

20TH CENTURY EVENING SALE

TUESDAY 6 OCTOBER 2020

CHRISTIE'S



20TH CENTURY EVENING SALE

TUESDAY 6 OCTOBER 2020
at 7:00 pm EST (LOTS 1-59)

EXHIBITION

HEADS OF SALE
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ACKNOWLEDGEMENTS

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AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **STAN-19872**

CONDITIONS OF SALE

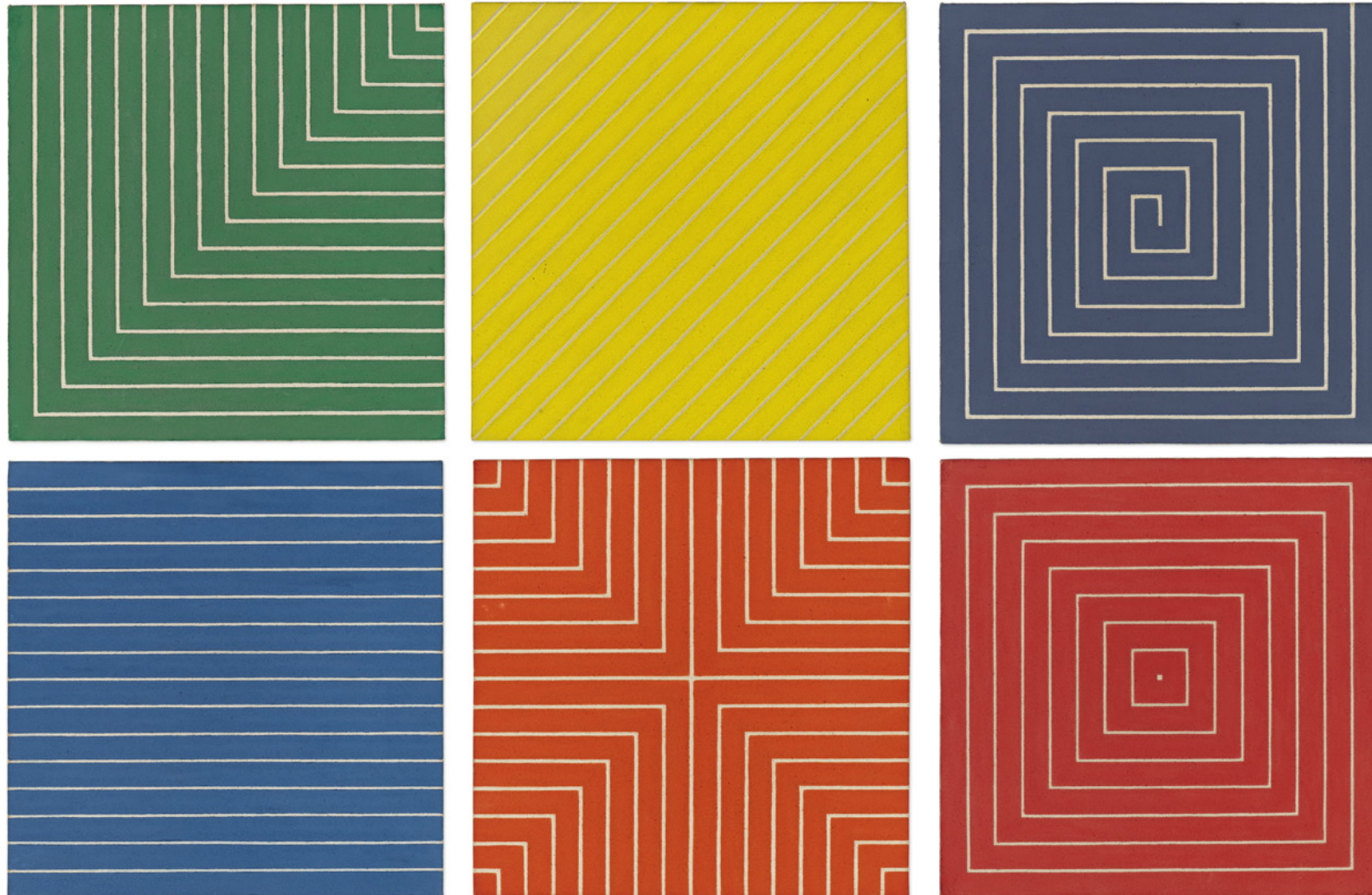
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PROPERTIES INCLUDING

Property from the Springfield Museums, Sold to Support Art Acquisitions and Collections Care

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Property from the Edsel & Eleanor Ford House

Property from the Collection of Harris Whittemore

Property From The Irma And Norman Braman Art Foundation

The Collection of Richard D. and Billie Lou Wood

ILLUSTRATIONS

FRONT COVER

Lot 16

Cy Twombly, *Untitled (Bolsena)*, 1969.

© Cy Twombly Foundation.

OPPOSITE SALE INFO

Lot 30

© 2020 Frank Stella / Artists Rights Society

(ARS), New York.

OPPOSITE

lot 29

Tamara De Lempicka, *Les deux amies*, 1930.

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ARS, New York.

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1 DAMIEN HIRST (B. 1965)

Mickey

bronze

35 7/8 x 28 x 24 in. (91.1 x 71 x 61 cm.)

Executed in 2016. This work is number two from an edition of three plus two artist's proofs.

\$700,000–1,000,000

PROVENANCE:

Acquired directly from the artist by the present owner

EXHIBITED:

Venice, Punta della Dogana and Palazzo Grassi, *Treasures from the Wreck of the Unbelievable*, April–December 2017, pp. 188–189, 323 and 407

(another example exhibited and illustrated).

Paris, Chapelle de Laennec, *Pleurs de Joie*, September 2019 (another example exhibited).

London, Newport Street Gallery, *Reason Gives No Answers*, September–November 2019, n.p. (another example exhibited and illustrated).



PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

♦2 **RENÉ MAGRITTE** (1898-1967)

La découverte du feu

signed 'magritte' (lower right)
gouache and watercolor on paper
9⁷/₈ x 7⁵/₈ in. (25 x 19.5 cm.)
Painted in 1959.

\$1,000,000–1,500,000

PROVENANCE:

Barnet and Eleanor Cramer Hodes, Chicago
(commissioned from the artist, July 1959, and
until at least 1993).

Anon. sale, Maître Marc-Arthur Kohn, Cannes,
8 August 2009, lot 558.

Acquired at the above sale by the present owner.

EXHIBITED:

The Art Institute of Chicago, *Magritte*, March-
May 1993, no. 50.

Andros, Museum of Contemporary Art, Basil
& Elise Goulandris Foundation, *Approaching
Surrealism*, June-September 2012.

San Francisco Museum of Modern Art, *René
Magritte, The Fifth Season*, May-October 2018,
p. 150 (illustrated in color, p. 123, pl. 48).

LITERATURE:

Letter from B. Hodes to R. Magritte, 1 July 1959.

Letter from R. Magritte to B. Hodes, 3 July 1959
(erroneously dated 3 June 1959).

D. Sylvester, ed., *René Magritte: Catalogue Raisonné,
Gouaches, Temperas, Watercolours and Papiers Collés,
1918-1967*, London, 1994, vol. IV, p. 216, no. 1460
(illustrated).

LOT ESSAY



3 JASPER JOHNS (B. 1930)

Cicada

signed, inscribed and dated 'J. Johns Jan. 1980 St. Martin' (lower right); stencilled with the artist's name, title and date '1980 CICADA JASPER JOHNS' (lower edge)

ink and graphite on plastic

image: 26¼ x 20¼ in. (66.7 x 51.4 cm.)

sheet: 32½ x 25⅝ in. (82.6 x 65.1 cm.)

Executed in 1980.

\$1,200,000–1,800,000

PROVENANCE:

The artist

Leo Castelli Gallery, New York

Margo Leavin Gallery, Los Angeles

Frederick M. Nicholas, Beverly Hills, 1981

Paul Kantor Gallery, Los Angeles

Gagosian Gallery, New York

Acquired from the above by the present owner,
1995

EXHIBITED:

New York, Leo Castelli Gallery and Los Angeles,
Margo Leavin Gallery *Jasper Johns: Drawings 1970-
1980*, January–March 1981.

LITERATURE:

K. Larson, "The Game of the Rules," *New York
Magazine*, 2 February 1981, p. 54.

R. Feinstein, "Jasper Johns," *Arts Magazine* 55, no.
8, April 1981, p. 7 (illustrated).

D. Shapiro, *Jasper Johns: Drawings 1954-1984*, New
York, 1984, pp. 39–40, no. 135 (illustrated).

B. Berkson, "A Ponderable Triad," *Art in America*
73, no. 9, September 1985, p. 23.

G. Monnier, "Dessins: L'équilibre de l'alternative,"
Artstudio, no. 12, Spring 1989, p. 100 (illustrated).

N. Rosenthal and R. Fine, *The Drawings of Jasper
Johns*, Washington D.C., 1990, p. 250, no. 77A
(illustrated).

E. Costello, et al., *Jasper Johns: Catalogue Raisonné
of Drawing, Volume 3, 1980-1989*, New Haven and
London, 2018, pp. 4–5, no. D304 (illustrated).



4 PAUL KLEE (1879-1940)

Rythmische Baumlandschaft

signed, dated and numbered 'Klee 1920/41.' (upper left)

oil and pen and black ink on board

18¾ x 11½ in. (47.4 x 29.3 cm.)

Painted in 1920.

\$2,000,000–3,000,000

PROVENANCE:

Galerie Neue Kunst (Hans Goltz), Munich.

Kunstverein Barmen (later renamed Ruhmeshalle, Wuppertal-Barmen), 1923;

Confiscated from the above as "degenerate art" by the Reichsministerium für Volksaufklärung und Propaganda, Berlin (Entartete Kunst No. 15919), 1937;

Karl Buchholz, Berlin, acquired from the above, 18 February 1939.

Bernhard A. Böhmer, Güstrow.

Edgar Horstmann, Hamburg.

Marlborough Fine Arts, Ltd., London (by 1966).

A.W. Jann, Basel and Zürich.

David Thomson, Toronto (1987, and until 1988).

Thomas Ammann Fine Art AG, Zürich.

Acquired from the above by the present owner, 1989.

EXHIBITED:

Munich, Galerie Neue Kunst (Hans Goltz), *Paul Klee*, May-June 1920, p. 21, no. 32.

Darmstadt, Städtisches Ausstellungsgebäude Mathildenhöhe, *Deutscher Expressionismus*, June-September 1920, no. 349.

Berlin, Galerie Alfred Flechtheim, *Paul Klee*, October-November 1929, no. 35.

Dusseldorf, Kunstverein für die Rheinlande und Westfalen in Verbindung mit der Galerie Alfred Flechtheim, *Paul Klee*, June-July 1931, no. 12.

Kunsthalle Hamburg, *Paul Klee*, December 1956-January 1957, no. 95.

London, Marlborough Fine Arts, Ltd., *Paul Klee*, June-July 1966, p. 22, no. 10 (illustrated in color).

London, Marlborough Fine Arts, Ltd., *Kandinsky and his Friends, Centenary Exhibition*, November-December 1966, p. 44, no. 67 (illustrated in color, p. 45).

London, Tate Modern, *The EY Exhibition—Paul Klee: Making Visible*, October 2013-March 2014, pp. 48 and 62 (illustrated in color, p. 62).

LITERATURE:

The Paul Klee Foundation, ed., *Paul Klee: Catalogue Raisonné 1919-1922*, Bern, 2003, vol. 3, p. 166, no. 2386 (illustrated; illustrated again in color, p. 174).

Select Full Lot Details below for additional cataloguing



FULL LOT DETAILS

LOT ESSAY

PROPERTY FROM THE EVERSON MUSEUM OF ART, SOLD TO BENEFIT ACQUISITIONS AND COLLECTIONS CARE

♦5 **JACKSON POLLOCK** (1912-1956)

Red Composition



signed 'Jackson Pollock' (lower right); signed again and dated 'Pollock 46' (on the reverse)
oil on Masonite



19 x 23¾ in. (48.3 x 60.3 cm.)
Painted in 1946.



\$12,000,000–18,000,000

PROVENANCE:

Peggy Guggenheim, Venice
Jimmy Ernst, New York, gift of the above, 1947
Sidney Janis Gallery, New York
Dorothy and Marshall M. Reisman, New York
Gift of the above to the present owner, 1991

EXHIBITED:

Rochester Memorial Art Gallery, *The Dorothy and Marshall M. Reisman Collection*, January–February 1962.
New York, Marlborough–Gerson Gallery Inc., *Jackson Pollock*, January–February 1964.
Rochester Memorial Art Gallery, 1967 (on loan).
Syracuse, New York, Everson Museum of Art, 1969 (on loan).
Syracuse Jewish Community Center, 1970 (on loan).
Roslyn, New York, Nassau County Museum of Art, *Convergence: The Hamptons Since Pollock*, April–May 2000.

East Hampton, Pollock–Krasner House and Study Center, *Jackson Pollock: Small Poured Works 1943–1950*, August–September 2006 pp. 10–11 and 26, no. 16 (illustrated).

Syracuse, New York, Everson Museum of Art and Chestnut Hill, Boston College, McMullen Museum of Art, *Pollock Matters*, June–December 2007.

Syracuse, New York, Everson Museum of Art, *American Abstract Painting from the Permanent Collection*, September–December 2009.

Syracuse, New York, Everson Museum of Art, *More Real, More a Dream*, January–April 2017.

LITERATURE:

B. Robertson, *Jackson Pollock*, London, 1960, no. 128 (illustrated).

F. V. O'Connor and E. V. Thaw, *Jackson Pollock: A Catalogue Raisonné of Paintings, Drawings and Other Works, Volume 1: Paintings, 1930–1947*, New Haven and London, 1978, p. 161, no. 166 (illustrated).



PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

6 **CECILY BROWN** (B. 1969)

I Will Not Paint Any More Boring Leaves (2)

signed and dated 'Cecily Brown 2004' (on the reverse)
oil on canvas

80 x 84¼ in. (203.2 x 214 cm.)

Painted in 2004.

\$3,000,000–5,000,000

PROVENANCE:

Gagosian Gallery, New York

Private collection, Washington D.C.

Anon. sale; Phillips, London, 27 June 2011, lot 14

Acquired at the above sale by the present owner

EXHIBITED:

New York, Gagosian Gallery, *Cecily Brown*,

January–February 2005, pp. 18–19 (illustrated).

Des Moines Art Center and Boston, Museum of

Fine Arts, *Cecily Brown*, August 2006–January

2007, pp. 32–33, no. 13 (illustrated).



7 WILLEM DE KOONING (1904-1997)

Woman (Green)

signed 'de Kooning' (lower right)

oil and charcoal on canvas

30¼ x 23¼ in. (76.8 x 59.1 cm.)

Executed in 1953-1955.

\$20,000,000-30,000,000

PROVENANCE:

Sidney Janis Gallery, New York

Milton Gordon, New York

Private collection, New York

Anon. sale; Sotheby's, New York, 4 November 1987, lot 53

Richard Gray Gallery, Chicago

Private collection, United States

Private collection, New York

Barbara Annis Fine Art, New York

Acquired from the above by the present owner, 2006

EXHIBITED:

New York, Martha Jackson Gallery, *Recent Oils by Willem de Kooning*, 1955, no. 8.

