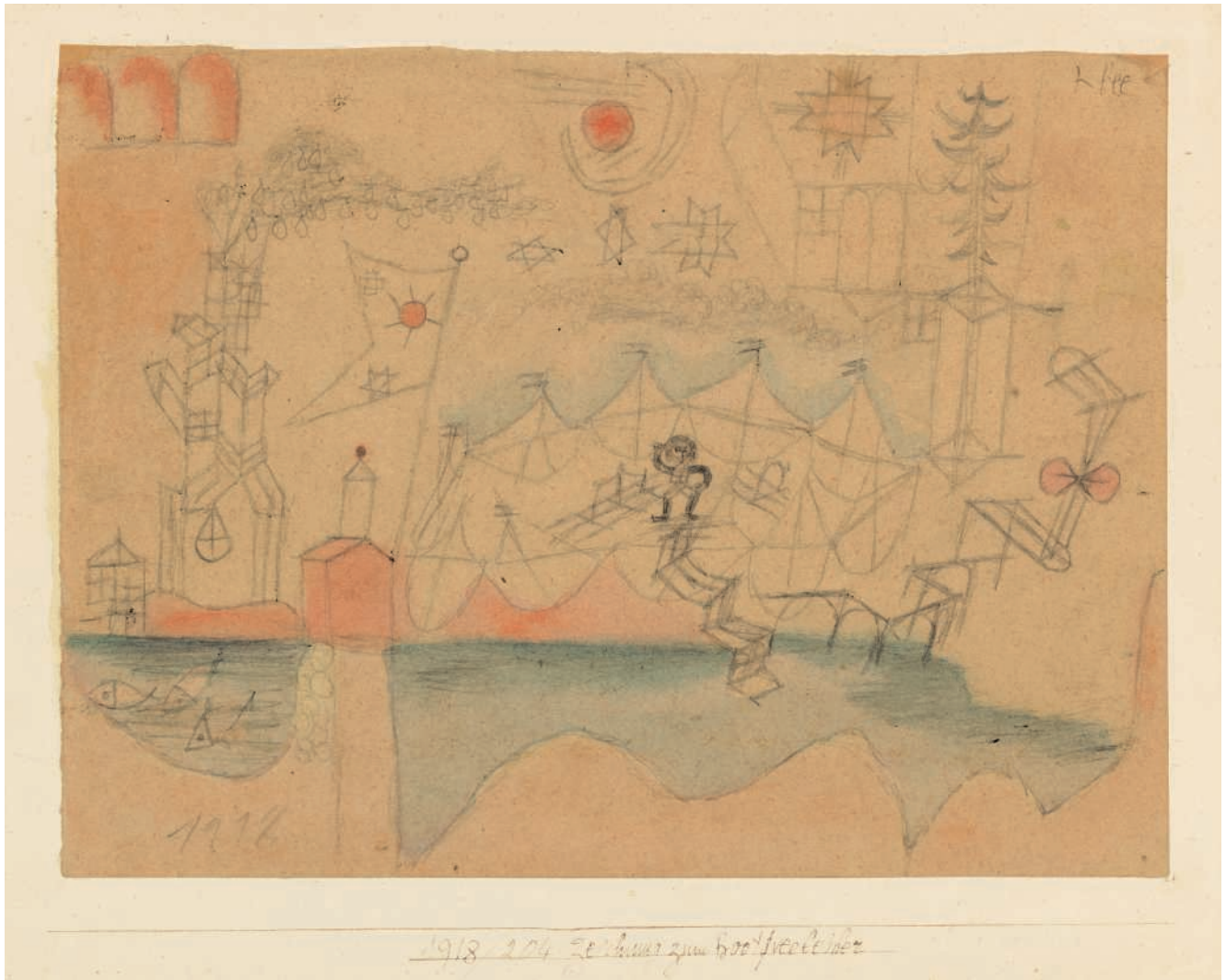
Private collection, New York.

Leila Taghinia-Milani Heller Gallery, New York.

Acquired from the above by the present owner, October 2004.

LITERATURE

J. Dupin and A. Lelong-Mainaud, *Joan Miró: Catalogue Raisonné, Drawings, 1901-1937*, Paris, 2008, vol. I, p. 278, no. 575 (illustrated, p. 279).



WORKS FROM THE COLLECTION OF ELAINE G. WEITZEN, SOLD TO BENEFIT
THE ELAINE G. WEITZEN FOUNDATION FOR FINE ARTS

196

PAUL KLEE (1879-1940)

Zeichnung zum Bootverleiher

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

watercolor and pencil on paper laid down on card

Sheet size: 6 $\frac{1}{8}$ x 8 $\frac{1}{8}$ in. (15.6 x 20.7 cm.)

Mount size: 8 $\frac{1}{2}$ x 10 in. (21.6 x 25 cm.)

Executed in 1918

\$30,000-50,000

PROVENANCE

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

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

James Wise, Geneva.

Brook Street Gallery, London.

Harold Diamond, New York.

Acquired from the above by the late owner.

LITERATURE

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

197

SALVADOR DALÍ (1904-1989)

Paysage surréaliste

signed thrice and dated 'Dalí 1960' (right page);
dedicated 'Pour Ginesta Mason Hommage de Dalí' (along the top of both pages)

two sheets: blue ballpoint pen on paper

13 $\frac{3}{8}$ x 14 $\frac{1}{8}$ in. (34.5 x 36 cm.) (left)

13 $\frac{3}{8}$ x 14 $\frac{1}{8}$ in. (34.5 x 35.9 cm.) (right)

Drawn in 1960

(2)

\$25,000-35,000

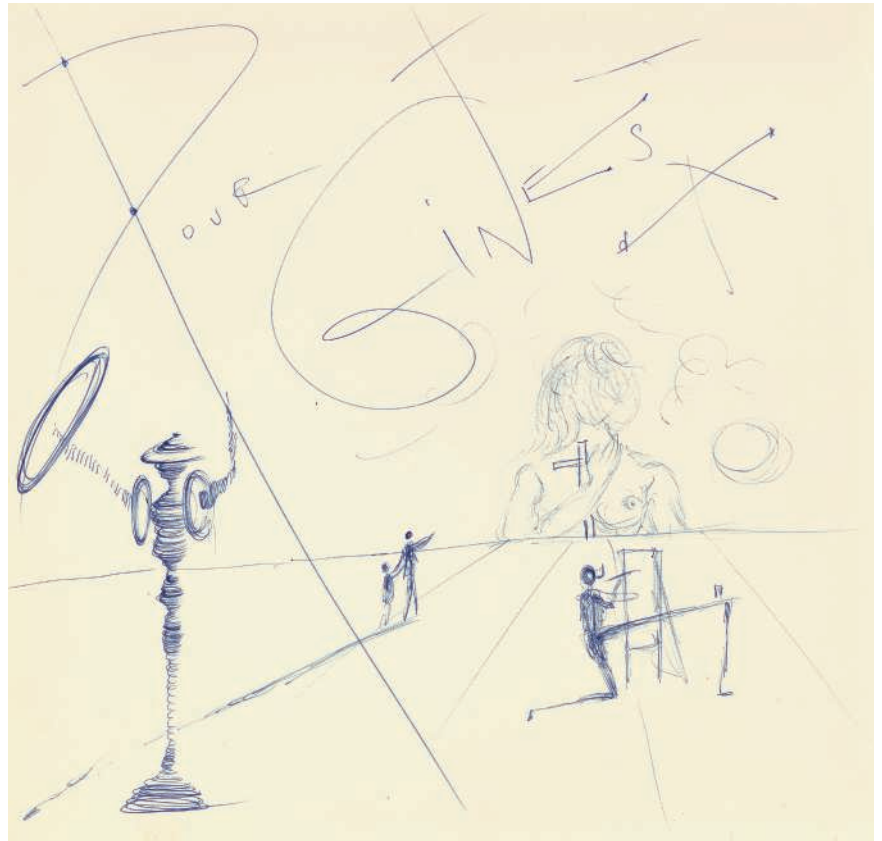
PROVENANCE

Jane Mason, New York (gift from the artist, 1960).

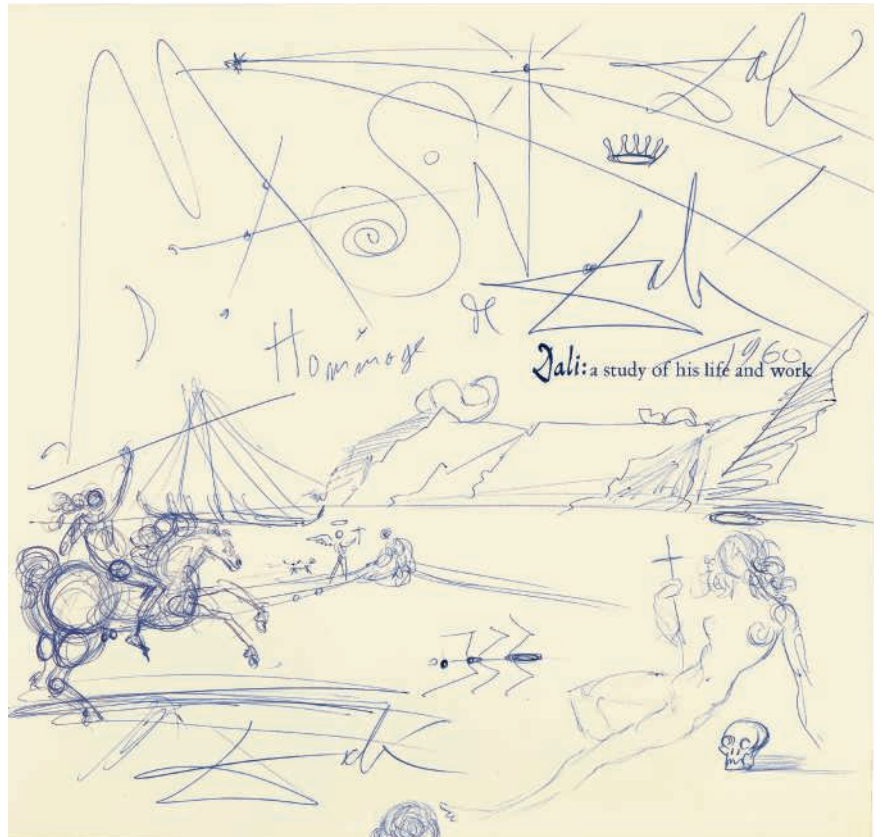
By descent from the above to the present owner.

Nicolas and Olivier Descharnes have confirmed the authenticity of this work.

Dalí met the ballerina Jane Mason when she was performing in Europe with New York City Ballet. He drew the present work on the frontispiece of A.R. Morse's 1957 publication, *Dalí: A Study of His Life and Work*, dedicating it "pour Gines Mason" before gifting the work to her.



left



right



Jane Mason, circa 1960. Photograph by Walter E. Owens. Photo courtesy of the family.



198

JEAN DUFY (1888-1964)

Paris, rue Lafitte

signed 'Jean Dufy' (lower right)
gouache and watercolor on paper
23⁷/₈ x 18¹/₄ in. (60.6 x 46.2 cm.)

\$20,000-30,000

PROVENANCE

Estate of the artist.
Walter Mickleburgh, Philadelphia; Estate sale, Samuel T. Freeman & Co.,
Philadelphia, 3 November 2013, lot 14.
Acquired at the above sale by the present owner.

EXHIBITED

New York, Galerie Reine, *Raoul Dufy, Jean Dufy*, May-June 1967, no. 28
(titled *Paris "le Sacré Coeur"*; with inverted dimensions).

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



199

RAOUL DUFY (1877-1953)

Amphitrite à la coquille

signed 'Raoul Dufy' (lower right)

gouache on paper

23¼ x 19 in. (59.2 x 48.1 cm.)

Painted *circa* 1927

\$70,000-100,000

PROVENANCE

Private collection (acquired from the artist, *circa* 1930); sale, Sotheby Parke Bernet, New York, 18 May 1972, lot 57.

Anon. sale, Sotheby Parke Bernet, Inc., New York, 20 October 1977, lot 137A.

Satani Gallery, Tokyo.

Private collection, Japan (*circa* 1988).

Acquired from the above by the present owner.

LITERATURE

F. Guillon-Laffaille, *Raoul Dufy: Catalogue raisonné des aquarelles, gouaches et pastels*, Paris, 1982, vol. II, p. 289, no. 1849 (illustrated).

PROPERTY FROM THE COLIN FAMILY COLLECTION

200

HENRI MATISSE (1869-1954)

Nu couché accoudé

signed and dated 'Matisse 46' (lower left)

brush and India ink on paper

16 x 20% in. (40.4 x 52.4 cm.)

Painted in 1946

\$120,000-180,000

PROVENANCE

Curt Valentin Gallery, New York.

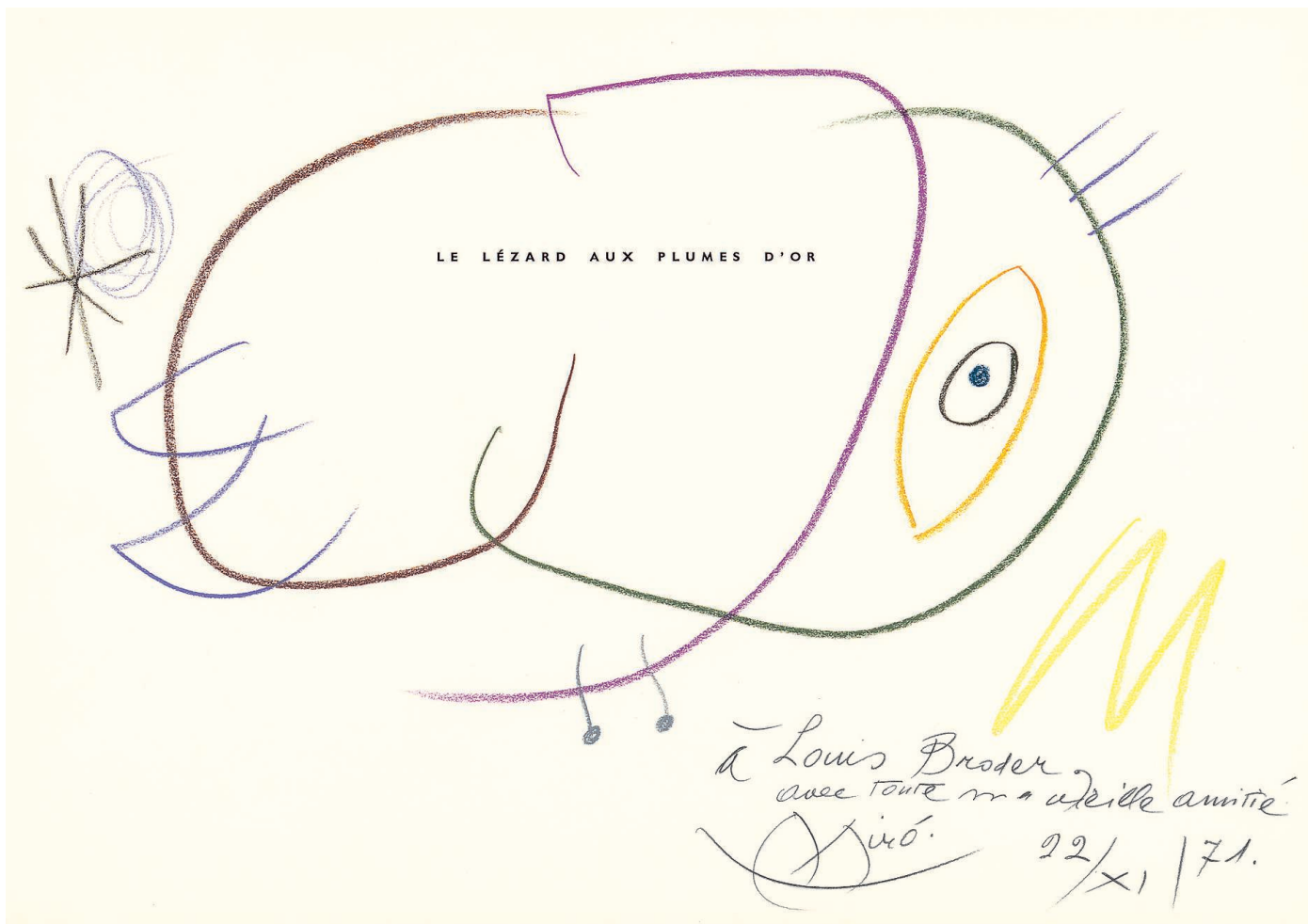
Acquired from the above by the family of the present owner, June 1955.

Wanda de Guébriant has confirmed the authenticity of this work.

The present work is from a series of large brush and ink drawings in which subject matter and expressive power are closely related to Matisse's contemporaneous paintings of figures, still-lives and interiors at Vence. These late drawings represented a synthesis of painting and drawing, pared down to the barest essentials. John Elderfield has called these drawings "truly a kind of painting by reduced means" (*Matisse: His Art and His Public*, New York, 1951, p. 128). The drawings are conceived through the juxtaposition of black and white: the white of the sheet acquires its luminous quality through the value of black and the whole composition becomes coloristically expressive. Matisse wrote in the catalogue to a 1949 exhibition of recent works at the Musée national d'art moderne, Paris of "the special quality of brush drawing, which, though a restricted medium, has all the qualities of a painting or a painted mural. It is always color that is put into play, even when the drawing consists of merely one continuous stroke. Black brush drawings contain, in small, the same elements of colored paintings that is to say, differentiations in the quality of the surfaces unified by light" (quoted in *ibid.*, p. 128).

While the paintings of the late 1940s tend to possess a domestic stillness and grandeur appropriate to the assured manner of a master in his old age, the brush drawings project a surprisingly bold and youthful dynamism. The present work captures in the most reduced and essential way the energy and dynamism of the sitter, Lydia Delectorskaya, the artist's close confidante and model at the end of his life. Matisse himself once described his pen and ink drawings of the mid-1930s as "an acrobatic feat" (quoted in J. Flam, ed., "Notes of a Painting on his Drawing," *Matisse on Art*, Berkeley, 1995, p. 131). In this regard, the great late brush drawings are perhaps even more daring and scintillating.





PROPERTY FROM A PROMINENT MIDWEST COLLECTION

201

JOAN MIRÓ (1893-1983)

Sans titre

signed, dated and dedicated 'à Louis Broder, avec toute ma vieille amitié Miró. 22/XI/71.' (lower right)
colored wax crayons on paper
14 x 19 $\frac{1}{8}$ in. (35.5 x 49.8 cm.)
Drawn on 22 November 1971

\$20,000-30,000

PROVENANCE

Louis Broder, Paris (gift from the artist, 1971).
Galerie Maximilian, Aspen.
Atlas Galleries, Chicago (acquired from the above, July 1998).
Acquired from the above by the present owner, February 2011.

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

The present work is executed on the frontispiece for *Joan Miró: Le lézard aux plumes d'or*, published in Barcelona in 1971. It is dedicated to Louis Broder, Miró's book publisher.



202

PABLO PICASSO (1881-1973)

Oiseau fantastique

felt-tip pen on paper
10¾ x 8¾ in. (27.2 x 21.1 cm.)
Drawn in 1952

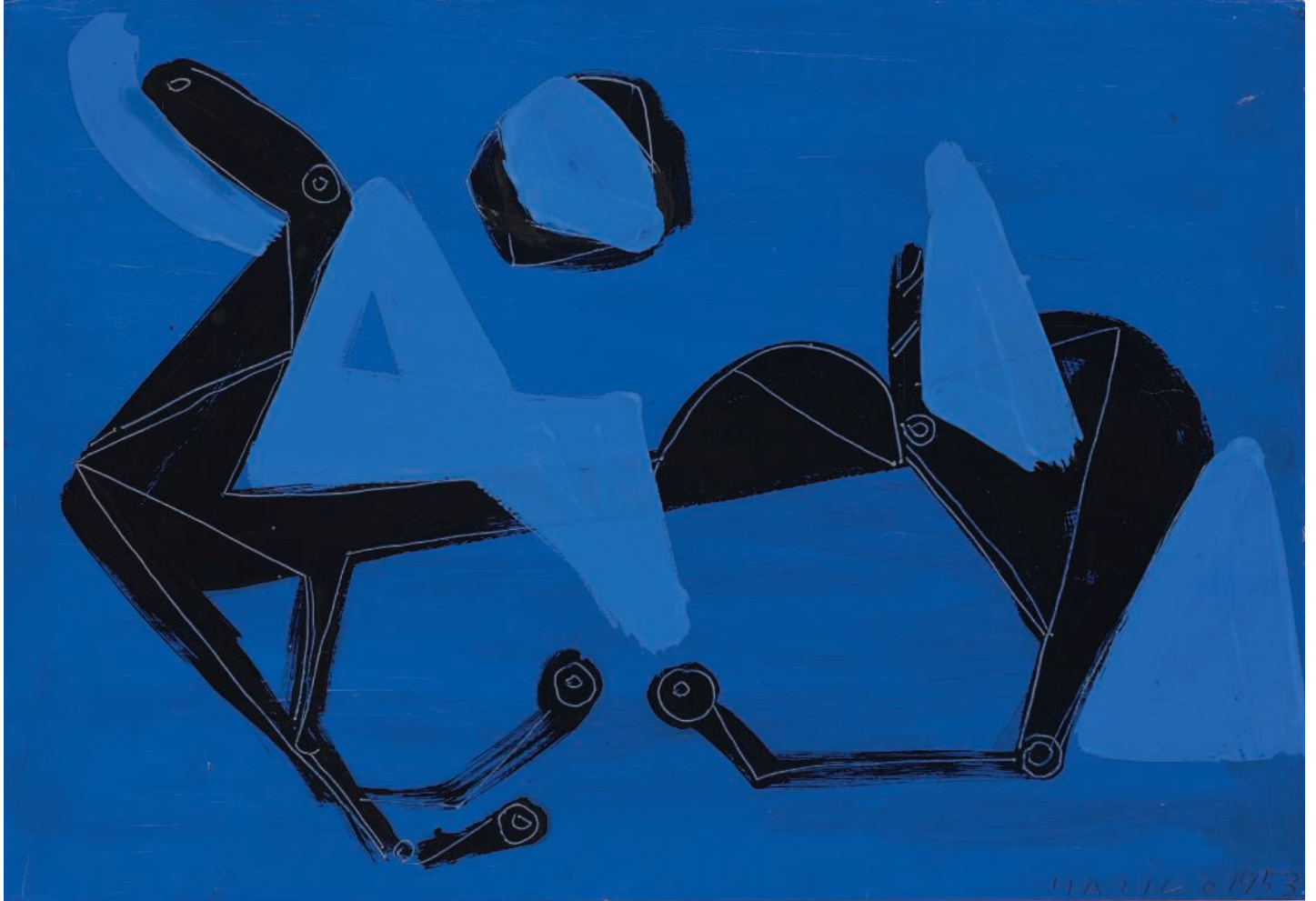
\$40,000-60,000

PROVENANCE

Françoise Gilot, Paris (gift from the artist, 1952).
Anon. sale, Christie's, New York, 16 November 1983, lot 223.
Acquired at the above sale by the present owner.

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

Claude Picasso has confirmed the authenticity of this work.



PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

203

MARINO MARINI (1901-1980)

Cavallo

signed and dated 'Marino 1953' (lower right)

tempera and gouache on paper

17 x 24 $\frac{3}{8}$ in. (43 x 61.9 cm.)

Painted in 1953

\$40,000-60,000

PROVENANCE

Private collection, Germany; sale, Sotheby's, London, 28 June 1995, lot 307.

Acquired at the above sale by the present owner.

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



204

PABLO PICASSO (1881-1973)

Toréador et taureau

signed, dated and dedicated 'pour B. Geiser son ami Picasso
le 12.11.59.' (upper left)

gouache on paper

9½ x 13 in. (23.1 x 33.2 cm.)

Painted on 12 November 1959

\$70,000-90,000

PROVENANCE

Bernard Geiser, Paris (acquired from the artist).

Private collection, Switzerland.

Anon. sale, Sotheby's, New York, 6 May 2015, lot 365.

Acquired at the above sale by the present owner.

The Comité Picasso confirmed the authenticity of this work in 1988.

The present work is painted on the frontispiece of a copy of *Picasso*, published by J.A. Gaya Nuño in 1957.

205

RAOUL DUFY (1877-1953)

Royal Ascot

signed 'Raoul Dufy' (lower right)
gouache, watercolor and pencil on paper
20 x 26½ in. (50.8 x 66.5 cm.)

\$120,000-180,000

PROVENANCE

Jerome K. Ohrbach, Los Angeles (*circa* 1937).
Gimpel Fils, London.
Stanley S. Snellenburg, Philadelphia (acquired from the above,
September 1954).
By descent from the above to the family of the present owner, *circa* 1975.

EXHIBITED

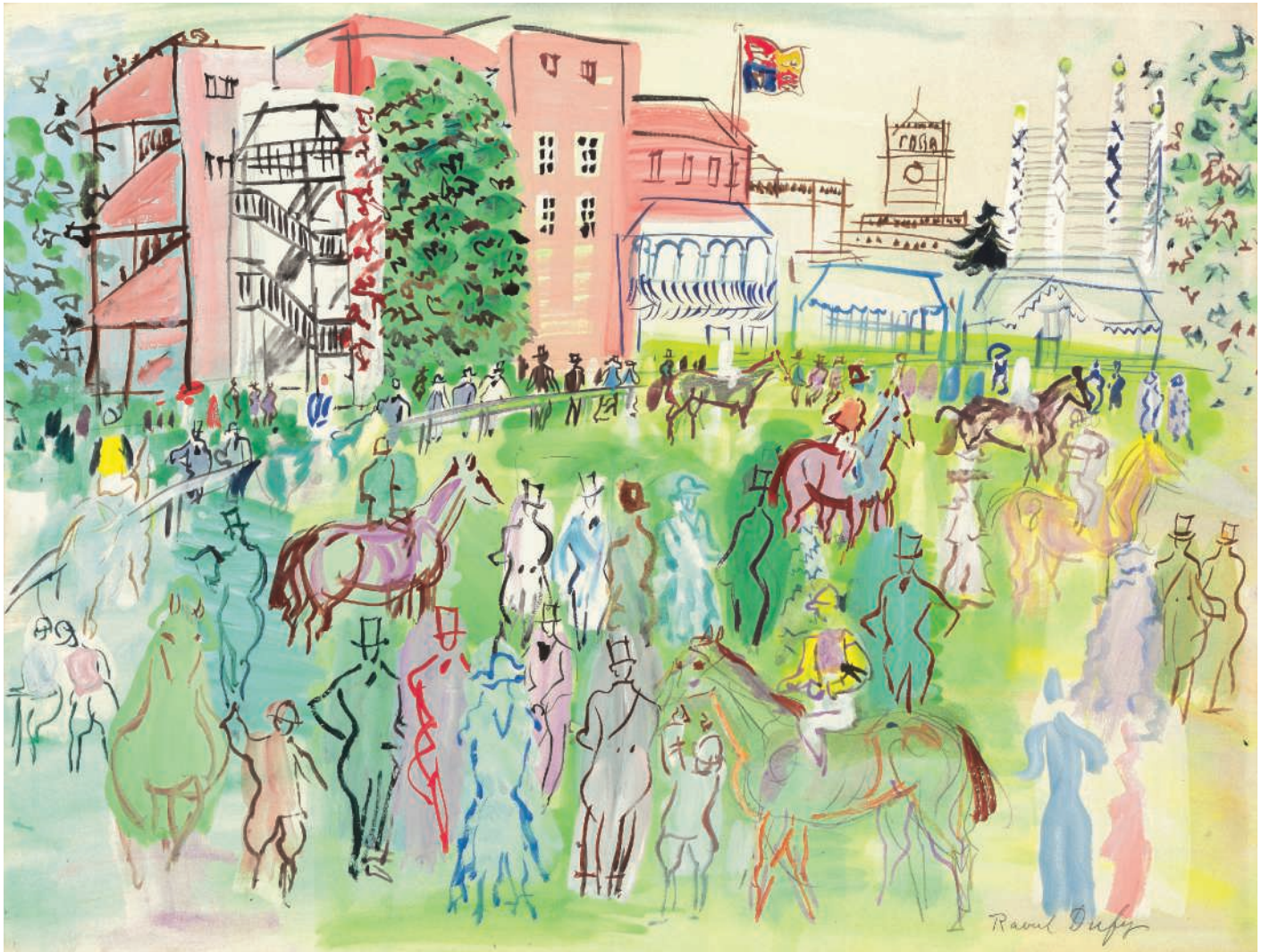
London, Gimpel Fils, *Collectors Choice, III*, February 1954, no. 8
(illustrated).

Fanny Guillon-Laffaille will include this work in the forthcoming
supplement to her Raoul Dufy *catalogue raisonné*.

Dufy's fascination with horse racing was initially inspired by his collaboration with the fashion designer Paul Poiret, who in 1909 commissioned the artist to create the stationary for his fashion house, and the textile patterns used in its fabrics and garments. Poiret's signature dresses were sported by the ladies attending the races in Paris, Nice, Deauville, and, of course, the even more fashionable English race courses at Epsom and Ascot. Poiret urged Dufy to study the silhouettes, dress, and interactions of the sociable crowd of spectators mingling on the track before the race.

Dufy was immediately drawn to the exhilarating atmosphere surrounding the race itself and began to experiment with the subject of horse races as early as 1913. His first depiction of the paddocks were very stylized watercolors, focusing on the audience of *élégantes*, dandies and jockeys attending the races at Deauville. In the 1920s, his attention to the public's attire grew stronger, and he dedicated a series of gouaches to Poiret's models (*Les mannequins de Poiret*), whom he captured in still, frieze-like compositions, influenced by 1920s fashion advertising. With his discovery of Epsom and Ascot in the 1930s, Dufy's compositions became more ambitious—he started depicting the whole course, as seen from a bird's eye-view.

The present work was painted during one of Dufy's two trips to London. Although not the primary purpose of his visits, he was able to attend the races at Ascot, Epsom and Goodwood, as well as regattas at Cowes and Henley. *Royal Ascot* is an animated and vivid depiction of a quintessentially English summer tradition that perfectly captures the atmosphere of the event, and the emphasis on the social scene as much as on the races themselves.





PROPERTY FROM A NEW YORK COLLECTION

206

GEORGE GROSZ (1893-1959)

Feast of the Bums

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

pen and India ink over pencil on paper

21¼ x 18½ in. (54.1 x 46 cm.)

Drawn in 1941

PROVENANCE

Estate of the artist.

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

LITERATURE

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

Ralph Jentsch has confirmed the authenticity of this work.

\$8,000-12,000



PROPERTY FROM THE PRIVATE COLLECTION OF
STUART AND CINDY TIETZE-HODOSH

207

PABLO PICASSO (1881-1973)

Deux personnages

signed 'Picasso' (upper left) and dated and numbered '20.2.69. IV'
(lower right); dated and numbered again '20.2.69. IV' (on the reverse)
watercolor, colored wax crayons and pencil on paper
9 5/8 x 12 1/4 in. (24.2 x 31 cm.)
Executed on 20 February 1969

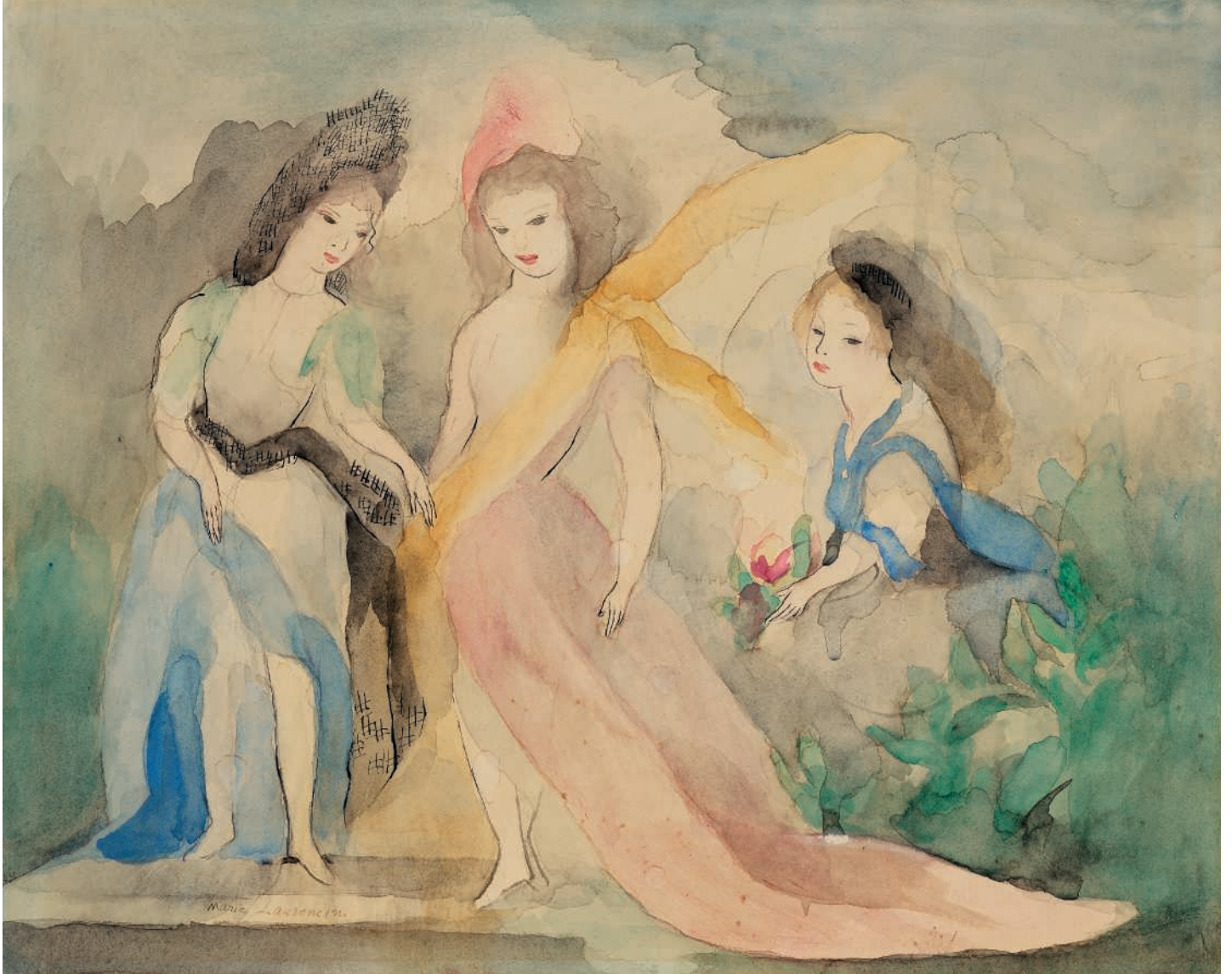
PROVENANCE

Galerie Louise Leiris, Paris.
Acquired by the family of the present owner, circa 1980.

LITERATURE

C. Zervos, *Pablo Picasso*, Paris, 1976, vol. 31, no. 72 (illustrated, pl. 22).

\$60,000-80,000



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

208

MARIE LAURENCIN (1883-1956)

Trois jeunes filles

signed 'Marie Laurencin' (lower left)
watercolor and pen and India ink on paper
14 x 17 $\frac{1}{2}$ in. (35.6 x 44.6 cm.)

PROVENANCE

Matsuyama Gallery, Matsuyama.
Acquired from the above by the family of the present owners, May 1990.

\$15,000-20,000



209

MARINO MARINI (1901-1980)

Cavallo

signed 'MARINO' (lower right)

tempera and pen and India ink on paper laid down on card

11½ x 8½ in. (29.1 x 21.6 cm.)

Executed *circa* 1940

\$15,000-20,000

PROVENANCE

Marian T. Mitchell, Milan (gift from the artist, *circa* 1950).

Gift from the above to the present owner, 1983.

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



210

MARINO MARINI (1901-1980)

Danzatrici

signed twice and dated 'MARINO 1973' (on the reverse)
gouache, pen and India ink and paper collage on paper laid
down on canvas
20 $\frac{5}{8}$ x 15 $\frac{1}{2}$ in. (52.5 x 39.5 cm.)
Executed in 1973

\$25,000-35,000

PROVENANCE

Vincenzo Sanfo, Turin.
Minuti collection, Rome.
Nicola Berardi, Bari.
Acquired from the above by the present owner, *circa* 1996.

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



211

RAOUL DUFY (1877-1953)

L'été ou Cérès au bord de la mer

signed 'Raoul Dufy' (lower right)
gouache and watercolor on paper
13⁷/₈ x 21¹/₂ in. (35.2 x 54.7 cm.)
Painted in 1928

\$30,000-50,000

PROVENANCE

Pierre Courthion, Paris (acquired from the artist).
Private collection (by descent from the above); sale, Sotheby's, London,
23 October 1996, lot 84.
Private collection, United States.

EXHIBITED

Geneva, Musée d'art et d'histoire, *Raoul Dufy*, June-September 1952,
no. 120 (illustrated, pl. 6).
Amsterdam, E.J. van Wisselingh & Co., *Maitres français du XIXe et du XXe
siècle*, November-December 1966, no. 9.
Paris, Galerie Fanny Guillon-Laffaille, *Raoul Dufy*, May-July 1991, p. 48,
no. 30 (illustrated in color).
Tokyo, Bunkamura Museum; Kasama Nichido Museum of Art; Himeji
City Museum of Art and Toyohashi City Art Museum, *Raoul Dufy: Mer et
musique, avec une évocation de Paris*, September 1994-March 1995,
p. 190, no. 45 (illustrated in color, p. 71).

LITERATURE

F. Guillon-Laffaille, *Raoul Dufy: Catalogue raisonné des aquarelles,
gouaches et pastels*, Paris, 1982, vol. II, p. 297, no. 1873 (illustrated).

PROPERTY FROM A PRIVATE FLORIDA COLLECTION

212

PABLO PICASSO (1881-1973)

Femme endormie

signed, dated and numbered 'Picasso 5.9.52. IV' (lower right)

brush and black ink on paper

19⁷/₈ x 25⁷/₈ in. (50.5 x 65.8 cm.)

Painted on 5 September 1952

\$150,000-200,000

PROVENANCE

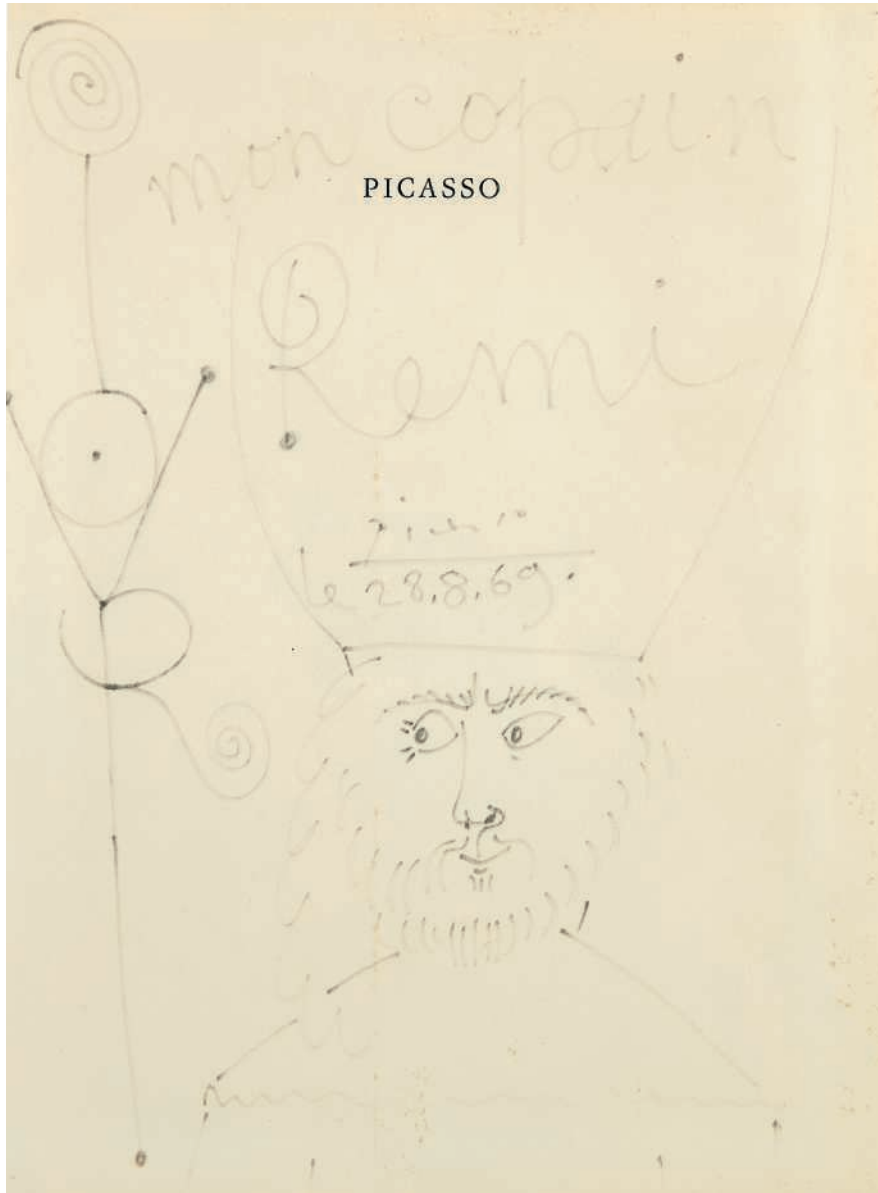
World House Galleries, New York.

Acquired from the above by the present owner, 1963.

LITERATURE

C. Zervos, *Pablo Picasso*, Paris, 1965, vol. 15, no. 224 (illustrated, pl. 129; with inverted dimensions).





213

PABLO PICASSO (1881-1973)

Empereur

signed, dated and dedicated 'Picasso le 28.8.69.

mon copain Remi' (upper center)

black felt-tip pen on paper

11 x 8½ in. (28 x 20.6 cm.)

Drawn on 28 August 1969

PROVENANCE

Rémy Verger (gift from the artist).

Anon. sale, Artcurial, Paris, 5 April 2017, lot 6.

Acquired at the above sale by the present owner.

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

Claude Picasso has confirmed the authenticity of this work.

\$20,000-30,000



PROPERTY FROM A TEXAS COLLECTION

214

HENRI MATISSE (1869-1954)

Nu assis

signed 'Henri-Matisse' (lower right)

pencil on paper

14 $\frac{5}{8}$ x 9 $\frac{3}{4}$ in. (37.2 x 24.7 cm.)

Drawn in 1919

\$30,000-40,000

PROVENANCE

Ramon Santamarina, Buenos Aires (*circa* 1955).

Galerie Maeght, Paris.

Private collection, France (acquired from the above); sale, Christie's, New York, 24 June 1997, lot 314.

Acquired at the above sale by the present owner.

Wanda de Guébriant has confirmed the authenticity of this work.

215

PABLO PICASSO (1881-1973)

Père Noël

signed, dated and dedicated 'Picasso 24.12.59.
pour Gilberte et Serge' (upper left)
colored wax crayons on paper
19½ x 13¾ in. (49.5 x 34 cm.)
Drawn on 24 December 1959

\$60,000-80,000

PROVENANCE

Gilberte Duclaud and Serge Chauby, Cannes (gift from the artist,
December 1959).
Acquired by the family of the present owner, by 1970.

EXHIBITED

Geneva, Ecole internationale, *Les 90 ans de Picasso*, December 1971.

LITERATURE

A. Kohler, "Exposition à l'Ecole internationale: Pour les 90 ans de Picasso
on dévorera une sculpture du maître!", *Tribune de Genève*, 4-5 December
1971, p. 11 (illustrated in color).

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

Claude Picasso has confirmed the authenticity of this work.

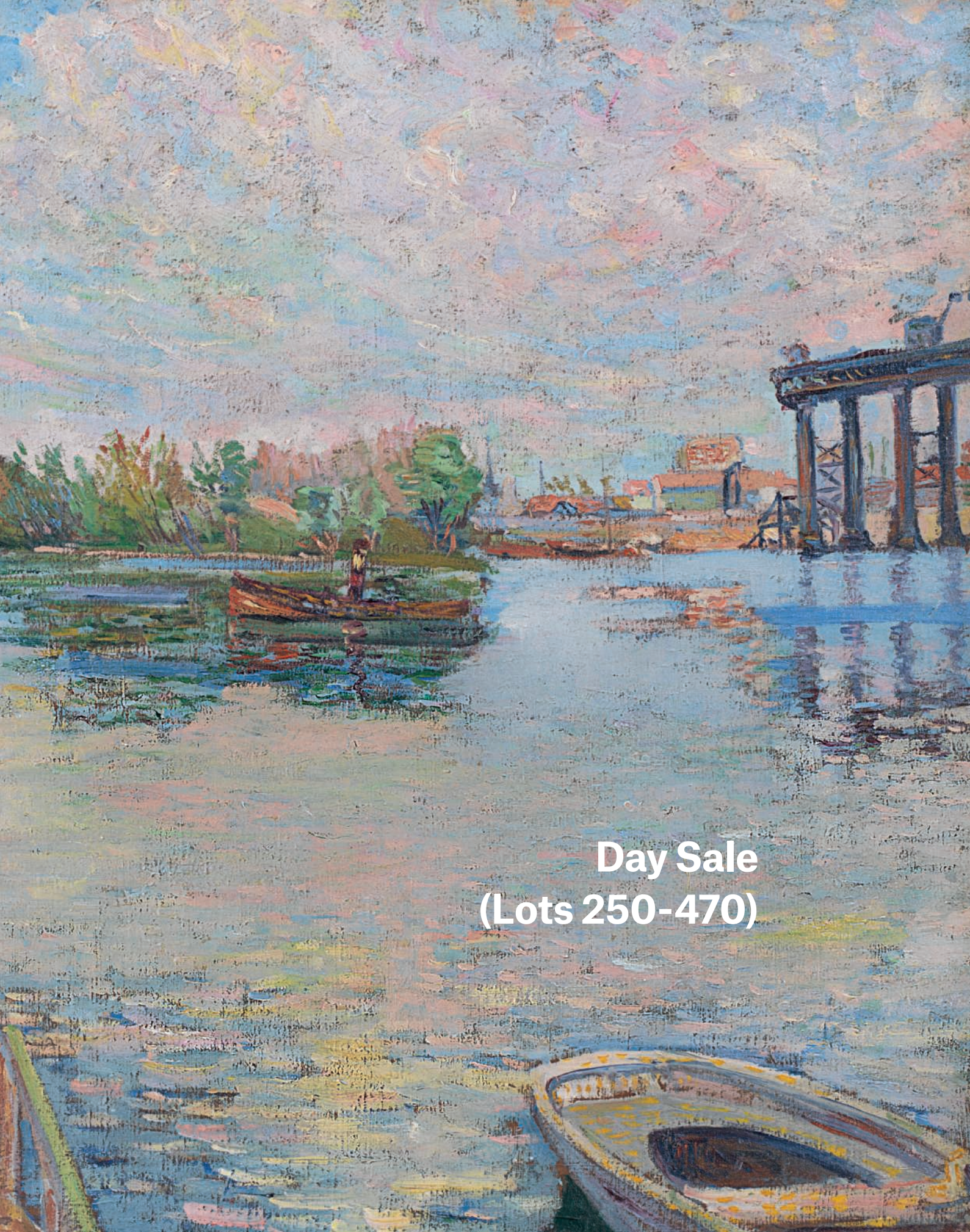
Picasso gifted the present work to Gilberte Duclaud and Serge Chauby
on Christmas Eve 1959. Duclaud was the owner of Galerie 65 in
Cannes, which held multiple exhibitions for the artist.

28.12.59.
from Gilbert & Sarg
p. 2/10





Scott



Day Sale
(Lots 250-470)





The artist, circa 1887. Photographer unknown

In the work of Rodin there are hands, small, independent hands that, without belonging to any body, are alive

—R.M. Rilke

One of the greatest and most prolific sculptors, Auguste Rodin created works which were steeped in the art of the past and paved the way for modernity. Inspired by ancient Greek and Roman marbles and by Michelangelo's magnificent Slaves, Rodin re-imagined fragmentary human forms and made them complete art works. He rebelled against the prevailing 19th century taste for finished composition and recognizable subject matter, and discarded the notion that artwork needed to depict a human form in its entirety.

Among Rodin's greatest innovations was the use of assemblage, which unified his technical and creative methods. Heads, limbs, hands, torsos and feet were individually and painstakingly modelled by the artist in small format, then reassembled and enlarged. Working in small scale allowed Rodin to imagine and experiment with compositions without being constrained by technical problems. Small works were also easier to handle and protected the artist from accusations that he had made casts from life, as was the case with his 1877 work, *Age d'airain*.

By the time Rodin's work had intensified in the late 1880s in preparation for the monumental Gates of Hell commission, he had amassed a large collection of sculptures of body parts. Originally executed in plaster, terra cotta or wax, these fragments—in particular the hands—were rarely if ever cast in the artist's lifetime. The following sculptures of hands are intriguing in the variety of size, form, detail and gesture that they present. They were each cast in small editions by Georges Rudier under the supervision of the Musée Rodin, from 1957-1971.



THE PROPERTY OF A DISTINGUISHED FAMILY

250

AUGUSTE RODIN (1840-1917)

Main droite n°30

signed 'A. Rodin' (on the right side of the wrist);
inscribed with foundry mark 'G. Rudier. Fondateur.
Paris.' (on the back of the wrist)
bronze with brown and green patina
Height: 4¾ in. (11.9 cm.)
Conceived in 1910; this bronze version cast in 1961

\$20,000-30,000

PROVENANCE

Musée Rodin, Paris.
Edgardo Acosta Gallery, La Jolla (acquired from the
above, April 1963).
Private collection, United States.
Anon. sale, Sotheby's, New York, 16 February 1999,
lot 97.
Galerie Marcel Bernheim, Paris (acquired at the above
sale).
Anon. sale, Christie's, New York, 9 May 2000, lot 152.
Acquired at the above sale by the family of the present
owner.

LITERATURE

J. de Caso and P.B. Sanders, *Rodin's Sculpture: A Critical
Study of the Spreckels Collection, California Palace,
Legion of Honor, San Francisco, 1977*, p. 329, no. 71
(another cast illustrated, p. 328).
Musée Rodin, ed., *Rodin, les mains, les chirurgiens*, Paris,
1983, p. 56, no. 29 (plaster version illustrated).

This work will be included in the forthcoming Auguste
Rodin *catalogue critique de l'oeuvre sculpté* currently
being prepared by the Comité Auguste Rodin at
Galerie Brame et Lorenceau under the direction of
Jérôme Le Blay under the archive number 2000-
393BB.

251

AUGUSTE RODIN (1840-1917)

Main droite no. 27

signed 'A. Rodin' (on the right side of the wrist);
inscribed with foundry mark 'G.Rudier. .Fondeur.
Paris.' (on the back of the wrist)

bronze with brown and green patina

Height: 4 $\frac{7}{8}$ in. (11.8 cm.)

Conceived *circa* 1877-1878; this bronze version
cast in 1960

\$50,000-70,000

PROVENANCE

Musée Rodin, Paris.

Roland, Browse & Delbanco, London (acquired from
the above, October 1961).

Richard McDougall, London.

Private collection, London (gift from the above,
January 2009); sale, Sotheby's, London, 9 February
2012, lot 136.

Acquired at the above sale by the present owner.

LITERATURE

Musée Rodin, ed., *Rodin, les mains, les chirurgiens*,
Paris, 1983, p. 35, no. 10 (terracotta version
illustrated; plaster version illustrated, p. 91).

This work will be included in the forthcoming
Auguste Rodin *catalogue critique de l'oeuvre
sculpté* currently being prepared by the Comité
Auguste Rodin at Galerie Brame et Lorenceau
under the direction of Jérôme Le Blay under the
archive number 2012-3789B.





THE PROPERTY OF A DISTINGUISHED FAMILY

252

AUGUSTE RODIN (1840-1917)

Main n°22, petit modèle

signed 'A. Rodin' (on the front of the wrist); dated and inscribed '© by Musée Rodin 1957' (on the underside)
bronze with brown and green patina

Height: 3½ in. (9 cm.)

Conceived in 1890-1908; this bronze version cast in 1957

\$20,000-30,000

PROVENANCE

Musée Rodin, Paris.

B. Gerald Cantor, Los Angeles (acquired from the above, October 1960).
Feingarten Galleries, Los Angeles.

Catherine Gamble Curran, New York (circa 1965);

Estate sale, Sotheby's, New York, 8 May 2008, lot 113.

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

LITERATURE

Musée Rodin, ed., *Rodin, les mains, les chirurgiens*, Paris, 1983, p. 45, no. 21
(plaster version illustrated).

This work will be included in the forthcoming Auguste Rodin *catalogue critique de l'oeuvre sculpté* currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay under the archive number 2008-1848B.

THE PROPERTY OF A DISTINGUISHED FAMILY

253

AUGUSTE RODIN (1840-1917)

*Main droite de Pierre et Jacques de Wissant,
Bourgeois de Calais*

signed 'A. Rodin' (on the front of the wrist); inscribed with foundry mark, dated and inscribed '© by musée Rodin 1971 .Georges Rudier. .Fondeur.Paris.' (on the back of the wrist)
bronze with green and brown patina
Height: 13½ in. (34.3 cm.)
Conceived circa 1885-1886; this bronze version cast in 1971

\$80,000-120,000

PROVENANCE

Musée Rodin, Paris.
Anon. sale, Sotheby's, London, 22 June 2004, lot 232.
Acquired at the above sale by the family of the present owner.

LITERATURE

A.T. Spear, *Rodin Sculpture in the Cleveland Museum of Art*, Cleveland, 1967, p. 82 (another cast illustrated, pl. 102).
C. Judrin, M. Laurent and D. Viéville, *Auguste Rodin: Le monument des Bourgeois de Calais (1884-1895)*, Paris, 1977, p. 183, no. 43 (another cast illustrated; terracotta version illustrated, p. 182).
Musée Rodin, ed., *Rodin, les mains, les chirurgiens*, Paris, 1983, p. 36, no. 13 (another cast illustrated).

This work will be included in the forthcoming Auguste Rodin *catalogue critique de l'oeuvre sculpté* currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay under the archive number 2004-487B.

The hands of the *Bourgeois de Calais* were modeled as excessively large and expressive, in order to evoke the feeling of tragedy and resignation. This hand, belonging to Pierre or Jacques de Wissant, is anatomically perfect, in particular the cascade effect from the index finger to the pinky finger.



Auguste Rodin, *L'un des Bourgeois de Calais: Pierre de Wissant*, circa 1887.



254

AUGUSTE RODIN (1840-1917)

Main crispée droite, agrandissement dite aussi grand modèle

signed, dated and inscribed 'A. Rodin © .by musée Rodin 1963.' (on the right side of the base); inscribed with foundry mark 'Georges Rudier..Fondeur.Paris.' (on the back of the base); with raised signature 'A. Rodin' (on the underside) bronze with dark brown and green patina
Height: 18¼ in. (46.2 cm.)
Conceived before 1898; this bronze version cast in 1963

\$200,000-300,000

PROVENANCE

Musée Rodin, Paris.
Galerie Claude Bernard, Paris (acquired from the above).
Acquired from the above by the family of the present owner, January 1965.

LITERATURE

C. Mauclair, *L'oeuvre de Rodin*, Paris, 1900, pp. 316-320 (another version illustrated; titled *Main d'expression*).
F.G. Watkins, *Rodin Museum of Philadelphia*, Philadelphia, 1929, p. 13, no. 29.
A.E. Elsen, *Rodin*, New York, 1963, p. 80 (another cast illustrated).
I. Jianou and C. Goldscheider, *Rodin*, Paris, 1967, p. 93 (titled *Mighty Hand*).
J.L. Tancock, *The Sculpture of Auguste Rodin: The Collection of the Rodin Museum, Philadelphia*, Philadelphia, 1976, pp. 616-617, no. 119 (another cast illustrated, p. 618).
Musée Rodin, ed., *Rodin, les mains, les chirurgiens*, Paris, 1983, p. 62, no. 36 (another cast illustrated, pp. 63 and 86-87).
A. Le Normand-Romain, *The Bronzes of Rodin: Catalogue of Works in the Musée Rodin*, Paris, 2007, vol. II, p. 499 (another cast illustrated, p. 500, fig. 2).

This work will be included in the forthcoming Auguste Rodin *catalogue critique de l'oeuvre sculpté* currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay under the archive number 2018-5860B.

To Rodin, hands communicated as forcefully as the human face. His independent sculptures of hands are portraits of emotions. This emphatically modeled, dramatically gesturing hand—that both seeks and draws away, that clenches but cannot grasp—is one of Rodin's most compelling depictions of powerless despair. The present sculpture was considered by Rodin to be a work in its own right, and a cast from the edition was exhibited during the artist's lifetime. The photographer Eugène Druet took thirty images of *Main crispée droite*, which were presented together with the plaster in an exhibition in 1900 in Paris (figs. 1 and 2).

When reproached for only showing "simple parts of the human body," Rodin defended the expressive force of the partial figure: "Those people," he said, "didn't they understand anything about sculpture? About study? Don't they think that an artist has to apply himself to giving as much expression to a hand or a torso as to a face? And that he is logical and far more of an artist to exhibit an arm rather than a 'bust' arbitrarily deprived by tradition of its arms, legs and abdomen? Expression and proportion are the goals. Modelling is the means: it's through modelling that flesh lives, vibrates, struggles and suffers..." (quoted in D. Viéville, *Rodin et Freud: Collectionneurs, La passion à l'oeuvre*, Paris, 2008, p. 165).



The artist placing the plaster *Clenched Hand with Imploring Figure* on a pedestal in the Pavilion d'Alma, Meudon, 1906. Photographer unknown.



(fig. 1) Eugène Druet, Auguste Rodin's *Main crispée*, circa 1890-1898. Photo: © RMN-Grand Palais / Art Resource, NY.



(fig. 2) Eugène Druet, Auguste Rodin's *Main crispée*, circa 1890-1898. Photo: © RMN-Grand Palais / Art Resource, NY.



255

CLAUDE MONET (1840-1926)

Nymphéas (fragment)

oil on canvas

8⅞ x 7 in. (21.8 x 17.8 cm.)

\$150,000-250,000

PROVENANCE

Michel Monet, Giverny (son of the artist).

Jean Marie Toulgouat, Giverny (by descent from the above).

Acquired from the above by the present owner, June 1995.

The present work serves as close-up view of the lily pond at Giverny, a mixture of mossy green and sky blue punctuated with notes of deep purple and flashes of bright chartreuse that mimic dappled sunlight. In April 1883, Monet and his family moved to Giverny, situated at the confluence of the Seine and the Epte about forty miles northwest of Paris. Giverny at the time was a quiet, picturesque farming community of only 279 residents. By autumn, he converted nearly one thousand square meters of his estate into a lavish lily pond, crossed by a Japanese wooden footbridge and ringed by an artful arrangement of flowers, trees and bushes. Silent, mysterious and contemplative, the water garden took its inspiration from the east, a feature that Monet accentuated by planting bamboo, ginkgo trees and Japanese fruit trees around the pond. Although Monet created the lily pond in part to fulfill his passion for gardening, he also intended it as a source of artistic inspiration. Widely hailed as a landmark of late Impressionism, his *Nymphéas* paintings constitute some of the most innovative and influential works of Monet's entire oeuvre.

The focused nature of the present *Nymphéas* fragment allows one to examine Monet's technique of combining contrasting shades to create the illusion of new colors—a technique inspired by advances made in the scientific fields of optics and light. In understanding how the human eye functioned, Monet was able to use this knowledge to manipulate his viewers' perception using his palette. The contrast of gestures evident between the whirling green and flowing blue add to this illusion of depth and hint at the expressive brushstrokes of future abstract painters. The dynamic combination of colors and textures demonstrated in the present work give a window into the views of Monet's daily setting as well as his affinity for experimentation, the quality that solidifies his status as a master of modernism.



The artist in his garden at Giverny. Photo: George Rinhart / Corbis via Getty Images.



PROPERTY OF A PRIVATE COLLECTOR

256

PAUL SIGNAC (1863-1935)

Pont des arts, Inondation

signed 'P. Signac' (lower right)
oil on panel
13¾ x 10⅝ in. (35 x 27 cm.)
Painted in 1930

\$400,000-600,000

PROVENANCE

Ernst Keiler, Hamburg (acquired from the artist, 1931).
Dorit Neumann, Long Island (by 1978).
Inter Art Gallery, Basel.
Rudolf Frei, Zurich (acquired from the above, 1980); sale,
Sotheby's, London, 6 February 2001, lot 126.
Acquired at the above sale by the present owner.

LITERATURE

F. Cachin, *Signac: Catalogue raisonné de l'oeuvre peint*, Paris, 2000,
p. 334, no. 593 (illustrated; dated 1931 and with incorrect provenance).

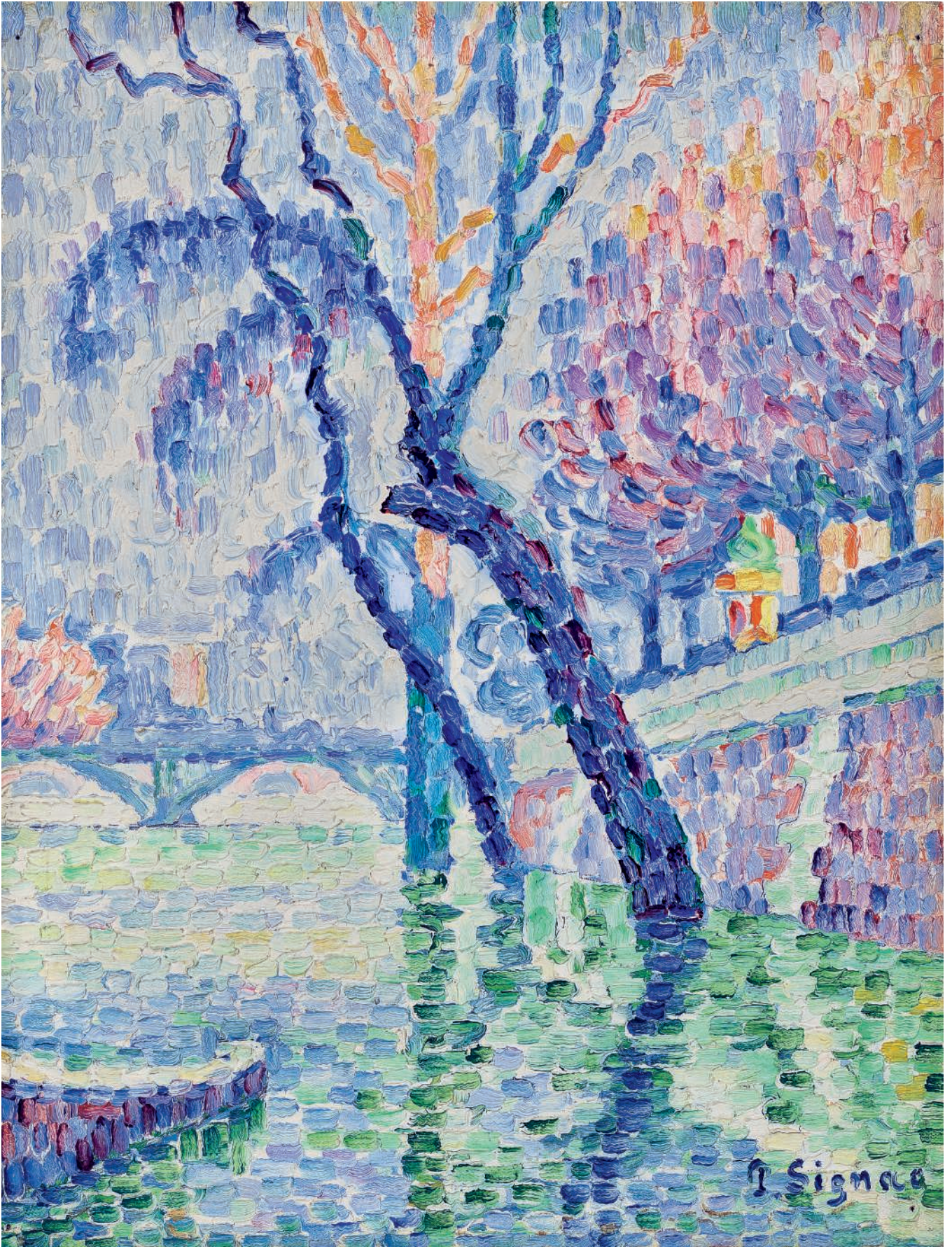
Painted in 1930, *Pont des arts, Inondation* is a vibrant, light-filled view of the French capital that shows Signac's *pointillisme* used to great effect. For Signac, the meticulous composition and construction of his paintings meant that they took a great deal of time to execute. In the present work, the careful and calculated manner in which Signac has painted the scene makes it clear why his paintings took so long to create. Here, each tessera-like brushstroke of bright color pushes another well-judged brushstroke into bolder relief. Signac has painstakingly rendered the surface of this work by juxtaposing darting brushstrokes of color against each other, revealing the continued importance of Neo-Impressionist techniques to his painting; and yet this is a highly painterly cityscape. The artist's enjoyment of his medium is clear in the enthusiasm with which he has painted this scene, which itself translates into the colorful energy of the picture itself. While this picture has taken a great deal of time and concentration to create, it nonetheless has the appearance of spontaneity, breathing with a sense of life and movement, an effect that is heightened by the shimmering, contrasting brushstrokes of pure color.

Signac spent much of his time in Paris when he was not touring the countryside or traveling from port to port. Many of his landscapes from the death of Seurat in 1891 onwards showed harbor scenes, a reflection of the amount of time he spent sailing on his yachts; in a sense, this view of the Seine and the Pont des Arts in Paris allows Signac to explore one of his favorite motifs: water. Where usually in his paintings, the water is that of the sea, here too he explores its complications and effects, capturing through his deft use of blocks of varying greens, blues and whites each eddy, each boat's wake, each shadow-like reflection. In the background stretches the bridge of the title, an edifice that must have played an almost daily role in his life in Paris as it was so close to the apartment he had bought in 1919 for himself, his partner Jeanne Selmersheim-Desgrange, and their daughter Ginette. This was his base in Paris, housing his phenomenal collection of pictures, many of which were by artists he himself had known and supported. It was from here that he conducted much of his business, as he had become a focal point and figurehead for many groups, artistic or political.

The Pont des Arts (which was rebuilt in the 1980s in such a manner as to conserve the appearance and character of the bomb- and collision-damaged original) was a logical theme, a natural choice, for a painter such as Signac, not least as it would have provided him with a direct route to the Louvre. The bridges of Paris had long interested the artist: in 1911, he had participated in an exhibition, with Aristide Maillol, entitled *Les Ponts de Paris*. The Pont des Arts itself had featured in his 1912 picture *Le Pont des Arts* (Cachin, no. 493), now in the Museum Folkwang, Essen, and he would return to the theme three years later in *Pont des Arts. Automne* (Cachin, no. 582), now in the Musée du Petit Palais, Paris. Each of these pictures has been taken from a slightly different viewpoint, with a different composition. In the present work, Signac has deliberately zoomed in on the scene to capture a smaller section of the bridge and neighboring trees.



The artist, circa 1930. Photo: Hulton Archive / Getty Images.



PROPERTY FROM A WEST COAST COLLECTION

257

ODILON REDON (1840-1916)

Fleurs dans une coupe

signed 'ODILON REDON' (lower right)
oil on canvas
17 x 21 $\frac{5}{8}$ in. (43 x 55 cm.)

\$250,000-350,000

PROVENANCE

Baron Robert de Domecy, Domecy-sur-le-Vault.
Baron Jean de Domecy, Domecy-sur-le-Vault (by descent from the above).
Galerie Hopkins-Thomas, Paris.
Private collection, Paris (by 1995).
Acquavella Galleries, Inc., New York.
Acquired from the above by the present owner, 2000.

EXHIBITED

Paris, Galerie Hopkins-Thomas, *XVIIe Biennale des Antiquaires*,
November 1994.
New York, Acquavella Galleries, Inc., *XIX & XX Century Master Paintings
and Sculptures*, October-November 1998 (illustrated, pl. 7).

LITERATURE

A. Wildenstein, *Odilon Redon: Catalogue raisonné de l'oeuvre peint et
dessiné*, Paris, 1996, vol. III, p. 168, no. 1624 (illustrated; illustrated again
in color, p. 164).

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

Redon was deeply influenced by his friendship with botanist Armand Clavaud, who initiated him into science and literature, introducing him to Baudelaire's *Les Fleurs du Mal*, as well as pantheism and Oriental philosophy. The critic A. Flament, admiring the works of Redon at the Salon d'Automne in 1905, wrote: "M. Odilon Redon is a painter of flowers as they are seen in dreams. They do not flourish under the rays of the sun. Their middays are moonlight. They come from our nightmares...from oriental legends" (quoted in M.-A. Stevens, "Redon's artistic and critical position," *Odilon Redon*, exh. cat., The Art Institute of Chicago, 1994, pp. 296-297).

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

*A vase of flowers by Odilon Redon projects a protrusion of lanceolate,
golden flowers onto the canvas, a kind of vegetal frenzy which
merges, achieves a tenebrous zenith and returns, tumbling down in
the form of a modest little poppy*

-Colette, "Fleurs et fruits," *Comoedia*, 1942.





PROPERTY FROM A PRIVATE ENGLISH COLLECTION

258

PAUL GAUGUIN (1848-1903)

Sabots

signed 'PGo' (on the right shoe)

wood

Length: 11½ in. (29.2 cm.)

Carved in 1890

\$120,000-180,000

PROVENANCE

Schuffenecker collection, Paris.

Private collection, Paris.

Wildenstein & Co. Inc., New York.

Private collection (acquired from the above, 1977); sale, Sotheby's, New York, 4 May 2011, lot 159.

Private collection, London (acquired from the above sale).

Acquired from the above by the present owner, 2014.



Paul Gauguin, *Bretonne et oie au bord de l'eau*, 1888. Sold, Christie's, New York, 15 May 2017, lot 22A.

EXHIBITED

(probably) Paris, Galerie Nunès et Fiquet, *Paul Gauguin*, March 1917, no. 32.

(probably) Paris, Galerie L. Dru, *Exposition rétrospective de P. Gauguin: Peintures, bois, céramiques, gravures, dessins*, April-May 1923, no. 62. The Art Institute of Chicago and Paris, Galeries nationales du Grand Palais, *Gauguin: Artist as Alchemist*, June 2017-January 2018, no. 45 and no. 292 (illustrated in color; respectively).

LITERATURE

Album Schuffenecker, Cabinet des Dessins, Musée du Louvre, Paris (illustrated).

M. Puy, "Paul Gauguin," *L'Art Decoratif*, April 1911, p. 188 (illustrated).

C. Morice, *Paul Gauguin*, Paris, 1919, p. 38 (illustrated, p. 18).

C. Gray, *Sculpture and Ceramics of Paul Gauguin*, Baltimore, 1963, p. 201, no. 82 (illustrated).

Gauguin was intrigued by the customs of the Breton people and their harmony with the surrounding nature. While in Brittany, he focused on motifs—a young woman in traditional dress, cows, geese and sheep—which fixed the character of the region and its people in his mind. Carved in 1890, right before the artist's first trip to Tahiti, the present pair of *sabots* depict Breton women (right) and geese (left). The subject is a pertinent one for Gauguin, which figures in many of his major paintings from the period. The seated woman in *Breton Shepherdess* (fig. 1), for example, appears again, more abstractly, as the carved decoration of the right shoe, and the pairing of the woman with a goose is also illustrated in *Bretonne et oie au bord de l'eau* (fig. 2).

Gauguin delighted in wearing the wooden clogs. He "caused a sensation by wearing Breton shoes in Paris," according to Charles Morice (quoted in C. Gray, *Sculpture and Ceramics of Paul Gauguin*, New York, 1980, p. 200). "I like living in Brittany; here I find a savage, primitive quality," Gauguin wrote to his painter friend Claude-Emile Schuffenecker, the first owner of the *sabots*, in February 1888. "When my wooden shoes echo on the granite ground, I hear the dull, muted, powerful sound I am looking for in painting" (D. Guérin, ed., *Paul Gauguin: The Writings of a Savage*, New York, 1978, p. 23).



Paul Gauguin, *Breton Shepherdess*, 1886. Laing Art Gallery, Newcastle-upon-Tyne, United Kingdom.





