

AMERICAN ART

New York | 20 November 2018



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AUCTION

Tuesday 20 November 2018
at 10.00 am (Lots 1-76)

20 Rockefeller Plaza
New York, NY 10020

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Saturday	17 November	10.00 am - 5.00 pm
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Christie's (#1213717)

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[50]

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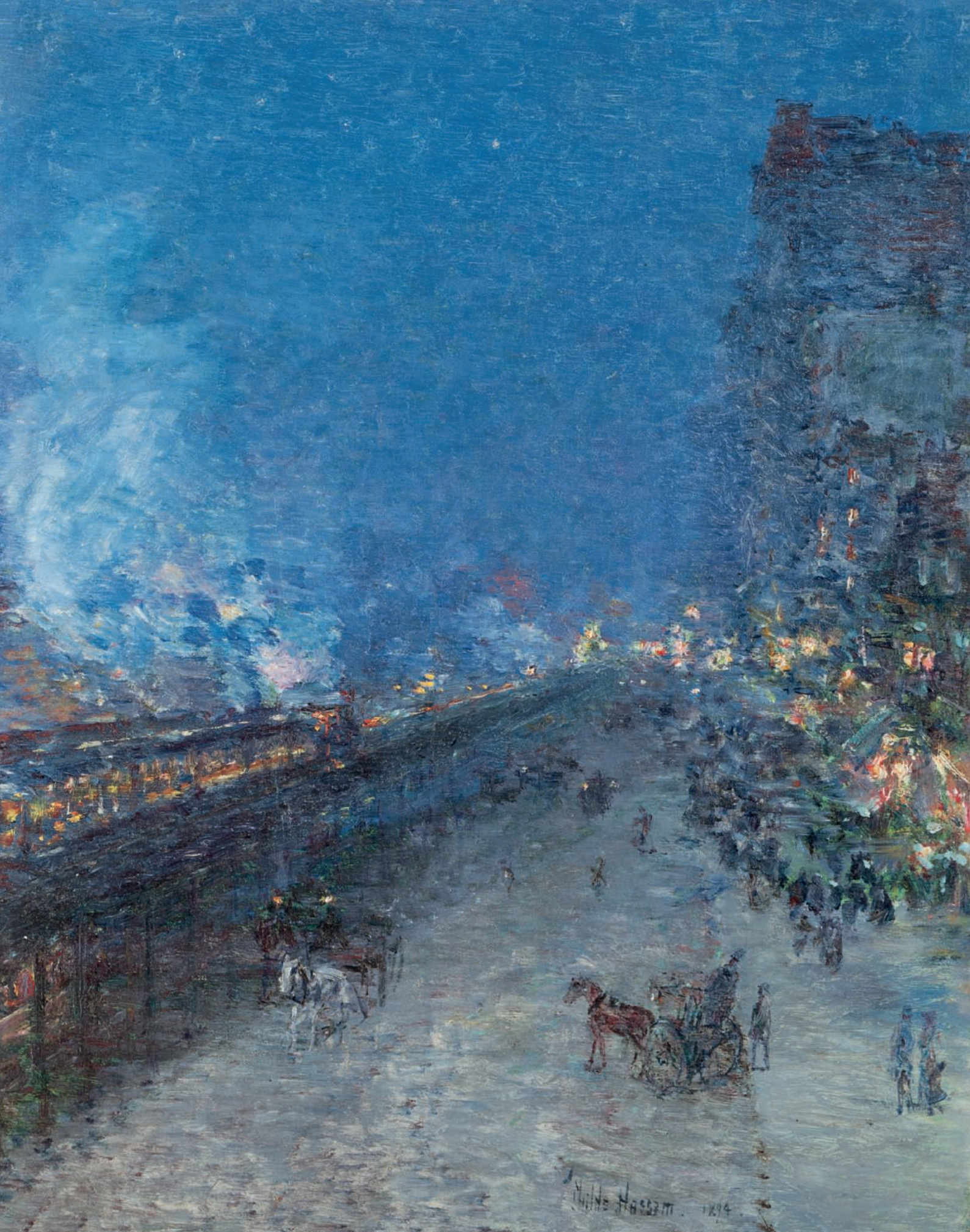


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CHRISTIE'S

13/04/2018



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Lot 7

FRONT COVER:
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BACK COVER:
Lot 5 © Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York.

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Lot 40

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Lot 34



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

Thanksgiving

signed 'Moses.' (lower right)—dated 'July. 6. 1956.' and inscribed with title and number '1725' (on a label affixed to the reverse)

oil on masonite

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

Painted in 1956.

\$60,000-80,000

PROVENANCE

The artist.

Galerie St. Etienne, New York, acquired from the above.

[With]Hammer Galleries, New York.

Franklyn Moffitt, acquired from the above, 1971.

Private collection, by descent.

[With]Galerie St. Etienne, New York.

Acquired by the late owner from the above, 1996.

EXHIBITED

Vienna, Austria, Vienna Künstlerhaus; Paris, France, Musée d'Art Moderne de la Ville de Paris; Bremen, Germany, Paula-Becker-Moderohn-Haus; Hamburg, Germany, Galerie Commeter; Hameln, Germany, Kunstkreis; Fulda, Germany, Vonderau-Museum; Düsseldorf, Germany, Kunsthalle; Darmstadt, Germany, Kunstverein; Mannheim, Germany, Städtische Kunsthalle; Berlin, Germany, Amerika Haus; Frankfurt, Germany, Amerika Haus; Oslo, Norway, Kunstnerforbundet; Stockholm, Sweden, Svenska Handelsbanken; Helsinki, Finland, Galerie Hoerhammer; Gothenberg, Sweden, Svenska Handelsbanken; Copenhagen, Denmark, Louisiana Art Museum; Moscow, Russia, The Pushkin Museum, *A Life's History in Paintings*, 1962-64, no. 16.

LITERATURE

"We Break Bread Together," *McCall's*, November 1956, pp. 52-53, illustrated.

O. Kallir, *Grandma Moses*, New York, 1973, p. 316, no. 1236, illustrated.

This work, painted on June 30, 1956, was assigned number 1725 by the artist and entered into her record book on page 69.

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

The present work served as an illustration for the November 1956 issue of *McCall's* magazine. Karal Ann Marling writes, "In times of crisis and uncertainty—the 1940s and early 1950s—the Thanksgiving pictures of Anna Mary Robertson Moses carried with them a particular resonance, a pang of heartache and hope that helps to account for her great and sudden appeal to the American eye. In 1956, when she had already become a national monument, *McCall's* magazine called upon Grandma Moses to paint a special rendition of the Thanksgiving theme for their holiday issue. Titled *Thanksgiving*, the work is one of her rare interior views, important in this context for emphasizing Thanksgiving as an in-gathering of kin (and occasionally a passing tramp): the old and the young, workers and watchers, cooks and trenchermen, a cat and a dog, all together in an indefinite space defined by an old iron stove, a pie safe, and the framed landscapes on the wall. Significantly, the right foreground is taken up with a big, comfy chair, unoccupied, as if inviting the viewer to come in and join the family circle. 'As I painted this picture,' Grandma Moses wrote, 'my mind traveled back to when I was a child of five years of age, ninety years ago. When Thanksgiving came we were all expected home to dinner. There were many young people like ourselves, and we would have a grand time in playing—sports of all kinds—as were were of different ages, some old and some young.' And so they are in her picture, dashing about, half-mad with the smell of roasted turkey. 'As I painted the stove, I recalled how wood had to be chopped by hand, and to roast our turkey, the wood box had to be kept full of dry wood. Our butter had to be churned by hand.' And so the old lady with her churn. The boy at the door with his pile of wood. The turkey, half out of the oven for basting. The painting depicts a memory so pertinent to American women ninety years later that it commands the cover of a national publication."

"How times have changed,' she concludes. 'We had no electric stoves, no super markets yet we were happy and on Thanksgiving the entire family would gather and give thanks for what we had. In this modern age we should be more grateful for what we have,' said Grandma Moses. And the readers who saw her lively memory picture in *McCall's*, in among the ads for new electric ranges and packaged convenience foods, could only agree—and dream along with her of that magical country still alive in their imaginations and in the heart of America's Grandma." (*Designs on the Heart: The Homemade Art of Grandma Moses*, Cambridge, Massachusetts, 2006, pp. 153-55)



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



The Old Oaken Bucket

signed 'Moses.' (lower left)
oil on masonite
24 x 28 in. (61 x 71.1 cm.)
Painted in 1947.

\$60,000-80,000

PROVENANCE

The artist.
Mrs. Hugh W. Moses, daughter-in-law of the above, gift from the above, 1947.
Galerie St. Etienne, New York.
Acquired by the late owner from the above, 1999.

EXHIBITED

New York, Museum of American Folk Art; Baltimore, Maryland, Baltimore Museum of Art; Palm Beach, Florida, Norton Gallery; Nashville, Tennessee, Cheekwood Fine Arts Center; Omaha, Nebraska, Joslyn Art Museum; Peoria, Illinois, Lakeview Museum of Art, *The World of Grandma Moses*, September 12, 1984-September 22, 1985.
Tokyo, Japan, Isetan Museum; Osaka, Japan, Daimaru Museum, *Grandma Moses*, March 1-May 10, 1987.

LITERATURE

O. Kallir, *Grandma Moses*, New York, 1973, p. 300, no. 669, illustrated.
K.A. Marling, *Designs on the Heart: The Homemade Art of Grandma Moses*, Cambridge, Massachusetts, 2006, pp. 45, 48, 50-53, illustrated.

This work, painted in the Spring of 1947, was assigned number 1178 by the artist and entered into her record book on page 42.

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

3

JAMIE WYETH (B. 1946)



Baby Jane and the Rose Bush

signed 'J. Wyeth' (lower right)
mixed media on paper laid down on board
16 x 20 in. (40.6 x 50.8 cm.)
Painted in 1997.

\$70,000-100,000

PROVENANCE

The artist.
Private collection, acquired from the above.
Sotheby's, New York, 28 November 2007, lot 107, sold by the above.
Acquired by the present owner from the above.

This painting is included in the database of the artist's work being compiled by the Wyeth Center at the William A. Farnsworth Museum, Rockland, Maine.

GEORGIA O'KEEFFE (1887-1986)

Porcelain Rooster

signed and dated twice 'Georgia O'Keeffe -1929-' (on the backing board)
 pastel on paperboard
 15 x 8½ in. (38.1 x 20.6 cm.)
 Executed in 1929.

\$250,000-350,000

PROVENANCE

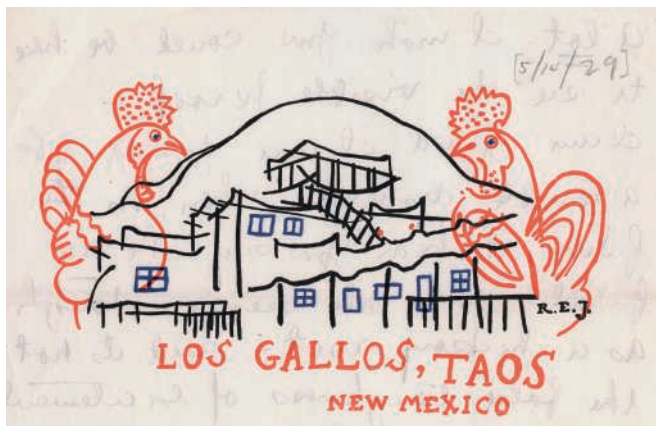
Alfred Stieglitz, New York.
 Sam A. Lewisohn, New York.
 Andrew Crispo Gallery, Inc., New York.
 Acquired by the late owner from the above, 1974.

EXHIBITED

New York, *An American Place, Georgia O'Keeffe: 27 New Paintings, New Mexico, New York, Lake George, Etc.*, February 7-March 17, 1930, no. 19.
 Montclair, New Jersey, Montclair Art Museum; Denver, Colorado, Denver Art Museum; Santa Fe, New Mexico, Georgia O'Keeffe Museum; Phoenix, Arizona, Heard Museum, *Georgia O'Keeffe in New Mexico: Architecture, Katsinam, and The Land*, September 28, 2012-January 12, 2014, p. 137, pl. 11, no. 4, illustrated.

LITERATURE

B.B. Lynes, *Georgia O'Keeffe: Catalogue Raisonné*, vol. I, New Haven, Connecticut, 1999, p. 403, no. 672, illustrated.
 S. Greenough, *My Faraway One: Selected Letters of Georgia O'Keeffe to Alfred Stieglitz: 1915-1933*, vol. 1, New Haven, 2011, pp. 423n35, 539n221.



Letter to Alfred Stieglitz on letterhead, "Los Gallos, Taos New Mexico", 1929. Alfred Stieglitz / Georgia O'Keeffe Archive. Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library.

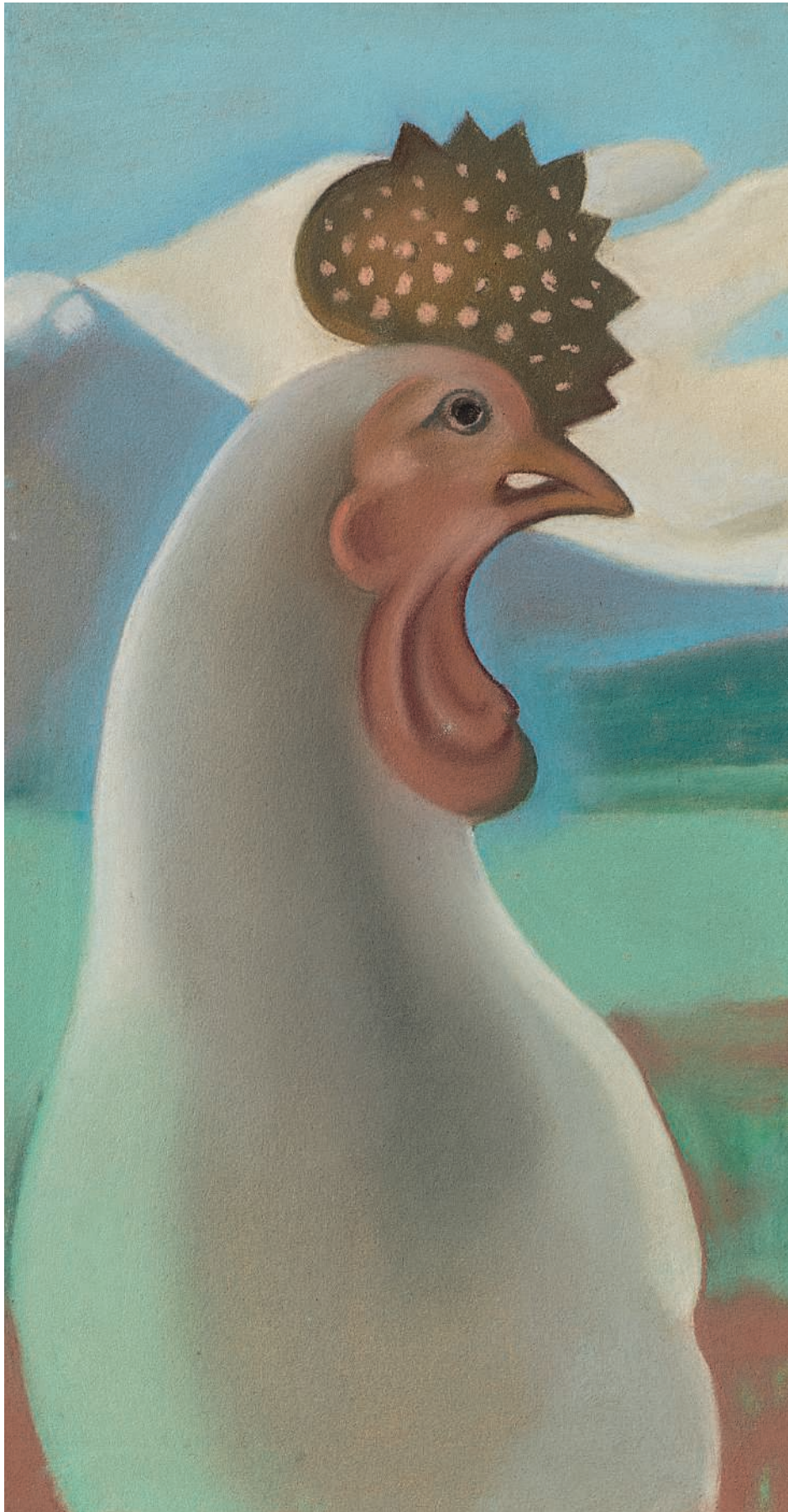
On April 27, 1929, Georgia O'Keeffe and Rebecca Salsbury Strand (later James) journeyed west to Mabel Dodge Luhan's home in Taos, New Mexico, for O'Keeffe's first extended stay in the region that would become her new home. Known as Los Gallos, or "The Roosters," due to its brightly-colored porcelain roosters on the roof, over the years Luhan's home served as a meeting ground for an impressive circle of artists and literati, including O'Keeffe, John Marin, Ansel Adams, Mary Austin and D.H. Lawrence.

It was less than a month after arriving that O'Keeffe executed *Porcelain Rooster*. In a letter to Alfred Stieglitz dated May 20, 1929, O'Keeffe wrote of the present work, "Dearest—/Such a time—such a time—/Yesterday morning I was in the studio all morning—a pastel—very silly—" (as quoted in S. Greenough, *My Faraway One: Selected Letters of Georgia O'Keeffe and Alfred Stieglitz, 1915-1933*, New Haven, Connecticut, 2011, p. 423)

After her initial visit in 1929, O'Keeffe made almost annual trips to New Mexico, painting in relative solitude for up to six months before returning to New York each winter to exhibit her works at Alfred Stieglitz's gallery, An American Place. She exhibited *Porcelain Rooster* in her 1930 exhibition of new works alongside *Farmhouse Window and Door* (1929, The Museum of Modern Art, New York), *New York Night* (1928-29, Sheldon Memorial Art Gallery, Lincoln, Nebraska) and *Ranchos Church, Taos* (1929, The Phillips Collection, Washington, D.C.)

The present work is related to an oil painting by the artist entitled *The China Cock* (1929, Private Collection).

One of the previous owners of the present work, Sam A. Lewisohn, was an important collector of both American and Impressionist and Modern Art. Lewisohn's collection included Vincent Van Gogh's *L'Arlesienne: Madame Joseph-Michel Ginoux* and Paul Cézanne's *Still Life with Apples and a Pot of Primroses*, both given to the Metropolitan Museum of art in 1951.



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



Scott Frances, Architectural Digest © Conde Nast

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 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.

GEORGIA O'KEEFFE (1887-1986)

Black Door with Snow

signed with initials and dated '1/16/53/OK' (on the stretcher)
oil on canvas
36 x 30 in. (91.4 x 76.2 cm.)
Painted in 1953-1955.

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

PROVENANCE

[With]The Downtown Gallery, New York.
Private collection, New York, 1963.
[With]The Downtown Gallery, New York.
The artist, 1964.
Estate of the above, 1986.
Gerald Peters Gallery, Santa Fe, New Mexico, 1987.
Private collection, Fort Worth, Texas, 1987.
[With]Gerald Peters Gallery, Santa Fe, New Mexico.
Acquired by the late owner from the above, 1989.

EXHIBITED

New York, The Downtown Gallery, *O'Keeffe Exhibition: New Paintings*, March 29-April 23, 1955, no. 17.
New York, The Downtown Gallery, *Spring 1955*, April 26-May 21, 1955, no. 5.
New York, Whitney Museum of American Art, *Annual Exhibition, Sculpture, Paintings, Watercolors, Drawings*, November 14, 1956-January 6, 1957, no. 133.
New York, The Downtown Gallery, *New Mexico: As Painted by Stuart Davis, Marsden Hartley, Yasuo Kuniyoshi, John Marin, Georgia O'Keeffe, John Sloan*, February 3-March 30, 1957, no. 26.
Philadelphia, Pennsylvania, Pennsylvania Academy of the Fine Arts, *The One Hundred and Fifth-Third Annual Exhibition of Painting and Sculpture*, January 26-February 23, 1958.
Iowa City, Iowa, University of Iowa, June-August 1958.
Ogunquit, Maine, Ogunquit Museum of Art, *Seventh Annual Exhibition*, June 27-September 10, 1959.
New York, Decorative Arts Center, *Art in America*, December 6-23, 1961.
Wilmington, Delaware, Wilmington Society of Fine Arts, *A Stieglitz Group: Bluemner, Demuth, Dove, Hartley, Marin, O'Keefe, Weber*, March 30-April 30, 1961.

New York, The Museum of Modern Art; Louisville, Kentucky, J.B. Speed Art Museum; Quincy, Illinois, Quincy Art Club; Seattle, Washington, Charles and Emma Frye Art Museum; Eugene, Oregon, University of Oregon; Boise, Idaho, Boise Art Association; Allentown, Pennsylvania, Allentown Art Museum; Charleston, South Carolina, Gibbes Art Gallery; Memphis, Tennessee, Brooks Memorial Art Gallery; Winston-Salem, North Carolina, Public Library of Winston-Salem and Forsyth County; Durham, North Carolina, Duke University; Rochester, New York, Memorial Art Gallery; Rock Island, Illinois, Augustana College; Newport Beach, California, Fine Arts Patrons of Newport Harbor, *The Stieglitz Circle*, October 6, 1962-June 19, 1963.
East Hampton, New York, Guild Hall, *Then and Now*, July 21-August 11, 1963.
Phoenix, Arizona, Phoenix Art Museum; Tokyo, Japan, Seibu Museum; Osaka, Japan, Seibu Museum; Aspen, Colorado, Aspen Art Museum, *Georgia O'Keeffe: Selected Paintings*, April 15, 1988-February 12, 1989, no. 36.
Milwaukee, Wisconsin, *Georgia O'Keeffe: An Intimate View*, September 22-November 26, 1989, no. 24.
Milwaukee, Wisconsin, Milwaukee Art Museum; Santa Fe, New Mexico, Georgia O'Keeffe Museum; Humlebaek, Denmark, Louisiana Museum of Modern Art, *O'Keeffe's O'Keeffes: The Artist's Collection*, May 4, 2001-May 20, 2002, pp. 51, 170, 175, 183, pl. 53, illustrated.
Santa Fe, New Mexico, Georgia O'Keeffe Museum, *Georgia O'Keeffe: Abstraction*, May 28-September 10, 2010, pp. 171, 220, 232, fig. 35, illustrated.

LITERATURE

B.B. Lynes, *Georgia O'Keeffe: Catalogue Raisonné*, vol. II, New Haven, Connecticut, 1999, p. 804, no. 1279, illustrated.
H. Drohojowska-Philp, *Full Bloom: The Art and Life of Georgia O'Keeffe*, New York, 2004, p. 459.
D. Abrams, *Georgia O'Keeffe*, New York, 2009, p. 107, illustrated.



THE WALL WITH A DOOR
IN IT WAS SOMETHING
I HAD TO HAVE.

— GEORGIA O'KEEFFE

Throughout her career, from her early works on paper to her famous flowers, leaves and colorful landscapes, Georgia O'Keeffe delighted in the fine line designating the boundaries of representational art, playing with color and shape to create works that are at once recognizable and yet tantalizingly elusive. In her mid-century Patio series, including the present work *Black Door with Snow*, this duality is absolutely paramount. Working with the sharp geometry of man-made architecture, her forms are linear and planar to an unprecedented extent, exchanging curving hills and petals for sharp diagonals and fields of contrasting color. Yet, in *Black Door with Snow*, her keen attention to the effects of light and appreciation for the little details of nature add dimension beyond the flatness of the picture plane, with snowflakes interrupting the blank walls and adding uneven edges to the geometric arrangement. As a result, "She maintains a delicate balance between the objective and the abstract that keeps the work in the present and always accessible." (M.P. Balge-Crozier, *Georgia O'Keeffe: The Poetry of Things*, exhibition catalogue, Washington, D.C., 1999, p. 74)

In 1945, O'Keeffe purchased a 5,000 square-foot Spanish Colonial residential compound in Abiquiu, New Mexico, which became known as her 'big house.' With beautiful views of the Chama River Valley, extensive grounds and close proximity to her home at Ghost Ranch, the ruins of the property immediately attracted O'Keeffe and provided an ideal location for her to winter in the Southwest. Spending years renovating before moving in 1949, the artist explained, "I did many things over. I didn't want it to be Spanish; I didn't want it to be Indian; I didn't want it to be modern. I just wanted it to be my house." (as quoted in W.M. Corn, *Georgia O'Keeffe: Living Modern*, exhibition catalogue, Brooklyn, New York, 2017, p. 187) One of her favorite parts of the house was the central patio, which was enclosed yet still exposed to nature, and featured a door into a little room where she would prep canvases and store paintings. As O'Keeffe noted, "When I first saw the Abiquiu house it was a ruin with an adobe wall around the garden broken in a couple places by falling trees. As I climbed and walked about in the ruin I found a patio with a very pretty well house and bucket to draw up water. It was a good sized patio with a long wall with a door on one side. The wall with a door in it was something I had to have. It took me ten years to get it—three more years to fix up the house so I could live in it—and after that the wall with a door was painted many times." (*Georgia O'Keeffe*, New York, 1976, n.p.)

The door would prove to be an endless source of inspiration for O'Keeffe, who executed twenty-two paintings of the subject between 1946 and 1960. Painted black, the entryway acts as a stark contrast for the earthy amber of the adobe walls, and O'Keeffe employed this feature to divide the compositional space in every one of her Patio paintings. Seventeen examples from the series are in public collections, including the National Gallery of Art, Washington, D.C.; Museum of Fine Arts, Boston, Massachusetts; Amon Carter Museum of American Art, Fort Worth, Texas; and Georgia O'Keeffe Museum, Santa Fe, New Mexico.

While some of the works place the door as a square within a flat frontal plane, in *Black Door with Snow*, O'Keeffe approaches the wall from an angle, transforming the rectangular opening into a rhombus-like shape leading into an unknown void. The angled door post is mirrored by the edge of the flat-topped building, revealing a sliver of a gray winter's sky in the upper left corner. At lower left, the paving stones of the patio pathway form a perpendicular line of smaller square shapes, creating a strong directional focus toward the center left edge of the composition that is the shadowed corner of the patio structure. As epitomized by the present composition, "Beauty of spacing and simplicity of design are the two major qualities that dominate the painting of Georgia O'Keeffe. They are also the dominant characteristics of her house in

Abiquiu, New Mexico. Indeed, her house and her painting are all of a piece." (L. Gilpin, "The Austerity of the Desert Pervades Her Home and Her Work," *House Beautiful*, April 1963, p. 145)

Black Door with Snow is one of the most complex compositions of its type, as O'Keeffe uniquely complicates the simplicity of her architectural arrangement by including the effects of winter weather within her beloved scene. The patio area was open to the elements, as O'Keeffe poetically explained, "You're in a square box. You see the sky over you, the ground beneath." (as quoted in *Georgia O'Keeffe: The Poetry of Things*, p. 21) The fresh air breathed life into O'Keeffe's compositions, and in the present work snowflakes flutter into the scene, lending the painting a sense of suspended movement literally frozen in time. These spots of pure white add a ragged, natural realism, and perhaps the presence of the artist herself. The white snow also accumulates unevenly along the lower edges of the walls and the terra-cotta pavement, blurring the clean edges and suggesting a sense of three-dimensionality within the two-dimensional picture plane. With this grounding in reality, the black emptiness of the door poses questions as a mysterious object of psychological contemplation. As seen in this example of her intriguing balance of minimalist abstraction and natural representation, "Objective abstraction gave O'Keeffe a way to make the things she represented her own, to make visible more than just the mechanical realism of a modern world that increasingly valued photographic vision. Her style could reveal the hidden realities of emotion, expression, desire, feeling—the psychological, subjective realm that painting could still call its own...O'Keeffe's strength lies in the fact that she remains visual, wedded to the belief that color and shape can say more about her world than words can." (*Georgia O'Keeffe: The Poetry of Things*, p. 74)

Inspired by the space in which O'Keeffe herself lived and worked, the Patio series particularly exudes this sense of personal meaning behind the beautifully arranged geometric composition, while presenting a vision of abstraction that anticipates the American art movements that would dominate the second half of the twentieth century. Charles C. Eldredge writes, "O'Keeffe in the Patio series responded to the building's dramatic formal patterns. That the subject was her home doubtless added to its meaning for the artist as she explored compositional possibilities. Far more than a document of a domestic setting, however, the architectural subject inspired O'Keeffe's brilliant formal design sense, flourishing over a decade of experimentation." (*Eloquent Objects: Georgia O'Keeffe and Still-Life Art in New Mexico*, exhibition catalogue, Memphis, Tennessee, 2014, p. 95)



Lucio Fontana, *Concetto spaziale, La fine di Dio*, 1963. Teresita Fontana, Milano. © 2018 Artists Rights Society (ARS), New York / SIAE, Rome

6

GEORGIA O'KEEFFE (1887-1986)

The Red Maple at Lake George

signed with initials 'OK' in artist's star device (on the original backing)
oil on canvas
36 x 30 in. (91.4 x 76.2 cm.)
Painted in 1926.

\$7,000,000-10,000,000

PROVENANCE

The artist.
[With]Doris Bry, New York.
Anita O'Keeffe Young, Newport, Rhode Island, after 1965.
Estate of the above, 1985.
Robert R. Young Foundation, Cincinnati, Ohio, by descent, 1985.
Sotheby's, New York, 3 December 1987, lot 3, sold by the above.
[With]Montgomery Gallery, San Francisco, California.
Private collection, Napa, California, 1987, acquired from the above.
Christie's, New York, 2 December 2004, lot 99, sold by the above.
Acquired by the present owners from the above.

EXHIBITED

New York, The Intimate Gallery, *Georgia O'Keeffe: Paintings, 1926*, January
11-February 27, 1927 (as *The Red Maple, Lake George*).
Brooklyn, New York, The Brooklyn Museum, *Paintings by Georgia O'Keeffe*,
June 6-September 1, 1927, no. 1.
New York, An American Place, *Georgia O'Keeffe at 'An American Place,' 44*
Select Paintings 1915-1927, January 29-March 17, 1934.
Cleveland, Ohio, Cleveland Museum of Art, *American Painting from 1860 until*
Today, June 23-October 3, 1937.
Chicago, Illinois, Art Institute of Chicago, *Georgia O'Keeffe*, January
21-February 22, 1943, no. 10.

LITERATURE

B.B. Lynes, *Georgia O'Keeffe: Catalogue Raisonné*, vol. I, New Haven,
Connecticut, 1999, p. 326, no. 569, illustrated.