New York, Richard Gray Gallery, *Willem de Kooning: Paintings from the Forties and Fifties*, May 2004.

LITERATURE:

L. Steinberg, "De Kooning's Woman," *Arts Magazine*, November 1955 (illustrated with incorrect title).

T. Hess, *de Kooning*, New York, 1959, pl. 125 (illustrated with incorrect title).

L. Steinberg, *Other Criteria*, New York, 1972, p. 256, no. 173 (illustrated with incorrect title).

R. Long, "The Mysteries of de Kooning: A Pair of New York Shows Span the Great Painter's Career," *The East Hampton Star*, 6 May 2004.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

♦8 **PABLO PICASSO** (1881-1973)*Femme dans un fauteuil*

signed 'Picasso' (upper left); dated '19 juin 41.' (on the stretcher bar)

oil on canvas

51½ x 38 in. (130 x 97 cm.)

Painted on 19 June 1941.

\$20,000,000–30,000,000

PROVENANCE:

Galerie Louise Leiris (Daniel-Henry Kahnweiler),

Paris (acquired from the artist, after 1956).

Stephen Hahn, New York (by 1967).

Meshulam Riklis, New York.

Galerie Beyeler, Basel.

Placido Arango, New York (by 1981).

Galerie Beyeler, Basel.

Acquired from the above by the present owner.

EXHIBITED:London, Victoria and Albert Museum, *Paintings by Picasso and Matisse*, December 1945–January 1946.Amsterdam, Stedelijk Museum and Brussels, Palais des Beaux-Arts, *Picasso, Matisse*, April–May 1946.Milan, Palazzo Reale, *Pablo Picasso*, September–November 1953, no. 93 (illustrated).Paris, Musée des Arts Décoratifs; Munich, Haus der Kunst; Cologne, Rheinisches Museum and Kunsthalle-Altbau Hamburg, *Picasso: Peintures 1900-1955*, June 1955–April 1956, no. 98 (illustrated).Dallas Museum of Fine Arts, *Pablo Picasso: A Retrospective Exhibition*, February–March 1967, p. 96, no. 65 (illustrated, p. 67).Madrid, Fundación Juan March and Barcelona, Museu Picasso, *Pablo Picasso*, September 1977–January 1978, no. 21 and 25 respectively (illustrated in color).Barcelona, Museu Picasso, *Picasso*, January–February 1982, no. 111.Kunstmuseum Bern, *Picasso und die Schweiz*, October 2001–January 2002, p. 371, no. 132 (illustrated in color; with incorrect dimensions).**LITERATURE:**H. and S. Janis, *Picasso: The Recent Years, 1939-1946*, New York, 1946 (illustrated *in situ* at the 1945 Victoria and Albert Museum exhibition, London, pl. 19).C. Zervos, *Pablo Picasso*, Paris, 1960, vol. 11, no. 191 (illustrated, pl. 81; with incorrect dimensions).J. Lord, *Picasso and Dora: A Personal Memoir*, New York, 1993 (illustrated *in situ* in the artist's studio).A. Podadera Sanchez, A. Romero Marquez and J.C. Jimenez Moreno, *Genial Picasso*, Malaga, 1996, p. 241.*Picasso: Love and War, 1935-1945; Life with Dora Maar*, exh. cat., National Gallery of Victoria, Melbourne, 2006, p. 206 (illustrated *in situ* in the artist's studio).

9 EGON SCHIELE (1890-1918)

Liegendes Mädchen in dunkelblauem Kleid

signed with initial and dated 'S. 10.' (upper right)

gouache and watercolor over pencil on paper

17½ x 12¼ in. (44.5 x 31 cm.)

Painted in 1910.

\$1,500,000–2,000,000

PROVENANCE:

La Boetie, New York.

Galerie St. Etienne, New York (acquired from the above, 1967).

Barry Miller, London (acquired from the above, 1969).

Waddington Galleries, Ltd., London.

Anon. sale, Christie's, New York, 19 May 1981, lot 248.

Stefan T. Edlis, Chicago (acquired at the above sale, and until at least 1991).

Gagosian Gallery, New York.

Acquired from the above by the present owner, 1994.

EXHIBITED:

New York, Galerie St. Etienne, *Egon Schiele: Watercolors and Drawings, Memorial Exhibition*,

October–December 1968, no. 32 (illustrated).

London, Piccadilly Gallery, *Christmas Exhibition*, December 1970–January 1971, no. 103b.

London, Marlborough Fine Arts, Ltd., *Egon Schiele: An Exhibition of Watercolors and Drawings*, June–August 1979, no. 13 (illustrated).

New York, Galerie St. Etienne, *In Celebration of the 100th Anniversary of the Artist's Birth and the Publication of Egon Schiele: The Complete Works*, November 1990–January 1991.

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

LITERATURE:

G. Malafarina, *L'opera di Egon Schiele*, Milan, 1982, p. 72.

W.G. Fischer, *Egon Schiele: Pantomimen der Lust, Visionen der Sterblichkeit*, Cologne, 1998, p. 72 (illustrated in color, p. 73).

J. Kallir, *Egon Schiele: The Complete Works, Including a Biography and a Catalogue Raisonné, Expanded Edition*, New York, 1998, pp. 75 and 395–396, no. 417 (illustrated, p. 395; illustrated again in color, p. 76, pl. 17).

K.A. Schröder, *Egon Schiele*, exh. cat., Albertina, Vienna, 2005, p. 126 (illustrated in color, fig. 1).



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

♦10 **EMIL NOLDE** (1867-1956)

Herbstmeer XVI

signed 'Emil Nolde' (lower right); signed again and titled 'Emil Nolde: Herbstmeer XVI' (on the stretcher)
oil on canvas, in the artist's hand-carved frame

Canvas: 29 x 35 in. (73.7 x 88.9 cm.)

Frame: 36½ x 42½ in. (92.7 x 108 cm.)

Painted in 1911.

\$6,000,000–8,000,000

PROVENANCE:

Ludwig Ruge, Berlin (acquired from the artist, March 1920).

Karl Ernst Ruge, London (by descent from the above, 1939); sale, Christie's, London, 13 October 1994, lot 119.

Acquired at the above sale by the present owner.

LITERATURE:

The Artist's Handlist, 1910–1915, no. 371.

The Artist's Handlist, 1930.

M. Urban, *Emil Nolde: Catalogue Raisonné of the Oil Paintings, 1895-1914*, London, 1987, vol. I, p. 401, no. 463 (illustrated).



11 **MARK ROTHKO** (1903-1970)

Untitled

signed and dated 'MARK ROTHKO 1967' (on the reverse)

oil on canvas

68 x 60¼ in. (172.7 x 153 cm.)

Painted in 1967.

\$30,000,000–50,000,000

PROVENANCE:

Marlborough-Gerson Gallery Inc., New York

Alistair McAlpine, London, 1969

Waddington Galleries, Ltd., London

Jacques Koerfer, Ascona, Switzerland, 1971

Private collection, Switzerland, 1990, by descent
from the above

Anon. sale; Christie's, New York, 19 November
1998, lot 320

C & M Arts, New York

Private collection

Barbara Annis Fine Art, New York

Acquired from the above by the present owner,
2002

LITERATURE:

V. Lindsay, *Auge und Vision: Die Sammlung Jacques
Koerfer*, Basel, 1972, no. 44 (illustrated).

D. Anfam, *Mark Rothko: The Works on Canvas,
Catalogue Raisonné*, New Haven, 1998, p. 650, no.
808 (illustrated).



**A NEW YORK
STATE OF MIND** | AN IMPORTANT
PRIVATE COLLECTION

12 **JOAN MITCHELL** (1925-1992)

Untitled

signed 'J. Mitchell' (lower right)

oil on canvas

38¼ x 51¼ in. (97.2 x 130.2 cm.)

Painted *circa* 1958-1959.

\$3,500,000-5,500,000

PROVENANCE:

Barbara Annis Fine Art, New York

Acquired from the above by the present owner



PROPERTY FROM THE EDSSEL & ELEANOR FORD HOUSE

♦ 13 **PAUL CÉZANNE** (1839-1906)*Nature morte avec pot au lait, melon et sucrier*

watercolor and gouache over pencil on paper

18¾ x 24½ in. (47.7 x 62.3 cm.)

Painted in 1900-1906.



Estimate on Request

**PROVENANCE:**

Ambroise Vollard, Paris.

Prince of Wagram (Alexandre Berthier), Paris.

Galerie Rosengart, Lucerne.

Paul Rosenberg, Paris.

Galerie E. Bignou, Paris; The Lefevre Gallery

(Alex. Reid & Lefevre, Ltd.), London and M.

Knoedler & Co., Inc., New York (March 1929).

Mr. and Mrs. Edsel B. Ford, Grosse Pointe Shores,

Michigan (acquired from the above, January 1933).

Edsel & Eleanor Ford House, Grosse Pointe

Shores, Michigan, bequest from the above, 1978.

EXHIBITED:New York, The Museum of Modern Art, *First Loan Exhibition: Cézanne, Gauguin, Seurat, Van Gogh*, November 1929, p. 37, no. 34 (illustrated, p. 85; titled *Still life*).New York, Jacques Seligmann Gallery, *Watercolors by Cézanne*, November–December 1933, no. 20 (titled *Still Life*).New York, The Museum of Modern Art, *Paintings from Private Collections: A 25th Anniversary Exhibition*, May–September 1955, p. 8 (dated 1895-1900 and titled *Kettle and Fruit*).**LITERATURE:**L. Venturi, *Cézanne: Son art—son oeuvre*, Paris, 1936, vol. I, p. 284, no. 1146 (illustrated, vol. II, pl. 329; dated 1895-1900 and titled *Nature morte au melon*).*Art News*, 26 March 1938, p. 144 (illustrated).R.H. Wilenski, *Modern French Painters*, London, 1940, p. 172 (illustrated, fig. 48B; dated 1895-1900 and titled *Nature morte au melon*).W. Rubin, ed., *Cézanne: The Late Work*, exh. cat., The Museum of Modern Art, New York, 1977, p. 363 (illustrated, pl. 180; titled *Still Life with Melon*).J. Rewald, *Paul Cézanne: The Watercolors, A Catalogue Raisonné*, London, 1983, pp. 232-233, no. 571 (illustrated).F. Cachin and J. Rishel, *Cézanne*, exh. cat., Galeries nationales du Grand Palais, Paris, 1995, p. 461 (illustrated, fig. 1).C. Armstrong, *Cézanne in the Studio: Still Life in Watercolors*, exh. cat., The J. Paul Getty Museum, Los Angeles, 2004, p. 10 (illustrated in color, fig. 3; detail illustrated in color, p. 11).M. Simms, *Cézanne's Watercolors: Between Drawing and Painting*, New Haven, 2008, pp. 138-140 (illustrated in color, p. 140, fig. 99; dated 1902-1906).R. Bernstein et al., *Cézanne and Beyond*, exh. cat., Philadelphia Museum of Art, 2009, p. 281 (illustrated in color, fig. 10.2).W. Feilchenfeldt, J. Warman and D. Nash, *The Paintings, Watercolors and Drawings of Paul Cézanne: An Online Catalogue Raisonné* (www.cezannecatalogue.com), no. FNW1971 (illustrated in color).

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

14 VINCENT VAN GOGH (1853-1890)*Boerin met een kind op haar schoot (Peasant Woman with Child on her Lap)*

oil on canvas

17 x 13⁵/₈ in. (43.3 x 34.5 cm.)

Painted in Nuenen in March–April 1885.



\$3,200,000–3,800,000

PROVENANCE:

Theo van Gogh, Paris (acquired from the artist).

Johanna van Gogh-Bonger, Paris (by descent from the above, 1891).

H.P. Bremmer, The Hague (acquired from the above, circa 1899).

Willem Brinkman, Schipluiden, Netherlands (acquired from the above, 1950).

Kunsthandel M.L. de Boer, Amsterdam (acquired from the above, 1954).

Gemälde-Galerie Abels, Cologne (acquired from the above, 1956).

Josef Rosensaft, Montreux and New York (acquired from the above, by 1958).

O'Hana Gallery, London (by 1970).

Barnett and Sylvia Shine, London (probably acquired from the above).

Robert C. Guccione, New York (acquired from the above, circa 1979); sale, Sotheby's, New York, 5 November 2002, lot 55.

Acquired at the above sale by the present owner.

EXHIBITED:London, O'Hana Gallery, *Summer Exhibition of Paintings and Sculpture from the Nineteenth and Twentieth Centuries*, May–September 1971, p. 38, no. 92 (illustrated in color, p. 39; titled *Mère et enfant*).Roslyn, New York, Nassau County Museum of Art, *From Botticelli to Matisse, Masterpieces of the Guccione Collection*, January–March 1994, pp. 94 and 97 (illustrated in color, p. 95; titled *Mère et enfant*).

San Diego Museum of Art (on extended loan, June 2018–March 2020).

LITERATURE:J.-B. de la Faille, *L'oeuvre de Vincent van Gogh: Catalogue raisonné*, Paris, 1928, vol. I, p. 49, no. 149 (illustrated, vol. II, pl. 39; titled *Mère avec son enfant*).J.-B. de la Faille, *Vincent van Gogh*, New York, 1939, p. 133, no. F149 (illustrated, fig. 156; titled *Mother and Child*).J.-B. de la Faille, *The Works of Vincent van Gogh: His Paintings and Drawings*, Amsterdam, 1970, p. 91, no. F 149 (illustrated).J. Hulsker, *The Complete Van Gogh: Paintings, Drawings, Sketches*, New York, 1977, p. 153, no. 690 (illustrated).J. Hulsker, *The New Complete Van Gogh: Paintings, Drawings, Sketches*, Amsterdam 1996, p. 152, no. 690 (illustrated, p. 153).

Select Full Lot Details below for additional cataloguing

**FULL LOT DETAILS****LOT ESSAY**

15 **HENRI MATISSE** (1869-1954)*Nu debout devant la porte*

signed and dated 'Henri Matisse 36' (lower right)

oil on canvas

24 1/8 x 15 1/8 in. (61.3 x 38.3 cm.)

Painted in 1936.

\$8,000,000–12,000,000

PROVENANCE:

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

Sturgis Ingersoll, Philadelphia (acquired from the above, 21 October 1936).

M. Knoedler & Co., Inc., New York (acquired from the above, 12 March 1953).

Sydney M. Shoenberg, St. Louis (acquired from the above, 14 March 1953).