259

LÉONARD TSUGUHARU FOUJITA (1886-1968)

Jeune hollandais en buste

signed 'Foujita' (lower right)
oil on canvas
7 1/8 x 5 1/2 in. (18 x 14 cm.)
Painted circa 1957

\$50,000-70,000

PROVENANCE

Dominion Gallery, Montreal (acquired from the artist).
Acquired from the above by the late owner, September 1958.

Sylvie Buisson has confirmed the authenticity of this work.



260

EUGÈNE BOUDIN (1824-1898)

Trouville, le port marée haute

signed 'E. Boudin' (lower right)
oil on panel
10 $\frac{3}{8}$ x 8 $\frac{1}{2}$ in. (26.8 x 21.7 cm.)
Painted *circa* 1885-1890

\$50,000-70,000

PROVENANCE

Hirschl & Adler Galleries Inc., New York.
Watson Art Galleries, Montreal.
Anon. sale, Plaza Art Galleries, Inc., New York, 24 April 1952, lot 74.
Acquired by the late owner, October 1989.

LITERATURE

R. Schmit, *Eugène Boudin*, Paris, 1973, vol. II, p. 254, no. 1973 (illustrated).

261

PIERRE-AUGUSTE RENOIR (1841-1919)

Port de pêche, Vue de Fontarabie depuis Hendaye

stamped with signature 'Renoir.' (Lugt 2137b; lower left)
oil on canvas
12 $\frac{3}{8}$ x 16 $\frac{3}{8}$ in. (32.2 x 41.4 cm.)
Painted in 1895

\$400,000-600,000

PROVENANCE

Estate of the artist.
Bignou Gallery, New York (by 1938).
A. Chawner; sale, Sotheby & Co., London, 28 March 1973, lot 25.
O'Hana Gallery, Ltd., London.
Anon. sale, Sotheby's, London, 26 March 1985, lot 8a.
Anon. sale, Sotheby's, London, 30 June 1987, lot 22.
Galerie Jan Krugier, Geneva.
Anon. sale, Hôtel Drouot, Paris, 21 March 1988, lot 74.
Acquired at the above sale by the late owner.

EXHIBITED

New York, Bignou Gallery, *Masterpieces by Nineteenth Century French Painters*, April 1938, no. 15.
London, O'Hana Gallery, Ltd., *Paintings and Sculpture of the Nineteenth and Twentieth Centuries*, May-September 1973, no. 75.

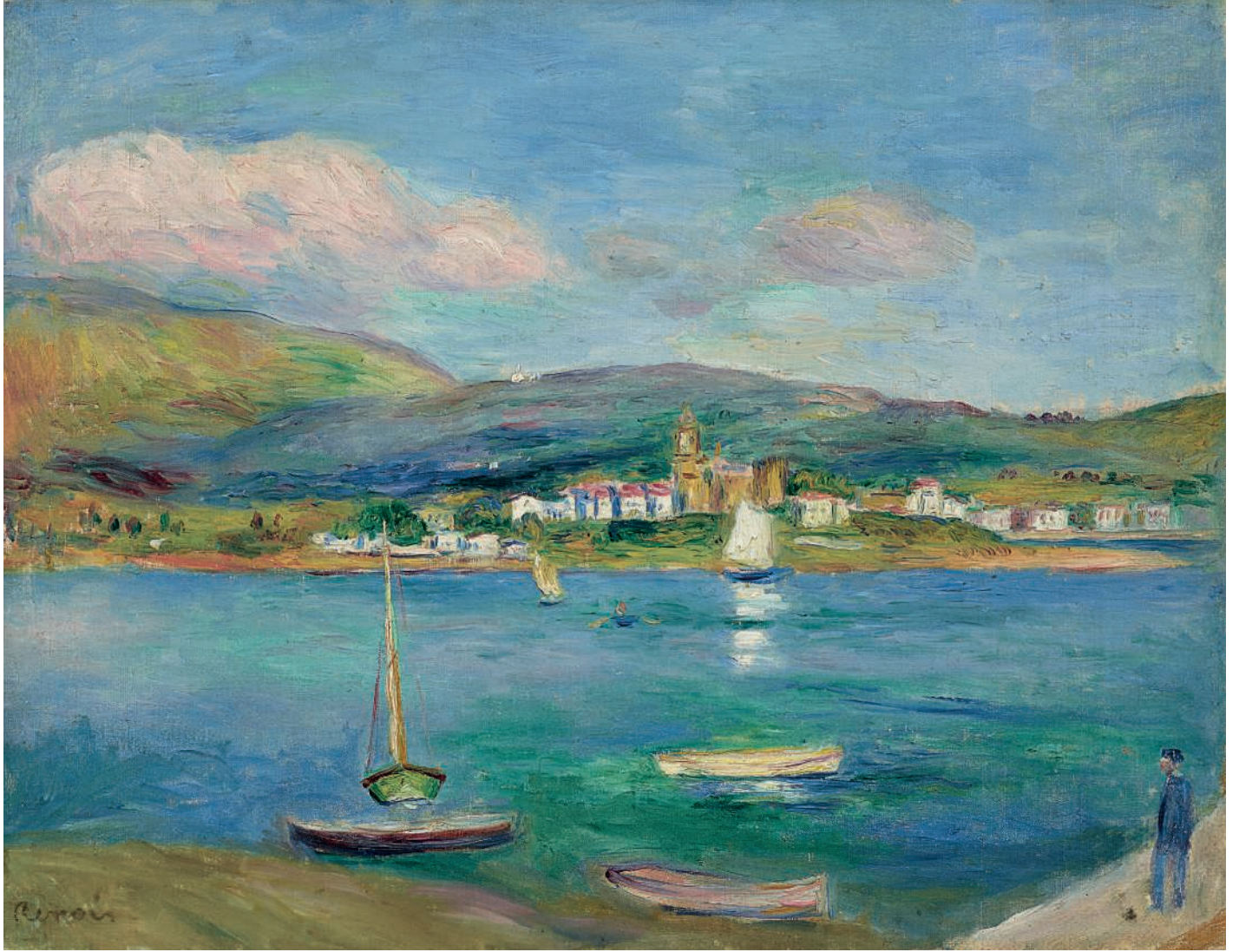
LITERATURE

A. Vollard, *Tableaux, pastels et dessins de Pierre-Auguste Renoir*, Paris, 1918, vol. I, p. 80, no. 318 (illustrated).
G.-P. and M. Dauberville, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles, 1895-1902*, Paris, 2010, vol. III, p. 133, no. 1916 (illustrated).

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

Although Renoir is most often associated with his figurative works, landscape paintings represent an essential component of his *oeuvre*. Like fellow Impressionist Claude Monet, Renoir tackled nearly every aspect of the genre, from seascapes, snowscapes and townscapes to scenes of gardens, meadows, forests and fields. He painted landscapes in the parks and public squares of Paris, in the suburban towns of the Seine valley west of the capital, and during extended periods of travel both in France and abroad. Although landscape rarely featured in Renoir's submissions to the annual, state-sponsored Salon, it played an important role both in his contributions to the Impressionist group exhibitions and in his sales to the dealer Paul Durand-Ruel. Renoir viewed landscape painting in part as a means of testing and refining his artistic skills; in a letter to Berthe Morisot from 1892, he referred to the genre as "the only way to learn one's craft" (quoted in *Renoir Landscapes, 1865-1883*, exh. cat., National Gallery, London, 2007, p. 190). Consequently, his landscapes tend to be more varied and experimental in color and technique than his figure paintings.

In later years, Renoir would devote himself increasingly to non-figurative artworks. In this vein, John House has written: "around 1900 the patterns of Renoir's life changed again: from then until the end of his life he and his family spent long periods each winter and spring on the Mediterranean coast and much of the summer at Essoyes, where they now owned a house, with only limited spells in Paris. From 1903 onwards, in the south they went always to Cagnes, just west of Nice, where in 1907 they bought land and began to build a house. The immediate reason for these changes was Renoir's health...but they reflected a more general change in his art, towards the Classicism of the Mediterranean and, more particularly, towards ideas then associated with the revival of Provençal culture...Renoir first gained real fame during those years. He became Chevalier de la Légion d'Honneur in 1900, but it was the retrospective of his work included in the 1904 Salon d'Automne which sealed his reputation" (*Renoir*, New York, 1985, pp. 268-269).





262

EUGÈNE BOUDIN (1824-1898)

Deauville, la place de la gare

signed 'E. Boudin' (lower left) and dated and inscribed '80. Deauville' (lower right)

oil on panel

10½ x 16⅞ in. (26.8 x 41 cm.)

Painted in 1880

\$70,000-100,000

PROVENANCE

Galerie Durand-Ruel et Cie., Paris (acquired from the artist, June 1881).
Arthur Tooth & Sons, Ltd., London (acquired from the above, June 1929).
Elwood B. Hosmer, Montreal.
The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London.
Acquired from the above by the late owner, December 1997.

EXHIBITED

Paris, Galerie Durand-Ruel et Cie., *Boudin*, 1883, no. 41.
Paris, Galerie Bernheim-Jeune & Fils, *Eugène Boudin*, November 1900, no. 41.

LITERATURE

R. Schmit, *Eugène Boudin*, Paris, 1973, vol. II, p. 22, no. 1294 (illustrated).



263

EUGÈNE BOUDIN (1824-1898)

Trouville, le port

signed, dated, and inscribed 'E. Boudin-95 Trouville' (lower left)
oil on canvas
14¼ x 22⅞ in. (36.3 x 58 cm.)
Painted in 1895

\$100,000-150,000

PROVENANCE

Goupil et Cie., Paris.
C.G. de Paula Machado, Rio de Janeiro; sale, Christie's, New York,
19 November 1986, lot 6.
Galerie Walter Klinkhoff, Inc., Montreal (acquired at the above sale).
Acquired from the above by the late owner, January 1987.

LITERATURE

R. Schmit, *Eugène Boudin*, Paris, 1973, vol. III, p. 335, no. 3491 (illustrated).



264

AUGUSTE RODIN (1840-1917)

*Buste de Victor Hugo dit "à l'illustre maître,"
réduction avec piédouche intégré*

signed 'A. Rodin' (on the right side); dated and inscribed '© by musée Rodin 1969.' (on the right side of the base); inscribed with foundry mark 'Georges Rudier. Fondateur. Paris.' (on the back of the base); with raised signature 'A. Rodin' (on the underside)
bronze with brown patina
Height: 15¼ in. (38.7 cm.)
Conceived in 1883; this bronze version cast in 1969

\$60,000-80,000

PROVENANCE

Musée Rodin, Paris.
Dominion Gallery, Montreal (acquired from the above,
November 1969).
Acquired by the late owner, 1970.

LITERATURE

J.L. Tancock, *The Sculpture of Auguste Rodin: The Collection of the Rodin Museum, Philadelphia*, Philadelphia, 1976, p. 504, no. 87b (another cast illustrated, p. 507).
C. Goldscheider, *Auguste Rodin: Catalogue raisonné de l'oeuvre sculpté*, Paris, 1989, p. 174, no. 132b (another cast illustrated).
A. Le Normand-Romain, *The Bronzes of Rodin: Catalogue of Works in the Musée Rodin*, Paris, 2007, vol. II, pp. 434-435 (another cast illustrated, p. 435; other versions illustrated, pp. 432-434; clay version illustrated *in situ*, p. 434).

This work will be included in the forthcoming Auguste Rodin *catalogue critique de l'oeuvre sculpté* currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay under the archive number 2018-5848B.



265

EUGÈNE BOUDIN (1824-1898)

Etretat, la falaise d'Aval, marée basse

signed and dated 'E. Boudin. 87.' (lower left)

oil on canvas

18¾ x 25¼ in. (46.7 x 65.5 cm.)

Painted in 1887

\$80,000-120,000

PROVENANCE

Anon. sale, Salle des Ventes de L'Athénée, Bordeaux, 31 March 1925, lot 22.

Galerie Allard et Noël, Paris (acquired at the above sale).

Acquired by the late owner, October 1989.

LITERATURE

R. Schmit, *Eugène Boudin*, Paris, 1973, vol. III, p. 65, no. 2733 (illustrated; dated 1890 and with incorrect dimensions).

266

PIERRE-AUGUSTE RENOIR (1841-1919)

Jeune femme tenant sa robe

signed 'Renoir.' (lower left)
oil on canvas
23 x 9 $\frac{7}{8}$ in. (58.5 x 25 cm.)
Painted in 1877

\$500,000-700,000

PROVENANCE

Galerie Georges Petit, Paris.
Galerie Bernheim-Jeune et Cie., Paris (acquired from the above, January 1907).
Carl Moll, Vienna (acquired from the above, October 1908).
Baron Adolf Kohner, Budapest (by 1911).
Galerie Druet, Paris.
René Junod, La Chaux-de-Fonds, Switzerland.
Private collection, La Chaux-de-Fonds, Switzerland (by descent from the above); sale, Christie's, London, 27 June 1994, lot 7.
Galerie Schmit, Paris.
Acquired from the above by the late owner, September 1996.

EXHIBITED

Paris, Carrousel du Louvre, *XVIII^{ème} Biennale des Antiquaires*, September 1996, no. 27 (illustrated on the cover).

LITERATURE

H. Haberfeld, "Die Sammlung Kohner," *Der Cicerone*, August 1911, pp. 579-598.
A. Petrovics, "Baro Kohner Adolf gyütemenye," *Magyar*, 1929, p. 316 (illustrated).
F. Daulte, *Auguste Renoir: Catalogue raisonné de l'oeuvre peint*, Lausanne, 1971, vol. I, no. 250 (illustrated).
E. Fezzi and J. Henry, *Tout l'oeuvre peint de Renoir: période impressionniste, 1869-1883*, Paris, 1985, p. 101, no. 290 (illustrated; titled *Jeune femme debout relevant sa jupe*).
G.-P. and M. Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles, 1858-1881*, Paris, 2007, vol. I, p. 22, no. 303 (illustrated).

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

"What we need are the special characteristics of the modern individual—in his clothing, in social situations, at home, or on the street," wrote the critic Edmond Duranty in *La nouvelle peinture* of 1876, a staunch defense of the foremost Impressionist goal—revolutionary by time-honored Salon standards—of capturing the look and feel of contemporary life in rapidly modernizing Paris (quoted in *Impressionism, Fashion, and Modernity*, exh. cat., The Art Institute of Chicago, 2013, p. 17). For Renoir, born of modest means to a tailor and a dressmaker, costume constituted the single most alluring element of this modern urban spectacle. The core of his work from the 1870s is the depiction of young Parisiennes dressed in the latest fashions—at the theater, the dance-hall, the café, or the milliner's shop, or caught up in the crowds on the street.

In *Jeune femme*, the model is clad in a *toilette de promenade* or walking outfit, specifically designed to be worn on the boulevards of the modern metropolis. These broad, straight avenues, which only recently had supplanted the narrow, winding streets of medieval Paris, were the most visible and important social space of the contemporary capital. While a fashionable Parisienne might select vibrant colors and skirts with a generous train for indoor wear, etiquette manuals dictated a sober, streamlined look for walking outside, as women of all classes increasingly did. Dark colors blended in with the uniform tonality of buildings and pavement, and skirts that draped close around the legs were less cumbersome to maneuver—"an ideal uniform for the modernizing city," Aileen Ribeiro has explained (*ibid.*, p. 193).

The woman in the present painting is likely one of the attractive *grisettes* from Montmartre whom Renoir enlisted to pose, many of them seamstresses and milliners by day. She lifts the skirt decorously with one hand, as women often did to keep the fabric clear of the dirty pavement. Here, Renoir used a delicate, feathery brushstroke and subtly varied palette to capture the contrasting textures of the various fabrics and the porcelain softness of skin.

In 1877, the same year the present work was painted, Renoir devoted a considerable amount of time to organizing the Third Impressionist Exhibition. Desperate for financial success, he exhibited *Au Moulin de la Galette*, his highly-acclaimed painting of the dance hall at the top of the Butte Montmartre, and a large number of portraits. It was at this stage in his career that Renoir began to try to win acceptance in the official *Salon* by making a name for himself as a portraitist.





267

AUGUSTE RODIN (1840-1917)

Balzac, étude type C (buste), quatrième version, grand modèle

signed, dated and inscribed 'A. Rodin © by musée Rodin 1963' (on the right side); inscribed with foundry mark 'Georges Rudier. Fondateur. Paris.' (on the back); with raised signature 'A. Rodin' (on the underside)
bronze with brown patina
Height: 12 $\frac{3}{8}$ in. (31.3 cm.)
Conceived in 1892; this bronze version cast in 1963

\$20,000-30,000

PROVENANCE

Musée Rodin, Paris.
Dominion Gallery, Montreal (acquired from the above, February 1964).
Acquired from the above by the late owner, April 1964.

EXHIBITED

Musée des beaux-arts de Montréal; Richmond, Virginia Museum of Fine Arts and Salem, Massachusetts, Peabody Essex Museum, *Métamorphoses: Dans l'atelier de Rodin*, May 2015-September 2016, p. 282, no. 19 (illustrated).

LITERATURE

A. Le Normand-Romain, *The Bronzes of Rodin: Catalogue of Works in the Musée Rodin*, Paris, 2007, vol. 1, pp. 168-169 (another cast illustrated, p. 169).

This work will be included in the forthcoming Auguste Rodin *catalogue critique de l'oeuvre sculpté* currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay under the archive number 2018-5780B.



PROPERTY FROM A TEXAS COLLECTION

268

GUSTAVE LOISEAU (1865-1935)

L'Eglise de Saint-Jacques, Dieppe

signed 'G Loiseau' (lower left)

oil on canvas

29 x 23 $\frac{3}{4}$ in. (73.5 x 60.5 cm.)

\$50,000-70,000

PROVENANCE

Findlay Galleries, Inc., Chicago.

New York University School of Law.

Anon. sale, Christie's, New York, 14 November 1996, lot 241.

Acquired at the above sale by the present owner.

This work will be included in the forthcoming Gustave Loiseau *catalogue raisonné* currently being prepared by Didier Imbert.

270

PIERRE-AUGUSTE RENOIR (1841-1919)

Sucrier, gobelet, cuillère et couteau

bears signature

oil on canvas

7¾ x 12¼ in. (19.5 x 31 cm.)

Painted in Cagnes *circa* 1910

\$120,000-180,000

PROVENANCE

Ambroise Vollard, Paris (acquired from the artist).

Gustave Cahen, Paris.

Galerie Tanner, Zurich (1929).

Galerie Theodor Fischer, Lucerne.

Private collection, New York; sale, Parke-Bernet Galleries, Inc., New York, 7 May 1952, lot 67.

Private collection, New York; sale, Parke-Bernet Galleries, Inc., New York, 13 May 1953, lot 58.

Osius Nacht, New York (acquired at the above sale).

Maxwell Galleries, San Francisco (acquired from the above, 1964 and until *circa* 1978).

Private collection, Japan.

Acquired from the above by the present owner, 1995.

LITERATURE

A. Vollard, *Tableaux, pastels et dessins de Pierre-Auguste Renoir*, Paris, 1918, vol. II, p. 99 (illustrated).

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

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

Unlike his contemporaries Claude Monet, Alfred Sisley and Frédéric Bazille, Renoir showed little interest in painting still lifes at the beginning of his career. From the early 1880s onwards, however, it began to occupy a position of increasing importance in his oeuvre. Among the most “academic” of the Impressionists—a position he shared with Paul Cézanne, another devotee of the still life subject—Renoir is frequently remembered as a painter of the female figure. Although he recommended to Edouard Manet’s niece Julie to paint still life “in order to teach yourself to paint quickly” (quoted in J. Manet, *Journal, 1893-1899*, Paris, n.d., p. 190), the numerous works, often elaborate and ambitious, which Renoir executed in this genre over the course of his career attest to his sustained interest in still life as an end in itself. It was in these compositions that Renoir pursued some of his most probing investigations of the effects of light and color on objects and surfaces. Renoir told his biographer, Albert André, that it was in his small-scale still lifes, such as the present work, that “he put the whole of himself, that he took every risk” (*Renoir*, Paris, 1928, p. 49).



PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

271

AUGUSTE RODIN (1840-1917)

Etude pour L'homme qui marche dite aussi Torse de L'homme qui marche

signed, dated and numbered 'A. Rodin 1980 n° 11' (on the back);
stamped with the Coubertin foundry mark and inscribed '© by musée
Rodin' (on the underside)

bronze with dark brown patina

Height: 21¼ in. (53.9 cm.)

Conceived *circa* 1887; this bronze version cast in 1980

\$80,000-120,000

PROVENANCE

Musée Rodin, Paris

Bruton Gallery, Somerset (acquired from the above, April 1982).

Private collection, United Kingdom.

Anon. sale, Sotheby's, New York, 15 May 1985, lot 310.

Bruton Gallery, Somerset.

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

LITERATURE

I. Jianou and C. Goldscheider, *Rodin*, Paris, 1971, p. 51 (another cast illustrated, p. 50).

J.L. Tancock, *The Sculpture of Auguste Rodin: The Collection of the Rodin Museum, Philadelphia*, Philadelphia, 1976, p. 363 (another cast illustrated, p. 365, fig. 65-3).

A. Le Normand-Romain, *The Bronzes of Rodin: Catalogue of Works in the Musée Rodin*, Paris, 2007, vol. II, p. 421 (another cast illustrated).

This work will be included in the forthcoming Auguste Rodin *catalogue critique de l'oeuvre sculpté* currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay under the archive number 2018-5859B.







272

CLAUDE MONET (1840-1926)

Azalées rouges en pot

oil on canvas
47¼ x 14⅝ in. (120 x 37.3 cm.)
Painted in 1883

\$700,000-1,000,000

PROVENANCE

Paul Durand-Ruel, Paris (commissioned from the artist, 1883).
Jean d'Alayer, France (by the descent from the above, *circa* 1952).
Anon. sale, Sotheby's, London, 2 December 1986, lot 7.
Galerie Schmit, Paris (1987).
Aska International, Tokyo.
Acquired by the present owner, *circa* 1989.

EXHIBITED

Paris, Galeries des Beaux-Arts, *Claude Monet*, June-July 1952,
no. 57 (titled *Fleurs*).

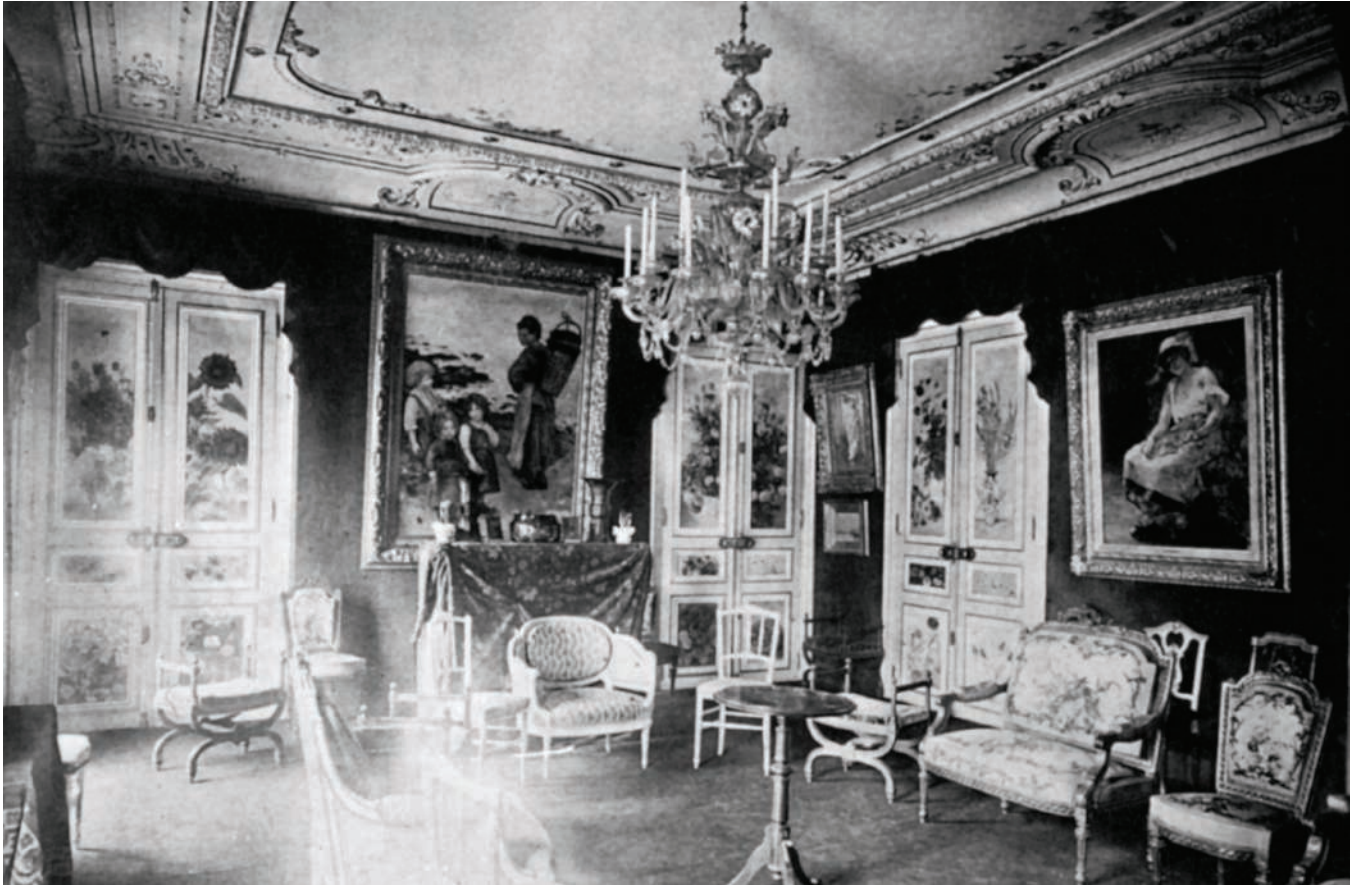
LITERATURE

D. Wildenstein, *Claude Monet: Biographie et catalogue raisonné, 1882-1886*, Paris, 1979, vol. II, p. 146, no. 943 (illustrated, p. 147).
D. Wildenstein, *Monet: Catalogue raisonné*, Cologne, 1986, vol. II,
p. 351, no. 943 (illustrated in color, p. 352).
D. Wildenstein, *Claude Monet: Catalogue raisonné*, Lausanne,
1991, vol. V, p. 42, no. 943.





Claude Monet, The Door Panels of Durand-Ruel's Drawing Room, 1883-1885. Top row, left to right: Door A, Door B, Door C. Bottom row, left to right: Door D, Door E, Door F.



The Durand-Ruel drawing-room. Photograph by Durand-Ruel.

The present canvas depicts a brightly colored profusion of red azalea flowers in two pots. Although Monet turned to still-life only intermittently during his long career, his achievement in the genre has been widely recognized. John House has written, "Monet's explorations of this subject include some of the most lavish still-lives produced by the Impressionist group, and some of the most radical challenges to a long-standing still-life tradition" (*Monet: Nature into Art*, New Haven, 1986, p. 43). An avid gardener throughout his life, Monet was particularly drawn to floral compositions. Indeed, he once declared, "I perhaps owe it to flowers for having become a painter" (quoted in P. Tucker, *Claude Monet: Life and Art*, New Haven, 1995, p. 178). Robert Gordon and Andrew Forge have commented, "It is particularly in Monet's still-lives that we recognize what it was that Van Gogh learned from him: not simply the powerful and expressive palette but also a quality of impassioned drawing that is much more apparent in the flower paintings—forms painted at the range of stereoscopic vision, therefore more tactile—than in most of his landscapes. In these sumptuous flower paintings, the drawing and color are carried along together with tremendous impetus. His love for flowers is unmistakable. The character, the quality of growth, the specific rhythm of each bouquet is given its due" (*ibid.*, pp. 214-215).

The still-lives that Monet produced between 1878 and 1882, while he was living first at Vétheuil and then at Poissy, represent the artist's most sustained exploration of the genre in his entire career. He had experimented with still-life on several occasions during the 1860s but abandoned it during the years that he spent at Argenteuil, concentrating instead on landscape. He returned to still-life in earnest following his move to Vétheuil, spurred at least in part by commercial interests. The years at Vétheuil and Poissy were marked by great

financial hardship for the artist, and his still-life paintings, particularly the floral compositions, were readily saleable and yielded higher prices during this period than his landscapes. Several of the still-lives sold for five hundred francs each, while at least two netted Monet as much as seven hundred, more than the yearly rent on his house at Vétheuil. Charles Stuckey has declared, "Financially speaking, landscape painter Monet was saved by his work in still-life" (*Monet at Vétheuil: The Turning Point*, exh. cat., University of Michigan Museum of Art, Ann Arbor, 1998, p. 56).

Following his move from Poissy to Giverny in 1883, Monet's interest in still-life again waned. His only major efforts in the genre after this were a set of thirty-six canvases commissioned by Paul Durand-Ruel in 1882-1885 to decorate the six double doors of his drawing-room (Wildenstein, nos. 919-954) and a group of four large paintings of chrysanthemums dated 1896-1897 (Wildenstein, nos. 1495-1498). The present work is one of the two large canvases which were painted for the decoration of "Door E." According to Daniel Wildenstein, the sixth door, "F," does not appear to have been completed. Monet continued to take inspiration from flowers throughout his career. One of his first concerns upon settling into his new home at Giverny was to get the gardens in order, and the water-lily pond that he built there became his principal subject for painting during the final two decades of his life.

Following a visit to Giverny, Gustave Geffroy explicitly mentioned the presence of flowers in Monet's garden there: "As soon as you push the little entrance gate, you think, in almost all seasons, that you are entering a paradise. It is the colorful and fragrant kingdom of flowers. Each month is adorned with its flowers, from the lilacs and irises to the chrysanthemums and nasturtiums" (quoted in P. Tucker, *op. cit.*, p. 206).

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

273

HENRI LE SIDANER (1862-1939)

Le Port

signed 'Le Sidaner' (lower left)

oil on canvas

36¼ x 28¾ in. (92 x 73 cm.)

Painted in Saint-Jean-Cap-Ferrat in 1936

\$350,000-550,000

PROVENANCE

Mrs. Richard Nuttall, Pittsburgh.

Galerie Hopkins-Thomas, Paris.

Private collection, Europe (acquired from the above, *circa* 1994);
sale, Christie's, New York, 7 November 2007, lot 395.

Richard Green Fine Arts, London.

Acquired from the above by the present owner.

EXHIBITED

Pittsburgh, Carnegie Institute, *The 1939 International Exhibition of Paintings*, October-December 1939, no. 37.

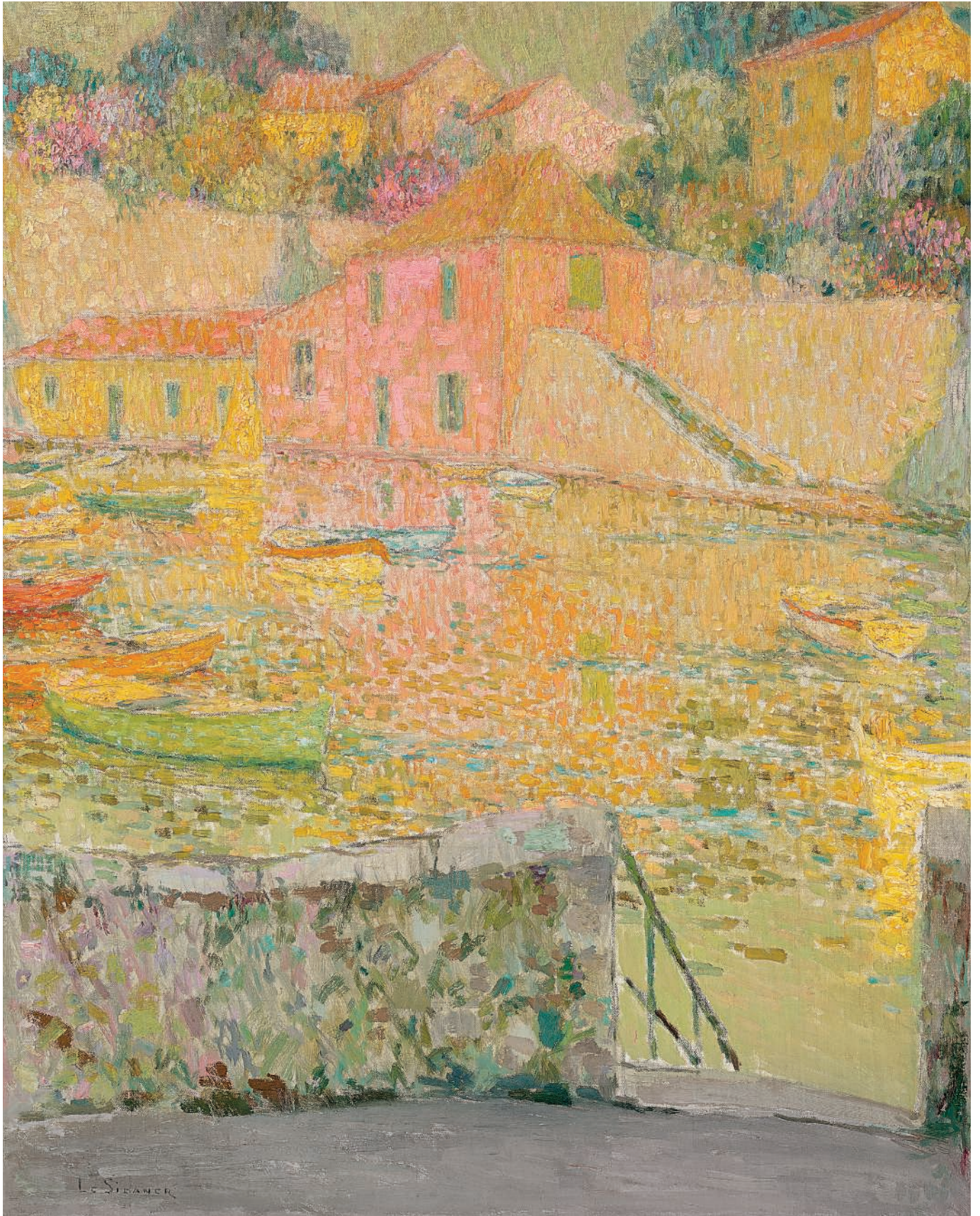
LITERATURE

Y. Farinaux-Le Sidaner, *Henri Le Sidaner: Paysages intimes*,
Saint-Rémy-en-l'Eau, 2013, p. 195 (illustrated in color).

Yann Farinaux-Le Sidaner will include this work in the forthcoming
supplement to his Le Sidaner *catalogue raisonné*.

"Effect was [Le Sidaner's] overriding concern. As he would often point out to his students, no landscape was worth painting if it was not enhanced by some play of light...Reflective surfaces played a leading role in his work. The most important of all these was water, in a variety of forms" (R. Le Sidaner, quoted in Y. Farinaux-Le Sidaner, *Le Sidaner: L'oeuvre peint et gravé*, Milan, 1989, p. 9). The present work flawlessly exemplifies these ideas: at the edge of a pier, the viewer overlooks empty boats scattered across the waters of the port of Saint-Jean-Cap-Ferrat and is drawn to houses in the background, gleaming with the setting sun's warm glow. The central house and its reflection, painted in short strokes of bright pink, set against the lively oranges and yellows of its roof and shutters, becomes the focal point around which Le Sidaner builds the landscape with a more subdued yet still vibrant palette of forest and mint greens, rust oranges, rich purples, and cool grays.

Le Sidaner's paintings are characterized by the subtle interplay of light and shadow, and an overall sense of serenity, which he achieved by juxtaposing cool and warm tones. The critic Jacques Basset commented that Le Sidaner "is a pointillist, but not the kind who decomposes tones and applies them unmixed, thereby letting our eyes reconstitute the colors on our retina. His palette is extremely varied and subtle. The oils bind and melt together in highly delicate harmonies... contours seem to emerge from the interplay of light, and in this respect, he is similar to Claude Monet" (quoted in *ibid.*, p. 37). Yet, Le Sidaner differed from the older generation of Impressionists in that he rarely painted outdoors. The artist would quickly sketch the scenes he observed as he walked through the maritime towns, later crafting the compositions in oil paints from his imagination. Remy noted, "It was simply impossible to capture the fleeting plays of light and changing reflections when they actually occurred" (quoted in *ibid.*, p. 10).



PROPERTY FROM A PRIVATE ATLANTA COLLECTION

274

PIERRE-AUGUSTE RENOIR (1841-1919)

Nu assis

signed 'Renoir' (lower left)
oil on canvas
12 x 13¼ in. (30.7 x 33.6 cm.)
Painted circa 1900-1902

\$350,000-550,000

PROVENANCE

Ambroise Vollard, Paris (acquired from the artist).
Private collection, Paris.
Acquired by the present owner, 2016.

LITERATURE

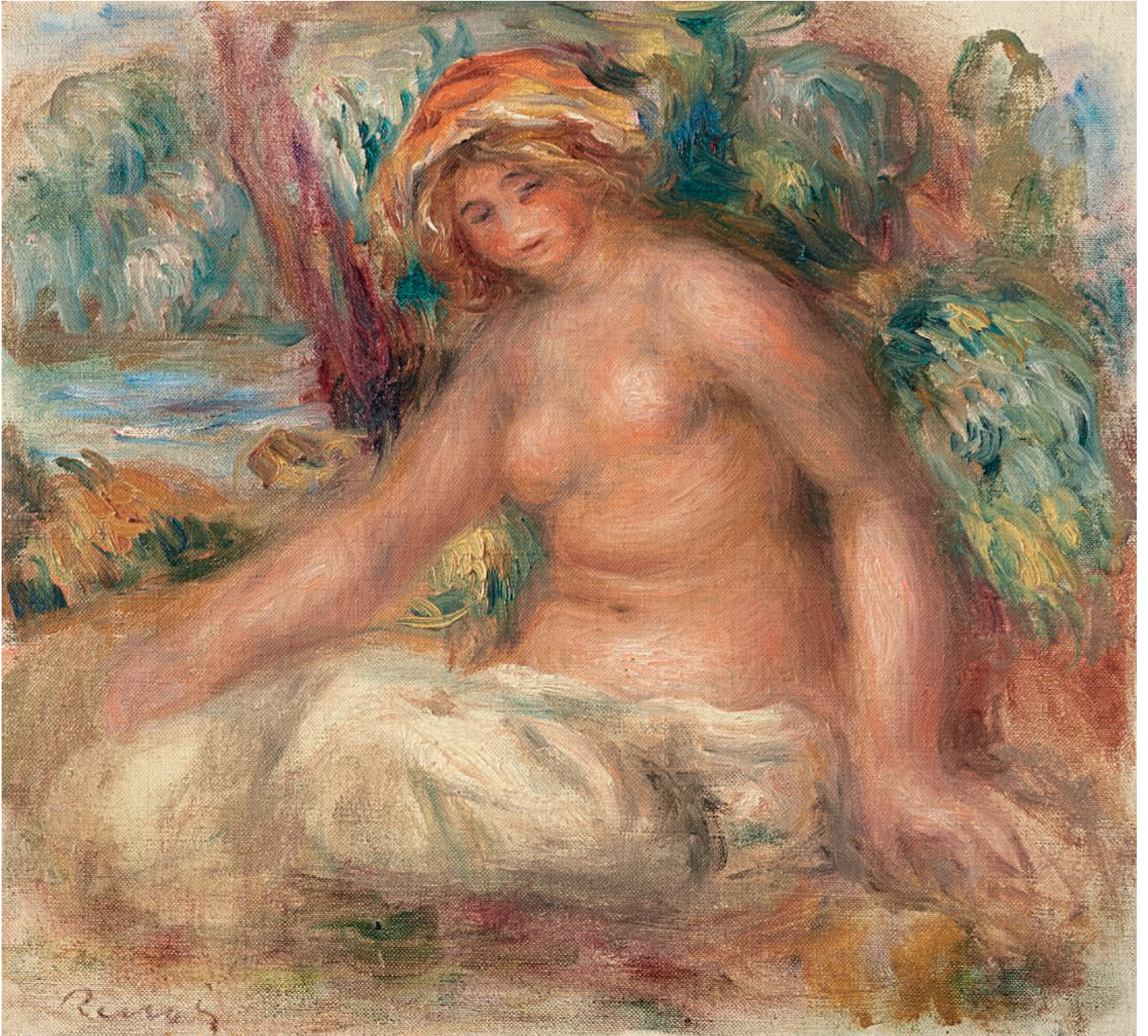
A. Vollard, *Tableaux, pastels et dessins de Pierre-Auguste Renoir*, Paris, 1918, vol. II, p. 38 (illustrated as part of a larger canvas).
G.-P. and M. Dauberville, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles, 1895-1902*, Paris, 2010, vol. III, p. 420, no. 2428 (illustrated).

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

Women are the most frequent subject in Renoir's painting. Renoir appreciated women for their beauty above all else—he was an unabashed sensualist. Although he portrayed modern, fashionable figures, he had a continuous interest in the female nude. By the end of his life, he was concentrating much energy and time on this subject. Indeed, as Renoir slowly turned away from scenes of the contemporary world, the men in his paintings disappeared, leaving the stage to monumental nudes, which he treated in a deepening dialogue with tradition.

From the beginning of the 1880s, Renoir traveled a great deal, to North Africa and the Mediterranean coast, and then to the great museums in Madrid, Amsterdam, Dresden, and London. The impact of these explorations was reflected in the increasingly fluid technique of his work, which owes much to Titian and Peter Paul Rubens. By the early 1900s, he had consolidated these techniques and became acknowledged as one of the leading artists of his time, accepting the Légion d'Honneur in 1900. The consummate 20th century modernist critic Clement Greenberg analyzed the artist's late style: "In the last decades of his life Renoir won through to a new handling of the three-dimensional form. He achieved this in two ways: by throwing the entire emphasis of his color on warmth—his adherence to the bas-relief organization of the picture, in which solid forms were lined up on a single frontal, therefore advancing, plane (as in Titian), permitted him to do this with plausibility—and by modeling throughout with white highlights and correspondingly light and translucent coppery reds and silvery grays. It is above all to this high-keyed, aerated modeling that Renoir owes the triumph of his later nudes, portraits, and figure compositions. Paradoxically, it was by dint of becoming more sculptural, after having at last tried his hand at actual sculpture, that he joined the Venetians and Rubens on the heights of painterly painting" (*Art and Cultural Critical Essays*, Boston, 1961, pp. 47-48).

In the present work, there is a distinct sense of voluptuous tactility, both in the nude's flesh, the drapery and in the lushness of the background, which is due to Renoir's adroit handling of tonal gradations and modeling. The pale colors accented by splashes of brighter pigments are characteristic of the best of Renoir's late work. In fact, as Greenberg also noted, Renoir began creating sculpture late in life. Although his first collaborative sculptures were not completed until 1907, the artist was clearly thinking of such qualities earlier in the century, and it seems that the sculptural medium was simply an extension of this interest in the corporeality of his ideal female nude.



PROPERTY FROM THE ESTATE OF EUGENE V. THAW

Eugene V. Thaw was born in Manhattan in 1927 and named after the Socialist icon, Eugene V. Debs. As the child of a heating contractor and schoolteacher, there was little in his early years to indicate or encourage an interest in art. But with classes at the Art Students League while a teenager, and trips to museums in Washington, D.C. when he was a student at nearby St. John's College in Annapolis, Maryland, a spark was lit that would not only transform his life, but also the lives of so many collectors, and museums with which he worked.

Thaw's ascendancy occurred before art fairs littered the calendar, before gallery districts in every city were the norm, before artists exhibited their works on Instagram. Thaw had a commercial space at the start of his career. At the Algonquin he exhibited mostly living artists—he had the first exhibition of works by Joan Mitchell, and other Abstract Expressionist artists—but Thaw's attention, and true passion, kept turning back to the Old Masters. A few years later, Thaw moved the gallery to Madison Avenue between 57th and 58th, and began trading in the secondary market for 20th Century artists, while making finds in the Old Masters field. In the 1960s, he moved to a new space at 50 East 78th while continuing to find Old Masters, often in partnership with other dealers to buy and sell, and saw clients only by appointment.

By the time the Thaws moved to 726 Park Avenue—which became both their home and professional space for the rest of their lives, Thaw had stopped producing exhibitions, and was dealing almost exclusively and privately with museums and private collectors. The space, like every previous one, was put together by the Thaws for the most part without the help of an interior designer. Visitors would have been enveloped in an interior that was inviting, eclectic and deeply personal, for in addition to being an art dealer, Thaw was becoming a collector as well. As Thaw's business grew so did his interest in varied categories of collecting. Encouraged by his wife Clare, who was his former gallery assistant, Thaw had been acquiring works that he particularly liked.

Thaw's activities in the art world were divided into three categories—works he acquired (often in partnership with other dealers) and sold to private and institutional clients;

works acquired for his own collections; and works from his own collection that he donated to several U.S. museums.

The Thaws' personal collections were extraordinarily varied. In addition to the over 400 drawings from Old Masters to the 20th Century that were donated to the Morgan Library beginning in 1968 and through to 2018, Thaw collected in depth 18th Century French faience, bronzes from the ancient Eurasian steppes, medieval European ornaments, Native American art, 19th Century European oil sketches, and architectural models. Their collecting activities were inextricably intertwined with his philanthropy. Many of these collections were amassed with an eye towards filling gaps in public collections to which they were later donated. In addition to the Morgan Library, the Metropolitan Museum of Art, the Cooper Hewitt in New York City, and the Fenimore Museum in Cooperstown, New York (near his country retreat in Cherry Valley) were all beneficiaries of the Thaws' largesse.

An additional aspect of the Thaws' philanthropy was the establishment of two Trusts to support various causes. In 1981 the Thaws established the Eugene V. and Clare E. Charitable Trust in order to support the arts, ecology and the environment, and animal rights and protection. The Thaw Charitable Trust continues to award grants, including to many of the same institutions that the Thaws made donations to in the form of works of art from their personal collection. For example, the Trust endowed curatorial positions at the Morgan Library and Fenimore Art Museum, museums which received the Thaws' Old Master Drawings, and Native American art collection, respectively. As the executor of the estate of Lee Krasner, the Abstract Expressionist artist and widow of Jackson Pollock, Thaw helped establish the Pollock-Krasner Foundation a year after Krasner's death in 1984, in order to support living artists. Thaw, who was co-author of the Pollock catalogue raisonné and a neighbour of Krasner's in East Hampton, created the foundation to carry out Krasner's wishes. The Foundation has awarded over 4,400 grants totalling over \$71 million to artists in 77 countries.

As the art world changed in the final decades of Thaw's life, he, for the most part, ceased his dealing activities. His decision to not exhibit publically or advertise, to keep little inventory



Eugene V. Thaw. Photo: Scott Frances, Architectural Digest © Conde Nast.

and instead place great works with targeted precision in public and private collections, to focus on an artist or period in depth was, he felt, taken over by a high-speed commercialism that did not suit him. Having achieved great financial success thanks to his activities as an art dealer, he turned almost full-time to philanthropy. Thaw's legacy continues in the many museums throughout the United States which include works that passed through his hands—both as a dealer or from his personal collection, as well as through the generosity of the Eugene V. and Clare E. Charitable Trust.

Christie's sale of Property from the Estate of Eugene V. Thaw offers a glimpse into the Thaws' very personal way of living, insight into a way of art dealing which hardly exists anymore today, and the indelible mark a confident and informed eye can make on both.

J.W.

275

EDGAR DEGAS (1834-1917)

Cheval faisant une descente de main

stamped with signature, numbered and stamped with foundry mark 'Degas 22/J AA HEBRARD CIRE PERDUE' (Lugt 658; on the top of the base)

bronze with brown patina

Height: 7¼ in. (18.5 cm.)

Length: 10¾ in. (27.3 cm.)

Original wax model executed in the late 1880s; 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

\$300,000-500,000

PROVENANCE

Walther Halvorsen, London (August 1923).

Claude Johnson, London.

Private collection, London; sale, Christie's, London, 2 May 1969, lot 29.

Fletcher Jones, Santa Ynez (acquired at the above sale); Estate sale,

Christie's, London, 2 December 1975, lot 41.

Private collection, Santa Fe.

Constance Barber Mellon, New York.

Connie Walsh, Los Angeles and Richard Walsh, San Francisco

(acquired from the above).

Acquired from the above by the late owner, circa 1993.

LITERATURE

P. Vitry, *Catalogue des sculptures du Moyen âge, de la Renaissance et des temps modernes, Supplément*, Paris, 1933, p. 70, no. 1763.

J. Rewald, *Degas Works in Sculpture: A Complete Catalogue*, New York, 1944, p. 20, no. XII (another cast illustrated, pp. 46 and 47).

P. Borel, *Les sculptures inédites de Degas*, Geneva, 1949 (original wax model illustrated).

J. Fèvre, *Mon oncle Degas, souvenirs et documents*, Geneva, 1949, p. 8 (original wax model illustrated).

J. Rewald and L. von Matt, *Degas, Sculpture: The Complete Works*, New York, 1956, p. 143, no. XII (original wax model illustrated).

J. Lassaingne and F. Minervino, *Tout l'oeuvre peint de Degas*, Paris, 1974, p. 142, no. S46 (another cast illustrated, p. 143).

C.W. Millard, *The Sculpture of Edgar Degas*, Princeton, 1976, p. xiv, no. 63 (original wax model illustrated, p. 177).

J. Rewald, *Degas's Complete Sculpture: Catalogue Raisonné*, San Francisco, 1990, p. 66, no. XII (another cast illustrated; original wax model illustrated, p. 67).

A. Pingeot, *Degas Sculptures*, Paris, 1991, p. 175, no. 46 (another cast illustrated; another cast illustrated again, pls. 90-91).

S. Campbell, "Degas: The Sculptures, A Catalogue Raisonné," *Apollo*, vol. CXLII, no. 402, August 1995, pp. 21-22, no. 22 (another cast illustrated).

J.S. Czestochowski and A. Pingeot, eds., *Degas Sculptures: A Catalogue Raisonné of the Bronzes*, Memphis, 2002, p. 165, no. 22 (original wax model illustrated; another cast illustrated in color, p. 164).

S. Campbell, R. Kendall, D.S. Barbour and S.G. Sturman, *Degas in the Norton Simon Museum*, Pasadena, 2009, vol. II, pp. 267-270 and 518-519, no. 44 (original wax model illustrated, p. 268; another cast illustrated in color, p. 269).

S.G. Lindsay, D.S. Barbour and S.G. Sturman, *Edgar Degas Sculpture*, exh. cat., National Gallery of Art, Washington, D.C., 2010, pp. 99-102, no. 12 (original wax model illustrated in color, pp. 100-101, fig. 2).

Cheval faisant une descente de main, one of Degas' most popular sculptures, is cast from one of the fifteen equine statues that Degas modeled in wax. He executed drawings and wax figures as studies in movement and kept them in his studio as he completed his paintings of racing scenes. Manipulating the highly pliable wax over improvised armatures, Degas explored the movements of horses while pursuing the same theme with his modeled dancing figures. Commenting on Degas's use of these drawings and sculptures, Anne Dumas writes, "Degas was obsessed, above all, with the figure, with movement and pose. Drawing for him was a way of discovering and capturing motion and posture. His sculpture can perhaps be seen as an extension to drawing, a means by which Degas could work through his ideas in a direct, tactile and three-dimensional form, and a fresh arena in which to work out problems. Like his printmaking, sculpture was a particularly experimental form" (quoted in J.S. Czestochowski and A. Pingeot, eds., *op. cit.*, p. 40). Degas was so absorbed by these equine figures that in 1888 he gave them priority over his series of pastel bathers, writing to Albert Bartholomé, "I have not yet made enough horses. The women must wait in their basins" (quoted in J.S. Boggs, *Degas at the Races*, exh. cat., National Gallery of Art, Washington, D.C., 1998, p. 197).

In his bronze horses, Degas defies the static posture and severe realism of the equine sculptures created by contemporary academic artists. Movement and drama are conveyed in the present work through the balking horse's head, lowered to the side and mouth open, straining against an imaginary jockey. In the next moment the horse's head will swing up in a full rear. Degas' equine sculptures relate to his studies of the ballerina, both illustrating his endless fascination with capturing movement. The balletic quality of *Cheval faisant une descente de main*, moreover, reflects Paul Valéry's assertion that his horses were four-legged ballerinas, dancing *en pointe* outdoors (see S.G. Lindsay, D.S. Barbour and S.G. Sturman, *op. cit.*, p. 64).



276

PAUL CÉZANNE (1839-1906)

Garçon assis

oil on canvas
14¾ x 19⅞ in. (37.5 x 49.2 cm.)
Painted in 1890-1895

\$300,000-500,000

PROVENANCE

(possibly) Ambroise Vollard, Paris.
(possibly) Galerie Moos, Geneva.
Nordmark collection, Stockholm.
E.V. Thaw, New York (acquired from the above, *circa* 1983).
Giuseppe Eskenazi, London (acquired from the above).
Acquired from the above by the late owner, by 1998.

EXHIBITED

Tokyo, Isetan Museum of Art; Kobe, The Hyogo Prefectural Museum of Modern Art and Nagoya, The Aichi Prefectural Art Gallery, *Cézanne*, September-December 1986, p. 64, no. 30 (illustrated in color, p. 65).
Kunstforum Wien and Kunsthaus Zürich, *Cézanne: Finished, Unfinished*, January-July 2000, p. 192, no. 32 (illustrated in color, p. 193; with incorrect dimensions).

LITERATURE

J. Rewald, *The Paintings of Paul Cézanne: A Catalogue Raisonné*, New York, 1996, vol. 1, p. 471, no. 779 (illustrated, vol. 2, p. 268; with incorrect dimensions).
W. Feilchenfeldt, J. Warman and D. Nash, *The Paintings of Paul Cézanne: An Online Catalogue Raisonné* (www.cezannecatalogue.com), no. 510 (illustrated in color).

The present painting depicts Cézanne's son Paul, born in January 1872 to Hortense Fiquet, whom the artist would marry fourteen years later. One of Cézanne's favorite portrait subjects, Paul appears in at least nine oils from the 1880s (Rewald, nos. 463-468, 534, 579, 649), together with more than a hundred drawings. He also posed for the figure of Harlequin in the monumental painting *Mardi Gras* of 1888 (Rewald, no. 618; Pushkin State Museum, Moscow).

In contrast to the earlier portraits of Paul, here he is captured in the throes of later adolescence, cocky and self-possessed. Painted *circa* 1890-1895 when Paul would have been about twenty years old, *Garçon assis* displays a sympathy for the psychological vicissitudes of youth. Dressed in a simple coat and cap and seated with his legs folded under him, it is a compassionate portrait of a young man painted against a vivid green and blue background. The brush strokes are sweeping and emphatic, as though the picture were executed in an inspired moment.

Cézanne had a complex attitude toward the notion of finish and often left passages of his paintings only lightly worked, as in the present canvas. These more open compositions seem to have exerted a special fascination on Cézanne's fellow painters. Camille Pissarro wrote in 1895, following a visit to Cézanne's first solo exhibition at Vollard's gallery, "There are exquisite things, still-lifes of irreproachable accomplishment, others much worked but left in a suspended state that are still more beautiful" (quoted in *op. cit.*, exh. cat., 2000, p. 230).

Christina Feilchenfeldt has written, "As with Degas, the unfinished areas in portraits by Cézanne often draw attention to the completed portions and thus constitute an essential element of the pictorial conception...The artist deliberately omitted to fill the canvas, a finished pictorial solution having already been attained" (*ibid.*, pp. 128-129).





277

HENRI EDMOND CROSS (1856-1910)

Etude pour Paysage avec Le Cap Nègre

oil on canvas
9 $\frac{7}{8}$ x 17 $\frac{3}{4}$ in. (25 x 45 cm.)

\$40,000-60,000

PROVENANCE

Anon. sale, Hôtel Drouot, Paris, 12 December 1956, lot 41.
Galerie Claude Levin, Paris.
Anon. sale, Sotheby & Co., London, 16 December 1970, lot 19.
Anon. sale, Sotheby's, London, 19 October 1988, lot 138.
The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London (1989).
Acquired from the above by the late owner, by 2002.

LITERATURE

I. Compin, *H.E. Cross*, Paris, 1964, p. 252, no. 152 (illustrated).

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

This picture is a preliminary study for the large oil painting *Paysage avec Le Cap Nègre*, which Cross worked on between June and November 1906 (Compin, no. 151). Depicting the narrow headland about thirty miles south of Saint-Tropez. It is likely a *plein-air* study, and reveals Cross' method of composing his pictures. With a fine brush he drew in the essential landscape contours in thin broken lines, and then proceeded to fill in the dominant landscape motifs, concentrating first on areas with pronounced contrasts of light and shade. He avoided the use of underpainting and worked directly on the primed canvas with small brushstrokes of premixed pigments.



278

ODILON REDON (1840-1916)

La princesse blanche

signed 'Odilon Redon' (lower right)
oil on paper laid down on board
18½ x 15¾ in. (47 x 39 cm.)

\$30,000-50,000

PROVENANCE

Anon. sale, Hôtel Drouot, Paris, 3 May 1928, lot 129.
Frédéric Paulhan, Paris; Estate sale, Hôtel Drouot, Paris,
26-27 February 1934, lot 167.
The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London (1960).
Private collection, France.
Anon. sale, Hôtel des Ventes, Lyon, 29 October 1989, lot 100.
Acquired by the late owner, by 1993.

EXHIBITED

New York, Galerie St. Etienne, *Symbolism and the Austrian Avant-Garde: Klimt, Schiele and their Contemporaries*, November 1993-January 1994, no. 51.

Shimane Art Museum and Gifu, Museum of Fine Arts, *Odilon Redon: Le Souci de l'Absolu*, August-December 2002, p. 183, no. 162 (illustrated in color, p. 123).

LITERATURE

Gazette de l'Hôtel Drouot, no. 33, 29 September 1989, p. XXI (illustrated in color; with incorrect orientation).

A. Wildenstein, *Odilon Redon: Catalogue raisonné de l'oeuvre peint et dessiné, portraits et figures*, Paris, 1992, vol. I, p. 248, no. 633 (illustrated).

279

EDGAR DEGAS (1834-1917)

Paul Valpinçon

oil on paper laid down on canvas
12¾ x 9⅝ in. (32.5 x 24.3 cm.)
Painted *circa* 1868-1872

\$120,000-180,000

PROVENANCE

Marcel Guérin, Paris (by 1931).
Wildenstein & Co. Inc., New York (by 1948).
The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London (acquired from the above, 1953).
William A. Cargill, Bridge of Weir, Scotland; Estate sale, Sotheby & Co., London, 11 June 1963, lot 19.
Marlborough Fine Art, Ltd., London (acquired at the above sale).
E.V. Thaw & Co., Inc., New York.
Louis Davis, New York (by 1972); sale, Christie's, New York, 3 November 1982, lot 32.
Dr. Marino Chiavelli, Johannesburg (acquired at the above sale).
Anon. sale, Sotheby's, London, 3 December 1985, lot 4.
Private collection, United Kingdom (acquired at the above sale); sale, Sotheby's, London, 30 June 1998, lot 4.
Acquired at the above sale by the late owner.

EXHIBITED

Paris, Musée de l'Orangerie, *Degas: Portraitiste, Sculpteur*, July-October 1931, p. 42, no. 33 (dated *circa* 1865).
Paris, Galerie René Drouin, *Le Portrait Français*, June-July 1943, no. 71.
Minneapolis Institute of Arts, *Degas' Portraits of his Family and Friends*, March 1948.
New York, Wildenstein & Co. Inc., *French Portraits of the Nineteenth Century*, summer 1948, no. 7.
New York, Wildenstein & Co. Inc., *Degas*, April-May 1949, p. 47, no. 18 (illustrated, p. 21).
London, The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), *French Paintings*, February 1954, p. 5, no. 14 (illustrated, p. 9).
Kunsthhaus Zürich and Kunsthalle Tübingen, *Degas: Portraits*, December 1994-June 1995, p. 339, no. 94 (illustrated; illustrated again in color, p. 209).

LITERATURE

P.-A. Lemoisne, "A propos de Degas dans la collection de Marcel Guérin," *L'Amour de l'art*, no. 7, July 1931, p. 286, fig. 50 (illustrated).
S. Barazzetti-Demoulin, "Degas et ses Amis Valpinçon," *Beaux-Arts: Chronique des Arts et de la Curiosité*, no. 190, 21 August 1936, p. 1.
M. Guérin, *Lettres de Degas*, Paris, 1945, p. 80.
P.-A. Lemoisne, *Degas et son oeuvre*, Paris, 1946, vol. II, p. 102, no. 197 (illustrated, p. 103).
J. Lassaing and F. Minervino, *Tout l'oeuvre peint de Degas*, Paris, 1974, p. 97, no. 260 (illustrated, p. 98).
J. Sutherland Boggs et al. *Degas*, exh. cat., The Metropolitan Museum of Art, New York, 1988, p. 157.



280

EDGAR DEGAS (1834-1917)

Cheval au trot, les pieds ne touchant pas le sol

stamped with signature, numbered and stamped with foundry mark 'Degas 49/J AA HEBRARD CIRE PERDUE' (Lugt 658; on the top of the base)

bronze with brown patina

Height: 8¾ in. (22.3 cm.)

Length: 10¾ in. (27.3 cm.)

Original wax model executed in the 1870s; this bronze version cast by 1931 in an edition numbered A-T, plus two casts reserved for the Degas heirs and the founder Hébrard marked HER.D and HER respectively, and a second cast marked 49/HER

\$150,000-200,000

PROVENANCE

Mrs. C.S. Bird, Walpole, Massachusetts (by 1931).

Private collection, Massachusetts; sale, Christie's, New York, 8 May 1991, lot 5.

Gerald Peters Gallery, Santa Fe (acquired at the above sale).

Acquired from the above by the late owner, November 1994.

LITERATURE

J. Rewald, *Degas Works in Sculpture: A Complete Catalogue*, New York, 1944, p. 20, no. XI (another cast illustrated, pp. 44-45).

J. Rewald and L. von Matt, *Degas Sculpture: The Complete Works*, New York, 1956, p. 142, no. XI (another cast illustrated, pls. 13 and 20-21).

J. Lassaigue and F. Minervino, *Tout l'oeuvre peint de Degas*, Paris, 1974, p. 144, no. S51 (another cast illustrated, p. 143).

C.W. Millard, *The Sculpture of Edgar Degas*, Princeton, 1976, p. 23 (another cast illustrated, fig. 62).

J. Rewald, *Studies in Post-Impressionism*, Paris, 1986, p. 125 (another cast illustrated, fig. 31).

J. Rewald, *Degas's Complete Sculpture: Catalogue Raisonné*, San Francisco, 1990, pp. 64-65, no. XI (another cast illustrated, p. 64; original wax model illustrated, p. 65).

S. Campbell, "Degas: The Sculptures, A Catalogue Raisonné," *Apollo*, vol. CXLII, no. 402, August 1995, p. 34, no. 49 (another cast illustrated in color, fig. 47).

J.S. Czestochowski and A. Pingeot, *Degas Sculptures: Catalogue Raisonné of the Bronzes*, Memphis, 2002, p. 217, no. 49 (another cast illustrated; another cast illustrated again in color, p. 216).

S. Campbell, R. Kendall, D.S. Barbour and S.G. Sturman, *Degas in the Norton Simon Museum*, Pasadena, 2009, vol. II, pp. 244-247 and pp. 538-539, no. 49 (another cast illustrated in color, p. 245).

S.G. Lindsay, D.S. Barbour and S.G. Sturman, *Edgar Degas Sculpture*, Washington, D.C., 2010, pp. 88-89, no. 8 (another cast illustrated in color, p. 89).

Depicting a spirited thoroughbred in motion, *Cheval au trot, les pieds ne touchant pas le sol* is a dynamic, gestural sculpture from a large and important body of work investigating movement of the equine body that Degas created, starting in the 1860s. This sculpture captures the horse lifting forward in a playful, bounding trot, recalling the gamboling chargers on the Parthenon frieze, the cocked foot echoing the bronze horses of Saint Mark's, and Verrocchio's mount of Colleoni. Breaking from a static, earthbound posture, *Cheval au trot, les pieds ne touchant pas le sol* is suspended without contact to the ground, investigating the muscular tension and shifting weight needed to move through space.

Degas was a frequent visitor to the racecourse Longchamps and had closely observed horses in movement for his early studies of the subject during the 1860s and 1870s. He would later become fascinated by Eadweard Muybridge's revolutionary stop-action photographs, published definitively in 1887, which took his understanding to a new level, showing every phase of bodily movement throughout the sequences of trotting, prancing, rearing, balking, and galloping steeds. "Even though I had the opportunity to mount a horse quite often," Degas later admitted, "even though I could distinguish a thoroughbred from a half-bred without too much difficulty, even though I had a fairly good understanding of the animal's anatomy, I was completely ignorant of the mechanism of its movements [before Muybridge]" (quoted in *Degas at the Races*, exh. cat., National Gallery of Art, Washington, D.C., 1998, p. 185). The sculpted nature of this work underscores the inherent wildness of its subject; and while Degas displays an intimate understanding of the physiognomy of the horse, he articulates his subject in a suggestive rather than fully descriptive manner, seen in the ambiguities of detail in the tail and head. Unlike contemporary animalier sculptors such as Emmanuel Frémiet who favored the laborious reproduction of tiny anatomical details, Degas pioneered a looser and more "painterly" handling, reflecting his growing assurance in his craft and his passionate enthusiasm for his equine subject matter. As late as 1888, over two decades after his first studies of the subject, Degas could still write, exhilarated, to his friend and fellow artist Albert Bartholomé, "Happy sculptor...I have not yet made enough horses!" (quoted in *ibid.*, p. 197).



281

PAUL KLEE (1879–1940)

Figurine die Alte

signed, dated and numbered 'Klee 1927 3 H 17' (lower left) and titled 'figurine die Alte' (lower center)
oil on paper laid down on card
16½ x 12½ in. (40.9 x 30.8 cm.)
Painted in 1927

\$300,000-500,000

PROVENANCE

Alfred Flechthelm, Frankfurt (on consignment from the artist, 1928-1929).
Daniel-Henry Kahnweiler, Paris.
The Mayor Gallery, London (acquired from the above, 1935).
The Leicester Galleries (Ernest Brown & Phillips), Ltd., London (by 1941).
Marlborough Fine Art, Ltd., London (by 1966).
Marlborough Godard Gallery, Montreal.
John G. McConnell, Montreal (1974).

EXHIBITED

Frankfurt, Kunsthandlung Ludwig Schames, *Eröffnungsausstellung*, June-July 1928, no. 41d.
Dessau, Anhaltische Gemäldegalerie, *Aquarelle von Paul Klee*, October-November 1929, no. 57.
New York, The Museum of Modern Art, *Paul Klee*, March-April 1930, p. 15, no. 28.
London, The Mayor Gallery, *Paul Klee*, June 1935, no. 1.
London, The Leicester Galleries (Ernest Brown & Phillips), Ltd., *Paul Klee*, February 1941, p. 9, no. 19.
London, Marlborough Fine Art, Ltd., *Paul Klee*, June-July 1966, p. 45, no. 33 (illustrated in color).
New York, Saitenberg Gallery, *Paul Klee: A Retrospective Exhibition*, October-November 1969, no. 26 (illustrated in color).

LITERATURE

D. Chevalier, *Klee*, New York, 1971, p. 48 (illustrated in color).
The Paul Klee Foundation, ed., *Paul Klee: Catalogue Raisonné, 1927-1930*, Bonn, 2001, vol. 5, p. 167, no. 4531 (illustrated; with incorrect dimensions).

In 1901, at the age of 21, Klee noted in his diary: "thoughts about the art of portraiture. Some will not recognize the truthfulness of my mirror. Let them remember that I am not here to reflect the surface (this can be done by the photographic plate), but must penetrate inside. My mirror probes down to the heart. I write words on the forehead and around the corners of the mouth. My human faces are truer than the real ones" (*The Diaries of Paul Klee, 1898-1918*, Berkeley, 1964, pp. 47-48).

Painted twenty-six years later, *Figurine die Alte* realizes this youthful ambition. Although Klee never became a portrait painter in the traditional sense of representing a real person, he was interested in pictorially realizing a role. In his discussion of Klee's figure paintings of the 1920s, Will Grohmann observes: "when the drama depends on a single figure the structure is more concentrated; that is, where Klee reduces the drama to a single character he simplifies the picture to an enigmatic minimum" (*Paul Klee*, London, 1969, p. 199).

In *Figurine die Alte* an old woman is rendered using complementary shapes and bright tones set against a neutral background. Oil paint is thickly applied in places. The woman is wide eyed and appears to be gesticulating. This is not a likeness of a specific individual but a character type. *Figurine die Alte* can be described as familiar but also sentimental, comical and a little peculiar. Christina Thompson notes, "Klee's observations of the human psyche seldom appear as self-referential character studies in which the individual occupies the attention. Klee instead presents the human being as a creature perpetually in dialogue with his surroundings. As with everything else on earth, the human being can also only exist as a part of the greater whole. Klee thereby presents us with character portraits, which in their ambiguity always keep an interpretative back door open" (*The Klee Universe*, exh. cat., Neue Nationalgalerie, Berlin, 2008, pp. 131-132).



Klee
1927 3 17

figurine de Alto

PROPERTY OF A PRIVATE COLLECTOR

282

MARC CHAGALL (1887-1985)

Le bouquet rouge

stamped with signature 'Marc Chagall' (lower left)

oil on canvas

13 x 9½ in. (33 x 24.3 cm.)

Painted *circa* 1960

\$200,000-300,000

PROVENANCE

Estate of the artist.

Anon. sale, Sotheby's, New York, 9 May 2002, lot 314.

Acquired at the above sale by the present owner.

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

Chagall cherished France, his adopted home, for the phenomenon he called *lumière-liberté*. Everywhere in Paris and the countryside, he perceived, "hovered that astonishing light of freedom which I had seen nowhere else. And this light, reborn as art, passed easily into the canvasses of the great French masters" (in B. Harshaw, ed., *Marc Chagall on Art and Culture*, Stanford, 2003, p. 88). When he returned to France in 1923 from the dire, dangerous conditions he and his family had endured in revolutionary Russia, he celebrated *lumière-liberté* as a joyous renewal of creative possibilities—a paradise regained—in a series of sumptuous floral paintings, a subject to which he was continually drawn for the rest of his life.

"Marc Chagall loved flowers," André Verdet wrote in 1985. "He delighted in their aroma, in contemplating their colors. For a long time, certainly after he moved for good to the South of France, there were always flowers in his studio. In his work bouquets of flowers held a special place...Usually they created a sense of joy, but they could also reflect the melancholy of memories, the sadness of separations, of solitude, if not suffering and tragedy" (quoted in J. Baal-Teshuva, ed., *Chagall: A Retrospective*, New York, 1995, p. 347).



283

JEAN (HANS) ARP (1886-1966)

Poupée-basset

signed, numbered and inscribed with foundry mark
'Arp 3/3 E. GODARD Fond' Paris' (on the underside)
bronze with brown patina
Height: 19 $\frac{3}{8}$ in. (49.9 cm.)
Conceived in 1965; this bronze version cast in 1970

\$50,000-70,000

PROVENANCE

Edouard Loeb, Paris (May 1971).
Galerie Beyeler, Basel.
Acquired from the above by the present owner, 1988.