*I ALWAYS LOOK FORWARD TO THE AUTUMN—TO WORKING AT
THAT TIME—AND CONTINUE WHAT I HAD BEEN TRYING TO PUT
DOWN OF THE AUTUMN FOR YEARS.*

— GEORGIA O'KEEFFE



“Leaves by themselves do not turn up in the history of still-life painting until O’Keeffe elevates them to that privileged position.” (M. Balge-Crozier, as quoted in *Modern Nature: Georgia O’Keeffe and Lake George*, exhibition catalogue, Glens Falls, New York, 2013, p. 63) As in her exultant painting, *The Red Maple at Lake George*, Georgia O’Keeffe transformed the often overlooked and literally downtrodden natural form of the leaf into a powerfully personal subject to be closely studied and admired. Like her notorious flower paintings first developed in the 1920s, the present work from 1926 imbeds an object of everyday life with layers of association and elements of abstraction, creating a monumental totem that is both deeply connected to nature and a transcendent emotional experience. Employing a dramatic contrast of sensuous and angular forms, and bright red and cool gray hues, *The Red Maple at Lake George* demonstrates why “Of all her Lake George subjects, the leaf pictures are perhaps her most personal and autobiographical statement that O’Keeffe left of her years in northern New York.” (E.B. Coe, “‘Something so perfect’: Georgia O’Keeffe and Lake George,” *Modern Nature: Georgia O’Keeffe and Lake George*, p. 64)

In 1918, O’Keeffe began to regularly depart New York City to spend time amidst nature at Lake George. As Charles Eldredge notes, “Alfred Stieglitz, like many urbanites then and now, also had a rural base, at Lake George in upstate New York, and every year he joined other members of the large family at his mother’s home there. In August 1918, he was accompanied by O’Keeffe, who was warmly received by the *mater familias* and the sundry siblings, in-laws, and offspring of the Stieglitz tribe.” (*Georgia O’Keeffe*, New York, 1991, p. 39) The property, purchased by Stieglitz’s father in 1886, was named Oaklawn after a majestic centuries-old oak tree. Over the next decade, O’Keeffe and Stieglitz frequently visited Lake George, spending most of every summer and early fall on the family compound, first at Oaklawn and later at ‘the Hill.’ The

landscape and its environs seemed to stimulate her creatively and she often referred to it as “perfect.”

One of the most notable sources of inspiration for both O’Keeffe and Stieglitz during their visits to the country was the old maple tree on the grounds of Oaklawn, which was the setting for many Stieglitz family photographs. Both artists visited and immortalized this tree in their artwork over the years, even after the family moved to the Hill in 1919. As Stieglitz recounted in a 1921 letter, “We had just gone down to the lakeside to look at a red maple by the water. Georgia is painting it...Every fall she has painted that tree.” (as quoted in *Modern Nature: Georgia O’Keeffe and Lake George*, p. 34) From thoroughly abstracted colorful watercolors during her first visit in 1918, to her anthropomorphic close-up of the gnarled trunk in *The Old Maple, Lake George* (1926, Mississippi Museum of Art, Jackson, Mississippi), O’Keeffe’s fascination with this maple tree proved a focal point of her time spent at Lake George. This connection is further cemented through Stieglitz’s photographs from these years, not only of the same craggy maple tree but also of O’Keeffe posing alongside the area’s historic trunks.

While part of the whole vitality of the tree, the leaf is an interesting subject for, once fallen, it becomes its own individual form with colorful hues that ironically bespeak death rather than life. In this way, O’Keeffe’s artistic interest in the leaf relates to the tree but also to her vast collection of other organic detritus, including bones, shells and feathers. Erin B. Coe explains, “Given the variety of trees that grew on the Stieglitz estate—birch, chestnut, maple, hickory, and oak—the paths and trails were littered with an array of leaves. O’Keeffe gathered them during her many long walks along the paths on the property and trails in the woods. Leaves also exemplified her kinship with autumn and sensitivity to seasonal change; she once revealed, ‘as I walked



Georgia O’Keeffe, *The Old Maple, Lake George*, 1926, Mississippi Museum of Art, Jackson, Mississippi © 2018 Georgia O’Keeffe Museum/Artist Rights Society (ARS), New York.



Georgia O’Keeffe, American (1887-1986), *Autumn Leaves*, 1924, Columbus Museum of Art, Columbus, Ohio © 2018 Georgia O’Keeffe Museum / Artists Rights Society (ARS), New York.



*IF ONLY PEOPLE WERE LIKE TREES...
I MIGHT LIKE THEM BETTER.*

— GEORGIA O'KEEFFE

ONE IS TEMPTED TO CALL THEM LEAF PORTRAITS...ONE MIGHT ALSO BE TEMPTED TO CALL THEM PORTRAITS OF O'KEEFFE...

— MARJORIE P. BALGE-CROZIER

far up into the hills—through the woods—one morning—it occurred to me that the thing I enjoy of the autumn is that no matter what is happening to me—no matter how gloomy I may be feeling—I come back with my hickory leaf and my daisy.' O'Keeffe began to concentrate on this subject in 1922 and continued to explore it until 1931, resulting in some twenty-nine canvases." ("Something so perfect": Georgia O'Keeffe and Lake George," p. 63)

With the fiery hues of *The Red Maple at Lake George*, O'Keeffe revels in the contradictory nature and blazing colors of the leaf during fall. "She came to feel that autumn was *her* time for painting. She was rested, often alone with Stieglitz, and with many feelings and images stored from her summer out-of-doors...Many of her finest Lake George paintings were done at this time of year in October colors..." (L. Lisle, *Portrait of an Artist*, New York, 1986, p. 197) O'Keeffe herself wrote, "I always look forward to the Autumn—to working at that time—and continue what I had been trying to put down of the Autumn for years." (as quoted in *Modern Nature: Georgia O'Keeffe and Lake George*, p. 43)

Beyond her concentration on the sumptuous hues of autumn, many scholars have remarked on O'Keeffe's creative, aesthetic and artistic affinity for the

reds that she used throughout her career, from her cannas and poppies to the apples and Southwestern hills. Here, the flaming red of the maple leaf infuses the entire composition with warmth and vibrancy, bleeding from the central leaf itself into the angles and curves of the abstract background. Lines dissect the work as they emanate from the lower center to the edges of the canvas, twisting and curling like tongues of fire amidst grays and blacks reminiscent of charcoal and ash. The angular fissures along the edges of the leaf hark back to the *memento mori* aspect of the leaf separated from its tree, while imperfections—like the curled up edge at left and an amorphous break in the segment at lower right—have been said to carry more personal inspirations. Coe explains, "O'Keeffe sometimes used slight tears in her leaf and flower compositions both as a compelling formal device and as a subtle allusion to events in her life. As others have noted, these tiny fissures may be a reference to the disintegration that occurs with fallen leaves or a comment on her failing relationship with Alfred Stieglitz." ("Something so perfect": Georgia O'Keeffe and Lake George," p. 64)

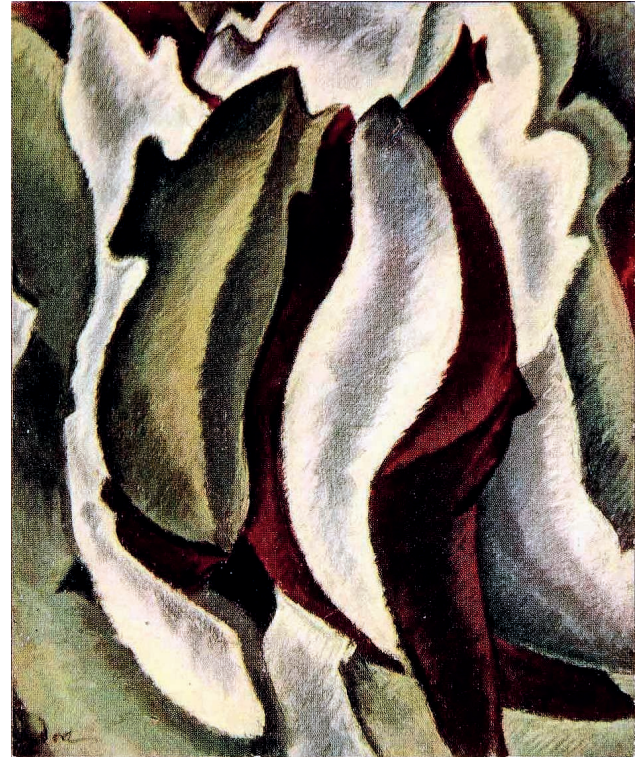
At the same time, the concentration on line and form, especially along the angled edges of black and gray, anticipate the abstract depictions of one of



Julius Stieglitz, *The Farm, across the road from Oaklawn*, ca. 1912.



Georgia O'Keeffe, *Pattern of Leaves Leaf Motif- No. 5*, 1923, The Phillips Collection, Washington, D.C. © 2018 Georgia O'Keeffe Museum/Artist Rights Society (ARS), New York.



Arthur Dove, *Based on Leaf Forms and Space*, 1911-12. Now lost.

O'Keeffe's favorite landscape subjects in the Southwest, the Black Place. In a statement that can describe much of her most famous work, O'Keeffe declared, "It is lines and colors put together so that they may say something. For me, that is the very basis of painting. The abstraction is often the most definite form for the intangible thing in myself that I can only clarify in paint." (as quoted in C. Eldredge, *Georgia O'Keeffe*, New York, 1991, p. 36) In this emphasis, she was highly influenced by the teachings of Arthur Wesley Dow about "the trinity of power": line, color and *notan*—the Japanese concept of using balanced values of darks and lights. Dow in fact derived his principles through the minute study of a single leaf, and here O'Keeffe employs these three elements to create a supremely striking depiction of that same inspiration.

O'Keeffe also incorporated principles of photography into her abstracted visions of nature. As seen in the present work, she employs the photographic techniques of the detailed close-up and magnified image, as well as the cropped edges of the picture plane. O'Keeffe's close study of objects paralleled photographers Paul Strand and Edward Weston's use of the camera to turn natural still-life forms into abstract images. Seen as both sensual and spiritual, these photographs and O'Keeffe's still-life paintings like *The Red Maple at Lake George* manifest the same duality. Indeed, part of O'Keeffe's original fame derived from Stieglitz's controversial cropped nude photographs of her, and his images of both her and the Lake George landscape were constant measuring points and references for her own work. "Citing her ability to put 'her experiences in paint,' Stieglitz wrote that he too endeavored to 'put his feelings into form' in his photographs of the trees, barns, and buildings, as

well as the landscape and clouds that surrounded him." (B.B. Lynes, *Georgia O'Keeffe*, 2001, pp. 26-27) Sarah Greenough summarizes these various stylistic influences: "Dow and Strand had shown her how, by moving in close to an object and radically cropping it, she could turn reality into an abstraction; Stieglitz now showed her how part of an object could be expressive of both the whole and the artist herself." ("Toughing the Centre: Georgia O'Keeffe and Alfred Stieglitz's Artistic Dialogue," *Georgia O'Keeffe*, exhibition catalogue, London, 2016, p. 55)

During the 1920s, while many Modernists focused primarily on the industrial sector for guidance and inspiration in subject matter, O'Keeffe embraced the natural world and painted magnified images of flowers and leaves. Indeed, the artist Arthur Dove, who was a close friend and also explored the subject of leaves in his early abstractions, proclaimed, "This girl is doing naturally what many of us fellows are trying to do, and failing." (as quoted in *Georgia O'Keeffe*, p. 13) As epitomized by the present painting, "O'Keeffe's work, a counter-response to technology, was soft, voluptuous and intimate. Full of rapturous colors and yielding surfaces, it furnishes a sense of astonishing discovery...Though the work is explicitly feminine, it is convincingly and triumphantly powerful, a combination that had not before existed." (R. Robinson, *Georgia O'Keeffe: A Life*, New York, 1989, p. 278) By applying her Modernist aesthetics to natural forms, O'Keeffe drew the viewer's attention to their often unappreciated beauty. *The Red Maple at Lake George* exemplifies her work of this period with its simplified abstraction and vibrant color evoking the sensuous, autumnal New England landscape that enthralled her.

CHILDE HASSAM (1859-1935)

The El, New York (Sixth Avenue El—Nocturne)

signed and dated 'Childe Hassam. 1894.' with artist's crescent device (lower right)
oil on canvas
18¼ x 14¼ in. (46.4 x 36.2 cm.)
Painted in 1894.

\$500,000-700,000

PROVENANCE

Dr. Chester J. Robertson, Pelham, New York.
Macbeth Galleries, New York, acquired from the above, 1953.
Hirschl & Adler Galleries, Inc., New York, acquired from the above, 1954.
Mrs. Sherman Hoyt, acquired from the above, 1956.
Hirschl & Adler Galleries, Inc., New York, acquired from the above, 1958.
Kipnis, acquired from the above, 1958.
Mr. Eliot Hyman, New York, acquired from the above, 1975.
Hirschl & Adler Galleries, Inc., New York, acquired from the above, 1975.
Mr. and Mrs. Frank Sinatra, Palm Springs, California, acquired from the above, 1975.
Christie's, New York, 30 November 1990, lot 110, sold by the above.
Gordon Getty, San Francisco, California, acquired from the above.
Debra Force Fine Art, Inc., New York.
Private collection, Minnesota, acquired from the above, 2008.
Christie's, New York, 2 December 2009, lot 44, sold by the above.
Acquired by the present owners from the above.

EXHIBITED

Minneapolis, Minnesota, Minneapolis Institute of Arts, *Noble Dreams & Simple Pleasures: American Masterworks from Minnesota Collections*, February 22-May 3, 2009, p. 54.

LITERATURE

J.S. Czestochowski, "Childe Hassam: Paintings from 1880 to 1900," *American Art Review*, January 1978, p. 48, illustrated.



Scott Hyde (b. 1926). *67th Street Station of the Third Avenue El*.
Photo Credit: The Museum of the City of New York / Art Resource, NY.

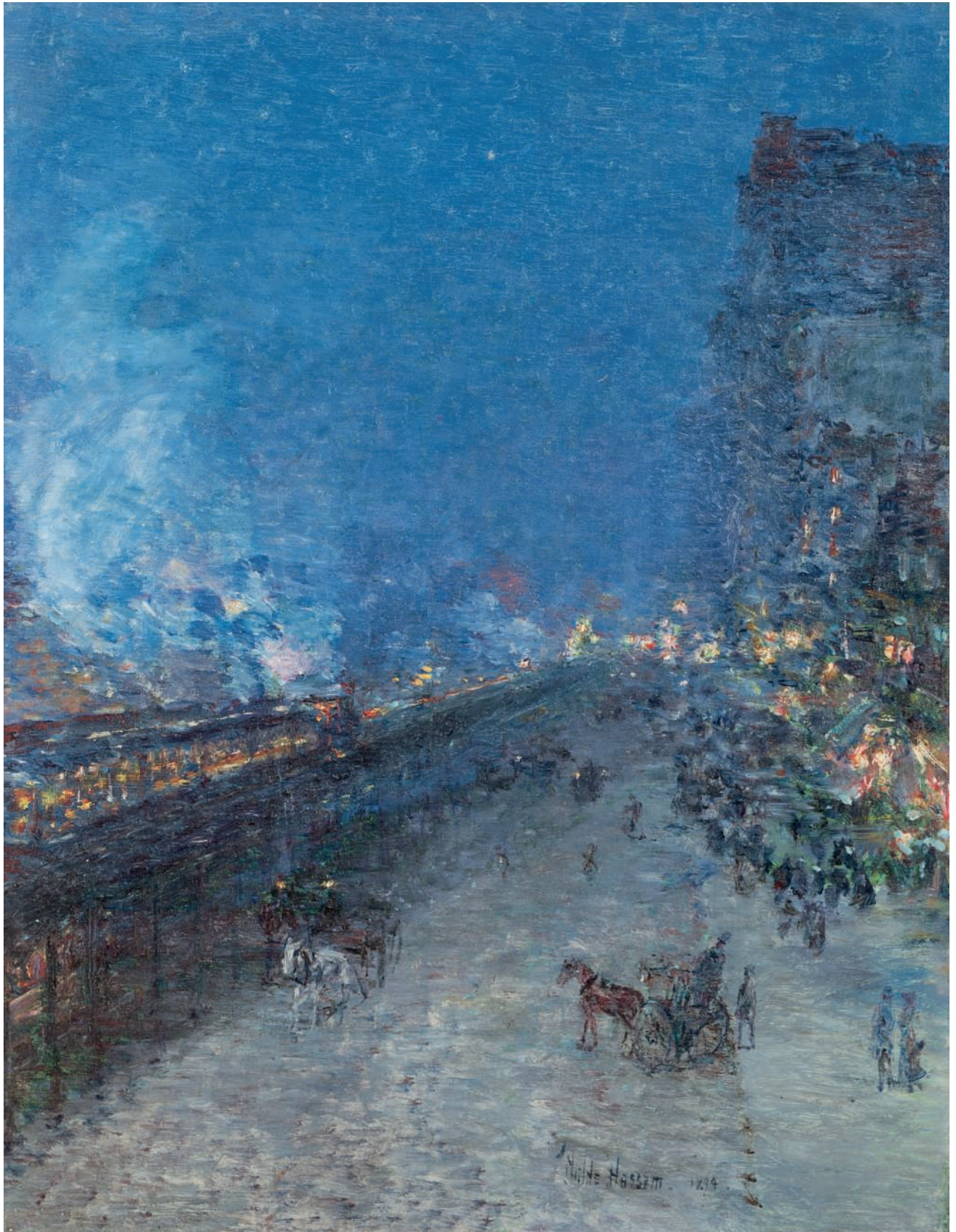
We would like to thank the Hassam *catalogue raisonné* committee for their assistance with cataloguing this work. This painting will be included in Stuart P. Feld's and Kathleen M. Burnside's forthcoming *catalogue raisonné* of the artist's work.

Following years in Paris studying the accomplishments of the Impressionists, Childe Hassam settled in New York in the winter of 1889, drawn to the city's prominence in American cultural and artistic life. From his studio at 95 Fifth Avenue at 17th Street, Hassam was confronted with, and quickly enchanted by, the liveliness and sophistication of the city. He recounted his love and enthusiasm for his new home to an interviewer in 1892: "I believe the thoroughfares of the great French metropolis are not one whit more interesting than the streets of New York. There are days here when the sky and atmosphere are exactly those of Paris, and when the squares and parks are every bit as beautiful in color and grouping." (as quoted in H.B. Weinberg, "Hassam in Paris," *Childe Hassam: American Impressionist*, New Haven, Connecticut, 2004, p. 90) With this mindset, Hassam highlighted and glorified visions of New York metropolitan life through his works of the 1890s.

Hassam painted the present work in 1894, during a time of drastic change in New York City. The Industrial Revolution was in full swing, as exemplified by the construction of the El Train, an abbreviation for "elevated train." The first El Train successfully ran in July of 1868, alleviating the heavy traffic that burdened the city. The success of this innovation was timely, as the city's population and tourist numbers spiked at the end of the nineteenth century. Ten years later, after several elevated trains were constructed throughout the city, Gilbert Elevated Railway opened the Sixth Avenue El and later the Second Avenue El. In the present work, Hassam's wondrous tones of blues, browns and black evocatively depict this fascinating urban development of New York.

Created during the artist's most prolific and creative period, *The El, New York (Sixth Avenue El—Nocturne)* is emblematic of the artist's quintessential 1890s style with its loose, yet controlled, brushstrokes conveying the energy and motion of the city. Pedestrians and horse-drawn carriages occupy the wide street as the El Train passes on the left. The smoke from the train billows into the night sky, already lit by the glowing orange and yellow streetlamps. Through these juxtapositions, both of color and subject matter, Hassam reveals a city in the midst of modern development. The artist also aligns the train tracks, street and buildings on the same diagonal plane, creating a striking recession of space that leads into the darkness.

The El, New York (Sixth Avenue El—Nocturne) celebrates the dynamism of New York at the turn of the century and the artistic possibilities provided by modern innovations. Though the horse and buggy disappear into the distance, the streetlights and smoke remain visible, further emphasizing the city's move towards modernity.



Nijde Hassam . 1894

8

CHILDE HASSAM (1859-1935)

A Wet Day (Rainy Day)

signed and dated indistinctly 'Childe Hassam 189*' with artist's crescent device (lower left)
oil on canvas
24¼ x 18¼ in. (61.6 x 46.4 cm.)
Painted circa 1890-95.

\$600,000-800,000

PROVENANCE

Mrs. David P. Hadden, Memphis, Tennessee, by 1916.
Mrs. Mary Boyd, Memphis, Tennessee.
Mrs. William C. Chaney, East Memphis, Tennessee, 1965.
Private collection, St. Louis, Missouri.
Steven Straw Co., Newburyport, Massachusetts, 1975.
Mr. and Mrs. Llewellyn Boyd, Chattanooga, Tennessee, acquired from the above, 1980.
Spanierman Gallery, New York, 1982.
Private collection, New York.
Christie's, New York, 18 May 2004, lot 83, sold by the above.
Adelson Galleries, Inc., New York, acquired from the above.
Private collection, Minnesota, acquired from the above, 2005.
Christie's, New York, 2 December 2009, lot 38, sold by the above.
Acquired by the present owners from the above.

EXHIBITED

Philadelphia, Pennsylvania, Art Club of Philadelphia, *19th Annual Exhibition of Oil Paintings and Sculpture*, November 15-December 20, 1908, no. 42, illustrated.
Memphis, Tennessee, Brooks Memorial Art Gallery, July 10-October 15, 1916.
Memphis, Tennessee, Brooks Memorial Art Gallery, *Memphis Collects Paintings II—A Loan Exhibition*, October 1965, no. 23, illustrated (as *Rainy Day in Paris*).

LITERATURE

"Memphis Memorial Art Gallery," *American Art News*, vol. 14, no. 36, July 15, 1916, p. 2.
The American Magazine of Art, vol. 9, no. 1, November 1917, p. 76.
P. Pierce, *The Ten*, Concord, New Hampshire, 1976, p. 10, illustrated (as *Rainy Day, Paris*).

We would like to thank the Hassam *catalogue raisonné* committee for their assistance with cataloguing this work. This painting will be included in Stuart P. Feld's and Kathleen M. Burnside's forthcoming *catalogue raisonné* of the artist's work.

A committed painter of city life, Childe Hassam's street scenes of Boston, New York and Paris endure as some of his most iconic images due to his remarkable ability to capture the spirit of a city. The present work, *A Wet Day (Rainy Day)*, typifies the best of such scenes with its bright Impressionist palette, expressive reflections on wet pavement and details of public art and architecture.

Childe Hassam became fascinated with recording city life while living in Boston during his early career, and thereafter he mostly explored the metropolis as subject matter. Hassam said of his time in Boston, "I lived on Columbus Avenue. The street was all paved in asphalt, and I used to think it very pretty when it was wet and shining, and caught the reflections of passing people and vehicles. I was always interested in the movements of humanity in the street, and I painted my first picture from my window." (as quoted in U.W. Hiesinger, *Childe Hassam: American Impressionist*, New York, 1994, p. 44) His explorations of city life proved fruitful and his scenes of "broad avenues, carriages, and diverse pedestrians" gained him recognition in the Boston art scene.

In 1886 Hassam moved to Paris with the intent of "refining his talent in the larger crucible of contemporary art." (D.F. Hoopes, *Childe Hassam*, New York, 1982, p. 13) He and his wife Maude moved into a comfortable apartment in the neighborhood of Montmartre, which was popular among artists of the era, including Paul Signac and Mary Cassatt. Soon after arriving, Hassam enrolled in the Académie Julian, although he reflected that his greatest lessons in the city were found in his own explorations rather than in his classes. Reflecting the influences of the French Impressionists, during his time in Paris, Hassam's technique adapted to include bright light and color and short, expressive brushstrokes. As demonstrated in the present work, he sought to capture the color and detail one actually sees, rather than expects to see when depicting the city streets. The artist once declared, "Good art is, first of all, true. If you looked down a street and saw at one glance a moving throng of people, say fifty or one hundred feet away, it would not be true that you would see the details of their features or dress. Anyone who paints a scene of that sort, and gives you such details, is not painting from the impression he gets on the spot, but from preconceived ideas he has formed from sketching studio models and figures near at hand. Such a man is an analyst, not an artist." (as quoted in H. Barbara Weinberg, *Childe Hassam: American Impressionist*, New York, 2004, p. 106)

In *A Wet Day (Rainy Day)*, Hassam brilliantly executes this technique to capture the effects of rain amidst the city streets. Utilizing broad, angled brushstrokes in muted colors, he recreates the misty veil through which a pedestrian sees buildings on a foggy day. The women under their umbrellas and holding up their skirts from the wet ground are instantly recognizable, yet cunningly executed with just enough detail to be realistically legible. By contrast, the foreground elements of the grass and colorful posters are delineated with brighter, finer brushwork, adding to the sense of atmospheric perspective. As a result, Hassam has created a fully immersive scene, inviting the viewer onto the street even on this inclement day.



9

WALTER ELMER SCHOFIELD (1867-1944)



Sunlit Cottages by a River

signed 'Schofield' (lower left)
oil on canvas
20 x 24¼ in. (50.8 x 61.6 cm.)

\$20,000-30,000

PROVENANCE

E & A Milch, Inc., New York.
Doyle, New York, 7 December 1989, lot 163.
Private collection, Bethlehem, Pennsylvania.
Christie's, New York, 27 September 1990, lot 224, sold by the above.
Private collection, Pittsburgh, Pennsylvania, acquired from the above.
Freeman's, Philadelphia, Pennsylvania, 7 December 2003, lot 214.
Acquired by the present owners from the above.

PROPERTY FROM
A PRIVATE COLLECTION
PALM BEACH, FLORIDA

10
WALTER ELMER SCHOFIELD (1867-1944)



The Coast

signed 'Schofield' (lower right)
oil on canvas
20 x 24 in. (50.8 x 61 cm.)

\$15,000-25,000

PROVENANCE

Jim's Antiques Fine Art Gallery, Lambertville, New Jersey.
Acquired by the present owners from the above, 2004.

PROPERTY FROM

The Collection of Kevin and Barrie Landry

SOLD TO BENEFIT UNICEF, REFUGEPOINT AND THE YOUNG CENTER FOR IMMIGRANT CHILDREN'S RIGHTS

Inspired by a strong sense of patriotism and deep appreciation for the American landscape, Kevin and Barrie Landry assembled an art collection that definitively represents the best of the Hudson River School. Dating largely from the 1850s and early 1860s, the paintings they acquired exemplify the luminescent light and transcendent splendor with which nineteenth-century American artists recorded their fascination with the nation's natural landscape. Kevin Landry had a similar passion for exploring the untouched lands to be found across America. He was, at heart, a patriot and his favorite holiday was the Fourth of July. He was also a keen mountain climber, and he explored firsthand much of the geography represented within his art collection. As Barrie Landry has reflected of her late husband, "Kevin was particularly attracted to this period of art because of its emphasis on the natural beauty of the landscape and man's relationship to it. For both Kevin and me, these paintings represent love letters to our country, honoring rugged individualism and the beauty of place."

Someone once wrote, "You don't climb mountains without a team, you don't climb mountains without being fit, you don't climb mountains without being prepared and you don't climb mountains without balancing the risks and rewards." These are the qualities that guided Kevin Landry's life, and continue to guide Barrie's. A longtime chief executive of the private equity firm TA Associates in Boston, Kevin built a thriving business while balancing his work with giving back to his educational, civic, and charitable communities. He was well-known at Middlesex School and Harvard University for his many years of service and extraordinary leadership. He and Barrie were also major

benefactors of Middlesex School, Harvard University, Westover School, Massachusetts General Hospital, UNICEF, and the Maranyundo Initiative. Barrie has continued to honor Kevin's legacy by supporting many organizations Kevin cared about, while also focusing on social justice and issues often faced by vulnerable populations.

Concerned with the plight of today's refugees, and moved by their heartbreaking stories, the Landry family has decided to donate the proceeds of the following lots in this auction to support the global refugee crisis. Barrie explains, "Our country was founded on the principle of E pluribus Unum, out of many one. Our country's diversity and welcoming of others has made us strong and will continue to make America strong. However, these founding values are gravely at risk today. With nearly 70 million people displaced by conflict, today's global refugee crisis is unprecedented. One person is displaced every two seconds. More than 50% are children. How do we act in the face of such an overwhelming challenge? The key is to find those organizations that do two things at once: protect and save lives; and collaborate with others to influence broader humanitarian response."

Based on these key guiding principles, the proceeds will benefit three established philanthropic organizations actively working to care for and improve the lives of refugees - especially children:

UNICEF works in 190 countries and has helped save more children's lives than any other humanitarian organization. Because 50% of refugees are children,



UNICEF works tirelessly to protect these children from their increased risk of violence and exploitation by helping to end their detention at borders, by providing them with access to health care, education and other services, and by pressing for action on the root causes of migration and supporting children at every phase of these harrowing journeys. UNICEF states we need to view these children, not as refugees or migrants, but first and foremost as children, and as children in need of our protection and care.

RefugePoint, a much smaller organization, was formed to find lasting solutions for the world's most at-risk refugees. The organization has helped tens of thousands out of life-threatening danger to a place of safety and hope. To accomplish this mission, RefugePoint focuses on two main pillars of work: resettlement and self-reliance. While RefugePoint provides "direct services" it is also "intent on improving the systems, policies and practices that result in refugees falling through the cracks of the larger aid efforts." Instead of asking "how can we feed and shelter more refugees longer?" RefugePoints asks, "what are the long-term solutions that will enable refugees to lead healthy, dignified lives and become contributing members of society again."

The Young Center for Immigrant Children's Rights champions the rights and wishes of immigrant children from around the world who arrive in the United States on their own or who are separated from their families. Appointed as independent Child Advocates, Young Center attorneys and social workers serve as allies to children and fight for their release from government custody, reunification with family, and safety, whether here in the U.S. or in home country. The Young Center's broader goal is to promote the creation of a dedicated children's immigration justice system where each child's "best interests" are at the forefront of every decision."

Barrie has said, "The private sector is increasingly seen as a key partner in humanitarian response in terms of its ability to respond quickly, creatively, and strategically. Finding long-term solutions for the world's most at-risk refugees, while focusing on the protection of children is our responsibility."

Christie's is honored to offer Lots 11-23 from the Collection of Kevin and Barrie Landry.



LOUIS RÉMY MIGNOT (1831-1870)

Tropical Landscape

signed and dated 'Mignot 1858' (lower right)
oil on canvas
10 x 18 in. (25.4 x 45.7 cm.)
Painted in 1858.

\$150,000-250,000

PROVENANCE

Butler family, Norfolk, Virginia.
Don Williams, Norfolk, Virginia.
Taggart & Jorgenson, Washington, D.C., 1988.
Alexander Gallery, New York.
Acquired by the present owners from the above, 1988.

EXHIBITED

Raleigh, North Carolina, Raleigh Museum of Art, *The Landscapes of Louis Rémy Mignot: A Southern Painter Abroad*, October 20, 1996-January 5, 1987, pp. 81, 182, no. 36, illustrated.