M. Knoedler & Co., Inc., New York (acquired from the above).

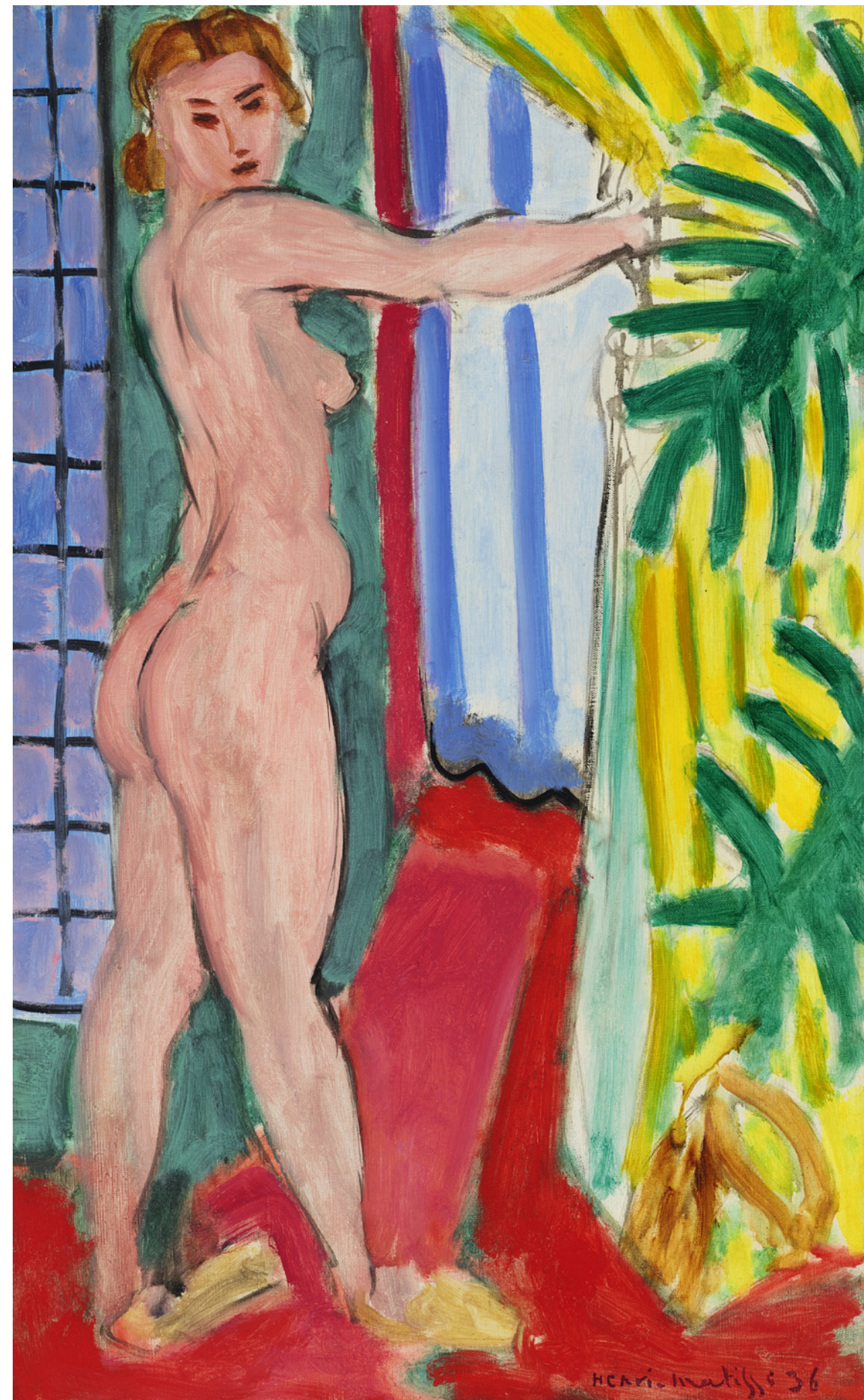
Marion and Gustave Ring, Washington, D.C. (acquired from the above, 16 May 1956); Estate sale, Christie's, London, 29 June 1987, lot 55.

Thomas Ammann Fine Arts, Zürich.

Acquired from the above by the present owner, 31 July 1989.

EXHIBITED:Paris, Paul Rosenberg, *Oeuvres récentes*, May 1936, no. 16.New York, Acquavella Galleries, Inc., *Henri Matisse*, November–December 1973, no. 44 (illustrated in color; titled *La nue rose*).Washington, D.C., Hirshhorn Museum and Sculpture Garden, *Selections from the Collection of Marion and Gustave Ring*, October 1985–January 1986, no. 29 (illustrated in color; titled *Pink Nude*).Zürich, Thomas Ammann Fine Arts, *Faces and Figures*, June–September 1989, no. 5 (illustrated).**LITERATURE:**G. Besson, *Matisse: Collection des Maîtres*, Paris, 1944, no. 24 (illustrated prior to signature; titled *Nu debout, plante orientale*).L. Delectorskaya, *Henri Matisse, With Apparent Ease...*, Paris, 1988, p. 30 (illustrated in color, p. 163).G.-P. and M. Dauberville, *Henri Matisse*, Paris, 1995, vol. II, p. 1340, no. 726 (illustrated; titled *Nu debout devant la fenêtre*).

Georges Matisse confirmed the authenticity of this work.



16 **CY TWOMBLY** (1928-2011)

Untitled [Bolsena]

signed 'Cy Twombly' (upper right); signed again, inscribed and dated 'Cy Twombly Bolsena 1969' (on the reverse)

oil-based house paint, wax crayon, graphite and felt-tip pen on canvas

78½ x 94½ in. (199.4 x 240 cm.)

Executed in 1969.

\$35,000,000–50,000,000

PROVENANCE:

Galerie Rudolf Zwirner, Cologne
 Anon. sale; Sotheby & Co., London, 3 April 1974, lot 50
 The Mayor Gallery, London
 Saatchi Collection, London
 Anon. sale; Sotheby's, New York, 6 May 1992, lot 33
 Gagosian Gallery, New York
 Acquired from the above by the present owner, 1992

EXHIBITED:

London, The Mayor Gallery, *Cy Twombly: Paintings and Drawings 1959-1976*, March–April 1980.
 London, The Saatchi Collection, *Donald Judd, Brice Marden, Cy Twombly, Andy Warhol*, January 1985.
 Los Angeles, Museum of Contemporary Art, *Individuals: A Selected History of Contemporary Art, 1945-86*, December 1986–January 1988.
 New York, Gagosian Gallery, *Cy Twombly Bolsena*, December 1989–January 1990, no. 4 (illustrated).
 London, Tate Modern; Guggenheim Museum Bilbao and Rome, Galleria Nazionale d'Arte Moderna e Contemporanea, *Cy Twombly: Cycles and Seasons*, June 2008–May 2009, p. 117 (illustrated).

LITERATURE:

J.C. Ammann, et al., *Art of Our Time: The Saatchi Collection*, vol. 2, London, 1984, p. 27, no. 65 (illustrated).
 H. Bastian, ed., *Cy Twombly: A Catalogue Raisonné of the Paintings, 1966-1971*, vol. III, Munich, 1994, p. 196, no. 88 (illustrated).
 E. Booth-Clibborn, *The History of the Saatchi Collection*, London, 2011 p. 47 (illustrated).



PROPERTY FROM A DISTINGUISHED COLLECTION

17 JOAN MIRÓ (1893-1983)

Le Cirque

signed and dated 'Miró 1925.' (lower right); signed and dated again, and titled 'Joan Miró "Le Cirque" 1925' (on the reverse)

oil on canvas

28 $\frac{5}{8}$ x 36 $\frac{1}{4}$ in. (72.6 x 92 cm.)

Painted in 1925.

\$3,000,000–5,000,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Private collection, Brussels.

Curt Valentin Gallery, New York.

Mr. and Mrs. Roy J. Friedman, Chicago (acquired from the above, 26 May 1952, and until at least 1973).

Duke and Duchess of Cadaval, Paris.

Private collection, Los Angeles.

Galerie Jan Krugier, Geneva.

Acquired from the above by the present owner, 15 July 1987.

EXHIBITED:

London, The Tate Gallery and Kunsthaus Zürich, *Joan Miró*, August–December 1964, p. 25, no. 60 (titled *Circus Horse*).

New York, The Solomon R. Guggenheim Museum, *Joan Miró: Magnetic Fields*, October 1972–January 1973, p. 108, no. 22 (illustrated).

Basel, Fondation Beyeler, *Calder-Miró*, May–September 2004, p. 252, no. 89 (illustrated in color, p. 102).

LITERATURE:

J. Dupin, *Joan Miró: Life and Work*, New York, 1962, p. 517, no. 203 (illustrated).

J. Dupin and A. Lelong-Mainaud, *Joan Miró: Catalogue raisonné. Paintings, 1908-1930*, Paris, 1999, vol. I, p. 176, no. 229 (illustrated in color).



18 **ED RUSCHA** (B. 1937)*An Invasion of Privacy*

signed and dated 'Edward Ruscha 1973' (on the reverse); signed again, inscribed, titled and dated again "'AN INVASION OF PRIVACY" GRASS FROM LAWN ON CANVAS 1973 EDWARD RUSCHA' (on the stretcher)

grass stain on canvas

54 $\frac{3}{8}$ x 59 $\frac{7}{8}$ in. (138.1 x 152.1 cm.)

Executed in 1973.

\$2,500,000–3,500,000

PROVENANCE:

Leo Castelli Gallery, New York
Galleria Françoise Lambert, Milan
Robert Miller Gallery, New York
John McEnroe Gallery, New York
Gagosian Gallery, New York
Acquired from the above by the present owner,
1998

EXHIBITED:

Los Angeles, Ace Gallery, *Edward Ruscha: New Works in Various Materials plus the 1969 Book of Stains*, September–October 1973.
Milan, Galleria Françoise Lambert, *Edward Ruscha*, 1974.
New York, Robert Miller Gallery, *Edward Ruscha: Stains 1971-1975*, May–June 1992, no. 2 (illustrated).

LITERATURE:

C. Vogel, "Mad About Art," *The New York Times*, 27 March 1994, p. 1 (installation view illustrated).
R. Dean and E. Wright, *Edward Ruscha: Catalogue Raisonné of the Paintings Volume Two: 1971-1982*, New York, 2005, pp. 88–89, no. P1973.14 (illustrated).



19 **BRICE MARDEN** (B. 1938)

The Golden Pelvic

signed, titled and dated 'THE GOLDEN PELVIC 1993-95 B. Marden' (on the reverse)

oil on linen

71 x 57 in. (180.3 x 144.8 cm.)

Painted in 1993-1995.

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

PROVENANCE:

The artist

Private collection, New York

Barbara Annis Fine Art, New York

Acquired from the above by the present owner,
2011

EXHIBITED:

New York, Matthew Marks Gallery, *Brice Marden*, October 1995-January 1996, pp. 33-34 (illustrated).

Dallas Museum of Art; Washington, D.C., Hirshhorn Museum and Sculpture Garden; Miami Art Museum and Pittsburgh, Carnegie Museum of Art, *Brice Marden, Work of the 1990s: Paintings, Drawings and Prints*, February 1999-August 2000, pp. 48 and 70, no. 16 (illustrated).

LITERATURE:

R. Smith, "Art Review: Chelsea Dawning; Heading West, With Canvases," *The New York Times*, 17 November 1995, p. 28.

P. Tuchman, "Bostonia," Spring 1998, p. 19 (illustrated).

M. O'Sullivan, "What You Make of It — and More," *The Washington Post*, 4 June 1999.

Plane Image: A Brice Marden Retrospective, New York, Museum of Modern Art, 2006, p. 92.



•20 VIJA CELMINS (B. 1938)

Untitled (Ocean)

signed, inscribed and dated 'V. Celmins 1968 L.A.' (on the reverse)

graphite on acrylic ground on paper

14 1/8 x 18 7/8 in. (35.9 x 47.9 cm.)

Drawn in 1968.

\$3,000,000–5,000,000

PROVENANCE:

Riko Mizuno Gallery, Los Angeles

Tony Berlant, Santa Monica, 1969

His sale; Christie's, New York, 13 November

2013, lot 427

Acquired at the above sale by the present owner

EXHIBITED:

Los Angeles, Riko Mizuno Gallery, *Vija Celmins*, 1969.

Newport Harbor Art Museum; The Arts Club of Chicago; Yonkers, The Hudson River Museum and Washington, D.C., The Corcoran Gallery of Art, *Vija Celmins: A Survey Exhibition*, December 1979–October 1980, p. 49, no. 25 (illustrated).

Philadelphia, University of Pennsylvania, Institute of Contemporary Art; Seattle, University of Washington, Henry Art Gallery; Minneapolis, Walker Art Center; New York, Whitney Museum of American Art and Los Angeles, Museum of Contemporary Art, *Vija Celmins*, November 1992–February 1994, pp. 70 and 103 (illustrated).

London, Institute of Contemporary Arts;

Madrid, Museo Nacional Centro de Arte Reina Sofia; Kunstmuseum Winterthur and Frankfurt, Museum für Moderne Kunst, *Vija Celmins: Werke 1964-1996*, November 1996–September 1997, pp.

57 and 105 (illustrated).

Washington, D.C., Hirshhorn Museum and Sculpture Garden and Munich, Haus der Kunst, *Regarding Beauty: A View of the Late Twentieth Century*, October 1999–April 2000, p. 163, no. 12 (illustrated).

Los Angeles County Museum of Art, *Made in California 1900-2000*, October 2000–February 2001, p. 289.

Paris, Centre Pompidou and Los Angeles, Hammer Museum, *Vija Celmins*, October 2006–April 2007, pp. 64–65, no. 10 (illustrated). Tel Aviv Museum of Art, *Red Over Yellow*, June–December 2017.

San Francisco Museum of Modern Art; Toronto, Art Gallery of Ontario and New York, The Met Breuer, *Vija Celmins: To Fix the Image in Memory*, December 2018–January 2020, pp. 76 and 263 (illustrated).



PROPERTY FROM THE COLLECTION OF HARRIS WHITTEMORE

21 CLAUDE MONET (1840-1926)*L'église de Vernon*

signed 'Claude Monet' (lower right)

oil on canvas

25¾ x 32 in. (65 x 81.4 cm.)

Painted in 1883.

\$4,000,000–6,000,000

**PROVENANCE:**

Galerie Durand-Ruel et Cie., Paris (acquired from the artist, 10 October 1890).

Harris Whittemore, Naugatuck, Connecticut (acquired from the above, 20 December 1890).

By descent from the above to the present owner.

EXHIBITED:Naugatuck, Connecticut, The Tuttle House, *Exhibition of Paintings for the Benefit of the Children's Center*, April 1938, p. 5, no. 15 (dated 1880).

Hartford, Wadsworth Atheneum Museum of Art (on extended loan, September 1997–February 2020).