EXHIBITED

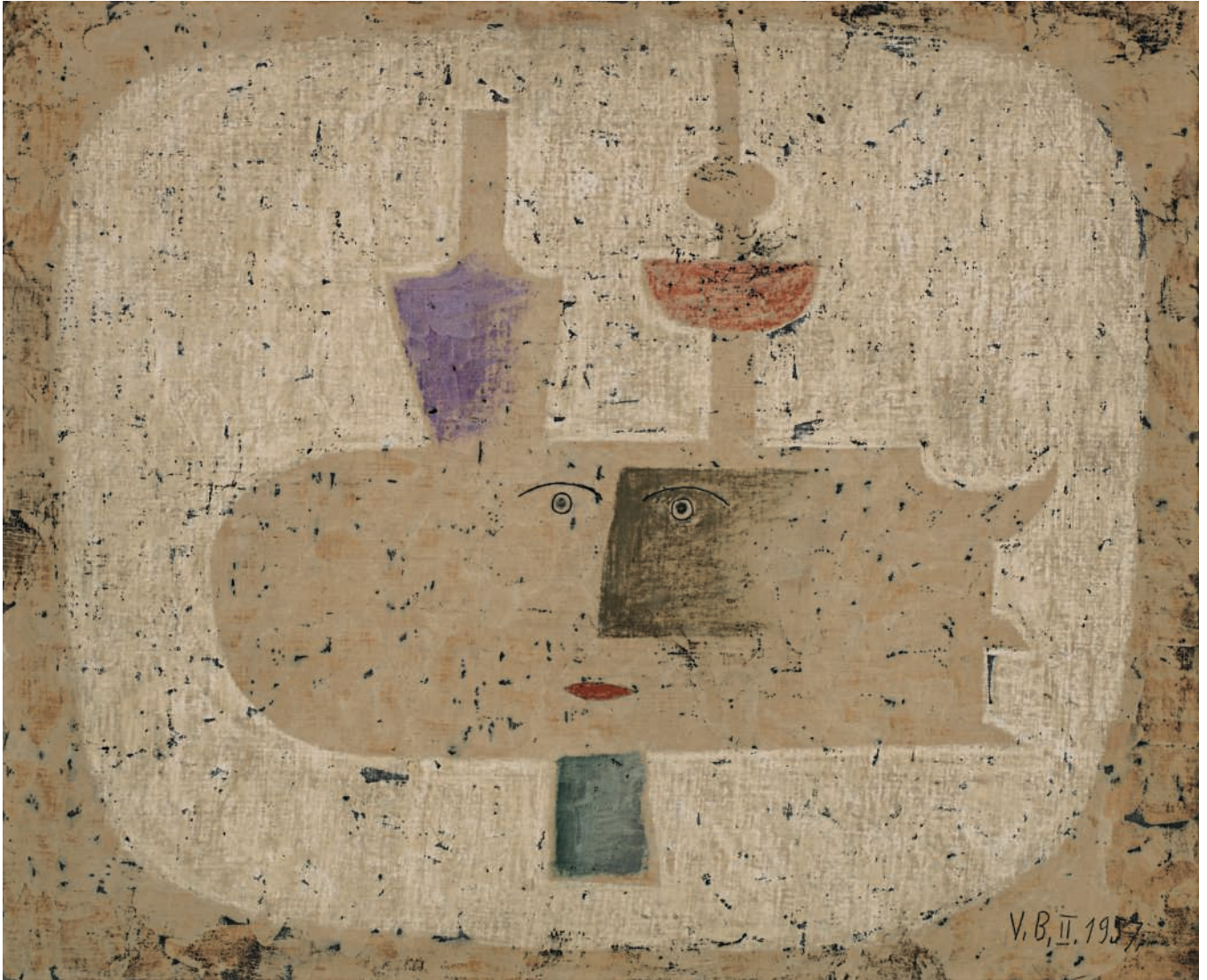
Basel, Galerie Beyeler, *From Venus to Venus*,
September-October 1972.
Basel, Galerie Beyeler, *Petit Formats*, May-July 1978, no.
6 (illustrated in color).
Bogotá, Quinta Galería, *Esculturas*, 2010.

LITERATURE

E. Trier, intro., *Jean Arp: Sculpture, His Last Ten Years*,
New York, 1968, p. 129, no. 345a.
I. Jianou, *Jean Arp*, Paris, 1973, p. 83, no. 345.
A. Hartog and K. Fischer, eds., *Hans Arp: Sculptures,
A Critical Survey*, Ostfildern, 2012, p. 390, no. 345a.

We thank the Fondation Arp, Clamart, for their help
cataloguing this work.





The artist in his studio at Athanor, Varengeville, Normandy, 1962. Photograph by Margo Fritter-Druckers. Art: © 2018 Victor Brauner / Artists Rights Society (ARS), New York / ADAGP, Paris.

PROPERTY FROM A PRIVATE CANADIAN COLLECTION

284

VICTOR BRAUNER (1903-1966)

Divinité domestique

signed with initials and dated 'V.B. II.1957.' (lower right)
encaustic, oil and pen and black ink on canvas laid down on masonite
23¾ x 28¾ in. (60.3 x 73.1 cm.)
Executed in February 1957

\$80,000-100,000

PROVENANCE

Alexander Iolas Gallery, New York.
Anon. sale, Sotheby Parke Bernet, Inc., New York, 21 October 1977, lot 365A.
Acquired by the present owner, circa 1985.

Samy Kinge has confirmed the authenticity of this work.

285

OSSIP ZADKINE (1888-1967)

Femme inconnue

signed with initials and numbered 'OZ 3/6' (on the top of the base); inscribed with foundry mark 'Susse Fondeur Paris' (on the back of the base); stamped twice with foundry mark 'SUSSE FONDEUR PARIS CIRE PERDUE' (on the underside)
bronze with dark blue patina
Height: 18¾ in. (47.7 cm.)
Conceived in 1965

\$40,000-60,000

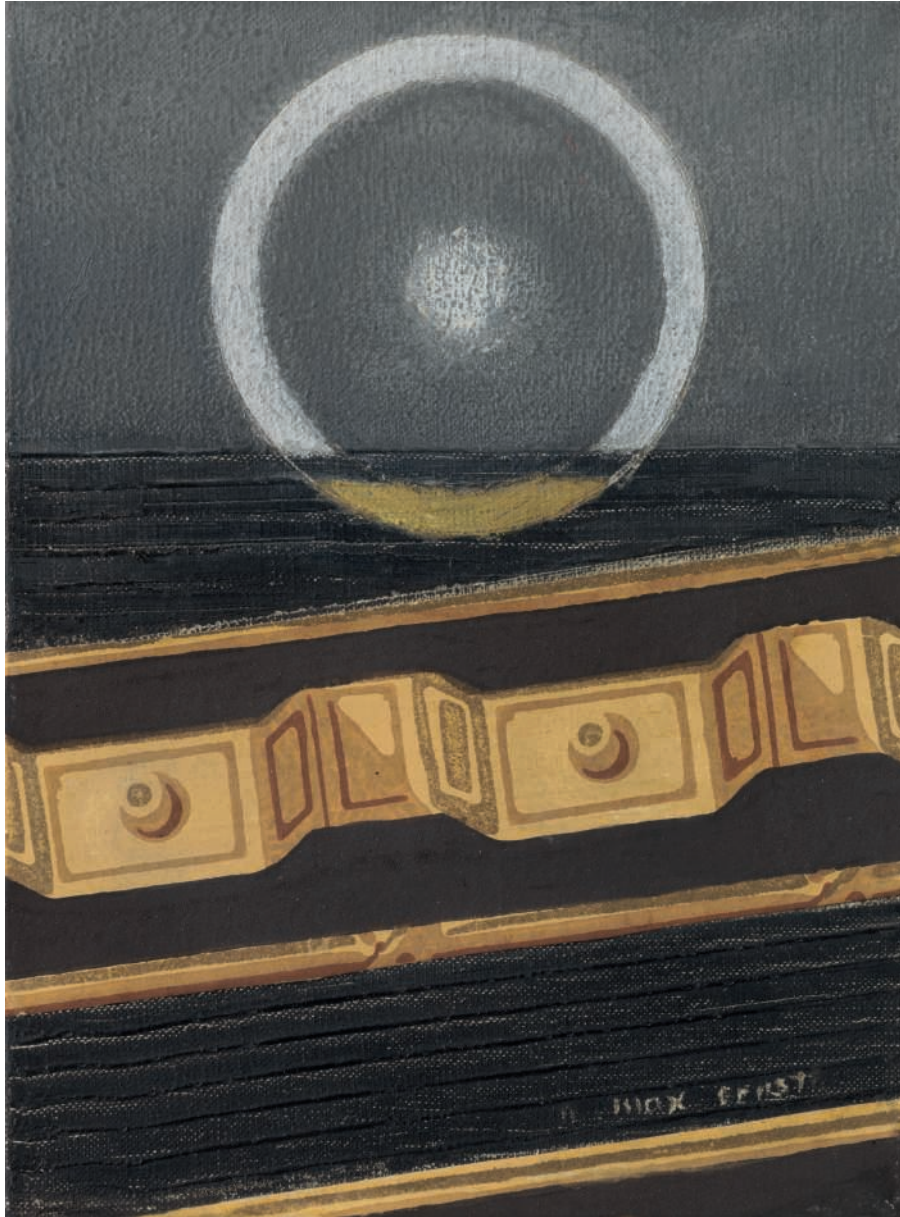
PROVENANCE

Artcurial, Paris.
Private collection, United States (acquired from the above, 1979); sale, Christie's, New York, 9 November 2006, lot 430.
Private collection, Lucerne (acquired at the above sale).
Acquired from the above by the present owner.

LITERATURE

S. Lecombre, *Ossip Zadkine: L'oeuvre sculpté*, Paris, 1994, p. 607, no. 546 (another cast illustrated).





286

MAX ERNST (1891-1976)

Mer et soleil

signed 'max ernst' (lower right)
oil and paper collage on canvas
6¾ x 4¾ in. (16.2 x 12.3 cm.)
Executed in 1962

\$40,000-60,000

PROVENANCE

Galerie du Dragon, Paris.
Galerie Berggruen, Paris.
Virginia Chambers, New York; Estate sale, Sotheby's, New York,
6 November 1981, lot 349.
Acquired at the above sale by the present owner.

EXHIBITED

Krefelder Kunstverein, *Max Ernst: Frottagen und Collagen*, March-April
1972, no. 48 (illustrated; dated circa 1930).

LITERATURE

W. Spies and S. and G. Metken, *Max Ernst: Werke, 1954-1963*, Cologne,
1998, p. 311, no. 3650 (illustrated).

KAY SAGE (1898-1963)

Festa

signed and dated 'Kay Sage '47' (lower right); signed and dated again, titled and inscribed 'KAY SAGE "FESTA" 1947 Woodbury CONN' (on the stretcher)

oil on canvas

18 x 14½ in. (45.8 x 35.9 cm.)

Painted in 1947

\$250,000-350,000

PROVENANCE

John Bernard Myers Gallery, New York.

Merlyn Pitzele, New York (acquired from the above, circa 1947).

Peter Pitzele and Marilyn Redfield, New York (by descent from the above, 1964).

Maxwell Davidson Gallery, New York (acquired from the above, 1977).

Jeffrey Hoffeld & Co., Inc., New York (acquired from the above, November 1984).

Anon. sale, Sotheby's, New York, 25 April 1986, lot 65.

Galerie 1900-2000, Paris.

Jacques Herold, Paris (acquired from the above, 1988).

Galerie Thessa Herold, Paris (acquired from the above).

Galerie 1900-2000, Paris (acquired from the above).

Acquired by the present owners, 2012.

EXHIBITED

New York, Julien Levy Gallery, *Paintings by Kay Sage*, October-November 1947, no. 10.

New York, Jeffrey Hoffeld & Co., Inc., *Women Surrealists: A Selection of Works from 1930 to 1950*, April-June 1985 (illustrated on the cover).

Milan, Palazzo Reale, *I surrealisti*, June-September 1989, p. 642 (illustrated in color, p. 427).

Las Palmas de Gran Canaria, Centro Atlántico de Arte Moderno, *El Surrealismo entre Viejo y Nuevo Mundo*, December 1989-February 1990, p. 249 (illustrated in color).

Geneva, Musée Rath, *Les figures de la liberté*, October 1995-January 1996, p. 234, no. 126 (illustrated in color).

Aix-en-Provence, Galerie d'art du Conseil Général des Bouches-du-Rhône, *...des duos et des couples*, January-March 2003 (illustrated in color).

Rome, Complesso Monumentale del Vittoriano, *Dada e surrealismo riscoperti*, October 2009-February 2010, p. 451 (illustrated in color, p. 380).

Saint-Louis, Espace d'art contemporain Fernet-Branca, *Chassé-croisé: Dada-Surréaliste, 1916-1969*, January-July 2012 (illustrated in color).

New York, Hollis Taggart Galleries, *64th Street Inaugural Exhibition: Strange Pictures for Strange Times, Depicting the Unusual*, February-March 2017.

LITERATURE

C. Pennoyer, "Femme-Enfants of Surrealism, Jeanclos," *Art World*, May-June 1985 (illustrated).

M. Fleiss, *Espaces de Notre Temps: Galerie 1900-2000: Almanach de Demi-Stock*, 1986, p. 42 (illustrated in color on the cover).

M.D. Zellman, *American Art Analog 1874-1930*, New York, 1986, vol. III (illustrated in color).

G. Colville, *Scandaleusement d'elles: Trente-quatre femmes surréalistes*, Paris, 1999, p. 271 (illustrated in color).

K. von Maur, *Yves Tanguy und der Surrealismus*, Stuttgart, 2000, p. 240 (illustrated, p. 119).

G. Durozoi, *History of the Surrealist Movement*, Chicago, 2002 (illustrated in color).

G. Sebbag, *Memorabilia: Constellations inaperçues, Dada & surréalisme, 1916-1970*, Paris, 2010, p. 286 (illustrated, p. 287).

S. Robeson Miller, *Kay Sage: Catalogue Raisonné*, New York, 2018, p. 192, no. P.1947.3 (illustrated in color, p. 193).

One of few female Surrealist artists of her generation, Sage arrived in Paris in 1937, having sold her jewelry in order to rent an apartment on the Ile Saint-Louis. One year later she exhibited at the *Salon des Surindépendants*, where the unsettling tension of her works attracted André Breton's attention. He was startled to find out that the sharp and methodically constructed paintings were the work of a woman. In 1938, through her friend and German sculptor Heinz Henghes, Sage met Yves Tanguy, whom she married in 1940. The couple escaped from Paris after the onset of World War II, and settled in Connecticut.

Festa was painted in 1947, a pivotal year in the artist's career, when she began exploring the enigmatic scaffolding structures that would characterize her paintings from then on. In the present work, Sage evokes an eerie sense of abandonment and desolation through her dramatic use of draped, biomorphic, and architectural forms set against a vast horizon. A piece of drapery pierced with a staff hovers above the scene, a guardian—neither alive or dead, man nor woman—whose fluid drapery and sinuous curves recall those of the ancient Greek statue, Nike of Samothrace. In the right foreground a cone is knocked over in front of a covered door, on the beginning of a long, steep path which leads to an edifice in the background. A sense of isolation pervades, suggesting that this surreal place was once filled with life but later abandoned, the anthropomorphized drapery the sole remaining witness to a past civilization. When compared with later works such as *Tomorrow is Never* (fig. 1)—now at The Metropolitan Museum of Art in New York—*Festa* appears as an important, decisive step towards the artist's mature style. The architectural style of the painting, evocative of the subconscious landscapes cherished by the Surrealists, is central to Sage's art.

Sage would continue to develop her work as both a surrealist artist and poet, with exhibitions in America, notably via the dealers Pierre Matisse and Julien Levy in New York, and including a joint show with Tanguy at the Wadsworth Athenaeum in Hartford in 1954. Her life ended tragically with her suicide in 1963, following which Pierre Matisse undertook her instructions to distribute the remaining paintings of her estate among institutions across America. For this reason, while her works are well represented in collections such as The Museum of Modern Art and the Metropolitan Museum of Art in New York, the Art Institute in Chicago and the National Gallery of Art in Washington, remarkably few examples of her works have appeared on the public market.



Kay Sage, *Tomorrow is Never*, 1955. Metropolitan Museum of Art, New York. Photo: © The Metropolitan Museum of Art / Art Resource, NY. Art: © 2018 Artists Rights Society (ARS), New York.





PROPERTY FROM A DISTINGUISHED COLLECTOR

288

TAMARA DE LEMPICKA (1898-1980)

Composition abstraite aux tourbillons

signed and dated 'LEMPICKA. 1955.' (lower right)

oil on canvas

21 $\frac{1}{8}$ x 16 in. (51.2 x 40.6 cm.)

Painted in 1955

\$25,000-35,000

PROVENANCE

Acquired from the artist by the present owner.

EXHIBITED

Tokyo, Musée d'Art d'Isetan, Shinjuku; Musée des Beaux-Arts de Hiroshima; Nagoya, Musée d'Art de Matsuzakaya and Osaka, Musée d'Art de Daimaru, *Tamara de Lempicka*, July-November 1997, p. 115, no. 67 (illustrated).

LITERATURE

A. Blondel, *Tamara de Lempicka: Catalogue raisonné, 1921-1979*, Lausanne, 1999, p. 378, no. B.354 (illustrated in color).



PROPERTY FROM A DISTINGUISHED COLLECTOR

289

TAMARA DE LEMPICKA (1898-1980)

Composition abstraite aux rectangles blancs

signed 'LEMPICKA.' (lower left)

oil on canvas

24 x 20 in. (61 x 50.8 cm.)

Painted *circa* 1955

\$30,000-50,000

PROVENANCE

Acquired from the artist by the present owner.

EXHIBITED

Tokyo, Musée d'Art d'Isetan, Shinjuku; Musée des Beaux-Arts de Hiroshima; Nagoya, Musée d'Art de Matsuzakaya; and Osaka, Musée d'Art de Daimaru, *Tamara de Lempicka*, July-November 1997, p. 91, no. 44 (illustrated prior to signature and dated *circa* 1936).

LITERATURE

A. Blondel, *Tamara de Lempicka: Catalogue raisonné, 1921-1979*, Lausanne, 1999, p. 380, no. B.357 (illustrated in color prior to signature).

PROPERTY OF A DISTINGUISHED FAMILY

290

FRANCIS PICABIA (1879-1953)

Couple

signed 'Francis Picabia' (lower center)

oil and Ripolin on board

21 $\frac{1}{8}$ x 25 $\frac{5}{8}$ in. (53.7 x 65.1 cm.)

Painted *circa* 1924-1927

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

PROVENANCE

Simone Collinet, Paris.

Enrico Baj, Milan (acquired from the above, February 1958 and until at least 1976).

Private collection, Switzerland; sale, Christie's, London, 29 November 1995, lot 167.

Anon. (acquired at the above sale); sale, Sotheby's, London, 25 June 2008, lot 50.

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

EXHIBITED

Leverkusen, Städtisches Museum Schloss Morsbroich and Eindhoven, Stedelijk van Abbe-Museum, *Picabia*, February-June 1967, no. 44 (illustrated).

Paris, Musée national d'art moderne, *Francis Picabia*, January-March 1976, p. 137, no. 166 (illustrated, p. 136; titled *Couple au profil de Marcel Duchamp*).

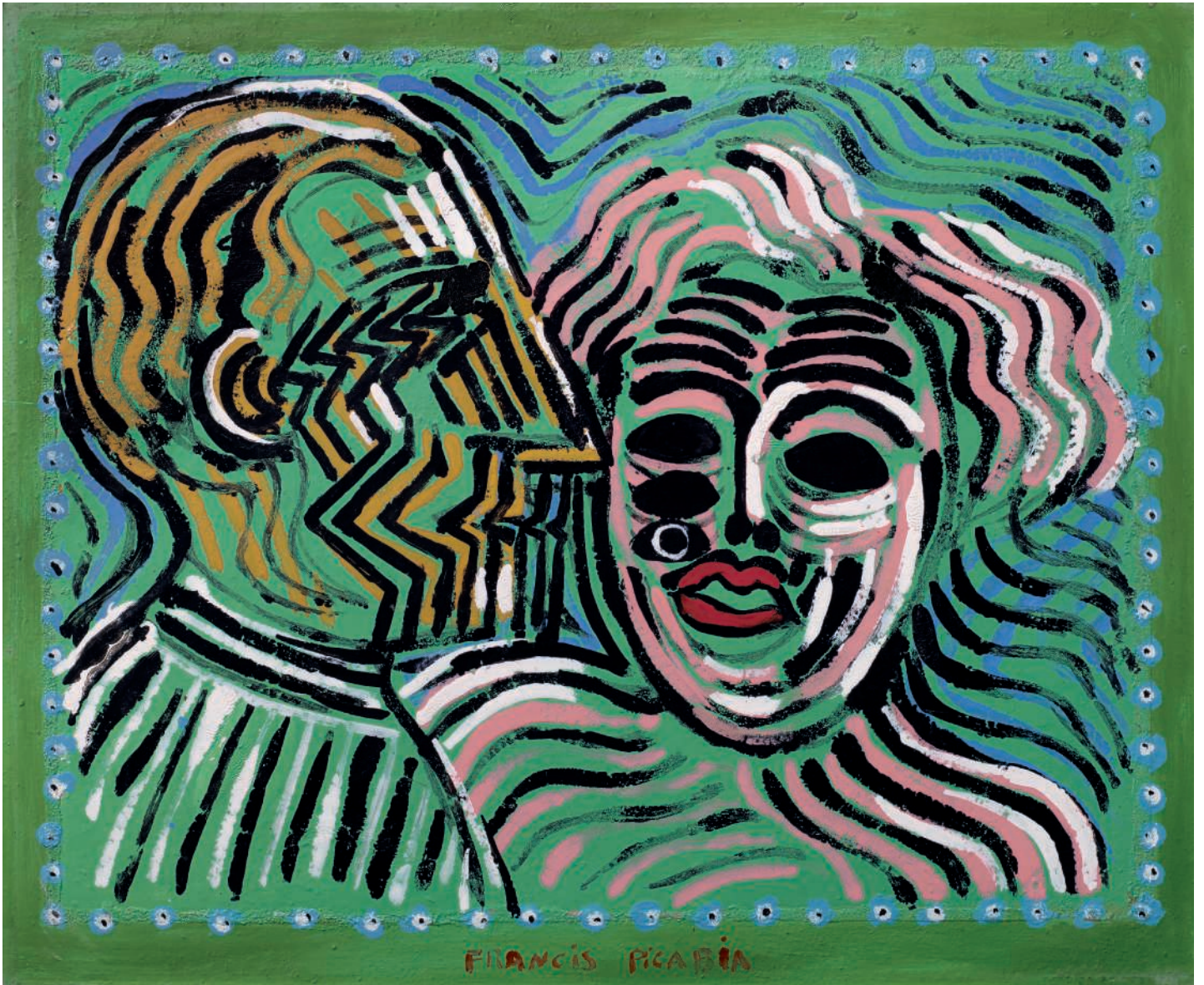
Cologne, Galerie Michael Werner; Berlin, Galerie Springer; Hamburg, Galerie Neuendorf and Munich, Galerie Fred Jahn, *Francis Picabia*, March-July 1980, p. 19, fig. I (illustrated).

LITERATURE

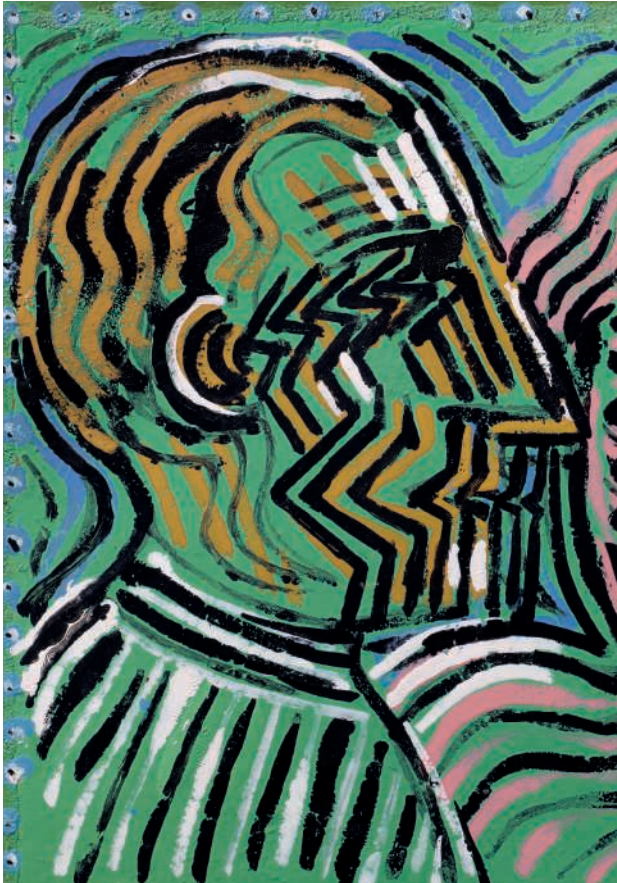
M. Sanouillet, *Picabia*, Paris, 1964, p. 116 (illustrated; titled *Couple (Profil de Marcel Duchamp)*).

M.L. Borràs, *Picabia*, New York, 1985, p. 320, no. 606 (illustrated).

The Comité Picabia has confirmed the authenticity of this work.



FRANCIS PICABIA



Detail of the present lot.



Edward Steichen, *Marcel Duchamp*, 1917. Philadelphia Museum of Art.
© 2018 The Estate of Edward Steichen / Artists Rights Society (ARS), New York.

In the winter of 1924-1925, Picabia began an inventive series of works known as the "Monster" paintings. These radical compositions depicted deliberately distorted popular or traditional subjects. Painted to shock and appeal to the tastes of the avant-garde, the main thematic trends in these works were lovers, landscapes, and women, influenced either by the society people Picabia met or themes treated by the Old Masters. Executed in the commonplace brand of household enamel paint known as Ripolin, rendered in rich, gaudy color and reveling in a loose, free-flowing and open style, these radically new paintings were intended as both a mockery of the pretensions of high art and as a satirical dig at the monstrosity of Riviera "high life" and the "flappers" who chose to party through the winter there.

In *Couple*, the shiny, bright quality of the Ripolin paint and the unexpected color combinations create a disquieting effect, underscored by the figures' deliberately distorted faces. Through the seriality of his line, Picabia creates mask-like faces, with pointed noses and large

eyes which are multiplied on the figures' faces. This replication and superimposition of images would become a central feature of Picabia's *transparences* in subsequent years.

In 1925 Picabia moved to Mougins in the South of France with Germaine Everling, where they started work on building their new home, the Château de Mai. The new house became a focus for artists visiting the South of France and Picabia and Germaine played host to Pablo Picasso, Fernand Léger, Paul Eluard, Gertrude Stein, Jean Cocteau, Constantin Brancusi, René Clair and Marcel Duchamp. Living in his château and playing on his yacht, Picabia entertained during these years through an endless series of parties and intellectual gatherings. The first owner of the present work, Simone Collinet (*née* Kahn) was the first wife of André Breton. In 1959, the Italian artist Enrico Baj acquired *Couple* from Collinet, and inscribed the back of the board, stating that the painter Wilfredo Lam, having seen the work in 1959, recognized a portrait of Duchamp in the male figure.



The artist and his wife at their castle of the Rougins on the French Riviera, 28 January 1930. Photo: Keystone-France / Gamma-Keystone via Getty Images.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

291

VICTOR BRAUNER (1903-1966)

Endopromeneur

signed and dated 'VICTOR BRAUNER 1961' (lower right);

titled 'Endopromeneur' (on the reverse)

oil on canvas

36¼ x 28⅞ in. (92 x 73.2 cm.)

Painted in 1961

\$30,000-50,000

PROVENANCE

Jimmy and Dallas Ernst, New York.

By descent from the above to the present owner.

EXHIBITED

Paris, Le Point Cardinal, *Victor Brauner*, April-May 1963, no. 33 (illustrated in color; dated 1962).

Samy Kinge has confirmed the authenticity of this work.

292

JEAN (HANS) ARP (1886-1966)

Agenouillée

numbered '2/5' (on the underside)

bronze with brown patina

Height: 14¼ in. (36.2 cm.)

Conceived in 1961; this bronze version cast in 1965

\$70,000-90,000

PROVENANCE

Dominion Gallery, Montreal.

Acquired from the above by the family of the present owner,
November 1967.

LITERATURE

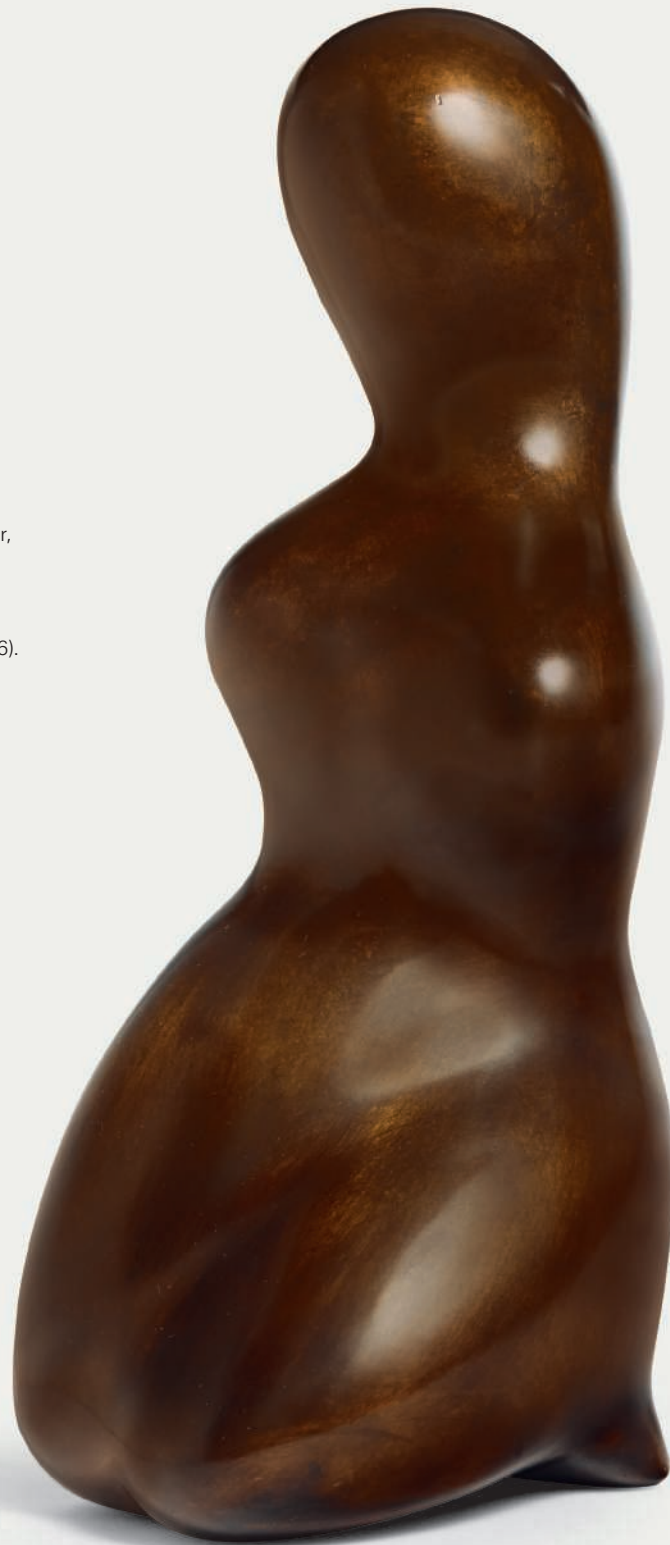
E. Trier, intro., *Jean Arp: Sculpture, His Last Ten Years*, New York, 1968, p. 117, no. 246a (marble version illustrated, p. 116).

I. Jianou, *Jean Arp*, Paris, 1973, p. 78, no. 246a.

A. Hartog and K. Fischer, eds., *Hans Arp, Sculptures: A Critical Survey*, Ostfildern, 2012, p. 349, no. 246a (marble version illustrated).

The late Marguerite Arp confirmed the authenticity of this work in 1967.

We thank the Fondation Arp, Clamart, for their help cataloguing this work.



PROPERTY FROM AN IMPORTANT COLLECTION

293

FRANCIS PICABIA (1879-1953)

Amsel

signed 'Francis Picabia' (lower right) and titled 'AMSEL' (upper right)

oil on canvas

14 $\frac{7}{8}$ x 33 $\frac{1}{2}$ in. (37.8 x 85 cm.)

Painted *circa* 1929-1930

\$200,000-300,000

PROVENANCE

Galerie de l'Effort Moderne (Léonce Rosenberg), Paris (acquired from the artist); sale, Gebouw Leemuseum, Amsterdam, 30 May 1933, lot 29. Anon. sale, Christie's, London, 21 June 2012, lot 316. Acquired at the above sale by the present owner.

EXHIBITED

Paris, Galerie de l'Effort Moderne (Léonce Rosenberg), *Francis Picabia*, December 1930, no. 40.

Paris, Galerie Bernheim-Jeune et Cie., *Francis Picabia*, November 1931, no. 4.

LITERATURE

M.L. Borràs, *Picabia*, New York, 1985, no. 560 (illustrated, p. 364, fig. 733; dated *circa* 1930-1934).

C. Derouet, ed., *Francis Picabia: Lettres à Léonce Rosenberg, 1929-1940*, Paris, 2000, pp. 21, 46, 88 and 134 (illustrated, p. 33)

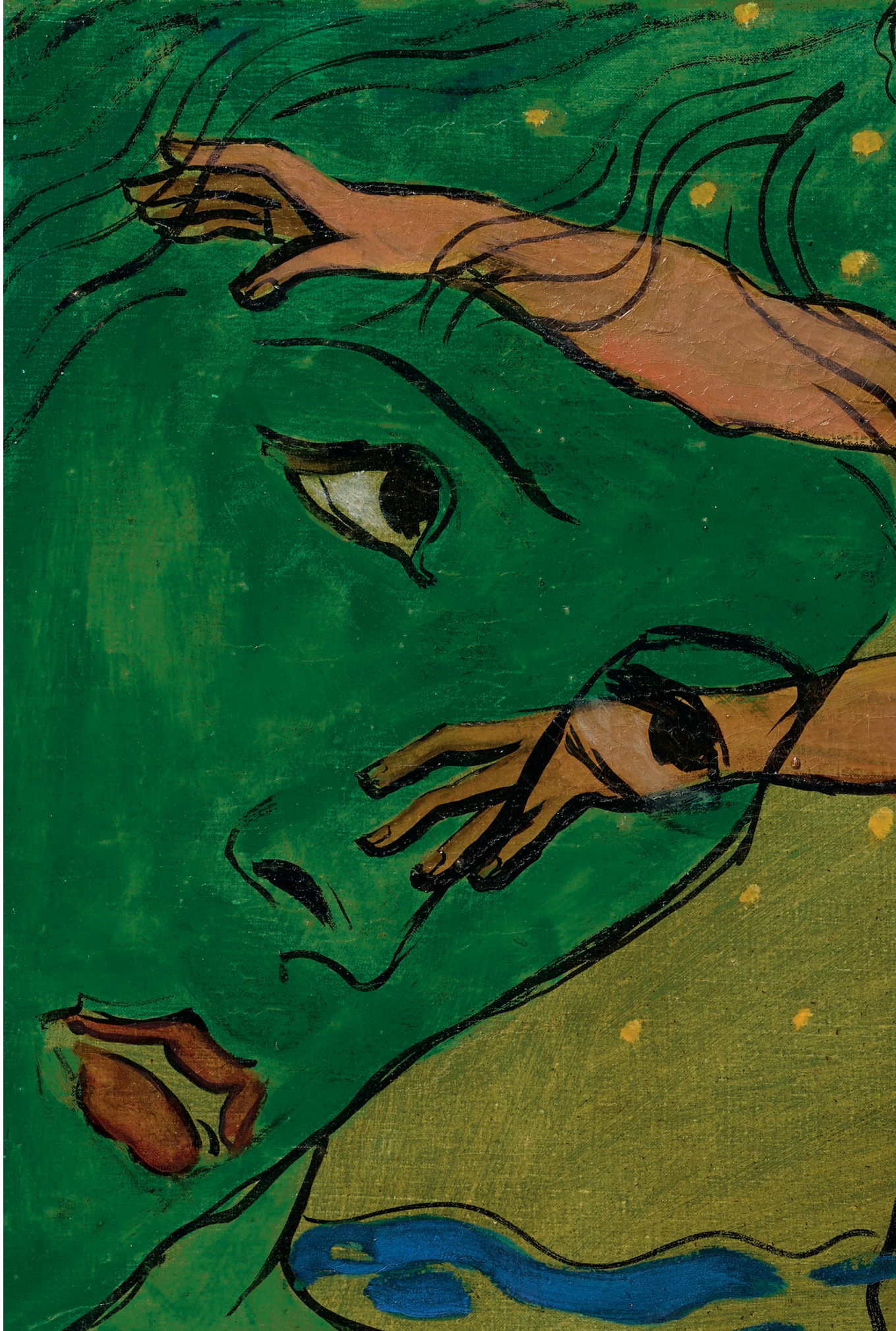
The Comité Picabia has confirmed the authenticity of this work.

Executed *circa* 1929-1930, *Amsel* is a captivating example of Picabia's celebrated Transparency paintings. The title of the present work refers to the blackbird, an animal of immense mystical symbolism charting back to the Middle Ages. With its enchanting song, the bird represents temptation and an association with satanic forces. In *Amsel*, Picabia's brush has transformed an elegant outstretched Renaissance nude with the addition of the dark green menacing figure whose tentacle-like arm encircles her body. The combination of these two figures alludes to the idea of a greater seductive force at play beyond the forms themselves.

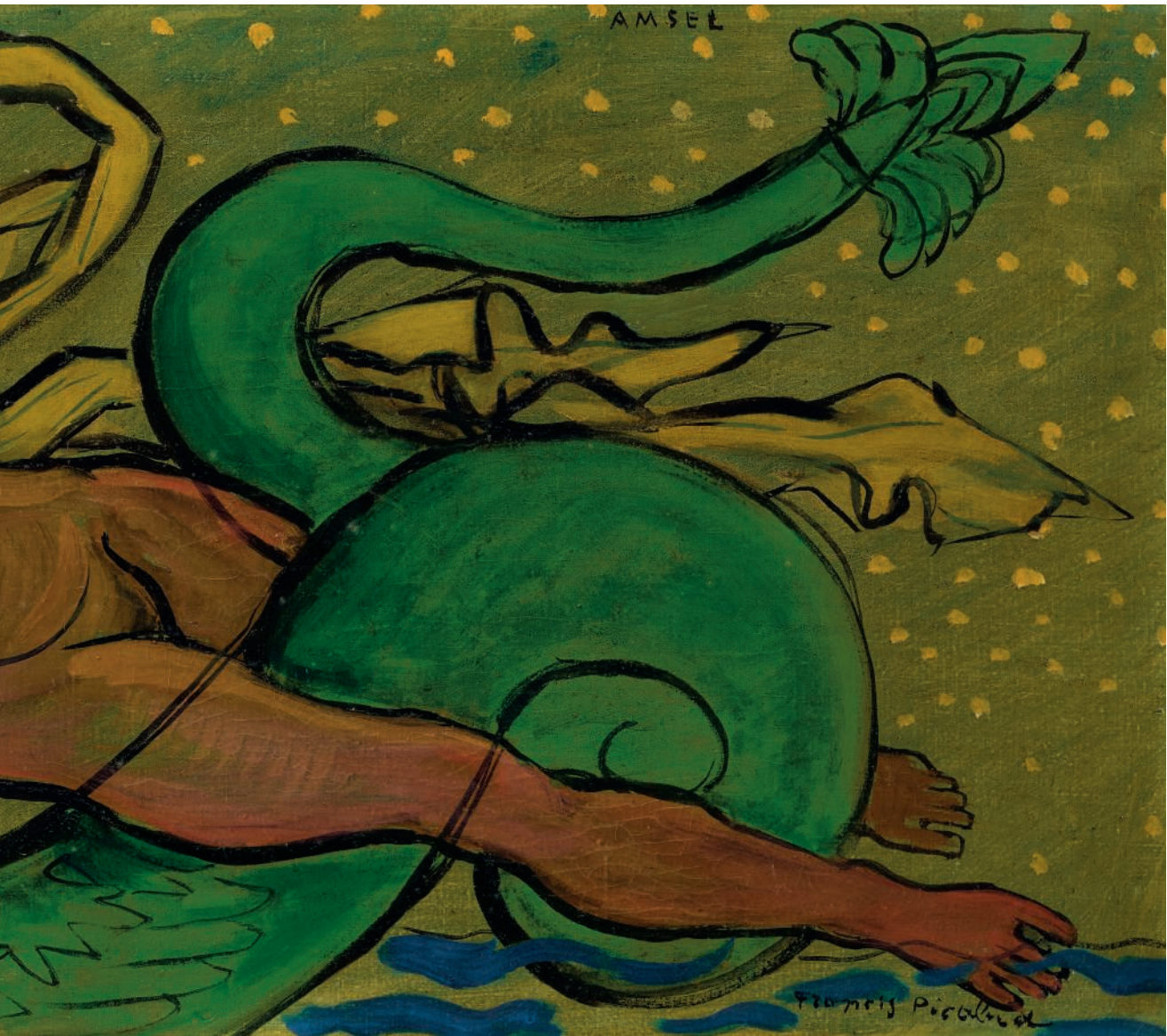
This series of works were aptly named for their simultaneous depiction of multiple transparent images, dramatically layered atop one another in an effect reminiscent of multiple-exposure photography. The artist had previously played with this superimposition in the illusory cinematographic techniques of his 1924 film, *Entr'acte*, as well as in his paintings from the *Monstre* and *Espagnoles* series. He traced the genesis of this fascination with the layering of transparent images to a revelatory moment in a café in Marseille, where on the glass of a window, the reflection of the interior appeared overlaid upon the outside view. The many layers of imagery simultaneously combine to create an illusional and seemingly impenetrable allegory with all the characteristics of a dream or a mystic vision. "This third dimension, not made of light and shadow, these transparencies with their corner of oubliettes, permit me to express for myself the resemblance of my inner desires," Picabia explained. "I want a painting where all my instincts may have a free course" (quoted in W.A. Camfield, *Francis Picabia*, Princeton, 1979, p. 239).



Francis Picabia, *Xanthe*, *circa* 1929. Sold, Christie's, New York, 15 May 2017, lot 2A. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.







PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

294

ALBERTO GIACOMETTI (1901-1966)

Projet pour un monument à Gabriel Péri

signed 'A. Giacometti.' (on the left side of the base); numbered and stamped with foundry mark '7/8 C. VALSUANI CIRE PERDUE' (on the back of the base)

bronze with green and brown patina

Height: 15 $\frac{3}{8}$ in. (39.2 cm.)

Conceived in 1946; this bronze version cast in 1993-1994

\$250,000-350,000

PROVENANCE

Galerie Cazeau-Béraudière, Paris (circa 1996).

Jeffrey H. Loria & Co., Inc., New York (acquired from the above).

Acquired from the above by the present owner, 1999.

LITERATURE

C. di Crescenzo, *Alberto Giacometti: Sculture, dipinti, disegni*, Florence, 1995, p. 148, no. 29 (plaster version illustrated, p. 149).

The Alberto Giacometti Database, no. 3899.

"While working I have never thought of the theme of solitude," wrote Giacometti. "I have absolutely no intention of being an artist of solitude. Moreover, I must add that as a citizen and a thinking being I believe that all life is the opposite of solitude, for life consists of a fabric of relations with others. There is so much talk about the malaise throughout the world and about existential anguish, as if it were something new. All people have felt that, and at all periods" (quoted in J. Lord, *Giacometti: A Biography*, New York, 1985, pp. 309-310).

Conceived in 1946, the present work was created by Giacometti as a tribute to Gabriel Péri, a French Communist journalist and politician who was a member of the French Resistance. Killed by the Nazis in 1941, Péri became known as a legend and a celebrated hero, memorialized by Louis Aragon's poem "La Légende de Gabriel Péri." The full-scale monument was unfortunately never realized, but the bronze edition in this scale was executed at a later date in an edition of eight.

While this sculpture is an important tribute to Péri, it is also recognized in the context of Giacometti's oeuvre as one of the artist's first explorations on the theme of the walking man. The single figure is caught mid-stride, a tombstone-like structure towering over him as he walks towards the gravestone of a fallen friend. The figure's facial characteristics are intentionally undefined, such that he relates to every man in society, rather than one individual.



Gabriel Péri speaking at a rally, circa 1937. Photo: Bridgeman Images.



PROPERTY FROM A PROMINENT MIDWEST COLLECTION

295

GIORGIO DE CHIRICO (1888-1978)

Piazza d'Italia

signed 'g. de Chirico' (lower left); signed again twice, titled and inscribed 'Giorgio de Chirico questa pittura metafisica: "Piazza d'Italia" é opera autentica da me eseguita e firmata.' (on the reverse)

oil on canvas

11 $\frac{7}{8}$ x 15 $\frac{7}{8}$ in. (30 x 40 cm.)

Painted *circa* 1956

\$150,000-250,000

PROVENANCE

Galleria Morosini, Chianciano Terme.

Private collection, Italy (acquired from the above, October 1957).

Baron Pasquale Cutore Recupero, Sicily (by descent from the above); sale, Christie's, London, 11 October 2012, lot 100.

Acquired at the above sale by the present owner.

LITERATURE

Fondazione Giorgio e Isa de Chirico, ed., *Giorgio de Chirico: Catalogo generale, Opere dal 1912 al 1976*, San Marino, 2014, vol. 1, p. 287, no. 297 (illustrated in color).

The *Piazza d'Italia* is the most frequent subject and repeated theme in De Chirico's oeuvre. Deriving from a series of metaphysical paintings depicting a statue of Ariadne set amidst the dark shadowy arcades of a Turin piazza that the artist painted between 1912 and 1913, De Chirico's *Piazza d'Italia* paintings are meditative mandala-like variations on a single theme that lies at the heart of the artist's complex aesthetic and lifelong journey of philosophical discovery.

Painted at all stages throughout his life, De Chirico's *Piazza d'Italia* works, with their melancholic evening shadows, "ideal" architecture and strange angular perspective, exist in three distinct types: one with a fountain at its center, one with the statue of Ariadne and one with a statue of a man in coat tails seen from the back – a monument to the "political man." According to the De Chirico scholar Paolo Baldacci, their themes correspond to the subjects of the flux of time, feminine intuition and masculine creativity respectively. The symbolism of all these variants was based on a synthesis of Greek mythology, Nietzschean philosophy and De Chirico's own life and experience.

They are founded on an image of Turin, the city which had first revealed to de Chirico the "strange and profound poetry" of "an autumn afternoon" and which had also awoken in him the philosophical belief in another reality underlying that of perceptual understanding. Turin was also the location where Nietzsche had gone mad, breaking down one afternoon after witnessing a donkey being abused by its owner. This end to Nietzsche's metaphysical journey proved, however, to be the starting point of de Chirico's own odyssey and he began to subvert the classicism of the city's architecture and the strict rational logic of one-point perspective, so championed by the Renaissance humanists, and to transform it into a metaphor for the chaos of the uncanny.

Time, too is often suspended or even subverted in the *Piazza d'Italia* paintings, many of which often bear deliberately incorrect dates inscribed by the artist. Indeed, in these poetic but stage-set paintings, all is artifice; time has effectively come to a stop. Only the pervasive feeling of melancholy, implied by the contemplative statues of Ariadne reclining or the politician standing like a mysterious phallic and patriarchal presence alone at the center of a bizarre and ultimately illusory world imbues these paintings with any emotion or Dionysian sense of life.

Combining themes of chaos and time, of harmony and eternity and also of the essentially hermaphroditic nature of artistic creation—a creation dependent on the tense conjunction of masculine and feminine elements—De Chirico's *Piazza d'Italia* paintings are, like the images they show, repetitive monuments to the metaphysical odyssey that man takes through life. Depicting, more or less the same scene—for each of these near identical paintings was always deliberately made by de Chirico to be a slight variant of the others—this odyssey represents a spiritual voyage beyond time but rooted in the timeless and eternal myth of Ariadne and her thread.

This work painted *circa* 1956 and authenticated as such by the artist on the *verso*, was in the family collection of Barone Pasquale Cutore Recupero in Catania for over fifty years.





PROPERTY FROM THE COLLECTION OF
ARNOLD SCAASI AND PARKER LADD

296

GIACOMO BALLA (1871-1958)

Motivo con la parola tak

signed 'BALLA' (upper right)
oil on panel
10 $\frac{3}{4}$ x 12 $\frac{7}{8}$ in. (27.4 x 32.6 cm.)
Painted in 1922

\$40,000-60,000

PROVENANCE

Private collection, United States (by 1982).
Acquired by the late owners, by 1997.

LITERATURE

G. Lista, *Balla*, Modena, 1982, pp. 347 and 526, no. 754 (illustrated, p. 347).

297

JOAN MIRÓ (1893-1983)

Projet pour un monument

signed and numbered 'Miró 3/3' (on the front);
indistinctly stamped with Parellada foundry mark
(on the right side)

bronze with green and brown patina

Height: 17 $\frac{3}{8}$ in. (44.1 cm.)

Conceived in 1981

\$120,000-180,000

PROVENANCE

Galerie Lelong, Paris.

Galerie Maeght-Lelong, Zurich.

Acquired from the above by the present owner.

EXHIBITED

New York, Pierre Matisse Gallery, *Miró: The Last Bronze Sculptures, 1981-1983*, May-June 1987.

New York, Quintana Fine Art, *Salon Mars: Latin America-España*, 1989.

Bogotá, Quinta Galería, *Pequeño Formato*, January 1997-February 1998.

LITERATURE

E.F. Miró and P.O. Chapel, *Joan Miró: Sculptures, Catalogue Raisonné, 1928-1982*, Paris, 2006, p. 358, no. 388 (illustrated in color).



PROPERTY FROM AN IMPORTANT COLLECTION

298

FRANCIS PICABIA (1879-1953)

Aurore

signed 'Francis Picabia' (lower right) and titled 'AURORE' (upper right)
oil and charcoal on canvas
21 $\frac{1}{8}$ x 18 $\frac{1}{8}$ in. (55 x 46.2 cm.)
Executed *circa* 1929-1930

\$180,000-250,000

PROVENANCE

Private collection (gift from the artist, *circa* 1935).
Private collection, Paris (by descent from the above); sale, Christie's, Paris,
1 December 2011, lot 36.
Acquired at the above sale by the present owner.

The Comité Picabia has confirmed the authenticity of this work.

Echoing the Mediterranean culture into which Picabia had immersed himself, Picabia's transparencies were painted against the luxurious Mediterranean backdrop of the Côte d'Azur. Living in his chateau and entertaining on his yacht, Picabia hosted many parties and intellectual gatherings. Alongside his marriage to Germaine, he had fallen in love with the guardian of his son Lorenzo, Olga Mohler, whom he would later marry. At the same time, he was indulging in an affair with the young daughter of Benjamin Guinness. Picabia's luxurious lifestyle during this golden period was accompanied by feverish productivity. Indeed all the members of the family at Picabia's chateau, which was permanently populated by friends, lovers and other guests, refer to the fervor with which Picabia worked in conjunction with his hectic social life. This sense of multiplicity, along with the Mediterranean culture and landscape that encouraged painters from Pablo Picasso to Giorgio de Chirico to assert an overt classicism in their work, are almost certainly the major influences behind the multi-layered imagery of Picabia's transparency paintings.



The artist in Paris, 1927.
Photograph by Thérèse Bonney.

AURORE



Francis Picabia

MAX ERNST (1891-1976)

Un microbe vu à travers un tempérament

wood and iron
 Height: 119¼ in. (303 cm.)
 Executed in 1964; unique

\$400,000-600,000

PROVENANCE

Galerie Le Point Cardinal, Paris (by 1967).
 Alexander Iolas Gallery, New York.
 Maurice Lefebvre-Foinet, Paris.
 Private collection, France.
 By descent from the above to the present owner.

EXHIBITED

Musée d'art moderne de la ville de Paris, *XXe Salon de mai*, May-June 1964, p. 28, no. 55bis.
 Antibes, Musée Grimaldi, *Max Ernst: Sculptures et Masques*, August-September 1964, p. 27, no. 21 (illustrated).
 New York, The Jewish Museum, *Max Ernst: Sculpture and Recent Painting*, March-April 1966, pp. 46 and 51, no. 121 (illustrated, p. 46).
 New York, The Museum of Modern Art; Los Angeles County Museum of Art and The Art Institute of Chicago, *Dada, Surrealism, and Their Heritage*, March-December 1968, p. 234, no. 114.
 Munich, Haus der Kunst, *Welt kulturen und moderne Kunst*, June-September 1972, p. 542, no. 2061 (illustrated).

LITERATURE

J. Russell, *Max Ernst: Life and Work*, London, 1967, p. 348, no. 153 (illustrated, p. 316).
 J. Pech, *Max Ernst: Plastische Werke*, Cologne, 2005, pp. 172-173 (bronze version illustrated, p. 173).
 W. Spies, S. and G. Metken and J. Pech, *Max Ernst: Oeuvre-katalog, Werke, 1964-1969*, Cologne, 2007, p. 367, no. 4582 (illustrated).

In 1955, the year after Ernst received the Grand Prize for Painting at the Venice Biennale, he and his wife, Dorothea Tanning, purchased a farmhouse at Huismes in the Loire Valley, which would remain their home for the next decade. At Huismes, Ernst used agricultural debris that he scavenged from nearby farms to create a series of increasingly bold sculptural assemblages, which recall the celebrated *bricolages* that Picasso had produced at Vallauris earlier in the decade. Two ox yokes form the basis for Ernst's *Êtes-vous Niniche?* (fig. 1), for instance, while a wooden box for trimming asparagus is elaborated to produce *Deux et deux font un* (fig. 2). Jürgen Pech has written, "These objects are called into question and wrested from their everyday functionality. Their identity is annulled

and expanded, their meaning transformed and poeticized. Like his work as a whole, Ernst's sculptures offer a view of a cosmos full of discovery" (*Max Ernst: Retrospective*, exh. cat., Albertina, Vienna, 2013, p. 296).

The present sculpture originated as an assemblage in 1964 and was first cast in bronze the same year. The central element of the composition is the wooden apparatus used to harness a horse or ox to a cart, the slightly bent shafts reaching upward to a height of almost twelve feet. The two cross-bars are inserted into a narrow, smoothly sawn board, which is fixed vertically into a wooden base. An iron wheel bearing is mounted to the upper end of the plank, and a pair of chains, joined together by a ring, hangs between the towering wagon-shafts. The forms combine to create the image of a stele-like creature, grand and austere, which transfixes the viewer with its round eyes and gaping mouth. The wagon-shafts read either as gigantic horns or excessively long extremities that the creature throws into the air, as if caught unaware. John Russell has written, "The piece...reminds us that Ernst was a pioneer collector of what was once called 'primitive art': this great gaunt horned figure could take its place in any anthology of tribal art and get by without showing its passport, but it has also—note the characteristic beaked head—elements from the repertory of Max Ernst's favorite images" (*op. cit.*, pp. 206-207).

The title that Ernst gave to the sculpture—*Microbe vu à travers un tempérament* (*A Microbe Seen Through A Temperament*)—has a powerful resonance in the history of modern art. The poet Tristan Tzara, one of the founders of Dada, memorably referred to the movement as a "virgin microbe," likening its impact on the public to that of an infection, virulent and self-promoting (quoted in R. Motherwell, ed., *The Dada Painters and Poets: An Anthology*, Cambridge, Massachusetts, 1981, p. 251). In Sedona in 1946, Ernst began to produce minuscule gouaches known as *Microbes*, using the technique of decalcomania (applying pigment to one sheet and then pressing it against another), with its overtones of surrealist automatism. The resulting images evoke the vast canyons and rock formations of the Arizona landscape, compressed into tiny format. In 1953, Ernst compiled seven of these into a small book entitled *Sept microbes vus à travers un tempérament*, with each painting serving as the accompaniment to a poem. The latter part of the title is a reference to the celebrated phrase of Zola: "Une oeuvre d'art est un coin de la création vu à travers un tempérament." A corner of the creation, in other words—a mere part of nature, a microbe even—is sufficient to enable the artist to develop his own, internally consistent, autonomous realm of visual forms.

In the present sculpture, the paradoxically massive scale underscores the importance of the microbe in Ernst's artistic taxonomy. Pech has concluded, "Ernst submits objects from real life to his artistic temperament and they are transformed into an anthropomorphic configuration, like a gigantic microbe appearing under the magnifying glass of the artist's imagination. This sculpture embodies to perfection Ernst's method of seeing and interpreting the world—from microcosm to macrocosm, in turn—and posing questions about identity and the unity of opposites" (*ibid.*, pp. 111-113).



Max Ernst, *Deux et deux font un*, 1956.
 Photo: akq-images. Art: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.



Max Ernst, *Êtes-vous Niniche?*, 1955. Paul Kasmin Gallery, New York.
 Image Courtesy Kasmin Gallery. Photo: Elisabeth Bernstein. Art: © (2018) Artists Rights Society (ARS), New York / ADAGP, Paris, France.



PROPERTY FROM A PRIVATE ATLANTA COLLECTION

300

MARC CHAGALL (1887-1985)

Etude pour *La nuit de Vence*

stamped with signature 'Marc Chagall' (lower left)
oil and pen and India ink on canvasboard laid down on panel
11¼ x 13¾ in. (28.5 x 35 cm.)
Painted in 1952-1956

\$300,000-500,000

PROVENANCE

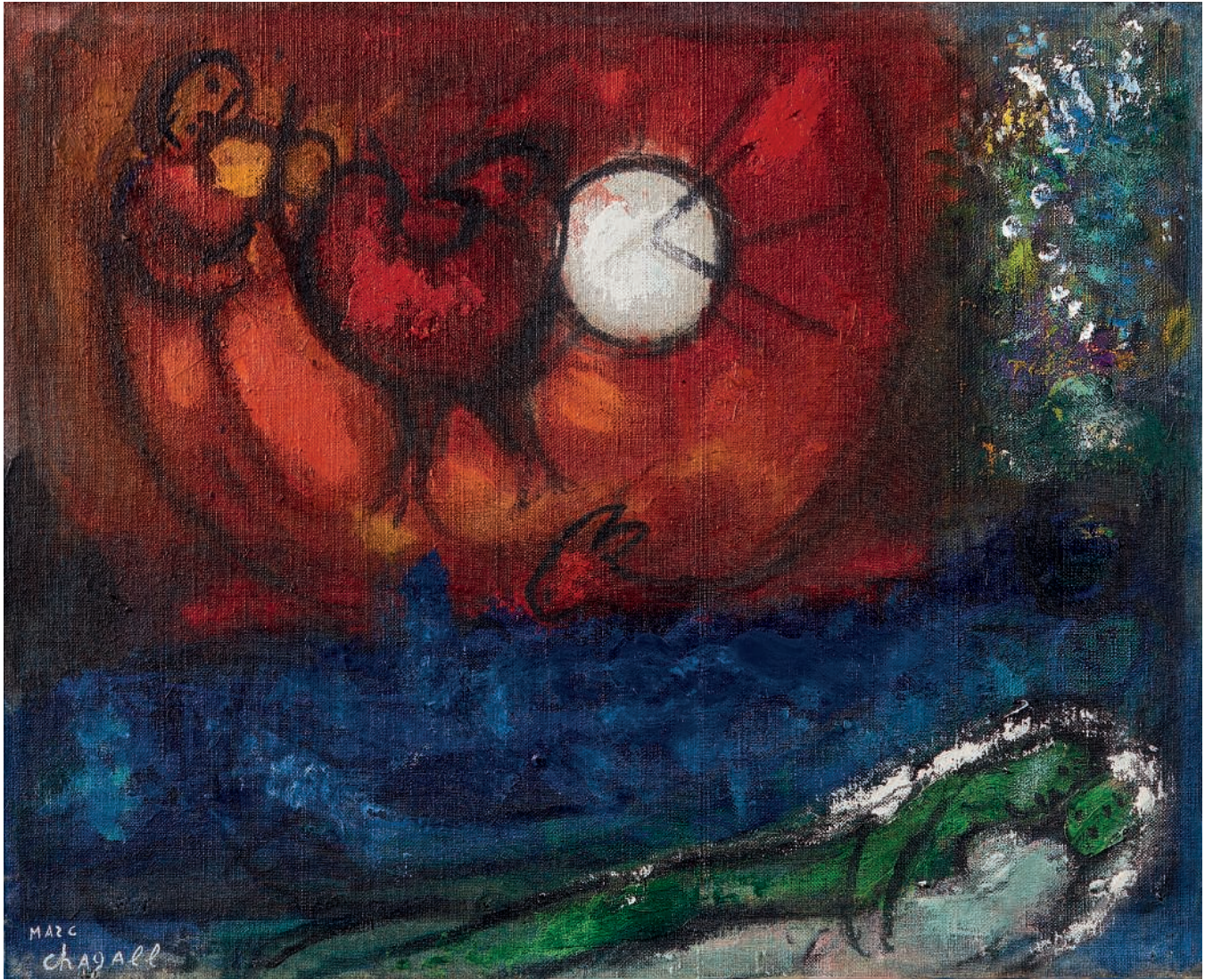
Estate of the artist.
Timothy Yarger Fine Art, Beverly Hills.
Stern Pissarro Gallery, London.
Acquired from the above the present owner, circa 2013.

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

Chagall painted the present work as part of his "Paris Series," a group of more than thirty works that he conceived in February 1952, and executed over the course of the next few years. A selection of twenty-nine of these pictures was exhibited at Galerie Maeght in June 1954. He based many of these views on drawings he made as he walked the boulevards and streets of a city he had known since he was a young man; he also returned to sketches he made in colored chalks and pastels while on a three-month sojourn in Paris during the spring of 1946, the first of several visits he made to France as he considered relocating from America, where he had spent his wartime exile. Following his permanent return in 1948, Chagall eventually settled in Vence, a town in the Midi. He continued to use his daughter Ida's home in Paris as a base and was a frequent visitor to the capital for exhibitions and other activities.

The views in the "Paris Series," as Franz Meyer has written, "blend under a magic veil of color with the dance of lovers and fabulous creatures" (*Marc Chagall: Life and Work*, New York, 1964, p. 530). The artist evoked well-known sites in the capital including Notre-Dame, the Eiffel Tower, Bastille, Opéra, Panthéon, Place de la Concorde, St-Germain-des-Prés and the bridges and quays along the Seine. Chagall wrote in the Maeght exhibition catalogue: "Paris, my heart's reflection: I would like to blend with it, not to be alone with myself." As Jackie Wullschlager has noted, this was "his first exhibition since his marriage to Vava [in 1952], and it demonstrated a new ambition, scale and consistency of vision that had been absent from his work in the decade following Bella's death" (*Chagall, A Biography*, New York, 2008, p. 483).

The present painting is Chagall's poetic evocation of two lovers on a romantic evening. The composition is dominated by the mysterious red cock, vibrant against the more subdued jewel tone palette of the rest of the composition. It is a mystical creature, as is only suited to this mystical scene. The picture is peopled with various characters, all engaged in some narrative that the viewer can but guess at, possibly recalling memories from the artist's own past or imagined, chance fragments, reflecting other stories. This is a glimpse into a pantheon that is Chagall's own, and yet its magical quality and its open, honest charm are enchanting, inviting us to share in his whimsical dream.



HENRY MOORE (1898-1986)

Working Model for Mother and Child: Hood

signed and numbered 'Moore 9/9' (on the top of the base); inscribed with foundry mark 'H. NOACK BERLIN' (on the back of the base)
bronze with golden brown patina
Height: 29½ in. (74 cm.)
Conceived in 1982

\$300,000-500,000

PROVENANCE

Daniel B. Grossman, Inc., New York.
Acquired from the above by the family of the present owner,
November 1984.

LITERATURE

A. Bowness, ed., *Henry Moore: Complete Sculpture, 1980-1986*, London, 1988, vol. 6, p. 47, no. 850 (another cast illustrated).
D. Kosinski, *Henry Moore: Sculpting the 20th Century*, exh. cat., Dallas Museum of Art, 2001, p. 57 (marble version illustrated, p. 58, fig. 20; illustrated again *in situ*, p. 216).

Though a pervasive theme throughout Moore's oeuvre, the artist created more images of the Mother and Child in the final decade of his life than in any other period of his career. The present work is a model for one of the sculptor's final expressions of this theme on a monumental scale: the touching and beautiful Travertine marble *Mother and Child: Hood*, 1983 (Lund Humphries, no. 851; fig. 1). Moore wrote in 1979: "The 'Mother and Child' is one of my two or three obsessions, one of my inexhaustible subjects. This may have something to do with the fact that the 'Madonna and Child' was so important in the art of the past and that one loves the old masters and has learned so much from them. But the subject itself is eternal and

unending, with so many sculptural possibilities in it—a small form in relation to a big form, the big form protecting the small one, and so on. It is such a rich subject, both humanly and compositionally, that I will always go on using it" (quoted in A. Wilkinson, ed., *Henry Moore: Writings and Conversations*, Berkeley, 2002, p. 213). One may interpret the significance of the subject in various ways, endowing it with either a sacred or secular meaning, while recognizing that it exists in an eternal, mythic dimension with a humanist message.

In the present work, the forms of Mother and Child are cast as elemental and virtually abstract. The mother is predominantly defined by the delicate arch of her head and back as she gazes down at her infant, a smooth inward slope where her face and shoulders would reside. The concave figure covers and protects the child. The form widens to create a recess, simultaneously her womb and her embracing arms, in which the child is nestled. The child is similarly simplified, as if a fetus newly born into the world. In this composition, the one is only identifiable through the presence of the other.

For Moore, the idea of the Mother and Child occupied a place at the very heart of creation, in both the physical, natural world, and within the creative arts of humankind. In his case, it is a metaphor for the work of the sculptor. Gail Gelburd has insightfully established this connection: "Moore continuously found new ways of exploring the theme so that the imagery could take on meaning beyond the aesthetics of its form. The development of the mother and child imagery reveals that Moore's involvement in this theme reaches beyond maternity to an inquiry into birth and creativity. The theme of the mother and child, the mother giving birth, the child struggling to emerge from the maternal womb, is like the stone giving birth to the form, the form struggling to emerge from the block of stone" (G. Gelburd, intro., *Mother and Child: The Art of Henry Moore*, exh. cat., Hofstra University Museum, Hempstead, New York, 1987, p. 37).



(fig. 1) Henry Moore, *Mother and Child: Hood*, 1983. St. Paul's Cathedral, London, on loan from the Henry Moore Foundation, Much Hadham. Reproduced by permission of The Henry Moore Foundation. © The Henry Moore Foundation. All Rights Reserved, DACS 2018 / www.henry-moore.org.



Plaster cast of *Maquette for Mother and Child: Hood*, 1982, in the artist's studio, Perry Green. Reproduced by permission of The Henry Moore Foundation. © The Henry Moore Foundation. All Rights Reserved, DACS 2018 / www.henry-moore.org.





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

302

BARBARA HEPWORTH (1903-1975)

Miniature Divided Circle

signed, dated, numbered and stamped with foundry mark
'Barbara Hepworth 1971 6/9 Morris Singer FOUNDERS LONDON'
(on the right side of the base)
polished bronze and green patina
Height: 8 $\frac{3}{8}$ in. (21.4 cm.)
Conceived and cast in 1971

\$70,000-100,000

PROVENANCE

Gimpel Weitzenhoffer, New York.
Acquired from the above by the family of the present owner,
September 1971.

Miniature Divided Circle is included as BH 524 in the Hepworth *catalogue raisonné* of sculptures being revised by Dr. Sophie Bowness.

Discussing this sculpture, Sophie Bowness comments, "*Miniature Divided Circle* relates back to the major bronze *Two Forms (Divided Circle)* of 1969 (BH 477) while being an independent work in itself. Hepworth believed that size made an 'absolute difference in treatment and color,' maquettes being for the hands and large ones were to be walked around. The large-scale *Divided Circle* reverses the relationship of polished and patinated bronze, with the internal surfaces polished and the outer forms patinated green" (S. Bowness, ed., *Barbara Hepworth: The Plasters, The Gift to Wakefield*, Farnham, 2011, p. 168).



PROPERTY FROM THE COLLECTION OF
MARTIN AND ROBERTA LERNER

303

HENRY MOORE (1898-1986)

Maquette for Goslar Warrior

signed and numbered 'Moore 4/9' (on the back of the base)

bronze with brown patina

Length: 9 $\frac{3}{4}$ in. (24.6 cm.)

Conceived in 1973

\$80,000-120,000

PROVENANCE

A.R. Benedek Fine Arts, New York.

Uzi Zucker, New York and Tel Aviv (acquired from the above, circa 1976).

Acquired from the above by the present owner, November 1986.

LITERATURE

A. Bowness, ed., *Henry Moore: Complete Sculpture, 1974-1980*, London, 1983, vol. 5, p. 19, no. 640 (another cast illustrated, p. 18).

Through the warrior subject, Moore engaged in a legacy of sculptural imagery dating to antiquity. The inclusion of a shield and suggestion to the helmet are clear hallmarks of Ancient Greece. This direct reference to Greco-Roman art is a complete contrast to Moore's early sculptures where he deliberately circumvented any reference to classical models, preferring instead to engage with the vitality of tribal art forms from Africa and South America. The *Maquette for the Goslar Warrior* was begun when the artist discovered his nomination for a prestigious art prize awarded by the town of Goslar in northern Germany. The prize was a commission for a monumental work. Moore visited the town in 1975 to view potential sites and consider which subject may be appropriate. It was then he decided to utilize the new warrior figure which was currently in production. He then changed the subject's name to *Goslar Warrior* in deference to the small historic town.



304

PABLO PICASSO (1881-1973)

Femme assise

numbered and stamped with foundry mark '5/10 C. VALSUANI
CIRE PERDUE' (on the back)

bronze with brown patina

Height: 4 $\frac{7}{8}$ in. (12.5 cm.)

Conceived in 1945

\$60,000-80,000

PROVENANCE

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

Henry Ford II, Detroit (by 1987).

Private collection, Japan; sale, Christie's, London, 22 June 1993, lot 173.

Pedro Serra, Sóller, Mallorca.

Anon. (acquired from the above, 2008); sale, Sotheby's, London,

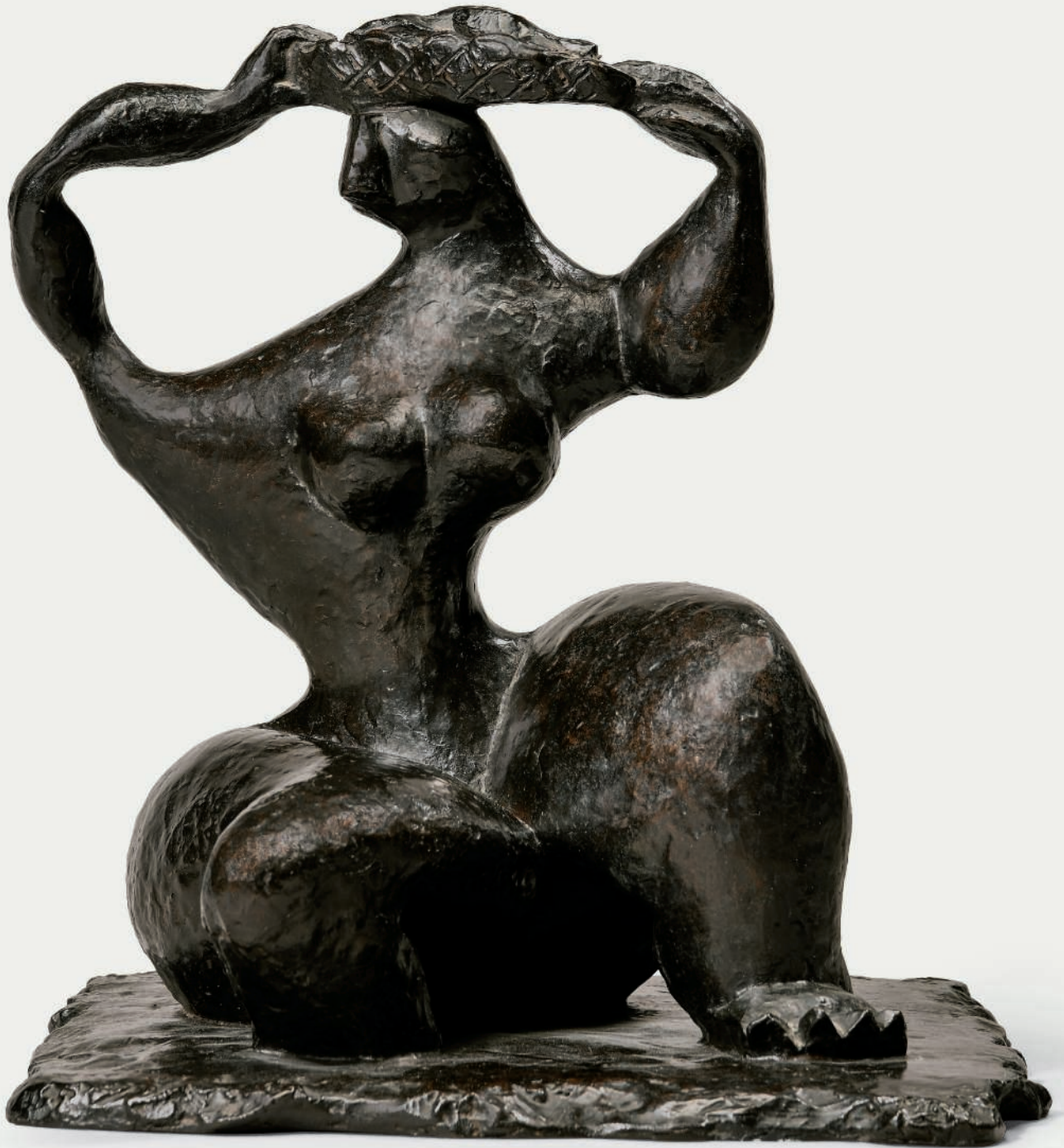
2 March 2017, lot 191.