Born in Charleston, South Carolina, in 1831, Louis Mignot stands as one of the most notable and skilled Southern-born artists of his generation. Like other members of the Hudson River School, namely Martin Johnson Heade and Frederic Edwin Church, Mignot adopted an artist-explorer mentality, traveling the globe in order to invigorate his work. The defining moment of his artistic career occurred in May of 1857, when he journeyed with Church on an excursion to Central and South America. While this trip marked Church's second exploration of the region, it was Mignot's first experience in this new environment which would inspire his most important body of work.

Traveling south through Panama for an exploration of the Ecuadorian landscape, the artists soon discovered that transport in these remote areas depended heavily on river travel. "It is little wonder then that a survey of Mignot's tropical *oeuvre* is the pictorial equivalent of an extended cruise along the inland waterways of the country, recapitulating their journey between the lowlands and highlands as scenery shifts from flat to mountainous. They stretch like a river panorama across the course of his career...To consider these works...side-by-side with a stereograph of the same river from 1907 is to realize how deftly Mignot configures the interspersions of land with water, the quality of sunlight on the equator, and the distinctive silhouettes that characterize the region." (K.E. Manthorne, J. Coffey, *The Landscapes of Louis Rémy Mignot: A Southern Painter Abroad*, exhibition catalogue, Raleigh, North Carolina, 1996, p. 81) Much like Church, Mignot recorded the local flora, topography and atmosphere with astonishing detail. Both during his journey, and at home in his New York studio in the Tenth Street Building, he incorporated them into sublime renderings that capture the true feeling of a place, if not one exact location.

With its searing red, orange and pink sky, and lush, verdant landscape, *Tropical Landscape* of 1858 is precisely the type of South American work that cemented Mignot's reputation and brought him critical praise. One critic wrote, "The really distinctive quality of his genius appears to us to have been developed by his visit to South America...which gave rise to some of his finest and most original productions, and seems to have had a permanent influence in defining and developing his style." (as quoted in *The Landscapes of Louis Rémy Mignot: A Southern Painter Abroad*, p. 69)

**THE REALLY DISTINCTIVE QUALITY OF HIS GENIUS
APPEARS TO US TO HAVE BEEN DEVELOPED BY HIS
VISIT TO SOUTH AMERICA...**







SANFORD ROBINSON GIFFORD (1823-1880)

White Mountain Scenery

signed and dated 'S R Gifford 1859' (lower left)
oil on canvas
10½ x 20 in. (26.7 x 50.8 cm.)
Painted in 1859.

\$150,000-250,000

PROVENANCE

Antoinette R. Phelps, Jr.
Mrs. Horace B. Cheney, Manchester, Connecticut, daughter of the above, by descent.
Sotheby's, New York, 29 May 1986, lot 28.
Alexander Gallery, New York.
Acquired by the present owners from the above, 1987.

A letter from the recognized expert on the artist, Dr. Ila Weiss, accompanies this lot.

Sanford Gifford was consciously drawn to the American landscape at a young age and in 1846, at the age of 23, he embarked on a sketching trip in the Catskills and Berkshires, which in turn fueled his passion for nature. Gifford recalled, "During the Summer of 1846 I made several pedestrian tours among the Catskill Mtns. and the Berkshire Hills, and made a good many sketches from nature. These studies along with the great admiration I felt for the works of Cole developed a strong interest in Landscape Art, and I opened my eyes to a keener perception and more intelligent enjoyment of Nature. Having once enjoyed the absolute freedom of the Landscape painter's life, I was unable to return to portrait painting. From this time my direction in art was determined." (As quoted in I. Weiss, *Sanford Robinson Gifford*, New York, 1977, p. 26)

White Mountain Scenery likely depicts the Androscoggin River near Shelburne, New Hampshire with Mount Madison, part of the Presidential Range, in the distance. In the present work, with Madison looming over the settlers,

Gifford connotes the merging of man's corporeal world with nature's ethereal world. Working to develop paintings beyond the more traditional Hudson River School format, Gifford integrated into his works the broader themes of Jacksonian Manifest Destiny along with the transcendent spiritual beauty of nature. In *White Mountain Scenery*, while creating a powerful and grand scene of God's nature, Gifford has also presented a picture of quiet solitude, as the pioneers effectively assimilate into an overwhelming expanse of wilderness. As a result, Gifford has rendered an image which is deeply profound and a stunning representation of the artistic, political and social influences of Gifford's day.

According to Dr. Ila Weiss, the present work's "quintessential pioneer image, a log cabin near woods at the water's edge, where a wife and children wait to greet the returning father, appears in other paintings by Gifford, including the Cleveland Museum of Art's large exhibition piece, *Home in the Wilderness* of 1866—a view of Mt. Hayes, also from the Androscoggin. The pioneer imagery may be traced to Thomas Cole's *Home in the Woods* of 1847 (Reynolda House, Winston-Salem, North Carolina) which features the pioneer log cabin in the foreground, its recent clearing strewn with stumps and logs, its resident family greeting their just returning, fisherman father, and descriptive details of their everyday life. Gifford's imagery, here and elsewhere, sets the cabin and family in the middle distance beyond the telling tree stumps as a small but evocative part of the vista. The symbol of America's early history becomes a note of nostalgia in a landscape dominated by the distant mountain glowing in haze. The wooded shoreline recedes by degrees of color and tonal modulation into light and air, exalting the effect. A spit of land in the center foreground supports jagged rocks that capture dazzling, raking sunlight, picturesquely doubled in water—a solid jewel juxtaposed to and intensifying the aerial luminous vision—a Gifford stylistic hallmark." (unpublished letter, dated 6 October 2018)

***I OPENED MY EYES TO A KEENER PERCEPTION AND
MORE INTELLIGENT ENJOYMENT OF NATURE.***

— SANFORD ROBINSON GIFFORD



JOHN FREDERICK KENSETT (1816-1872)

Duck Hunter, First Beach, Newport, Rhode Island

signed with conjoined initials and dated 'JF.K. '54' (lower right)
oil on canvas
13½ x 23¾ in. (34.3 x 60.3 cm.)
Painted in 1854.

\$200,000-300,000

PROVENANCE

Gregory Shepard, Newport, Rhode Island.
Vose Galleries, Boston, Massachusetts.
Acquired by the present owners from the above, 1986.

EXHIBITED

Providence, Rhode Island, Rhode Island School of Design, Museum of Art, *The Eden of America: Rhode Island Landscapes, 1820-1920*, January 24-April 27, 1986, p. 27, no. 8, illustrated.

LITERATURE

T.E. Stebbins, Jr., *The Life and Work of Martin Johnson Heade*, New Haven, Connecticut, 2000, p. 51.

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

Even at the outset of his career, John Frederick Kensett achieved considerable acclaim for his depictions of the American landscape. After seven years of training abroad, Kensett returned to America in 1847 and immediately embarked on a career grounded in the close study of nature. Writing in 1867, the nineteenth-century historian Henry Tuckerman made note of his early success: "He commenced a series of careful studies of our mountain, lake, forest, and coastal landscape; and in his delineation of rocks, trees, and water, attained a wide and permanent celebrity. Year after year he studiously explored and faithfully painted the mountains of New England and New York, the lakes and rivers of the Middle States, and the Eastern sea-coast, selecting with much judgement or combining with rare tact the most characteristic features and phases of each. Many of these landscapes, patiently elaborated as they were from studies made from nature, at once gained the artist numerous admirers and liberal patrons." (*Book of the Artists: American Artist Life*, New York, 1967 ed., p. 511)

Duck Hunter, First Beach, Newport, Rhode Island is the earliest known painting from an important body of work created by Kensett from the mid-1850s to the early-1860s depicting views of Easton Bay in Newport, Rhode Island, and the rocky cliffs that today mark the start of the famous Cliff Walk. The two other known versions of this subject are *Newport Coast* (Smithe Museum of Art, University of Notre Dame) and *Forty Steps, Newport, Rhode Island* (Peabody Essex Museum, Salem, Massachusetts). These Newport works are pivotal in the development of Kensett's painting style demonstrating a transition from the traditional Hudson River School aesthetic to a more modern Luminist treatment of light and form. Kensett "became well known for his ability to endow a scene with his own tranquil, poetic feeling. [He] shifted from the more conventional anecdotal picturesque mode derived from the tradition of Cole and Durand, to the quiet openness, light, and simplification of form, color, and composition that is now recognized as his mature style and associated with the phenomenon of 'luminism.'" (J. Driscoll, "From Burin to Brush," *John Frederick Kensett: An American Master*, exhibition catalogue, Worcester, Massachusetts, 1985, p. 99) Newport would prove to be a significant locale where Kensett could explore the distinct landscape of coastal New England, and by the mid-1850s when *Duck Hunter, First Beach, Newport, Rhode* was painted, his adoption of these new aesthetic principles was becoming fully realized.

In *Duck Hunter, First Beach, Newport, Rhode Island* there is a freshness to the treatment of the composition that clearly indicates the spontaneous yet highly finished manner in which Kensett executed the painting directly from nature. Along a diagonal line, waves gently roll into the shore leading the viewer into the scene, first settling on the hunter and his dog before proceeding along the imposing coastline. The horizon is a diffusion of light that reveals a few distant ships at full sail and cumulus clouds tinged with subtle traces of pink. This figure and his dog, along with the sailboats dotted along the horizon, further underscore this complexity of the scene as well as Kensett's choices to juxtapose man and nature.







FREDERIC EDWIN CHURCH (1826-1900)

On Otter Creek

signed 'F. Church' (lower left)
oil on canvas
18 x 24¼ in. (45.7 x 61.5 cm.)
Painted in 1850.

\$400,000-600,000

PROVENANCE

W.B. Hale, Winchester, New Hampshire.
(Possibly) The Wainwright Family.
Paris Fletcher, Middlebury, Vermont.
Sheldon Museum, Middlebury, Vermont.
Sotheby's, New York, 24 May 1989, lot 52, sold by the above.
Acquired by the present owners from the above.

EXHIBITED

New York, American Art-Union, 1850, no. 14.
Middlebury, Vermont, Johnson Gallery, Middlebury College, October-
November 1944.
Old Sturbridge Village, Massachusetts, *The Landscape of Change*, February-
May 1976.
Middlebury, Vermont, Middlebury College, Johnson Gallery, *One Century in the
Champlain Valley, 1776-1876*, June-August 1980.
Middlebury, Vermont, Sheldon Museum, *Nineteenth-Century Vermont
Landscapes*, June-October 1985.

LITERATURE

National Collection of Fine Arts, Smithsonian Institution, *Frederic Church*,
exhibition catalogue, Washington, D.C., 1966, p. 28.
F. Kelly, *Frederic Church*, exhibition catalogue, Washington, D.C., 1989, pp. 161,
193.
G. Carr, *Frederic Church: Catalogue Raisonné of Works of Art at Olana State
Historic Site*, New York, 1994, pp. 155, 162, fig. 54, illustrated.

This painting will be included in Gerald Carr's forthcoming *catalogue raisonné*
of the artist's oil paintings.

Embodying the essence of the New England region, Frederic Edwin Church's
On Otter Creek epitomizes the artist's unique, transcendent vision of the
American landscape by which he captivated the public imagination and
established a reputation for technical brilliance even as a young man. By
1850, when the present work was painted, Church had already been elected

a full academician at the National Academy of Design in New York, and he
was solidly established as an artist of importance and promise while still in
his twenties.

Church painted *On Otter Creek* following a trip to Pittsford, Vermont, in
1849. While there he executed a pencil sketch (1849, Olana State Historic
Site, Hudson, New York), to which he returned to paint the present work
in his studio. A bucolic scene set against a dramatic backdrop of towering
hills, *On Otter Creek* presents a landscape full of the promise and potential
of the 1850s. Absent of figures, the only sign of human intervention in the
composition is Church's prime placement of the covered bridge at center.
Discussing the drawing from which Church painted *On Otter Creek*, Gerald
Carr writes, "Although Church had sketched covered bridges beginning in
1847, he apparently did not become interested in their pictorial possibilities
until after observing large specimens at Brattleboro and East Clarendon in
1849. In [*On Otter Creek*] and in his drawing of East Clarendon, the bridges
occupy the respective centers of the scenes, and both are thrown into the
shadow." (*Frederic Church: Catalogue Raisonné of Works of Art at Olana State
Historic Site*, p. 155)

The focus on the natural bridge reflects the artist's frequent interest in
depicting natural areas partially developed by man so as to demonstrate the
Manifest Destiny of the country's expansion. Franklin Kelly notes, "over and
over again, [Church] was drawn to settled areas, to places where Americans
had smoothed the rough edges of the raw material of the land...His faith in
the nation's destiny determined that he show a peaceful and harmonious
assimilation of man into the natural world." (*Frederic Edwin Church and the
National Landscape*, Washington, D.C., 1988, p. 69) Indeed, *On Otter Creek*
is as much a picture about this assimilation, as a picture of the land itself.
Church leads the viewer through this inspiring scene of peaceful development
with a palette ranging from deep shades of cool green in the foreground, to
the warm rose-colored cliffs of the middle ground, and the faint purple of the
distant rolling hills. These passages of light and shadow beneath a pristine
sky combine to create an exceptional example by one of the great icons of
nineteenth-century American art.



DAVID JOHNSON (1827-1908)*The Natural Bridge of Virginia*

signed and dated 'D. Johnson. 1860' (lower right)—signed and dated again and inscribed with title (on a piece of the original stretcher)

oil on canvas

23½ x 19¾ in. (59.7 x 50.2 cm.)

Painted in 1860.

\$100,000-150,000

PROVENANCE

Sale: Ortgies & Co., New York, *Paintings in Oil, by David Johnson, N.A. To be sold by Auction...at Fifth Avenue Art Galleries*, 13-14 February 1890.

Charles F. Gunther, Chicago, Illinois.

Y.M.C.A., Chicago, Illinois.

Sally Turner Gallery, Plainfield, New Jersey.

Hirschl & Adler Galleries Inc., acquired from the above, 1974.

Jo Ann and Julian Ganz, Jr., Los Angeles, California, acquired from the above, 1975.

Hirschl & Adler Galleries, Inc., New York.

Acquired by the present owners from the above, 1992.

EXHIBITED

Washington, D.C., National Gallery of Art; Fort Worth, Texas, Amon Carter Museum; Los Angeles, California, Los Angeles County Museum of Art, *Nineteenth-Century Art from the Collection of Jo Ann & Julian Ganz*, October 4, 1981–September 26, 1982, pp. 17-18, 145-46, fig. 3, illustrated.

Brooklyn, New York, The Brooklyn Museum; Boston, Massachusetts, Museum of Fine Arts, *The New Path: Ruskin and the American Pre-Raphaelites*, March 29–September 8, 1985, pp. 18, 140, 179, 270, pl. 12, no. 113, illustrated.

LITERATURE

J.I.H. Baur, "... the exact brushwork of Mr. David Johnson,' An American Landscape Painter, 1827-1908," *The American Art Journal*, vol. 12, Autumn 1980, pp. 46, 48, fig. 23, illustrated.

"An American Perspective: Nineteenth Century Art from the Collection of Jo Ann and Julian Ganz, Jr.," *The Magazine Antiques*, vol. 121, January 1982, p. 260, illustrated.

P.H. Simpson, *So Beautiful An Arch: Images of the Natural Bridge, 1787-1890*, exhibition catalogue, Lexington, Virginia, 1982, p. 38.

R. Tyler, *Visions of America: Pioneer Artists in a New Land*, New York, 1983, p. 201, illustrated.

K.J. Avery et. al, *American Paradise: The World of Hudson River School*, exhibition catalogue, New York, 1987, pp. 272, 274n7, fig. 1, illustrated.

J.I.H. Bauer et. al, *Meditations on Nature: The Drawings of David Johnson*, exhibition catalogue, Yonkers, New York, 1987, p. 41.

G. Owens, *Nature Transcribed: The Landscapes and Still Lifes of David Johnson (1827-1908)*, exhibition catalogue, Ithaca, New York, 1988, pp. 23-24.

A. Kazin, *A Writer's America: Landscape and Literature*, New York, 1988, pp. 12-13, illustrated.

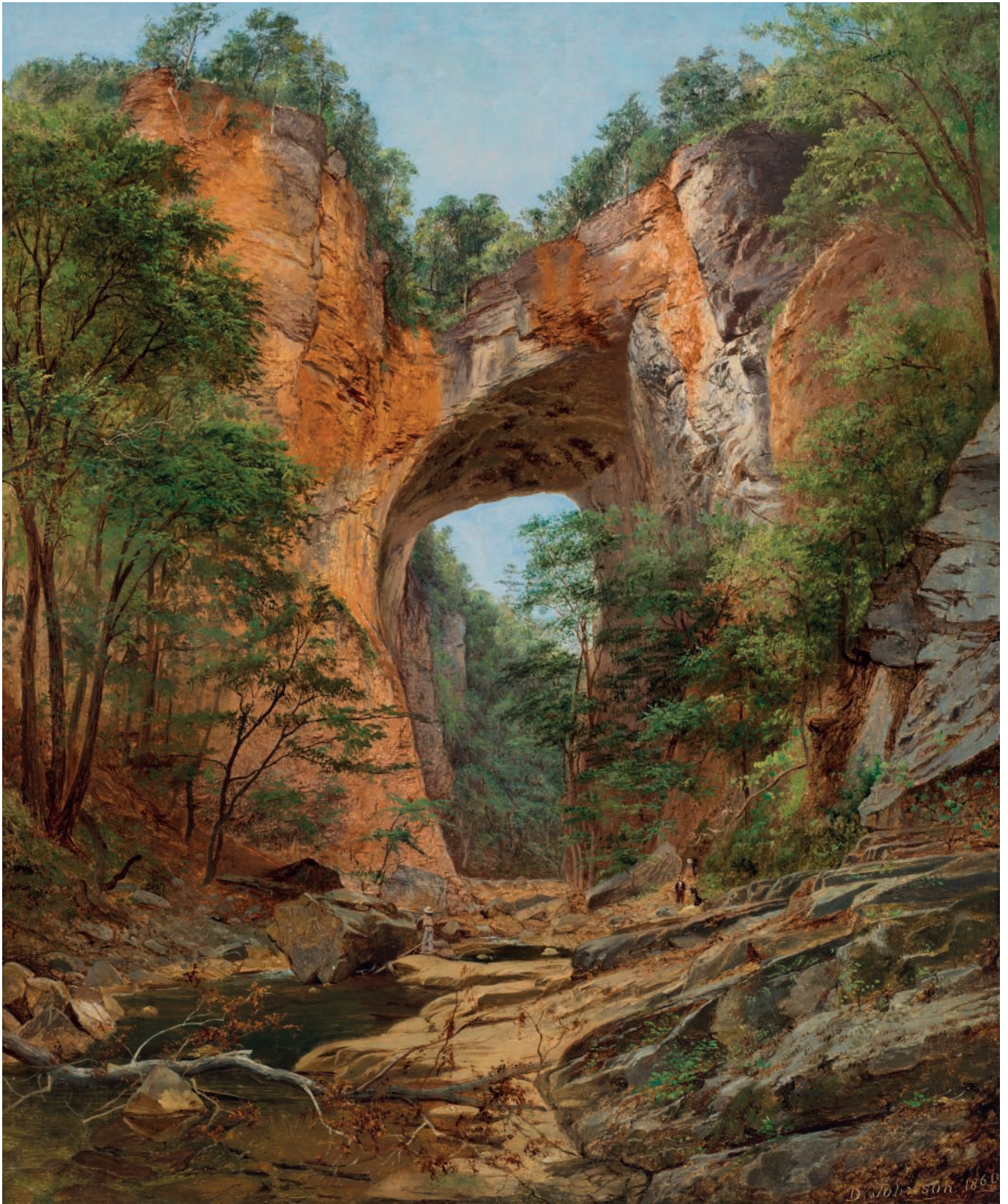
C.C. Eldredge et. al, *American Originals: Selections from Reynolda House, Museum of Modern Art*, New York, 1990, pp. 58-59, illustrated.

Known as an iconic natural wonder since the 1700s, the 215-foot tall Natural Bridge of Virginia is located along Cedar Creek, near Lexington, on land once owned by President Thomas Jefferson. In the nineteenth century, the popularity of the landmark grew to rival that of Niagara Falls, and countless visitors traveled by horse and carriage to stay in one of the large hotels that were built to accommodate the crowds. Hudson River School artist David Johnson made at least one visit to this acclaimed site in 1860, and his appreciation for the majesty of the landscape is beautifully recorded in *The Natural Bridge of Virginia*.

Earl A. Powell writes of the present work, "Completed in 1860, *The Natural Bridge of Virginia* clearly reveals the artist's interest and ability to detail finely the surface textures of the rock formation in a draftsmanly style of Ruskian persuasion. The picture is, however, more than an accumulation of naturalistic detail; the size and majesty of the bridge is given perspective and scale by the inclusion of figures along the river, and the whole coheres in a fusion of rich color and light that marks this as one of Johnson's best pictures." (*Nineteenth-Century Art from the collection of Jo Ann & Julian Ganz*, exhibition catalogue, Washington, D.C., 1981, pp. 17-18)

As epitomized by this painting, "Johnson's tranquil meditations always study and celebrate the aesthetic harmonies in patterns of color, shape, and texture which link the diverse elements of the landscape, the ecological relations which make each natural element a part of an intricate whole and also the close interdependence between the natural system and the people who come to it for their livelihood, their recreation, and their spiritual renewal. Emphasizing these harmonies, Johnson's paintings seem intended to serve as the bridge between human viewers and the world." (G. Owens, *Nature Transcribed: The Landscapes and Still Lifes of David Johnson*, Ithaca, New York, 1988, p. 13)

A related work (*Natural Bridge, Virginia*, 1860) is in the collection of Reynolda House Museum of Art, Winston-Salem, North Carolina. In addition, Samuel Valentine Hunt created an engraving based on Johnson's smaller-scale oil painting of this same scene (Private Collection).



ASHER BROWN DURAND (1796-1886)

Haymaking

signed and dated 'A.B. Durand/1854' (lower left)
oil on canvas
34¼ x 51 in. (87 x 129.5 cm.)
Painted in 1854.

\$250,000-350,000

PROVENANCE

The artist.
(Probably) William P. Wright, New York, acquired from the above, 1854.
(Probably) Sale: Henry H. Leeds and Miner, *W.P. Wright Collection*, 18 March 1867, lot 32, sold by the above (as Summer).
Dr. C.W. Stewart, 1927.
Babcock Galleries, New York.
Acquired by the present owners from the above, 1988.

EXHIBITED

(Probably) New York, National Academy of Design, *29th Annual Exhibition*, March 22-April 25, 1854, no. 94.

LITERATURE

(Probably) H. Tuckerman, *Book of the Artists: American Artist Life, Comprising Biographical and Critical Sketches of American Artists*, New York, 1867, p. 196.
(Probably) The New York Historical Society, *National Academy of Design Exhibition Record, 1826-1860*, vol. 1 (A-L), New York, 1943, p. 139.
(Probably) D.B. Lawall, *Asher B. Durand: A Documentary Catalogue of the Narrative and Landscape Paintings*, New York, 1978, pp. 99-100, no. 181.
The Magazine Antiques, vol. 134, 1988, p. 24, illustrated.
F.T. Reuter, Jr., *Animal & Sporting Artists in America*, Middleburg, Virginia, 2006, p. 214.

Painted at the height of Asher B. Durand's career, *Haymaking* is a poetic work, which expresses the artist's unique and reverent vision of the American landscape. As soon as Durand began exhibiting his paintings, American critics acknowledged the quality of the artist's compositions and his place in the development of a national style. In 1847 a critic for the *New York Evening Post* compared Thomas Cole and Durand, writing, "It is now generally conceded, we believe, that Cole and Durand are the two most prominent landscape painters in this country. They are indeed artists of superior ability, and will undoubtedly hereafter be looked upon as the founders of two American schools. Each one is distinguished for peculiar excellencies...Durand paints the better study from nature so far as individuality is concerned, but Cole

produces with greater truth the uncommon effects observable in nature...Cole has a passion for the wild and tempestuous; Durand is a lover of the cultivated country when glowing in mellow sunlight." (as quoted in L.S. Ferber, *Kindred Spirits: Asher B. Durand and the American Landscape*, exhibition catalogue, New York, 2007, p. 161)

Haymaking captures the harmony that Durand saw in the nation's scenery with the stylistic sophistication that epitomizes his finest works. The foreground abounds with rich detail, the middle ground depicts a scene of pastoral tranquility and an expansive vista carries the viewer to the mountains and ominous sky in the background. While the cattle at the water's edge, the children at play in the meandering currents of the river, and the farmers hard at work serve to provide further detail to the dramatic scene, the verdant landscape serves as the principal subject. The scene is saturated with a warm, golden sunlight, which enhances its Edenic qualities and bestows the composition with a divine character. The shade, which enshrines the left side of the composition, serves as a foil for the light-filled vista and heightens its glorious effect. Oswaldo R. Roque has noted, "The effect of the success of Durand's style was to push American landscape painting further toward nature and away from man. His broader attitude to what was picture-worthy in nature and his assertion that attentiveness to nature's details was the only way of arriving at the truth were of vast import. His approach, of course, was productive of a realism that in subsequent years was taken to be his major contribution to the Hudson River School." (*American Paradise: The World of the Hudson River School*, New York, 1987, p. 37)

Haymaking, captures the harmonious equilibrium between civilized man and the wilds of nature, and the peace and plenty that comes from a free and democratic nation. This balance is an aspect of Durand's work that struck a particularly resonant chord with the American public, whose reaction to the Industrial Revolution was a growing nostalgia for the nation's pastoral history. The continuing appeal of naturalistic works such as *Haymaking* lies in their ability to simultaneously evoke the fleeting, yet powerful romance between man and nature during the formation of modern society, and speak to the continuing bond between Americans and their landscape.







SANFORD ROBINSON GIFFORD (1823-1880)

Lake Winnepesaukee

signed and dated 'SR Gifford 1858' (lower left)
oil on canvas
13½ x 25 in. (34 x 63.5 cm.)
Painted in 1858.

\$200,000-300,000

PROVENANCE

Edwin Thorne, Millbrook, New York, by 1881.
Sotheby's, New York, 15 March 1986, lot 27.
David Findlay Jr., New York.
Hirschl & Adler Galleries, Inc., New York, acquired from the above, 1987.
Acquired by the present owners from the above, 1997.

EXHIBITED

New York, Richard York Gallery, *Paintings of Light: 19th Century Landscapes by Americans*, October 1-November 9, 1991.
New York, Hirschl & Adler Galleries, Inc., *Our Own Bright Land: American Topographical Pictures, 1770-1930*, November 29, 1994-January 28, 1995, p. 30, no. 13.

LITERATURE

J.F. Weir, *A Memorial Catalogue of the Paintings of Sanford Robinson Gifford, N.A.*, 1881 (reprint 1974), p. 20, no. 150.
I. Weiss, *Sanford Robinson Gifford (1823-1880)*, PhD. diss., Columbia University, New York, pp. 176n4, 420n4.
I. Weiss, *Poetic Landscape: The Art and Experience of Sanford R. Gifford*, Cranbury, New Jersey, 1987, p. 9.
K.J. Avery, F. Kelley, *Hudson River School Visions: The Landscapes of Sanford R. Gifford*, exhibition catalogue, New York, 2003, p. 247.

A letter from the recognized expert on the artist, Dr. Ila Weiss, accompanies this lot.

Lake Winnepesaukee resulted from an 1858 trip to New Hampshire that was inspired by Sanford Gifford's desire to capture the beauty and grandeur of the White Mountains and the surrounding landscape. During the 1850s, this region saw increased tourist activity due to the recent completion of the St. Lawrence and Atlantic Railroad, which later became the Grand Trunk Railway and provided easy transportation from Portland, Maine to Gorham, New Hampshire. Numerous hotels opened to accommodate the expanding activity and ensured that the once-exclusive panoramic views of the Presidential range and the surrounding peaks could be enjoyed by a wider audience.

Lake Winnepesaukee, the largest lake in the state of New Hampshire and located centrally in the state just south of the White Mountains, similarly became a popular attraction to tourists and New England's elite. In the present work, we look south from an area just behind Moultonborough Bay not far from the eventual site of Castle in the Clouds or Lucknow, an extravagant home built by Thomas Gustave Plant, towards the towns of Gilford and Laconia, New Hampshire. In the distance Belknap Mountain and billowing clouds loom over the scene. While small structures dot the landscape and diminutive sailboats can be seen on the water, the two figures strolling in the foreground, highlighted by a brilliant shot of red, and the prominent structure at left draw the viewer into the composition. For Gifford, the inclusion of the figures and buildings indicate the onset of man's encroachment into this divine and pristine landscape.

Lake Winnepesaukee is emblematic of the most iconic Hudson River School works in palette, with various touches of muted browns, yellows and greens in a lively, painterly fashion, and it reflects Gifford's increasing interest in the effects of light and atmosphere. As with similar works, Gifford cloaks the landscape in a serene light and hazy glow evoking a soft and poetic mood. Gifford emphasizes closely related values in order to create a feeling of unity as well as to reveal nature's harmonious connections. Through his rich depiction of luminous light, Gifford is suggesting a transcendental notion of the passage from God to Nature to Man. "Gifford was not a rebellious spirit. He made no overt moves of rejection towards the system of style and belief that he shared with his friends and contemporaries in the second generation of the Hudson River School, though, in his concentration upon color and light, he did succeed in finding an identity within it. But more than this, the things that he shared with his contemporaries knowingly or unknowingly became transformed by an artistic mentality and sensibility that, in its refinement, acute sensitivity, delicacy, subtlety—in short, in its aestheticism—had no parallel among them...it was an exclusive art. Its perimeters were close and clearly marked, and were so in order that Gifford could devote himself to the subtleties of color and pictorial design that, in the final analysis, lay at the center of his artistic temperament, and that were no less central to the appeal his paintings had for his contemporaries and continue to exercise today." (N. Cikovsky, Jr., *Sanford Robinson Gifford*, Austin, Texas, 1970, p. 18)



PROPERTY FROM

The Collection of Kevin and Barrie Landry

18

JOHN FREDERICK KENSETT (1816-1872)



Coastal Waves at Sunset

signed with conjoined initials and dated 'J.F.K. 56' (lower right)

oil on canvas

10¼ x 18¼ in. (26 x 46.4 cm.)

Painted in 1856.

\$100,000-150,000

PROVENANCE

Alexander Gallery, New York.

Acquired by the present owners from the above, 1988.

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

**THE SEA IS ALL ALIVE, AND
DASHES AND ROARS AND DRAGS
THE PEBBLES DOWN. THE
SUNSET LOVELY...**

— JOHN FREDERICK KENSETT

PROPERTY FROM

The Collection of Kevin and Barrie Landry

19

LEMUEL D. ELDRED (1848-1921)



Bay of Fundy

signed and dated 'L.D. Eldred-1879' (lower right)

oil on canvas

22¼ x 36 in. (56.5 x 91.4 cm.)

Painted in 1879.

\$20,000-30,000

PROVENANCE

Skinner, Boston, Massachusetts, 20 November 1986, lot 54.