LITERATURE:E. Waldmann, "Art in America" in *The Burlington Magazine*, April 1910, vol. 17, no. 85, p. 65.E. Waldmann, "Französische Bilder in amerikanischem Privatbesitz" in *Kunst und Künstler*, 1910–1911, vol. IX, p. 142.D. Wildenstein, *Claude Monet: Biographie et catalogue raisonné*, Paris, 1979, vol. II, p. 108, no. 842 (illustrated, p. 109).D. Wildenstein, *Claude Monet: Biographie et catalogue raisonné*, Paris, 1979, vol. III, p. 259, letter 1078.M. Alphant, *Claude Monet: Une vie dans le paysage*, Milan, 1993, pp. 358–359.D. Wildenstein, *Monet: Catalogue raisonné*, Cologne, 1996, vol. II, p. 313, no. 842 (illustrated, p. 312).A.Y. Smith, *Hidden in Plain Sight: The Whittemore Collection and the French Impressionists*, Roxbury, Connecticut, 2009, p. 88 (illustrated in color, p. 46; dated 1880).A.Y. Smith, "The Whittemores of Connecticut: Pioneer Collectors of French Impressionism" in *Antiques and Fine Art*, Spring 2010, vol. X, issue 2, p. 158 (illustrated in color, fig. 2; dated 1880; with incorrect dimensions).T. Takacs, "A Place In Naugatuck History: The Whittemore Family Art Collection" in *Naugatuck Patch*, 24 June 2011.

PROPERTY FROM A DISTINGUISHED COLLECTION

22 PABLO PICASSO (1881-1973)*Nu couché*

signed '-Picasso-' (lower left)

Peinture à l'essence and brush and pen and India ink on paper

10 x 14 in. (25.2 x 35.7 cm.)

Executed in 1901.

\$300,000–500,000

PROVENANCE:

Estate of the artist.

Marina Picasso, Paris (by descent from the above).

Galerie Jan Krugier, Geneva (acquired from the above).

Acquired from the above by the present owner,
15 April 1997.**EXHIBITED:**

Munich, Haus der Kunst; Cologne, Josef-Haubrich-Kunsthalle and Städtische Galerie im Städelschen Kunstinstitut Frankfurt, *Pablo Picasso: Eine Ausstellung zum hundertsten Geburtstag, Werke aus der Sammlung Marina Picasso*, February 1981–January 1982, p. 211, no. 20 (illustrated).
 Venice, Palazzo Grassi, *Picasso: Opere dal 1895 al 1971 della Collezione Marina Picasso*, May–July 1981.
 Tokyo, The National Museum of Modern Art and Kyoto Municipal Museum, *Picasso: Masterpieces from Marina Picasso Collection and from Museums in U.S.A and U.S.S.R.*, April–July 1983, no. 20.
 Melbourne, National Gallery of Victoria and Sydney, Art Gallery of New South Wales, *Picasso: Works from the Marina Picasso Collection*, July–December 1984, no. 68.

London, The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), *Picasso Works on Paper: Barcelona, Blue and Pink Periods, from the Collection of Marina Picasso*, June–July 1988, no. 9 (illustrated in color).

LITERATURE:C. Zervos, *Pablo Picasso*, Paris, 1954, vol. 6, no. 353 (illustrated, pl. 43).P. Daix and G. Boudaille, *Picasso: The Blue and Rose Periods, A Catalogue Raisonné, 1900-1906*, Neuchâtel, 1966, p. 190, no. V. 79 (illustrated).J. Palau i Fabre, *Picasso: The Early Years, 1881-1907*, Barcelona, 1980, p. 535, no. 640 (illustrated, p. 246).

23 ELLSWORTH KELLY (1923-2015)

Red Curve V



signed, inscribed and dated '#633 KELLY 1982' (on the stretcher); signed with the artist's initials, inscribed again and dated again '#633 EK 1982' (on the overlap) oil on shaped canvas



90¾ x 151½ (230.5 x 384.8 cm.)
Painted in 1982.



\$5,000,000–7,000,000

PROVENANCE:

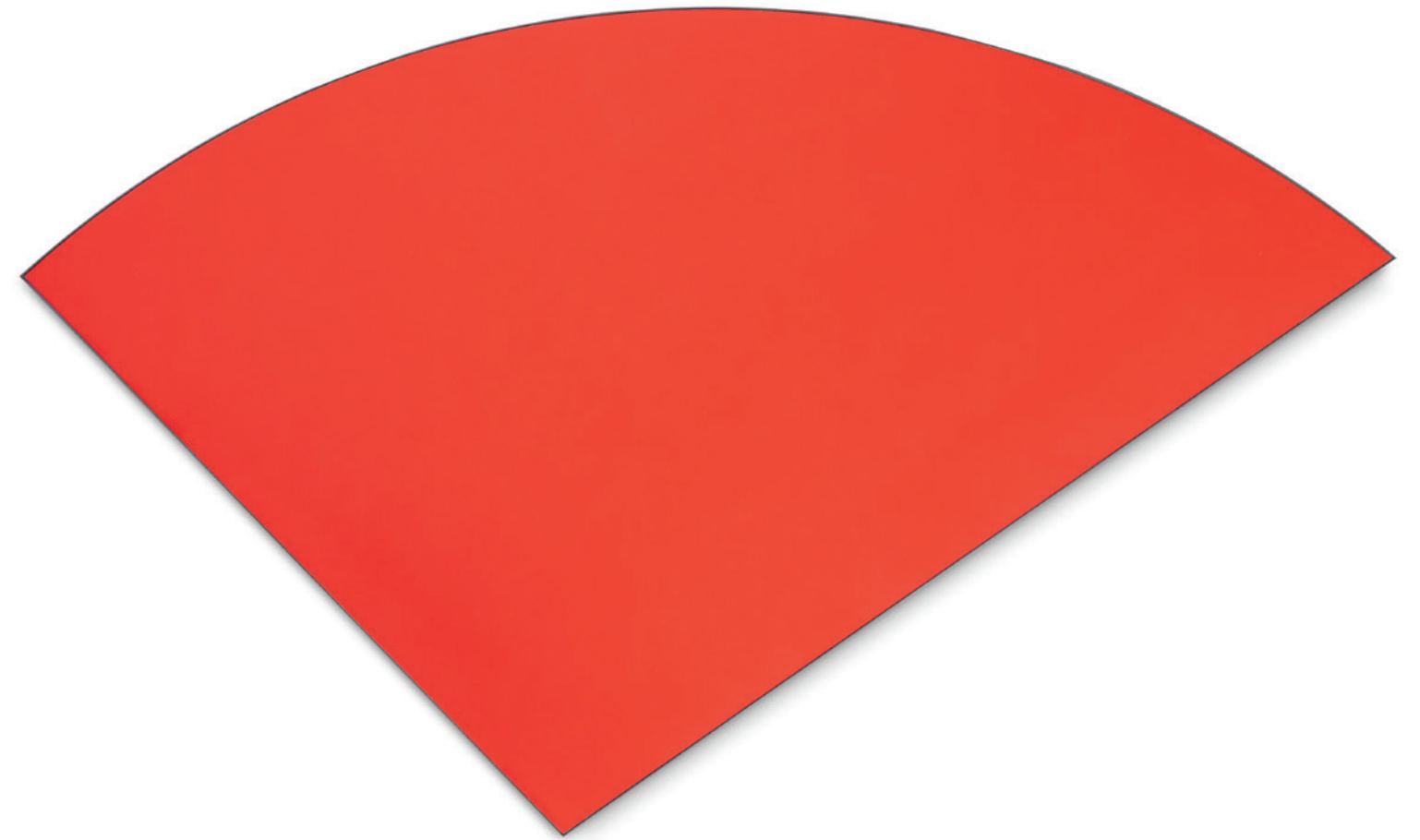
Blum Helman Gallery, New York
Phillip Schrager, Omaha, Nebraska, 1982
His sale; Christie's, New York, 13 May 2014,
lot 57
Acquired at the above sale by the present owner

EXHIBITED:

New York, Blum Helman Gallery, *Ellsworth Kelly: New Paintings*, December 1982–January 1983.

LITERATURE:

R.W. Shell and M. McEnaney, "The Art of Management: Pacesetter Corp.," *Inc*, May 1983, p. 148 (illustrated).
K. Kertess, *The Pacesetter Corporation's Collection of Contemporary Art*, Omaha, 1983–1986, vol. 1, n.p. (illustrated).



24 PABLO PICASSO (1881-1973)

Femme au chapeau

signed 'Picasso' (upper left); dated ' 12 Mars 41' (on the stretcher)

oil on canvas

28¾ x 23⅝ in. (73 x 60 cm.)

Painted on 12 March 1941.

\$8,000,000–12,000,000

PROVENANCE:

Galerie Louis Carré, Paris and New York (by 1946).

Perls Galleries, New York.

Private collection, Spain.

Thomas Ammann Fine Art, Zürich.

Acquired from the above by the present owner, 4 January 1989.

EXHIBITED:

Paris, Galerie Louis Carré, *Dix-neuf peintures de Picasso*, June–July 1946.

LITERATURE:

H. and S. Janis, *Picasso: The Recent Years, 1939-1946*, New York, 1946 (illustrated *in situ* at the 1946

Galerie Louis Carré exhibition, Paris, pl. 127).

C. Zervos, *Pablo Picasso*, Paris, 1960, vol. 11, no. 110 (illustrated, pl. 45).

H. Nissen, "Kunstlandschaft Europa" in *Kunstforum International*, January–February 1989, no. 89, p. 316 (illustrated in color).



PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

25 SAM FRANCIS (1923-1994)*Blue Composition*

signed 'Sam Francis' (on the reverse); signed again 'Sam Francis' (on the stretcher)

oil on canvas

38¼ x 51¼ in. (97.2 x 130.2 cm.)

Painted *circa* 1952.

\$2,000,000–3,000,000

PROVENANCE:

Michel Tapié de Céleyran, Paris, 1952

Private collection, London

Galerie Stadler, Paris

Galerie Arditti, Paris

Private collection

Daniel Varenne, Geneva

Gimpel & Hanover Galerie and André Emmerich
Gallery, Zürich

Kunsthandel Rathke, Frankfurt

Private collection, Frankfurt, 1980

Anon. sale; Christie's, New York, 15 November
2000, lot 39

Private collection, Connecticut

Anon. sale; Christie's, New York, 10 November
2010, lot 29

Acquired at the above sale by the present owner

EXHIBITED:Paris, Studio Paul Facchetti, *Un Art Autre*,
December 1952–February 1953.Rome, Galleria Di Spazio, *Caratteri della pittura
d'oggi*, June–July 1954, no. 2 (illustrated).Turin, Palazzo Graneri, *Arte nuova: Esposizione
Internazionale di Pittura e scultura: Ikebana di
Sofu Teshigahara*, May–June 1959, p. 44, no. 24
(illustrated with incorrect date).Frankfurter Kunstverein, Steinernes Haus,
Kunst nach 45 aus Frankfurter Privatbesitz,
October–November 1983, p. 138 (illustrated).
Cologne, Museum Ludwig, 1990–2000
(on extended loan).**LITERATURE:**D. Burchett-Lere, ed., *Sam Francis: Catalogue
Raisonné of Canvas and Panel Paintings, 1946–1994*,
DVD I, Berkeley, 2011, no. SFF.120 (illustrated).D. Burchett-Lere, ed., *Sam Francis: Online
Catalogue Raisonné Project*, digital, ongoing,
no. SFF.120 (illustrated).

26 **CY TWOMBLY** (1928-2011)

Solar Barge of Sesostris

signed and dated twice 'Cy T. Jan. 21 85 Mar 12 88' (upper edge);

titled 'solar barge of sesostris' (center right)

acrylic, wax crayon and graphite on paper

58¾ x 51¾ in. (149.2 x 131.4 cm.)

Executed in 1985-1988.

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

PROVENANCE:

Thomas Ammann Fine Art, Zürich

Private collection, Zürich

Anon. sale; Christie's, New York, 3 May 1995, lot

34

Gagosian Gallery, New York

Acquired from the above by the present owner,

1995

LITERATURE:

N. Del Roscio, ed., *Cy Twombly Drawings Cat. Rais.*

Vol. 7 1980-1989, Munich, 2016, p. 242, no. 267

(illustrated).



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

27 **SALVADOR DALÍ** (1904-1989)

Bouche mystérieuse apparaissant sur le dos de ma nurse

signed and dated 'Salvador Dalí 1941' (lower right)

gouache on magazine cover

17 $\frac{5}{8}$ x 11 $\frac{7}{8}$ in. (44.7 x 30.3 cm.)

Painted in 1941.

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

PROVENANCE:

Private collection, Beverly Hills.

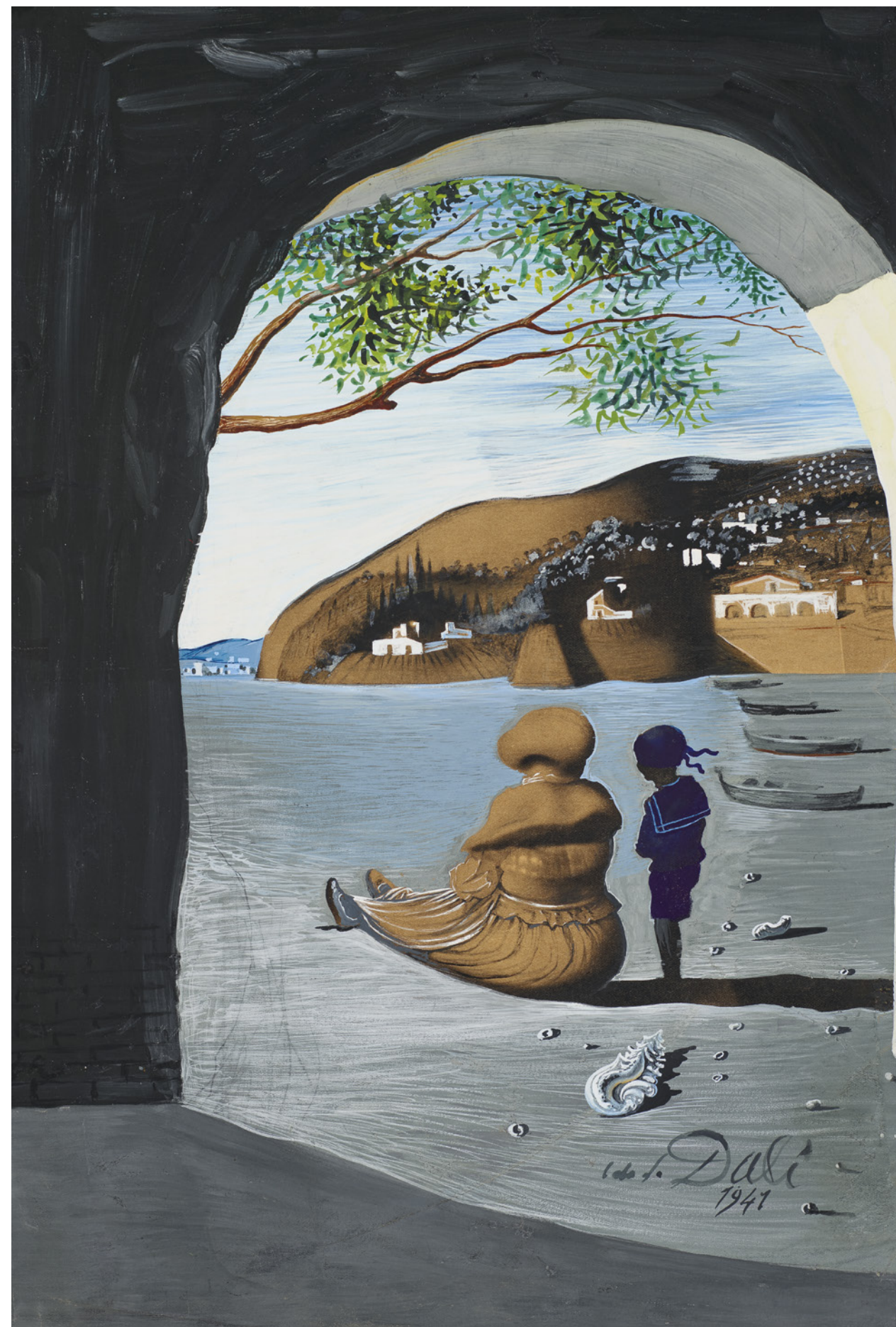
Anon. sale, Sotheby's, New York, 8 May 1991, lot 193.