Acquired at the above sale by the present owner.

LITERATURE

W. Spies, *Picasso: Das plastische Werk*, Stuttgart, 1983, p. 386, no. 325
(another cast illustrated, p. 346)

Claude Picasso has confirmed the authenticity of this work.



305

HENRI LAURENS (1885-1954)

La Corbeille

signed with monogram, numbered and stamped with foundry mark
'2/6 C. VALSUANI CIRE PERDUE' (on the back of the base)

bronze with dark brown patina

Height: 11 $\frac{1}{8}$ in. (29.4 cm.)

Conceived in 1939

\$40,000-60,000

PROVENANCE

Galerie Louise Leiris, Paris.

Galerie Pierre Baltensperger, Zurich.

Acquired from the above by the present owner, January 1969.

LITERATURE

W. Hofmann, *The Sculpture of Henri Laurens*, New York, 1970
(another cast illustrated, pls. 182-183).

Quentin Laurens, the holder of the Droit Moral, has kindly confirmed that this work is registered in the Laurens atelier archives.

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

306

PABLO PICASSO (1881-1973)

Le hibou gris

signed and dated 'Picasso 9.2.53.' (on the front of the base)

painted earthenware

Height: 13 $\frac{3}{8}$ in. (34.7 cm.)

Executed on 9 February 1953; unique

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

PROVENANCE

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

Buchholz Gallery (Curt Valentin), New York.

Mrs. William A.M. Burden (acquired from the above, 1953);

Estate sale, Christie's, New York, 12 November 1997, lot 461.

Anon. (acquired at the above sale); sale, Sotheby's, New York,
5 November 2008, lot 355.

Acquired at the above sale by the present owners.

LITERATURE

G. Ramié, *Picasso's Ceramics*, Secaucus, 1974, pp. 70 and 283, no. 161
(illustrated, p. 70).





٩:٥١٥
9.2.53

In the fall of 1946, while Picasso was living and working in the Musée Grimaldi in Antibes, a small owl with an injured claw was discovered in a corner of the museum, where he had fallen from the rafters. Picasso, ever the animal lover, agreed to take in the wounded bird, which he named Ubu, partly out of assonance with the French word for owl (*hibou*) and partly after the obnoxious anti-hero of Alfred Jarry's play *Ubu Roi*. Picasso bandaged Ubu's claw, and it gradually healed. When the artist left Antibes to return to Paris in November, he brought along the owl—who proved quite irascible—to join his extensive menagerie of caged birds.

"We put him in the kitchen with the canaries, the pigeons, and the turtledoves," Françoise Gilot, Picasso's companion at the time, later recalled. "We were very nice to him but he only glared at us. Any time we went into the kitchen, the canaries chirped, the pigeons cooed, and the turtledoves laughed but the owl remained stolidly silent or, at best, snorted. He smelled awful and ate nothing but mice. Every time the owl snorted at Pablo he would shout, 'Cochon, merde,' and a few other obscenities, just to show the owl that he was even worse mannered than he was. He used to stick his fingers between the bars of the cage and the owl would bite him, but Pablo's fingers, though small, were tough. Finally the owl would let him scratch his head and gradually he came to perch on his finger instead of biting it, but even so, he still looked very unhappy" (*Life with Picasso*, New York, 1964, pp. 144-145).

Manners aside, the presence of the owl—at once the attribute of Athena, the Greek goddess of wisdom and craft, and a legendary harbinger of evil and doom—seems to have deeply affected Picasso. Between November 1946 and March 1947, he painted no fewer than a dozen canvases depicting the grave and compact Ubu, on a perch, in a cage, or most often on the back of a wooden chair. No doubt, he identified with the owl—his nocturnal habits, perhaps his predatory nature, and especially his preternatural power of sight, which penetrates the night like the painter's own vision penetrates ordinary experience. In photographs of Picasso and Ubu together at Antibes, the artist's famously piercing gaze is echoed in that of his new avian companion, whose eyes glitter uncannily. "The owl introduced something almost extraterrestrial and mythic into his still-lives," Jean Sutherland Boggs explained (*Picasso and Things*, exh. cat., Cleveland Museum of Art, 1992, p. 297).



Pablo Picasso, *Le Hibou*, 1952. Hamburger Kunsthalle. Photo: Bridgeman Images. Art: © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

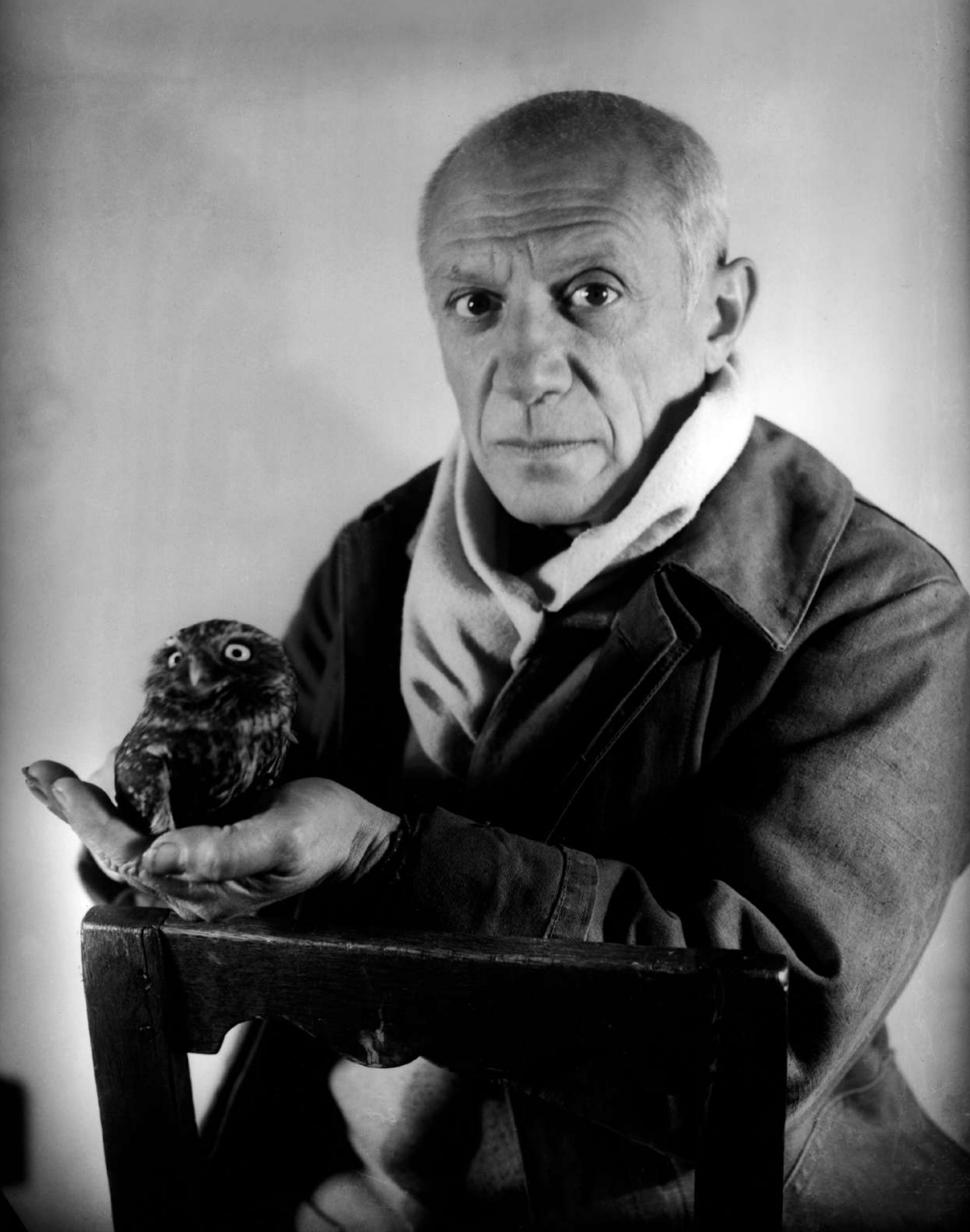
There is no evidence that the ill-tempered Ubu accompanied Picasso to Vallauris. A new owl flew into his life, however, in 1957, two years after he and Françoise's successor Jacqueline had moved to the villa La Californie, high above Cannes. Although he complained that it cost him precious work time, every day at noon and in the evening Picasso brought the bird a ball of meat that he had prepared himself in the kitchen, and as he worked on his *Las Meninas* variations into the wee hours, the owl and the dachshund Lump were his faithful companions. One night, Picasso recounted to Roland Penrose, yet another owl soared into the studio, hoping perhaps to prey on his sleeping doves, which flew at liberty from the terrace outside the window during the day. After battering itself repeatedly against the glass, seeking escape, the interloper conceded defeat and perched on top of the canvas on which Picasso was working. "They are following me!" Picasso exclaimed (quoted in B. Friedewald, *Picasso's Animals*, Munich, 2014, p. 92).

At Vallauris in the early 1950s, although Ubu seems to have moved on, the owl became a dominant motif in Picasso's work in three dimensions. He created a half-dozen owls from sheet metal or *objets trouvés*, and he produced a pair of plaster models, subsequently cast in both bronze and fired clay, that emphasize opposing aspects of the bird's nature (Spies, nos. 403-404). The present ceramic sculpture is one of the finest and most richly painted of these and shows the creature as cool and composed, surveying his terrain with protruding eyes. In the other, the owl's mouth gapes open as he swoops in for the kill, raw aggression replacing taut control. Picasso hand-painted the ceramic examples at the Madoura pottery workshop, creating lively decorative patterns in white and black slip that contrast with the bird's intense demeanor.

Shortly thereafter, the owl became the impetus for one of Picasso's most startling self-portraits. In October 1957, he received a visit from his friend David Douglas Duncan, who had recently photographed the artist's intense gaze in a close-up shot and hoped that he would sign a print, cropped and enlarged. Instead, Picasso tore a blank page from his sketchbook and drew the face of an owl, cutting out holes to fit his eyes. He first held the paper up to his face like a mask; then he laid it on top of Duncan's photograph so that the eyes of the portrait looked through. It was no longer an invocation or a masquerade; Picasso had become the owl. "Nothing unnatural seemed to have taken place," Penrose has written about this unforgettable photo-collage, which Duncan chose for the dust jacket of his book *Goodbye Picasso* in 1974, "except that the bird now possessed the vision of a man whose eyes could not only see but also understand" (*Picasso: His Life and Work*, Berkeley, 1981, p. 361).



Pablo Picasso, *Le Hibou*, 1952. Private collection. Photo: Bridgeman Images. Art: © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



PROPERTY FROM AN IMPORTANT AMERICAN ESTATE

307

BARBARA HEPWORTH (1903-1975)

Vertical Form (St Ives)

numbered '1/9' (on the back); signed with initials and dated
'B.H. CAST 1969' (under the base)

polished bronze

Height: 18½ in. (47 cm.)

Conceived and cast in 1969

\$250,000-350,000

PROVENANCE:

Marlborough Fine Art, Ltd., London.

Sovereign American Arts, New York (acquired from the above, 1970).

London Arts Gallery.

Acquired from the above by the late owner, May 1971.

LITERATURE:

A. Bowness, ed., *The Complete Sculpture of Barbara Hepworth, 1960-1969*, London, 1971, p. 50, no. 495 (another cast illustrated).

Vertical Form (St Ives) is included as BH 495 in the Hepworth *catalogue raisonné* of sculptures being revised by Dr. Sophie Bowness.



PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

308

OSSIP ZADKINE (1888-1967)

Femme à l'éventail

signed and numbered 'O. ZADKINE 3/5' (on the front);
inscribed with foundry mark 'Susse Fondeur Paris'
(on the back)

bronze with dark brown patina

Height: 35 $\frac{3}{8}$ in. (89.6 cm.)

Conceived in 1923; this bronze version cast at a later date

\$100,000-150,000

PROVENANCE

Anon. sale, Sotheby & Co., London, 9 December 1969, lot 50.

Murray A. Gribin, Los Angeles (acquired at the above sale).

Nathan and Marion Smooke, California (acquired from the
above, 1975); Estate sale, Phillips de Pury & Luxembourg,
New York, 5 November 2001, lot 50.

Acquired at the above sale by the present owner.

EXHIBITED

Los Angeles County Museum of Art, *Degas to Picasso:*

Modern Masters from the Smooke Collection, April-June 1987,
pp. 140-141 (illustrated, p. 140; dated 1920).

LITERATURE

A.M. Hammacher, *Zadkine*, Paris, 1961 (another cast illustrated,
pl. 3).

I. Jianou, *Zadkine*, Paris, 1964, p. 77 (another cast illustrated,
pl. 38; dated 1914).

R. Barilli, *La scultura del novecento*, Milan, 1968 (another cast
illustrated in color, pl. 68; another cast illustrated in color again
on the cover).

H. Hibbard, *Masterpieces of Western Sculpture: From Medieval
to Modern*, New York, 1977, p. 232, no. 119 (another cast
illustrated in color).

S. Lecombre, *Ossip Zadkine: L'Oeuvre sculpté*, Paris, 1994, p. 174,
no. 132 (stone version illustrated).



309

ALBERTO GIACOMETTI (1901-1966)

Figurine

signed and numbered 'A. Giacometti 7/8' (on the top of the base); inscribed with foundry mark 'Susse Fondeur Paris' (on the back of the base); stamped with foundry mark 'SUSSE FONDEUR PARIS CIRE PERDUE' (on the underside)

bronze with dark brown patina

Height: 9¼ in. (23.5 cm.)

Conceived *circa* 1956; this bronze version cast in 1981

\$400,000-600,000

PROVENANCE

Annette Giacometti, Paris (wife of the artist); Estate sale, Christie's, Paris, 28 November 2002, lot 18.

Acquired at the above sale by the present owner.

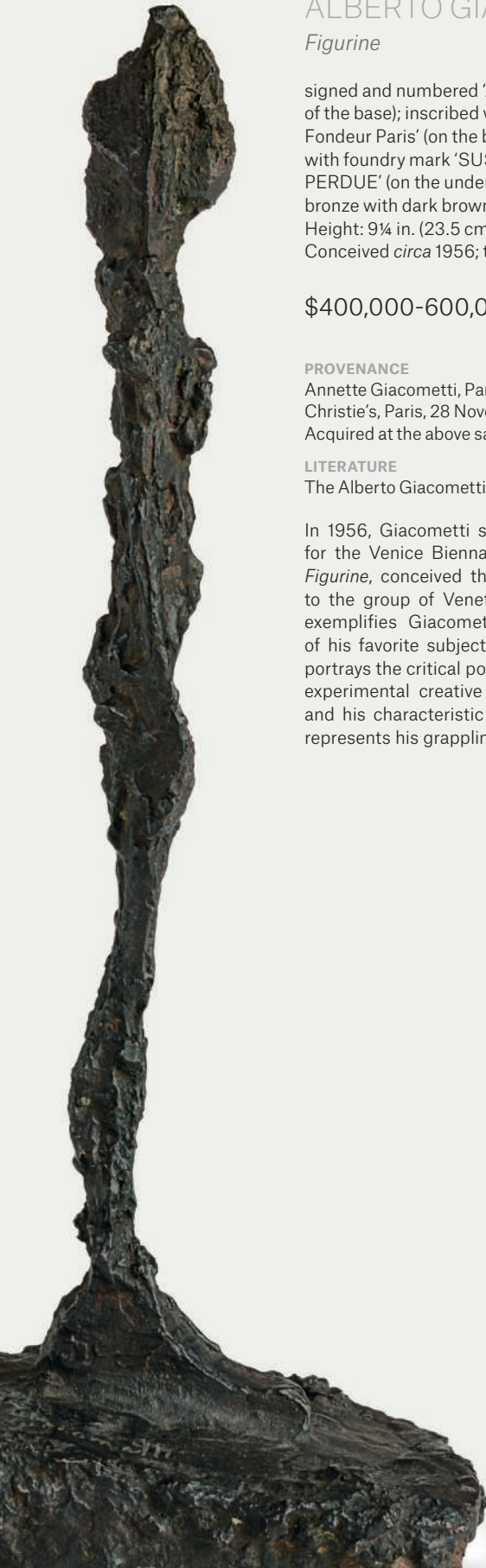
LITERATURE

The Alberto Giacometti Database, no. 3768.

In 1956, Giacometti sculpted the *Femmes de Venise* for the Venice Biennale, held at the French Pavilion. *Figurine*, conceived that same year, was a precursor to the group of Venetian female figures, and clearly exemplifies Giacometti's experimentation with one of his favorite subjects—the standing figure. *Figurine* portrays the critical point of departure for Giacometti's experimental creative phase with the feminine form and his characteristic manipulation of the surface. It represents his grappling with the themes of loneliness,

strength and vulnerability, as well as with human existence in general. The present work, with its textured, fanatically-worked surface and intensely expressive tactile aspect, perfectly conveys the energy that underpinned the process by which the artist, an unrelenting and compulsive perfectionist, created his sculptures. Giacometti applied and then obstinately carved away the drying plaster from which he would create his casts, so that the material appeared to have shrunk around and desperately clung to the wire armature.

In this instance, the figure stands on a rectangular base, its elongated feet grounding its frail body. Unlike other works in which the figure's arms are separated from its frame, this *Figurine's* torso and arms are fused, the body broadening at the shoulders, only to narrow again at the neck. When one rotates the figure, her feminine features become apparent—long hair, voluptuous breasts, a round underbelly, and curvaceous legs. Yet her posture remains rigid, vertical and rooted to the ground; this static quality only adds to the sense of the arcane, the timeless, and the existential. With these thoughts and characteristics in mind, one cannot help but be reminded of Egyptian depictions of the human body, either painted or sculpted, such as the "shabti" figurines discovered in burials. This connection is not coincidental, as Giacometti often looked to antiquity for inspiration, on numerous occasions stating his great admiration for the art of the Egyptians.



another view



The artist in his studio, *circa* 1945-1946. Photograph by Henri Cartier-Bresson. © Henri Cartier-Bresson / Magnum Photos.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

310

BARBARA HEPWORTH (1903-1975)

Four-Square (Four Circles)

signed, dated, numbered and stamped with foundry mark
'Barbara Hepworth 1966. 2/7. Morris Singer FOUNDERS
LONDON CIRE PERDUE' (on the back of the base)

bronze with brown and green patina

Height: 23½ in. (59.9 cm.)

Conceived and cast in 1966

\$300,000-500,000

PROVENANCE

Gimpel-Weitzenhoffer, New York.

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

LITERATURE

A. Bowness, ed., *The Complete Sculpture of Barbara Hepworth, 1960-1969*, London, 1971, p. 43, no. 428 (another cast illustrated).

Four-Square (Four Circles) is included as BH 428 in the Hepworth *catalogue raisonné* of sculptures being revised by Dr. Sophie Bowness.

Four-Square (Four Circles) is one of three maquettes related to Hepworth's monumental bronze, *Four-Square (Walk Through)* (BH 433; Norton Simon Museum, Pasadena; Churchill College, Cambridge and the Barbara Hepworth Museum, St Ives). The present work established the fundamental relationships of the forms which can be seen in the monumental version, including the rectangular form of the elements, the slippage between those of each pair so that they project over the base to different extents, and the notable difference in height in the upper pair. To Hepworth, the incorporation of negative space into a composition was a way to negate any perceived hierarchy between mass and space, and to establish a more balanced, intimate relationship between these two elements.

Hepworth had an extraordinary sense of physicality, and much of her creative output draws upon her own spatial presence. Indeed, she has referred to her work as her "own sculptural anatomy," and this relationship is particularly acute in her bronzes created during the 1960s. During this period, she began to play with more rectilinear geometries, inviting circular shapes to overlap with angular ones, such as in *Four-Square (Four Circles)*. This approach is not unlike the breakthrough abstract paintings created by her second husband, Ben Nicholson, whom she divorced in 1951, but with whom she shared similar artistic goals.

In an interview with Alan Bowness, Hepworth stated of *Four-Square (Walk Through)*: "I wanted to involve people, make them reach to the surfaces and the size, finding out which spiral goes which way, realizing the differences between the parts" (quoted in *Conversations with Barbara Hepworth*, 1970, p. 12.) Hepworth posed for a photograph leaning out of one of the holes in *Four-Square (Walk Through)* (fig. 1) and spoke of climbing through the circles of her sculptures: "You can't look at sculpture if you don't move, experience it from all vantage-points, see how the light enters it and changes the emphasis" (quoted in E. Mullins, "Scale and Monumentality: Notes and Conversations on the Recent Work of Barbara Hepworth," *Sculpture International*, 1967, no. 4, p. 21).



The artist and *Four-Square (Walk Through)*, 1968. Photograph by Jorge Lewinski. Private collection. Photo: © The Lewinski Archive at Chatsworth / Bridgeman Images. Art: © Bowness.





JACQUELYN MILLER MATISSE AN AMERICAN IN PARIS

Jacquelyn Miller was born on November 11th, 1940 to Floyd Roosevelt Miller and Clairiné Spence Miller. The middle of five siblings, she relocated with her family to Chicago in 1949.

In Chicago, with its many cultural diversions, Jacquelyn Miller developed interests which would influence her later career. She became interested in dance, both classical and modern, and she developed an interest in art through her many visits to the Art Institute. After college, she worked as a secretary, but after a few years, her wish to see the world became too strong and she packed a bag and left for Europe.

Arriving in Paris in 1966, she soon found work dancing for Roland Petit at the Casino de Paris. She also worked for many years as a house model for Yves Saint Laurent.

It was in Paris that she met and married Pierre-Noël Matisse, youngest grandson of the artist and after this marriage in 1978, much of her life was devoted to Peter and their life together.

On Peter's death in 2006, she devoted her time to travel, often as a representative of the Matisse family, and spent time on various philanthropic activities. On her death in March 2018, she requested that the majority of her estate be given to charitable causes. Proceeds from the sale of her collection will benefit The Alzheimer's Research Institute, The National Foundation for Autism Research, Société Française du Cancer, and The Art Institute of Chicago.

Jacquelyn will be missed greatly by her many friends and her family.

311

HENRI MATISSE (1869-1954)

Le Pied

signed with initials and numbered 'H.M. 3' (on the top of the base); stamped with foundry mark 'C. VALSUANI CIRE PERDUE' (on the back of the base)

bronze with dark brown patina

Height: 11 $\frac{7}{8}$ in. (30.3 cm.)

Conceived *circa* 1909; this bronze version cast in 1952

\$60,000-80,000

PROVENANCE

Pierre Matisse, New York.

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

By descent from the above to the late owner.

EXHIBITED

Institut Valencià d'Art Modern, *Matisse*, October 2003-January 2004, pp. 172 and 271 (illustrated in color, pp. 172-173).

LITERATURE

I. Monod-Fontaine, *The Sculpture of Henri Matisse*, London, 1984, p. 146 (another cast illustrated, pl. 35).

C. Duthuit and W. de Guébriant, *Henri Matisse: Catalogue raisonné de l'oeuvre sculpté*, Paris, 1997, p. 118, no. 43 (another cast illustrated, pp. 119 and 121).



THE ESTATE OF
JACQUELYN MILLER MATISSE



Henri Matisse, *Le torse de plâtre, bouquets de fleurs*, 1919. Museo de Arte, Sao Paulo.
Photo: Bridgeman Images. Artwork: © 2018 Succession H. Matisse / Artists Rights Society (ARS), New York.

312

HENRI MATISSE (1869-1954)

Nu agenouillé

oil on canvas
13 $\frac{7}{8}$ x 10 $\frac{1}{2}$ in. (35.3 x 26.8 cm.)
Painted in 1919

\$80,000-120,000

PROVENANCE

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

EXHIBITED

Dusseldorf, K20-Kunstsammlung, Nordrhein-Westfalen and Basel, Fondation Beyeler,
Henri Matisse: Figur, Farbe, Raum, October 2005-July 2006, p. 368, no. 88 (illustrated in color,
p. 172).

Wanda de Guébriant has confirmed the authenticity of this work.

313

HENRI MATISSE (1869-1954)

L'Ecorché, d'après Puget

signed with initials, numbered and stamped with
foundry mark 'HM 1/10 C. VALSUANI CIRE PERDUE'
(on the right side of the base)

bronze with dark brown patina

Height: 9 in. (22.7 cm.)

Conceived in 1903; this bronze version cast in 1958

\$40,000-60,000

PROVENANCE

Pierre Matisse, New York.

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

By descent from the above to the late owner.

LITERATURE

I. Monod-Fontaine, *The Sculpture of Henri Matisse*,
London, 1984, p. 145 (another cast illustrated, pl. 8).

C. Duthuit and W. de Guébriant, *Henri Matisse: Catalogue
raisonné de l'oeuvre sculpté*, Paris, 1997, p. 26, no. 12
(another cast illustrated, pp. 27 and 29).





314

JOAN MIRÓ (1893-1983)

Personnage oiseau

signed and numbered 'Miró 1/5' (on the top of the base);
inscribed with foundry mark 'Parellada' (on the back
of the base)

bronze with green patina

Height: 6 $\frac{3}{8}$ in. (16.2 cm.)

Conceived in 1981

\$30,000-50,000

PROVENANCE

Pierre Matisse, New York.

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

By descent from the above to the late owner.

LITERATURE

E.F. Miró and P.O. Chapel, *Joan Miró: Sculptures,
Catalogue Raisonné, 1928-1982*, Paris, 2006, p. 351,
no. 378 (another cast illustrated in color).

315

HENRI MATISSE (1869-1954)

La vie (Torse avec tête)

signed and numbered 'Henri-Matisse 1/10'

(on the back of the base)

bronze with brown patina

Height: 9 in. (22.7 cm.)

Conceived in 1906; this bronze version cast *circa* 1908

\$100,000-150,000

PROVENANCE

Galerie Bernheim-Jeune et Cie., Paris (January 1913).

Paul Guillaume, Paris (September 1918).

Theodor Ahrenberg, Stockholm; Estate sale, Sotheby & Co., London, 7 July 1960, lot 18.

Pierre Matisse, New York (acquired at the above sale).

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

By descent from the above to the late owner.

EXHIBITED

Kunsthalle Helsinki and Musée des Beaux-Arts de Liège,

Henri Matisse, Apollon: Samling Theodore Ahrenberg,

December 1957-January 1958, no. 147.

Kunsthaus Zürich, *Henri Matisse: Das plastische Werk:*

Sämtliche Plastiken des Meisters sowie Zeichnungen,

Graphik und Collagen als Leihgaben der Sammlung

Ahrenberg, July-August 1959, p. 10, no. 22 (illustrated).

Sweden, Göteborgs Konstförening, *Henri Matisse ur*

Theodor Ahrenbergs samling, March-April 1960, p. 17, no. 177.

LITERATURE

I. Monod-Fontaine, *The Sculpture of Henri Matisse*, London, 1984, p. 145 (another cast illustrated, pl. 20).

J. Flam, *Matisse: The Man and His Art*, New York, 1986, p. 182, no. 174 (another cast illustrated in color).

C. Duthuit and W. de Guébriant, *Henri Matisse:*

Catalogue raisonné de l'oeuvre sculpté, Paris, 1997, p. 56,

no. 23 (another cast illustrated, p. 56-58).



THE ESTATE OF
JACQUELYN MILLER MATISSE

316

JOAN MIRÓ (1893-1983)

Triptique II/III

signed 'Miró' (lower left); signed again, dated and titled
'Miró 7/8/63 TRIPTIQUE II/III' (on the reverse)

acrylic on canvas
58¾ x 5½ in. (149 x 14 cm.)
Painted on 7 August 1963

\$150,000-250,000

PROVENANCE

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

EXHIBITED

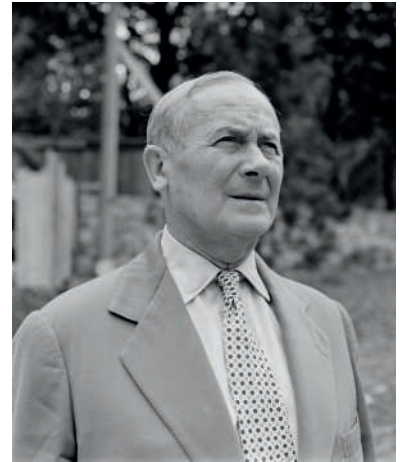
Saint-Paul-de-Vence, Fondation Maeght, *Miró*, 1968, no. 65.
Barcelona, Recinto del Antiguo Hospital de la Santa Cruz, *Miró*,
November 1968-January 1969, p. 64, no. 67.

LITERATURE

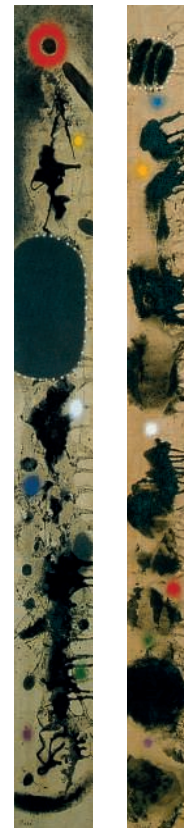
J.J. Sweeney, *Joan Miró*, Barcelona, 1970, no. 144 (illustrated in
color).
M. Tapié, *Joan Miró*, Milan, 1970, p. 21, no. 78 (illustrated).
J. Dupin and A. Lelong-Mainaud, *Joan Miró: Catalogue Raisonné*,
Paintings, 1959-1968, Paris, 2002, vol. IV, p. 127, no. 1160 (illustrated).

"Miró was synonymous with freedom—something more aerial,
more liberated, lighter than anything I had seen before. In one
sense he possessed absolute perfection. Miró could not put a
dot on a sheet of paper without hitting square on the target.
He was so truly a painter that it was enough for him to drop
three spots of colour on the canvas, and it would come to life—it
would be a painting" (Alberto Giacometti, quoted in P. Schneider,
"Miró," *Horizon*, no. 4, March 1959, pp. 70-81).

Painted in 1963, the present work was conceived as part of a
triptych of slim vertical canvases. The first (Dupin, no. 1159) went
to the collection of Aimé Maeght, the second (the present work)
to Pierre Matisse, and the third (Dupin, no. 1161) to the Fundació
Joan Miró in Barcelona. All three canvases share roughly identical
dimensions, and similar decoration—bold, black strokes of paint
accented with circular elements painted in bright red, yellow,
green, blue, white and/or purple. These works date from a period
of rejuvenation and experimentation in Miró's career. After a five-
year hiatus from painting, in 1959, four years before he painted
the present work, Miró had made a triumphant return to this art
form, embarking on a period of feverish and intense production.
He painted with a new simplicity and minimalism, starting
afresh as he commenced a new phase of his long and prolific
career. "My desire," he stated in 1959, "is to attain a maximum
intensity with a minimum of means. That is why my painting has
gradually become more spare" (quoted in M. Rowell, ed., *Joan
Miró: Selected Writings and Interviews*, London, 1987, p. 251).
The present work embodies this stylistic shift, exemplifying the
radiant purity that characterizes Miró's work of the 1960s.



The artist circa 1960. Photo: akg-images / Paul Almasy.



Left: Joan Miró, *Triptique I/III*, 1963.
Private collection. © Successió Miró /
Artists Rights Society (ARS), New York
/ ADAGP, Paris 2018.
Right: Joan Miró, *Triptique II/III*, 1963.
Private collection. © Successió Miró /
Artists Rights Society (ARS), New York
/ ADAGP, Paris 2018.



THE ESTATE OF
JACQUELYN MILLER MATISSE



317

HENRI MATISSE (1869-1954)

Nu assis, bras levé

signed with initials, numbered and stamped with foundry mark 'HM
10/10 C. VALSUANI CIRE PERDUE' (on the back of the left leg)
bronze with brown patina
Height: 10 in. (25.5 cm.)
Conceived in 1949; this bronze version cast in 1958

\$30,000-50,000

PROVENANCE

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

LITERATURE

I. Monod-Fontaine, *The Sculpture of Henri Matisse*, London, 1984, p. 148
(another cast illustrated, pls. 48 and 48a).
C. Duthuit and W. de Guébriant, *Henri Matisse: Catalogue raisonné
de l'oeuvre sculpté*, Paris, 1997, pp. 230 and 232, no. 81 (another cast
illustrated, pp. 231 and 233).



318

HENRI MATISSE (1869-1954)

Petit paysage Corse

signed 'H Matisse' (lower left)
oil on board
6¼ x 8½ in. (16 x 22 cm.)
Painted in 1898

\$80,000-120,000

PROVENANCE

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

Wanda de Guébriant has confirmed the authenticity of this work.

319

LÉONARD TSUGUHARU FOUJITA
(1886-1968)

Blonde allongée

signed and dated 'Foujita 1926' and signed again in Japanese
(center right)

oil on card laid down on canvas

13 x 16 $\frac{1}{8}$ in. (33 x 41 cm.)

Painted in 1926

\$120,000-180,000

PROVENANCE

Anon. sale, Christie's, London, 9 July 1971, lot 234.

Private collection, Japan.

Acquired from the above by the present owner.

LITERATURE

S. and D. Buisson, *La vie et l'oeuvre de Léonard-Tsuguharu Foujita*, Paris, 1987, vol. I, p. 383, no. 26.23 (illustrated; with incorrect dimensions).

In 1913, at the age of twenty-seven, Foujita left Japan for France, where he would quickly make the acquaintance of many artists including Pablo Picasso, Chaïm Soutine, Amedeo Modigliani, and Moïse Kisling, with whom he would exchange ideas and develop his artistic vision. In 1917 he met and fell in love with Fernande Barrey, a young painter studying in Montparnasse, and married her soon thereafter. It was in this period that Foujita experienced his first major successes, exhibiting six works at the Salon d'Automne in 1919, two more in 1920, and three in 1921, becoming a leading member of the Ecole de Paris. Unfortunately, with professional acclaim came the dissolution of his marriage to Fernande, who would quickly be replaced by the fair-skinned and cheerful Lucie Badoul, nicknamed "Youki" by the artist. Foujita and Youki married in 1924, and his new wife would serve as his muse and principal model for the next decade.

Painted in 1926, *Blonde allongée* is a beautiful example of Foujita's explorations of the reclining nude motif, which he began in the early 1920s: "Foujita liked to depict nude women just as they were, without making them the subject of allegory or history. For a long time he remained particularly fond of painting nudes lying down, as can be seen, for example, in *Nu allongé au chat* (Buisson, no. 21.05) or *Nu à la toile de Jouy* (Buisson, no. 22.06). It is their simplicity, serenity, and purity of line that makes his nudes at once so lifelike and so chaste. The way the forms are modeled, with scarcely any shading and very little color, recalls the stump technique the artist used so often in his drawings. Thiébaud Sisson wrote of Foujita, 'It is the relief without shading of M. Ingres—with whom, indeed, Foujita seems to have as much in common as with his Japanese ancestors—a relief which is suggested, at least in its essentials, merely by the supple arabesques of the lines'" (J. Selz, *Foujita*, New York, 1981, pp. 32 and 61).





320

MAURICE DE VLAMINCK (1876-1958)

La maison lointaine

signed 'Vlaminck' (lower left)

oil on canvas

19 $\frac{5}{8}$ x 24 in. (50 x 61 cm.)

Painted *circa* 1952-1955

\$50,000-70,000

PROVENANCE

Angle du Faubourg, Paris.

Hirschl & Adler Galleries, Inc., New York.

Galerie Nichido, Tokyo.

Hanshin Department Store, Osaka.

Private collection, Japan (acquired from the above, 1980).

Acquired from the above by the present owner.

EXHIBITED

Tokyo, Hanshin Department Store and Osaka, Hanshin Department Store, *Exposition Yuzo Saeki et Vlaminck*, July-September 1980, no. 58 (illustrated).

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



PROPERTY FROM THE ESTATE OF LEE VANDERVELDE,
SOLD TO BENEFIT CHARITABLE CAUSES

321

MAURICE UTRILLO (1883-1955)

Le square Saint-Pierre à Montmartre

signed 'Maurice Utrillo. V.' (lower left)

oil on canvas

24 x 29 $\frac{1}{8}$ in. (60.9 x 74.4 cm.)

Painted *circa* 1908

\$60,000-80,000

PROVENANCE

Ambroise Vollard, Paris.

The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London.

Arthur Tooth & Sons, Ltd., London.

R.A. Peto, London (by 1951).

Drs. Fritz and Peter Nathan, Zurich.

Private collection, Switzerland (acquired from the above, 1967);

sale, Christie's, New York, 5 November 2003, lot 260.

Acquired at the above sale by the late owner.

EXHIBITED

London, Arts Council of Great Britain, *French Paintings: A Second Selection from Mr. Peto's Collection*, 1951, p. 12, no. 28.

London, Arts Council of Great Britain, *French Impressionists and English Paintings and Sculpture from the Peto Collection*, November 1960, no. 82.

LITERATURE

P. Pétridès, *L'oeuvre complet de Maurice Utrillo*, Paris, 1974, vol. V, p. 118, no. 2477 (illustrated, p. 119).

The late Jean Fabris has confirmed the authenticity of this work.

322

CHAÏM SOUTINE (1893–1943)

La Folle

signed 'Ch. Soutine' (lower right)

oil on canvas

28⁷/₈ x 23³/₈ in. (73.2 x 59.5 cm.)

Painted *circa* 1918

\$800,000-1,200,000

PROVENANCE

Léopold Zborowski, Paris.

Henri Bing, Paris.

Gaetane Hyordey-Bing, Cannes (by descent from the above, 1965).

Acquired from the above by the present owner, 1980.

LITERATURE

P. Courthion, *Soutine: Peintre du déchirant*, Paris, 1972, p. 31 (illustrated; illustrated again, p. 186, fig. A).

This work will be included in the forthcoming third volume of the *Chaim Soutine catalogue raisonné* currently being prepared by Maurice Tuchman and Esti Dunow.





In a shallow space against a vigorously brushed, dark blue-green background, a woman sits, slightly hunched over, clutching her hands, intently gazing at the viewer. Her black hair is pulled back, a few strands framing her face, her thick eyebrows deepen her focused stare, frowning, and her lips are pursed. She wears a somber off-the-shoulder navy dress, revealing prominent collarbones and a pale, almost sickly complexion. Depicted close-up, her head reaching to the very top edge of the canvas and her body cropped just under the hips, she confronts the viewer directly with her deeply individual presence.

Painted around 1918, a few years after Soutine's arrival in Paris and towards the end of the war, *La Folle* exemplifies the artist's unique portraiture style—single figures, usually seated, either half- or three-quarter-length, presented close-up against a bare background, centered within the pictorial field. Their poses are self-contained, their hands usually resting on their lap or placed on the hips, and they face forward, commanding the viewer's attention but seemingly indifferent to the presence of the artist.

In the present work, Soutine represents a patient from a mental hospital, a fitting subject within his oeuvre, considering he often

depicted society's scapegoats or symbols of exploitation—mad or old women, page or peasant boys—perhaps hinting back to his youth in a Lithuanian *shtetl*, where one was not to look at certain proscribed subjects. Maurice Tuchman and Esti Dunow have written, "the power of Soutine's art rests upon this driving necessity to see the forbidden thing and to paint it" (*Chaim Soutine: Catalogue raisonné*, Cologne, 1993, vol. I, p. 16).

In later years, Soutine would go on to depict carcasses of cows, sheep, and various poultry, continuing his exploration of forbidden depictions. Still, prior to reaching his crude representations, the artist used his portraits to explore what would become one of his favorite subjects: flesh. "Flesh as the material of things, the basic substance of life, fascinated Soutine...In the hands and face, Soutine was able to explore all the complexities of paint and matter and to discover the very particularity of the specific person" (*ibid.*, vol. II, p. 510). In *La Folle*, Soutine has applied light greens, blues, pale yellows and strokes of reds to create a skin tone reflecting the mental state of his subject—sickly, seemingly uncomfortable, yet blatantly facing her interlocuter—leaving the viewer with a sense of awe at the artist's raw and intimate portrayal of an unknown mad woman.



Chaim Soutine, *Le Groom*, circa 1925. Musée national d'art moderne, Paris.



Chaim Soutine, *La Folle*, 1919. Private collection.

PROPERTY FROM
AN IMPORTANT PRIVATE EUROPEAN COLLECTION

323

JEAN-PIERRE CASSIGNEUL (B. 1935)

Ballerina

signed 'CASSIGNEUL.' (center left); signed again 'CASSIGNEUL.'
(on the stretcher)

oil on canvas

36¼ x 25½ in. (92 x 65 cm.)

\$80,000-120,000

PROVENANCE

Anon. sale, Christie's, New York, 4 November 2010, lot 357.

Soufer Gallery, New York (acquired at the above sale).

Acquired from the above by the present owner.

Jean-Pierre Cassigneul has confirmed the authenticity of this work.





324

MAURICE UTRILLO (1883-1955)

Le Lapin Agile à Montmartre

signed with initials 'M, U, V,' (lower left)

oil on board

4 $\frac{1}{8}$ x 5 $\frac{5}{8}$ in. (10.2 x 14.2 cm.)

Painted circa 1940

\$15,000-25,000

PROVENANCE

Henri Barlet, Chambéry, France.

Galerie Salis, Salzburg.

Acquired from the above by the present owner, 1985.

LITERATURE

P. Pétridès, *L'oeuvre complet de Maurice Utrillo*, Paris, 1969, vol. III, p. 242, no. 2012 (illustrated, p. 243).

The Comité Utrillo has confirmed the authenticity of this work.



325

GEORGES BRAQUE (1882-1963)

La Théière

oil on canvas
11½ x 18 in. (29.4 x 46 cm.)
Painted *circa* 1960

\$40,000-60,000

PROVENANCE

Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris.
Sala Gaspar, Barcelona.
Private collection, Germany (acquired from the above, 1975); sale,
Christie's, London, 5 February 2009, lot 474.
Private collection, Switzerland (acquired at the above sale); sale,
Christie's, Paris, 24 October 2014, lot 154.
Acquired at the above sale by the present owner.

Quentin Laurens, the holder of the Droit Moral, has kindly confirmed that this work is registered in his archives.

326 No Lot



327

ANDRÉ BRASILIER (B. 1929)

Chantal au bouquet

signed 'André Brasilier.' (lower right)

oil on canvas

36 $\frac{1}{8}$ x 25 $\frac{1}{2}$ in. (92 x 64.8 cm.)

Painted in 1977

\$40,000-60,000

PROVENANCE

Galerie Etienne Sassi, Paris.

Private collection, Montreal (acquired from the above, December 1982).

By descent from the above to the present owner.

This work will be included in the forthcoming André Brasilier *catalogue raisonné* being prepared by Alexis Brasilier.



328

PABLO PICASSO (1881-1973)

Tête soleil

dated '19.10.56.' (upper left); signed 'Picasso' (on the reverse)
white earthenware ceramic plaque with colored engobe,
pastel and glaze
12 $\frac{1}{8}$ x 10 $\frac{1}{8}$ in. (30.9 x 25.7 cm.)
Executed on 19 October 1956; unique

\$80,000-120,000

PROVENANCE

Galerie de l'Élysée (Alex Maguy), Paris.
The Karin Grunebaum Cancer Research Foundation; sale, Christie's,
New York, 13 May 1993, lot 329.
Acquired at the above sale by the present owner.

LITERATURE

G. Ramié, *Picasso's Ceramics*, Secaucus, 1979, p. 162, no. 372 (illustrated)

PROPERTY FROM THE ESTATE OF LEE VANDERVELDE,
SOLD TO BENEFIT CHARITABLE CAUSES

329

GEORGES BRAQUE (1882-1963)

Vase d'anémones (aux fruits)

signed and dated 'G Braque 25' (lower right)

oil and sand on canvas

19 $\frac{7}{8}$ x 24 $\frac{1}{8}$ in. (50.3 x 61.2 cm.)

Painted in 1925

\$250,000-350,000

PROVENANCE

Galerie Paul Rosenberg, Paris (probably acquired from the artist, circa 1925).

Mrs. George Lurcy, High Point, North Carolina (acquired from the above); Estate sale, Sotheby Parke Bernet, Inc., New York, 21 May 1981, lot 562.

Anon. sale, Christie's, New York, 10 May 2000, lot 627.

Acquired at the above sale by the late owner.

LITERATURE

G. Isarlov, *Georges Braque*, Paris, 1932, p. 24, no. 360.

Galerie Maeght, ed., *Catalogue de l'oeuvre de Georges Braque: Peintures, 1924-1927*, Paris, 1968 (illustrated, pl. 69; with incorrect dimensions).

"What greatly attracted me—and it was the main line of advance of Cubism—was how to give material expression to this new space of which I had an inkling. So I began to paint chiefly still lifes, because in nature there is a tactile, I would almost say a manual space. I wrote about this moreover 'When a still life is no longer within reach, it ceases to be a still life...' For me that expressed the desire I have always had to touch a thing, not just to look at it—the quest for space" Georges Braque ("In conversation with Dora Vallier, 1954," R. Friedenthal, *Letters of the Great Artists—From Blake to Pollock*, 1963, p. 264)

Braque underwent several paradigm shifts that galvanized his diverse and personal mode of artistic exploration throughout the 1920s and 1930s. During his service in the First World War, Braque suffered a head injury that caused him to take a three year hiatus from painting and to consign his partnership with collaborator Pablo Picasso to the past. Together, Picasso and Braque revolutionized modern art with their joint development of Cubism, but their relationship dwindled as the two led increasingly varied lives and likewise developed contrasting artistic minds. The present work aesthetically represents this medial period of production in Braque's career with handsome austerity. Rich

umbers and deep Prussian blues reflect a maturation and chromatic distance from his untamed early forays into Fauvism, while the airy, flowing brushwork places *Vase d'anémones (aux fruits)* well outside the realm of Cubism.

During this period of Braque's artistic transition, he began to branch out into realms of fine art beyond painting. Sergei Diaghilev, the artistic director of the Ballets Russes, commissioned Braque to design costumes and sets for productions including *Les Fâcheux* (1924), *Salade* (1924), *Zéphire et Flore* (1925) and *Les Sylphides* (1926). Braque's sets exuded an undulate, graceful quality complimentary in sensibility to the elegant dances for which they served as backdrop. This sense of soft, atmospheric theatricality can also be observed in his still lifes from this period—the raking surface of the table in *Vase d'anémones (aux fruits)*'s composition ruptures the viewer's field of vision in order to serve as a proscenium, the stage upon which the objects are set. An unspecified garnish, perhaps a tablecloth, spreads across the table and envelops the central objects like vapor or a fog drifting in from beyond the frame. The vase of anemones anchors the composition demurely, some look away, bashful and muted while others direct their characteristic black centers outward and upward. They beam at the viewer while their citrus counterparts seem to support them at the base, elongated and hovering in a way that does not quite adhere to a logical field of perception.

The aforementioned sense of atmosphere that made Braque's ballet sets so enchanting is indicative of a fascination with the concept of space, awoken during his Cubist experiments with Picasso. Although Braque distanced himself from the realm of Cubism, *Vase d'anémones (aux fruits)* exudes an impression of movement that defies a set moment or place. In this painting one can also observe the use of color as a means of creating depth, a technique associated with Cézanne and post-impressionists interested in modern science and developments in color theory. The sand Braque mixed into the oil paint and the linear texture used to evoke wood grain is in line with his fondness for the medium of collage. Due to these lively idiosyncrasies, *Vase d'anémones (aux fruits)* manages to be an amalgamation of modernism in the guise of an unassumingly simple and elegant still life.





PROPERTY FROM THE ESTATE OF HARRY GRUBERT

330

JACQUES LIPCHITZ (1891-1973)

Musical Instruments (Hexagonal Shape) I

signed, numbered, marked with the artist's thumbprint
and inscribed with foundry mark 'JLipchitz 1/7

MODERN ART FDRY. N.Y.' (on the top)

bronze with brown patina

15 x 18 $\frac{3}{8}$ in. (38 x 46.7 cm.)

Conceived in 1923

\$40,000-60,000

PROVENANCE

Estate of the artist.

Marlborough Gallery, Inc., New York.

Acquired from the above by the late owner, February 2008.

LITERATURE

A.G. Wilkinson, *The Sculpture of Jacques Lipchitz, A Catalogue Raisonné: The Paris Years, 1910-1940*, New York, 1996, vol. I, p. 219, no. 163 (another cast illustrated, p. 67).

PROPERTY FROM A PRIVATE FLORIDA COLLECTION

331

GEORGES BRAQUE (1882-1963)

Hymen

signed and numbered 'G. Braque 5/6' (on the right side); inscribed with foundry mark 'Susse Fondeur Paris' (on the back); numbered four times '5/6' (on interior elements)

bronze with black patina
Height: 29¾ in. (75.7 cm.)
Conceived *circa* 1939

\$60,000-80,000

PROVENANCE

Galerie Maeght, Paris.
Acquired from the above by the family of the present owner, July 1967.

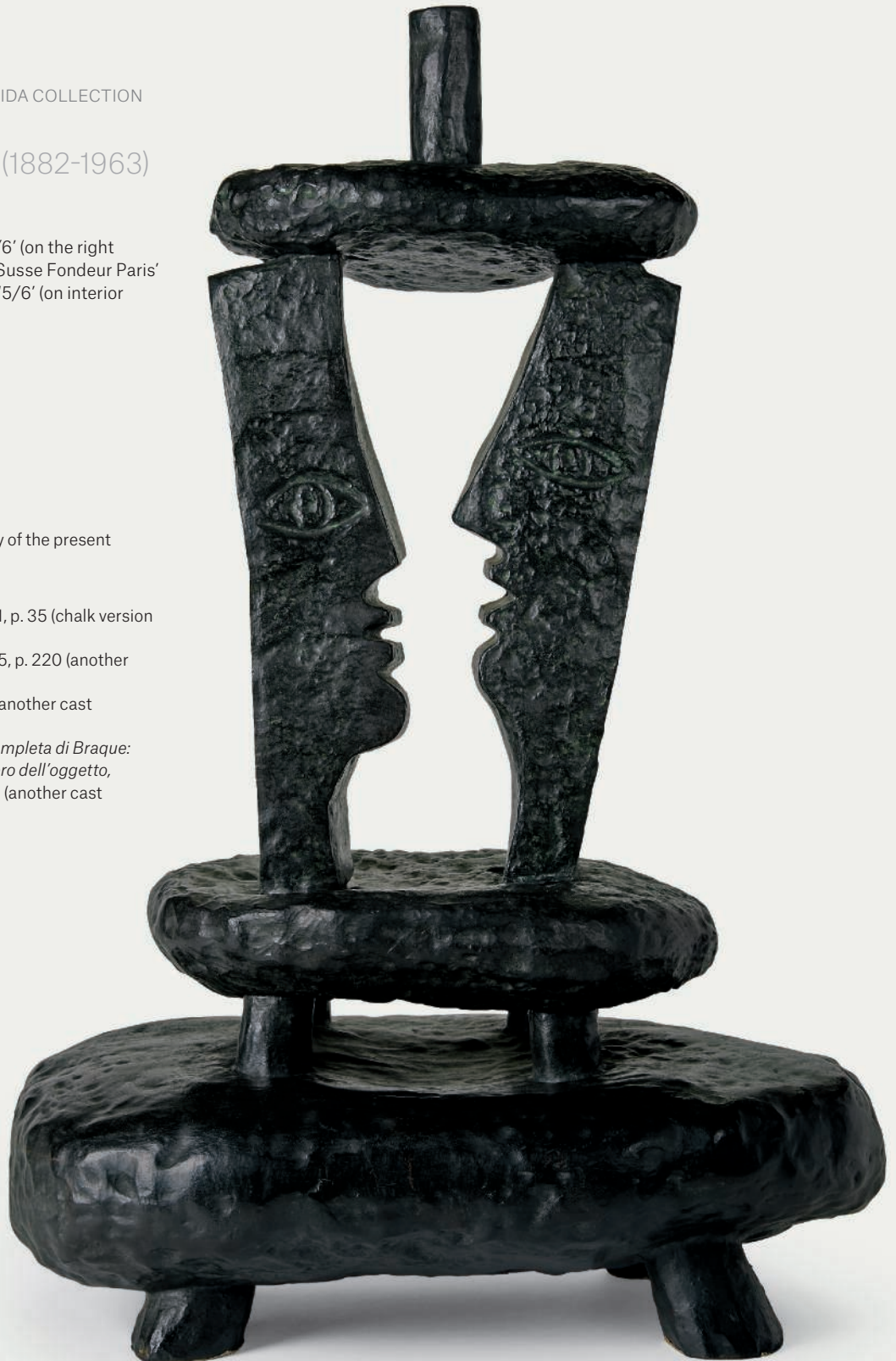
LITERATURE

S. Fumet, *Georges Braque*, Paris, 1951, p. 35 (chalk version illustrated).

S. Fumet, *Georges Braque*, Paris, 1965, p. 220 (another cast illustrated, pl. 128).

R. Cogniat, *Braque*, Paris, 1977, p. 75 (another cast illustrated).

M. Valsecchi and M. Carrà, *L'opera completa di Braque: dalla scomposizione cubista al recupero dell'oggetto, 1908-1929*, Milan, 1971, p. 108, no. S 8 (another cast illustrated).



△332

JEAN-PIERRE CASSIGNEUL (B. 1935)

Etre seule

signed 'CASSIGNEUL' (lower left)

oil on canvas (diptych)

each canvas: 76¼ x 51 in. (195 x 129.5 cm.)

Painted in 1986

\$200,000-300,000

PROVENANCE

Private collection, Japan (1992).

Acquired from the above by the present owners.

EXHIBITED

Kyoto, Museum Eki and Morioka, Civic Cultural Hall, *Cassigneul: Beautiful Flowers and Brilliant Women*, February-July 2009, no. 1 (illustrated in color).

LITERATURE

R. Bouillot, *Cassigneul: Peintures, 1950-1990*, Milan, 1991, pp. 180-181 (illustrated in color).

Jean-Pierre Cassigneul has confirmed the authenticity of this work.







PROPERTY FROM A NEW YORK COLLECTOR

333

MARC CHAGALL (1887-1985)

Les Paysans

signed 'Marc Chagall' (lower right); signed again 'Marc Chagall'
(on the reverse)

oil and tempera on canvas

45½ x 31¼ in. (115.8 x 80.7 cm.)

Painted in 1971

\$1,800,000-2,500,000

PROVENANCE

Pierre Matisse Gallery, New York.

Acquired from the above by the family of the present owner, March 1973.

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





The artist and Bella Chagall, August 1934, Paris. Photographer unknown. Photo: Fine Art Images/Heritage Images/Getty Images. Art: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

The wondrous vitality of Chagall's imagination, as youthfully whimsical and impetuous as ever, empowered him in his late paintings to become—like Picasso, notwithstanding the strong differences in their backgrounds and temperament—the impresario, *auteur*, director and a leading player in a lively theater of memory. Just as Picasso drew heavily on his ancestral Mediterranean roots, so Chagall became the artificer of a pictorial realm based on multiple personal mythologies he had evolved for himself as the proverbial Wandering Jew. He assembled during his migrations and occasional travels a diverse iconography that evoked his early years in Russia, his love of Paris and the French countryside, a wartime transatlantic exile in America, and then again France, where finally he made his home by the Mediterranean, not far from Picasso.

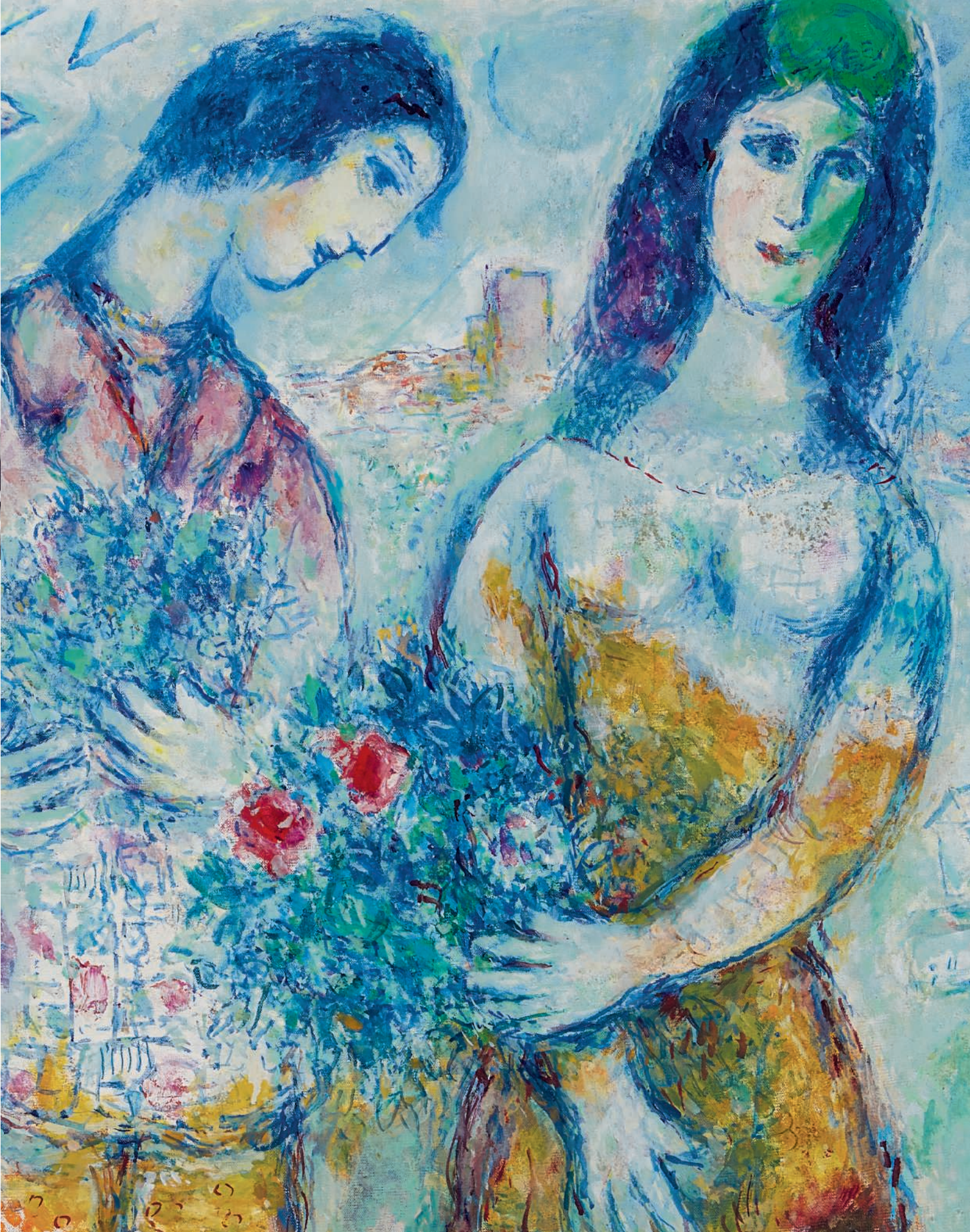
Painted in 1971, *Les Paysans* is a rich and sumptuously worked canvas brimming with many of Chagall's most favored and iconic motifs. At the center of this densely filled composition, a peasant couple stands tall, surrounded by animals, houses, trees, and other figures. Here, the panoply of imagery drawn from Chagall's personal symbolic lexicon is masterfully—and characteristically—combined with folkloric iconography.

The motifs that populate this dream-like world contain a wealth of visual references and meanings. Rural life is reflected in the many rustic dwellings, which bear a striking resemblance to those of Chagall's native Vitebsk, now in Belarus but in Chagall's childhood part of the Russian Empire. "The fact that I made use of cows, milkmaids, roosters and provincial Russian architecture as my source forms is because they are part of the environment from which I spring and which undoubtedly left the deepest impression on my visual memory of the experiences I

have," Chagall explained (quoted in B. Harshav, ed., *Marc Chagall on Art and Culture*, Stanford, 2003, p. 83). Tellingly, in this fantasy village, the central male figure gazes down at the village, possibly echoing a deep-seated longing in Chagall for his home. His head is bowed down towards the female figure, who, we presume, is his lover.

Contrary to the majority of Chagall's paintings depicting lovers, the present work does not show the young couple embracing, as with the couple in the lower left of the painting. The male leans forward towards the female, and, although the two figures do not meet each other's eyes, it is as if they are timidly trying to hand one another the flower bouquets. They are, perhaps, in the early stages of their courtship, experiencing a shy romance which has yet to develop and bloom into a mature love.

The theme of the young lovers is the most frequent subject in Chagall's paintings, but there are many variants on this theme. As befitting the mysteries of human love, and so characteristic of Chagall's work generally, there is rarely a straight-forward or clearly logical narrative behind these paintings. Time has been compressed, and events seem to take place in the haze of memories or dreams. Susan Compton writes: "It was a vision of 'real' love, that love which the artist was to share with his wife Bella...this celebration by the lovers is equally fantastic, for their joy has levitated them from the ground. Their faces are real enough, but now their position is imaginary. Yet by this device Chagall has conveyed the magic carpet of human love, borrowed perhaps from the world of folk tale, where the hero and heroine live happily ever after" (*Chagall*, exh. cat., Royal Academy, London, 1985, pp. 15-16).





334

BERNARD BUFFET (1928-1999)

Quatre delphiniums bleus dans un paysage

signed and dated 'Bernard Buffet 70' (upper right)
oil on masonite
32 x 39½ in. (81.4 x 100.3 cm.)
Painted in 1970

\$60,000-80,000

PROVENANCE

Galerie Maurice Garnier, Paris.
Wally Findlay Galleries, Inc., Palm Beach.
Acquired from the above by the present owner.
Acquired from the above by the family of the present owner.

This work is recorded in the Maurice Garnier Archives.



335

MAURICE UTRILLO (1883-1955)

Anse (Rhône)

signed 'Maurice, Utrillo, V.' (lower right) and titled '-Anse- (Rhône),-'
(lower left)

oil on canvas

15 $\frac{1}{8}$ x 18 $\frac{1}{8}$ in. (38.5 x 46 cm.)

\$60,000-90,000

PROVENANCE

Galerie O. Pétridès, Paris.

Galería Maison Bernard, Caracas.

Acquired from the above by the present owner, December 1978.

The Comité Utrillo has confirmed the authenticity of this work.

336

KEES VAN DONGEN (1877-1968)

Jeune femme au petit bouquet

signed 'van Dongen.' (upper left); signed again 'van Dongen'
(on the stretcher)
oil on canvas
28 $\frac{7}{8}$ x 19 $\frac{3}{4}$ in. (73.4 x 50.3 cm.)
Painted *circa* 1935

\$400,000-600,000

PROVENANCE

Philippe Bonnet; sale, Sotheby Parke Bernet & Co., London, 7 December 1978, lot 585.
The Maspro Art Museum, Aichi (acquired at the above sale); sale, Christie's, New York, 5 May 2005, lot 383.
Opera Gallery, New York.
Private collection, Australia; sale, Sotheby's, Paris, 9 December 2009, lot 70.
Acquired at the above sale by the present owner.

EXHIBITED

Paris, Galerie Charpentier, *Van Dongen: Cinquante ans de peinture*, November-December 1942, no. 105.

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

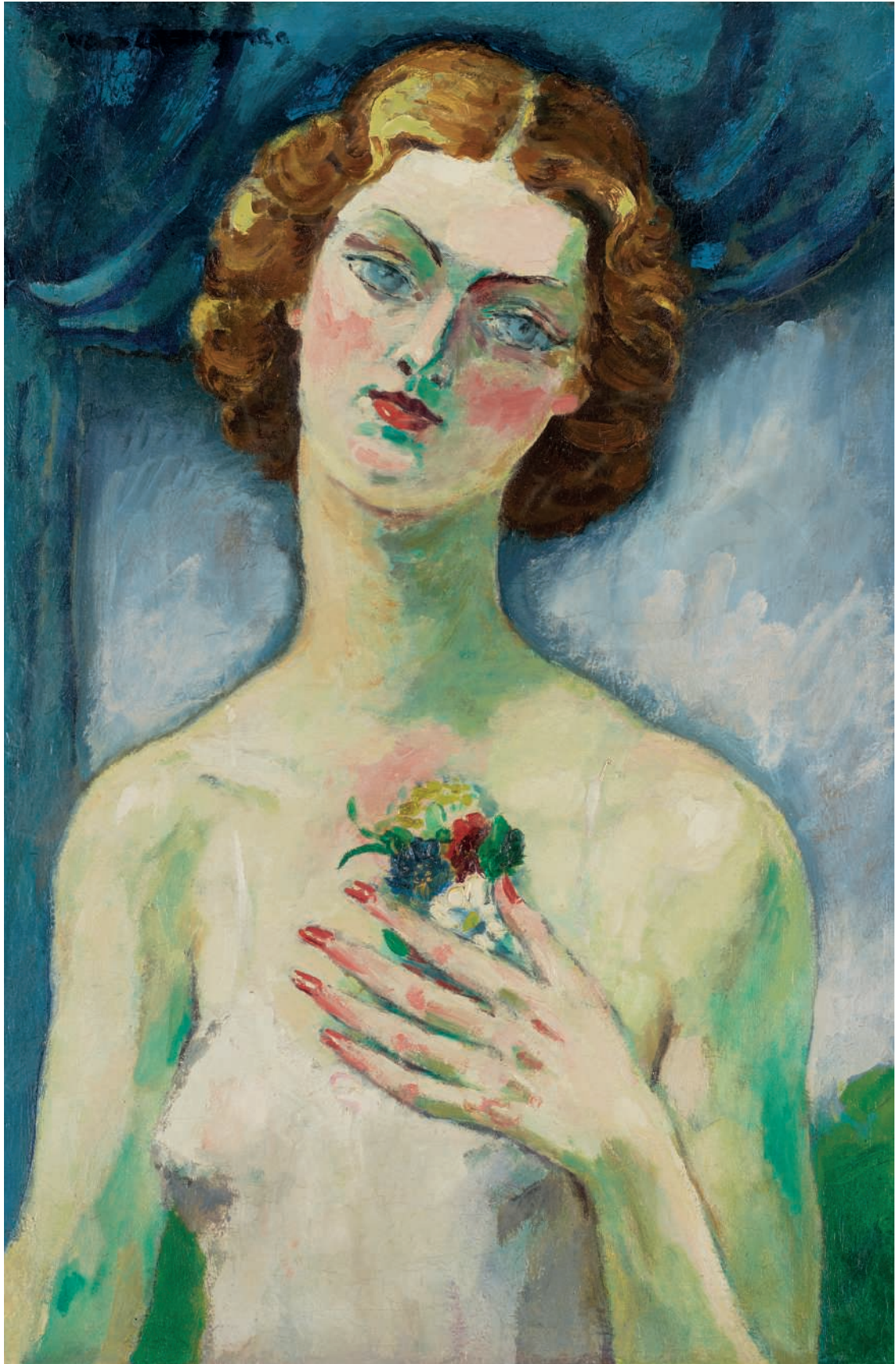
Women were Van Dongen's primary subject matter, a template for him to explore and celebrate the world of beauty and pleasure. "All women are beautiful," Van Dongen once explained. "They must be allowed to do as they please, for they pose better than men. They know how to arrange themselves so that everything they have shows up to their advantage. Men don't bother; they think they're handsome enough as they are" (quoted in J.-P. Crespelle, *The Fauves*, London, 1962, p. 224).

Van Dongen's social affinities and connections afforded him a unique vantage point from which he could observe and chronicle the glamour of contemporary life. He was alert to all the subtleties of social display and behavior, and he could cast a sardonic eye on his subjects when he chose to do so. Yet there is little evidence of ambivalence in his treatment of his sitters—he enjoyed the spectacle and moved easily within and largely identified with this world. As a genuine participant in the passing parade of these social scenes, Van Dongen did not seek or play the roles of the detached moralist or critic; he chose instead to let his sitters and subjects speak for this lifestyle and themselves. Louis Chaumeil called Van Dongen "le roi et peintre de son temps" (*Van Dongen*, Geneva, 1967, p. 216).

Van Dongen frequently courted controversy with the fragrant eroticism of such paintings as *Jeune femme au petit bouquet* and many others. Indeed, in his review of the 1913 Salon d'Automne, Guillaume Apollinaire remarked that Van Dongen appeared to be making a biannual habit of exhibiting work only to have it swiftly removed from view for the good of the public. This followed the outraged reaction of visitors to the exhibition who, upon seeing Van Dongen's painting *Le châte espagnol* (now in the collection of the Centre Georges Pompidou, Paris), demanded the work be removed for its salacious portrayal of the artist's wife. The distinctive eroticism of enchanting sirens such as the sitter of the present work, and the often explicitly sexual nature of their content, proved quite shocking to contemporary audiences, and brought the artist a certain degree of notoriety within the Parisian art world.



The artist in his studio, *circa* 1950. Photo: Dominique Berretty / Gamma-Rapho via Getty Images. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.



337

ANDRÉ DERAIN (1880-1954)

La fontaine d'Ollières

signed 'a derain' (lower right)
oil on canvas
36 $\frac{3}{4}$ x 28 $\frac{3}{4}$ in. (92.3 x 73 cm.)
Painted in Ollières in 1930

\$150,000-200,000

PROVENANCE

Paul Guillaume, Paris (by 1931).
Mme Jean Walter, Paris (acquired from the above, by 1955).
Ogden Phipps, New York.
Hirschl & Adler Galleries, Inc., New York (by 1964).
Mr. and Mrs. Daniel C. Searle, Winnetka, Illinois; sale, Christie's, New York,
10 May 1989, lot 19.
Private collection, Japan (acquired at the above sale).
Private collection, Japan (acquired from the above).
Acquired from the above by the present owner.

EXHIBITED

New York, Marie Harriman Gallery, *Nine New Landscapes by A. Derain*,
February-March 1931, no. 2.
Venice, *XVIII Esposizione Biennale Internazionale d'Arte*, 1932, no. 6.
Paris, Galerie Maeght, *Derain*, 1934, no. 12.
Paris, Musée national d'art moderne, *Derain*, December 1954-January
1955, p. 22, no. 75.
Paris, Galerie Maeght, *Derain*, 1958, no. 12.
New York, Hirschl & Adler Galleries, Inc., *André Derain: Retrospective
Exhibition*, October-November 1964, no. 24 (illustrated; dated 1932 and
titled *Paysage d'Ollières*).
Palm Beach Galleries, *19th and 20th Century French and American
Paintings*, January-February 1974, no. 4 (illustrated).
New York, Hirschl & Adler Galleries, Inc., *Quality: An Experience in
Collecting*, November-December 1974, no. 50.
New York, Hirschl & Adler Galleries, Inc., *A Gallery Collects*,
October-November 1977, no. 76 (illustrated in color).
The Birmingham Museum of Art, *Images by the Masters*, February-March
1979, no. 13.
Tokyo, Takashimaya Art Gallery; Osaka, Takashimaya Art Gallery; Kyoto,
Takashimaya Art Gallery and Nagoya, City Museum, *André Derain*,
April-July 1981, p. 166, no. 33 (illustrated, p. 65).

LITERATURE

A. Basler, *Derain*, Paris, 1931, no. 31 (illustrated; titled *Environs de
Saint-Maximin*).
D. Sutton, *André Derain*, London, 1959, p. 155, no. 70 (illustrated, pl. 70).
Art News Magazine, November 1964, vol. 3, no. 7, p. 38 (titled *Landscape
at Ollières*).
M. Kellermann, *André Derain: Catalogue raisonné de l'œuvre peint,
1915-1934*, Paris, 1996, vol. II, p. 46, no. 579 (illustrated; illustrated again in
color, p. 41).