Acquired by the present owners from the above.

PROPERTY FROM

The Collection of Kevin and Barrie Landry

20

GEORGE HENRY DURRIE (1820-1863)



Miles to Salem

signed and dated 'G.H. Durrie/1862' (lower right)

oil on board

12 x 20 in. (30.5 x 50.8 cm.)

Painted in 1862.

\$100,000-150,000

PROVENANCE

Katherine Matthies, Waterbury, Connecticut.

Estate of the above.

Christie's, New York, 4 December 1987, sold by the above.

Mongerson-Wunderlich Galleries, Chicago, Illinois, acquired from the above.

Spanierman Gallery, LLC., New York.

Acquired by the present owners from the above, *circa* 1990s.

PROPERTY FROM

The Collection of Kevin and Barrie Landry

21

ALFRED THOMPSON BRICHER (1837-1908)



Afternoon Surf

signed 'AT Bricher' (lower right)

oil on canvas

15 x 33 in. (38.1 x 83.8 cm.)

\$30,000-50,000

PROVENANCE

Vose Galleries, Boston, Massachusetts.

Acquired by the present owners from the above, 1986

AUGUSTUS SAINT-GAUDENS (1848-1907)

The Puritan

inscribed 'AVGVTVS-SAINT GAVDENS' and stamped twice 'COPYRIGHT-/BY-AVGSTVS-/SAINT-GAVDENS/*M*/-DCCCXC-/IX*' (on the base)—inscribed 'THE-PVRITAN-' (along the base)
bronze with greenish-brown patina
30¼ in. (76.8 cm.) high
Modeled in 1886.

\$200,000-300,000

PROVENANCE

(Probably) Elizabeth Broun Ernst, Pittsburgh, Pennsylvania.
(Probably) The Winchester Thurston School, Pittsburgh, Pennsylvania, gift from the above, circa 1950.
(Probably) Sotheby's, New York, 21 May 2003, lot 183, sold by the above.
(Probably) Acquired by the present owners from the above.

LITERATURE

W. Craven, *Sculpture in America*, Cranbury, New Jersey, 1968, pp. 384-85, another example referenced.
B.G. Proske, *Brookgreen Gardens Sculpture*, Murrells Inlet, South Carolina, 1968, pp. 9-11, another example illustrated.
T. Armstrong, et al., *200 Years of American Sculpture*, New York, 1976, pp. 51, 81, pl. 18, another example illustrated.
J.H. Dryfhout, *The Work of Augustus Saint-Gaudens*, Hanover, New Hampshire, 1982, pp. 162-66, other examples illustrated.
M. Evert, *Discovering Pittsburgh's Sculpture*, Pittsburgh, Pennsylvania, 1983, pp. 293-94, another example illustrated.
K. Greenthal, *Augustus Saint-Gaudens: Master Sculptor*, exhibition catalogue, New York, 1985, p. 174.

K. Greenthal, et al., *American Figurative Sculpture in the Museum of Fine Arts Boston*, Boston, Massachusetts, 1986, pp. 238-42, no. 74, another example illustrated.

M.A. Goley, B. Wilkinson, *Augustus Saint-Gaudens: American Sculptor, From the Collection of the Saint-Gaudens Historic Site*, exhibition catalogue, Washington, D.C., 1992, pp. IV, VIII, no. 24.

T. Tolles, ed., *American Sculpture in The Metropolitan Museum of Art*, vol. I, New York, 1999, pp. 285-88, no. 123, another example illustrated.

H.J. Duffy, J.H. Dryfhout, *Augustus Saint-Gaudens: American Sculptor of the Gilded Age*, exhibition catalogue, Washington, D.C., 2003, p. 75, no. 39, another example illustrated.

The present bronze is one of several reductions made after Augustus Saint-Gaudens' 1886 monumental statue, *The Puritan*. The original work was commissioned for Stearns Square in Springfield, Massachusetts, by Chester W. Chapin to pay homage to his ancestor, Deacon Samuel Chapin, a founding member of the city. As there was no record on which to base Deacon Chapin's appearance, his descendants worked closely with Saint-Gaudens to ensure accuracy in the figure's dress, utilizing seventeenth-century woodblock prints for research. The stalwart figure, who confidently strides forward with walking stick in hand and a book held firmly under his left arm, was unveiled on Thanksgiving Day 1887. Representing more than just the singular man on which it was based, *The Puritan* stands for qualities of resilience, courage and moral fortitude—the all-important makings of an early American settler.



Photograph of Augustus Saint-Gaudens's *The Puritan* in Stearns Square, Springfield Mass. Photographer Unknown. Dryfhout, John H. *The Work of Augustus Saint Gaudens*. University Press of New England, 2008. pg. 163. fig.125. Print



FREDERIC REMINGTON (1861-1909)

The Broncho Buster

inscribed 'Frederic Remington' and 'CAST BY THE HENRY-BONNARD BRONZE CO N-Y 1895.' (on the base)—inscribed 'COPYRIGHTED 1895./by Frederic Remington.' (along the base)—stamped 'RR 19' (under the base)
bronze with brownish patina
24½ in. high (62.2 cm.)
Modeled in 1895; cast by 1900.

\$200,000-300,000

PROVENANCE

Mrs. G. Kimpton.
Newhouse Galleries, New York, acquired from the above, 1969.
J.N. Bartfield Galleries, Inc., New York, acquired from the above.
Shearson Lehman Hutton Collection, acquired from the above, 1988.
Private collection, Fort Lee, New Jersey, acquired from the above, 1991.
Christie's, New York, 24 May 2007, lot 81, sold by the above.
Acquired by the present owners from the above.

EXHIBITED

New Orleans, Louisiana, New Orleans Museum of Art, 1979-80.

LITERATURE

H. McCracken, *Frederic Remington: Artist of the Old West*, New York, 1947, n.p., pl. 41, another example illustrated.
P. Hassrick, *Frederic Remington: Paintings, Drawings and Sculpture in the Amon Carter Museum and the Sid W. Richardson Foundation Collections*, New York, 1973, pp. 180-81, another example illustrated.
M.E. Shapiro, *Cast and Recast: The Sculpture of Frederic Remington*, Washington, D.C., 1981, pp. 63-69, another example illustrated.
M.E. Shapiro, P. Hassrick, *Frederic Remington: The Masterworks*, New York, 1988, p. 172, pls. 47-48, another example illustrated.
J. Ballinger, *Frederic Remington*, New York, 1989, p. 74, another example illustrated.
M.D. Greenbaum, *Icons of the West: Frederic Remington's Sculpture*, Ogdensburg, New York, 1996, pp. 51-64, 171, another example illustrated.

Frederic Remington's *The Broncho Buster* is one of the most iconic artworks of the American frontier. The bronze sculpture of a cowboy breaking in a wild horse was an immediate success, symbolizing all that was triumphant and heroic of the West. The artist observed, "my oils will all get old and watery...my watercolors will fade—but I am to endure in bronze...I am doing a cowboy on a bucking bronco and I am going to rattle down through the ages." (as quoted in P. Hassrick, *Frederic Remington: The Masterworks*, New York, 1988, p. 182)

The Broncho Buster was originally cast by Henry-Bonnard Bronze Co. in 1895. The foundry produced a total of 64 sand castings of the bronze between 1895 and 1900, making the present work a lifetime cast. Michael Greenbaum writes, "Approximately the first forty sand castings of *The Broncho Buster* made through 1898 bear production years; the remaining twenty-four castings in the edition generally do not contain the year, but as indicated by Remington's records the statuettes were created between 1898 and 1900." (*Icons of the West: Frederic Remington's Sculpture*, Ogdensburg, New York, 1996, p. 30)

IT WAS REMINGTON'S FIRST SCULPTURE, AND THE FIRST SCULPTURE EVER TO PORTRAY A COWBOY IN CLASSIC ATTIRE... ON A BUCKING HORSE.



THOMAS MORAN (1837-1926)

*Entrance to the Grand Canal, Venice*

signed with initials in monogram and dated 'TMoran-1915.' with artist's thumbprint (lower right)—inscribed with title (on the stretcher)
oil on canvas
20 x 30 in. (50.8 x 76.2 cm.)
Painted in 1915.

\$100,000-150,000

PROVENANCE

August Heckscher, Huntington, New York, by 1920.
Heckscher Museum of Art, Huntington, New York, 1959.
Hirschl & Adler Galleries Inc., New York.
Meredith Long & Company, Houston, Texas, acquired from the above, 1971.
Private collection.
Turak Gallery, Philadelphia, Pennsylvania, by 2004.
Spanierman Gallery, LLC, New York.
Private collection, New York, acquired from the above, 2005.
Sotheby's, New York, 17 May 2012, lot 53, sold by the above.
Questroyal Fine Art, LLC, New York, acquired from the above.
Acquired by the present owner from the above, 2014.

EXHIBITED

Huntington, New York, Heckscher Museum of Art, *The Moran Family*, June-July 1964, no. 56.
East Hampton, New York, Guild Hall, November-December 1965.
New York, Spanierman Gallery, LLC, *A Century of American Art: 1850-1950, Paintings, Sculpture and Works on Paper*, October 2004.

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

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

ALBERT BIERSTADT (1830-1902)

*Lake Tahoe, California*

signed with conjoined initials 'ABierstadt' (lower right)
oil on paper laid down on canvas
13¾ x 18¾ in. (34.9 x 47.6 cm.)

\$120,000-180,000

PROVENANCE

Clapp & Graham Company, Inc., New York.
John M. Henderson, Cleveland, Ohio, acquired from the above, 1918.
By descent to the present owner.

In 1863, on his second trip West, Albert Bierstadt made his first visit to California, stopping at Lake Tahoe and marveling at the surrounding landscape. While his stay was brief, the area had a profound impact on Bierstadt and his traveling companion, Fitz Ludlow. Ludlow noted, "Just across the [California] boundary, we sat down on the brink of glorious Lake Tahoe...a crystal sheet of water fresh-distilled from the snow peaks...Geography has no superior to this glorious sea." ("Among the Mormons," *Atlantic Monthly*, April 1864, pp. 494-95)

One of the original owners of the present work, John M. Henderson, was a prominent Cleveland, Ohio attorney whose firm's clients included members of the Rockefeller Family and Alexander Winton. The firm, Henderson and Quail, played an integral role in the real estate, commercial and civic advances of the city of Cleveland.

ALBERT BIERSTADT (1830-1902)

*Horse in an Indian Encampment*

signed with conjoined initials and dated 'ABierstadt 186*' (lower right)
 oil on canvas
 16 x 24 in. (40.6 x 61 cm.)
 Painted circa 1860s.

\$60,000-80,000

PROVENANCE

Private collection, Virginia.

Acquired by the present owner from the above, 2004.

The present work likely depicts a Sioux Indian encampment near Fort Laramie, which was then part of the Nebraska Territory. In 1859, Albert Bierstadt joined Colonel Landers on a surveying expedition throughout the West, marking the artist's first visit to the region that would help form the basis for the rest of his career and result in such notable works as *Indians Traveling Near Fort Laramie* (1861, American Western Art Museum—The Anschutz Collection, Denver, Colorado) and *Lander's Peak* (1863, The Metropolitan Museum of Art, New York). It was probably the experiences on this trip, which included a visit to Fort Laramie, that inspired the present painting. Sitting below Laramie Peak along the North Platte River, Fort Laramie was originally a fur trading post that, at the time Bierstadt visited, was the site of numerous peace negotiations between the fledgling American government and the Native American tribes in the area. Bierstadt was fascinated by the scenery and people, taking several stereographs and painting studies. In the present work, the striking mountains and Indian encampment form the perfect setting for Bierstadt's equestrian subject.

ADOLPH ALEXANDER WEINMAN (1870-1952)

*Chief Black Bird, Ogalalla Sioux*

inscribed 'CHIEF/BLACK/BIRD.../OGALALLA/SIOUX./A-A-WEINMAN. SC' (on the shoulder)—inscribed 'ROMAN BRONZE WORKS N-Y-' (along the base)

bronze with brown patina

18 in. (45.7 cm.) high

Modeled in 1903.

\$100,000-150,000

PROVENANCE

Private collection, Los Angeles, California.

Acquired by the present owner from the above.

LITERATURE

L.S. Ferber, P.H. Hassrick, *After the Hunter: The Art Collection of William B. Ruger*, New York, 2002, pp. 50-51, 195, no. 205, another example illustrated. T. Tolles, T.B. Smith, *The American West in Bronze*, exhibition catalogue, New York, 2013, pp. 45-46, 166, nos. 78-79, fig. 55, other examples illustrated.

Adolph Weinman met Chief Blackbird, an esteemed veteran of the Great Sioux War of 1876, in New York in 1903 while Blackbird was performing in Colonel Frederick T. Cummins' Wild West show "Indian Congress and Life on the Plains." Blackbird also served as the figure at left in Weinman's monumental sculpture *Destiny of the Red Man* exhibited at the Louisiana Purchase Exposition in St. Louis in 1904. Carol Clark writes, "In the photographs published by the Omaha photographer Frank A. Reinhart in 1900 and in the bronze, Blackbird wears the eagle-feather headdress and beaded-hide shirt that mark his status as a warrior. The fact that emerges through the feathers, ribbons, beaded hide, and long locks of hair is a fusion of the artist's model, Wild West performer, and stoic warrior a quarter century after his defeat by a white army." ("Indians on the Mantel and in the Park," *The American West in Bronze*, New York, 2013, pp. 45-46)

SETH EASTMAN (1808-1875)



Feeding the Dead

inscribed with title and signed 'Capt. S. Eastman U.S.A. Delt.'
(on the paper support)
watercolor on paper laid down on paper
7 1/8 x 9 3/8 in. (18 x 24.5 cm.)
Executed circa 1850.

\$20,000-30,000

PROVENANCE

Goodspeed's, Boston, Massachusetts, by 1934.
Erskine Hewitt, Ringwood, New York.
Estate of the above, 1938.
Parke-Bernet, New York, 19 October 1938, lot 423, sold by the above.
William Coverdale, Murray Bay, Quebec, Canada, (probably) acquired
from the above.
(Probably) Acquired by the late owner from the above.

LITERATURE

H.E. Schoolcraft, *The Indian Tribes of the United States*, Philadelphia,
Pennsylvania, 1884, p. 213, illustrated.

As an officer in the U.S. Army, Seth Eastman was afforded some of the earliest opportunities to document the customs of Western Native American peoples. Best known for his objective view on Native life, Eastman lived among his subjects while stationed at frontier forts, including at Fort Snelling, located at the confluence of the Mississippi and Minnesota Rivers near present-day Minneapolis. This locale and the Dakota people living in the area likely inspired the scene depicted in *Feeding the Dead*.

Sarah E. Boehme writes, "Between 1849 and 1855 the artist prepared illustrations for Henry Rowe Schoolcraft's monumental publication *Historical and Statistical Information Respecting the History, Condition and Prospects of the Indians Tribes of the United States*. Schoolcraft, a self-taught geologist, former Indian agent, and collector of Indian legends, obtained a commission to produce a report on the status of Indian tribes, a publication authorized by Congress in 1847. Eastman, who eagerly sought the post of illustrator for the comprehensive report, eventually produced over eighty-five compositional drawings of Indian life and of landscapes, as well as more than 180 technical drawings of artifacts and maps. These were the basis for lithographs, chromolithographs, and engravings that were interspersed throughout the lengthy text." ("An Officer and an Illustrator: On the Indian Frontier," *Seth Eastman: A Portfolio of Native American Indians*, Afton, Minnesota, 1995, p. 2)

Reproduced as a steel engraving within this six-volume tome, *Feeding the Dead* illustrates the Dakota funereal practice of bringing nourishment to the deceased, who were traditionally buried on scaffolds in the open air. The painting shows a detailed landscape including a body of water and high hills, but primarily focuses on the mechanics of the ritual at hand, accentuating the real emotional content of the scene, while avoiding unnecessary drama. Although perhaps not a photographic reproduction of the event, the painting effectively conveys with Eastman's celebrated trustworthiness both the untouched cultural and geographical uniqueness of America at this early date.

In 1868, Eastman produced a related oil painting, which is in the collection of the U.S. House of Representatives in Washington, D.C.

ALFRED JACOB MILLER (1810-1874)

*Pocahontas*

signed with initials in monogram 'AJM' (lower left)
oil on paper laid down on board
8½ x 8 in. (21.6 x 20.3 cm.)

\$60,000-80,000

PROVENANCE

The artist.

Laurence Vernon Miller, Baltimore, Maryland, brother of the artist,
gift from the above, *circa* 1860.

Credilla Miller, Baltimore, Maryland, wife of the above, by descent.

Credilla Miller Wickham, daughter of the above, by descent.

Credilla Wickham Bordley, by descent.

Private collection, by descent.

Christie's, New York, 2 December 1998, lot 62.

Acquired by the present owner from the above.

EXHIBITED

Santa Fe, New Mexico, Gerald Peters Gallery; New York, Gerald Peters Gallery,
Alfred Jacob Miller: Artist as Explorer, September 10, 1999-January 29, 2000,
pp. 48-49, pl. 1, illustrated.

**POCAHONTAS THE KINGS
DEAREST DAUGHTER, WHEN NO
INTREATY COULD PREVAIL, GOT
[MY] HEAD IN HER ARMES, AND
LAID HER OWNE UPON [MINE] TO
SAVE [ME] FROM DEATH.**

— JOHN SMITH

HENRY F. FARNY (1847-1916)*Indian Encampment*

signed and dated 'H.F. Farny-. /92' with artist's device (lower right)
gouache on paper
image, 8¼ x 14 in. (21 x 35.6 cm.); overall, 8¾ x 14½ in. (22.2 x 36.8 cm.)
Executed in 1892.

\$300,000-500,000

PROVENANCE

Judge Ferdinand Jelke Jr., Cincinnati, Ohio, 1900.

Ferdinand Jelke III, by descent.

Janel Jelke Kenworthy, by descent, circa 1970.

Private collection, Pennsylvania.

Private collection, Wyoming, 2005.

Christie's, New York, 20 May 2009, lot 28.

Acquired by the present owner from the above.

An exceptional example of the artist's work in gouache, *Indian Encampment* of 1892 was executed during the height of Henry Farny's painting career. A detailed depiction of everyday life, the present work reveals Farny's masterful handling of color, space and atmosphere, together with his celebrated dedication to rendering his Native American subject in a decidedly compassionate manner.

French by birth, Farny immigrated to Pennsylvania with his parents and shortly thereafter settled in Cincinnati, Ohio, where he spent the remainder of his life. Following the path of earlier Cincinnati artists, Farny traveled to Europe to study in Germany. There, Farny not only acquired technical skills but also made the acquaintance of Albert Bierstadt, who encouraged him to travel to the American West. Farny made his first trip to the West in 1881, spending time at Fort Yates along the Missouri River near present day North Dakota. He returned West again in 1883 and 1884 and continued to visit until his last trip in 1894. During these trips, Farny often became an active participant in the

social life of the Indians he encountered, while also gathering materials for the works he would later complete in his Cincinnati studio.

Collecting artifacts and props from the Indians he came to know affectionately, Farny recreated scenes and events he witnessed on the Plains and in the mountains. Aided by on-site sketches and photographs, Farny gathered sufficient material and firsthand experience to paint the Indians of the American West in a notably sympathetic fashion. In contrast to many of his contemporaries who employed exaggerated effects of light, aggrandized scale and explosions of action to create drama, Farny succeeded in portraying his narratives with an uncommon subtlety and harmony and imbuing them with great emotion.

Farny's ability to accurately capture his then-mysterious subjects was heightened through his use of color in conveying the atmosphere and landscape in which they lived. In *Indian Encampment*, in order to give the viewer a sense of the ethereal beauty of the untouched land, Farny chooses tones of blue, green and gray to depict the evenly sun-drenched landscape. The pale, hardened ground on which the figural group stands is complemented by cooler bands of green in the middle ground and an expansive blue sky. The entire composition is thoughtfully developed with contrasting horizontal bands of warm and cool tones that effectively lend to the expansiveness of the overall landscape. Combined with Farny's precise modeling and exacting detail, the result is an intense clarity of vision and strength of emotion.

Farny's treatment of his American Indian subject, in his characteristically subtle manner, won the artist great popularity and acclaim during his lifetime, including from President Theodore Roosevelt, and has contributed to his continued celebration to this day.

THE NATION OWES YOU A GREAT DEBT. IT DOES NOT REALIZE NOW, BUT IT WILL SOME DAY. YOU ARE PRESERVING PHASES OF AMERICAN HISTORY THAT RAPIDLY ARE PASSING AWAY.

-THEODORE ROOSEVELT TO HENRY FARNY, 1902



JAMES EARLE FRASER (1876-1953)

The End of the Trail

inscribed '© FRASER. 1918' (on the base)—inscribed 'ROMAN BRONZE WORKS INC N-Y-' (along the base)—inscribed 'R.B.10.' (underneath the base)
 bronze with green patina
 33½ in. (85.1 cm.) high
 Modeled in 1894; cast by 1919.

\$250,000-350,000

PROVENANCE

Private collection, California.
 Harry Millard, Hollywood, California, (possibly) gift from the above, circa 1950s.
 Private collection, by descent, 1969.
 By descent to the present owner.

LITERATURE

T. Tolles, T.B. Smith, *The American West in Bronze*, exhibition catalogue, New York, 2013, pp. 11, 25, 49-51, 154, no. 21, figs. 13, 61, other examples illustrated.

James Earle Fraser's celebrated sculpture *The End of the Trail* captures the despair of Native Americans over the loss of their homeland, simultaneously drawing attention to their plight and poignantly celebrating their indelible character.

Raised on a family ranch in the Dakota Territory, present-day South Dakota, Fraser attended school in Minneapolis before his family moved to Chicago, where he attended evening classes at the Art Institute. In 1896 Fraser travelled to Paris in order to pursue his career in earnest and soon enrolled at the famed École des Beaux-Arts. During his time abroad, Fraser met Augustus Saint-



Photograph of James Earle Fraser's *End of the Trail* at the Panama-Pacific International Exposition, San Francisco, 1915. Photographer Unknown. Tolles, Thaler and Smith, Thomas Brent, *The American West in Bronze*, The Metropolitan Museum of Art, 2013. pg.11. fig.13. Print

Gaudens, whom he would continue to assist upon his return to America, where he eventually established a studio of his own in New York in 1902. In addition to the present work, Fraser is also well-known today for his contributions to the design of the Buffalo Head Nickel, as well as for numerous public monuments in Washington, D.C.

First modeled in plaster in 1894, Fraser's vision for *The End of the Trail* was initially realized in monumental scale to feature prominently at the 1915 Pan-Pacific International Exposition in San Francisco, where it won a gold medal. Fraser acknowledged that the inspiration for the work was largely based on his own experience, expressing sympathy for Sioux Indians who would venture out from their confinement on the Crow Creek Reservation to hunt on their ancestral lands near his childhood home. Fraser further explained that he was inspired by a notion he overheard from trappers of his grandfather's generation, professing that the Native American tribes were being pushed further and further from their homelands. Ultimately, after considering other sculptures in the subject, Fraser landed on the idea "of making an Indian which represented his race reaching the end of the trail, at the edge of the Pacific [Ocean]." (T. Tolles, T.B. Smith, *The American West in Bronze*, New Haven, Connecticut, 2013, p. 50)

In his interpretation of the trail's end, Fraser depicts an exhausted Native American warrior slumped on his mount. The pair visibly struggle against the elements, as seen in the positioning of the horse's windblown tail and the rider's robe and hair. From the earliest days, this dramatic positioning elicited a range of reactions from the American public. One period publication announced his subject as, "...the tragic figure of the last Indian, on Horseback. The horse crouched before the fury of the storm back of him, and the man's figure bent halfway to the horse's mane. They are indeed at the end of the trail, and the great storm that has driven them on is the national stupidity that has greedily and cruelly destroyed a race of people possessing imagination, integrity, fidelity and nobility. This monument erected would be to the nobility of the Indian." ("A Sculptor of People and Ideals," *The Touchstone*, New York, May 1920, vol. VII, no. 2, p. 93) Such sentiments represented early recognition of the role that non-Native Americans played in the demise of the country's original inhabitants, while also building on an already widely established romantic notion of the American Indian.

The image's popularity likely resulted in Fraser's reducing his heroic plaster monument into two smaller sculptures. The larger reduction measures 44-inches, while the present version of the sculpture is a reduction in the smaller 33-inch scale. An entry for the present cast, number 10 in the edition, is located in the Roman Bronze Works ledger book for February 28th, 1919. Other editions of the sculpture in this scale are in the collections of The Metropolitan Museum of Art, New York, and the Buffalo Bill Center of the West, Cody, Wyoming.



CHARLES MARION RUSSELL (1864-1926)



Weapons of the Weak

inscribed 'CM/Russell' with artist's skull device and 'R.B.W.' (along the base)
bronze with brown patina
5¾ in. (14.6 cm.) high
Modeled in 1921; cast circa 1922-28.

\$40,000-60,000

PROVENANCE

The artist.
John D. Ryan, Butte, Montana, acquired from the above.
John D. Ryan, Phoenix, Arizona, grandson of the above, by descent.
Estate of the above.
Gerald Peters Gallery, Santa Fe, New Mexico, acquired from the above.
Acquired by the late owner from the above, 1997.

LITERATURE

R. Stewart, *Charles M. Russell: Sculptor*, New York, 1994, pp. 77-78, 100, 102, 131n131, 226-29, another example illustrated.
G. Peters, *Charles M. Russell: The Artist in His Heyday*, exhibition catalogue, Santa Fe, New Mexico, 1995, p. 126, no. 48, another example illustrated.

When *Weapons of the Weak* was first exhibited in 1921, a critic for the *Los Angeles Times* lauded, "the perfection in the composition of the mother bear, who has seized her two cubs in her arms...to defend them from the dangerous quills of an approaching fretful porcupine. What action, and what consummate skill in the delineation of bruin life and character." (as quoted in *Charles M. Russell: Sculptor*, p. 227)

According to a letter written by Ginger Renner, the present work is an original lifetime casting by the artist. Rick Stewart writes, "When [Homer] Britzman published his compilation of Russell Bronzes in 1949, he listed a total of eleven casts for *Weapons of the Weak*. Excluding the four Nelli casts made in 1942 puts the number of casts produced in Nancy Russell's lifetime at seven. Approximately ten casts of the work are known to be in public and private collections, but at least four are examples cast after Nancy Russell's death." (*Charles M. Russell: Sculptor*, New York, 1994, p. 228) Other examples are in the collections of the Amon Carter Museum of American Art, Fort Worth, Texas; the Buffalo Bill Center of the West, Cody, Wyoming; and the Stark Museum of Art, Orange, Texas.

NICOLAI FECHIN (1881-1955)

Portrait of Muriel Williams

signed 'N. Fechin' (lower right)
oil on canvas
20 x 16 in. (50.8 x 40.6 cm.)
Painted *circa* late 1920s.

\$150,000-250,000

PROVENANCE

Stendahl Art Galleries, Los Angeles, California.
Mrs. Eda Hurd Lord, La Jolla, California, acquired from the above, 1930.
By descent to the present owner.

From his earliest days as a young student in Russia, Nicolai Fechin was captivated by portrait painting. The widely varying faces of the people he encountered over the course of his career, from across the globe, were often

selected on the basis of their vitality and the character they emanated. Fechin was never content with merely capturing a likeness on canvas, but rather strove to portray the spirit of each sitter, whether a Russian peasant, a Balinese dancer, Native American adolescent or prominent member of society.

Speaking of the present work, the artist's daughter, Eya Fechin Branham, states; "I remember the oil portrait of Muriel Williams. We met the family in California and then later stopped to see them in Arizona in their little house there long before Tempe and Phoenix became so much of a city." (Unpublished letter, November 4th, 1985) In the present work, Fechin skillfully captures the seemingly mischievous personality of his young sitter in a characteristically robust, painterly style of execution and an aggressive yet elegant balance of color, line and form, resulting in an elaborate yet harmonious painting.

MARSDEN HARTLEY (1877-1943)

Landscape with Single Cloud

oil on canvas
28½ x 41 in. (72.4 x 104.1 cm.)
Painted in 1922-23.

\$500,000-700,000

PROVENANCE

The artist.
Carl Sprinchorn, New York, acquired from the above, by 1945.
The Downtown Gallery, New York, by 1964.
The Edith Gregor Halpert Collection, New York.
Sotheby Parke-Bernet, New York, *20th Century American Paintings, Drawings, Watercolors and Sculpture: The Edith Gregor Halpert Collection (The Downtown Gallery)*, 14 March 1973, lot 107, sold by the above.
Andrew Crispo Galleries, New York, acquired from the above.
Private collection, New York, acquired from the above.
Hirschl & Adler Galleries, Inc., New York, 1985.
Acquired by the present owner from the above, 1986.

EXHIBITED

New York, The Downtown Gallery, *39th Anniversary Exhibition*, October 6-31, 1964.
New York, The Downtown Gallery, *42nd Anniversary Exhibition*, September 26-October 21, 1967.
Purchase, New York, State University of New York, Purchase College, Neuberger Museum of Art, *The Private Eye*, April 8-June 10, 1984.
New York, Hirschl & Adler Galleries, Inc., *Modern Times: Aspects of American Art, 1907-1956*, November 1-December 6, 1986, p. 58, no. 49, illustrated.
Roslyn, New York, Nassau County Museum of Art, *Landscape of America: The Hudson River School to Abstract Expressionism*, November 9, 1991-February 21, 1992, n.p., illustrated.

LITERATURE

Archives of American Art, Elizabeth McCausland Files.
R.S. Harnsberger, *Four Artists of the Stieglitz Circle: A Sourcebook on Arthur Dove, Marsden Hartley, John Marin, and Max Weber*, Ann Arbor, Michigan, 2002, p. 138.

This work is included in Gail R. Scott's *Marsden Hartley Legacy Project*.

While in Berlin between 1923 and 1924, Marsden Hartley painted a powerful series of works that recall his sojourn in the American Southwest years earlier. *Landscape with Single Cloud* is one of these dreamlike, modern paintings collectively referred to as New Mexico Recollections. Evoking the unique spiritual meaning to be found within the hills of the Southwest, "In contradistinction to the earlier New Mexico works executed either in situ or while in New York, these paintings exude a brute force and dramatic vigor heretofore not encountered in Hartley's artistic vocabulary." (J. Hokin, *Pinnacles and Pyramids: The Art of Marsden Hartley*, Albuquerque, New Mexico, 1993, p. 48)

Hartley first arrived in New Mexico in June of 1918 and was immediately inspired by the unique light and colors of the landscape, remaining for about eighteen months. He regarded the land as sacred and mysterious, writing

that, "any one of these beautiful arroyos and canyons is a living example of the splendour of the ages...and I am bewitched with their magnificence and their austerity; as for the colour, it is of course the only place in America where true colour exists, excepting the short autumnal season in New England." (as quoted in B. Haskell, *Marsden Hartley*, New York, 1980, p. 58) Despite his prolific production in pastel and oil while in New Mexico, Hartley did not feel that he had truly captured the essence of the place and subsequently revisited the subject while in New York in 1920.