Acquired at the above sale by the present owner.

LITERATURE:

S. Dalí, *The Secret Life of Salvador Dalí*, New York, 1942 (detail illustrated, p. XII).

R. Descharnes and G. Néret, *Salvador Dalí: The Paintings*, Cologne, 1994, vol. II, p. 760, no. 768 (illustrated, vol. I, p. 341).



PROPERTY FROM THE IRMA AND NORMAN BRAMAN ART FOUNDATION

♦ 28 **RENÉ MAGRITTE** (1898-1967)

Le nu couché



signed 'magritte' (lower right); inscribed 'LE NU COUCHÉ' (on the reverse)

oil on canvas

31¾ x 45⅝ in. (80.7 x 116 cm.)



Painted in 1928.



\$4,000,000–6,000,000

PROVENANCE:

(probably) Galerie Le Centaure, Brussels.

Edouard Léon Théodore Mesens, Brussels

(probably acquired from the above, *circa* 1932–1933).

Private collection, Belgium (by descent from the above); sale, Sotheby's, London, 4 December 2000, lot 28.

Acquired at the above sale by the present owners.

EXHIBITED:

Brussels, Galerie Isy Brachot, *L'Éternel surréalisme (hommage discret à E.L.T. Mesens)*, October–December 1970, no. 33.

Brussels, Musées Royaux des Beaux-Arts de Belgique, *René Magritte et le surréalisme en Belgique*, September–December 1982, p. 121, no. 158 (illustrated).

Gainesville, Samuel P. Harn Museum of Art, University of Florida (on extended loan, 2015).

Buffalo, Albright-Knox Art Gallery (on extended loan, May 2016–May 2017).

Durham, Nasher Museum of Art, Duke University (on extended loan, 2019).

LITERATURE:

D. Sylvester, ed., *René Magritte: Catalogue Raisonné, Oil Paintings, 1916-1930*, London, 1992, vol. I, p.

316, no. 281 (illustrated; illustrated again *in situ* at the artist's apartment, p. 85, fig. 107).



LOT ESSAY

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

29 TAMARA DE LEMPICKA (1898-1980)*Les deux amies*

signed 'T. De Lempicka.' (lower right)

oil on panel

28¾ x 15 in. (73 x 38 cm.)

Painted in 1930.

\$6,000,000–8,000,000

PROVENANCE:

Mr. and Mrs. Henri Laurent, France (1930, and then by descent); sale, Champin, Lombrail & Gaultier, Hôtel Enghien, 25 June 1987, lot 249. Private collection, France; sale, Christie's, New York, 12 May 1988, lot 286. Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Grand Palais des Champs-Élysées, *Société du Salon d'Automne*, November–December 1930, no. 1283 (titled *Les jeunes femmes*). Tokyo, Galerie Parco, *Tamara de Lempicka*, 1980, no. 37 (illustrated twice).

LITERATURE:

T. de Lempicka, Annotated photo album, *Lempicka Archives*, Houston, 1923–1933, no. 99. L. Benoist, "Le Salon des Tuileries" in *Le Crapouillot*, July 1930, p. 30. E.M. Hoffman, "Le Salon d'Automne" in *Le journal des arts*, 29 November 1930, vol. LV, no. 72, p. 2. P. Berthelot, "Le Salon d'Automne" in *Beaux-Arts*, 20 November 1930, no. 11, p. 18 (illustrated). E. Woroniecki, "L'art polonais à Paris. Les artistes polonais au Salon d'Automne" in *La Pologne*, December 1930, vol. XI, no. 12, p. 1011.

"Ami du peuple" 30 November 1930.

M. Vaux, *Lempicka Foundation*, Paris, 1972.

J. Harrison, "A Portrait of the Artist" in *Houston City Magazine*, August 1978, p. 41.

E. Thormann, *Tamara de Lempicka*, Berlin, 1993, no. 73.

G. Mori, "Lempicka" in *Art e Dossier*, February 1994, vol. IX, no. 87, p. 43.

M.G. Parri, "Le calde ceneri di Popocatepetl" in *Michelangelo*, January–March 1994, vol. XXIII, no. I, p. 35 (illustrated).

L. Tansini, "Dai boulevard al Viale del tramonto" in *Art e Dossier*, February 1994, vol. IX, no. 87, p. 38 (illustrated).

G. Mori, *Tamara de Lempicka: Parigi, 1920-1938*, Florence, 1994, p. 263, no. 79 (illustrated; illustrated again in color, p. 178).

A. Blondel, *Tamara de Lempicka: Catalogue raisonné, 1921-1979*, Lausanne, 1999, p. 224, no. B. 137 (illustrated in color).

P. Bade, *Tamara de Lempicka*, New York, 2006, p. 35 (illustrated in color).



•30 **FRANK STELLA** (B. 1936)
Benjamin Moore Paintings [6 Works]



Hampton Roads
alkyd on canvas
12 x 12 in. (30.5 x 30.5 cm.)
Painted in 1961.



Sabine Pass
alkyd on canvas
12 x 12 in. (30.5 x 30.5 cm.)
Painted in 1961.



New Madrid
alkyd on canvas
12 x 12 in. (30.5 x 30.5 cm.)
Painted in 1961.

\$8,000,000–12,000,000

PROVENANCE:

Galerie Lawrence, Paris
Leo Castelli Gallery, New York
Ferus Gallery, Los Angeles, 1965
Edwin Janss, Thousand Oaks, California
James Corcoran Gallery, Santa Monica
Private collection, 1988
Acquired from the above by the present owner

EXHIBITED:

Paris, Galerie Lawrence, *F. Stella*, November 1961.
New York, Acquavella Galleries, *Masterworks from Degas to Rosenquist*, February–April 2012 (illustrated on the cover).

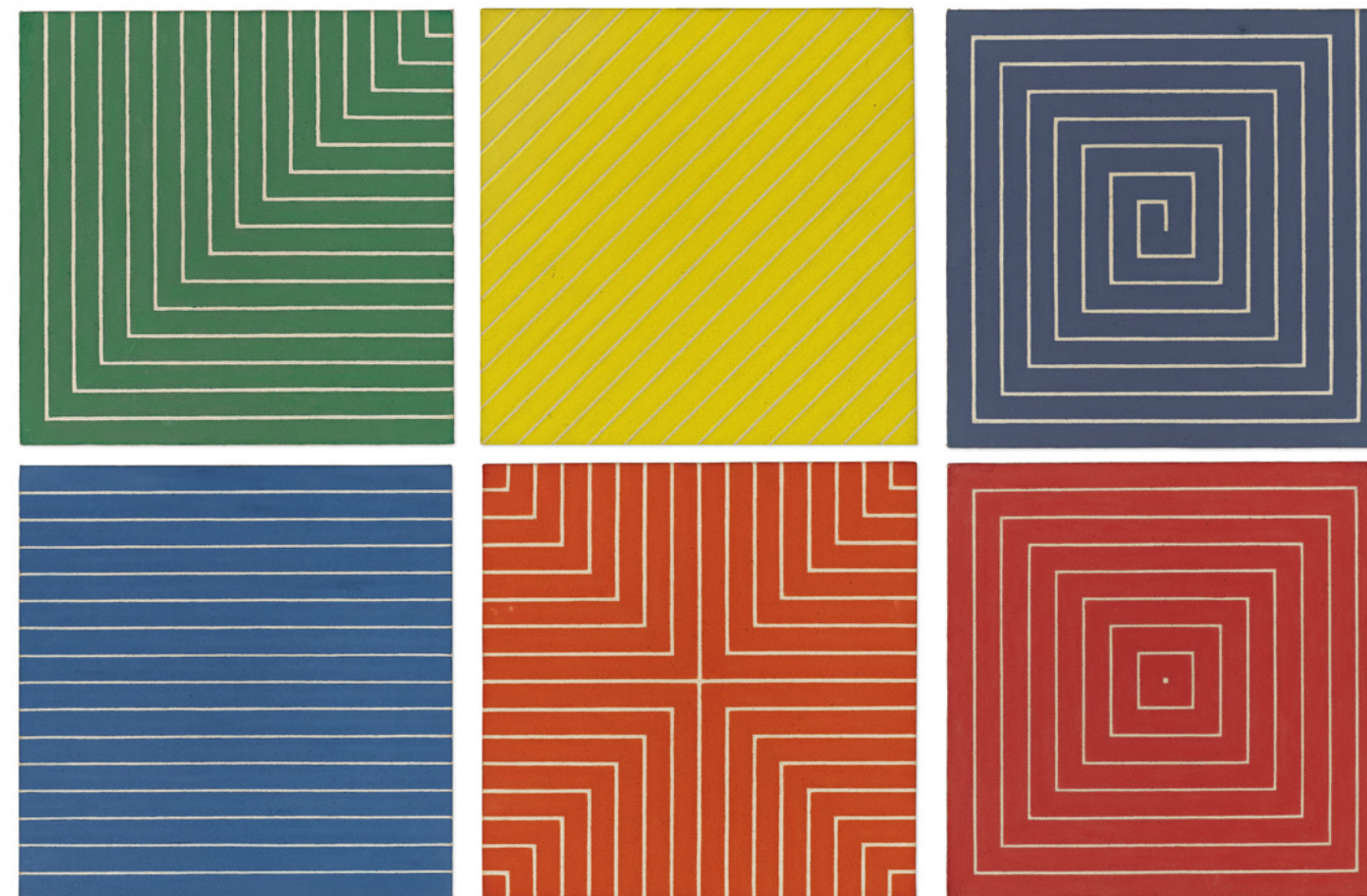
Palmito Ranch
alkyd on canvas
12 x 12 in. (30.5 x 30.5 cm.)
Painted in 1961.

Delaware Crossing
alkyd on canvas
12 x 12 in. (30.5 x 30.5 cm.)
Painted in 1961.

Island No. 10
alkyd on canvas
12 x 12 in. (30.5 x 30.5 cm.)
Painted in 1961.

LITERATURE:

L. Rubin, *Frank Stella Paintings 1958-1965, A Catalogue Raisonné*, New York, 1986, pp. 142–147, nos. 123, 127, 138, 140, 149 and 154 (illustrated).



♦ 31 **ELLSWORTH KELLY** (1923-2015)

Blue Relief Over White

signed, signed with the artist's initials, inscribed and dated 'Kelly EK #1041 2012'
(on the overlap)

oil on two joined canvases mounted on panel

65 x 62¼ x 2½ in. (165.1 x 158.1 x 6.4 cm.)

Executed in 2012.

\$3,000,000–5,000,000

PROVENANCE:

Matthew Marks Gallery, New York

Acquired from the above by the present owner,
2013

EXHIBITED:

New York, Matthew Marks Gallery, *Ellsworth
Kelly At Ninety*, May–June 2013.



32 JASPER JOHNS (B. 1930)

Flags 1

signed and dated 'J. Johns '73' (lower right); inscribed and numbered 'I 36/65' (lower left)

silkscreen ink on J.B. Green paper

27½ x 35 in. (69.9 x 88.9 cm.)

Executed in 1973. This work is number 36 from an edition of 65 plus seven artist's proofs. Co-published by the artist and Simca Print Artists, Inc., New York, with their blindstamp.

\$1,000,000–1,500,000

PROVENANCE:

Private collection, Japan

Acquired from the above by the present owner,
2010

LITERATURE:

Universal Limited Art Editions, *The Prints of Jasper Johns 1960-1993: A Catalogue Raisonné*, West Islip, New York, 1994, no. 128 (another example illustrated).



◦33 **MARK BRADFORD** (B. 1961)

Ghost Money

signed with the artist's initial, titled and dated 'GHOST MONEY 2007 m'
(on the reverse)

mixed media collage on canvas

101 $\frac{7}{8}$ x 143 $\frac{3}{4}$ in. (258.5 x 365 cm.)

Executed in 2007.

\$5,500,000–7,500,000

PROVENANCE:

Sikkema Jenkins & Co., New York

Private collection, Europe

Anon. sale; Christie's, New York, 13 May 2015,
lot 74B

Acquired at the above sale by the present owner

EXHIBITED:

New York, Sikkema Jenkins & Co., *Mark Bradford:*

Nobody Jones, January–February 2008.

LITERATURE:

K. Rosenberg, "Mark Bradford: Nobody Jones,"
The New York Times, 8 February 2008.

M. Wilson, "Mark Bradford at Sikkema Jenkins
& Co.," *Artforum*, vol. 46, no. 8, April 2008, p. 370
(illustrated).

*Mark Bradford: You're Nobody (Til Somebody Kills
You)*, exh. cat., Columbus, Wexner Center for the
Arts, 2010, p. 116.



A NEW YORK STATE OF MIND | AN IMPORTANT PRIVATE COLLECTION

34 JEAN-MICHEL BASQUIAT (1960-1988)

MP

signed, titled and dated "'MP" Jean-Michel Basquiat 1984' (on the reverse)

acrylic and Xerox collage on canvas

86 x 68 in. (218.4 x 172.8 cm.)

Executed in 1984.

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

PROVENANCE:

Mary Boone Gallery, New York

Galerie Bruno Bischofberger, Zürich

Akira Ikeda Gallery, Tokyo

Private collection, Japan

Anon. sale; Christie's, New York, 4 May 1993,

lot 38

Acquired at the above sale by the present owner

EXHIBITED:

Tokyo, Akira Ikeda Gallery, *Jean-Michel Basquiat:*

Paintings, December 1985, no. 8.

LITERATURE:

E. Navarra, J.L. Prat, et al., *Jean-Michel Basquiat*,

Paris, 2000, vol. 2, p. 220, no. 2 (illustrated).



LOT ESSAY

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

35 PABLO PICASSO (1881-1973)

Tête de femme sur fond jaune

dated and inscribed 'Boisgeloup 18 juillet XXXIV' (along the upper edge)

oil on canvas

25 $\frac{5}{8}$ x 18 $\frac{1}{4}$ in. (65 x 46.2 cm.)

Painted on 18 July 1934.

\$8,000,000–12,000,000

PROVENANCE:

Estate of the artist (until 2013).

Acquired by the present owner, 2017.

EXHIBITED:

New York, Gagosian Gallery, *Picasso and Marie-Thérèse: L'Amour Fou*, April-July 2011, p. 206 (illustrated in color, p. 207).

Geneva, Gagosian Gallery, *Pablo Picasso*, November 2012-February 2013.