338

MARIE LAURENCIN (1883-1956)

Les Gitanes

signed and dated 'Marie Laurencin 1926' (lower left)
oil on canvas
21 $\frac{7}{8}$ x 18 $\frac{1}{4}$ in. (55.5 x 46.5 cm.)
Painted in 1926

\$40,000-60,000

PROVENANCE

Galerie Paul Rosenberg, Paris.
Durand-Ruel Galleries, New York (1930).
Galerie Romanet, Paris.
Acquired by the present owner, *circa* 1990.

EXHIBITED

New York, Durand-Ruel Galleries, *Exhibition of Paintings by Marie Laurencin*, March-April 1931, no. 1 (titled *Les Sylphides*).

LITERATURE

Parnassus, vol. II, no. III, March 1930, p. 22 (illustrated).
D. Marchesseau, *Marie Laurencin: Catalogue raisonné de l'oeuvre peint*, Tokyo, 1986, vol. I, p. 185, no. 380 (illustrated).



339

JEAN-PIERRE CASSIGNEUL (B. 1935)

La Croisette

signed 'CASSIGNEUL' (lower left)
oil on canvas
31 $\frac{7}{8}$ x 25 $\frac{5}{8}$ in. (81 x 65 cm.)
Painted in 1987

\$40,000-60,000

PROVENANCE

Mitsukoshi Department Store, Tokyo (acquired from the artist).
Private collection, Japan (acquired from the above, 1987).
Acquired from the above by the present owner.

Jean-Pierre Cassigneul has confirmed the authenticity of this work.



340

JEAN DUFY (1888-1964)

Chasse à courre

signed 'Jean Dufy' (lower left)
oil on canvas
18 $\frac{1}{8}$ x 24 in. (46 x 61 cm.)
Painted *circa* 1958-1960

\$30,000-50,000

PROVENANCE

Wally Findlay Galleries, Inc., Palm Beach.
Maxwell Galleries, San Francisco.
Private collection, New York.
Acquired from the above by the present owner.

LITERATURE

J. Bailly, *Jean Dufy: Catalogue raisonné de l'oeuvre*, Paris, 2002, vol. I,
p. 253, no. B.456 (illustrated in color).



341

MARIE LAURENCIN (1883-1956)

Tête de jeune fille aux perles

signed and dated 'Marie Laurencin 1934' (upper left)
oil on canvas
13¾ x 10⅝ in. (35 x 27 cm.)
Painted in 1934

\$50,000-70,000

PROVENANCE

Henry Potez, Paris; Estate sale, Hôtel Drouot, Paris, 19 March 1996, lot 5.
Acquired at the above sale by the present owner.

LITERATURE

Gazette de l'Hôtel Drouot, no. 6, 9 February 1996 (illustrated).
D. Marchesseau, *Marie Laurencin: Catalogue raisonné de l'oeuvre, Peintures, Céramiques, Oeuvres sur papier*, Tokyo, 1999, vol. II, p. 172, no. 1409 (illustrated).

PROPERTY FROM THE COLLECTION OF JOAN A. MENDELL

Joan Armour Mendell spent a lifetime embracing the joys of fine art, culture, and giving back to her community. Gracious, intelligent, and imbued with a tremendous generosity of spirit, she saw each day as an opportunity to learn, and to help others.

While studying at Connecticut College, she met Robert Armour, whom she married in 1951; the couple would go on to be devoted parents to their four children. It was with Bob that she first developed her love of art collecting. Their home and sculpture garden in Scarsdale, New York was considered at the time to be ultra-modern; they were well-traveled and intellectually curious. It was a personal museum where they displayed their works by artists such as Mark Rothko, David Smith, Alexander Calder, Jules Olitsky, Arnaldo Pomodoro, and Victor Vasarely, among many others.

After the death of Bob Armour in 1991, Joan married Ira "Tubby" Mendell and set out to make an impact in her new home of Sarasota, Florida. In Sarasota, she became an active patron of institutions such as the Sarasota Orchestra, the Ringling College of Art and Design, Sarasota Memorial Hospital, the Glass/Schoenbaum Human Services Center and, notably, the Asolo Repertory Theatre. Through significant financial contributions and her signature joie de vivre, Mendell became a prominent, treasured figure at Asolo. A longtime board member and faithful attendee at each opening night, she underwrote the Joan Armour Mendell Scenic Studio. Completed in 2012, the scenic studio was a transformative gift that has greatly enriched Asolo, the wider state of Florida, and the many original productions that can now travel across the nation.

While married to Tubby, Mendell took the art collection in a different direction, reverently thinking backward to early 20th century masters of European art, while simultaneously looking forward to iconic American artists like Helen Frankenthaler. She was particularly fanatical about Picasso Ceramics, and set out to assemble the most complete collection possible of this oeuvre, always paying close attention to condition.

Throughout her life, Joan Armour Mendell held a true passion for art and culture, aspects of the human experience she saw as vital toward both personal happiness and the betterment of communities. "If your life is enriched, if you smile, if you laugh," she declared of the arts, "you've helped the health of your life." It was a philosophy embodied by Mendell, as she surrounded herself with a striking private collection of fine art that included works by artists such as Picasso, Frankenthaler, and Pomodoro.

In her later years, Mendell began to write and publish volumes of original poetry, reflecting on subjects high and low as a means of understanding the world. Proceeds from the sale of her books were gifted to the many organizations she held dear. She was also a proud bridge champion.

After her death in 2018, Mendell's presence continues to be felt in Florida and beyond. In her outstanding collection of fine art, Joan Armour Mendell demonstrated the passion and vibrancy for which she was known—a spirited legacy worthy of celebration, a poetry all her own.



Joan A. Mendell in her home. Photo courtesy of the family.



342

AFTER FERNAND LÉGER (1881-1955)

La Table

stamped 'F. LEGER BIOT (A.M.)' (on the reverse)
terracotta relief with colored engobe and glaze
9½ x 13¼ in. (24 x 33.8 cm.)
Conceived in 1951 and executed by 1952

\$15,000-25,000

PROVENANCE

Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris.
Perls Galleries, New York.
Anon. sale, Christie's, New York, 25 February 1992, lot 102.
Private collection, Philadelphia (acquired at the above sale); sale,
Sotheby's, New York, 3 November 2011, lot 143.
Acquired at the above sale by the late owner.

EXHIBITED

Kunsthalle Bern, *Fernand Léger*, April-May 1952.



343

BERNARD BUFFET (1928-1999)

Bouquet

signed 'Bernard Buffet' (center right) and dated '1980' (lower center)
oil on canvas
25 $\frac{3}{8}$ x 21 $\frac{1}{4}$ in. (65 x 54 cm.)
Painted in 1980

\$50,000-70,000

PROVENANCE

Galerie Tamenaga, Tokyo.
Private collection, Japan (acquired from the above, *circa* 1980); sale,
Christie's, New York, 4 November 2010, lot 473.
Acquired at the above sale by the late owner.

This work is recorded in the Maurice Garnier Archives.



344

JEAN METZINGER (1883-1956)

Pichet rouge, tranches de melon et citron

signed 'J Metzinger' (lower left)
oil on canvas
18 x 21 $\frac{5}{8}$ in. (46 x 55 cm.)
Painted circa 1950

\$60,000-80,000

PROVENANCE

Galerie Rive Gauche, Paris.
Esther L. Blumstein, New York (acquired from the above, 1955).
Private collection, New York (by descent from the above); sale, Sotheby's,
New York, 7 November 2012, lot 211.
Acquired at the above sale by the late owner.

The late Bozena Nikiel confirmed the authenticity of this work.

PROPERTY FROM THE COLLECTION OF
JOAN A. MENDELL



345

JEAN-PIERRE CASSIGNEUL (B. 1935)

Profil devant la mer

signed 'CASSIGNEUL' (lower right); signed again and dated
'Cassigneul 06.' (on the reverse)

oil on canvas

24 x 19¾ in. (61 x 50 cm.)

Painted in 2006

PROVENANCE

Galerie Taménaga, Paris (acquired from the artist, 2012).

Jean-Pierre Cassigneul has confirmed the authenticity of this work.

\$60,000-80,000



346

MAURICE DE VLAMINCK (1876-1958)

Paysage de rivière

signed 'Vlaminck' (lower right)
oil on canvas
21½ x 25¾ in. (54.8 x 65.7 cm.)
Painted *circa* 1912

\$80,000-120,000

PROVENANCE

Maurice Leclanché, Paris.
Anon. sale, Hôtel Drouot, Paris, 6 November 1924, lot 102.
Anon. sale, Hôtel New Otani, Osaka, 20 January 1989, lot 26.
Corporate collection, Japan; sale, Christie's, New York, 9 November 1999,
lot 335.
Acquired at the above sale by the late owner.

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

347

BERNARD BUFFET (1928-1999)

Nature morte à la citrouille II

signed and dated 'Bernard Buffet 1977' (lower left)

oil on canvas

44 $\frac{7}{8}$ x 57 $\frac{3}{4}$ in. (114 x 145.7 cm.)

Painted in 1977

\$150,000-250,000

PROVENANCE

Galerie Maurice Garnier, Paris.

Anon. sale, Christie's, New York, 4 November 2009, lot 318.

Acquired at the above sale by the late owner.

LITERATURE

Y. Le Pichon, *Bernard Buffet*, Paris, 1986, vol. II, p. 484, no. 847
(illustrated in color, p. 480; titled *Nature morte au potiron*).

Nature morte à la citrouille II utilizes the bold outlines and angular forms which were emblematic of Buffet's artwork. This large-scale composition depicts a table composed of strong lines with deliberately spaced props, including a pumpkin, artichokes, radishes, scallions, and a sauce pan. The whole table sits beneath an overhead lamp, which bathes the scene in bright light. The tilted perspective and slightly asymmetrical lines are quintessential of Buffet's modern delineation of still-life subject matter. The objects perch upon a stark white tablecloth, which rises from the darkened tones of the background.



The artist in his studio. Photo: Edouard Boubat / Gamma-Rapho via Getty Images.
Art: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.





348

MAURICE UTRILLO (1883-1955)

Rue Saint-Rustique

signed 'Maurice. Utrillo. V.' (lower right)
oil on board laid down on cradled panel
27 $\frac{3}{8}$ x 20 $\frac{1}{4}$ in. (70.2 x 51.5 cm.)
Painted *circa* 1919

\$100,000-150,000

PROVENANCE

Henry Reinhardt & Son, Inc., New York.
Private collection, New York (acquired from the above, 1930); Estate sale,
Christie's, New York, 5 May 2005, lot 265.
Acquired at the above sale by the late owner.

LITERATURE

P. Pétridès, *L'oeuvre complet de Maurice Utrillo*, Paris, 1962, vol. II, p. 250,
no. 782 (illustrated, p. 251).

The Comité Utrillo has confirmed the authenticity of this work.



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN
COLLECTION

349

JEAN-PIERRE CASSIGNEUL (B. 1935)

Le Vase bleu

signed 'CASSIGNEUL' (lower left)
oil on canvas
36¼ x 28¾ in. (92 x 73 cm.)

\$50,000-70,000

PROVENANCE

Galerie Taménaga, Paris (acquired from the artist).
Acquired from the above by the present owner, December 2015.

Jean-Pierre Cassigneul has confirmed the authenticity of this work.



PROPERTY FROM THE
ISRAEL MUSEUM, JERUSALEM
SOLD TO BENEFIT THE ACQUISITIONS FUND

The Israel Museum, Jerusalem

The Israel Museum, Jerusalem, is Israel's foremost cultural institution and one of the world's leading encyclopedic museums. Founded in 1965, the Museum has built a far-ranging collection of nearly 500,000 objects from archaeology to contemporary art through an unparalleled legacy of gifts and support from its circle of Patrons and Friends associations from seventeen countries. The Museum embraces a dynamic exhibition program, and a rich annual program of publications, educational activities, and special cultural events. In its 2018 season, the Israel Museum is presenting a series of exhibitions showcasing some of the most acclaimed visual artists, designers, and fashion innovators working in Israel today. From solo exhibitions that introduce audiences to new bodies of work by local artists Zoya Cherkassky, Oren Eliav, and Gil Marco Shani, to *Fashion Statement: A Century of Fashion in Israel*, this season extends the Museum's commitment to providing a platform for the country's breadth of creative expression. Culminating the exhibition lineup is a major retrospective on French artist Christian Boltanski, spanning over three decades of the artist's career.

Major traveling exhibitions organized by the Israel Museum in 2018 include *No Place Like Home*, The Berardo Collection Museum, Lisbon; *Duchamp Magritte Dalí. Revolutionaries of the 20th Century: Masterpieces from The Israel Museum, Jerusalem*, Palacio Gaviria, Madrid; *The Miracle of M.C. Escher: Prints from The Collection of The Israel Museum, Jerusalem*, Ueno Royal Museum, Tokyo, and Abeno Harikas Art Museum, Osaka; *Veiled Meanings: Fashioning Jewish Dress from The Collection of The Israel Museum, Jerusalem*, The Jewish Museum, New York, and The Contemporary Jewish Museum, San Francisco; and *Chagall Love and Life*, from the collection of *The Israel Museum, Jerusalem*, Hangaram Art Museum, Seoul, South Korea.

From its inception, the Israel Museum was conceived as a dynamic and modular museum, designed to encourage the growth and diversification of its holdings over time. In keeping with the principles of good collection management, the Museum continually reviews and evaluates its holdings with an eye towards identifying areas of duplication or lacunae. In line with this rigorous policy and following careful review, the Museum has identified a select group of artworks for deaccession from its broad holdings of Modern Art. All proceeds from the sale of these works will be directed back into the Acquisitions Fund for the Department of Modern Art with the goal of making strategic additions over time that will strengthen and enhance the diversity and scope of the Department's core collection. We greatly appreciate the foresight of our patrons, enabling us to achieve this goal.



Exterior view of the Israel Museum, Jerusalem.

© Timothy Hursley Courtesy The Israel Museum, Jerusalem



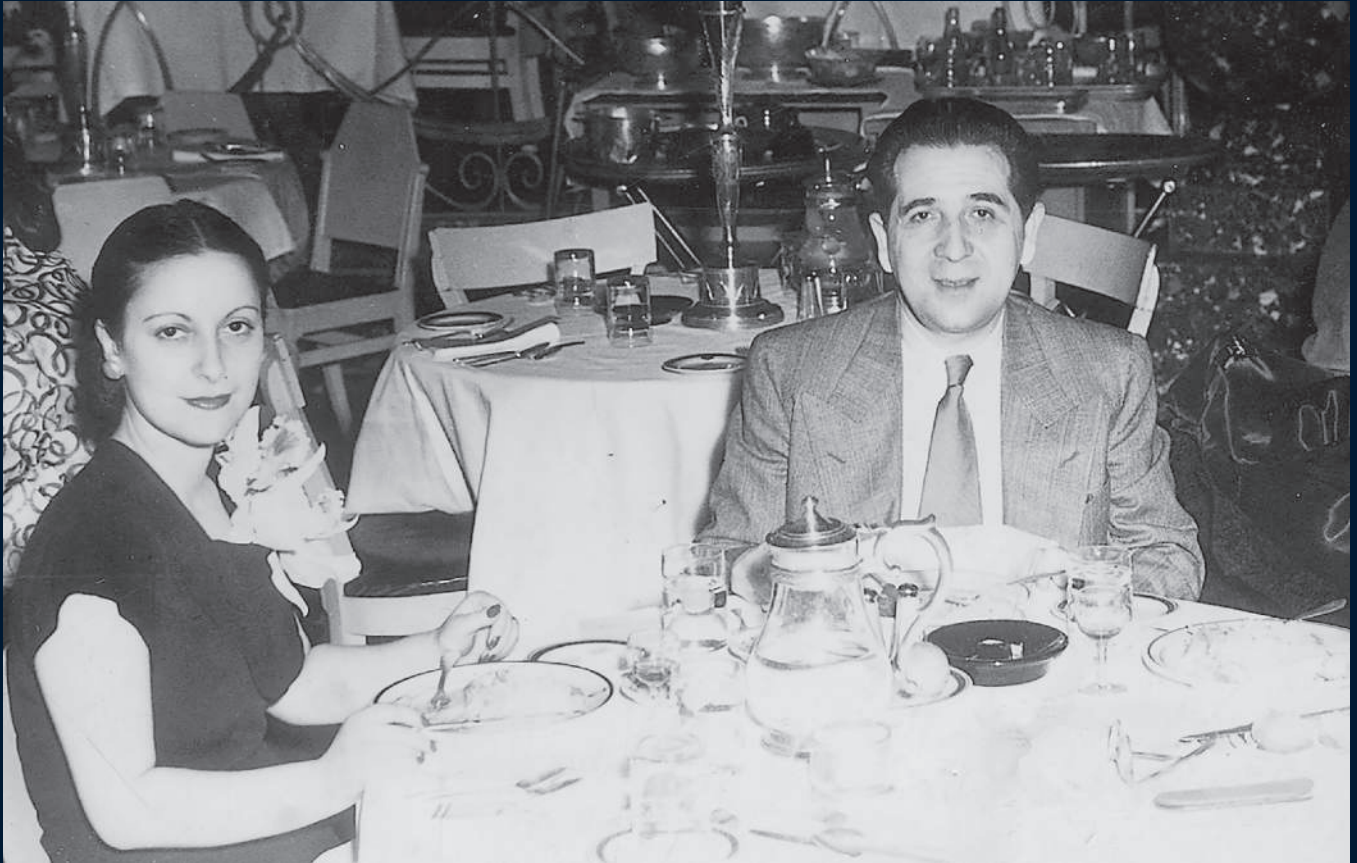
The Israel Museum, Jerusalem.

© Photo : The Israel Museum, Jerusalem by Elie Posner



PROPERTY FROM THE
ISRAEL MUSEUM, JERUSALEM
SOLD TO BENEFIT THE ACQUISITIONS FUND
SELECTIONS FROM THE ARTHUR AND MADELEINE CHALETTE LEJWA COLLECTION

Selections from The Arthur and Madeleine Chalette Lejwa Collection



Arthur and Madeleine Chalette Lejwa. Photographer unknown. Photo courtesy of the Israel Museum.

Arthur and Madeleine Chalette Lejwa sought to conjoin their concern for the Jewish people and the State of Israel with their passion for the arts. The Lejwas had the imagination to look beyond the barbed wires and remnants of the 1967 Six Day War in Jerusalem, envisioning public parks and outdoor sculpture gardens in place of the city's concrete barriers. With their art donations, financial support, and friendship with Mayor of Jerusalem, Teddy Kollek, the Lejwas were integral to the actualization and creation of the Israel Museum. Their aesthetic taste ranged from Classical Archaeology to American and European Modern Art. Upon their death, their entire collection was bequeathed to the Israel Museum.

Madeleine Chalette Lejwa opened Chalette Parfums in New York in 1944, which thrived as a fine fragrance shop for a decade. The boutique was later repurposed as Galerie Chalette, an art gallery, founded by the Lejwas in early 1954. In 1957, the gallery moved from 45 West 57th Street to 1100 Madison Avenue and six years later, they purchased a brownstone at 9 East 88th Street, utilizing its ground floor as exhibition space. In fewer than ten years, the Lejwas consolidated their importance among the rarified community of New York dealers. Their penchant for Constructivist Art distinguished them from the others, as did their eclectic taste. They prided themselves on championing new artists, becoming friends with many of them, in addition to those who were more established. Between 1954 and 1958, the gallery presented Henri Matisse, Pablo Picasso, Marc Chagall, Edgar Degas, and Wassily Kandinsky, with Leon Polk Smith and Polish painter and optical illusionist Wojciech Fangor each presenting multiple solo exhibitions up to 1970.

The gallery was known for its inspired curatorship, including *Eleven British Sculptors* in 1956—a grouping of abstract artists hitherto unknown to American audiences—and *Sculpture by Painters*, a 1958 collaboration with French gallerist Denise René. The relationship with Madame René helped the Lejwas organize what was arguably their most ambitious exhibition: *Construction and Geometry in Painting: From Malevitch to "Tomorrow."* Uniting fifty artists from seventeen countries, the show opened in New York on March 31, 1960, touring for over a year thereafter to Cincinnati, Chicago, Minneapolis, and San Francisco.

The Lejwas were deeply committed to the art of Jean Arp. Beginning in 1960, with an exhibition of Jean Arp and Sophie Tauber-Arp, the Lejwas continued to champion his work for the rest of their lives. "Not content merely to exhibit Arp, Madeleine and Arthur began to give him away." They gifted his monumental stainless steel sculpture *The Threshold of Jerusalem* to that city in 1971. "In December, they gave to the Metropolitan Museum of Art thirty-nine Arp sculptures out of an edition of 300, entitled 'Threshold Configuration.' The income derived from the sale of the entire edition went to the establishment of the 'Arthur Lejwa Fund in Honor of Jean Arp,' to support exhibitions and acquisitions in the Metropolitan's department of twentieth-century art" (V.S. Komor in R. Apter-Gabriel, ed., *The Arthur and Madeleine Chalette Lejwa Collection in the Israel Museum*, Jerusalem, 2005, p. 24). They donated the sculpture *Oriforme* to the National Gallery in Washington D.C. and upon their deaths bequeathed their vast collection of works by the artist to the Israel Museum.

Christie's is honored to present the following selection of works from the Arthur and Madeleine Chalette Lejwa Collection, sold to benefit future acquisitions of Modern Art at the Israel Museum.



The Lejwas' home. Photographer unknown. Photo courtesy of the Israel Museum. Arp: © 2018 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.



The Lejwas' home. Photographer unknown. Photo courtesy of the Israel Museum. Arp: © 2018 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.



350

JEAN (HANS) ARP (1886-1966)

Rencontre dans l'oeuf I

signed, dated and dedicated 'Arp Pour mes amis Lejwa en souvenir de leur visite à Meudon en 1959' (on the artist's label affixed to the reverse); signed and dated again and titled 'Arp Rencontre dans l'oeuf 1959' (on another label affixed to the reverse)

painted wood relief laid down on panel in the artist's frame

17 $\frac{7}{8}$ x 16 $\frac{7}{8}$ in. (45.5 x 43 cm.) (including frame)

Executed in 1959; unique

\$60,000-80,000

PROVENANCE

Arthur and Madeleine Chalette Lejwa, New York (gift from the artist, 1959).

Bequest from the above to the present owner, 1999.

EXHIBITED

New York, Galerie Chalette (Madeleine Lejwa), *Jean Arp and Sophie Taeuber-Arp*, October-November 1960, p. 61, no. 47 (illustrated in color, p. 29; with incorrect medium and orientation).

Washington, D.C., The Washington Gallery of Modern Art, *Formalists*, June-July 1963, no. 6.

New York, Galerie Chalette (Madeleine Lejwa), *Jean Arp*, January-February 1965, no. 25 (illustrated in color; with incorrect medium and orientation).

New York, The Metropolitan Museum of Art, *Jean Arp: From the Collections of Mme Marguerite Arp and Arthur and Madeleine Lejwa*, April-September 1972, no. 31 (illustrated in color).

Pittsburgh, Carnegie Institute, Museum of Art; Utica, Munson-Williams-Proctor Institute; Seattle Art Museum; San Francisco Museum of Art; Cincinnati Art Museum; Denver Art Museum; Adelaide, Art Gallery of South Australia; Sydney, Art Gallery of New South Wales; Melbourne, National Gallery of Victoria; Brisbane, Queensland Art Gallery; Launceston, Tasmania, Queen Victoria Museum; Perth, Western Australian Art Gallery; Austin, University Art Museum and Sarasota, Ringling Museum, *Jean Arp: Sculpture, Reliefs, Works on Paper—An Exhibition Organized by Madeleine Chalette Lejwa*, February 1975-January 1979, no. 46 (illustrated in color).

LITERATURE

B. Rau and M. Seuphor, *Hans Arp: Die Reliefs, Oeuvre-Katalog*, Stuttgart, 1981, p. 295, no. 615 (illustrated).

R. Apter-Gabriel, ed., *The Arthur and Madeleine Chalette Lejwa Collection in the Israel Museum*, Jerusalem, 2005, p. 236, no. 109 (illustrated in color; with incorrect medium).

We thank the Fondation Arp, Clamart, for their help cataloguing this work.





PROPERTY FROM THE
ISRAEL MUSEUM, JERUSALEM
SOLD TO BENEFIT THE ACQUISITIONS FUND
SELECTIONS FROM THE ARTHUR AND MADELEINE CHALETTE LEJWA COLLECTION



351

JEAN (HANS) ARP (1886-1966)

Sans titre (Etude pour une tapisserie)

oil on board
19 $\frac{3}{8}$ x 19 $\frac{1}{4}$ in. (49.2 x 49 cm.)
Painted in 1959

\$30,000-40,000

PROVENANCE

Marguerite Arp-Hagenbach, Clamart (wife of the artist).
Arthur and Madeleine Chalette Lejwa, New York (acquired from the above,
by 1975).
Bequest from the above to the present owner, 1999.

EXHIBITED

Pittsburgh, Carnegie Institute, Museum of Art; Utica, Munson-Williams-Proctor Institute; Seattle Art Museum; San Francisco Museum of Art; Cincinnati Art Museum; Denver Art Museum; Adelaide, Art Gallery of South Australia; Sydney, Art Gallery of New South Wales; Melbourne, National Gallery of Victoria; Brisbane, Queensland Art Gallery; Launceston, Tasmania, Queen Victoria Museum; Perth, Western Australian Art Gallery; Austin, University Art Museum and Sarasota, Ringling Museum, *Jean Arp: Sculpture, Reliefs, Works on Paper—An Exhibition Organized by Madeleine Chalette Lejwa*, February 1975-January 1979, no. 55.

LITERATURE

R. Apter-Gabriel, ed., *The Arthur and Madeleine Chalette Lejwa Collection in the Israel Museum, Jerusalem*, 2005, p. 235, no. 106 (illustrated in color).



352

JEAN (HANS) ARP (1886-1966)

Fruit et fleur

signed, dated, titled and numbered 'Arp 1962 Frucht und Blüte 2/2'
(on the artist's label affixed to the reverse)
painted wood relief
Diameter: 13½ in. (34.5 cm.)
Executed in 1962

\$40,000-60,000

PROVENANCE

Galerie d'art moderne, Basel (by 1963).
Arthur and Madeleine Chalette Lejwa, New York (by 1965).
Bequest from the above to the present owner, 1999.

EXHIBITED

Basel, Galerie d'art moderne, *Arp, Calder, Marini*, May-September 1963,
p. 3, no. 17 (illustrated, p. 15).
New York, Galerie Chalette (Madeleine Lejwa), *Jean Arp*, January-
February 1965, no. 27 (illustrated in color).
New York, The Metropolitan Museum of Art, *Jean Arp: From the
Collections of Mme Marguerite Arp and Arthur and Madeleine Lejwa*,
April-September 1972, no. 32 (illustrated in color, p. 30).

Pittsburgh, Carnegie Institute, Museum of Art; Utica, Munson-Williams-
Proctor Institute; Seattle Art Museum; San Francisco Museum of Art;
Cincinnati Art Museum; Denver Art Museum; Adelaide, Art Gallery of
South Australia; Sydney, Art Gallery of New South Wales; Melbourne,
National Gallery of Victoria; Brisbane, Queensland Art Gallery;
Launceston, Tasmania, Queen Victoria Museum; Perth, Western
Australian Art Gallery; Austin, University Art Museum and Sarasota,
Ringling Museum, *Jean Arp: Sculpture, Reliefs, Works on Paper—An
Exhibition Organized by Madeleine Chalette Lejwa*, February 1975-January
1979, no. 47 (illustrated in color).

LITERATURE

B. Rau and M. Seuphor, *Hans Arp: Die Reliefs, Oeuvre-Katalog*, Stuttgart,
1981, p. 350, no. 725a (illustrated).
R. Apter-Gabriel, ed., *The Arthur and Madeleine Chalette Lejwa Collection
in the Israel Museum, Jerusalem*, 2005, p. 237, no. 121 (illustrated in color).

We thank the Fondation Arp, Clamart, for their help cataloguing this
work.



353

JEAN (HANS) ARP (1886-1966)

La poupée de Déméter

signed and numbered 'ARP 1/5' (on the underside)
bronze with gold patina
Height: 16 in. (40.1 cm.)
Conceived in 1961; this bronze version cast in 1973

\$120,000-180,000

PROVENANCE

Marguerite Arp-Hagenbach, Clamart (wife of the artist).
Arthur and Madeleine Chalette Lejwa, New York (acquired from the
above, 1978).
Bequest from the above to the present owner, 1999.

EXHIBITED

Pittsburgh, Carnegie Institute, Museum of Art; Utica, Munson-
Williams-Proctor Institute; Seattle Art Museum; San Francisco
Museum of Art; Cincinnati Art Museum; Denver Art Museum;
Adelaide, Art Gallery of South Australia; Sydney, Art Gallery of New
South Wales; Melbourne, National Gallery of Victoria; Brisbane,
Queensland Art Gallery; Launceston, Tasmania, Queen Victoria
Museum; Perth, Western Australian Art Gallery; Austin, University Art
Museum and Sarasota, Ringling Museum, *Jean Arp: Sculpture, Reliefs,
Works on Paper—An Exhibition Organized by Madeleine Chalette Lejwa*,
February 1975–January 1979, no. 28.
New York, The Solomon R. Guggenheim Museum, *Jean Arp*, July-
August 1976, no. 23 (illustrated).
Jerusalem, The Israel Museum, *From Far and Wide: A Taste of the Lejwa
Collection*, May–August 2005.

LITERATURE

E. Trier, intro., *Jean Arp, Sculpture: His Last Ten Years*, New York, 1968,
p. 117, no. 257 (marble version illustrated, p. 116).
I. Jianou, *Jean Arp*, Paris, 1973, p. 79, no. 256.
R. Apter-Gabriel, ed., *The Arthur and Madeleine Chalette Lejwa
Collection in the Israel Museum*, Jerusalem, 2005, p. 237, no. 117
(illustrated in color; illustrated in color again, p. 72).
A. Hartog and K. Fischer, eds., *Hans Arp: Sculptures, A Critical Survey*,
Ostfildern, 2012, p. 354, no. 257a (another cast illustrated).

We thank the Fondation Arp, Clamart, for their help cataloguing
this work.

In 1960, Arp became interested in the figure of Demeter, the goddess of corn, grain, and the harvest and created a curvaceous, sensuous, abstracted form to represent her. Often inspired by his own works, Arp fashioned the present work from a previous sculpture, *Déméter*, into a simpler, more elongated and less figurative shape. "I am often attracted by a detail in my sculptures—a curve, a contrast—which becomes the germ of a new sculpture," he wrote. "I accentuate this curve, this contrast, and it brings me new shapes" (quoted in J. Fricker, "Germe d'une nouvelle sculpture," *Arp*, exh. cat., Musée national d'art moderne, Paris, 1962, p. 50). He titled this work *La poupée de Déméter*, or Demeter's Doll. While the original Demeter evokes the powerful image of a classical, maternal figure, the doll reminds one of play, childhood, and imagination, three of the principal themes of the Dada movement, of which Arp was one of the founders.

While the reference to Demeter may infer a traditional representation, Arp creates a modern depiction of the female form, and succeeds in creating a shape as simplified as possible, whose sensual undulations, harmonious grace and almost organic suppleness could define the criteria for timeless beauty. This fullness of form and this simplicity of representation are obtained by removing the limbs and all figurative details. Only the elegant outline of the silhouette is retained, accentuated by the luminous reflections of the golden patina.





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SELECTIONS FROM THE ARTHUR AND MADELEINE CHALETTE LEJWA COLLECTION



354

RAYMOND DUCHAMP-
VILLON (1876-1918)

*Cheval et cavalier, second état,
dit "Le cavalier droit"*

signed 'Duchamp Villon' (on the right side of the base); inscribed with foundry mark and inscribed 'Georges Rudier. Fondateur. Paris. LOUIS CARRE EDITEUR.' (on the back of the base)

bronze with black patina

Height: 11½ in. (28.1 cm.)

Conceived in 1914; this bronze version cast by the estate of the artist after 1952

\$20,000-30,000

PROVENANCE

Galerie Louis Carré, Paris.

Arthur and Madeleine Chalette Lejwa, New York.
Bequest from the above to the present owner, 1999.

EXHIBITED

Jerusalem, The Israel Museum, *Modern Art
Permanent Display*, 1999-2010.

LITERATURE

M.-N. Pradel, *Raymond Duchamp-Villon: La vie et l'oeuvre*, Paris, 1960, nos. 76-77.

W.C. Agee, *Raymond Duchamp-Villon*, New York, 1967, p. 86, no. 2 (another cast illustrated, p. 88, fig. 61).

R. Apter-Gabriel, ed., *The Arthur and Madeleine Chalette Lejwa Collection in the Israel Museum*, Jerusalem, 2005, p. 244, no. 153 (illustrated in color; illustrated again in color, p. 103).

The authenticity of this work has kindly been confirmed by the Association Duchamp Villon Crotti.

Duchamp-Villon reinvents the traditional theme of the horse in the present sculpture through an aesthetic vocabulary that employs Cubist elements to mechanize the animal's natural form. "The most profound and complex embodiment of the transition from the nineteenth to the twentieth century is Duchamp-Villon's *Horse*, symbol of a revolution still in progress" (W.C. Agee, *op. cit.*, p. 89).



355

HENRI LAURENS
(1885-1954)

Etude pour *Grande Stella*

aluminum relief
15 $\frac{7}{8}$ x 12 $\frac{1}{4}$ in. (40.6 x 31 cm.)
Conceived in 1933

\$25,000-35,000

PROVENANCE

Arthur and Madeleine Chalette Lejwa, New York.
Bequest from the above to the present owner, 1999.

LITERATURE

W. Hofmann, intro., *The Sculpture of Henri Laurens*,
New York, 1970, p. 218 (large bronze version
illustrated, p. 148).

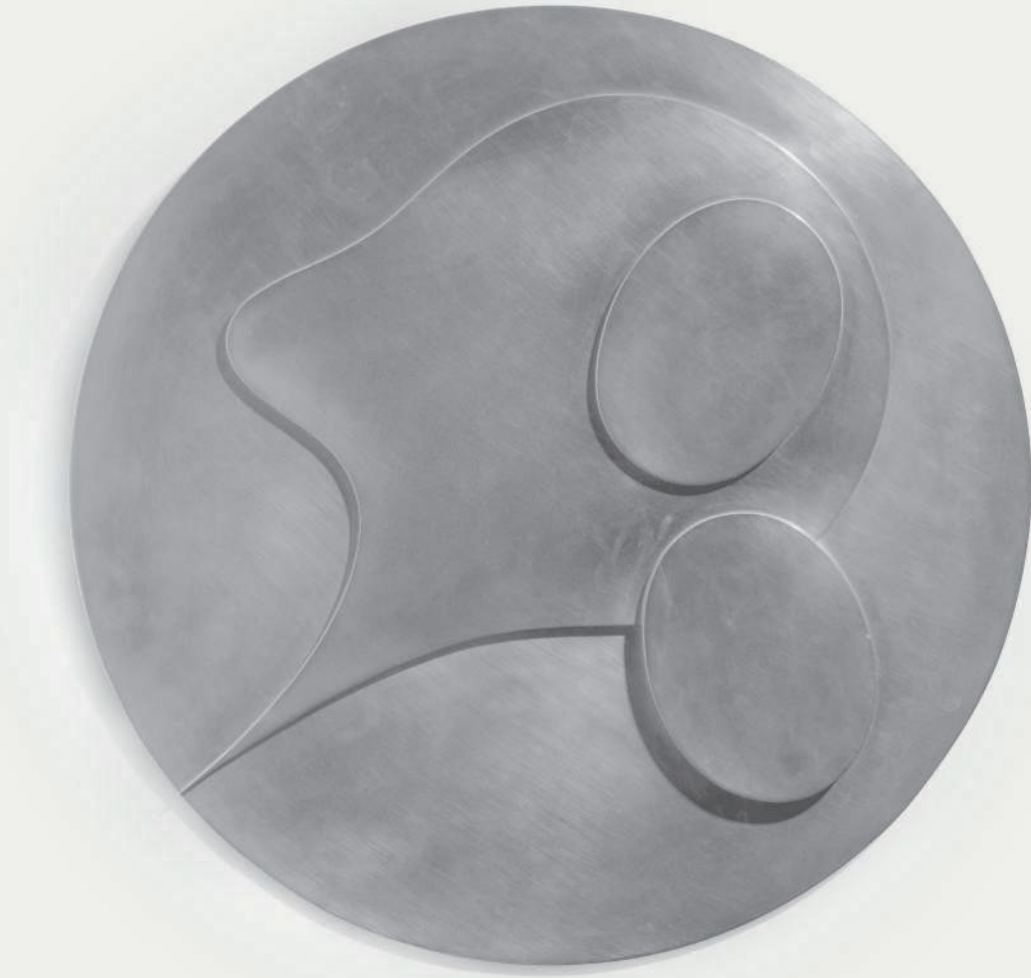
R. Apter-Gabriel, ed., *The Arthur and Madeleine
Chalette Lejwa Collection in the Israel Museum*,
Jerusalem, 2005, p. 246, no. 171 (illustrated in
color).

Quentin Laurens, the holder of the Droit Moral,
has kindly confirmed that this work is registered
in the Laurens atelier archives.





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SELECTIONS FROM THE ARTHUR AND MADELEINE CHALETTE LEJWA COLLECTION



356

JEAN (HANS) ARP (1886-1966)

Composition dans un cercle No. 6

signed and numbered twice 'Arp 2/5' (on the reverse)
Duraluminum relief
Diameter: 19 $\frac{1}{2}$ in. (49.9 cm.)
Conceived in 1962; this bronze version cast in March 1966

\$30,000-40,000

PROVENANCE

Arthur and Madeleine Chalette Lejwa, New York (by 1972).
Bequest from the above to the present owner, 1999.

EXHIBITED

New York, The Metropolitan Museum of Art, *Jean Arp: From the Collections of Mme Marguerite Arp and Arthur and Madeleine Lejwa*, May-September 1972, no. 33.
Paris, Galerie Denise René, *Hommage à Jean Arp*, June-July 1974, p. 76 (illustrated, pl. 56).

Pittsburgh, Carnegie Institute, Museum of Art; Utica, Munson-Williams-Proctor Institute; Seattle Art Museum; San Francisco Museum of Art; Cincinnati Art Museum; Denver Art Museum; Adelaide, Art Gallery of South Australia; Sydney, Art Gallery of New South Wales; Melbourne, National Gallery of Victoria; Brisbane, Queensland Art Gallery; Launceston, Tasmania, Queen Victoria Museum; Perth, Western Australian Art Gallery; Austin, University Art Museum and Sarasota, Ringling Museum, *Jean Arp: Sculpture, Reliefs, Works on Paper—An Exhibition Organized by Madeleine Chalette Lejwa*, February 1975-January 1979, no. 48.

Jerusalem, The Israel Museum, *From Far and Wide: A Taste of the Lejwa Collection*, May-August 2005.

LITERATURE

B. Rau and M. Seuphor, *Hans Arp: Die Reliefs, Oeuvre-Katalog*, Stuttgart, 1981, p. 342, no. 708 (another example illustrated).
R. Apter-Gabriel, ed., *The Arthur and Madeleine Chalette Lejwa Collection in the Israel Museum, Jerusalem*, 2005, pp. 62 and 237, no. 119 (illustrated in color; illustrated in color again, p. 61, fig. 4).

We thank the Fondation Arp, Clamart, for their help cataloguing this work.



357

JEAN (HANS) ARP (1886-1966)

Fruit préadamite

stamped with monogram, numbered and inscribed with foundry mark
'3/5 Susse Fondeur Paris' (on the underside)
bronze with golden brown patina
Height: 11 $\frac{3}{8}$ in. (28.7 cm.)
Conceived in 1938; this bronze version cast in 1973

\$50,000-70,000

PROVENANCE

Marguerite Arp-Hagenbach, Clamart (wife of the artist).
Arthur and Madeleine Chalette Lejwa, New York (acquired from the above,
by 1975).
Bequest from the above to the present owner, 1999.

EXHIBITED

Pittsburgh, Carnegie Institute, Museum of Art; Utica, Munson-Williams-
Proctor Institute; Seattle Art Museum; San Francisco Museum of Art;
Cincinnati Art Museum; Denver Art Museum; Adelaide, Art Gallery of
South Australia; Sydney, Art Gallery of New South Wales; Melbourne,
National Gallery of Victoria; Brisbane, Queensland Art Gallery;
Launceston, Tasmania, Queen Victoria Museum; Perth, Western
Australian Art Gallery; Austin, University Art Museum and Sarasota,

Ringling Museum, *Jean Arp: Sculpture, Reliefs, Works on Paper—An
Exhibition Organized by Madeleine Chalette Lejwa*, February 1975-January
1979, no. 8.
New York, The Solomon R. Guggenheim Museum, *Jean Arp*, July-August
1976, no. 9 (illustrated).

LITERATURE

C. Giedion-Welcker, *Jean Arp*, Stuttgart, 1957, p. 109, no. 51.
H. Read, *The Art of Jean Arp*, New York, 1968, p. 207, no. 131
(marble version illustrated in color, pl. 74).
H. Read, *Arp*, London, 1968, p. 107, no. 131 (marble version illustrated;
dated 1962).
E. Trier, intro., *Jean Arp, Sculpture: His Last Ten Years*, New York, 1968,
p. 119, no. 275 (marble version illustrated, pl. 74).
I. Jianou, *Jean Arp*, Paris, 1973, p. 69, no. 51.
R. Apter-Gabriel, ed., *The Arthur and Madeleine Chalette Lejwa Collection
in the Israel Museum, Jerusalem*, 2005, p. 234, no. 94 (illustrated in color).
A. Hartog and K. Fischer, eds., *Hans Arp: Sculptures, A Critical Survey*,
Ostfildern, 2012, p. 259, no. 51 (marble version illustrated).

We thank the Fondation Arp, Clamart, for their help cataloguing this
work.



358

JEAN (HANS) ARP (1886-1966)

Torse préadamite

bronze with brown patina

Height: 18 $\frac{3}{8}$ in. (47.8 cm.)

Conceived in 1938; this bronze version cast in June 1971

\$100,000-150,000

PROVENANCE

Marguerite Arp-Hagenbach, Clamart (wife of the artist).

Arthur and Madeleine Chalette Lejwa, New York (acquired from the above, November 1971).

Bequest from the above to the present owner, 1999.

EXHIBITED

New York, The Metropolitan Museum of Art, *Jean Arp: From the Collections of Mme Marguerite Arp and Arthur and Madeleine Lejwa*, April-September 1972, no. 4 (illustrated in color).

Pittsburgh, Carnegie Institute, Museum of Art; Utica, Munson-Williams-Proctor Institute; Seattle Art Museum; San Francisco Museum of Art; Cincinnati Art Museum; Denver Art Museum; Adelaide, Art Gallery of South Australia; Sydney, Art Gallery of New South Wales; Melbourne, National Gallery of Victoria; Brisbane, Queensland Art Gallery; Launceston, Tasmania, Queen Victoria Museum; Perth, Western Australian Art Gallery; Austin, University Art Museum and Sarasota, Ringling Museum, *Jean Arp: Sculpture, Reliefs, Works on Paper—An Exhibition Organized by Madeleine Chalette Lejwa*, February 1975-January 1979, no. 7.

LITERATURE

C. Giedion-Welcker, *Jean Arp*, Stuttgart, 1957, p. 109, no. 54.

I. Jianou, *Jean Arp*, Paris, 1973, p. 69, no. 54.

R. Apter-Gabriel, ed., *The Arthur and Madeleine Chalette Lejwa Collection in the Israel Museum*, Jerusalem, 2005, p. 234, no. 95 (illustrated in color; illustrated again in color, p. 70).

A. Hartog and K. Fischer, *Hans Arp: Sculptures, A Critical Survey*, Ostfildern, 2012, p. 260, no. 54 (another cast illustrated; with incorrect dimensions).

C. Weil-Seigeot and R. Ego, *Atelier Jean Arp et Sophie Taeuber*, Paris, 2012, p. 197 (plaster version illustrated in color).

We thank the Fondation Arp, Clamart, for their help cataloguing this work.

Having previously created reliefs and other primarily frontal compositions of biomorphic forms, it was in Arp's artistic exploration of the human body that he was able to give full expression to the analogy of human and vegetal forms that was the inspiration for much of his subsequent oeuvre. Recalling the creative epiphany that led to these important works, Arp commented: "For many years, roughly from the end of 1919 to 1931, I interpreted most of my works. Often the interpretation was more important for me than the work itself. Suddenly my need for interpretation vanished, and the body, the form, the supremely perfected work became everything to me. In 1930 I went back to the activity which the Germans so eloquently call *Hauerei* (hewing). I engaged in sculpture and modeled in plaster. The first products were two torsos" (quoted in M. Andreotti, *The Early Sculpture of Jean Arp*, London, 1989, p. 176).

The present work reflects Arp's fascination with representing biological growth and transformation. Although identified as a torso, *Torse préadamite* also marks a convergence of human and natural elements, a metamorphosis or even evolution of one living entity into something new.





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SELECTIONS FROM THE CHARLOTTE BERGMAN COLLECTION

Selections from The Charlotte Bergman Collection

Charlotte Bergman, who died in Jerusalem in July 2002, one month before her 99th birthday, was unique among the Israel Museum's benefactors.

Charlotte and her husband, Louis, were connoisseurs of the world. Sharing a passion for adventure and art, the Bergmans travelled extensively throughout Europe and to the more remote regions of the world, often returning to their London home with mementoes from these trips. They began collecting fine art in the 1930s, and following her husband's passing in 1955, Charlotte continued to travel widely, acquiring new works of art until her autumn years.

An important and defining dimension in the formation of their collection was a personal connection with the artists whom they collected. The Bergmans met Henry Moore at the beginning of his career; Raoul Dufy entered their orbit in the last years of his life, becoming a close friend. Traveling together in Europe, the Bergmans modified their automobile to accommodate the artist's infirmity and to allow him to ride in comfort. They knew and acquired works by other well-known artists such as Marc Chagall, Georges Braque, Pablo Picasso, Georges Rouault, Aristide Maillol and Alexander Calder as well from as artists who did not achieve the same recognition.

At the onset of World War II, the Bergmans settled in New York, and made their home the epicenter of artistic activity; it became an active salon for music, art and politics. Charlotte immigrated to Israel in 1967, following the Six Day War. Sharing the mayor of Jerusalem's vision for a national museum in Jerusalem, Charlotte helped Teddy Kollek with its establishment. With his encouragement, she built her modernist home on the grounds of the Museum, bringing with her the collection she and her late husband lovingly assembled. It became the showcase for the couple's collection of modern art, which was bequeathed along with the Bergman house to the Israel Museum upon Charlotte's death.

During her three decades in Jerusalem, Charlotte was a social magnet to friends and art lovers from all over the world, who came to visit and to enjoy her warm and cultured hospitality. Many of her dinners were hosted in the room with glass lined shelves of Picasso ceramics purchased in Vallauris or in the dining room hung with Raoul Dufy's watercolors. Large receptions and concerts were held in the spacious living-room where Braque's *Nature morte avec mandoline* hung over the sofa. Her bedroom continues to house a wonderful collection of Henry Moore drawings and small maquettes. A wonderful hostess, superb story teller, avid art lover, and dedicated philanthropist, Charlotte's legacy lives on in the house she built at the Israel Museum.

Christie's is honored to present the following selection of works from the Charlotte Bergman Collection, sold to benefit future acquisitions of Modern Art at the Israel Museum.





L. Bergman

Charlotte and Louis Bergman. Photo courtesy of the Israel Museum.



359

RAOUL DUFY (1877-1953)

Deauville

signed and dedicated 'Raoul Dufy à Luigi' (lower center)
oil on canvas
15 x 18 in. (37.9 x 45.9 cm.)
Painted in 1924

\$250,000-350,000

PROVENANCE

Louis and Charlotte Bergman, New York and Jerusalem (acquired from the artist).
Gift from the above to the present owner, 1970.

EXHIBITED

San Francisco Museum of Art and Los Angeles County Museum, *Raoul Dufy*, May-September 1954, p. 29, no. 28 (illustrated).
San Diego, La Jolla Museum of Art, *Louis and Charlotte Bergman Collection*, July-September 1967, no. 1 (illustrated).

LITERATURE

M. Laffaille, *Raoul Dufy: Catalogue raisonné de l'oeuvre peint*, Geneva, 1973, vol. II, p. 315, no. 807 (illustrated).

Nautical themes were among Dufy's favorite subjects. The joyful and dynamic atmosphere of the races and the bystanders presented Dufy with ample opportunities to experiment with movement and color. The present painting from 1924 features a colorful array of maritime flags hanging from the rafters of an open-air pavilion along the Deauville seaside. Deauville was internationally renowned as a glamorous space, often called the Parisian Riviera. It had a racetrack, casino, and Coco Chanel's first shop outside of Paris. It was a favorite retreat for Dufy, where he would observe the pastimes of the French upper class, enjoying walks in lively harbors, boating festivals and the permanent distraction of leisure boats.

In this depiction of Deauville, Dufy captures the seaside as seen through the lens of the upper class spectators. We see a lively cluster of well-dressed men captivated by the regatta taking place out in the water before them. Their yellow and green hats stand out among the off-white linen suits they wear. This was not the first time Dufy explored this perspective, in fact he had painted a few very similar scenes almost 20 years prior, during his fauve years in 1906 (Laffaille, vol. I, nos. 112 and 113). This return to earlier subjects from his youth was not uncommon for Dufy, as seen in another set of depictions of Bastille Day celebrations which he explored both in 1906 and later in 1950. "My youth was cradled by music and the sea" (quoted in D. Perez-Tibi, *Dufy*, New York, 1989, p. 12).





360

GEORGES ROUAULT (1871-1958)

Paysans

signed 'Rouault' (lower right)
oil on board laid down on cradled panel
22 x 15 $\frac{3}{4}$ in. (56 x 39 cm.)
Painted in 1937

\$90,000-120,000

PROVENANCE

Louis and Charlotte Bergman, New York and Jerusalem (by 1967).
Bequest from the above to the present owner, 2006.

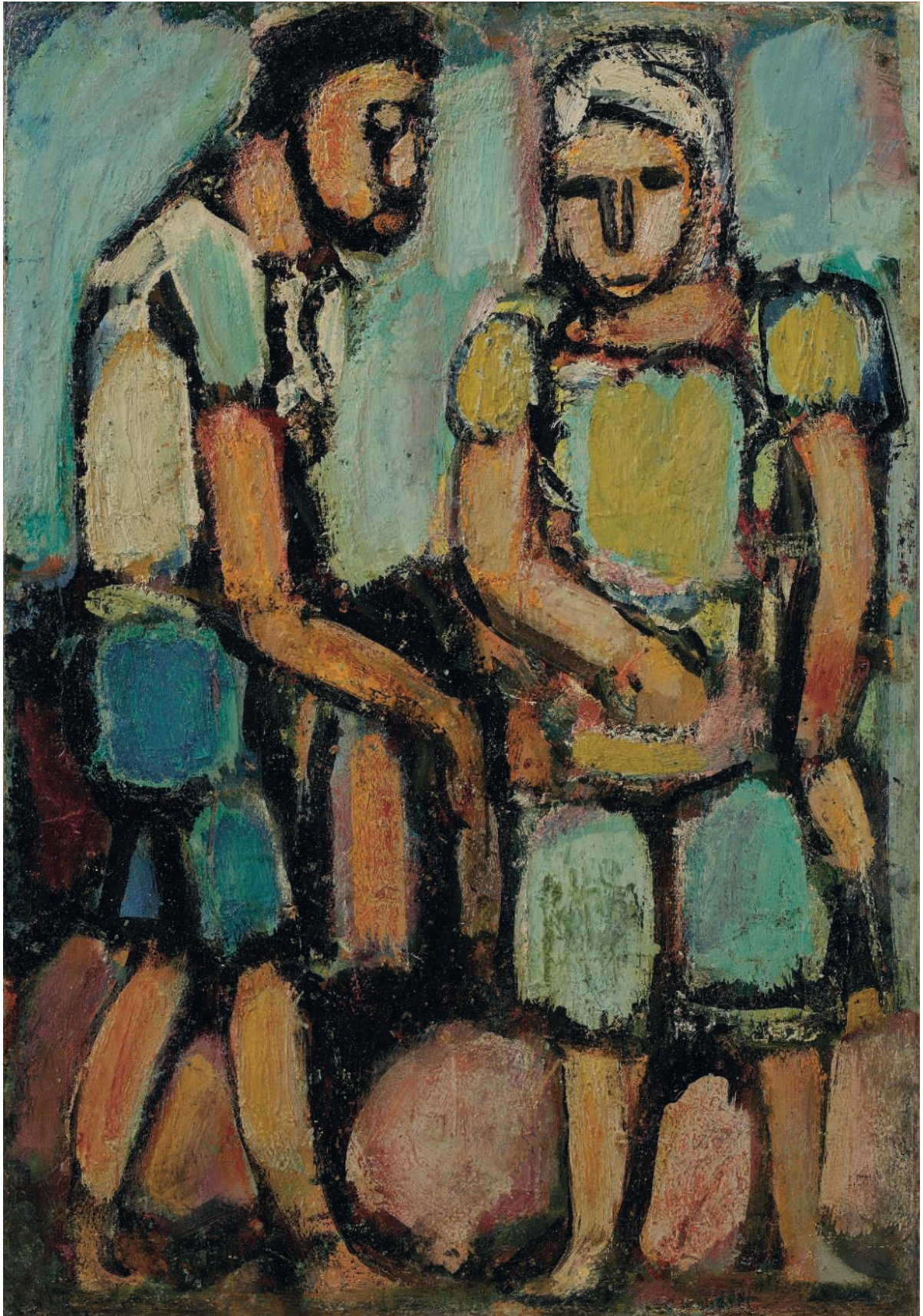
EXHIBITED

San Diego, La Jolla Museum of Art, *Louis and Charlotte Bergman Collection*, July-September 1967, no. 44.

LITERATURE

L. Venturi, *Georges Rouault*, New York, 1940, p. 75 (illustrated, pl. 95, fig. 117).
B. Dorival and I. Rouault, *Rouault: L'oeuvre peint*, Monte-Carlo, 1988, vol. II, p. 143, no. 1822 (illustrated; with incorrect dimensions).

At the time *Paysans* was painted, Rouault was enjoying an unprecedented level of international success in his artistic career. In 1937, his paintings were included in the exhibition *Les maîtres de l'art Indépendant* at the Petit Palais, while in New York, Pierre Matisse organized a highly successful one-man show of his recent paintings. The exhibition at the Petit Palais attracted the attention of the art critic Lionello Venturi, who later dedicated an enthusiastic monograph to the artist, in which the present work is illustrated.





361

HENRY MOORE (1898-1986)

Recumbent Figure

bronze with brown patina
Length: 5 in. (12.7 cm.)
Conceived in 1938

\$200,000-300,000

PROVENANCE

Louis and Charlotte Bergman, New York and Jerusalem (acquired from the artist).
Bequest from the above to the present owner, 2005.

EXHIBITED

Jerusalem, The Israel Museum, *Focus on the Collection: Henry Moore*, July 2004-March 2005, p. 30, no. 8 (illustrated in color, p. 40).

LITERATURE

R. Melville, *Henry Moore: Sculpture and Drawings, 1921-1969*, London, 1970, p. 100, no. 174 (monumental stone version illustrated, pp. 100-101).
F. Russoli and D. Mitchinson, *Henry Moore Sculpture, With Comments by the Artist*, London, 1981, p. 74, no. 121 (another cast illustrated in color).
D. Sylvester, ed., *Henry Moore: Complete Sculpture, 1921-1948*, London, 1988, vol. 1, p. 11, no. 184 (monumental stone version illustrated, pp. 112-113, no. 191).

The present work is a maquette for the sculpture of the same title and date carved in Green Hornton stone, now in the collection of Tate, London, and considered among Moore's greatest masterpieces (fig. 1). This carving was the first stone piece to utilize negative space and Moore reflected on the subject: "the first hole made through a piece of stone is a revelation. The hole connects one side to the other, making it immediately more three-dimensional. A hole can itself have as much shape meaning as a solid mass. Sculpture in air is possible, where the stone contains only the hole, which is the intended and considered form. The mystery of the hole—the mysterious fascination of caves in the hillsides and cliffs" (quoted in "The Sculptor Speaks," *The Listener*, 1937, vol. XVIII, no. 449). Commissioned by the architect Serge Chermayeff, Moore was asked to create a sculpture to sit between Chermayeff's garden and terrace in front of a vista of the Sussex Downs. Moore was compelled to enhance the horizontals of the view, with the figure lying across the terrace, gazing towards the horizon.

This was also the first time Moore used a clay maquette to precede a stone carving, though this would become common practice in his work moving forward. Traditionally Moore had preferred to follow the method of "direct carving," responding to the stone's natural and physical properties as opposed to following a pre-determined plan. It was likely that the large scale of this commission led Moore down the more practical path of creating a preliminary sculpture that could be scaled up, in order not to waste his efforts or the stone in the process. It was from this original clay maquette (now lost) that the present work was cast.



(fig. 1) Henry Moore, *Recumbent Figure*, 1938. Tate, London. Photo: © Tate, London / Art Resource, NY. Art: Reproduced by permission of The Henry Moore Foundation. © The Henry Moore Foundation. All Rights Reserved, DACS 2018 / www.henry-moore.org.





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362

HENRY MOORE (1898-1986)

Maquette for Seated Woman: Thin Neck

bronze with brown patina
Height: 10½ in. (26.6 cm.)
Length: 4¾ in. (11.9 cm.)
Depth: 5⅝ in. (13.6 cm.)
Conceived and cast in 1960

\$60,000-80,000

PROVENANCE

Louis and Charlotte Bergman, New York and Jerusalem (acquired from the artist, June 1961).
Bequest from the above to the present owner, 2005.

EXHIBITED

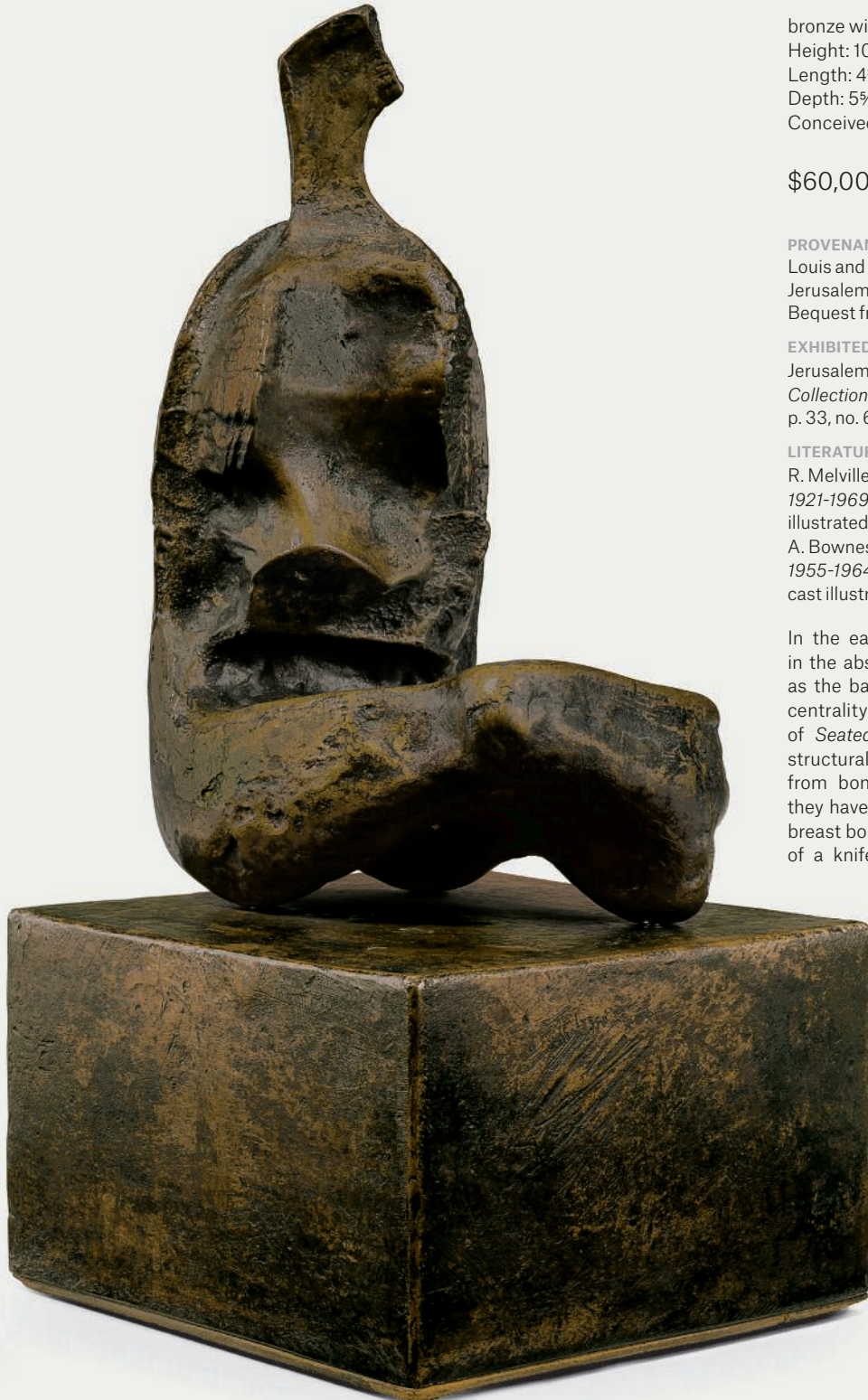
Jerusalem, The Israel Museum, *Focus on the Collection: Henry Moore*, July 2004-March 2005, p. 33, no. 64 (illustrated in color, p. 52).

LITERATURE

R. Melville, *Henry Moore: Sculpture and Drawings, 1921-1969*, London, 1970, p. 267, no. 594 (another cast illustrated).

A. Bowness, ed., *Henry Moore: Complete Sculpture, 1955-1964*, London, 1986, vol. 3, p. 46, no. 471 (another cast illustrated, p. 47).

In the early 1960s, Moore combined his interest in the abstract female form with the use of bones as the basis of his sculpture. He spoke about the centrality of bones in the monumental version of *Seated Woman: Thin Neck*: "There are many structural and sculptural principles to be learnt from bones, e.g. that in spite of their lightness they have great strength. Some bones, such as the breast bones of birds, have the lightweight fineness of a knife-edge. Finding such a bone led to my using this knife-edge thinness in 1961 in a sculpture *Seated Woman: Thin Neck*. In this figure the thin neck and head by contrast with the width and bulk of the body, gives more monumentality to the work" (quoted in R. Melville, *op. cit.*, pp. 261-262).





363

PABLO PICASSO (1881-1973)

Femme debout

numbered and stamped with foundry mark '10/10
C. VALSUANI CIRE PERDUE' (on the top of the base)
bronze with brown patina
Height: 7 $\frac{3}{8}$ in. (18.7 cm.)
Conceived in 1945

\$80,000-120,000

PROVENANCE

Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris.
Louis and Charlotte Bergman, New York and Jerusalem
(probably acquired from the above, by 1967).
Bequest from the above to the present owner, 2006.

EXHIBITED

San Diego, La Jolla Museum of Art, *Louis and Charlotte
Bergman Collection*, July-September 1967, no. 181
(illustrated; titled *Nude*).

LITERATURE

W. Spies, *Picasso: Das plastische Werk*, Stuttgart, 1983,
p. 385, no. 310 (another cast illustrated, p. 345; another
cast illustrated again, p. 214).

Claude Picasso has confirmed the authenticity of this work.

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

Picasso lived with his sculptures fully integrated into his homes. The pleasure he derived from surrounding himself with them brought with it a lack of desire to release the works for exhibition or sale. He would send new paintings to exhibitions and dealers, but the sculptures remained an integral part of his environment. It was only in 1966, through the large Paris retrospective *Hommage à Picasso*, that the public became fully aware of this side of his work. The following year, The Museum of Modern Art organized *The Sculpture of Picasso*, which until the museum's blockbuster exhibition *Picasso Sculpture* in 2015, remained the first and only show in America to display a large number of the artist's sculptures.





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364

JEAN PUGNY (1892-1956)

La Marne

signed 'Pougny' (lower right); signed again and dedicated 'A Madame avec meilleurs souhaits pour ce Noël Pougny' (on the reverse)
oil on canvas laid down by the artist on board
7¼ x 10¾ in. (19 x 27 cm.)
Painted in 1948

\$15,000-20,000

PROVENANCE

Louis and Charlotte Bergman, New York and Jerusalem (by 1967).
Bequest from the above to the present owner, 2006.

EXHIBITED

London, Adams Brothers, *Exhibition of Paintings by Jean Pougny*, April-May 1950, no. 11.
Copenhagen, Fondation Charlottenborg, *Levende Farver*, 1950, no. 148.
San Diego, La Jolla Museum of Art, *Louis and Charlotte Bergman Collection*, July-September 1967, no. 73 (dated circa 1951 and titled *Plage I*).

LITERATURE

H. Berninger and J.-A. Cartier, *Jean Pougny (Iwan Puni): Catalogue de l'oeuvre, Paris-Côte d'Azur, 1924-1956*, Tübingen, 1992, vol. 2, p. 248, no. 963 (illustrated, p. 247).



365

JEAN PUGNY (1892-1956)

Violoniste

signed 'Pougny' (lower right)
oil on canvas laid down on board
7¼ x 8¾ in. (18.1 x 21.3 cm.)
Painted in 1948

\$15,000-20,000

PROVENANCE

Louis and Charlotte Bergman, New York and Jerusalem (by 1967).
Bequest from the above to the present owner, 2006.

EXHIBITED

Paris, Galerie de France, *Pougny: oeuvres récentes*, November 1950,
no. 28.

San Diego, La Jolla Museum of Art, *Louis and Charlotte Bergman
Collection*, July-September 1967, no. 71 (illustrated; titled *Interior with
Musicians*).

LITERATURE

H. Berninger and J.-A. Cartier, *Jean Pougny (Iwan Puni): Catalogue de
l'oeuvre, Paris-Côte d'Azur, 1924-1956*, Tübingen, 1992, vol. 2, p. 226,
no. 883 (illustrated).



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366

GEORGES ROUAULT (1871-1958)

L'Ahuri

signed 'G Rouault' (upper right)
oil on board laid down on cradled panel
14 x 9¾ in. (35.7 x 24.7 cm.)
Painted in 1952

\$80,000-120,000

PROVENANCE

Louis and Charlotte Bergman, New York and Jerusalem (by 1967).
Bequest from the above to the present owner, 2006.

EXHIBITED

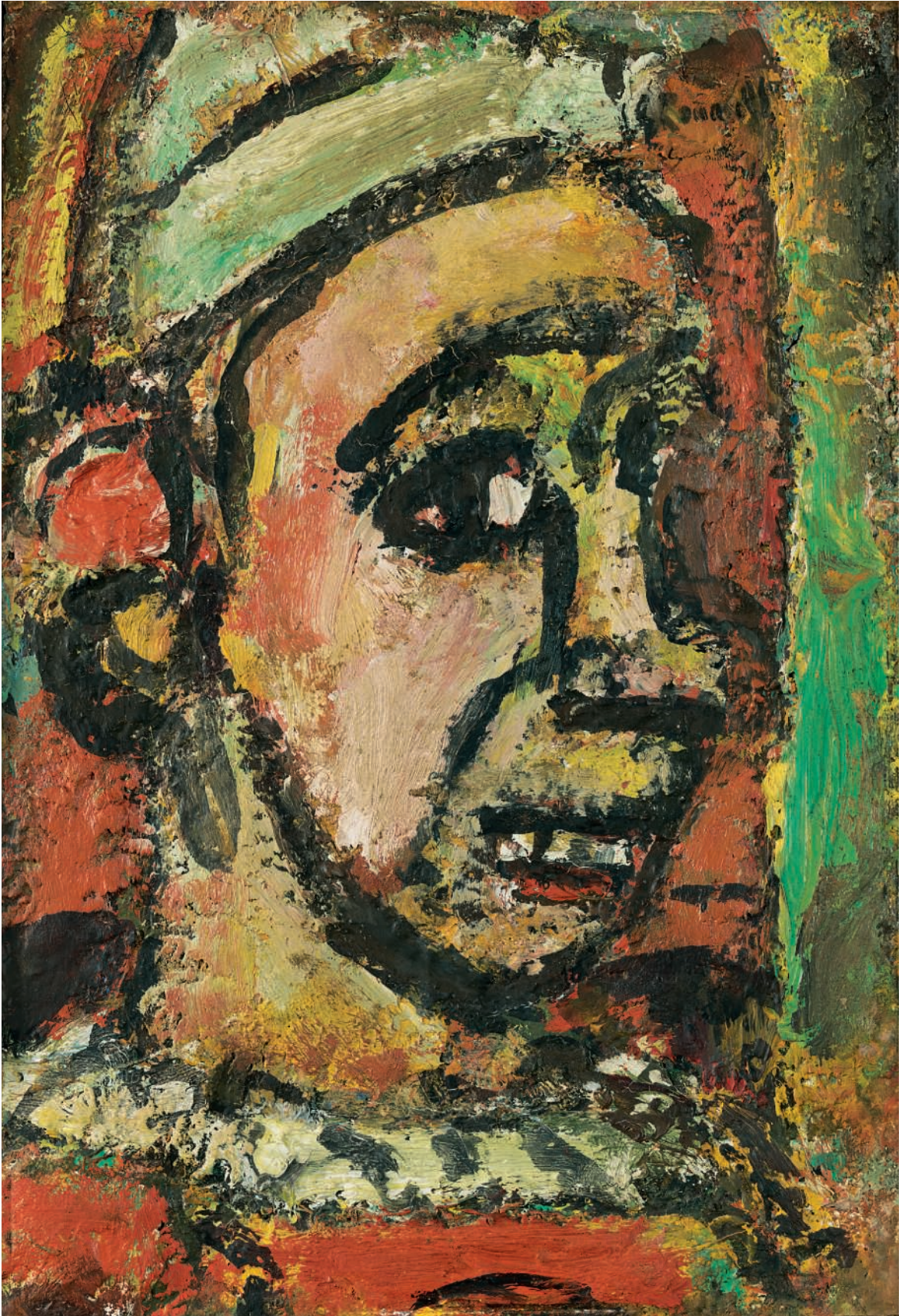
Amsterdam, Stedelijk Museum, *Georges Rouault*, May-June 1952, p. 56,
no. 76 (titled *De Verbijsterde*).
Paris, Musée national d'art moderne, *Georges Rouault*, July-October 1952,
p. 32, no. 87.
New York, The Museum of Modern Art; The Cleveland Museum of Art and
Los Angeles County Museum of Art, *Rouault: Retrospective Exhibition*,
March-August 1953 (dated 1948-1952 and titled *The Bewildered*).
Tokyo National Museum, *Rouault*, October-December 1953, no. 79
(illustrated).
San Diego, La Jolla Museum of Art, *Louis and Charlotte Bergman
Collection*, July-September 1967, no. 48 (illustrated; dated 1948-1952).

LITERATURE

B. Dorival and I. Rouault, *Rouault: L'oeuvre peint*, Monte-Carlo, 1988, vol. II,
p. 249, no. 2414 (illustrated).

Circus performers and the characters of the *commedia dell'arte* remained Rouault's most frequent subjects throughout his career. The heavily encrusted surface in *L'Ahuri* is characteristic of Rouault's lyrical, mature style and projects both spiritual gravitas and the very weight and substance of worldly existence. Thick, black contours set off the figure's forms against a radiant and richly textured background. The artist's adept handling of light recalls the effects of stained glass, which he studied as a young apprentice; as James Thrall Soby suggests, "Rouault may have absorbed the coloristic influences of Byzantine enamels, Roman mosaics and Coptic tapestries into his late work as well. The warm harmonies of color in the present work are a testament to Rouault's mastery of spiritual and emotional color and suggest the artist's graceful acquiescence to the 'ideal of art for its own sake,' which his early figures so powerfully repudiated, in the serenity of his later years" (J.T. Soby, *Georges Rouault, Paintings and Prints*, exh. cat., The Museum of Modern Art, New York, 1945, p. 26).