However, it was not until almost three years later in Berlin that Hartley was finally able to fully reconcile his relationship with the American Southwest. After focusing on other subject matter during much of his time in Germany, Hartley planned to visit the European countryside for new inspiration and told Alfred Stieglitz that he "revisited his memories of the vast New Mexican landscape in preparations for his pending change of scenery." (K. Wilson in E.M. Kornhauser, ed., *Marsden Hartley*, New Haven, Connecticut, 2002, p. 302) The resulting works, as epitomized by *Landscape with Single Cloud*, are strikingly emotive, abstracted compositions. As noted by Jeanne Hokin, "With a simplistic, almost abstract idiom, he eliminated all extraneous detail and reduced the New Mexico landscape to elemental, inchoate forms to convey the 'natural wave rhythms' of the primordial landscape of the American West." (*Pinnacles and Pyramids: The Art of Marsden Hartley*, p. 48)

Indeed, in *Landscape with Single Cloud*, Hartley delights in the undulating rhythm found in the bold outline of the rolling red hills and sculptural clouds of his remembered Southwest. The white and red swirls in the dark, looming sky seem to borrow notes from elsewhere in the scene to create a cohesive pulse throughout the ominous composition. Abstracting and compressing the perspective of the environment, Hartley further emphasizes the windswept desolation of the land with thinly applied, curving brushstrokes that exude virility and expression. Heather Hole writes, "Much of the personal and psychological content is expressed in highly symbolic ways. The paintings are markedly unpopulated, empty of human beings, yet the symbolic objects and even the landscape itself come to represent and refer to those missing people." (*Marsden Hartley and the West: A Search for American Modernism*, New Haven, Connecticut, 2007, p. 98) These dreamlike New Mexico Recollections were truly a catharsis for Hartley, who wrote to Stieglitz, "I have calmed down generally in composition & general effects—I think you'll like the 'simplicity' of the new work—and a certain coming toward repose & thank heaven at least no intervention of private states of personal existence. I think they are for the first time in my life—almost without me in them." (as quoted in *Marsden Hartley*, 2002, p. 304)

According to Gail Scott, the present work is comparable to Hartley's *Landscape with Arroyo* (1923) in the collection of the McNay Art Museum, San Antonio, Texas.



MAYNARD DIXON (1875-1946)*Cloud*

signed and dated 'Maynard Dixon Ariz March 1941' (lower left)—signed again,
numbered '607' and inscribed with title (on the reverse)

oil on canvas laid down on board

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

Painted in 1941.

\$25,000-35,000

PROVENANCE

Private collection, Italy, *circa* 2008.

This work is listed as #607 in Maynard Dixon's master paintings ledger.

36

OSCAR EDMUND BERNINGHAUS (1874-1952)



Transportation in Alaska (Winter Scene with Eskimo Sled)

oil on canvas
21 x 45 in. (53.3 x 114.3 cm.)
Painted circa 1914.

\$30,000-50,000

PROVENANCE

The artist.
August A. Busch, Sr., St. Louis, Missouri, commissioned from the above.
August A. Busch, Jr., St. Louis, Missouri, 1976.
Gift to the present owner from the above.

EXHIBITED

Phoenix, Arizona, Phoenix Art Museum; Palm Springs, California, Palm Springs Desert Museum, *The Popular West: American Illustrators, 1900-1940*, April 1-November 21, 1982, no. 43.

LITERATURE

St. Louis Art Museum, "1977 Acquisitions," *Bulletin*, vol. 14, no. 3, September 1978, p. 99.
G.E. Sanders, *Oscar E. Berninghaus, Taos, New Mexico: Master Painter of American Indians and the Frontier West*, Taos, New Mexico, 1985, p. 134 (as *Transportation in Alaska*).

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

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

The present work is part of an extraordinary collection of Berninghaus' work completed for the Anheuser-Busch Brewing Company of St. Louis. The patronage of the Busch family provided pivotal financial support for Berninghaus as he fulfilled commissions for calendars and promotional prints. The artist also became a close friend and frequent guest of the Busch family at their estate, Grant's Farm.

JOSEPH CHRISTIAN LEYENDECKER (1874-1951)

*Little Cowboy Takes a Licking*

signed with initials in monogram 'JCLeyendecker' (lower left)
 oil on canvas
 31 x 24 in. (78.7 x 61 cm.)
 Painted in 1938.

\$150,000-250,000

PROVENANCE

The artist.
 John W. Mettler, New Brunswick, New Jersey, (probably) acquired from the
 above.
 By descent to the present owner.

LITERATURE

The Saturday Evening Post, August 20, 1938, cover illustration.
 J. Cohn, *Covers of the Saturday Evening Post*, New York, 1995, p. 167, illustrated.
 L.S. Cutler, J.G. Cutler, *J.C. Leyendecker: American Imagist*, New York, 2008,
 p. 166, illustrated.

The present work was published as the cover illustration of the August 20th,
 1938 issue of *The Saturday Evening Post*.

JOSEPH CHRISTIAN LEYENDECKER (1874-1951)

*Too Many Green Apples*

signed with initials in monogram 'JCLeyendecker' (lower right)

oil on canvas

32 x 24 in. (81.3 x 61 cm.)

Painted in 1933.

\$80,000-120,000

PROVENANCE

The artist.

John W. Mettler, New Brunswick, New Jersey, (probably) acquired from the above.

By descent to the present owner.

LITERATURE

The Saturday Evening Post, September 16, 1933, cover illustration.

J. Cohn, *Covers of the Saturday Evening Post*, New York, 1995, p. 152, illustrated.

L.S. Cutler, J.G. Cutler, *J.C. Leyendecker: American Imagist*, New York, 2008, p. 159, illustrated.

The present work was published as the cover illustration of the September 16th, 1933 issue of *The Saturday Evening Post*.

NORMAN ROCKWELL (1894-1978)

Study for 'Which One?'

signed 'Norman/Rockwell' (lower right)
mixed media on paperboard
image, 20½ x 16 in. (52.1 x 40.6 cm.);
overall, 27½ in. x 23 in. (69.9 x 58.4 cm.)
Executed circa 1944.

\$200,000-300,000

PROVENANCE

Jarvis Rockwell, Jr., brother of the artist.
Private collection, Florida, goddaughter of the above, gift from the above.
By descent to the present owner.

The present work will be included as an addendum work in the Project Norman database created by the Norman Rockwell Museum, Stockbridge, Massachusetts.

The present work is a study for Norman Rockwell's iconic painting *Which One?* published on the cover of the November 4th, 1944 edition of *The Saturday Evening Post*. In 1944, in the middle of World War II, the American public faced a difficult decision in the race for the White House. Democratic incumbent Franklin Delano Roosevelt was running for a fourth consecutive term in the midst of controversy over his foreign policy decisions, while Thomas E. Dewey was the strong challenging Republican with experience as the Governor of New York. As was his practice, the subject and sentiment of Norman Rockwell's *Post* cover that month reflected the American public consciousness, with the present image serving as a poignant representation of the questions and concerns that can plague the common citizen during the election season.

In the present work, as in the final painting which ultimately featured a different model, Rockwell depicts a single gentleman postponing his choice at the voting booth for a final consideration of the candidates. Under his arm he holds a newspaper that pointedly asks, "Which One?" below photographs of the two politicians, suggesting he has been gathering information up until the moment of truth. Executed with a brilliant level of detail, the man's quizzical expression exudes the quintessential hint of exaggeration and humor that has become forever associated with the artist's best works. As Christopher Finch has written of Rockwell's WWII-era paintings, "What is most important about this period, in relation to his career as an illustrator, is the fact that he was given an opportunity to prove to himself and to others that he was capable of dealing with serious subjects without abandoning the human touch which had always been his trademark." (*Norman Rockwell's America*, New York, 1975, p. 200) Embodying this careful balance, the present work serves as a positive reflection of the nation's psyche, and a coping mechanism for its viewers, still resonating with voters today as they face their own important moments of decision.



Norman Rockwell, *Massachusetts Mutual Life Insurance Company advertisement*, November 5, 1960 © 2018 the Norman Rockwell Family Entities



*norman
rockwell*

MAXFIELD PARRISH (1870-1966)

A Venetian Night's Entertainment ("The two young men were presently hobnobbing over a glass of canary...")

signed with initials 'M-P' (lower left)

oil on paper laid down on panel

17 x 11½ in. (43.2 x 29.2 cm.)

Painted in 1903.

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

PROVENANCE

St. Louis Art Museum, St. Louis, Missouri, 1905.

Private collection, St. Louis, Missouri, acquired from the above.

Private collection, by descent.

[With]La Galeria, San Mateo, California, *circa* 1978.

[With]Maxwell Galleries, San Francisco, California, *circa* 1982.

American Illustrators Gallery, Inc., New York, acquired from the above, *circa* 1983.

Acquired by the present owner from the above, *circa* 1995.

EXHIBITED

Plainfield, New Hampshire, Maxfield Parrish Museum ("The Oaks"), *A Circle of Friends*, May-October 1978.

San Francisco, California, Fine Arts Museums of San Francisco, *Venice: The American View, 1860-1920*, October 20, 1984-April 21, 1985, no. 32, illustrated.

LITERATURE

"The Periodical Press," *Boston Home Journal*, vol. 59, January 3, 1903, p. 14.

E. Wharton, "A Venetian Night's Entertainment," *Scribner's Magazine*,

December 1903, p. 351, frontispiece illustration.

C. Ludwig, *Maxfield Parrish*, New York, 1973, pp. 70, 212.

T. Castle, *Masquerade and Civilization: The Carnavalesque in Eighteenth-century English Culture and Fiction*, Stanford, California, 1986, p. 338.

A. Gilbert, *Maxfield Parrish: The Masterworks*, 1992, pp. 80-81, fig. 4.25, illustrated.

L.S. Cutler, J.G. Cutler, *Maxfield Parrish and the American Imagists*, Edison, New Jersey, 2004, p. 120, illustrated.

D. Davis, *The Secret Lives of Frames: One Hundred Years of Art and Artistry*, New York, 2007, p. 199.

The present work retains its original Stanford White designed frame.

**HERE WAS THE VERY WORLD OF THE OLD PRINT,
ONLY SUFFUSED WITH SUNLIGHT AND COLOUR,
AND BUBBLING WITH MERRY NOISES.
WHAT A SCENE IT WAS!**





Concert in St. Mark's Place, Venice, Italy c. 1900. © Apic/RETIRED/Hulton Archive/ Getty Images

Originally painted as the frontispiece for Edith Wharton's short story "A Venetian Night's Entertainment," the present work exemplifies Maxfield Parrish's celebrated ability to create a portal into a fantastical world. Blending Pre-Raphaelite style and remarkable artistic talent, Parrish imbues Wharton's narrative subject with visual wonder and delight. An immediate success since its time of execution, *A Venetian Night's Entertainment* was the first Parrish oil painting to ever be acquired by a museum when it was purchased by the St. Louis Art Museum in 1905.

Widely regarded as one of the most popular American illustrators, Parrish received his first magazine commission in 1895 for an Easter cover of *Harper's Bazaar*. This illustration was the start of a tremendous career that included work for publications including *Life*, *Ladies' Home Journal*, *Harper's Weekly* and *Scribner's*. The present work was commissioned directly by the editor of *Scribner's* to illustrate the December 1903 issue's publication of *A Venetian Night's Entertainment*. The story's author Wharton had enjoyed working with Parrish on the *Century* publication of her *Italian Villas and Their Gardens*, and likely recommended the artist for the subsequent commission.

As the title suggests, both the story and painting *A Venetian Night's Entertainment* transport the viewer for a romantic evening in one of Italy's most magical cities, Venice. Wharton's story follows a young American man from Massachusetts, Tony, as he explores the dynamic and diverse city and revels in its jovial mood. Wharton writes, "A moment more and he was in the thick of it! Here was the very world of the old print, only suffused with sunlight and colour, and bubbling with merry noises. What a scene it was! A square enclosed in fantastic painted buildings, and peopled with a throng as fantastic: a bawling, laughing, jostling, sweating mob, parti-coloured, parti-speeched, crackling and sputtering under the hot sun like a dish of fritters over a kitchen fire. Tony, agape, shouldered his way through the press, aware at once that, spite of the tumult, the shrillness, the gesticulation, there was no

undercurrent of clownishness, no tendency to horse-play, as in such crowds on market-day at home, but a kind of facetious suavity which seemed to include everybody in the circumference of one huge joke."

The present work captures Tony's experience when he makes the acquaintance of a Venetian reveler, Count Rialto, and finds himself "hobnobbing over a glass of canary" in the midst of a busy café. As dynamically illustrated in Parrish's painting, Tony is overcome by the diversity of the characters on hand: "The Italian gentleman, who called himself Count Rialto, appeared to have a very numerous acquaintance, and was able to point out to Tony all the chief dignitaries of the state, the men of ton and ladies of fashion, as well as a number of other characters of a kind not openly mentioned in taking a census of Salem." In his version of the scene, Parrish cleverly camouflages the protagonist to emphasize the encompassing nature of the crowd, but also to further immerse his viewer within his composition. The cast of characters includes musicians, waiters, revelers and even a street urchin at lower right, all of which evoke a sense of cohesive motion. The characters also all gaze in different directions—towards each other, past each other, up and down—simultaneously unifying the composition and enhancing the sense of dynamic, diagonal movement. In the midst of this scene, the American Yankee is identified by his uptight dress and upright posture as he sits in the center of the composition across from the infinitely more elaborate, expressive Count Rialto.

As demonstrated by this multilayered composition, by the time Parrish completed the present work, he was regularly utilizing overlapping forms of lanterns, architecture and human figures to create a sense of depth, compositional complexity and rhythm within his best works. In *A Venetian Night's Entertainment*, as in his 1908 work *The Lantern Bearers* (Crystal Bridges Museum of American Art, Bentonville, Arkansas), Parrish particularly employs the effect of light, using it to heighten the imaginary, dreamlike

aura of the painting. Here, the numerous waiters, musicians and patrons are silhouetted in front or behind lanterns, increasing their brilliance and ensuring maximum dramatic impact. The figures on the outer limits of the composition are lit with soft and subtle light, while those in the middle ground glow brilliantly in the lanterns' beams. The contrast between the partially shadowed figures, rendered with soft, curvilinear forms, and the more rectilinear, architectural elements adds further complexity to the composition as well as visual splendor.

These theatrical elements of the scene derive from Parrish's practice of working in his studio from staged sets. Instead of hiring professional models, he posed his family and friends, believing it allowed him to capture the honest, innocent spirit that he wanted his paintings to exude. As learned under his teacher, acclaimed illustrator Howard Pyle, Parrish would also use authentic costumes to make the fantastic scenes as immersive and real as possible. Indeed, the mysterious garb of the figures in *A Venetian Night's Entertainment* adds to the fanciful escapism of the overall scene and to the success of the composition.

Further dramatizing the painting, *A Venetian Night's Entertainment* notably retains its striking, original frame by Stanford White. By 1898, thanks to his early success as an illustrator, Parrish designed and built an elaborate twenty-room house overlooking the Connecticut River in Cornish, New Hampshire.

Established in 1885 by the prominent American sculptor Augustus Saint-Gaudens, the Cornish colony grew into a lively and productive world of artists, authors and playwrights. Through his involvement in this scene, Parrish likely made the acquaintance of successful architect Stanford White, who designed this elaborate frame for *A Venetian Night's Entertainment*. A rare addition, the frame compliments the scene's architectural background, while its flowing vegetative design elements mimic the movements of the artist's forms.

As epitomized by the magical spirit of *A Venetian Night's Entertainment*, Professor Hubert von Herkomer summarized Parrish's success during the early 1900s, "Mr. Parrish has absorbed, yet purified, every modern oddity, and added to it his own strong original identity. He has combined the photographic vision with the pre-Raphaelite feeling. He is poetic without ever being maudlin, and has the saving clause of humor. He can give good suggestiveness without loss of unflinching detail. He has a strong sense of romance. He has a great sense of characterization without a touch of ugliness. He can be modern, medieval, or classic. He has been able to infuse into the most uncompromising realism the decorative element-an extraordinary feat in itself. He is throughout an excellent draughtsman, and his finish is phenomenal...He will do much to reconcile the extreme and sober elements of our times." (as quoted in L.L. Watkins, *Maxfield Parrish: A Retrospect*, 1966, n.p.)

Detail of the lot.



NEWELL CONVERS WYETH (1882-1945)



"Enter Madame..."

signed 'N.C. Wyeth' (lower left)
oil on canvas
30 x 22 in. (76.2 x 55.9 cm.)
Painted in 1912.

\$80,000-120,000

PROVENANCE

Charles Scribner's Sons, New York.
Private collection, Madison, New Jersey.
Private collection, by descent.
Sotheby's, New York, 27 May 1999, lot 186.
Acquired by the present owner from the above.

LITERATURE

P. Gibbon, "Madame Robin," *Scribner's Magazine*, vol. 53, no. 3, March 1913, p. 339, illustrated.

D. Allen, D. Allen, Jr., *N.C. Wyeth: The Collected Paintings, Illustrations and Murals*, New York, 1972, p. 276.

C.B. Podmaniczky, J.H. Stoner, *N.C. Wyeth: Catalogue Raisonne of Paintings*, vol. I, London, 2008, pp. 88, 266-67, no. I.458, illustrated.

The present work was published as an illustration for Percival Gibbon's short story "Madame Robin" in the 1913 issue of *Scribner's Magazine*. The story takes place in French-speaking North Africa, centering around the protagonist Madame Robin, a single mother seeking care for her sick child. Initially refused care by a doctor, Madame Robin almost loses hope until an anonymous Arab man appears and convinces the doctor to open his doors. The present work depicts the moment when this good samaritan, allows Madame Robin and her child to seek care from the doctor before him.

HENRY OSSAWA TANNER (1859-1937)

*Invitation to Christ to Enter by his Disciples at Emmaus*

signed 'H.O. Tanner' (lower left)—inscribed with title
(on a label affixed to the frame)

oil on canvas

19½ x 23⅞ in. (49.5 x 58.7 cm.)

Painted circa 1920s.

\$60,000-80,000

PROVENANCE

Marius Goring, East Sussex, England, by 1998.

By descent to the present owner.

LITERATURE

Archives of American Art, Tanner papers, Box 1, Folder 23.

We would like to thank Dr. Anna O. Marley and Mr. Jeffrey Richmond-Moll for their assistance with cataloging this lot.

A prominent nineteenth-century African-American artist best known for genre and religious imagery, Henry Ossawa Tanner studied at the Pennsylvania Academy of Fine Arts under Thomas Eakins. In 1891, Tanner moved to Paris, where he would remain for the rest of his life. In 1923 the French government awarded the artist the Legion of Honor, and in 1927 Tanner became the first African-American artist to be elected into the National Academy of Design.

"He was the first African-American artist to achieve international acclaim and was among only a handful of American artists of any race to reach this level by the late nineteenth century." (D.F. Mosby, *Across Continents and Cultures: The Art and Life of Henry Ossawa Tanner*, Kansas City, Kansas, 1995, p. 41)

Tanner's father, Benjamin Tucker Tanner, was a minister and later Bishop in the African Methodist Episcopal church, and instilled the artist with a strong religious foundation early in life. Yet, it was not until the mid-1890s while living in Europe that Tanner began to paint the religious subjects for which he would become best known. The present work refers to a New Testament scene from the Gospel of Luke, when Jesus encounters two of his disciples on the road to Emmaus. Not recognizing him as Jesus Christ, his disciples invite him to supper. Luke reads, "As they approached the village to which they were going, Jesus continued on as if he were going farther. But they urged him strongly, 'Stay with us, for it is nearly evening; the day is almost over.' So he went in to stay with them." (Luke 24:28-29) Other versions of the same subject by Tanner depict the supper following the encounter and include *The Pilgrims of Emmaus* (1905, Musée d'Orsay, Paris, France); *And He Disappeared Out of Their Sight* (Smithsonian American Art Museum, Washington, D.C.); and *And He Vanished Out of Their Sight* (unlocated).

Property from

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

43

JOHN GEORGE BROWN (1831-1913)



That's Me Pumpkin

signed and dated 'J.G. Brown .1874' (lower right)

oil on canvas

18 x 12 in. (45.7 x 30.5 cm.)

Painted in 1874.

\$40,000-60,000

PROVENANCE

Private collection, Ft. Lauderdale, Florida.

Christie's, New York, 30 November 1990, lot 11, sold by the above.

Private collection, Chevy Chase, Maryland, acquired from the above.

Sotheby's, New York, 4 December 2013, lot 55, sold by the above.

Acquired by the late owner from the above.

EXHIBITED

(Probably) New York, Artists' Fund Society, 1875 (as *Some Pumpkins*).

LITERATURE

(Probably) *New York Evening Post*, December 31, 1873, p. 2 (as *Some Pumpkins*).

(Probably) "The Artist's Fund," *New York Evening Mail*, January 18, 1875, p. 2 (as *Some Pumpkins*).

We would like to thank Martha Hoppin for her assistance with cataloguing this lot.

J.G. Brown produced a number of paintings during his 1873 summer at Boiceville, New York in the Catskills. The *New York Evening Post* described one such work *Some Pumpkins* as representing "a boy in a pumpkin field, evidently making a selection for a jack-o-lantern." When *Some Pumpkins* appeared in the annual Artists' Fund Society exhibition in 1875, the subject was described as "an impudent youngster striking a triumphant attitude in the golden corn field." The present work, *That's Me Pumpkin*, is likely the painting to which these critics referred.

THOMAS WATERMAN WOOD (1823-1903)



Private Lunch

signed and dated 'T.W. Wood/1869.' (lower right)

oil on canvas

14 x 11 in. (35.6 x 27.9 cm.)

Painted in 1868.

\$30,000-50,000

PROVENANCE

Private collection, Morristown, New Jersey.

Sotheby's, New York, 27 May 1999, lot 132.

Acquired by the late owner from the above.

LITERATURE

"The Artist at Home," *New York Evening Post*, June 8, 1868, p. 2.

This work will be included in the forthcoming *catalogue raisonné* being written by Paul Worman for the TW Wood Gallery, Montpelier, Vermont.

According to the artist's record books, Wood most likely painted the present work in 1868 but did not date it until 1869 at the time of its sale. In 1868, the *New York Evening Post* noted of the present work, "Mr. Wood has painted to order a little figure picture called 'Private Lunch.' It shows a little...bootblack eating a watermelon at one of the cheap stands and looking out anxiously over his shoulders for intruders. It gives one of the aspects of city life in summer." ("The Artist at Home," *New York Evening Post*, June 8, 1868, p. 2)

WINSLOW HOMER (1836-1910)*On the Beach, Tynemouth*

signed and dated 'Winslow Homer 1881' (lower right)
 watercolor and pencil on paper
 9¾ x 13¾ in. (24.8 x 34.9 cm.)
 Executed in 1881.

\$300,000-500,000

PROVENANCE

Mrs. Henry L. Higginson, Boston, Massachusetts.
 Doll & Richards, Boston, Massachusetts, 1920.
 M. Knoedler & Co., Inc., New York, 1924.
 Joseph A. Skinner, 1924.
 William H. Skinner II, Holyoke, Massachusetts, son of the above, by bequest from the above.
 Steven Straw Company, Inc., Newburyport, Massachusetts.
 Hirschl & Adler Galleries, Inc., New York, 1979.
 Meredith Long Gallery, Houston, Texas, 1981.
 Acquired by the present owner from the above, circa 1981.

EXHIBITED

(Probably) Boston, Massachusetts, J. Eastman Chase, February 1882.
 Boston, Massachusetts, Doll & Richards, *Paintings and Water Colors by Winslow Homer*, January 25-February 6, 1923, no. 10.

LITERATURE

L. Goodrich, A.B. Gerds, *Record of Works by Winslow Homer: 1881 through 1882*, vol. IV.1, New York, 2012, pp. 56-57, no. 1053, illustrated.

In the spring of 1881, Winslow Homer made his second visit abroad, spending two seasons near Tynemouth, England, in the small fishing village of Cullercoats on the North Sea. During this time, Homer's style underwent a significant transformation, employing rounder modeling and grayer tones to reflect the harsh winds and waves of the British coastline. As demonstrated in *On the Beach, Tynemouth*, Homer used this change in his watercolor technique to showcase his admiration for how the local fisherwomen weathered their surroundings.

Indeed, Homer was exceedingly impressed by the demeanor of the active women he encountered in the small villages on England's northeast coast. Helen Cooper explains, "No one could spend any time in the village without becoming aware of the special qualities of the fishermen and women. Ruggedly independent, they needed both endurance and courage, for they had to bear with and battle the elements for sustenance...They were, as one writer put it, 'the great feature of the place.'" (H. Cooper, *Winslow Homer Watercolors*, Washington, D.C., 1986, pp. 116-17) Working almost exclusively in watercolor, Homer turned to these women for his subjects, recording their habits and routines more than anything else. It was largely the fisherwomen, whose robust physical presence concisely represented the strong will of the town, who drove the American artist to produce incredibly poignant and compelling works during his time abroad.

On the Beach, Tynemouth presents a group of fisherwomen standing with their young children in front of a row of fishing boats. The artist has limited the overall palette to cool grays—seen in the sandy foreground, the rocky outcropping at left, and especially in the brooding sky. He has enlivened this subtle coloring with brilliant touches of deep blue—evident in the girl's dresses and the beached boats—and dramatic punches of vibrant red within the primary figures' headscarves, shawls and stockings. Although the women in *On the Beach, Tynemouth* bear a strong resemblance to each other, Homer particularly illustrates each woman individually, with varying clothing, posturing and stance to reflect his admiration. The entire composition is unified by Homer's careful observation of light and atmosphere. The artist has modulated the washes in the sky to suggest a clearing storm, with a hint of blue along the horizon at right. In doing so, Homer has delineated the women's solid vertical forms from the soft sand and stormy sky, as they look out across the water into the distance. Behind them a portion of the fleet is laid up along the water's edge, attended to by other members of the fishing community. Further in the distance a fishing boat plies the coast, its sail silhouetted on the horizon.



CHILDE HASSAM (1859-1935)

A Stroll in the Park

signed 'Childe Hassam' with artist's crescent device (lower left)
oil on canvas
22¼ x 15 in. (56.5 x 38.1 cm.)
Painted *circa* 1886.

\$250,000-350,000

PROVENANCE

Vose Galleries, Boston, Massachusetts.
John Nicholson Galleries, New York, 1944.
Findlay Galleries, Chicago, Illinois.
Private collection, Illinois, until 1965.
Sotheby Parke-Bernet, New York, 15 November 1967, lot 67, sold by the above
(as *Woman in a Garden*).
Acquired by the late owner from the above.

The present work retains a period Carrig-Rohane frame.

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

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

In 1892, Childe Hassam reflected, "There is nothing so interesting to me as people. I am never tired of observing them in everyday life, as they hurry through the streets on business or saunter down the promenade on pleasure." (I.S. Fort, *Childe Hassam's New York*, San Francisco, California, 1993, p. VII) Indeed, the success of Hassam's views of Boston, Paris and New York derives from his love of observing the vitality of city life. In particular, his park scenes served as images of pastoral retreats from the harsh reality of urban living. These new man-made parks were created as a much-needed escape for an urban population that was suffering under the burden of rapid industrialization. Representing the artist's early efforts towards his unique style of commitment to composition, color, light and atmosphere, *A Stroll in the Park* offers a unique glimpse of the then young artist's brilliance in depicting the fashionable thoroughfares of the world's great nineteenth-century cities.

Painted *circa* 1886, *A Stroll in the Garden* possibly depicts Boston where Hassam lived with his wife before returning to Europe at the end of the same year. Executed with elegance and poise, the composition features a woman mid-stroll through what appears to be a crisp fall afternoon. In typical Hassam fashion, the artist lavishes the canvas with dapples of reds, oranges and browns in the foreground depicting falling leaves, with rows of trees lining the woman's stroll to the right. Dressed in the high fashion of the day, the subject's sumptuous white dress fall elegantly just above her feet, which Hassam brilliantly renders to show the deep folds and luxuriant texture.

***THERE IS NOTHING SO INTERESTING TO ME
AS PEOPLE... HUMANITY IN MOTION IS A
CONTINUAL STUDY TO ME.***

— CHILDE HASSAM



47

JOHN HENRY TWACHTMAN (1853-1902)

Cos Cob

bears inscription 'JH: Twachtman—/per A.T.' (lower left)
oil on canvas
25 x 38 in. (63.5 x 96.5 cm.)
Painted *circa* 1901.

\$200,000-300,000

PROVENANCE

The artist.
Violet Twachtman Baker, New York, daughter of the above, by descent.
Private collection, by descent.
Macbeth Gallery, New York, *circa* 1930-39.
Chapellier Galleries, New York, by 1987.
James Graham & Sons, Inc., New York, acquired from the above
R.H. Love Galleries, Inc., Chicago, Illinois, acquired from the above.
Acquired by the late owner from the above, *circa* 1990s.

EXHIBITED

(Probably) New York, Milch Galleries, *An Important Exhibition of Paintings and Pastels by John H. Twachtman*, March 12-24, 1928, no. 11 (as *Spring at Cos Cob*).
(Probably) New York, Macbeth Gallery, *American Water Colors, Past and Present*, February 7-27, 1939, no. 15 (as *Spring, Cos Cob*).

LITERATURE

J.D. Hale, *Life and Creative Development of John H. Twachtman*, vol. 2, Ph.D. dissertation, Ohio State University, 1957, catalogue G, p. 494, nos. 583-85.

This painting will be included in the forthcoming *catalogue raisonné* of the work of John Henry Twachtman by Lisa N. Peters, Ph.D. and Ira Spanierman. According to Peters, the inscription at lower left is in the hand of the artist's son, J. Alden Twachtman.

One of the most innovative of the American Impressionists, and an influential member of the Ten American painters, John Henry Twachtman promoted a progressive approach to art focused on pure painting. "Twachtman's career was characterized by a spirit of experimentation," writes Lisa Peters. "He developed a highly individual style that responded to the artistic issues of his time, yet was never limited by them...[He] remained devoted to creating art that was personal, often defiant of the conventional." (*John Henry Twachtman: An American Impressionist*, Atlanta, Georgia, 1999, p. 9)

Twachtman's primary subject was nature, and along with the majority of his important landscapes, *Cos Cob* was painted in Greenwich, Connecticut. Twachtman executed the present work from the porch of Holley House, which served as a meeting space for leading artists of the era, including Twachtman, Childe Hassam, Theodore Robinson and J. Alden Weir. Using a dry, thin pigment and then dragging the brush across the canvas, he seamlessly blends foreground and background to create a dynamic and lively surface and emphasizes the artist's process as integral to his subject. Combining a mastery of nineteenth-century Impressionism with a willingness to advance pure painting toward abstraction, works such as *Cos Cob* hint at modern art developments to come in the twentieth century.