Claude Picasso has confirmed the authenticity of this work.



◦36 **KENNETH NOLAND** (1924-2010)

Spring Call

signed, titled and dated "'Spring Call" 1961 Kenneth Noland' (on the reverse)

acrylic on canvas

82½ x 82½ in. (209.6 x 209.6 cm.)

Painted in 1961.

\$2,800,000–3,500,000

PROVENANCE:

André Emmerich Gallery, New York

Walter and Dawn Clark Netsch, Chicago

Their sale; Sotheby's, New York, 5 May 1995, lot 21

Private collection, Palm Beach

L.A. Louver, Venice, California

Private collection, Toronto

EXHIBITED:

New York, The Jewish Museum, *Kenneth Noland*, February–March 1965, no. 10 (illustrated).

Iowa City, University of Iowa Stanley Museum of Art, *Living with Art: Selected Loans from the Collection of Mr. and Mrs. Walter A. Netsch*, September–October 1971, p. 11, no. 22 (installation view illustrated).

Oxford, Ohio, Miami University Art Museum and University of Notre Dame, Snite Museum of Art, *Living with Art: The Collection of Walter and Dawn Clark Netsch*, September 1983–March 1984, pl. 38 (illustrated).



37 PHILIP GUSTON (1913-1980)

Stack (Roma)

signed 'Philip Guston' (lower right)

oil on paper

30 1/8 x 40 1/8 in. (76.5 x 101.9 cm.)

Painted in 1971.

\$500,000–700,000

PROVENANCE:

Private collection, California

Gallery Paule Anglim, San Francisco

David Mckee Gallery, New York

Private collection, United States

Edward Tyler Nahem Fine Art, New York

Acquired from the above by the present owner,
2007

EXHIBITED:

Boston University Art Gallery, *Philip Guston:
New Paintings*, March–April 1974, no. 26.

London, Achim Moeller Gallery, *A Selection of
Recent Works by Philip Guston*, 1977

San Francisco, Gallery Paule Anglim, *Philip
Guston, Franz Kline, Reuben Nakian*, May–June
1980.

New York, Edward Tyler Nahem Fine Art,
Autumn Group Show, August–November 2007.

LITERATURE:

The Guston Foundation, *The Philip Guston
Catalogue Raisonné*, digital, ongoing, no. P71.103
(illustrated).



38 **GEORGE CONDO** (B. 1957)

Lost at Sea

signed and dated 'Condo 2014' (on the reverse), signed again and dated again

'Condo 2014' (on the stretcher)

acrylic, charcoal and pastel on canvas

80 x 76 in. (203.2 x 193 cm.)

Executed in 2014.



\$2,000,000–3,000,000

PROVENANCE:

Skarstedt Gallery, New York

Acquired from the above by the previous owner, 2014

EXHIBITED:

New York, Skarstedt Gallery, *George Condo: Double Heads / Black Paintings / Abstractions*, November–December 2014.



39 FERNAND LÉGER (1881-1955)*Composition (Éléments mécaniques)*

signed and dated 'F. LÉGER 25' (lower right); signed and dated again and titled 'Elements mecaniques F. LEGER 25' (on the reverse)

oil on canvas

25½ x 18 in. (64.5 x 45.6 cm.)

Painted in 1925.

\$1,800,000–2,500,000

PROVENANCE:

Galerie de l'Effort Moderne (Léonce Rosenberg), Paris (acquired from the artist).

Private collection, France (acquired from the above, 1930s, and then by descent); sale, Sotheby's, New York, 5 November 2012, lot 3.

Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galerie Louise Leiris, *Fernand Léger: Etudes et tableaux*, May–June 1990, p. 19, no. 9 (illustrated in color).

Paris, Musée national d'art moderne, Centre Georges Pompidou and Madrid, Museo nacional Centro de Arte Reina Sofia, *Fernand Léger*, May 1997–January 1998, no. 44 (illustrated in color, p. 145; titled *Élément mécanique*).

LITERATURE:

Bulletin de "l'Effort Moderne", Paris, July 1925, no. 17 (illustrated).

O. Moll, "Léger est-il cubiste" in *Cahiers d'Art*, Paris, 1933, 8e année, nos. 3–4, p. 120 (illustrated).

J. Cassou and J. Leymarie, *Léger: Dessins et gouaches*, Paris, 1972, p. 102, no. T 46 (illustrated).

B. Contensou, *Léger et l'Esprit moderne, 1918-1931*, exh. cat., Musée d'art moderne de la Ville de Paris, 1982, p. 97 (illustrated, p. 96, fig. 13).

G. Bauquier, *Fernand Léger: Catalogue raisonné, 1925-1928*, Paris, 1993, vol. III, p. 14, no. 401 (illustrated in color, p. 15).



40 ROY LICHTENSTEIN (1923-1997)

Red Barn I

signed and dated 'rf Lichtenstein '69' (on the reverse)

oil and Magna on canvas

30 x 44 in. (76.2 x 111.8 cm.)

Painted in 1969.

\$4,000,000–6,000,000

PROVENANCE:

Leo Castelli Gallery, New York

Galerie Beyeler, Basel

Private collection, Binningen, Switzerland

Anon. sale; Christie's, New York, 14 May 2002,
lot 12

Private collection, Japan

Anon. sale; Sotheby's, New York, 9 November
2004, lot 17

Barbara Annis Fine Art, New York

Acquired from the above by the present
owner, 2004

EXHIBITED:

Basel, Galerie Beyeler, *Roy Lichtenstein*,
June–September 1973, n.p. (illustrated).

Pully, Lausanne, FAE Musée d'art Contemporain,
Roy Lichtenstein, September 1992–January 1993,
pp. 61 and 124 (illustrated).

Tate Liverpool, *Roy Lichtenstein*, February–April
1993, pp. 37 and 52, no. 16 (illustrated).

Basel, Fondation Beyeler, *Roy Lichtenstein*,
May–September 1998.



PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

41 PABLO PICASSO (1881-1973)

La Poule

signed 'Picasso' (upper right)

oil on panel

31 $\frac{7}{8}$ x 39 $\frac{1}{2}$ in. (81 x 100.4 cm.)

Painted on 15 January 1950.

\$3,000,000–5,000,000

PROVENANCE:

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

Paul Kantor Gallery, Beverly Hills.

Robert J. Freedman, New York and Springfield.

Bequest from the above to the present owner,
January 1973.

EXHIBITED:

Milan, Palazzo Reale, *Picasso*, September–
November 1953, p. 68, no. 144 (illustrated).

Munich, Haus der Kunst, *Grosse Kunstausstellung:
Galerie Charpentier zeigt 'École de Paris'*, June–
October 1956, p. 42, no. 72 (illustrated, p. 53).

LITERATURE:

C. Zervos, *Pablo Picasso*, Paris, 1965, vol. 15,
no. 152 (illustrated, pl. 92).

Catalog of the Robert J. Freedman Collection, New
York, 1973, p. 40 (illustrated, p. 41; with incorrect
support).



42 JACKSON POLLOCK (1912-1956)

Untitled

signed and dated 'Jackson Pollock 51' (lower left)

ink and watercolor on Howell paper

13 x 15⁷/₈ in. (33 x 40.3 cm.)

Executed in 1951.

\$350,000–550,000

PROVENANCE:

Mr. and Mrs. Hans Namuth, New York, acquired directly from the artist

Peter J. Namuth, New York

Betty Parsons Gallery, New York

Anon. sale; Etude Loudmer, Paris, 16 February 1992, lot 56

Private collection, Brussels

Anon. sale; Artcurial, Paris, 4 June 2019, lot 10

Acquired at the above sale by the present owner

EXHIBITED:

New York, Museum of Modern Art, *Jackson Pollock*, April–June 1967, p. 136, no. 162.

LITERATURE:

F. V. O'Connor and E. V. Thaw, eds., *Jackson Pollock, A Catalogue Raisonné of Paintings, Drawings and Other Works*, vol. 3, New Haven and London, 1978, p. 309, no. 829 (illustrated).



43 **PABLO PICASSO** (1881-1973)*Guitare et compotier sur un guéridon devant la fenêtre*

signed 'Picasso' (upper right)

oil on canvas

51¼ x 38⅜ in. (130 x 97.5 cm.)

Painted in 1924.

\$7,000,000–10,000,000

PROVENANCE:

Paul Rosenberg, Paris.

Valentine Gallery, New York.

Stephen C. Clark, New York (by 1930).

The Museum of Modern Art, New York (gift from the above, 1937); sale, Parke-Bernet Galleries, New York, 11 May 1944, lot 89.

Paul Rosenberg & Co., New York (acquired at the above sale).

Saidenberg Gallery, New York (acquired from the above, 1953).

Perls Gallery, New York (by 1967).

Evelyn Sharp, New York (acquired from the above, 2 May 1972).

Private collection, United Kingdom (acquired from the Estate of the above, 1997).

Acquired from the above by the present owner.

EXHIBITED:New York, The Museum of Modern Art, *Retrospective Summer Exhibition*, June–September 1930, p. 7, no. 74.New York, Valentine Gallery, *Abstractions of Picasso*, January 1931, no. 10 (illustrated; titled *L'Intérieur* and dated 1927).New York, The Museum of Modern Art, *Summer Exhibition: Painting and Sculpture*, March–April 1933 (illustrated *in situ*).Poughkeepsie, New York, Vassar College, *Abstract and Absolute Art*, May 1938.San Francisco, The Palace of Fine Arts, *Golden Gate International Exposition: Contemporary Art*,February–October 1939, no. 37 (titled *Guitar and Fruit* and dated 1927).New York, Pierre Matisse Gallery, *Still Life and the School of Paris*, December 1952, no. 16.Paris, Musée des Arts Décoratifs, *Picasso. Peintures 1900-1955*, June–October 1955, no. 62 (illustrated).New York, Paul Rosenberg & Co., *Picasso: An American Tribute*, April–May 1962, no. 34 (illustrated).New York, Perls Galleries, *24 Major Acquisitions*, February–April 1968, no. 19 (illustrated).Tokyo, Musée de la Ville de Tokyo; Nagoya, Musée Préfectoral d'Aichi; Centre Culturel de Fukuoka and Kyoto, Musée National d'Art Moderne, *Picasso*, October 1977–March 1978, no. 35 (illustrated).New York, The Solomon R. Guggenheim Museum, *The Evelyn Sharp Collection*, April–October 1978, no. 34.**LITERATURE:**E. Tériade, "Documentaire sur la jeune peinture" in *Cahiers d'art*, *Quatrième année*, Paris, 1929, p. 449, no. 10 (illustrated; dated 1923).U. Ihara, *Picasso*, Tokyo, 1936, p. 24 (illustrated).C. Zervos, *Pablo Picasso*, Paris, 1952, vol. 5, no. 268 (illustrated, pl. 127)."Masters in the Art News" in *Art News*, February 1968, vol. 66, no. 10, p. 20 (illustrated, p. 21).*The Burlington Magazine*, March 1968, p. Iviii (illustrated).

FULL LOT DETAILS

LOT ESSAY

44 **JEFF KOONS** (B. 1955)

Dolphin

mirror-polished stainless steel with transparent color coating

20½ x 78¾ x 37½ in. (51.1 x 199.1 x 95.3 cm.)

Executed in 2007–2013. This work is number one from an edition of three plus one artist's proof.

\$2,000,000–3,000,000

PROVENANCE:

Gagosian Gallery, New York

Acquired from the above by the present owner, 2010



45 **RICHARD PRINCE** (B. 1949)

Nurse for Mercy's Mission

signed 'Richard Prince' (on the overlap)

inkjet and acrylic on canvas
52 x 30 in. (132.1 x 76.2 cm.)

Executed in 2009.

\$2,000,000–3,000,000

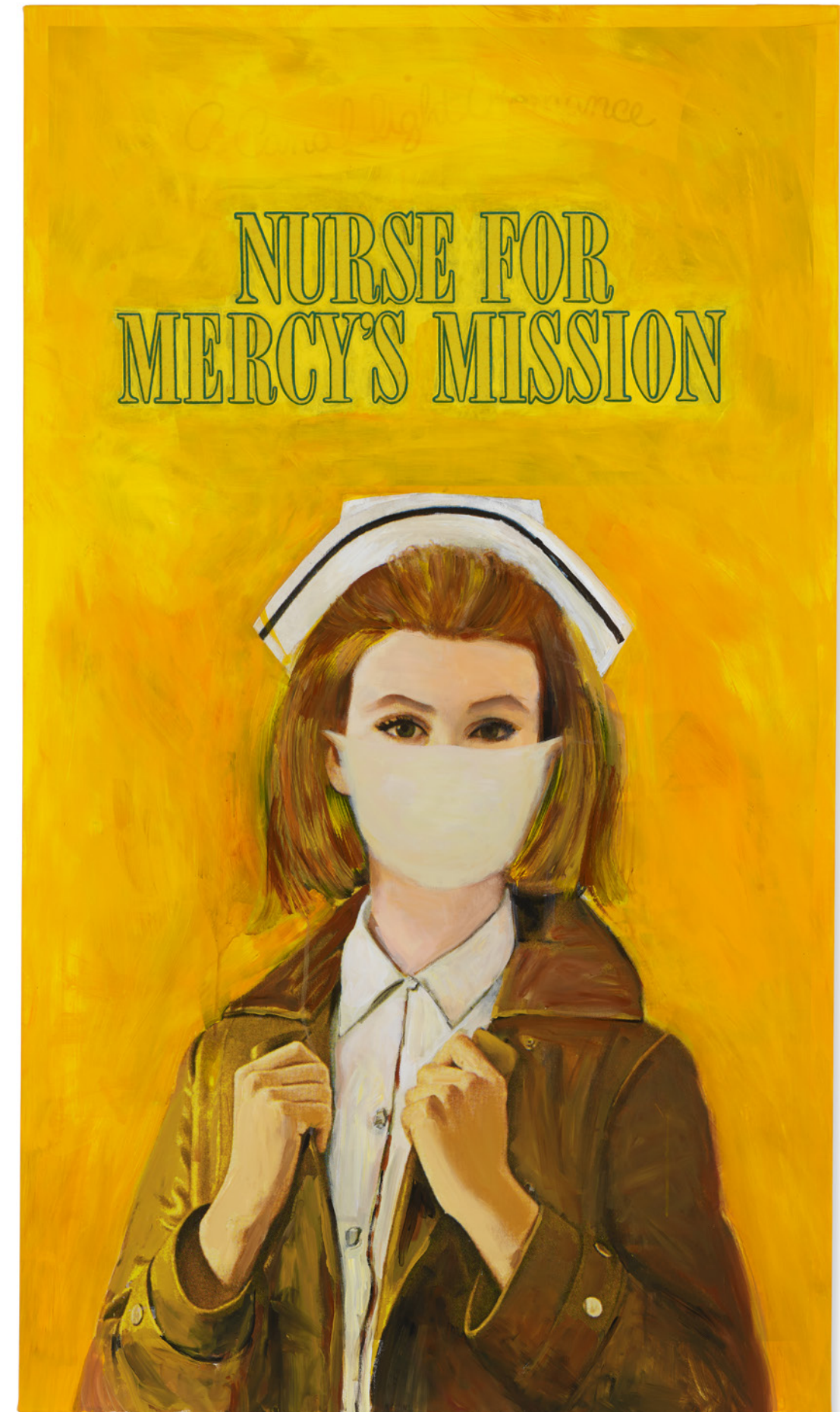
PROVENANCE:

Gagosian Gallery, New York

Acquired from the above by the present owner,
2010

LITERATURE:

R. Prince, *130 Nurses*, New York, 2017, n.p.
(illustrated).



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

46 VINCENT VAN GOGH (1853-1890)*Uitzicht over Den Haag met de Nieuwe Kerk (View of The Hague with Nieuwe Kerk)*

signed 'Vincent' (lower left)

watercolor, gouache and pen and brown ink on paper

10⅜ x 14⅝ in. (26.2 x 37.1 cm.)