The noble sanctity of this wise and whimsical clown evokes an auspicious soul, one whose philosophical outlook and serenity matched the artist's own, newfound peace in the latter part of his career. "I spent my life painting twilights," Rouault reflected. "I ought to have the right now to paint the dawn" (quoted in *op. cit.*, p. 28).





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367

RAOUL DUFY (1877-1953)

Les Régates

signed 'Raoul Dufy' (lower left)

oil on canvas

12 $\frac{7}{8}$ x 16 $\frac{1}{8}$ in. (32.7 x 40.9 cm.)

Painted in 1935

\$100,000-150,000

PROVENANCE

Louis and Charlotte Bergman, New York and Jerusalem (probably acquired from the artist).

Bequest from the above to the present owner, 2006.

EXHIBITED

San Francisco Museum of Art and Los Angeles County Museum, *Raoul Dufy*, May-September 1954, p. 40, no. 58.

San Diego, La Jolla Museum of Art, *Louis and Charlotte Bergman Collection*, July-September 1967, no. 8 (illustrated).

LITERATURE

M. Laffaille, *Raoul Dufy: Catalogue raisonné de l'oeuvre peint*, Geneva, 1973, vol. II, p. 361, no. 881 (illustrated).

Dufy's abiding interest with color and the sea found its perfect outlet in the theme of the regatta with all its bustling activity and bright color. The subject first appeared in Dufy's oeuvre as early as 1907-1908, and the artist returned to it frequently from 1925-1935, depicting his native Le Havre and glamorous Deauville, as well as Henley and Cowes in England. By this time, he had developed a fascination for the elegant crowds attending the regattas and racecourses, approaching these events from the people's perspective, always keeping his treatment fresh by varying his colors and perspectives.

Dufy's interest here was two-fold: that of color and that of social observation. He was fascinated by the luminosity and transience of sunlight upon water and used this to further his theory of *couleur-lumière*. Dufy wrote, "the colour captures the light that forms and animates the group as a whole. Every object or group of objects is placed within its own area of light and shade, receiving its share of reflections and being subjected to the arrangement decided by the artist" (quoted in D. Perez-Tibi, *Dufy*, New York, 1989, p. 150).





368

HENRY MOORE (1898-1986)

Reclining Figure

signed 'Moore' (on the back)
bronze with green and brown patina
Length: 6 in. (15.1 cm.)
Conceived and cast in 1945

\$120,000-180,000

PROVENANCE

Louis and Charlotte Bergman, New York and Jerusalem (probably acquired from the artist, by 1963).
Bequest from the above to the present owner, 2006.

EXHIBITED

San Diego, Art Center in La Jolla; Santa Barbara Museum of Art and Los Angeles Municipal Art Galleries, Barnsdall Park, *Henry Moore*, August-December 1963, no. 2 (illustrated).
Jerusalem, The Israel Museum, *Focus on the Collection: Henry Moore*, July 2004-March 2005, p. 31, no. 28 (illustrated in color, p. 42).

LITERATURE

H. Read, intro., *Henry Moore: Sculpture and Drawings*, New York, 1949, no. 70q (terracotta version illustrated).
R. Melville, *Henry Moore: Sculpture and Drawings, 1921-1969*, London, 1970, p. 159, no. 342 (monumental wood version illustrated).
D. Sylvester, ed., *Henry Moore: Complete Sculpture, 1921-1948*, London, 1988, vol. 1, p. 15, no. 247 (another cast illustrated).
D. Mitchinson, ed., *Celebrating Moore: Works from the Collection of the Henry Moore Foundation*, London, 1998, p. 212, no. 145 (terracotta version illustrated, p. 211).

Intricately shaped, Moore's *Reclining Figure* exemplifies his recumbent female forms, while displaying the artist's signature amalgamation of figurative forms and abstract elements in bronze. "From the very beginning," Moore reflected in 1968, "the reclining figure has been my main theme. The first one I made was around 1924, and probably more than half of my sculptures since then have been reclining figures" (quoted in A.G. Wilkinson, ed., *Henry Moore: Writings and Conversations*, Los Angeles, 2002, p. 212). His mastery of this form is patently evident in the rhythmic rising and falling curves seen in *Reclining Figure*. The remarkable interplay of three-dimensional forms and empty space is produced by meandering and undulating lines that create the "tension, force, and vitality," as well as the harmony, that Moore sought to convey (quoted in C. Lichtenstern, *Henry Moore: Work, Theory, Impact*, London, 2008, p. 101).

The manner in which the female form is propped up on one elbow, with her twisting elongated torso and her knee raised up, is compositionally similar to other important examples of Moore's reclining figures such as *Recumbent Figure* currently in the collection of the Tate Britain in London. Moore's reclining figures sculpted during the earlier pre-war years appear more grounded with all four limbs securely attached to the base, projecting in Albert Elsen's words, "a quiet majesty, an aloofness and serenity" (quoted in *Modern European Sculpture, 1918-1945*, New York, 1978, p. 50).





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369

GEORGES BRAQUE (1882-1963)

La falaise d'Etretat

signed and dated 'G Braque -1930-' (lower right)
oil on canvas
17 x 28¾ in. (43 x 73 cm.)
Painted in 1930

\$250,000-350,000

PROVENANCE

Louis and Charlotte Bergman, New York and Jerusalem (by 1964).
Gift from the above to the present owner, 1970.

EXHIBITED

New York, Paul Rosenberg & Co., *Georges Braque: An American Tribute*,
April-May 1964, no. 40 (illustrated).
San Diego, La Jolla Museum of Art, *Louis and Charlotte Bergman
Collection*, July-September 1967, no. 36 (illustrated).

LITERATURE

M. Gieure, *Georges Braque*, Paris, 1956, p. 117 (illustrated, pl. 72).
Galerie Maeght, ed., *Catalogue de l'oeuvre de Georges Braque: Peintures,
1928-1935*, Paris, 1962 (illustrated, pl. 58).

Painted in 1930, *La falaise d'Etretat* brilliantly combines Braque's incomparable feeling for modernist composition with the French landscape painting tradition. Here, he arranges the elements of a seaside landscape with characteristic deftness, displaying his remarkable sense of how plane, form and color interact. The scene depicts two small wooden boats drawn up on a beach, with the famous cliffs of Etretat overwhelming the composition. The gray sky instills a feeling of nocturnal mystery, heightened by the lack of human presence. The sea, stretching to the front of the picture plane, is brown and green: an incongruous element typical of his works. Braque possessed a great ability to simulate material surfaces in paint; marble and wood in the case of his still lifes, and here, in the context of landscape, he conveys the texture and mass of the chalky cliffs and weathered, gravelly shore. His masterly variation of texture is evident in the contrast offered by the smooth, flat planes of the sea, sky and boats.

"For the first time since 1905 Braque spent part of the summer of 1929 on the Normandy coast where he had been brought up and had lived as a young man. Braque had given up his Provençal house at Sorgues after 1926, and had spent the next two summers at various places in the south including La Ciotat, where he had painted some of his finest Fauve pictures back in 1907. His return to Normandy was propitious, for it signalled a renewal of interest in landscape (he had not tackled a landscape since Céret in 1911), and a new receptivity to the light and colour of the countryside, banished from his paintings since the early Cubist days.

The moist silvery light of the Normandy coast, its cliffs, broad beaches and clear horizons which had meant so much to Boudin and Monet, now began to exert their appeal on Braque—tinged doubtless with a certain nostalgia. In 1931 he moved into a house specially designed and built for him in traditional Norman style at Varengeville, near Dieppe, and it was here that Braque spent much of the remainder of his life. But already on his first return visit to Dieppe in 1929 he had begun what was to become an infrequent series of small beach scenes spread over the remaining decades of his life" (E. Mullins, *The Art of Georges Braque*, London, 1968, p. 121).





370

ALEXANDER ARCHIPENKO (1887-1964)

Torso in Space

signed 'ARCHIPENKO' (on the underside)
polished terracotta
Length: 20¾ in. (52.5 cm.)
Conceived in 1935-1936; this terracotta executed
during the artist's lifetime

\$50,000-70,000

PROVENANCE

Louis and Charlotte Bergman, New York and Jerusalem (by 1967).
Gift from the above to the present owner, 1992.

EXHIBITED

San Diego, La Jolla Museum of Art, *Louis and Charlotte Bergman Collection*, July-September 1967, no. 193 (illustrated; titled *Reclining Figure*).

LITERATURE

- A. Archipenko, *Archipenko: Fifty Creative Years, 1908-1958*, New York, 1960, nos. 184-186 (other versions illustrated).
D.H. Karshan, ed., *Archipenko: International Visionary*, Washington, D.C., 1969, p. 115, no. 52 (larger bronze version illustrated, p. 78, pl. 114; dated 1936).
D.H. Karshan, *Archipenko: The Sculpture and Graphic Art, Including a Print Catalogue Raisonné*, Tübingen, 1974, p. 125 (another version illustrated).
D.H. Karshan, *Archipenko: Sculpture, Drawings, and Prints, 1908-1963*, Danville, Kentucky, 1985, p. 139, nos. 73-74 (other versions illustrated, p. 138).
D.H. Karshan, *Archipenko: Themes and Variations, 1908-1968*, Daytona Beach, 1989, p. 66 (another version illustrated, p. 67).

Frances Archipenko Gray has confirmed the authenticity of this work.

According to Donald H. Karshan, the *Torso in Space* series was a "landmark innovation in the history of sculpture" (*op. cit.*, 1989, p. 66). It was one of Archipenko's most serene and elegant achievements of the mid-1930s, created while the artist was living in Los Angeles. Archipenko places the streamlined abstract female form on a pair of cradled bases, lifting the sculpture off the surface below. "The centuries old theme of the reclining woman was expressed by sculptors as integral to the base on which the figure reposed. With *Torso in Space*, Archipenko 'freed' this subject from its horizontal moorings, so to speak, in a curvilinear shape of the female form that appears to float or be independent of its base" (*ibid.*).



371

HENRY MOORE (1898-1986)

Reclining Figure

polished bronze
Length: 5 in. (12.7 cm.)
Conceived in 1938

\$90,000-120,000

PROVENANCE

Louis and Charlotte Bergman, New York and Jerusalem (acquired from the artist, by 1963).
Bequest from the above to the present owner, 2005.

EXHIBITED

San Diego, Art Center in La Jolla; Santa Barbara Museum of Art and Los Angeles Municipal Art Galleries, Barnsdall Park, *Henry Moore*, August-December 1963, no. 7.

San Diego, La Jolla Museum of Art, *Louis and Charlotte Bergman Collection*, July-September 1967, no. 149 (illustrated).

Jerusalem, The Israel Museum, *Focus on the Collection: Henry Moore*, July 2004-March 2005, p. 30, no. 9 (illustrated in color, p. 43).

LITERATURE

R. Melville, *Henry Moore: Sculpture and Drawings, 1921-1969*, London, 1970, p. 101, no. 177 (another cast illustrated).

F. Russoli and D. Mitchinson, *Henry Moore Sculpture, With Comments by the Artist*, London, 1981, p. 310, no. 150 (another cast illustrated in color, p. 86).

D. Sylvester, ed., *Henry Moore: Complete Sculpture, 1921-1948*, London, 1988, vol. 1, p. 12, no. 193 (another cast illustrated, pl. 116).



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372

PABLO PICASSO (1881-1973)

Femme debout

numbered and stamped with foundry mark '10/10 C. VALSUANI
CIRE PERDUE' (on the back)

bronze with brown patina

Height: 8¾ in. (22.1 cm.)

Conceived in 1945

\$80,000-120,000

PROVENANCE

Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris.
Louis and Charlotte Bergman, New York and Jerusalem
(probably acquired from the above, by 1967).
Bequest from the above to the present owner, 2006.

EXHIBITED

San Diego, La Jolla Museum of Art, *Louis and Charlotte Bergman
Collection*, July-September 1967, no. 182 (titled *Nude*).

LITERATURE

W. Spies, *Picasso: Das plastische Werk*, Stuttgart, 1983, p. 385, no. 315
(another cast illustrated, p. 345).

W. Spies, *Picasso: Sculpteur*, Paris, 2000, p. 407, no. 315 (another cast
illustrated, p. 366).

Claude Picasso has confirmed the authenticity of this work.



373

HENRY MOORE (1898-1986)

Standing Figure No. 3

bronze with brown patina
Height: 8¼ in. (20.8 cm.)
Conceived and cast in 1952

\$70,000-90,000

PROVENANCE

Louis and Charlotte Bergman, New York and Jerusalem (acquired from the artist, September 1953).
Bequest from the above to the present owner, 2005.

EXHIBITED

San Diego, Art Center in La Jolla; Santa Barbara Museum of Art and Los Angeles Municipal Art Galleries, Barnsdall Park, *Henry Moore*, August-December 1963, no. 22.

Jerusalem, The Israel Museum, *Focus on the Collection: Henry Moore*, July 2004-March 2005, p. 32, no. 49 (illustrated, p. 62).

LITERATURE

A. Bowness, ed., *Henry Moore: Complete Sculpture, 1949-1954*, London, 1986, vol. 2, p. 40, no. 319 (another cast illustrated, p. 41 and pl. 87).





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374

RAOUL DUFY (1877-1953)

L'entrée du port de Sainte-Adresse

signed 'Raoul Dufy' (lower right)

oil on canvas

13 $\frac{3}{8}$ x 16 $\frac{1}{8}$ in. (34.6 x 41 cm.)

Painted in 1950

\$60,000-80,000

PROVENANCE

Louis and Charlotte Bergman, New York and Jerusalem (probably acquired from the artist).

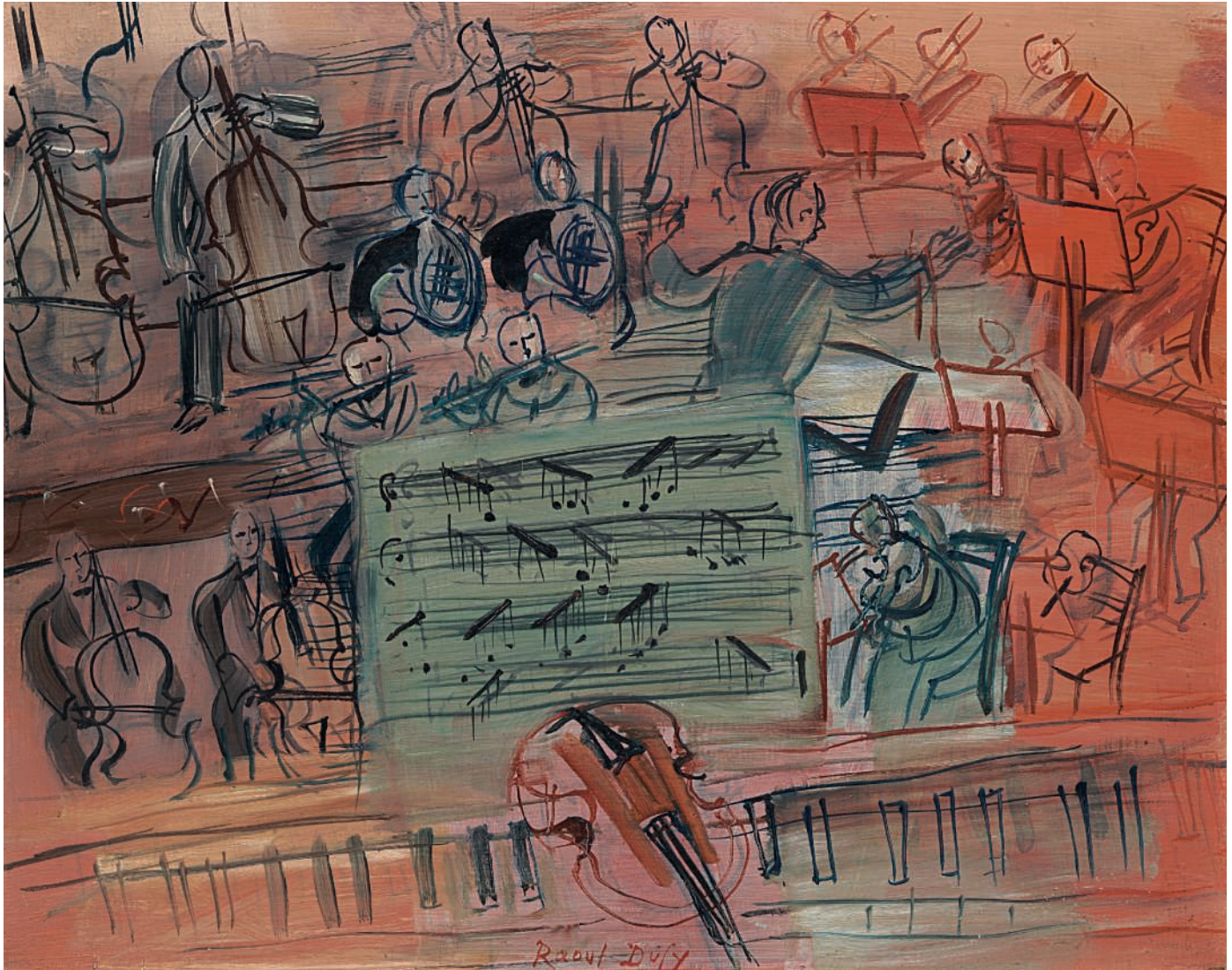
Gift from the above to the present owner, 1975.

EXHIBITED

San Diego, La Jolla Museum of Art, *Louis and Charlotte Bergman Collection*, July-September 1967, no. 22.

LITERATURE

M. Laffaille, *Raoul Dufy: Catalogue raisonné de l'oeuvre peint*, Geneva, 1973, vol. II, p. 244, no. 717 (illustrated).



375

RAOUL DUFY (1877-1953)

Le concerto au violon

signed 'Raoul Dufy' (lower center)
oil on masonite
16 x 20 in. (40.7 x 50.9 cm.)
Painted in 1951

\$100,000-150,000

PROVENANCE

Louis and Charlotte Bergman, New York and Jerusalem (probably acquired from the artist).
Gift from the above to the present owner, 1979.

EXHIBITED

San Francisco Museum of Art and Los Angeles County Museum, *Raoul Dufy*, May-September 1954, p. 40, no. 88.
San Diego, La Jolla Museum of Art, *Louis and Charlotte Bergman Collection*, July-September 1967, no. 29.

LITERATURE

M. Laffaille, *Raoul Dufy: Catalogue raisonné de l'oeuvre peint*, Geneva, 1977, vol. IV, p. 41, no. 1434 (illustrated).



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376

GEORGES ROUAULT
(1871-1958)

Clown et Polichinelle

signed 'G Rouault' (lower left)
oil and ink on paper laid down on board
4¾ x 10 in. (11 x 25.2 cm.)
Painted circa 1948

\$15,000-20,000

PROVENANCE

Louis and Charlotte Bergman, New York and Jerusalem (by 1967).
Bequest from the above to the present owner, 2006.

EXHIBITED

San Diego, La Jolla Museum of Art, *Louis and Charlotte Bergman Collection*, July-September 1967, no. 47 (titled *Pierrots* and with incorrect support).

The Fondation Georges Rouault has confirmed the authenticity of this work.



377

GEORGES ROUAULT
(1871-1958)

Stella Vespertina

signed 'G. Rouault' (lower left)
oil and ink on paper laid down on board
4¾ x 10 in. (12 x 25.5 cm.)
Painted circa 1948

\$20,000-30,000

PROVENANCE

Louis and Charlotte Bergman, New York and Jerusalem (by 1967).
Bequest from the above to the present owner, 2006.

EXHIBITED

San Diego, La Jolla Museum of Art, *Louis and Charlotte Bergman Collection*, July-September 1967, no. 46 (titled *Pieta* and with incorrect support).

The Fondation Georges Rouault has confirmed the authenticity of this work.



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378

GEORGES ROUAULT (1871-1958)

Passion

signed 'G. Rouault' (lower left); titled 'Passion' (on the reverse)
oil and ink on paper laid down on board
8½ x 11 in. (21.5 x 28 cm.)
Painted *circa* 1948

\$30,000-40,000

PROVENANCE

Louis and Charlotte Bergman, New York and Jerusalem (by 1967).
Bequest from the above to the present owner, 2006.

EXHIBITED

San Diego, La Jolla Museum of Art, *Louis and Charlotte Bergman Collection*, July-September 1967, no. 45 (illustrated; titled *Pieta* and with incorrect support).

The Fondation Georges Rouault has confirmed the authenticity of this work.



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SELECTIONS FROM THE CHARLOTTE BERGMAN COLLECTION

379

HENRY MOORE (1898-1986)

Reclining Figure

bronze with green and brown patina

Length: 7 $\frac{7}{8}$ in. (19.8 cm.)

Conceived and cast in 1945

\$140,000-180,000

PROVENANCE

Louis and Charlotte Bergman, New York and Jerusalem (probably acquired from the artist, by 1967).

Bequest from the above to the present owner, 2005.

EXHIBITED

San Diego, La Jolla Museum of Art, *Louis and Charlotte Bergman Collection*, July-September 1967, no. 151 (illustrated).

Jerusalem, The Israel Museum, *Focus on the Collection: Henry Moore*, July 2004-March 2005, p. 31, no. 26 (illustrated, p. 39).

LITERATURE

W. Grohmann, *The Art of Henry Moore*, New York, 1960, no. 35 (another cast illustrated).

R. Melville, *Henry Moore: Sculpture and Drawings, 1921-1969*, London, 1970, p. 163, no. 349 (larger version illustrated, p. 162).

F. Russoli and D. Mitchinson, *Henry Moore Sculpture, With Comments by the Artist*, London, 1981, p. 96, no. 179 (larger version illustrated).

D. Sylvester, ed., *Henry Moore: Complete Sculpture, 1921-1948*, London, 1988, vol. 1, p. 16, no. 251 (larger version illustrated, pl. 161).





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SELECTIONS FROM THE RUTH AND CARL GANS COLLECTION

Selections from The Ruth and Carl Gans Collection



Carl and Ruth Gans. Landsberger Gans Family Collection, Leo Baeck Institute Archives, New York.

In 1980 Carl Heinz and Ruth Landsberger Gans inherited an intriguing group of early naturalist paintings by Piet Mondrian, many of which were acquired by Ruth's mother, Hedwig Elli Landsberger-Stiasny (known as Elli). Elli's husband, Leopold, a distinguished legal advisor, was one of the most important art collectors of his time. According to scholar and friend, Dr. Bogomila Welsh-Ovcharov, Elli's dedication to acquiring Mondrian's work began early in her collecting career. Welsh-Ovcharov's late husband, the Mondrian scholar, Robert P. Welsh, first met and befriended Elli in the early 1960s in The Netherlands while he was researching the artist. She often attended local auctions in search of his work, and on occasion would outbid Mondrian's main supporter, Salomon B. Slijper, who gifted his vast collection of works by the artist to The Gemeente-museum in The Hague, forming the foundation of its collection. In the 1950s Elli also acquired works directly from Slijper.

Born in Berlin, Ruth Landsberger left Germany in 1937 at age seventeen, traveling with her family to Switzerland and in 1940 to the Netherlands where she began her training in Montessori education. By 1967, ten years after emigrating to the United States, Ruth received her accreditation and was employed as the Education Director at Escuela Hispana Montessori (EHM) in New York City. She was impassioned about providing underprivileged minorities access to education, and led the implementation of a bilingual program at EHM. Ruth was recognized for her in-depth knowledge of the Montessori philosophy and by 1975 she became a consultant for the American Montessori Society.

Carl was as equally as devoted to his lifetime passion of ecological preservation as his wife was to early childhood development. Born in Borken, Germany in 1915, Gans emigrated to Montreal, Canada in the late

1930s, where he studied engineering at McGill University. By 1959, he had moved to New York City working as Vice President of Pan American Trade Development. During his tenure, he quickly rose to international recognition as a consultant in the plywood, veneer and millwork industry, and was involved in the resolution of trade disputes for which he was awarded the position of an executive member of the American Arbitration Association. By 1971, Gans' knowledge in this industry was so highly regarded that he became an advisor to major forest products companies across the United States, South America, East Asia and Africa. His life was one that was devoted to the preservation of the natural environment, as Ruth's was one of improving society.

Carl Heinz Gans and Ruth Landsberger likely met in New York City where they bonded over their passion for the progression of society and the natural world. Elli's love of Mondrian's early works and friendship with Robert and Bogomila Welsh were also equally shared by Carl and Ruth.

The following five works from the Carl H. and Ruth L. Gans Collection, painted between 1897 and 1907, incorporate successive influences of academic landscape and still-life painting, Dutch Impressionism and Symbolism. Painted more than half a decade before Mondrian approached abstraction, they reveal the armature upon which his later, rigorous pictures were based. Christie's is honored to present the following selection of works by Mondrian from the Carl H. and Ruth L. Gans Collection Collection, sold to benefit future acquisitions of Modern Art at the Israel Museum.

We would like to thank Dr. Bogomila Welsh-Ovcharov and Wietse Coppes, MA, Editor Mondrian Edition Project, RKD – Netherlands Institute for Art for providing information on the Landsberger/Gans families.



Carl H. Gans in Montreal, 1 October 1948. Landsberger Gans Family Collection, Leo Baeck Institute Archives, New York.



Elli Landsberger-Stiasny. Landsberger Gans Family Collection, Leo Baeck Institute Archives, New York.



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SELECTIONS FROM THE RUTH AND CARL GANS COLLECTION

380

PIET MONDRIAN (1872-1944)

Landzicht boerderij met witte lucht

signed 'PIET MONDRIAAN' (lower right)

oil on canvas laid down on board

19 x 13 in. (48.3 x 33 cm.)

Painted in Amsterdam *circa* 1905

\$120,000-160,000

PROVENANCE

S.B. Slijper, Blaricum (acquired from the artist, 1919); sale, Van Marle en Bingell, The Hague, 20 December 1955, lot X.

Elli Landsberger-Stiasny, The Hague (acquired at the above sale).

Carl H. and Ruth L. Gans, New York (by descent from the above, 1980).

Bequest from the above to the present owner, 2014.

EXHIBITED

New York, The Solomon R. Guggenheim Museum, *Piet Mondrian Centennial Exhibition*, October-December 1971, p. 99, no. 14 (illustrated; dated *circa* 1903 or 1905 and titled *Farmhouse Sheltered by Trees*).

Kunstmuseum Bern, *Piet Mondrian*, February-April 1972, no. 14 (illustrated; dated *circa* 1903 or 1905 and titled *Bauernhof von Bäumen verdeckt*).

LITERATURE

M. Seuphor, *Piet Mondrian: Life and Work*, New York, 1956, p. 414, no. 102 (titled *Trees by Water*).

R.P. Welsh, *The Early Career of Piet Mondrian: The Naturalistic Periods*, Ph.D. Diss., Princeton University, 1965, pp. vi and 83 (illustrated, fig. 121).

M.G. Ottolenghi, *L'opera completa di Mondrian*, Milan, 1974, p. 92, no. 83 (illustrated; dated *circa* 1903 and titled *Fattoria tra gli alberi*).

R.P. Welsh, *Piet Mondrian: Catalogue Raisonné of the Naturalistic Works (until early 1911)*, New York, 1998, vol. I, p. 330, no. A436 (illustrated).

The present work is one of 15 versions of a farmstead setting which Mondrian executed using watercolors (3), charcoal (4) and oil paint (8) from *circa* 1902 to *circa* 1906 located "after one passes the Oostzijdse Mill with the village of Abcoude to one's rear." Seven were executed viewing the location close to the Oostzijdse Mill (Welsh, nos. A347, A428-A433) while "the eight other versions depict it from the opposite direction with the mill out of view at the right" (Welsh, nos. A345-A346, A434-A439). Because the present work is an oil sketch painted on board, Robert P. Welsh believed it to be executed *in situ*. The depiction of these works vary considerably in their time of day, weather and light conditions but as Welsh has written, "[they] preclude any comparisons with the systematic serial approach of a Monet. Instead one might consider this more a variations-on-a-theme approach, as Mondrian has sometimes practiced beginning with the Polder Landscapes of *circa* 1900-01 and as he would continue to explore within his Cubist and Abstract periods" (*op. cit.*, pp. 326-327).



The artist in his Amsterdam studio, *circa* 1905.
Photographer unknown.





381

PIET MONDRIAN (1872-1944)

Hoeve met Wilgen aan het water I

signed 'P. MONDRIAAN.' (lower left)
oil on board laid down on panel
9½ x 12¾ in. (24 x 31.5 cm.)
Painted in Amsterdam *circa* 1902-1903

\$50,000-70,000

PROVENANCE

S.B. Slijper, Blaricum (acquired from the artist, 1919).
Elli Landsberger-Stiasny, The Hague (acquired from the above, 1958).
Carl H. and Ruth L. Gans, New York (by descent from the above, 1980).
Bequest from the above to the present owner, 2014.

EXHIBITED

Santa Barbara Museum of Art; Dallas Museum of Fine Arts and
Washington, D.C., Washington Gallery of Modern Art, *Piet Mondrian*,
1965.

LITERATURE

M. Seuphor, *Piet Mondrian: Life and Work*, New York, 1956, p. 414, no. 101
(dated *circa* 1905 and titled *Trees by Water*).
R.P. Welsh, *The Early Career of Piet Mondrian: The Naturalistic Periods*,
Ph.D. Diss., Princeton University, 1965, pp. 64-65 (illustrated, fig. 84;
dated 1903 and titled *Willows along an Irrigation Ditch*).
R.P. Welsh, *Piet Mondrian: Catalogue Raisonné of the Naturalistic Works*
(*until early 1911*), New York, 1998, vol. I, p. 280, no. A327 (illustrated).

"Without a knowledge of the other two versions of this composition
(cat. nos. A328-A329), this one would not be recognizable as a
farmstead in which the tree foliage completely obscures the farm
building visible in the two companion examples," wrote Robert P.
Welsh. "It is here ascribed a relatively early date due to analogies
in composition, matted coloration and brush technique with the oil
version of *The Royal Wax Candle Factory, Oil Sketch* (cat. no. A190) from
1900-01. Because of its small size and mounting it qualifies as a sketch
made at the site" (*op. cit.*, p. 280).



382

PIET MONDRIAN (1872-1944)

Wilgenbos, Stammen Leunen naar Links II

signed 'P. MONDRIAN' (lower left)
oil on canvas laid down on board
9 x 15 $\frac{1}{2}$ in. (23 x 39.3 cm.)
Painted in Amsterdam *circa* 1902-1903

\$60,000-80,000

PROVENANCE

S.B. Slijper, Blaricum (acquired from the artist, 1919 and possibly until 1951).
Anon. sale, S.J. Mak van Waay, Amsterdam, 3 April 1951, possibly lot 237.
Elli Landsberger-Stiasny, The Hague (by 1960).
Carl H. and Ruth L. Gans, New York (by descent from the above, 1980).
Gift from the above to the present owner, 1984.

LITERATURE

R.P. Welsh, *Piet Mondrian: Catalogue Raisonné of the Naturalistic Works (until early 1911)*, New York, 1998, vol. I, p. 288, no. A351 (illustrated).

According to Robert P. Welsh, the present work and the related larger version (Welsh, no. A350) "obviously represent the same grouping of pollarded willow trees, and both appear to be *plein-air* sketches produced at the site... [the present] version is so similar in style, coloration and point of view for the artist that execution in sequence seems likely. Such flattened profiles of tree trunks as present in these paintings seem more characteristic of earlier, pre-Brabant members of the subject series than those which are likely to date from *circa* 1905-06" (*op. cit.*, p. 288).



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383

PIET MONDRIAN (1872-1944)

Boerenerf in de Achterhoek

signed 'PIET MONDRIAAN.' (lower left)

oil on paper laid down on canvas

12 $\frac{7}{8}$ x 14 $\frac{1}{4}$ in. (32.7 x 37.3 cm.)

Painted in Winterswijk in 1897-1899

\$30,000-50,000

PROVENANCE

Carl H. and Ruth L. Gans, New York (by 1998).

Bequest from the above to the present owner, 2014.

LITERATURE

R.P. Welsh, *Piet Mondrian: Catalogue Raisonné of the Naturalistic Works (until early 1911)*, New York, 1998, vol. I, p. 184, no. A73 (illustrated).

In reference to the related watercolor of the same subject (Welsh, no. A74), Robert P. Welsh has written: "At first glance this farmyard enclosed by buildings on at least three sides would seem difficult to localize, and indeed the structures to right and left betray no characteristics peculiar to a particular region of the Netherlands. Yet the profile at left of the large central building betrays the termination of the upper roof area at an angle to the vertical plane below, which is a well-known feature of many farm buildings in the eastern Netherlands (known as *wolfdak* or *wolfseind*), and the *teken* at the crest of the roof is another feature common to farm buildings in the region...The combination of thatching for the upper and tiles for the lower roof areas is also common to the region, and the relatively low side walls in contrast to the large rook above is another combination which identifies the site as in the eastern regions of the Netherlands, possibly on the outskirts of Winterswijk given the presence of triangular house gables in the distance at left which seem to indicate their positioning along a street. The truncation of architectural forms is in keeping with Mondrian's depictions of buildings along the Lappenbrink and others otherwise identifiable with the Achterhoek, which argues for an assignment of this example and its companion piece (cat. no. A73) to a date in the late 1890s" (*op. cit.*, p. 185).



384

PIET MONDRIAN (1872-1944)

Aan Ouderkerkerdijk bij de Omval in de Avond II

indistinctly signed (lower right)
oil on canvas
15 $\frac{7}{8}$ x 20 in. (40.3 x 50.8 cm.)
Painted in Amsterdam in 1906-1907

\$70,000-100,000

PROVENANCE

Carl H. and Ruth L. Gans, New York.
Bequest from the above to the present owner, 2006.

LITERATURE

R.P. Welsh, *Piet Mondrian: Catalogue Raisonné of the Naturalistic Works (until early 1911)*, New York, 1998, vol. I, p. 363, no. A529 (illustrated).

The present work is closely related to *Aan Ouderkerkerdijk bij de Omval* (Welsh, no. A528) and *Aanmeren van dokken bij de Omval* (Welsh, no. A530), although painted at differing times of the day. According to Robert P. Welsh, the Ouderkerkerdijk had an irregular embankment "festooned with jetties and mooring poles used by the local fishing population... Similar riverscape scenery could be found throughout the Netherlands... [In the present painting the artist] continued to work within an established Dutch tradition of subject matter and style, but that he ruled out any depiction of picturesque human activity in favor of more purely painterly experiments with brush technique, color contrasts and compression of space" (*op. cit.*, p. 363).

385

GIORGIO MORANDI (1890-1964)

Fiori

signed and dated 'Morandi 924' (upper center)
oil on canvas
19 $\frac{7}{8}$ x 16 $\frac{5}{8}$ in. (50.4 x 42.3 cm.)
Painted in 1924

\$300,000-500,000

PROVENANCE

Ernesto Codignola, Florence.
Acquired by the present owner, *circa* 1985.

LITERATURE

L. Vitali, *Morandi: Catalogo generale, 1913/1947*, Milan, 1977, vol. I, no. 90 (illustrated).

EXHIBITED

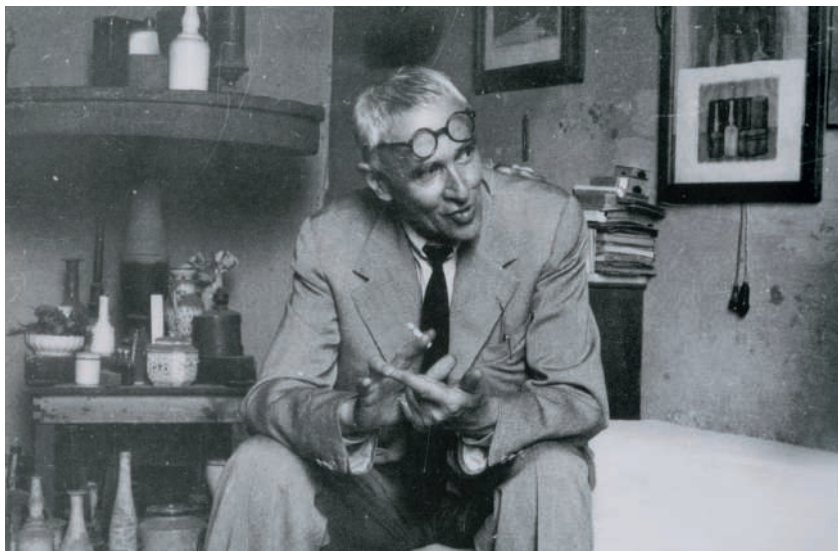
Museo d'Arte Moderna di Bologna, *Giorgio Morandi*, January-April 2009, p. 140, no. 27 (detail illustrated in color, p. 141; illustrated in color, p. 143).

Flowers occupied an important place in Morandi's work throughout his career, with the earliest known example of this subject matter dating from his early teens. The present *Fiori* was painted in 1924, when "he turned his attention once again to reality and, having acquired a distinctive and individual voice, produced some particularly successful works. The more attentive critics detect this shift in direction from 1924" (M.C. Bandera, *exh. cat., op.cit.*, p. 140).

Writing about the present painting and its sister piece (fig. 1), Maria Cristina Bandera notes: "As Lamberto Vitali observes, it is especially 'in the still lifes of *Fiori* that Morandi discovered new accents.' These are eloquently revealed in these two pictures both painted in 1924, although only one of them is dated by the artist. They both show freshly picked and informally arranged wild flowers and share a marked spontaneity of execution in the free and lively strokes delineating the petals. This is particularly noticeable in the red orange of the poppies formed with light, liquid touches. The lightness and fluidity of the paint, enhanced by 'a liquid, dawn light, golden as honey,' was noted by Marilena Pasquali in her entry on the Museo Morandi painting...The paintings differ in the choice of vase: dark, imposing, almost cylindrical, and casting a shadow in the Bologna painting. It is less monumental, and of reduced size, light and veined with vertical blue lines in the New York painting. But they especially differ in how they are positioned on the canvas. Although both are centrally placed, in the New York painting, the base of the vase is seen from the side, indicating Morandi's rejection of a rigid frontal viewpoint" (*ibid.*).



(fig. 1) Giorgio Morandi, *Fiori*, 1924. Museo Morandi, Bologna.



The artist in his studio. Photograph by Leo Lionni. © Leo Lionni.

Moravici
124



386

PIERRE BONNARD (1867-1947)

Paysage du Cannet

oil on canvas

13¼ x 16½ in. (33.7 x 42.1 cm.)

Painted *circa* 1940

\$150,000-200,000

PROVENANCE

Galerie Paul Pétridès, Paris.

Phyllis Hattis Fine Arts, New York.

Acquired from the above by the present owner.

LITERATURE

J. and H. Dauberville, *Bonnard: Catalogue raisonné de l'oeuvre peint, 1940-1947 et supplément 1887-1939*, Paris, 1974, vol. IV, p. 25, no. 1578 (illustrated).





PROPERTY FROM A TEXAS COLLECTION

387

HENRY MORET (1856-1913)

Les falaises au bord de la mer

signed and dated 'Henry Moret- 95' (lower left)
oil on canvas
28¾ x 23⅝ in. (73.2 x 60 cm.)
Painted in 1895

\$60,000-80,000

PROVENANCE

Private collection (circa 1900).
Private collection (by descent from the above); sale, Sotheby's, London,
4 December 1996, lot 354.
Acquired at the above sale by the present owner.

Jean-Yves Rolland will include this work in his forthcoming Moret
catalogue raisonné.



PROPERTY FROM A TEXAS COLLECTION

388

HENRI MARTIN (1860-1943)

La Bastide du Vert vu d'en haut

signed 'Henri Martin' (lower left)

oil on canvas

42¼ x 31¾ in. (107.3 x 80.7 cm.)

\$90,000-120,000

PROVENANCE

Thomas Paul.

Wally Findlay Galleries, Inc., New York.

Anon. sale, Sotheby's, New York, 11 May 1988, lot 343.

Anon. sale, Christie's, London, 28 November 1989, lot 294.

Corporate collection, Japan; sale, Christie's, London, 3 December 1996, lot 143.

Acquired at the above sale by the present owner.

The late Cyrille Martin has confirmed the authenticity of this work.

389

AUGUSTE RODIN (1840-1917)

Esquisse pour La chute d'un ange dite aussi Illusions reçues par la terre, premier état

signed and numbered 'A. Rodin No 2/8' (on the top of the rock);
dated, inscribed and stamped with the Coubertin foundry mark
'© By Musée Rodin 1983' (on the back)

bronze with brown and green patina

Height: 15½ in. (38.4 cm.)

Length: 27¾ in. (70.4 cm.)

Conceived *circa* 1895-1900; this bronze version cast in 1983

\$80,000-120,000

PROVENANCE

Musée Rodin, Paris.

Bruton Gallery, Somerset (acquired from the above, February 1986).

Acquired by the present owner, *circa* 1988.

LITERATURE

I. Jianou and C. Goldscheider, *Rodin*, Paris, 1967, p. 106.

A.E. Elsen, *Rodin's Art: The Rodin Collection of the Iris and B. Gerald Cantor Center for Visual Arts at Stanford University*, New York, 2003, pp. 528-529 (another cast illustrated).

A. Le Normand-Romain, *The Bronzes of Rodin: Catalogue of Works in the Musée Rodin*, Paris, 2007, vol. I, p. 266 (another cast illustrated, p. 263).

A. Le Normand-Romain, *Rodin*, Paris, 2013, p. 229 (marble version illustrated in color, pl. 218 and pp. 230-231).

This work will be included in the forthcoming Auguste Rodin *catalogue critique de l'oeuvre sculpté* currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay under the archive number 2018-5862B.



another view



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

390

PAUL SIGNAC (1863-1935)

*Bateaux, Ponton des bains (Opus no. 96) (recto);
Vue du quai de la Tournelle (verso)*

signed 'P Signac' (lower left)
oil on canvas
23 $\frac{7}{8}$ x 36 in. (59.5 x 91.7 cm.)
Painted in 1885

\$650,000-850,000

PROVENANCE

Galerie M. Goldschmidt & Co., Frankfurt (acquired from the artist, 1921).
Alfred Wolf, Stuttgart and South America; Estate sale, Sotheby & Co.,
London, 24 April 1963, lot 10.
M. Knoedler & Co., Inc., New York (acquired at the above sale).
Mr. and Mrs. Peter Benziger, New York (acquired from the above, 1967).
Abraham L. Beinstock, New York; sale, Sotheby & Co., London,
15 April 1970, lot 31.
C. Nedworth (acquired at the above sale).
Marlborough Fine Art, Ltd., London (1971).
Sir Jack Lyons, London (by 1973).
The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London.
Anon. (acquired from the above); sale, Sotheby's, London,
28 November 1989, lot 11.
Galerie Urban, Tokyo.
Corporate collection, Japan; sale, Christie's, London, 8 December 1999,
lot 15.
Private collection, New York (acquired at the above sale).
Waterhouse & Dodd, New York.
Acquired from the above by the present owners, April 2007.

LITERATURE

The Artist's Handlist (*Cahier d'Opus*), circa 1887-1902, no. 96
(titled *Les bateaux aux bains Bailet*).
The Artist's Handlist (*Cahier Manuscrit*), circa 1902-1909.
G. Lévy and P. Signac, *Pré-catalogue*, circa 1929-1932, p. 93 (illustrated).
The Burlington Magazine, March 1970, p. XLVII (recto illustrated; titled
Le Bateau-Lavoir à Asnières).
B. Welsh-Ovcharov, *Van Gogh à Paris*, exh. cat., Musée d'Orsay, Paris,
1988, pp. 304-305 (recto and verso illustrated, figs. a and b).
F. Cachin, *Signac: Catalogue raisonné de l'oeuvre peint*, Paris, 2000, p. 165,
no. 88 (recto and verso illustrated).



verso





(fig. 1) Paul Signac, *Arrière du Tub (Opus 175)*, 1888. Private collection.



(fig. 2) Postcard depicting the banks of the Seine at Asnières, circa 1885-1895. Photographer unknown. Archives Municipales, Asnières.

Painted when Signac was 22 years old, *Bateaux, Ponton des bains* beautifully captures the young artist's early manner, in which he embraced the stylistic and compositional strategies of the Impressionists. Signac's desire to become a painter was crystallized in 1883 when he visited the Claude Monet exhibition at Galerie Durand-Ruel. He had received no formal artistic instruction, but devoted himself fully to the study of works by Monet, Edouard Manet, Edgar Degas and Gustave Caillebotte.

The heterogeneous landscape of Signac's suburban hometown, Asnières, northwest of Paris, was a source of great inspiration during these early years. The windows of the Signac family home looked out onto a garden, the Seine and the smokestacks of factories in Clichy. An ardent boater, Signac enjoyed spending time on the Seine and painting images of the river, and the leisure and industrial activities which took place on its waters. His first boat was a canoe named *Manet-Zola-Wagner*, an expression of his youthful enthusiasm for modernity. In the present work, the vantage point is in a position in the middle of the Seine, a foot bridge centrally placed, inviting the viewer to enter the scene. This compositional device anticipates the vantage point of the holiday sailor which Signac would increasingly utilize, looking at the landscape from the end of his boat (fig. 1). In *Bateaux, Ponton des bains* water sports and leisure activities, as represented by the canoes and small sailboats peacefully floating on the water, are juxtaposed with the rampant industrialization of the town, articulated through the bridges and smokestacks visible in the background (fig. 2).

In 1886, Paul Adam explained in a short critique of Signac's work in the *Revue contemporaine, littéraire, politique et philosophique*: "The outskirts of Paris with their skies streaked by factory chimneys, trees planted in lines, the flickering of river waters, leoprous banks, sometimes visions of the blue sea: these are the things that Signac loves to paint. Among all the others his paintings clamor for attention with their intense color, with a richness that is all his own. Still very young, Signac possesses admirable tone, a sense of what is Parisian that avoids caricature and ugliness" (quoted in *The New Painting Impressionism, 1874-1886*, exh. cat., The National Gallery of Art, Washington, D.C., 1986, p. 473).

While capturing the preoccupation with light and the loose compositional strategies of the Impressionists, the present work was painted at a time when the young artist was on the verge of a breakthrough which would transform his artistic production. The broad brushstrokes and dense layering of color in *Bateaux, Ponton des bains* illustrate Signac's desire to capture the play of light and color in landscape, anticipating the landscapes to come when, with Georges Seurat, he fully embraced the Pointillist style. Seurat developed and was practicing a new way of painting, seen tentatively at first in small studies during the early 1880s, then more advanced in *Un baignade, Asnières*, 1883-1884, his first masterwork, which had deeply impressed Signac at the first *Salon des Indépendants* in 1884. Signac observed Seurat at work on his next pioneering project, *Une dimanche à la Grande Jatte*, completed in October 1885. Signac painted his first divisionist canvases at Asnières the following year, in the spring of 1886.





391

PIERRE BONNARD (1867-1947)

Paysage du Dauphiné

signed 'Bonnard' (lower left)
oil on canvas
10¾ x 13⅞ in. (27.3 x 35.2 cm.)

\$50,000-70,000

PROVENANCE

Anon. sale, Palais Galliera, Paris, 7 December 1965, lot A.
Anon. sale, Christie's, London, 21 June 2006, lot 235.
Private collection, Tokyo (acquired at the above sale).
Anon. sale, Shinwa Art Auction Co., Ltd., Tokyo, 23 May 2015, lot 142.
Acquired at the above sale by the present owner.

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



392

ALBERT MARQUET (1875–1947)

Alger, le port de l'Agha

signed 'marquet' (lower right)
oil on canvas
18¼ x 21⅞ in. (46.5 x 55.5 cm.)

\$50,000-70,000

PROVENANCE

Galerie Bernheim-Jeune et Cie., Paris.

Acquired from the above by the family of the present owner, *circa* 1940.

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



393

ALBERT MARQUET (1875-1947)

Le Printemps

signed 'marquet' (lower left)
oil on canvas
19¾ x 24 in. (50 x 61 cm.)
Painted in 1925

\$80,000-120,000

PROVENANCE

Marcelle Marquet, Paris (wife of the artist).
Private collection, Hong Kong (1988).
Acquired by the present owner, circa 1989.

EXHIBITED

Paris, Galerie Montmorency, *Fenêtres et Jardins*, June 1957.
New York, M. Knoedler & Co., Inc., *Marquet*, May 1964, no. 34 (titled *Springtime in Bougie*).
Montrouge, Salle des fêtes: centre administratif, *11e Salon de Montrouge: Art contemporain—Hommage à Marquet*, May 1966, no. 22 (illustrated; titled *Bougie, les amandiers*).
Nice, Palais de la Méditerranée, *Albert Marquet: Cent cinquante oeuvres*, February-April 1967, no. 78 (titled *Baie de Bougie*).
London, Wildenstein & Co. Ltd., *Albert Marquet: In Aid of the National Art-Collections Fund*, January-February 1972, no. 21 (illustrated; titled *Printemps à Bougie*).
Geneva, Galerie des Granges, *Albert Marquet: Rétrospective*, June-August 1974, no. 13 (illustrated).
London, Wildenstein & Co. Ltd., *Albert Marquet*, June-July 1985, p. 48 (illustrated; titled *Printemps à Bougie*).

LITERATURE

J.-C. Martinet and G. Wildenstein, *Marquet: L'Afrique du Nord, Catalogue de l'oeuvre peint*, Paris, 2001, p. 428, no. I-583 (illustrated in color).



394

HENRY MORET (1856-1913)

Côte de Clohars, Finistère

signed and dated 'Henry Moret 1908-' (lower left)
oil on canvas
28¾ x 23¾ in. (73 x 60.3 cm.)
Painted in 1908

PROVENANCE

Galerie Bernheim-Jeune et Cie., Paris.
Macintyre Art Advisory, London.
Acquired from the above by the present owner.

\$100,000-150,000

PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

395

AUGUSTE RODIN (1840-1917)

L'Ombre, taille originale dite taille de la Porte

signed 'A. Rodin' (on the top of the base); inscribed with foundry mark 'Georges Rudier. Fondateur. Paris.' (on the left side of the base); inscribed and dated '© by Musée Rodin 1956' (on the back of the base); with raised signature 'A. Rodin' (on the underside)

bronze with dark brown patina

Height: 37 $\frac{3}{4}$ in. (95.4 cm.)

Conceived in 1880; this bronze version cast in 1956

\$400,000-600,000

PROVENANCE

Musée Rodin, Paris.

Roland, Browse & Delbanco, London (acquired from the above, February 1956).

Private collection, United Kingdom.

Bruton Gallery, Somerset.

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

LITERATURE

J.L. Tancock, *The Sculpture of Auguste Rodin: The Collection of the Rodin Museum, Philadelphia*, Philadelphia, 1976, p. 133, no. 5-1 (another cast illustrated, pp. 131-132).

A. Le Normand-Romain, *The Bronzes of Rodin: Catalogue of Works in the Musée Rodin, Paris*, 2007, vol. II, p. 564 (other versions illustrated, pp. 564-569, 571 and 573; plaster versions illustrated, pp. 570 and 572).

This work will be included in the forthcoming *Auguste Rodin catalogue critique de l'oeuvre sculpté* currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay under the archive number 2018-5861B.

No work more directly expresses Rodin's intense admiration for Michelangelo than *L'Ombre*. The heroic figure canon, the contorted, almost violent pose, bold musculature and the idealized facial type all are products of close study of the Italian sculptor. During his stay Italy in 1875, five years before modeling the present sculpture, Rodin wrote, "I have been studying Michelangelo since my first hour in Florence and I think that the great magician is revealing some of his secrets to me...I have made sketches at home in the evening, not after his works, but after all the scaffoldings, the methods I have invented to understand him; I think I have succeeded in giving to them some of that nameless quality that only he knows how to give" (quoted in J.L. Tancock, *op. cit.*, p. 122). In modeling the present work, Rodin was particularly inspired by Michelangelo's unfinished marble sculptures of the Apostles (Galleria dell'Accademia, Florence) and by his *Victory* (Palazzo della Signoria, Florence).

Between 1881 and 1886, Rodin placed three casts of *L'Ombre* in a semicircle arrangement, crowning the top of *La Porte de l'Enfer*. The original figure is closely related to Rodin's interpretation of *Adam* conceived in 1881 whose forms mirror each other with a few small adjustments in posture. The three sullen figures represent the damned souls of Dante's deceased countrymen. When first exhibited atop the pediment, the figures faced towards a plaque featuring the inscription "Lasciate ogni speranza voi ch'intrate" (abandon all hope, you who enter here), the same inscription appearing over the entrance to Hell in Dante's *Inferno*.



Auguste Rodin, *La grande ombre*, Pavillon de l'Alma, Meudon, 1903-1904. Photograph by Jacques-Ernest Bulloz.



Auguste Rodin, *La porte de l'enfer*, circa 1880. Musée Rodin, Paris.



396

HENRI MARTIN (1860-1943)

Les collines qui dominent le port de Collioure

signed 'Henri Martin' (lower left)
oil on canvas
25 $\frac{5}{8}$ x 37 $\frac{3}{4}$ in. (65.1 x 96 cm.)

\$400,000-600,000

PROVENANCE

Galerie Hopkins-Thomas, Paris.
Private collection, Europe (acquired from the above); sale, Christie's, New York, 7 November 2007, lot 399.
Private collection, London (acquired at the above sale); sale, Christie's, London, 5 February 2009, lot 380.
Richard Green Fine Arts, London.
Acquired from the above by the present owner, 2009.

The late Cyrille Martin has confirmed the authenticity of this work.

"In a bend of the coastline, at the outlet of a valley, scattered around the forts, gardens and coves in a picturesque manner...here is the pleasant town of Collioure. The prospect is charming" (Ardouin-Dumazet, 1904, quoted in J.D. Herbert, *Fauve Painting: The Making of Cultural Politics*, New Haven, 1992, p. 92).

Martin purchased a house in Collioure in 1923, captivated in his old age by its beautiful and remote setting on the Mediterranean. Though he was familiar with the sleepy fishing village, having visited his artist friends many times, it was not until his sixties that Martin put roots down there himself. Located at the foot of the Pyrénées near the Spanish border, Collioure had been a significant port in Roman times and remained of strategic importance throughout the Middle Ages. Once belonging to the kingdoms of Aragon, Majorca, France and Spain, it became a permanent part of France in the late 17th century, but later lost its military significance and lapsed into a peaceful fishing village. By the 1880s, it had been discovered by artists and served as the backdrop for some of the most significant Fauve paintings by Henri Matisse, André Derain and Paul Signac in 1905.

While renovating his new home, Martin rented a studio overlooking the port, a scene which recurs in his most successful compositions from this time. The present work depicts an inviting view of the bay drenched in the southern light which characterizes much of the artist's mature oeuvre. The idyllic composition, looking beyond the rampart walls to sailboats drifting languidly past cottages nestled into the hills, perfectly illustrates Martin's interest in recording both the interplay of light on objects and the rhythmic orchestration of line and geometric pattern. Martin's singular pointillist technique and generous impasto further activate the surface of this simple yet enchanting scene with movement and shimmering color.



Postcard depicting the harbor at Collioure, France, 1952.
Photographer unknown. Photo: Bridgeman Images.





PROPERTY FROM A TEXAS COLLECTION

397

GEORGES MANZANA-PISSARRO (1871-1961)

Elégante dans un jardin

signed 'G. Manzana' (lower left)
oil on canvas
21 $\frac{1}{8}$ x 25 $\frac{1}{2}$ in. (54.4 x 65 cm.)

\$20,000-30,000

PROVENANCE

Anon. sale, Sotheby's, New York, 19 February 1997, lot 31.
Acquired at the above sale by the present owner.

The authenticity of this work has been confirmed by Lélia Pissarro and will be recorded in the archives of Stern Pissarro Gallery Ltd.



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

398

LOUIS VALTAT (1869-1952)

Arbres en bord de mer dans le midi

signed with initials 'L.V' (lower left)

oil on canvas

36¼ x 28⅞ in. (92 x 73.5 cm.)

Painted *circa* 1905

\$50,000-80,000

PROVENANCE

Roland, Browse & Delbanco, London.

Private collection, Switzerland.

Anon. sale, Christie's, New York, 13 February 1986, lot 49.

Acquired at the above sale by the present owner.

This work will be included in the forthcoming Valtat *catalogue raisonné* currently being prepared by Les Amis de Louis Valtat.

399

PIERRE BONNARD (1867-1947)

Femme pensive au corsage bleu

stamped with signature 'Bonnard' (Lugt 3886; lower left)

oil on canvas

21 $\frac{1}{8}$ x 18 $\frac{3}{8}$ in. (55.5 x 46.7 cm.)

Painted circa 1916

\$180,000-250,000

PROVENANCE

Estate of the artist.

Galerie Salis, Salzburg.

Acquired from the above by the present owner, 1985.

LITERATURE

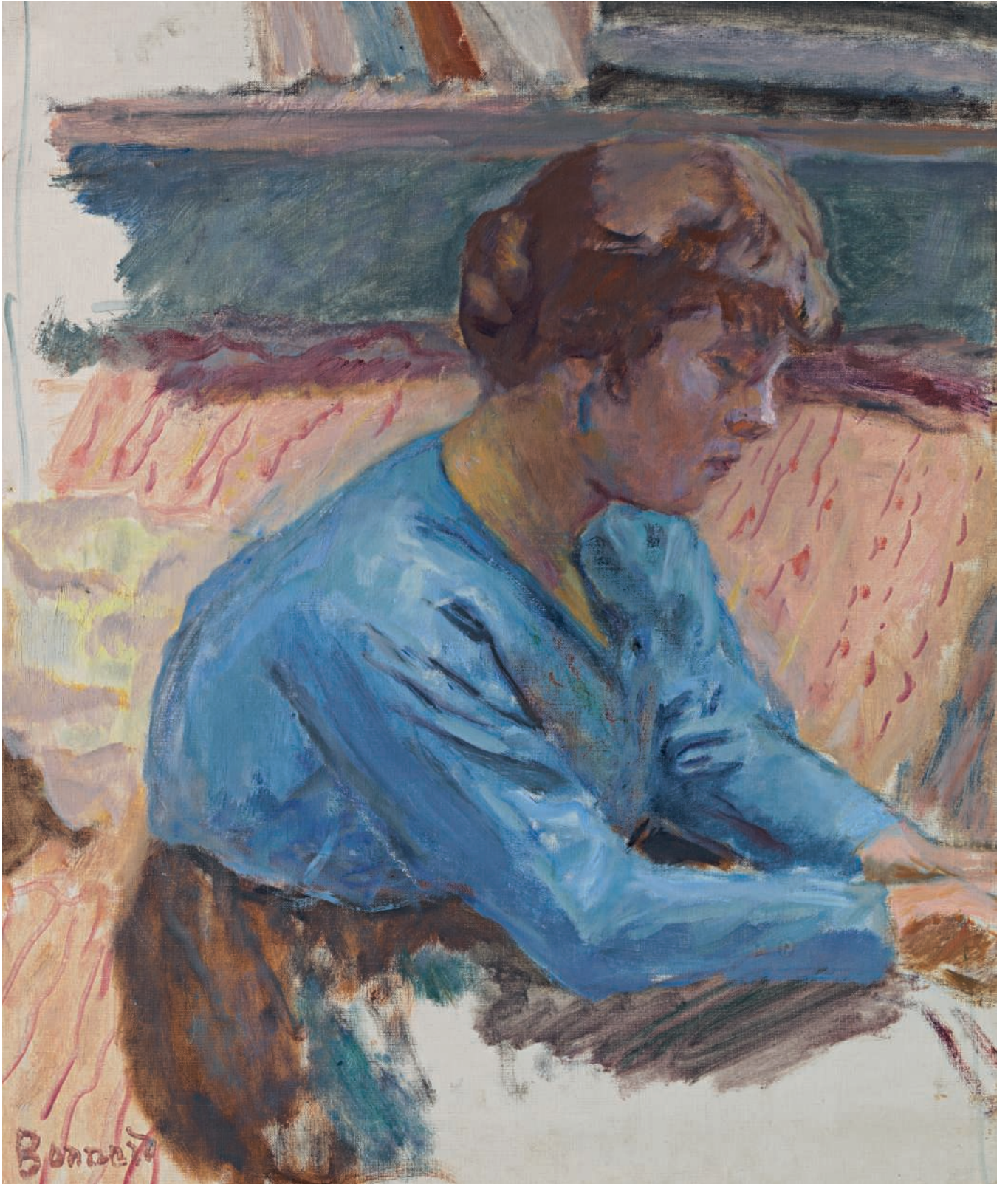
J. and H. Dauberville, *Bonnard: Catalogue raisonné de l'oeuvre peint, 1940-1947 et Supplément 1887-1939*, Paris, 1974, vol. IV, p. 372, no. 02096 (illustrated prior to stamped signature).

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

Marthe is a pervasive presence in Bonnard’s paintings, sometimes hovering on the periphery of the scene, other times (as here) providing the focal point of the composition. Timothy Hyman has written, “After 1923 Bonnard’s art becomes ‘about’ Marthe, centered in this single person, to a degree unprecedented in any earlier painting...It was his desire to draw and paint her, more than anything else, that brought about the development of his style, from its brilliant decorative beginnings to the formal strength and realism of its maturity” (*Bonnard*, London, 1998, p. 129).

Bonnard depicted Marthe in a variety of different spaces in their home: most often, the garden, the dining room, their small sitting room, and the bathroom, where she spent hours each day washing and soaking as a treatment for chronic ill health. His working practice was to sketch from life and then paint from memory in the studio; as he explained, “There is always the risk with direct observation that [the painter] will become sidetracked by incidentals and lose sight of the initial idea” (quoted in *Pierre Bonnard: The Late Still Lifes and Interiors*, exh. cat., The Metropolitan Museum of Art, New York, 2009, p. 64).

Sasha Newman has explained, “As Marthe aged, Bonnard continued to paint her looking almost exactly as she had done when young. One can sense the idealism, the tenderness, and the dreams of his youth which inspired these images of the solitary, haunting figure of Marthe” (*Bonnard: The Late Paintings*, exh. cat., Phillips Collection, Washington, D.C., 1984, p. 196). In Bonnard’s paintings of Marthe, she very rarely acknowledges the presence of the artist or the viewer; instead, she is shown sunken into her own thoughts, her head bowed in a posture of melancholy and self-absorption, or occasionally asleep. Newman has written, “This dreaming feminine presence Marthe... is central to the air of mystery, of hidden sadness in much of Bonnard’s art” (*ibid.*, p. 146). The paintings of Marthe often suggest a stolen glance of a private moment; Bonnard strove “to show what one sees when one enters a room all of a sudden,” as he wrote in his diary (quoted in *op. cit.*, exh. cat., 1998, p. 37).





PROPERTY FROM THE COLLECTION OF
MONTGOMERY "MONTIE" H.W. RITCHIE

400

AFTER PAUL GAUGUIN
(1848-1903)

Martiniquaise

numbered and stamped with foundry mark
'n°6 C VALSUANI CIRE PERDUE'
(on the back of the base)
bronze with dark brown patina
Height: 9 in. (22.9 cm.)

\$6,000-8,000

PROVENANCE

Galerie Zak, Paris.
Acquired by the late owner, *circa* 1970.

EXHIBITED

Memphis, Dixon Gallery and Gardens (on
extended loan).
The Amarillo Museum of Art, *Achievement in
Art, The Collection of Montgomery H.W. Ritchie*,
January-March 2017, p. 65 (titled *Kneeling Girl*).

LITERATURE

C. Chassé, *Gauguin et son temps*, Paris, 1955,
p. 74 (plaster version listed).
C. Gray, *Sculpture and Ceramics of Paul
Gauguin*, Baltimore, 1963, p. 177, no. 61 (wax
version illustrated).

PROPERTY FROM AN IMPORTANT WEST COAST
COLLECTION

401

AUGUSTE RODIN (1840-1917)

Hanako, type A

signed 'A. Rodin' (on the right side);
inscribed with foundry mark 'ALEXIS.RUDIER.
FONDEUR.PARIS' (on the back)
bronze with green and brown patina
Height: 6 $\frac{1}{2}$ in. (16.8 cm.)
Conceived in 1907

\$15,000-20,000

PROVENANCE

André Schoeller, Paris.
Galerie Nathan, Zurich (acquired from the above).
Acquired from the above by the family of the present
owners, July 1971.

LITERATURE

A. Le Normand-Romain, *The Bronzes of Rodin:
Catalogue of Works in the Musée Rodin, Paris, 2007,*
vol. II, pp. 403-405 (another cast illustrated, pp.
403-404).

This work will be included in the forthcoming
Auguste Rodin *catalogue critique de l'oeuvre
sculpté* currently being prepared by the Comité
Auguste Rodin at Galerie Brame et Lorenceau
under the direction of Jérôme Le Blay under the
archive number 2018-5690B.



PROPERTY FROM A PRIVATE ATLANTA COLLECTION

402

PIERRE-AUGUSTE RENOIR (1841-1919)

Paysage

signed 'Renoir.' (lower right)

oil on canvas

7 $\frac{7}{8}$ x 9 $\frac{3}{4}$ in. (20.3 x 24.8 cm.)

Painted *circa* 1905

\$180,000-250,000

PROVENANCE

Ambroise Vollard, Paris (acquired from the artist).

Armand Parent, Paris.

Galerie Vildrac, Paris.

Private collection, France (by descent from the above); sale, Artcurial, Paris, 30 May 2017, lot 3.

Acquired at the above sale by the present owner.

EXHIBITED

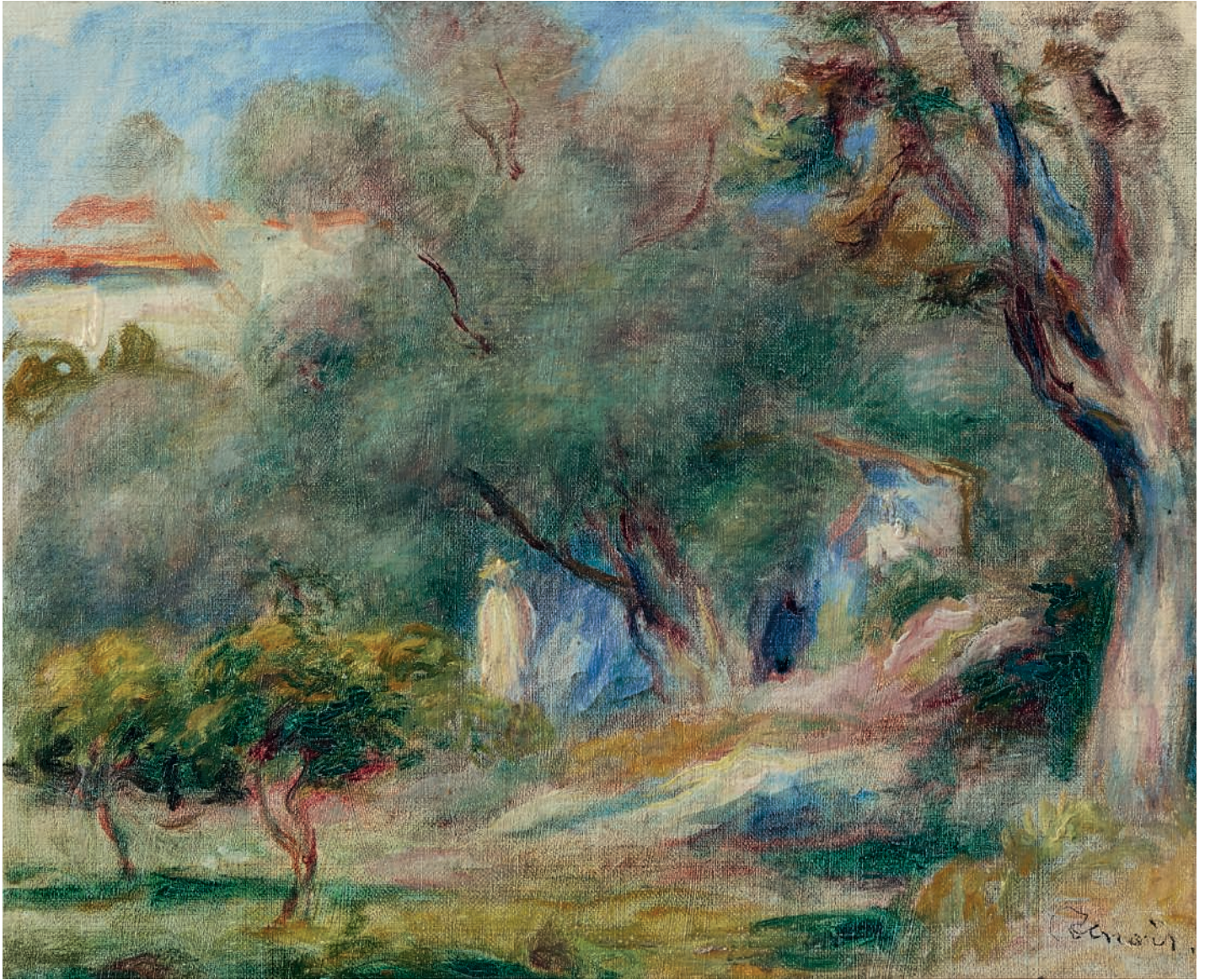
Wuppertal, Von der Heydt Museum, *Auguste Renoir und die Landschaft des Impressionismus*, October 2007-January 2008, p. 184 (illustrated in color).

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

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

The present work belongs to a series of bold, experimental landscape paintings inspired by the countryside surrounding his newly built home at Les Collettes. *Paysage et figures* portrays the sunbathed vegetation of the French Mediterranean coast. In its immediacy and freedom of execution, the painting almost borders on abstraction: with a few strokes of paint and a carefully orchestrated balance of blues and greens with reds and oranges, Renoir managed to capture the vivid presence of a southern, idyllic landscape. These works would prove influential for the subsequent generation of artists: Henri Matisse, who visited the artist in 1918, wrote to his wife: "I have just come back from Renoir's house where I have seen some marvellous paintings" (quoted in *Renoir au XX siècle*, exh. cat., Grand Palais, Paris, 2009, p. 381).

Paysage et figures demonstrates Renoir's successful reconciliation of *plein-air* painting and artistic tradition in the landscapes and informal outdoor scenes that he executed during the early 1890s. In his later works, Renoir sought to integrate the figure into its surroundings with his soft palette and feathery touches of paint, which heighten the mood of harmony and contented relaxation. "Sometimes we see women washing clothes in a stream, but most frequently they are just seated in their natural surroundings. They rarely engage actively with the landscapes in which they are set; it is the viewer who sees the panorama beyond them...the inactivity and passivity of the figures mean that these cannot be seen as genre paintings, in the sense of paintings of everyday life...In these paintings, figures and landscape become one—a pictorial celebration of the splendor of visual experience" (M. Lucy and J. House, *Renoir in the Barnes Foundation*, New Haven, 2012, p. 227).



PROPERTY FROM THE COLLECTION OF
MONTGOMERY "MONTIE" H.W. RITCHIE

403

PIERRE BONNARD (1867-1947)

La Seine à Vernon

signed 'Bonnard' (lower right)
oil on canvas
32 x 27½ in. (81.3 x 68.7 cm.)
Painted *circa* 1929

\$350,000-550,000

PROVENANCE

Private collection, Paris (by 1973).
Acquired by the late owner, *circa* 1975.

EXHIBITED

Memphis, Dixon Gallery and Gardens (on extended loan).
The Amarillo Museum of Art, *Achievement in Art, The Collection of Montgomery H.W. Ritchie*, January-March 2017, p. 63 (illustrated in color, p. 29).