A similar view entitled *October circa* 1901 is in the collection of the Chrysler Museum of Art, Norfolk, Virginia.

THE IMAGES TWACHTMAN CREATED FROM THE PORCHES OF HOLLEY HOUSE REVEAL HIS ATTENTION TO THE EXPRESSIVE POTENTIAL OF FORM AND COLOR.



PROPERTY FROM **THE ESTATE OF DANNY WIGINTON**

48

MAURICE BRAZIL PRENDERGAST (1859-1924)



Springtime

oil on board
12 x 17 $\frac{3}{4}$ in. (30.5 x 45.1 cm.)
Painted circa 1907-10.

\$100,000-150,000

PROVENANCE

Kraushaar Galleries Inc., New York.
Private collection, acquired from the above. 1950.
R.H. Love Galleries, Inc., Chicago, Illinois.
Acquired by the late owner from the above, circa 1990s.

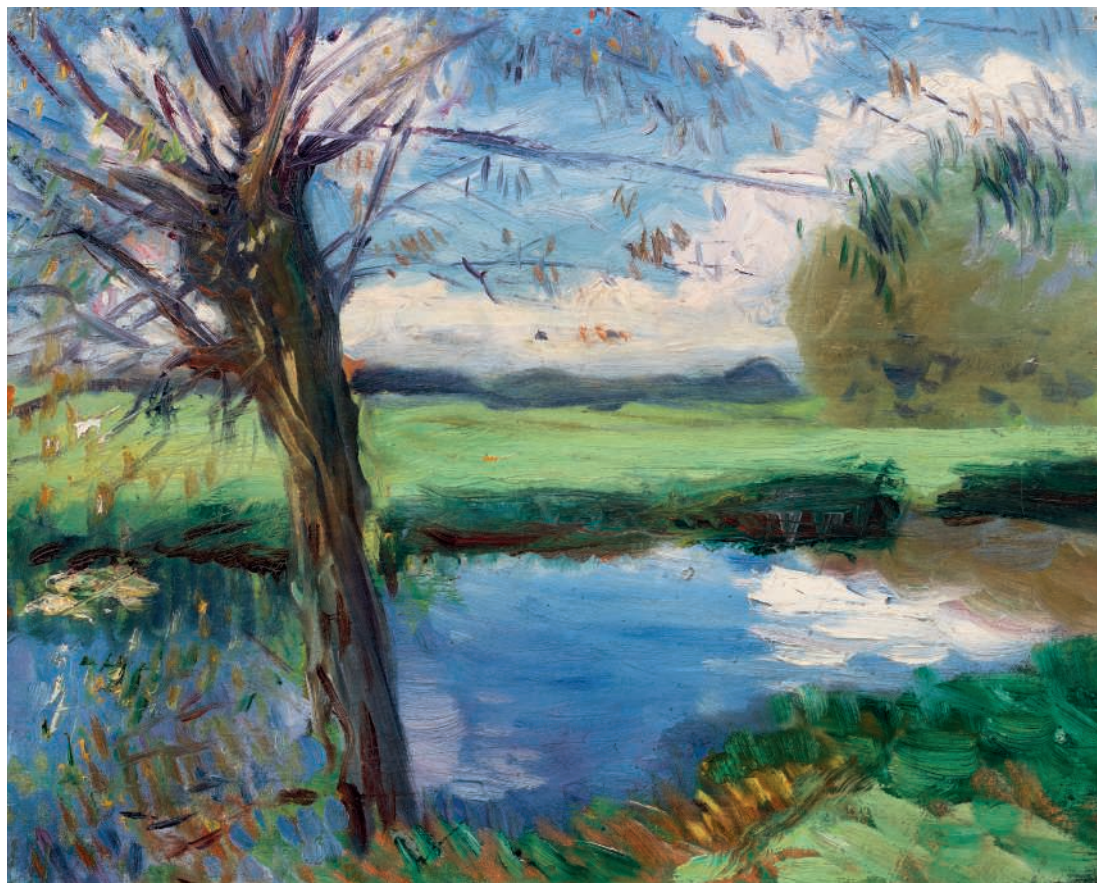
EXHIBITED

Boston, Massachusetts, Margaret Brown Gallery, *Maurice Prendergast*, March 6-25, 1950, no. 6 (as *Early Spring, New England*).
New York, Kraushaar Galleries Inc., *Maurice Prendergast: Retrospective Exhibition of Paintings, Water Colors and Monotypes*, January 3-28, 1950, no. 12 (as *Early Spring, New England*).
Katonah, New York, Katonah Gallery, *Maurice Prendergast: American Painter, 1859-1924*, October 14-November 13, 1962, no. 9.

LITERATURE

C. Clark, N.M. Mathews, G. Owens, *Maurice Brazil Prendergast, Charles Prendergast: A Catalogue Raisonné*, Williamstown, Massachusetts, 1990, p. 241, no. 135, illustrated.

JOHN SINGER SARGENT (1856-1925)

*River Bank, near Oxford*

oil on canvas
17 x 21 in. (43.2 x 53.3 cm.)
Painted circa 1888.

\$150,000-250,000

PROVENANCE

The artist.
Flora Priestley, gift from the above.
Robert Childers Barton, Glendalough House, Annamoe, County Wicklow, Ireland, by bequest from the above, 1944.
Coe Kerr Gallery, New York, 1976.
Ira Spanierman, Inc., New York.
Acquired by the late owner from the above, 1979.

LITERATURE

C.M. Mount, "Carolus-Duran and the Development of Sargent," *Art Quarterly*, vol. 26, Winter 1963, pp. 402, 406, fig. 20, illustrated.
R. Ormond, E. Kilmurray, *John Singer Sargent: Figures and Landscapes, 1883-1899: The Complete Paintings*, vol. V, New Haven, Connecticut, 2010, pp. 154, 347, no. 884, illustrated.

In the summer of 1888, Sargent and his family moved to Calcot Mill near the River Kinnett in the English country of Berkshire. "This autumnal scene was painted from land, but according to Charles Merrill Mount, it was executed on

a day when Sargent was on a boat trip with his friend and the first owner of the picture, Flora Priestley. The painting bears all the hallmarks of swift execution, and there is a quality of freshness in the slightly skewed composition, the brio of the brushwork, the uncluttered palette, and what seems to be a rain-washed sky." (R. Ormond, E. Kilmurray, *John Singer Sargent: Figures and Landscapes, 1883-1899: The Complete Paintings*, vol. V, 2010, New Haven, Connecticut, p. 154).

Charles Merritt Mount writes of the present work, "A river bank...has an amusing story attached to it, for it appears to be the result of a day the artist and Miss Priestly [sic] spent together on a boat near Oxford. Clearly it was Miss Priestly who held Sargent's attention, for his effort at sketching did not prosper. The canvas became too heavily loaded with pigment, as happens when a great artist is distracted. Then on the homeward journey it lay face upward on the boat, where it was scratched across by willows beneath which they passed. Why the artist chose to go so close to these destructive trees we do not trouble to ask, nor does one really regret the incisions still clearly seen across the surface of the picture' ("Carolus-Duran and the Development of Sargent," *Art Quarterly*, vol. 26, Winter 1963, p. 406).

JOHN SINGER SARGENT (1856-1925)

Florence Addicks

signed 'John S. Sargent' (upper left)—dated '1890' (upper right)
oil on canvas
30 x 25¼ in. (76.2 x 64.1 cm.)
Painted in 1890.

\$300,000-500,000

PROVENANCE

The sitter or her parents.
Pennsylvania Academy of Fine Arts, Philadelphia, Pennsylvania, 1926.
M. Knoedler & Co., Inc., New York, 1926.
Tolley & Allender Biays of Baltimore, Baltimore, Maryland, 1928.
Bryn Mawr Trust Company, Bryn Mawr, Pennsylvania.
Arthur J. Secor, Toledo, Ohio.
Gift to the present owner from the above, 1933.

EXHIBITED

Philadelphia, Pennsylvania, Pennsylvania Academy of the Fine Arts, *One Hundred and Twenty-first Annual Exhibition of American Paintings and Sculpture*, January 31-March 21, 1926, no. 217.
Cincinnati, Ohio, Cincinnati Art Museum, *Thirty-third Annual Exhibition of American Art*, May 29-July 21, 1926, no. 33.
Dallas, Texas, Dallas Art Association, *Sixth Exhibition of Paintings and Sculpture by Leading Living American Artists, under Auspices of Dallas Art Association*, February 5-27, 1927, no. 119.
New York, M. Knoedler & Co., Inc., *Nineteenth Annual Summer Exhibition of American Paintings*, 1927, no. 12.
Utica, New York, Munson-Williams-Proctor Institute, *Expatriates: Whistler, Cassatt, Sargent*, January 4-25, 1953, no. 31.
Grand Rapids, Michigan, Grand Rapids Art Gallery, *Cassatt, Whistler and Sargent Exhibition*, September 15-October 15, 1955, no. 24.

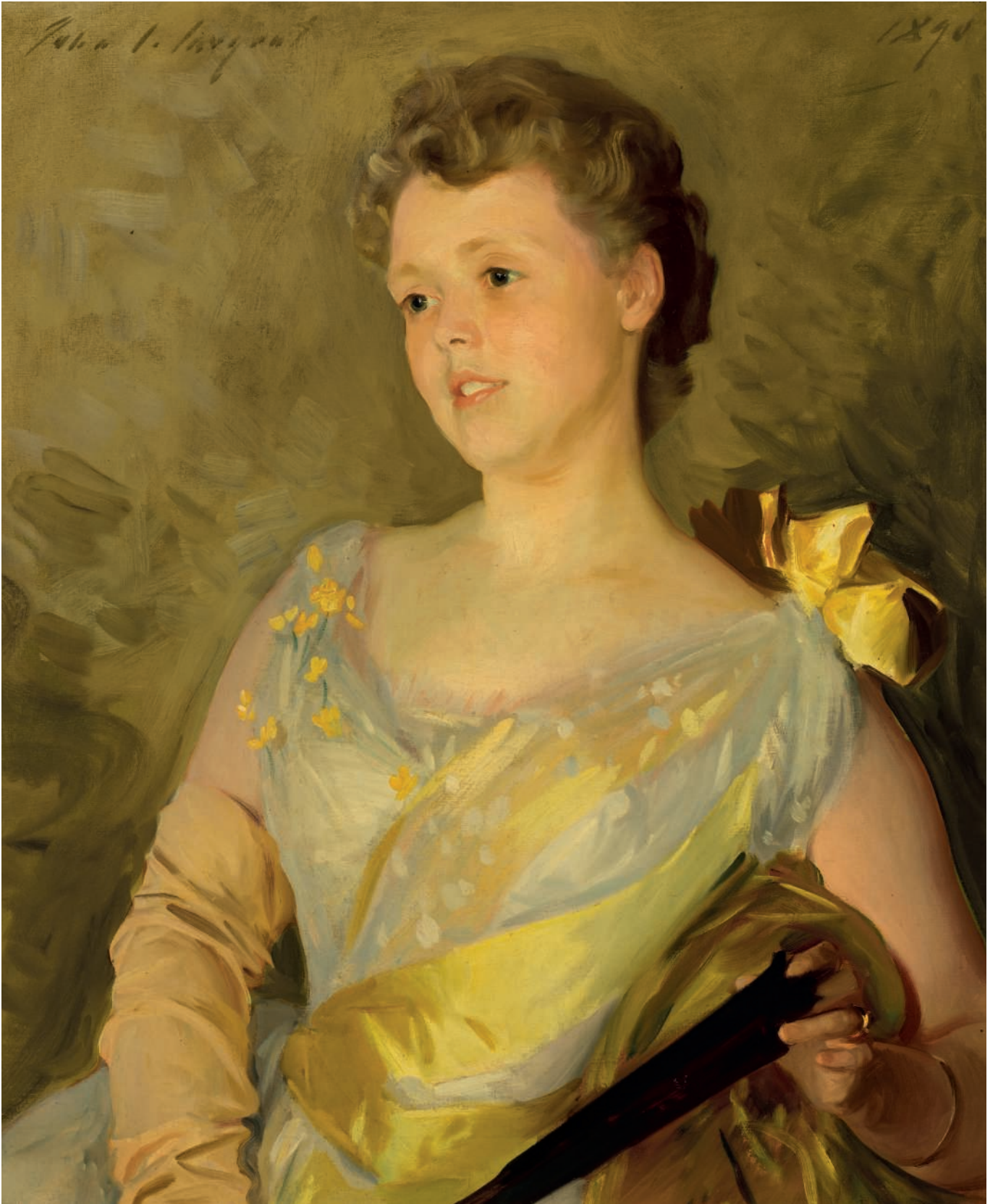
LITERATURE

C.M. Mount, *John Singer Sargent: A Biography*, New York, 1955, p. 433.
D. McKibbin, *Sargent's Boston: With an Essay & a Biographical Summary & a Complete Checklist of Sargent's Portraits*, exhibition catalogue, Boston, Massachusetts, 1956, p. 81.
C.M. Mount, *John Singer Sargent: A Biography*, London, 1957, p. 342.
C.M. Mount, *John Singer Sargent: A Biography*, New York, 1969, p. 430.
S.E. Strickler, *American Paintings: The Toledo Museum of Art*, Toledo, Ohio, 1979, p. 97, pl. 96, illustrated.
W. Adelson, M. Robertson, *John Singer Sargent: His Own Work*, exhibition catalogue, New York, 1980, p. 29.
T.J. Fairbrother, *John Singer Sargent and America*, New York, 1986, pp. 179, 181, fig. 50, illustrated.
S.L. Herdrich, H.B. Weinberg, *John Singer Sargent: American Drawings and Watercolors in The Metropolitan Museum of Art*, New York, 2000, p. 393.
R. Ormond, E. Kilmurray, *John Singer Sargent: Portraits of the 1890s*, vol. II, New Haven, Connecticut, 2002, p. 41, no. 255, illustrated.

At the turn of the twentieth century, John Singer Sargent had cemented his reputation as the premier portraitist to Europe's and America's elite, and both his commissioned portraits and celebrated Salon entries had garnered him significant critical praise. By far the most renowned and famous portraitist of his generation, Sargent painted *Florence Addicks* while summering in Nahant, Massachusetts with the Fairchild family in 1890.

As is typical of Sargent's best portraits, *Florence Addicks* conveys the sitter's character with forceful presence, achieving a quality of elegance and social ease. The artist appears to have caught the sitter in an act of leisure, while she is dressed in a stylish, luxurious gown with elegant jewelry that speak to her social standing. Miss Addicks' posture is confident yet relaxed as she looks away from the viewer with a refined grace. She wears an opulent, cream silk gown with floral embellishments and bright yellow accents, and a subtle yet brilliant jewel that glistens on her left hand, as she gracefully holds a fan. Sargent delights in his subject as he lavishes the canvas with his characteristically expressive and gestural strokes.

The painting's sitter, Florence Addicks, "was the daughter of John Edward O'Sullivan Addicks and his first wife, Laura Watson Butcher. O'Sullivan was a businessman and politician, a pioneer in the production of illuminating gas, a director of New Amalgamated Copper Company, and a US senator; Mrs Addicks's grandfather, Washington Butcher, had been a director of the Pennsylvania Railroad Company, and president of the American Steamship Company. Florence herself was a student in the English department of the University of Pennsylvania and a member of the Pennsylvania Society of Daughters of the American Revolution and the Colonial Dames of America. (R. Ormond, E. Kilmurray, *John Singer Sargent: Portraits of the 1890s*, New Haven, Connecticut, 2002, p. 41)



MARY CASSATT (1844-1926)

Sketch of 'Sara Holding a Cat'

pastel on paper
19½ x 15½ in. (49.5 x 39.4 cm.)
Executed *circa* 1907-08.

\$250,000-350,000

PROVENANCE

The artist.
Payson Thompson, acquired from the above.
American Art Association, New York, 12 January 1928, lot 78, sold by the above (as *Girl with Kitten*).
E.M. Lane, acquired from the above.
Edward Ward McMahon, Brooklyn, New York.
American Art Association, New York, 24 January 1929, lot 76 (as *Child and Kitten*).
Mr. and Mrs. James S. Collins, Haverford, Pennsylvania, by 1966.
By descent to the present owner.

EXHIBITED

Washington, D.C., National Collection of Fine Arts, Smithsonian Institution,
Mary Cassatt: Pastels and Color Prints, February 24-April 30, 1978, pp. 14, 35,
no. 34, fig. 7, illustrated.

LITERATURE

"Auction Reports-Thompson Paintings," *Art News*, vol. 26, January 21, 1928, p. 9.
"McMahon and Comstock Collections Exhibition," *Art News*, vol. 27, January 19, 1929, p. 21.
A.D. Breeskin, *Mary Cassatt: A Catalogue of Oils, Pastels, Watercolors and Drawings*, Washington, D.C., 1970, p. 185, no. 491, illustrated.

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

Mary Cassatt executed *Sketch for 'Sara Holding a Cat'* *circa* 1908 during her final and most serious exploration of the theme of the single child. Cassatt received much acclaim for her pictures of this subject, returning to the theme throughout her career and investigating it in various media. Similarly significant was Cassatt's choice after 1900 to use the same models repeatedly, particularly children from Mesnil-Theribus, Oise, the village near her country home, Beaufresne, fifty miles northwest of Paris. In 1901, she began to frequently employ Sara, the young golden-haired girl depicted in the present work, who according to Adelyn Breeskin, was a granddaughter of one of the former presidents of the French Republic, Emile Loubet. (*Mary Cassatt: A Catalogue Raisonné*, Washington, D.C., 1970, p. 150) The sweetness of Sara's face, the ethereality of her features and her reportedly good-natured demeanor made her a favored model for Cassatt during these years, and she was the subject of many of the artist's works from the period including *Sara in a Green Bonnet* (*circa* 1901, Smithsonian American Art Museum, Washington, D.C.) and *Children Playing with a Dog* (1907, Christie's, New York, November 22, 2018, lot 48). The present work is also related to the oil painting *Sara Holding a Cat* (*circa* 1907-08, Private collection).

In addition to the theme of the single child, *Sara Holding a Cat* also touches on another leitmotif of Cassatt's career, maternity. In the present work, the young girl imitates a mother's affectionate hold of an infant in her gentle, caring embrace of the kitten, capturing the concept of "playing mother." The affected maternity is simultaneously endearing and a vehicle for social commentary. "To some extent Cassatt's exploration of the child-not the baby-in adult costume, pose and expression reflects aspects of early-twentieth-century psychology, absorbed by Cassatt in her wide reading of sociological, psychological, and parapsychological literature." (N.M. Mathews, *Mary Cassatt*, New York, 1987, p. 125)



Mary Cassatt, *Sara Holding a Cat*, 1908



ROBERT HENRI (1865-1929)

*Viv*

signed 'Robert Henri' (lower right)—signed again and inscribed with record book number (on the reverse)

oil on canvas
24 x 20 in. (61 x 50.8 cm.)
Painted in 1919.

\$200,000-300,000

PROVENANCE

The artist.
Estate of the above.
Janet LeClair, by descent.
Owen Gallery, New York, 1998.
Acquired by the present owner from the above, 1998.

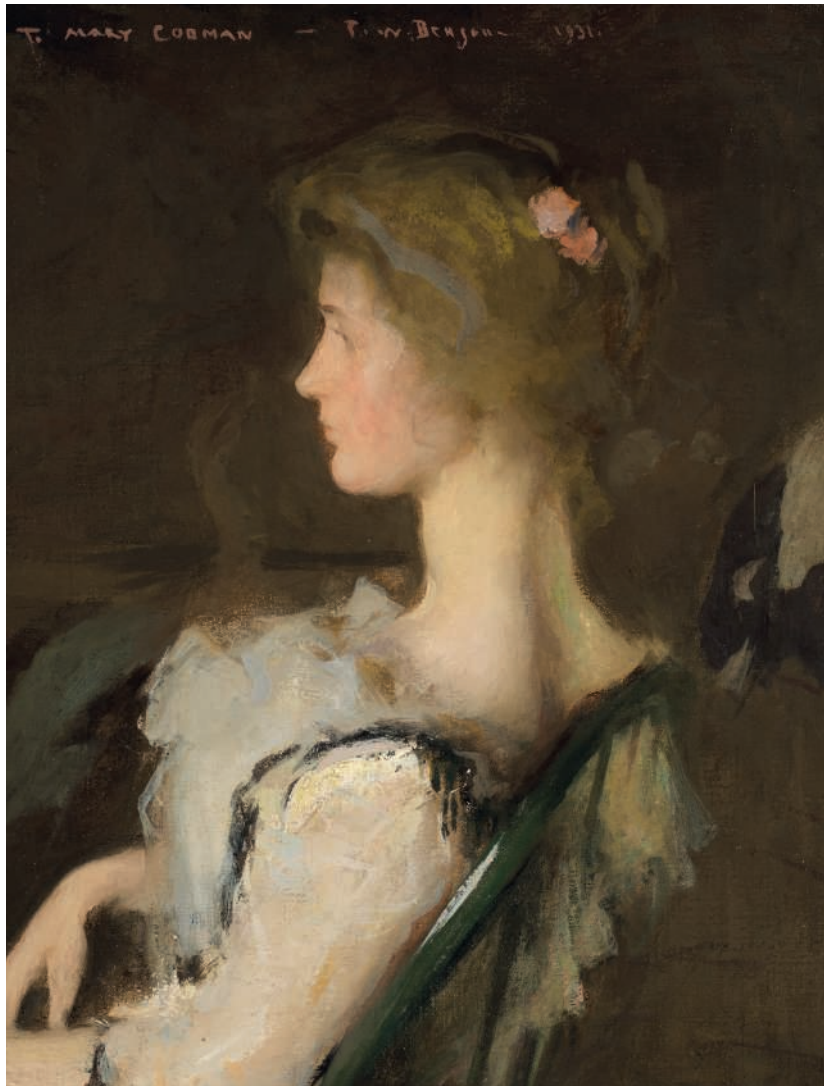
EXHIBITED

New York, The Chapellier Galleries, Inc., *Robert Henri: 1865-1929*, October 15–November 27, 1976, n.p., no. 54, illustrated.
New York, Owen Gallery, *Robert Henri: American Icon*, October 20–December 16, 1998, cover illustration.

We would like to thank Valerie Ann Leeds for her assistance with cataloguing this lot.

The present work depicts the artist's sister-in-law, Violet Organ. Between 1914 and 1916, Violet, better known as Viv, appeared in numerous compositions by the artist. Valerie Leeds writes, "Viv was a favored model of Henri and she posed for him repeatedly throughout the years." Speaking of the present work, Leeds notes, "The portrait of Viv was painted in Falmouth, Massachusetts where he had to go for a portrait commission. Viv was exceptionally close to the Henri's and frequently accompanied them on summer excursions. During this time, Henri was executing a number of female portraits, both bust- and half-length nudes and clothed studies in similar palettes. As seen in *Viv*, his work during this phase appropriated a more colorful spectrum of brightened tones." ("Robert Henri: An American Icon," *Robert Henri: An American Icon*, New York, 1998, exhibition catalogue, n.p.)

FRANK WESTON BENSON (1862-1951)

*Mary Sullivan*

signed and inscribed 'To Mary Codman - F.W. Benson - 1931.' (upper left)
oil on canvas
18 x 14 in. (45.7 x 35.6 cm.)
Painted *circa* 1902-04.

\$100,000-150,000

PROVENANCE

The artist.

Mary Sullivan Codman, the sitter, gift from the above, 1931.

Ira Spanierman, Inc., New York.

Acquired by the late owner from the above, 1968.

EXHIBITED

Boston, Massachusetts, Vose Galleries, *The Boston School Tradition: Truth, Beauty and Timeless Craft*, June 6-August 1, 2015.

Faith Andrews Bedford writes of the sitter of the present work, "Mary Sullivan was a great favorite in many of the studios of Boston. She became more than just a model to both the Benson and Tarbell families, acting as an occasional nanny to the Tarbell children and helping the Bensons when they entertained. Her carriage and bearing suited Benson's needs, for she was tall and slim with finely chiseled features. She was known in Benson's family simply as Mary, or 'the beautiful red-haired model.'" (*Frank W. Benson: American Impressionist*, New York, 1994, p. 90)

While he painted the present work *circa* 1902-04, Frank Weston Benson inscribed the work "To Mary Codman - F.W. Benson - 1931." when giving it to the sitter, Mary Codman, in 1931.

PROPERTY FROM **THE ESTATE OF DANNY WIGINTON**

54

GUY CARLETON WIGGINS (1883-1962)



Times Square, Winter

signed 'Guy Wiggins. NA.' (lower right)—signed again and inscribed with title
(on the reverse)

oil on canvas

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

\$70,000-100,000

PROVENANCE

Private collection, Scottsdale, Arizona, by 1989.

R.H. Love Galleries, Inc., Chicago, Illinois.

Acquired by the late owner from the above, *circa* 1990s.

EXHIBITED

Chicago, Illinois, R.H. Love Galleries, Inc., *American Winter Scenes of Yesteryear*, December 14, 1996-February 8, 1997.

THEODORE EARL BUTLER (1861-1936)



Swans, Central Park

signed 'T.E. Butler' (lower left)
oil on canvas
23¾ x 28½ in. (60.3 x 72.4 cm.)
Painted circa 1917.

\$70,000-100,000

PROVENANCE

Private collection, Philadelphia, Pennsylvania.
Christie's, New York, 21 September 1984, lot 164, sold by the above (as *Swans by a Bridge*).
Private collection, Ross, California, acquired from the above.
R.H. Love Galleries, Inc., Chicago, Illinois.
Acquired by the late owner from the above, circa 1990s.

EXHIBITED

New York, The Union League Club, *Theodore Earl Butler: Emergence from Monet's Shadow*, April 1-28, 1996.
Chicago, Illinois, R.H. Love Galleries, Inc., *Theodore Earl Butler: Emergence from Monet's Shadow*, June 15-July 6, 1996.
Chicago, Illinois, R.H. Love Galleries, Inc., *Theodore Earl Butler: American Impressionist*, December 16, 2000-January 31, 2001.

This work will be included in Patrick Bertrand's forthcoming *catalogue raisonné* of the work of Theodore Earl Butler.

The present work likely depicts Gapstow Bridge in New York City's Central Park.

THEODORE EARL BUTLER (1861-1936)

Armistice Day

signed 'T.E. Butler' (on the reverse)
oil on canvas
68½ x 59 in. (174 x 149.9 cm.)
Painted *circa* 1918.

\$250,000-350,000

PROVENANCE

The artist.
Estate of the above.
Jean Marie Toulgouat, Giverny, France, grandson of the artist, by descent.
Sale: Marc-Arthur Kohn, Paris, France, 17 December 1997, lot 8.
R.H. Love Galleries, Inc., Chicago, Illinois.
Acquired by the late owner from the above, *circa* 1997.

This work will be included in Patrick Bertrand's forthcoming *catalogue raisonné* of the work of Theodore Earl Butler.

One hundred years ago, on November 11, 1918, nations around the world celebrated the end of World War I when the armistice treaty was finally signed by the Allies and Germany "on the 11th hour of the 11th day of the 11th month." Thousands gathered in the streets of New York as the avenues exploded with a flurry of waving flags and bursts of confetti. Capturing the lively crowd and celebratory spirit in the shadow of the Flatiron Building in Madison Square Park, Theodore Earl Butler's *Armistice Day* is a masterwork by the artist and a rousing commemoration of this momentous occasion as we celebrate its centenary anniversary.



Photograph from *Armistice Day*, New York, 1918.
Photographer Unknown.

Although born in Ohio, Butler spent much of his career abroad in France, where he became an intimate friend of Claude Monet at Giverny, and eventually married the famed French Impressionist's step-daughter, Suzanne Hoschedé. During World War I, however, Butler returned to the United States to escape the turmoil on the continent, settling in New York from 1914 to 1921. Primarily employing himself with several important mural commissions, including for William H. Vanderbilt and Solomon R. Guggenheim, he also created easel paintings inspired by the sites of New York and the fervent American patriotism demonstrated around him after the United States officially joined the War. Like his contemporary Childe Hassam, and recalling the famed 1878 flag paintings of Monet, Butler was motivated to depict the Flag Day celebrations down Fifth Avenue in October 1918 as well as the Allies Day celebration shortly before the end of the War that fall.

In the present work, Butler captures the Armistice Day parades of November 1918, evoking the buoyant emotion and frenzied movement of the jubilant crowds expressing their relief at the end of the War. As Richard H. Love writes, Butler's "urban scenes were also done in his typical broken-color style, yet in these we find considerable more bravura, a resumption as it were, of spontaneity, a quality of execution reflective of his response to the dynamism he depicted." (*Theodore Earl Butler: Emergence from Monet's Shadow*, Chicago, Illinois, 1985, p. 386) Indeed, in *Armistice Day*, the artist works with gestural, spontaneous brushwork to depict the waving American, French and British flags, the sparkle of confetti in the air and the teeming streets. The crowds themselves appear fully conveyed in spirit, yet in reality are painted with only a suggestive, almost pointillist application of pigment. As seen here, Love describes of a related work, "Like the mood which electrified the crowd, Butler's execution is spontaneous, energetic, even nervous...Butler's brushwork is daring to the point of abstraction." (*Theodore Earl Butler: Emergence from Monet's Shadow*, p. 390)

Balancing the unrestrained merriment at street level, Butler creates a steady focal point with the tower of the Flatiron Building, which also perhaps serves as a symbol of the nation still standing strong in the wake of the conflict. Incorporating these expressions of optimism into a work of monumental scale, *Armistice Day* memorializes an iconic event of American history in a manner which still strongly resounds with patriotic zeal a century later.





Race at Gloucester

signed 'Hayley Lever' (lower left)

oil on canvas

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

\$25,000-35,000

PROVENANCE

Private collection, New York.

By descent to the present owner.

58

JANE PETERSON (1876-1965)



An Old Pier, Gloucester

signed 'Jane Peterson' (lower left)

oil on canvas

24 x 30 in. (61 x 76.2 cm.)

Painted circa 1919.

\$120,000-180,000

PROVENANCE

William A. Jeffrey Gallery, Boston, Massachusetts.

A.S. Burack, Boston, Massachusetts, acquired from the above, 1969.

Ellen Burack Toker and Franklin Tooker, Pittsburgh, Pennsylvania & Susan Burack Finer and Dr. Chad Finer, Norwich, Vermont.

Christie's, New York, 19 November 2014, lot 66, sold by the above.

Acquired by the present owner from the above.

We are grateful to Jonathan Joseph for confirming the authenticity of this lot.

STUART DAVIS (1892-1964)

*Private Way*

signed 'Stuart/Davis' (on the reverse)

oil on canvas

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

Painted circa 1916.

\$60,000-80,000

PROVENANCE

The artist.