Executed in The Hague in March 1882.

\$700,000–1,000,000

PROVENANCE:

Anon. sale, Veduehuis, The Hague, 22 June 1960.

Willem Brinkman, Schipluiden, The Netherlands (acquired at the above sale, and until at least 1970).

Anon. sale, Sotheby & Co., London, 21 April 1971, lot 23.

Kunsthandel Ivo Bouwman, The Hague (by 2002).

Eric Brecher, Sydney (by 2005).

M.S. Rau Antiques, New Orleans.

Acquired from the above by the present owner.

EXHIBITED:Frankfurt Kunstverein, *Vincent van Gogh: Zeichnungen und Aquarelle*, April–June 1970, pp. 67–68, no. 10 (dated 1882–1883 and titled *Townscape—The Hague*).Otterlo, Rijksmuseum Kröller-Müller, *Vincent van Gogh: Drawings*, March–July 1990, p. 114, no. 63 (illustrated in color; dated 1882–1883).Treviso, Casa dei Carraresi, *L'impressionismo e l'età di Van Gogh*, November 2002–March 2003, pp. 403 and 459, no. 121 (illustrated in color, p. 403).

Sydney, Art Gallery of New South Wales, January–February 2005 (on loan).

Poughkeepsie, The Frances Lehman Loeb Art Center, March 2005 (on loan).

LITERATURE:*Haagsch Dagblad*, 7 July 1960 (illustrated).C. Wentinck, "Veilingen," in *Elseviers Weekblad*, 9 July 1960 (illustrated).J.-B. de la Faille, *The Works of Vincent van Gogh: His Paintings and Drawings*, Amsterdam, 1970, no. SD 1680 (illustrated).J. Hulsker, *The Complete Van Gogh: Paintings, Drawings, Sketches*, New York, 1980, p. 32, no. 97 (illustrated).J.-B. de la Faille, *Vincent van Gogh: The Complete Works on Paper, Catalogue Raisonné*, San Francisco, 1992, vol. I, p. 448, no. 1680 (illustrated, vol. II, pl. CCXLVI).J. Hulsker, *The New Complete Van Gogh: Paintings, Drawings, Sketches*, Amsterdam, 1996, p. 32, no. 97 (illustrated).

PROPERTY FROM THE ESTATE OF A LADY

47 **CLAUDE MONET** (1840-1926)

Falaise près de Dieppe

signed 'Claude Monet' (lower right)

oil on canvas

25½ x 39⅜ in. (65 x 100 cm.)

Painted in 1897.

\$1,500,000–2,000,000



PROVENANCE:

Galerie Durand-Ruel et Cie. and Galerie Bernheim-Jeune et Cie., Paris (acquired from the artist, March 1917).

Durand-Ruel Galleries, New York (acquired from the above, 1921).

Jean d'Alayer, Paris (acquired from the above, 1949).

Private collection.

Galerie Beyeler, Basel (acquired from the above, 28 January 1958).

Stephen Hahn Gallery, New York (acquired from the above, 5 July 1958).

Acquired from the above by the late owner, by 1974.

EXHIBITED:

(probably) Paris, Galerie Bernheim-Jeune et Cie., *Claude Monet*, January–February 1921, no. 30.

New York, Durand-Ruel Galleries, *Paintings by Claude Monet*, January 1922, no. 17.

LITERATURE:

L. Venturi, *Les archives de l'impressionnisme*, New York, 1939, vol. I, p. 444, letter 369 and p. 446, letter 372.

D. Wildenstein, *Claude Monet: Biographie et catalogue raisonné*, Lausanne, 1979, vol. II, p. 294, letters 102 and 103.

D. Wildenstein, *Claude Monet: Biographie et catalogue raisonné*, Lausanne, 1979, vol. III, p. 210, no. 1471 (illustrated, p. 211).

D. Wildenstein, *Claude Monet: Biographie et catalogue raisonné*, Lausanne, 1979, vol. IV, p. 395, letter 2206 and p. 396, letter 2220.

D. Wildenstein, *Monet: Catalogue raisonné*, Cologne, 1996, vol. III, p. 610, no. 1471 (illustrated, p. 609).



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

48 **VINCENT VAN GOGH** (1853-1890)

De zaaier: van voren gezien (The Sower: Front View)

signed 'Vincent' (lower right)

pencil on paper

19 1/8 x 9 1/2 in. (48.5 x 24.1 cm.)

Drawn in The Hague in December 1882.

\$600,000–800,000



PROVENANCE:

Oldenzeel Art Gallery, Rotterdam.

Henri Cornelis Sijthoff, Wassenaar, Netherlands (by 1928).

Adriana Metje Sijthoff-Burgerhout, Wassenaar, Netherlands (by descent from the above, and until at least 1960).

Anon. sale, Sotheby & Co., London, 5 December 1968, lot 283.

Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Musée Jacquemart-André, *Vincent van Gogh*, February-March 1960, p. 41, no. 88.

LITERATURE:

J.-B. de la Faille, *Œuvre de Vincent van Gogh: Catalogue raisonné*, Paris, 1928, vol. I, p. 41, no. 1000.

W. Vanbeselaere, *De Hollandsche Periode, 1880-1885, in het Werk van Vincent van Gogh*, Antwerp, 1937, pp. 66, 98, 186-187, 190, 192, 206, 233 and 409, no. 1000.

V.W. van Gogh and J. van Gogh-Bonger, eds., *The Complete Letters of Vincent van Gogh*, London, 1958, vol. I, pp. 504-508, letter 251.

J.-B. de la Faille, *The Works of Vincent van Gogh: His Paintings and Drawings*, Amsterdam, 1970, p. 370, no. F 1000 (illustrated, p. 371).

J. Hulsker, *The Complete Van Gogh: Paintings, Drawings, Sketches*, New York, 1977, p. 70, no. 276 (illustrated).

J.-B. de la Faille, *Vincent van Gogh: The Complete Works on Paper, Catalogue Raisonné*, San Francisco, 1992, vol. I, p. 258, no. 1000.

J. Hulsker, *The New Complete Van Gogh: Paintings, Drawings, Sketches*, Amsterdam, 1996, p. 70, no. 276 (illustrated).

L. Jansen, H. Luijten and N. Bakker, *Vincent van Gogh: The Letters, The Complete Illustrated and Annotated Edition*, London, 2009, pp. 118-121, letter 251.



PROPERTY FROM A DALLAS COLLECTION

49 **AGNES MARTIN** (1912-2004)

Untitled #10

signed and dated 'a. martin 1985' (on the reverse)

acrylic on canvas

72 x 72 in. (182.9 x 182.9 cm.)

Painted in 1985.

\$3,000,000–5,000,000



PROVENANCE:

Pace Gallery, New York

Laura Carpenter Fine Art, Santa Fe

Acquired from the above by the present owner, 1986

EXHIBITED:

New York, 49th Parallel Centre for Contemporary Canadian Art, *The Idea of North*, January–February 1987.

Paris, Galerie Yvon Lambert, *Agnes Martin: Peintures 1975-1986*, April–May 1987.

Amsterdam, Stedelijk Museum; Museum

Wiesbaden; Münster, Westfälisches

Landesmuseum für Kunst und Kulturgeschichte

and Musée d'Art Moderne de la Ville de Paris,

Agnes Martin: Paintings and Drawings 1974-1990,

March 1991–January 1992, pp. 129 and 159 (illustrated).

Dallas Museum of Art, 1995–1998 (on loan).

Modern Art Museum of Fort Worth and SITE

Santa Fe, *Agnes Martin/Richard Tuttle*, April–

October 1998, no. 13 (illustrated).

Dallas Museum of Art, 1999–2006 (on loan).

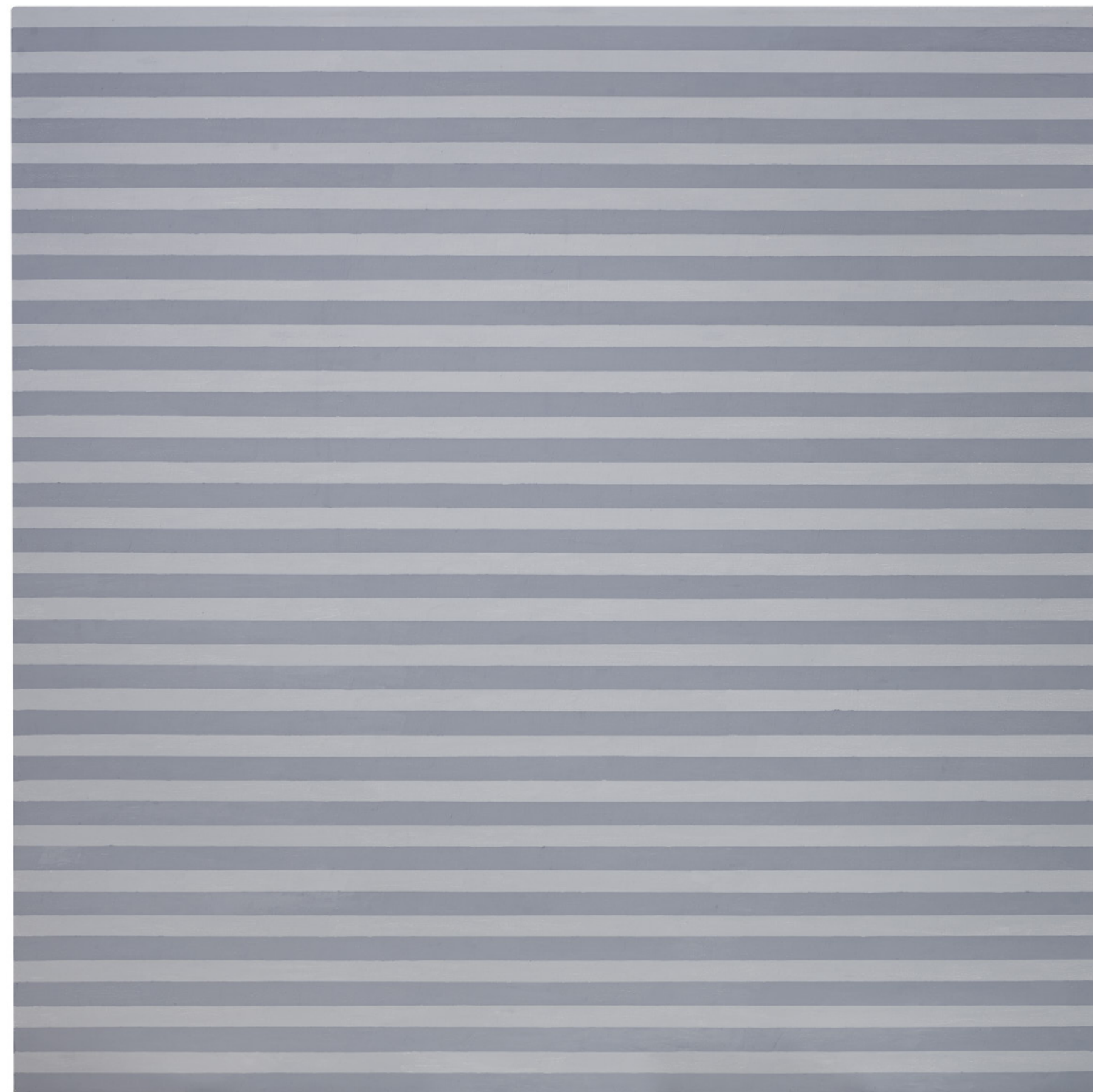
LITERATURE:

P. Pigué, "La Vie Des Arts: Paris," *L'Oeil*, no. 437, December 1991, p. 84 (illustrated in incorrect orientation).

C. D. Mitchell, "A Metaphysics of Simplicity," *Art in America*, vol. 86, no. 11, November 1998, p. 122 (installation view illustrated).

M. Donovan, "Richard Tuttle and the Comfort of the Unknown," *American Art*, vol. 20, no. 2, Summer 2006, p. 110 (installation view illustrated).

T. Bell, ed., *Agnes Martin Catalogue Raisonné: Paintings*, New York, Artifex Press, 2017–ongoing, no. 1985.025 (illustrated).



PROPERTY FROM THE IRMA AND NORMAN BRAMAN ART FOUNDATION

♦ 50 **PABLO PICASSO** (1881-1973)

Joueur de flute et mangeur de pastèque

signed 'Picasso' (upper right); dated and numbered '6.6.65. I' (on the reverse)

oil on canvas

63 x 50¼ in. (160 x 130 cm.)

Painted on 6 June 1965.

\$5,000,000–7,000,000



PROVENANCE:

Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris (by 1974).

Private collection.

PaceWildenstein, New York.

Acquired from the above by the present owners, 10 April 1998.

EXHIBITED:

Paris, Galeries nationales du Grand Palais, *Jean Paulhan à travers ses peintres*, February–April 1974, no. 663.

London, Waddington Galleries, *Pablo Picasso*, June–July 1987, p. 46, no. 16 (illustrated, p. 35).

Los Angeles, PaceWildenstein, *Pablo Picasso, Works from the Estate and Selected Loans*, January–March 1998.

Gainesville, Samuel P. Harn Museum of Art, University of Florida (on extended loan, April 2012–2014).

Buffalo, Albright-Knox Art Gallery, *Picasso, The Artist and His Models*, November 2016–Feb 2017.

Buffalo, Albright-Knox Art Gallery (on extended loan, February–May 2017).

Durham, Nasher Museum of Art, Duke University (on extended loan, 2019).

LITERATURE:

C. Zervos, *Pablo Picasso*, Paris, 1972, vol. 25, no. 158 (illustrated, pl. 87).

C.-P. Warncke and I.F. Walther, *Pablo Picasso*, Cologne, 1992, vol. II, p. 634 (illustrated in color, p. 635).



51 **ANDY WARHOL** (1928-1987)

Statue of Liberty

stamped twice with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. stamps and numbered twice 'VF PA64.010' (on the overlap)

acrylic and silkscreen ink on canvas

50 x 60 in. (127 x 152.4 cm.)

Painted in 1986.

\$1,200,000–1,800,000

PROVENANCE:

Galerie Thaddaeus Ropac, Paris

Private collection, Germany

Anon. sale; Phillips, New York, 12 May 2005,
lot 45

Acquired at the above sale by the present owner

EXHIBITED:

Paris, Galerie Thaddaeus Ropac, *Andy Warhol:
The Statue of Liberty*, March–April 1999, no. 25
(illustrated).