LITERATURE

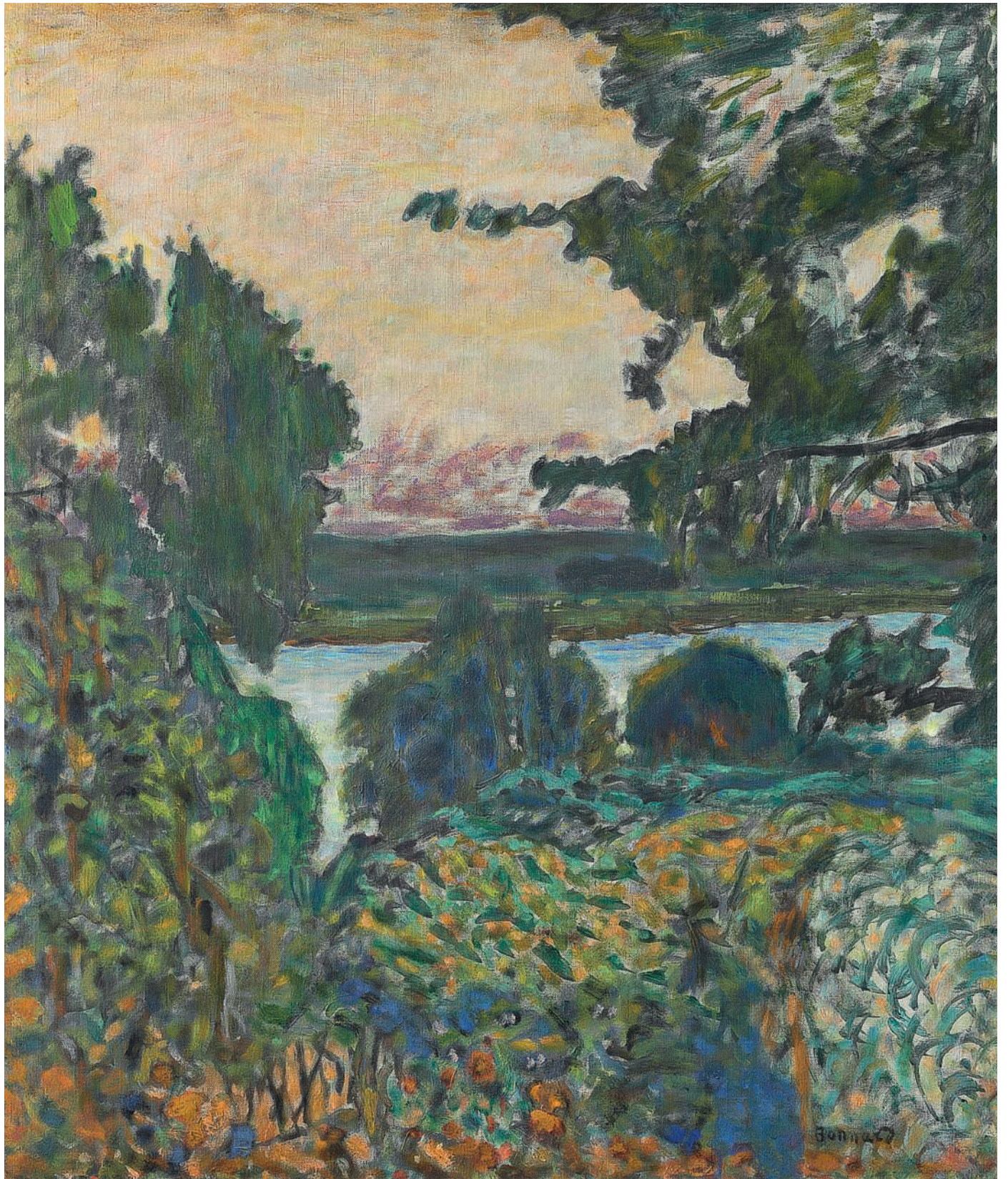
J. and H. Dauberville, *Bonnard: Catalogue raisonné de l'oeuvre peint, 1920-1939*, Paris, 1973, vol. 3, p. 329, no. 1410 (illustrated).

Painted *circa* 1929, *La Seine à Vernon* belongs to an important series of landscapes which Bonnard executed at his house at Le Vernonnet. A symphony of colors, the picture depicts the Seine, viewed through rich and wild vegetation. Demonstrating his talent as a colorist, in *La Seine à Vernon* Bonnard combined creamier, denser brushstrokes with more atmospheric, *sfumato* effects, giving to the landscape a rich texture, which poetically conveys the shimmering colors of nature.

Pictures such as the present work express Bonnard's fondness for the landscape that surrounded his house at Le Vernonnet. Like his friend Claude Monet had done in Giverny, Bonnard would find great inspiration in the garden of his home and in the nature surrounding it. But unlike Monet, Bonnard never tried to mold nature into an arranged effect. On the contrary, he let the garden in front of his house develop into an expressive wilderness. In the artist's biography, Thadée Natanson recalled: "The house...was located in the centre of the garden, where Bonnard greatly liked to hoe and even more dig, water, and do all kinds of gardening except restricting the growth of the plants and flowers" (quoted in J. Zutter, *Pierre Bonnard, Observing Nature*, exh. cat., National Gallery of Australia, Canberra, 2003, p. 54).

Bonnard's love for wild nature is exemplified in *La Seine à Vernon*, where the greenery of the river's shore is celebrated in its anarchic beauty, foliage and trees merging into a kaleidoscopic range of hues. Yet, below this apparent spontaneity lies a carefully planned composition. In *La Seine à Vernon*, the scene is introduced by means of a traditional *repoussoir*: the trees on the left block part of the landscape, only to better introduce the view of the Seine in the background.

Bonnard's concern for striking the right composition in his landscapes is reflected in the fact that he preferred to work on loose canvases, often tacked to the wall, to better enlarge, reduce and crop his composition. Bonnard explained: "working within a set of imposed dimensions seems to me intolerable, as the composition is more or less always cropped or modified by material measurements of the support... This process is useful to me, especially for landscapes. In every landscape there is the need for a certain quantity of sky and land, water and greenery, a dosage of elements that one cannot always establish at the start" (quoted in A. Terrasse, *Pierre Bonnard*, Paris, 1967, p. 127).





404

PIERRE-AUGUSTE RENOIR (1841-1919)
AND RICHARD GUINO (1890-1973)

Buste de Vénus

signed, dated, numbered, stamped with foundry mark and stamped with artist's monogram 'Renoir 1915 5/8 C. VALSUANI CIRE PERDUE' (on the back)

bronze with brown patina

Height: 20 $\frac{5}{8}$ in. (52.3 cm.)

Conceived in 1915

\$18,000-25,000

PROVENANCE

Richard Guino, Paris.

Jean-Pierre Seurat, France (acquired from the above).

Private collection, Paris (acquired from the above).

Acquired by the present owner, 2005.

EXHIBITED

Boca Raton Museum of Art and Puerto Rico, Museo de Arte de Ponce, *Celebración Renoir: Las últimas pinturas de Renoir y las esculturas realizadas en colaboración con Richard Guino*, January-June 1999, p. 30 (illustrated).

Corinne Guino has confirmed the authenticity of this work.



405

EVA GONZALÈS (1849-1883)

Portrait

signed 'Eva Gonzalès' (lower right)
oil on canvas
9¼ x 6⅞ in. (24.8 x 16.2 cm.)
Painted circa 1879-1880

\$30,000-50,000

PROVENANCE

Jean-Raymond Guérard, Paris (son of the artist).
Galerie Hopkins-Thomas, Paris.
Acquired from the above by the late owner, September 1988.

LITERATURE

M.-C. Sainsaulieu and J. De Mons, *Eva Gonzalès: Etude critique et catalogue raisonné*, Paris, 1990, p. 228, no. 104 (illustrated in color, p. 229).

406

EDGAR DEGAS (1834-1917)

Petites filles spartiates provoquant des garçons (Jeunes spartiates s'exerçant à la lutte)

stamped with signature 'Degas' (Lugt 658; lower left)
oil on canvas laid down on board
19% x 12% in. (50 x 32 cm.)
Painted in 1860

\$400,000-600,000

PROVENANCE

Estate of the artist; Third sale, Galerie Georges Petit, Paris, 7-9 April 1919, lot 31.
Georges Viau, Paris; Estate sale, Hôtel Drouot, Paris, 11 December 1942, lot 88.
Mica Salabert, Paris; Estate sale, Ader Tajan, Paris, 8 June 1993, lot 155.
Anon. sale, Christie's, New York, 9 November 1994, lot 4.
Acquired at the above sale by the present owner.

EXHIBITED

London, Thomas Agnew & Sons, Ltd., *Exhibition of Pictures, Pastels and Drawings by E. Degas*, April-May 1936, no. 1.

LITERATURE

P.A. Lemoisne, *Degas et son oeuvre*, Paris, 1946, vol. II, p. 36, no. 74 (illustrated, p. 37).
J. Lassaing and F. Minervino, *Tout l'oeuvre peint de Degas*, Paris, 1974, p. 90, no. 87 (illustrated).

Petites filles spartiates provoquant des garçons is one of four oil studies for the heroic history painting of the same title, which resides at the National Gallery in London (Lemoisne, no. 70). Degas began work on the painting following his return to Paris after a three-year sojourn in Italy. While in Italy, he was exposed to the great masters Giotto, Piero della Francesca, and Andre Mantegna. The young artist was also an admirer of Jean-Auguste-Dominique Ingres and Jacques-Louis David, in particular their monumental portraits and scenes from Greek mythology.

The subject of the young Spartans exercising is undoubtedly rooted in Degas' rich appreciation of history. One of the artist's notebooks from this period contains the inscription, "Young girls and young boys wrestling on the plane tree grove, under the eyes of the aged Lycurgus alongside some mothers" (quoted in R. McMullen, *Degas, His Life, Times and Work*, Boston, 1984, p. 103). Lycurgus was a 9th century BC Spartan leader who established the militaristic reformation of Spartan society. His social reforms included the physical training of boys and girls alongside one another. Degas had a classical education and read Latin and Greek throughout his life. He would have known the original description of Spartan youth in Plutarch as well as the eighteenth-century French *Voyage du Jeune Anacharsis en Grèce*, from which the following is extracted:

"The girls of Sparta were not educated like those of Athens: they were not obliged to remain at home, to spin, to abstain from wine and from rich food: rather, they were taught to dance, to sing, to wrestle with one another, to race along the beach, to hurl the javelin or throw quoits, to perform all their exercises unveiled and half-naked, in the presence of kings, the magistrates, and all the citizens, including the boys whom they stimulated to glory, either by their example, or by flattering praise, or by stinging sarcasm" (A. Forge and R. Gordon, *Degas*, New York, 1988, p. 55).

The two girls in the present work appear in the left foreground of the National Gallery version. Their posture and expression are the same, although perhaps in deference to the anticipated sensibilities of his *fin-de-siècle* audience in the final version, Degas covered their loins with brief, open-sided skirts. Having worked on the large version for at least twenty years, Degas kept it on an easel in his studio. As Robert Gordon and Andrew Forge have explained, "The *Petites filles Spartiates* is by far the most important of Degas' historical pictures. He worked on it over a period of years, the very period during which he was discovering himself as a painter. The discoveries are rehearsed in the painting itself. Not surprisingly, he treasured it in later years" (*ibid.*, p. 45).



Edgar Degas, *Jeunes spartiates s'exerçant*, circa 1860. The National Gallery, London.



407

CAMILLE CLAUDEL (1864-1943)

Rêve au coin du feu

signed and stamped with foundry mark 'C. CLAUDEL
EUG. BLOT PARIS' (on the top of the base)
bronze with brown patina and marble; wired for electricity
Height: 9 $\frac{7}{8}$ in. (22.5 cm.)
Length: 12 $\frac{1}{2}$ in. (30.7 cm.)
Depth: 10 $\frac{3}{4}$ in. (26.4 cm.)
Conceived in 1899; this version executed by 1937

\$100,000-150,000

PROVENANCE

Acquired by the family of the present owner, circa 1980.

EXHIBITED

(possibly) Paris, Galerie Eugène Blot, *Camille Claudel-Bernard Hoetger*, 1905, no. 6.

Musée national des beaux-arts du Québec; Detroit Institute of Arts and Martigny, Fondation Pierre Gianadda, *Camille Claudel and Rodin: Fateful Encounter*, May 2005-June 2006, p. 358, no. 88 (dated 1900; illustrated, pp. 240 and 358).

Paris, Musée Rodin, *Camille Claudel*, April-July 2008, pp. 313 and 417, no. 86 (illustrated in color, p. 313; dated 1899-1905).

LITERATURE

E. Dacier, *Le Bulletin de l'art ancien et moderne*, no. 279, 9 December 1905, p. 303.

L.T., "Les expositions. Deux sculpteurs," *Psyché*, April 1906, p. 104.

A. Rivière, *L'Interdite, Camille Claudel*, Paris, 1983, p. 78, no. 45.

J. Boly, "Camille Claudel, état des recherches et du rayonnement," *Société Paul Claudel en Belgique*, 1989, p. 49.

R.-M. Paris and A. de la Chappelle, *L'oeuvre de Camille Claude: Catalogue raisonné, nouvelle édition revue et complétée*, Paris, 1990, p. 190 (marble version illustrated, p. 189).

G. Bouté, *Camille Claude: Le miroir et la nuit*, Paris, 1995, p. 231 (another cast illustrated in color, p. 199; details of another cast illustrated in color, pp. 200-201).

"Les cris et les silences d'un sculpteur de génie," *Oxygène (La Lettre d'Aulnay)*, January 1996 (another cast illustrated).

A. Rivière, B. Gaudichon and D. Ghanassia, *Camille Claudel: Catalogue raisonné*, Paris, 1996, p. 148, no. 59.4 (marble version illustrated, p. 149).

A. Rivière, B. Gaudichon and D. Ghanassia, *Camille Claudel: Catalogue raisonné, nouvelle édition revue et augmentée*, Paris, 2000, pp. 178-179, no. 61.4 (marble versions illustrated in color, pp. 177 and 179).

R.-M. Paris, *Camille Claudel re-trouvée: Catalogue raisonné, Nouvelle édition corrigée et augmentée*, Paris, 2004, pp. 411-412 (another cast illustrated in color, p. 413).

R.-M. Paris and P. Cressent, *Camille Claudel: Intégrale des oeuvres*, Paris, 2014, p. 571, no. 280 (another version illustrated in color, p. 570).



408

PIERRE-AUGUSTE RENOIR (1841-1919)

Esquisse de paysage (Deux femmes dans le jardin des Collettes à Cagnes)

stamped with signature 'Renoir.' (Lugt 2137b; lower right)

oil on canvas

12 $\frac{5}{8}$ x 16 $\frac{1}{8}$ in. (32 x 41 cm.)

Painted in 1919

\$180,000-250,000

PROVENANCE

Estate of the artist.

Galerie Renou et Poyet, Paris (acquired from the above).

Alfred Weinberger, Paris (acquired from the above, 1925); confiscated by the Devisenschutzkommando, 8 September 1941.

Transferred to the Einsatzstabreichsleiter Rosenberg (Wbg 120), 4 December 1941 and sent to the Jeu de Paume 10 September 1942.

Soutro Gallery, London.

Anon. sale, Sotheby Parke Bernet South Africa (Pty) Ltd., Johannesburg, 4 March 1975, lot 21.

Anon. sale, Sotheby Parke Bernet & Co., London, 7 December 1977, lot 22.

Anon. sale, Christie's, London, 24 June 1997, lot 284.

Private collection; sale, Sotheby's, New York, 3 November 2005, lot 114.

Park West Gallery, Southfield, Michigan (acquired at the above sale).

Private collection, South Carolina (acquired from the above).

Restituted to the heir of Alfred Weinberger, September 2018.

LITERATURE

M. Elder, intro., *L'Atelier de Renoir*, Paris, 1931, vol. II, no. 539 (illustrated, pl. 170; with incorrect dimensions).

G.-P. and M. Dauberville, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles, 1911-1919 et 1er supplément*, Paris, 2014, vol. V, p. 152, no. 3881 (illustrated).

J. Barron, "Stolen by the Nazis, A Renoir Is Returned To a Descendant," *The New York Times*, 13 September 2018, p. A24 (illustrated in color).

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

By the turn of the century, Renoir's health was deteriorating and he began to spend increasing amounts of time in the south of France. In 1907 he purchased an old five-acre farm at Les Collettes, Cagnes-sur-Mer, which included a large olive grove and a variety of trees. There he built a villa with two studios and a detached glass structure in the olive grove to serve as an outdoor studio for his *plein air* landscape painting. The construction was completed in the fall of 1908, though Renoir chose to leave the old farmhouse in which the previous owner had lived untouched in an attempt to preserve the rural character of the property (fig. 1). Renoir and his family lived in the villa during the winter months for the rest of his life. From the very beginning, the villa became the focus of Renoir's artistic and social activities, attracting Ambroise Vollard, Claude Monet, Albert André, Maurice Denis, and Paul Durand-Ruel as guests. Indeed, his social life was so active that Renoir wrote to Julie Manet Rouart in March 1908 that "Cagnes is becoming an intellectual center. It is Paris that is provincial, so there!" (quoted in B.E. White, *Renoir, His Life, Art and Letters*, New York, 1984, p. 241).

While Renoir continued to work on his portrait commissions and nude bathers at Les Collettes, he became increasingly interested in landscape subjects. The balcony of his villa overlooked the town of Cagnes-sur-Mer, and from it Renoir could see as far as Cap d'Antibes. Though the artist had more freedom in his landscapes than he would with the portrait commissions, they challenged him in different ways. In a 1918 interview Renoir discussed his landscapes of Cagnes with the art critic René Gimpel: "The olive tree, what a brute! If you realize how much trouble it has caused me. A tree full of colors. Not great at all. Its little leaves, how they've made me sweat! A gust of wind, and my tree's tonality changes. The color isn't on the leaves, but in the spaces between them. I know that I can't paint nature, but I enjoy struggling with it. A painter can't be great if he doesn't understand landscape" (quoted in J. House, *Renoir*, exh. cat., Hayward Gallery, London, 1985, p. 277).



408A

HENRI FANTIN-LATOUR (1836-1904)

Pétunias doubles

signed and dated 'Fantin.88' (upper right)

oil on canvas

18¾ x 16½ in. (46.8 x 41.9 cm.)

Painted in 1888

\$300,000-500,000

PROVENANCE

Mrs. Edwin Edwards, London.

Ernest Bonneau (circa 1900).

Private collection, France (by descent from the above).

Anon. sale, Tajan, Paris, 17 December 2015, lot 91.

Acquired at the above sale by the present owner.

LITERATURE

Mme Fantin-Latour, *Catalogue de l'oeuvre complet de Fantin-Latour*, Paris, 1911, p. 140, no. 1337.

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

When Fantin-Latour painted *Pétunias doubles* in 1888, he had been engaged in flower-painting for close to three decades. By this time he was widely acknowledged as the finest living painter of flowers, and was cited as such in publications on flower gardens, cultivation and arrangement. The artist occasionally wearied of this genre, by which he had secured for himself a dependable livelihood, because it took him away from working on the imaginary symbolist compositions which he hoped would ensure a lasting reputation. Ironically, it is the latter works, grandiose and Wagnerian, which have not dated well and are hardly known today, while his floral paintings seem perennially attractive and fresh, and have sustained the artist's fame to this day.

The present painting demonstrates Fantin-Latour's skill at creating elaborate still-life compositions that are especially inventive in their arrangements, and show no sign of routine. During the 1890s Fantin-Latour applied to his paintings a freedom of handling that could have only come from a lengthy tenure of mastery in this field; these paintings are "less rigid, perhaps," as Michel Hoog has written, "but just as carefully organized as those of the 1860s" (*Fantin-Latour*, exh. cat., National Gallery of Canada, Ottawa, 1983, p. 341).

Marcel Proust, in his novel *Le temps retrouvé*, the final volume of his monumental *A la recherche du temps perdu*, described his fictional painter Elstir as "the artist who is cited by connoisseurs today as our leading flower-painter, superior even to Fantin-Latour" (trans. A. Mayor and T. Kilmartin, *The Past Regained*, London, 1981, p. 34). Writing some twenty years after Fantin's death, Proust was secure in the knowledge that Fantin-Latour's reputation was such that even his readers among a later generation would know of the painter's fame—and, as time would prove, many more down to the present day.

Fautin. 33



409

AUGUSTE RODIN (1840-1917)

Fugit amor, grand modèle, deuxième version

signed and numbered 'A. Rodin N° 1' (on the front of the rock);
inscribed with foundry mark 'Alexis Rudier Fondateur Paris' (on the left
side of the rock); with raised signature 'A. Rodin' (on the underside)
bronze with dark brown patina
Height: 20¾ in. (52.7 cm.)
Length: 32½ in. (81.5 cm.)
Conceived before 1887; this bronze version cast circa 1944-1945

\$300,000-500,000

PROVENANCE

Musée Rodin, Paris.
Eugène Rudier, Paris (acquired from the above).
Mme Eugène Rudier, Paris (by descent from the above, 1952).
Private collection, France (gift from the above, circa 1954); sale,
Hôtel Drouot, Paris, 29 April 1994, lot 32.
Private collection, Switzerland (acquired at the above sale).
Univers du Bronze, Paris (acquired from the above).

LITERATURE

G. Grappe, *Catalogue du Musée Rodin*, Paris, 1927, vol. I, p. 76, no. 201
(plaster version illustrated, p. 77).
G. Grappe, *Le Musée Rodin*, Paris, 1947, p. 142, no. 77 (marble version
illustrated, pl. 77).
A.E. Elsen, *Rodin*, New York, 1963, p. 61 (smaller version illustrated; dated
1880-1882).
R. Descharnes and J.-F. Chabrun, *Auguste Rodin*, Lausanne, 1967, p. 90
(plaster version illustrated).
I. Jianou and C. Goldscheider, *Rodin*, Paris, 1967, p. 92.
A.T. Spear, "A note on Rodin's Prodigal Son and on the Relationship
of Rodin's Marbles and Bronzes," *Allen Memorial Art Museum Bulletin*,
fall 1969, p. 33 (another cast illustrated).
J.L. Tancock, *The Sculpture of Auguste Rodin: The Collection of the Rodin
Museum, Philadelphia*, Philadelphia, 1976, p. 202, no. 20-4 (smaller version
illustrated, p. 203).
A.E. Elsen, *In Rodin's Studio: A Photographic Record of Sculpture in the
Making*, Ithaca, 1980, p. 18 (plaster version illustrated, pls. 32-33).
A.E. Elsen, *Figures from Rodin's Gates of Hell: The B.G. Cantor Collection*,
Ithaca, 1984, no. 18 (smaller version illustrated).
N. Barbier, *Marbres de Rodin: Collection du musée*, Paris, 1987, pp. 112-113
(marble version illustrated).
R. Crone and S. Salzmann, eds., *Rodin: Eros and Creativity*, Munich, 1992,
p. 198 (another version illustrated, p. 199, fig. 13).
J. Vilain et al., *Rodin at the Musée Rodin*, London, 1997, p. 38 (marble
version illustrated in color).
A. Le Normand-Romain, *The Bronzes of Rodin: Catalogue of Works in the
Musée Rodin*, Paris, 2007, vol. I, pp. 378-383 (other versions illustrated;
smaller version illustrated in color, p. 90).

This work will be included in the forthcoming Auguste Rodin
catalogue critique de l'oeuvre sculpté currently being prepared by
the Comité Auguste Rodin at Galerie Brame et Lorenceau under the
direction of Jérôme Le Blay under the archive number 2000-255B.

Fugit Amor was originally conceived for Rodin's monumental project
La Porte de l'Enfer, designed for the Musée des arts décoratifs in Paris.
Rodin worked on this project for over thirty years from 1880 until his
death in 1917, inspired by Lorenzo Ghiberti's *Gates of Paradise* and
Dante's *Divine Comedy*. The subject was likely inspired by the story of
the doomed lovers, Paolo and Francesca, evoked by Dante in *Canto V* of
the *Inferno*. Rodin's dramatic vision of this famous story suggests wider
interpretations, exploring beyond Dante's narrative to incorporate
themes explored in Charles Baudelaire's *Les Fleurs de mal*: "Like the
Divine Comedy, *Les Fleurs de mal* expressed a tragic view of the
human condition, and Rodin responded to Baudelaire's evocation of
sexual decadence and images of seduction, fatal women and rejected,
remorseful men" (J.V. Miller and G. Marotta, *Rodin, The B. Gerald
Cantor Collection*, New York, 1986, pp. 11-12). In *Fugit Amor* the two
figures, touching but unable to embrace, exemplify unconsummated
passion.

Commenting on the bronze, first presented to the public in 1889 at
an exhibition of works by Claude Monet and Rodin, Octave Mirbeau
was fascinated: "All Rodin's art is present in this small bronze,
more distressing than any of Baudelaire's lines. Her bust erect, her
temptingly fleshy breast pointing out, her body horizontal and quivering
as an arrow shot through air, her face cruel, relentless, the woman flies
through space. She has the unembraceable beauty of the chimeras
we chase and of the dreams we never reach" (*Claude Monet, Auguste
Rodin*, exh. cat., Galerie Georges Petit, Paris, p. 1). The symbolist
interpretation of this group caused its immediate success. As early as
1888, Joanny Peytel, the sculptor's financial backer, the poet Gustave
Kahn and the writer Guy de Maupassant commissioned the subject
from Rodin, in marble and bronze versions. Rodin, who particularly
liked this subject, offered several to some friends and leading figures.
He gave a bronze version to the director of the Académie des
beaux-Arts, Gustave Larroumet, who had just commissioned Rodin's
monument to Victor Hugo for the Panthéon in Paris.



409A

PIERRE-AUGUSTE RENOIR (1841-1919)

Jeune fille assise dans une véranda

signed with monogram (lower left)

oil on canvas

10½ x 9 in. (26.5 x 22.8 cm.)

Painted *circa* 1900

\$150,000-250,000

PROVENANCE

Center Art Galleries, Honolulu.

Private collection, Japan.

Acquired from the above by the present owner, 1995.

LITERATURE

A. Vollard, *Tableaux, pastels et dessins de Pierre-Auguste Renoir*, Paris, 1918, vol. II, p. 98 (illustrated).

G.-P. and M. Dauberville, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, Paris, 2009, vol. II, p. 268, no. 1110 (illustrated).

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



THE COLLECTION OF A. JERROLD PERENCHIO

“We must always remember that the heart and soul of any great city in this world is its commitment and dedication to the arts.”

Jerry Perenchio (LACMA press conference, 2014)

With determination, verve, and an exceptional creative spark, A. Jerrold “Jerry” Perenchio (1930-2017) became one of the world’s most successful media figures. In the latter decades of the twentieth century, Perenchio rose from the ranks of Hollywood talent agents to achieve one stunning industry success after another. He also became a collector of world-class Impressionist, Modern and decorative art, as well as a leading philanthropist in Los Angeles. “For a long time, I thought he was lucky,” said friend and revered American singer Andy Williams. “But how could somebody sustain a lucky streak for that long? Finally, I realized that he wasn’t lucky. He was just smart.”

Perenchio’s journey as a collector of both fine and decorative art was closely linked to the trajectory of his success in the world of entertainment and media. His interest in art originated during his early days as a junior talent agent at MCA, when he was assigned to accompany British actor Charles Laughton during a U.S. theatrical tour. Laughton, a collector of Modern art, invited Perenchio to visit galleries and museums with him as they traveled the country together. “A lot of it I didn’t really understand, I didn’t get it, but other things I did” Perenchio recalled of being introduced to art and artists by his generous and knowledgeable guide. “He gave me books; I studied and would read on the road with him.”

Perenchio soon became fascinated with the beauty and vibrancy of masterpieces from across the centuries. His close friendship Andy Williams—also an avid collector—sparked his passion for acquiring art. As Perenchio’s industry success grew, he was able to build his own striking assemblage of masterworks, with a strong focus on painting, works on paper, and sculpture of the late 19th and early 20th centuries. Encompassing major works by figures including Claude Monet, Édouard Manet, Pierre Bonnard, Paul Cézanne, Pablo Picasso, and Edgar Degas, the collection was a source of constant inspiration and joy. “Next to my family and friends,” Perenchio said of his treasured pieces, “they are the most important things to me.”

This passion extended to his purchase of the former Kirkeby Estate in Bel Air. Originally commissioned in 1930, the home was designed by architect Sumner Spaulding as a grand Louis XV-style residence. It was the perfect backdrop for showcasing a museum-quality art collection—Henry Moore’s monumental *Reclining Figure* nestled in the exquisitely-maintained rose garden; August Rodin’s *Eve* standing gracefully in the marble-lined formal entry; the salon-style living rooms accented with furniture by Diego Giacometti; and the walls throughout adorned with a preeminent collection of Impressionist and Modern art.

For years, Perenchio was one of California’s leading charitable benefactors. “He was very influential in the philanthropic world, as people know, but most of his philanthropy was anonymous. I don’t know if we’ll ever know the extent of it,” noted Michael Govan, Director of the Los Angeles County Museum of Art (LACMA). “But I can say in my own experience, he was perhaps the most philanthropic person I’ve ever worked with... He combined this hard-driving success and goal orientation in philanthropy with extreme generosity and encouragement.”

Among the many beneficiaries of Perenchio’s charitable giving were the Ronald Reagan Presidential Foundation, the Ronald Reagan UCLA Medical Center, the Walt Disney Concert Hall, the Los Angeles Opera, and environmental organizations such as the Natural Resources Defense Council. Perenchio was forever mindful of the many opportunities he found in Los Angeles, and stood as one of the city’s most ardent champions.

In a rare press appearance in 2014, Perenchio announced a promised gift of nearly 50 European masterworks to LACMA. “I never put my name on anything,” the collector said at the time. “In this case, I’ve decided that it’s worth a temporary step into the spotlight to encourage other collectors to give to LACMA and support the fundraising.” The bequest, which includes some of the most significant works from his collection, will anchor



View of the Henry Moore *Reclining Figure* in Mr. Perenchio's rose garden at his home, Chartwell. Photo by Jim Bartsch. Reproduced with permission of the estate. Art: Henry Moore, *Reclining Figure*, 1982. Reproduced by permission of The Henry Moore Foundation. © The Henry Moore Foundation. All Rights Reserved, DACS 2018 / www.henry-moore.org.

LACMA's new permanent building, slated for completion in 2023. "I have lived in Los Angeles for over seventy years," he wrote in the foreword to a subsequent book on the bequest. "It is where I was educated and raised my family, and it is a city that helped make my career possible. It gives me great pleasure to give something back." Two years after his historic pledge, Perenchio furthered his generosity to LACMA with a \$25 million gift that, together with another substantial donation by benefactor Elaine Wynn, became the largest gift in the museum's history.

It was integrity, hard work, and accomplishment—rather than any quest for fame—that drove Perenchio throughout his prodigious career. "Hire people smarter and better than you," he urged in *Rules of the Road*, a typed list of twenty dictums distributed to his employees, and "rely on your instincts and common sense." When Perenchio received an honorary doctorate in fine arts

from California State University, Fresno, in 2011, he encouraged graduating students to dream big, and promised that success would come with "lots of hard work, perseverance, mentoring, faith, ambition, and a good dose of luck." In his closing comments he cited rule number twenty from *Rules of the Road*, which aptly summarized Perenchio's approach to life "Always, always take the high road. Be tough but fair and never lose your sense of humor."

It was a winning combination that served as the bedrock of Perenchio's tremendous personal success. He was a bold thinker who challenged conventions, and his generous spirit will continue to resonate through the auction of his private collection of fine and decorative art. All net proceeds will go to the Perenchio Foundation, whose principal mission is to support visual and performing arts programs and institutions located in Los Angeles County.



410

AUGUSTE RODIN (1840-1917)

Main gauche, dite no. 37

signed, numbered and inscribed with foundry mark
'A. Rodin No 9 .G.Rudier. .Fondeur.Paris.' (on the wrist)
bronze with green and black patina
Height: 5½ in. (13.1 cm.)

\$40,000-60,000

PROVENANCE

Clement Stone, Illinois; Estate sale, Sotheby's, New York,
7 October 1987, lot 15.
Acquired at the above sale by the late owner.

LITERATURE

Musée Rodin, ed., *Rodin, les mains, les chirurgiens*, Paris, 1983, p. 33, no. 7
(another cast illustrated; with alternate title).

A. Le Normand-Romain, *The Bronzes of Rodin: Catalogue of Works in
the Musée Rodin*, Paris, 2007, vol. II, p. 498 (another cast illustrated; with
alternate title).

This work will be included in the forthcoming Auguste Rodin *catalogue
critique de l'oeuvre sculpté* currently being prepared by the Comité
Auguste Rodin at Galerie Brame et Lorenceau under the direction of
Jérôme Le Blay under the archive number 2018-5696B.

411

ARISTIDE MAILLOL (1861-1944)

Etude pour L'action enchaînée

signed with monogram, numbered and stamped with foundry mark '3/6 C. VALSUANI CIRE PERDUE' (on the top of the base)

bronze with brown patina

Height: 12 $\frac{7}{8}$ in. (32.6 cm.)

Conceived in 1905; this bronze version cast in 1972

\$30,000-50,000

PROVENANCE

Estate of the artist.

Perls Galleries, New York.

Acquired from the above by the late owner, 1987.

LITERATURE

A. Kuhn, *Aristide Maillol: Landschaft, Werke, Gespräche*, Leipzig, 1925, no. 32 (another version illustrated).

J. Rewald, *Maillol*, New York, 1939, p. 80 (another cast illustrated).

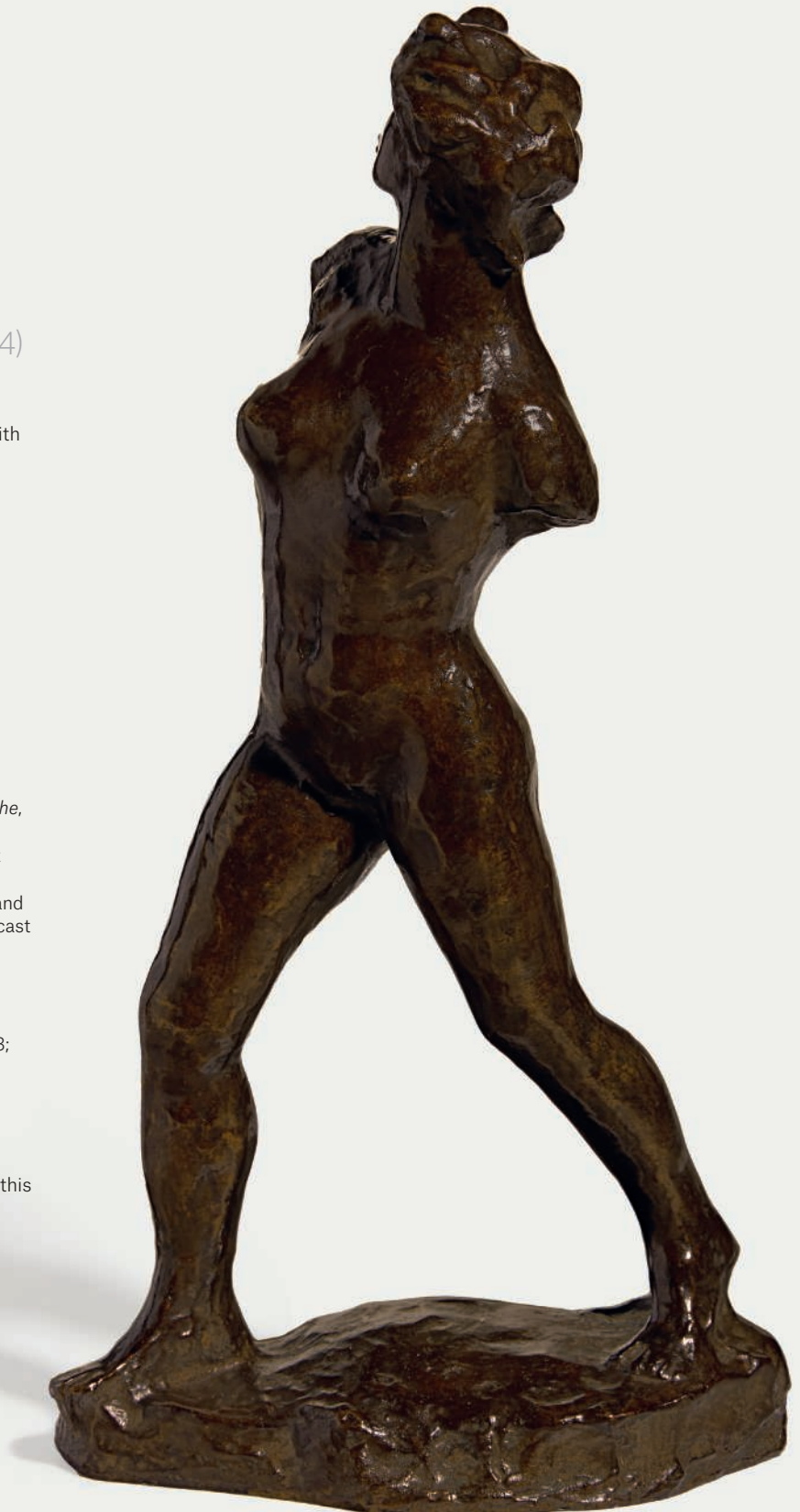
G. Waldemar, *Aristide Maillol*, London, 1965, pp. 139 and 143 (another cast illustrated, p. 143; detail of another cast illustrated in color, p. 139).

G. Waldemar, *Maillol*, Paris, 1971, p. 97 (another cast illustrated).

G. Waldemar, *Aristide Maillol et l'âme de la sculpture*, Neuchâtel, 1977, p. 128 (another cast illustrated, p. 143; detail of another cast illustrated in color, p. 147).

B. Lorquin, *Aristide Maillol*, New York, 1995, p. 58 (another cast illustrated; detail illustrated, p. 59 and monumental plaster version illustrated *in situ*, p. 61).

Olivier Lorquin has confirmed the authenticity of this work.



412

CAMILLE PISSARRO (1830-1903)

La cueillette des pommes

oil on faience
7 $\frac{7}{8}$ x 15 $\frac{3}{4}$ in. (19.8 x 40.2 cm.)
Painted circa 1884-1885

\$250,000-350,000

PROVENANCE

Estate of the artist; sale, Galerie Georges Petit, Paris, 3 December 1928, lot 57.

Katia and Hugues Pissarro, Paris.

J.P.L. Fine Arts, London (acquired from the above).

Acquired from the above by the late owner, April 1982.

EXHIBITED

Tokyo, Sunshine Museum; Osaka Municipal Museum of Fine Arts and Fukuoka Art Museum, *Ukiyo-E prints and the Impressionist Painters: Meeting of the East and the West*, December 1979-February 1980, no. II-31 (illustrated in color).

London, Hayward Gallery; Paris, Grand Palais and Boston, Museum of Fine Arts, *Camille Pissarro*, October 1980-August 1981, p. 238, no. 213 (illustrated).

LITERATURE

L.R. Pissarro and L. Venturi, *Camille Pissarro: son art—son oeuvre*, Paris, 1939, vol. I, p. 310, no. 1665 (illustrated, vol. II, pl. 312).

K.F. Volkmar, *Camille Pissarro's "Jardinière" in the Context of His Early Genre Paintings: 1872-1886*, Ph.D. Diss., Ohio State University, 1985, pp. 68, 77 and 159 (illustrated, p. 281).

J. Pissarro and C. Durand-Ruel Snollaerts, *Pissarro: Catalogue critique des peintures*, Paris, 2005, vol. II, p. 440 (illustrated).

In April 1884, Pissarro moved from Pontoise to Eragny, renting a large house on the river Epte. Living near the thriving farmer's market of Gisors, Pissarro began to focus again on the human figure and, in doing so, he created compositions that articulated his interest in the relationship between city and country living. *La cueillette des pommes*, painted shortly after Pissarro's arrival to his new bucolic home,

demonstrates his idealistic outlook on peasant life through an array of verdant greens and sunny yellows. Pissarro found pleasure in depicting the equality of the peasants in their chores, so far removed from the rules and hierarchies of metropolitan existence.

La cueillette des pommes is one of four works painted on faience, an earthenware ceramic, which the artist created to decorate the sides of a *jardinière*. The series, including *La récolte des pommes de terre*, *Paysanne dans un champ de choux* and *La Saint-Martin à Pontoise*, represents four distinct seasons of harvest and explore the peasants that captivated Pissarro's imagination in their various stages of yearly toil.

The figures in *La cueillette des pommes* meld seamlessly with their surroundings and do not stand out starkly as individuals. There is an element of unity between man and nature that Pissarro sought to touch upon in his depictions of country life. Avoiding elements of narrative and symbolism, he strove to paint images with a sense of ease and mindlessness. For Pissarro, the physical release associated with manual labor brought humanity closer to nature.

The act of apple picking specifically, in contrast the back-breaking work depicted in the peasant paintings of Jean-François Millet or Gustave Courbet, is a less strenuous task, especially in the pleasant setting of a late summer or crisp early fall day when apples are ripe. Pissarro saw the carelessness of the mellow apple-pickers as charmingly similar to the comfort of the urban bourgeoisie, despite their obvious contrast in lifestyles.

Pissarro envisioned his vocation as an artist as analogous to the routine of the peasant; there was the need to apply oneself, to understand the rhythms of nature and to undertake each task in its proper time. His approach to art was not that of the isolated and brooding genius; instead, Pissarro saw himself as a member of a community of like-minded individuals working towards a common goal, much like the apple pickers of *La cueillette des pommes*. In his philosophy as well as his artistic practice, Pissarro immersed himself in the settings he wished to explore.



Camille Pissarro, *La Saint-Martin à Pontoise*, 1885. Sold, Christie's, New York, 6 November 1991, lot 251.



Camille Pissarro, *Paysanne dans un champ de choux*, 1885. Sold, Christie's, New York, 6 November 1991, lot 252.



Camille Pissarro, *La récolte des pommes de terre*, 1885. Sold, Christie's, New York, 6 November 1991, lot 253.



413

EDVARD MUNCH (1863-1944)

Sommeraften i Åsgårdstrand

signed and dated 'E Munch. 91' (lower right)
oil on canvas
15½ x 26¼ in. (39.2 x 66.2 cm.)
Painted in 1891

\$400,000-600,000

PROVENANCE

Conrad and Margrethe Langaard, Oslo.
May Skyberg, Oslo (by descent from the above); sale, Sotheby Parke
Bernet & Co., London, 2 December 1981, lot 34.
Acquired at the above sale by the late owner.

EXHIBITED

Oslo, Kunstnernes Hus, *Edvard Munch utstilling: malerier, akvareller,
tegninger, grafikk*, November-December 1951, p. 6, no. 49.

LITERATURE

I. Langaard, *Edvard Munch: Modningsår*, Oslo, 1960, p. 129, no. 61
(illustrated).
G. Woll, *Edvard Munch: Complete Paintings, Catalogue Raisonné,
1880-1897*, London, 2009, vol. I, p. 226, no. 236 (illustrated in color).

In October 1889, aged twenty-five, Munch left his native Norway for an extended stay in France, supported by an artist's grant from the Norwegian State. The terms of his bursary stipulated that he enroll in a traditional art school, but he lasted only a few weeks in Léon Bonnat's studio before storming out during a dispute over color. Instead, for the next two and a half years, Munch steeped himself in French modernism, returning home only for summer holidays. He absorbed the *plein air* ethos of Impressionism at the Galeries Durand-Ruel and Georges Petit; at the Salon des Indépendants, he encountered the latest work of Georges Seurat, Paul Signac, Henri de Toulouse-Lautrec, and Vincent van Gogh. He may even have caught the tail end of the Volpini Exhibition, which introduced the pioneering synthetist manner of Paul Gauguin and his circle to a wider public. Having come of age in the naturalist tradition, Munch now embarked upon a period of intense artistic experimentation, oscillating among the various painting styles of the French vanguard as if trying each on for size.

The present painting dates to summer 1891, which Munch spent at the seaside resort of Åsgårdstrand. The artist's closest companions there were his first teacher Christian Krohg, a realist painter and a fixture of the Kristiania-Bohème, along with Krohg's wife Oda; the youngsters in the present scene, shown picking berries, may be the Krohgs' two-year-old son Per—Munch was his godfather—and a friend. The theme of children in a garden was popular among the French Impressionists; Claude Monet, Camille Pissarro, and Berthe Morisot had all painted their own offspring in this way, exploring a safely enclosed, outdoor haven with a child's natural sense of wonder. Munch demonstrated an Impressionist's sensitivity to light as well in this early-evening vignette, capturing the last rays of sun as they illuminate the bend in the path. The impact of divisionism is felt principally in the heightened color contrasts, particularly the pairing of complementary hues—red against green, blue against orange—on the right side of the canvas.

The quiet charm of this *plein air* scene stands in marked opposition to the artist's own psychic distress during the summer of 1891. Oda Krohg's ongoing affair at Åsgårdstrand with the writer Jappe Nilsen brought back for Munch excruciatingly painful memories of his own earlier liaison with a married woman, Millie Thaulow, which had left him jealous and humiliated. In the present canvas, only the deepening violet shadows hint at Munch's profound melancholia, which he assuaged throughout the summer with copious doses of absinthe, brandy, and champagne.



Berthe Morisot, *Enfant dans les roses trémières*, 1881.
Wallraf-Richartz Museum, Cologne.









414

PABLO PICASSO (1881-1973)

Centaure au verre

dated '3.1.53' (on the underside)
painted terracotta
Height: 3¾ in. (9.5 cm.)
Executed on 3 January 1953; unique

\$40,000-60,000

PROVENANCE

Estate of the artist.
Anon. sale, Sotheby's, London, 26 October 1994, lot 78.
Acquired at the above sale by the late owner.

Claude Picasso has confirmed the authenticity of this work.



415

PABLO PICASSO (1881-1973)

Centaure

painted terracotta
Height: 4 $\frac{1}{8}$ in. (10.4 cm.)
Executed *circa* 1953; unique

\$40,000-60,000

PROVENANCE

Estate of the artist.
Anon. sale, Sotheby's, London, 26 October 1994, lot 79.
Acquired at the above sale by the late owner.

Claude Picasso has confirmed the authenticity of this work.



416

416

MAN RAY (1890-1976)

Domesticated Egg

wood and metal rod

Length (base): 8 $\frac{1}{2}$ in. (21.9 cm.)

Depth: 3 $\frac{1}{2}$ in. (8.9 cm.)

Conceived in 1944; this example executed in 1973

\$5,000-7,000

PROVENANCE

Estate of the artist; sale, Sotheby's, London, 23 March 1995, lot 184.

Acquired at the above sale by the late owner.

LITERATURE

Janus, *Man Ray*, Milan, 1973, p. 30, no. 76 (original version illustrated).

A. Schwarz, *Man Ray: The Rigour of Imagination*, New York, 1977, p. 369, no. 311 (original version illustrated, p. 178).

J.-H. Martin, intro., *Man Ray: Objets de mon affection*, Paris, 1983, p. 151, no. 79 (original version illustrated).

C. Barnett, "Man Ray's Juliet," *Art & Antiques*, October 1988 (illustrated in color on the cover).

Domesticated Egg is a playful sculpture created out of found objects—the wooden egg, for example, was typically used for darning socks. Man Ray described *Domesticated Egg*, as "no more improbable than the preserved egg, but admittedly less edible" (quoted in *Man Ray*, exh. cat., Julien Levy Gallery, New York, 1945).

417

MAN RAY (1890-1976)

Palettable

oil on wooden table

Height: 24 in. (61 cm.)

Length: 34 $\frac{1}{2}$ in. (87.6 cm.)

Depth: 20 $\frac{1}{8}$ in. (50.9 cm.)

Conceived in 1940; this example executed in 1971

\$10,000-15,000

PROVENANCE

Estate of the artist; sale, Sotheby's, London, 23 March 1995, lot 43.

Acquired at the above sale by the late owner.

LITERATURE

Janus, *Man Ray*, Milan, 1973, p. 30, no. 57 (another example illustrated).

A. Schwarz, *Man Ray: The Rigour of Imagination*, New York, 1977, pp. 68 and 369, no. 309 (another example illustrated, p. 178).

J.-H. Martin, intro., *Man Ray: Objets de mon affection*, Paris, 1983, p. 149, no. 66 (original object illustrated, p. 68).

K. Shinoyama, "Special Report: Man Ray's Atelier," *Art Vivant*, no. 15, 1985, p. 9 (original object illustrated *in situ*).

Janus, *Man Ray*, Milan, 1990, no. 32 (another example illustrated).



PROPERTY FROM THE ESTATE OF HARVEY M. SPEAR

418

GABRIELE MÜNTER (1877-1962)

Landschaft mit Wolken

signed 'Münter.' (lower right); signed again, dated, titled and inscribed 'G. Münter 1908 Landschaft mit Wolken Studie' (on the reverse)
oil on board

13 x 16 in. (33 x 40.8 cm.)

Painted in 1908

\$300,000-500,000

PROVENANCE

Estate of the artist.

Leonard Hutton Galleries, New York (acquired from the above).

Acquired from the above by the late owner, April 1966.

EXHIBITED

New York, Leonard Hutton Galleries, *Gabriele Münter: Murnau to Stockholm (1908-1917)*, November-December 1961, no. 9a (illustrated; titled *The Blue Mountain*).

New York, Leonard Hutton Galleries, *Gabriele Münter: Fifty Years of Her Art, Paintings, 1906-1956*, March-April 1966, no. 11 (illustrated; titled *The Blue Mountain*).

As a founding member of *Der Blaue Reiter* and one of very few women working at the center of Munich's avant-garde circle, Münter played a significant role in charting the emergence of a new visual vocabulary in modern art. From a young age, Münter yearned to be an artist, and, in 1901, she enrolled in the experimental Phalanx School. Co-founded by Wassily Kandinsky, the school was one of the only places in Germany where women could study alongside men. In Kandinsky, Münter found a mentor that truly enabled her development as an artist; he recognized her natural talent and encouraged her progress.



The artist in her garden, Murnau, summer 1910.
Photograph by Vassily Kandinsky.

Shortly thereafter, Münter became intimately involved with the married Kandinsky. From 1903-1907, she traveled extensively with him through Europe and North Africa, where she familiarized herself with the aesthetic ideas of Vincent van Gogh, Paul Gauguin, the Fauves and Henri Matisse—influences that would emerge in her painting after the couple returned to Germany in April 1908. Once back in Munich, Münter and Kandinsky began touring the Bavarian countryside in search of a place to spend time together. They visited the areas of Starnberger See and Staffelsee, where they came across the village of Murnau. The picturesque location of Murnau in the rolling hills by the Staffelsee, with its view of the Wetterstein Alps, presented a compelling visual environment for the artists. Münter and Kandinsky joined their artist friends Marianne von Werefkin and Alexej von Jawlensky, and together painted the village and surrounding landscape, contributing to a new phase of undisturbed and intense creativity for all four artists.

During this first stay, the group worked intensively together to forge a new type of painting characterized by its bold simplification, flattened spatial perspective and vivid use of color. Münter's paintings, along with the work of her artist companions, underwent a massive transformation in Murnau. The swift transition in her art towards a distillation of form was almost immediate, "After a short period of agony," she later recalled, "I took a great leap forward—from copying nature—in a more or less Impressionist style—to feeling the content of things—abstracting—conveying an extract" (quoted in A. Hoberg, *Wassily Kandinsky and Gabriele Münter: Letters and Reminiscences 1902-1914*, Munich, 1994, p. 14). This profound change of style in Münter's art was inspired by the expressivity and sincerity found in children's artwork, which she had begun to collect in 1908, and the outlined planes of pure color found in the traditional Bavarian glass painting common to Murnau. Jawlensky, who was well acquainted with the Pont-Aven school of artists and the Nabis, also played a major part in the evolution of her new style, introducing the idea of "synthesis" between the observable world and an expressive response to form and color.

In Murnau, Münter developed a personal style of painting from which she would deviate only slightly throughout the rest of her life, but the onset of the First World War would change the landscape of the Munich art world irretrievably. A number of Münter's close colleagues, including Franz Marc and August Macke enlisted and were killed during military service, whilst Kandinsky and Jawlensky, as Russians, were forced to leave Germany. Münter stayed with Kandinsky in Switzerland for a time before he left for Russia, but after a brief reunion in Stockholm in 1916, the couple parted permanently. The break-up of her relationship with Kandinsky took an enormous emotional toll on Münter and she would paint little during the 1920s, until she met the art historian Johannes Eichner, who encouraged her to renew her career. During the thirties and forties, her art was vehemently criticized by the National Socialist Party, thereby limiting her artistic activities until after the war, when her contribution as a major participant in the revolutionary reinvention of color, form and meaning in painting became truly appreciated.



419

ERNST LUDWIG KIRCHNER (1880-1938)

Im Palast der Prinzessinnen

signed 'EL Kirchner' (lower right); signed again 'EL Kirchner'
(on the reverse)

oil on canvas

10 x 12¾ in. (25.5 x 32.3 cm.)

Painted *circa* 1922

\$300,000-500,000

PROVENANCE

Ferdinand Oechsle and Carolina Pruss, Switzerland (*circa* 1930).

Private collection, Lima (by descent from the above).

By descent from the above to the present owners.

This work is listed in the Ernst Ludwig Kirchner archives, Wichtrach/
Bern.

Im Palast der Prinzessinnen is derived from the legendary tale of Middle Eastern folklore *A Thousand and One Nights*, in which a virgin princess betrothed to a tyrannical prince relays a new story to him every night for a thousand and one nights in order to delay her imminent execution. The composition created by Kirchner could be derived from any number of the featured fables, as many incorporate fantastical imagery of princesses and palaces—all pervaded by notes of eroticism. This sensual and outlandish imagery no doubt appealed to Kirchner, as he sought to explore these specific themes, believing that the primal vulnerability of the nude figure had an unrivaled potential for emotional expression. The women's billowing, ultramarine harem pants and the suggested exalting features of Islamic architecture—arches and brilliant blues—emphasize the Expressionists' tendency towards *orientalism*, a fascination with countries and cultures considered foreign by the limited Western lens.

Fantasy also deeply appealed to Kirchner, who, especially after the horrors of the First World War, sought to create art that would communicate themes and imagery that could transport the viewer outside of their current setting, away from the reality of modern warfare and into a world occupied by genies, magic carpets and lush, pillowed atriums filled with beautiful courtesans. *A Thousand and One Nights* especially appealed to Kirchner's sensibilities, as it combined the pure fantasy of magic and allegory with the perceived fantasy of the mysterious East. This preoccupation with the world beyond Western borders was derived from what the Expressionists considered stifling social standards that shunned sexual experimentation and imposed artistic expectations derived from a constrained tradition. The scene depicted in *Im Palast der Prinzessinnen* also echoes Kirchner's everyday life, parallel to his Berlin studio, which was full of muses, lovers and collaborators joined through physical companionship as well as free creative exchange.

The German Expressionists are perhaps best known for their use of color and primitive gesture as a vehicle for striking expressiveness, and *Im Palast der Prinzessinnen* is of no exception. A fine spectrum of ethereal turquoises, indigos, ceruleans and sapphires meld to articulate the subjects' surrounding and garments and stand in commanding contrast to the ruddy, terracotta of sun-drenched flesh tones. Loose linear details rendered in a rich plum provide structure and direction to the composition that guide the viewer's eyes and instill a sense of articulation and movement while remaining gestural and somewhat abstracted. The breadth of color imbues the scene with a depth that enhances the narrative quality of the work, serving as a sort of window that the viewer may gaze into, filled with unfolding, overlapping layers of figures and hues.





PROPERTY FROM A PRIVATE NEW YORK COLLECTION

420

GEORG KOLBE (1877-1947)

Statuette

signed with monogram (on the top of the base)

bronze with brown patina

Height: 16½ in. (41 cm.)

Conceived in 1925

\$30,000-50,000

PROVENANCE

Acquired by the family of the present owners, *circa* 1950.

LITERATURE

U. Berger, *Georg Kolbe: Leben und Werk*, Berlin, 1990, pp. 287-288, no. 84 (another cast illustrated, p. 286).

Dr. Ursel Berger has confirmed the authenticity of this work.

421

AUGUSTE RODIN (1840-1917)

Pas de deux, étude type G

signed and numbered 'A. Rodin N°2' (on the right dancer's lifted foot); inscribed with foundry mark, dated and inscribed 'Georges Rudier. Fondateur. Paris. © by musée Rodin 1966.' (on the back foot)
bronze with dark brown and green patina
Height: 13½ in. (34.3 cm.)
Conceived *circa* 1911; this bronze version cast in 1966

\$50,000-70,000

PROVENANCE

Musée Rodin, Paris.
Galerie Claude Bernard, Paris (acquired from the above, June 1967).
Anon. sale, Sotheby's, New York, 12 November 1988, lot 315.
Anon. sale, Hôtel Drouot, Paris, 26 November 1993, lot 14.
Bruton Gallery, London (acquired at the above sale).

LITERATURE

R. Descharnes and J.-F. Chabrun, *Auguste Rodin*, Secaucus, 1967, p. 251 (plaster version illustrated).
A. Le Normand-Romain, *The Bronzes of Rodin: Catalogue of Works in the Musée Rodin*, Paris, 2007, vol. I, p. 538 (another cast illustrated).

This work will be included in the forthcoming Auguste Rodin *catalogue critique de l'oeuvre sculpté* currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay under the archive number 2008-1965B.



PROPERTY FROM THE ESTATE OF HARVEY M. SPEAR

422

GABRIELE MÜNTER (1877-1962)

Mariaholde zum unteren Thor

signed, dated, titled and with Nachlass stamp 'Münter 1914
Mariaholde zum unteren Thor.' (on the reverse)

oil on board

13 x 17⁵/₈ in. (33 x 44.8 cm.)

Painted in 1914

\$150,000-250,000

PROVENANCE

Estate of the artist.

Leonard Hutton Galleries, New York (acquired from the above).

Acquired from the above by the late owner, April 1966.

EXHIBITED

Städtische Galerie im Lenbachhaus München, *Gabriele Münter*,
October-December 1962, no. 71.

New York, Leonard Hutton Galleries, *Gabriele Münter: Fifty Years of
Her Art, Paintings, 1906-1956*, March-April 1966, no. 46 (titled *Swiss
Landscape*).



THE PROPERTY OF A GENTLEMAN

423

ALEXEJ VON JAWLENSKY (1864-1941)

Mädchen mit blauen Augen und dunklem Mund

signed 'A. Jawlensky.' (lower left)

oil and pencil on paper laid down on board

20½ x 14¼ in. (52 x 36.4 cm.)

Executed *circa* 1916

\$600,000-800,000

PROVENANCE

Estate of the artist.

Galerie Alex Vömel, Dusseldorf (1966).

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

LITERATURE

C. Weiler, *Alexej Jawlensky*, Cologne, 1959, p. 240, no. 176.

C. Weiler, *Alexej Jawlensky: Köpfe, Gesichte, Meditationen*, Hanau, 1970,
p. 143, no. 157.

M. Jawlensky, L. Pieroni-Jawlensky and A. Jawlensky, *Alexej von
Jawlensky: Catalogue Raisonné of the Oil Paintings, 1914-1933*, London,
1992, vol. II, p. 114, no. 737 (illustrated).





The artist, Helene Nesnakomoff and their son, Andreas Jawlensky, circa 1920. Photographer unknown.

Jawlensky painted *Mädchen mit blauen Augen und dunklem Mund* during his three-year exile from Germany during World War I. As a Russian national, he was forced to flee his adopted home in Munich to seek refuge in Switzerland in August of 1914. Traveling with his future wife, Héléne, their son Andrej and fellow artist Marianne von Werefkin, the artist settled in the secluded town of Saint-Prex on Lake Geneva. This transition was deeply unsettling for Jawlensky. Suddenly torn from his artistic circle and unable to carry a single painting with him to his new home, it is not surprising that the experience of displacement instigated a rupture in his approach to painting.

While in Switzerland, Jawlensky made a number of creative leaps and innovations in his paintings. His new-found solitude nurtured his interest in mysticism, and he spent much of his time at Saint-Prex painting highly abstracted landscape studies to extend his quest for a synthesis of color and form, the felt and the seen. His *Variations*, semi-abstract, codified images of the view from his room in Saint-Prex, were bathed in color, and came to inform his output for much of the rest of his life (fig. 1). The *Variations* provided a new painterly vocabulary for the artist's preferred subject: the female face. This is clear in the present work, in which the face is already showing the artist's interest in creating a reduced, formal language through which to express spiritual, rather than visual, dimensions.


In this light, *Mädchen mit blauen Augen und dunklem Mund* can be seen as a clear prefiguration of the more rigorous, stylized series that would later appear, first the *Mystischer Kopf* and *Heilands Gesicht*

works from 1917, and subsequently the *Abstrakter Kopf* pictures. In all of the pictures showing the human face, Jawlensky was harking back to the revelatory moment of his youth in which he had seen an icon of the Madonna in one of the churches of his native Russia. Throughout his career, from his time in Germany as a leading light of German Expressionism and onwards until his death, Jawlensky would focus on the human head as a means of depicting and provoking an almost religious reaction in his viewer. This is accentuated in *Mädchen mit blauen Augen und dunklem Mund* by the intense luminosity of the composition, with its pools of color used to build up a sense of form, echoing the earlier *Variations*. Unlike his later images of the human head, though, where the composition is trained unscrupulously on the features of the head itself, in *Mädchen mit blauen Augen und dunklem Mund* Jawlensky has shown more character in his sitter. In this way, it reveals the artistic breakthroughs that Jawlensky was making at this time, as he explored the potential of serialization in his picture, yet is clearly unique and individual, tethered around its rich sense of distinctive personality.

Reflecting on his time in Saint-Prex many years later, Jawlensky described his reinvention of the theme, which he felt truly conveyed the spiritual importance of his art: "I painted these 'Variations' for some years, and then I found it necessary to find a form for the face, for I realized that great art should only be painted with religious feeling. And that was something that I could bring only to the human face" (Letter to Pater Willibrord Verkade, Wiesbaden, 12 June 1938).



PROPERTY FROM THE COLLECTION OF YVES PLANTIN



In 1967, we opened the doors of our first gallery, "Alain Blondel et Yves Plantin" in Paris, on the rue des Quatre Vents, renamed "Galerie du Luxembourg" once Françoise Blondel and Michèle Rocaglia joined the team. It was not long before we discovered the work of Tamara de Lempicka in Edouard Joseph's *Dictionnaire des artistes contemporains*; we all agreed that her portrait of Madame Allan Bott was of exceptional quality, and I tried to make contact with her by mailing a letter to her rue Méchain apartment.

By 1968, the letter that I had addressed to Tamara de Lempicka remained unanswered, but later that year, she surprised us by stopping by the gallery unexpectedly. She wore a panther-print raincoat, a cowboy hat, and heavy makeup. She was surprised that young people could be so interested in her paintings from the 1920s. A few days later, Alain Blondel and I visited her at her apartment, where she had accepted to meet with us. Tamara seemed to care little about the works of the period that were of interest to us; we did not see any in the apartment, and she described them as "oldies," from another time. The ones she still had, which were unsold, were kept on the sixth floor, in a maid's room that she called her attic. She allowed us to go upstairs to take our pick, and she agreed to sell us a number works for a modest price—she did not care about money.

After this initial visit, I returned to rue Méchain quite frequently, leaving each time with a few more works. One day, Kizette de Lempicka was visiting her mother's apartment, and the portrait of Tadeusz Lempicki sat against the wall; I arrived just as Tamara was offering to cut the head off the canvas so that Kizette could return home with a souvenir of her father in her suitcase! Thankfully, I was able to change their minds by recommending a shipper who could transport the work to Houston in one piece. I still wonder if they were serious, or simply trying to startle me.

In 1971, our gallery moved to the quartier des Halles, into a large space which finally allowed us to hold exhibitions. I returned once again to rue Méchain. Tamara had asked us to empty out her "attic," as she was thinking of selling her apartment. As I drove back to the gallery with my car full, the largest pieces tied to the roof of the car, the idea of holding a Lempicka retrospective exhibition struck me. Although she was open to the idea, Tamara did not seem to take us seriously at first. Over many dinners over the next few months, we continued to discuss the potential exhibition; Tamara talked a lot, she was funny.

In the end, with Tamara's help, we assembled a group of 48 works executed between 1925-1935 for the show. By the time the opening reception of the exhibition had concluded, we already knew that the show was a success, even though we had only sold two or three works. The exhibition extended into the fall, attracting many enthusiasts, both local and foreign.

Despite the success of the exhibition, Tamara's pieces were still difficult to sell, and it was not until 1977-1978 that her market gained traction. After selling her rue Méchain apartment, she donated the remainder of her 1925-1930s works to French museums, the portrait of Tadeusz Lempicki to the Musée d'art moderne, other works to provincial museums. The later works, mostly abstract, were at the Sogégarde. The Galerie du Luxembourg had just moved to the Plateau Beaubourg, close to the Centre Pompidou; this would be the gallery's final location. To inaugurate the new gallery space, we organized a retrospective of our previous shows, and Tamara de Lempicka held an important place.

In 1967, when we opened our first gallery, Alain Blondel and I became specialists of Tamara de Lempicka's oeuvre by complete chance. But it was the collective work of the Galerie du Luxembourg, comprised of four people—Alain Blondel, Françoise Blondel, Michèle Rocaglia, and Yves Plantin—which helped to promote the work of Lempicka. This introduction provides just a small glimpse into the history of our gallery, which is such a small story compared to the oeuvre of this artist.

—Yves Plantin



424

TAMARA DE LEMPICKA (1898-1980)

Nature morte au chou-fleur

signed 'DE LEMPICKA.' (lower right)

oil on canvas

13 x 16¼ in. (33.1 x 41.2 cm.)

Painted circa 1925

\$100,000-150,000

PROVENANCE

Acquired from the artist by the present owner.

EXHIBITED

Pinacothèque de Paris, *Tamara de Lempicka: La Reine de l'Art déco*, April-September 2013, pp. 116-117, no. 18 (illustrated in color).

Turin, Palazzo Chiabrese and Verona, Palazzo Forti, *Tamara de Lempicka*, March 2015-January 2016, pp. 110-111, no. 17 (illustrated in color).

Alain Blondel has confirmed the authenticity of this work.



The artist, 1950. Photograph by Willy Maywald.
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Society (ARS), New York / ADAGP, Paris.

425

TAMARA DE LEMPICKA (1898-1980)

Bouquet de fleurs et l'esquisse d'une statue

oil and black chalk on panel
39 $\frac{3}{8}$ x 28 $\frac{1}{8}$ in. (99.9 x 73.2 cm.)
Executed circa 1949

\$50,000-80,000

PROVENANCE

Acquired from the artist by the present owner.

Alain Blondel has confirmed the authenticity of this work.



426

TAMARA DE LEMPICKA (1898-1980)

Coin d'atelier

stamped with signature 'T. DE LEMPICKA' (lower right)

oil on canvas

28⁷/₈ x 19³/₄ in. (73.2 x 50.2 cm.)

Painted *circa* 1924

\$60,000-80,000

PROVENANCE

Acquired from the estate of the artist by the present owner.

EXHIBITED

Pinacothèque de Paris, *Tamara de Lempicka: La Reine de l'Art déco*, April-September 2013, p. 115, no. 16 (illustrated in color, p. 116).

Turin, Palazzo Chiabrese and Verona, Palazzo Forti, *Tamara de Lempicka*, March 2015-January 2016, p. 36, no. 9 (illustrated in color, p. 37).

Alain Blondel has confirmed the authenticity of this work.



427

TAMARA DE LEMPICKA (1898-1980)

Nu féminin

oil on panel
31¼ x 23½ in. (80.8 x 59.8 cm.)
Painted circa 1924

\$40,000-60,000

PROVENANCE

Acquired from the artist by the present owner.

EXHIBITED

Pinacothèque de Paris, *Tamara de Lempicka: La Reine de l'Art déco*, April-September 2013, p. 135, no. 30 (illustrated in color, p. 134).
Turin, Palazzo Chiabrese and Verona, Palazzo Forti, *Tamara de Lempicka*, March 2015-January 2016, p. 252, no. 13 (illustrated in color).

Alain Blondel has confirmed the authenticity of this work.



428

TAMARA DE LEMPICKA (1898-1980)

Nature morte aux mandarines

stamped with signature 'T. DE LEMPICKA' (lower left)

oil on board

17¼ x 15 in. (45.6 x 38.1 cm.)

Painted circa 1925

\$80,000-120,000

PROVENANCE

Acquired from the estate of the artist by the present owner.

EXHIBITED

Pinacothèque de Paris, *Tamara de Lempicka: La Reine de l'Art déco*, April-September 2013, p. 115, no. 17 (illustrated in color).

Turin, Palazzo Chiabrese and Verona, Palazzo Forti, *Tamara de Lempicka*, March 2015-January 2016, pp. 108-109, no. 16 (illustrated in color).

Alain Blondel has confirmed the authenticity of this work.



429

TAMARA DE LEMPICKA (1898-1980)

Nu masculin

signed twice with initials 'T.L.' (on the reverse)
oil on canvas
41¾ x 29½ in. (105.1 x 75 cm.)
Painted circa 1924

\$50,000-80,000

PROVENANCE

Acquired from the artist by the present owner.

EXHIBITED

Pinacothèque de Paris, *Tamara de Lempicka: La Reine de l'Art déco*, April-September 2013, p. 159, no. 61 (illustrated in color, p. 160).
Turin, Palazzo Chiabrese and Verona, Palazzo Forti, *Tamara de Lempicka*, March 2015-January 2016, p. 252, no. 8 (illustrated in color, p. 253).

Alain Blondel has confirmed the authenticity of this work.



430

TAMARA DE LEMPICKA (1898-1980)

La carafe Louis-Philippe

stamped with signature 'T. DE LEMPICKA' (lower right)
oil on canvas
14 x 10¾ in. (35.4 x 27.3 cm.)
Painted in 1923

\$40,000-60,000

PROVENANCE

Acquired from the estate of the artist by the present owner.

EXHIBITED

Milan, Bottega di Poesia, *Tamara de Lempitzka*, November-December 1925, no. 8.
Pinacothèque de Paris, *Tamara de Lempicka: La Reine de l'Art déco*, April-September 2013, p. 111, no. 13 (illustrated in color).
Turin, Palazzo Chiabrese and Verona, Palazzo Forti, *Tamara de Lempicka*, March 2015-January 2016, p. 108, no. 7 (illustrated in color).

LITERATURE

G. Mori, *Tamara de Lempicka: Parigi, 1920-1938*, Florence, 1994, p. 106, no. 7 (illustrated).
A. Blondel, *Tamara de Lempicka: Catalogue raisonné, 1921-1979*, Lausanne, 1999, p. 104, no. B.28 (illustrated in color).



431

TAMARA DE LEMPICKA (1898-1980)

Mère et enfant

oil on canvas
31¼ x 23¾ in. (79.3 x 60.2 cm.)
Painted circa 1922

\$40,000-60,000

PROVENANCE

Acquired from the artist by the present owner.

EXHIBITED

Pinacothèque de Paris, *Tamara de Lempicka: La Reine de l'Art déco*, April-September 2013, p. 108, no. 10 (illustrated in color).
Turin, Palazzo Chiabrese and Verona, Palazzo Forti, *Tamara de Lempicka*, March 2015-January 2016, p. 154, no. 3 (illustrated in color).

LITERATURE

A. Blondel, *Tamara de Lempicka: Catalogue raisonné, 1921-1979*, Lausanne, 1999, p. 88, no. B.12 (illustrated; with incorrect dimensions).
G. Mori, *Tamara de Lempicka: The Queen of Modern*, Milan, 2011, p. 110, no. 4 (illustrated in color, p. 111).



432

TAMARA DE LEMPICKA (1898-1980)

Vieillard

signed 'DE LEMPICKA.' (lower left)

oil on canvas

15¾ x 12¾ in. (40.1 x 32.4 cm.)

Painted circa 1928

\$100,000-150,000

PROVENANCE

Acquired from the artist by the present owner.

EXHIBITED

Paris, Galerie Bernheim-Jeune et Cie., *FAM: les femmes artistes modernes*, March 1936, no. 102.

Paris, *Salon d'Automne*, 1938, no. 941bis.

Pinacothèque de Paris, *Tamara de Lempicka: La Reine de l'Art déco*, April-September 2013, p. 186, no. 84 (illustrated in color, p. 187).

LITERATURE

G. Mori, *Tamara de Lempicka: Parigi, 1920-1938*, Florence, 1994, p. 279, no. 117 (illustrated; illustrated again, p. 216; dated circa 1936-1938).

A. Blondel, *Tamara de Lempicka: Catalogue raisonné, 1921-1979*, Lausanne, 1999, p. 191, no. B.110 (illustrated).

G. Mori, *Tamara de Lempicka: The Queen of Modern*, Milan, 2011, p. 218, no. 37 (illustrated in color, p. 219).

433

LOUIS MARCOUSSIS (1883-1941)

La Table

gouache on paper laid down on canvas

92½ x 59 in. (234.3 x 150 cm.)

Painted *circa* 1925-1927

\$150,000-250,000

PROVENANCE

Marie Cuttoli, Paris.

Galerie Lansberg, Paris.

Michelle Rosenfeld Gallery, New York.

Private collection, New York (acquired from the above, November 1998).