Sale: Metropolitan Storage Co., New York, circa 1935.

[With] Robert Abels, New York.

Sale: Savoy Art & Auction Galleries, New York, *Modern and Contemporary French and American Paintings, Sculpture, Drawing & Prints*, 11 May 1956, lot 42 (as *Private Way, Maine*).

[With] Ira Spanierman, Inc., New York.

Acquired by the late owner from the above, 1968.

EXHIBITED

(Probably) New York, The Little Studio, Inc., *Stuart Davis: Early Paintings*, April 5-10, 1954.

Montclair, New Jersey, Montclair Art Museum, *A Love Affair: Fifty Years of Collecting American Art*, September 18-October 30, 1988, no. 14 (as *Gloucester*).

Greenville, Delaware, Sommerville Manning Gallery, *American & European Masters*, April 17-May 30, 2015.

LITERATURE

A. Boyajian, M. Rutkowski, *Stuart Davis: A Catalogue Raisonné*, vol. III, New Haven, Connecticut, 2007, pp. 44-45, no. 1387, illustrated.

The present work depicts Gloucester, Massachusetts. Karen Wilkin writes "Perhaps the most long-lasting and significant influences on Davis were the fishing town (and artists' colony) Gloucester and nearby Rockport, on Cape Ann. Davis and his family first went to Gloucester in the summer of 1915, attracted by John Sloan's enthusiasm. Eventually, his parents acquired a house on Mount Pleasant Avenue, where both Davis and his sculptor mother kept studios; over the next twenty years Davis would spend extended periods on Cape Ann. Gloucester imagery would permeate almost all of the work of this avowedly urban painter for years to come, but if the accoutrements of the working harbor held a lifelong fascination for him, the particulars of Gloucester space and geography were crucial to his early evolution." (*Stuart Davis: A Catalogue Raisonné*, vol. I, New Haven, Connecticut, 2007, p. 55)

GEORGE WESLEY BELLOWS (1882-1925)



Rock Ridge Farm

signed 'Geo Bellows' (lower left)—signed again and inscribed with title (on the stretcher)

oil on canvas

16½ x 24 in. (41.9 x 61 cm.)

Painted in 1919.

\$100,000-150,000

PROVENANCE

The artist.

Estate of the above, 1925.

Emma S. Bellows, by descent.

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

William W. Hoffman, New York, 1957.

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

Gian Campanile, Chicago, Illinois, 1968.

Bernard Danenberg Galleries, Inc., New York.

Sotheby Parke-Bernet, New York, 17 April 1975, lot 90.

Spanierman Gallery, LLC, New York.

R.H. Love Galleries, Inc., Chicago, Illinois.

Acquired by the late owner from the above, circa 1990s.

EXHIBITED

M. Knoedler & Co., Inc., New York, 1920.

H.V. Allison & Co., Inc., *George Bellows*, New York, May 1-May 31, 1957, no. 5.

New York, Gallery of Modern Art, *George Bellows*, March-May 1966, no. 50.

Newport, Rhode Island, Newport Art Association, 1966.

LITERATURE

Artist's Record Book B, p. 188.

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

The present work was painted at Rock Ridge Farm in Middletown, Rhode Island in September 1919. George Bellows and his family spent the summers of 1918-19 in Middletown, where Bellows painted the bucolic landscape with bold and dynamic colors. Charles H. Morgan writes of Bellows second year in Rhode Island, "Middletown had not changed during the past eight months, but George saw it with new eyes. The year before he had been entirely absorbed by the war. Now he looked around him and relished everything in sight." (*George Bellows: Painter of America*, New York, 1965, p. 225)

THOMAS HART BENTON (1889-1975)



Study for 'The Pathfinder'

signed 'Benton' (lower right)
oil on paper laid down on board
8½ x 6¾ in. (21.6 x 17.1 cm.)

\$25,000-35,000

PROVENANCE

Doris Bry, New York.
Mr. and Mrs. Fred Rudin, New York.
Richard York Gallery, New York, 1989.
Acquired by the present owner from the above, 1990.

This work will be included in the forthcoming Thomas Hart Benton *catalogue raisonné* being prepared by the Thomas Hart Benton Catalogue Raisonné Foundation. Committee Members: Dr. Henry Adams, Jessie Benton, Anthony Benton Gude, Andrew Thompson and Michael Owen.

The present work is one of two preliminary paintings by Thomas Hart Benton in preparation for *The Pathfinder* panel of his American Historical Epic mural of 1924-26. The final version is in the collection of the Nelson-Atkins Museum of Art in Kansas City, Missouri.

MAHONRI MACKINTOSH YOUNG (1877-1957)



Right to the Jaw

inscribed 'MAHONRI N° 13' and 'ROMAN BRONZE WORKS N.Y.' (along the base)—inscribed twice '13' (under the base)
bronze with brown patina
14 in. (35.6 cm.) high
Modeled in 1926.

\$20,000-30,000

PROVENANCE

C. Ruxton Love, Jr., New York.
Hirschl & Adler Galleries, Inc., New York.
James J. Shapiro, acquired from the above, 1972.
By descent to the present owner from the above.

EXHIBITED

New York, Gallery of Modern Art, *The Twenties Revisited*, June 29-September 6, 1965.

LITERATURE

D.M. Mendelowitz, *A History of American Art*, New York, 1970, p. 484, no. 648, another example referenced.
T. Tolles, *American Sculpture in the Metropolitan Museum of Art*, vol. II, New York, 2001, p. 620, another example referenced.
D.B. Dearing, *Paintings & Sculpture at the Nat. Academy of Design, Volume 1: 1826-1925*, Manchester, Vermont, p. 600, another example referenced.
J. Conner, J. Rosenkranz, *Rediscoveries in American Sculpture: Studio Works, 1893-1939*, Austin, Texas, 1989, pp. 182, 184-86, another example illustrated.

JACOB LAWRENCE (1917-2000)

Letter from Home

signed and dated 'Jacob Lawrence/1947' (lower right)
tempera on board
20 x 15¼ in. (50.8 x 40 cm.)
Painted in 1947.

\$250,000-350,000

PROVENANCE

The artist.
The Downtown Gallery, New York (as *Letter from Europe*).
Alan Brandt, New York.
Michael Rosenfeld Gallery, New York.
The Manoogian Collection, Michigan, acquired from the above.
[With] Jonathan Boos, New York.
Private collection, Michigan, acquired from the above.

EXHIBITED

Chadds Ford, Pennsylvania, Brandywine River Museum; Akron, Ohio, Akron Art Museum; Lawrence, Kansas, University of Kansas, Spencer Museum of Art, *Milk and Eggs: The American Revival of Tempera Painting, 1930-1950*, March 9-November 17, 2002, pp. 72, 74, 220, no. 24, illustrated.
Savannah, Georgia, Savannah College of Art and Design, *Jacob Lawrence: Lines of Influence*, September 7, 2017-February 4, 2018.

LITERATURE

P.T. Nesbett, M. DuBois, *Jacob Lawrence: Paintings, Drawings and Murals (1935-1999)*, *A Catalogue Raisonné*, Seattle, Washington, 2000, p. 102, no. P47-06, illustrated.
R. Boyle, *Milk and Eggs: The American Revival of Tempera Painting, 1930-1950*, Chadds Ford, Pennsylvania, pp. 72-74, pl. 24, illustrated.



Jacob Lawrence, *War Series: The Letter*, 1946. © The Jacob and Gwendolyn Lawrence Foundation, Seattle / Artists Rights Society (ARS), New York.

Based on his experiences living in New York City at the height of the Harlem Renaissance, Jacob Lawrence's original depictions of the African-American experience have come to be appreciated as defining achievements in the history of American art. Notable in his early inclusion within the artistic circles of Edith Halpert and her Downtown Gallery, Lawrence was not only among the first African-American artists to be represented by a major dealer, but also a successful member of the urban modernist set. While other social realist artists of his day rejected tenants of Modernism, Lawrence found the raw forms and bare styles of art's new direction to be the perfect vehicle for his wholly unique narrative.

In the present work, *Letter from Home*, Lawrence utilizes these modern devices to dramatize his scene of a solemn woman setting aside her needlework to read news from afar. Reduced to angular, geometric forms in a limited palette, the figure rests on an almost bare mattress placed within a sparse, cube-like room. The spare composition and flat execution heighten the emotional narrative of the picture and its moving evocation of both desolation and hope.

This particular narrative was one that Lawrence regularly embraced, including within his famous World War II themed works. Perhaps due in part to Edith Halpert's having initially exhibited the present work under the title *Letter from Europe*, the painting has been grouped with Lawrence's War series, also painted in 1947. One War series work, *The Letter* (1947, Whitney Museum of American Art, New York), bears a strong narrative resemblance, featuring a figure staring down at a message but with a decidedly darker, more military undertone.

While the present work can be considered in the context of war, *Letter from Home* also suggests a yearning for the warmth of a home outside the often poor conditions of the 1940s Harlem tenements. In this way, the work relates to the broader themes of Lawrence's renowned Great Migration series, which earned the artist his national reputation when published in *Fortune* magazine in 1941 and exhibited around the country from 1942-44. In his works that followed from the late 1940s, including *Letter From Home*, Lawrence used his success as a platform to present to a larger audience his honest visions of city living, confirming for Harlem residents that they were not invisible in the modern world.



IN FOCUS

PROPERTY FROM THE COLLECTION OF

BRAD GREY

From its earliest days, Hollywood has been shaped by ambitious individuals who, with determination and verve, flocked to California to make their mark on America's 'city of dreams.' Brad Grey epitomized this Hollywood dream, rising from blue-collar roots to the pinnacle of one of Hollywood's most legendary studios. A beloved figure in Los Angeles and across the wider world, he left an indelible mark on film, television, and culture. "People always say, 'It must be so difficult,'" Grey mused of his prodigious career. "But it's really not. You trust your instincts."

Born in the Bronx and raised in Spring Valley, New York, Grey embodied the kind of American success story typically reserved for the silver screen. His love of the glamorous world of Hollywood began at an early age, when he stayed up past his bedtime to watch *The Johnny Carson Show*. "I just knew those people on the show seemed to be having so much... fun," Grey later recalled. "Certainly more fun than folks in Spring Valley." While studying at SUNY Buffalo—the university would later present him with an honorary doctorate—Grey began assisting in concert promotion and in managing rising comedy stars. At just twenty years old, Grey arranged a performance by Frank Sinatra in Buffalo; by senior year, he had signed on to represent comedian Bob Saget as his first full-time client.

When he moved to Los Angeles in 1981, Grey went straight to the Beverly Hills Hotel, the venerable meeting place for the most powerful names in entertainment. "I couldn't afford it," he admitted, "but I stayed at the hotel. The tradition of the Beverly Hills Hotel always mattered to me." Throughout his life, Grey held onto this unshakable belief in the mythic power of Hollywood and the importance of its cultural legacy. As the *New York Times* observed, "more than many of his studio counterparts, [he] upheld the pageantry of Hollywood." In 1984, Grey began to work alongside the influential talent manager Bernie Brillstein, and in 1992 became a co-founder of the entertainment management firm Brillstein-Grey. Blending the role of traditional Hollywood agent with the entrepreneurial spirit of a producer, Brillstein and Grey's company was groundbreaking in its fostering of both talent and creative projects. "Brad helped forge a new paradigm in representing artists," said entertainment executive Jon Liebman. During this period, Grey oversaw the careers of a number of major comedians and stars. Perhaps most notable, however, was his role in producing *The Sopranos*, the groundbreaking David Chase mob series that ushered in a new golden age of television. "It was life-changing for all of us," Grey said of his experience with the show, which garnered him multiple Emmy, Peabody, and Producers Guild of America awards.

In addition to his work in television, Grey produced such lauded films as Martin Scorsese's Academy Award-winning *The Departed*, and Tim Burton's imaginative *Charlie and the Chocolate Factory*. In 2005, he was appointed chief

executive officer and chairman of Paramount Pictures, the storied film studio behind some of cinema's greatest masterworks. "From the moment I came to Paramount," Grey noted, "... I saw myself as a steward of an iconic institution." Across his twelve-year tenure at Paramount, Grey spearheaded a production model that embraced global hit franchises like *Star Trek*, *Iron Man*, and the *Mission Impossible* series, as well as more artistically innovative titles such as *An Inconvenient Truth*, *Fences*, *There Will Be Blood*, *No Country for Old Men*, *Arrival*, and *Hugo*.

Under Grey's guidance, Paramount not only gained market leadership, but regularly achieved Academy Award nominations and wins. As Michael Cieply of *Deadline Hollywood* wrote, "[I]t's hard to think of a studio chief who more consistently put films in the Best Picture ranks... than Grey." Beyond his remarkable record in film and television, Grey is also remembered as a steadfast philanthropist and community advocate. He utilized the lessons from his Hollywood career—persistence, humility, and the importance of sharing culture with others—to the benefit of the public. In 2013, he was appointed to the board of trustees of the Los Angeles County Museum of Art, and served in additional leadership roles at the University of Southern California School of Cinematic Arts, Project A.L.S., New York University's Tisch School of the Arts, and other notable institutions.

As a leading producer and studio executive, Grey became a cherished friend to the luminaries of film, television, and entertainment. In his personal life, Grey was a noted tastemaker, reflected at his elegant residence in Holmby Hills, where he exhibited a striking collection of fine art and design. Grey saw art as an integral component of the Hollywood spirit; as such, he acquired an inspiring assemblage of works by figures such as Agnes Martin, Ellsworth Kelly, Richard Prince, Cy Twombly, Ed Ruscha, and Richard Serra. Joining Grey's collection of canvases, works on paper, and sculptures were dramatically modern works of furniture and design by Jean-Michel Frank, Alberto and Diego Giacometti, Francois-Xavier Lalanne, and others. Taken as a whole, the collection evinced the connoisseurship of a man fully immersed in the creative process—an exploration of the same aesthetic principles and storytelling that lie at the heart of filmmaking.

Grey forever remained characteristically humble about his many achievements. "The only thing you can hope for in one of these jobs," he said of his time at Paramount, "is that when the next guy's sitting here, they look back and say, 'Wow, that was a great period. They made some extraordinary pictures.'" In his inspiring collection of fine art and design, Grey displayed a commitment to creation that informs his greater legacy. In the hearts and minds of all those touched by his belief in entertainment, Brad Grey remains a lasting presence.

GEORGE COPELAND AULT (1891-1948)

*New England Landscape*

signed and dated 'G.C. Ault '33.' (lower left)—signed and dated again and inscribed with title (on the reverse)

oil on canvasboard

11 $\frac{1}{8}$ x 15 $\frac{7}{8}$ (30.2 x 40.3 cm.)

Painted in 1933.

\$60,000-80,000

PROVENANCE

James Graham & Sons, Inc., New York.

Private collection, Beverly Hills, California.

Christie's, New York, 7 December 1984, lot 315, sold by the above.

Salander-O'Reilly Galleries, New York.

Private collection, Washington, D.C.

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

Acquired by the late owner from the above, 1997.

EXHIBITED

New York, Wanamaker Gallery, *Wanamaker Regional Art Exhibition of Contemporary American Painting*, October 13–November 3, 1934.

Rochester, New York, University of Rochester, Memorial Art Gallery, December 1934–January 1935.

LITERATURE

L. Ault, *Artist in Woodstock: George Ault, The Independent Years*, Philadelphia, Pennsylvania, 1978, p. 71.

65

MILTON AVERY (1885-1965)

Lake in the Mountains

signed and dated 'Milton Avery 1962' (lower right)—signed, dated again and inscribed with title (on the reverse)
oil on canvasboard
23¾ x 35⅞ in. (60.3 x 91.1 cm.)
Painted in 1962.

\$200,000-300,000

PROVENANCE

Sally Michel Avery, New York.
Estate of the above.
Waddington Galleries, London.
Private collection, United Kingdom.
Waddington Custot Galleries, London.
Acquired by the late owner from the above.

EXHIBITED

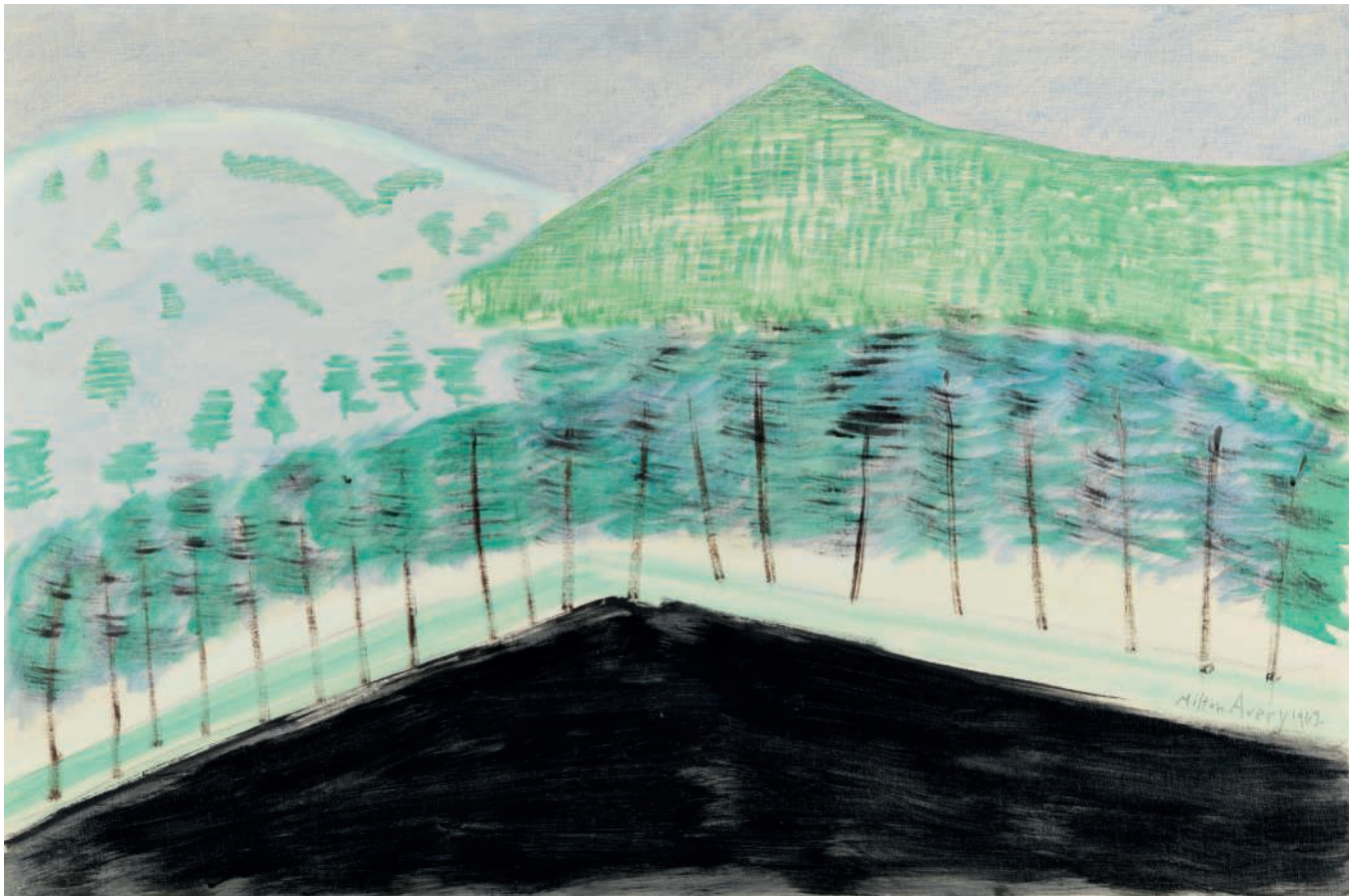
Montréal, Quebec, Canada, Waddington Galleries, *Milton Avery: Paintings, Watercolours, Drawings*, April 7-25, 1970, no. 13, illustrated.

The present work depicts Cooper Lake in Woodstock, New York.

In 1950, following many summers spent in Gloucester, Massachusetts, and Maine, Milton Avery, his wife Sally and daughter March began spending the warmer months in Woodstock. Upstate, Avery set up a studio where he painted his Catskill surroundings in his classic abstracted aesthetic. Bold in its modern and minimalist interpretation of New York's natural beauty, *Lake in the Mountains* originally belonged to Sally Michel Avery and hung in the Avery family home in Woodstock for many years.



Photographer unknown, *Milton Avery sketching with his daughter March, and their dog, Picasso, Woodstock, New York, 1950*. Collection of March A. Cavanaugh. © 2018 The Milton Avery Trust / Artists Rights Society (ARS), New York.



MILTON AVERY (1885-1965)



Interior with Still Life

signed 'Milton/Avery' (lower left)
oil on canvas
36 x 28 in. (91.4 x 71.1 cm.)
Painted circa 1940.

\$70,000-100,000

PROVENANCE

Gertrude Sloan, New York.
Estate of the above.
Sotheby Parke-Bernet, New York, 28 October 1976, lot 205, sold by the above.
Sotheby Parke-Bernet, New York, 2 June 1983, lot 256.
Acquired by the present owner from the above.

EXHIBITED

New York, Valentine Gallery, *Paintings by Two American Artists: Leon Hartl and Milton Avery*, February 19-March 2, 1940.
South Bend, Indiana, South Bend Art Center, *American Masterpieces from the Warner Collection*, December 9, 1989-February 4, 1990.
Montgomery, Alabama, Montgomery Museum of Fine Arts, *Impressions of America: The Warner Collections of Gulf States Paper Corporation*, June 18-July 28, 1991.

LITERATURE

H. McBride, "Hartl and Avery: Two American Artists Who Paint for Painters," *New York Sun*, February 24, 1940.

The present work likely depicts the artist's West Village apartment.

MILTON AVERY (1885-1965)**Straw Hat**

signed and dated 'Milton Avery/1963' (lower left)
 oil on canvasboard
 35¾ x 23¾ (90.8 x 60.3 cm.)
 Painted in 1963.

\$150,000-250,000

PROVENANCE

Rudolph Galleries, Woodstock, New York.
 Private collection, New York.
 Christie's, New York, 4 December 2003, lot 98, sold by the above.
 Acquired by the present owner from the above.

EXHIBITED

Coral Gables, Florida, Rudolph Galleries, *Milton Avery*, February 1965.

LITERATURE

D. Reno, "Simplicity of Avery's Late Work is Poetic," *Miami Herald*, February 7, 1965.

The present work depicts the artist's wife, Sally Avery, in the Catskills, where they had a family home in Woodstock, New York.

MILTON AVERY (1885-1965)

Bathers

signed 'Milton Avery' (lower left)
oil on canvas
28 x 36¼ in. (71.1 x 92.1 cm.)
Painted *circa* 1930s.

\$300,000-500,000

PROVENANCE

The artist.
March Avery Cavanaugh, New York, daughter of the above.
Private collection, New York.

EXHIBITED

(Probably) New York, Valentine Gallery, *Milton Avery*, April 11-30, 1938, no. 5.
(Probably) New York, Valentine Gallery, *Four Paintings Each by Kane, Hartl, Avery, Eilshemius*, February 17-March 8, 1939, no. 11.
Boston, Massachusetts, Alpha Gallery, *Milton Avery and the Sea*, November 4-29, 2006.

Painted in the 1930s, Milton Avery's *Bathers* likely depicts Gloucester, Massachusetts. From 1930 to 1940, the Averys spent nine of their summers in Gloucester and one on Gaspé Peninsula in Canada. Sally Avery remembered of this decade, "What were the thirties: a time for struggle, a time for new friendships, new ideas, a time to search for a voice of one's own. We were all poor, but not in spirit." (as quoted in *Milton Avery: The 1930's Period*, New York, 1988, p. 9).

In *Bathers*, Avery depicts three figures enjoying a restful day at the beach in his characteristic 1930s color palette. As seen here, Avery's transformation of a composition by altering the palette, and suggesting forms with rough outlines, became characteristic of his signature style. He believed "a painting should

be flat and lie on one plane rather than evoke what [he] called photographic depth. He championed simplified, precisely delineated forms and flattened color masses when few were willing to listen. Perhaps [his] greatest legacy was his ability to abstract the mood of a place or situation with color. Although other Americans had concentrated on color in their paintings, [his] use of soft, lyrical color to evoke subtle emotion was unique in American art. His simplification of form and luminous color harmonies provided a model for future generations of American colorists." (B. Haskell, *Milton Avery*, New York, 1982, p. 56)

Throughout his prolific career, Avery continued to return to images of bathers and the sea. Indeed, Avery's most recognizable subject is nature, and shorescapes such as *Bathers* epitomize his commitment to his own artistic ideals. Somewhat of an outlier, Avery remained dedicated to treating nature as a subject throughout the decades, never giving in to fads or 'isms.' He viewed nature as a substance of surface alone, and out of it distilled everything extraneous. The critic, Clement Greenberg, appreciated Avery's independent vision, and wrote in 1957: "The latest generation of abstract painters in New York has certain salutary lessons to learn from [Avery] that they cannot learn from any other artist on the scene." ("*Milton Avery*," *Arts*, December 1957, pp. 40-45) Avery was always simplifying, subtracting rather than adding. However, he practiced restraint before reaching pure abstraction, and in his compositions the essential idea is always preserved. In *Bathers*, Avery combines an engagement with purely aesthetic issues with a loyalty to the observed motif. Bridging the gap between realist and abstract art, the familiar subject of a beach scene is marked with a calming lyricism and imbued with a timelessness that transcends history.



FAIRFIELD PORTER (1907-1975)

*Jimmy Schuyler*

stamped 'Fairfield Porter' (on the reverse)

oil on canvas

31¼ x 43½ in. (79.4 x 110.5 cm.)

Painted circa 1958-60.

\$100,000-150,000

PROVENANCE

The artist.

Estate of the above.

Mrs. Ann Porter, wife of the artist.

Gift to the present owner from the above, circa 1995.

EXHIBITED

New York, Whitney Museum of American Art, *Fairfield Porter: Realist Painter in an Age of Abstraction*, May 31-August 19, 1984.

Chicago, Illinois, The Arts Club Chicago, *Fairfield Porter: Paintings and Works on Paper*, November 12-December 31, 1984, no. 18, illustrated.

New York, Hirschl & Adler Modern, *Fairfield Porter, 1907-1975*, September 5-28, 1985, no. 11.

Chicago, Illinois, Compass Rose Modern and Contemporary Art, *Fairfield Porter: Pictures and Words*, March-April 1987.

New York, Hirschl & Adler Galleries, Inc., *Fairfield Porter, 1907-1975*, September 25-October 31, 1992.

Boston, Massachusetts, Nielsen Gallery, *Fairfield Porter: Selected Works*, January 23-February 20, 1993.

Boston, Massachusetts, Alpha Gallery, *Fairfield Porter: Paintings and Works on Paper*, February 5-March 9, 1994.

LITERATURE

B. Schwabsky, "Fairfield Porter," *Arts*, November 1985, illustrated.

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

J. Ludman, *Fairfield Porter: A Catalogue Raisonné of the Paintings, Watercolors, and Pastels*, New York, 2001, p. 218, no. L242.

James Marcus Schuyler was an American poet, whose work *The Morning of the Poem* received the Pulitzer Prize for Poetry in 1980. Fairfield Porter painted several portraits of his good friend Schuyler and eventually invited the poet to move in with the Porter family in Southampton in 1961 where Schuyler would remain until 1973. Barry Schwabsky writes of the present work, "His sitters' muted personalities...seem enclosed in a kind of privileged privacy, an intimate stillness, which is also characteristic of his view of landscape. This is particularly well conveyed by a 1960 portrait of Jimmy Schuyler, in which the poet, sitting in an armchair in the midst of trees, seems almost to merge with the ambient." (B. Schwabsky, "Fairfield Porter," *Arts*, November 1985)

JOHN MARIN (1870-1953)

*Castorland, N.Y.*

signed and dated 'Marin 13' (lower right)—signed, dated again and inscribed with title and 'To Adelaide Kuntz' (on the reverse)

watercolor and charcoal on paper

13¾ x 16¾ in. (34.9 x 42.5 cm.)

Executed in 1913.

\$15,000-25,000

PROVENANCE

The artist.

Adelaide Kuntz, New York, gift from the above, *circa* 1913.

Private collection, New York.

M. Knoedler & Co., Inc., New York.

Andrew J. Crispo, New York.

ACA Galleries, New York.

Acquired by the late owner from the above, 1969.

MILTON AVERY (1885-1965)*Pool in Rocks*

signed and dated 'Milton Avery 1945' (lower left)
 watercolor on paper
 22¼ x 30¾ in. (56.5 x 78.1 cm.)
 Executed in 1945.

\$20,000-30,000

PROVENANCE

The artist.
 Estate of the above, 1965.
 Mrs. Sally Avery, by descent.
 Andrew Crispo Gallery, Inc., New York.
 Acquired by the late owner from the above, 1975.

EXHIBITED

New York, Andrew Crispo Gallery, Inc., *Ten Americans: Masters of Watercolor*,
 May 16-June 30, 1974, no. 9.

The present work depicts Gloucester, Massachusetts, where Milton Avery
 spent several summers through 1945.

ANDREW WYETH (1917-2009)

*Fishermen Coming Ashore*

signed 'Andrew Wyeth' (lower right)
 watercolor and gouache on paper
 18 x 21 $\frac{1}{8}$ in. (45.7 x 55.6 cm.)
 Executed in 1939.

\$60,000-80,000

PROVENANCE

The artist.
 Private collection, New York, acquired from the above, 1941.
 By descent to the present owner from the above.

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

PROPERTY FROM THE COLLECTION OF HERBERT AND ADELE KLAPPER

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

Born in Brooklyn in 1926, Herbert J. Klapper was the son of a sewing machine salesman; his future wife, Adele, was born three years later, also in Brooklyn, the daughter of European immigrants. Imbued by their parents with a determined work ethic and sense of purpose, both Herbert and Adele Klapper epitomized the aspirational ‘American Dream’ of the twentieth century. Mr. Klapper’s plans to study medicine were cut short by the onset of the Second World War, when he served as a radioman in the United States Navy. Mrs. Klapper, for her part, forewent college to help support her family. After returning from military service, Mr. Klapper began to work at his father’s sewing machine sales company in Manhattan’s Garment District; nearby, Adele Klapper was employed at the International Ladies Garment Workers Union. A chance encounter between the young Herbert and Adele at a local luncheonette provided the spark for what would become a half century of marriage. Those close to the Klappers forever recalled a partnership of laughter and joy—a union in which disagreements could be solved through a fervent game of pinball, and in which the couple’s children and grandchildren were treasured above all else.