PROPERTY FROM THE COLLECTION OF RICHARD D. AND BILLIE LOU WOOD

52 **PIERRE-AUGUSTE RENOIR** (1841-1919)

Vase d'anémones

signed 'Renoir.' (lower left)

oil on canvas

16 $\frac{5}{8}$ x 13 in. (42.2 x 33 cm.)

Painted in 1890.

\$800,000–1,200,000

PROVENANCE:

Galerie Durand-Ruel et Cie., Paris (acquired from the artist, 16 April 1898).

Sam Salz, Inc., New York (acquired from the above, 28 October 1942).

Private collection, New York (acquired from the above, 17 June 1943); Estate sale, Christie's, New York, 7 May 2002, lot 3.

Richard Green Fine Paintings, London.

Acquired from the above by the late owners, 28 October 2002.

EXHIBITED:

Paris, Galerie Durand-Ruel et Cie., *Monet, Cézanne, Renoir, Pissarro, Sisley, André, d'Espagnat*, April–May 1908, no. 58 (titled *Fleurs dans un vase*).

Paris, Manzi, Joyant & Cie., *Exposition d'art moderne*, June–July 1912, no. 187 (titled *Fleurs*).

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

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



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

53 ALFRED SISLEY (1839-1899)*Les moulins de Moret-Hiver*

signed 'Sisley.' (lower right)

oil on canvas

21 3/8 x 29 in. (54.4 x 73.5 cm.)

Painted in 1890.

\$1,200,000–1,800,000

PROVENANCE:

François Depeaux, Rouen; sale, Galeries Georges Petit, Paris, 31 May 1906, lot 65.

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

Paul Rosenberg & Co., Paris and New York (acquired from the above, 10 January 1908).

Sidwell Friends School, Bethesda, Maryland.

Leo Model, Pennsylvania (acquired from the above, 1951, and then by descent); sale, Christie's, New York, 4 May 2004, lot 12.

Acquired at the above sale by the present owner.

EXHIBITED:New York, Wildenstein & Co., Inc., *Sisley, For the Benefit of the Free Children's Concerts of The American Symphony Orchestra*, October–December 1966, no. 61 (illustrated).

Los Angeles, The J. Paul Getty Museum (on extended loan, March 2018–March 2020).

LITERATURE:G. Geffroy, *Sisley*, Paris, 1927 (illustrated, pl. 39).G. Jedlicka, *Sisley*, Bern, 1949 (illustrated, pl. 45; dated 1888 and titled *Die Mühlen. Winter*).F. Daulte, *Alfred Sisley: Catalogue raisonné de l'oeuvre peint*, Lausanne, 1959, no. 722 (illustrated).J. Canaday, "Art: Alfred Sisley Exhibition Will Open Today" in *The New York Times*, 30 October 1966, p. 56 (illustrated).M.-H. Tellier, *François Depeaux: Le charbonnier et les impressionnistes*, Rouen, 2010, p. 280, no. 479 (illustrated in color, p. 217).F. Lespinasse, *François Depeaux: Portrait d'un collectionneur d'impressionnistes*, Paris, 2016, p. 194 (illustrated in color).

This work will be included in the new edition of the *catalogue raisonné* of Alfred Sisley, currently being prepared at the Galerie Brame & Lorenceau by the Comité Sisley.



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

54 VINCENT VAN GOGH (1853-1890)*Stilleven met Fles en Twee Zakken (Still Life with a Bottle and Two Bags)*

oil on canvas laid down on panel

12¾ x 16½ in. (31.5 x 42 cm.)

Painted in Nuenen in November 1884.

**PROVENANCE:**

C. Mouwen, Jr., Breda.

Oldenzeel Art Gallery, Rotterdam.

H.P. Bremmer, The Hague (by 1928, and then by descent, until 1970).

Galerie Klopfer, Zürich (by 1983).

Anon. sale, Galerie Köller, Zürich, 25 May 1984, lot 5111.

M.S. Rau Antiques, New Orleans.

Acquired from the above by the present owner.

EXHIBITED:

Rotterdam, Kunstzalen Oldenzeel, May 1903, no. 27.

The Hague, Gemeentemuseum, *Verzameling H.P. Bremmer*, March–April 1950, p. 9, no. 33 (titled *Stilleven met tabakszakken*).Antwerp, Zaal Comité voor Artistieke Werking, *Vincent van Gogh en zijn Hollandse Tijdgenoten*, May–June 1955, no. 7 (titled *Stilleven met papieren tabakszak*; with incorrect support).Liège, Musée des Beaux-Arts, *Natures Mortes Hollandaises 1550-1950*, March–April 1957, p. 23, no. 25 (illustrated, pl. 41; titled *Nature morte avec un paquet de tabac*; with incorrect cataloguing).Essen, Villa Hügel, *Vincent van Gogh*, October–December 1957, no. 188 (titled *Stilleben mit Tabaksbeutel aus Papier*).Paris, Musée Jacquemart-André, *Vincent van Gogh*, February–March 1960, p. 30, no. 9 (titled *Nature morte avec blague à tabac, bouteille et miroir* and dated November–December 1884).**LITERATURE:**J.-B. de la Faille, *Loeuvre de Vincent van Gogh: Catalogue raisonné*, Paris, 1928, vol. I, p. 26, no. 55 (titled *Nature morte*).J.-B. de la Faille, *Vincent van Gogh*, London, 1939, p. 70, F. 55 (illustrated, fig. 59; titled *Still life* and dated November 1884–April 1885).J.-B. de la Faille, *The Works of Vincent van Gogh: His Paintings and Drawings*, Amsterdam, 1970, pp. 62 and 614, no. F 55 (illustrated, p. 62).J. Hulsker, *The Complete Van Gogh: Paintings, Drawings, Sketches*, New York, 1977, p. 125, no. 532 (illustrated, p. 125).J. Hulsker, *The New Complete Van Gogh: Paintings, Drawings, Sketches*, Amsterdam, 1996, p. 124, no. 532 (illustrated).

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PROPERTY FROM A PRIVATE WEST COAST COLLECTION

55 **ÉDOUARD VUILLARD** (1868-1940)

Enfant avec gobelet

signed 'E. Vuillard' (upper left)
oil on board laid down on cradled panel
19¼ x 24½ in. (48.9 x 62.2 cm.)
Painted in 1900-1901.

\$800,000-1,200,000

PROVENANCE:

Édouard Jonas, Paris.
Paul Rosenberg & Co., New York.
Wright S. Ludington, Santa Barbara (acquired
from the above, 12 April 1943).
Private collection (acquired from the estate of the
above, circa 1992); sale, Sotheby's, New York,
6 May 2004, lot 127.
Acquired at the above sale by the present owner.

EXHIBITED:

Los Angeles, Dickson Art Center, *An Exhibition
Sponsored by the UCLA Art Council in Collaboration
with the UCLA Art Galleries, from the Ludington
Collection*, March-April 1964, p. 23, no. 47 (titled
Child in Interior).
Santa Barbara Museum of Art, *The Child in Art*,
1979-1980.
Los Angeles, The J. Paul Getty Museum (on
extended loan, March 2018-March 2020).

LITERATURE:

A. Salomon and G. Cogeval, *Vuillard: Le regard
innombrable, Catalogue critique des peintures et pastels*,
Paris, 2003, vol. II, p. 608, no. VII-127 (illustrated
in color).



PROPERTY FROM THE ESTATE OF A LADY

56 PABLO PICASSO (1881-1973)*La femme aux bas bleus*

signed 'Picasso' (lower right)
oil on board laid down on canvas
25½ x 19⅝ in. (65 x 50 cm.)
Painted in Paris in 1901.

\$1,000,000–1,500,000

PROVENANCE:

Galerie Mouradian et Vallotton, Paris (by 1940).
Frank Perls Gallery, Beverly Hills.
James Vigeveno Galleries, Los Angeles.
Hume Cronyn and Jessica Tandy, New York and
California (acquired from the above, 3 February
1944); sale, Parke-Bernet Galleries, New York,
15 January 1958, lot 89.
Niveau Galleries, New York (acquired at the
above sale).
Stephen Hahn Gallery, New York.
Acquired from the above by the late owner, by
1974.

EXHIBITED:

(possibly) Paris, Galeries Ambroise Vollard,
Exposition de tableaux de F. Iturrino et de P.R. Picasso,
June–July 1901, no. 57 or 58 (titled *Femme de nuit*
or *Vieille fille*).
New York City Center Gallery, *Collectors of the
Theater*, November 1955, no. 4.
Boston, Museum of Fine Arts, *Picasso: The Early
Years, 1892-1906*, September 1997–January 1998,
p. 355, no. 56 (illustrated in color, p. 155).

LITERATURE:

J. Cassou, *Picasso*, New York, 1940, p. 165
(illustrated in color, pl. 33).
P. Daix and G. Boudaille, *Picasso: The Blue and
Rose Periods, A Catalogue Raisonné, 1900-1906*,
Neuchâtel, 1966, p. 182, no. V.62 (illustrated).
C. Zervos, *Pablo Picasso*, Paris, 1969, vol. 21,
no. 246 (illustrated, pl. 94).
J. Palau i Fabre, *Picasso: The Early Years, 1881-1907*,
New York, 1981, p. 236, no. 601 (illustrated,
p. 237).
P. Daix, *Picasso: Life and Art*, New York, 1993,
p. 439, no. 58.
B. Wright, ed., *Becoming Picasso: Paris 1901*, exh.
cat., The Courtauld Gallery, London, 2013, p. 181,
no. 57.
L. Le Bon, C. Bernardi, S. Molins and
E. Philippot, *Picasso: Bleu et rose*, exh. cat.,
Musée d'Orsay, Paris, 2018, p. 393, no. 57.



A NEW YORK STATE OF MIND | AN IMPORTANT PRIVATE COLLECTION

57 JEAN DUBUFFET (1901-1985)

Le Fantasque

signed and dated 'J. Dubuffet 52' (lower right); signed again, inscribed, titled and dated again 'Le Fantasque J. Dubuffet Janvier 52 New York' (on the reverse)

oil on canvas

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

Painted in 1952.

\$700,000–1,000,000

PROVENANCE:

Pierre Matisse Gallery, New York
Christian Fayt Art Gallery, Knokke-Heist
Barbara Annis Fine Art, New York
Acquired from the above by the present owner

EXHIBITED:

Paris, Cercle Volney, *Peintures, dessins et divers travaux exécutés de 1942 à 1954 par Jean Dubuffet*, March–April 1954, no. 102.
Paris, Musée des Arts Décoratifs, *Jean Dubuffet 1942-1960*, December 1960–February 1961, no. 91.
Dallas Museum of Fine Arts and Minneapolis, Walker Art Center, *Jean Dubuffet: Retrospective*, March–June 1966, p. 18, no. 23 (illustrated).
Montreal Museum of Fine Arts, *The Common Man: Works by Jean Dubuffet*, December 1969–January 1970, p. 35, no. 22 (illustrated).
Berlin, Akademie der Künste; Vienna, Museum Moderner Kunst and Cologne, Josef-Haubrich-Kunsthalle, *Dubuffet Retrospektive*, September 1980–March 1981, pp. 106 and 328, no. 98 (illustrated).

LITERATURE:

L. Trucchi, *Jean Dubuffet*, Rome, 1965, p. 157, no. 118 (illustrated).
M. Loreau, *Catalogue des Travaux de Jean Dubuffet, fascicule VII: Tables paysagées, paysages du mental, pierres philosophiques*, Paris, 1979, p. 85, no. 129 (illustrated).



PROPERTY FROM A DISTINGUISHED EAST COAST COLLECTION

58 **REMBRANDT BUGATTI** (1885-1916)

Panthère à l'affût



signed, numbered and stamped with foundry mark 'RBugatti A.A. HÉBRARD CIRE PERDUE (3)' (on the top of the base)

bronze with dark brown patina

Length: 25 in. (63.5 cm.)

Conceived *circa* 1913-1914 and cast by 1919.

\$800,000-1,200,000

PROVENANCE:

Galerie Hébrard, Paris.

M. Tiffany, New York (acquired from the above, 1919).

Florence Gildea, Savannah, Georgia; sale, Parke-Bernet Galleries, Inc., New York, 26 October 1967, lot 1.

Private collection, United Kingdom (acquired at the above sale, and then by descent).

The Sladmore Gallery, London (acquired from the above).

Acquired from the above by the present owner, 30 December 2016.

LITERATURE:

P. Dejean, *Carlo-Rembrandt-Ettore-Jean Bugatti*, New York, 1982, p. 347 (another cast illustrated; titled *Panther Lying Down*).

J. Chalom des Cordes and V. Fromanger, *Rembrandt Bugatti: Catalogue raisonné*, Paris, 1987, p. 274 (another cast illustrated in color, pp. 274-275 and on the cover).

E. Horswell, *Rembrandt Bugatti: Life in Sculpture*, London, 2004, p. 159 (another cast illustrated in color, pp. 160-161; titled *Stretching Leopard* and dated 1911).

V. Fromanger, *Rembrandt Bugatti, Sculpteur: Répertoire monographique*, Paris, 2009, p. 334, no. 311 (another cast illustrated in color, pp. 213 and 334).

P. Demandt and A. Daemgen, *Rembrandt Bugatti, The Sculptor*, exh. cat., Nationalgalerie, Berlin, 2014, p. 122 (another cast illustrated in color, pp. 122-123).

V. Fromanger, *Rembrandt Bugatti, Sculpteur: Répertoire monographique*, Paris, 2016, p. 370, no. 315 (another cast illustrated in color, pp. 220-221 and 315).

Véronique Fromanger has confirmed the authenticity of this work.





LOT ESSAY

THE KING OF THE DINOSAURS

• 59 TYRANNOSAURUS REX

SOUTH DAKOTA, USA

 From the Hell Creek Formation, 16 meters below the K-T boundary, Maastrichtian, Late Cretaceous (circa 67 million years ago). A male *Tyrannosaurus rex*, in remarkable state of preservation, showing pathologies such as puncture wounds to jaws and healed break to the neck vertebra; approx. 188 bones mounted on custom frame with additional cast elements. A separate display for the original skull and teeth.

 37 x 13 x 6ft. (1128 x 396 x 183cm.)

\$6,000,000–8,000,000

The successful bidder will be offered a license from the consignor for certain intellectual property rights, however such rights will not include the ability to produce three-dimensional reproductions or to sell related merchandise on-line.

PROVENANCE:

Discovered by Stan Sacrison, spring 1987.
Excavated by the Black Hills Institute of Geological Research, 14 April to 7 May, 1992.
Additional skeletal remains excavated in 1993 & 2003.
Black Hills Institute of Geological Research.

EXHIBITED:

Main Street, Hill City, South Dakota, 1995.
The T. rex World Exposition, Tokyo & nationwide tour of Japan, July 1995 – June 1996.
Museum of the Black Hills Institute of Geological Research, Hill City, South Dakota, 1996 – 2019.



FULL LOT DETAILS

LOT ESSAY