Acquired by the present owner, *circa* 2011.

EXHIBITED

Paris, Galerie de Berri, *Louis Marcoussis: Fixés et Paysages de Kéridy*,
June-July 1953.

New York, Michelle Rosenfeld Gallery, *Cubist Paintings and their Friends*,
1990.

Paris, Salon de Mars, Place Joffre, March-April 1993, p. 147 (illustrated).



PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

434

MARC CHAGALL (1887-1985)

L'Été

signed 'Marc Chagall' (lower right); signed again 'Marc Chagall'
(on the reverse)

oil and tempera on canvas

25½ x 21¼ in. (64.8 x 54 cm.)

Painted in 1977

\$500,000-700,000

PROVENANCE

Galerie Maeght, Paris (by May 1978).

Anon. sale, Sotheby's, New York, 15 May 1985, lot 395.

Acquired at the above sale by the present owner.

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

L'Été combines many of Chagall's favorite elements, focusing on the gigantic arrangement of flowers, which spans the entirety of the canvas and stands taller than the male figure on the right. The exuberant splendor of this floral display, further amplified in the artist's imagination, dwarfs the mother and child, who sit in the foreground of the composition, as if sitting beneath a tree.

In 1977, the year Chagall painted this rapturous conception of *lumière-liberté*, the French government celebrated the occasion of the artist's 90th birthday by awarding him the Grand Cross of the Legion of Honor, the highest award it may bestow on anyone who is not a head of state. Special celebrations were held throughout France, including gala concerts and television programs. Pope Paul VI sent a congratulatory message. In October, President Giscard d'Estaing inaugurated a Chagall exhibition at the Louvre, only the third time in the history of this institution that this honor had been granted to a living artist, following the precedent accorded Georges Braque and Pablo Picasso. Having become the doyen of the legendary early modernists, Chagall ultimately outlived them all. Like Picasso before him, he worked until the very end.



The artist receives the Legion of Honor in 1977. Photo: Jarnoux Patrick / Paris Match via Getty Images.





435

MAURICE UTRILLO (1883-1955)

Maquis à Montmartre

signed 'Maurice, Utrillo, V.' (lower right) and inscribed 'Montmartre,'

(lower left)

oil on canvas

7½ x 9½ in. (19 x 24 cm.)

Painted circa 1939

\$25,000-35,000

PROVENANCE

Perls Galleries, New York.

Galerie Gianna Sistu, Paris.

Michelle Rosenfeld Gallery, New York.

Private collection, United States.

LITERATURE

P. Pétridès, *L'oeuvre complet de Maurice Utrillo*, Paris, 1969, vol. III, p. 224, no. 1949 (illustrated, p. 225).

The Comité Utrillo has confirmed the authenticity of this work.



436

JEAN-PIERRE CASSIGNEUL (B. 1935)

Les Bûcherons

signed 'CASSIGNEUL' (lower left)

oil on canvas

21 $\frac{1}{8}$ x 18 $\frac{1}{8}$ in. (55 x 46 cm.)

Painted *circa* 1956

\$30,000-50,000

PROVENANCE

Anon. sale, Shinwa Art Auction Co., Ltd., Tokyo, 23 May 2015, lot 136.
Acquired at the above sale by the present owner.

Jean-Pierre Cassigneul has confirmed the authenticity of this work.

437

BERNARD BUFFET (1928-1999)

Ile d'Ouessant, le port à marée basse

signed 'Bernard Buffet' (upper right) and dated '1972' (upper left);
inscribed 'L'Ile d'Ouessant Lampaul Finistère Le Port avec les
Sardiniers à marée basse' (on the reverse)

oil on canvas

35 x 51½ in. (89 x 130.7 cm.)

Painted in 1972

\$150,000-250,000

PROVENANCE

Private collection (acquired from the artist, *circa* 1980).

By descent from the above to the present owner.

This work is recorded in the Maurice Garnier Archives.



The artist walking in Paris, January 1977.
Photo: Benjamin Auger / Paris Match via Getty Images.





438

MOÏSE KISLING (1891-1953)

Petit nu assis de dos

signed 'Kisling' (lower right)
oil on canvas
21¾ x 17¼ in. (55.3 x 43.5 cm.)
Painted in 1920

\$60,000-80,000

PROVENANCE

Galerie de l'Elysée (Alex Maguy), Paris.
Private collection, Japan.
Acquired from the above by the present owner.

LITERATURE

J. Kessel and J. Kisling, *Kisling*, New York, 1971, vol. I, p. 275, no. 13
(illustrated).



439

JEAN-PIERRE CASSIGNEUL (B. 1935)

L'Ecuyère

signed 'CASSIGNEUL' (lower right); signed again, dated and titled
'Cassigneul 1969 "l'ecuyere"' (on the reverse)

oil on canvas

39½ x 31¾ in. (100.2 x 80.5 cm.)

Painted in 1969

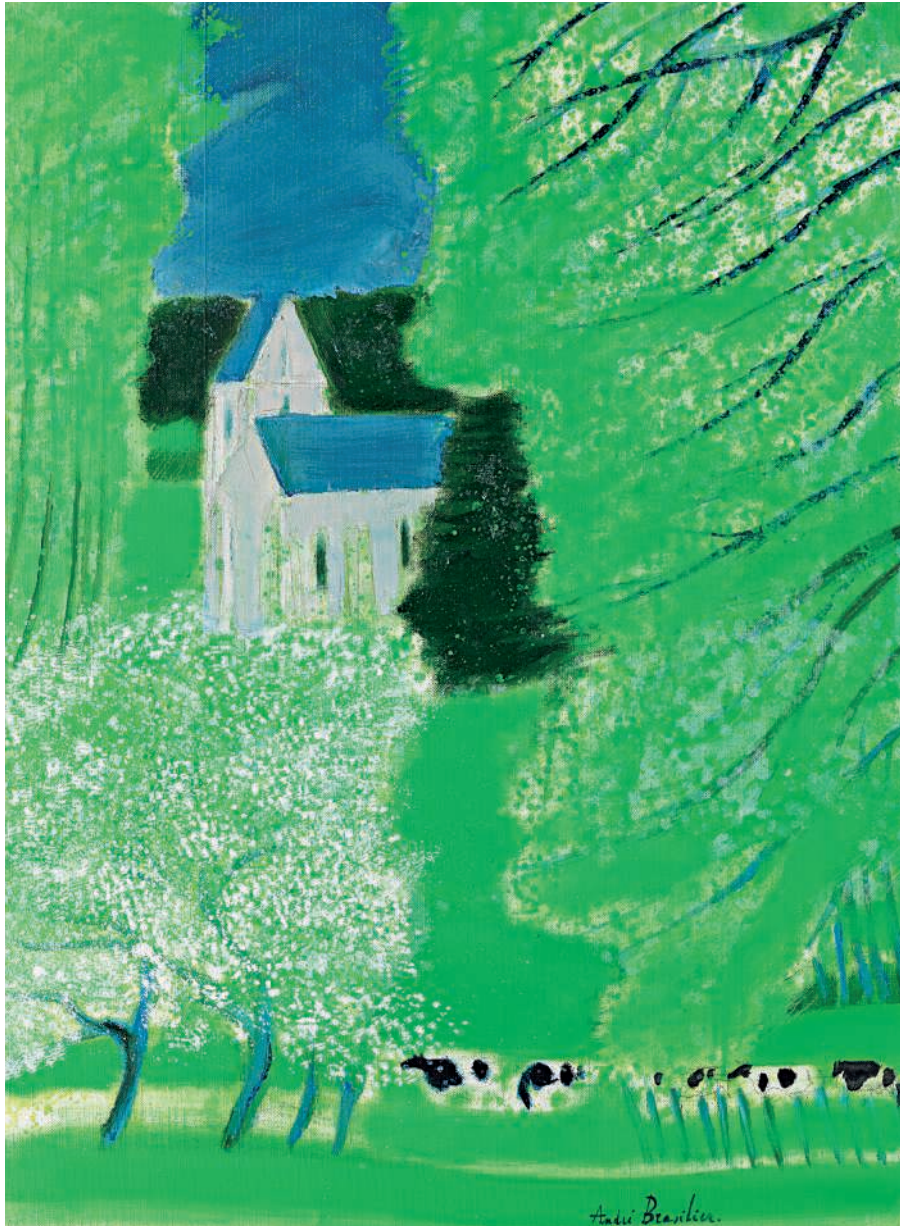
PROVENANCE

Private collection, Japan.

Acquired from the above by the present owner.

Jean-Pierre Cassigneul has confirmed the authenticity of this work.

\$50,000-70,000



440

ANDRÉ BRASILIER (B. 1929)

Les pommiers en fleurs

signed 'André Brasilier.' (lower right); signed with initials, dated
and titled 'A.B. 77. Les pommiers en fleurs' (on the reverse)

oil on canvas

28¾ x 21¾ in. (73.2 x 54.3 cm.)

Painted in 1977

\$30,000-50,000

PROVENANCE

Galerie des Chaudronniers, Geneva.

Private collection, Montreal (acquired from the above, April 1981).

By descent from the above to the present owner.

This work will be included in the forthcoming André Brasilier *catalogue raisonné* being prepared by Alexis Brasilier.



441

BERNARD BUFFET (1928-1999)

Nature morte au compotier

signed and dated 'Bernard Buffet 62' (upper left)
oil on canvas
32 x 39³/₈ in. (81.3 x 100 cm.)
Painted in 1962

\$50,000-70,000

PROVENANCE

Galerie E. David et M. Garnier, Paris.
Galleria Russo, Rome.
Private collection, Florida (acquired from the above); sale, Christie's,
Amsterdam, 16 December 2014, lot 69.
Acquired at the above sale by the present owner.

This work is recorded in the Maurice Garnier Archives.

442

MARC CHAGALL (1887-1985)

Couple dans le profil d'âne

stamped with signature 'Marc Chagall' (lower right)

oil and tempera on masonite

14¾ x 13 in. (37.5 x 33 cm.)

Painted circa 1980

\$250,000-350,000

PROVENANCE

Estate of the artist.

Anon. sale, Galerie Kornfeld, Bern, 17 June 2005, lot 22.

Acquired at the above sale by the present owner.

EXHIBITED

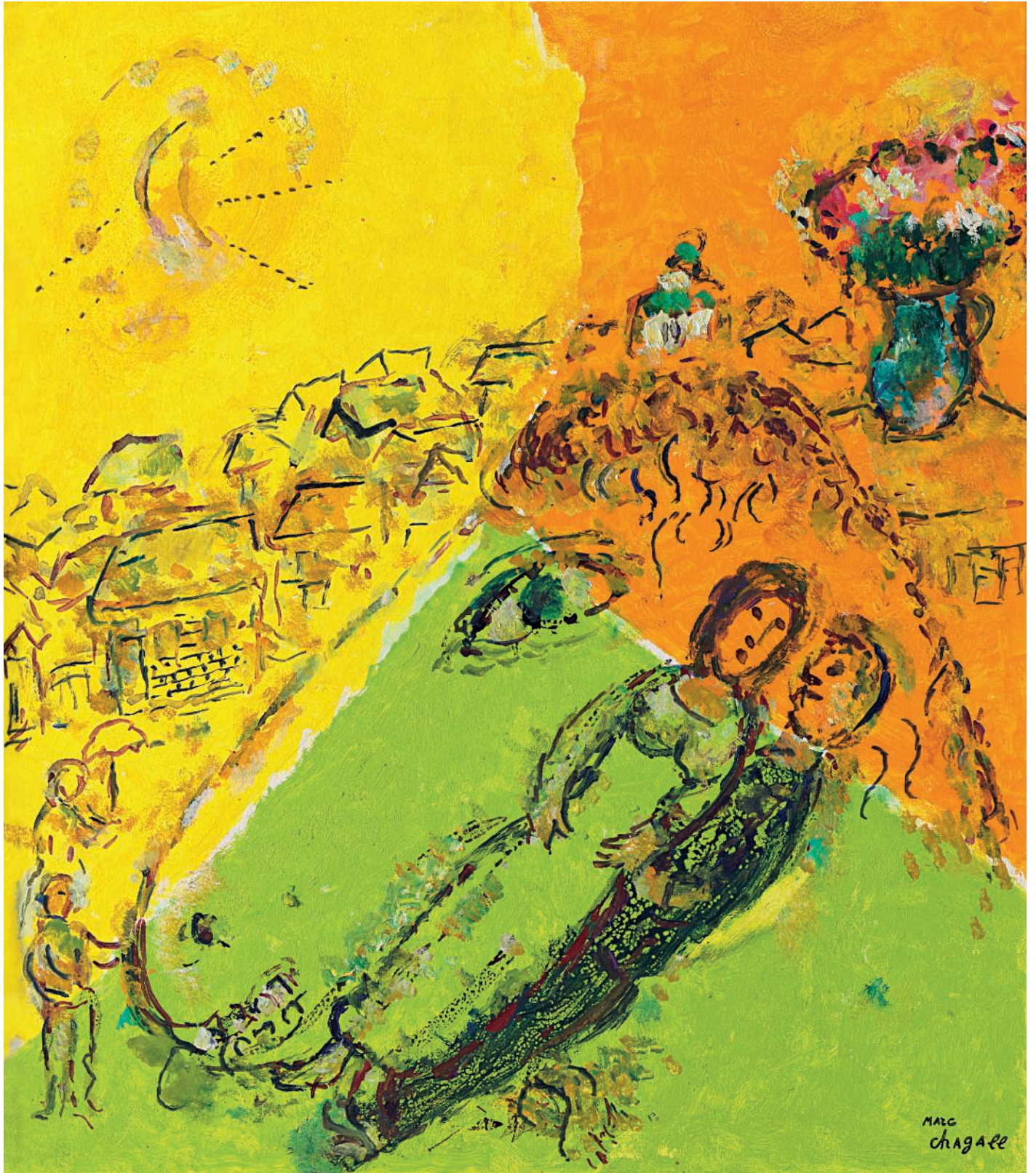
Osaka, Takashimaya Art Gallery; Kyoto, Takashimaya Art Gallery;
Yokohama, Takashimaya Art Gallery and Tokyo, Takashimaya Art Gallery,
Marc Chagall, March-June 2012, p. 51 (illustrated in color).

Okayama, Prefectural Museum of Art and Gifu, Prefectural Museum,
Marc Chagall, July-October 2012, p. 54 (illustrated in color).

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

From the outset of his career, Chagall established himself as a colorist, manipulating with mastery both harmony and contrast so that color became an essential element of his work in its own right. However, it was not until the latter part of his life that his color achieved its full radiance and plenitude in his work. In *Couple dans le profil d'âne*, Chagall has definitively separated color into three fields, but allows the composition to overflow and transcend its boundaries, much as Raoul Dufy did when exploring his notions of *couleur-lumière*. The combination of color and form creates a strong sense of circular movement and a powerful, vibrant composition.

This juxtaposition of strong fields of color recalls something of the enormous canvas Chagall completed in 1964 for the ceiling of the Paris Opéra, as well as closely mirroring the structure of stained-glass windows, an art form that had occupied Chagall for much of the 1960s and 1970s. Since the unveiling of his Jerusalem Windows in Paris in 1961, Chagall had been hailed as the most influential designer of stained-glass windows of the 20th century, and he received many large-scale public commissions for architectural decorations both in Europe and America. Chagall saw his work in stained-glass much like painting in light: "the light is the light of the sky, it is that light that gives the colour!" (quoted in C. Sorlier, ed., *Chagall by Chagall*, New York, 1979, p. 212). *Couple dans le profil d'âne* goes one stage further and translates the inherent light of the stained-glass into separate fields of pure painted color.





△443

JEAN-PIERRE CASSIGNEUL (B. 1935)

Promenade en forêt

signed 'CASSIGNEUL' (lower right)

oil on canvas

19½ x 24 in. (49.5 x 61 cm.)

Painted in 1992

\$7,000-10,000

PROVENANCE

Private collection, Japan (1993).

Acquired from the above by the present owners.

Jean-Pierre Cassigneul has confirmed the authenticity of this work.



PROPERTY FROM A NEW YORK ESTATE

444

MAURICE DE VLAMINCK (1876-1958)

Le jeune arbre en Biais

signed 'Vlaminck' (lower right)

oil on canvas

23¾ x 28¾ in. (60.3 x 73 cm.)

Painted *circa* 1911-1912

\$70,000-100,000

PROVENANCE

Perls Galleries, New York.

Acquired by the late owners, *circa* 1965.

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



445

MAURICE UTRILLO (1883-1955)

Rue de Mont-Cenis sous la neige

signed 'Maurice Utrillo, V.' (lower right)

oil on canvas

7½ x 9½ in. (19.2 x 24.3 cm.)

Painted circa 1940

\$25,000-35,000

PROVENANCE

Nicholas Monfauge, Paris.

Galerie Paul Pétridès, Paris.

Robert Darwin, California (acquired from the above).

Acquired from the above by the present owner, circa 1970.

LITERATURE

P. Pétridès, *L'oeuvre complet de Maurice Utrillo*, Paris, 1969, vol. III, p. 222, no. 1944 (illustrated, p. 223).

The Comité Utrillo has confirmed the authenticity of this work.



446

ANDRÉ BRASILIER (B. 1929)

Chantal à New York

signed 'André Brasilier.' (lower center)
oil and pencil on canvas
18 $\frac{1}{8}$ x 21 $\frac{1}{4}$ in. (63 x 55.2 cm.)
Executed in 1977

\$25,000-35,000

PROVENANCE

Galerie Etienne Sassi, Paris.
Private collection, Montreal (acquired from the above, September 1981).
By descent from the above to the present owner.

This work will be included in the forthcoming André Brasilier *catalogue raisonné* being prepared by Alexis Brasilier.

447

HENRI LE SIDANER (1862-1939)

Le Lavoir, Gisors

signed 'Le Sidaner' (lower left)

oil on canvas

21½ x 29 in. (54.5 x 73.6 cm.)

Painted in Gisors in November 1904

\$180,000-250,000

PROVENANCE

Galerie Georges Petit, Paris (acquired from the artist, November 1904).
Private collection, Pittsburgh (acquired from the above, August 1922).
Private collection, Pittsburgh (by descent from the above); sale, Christie's,
New York, 7 May 2014, lot 354.
Acquired at the above sale by the present owner.

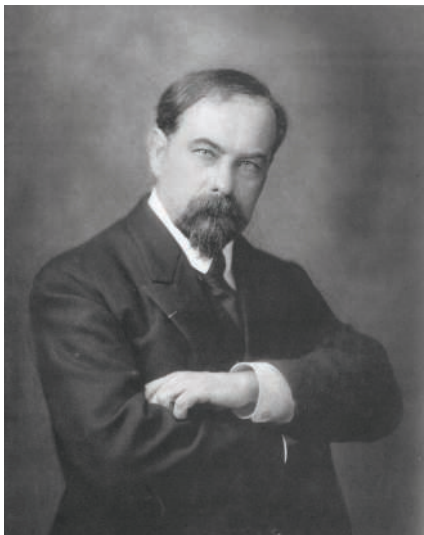
LITERATURE

P. Redd, "American Dealers Looking to Europe for Art to Exhibit,"
The Pittsburgh Sunday Post, 22 June 1924, p. 6.
Y. Farinaux-Le Sidaner, *Le Sidaner: L'oeuvre peint et gravé*, Paris, 1989,
p. 96, no. 180 (titled *La Rivière, Automne*; with incorrect annotation).

Yann Farinaux-Le Sidaner will include this work in the forthcoming
supplement to his Le Sidaner *catalogue raisonné*.

In the artist's *catalogue raisonné* published in 1989, the present
painting is referenced without an illustration and is listed as having
been destroyed by the artist. In fact, *Le Lavoir, Gisors* was acquired
by Le Sidaner's then-dealer Georges Petit the month it was executed.
Petit subsequently sold it to an American collector in August 1922,
and it remained in this collector's family until it was sold at Christie's
in May 2014.

Not long after arriving in America, *Le Lavoir, Gisors* featured in an
article in the *Pittsburgh Sunday Post*, its author praising its "rich
autumnal colors" (P. Redd, *op. cit.*).



The artist in 1910. Photographer unknown.





PROPERTY FROM THE ESTATE OF NANCY ANN CHANDLER

448

PIERRE-AUGUSTE RENOIR (1841-1919)

Femme au chapeau bleu

signed with initial 'R' (lower right)

oil on canvas

4½ x 3⅞ in. (11.3 x 9.2 cm.)

\$30,000-50,000

PROVENANCE

Ambroise Vollard, Paris.

Acquired by the family of the present owner, 1972.

LITERATURE

A. Vollard, *Tableaux, pastels et dessins de Pierre-Auguste Renoir*, Paris, 1918, vol. II, p. 91, no. 1192 (illustrated; with inverted image).

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

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



449

GUSTAVE LOISEAU (1865-1935)

La Rue de Village, Saint-Cyr-du-Vaudreuil

signed 'G Loiseau' (lower right)

oil on canvas

21 $\frac{1}{2}$ x 25 $\frac{3}{4}$ in. (54.3 x 65.4 cm.)

Painted *circa* 1923

\$30,000-50,000

PROVENANCE

Galerie Felix Vercel, Paris.

Galería Maison Bernard, Caracas.

Anon. (acquired from the above, *circa* 1985); sale, Christie's, New York, 7 November 2007, lot 327.

Private collection, New York (acquired at the above sale).

Acquired from the above by the present owner.

This work will be included in the forthcoming Gustave Loiseau *catalogue raisonné* currently being prepared by Didier Imbert.



450

GUSTAVE CARIOT (1872-1950)

Gerbes de blé

signed and dated 'G. Cariot 1925' (lower right)

oil on canvas

25 $\frac{5}{8}$ x 35 $\frac{7}{8}$ in. (65 x 91 cm.)

Painted in 1925

\$18,000-25,000

PROVENANCE

Private collection, Germany.



451

ALBERT MARQUET (1875-1947)

Le cyprès de Djenan Sidi Saïd

signed and dated 'marquet 46' (lower left)

oil on canvas

19½ x 25½ in. (49.5 x 65 cm.)

Painted in winter 1946

\$90,000-120,000

PROVENANCE

Marcelle Marquet, Paris (wife of the artist).

Mr. Hilsun, Paris (acquired from the above).

Gadala collection, Paris.

Marlborough Fine Art, Ltd., London.

The Metropolitan Museum of Manila (by 1976).

Imelda Marcos collection, New York.

Vilma Bautista collection, New York (by 1985).

Sold by Robert A. Swift, Esq., to benefit claimants under court order,
dated 25 September 2018, US District Court (S.D.N.Y.).

LITERATURE

J.-C. Martinet and G. Wildenstein, *Marquet: L'Afrique du Nord, Catalogue de l'oeuvre peint*, Paris, 2001, p. 333, no. I-451 (illustrated).

452

HENRI MARTIN (1860-1943)

Voiliers à Collioure

signed 'Henri Martin' (lower left)

oil on canvas

25½ x 31⅞ in. (64.8 x 81 cm.)

\$100,000-150,000

PROVENANCE

Private collection, France.

By descent from the above to the present owner.

Marie-Anne Destrebecq-Martin will include this work in her forthcoming Henri Martin catalogue raisonné.



Henri Martin, *Autoportrait*, circa 1912. Musée d'Orsay, Paris.



AUGUSTE RODIN (1840-1917)

Le Baiser, quatrième réduction dit aussi "petit modèle"

signed 'Rodin' (on the right side); inscribed with foundry mark 'F. BARBEDIENNE. FONDEUR.' (on the left side)
bronze with dark brown patina
Height: 10 in. (25.3 cm)
Conceived in 1886; this bronze version cast in July 1914

\$300,000-400,000

PROVENANCE

Private collection, France.
Anon. sale, Hôtel Drouot, Paris, 6 February 1994, lot 83.
Private collection, France (acquired at the above sale).
Private collection, France (by descent from the above); sale, Hôtel Drouot, Paris, 10 July 2015, lot 134.

LITERATURE

G. Grappe, *Catalogue du Musée Rodin*, Paris, 1927, p. 47, nos. 91-92 (marble version illustrated).
G. Grappe, *Le Musée Rodin*, Paris, 1947, p. 142, no. 71 (marble version illustrated, pl. 71).
M. Aubert, intro., *Rodin: Sculptures*, Mulhouse, 1952 (marble version illustrated, pl. 39).
C. Goldscheider, *Rodin*, Paris, 1962, p. 49 (marble version illustrated).
A.E. Elsen, *Rodin*, New York, 1963, p. 62 (larger version illustrated, p. 63; dated 1880-1882).
R. Descharnes and J.-F. Chabrun, *Auguste Rodin*, Lausanne, 1967, p. 130 (marble version illustrated, p. 131).
L. Goldscheider, *Rodin Sculptures*, London, 1970, p. 121 (marble version illustrated, pl. 49).
I. Jianou and C. Goldscheider, *Rodin*, Paris, 1971, pp. 58 and 61 (marble version illustrated, p. 60).
J.L. Tancock, *The Sculpture of Auguste Rodin: The Collection of the Rodin Museum, Philadelphia*, 1976, pp. 72, 90 and 108 (marble version illustrated, p. 77).
J. de Caso and P.B. Sanders, *Rodin's Sculpture: A Critical Study of the Spreckels Collection, California Palace of the Legion of Honor*, San Francisco, 1977, pp. 149 and 151-153, no. 22 (another cast illustrated, pp. 148 and 150).
R.M. Rilke, *Rodin*, Salt Lake City, 1982, pp. 38 and 104 (another cast illustrated, p. 39).
A.E. Elsen, *The Gates of Hell by Auguste Rodin*, Stanford, 1985, p. 78 and 80-81 (another cast illustrated, p. 79, fig. 70).
N. Barbier, *Marbres de Rodin: Collection du Musée*, Paris, 1987, pp. 184 and 258, no. 79 (marble version illustrated, p. 185; detail illustrated, p. 187).
A. Le Normand-Romain, *Le Baiser de Rodin*, Paris, 1995, p. 20 (another cast illustrated, fig. 2).
A. Le Normand-Romain, *Rodin*, Paris, 1997, p. 49 (terracotta version illustrated, p. 48).
J. Vilain, *Rodin at the Musée Rodin*, London, 1997, p. 39 (marble version illustrated in color).
A. Pinget, "Rodin au Musée du Luxembourg," *La Revue du Musée d'Orsay*, autumn 2000, pp. 67-70 and 74, no. 11.
R. Butler and S.G. Lindsay, *European Sculpture of the Nineteenth Century: The Collections of the National Gallery of Art, Systematic Catalogue*, New York, 2000, pp. 326 and 329-330 (copper version illustrated in color, pp. 327-328; plaster and marble versions illustrated, p. 329, figs. 1-2, respectively).
A.E. Elsen, *Rodin's Art, The Rodin Collection of the Iris & B. Gerald Cantor Center for the Visual Arts at Stanford University*, New York, 2003, pp. 214-215, no. 49 (another cast illustrated, p. 215, fig. 167).

R. Masson and V. Mattiussi, *Rodin*, Paris, 2004, p. 40 (marble version illustrated in color, p. 41; terracotta version illustrated in color, p. 42).
A. Le Normand-Romain, *The Bronzes of Rodin: Catalogue of Works in the Musée Rodin*, Paris, 2007, vol. 1, p. 161 (titled *Le Baiser, réduction no. 2* and dated 1899; other casts illustrated, pp. 158-162; marble version illustrated, p. 163, figs. 1-3).
A. Le Normand-Romain, *Rodin*, New York, 2014, pp. 133-134 (terracotta version illustrated in color, p. 132, fig. 121; marble version illustrated, p. 133, figs. 122-123; marble version illustrated again in color, p. 135, fig. 127).

This work will be included in the forthcoming Auguste Rodin *catalogue critique de l'oeuvre sculpté* currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay under the archive number 2015-4690B.

Love and sexuality were central themes in Rodin's work; he was unrivaled among nineteenth century sculptors at communicating the drama of passion and romance. The study of love had dominated the arts and literature since classical times; interest in this subject, especially in the tragic fate that so often beset young love in its most intense expression, surged in the heyday of Romanticism during the early 1800s, and continued unabated to Rodin's day.

A tale of forbidden courtly love in *Canto V* of Dante's *Inferno* inspired the embracing pair depicted in *Le Baiser*. Having entered the second circle of hell, where an unrelenting whirlwind torments the spirits of those who have committed sins of the flesh, Dante encounters two illicit lovers who lived and perished for their indiscretion in the poet's own day. Francesca was married to Gianciotto Malatesta, Lord of Rimini. During an absence from his domain, Gianciotto placed Francesca in the safekeeping of his younger brother Paolo. While reading the story of the adulterous love between Guinevere and Lancelot, Paolo and Francesca suddenly became aware of their feelings for each other.

While in Dante's telling, Paolo initiated the kiss, Rodin has Francesca raise her body to him, inviting his embrace. Paolo appears to react timidly: in his surprise, the book slips from his hand, still opened to the page they were reading, now flattened in the embrace of body and limb. Rodin captured the instant in which their lips are barely touching, a split second before they actually join in the forceful press of an impassioned kiss. The tragic outcome of this encounter would have been well-known to Dante's readers and informed viewers in Rodin's day—Gianciotto unexpectedly returned, and learning of the conjoined infidelities of both his wife and brother, he slew them.

The embracing lovers first made their appearance in Rodin's third terracotta maquette for *La Porte de l'Enfer*, where they feature prominently on the lower left side. Rodin considered the group to be too blissful to fit within the cataclysmic drama of the Gates, and it did not appear in the sculptor's final version. Rodin subsequently developed the lovers into an independent, free-standing sculpture. To universalize his theme, the sculptor modeled his figures in the nude, and seated them on a rocky ledge.

In 1887 Rodin executed a life-size version in painted plaster that came to be known as *François da Rimini* and was exhibited later that year in Brussels. Following his election to the Legion d'Honneur that same year, the French government commissioned him to do a larger-than-life marble version of the plaster. Work progressed slowly and the marble sculpture, now known as *Le Baiser*, was finally exhibited at the Paris Salon of 1898.





PROPERTY FROM A TEXAS COLLECTION

454

PIERRE EUGÈNE MONTÉZIN (1874-1946)

Marais de la Somme

signed 'PMontezin' (lower center)
oil on canvas
27½ x 33 in. (70 x 83.8 cm.) (oval)

\$25,000-35,000

PROVENANCE

Signora de Lonardi, Argentina (1968).
Anon. sale, Sotheby's, London, 27 June 1990, lot 233.
Anon. sale, Sotheby's, New York, 13 November 1997, lot 530.
Acquired at the above sale by the present owner.

Cyril Klein-Montézin has confirmed the authenticity of this work.



PROPERTY FROM A TEXAS COLLECTION

455

GUSTAVE LOISEAU (1865-1935)

Nature morte aux lilas (recto); Le pont sur la rivière (verso)

signed 'G Loiseau' (lower right)
oil on canvas
25% x 21% in. (65 x 54.5 cm.)

\$30,000-40,000

PROVENANCE

Private collection, France; sale, Christie's, London, 3 December 1996, lot 138.

Acquired at the above sale by the present owner.

This work will be included in the forthcoming Gustave Loiseau *catalogue raisonné* currently being prepared by Didier Imbert.

456

FRANCIS PICABIA (1879-1953)

Les peupliers, Moret

signed and dated 'Picabia 1904' (upper right)

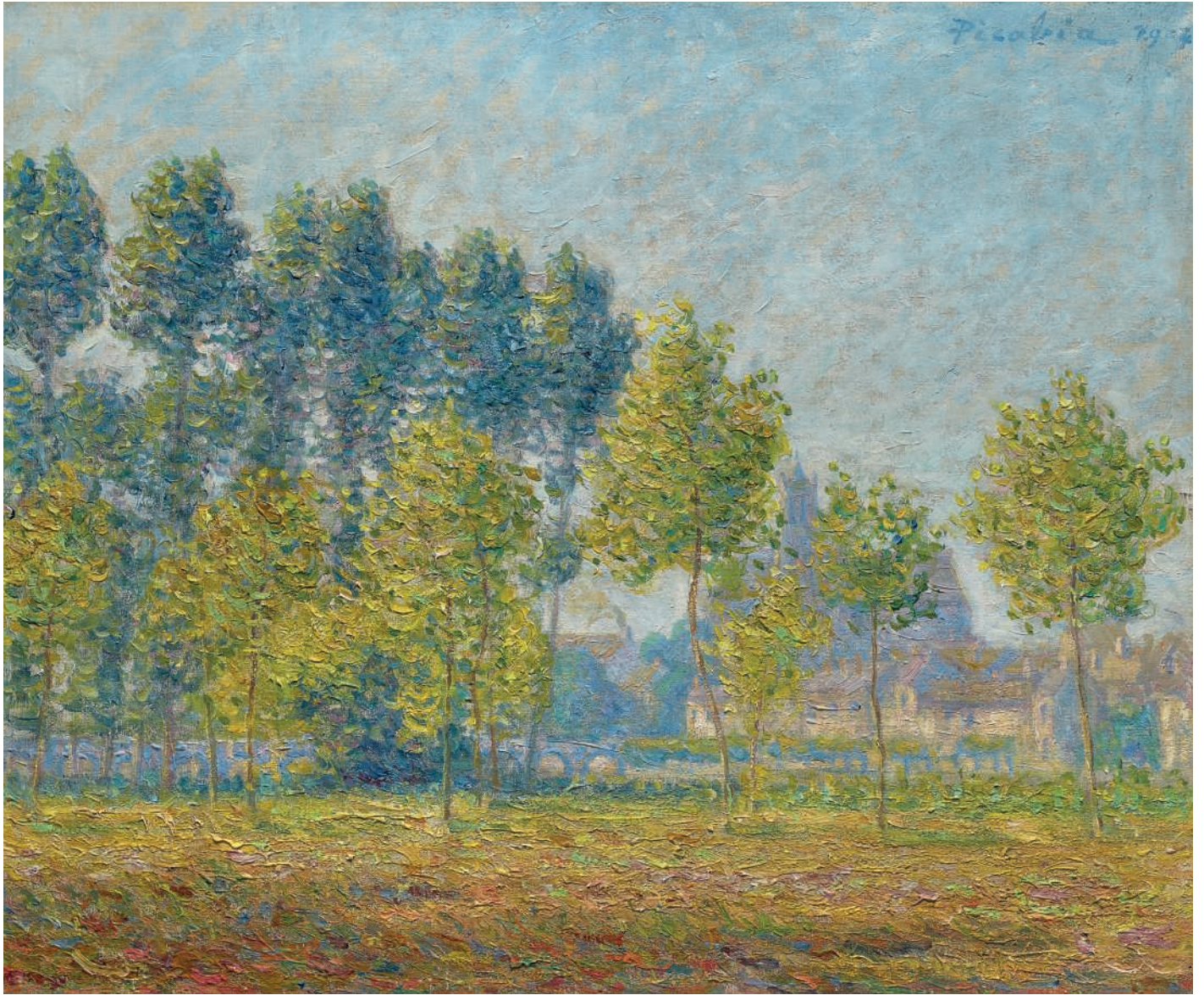
oil on canvas

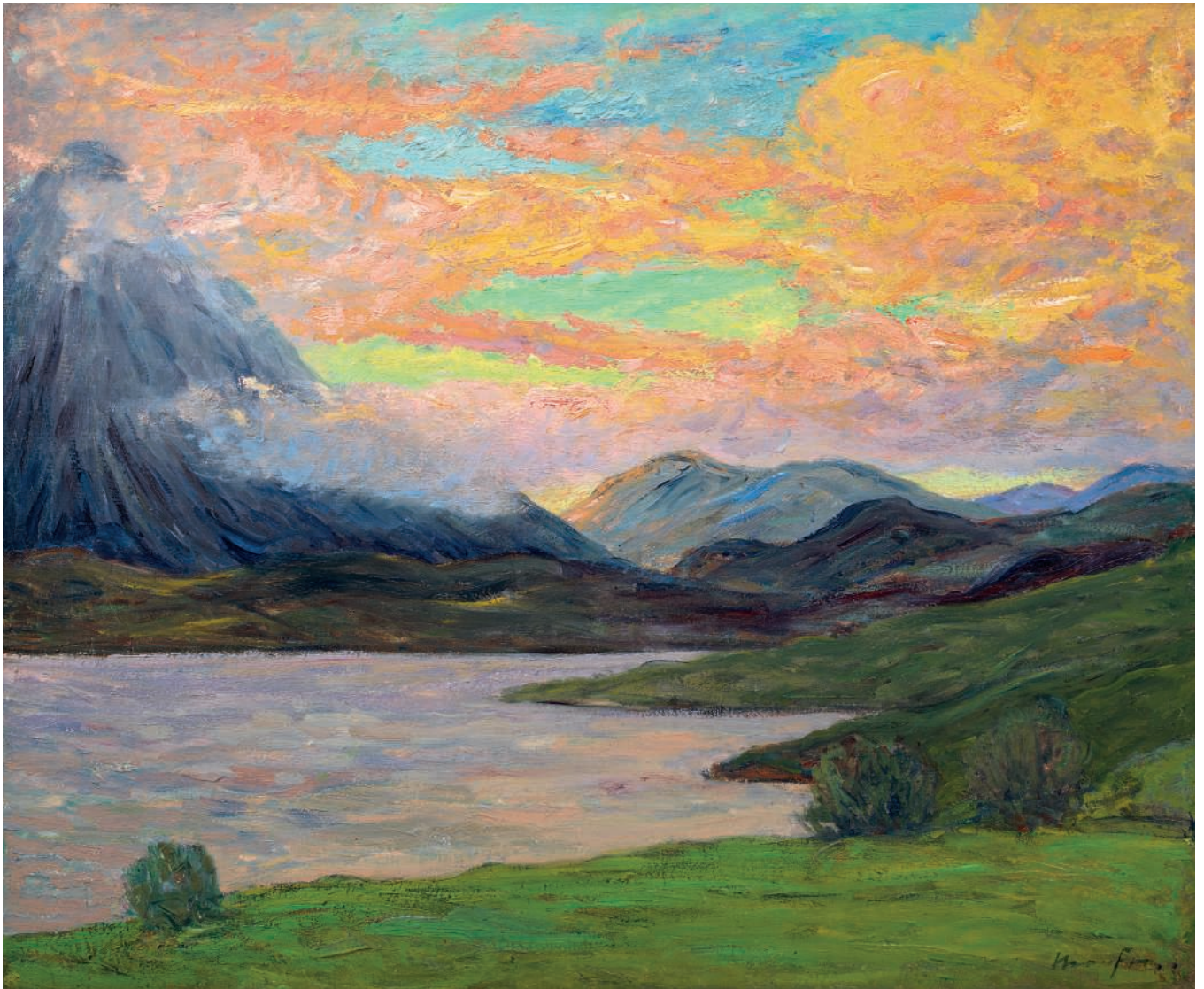
21 $\frac{3}{8}$ x 25 $\frac{3}{8}$ in. (54.1 x 65 cm.)

Painted in 1904

\$200,000-300,000

The Comité Picabia has confirmed the authenticity of this work.





457

MAXIME MAUFRA (1861-1918)

Nuit d'été, Ben Hope, Ecosse

signed 'Maufra.' (lower right)
oil on canvas
23¾ x 28⅞ in. (60.5 x 73.4 cm.)

\$25,000-35,000

PROVENANCE

Galerie Durand-Ruel et Cie., Paris.
Durand-Ruel Galleries, New York (acquired from the above).
Kunsthauß Bühler, Stuttgart.
Anon. sale, Tajan, Paris, 3 May 2007, lot 57.
Private collection, London; sale, Christie's, London, 1 April 2008, lot 346.
Acquired at the above sale by the present owner.

LITERATURE

A. Alexandre, *Maxime Maufra: Peintre marin et rustique*, Paris, 1926, p. 207.

This work will be included in the forthcoming Maxime Maufra catalogue raisonné being prepared by Caroline Durand-Ruel Godfroy.



458

PIERRE BONNARD (1867-1947)

Le pin solitaire, bord de mer (esquisse)

stamped with signature 'Bonnard' (Lugt 3886; lower right)
oil on canvas
15¾ x 25¾ in. (39.9 x 65.4 cm.)
Painted circa 1923

\$60,000-80,000

PROVENANCE

Estate of the artist.
Private collection, Paris (by 1973).
Anon. sale, Christie's, New York, 13 May 1987, lot 312.
Acquired at the above sale by the late owner.

EXHIBITED

New York, Salander-O'Reilly Galleries, *Pierre Bonnard: Landscapes*,
November-December 1997, no. 7 (illustrated in color).

LITERATURE

J. and H. Dauberville, *Bonnard: Catalogue raisonné de l'oeuvre peint, 1920-1939*, Paris, 1973, vol. III, p. 151, no. 1169 (illustrated).



459

CAMILLE BOMBOIS (1883-1970)

Lutteurs au camp

signed 'Bombois. C. Ile' (lower left)

oil on canvas

23½ x 36¾ in. (59.7 x 92.4 cm.)

Painted circa 1926

\$15,000-20,000

PROVENANCE

Perls Galleries, New York.

Private collection, Philadelphia; sale, Christie's, New York,
9 November 1999, lot 341.

Acquired at the above sale by the late owner.

Olivier Lorquin and Didier Jumaux have confirmed the authenticity of
this work.



PROPERTY FROM A WEST COAST COLLECTION

460

HENRI LEBASQUE (1865-1937)

Mère et enfants dans un paysage

signed 'Lebasque' (lower left)
oil on canvas
45 $\frac{5}{8}$ x 35 in. (115.8 x 88.9 cm.)
Painted circa 1901

\$100,000-150,000

PROVENANCE

Marthe Lebasque, Paris (wife of the artist).
Mr. and Mrs. Alfred Chenier (acquired from the above, circa 1950).
Anon. sale, Christie's, London, 7 December 1999, lot 120.
Acquired at the above sale by the present owner.

LITERATURE

D. Bazetoux, *Henri Lebasque: Catalogue raisonné*, Paris, 2008, vol. I,
p. 158, no. 508 (illustrated).

Christine Lenoir and Maria de la Ville Fromoit have confirmed the
authenticity of this work.

PROPERTY FROM A PRIVATE ATLANTA COLLECTION

461

MARC CHAGALL (1887-1985)

Le jardin d'Eden

signed 'Marc Chagall' (lower right)

tempera and pastel on masonite

16¼ x 12⅝ in. (41.3 x 32.1 cm.)

Executed in 1980

\$280,000-350,000

PROVENANCE

Valentine Chagall, Saint-Paul-de-Vence (wife of the artist).

Klabal Gallery, Greenwich.

Private collection, Chicago (acquired from the above).

Private collection, Germany; sale, Van Ham Kunstauktionen, Cologne,
30 November 2016, lot 8.

Acquired at the above sale by the present owner.

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

Swirling, luminous and color-filled, the present work is a wondrous vision of an idyllic paradise as imagined by Chagall. Painted in 1980, this work dates from the end of the artist's long and prolific career. Happily ensconced in the south of France, at this time Chagall was living a deeply contented and peaceful life, painting with the same creative zeal that had defined his art since his earliest days as an artist. Composed of a triumvirate of bold and rich color—blue, green and red—various figures, flowers and animals ethereally float through the composition, enveloping the viewer into this magical realm. While an angel hovers just above the lower edge, in the center of the painting a couple stands, their hands interlocked and heads lightly touching in a moment of quiet intimacy. The couple appear to be the figures of Adam and Eve, surrounded by angels, blossoming flora and fauna, and animals all enveloped by a radiant mass of color and light.

Within the context of Chagall's oeuvre, *Le jardin d'Eden* can be seen as a depiction of the Creation and of the Garden of Eden, an idyllic vision of life before the Fall. A source that was particularly close to Chagall's heart, the Bible had enthralled him since his childhood. At the very beginning of his career he had looked to biblical themes and subjects including Adam and Eve and the Crucifixion, often fusing Jewish and Christian iconography. It was not until 1930, however, when his dealer Ambroise Vollard commissioned him to create a series of etchings for an illustrated version of the Old Testament of the Bible, that Chagall truly embraced this subject. Even while continuing to work on two other books for Vollard, La Fontaine's *Fables* and Gogol's *Dead Souls*, Chagall began to paint gouaches of biblical stories to prepare for this new endeavor. Completely immersed in this project, the artist decided to travel to Palestine in 1931 to experience the Holy Land first hand. Visiting Jerusalem, the Judean desert and Galilee, as well as Safed where he painted the interior of a synagogue, Chagall returned to France filled with ideas, and immediately set to work on his illustrations, a project that would occupy him for years to come. "In the East I found the Bible," he recalled, "and part of my own being" (quoted in J. Wullschlager, *Chagall: Love and Exile*, London, 2008, pp. 349-350).

*For me perfection in Art and in life comes from this biblical source.
Without this spirit, the mechanics of logic and constructivity in Art, as
in life, cannot bear fruit.*

—Marc Chagall





PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

462

ANDRÉ BRASILIER (B. 1929)

Le Pont des Arts

signed 'André Brasilier' (lower center); signed with initials, dated
and titled 'A.B. 1966 Le Pont des Arts.' (on the reverse)

oil on canvas

38¼ x 51¼ in. (97.3 x 130 cm.)

Painted in 1966

\$40,000-60,000

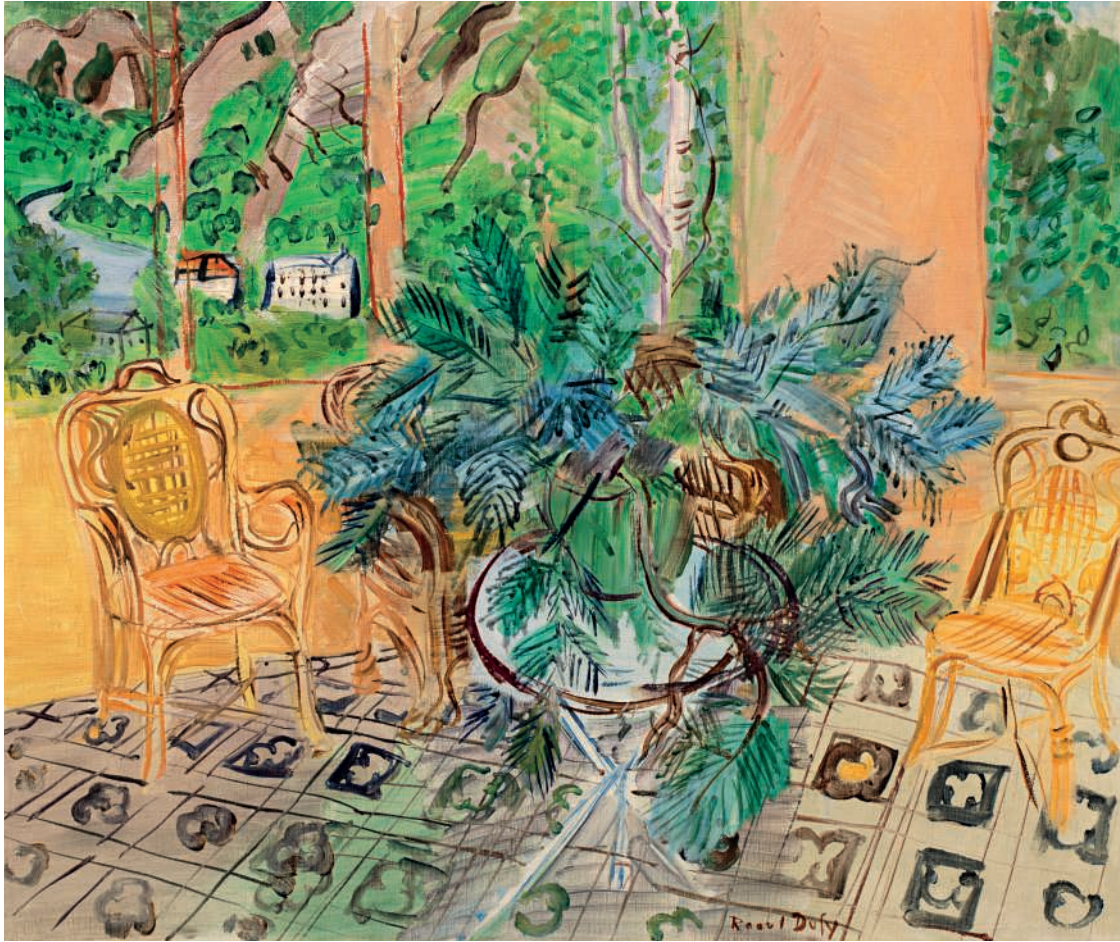
PROVENANCE

David B. Findlay Galleries, New York.

Anon. sale, Sotheby's, New York, 14 May 1992, lot 338.

Acquired at the above sale by the present owner.

This work will be included in the forthcoming André Brasilier *catalogue raisonné* being prepared by Alexis Brasilier.



463

RAOUL DUFY (1877-1953)

La terrasse à Vernet-Les-Bains

signed 'Raoul Dufy' (lower right)
oil on canvas
21¾ x 25½ in. (54.3 x 64.8 cm.)
Painted in 1943

\$70,000-100,000

PROVENANCE

Dr. Nicolau, Perpignan (acquired from the artist); sale, Palais Galliera, Paris, 3 December 1969, lot 58.
Acquired by the present owner, circa 1989.

EXHIBITED

Paris, Galerie Bernheim-Jeune et Cie., *Chefs-d'oeuvre de Raoul Dufy*, April-July 1959, no. 45 (titled *La véranda du Dr. Nicolau à Vernet-les-bains*).

LITERATURE

M. Laffaille, *Raoul Dufy: Catalogue raisonné de l'oeuvre peint*, Geneva, 1976, vol. III, p. 273, no. 1254 (illustrated).



464

ANDRÉ DERAIN (1880-1954)

Tête de femme

signed 'Derain' (lower right)
oil on canvas
20 $\frac{1}{8}$ x 18 $\frac{1}{8}$ in. (51.2 x 46.1 cm.)
Painted *circa* 1923-1925

\$15,000-20,000

PROVENANCE

Mrs. Joseph Bransten, San Francisco (by 1942).
The San Francisco Museum of Modern Art (gift from the above, 1954);
sale, Christie's, New York, 7 November 2007, lot 406.
Private collection, London (acquired at the above sale); sale, Christie's,
New York, 2 November 2011, lot 393.
Acquired at the above sale by the present owner.

EXHIBITED

San Francisco Museum of Art, *5 Local Collections*, 1942.
San Francisco, California Palace of the Legion of Honor, *Figures of the
Occident*, September-October 1951.

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



465

LÉONARD TSUGUHARU FOUJITA
(1886-1968)

Le Souk à Beni-Isgen

signed and dated 'Foujita 1951' (lower left)
oil on card laid down on canvas
13 x 16½ in. (33 x 41 cm.)
Painted in 1951

\$30,000-50,000

PROVENANCE

Acquired by the present owner, *circa* 1989.

LITERATURE

S. and D. Buisson, *La vie et l'oeuvre de Léonard-Tsuguharu Foujita*, Paris, 1987, p. 473, no. 51.09 (illustrated).

466

GEORGES BRAQUE (1882-1963)

Barques au sec

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

oil on canvas

10¾ x 18½ in. (27.4 x 46 cm.)

Painted in 1928

\$100,000-150,000

PROVENANCE

Städelsches Kunstinstitut und Städtische Galerie, Frankfurt am Main, 1929 (inv. no. SG 442).

removed as 'entartete Kunst' by the National Socialists, 7 July 1937 (EK inv. no. 14180).

transferred to Schloß Schönhausen, Berlin, August 1938.

Buch- und Kunsthandlung Karl Buchholz, Berlin, 1939 (acquired from the above).

Buchholz Gallery (Curt Valentin), New York.

The Museum of Modern Art, New York (acquired from the above, 1939).

Weintraub Gallery, New York (acquired from the above, March 1970).

Anon. sale, Sotheby Parke Bernet, Inc., New York, 6 November 1981, lot 357.

Acquired at the above sale by the late owner.

EXHIBITED

Pittsburgh, Museum of Art, Carnegie Institute, *The Seashore in the Paintings of the 19th and 20th Centuries*, October-December 1965, no. 66 (illustrated; titled *Beach at Dieppe*).

LITERATURE

G. Isarlov, *Georges Braque*, Paris, 1932, p. 27, no. 473 (titled *Falaise et bateaux*).

A.H. Barr, Jr., *Painting and Sculpture in The Museum of Modern Art*, New York, 1948, p. 302, no. 87 (titled *Beach at Dieppe*).

M. Gieure, *G. Braque*, Paris, 1956, p. 100 (illustrated, pl. 68; titled *Falaises et bateaux*).

Galerie Maeght, ed., *Catalogue de l'oeuvre de Georges Braque, Peintures, 1928-1935*, Paris, 1962 (illustrated, pl. 62).

A.H. Barr, Jr., *Painting and Sculpture in The Museum of Modern Art, 1929-1967*, New York, 1977, p. 526 (illustrated, p. 94; titled *Beach at Dieppe*).

In 1928 Braque returned to the town of Dieppe on the Normandy coast, where he had spent much of his childhood. It was there that he painted *Barques au sec*, a work which brilliantly combines Braque's incomparable feeling for modernist composition with the French landscape painting tradition. Camille Corot, Eugène Boudin and Claude Monet had found inspiration in the quiet harbors and on the luminous beaches of the north-west coast of France, and now "the moist silvery light of the Normandy coasts, its cliffs, broad beaches and clear horizons...began to exert their appeal on Braque" (E. Mullins, *Braque*, 1968, p. 121). The composition of *Barques au sec* also shows clear inflections of the artist's famous Cubist still lifes. In the present work, Braque arranges the elements of a crepuscular seaside landscape with characteristic deftness, displaying his remarkable sense of how plane, form and color and interact.

The scene depicts three small wooden boats drawn up on a pebble beach. The dark sky instills a feeling of nocturnal mystery, heightened by the lack of human presence. The sea, stretching to the flat horizon, is brown: an incongruous element typical of Braque. He treats the gray and white pebbles of the beach with a richly textural Pointillist technique, paralleled by the pale, sandy faces of the grass-topped cliffs. His masterly variation of texture is evident in the contrast offered by the smooth, flat planes of the sea, sky and boats. Braque renders the details of the vessels by incisions made into the layers of paint to reveal the canvas below. The small wooden boats are strikingly foreshortened, depicted from three different angles. Two masts rise dramatically to the top of the canvas, their verticality splitting up the composition. The angularity and altered perspective of the arrangement arouses a dissonant and intriguing impression, heightened by the sharpness of the lemon-yellow detail at its center. At once jarring and harmonious, this striking composition shows the French artist as a master of powerful, understated modernism.



467

MAURICE UTRILLO (1883-1955)

Cabaret du Lapin Agile

signed 'Maurice, Utrillo, V.' (lower right)

oil on canvas

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

\$80,000-120,000

PROVENANCE

Witold Jarowski, London; sale, Sotheby's, London, 15 March 1995, lot 57.

Guy Heytens, Monaco (acquired at the above sale); sale, Sotheby's, London, 28 June 2000, lot 163.

Private collection, London (acquired at the above sale); sale, Sotheby's, London, 20 June 2007, lot 485.

Private collection, Connecticut (acquired at the above sale).

EXHIBITED

Oita Prefectural Hall; Kyoto, Eki Kyoto Museum; Saga Prefectural Museum and Chiba Sogo Art Museum, *Maurice Utrillo*, 1998-1999, no. 84 (illustrated in color).

The late Jean Fabris has confirmed the authenticity of this work.





468

BERNARD BUFFET (1928-1999)

La maison jaune

signed 'Bernard Buffet' (upper left)
oil on board
15 x 18 $\frac{1}{8}$ in. (38 x 46 cm.)

\$30,000-50,000

PROVENANCE

Carel Gallery, Miami Beach.
Anon. sale, Doyle, New York, 5 November 2014, lot 45.
Acquired at the above sale by the present owner.

This work is recorded in the Maurice Garnier Archives.



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

469

JEAN HÉLION (1904-1987)

Nu couché

signed with initial and dated 'H.49' (lower right)

oil on canvas

25¼ x 31¾ in. (64 x 79.7 cm.)

Painted in 1949

\$40,000-60,000

PROVENANCE

Galerie Karl Flinker, Paris.

Galerie Patrice Trigano, Paris (by 1992).

Anon. sale, Hôtel Drouot, Paris, 25 November 1999, lot 48.

Galerie Gérard Piltzer, Paris.

Acquired from the above by the present owner, April 2003.

EXHIBITED

Berlin, Galerie Poll, *Jean Hélion: Bilder und Zeichnungen*, February-March 1980.

LITERATURE

H.-C. Cousseau, *Hélion*, Paris, 1992, p. 323 (illustrated; illustrated again in color, p. 134).

J. Hélion, *Catalogue raisonné de l'oeuvre peint de Jean Hélion* (www.helion-cat-rais.com), no. 957 (illustrated in color; access date 4 October 2018).

470

BERNARD BUFFET (1928-1999)

Rolls-Royce 1937 grise

signed 'Bernard Buffet' (upper left); titled 'Rolls-Royce 1937'
(on the reverse)
oil on canvas
38 $\frac{1}{8}$ x 51 $\frac{1}{8}$ in. (97 x 130 cm.)
Painted in 1984

\$80,000-120,000

PROVENANCE

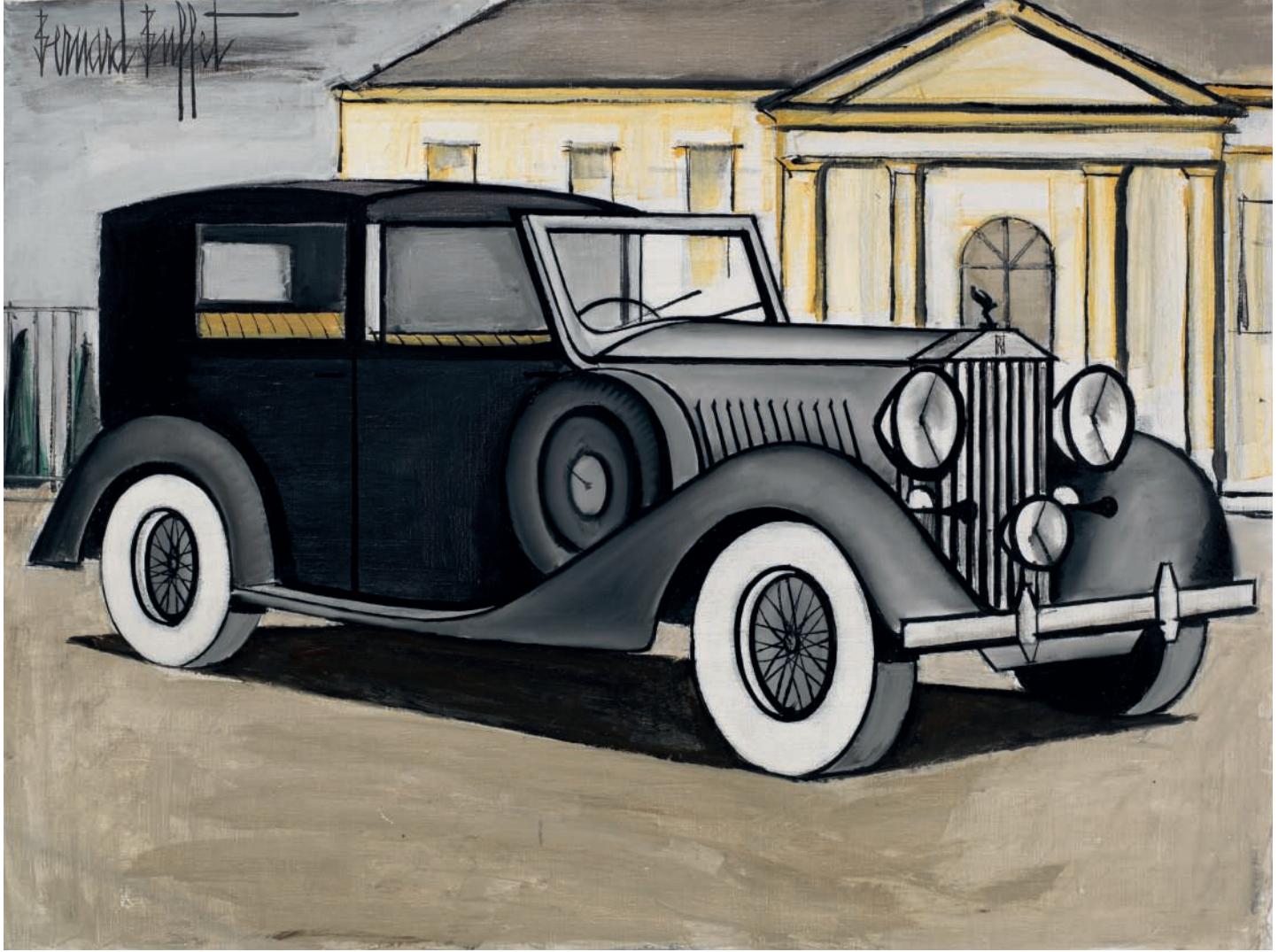
Anon. sale, Sotheby's, New York, 6 May 2004, lot 474.

LITERATURE

Y. le Pichon, *Bernard Buffet: Catalogue Raisonné, 1982-1999*, Paris, 2007,
vol. III, p. 41, no. 927 (illustrated, p. 16).



The artist with his Rolls Royce, 1956. Photo: Maurice Jarnoux / Paris Match via Getty Images.



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. 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:

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

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

2 OUR AUTHENTICITY WARRANTY

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

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

not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

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

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

F PAYMENT

1 HOW TO PAY

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

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

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

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

- (i) Wire transfer

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

- (ii) Credit Card.

We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

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

- (iii) Cash

We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only

- (iv) Bank Checks

You must make these payable to Christie's Inc. and there may be conditions.

- (v) Checks

You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.

- (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

- (a) You must collect **purchase 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**).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option:
 - (i) charge you storage costs at the rates set out at www.christies.com/storage.
 - (ii) 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.
 - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies.com/storage will apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

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

2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol – in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.
- (d) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot**

originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

- (f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- (g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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

I OUR LIABILITY TO YOU

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

We own the copyright in all images, illustrations and 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 in 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.

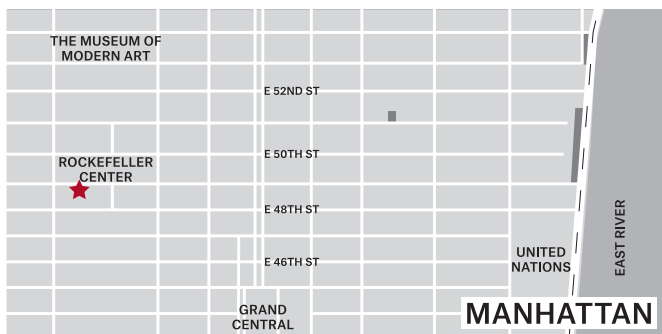
Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

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

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

nycollections@christies.com

Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays



Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231

Tel: +1 212 974 4500

nycollections@christies.com

Main Entrance on Corner of Imlay and Bowne St

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays

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Property from a Private Swiss Collection
HENRY MOORE, O.M., C.H. (1898-1986)
Two Piece Sculpture No. 7: Pipe
signed and numbered 'Moore 3/9' (on the side of the base)
polished bronze
37 in. (94 cm.) long
Conceived and cast in 1966.
£600,000 - 800,000

MODERN BRITISH ART EVENING SALE

London, 19 November 2018

VIEWING

16-19 November 2018
8 King Street
London SW1Y 6QT

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CHRISTIE'S



HENRI MATISSE (1869-1954)
thème c variation 8
signed, dated and numbered 'henri matisse 41 c8' (lower right)
pen and india ink on paper
15 7/8 x 20 1/2 in. (40.5 x 52.5 cm.)
Drawn in 1941
£200,000 - 300,000

AN ADVENTUROUS SPIRIT
LONDON TO ST. BARTHS
AN IMPORTANT PRIVATE COLLECTION SOLD TO BENEFIT A CHARITABLE FOUNDATION
London, 13 December 2018

VIEWING
9-13 December 2018
8 King Street
London SW1Y 6QT

CONTACT
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ahume-sayer@christies.com
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CHRISTIE'S



AUGUSTE RODIN (1840-1917)

Age d'Airain, moyen modèle

signed 'Rodin' (on the top of the base); with the raised signature 'A.Rodin' (on the inside);
inscribed with the foundry mark 'Alexis RUDIER.Fondeur.PARIS.' (on the back of the base)

bronze with brown patina

Height: 41 in. (104 cm.)

Conceived in 1875-1876; this medium reduction in 1903-1904; this work cast between 1935 and 1945
£350,000-550,000

**IMPRESSIONIST & MODERN ART
DAY SALE**

London, 28 February 2019

VIEWING

February 2019
8 King Street
London SW1Y 6QT

CONTACT

Michelle McMullan
mmcullan@christies.com
+44 (0)20 7389 2137

CHRISTIE'S



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PROPERTY SOLD TO BENEFIT ART FOR ACCESS AT BENNINGTON COLLEGE
DIEGO RIVERA (1886-1957)

Communards (Comuna de Paris)

signed 'Diego Rivera, 28' (lower right), signed and dated again 'Rivera, 28 (lower left)

gouache on paper laid on board

19 3/8 x 15 1/2 in. (49.2 x 39.4 cm.)

Executed in 1928.

\$100,000 - 150,000

LATIN AMERICAN ART EVENING SALE

New York, 20 November 2018

VIEWING

17-20 November 2018
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Virgilio Garza
vgarza@christies.com
212-636-2150

CHRISTIE'S



From the Private Collection of an Italian Gentleman
MICHELANGELO PISTOLETTO (B. 1933)
Uomo dal cappello giallo e verde (Man with a Yellow and Green Hat)
silkscreen on polished stainless steel
90 ½ x 47 ¼ in. (230 x 120 cm.)
Executed in 1973. This work is unique.
\$400,000-600,000

**POST-WAR AND CONTEMPORARY ART
AFTERNOON SESSION**

New York, 16 November 2018

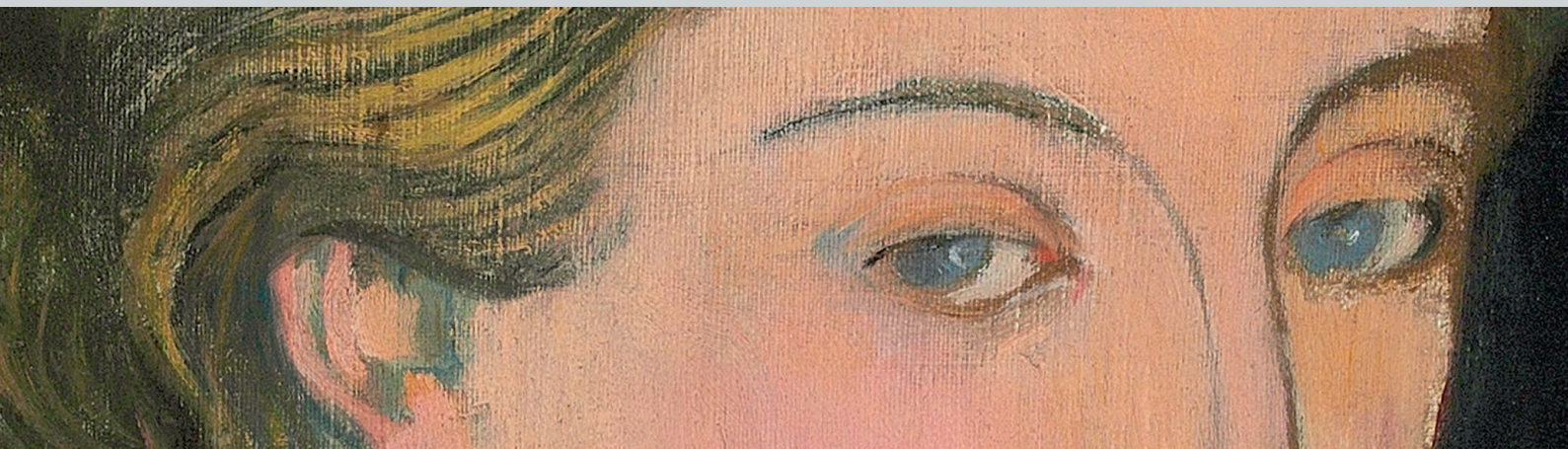
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4-16 November 2018
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EDGAR DEGAS (1834-1917)
Autoportrait
peinture à l'essence and gouache on paper
15 ⁵/₈ x 12 ¹/₈ in. (39.7 x 30.7 cm.)
Executed *circa* 1854
Pre-sale estimate: £350,000-550,000
Price realized: £3,128,750

INVITATION TO CONSIGN
**IMPRESSIONIST & MODERN ART
WORKS ON PAPER AND DAY SALE**

London, 28 February 2019

VIEWING

February 2019
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London SW1Y 6QT

CONTACT

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omarchitelli@christies.com
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CHRISTIE'S



SALVADOR DALÍ (1904-1989)

L'Adolescence

signed and dated 'Salvador Dalí 1941' (lower right)
gouache, pen, brush and India ink and pencil on magazine cover

17 7/8 x 11 7/8 in. (44.9 x 30.1 cm.)

Executed in 1941

\$700,000-1,000,000

**IMPRESSIONIST AND MODERN ART
EVENING SALE**

**INCLUDING PROPERTY FROM THE COLLECTION
OF HERBERT AND ADELE KLAPPER**

New York, 11 November 2018

VIEWING

4-11 November 2018
20 Rockefeller Plaza
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CHRISTIE'S

THE COLLECTION OF
A. JERROLD PERENCHIO



© 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

PABLO PICASSO (1881-1973)
Visage de femme (A.R. 192)

white earthenware ceramic pitcher, partially engraved,
with colored engobe and glaze
Height: 13 $\frac{3}{8}$ in. (34 cm.)

Conceived on 7 July 1953 and executed in a numbered edition of 200
\$7,000 - 10,000

PABLO PICASSO (1881-1973)
Femmes fleurs (A.R. 50)

white earthenware ceramic pitcher
with colored engobe and glaze
Height: 13 $\frac{3}{8}$ in. (34.2 cm.)

Conceived in 1948 and executed in a numbered edition of 175
\$12,000 - 18,000

PICASSO CERAMICS ONLINE SALE
INCLUDING PROPERTY FROM THE COLLECTION OF
JOAN A. MENDELL

New York, 7 – 13 November 2018

CONTACT

Allegra Bettini
abettini@christies.com
+1 212 636 2466

CHRISTIE'S



Property from the Collection of Harry W. and Mary Margaret Anderson
PABLO PICASSO (1881-1973)

Nu couché

signed and dated 'Picasso 20.4.72.' (upper left)

pencil on paper

19 ½ x 25 ½ in. (49.5 x 64.8 cm.)

Drawn on 20 April 1972

\$400,000-600,000

**POST-WAR AND CONTEMPORARY ART
MORNING SESSION**

New York, 16 November 2018

VIEWING

20 Rockefeller Plaza
New York, NY 10020

CONTACT

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rrwhite@christies.com
+1 212 636 2100

CHRISTIE'S



MARY CASSATT (1844-1926)
Sketch of 'Sara Holding a Cat'
pastel on paper
19 ½ x 15 ½ in. (49.5 x 39.4 cm.)
Executed *circa* 1907-08.
\$250,000-350,000

AMERICAN ART

New York, 20 November 2018

VIEWING

17-19 November 2018
20 Rockefeller Plaza
New York, NY 10020

CONTACT

William Haydock
whaydock@christies.com
+1 212 636 2140

CHRISTIE'S

THE COLLECTION OF
A. JERROLD PERENCHIO



DIEGO GIACOMETTI (1902-1985)
An 'Arbre au Hibou' Gueridon, circa 1980
patinated bronze, glass
impressed DIEGO with artist monogram
26 ½ in. (66.7 cm.) high, 25 ½ in. (64.8 cm.) wide, 13 ¼ in. (33.6 cm.) deep
\$200,000-300,000

**ALBERTO & DIEGO GIACOMETTI:
MASTERS OF DESIGN**

New York, 12 November 2018

VIEWING

4-11 November 2018
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Vanessa Booher
VBooher@christies.com
+1 212 636 2243

CHRISTIE'S



PHILIP GUSTON (1913-1980)

Untitled

oil on paper mounted on canvas

29 x 40 in. (73.6 x 101.6 cm.)

Painted in 1971.

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

**POST-WAR AND CONTEMPORARY ART
MORNING SESSION**

New York, 16 November 2018

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