The Klappers’ tremendous accomplishments in business came after years of unstinting entrepreneurship and hard work, as Mr. Klapper transformed his father’s business into Superior Sewing Machine and Supply Corporation, the world’s leading purveyor of sewing machine parts and components. Perceiving

the lack of affordable replacement parts for sewing machine dealers, Mr. Klapper was confident he could supply retailers with quality components at more reasonable prices. In the increasingly global market of the post-war era, he acquired economical alternatives from suppliers in Europe and Asia, all while providing clients with a personalized service and trustworthiness that came to define Superior Sewing. Across the latter decades of the twentieth century, Mr. Klapper continuously expanded his business with a focus on customers and innovative sales tools, including a groundbreaking print catalog—“We wrote the book on parts,” Superior proudly asserts—and advancements in data management and computers. In art, Mr. Klapper was able to utilize this same business acumen and attention to detail to the benefit of a remarkable private collection.

The Klappers made their initial foray into art almost by chance, after encountering prints by the American painter Will Barnet for sale at a Long Island gallery. When Mrs. Klapper told the gallery director she would like to obtain a work by the artist, she insisted on not an edition, but “a real one.” The purchase of one of Barnet’s visionary canvases was followed by years of self-erudition and passionate collecting—a pursuit of beauty that brought the couple even closer together as they shared insights and opinions on the art they loved. “For Herbie and Adele,” writes Brooklyn College professor Gerard Haggerty, “collecting art became both a monument to—and a conduit for—their deep and abiding love.” The Klappers were soon seen at galleries and auction houses, embracing a newfound pursuit that brought both intellectual stimulation and beauty to everyday life.

“Collecting,” Haggerty explains, “was a team sport for the Klappers.” The couple often took ‘turns’ acquiring works for their collection: Mrs. Klapper might make a selection one year, while her husband would suggest a purchase the next. “He was a lightning fast learner,” dealer Reese Palley recalled of Mr. Klapper. “In the beginning, we would look at pictures and he would ask me... for judgements of quality. In very short order... Herb stopped asking and started, with astounding intuition, to settle on truly great examples of the genre.” Mrs.



Klapper even extended her own journey in art to higher education: in 1992, she was able to finally obtain a university degree from Long Island's Adelphi University, and in 1999 she graduated from Adelphi with a Master's degree in Art History. A longtime supporter of Adelphi, Mrs. Klapper was honored with the university's President's Medal of Merit and the Outstanding Service to Adelphi Award; in 2007, the university's fine arts and facilities building was christened the Adele and Herbert J. Klapper Center for Fine Arts. Another philanthropic concern close to Mrs. Klapper's heart was the Memorial Sloan Kettering Cancer Center. When the collection was exhibited in a memorable show at the Beadleston Gallery in 2002 it was to benefit the hospital.

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

said to me," Palley mused, "when we were discussing a possible purchase about which Adele was a bit reluctant, 'They're in trouble if they underestimate Adele.'"

Beyond the art historical importance of the Klappers' notable collection was the poignant and deeply personal relationship the collectors held with each painting and sculpture they acquired. More than a mere assemblage of painting and sculpture, these were cherished, enlightening works that magnified the couple's signature *joie de vivre*. "When it came to collecting art," Haggerty said, "the real meat of the matter involved discovering yet another passion that [Mr. Klapper] and his wife fully shared. It involved him waking up in the middle of the night, and wandering through the house, and standing in silent awe in front of things—things that he found to be indescribably beautiful, things that they had both claimed together." With the passing of Herbert and Adele Klapper in 1999 and 2018, respectively, their exceptional private collection now moves to a new generation of collectors fueled by a similar desire for imagination, ingenuity, and discovery. As Palley so rightly observed, the Klappers' story was not only one of "a great collectors' partnership, but a lifelong love affair."



Circe

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

oil on canvas

39½ x 39½ in. (100.3 x 100.3 cm.)

Painted in 1978.

\$60,000-80,000

PROVENANCE

The artist.

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

Acquired by the late owners from the above, 1979.

EXHIBITED

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



Aurora

signed and dated 'Will Barnett '77' (upper right)
oil on canvas
42½ x 102¾ in. (108 x 261 cm.)
Painted in 1977.

\$80,000-120,000

PROVENANCE

The artist.
[With]Hirschl & Adler Galleries, Inc., New York.
Acquired by the late owner from the above, 1979.

*AT ONCE APPEARING TO BE CRISP AND
DIRECT, THESE PAINTINGS BECKON THE
VIEWER WHO BECOMES ENVELOPED BY
THEIR COMMANDING SERENITY.*

— PRESCOTT SCHUTZ

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



To Grandma's House We Go on Thanksgiving Day

dated 'Sept. 1. 1942' and inscribed with title and number '253.' (on a label affixed to the reverse)

oil and glitter on masonite
16 x 22½ in. (40.6 x 57.2 cm.)
Painted in 1942.

\$60,000-80,000

PROVENANCE

The artist.
American British Art Center, New York.
Albert B. Ruddock, Pasadena, California.
Pasadena Art Museum, Pasadena, California, gift from the above, 1944.
Paul Kantor, Malibu, California, acquired from the above, 1971.
Galerie St. Etienne, New York.
[With] Hammer Galleries, New York.
R.J. Hatfield, acquired from the above, 1972.
Acquired by the late owner, circa 1990s.

EXHIBITED

New York, American British Art Center, circa 1946.
Los Angeles, California, James Vigeveno Gallery, circa 1946.
San Francisco, California, Palace of the Legion of Honor, 1948.

LITERATURE

O. Kallir, *Grandma Moses*, New York, 1973, p. 289, no. 173, illustrated.

This work, painted on September 1, 1942 was assigned number 253 by the artist.

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

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

*Sugaring Off*

signed 'Moses' (lower right)
oil and glitter on canvas
16¼ x 20½ in. (41.3 x 51.8 cm.)
Painted *circa* 1940-42.

\$40,000-60,000

PROVENANCE

The artist.
Sidney Janis, New York, acquired from the above.
Private collection, acquired from the above, *circa* 1940s.
By descent to the present owner.

We would like to thank Hildegard Bachert and Jane Kallir for their assistance in the researching of this lot. The present work will be assigned the number 1610 in a future supplement of the "Catalogue of the Works" in Otto Kallir, *Grandma Moses*, New York, 1973.

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



AMERICAN ART

HIGHLIGHTS FROM UPCOMING SALES

IMPRESSIONIST & MODERN ART EVENING SALE

NEW YORK | 11 NOVEMBER 2018

POST-WAR & CONTEMPORARY ART EVENING SALE

NEW YORK | 15 NOVEMBER 2018

IMPRESSIONIST & MODERN ART EVENING SALE

NEW YORK | 11 NOVEMBER 2018

PROPERTY FROM
A PRIVATE COLLECTION
PALM BEACH, FLORIDA

MARY CASSATT (1844-1926)

Children Playing with a Dog

signed 'Mary Cassatt' (lower center)
oil on canvas
39¾ x 28¾ in. (100 x 73 cm.)
Painted in 1907

\$4,000,000-6,000,000

PROVENANCE

Galerie Durand-Ruel et Cie., Paris (acquired from the artist, January 1907).
J. Gardner Cassatt, Philadelphia; brother of the artist (acquired from the above, October 1907).
Eugenia Carter Cassatt, Philadelphia (by descent from the above).
Ellen Mary Cassatt Hare (Mrs. Horace Binney) Philadelphia (by descent from the above).
Charles W. Hare, Philadelphia (by descent from the above).
Ellen Mary Cassatt Hare Meigs, Berwyn, Pennsylvania (by descent from the above); Estate sale, Christie's, New York, 24 May 2007, lot 54.
Acquired at the above sale by the present owners.

EXHIBITED

Boston, St. Botolph's Club, *Pictures by Mary Cassatt*, February 1909, no. 7 (titled *Femme avec deux enfants*).
Philadelphia, Pennsylvania Academy of the Fine Arts, *One-hundred-seventh Annual Exhibition*, February-March 1912, p. 461, no. 472 (titled *Mother and Child*).
Philadelphia, Pennsylvania Academy of the Fine Arts, *Exhibition of Paintings and Drawings by Representative Modern Masters*, April-May 1920, p. 6, no. 17 (titled *Woman with Two Children*).
Pittsburgh, Carnegie Institute, *A Memorial Exhibition of the Works of Mary Cassatt*, March-April 1928, no. 18 or 19 (titled *Mother and Two Children*).
Haverford College, *Mary Cassatt*, May-June 1939, no. 6 (titled *Mother and Two Children*).
Philadelphia Museum of Art, *Homer, Eakins, Cassatt*, June-September 1953, no. 55 (titled *Mother and Two Children*).
Philadelphia Museum of Art, *Mary Cassatt*, April-May 1960 (titled *Mother and Two Children*).
New York, M. Knoedler & Co., Inc., *The Paintings of Mary Cassatt: A Benefit Exhibition for the Development of the National Collection of Fine Arts*, February 1966, no. 40 (illustrated; titled *Mother (Jeanne) Looking Down at Her Two Children Petting a Dog*).

LITERATURE

"Miss Cassatt's 'Triumphs of Uncomeliness'" in *The New York Times*, 25 August 1907, p. 8 (illustrated; titled *Baby and Dog*).
L'Art est les Artistes, 6 October 1907, p. 356 (illustrated in color).
"L'Art et les Artistes" in *La chronique des arts et de la curiosité*, 11 April 1908, p. 138 (titled *Enfant caressant un chien*).
P.L. Hale, "Miss Cassatt's Works: Has Several Good Pictures at St. Botolph Club Exhibition" in *Boston Herald*, 8 February 1909, p. 7.
H. Monroe, "Notable American Salon at Pittsburgh" in *Chicago Tribune*, 30 May 1909, p. B5.
"Philadelphia Art Show" in *New York Evening Post*, 7 February 1912, p. 11.
"Art" in *Nation*, 22 February 1912, vol. 94, p. 196.
J.B. Townsend, "Pennsylvania Academy Exhibition (Final Notice)" in *American Art News*, 24 February 1912, vol. 10, p. 3 (titled *Mother and Children*).
A.D. Breeskin, *Mary Cassatt: A Catalogue Raisonné of the Oils, Pastels, Watercolors, and Drawings*, Washington, D.C., 1970, pp. 19 and 188, no. 502 (illustrated).
S.G. Lindsay, *Mary Cassatt and Philadelphia*, exh. cat., Philadelphia, 1985, pp. 92, 93 and 95 (no. 18).
J.A. Barter, ed., *Mary Cassatt: Modern Woman*, exh. cat., Chicago, 1998, pp. 359-360.

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



An exceptional example of Mary Cassatt's famed depictions of motherhood, *Children Playing with a Dog* presents the unconditional love and complex relationship between a mother and her two children with both psychological and stylistic finesse. While the Madonna and child has a long historical precedent, Cassatt transformed the subject into her own signature theme. Employing the Impressionist style she developed alongside her close friend Edgar Degas, she evades the overly sentimental and rather represents familial intimacy with modern flair. A truly multifaceted composition incorporating some of the artist's favorite models, possibly one of her own beloved dogs and a developed background with a window onto the French countryside, *Children Playing with a Dog* is a tour de force of Cassatt's most renowned subject.

Born in Pennsylvania, Cassatt enrolled in the Pennsylvania Academy of the Fine Arts in 1861 and quickly proved to be a promising student. She set sail for France at her earliest opportunity in 1866, where she was granted quick acceptance into Parisian art circles. Bolstered by her first public success at the Salon of 1868, she decided to remain and pursue her career abroad. At the Salon of 1874, her work caught the eye of Edgar Degas, who invited her to exhibit with the Impressionists. Cassatt enthusiastically agreed, writing, "I accepted with joy...At last I was able to work with an absolute independence without thinking about the opinion of a jury. Already I knew who were my true masters! I admired Manet, Courbet and Degas. I hated conventional art. I began to live." (as quoted in M.R. Witzling, *Mary Cassatt: A Private World*, Washington, D.C., 1991, p. 11)

The only American to exhibit with the Impressionists, Cassatt's compositions became increasingly reflective of the group's tenets as she emphasized the effects of light and atmosphere, spontaneous and broken brushstrokes, a brighter palette and a focus on contemporary everyday life. While her work in the 1870s reflected the experience of a modern woman out in Parisian society, in the 1880s her emphasis began to shift from the public to the private sphere. When her paintings of mothers and children first debuted at the 1881 Impressionist exhibition, they immediately met with great acclaim, and the maternité theme remains today her most celebrated subject. As Nancy M. Mathews wrote in the catalogue for the recent Cassatt exhibition at the Musée Jacquemart-André, "There is no question that Cassatt's adoption of the mother-and-child subject, with its echoes of past traditions and yet up-to-the-minute series work, elevated Cassatt's style and was responsible for her lasting fame as an artist." (*Mary Cassatt: An American Impressionist in Paris*, exhibition catalogue, Paris, 2018, p. 90)

A particularly compelling and complex example of her signature subject, *Children Playing with a Dog* is one of only about a dozen oil paintings by the artist that includes two children with their mother, rather than just one. As the older sister pets the family dog, she lovingly mirrors the mother's affectionate hold on the baby, visualizing the concept of "playing mother" and reflecting



Mary Cassatt, *Portrait of the Artist*, 1878. The Metropolitan Museum of Art, New York.

the nuanced relationships within a modern family. The affected maturity in the young girl's loving gaze is simultaneously endearing and a vehicle for social commentary. "To some extent Cassatt's exploration of the child--not the baby--in adult costume, pose and expression reflects aspects of early-twentieth-century psychology, absorbed by Cassatt in her wide reading of sociological, psychological, and parapsychological literature." Thus, the active parenting through example seen within the present work "can be read as suggesting women's responsibility for the improvement of their children and,

***ALREADY I KNEW WHO WERE MY TRUE MASTERS!
I ADMIRER MANET, COURBET AND DEGAS. I HATED
CONVENTIONAL ART. I BEGAN TO LIVE.***

by implication, for the improvement of society itself.” (N.M. Mathews, *Mary Cassatt*, New York, 1987, p. 125)

Indeed, during the 1900s Cassatt took great care in deliberately assembling her compositions to represent her desired situation and underlying message. Her maternal paintings are not casual observations or portraits, but rather studio scenes cast with women and children from the village near her country home Beaufresne. In *Children Playing with a Dog*, the artist populates her dynamic family arrangement with two of her favorite models: Jeanne as the mother and Sara as her young, golden-haired daughter. According to Adelyn Breeskin, Sara was said to have been a granddaughter of French Republic President Emile Loubet. Sara, Jeanne and the baby apparently formed an ideal trio for Cassatt, as she also painted them together in *Mother and Two Children* (1906, Private collection) and *Mother Looking Down, Embracing Both of Her Children* (1908, The White House, Washington, D.C.).

In *Children Playing with a Dog*, Cassatt positions her three figures and the dog in a pyramidal arrangement, setting the models further back in the picture plane to permit a grander use of space and proportion. The broader perspective also allows for the rare inclusion of a window in the background, an architectural and landscape element adding spatial depth within the composed interior scene. Cassatt also demonstrates a notable interest in the details of the textiles and fashionable garments. For example, the lower portions of the elaborate gowns are composed of long, vertical brushstrokes, while the blousy upper elements are constructed with short, thick, diagonal strokes. The silk of the dresses is then expertly layered with the lush velvet of the foot stool, the dog’s bristly coat and the woolen blanket, so that each texture acts as a foil to enhance the quality of the others. Cassatt also uses a thick build-up of short delicate strokes in the baby’s body and other figures’ faces to capture their creamy and luminescent texture. These differences in technique help further guide the viewer’s eye through the many elements of the composition.

Employing this nuanced, Impressionist approach to painting, both in execution and intellectual expression, *Children Playing with a Dog* draws on centuries of art historical precedent to transform the traditional and familiar subject of maternity into a reflection on the modern era in which the artist lived. Mathews writes of the lasting importance of this most famous series of Cassatt’s body of work, “As common a theme as it was throughout the history of art, she was considered to have brought to it a unique individuality, and indeed, today...she has outlasted the other mother-and-child specialists around her.” (N.M. Mathews, *Mary Cassatt: An American Impressionist in Paris*, exhibition catalogue, Paris, 2018, p. 92)



Edgar Degas, *Mary Cassatt at the Louvre: The Paintings Gallery*, 1885. Art Institute of Chicago.

POST-WAR & CONTEMPORARY ART EVENING SALE

NEW YORK | 15 NOVEMBER 2018

PROPERTY FROM AN IMPORTANT PRIVATE SWISS COLLECTION

GEORGIA O'KEEFFE (1887-1986)

Sky with Moon

signed 'Georgia O'Keeffe-' (on the backing board)

oil on canvas

48 x 84 in. (121.9 x 213.4 cm.)

Painted in 1966.

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

PROVENANCE

Andrew Gray, New York

Private collection, San Francisco, 1981

Gerald Peters Gallery, Santa Fe

Acquired from the above by the present owner, 1999

EXHIBITED

Kunsthaus Zürich, *Georgia O'Keeffe*, October 2003-February 2004, pp. 150-51 and 195, no. 74 (illustrated in color).

Frankfurt, Schirn Kunsthalle, *Letzte Bilder: Von Manet bis Kippenberger*, February-June 2013, pp. 79 and 156 (illustrated in color).

LITERATURE

B. B. Lynes, *Georgia O'Keeffe: Catalogue Raisonné*, New Haven, 1999, vol. II, pp. 930-31, no. 1505 (illustrated in color).

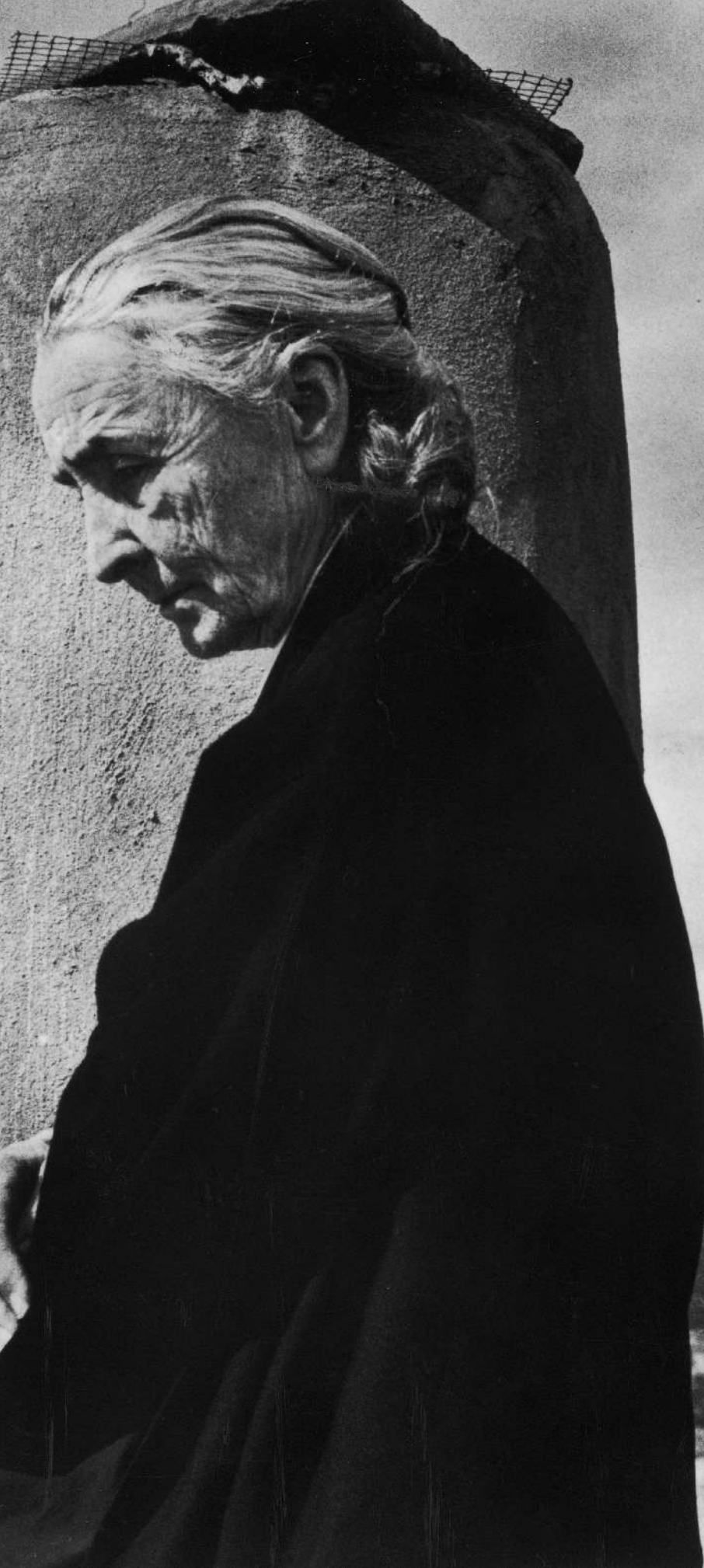
H. Drohojowska-Philp, *Full Bloom: The Art and Life of Georgia O'Keeffe*, New York, 2004, p. 496.

Georgia O'Keeffe, exh. cat., London, Tate Modern, 2016, p. 191, fig. 176 (illustrated in color).

*THE CLOUDS LOOKED SO SOLID. I COULDN'T
WAIT TO GET HOME TO PAINT IT.*

— GEORGIA O'KEEFFE





Georgia O'Keeffe's abstract paintings are among the most important contributions to the field of 20th century art history. Her early series of abstract watercolors of 1915-1918 brought her great critical acclaim among the avant-garde, particularly the photographer Alfred Stieglitz, who she married in 1924. And though O'Keeffe's intimate series of colorful flowers are perhaps her best known, the abstract paintings she rendered toward the end of her life play a vital role in the appreciation of her work. These radically minimalist paintings are among O'Keeffe's boldest creations, but comprise only a small selection of her vast *oeuvre*. Beginning in 1963, O'Keeffe produced a mesmeric series of large-scale abstractions known informally as the "cloud paintings," to which the 1966 *Sky with Moon* belongs. "In each painting the sky is seen from an airplane, reflecting a sense of limitless space: a vast horizon, below which is a passive sea of floating clouds. ... The great size of the canvas, the flat and distant horizon, the orderly pattern of receding clouds, and the pale, serene colors all contribute to a sense of mystical tranquility, a calm and meditative view of infinity..." O'Keeffe's biographer, Roxana Robinson, has written (R. Robinson, *Georgia O'Keeffe: A Life*, Hanover, New Hampshire, 1999, p. 500). This small body of work contains only a handful of paintings, and several are owned by major American museums: *Sky with Flat White Cloud* of 1962 belongs to the National Gallery of Art in Washington, D.C., and *Sky with Clouds IV*—a 24-foot, mural-sized painting featuring fluffy, white clouds—is owned by the Art Institute of Chicago.

While in her seventies, O'Keeffe traveled by plane for the first time and was awestruck by the expansive view of the horizon and the clouds seen from outside her window. "The sky looked as if you could just go out the door of the plane and walk right off to the horizon," she explained. "The clouds looked so solid. I couldn't wait to get home to paint it" (G. O'Keeffe, quoted in a 1970s interview; accessible via <https://whitney.org/WatchAndListen/622>). Working in her studio in Abiquiu, New Mexico, O'Keeffe began to translate this experience into painting, and in 1963 she embarked upon the cloud paintings. This evocative body of work features large-scale canvases, with broad areas of white that encompass nearly the entire painting. A horizontal band of softly-modulated color evokes the distant horizon along the painting's upper edge. "These paintings are profoundly modern, yet embody a timeless notion of stillness in the midst of perpetual change," the artist Rita Donagh has written. "Within their sublime vistas, the spectator is held in a state of arrested motion" (R. Donagh, "Georgia O'Keeffe in Context," *The Oxford Art Journal*, April 1980, p. 44).

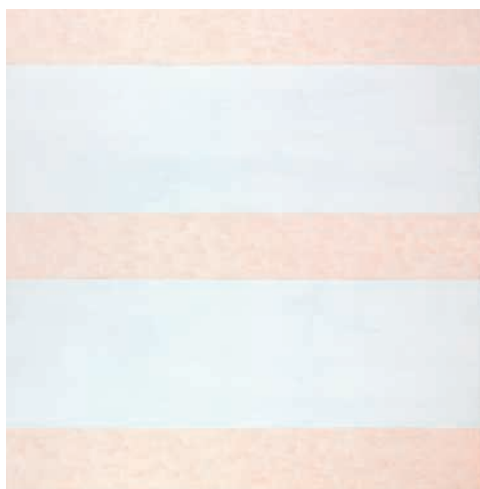


Georgia O'Keeffe, *Sky Above Clouds / Yellow Horizon and Clouds*, 1976-1977. Georgia O'Keeffe Museum, Santa Fe. © 2018 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York. Photo: Georgia O'Keeffe Museum, Santa Fe / Art Resource, New York.

Painted in 1966, *Sky with Moon* typifies O'Keeffe's cloud paintings, brilliantly evoking the boundlessness of wide, open spaces and the particular quality of weightless suspension experienced onboard a cruising airliner. Distinguished by its expansive, broad field of softly rendered white pigment that stretches toward the horizon along the painting's upper edge, *Sky with Moon* illustrates the "feeling of infinity on the horizon line" that O'Keeffe sought to convey. A thick blanket of white clouds extends toward a band of tenderly brushed blue, where a pale winter's moon is graced by a thin, wispy cloud that's colored in a very pale apricot-pink. Measuring four-feet by seven-feet in size, the painting's wide expanse envelops the viewer in its delicate white aura. O'Keeffe teases out depth and dimension from the white field, where subtle undulations gradually emerge from the central white mass, and the barest hint of pink and

blue peek through. This knife-edged balance between representation and all-out abstraction remains among her greatest gifts.

In 1914, O'Keeffe had studied the principles of design espoused by the influential artist and teacher Arthur Wesley Dow, who taught her to "fill space in a beautiful way" by finding compositional balance. Dow instilled in O'Keeffe the three main principles of line, *notan* (the Japanese principle of light/dark) and color. In turn, his teachings galvanized O'Keeffe to create a series of abstract drawings in 1915 that are among the very first abstract work ever created by an American artist. Indeed, *Sky with Moon* recalls the same pictorial strategies that O'Keeffe developed in these early years. It demonstrates the heightened sense of realism that forces her images to the very edge of abstraction. It is only then that O'Keeffe was able to convey the mystical and spiritual qualities that she found in her real-life subjects and which are the source of their strength. O'Keeffe described this quality as "the unexplainable thing in nature that makes me feel the world is big far beyond my understanding" (G. O'Keeffe, quoted in *Georgia O'Keeffe: A Studio Book*, New York, 1976).



Agnes Martin, *Untitled #6*, 1995. © 2018 Estate of Agnes Martin / Artists Rights Society (ARS), New York.

O'Keeffe described her cloud paintings as "the best working period I have had in a long time..." (G. O'Keeffe, quoted in H. Drohojowska-Philp, *Full Bloom: The Art and Life of Georgia O'Keeffe*, New York, 2004, p. 484) and indeed there is a feeling of gravitas to these large-scale, Minimalist creations. They can be seen as the culmination of O'Keeffe's lifelong process, in which she imbued her paintings from nature with a certain ineffable spiritual quality that verges on the sublime. "In the great, late cloud pictures...[they] are totally independent of time," the Swiss curator Bice Curiger described in her catalogue of O'Keeffe's work at the Kunsthau Zürich, where *Sky with Moon* was exhibited in 2004. "The cloud paintings fit no category, they have a touch of Pop, but at the same time they are non-aggressive, even disarmingly amiable, literally triumphing over everything...floating, flowing, not hard, everything open and lit up by inner light" (B. Curiger, "Holding Up the Sky," in *Georgia O'Keeffe*, exh. cat., Kunsthau Zürich, 2003, p. 27).

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

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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 or 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 purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- (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.

Δ

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■

See Storage and Collection pages in the catalogue.

Ψ

Lot incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

18/05/17

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number.

◦ Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

◦ ◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below.

Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

**Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

**Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

**Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

**After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

18/05/17

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

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

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

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

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

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

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

COLLECTION AND CONTACT DETAILS

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

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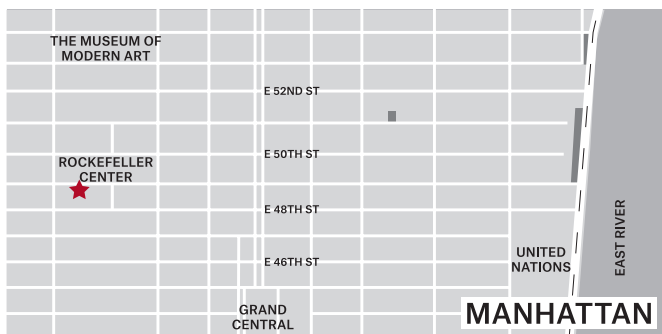
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SHIPPING AND DELIVERY

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

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Monday-Friday except Public Holidays

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CHRISTIE'S
INTERNATIONAL REAL ESTATE



Property from an Important American Collection

WAYNE THIEBAUD (B. 1920)

Timber Top

oil on canvas

60 x 40 in. (152.4 x 101.6 cm.)

Painted in 2010.

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

**POST-WAR AND CONTEMPORARY ART
MORNING SESSION**

New York, 16 November 2018

VIEWING

4-16 November 2018
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Rachael White
rrwhite@christies.com
+1 212 974 4556

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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 14 1/8 in. (45.8 x 35.9 cm.)

Painted in 1947

\$250,000-350,000

**IMPRESSIONIST AND MODERN ART DAY
SALE**

New York, 12 November 2018

VIEWING

4-11 November 2018
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Vanessa Fusco
vfusco@christies.com
+1 212 636 2050

CHRISTIE'S



RICHARD DIEBENKORN (1922-1993)

Interior with Figures

oil on canvas

48 x 51 in. (121.9 x 129.5 cm.)

Painted in 1960.

\$4,000,000-6,000,000

**POST-WAR AND CONTEMPORARY ART
EVENING SALE**

New York, 15 November 2018

VIEWING

4-15 November 2018
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+1 212 636 2100

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Property from the Collection of Herbert and Adele Klapper

CLAUDE MONET (1840-1926)

L'Escalier à Vétheuil

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

oil on canvas

32 x 25 ½ in. (81.4 x 64.9 cm.)

Painted in 1881

\$12,000,000-18,000,000

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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
New York, NY 10020

CONTACT

Max Carter
mcarter@christies.com
Jessica Fertig
jfertig@christies.com
+1 212 636 2050

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DESIGN

New York, 13 December 2018

VIEWING

8-12 December 2018
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bvilinsky@christies.com
212 636 2240

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A Rare and Important 'Pond Lily' Table Lamp, circa 1906
leaded glass, patinated bronze
\$1,800,000 - 2,500,000

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MILTON AVERY (1885-1965)
Country Haircut
signed and dated 'Milton Avery/1948' (lower right)
watercolor and pencil on paper
30 ¾ x 22 ½ in. (70.1 x 57.2 cm.)
Executed in 1948.
\$50,000-70,000

AMERICAN ART ONLINE

Online Auction, 14-20 November 2018

VIEWING

17-19 November 2018
20 Rockefeller Plaza
New York, NY 10020

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