



# LA MÉNAGERIE

NEW YORK, 4 DECEMBER 2020

CHRISTIE'S







## LA MÉNAGERIE

### AUCTION

Friday 4 December 2020  
At 9.30 AM  
(Lots 601-628)

20 Rockefeller Plaza  
New York, NY 10020

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### ACKNOWLEDGEMENTS

The Design and Impressionist and Modern Departments would like to thank the following: Katherine Turton, Werner Sencion, Kelsy O'Shea, Rusty Riker, John Lyons, Ava Galeva and the global photography team.

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CHRISTIE'S

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

## 601 FRANÇOIS POMPON (1855-1933)

### *Perdreau rouge*



signed and stamped with foundry mark 'POMPON C. VALSUANI CIRE PERDUE' (on the top of the base)

bronze with reddish brown patina

Height: 9 $\frac{7}{8}$  in. (24.9 cm.)

Conceived in 1924 and cast by 1927



**\$60,000-80,000**

#### **PROVENANCE:**

Univers du Bronze, Paris.

Acquired from the above by the present owner, 2002.

#### **LITERATURE:**

R. Brielle, *François Pompon*, Paris (another cast illustrated).

E. De Courières, *François Pompon*, Paris, 1925 (another cast illustrated, pl. 55).

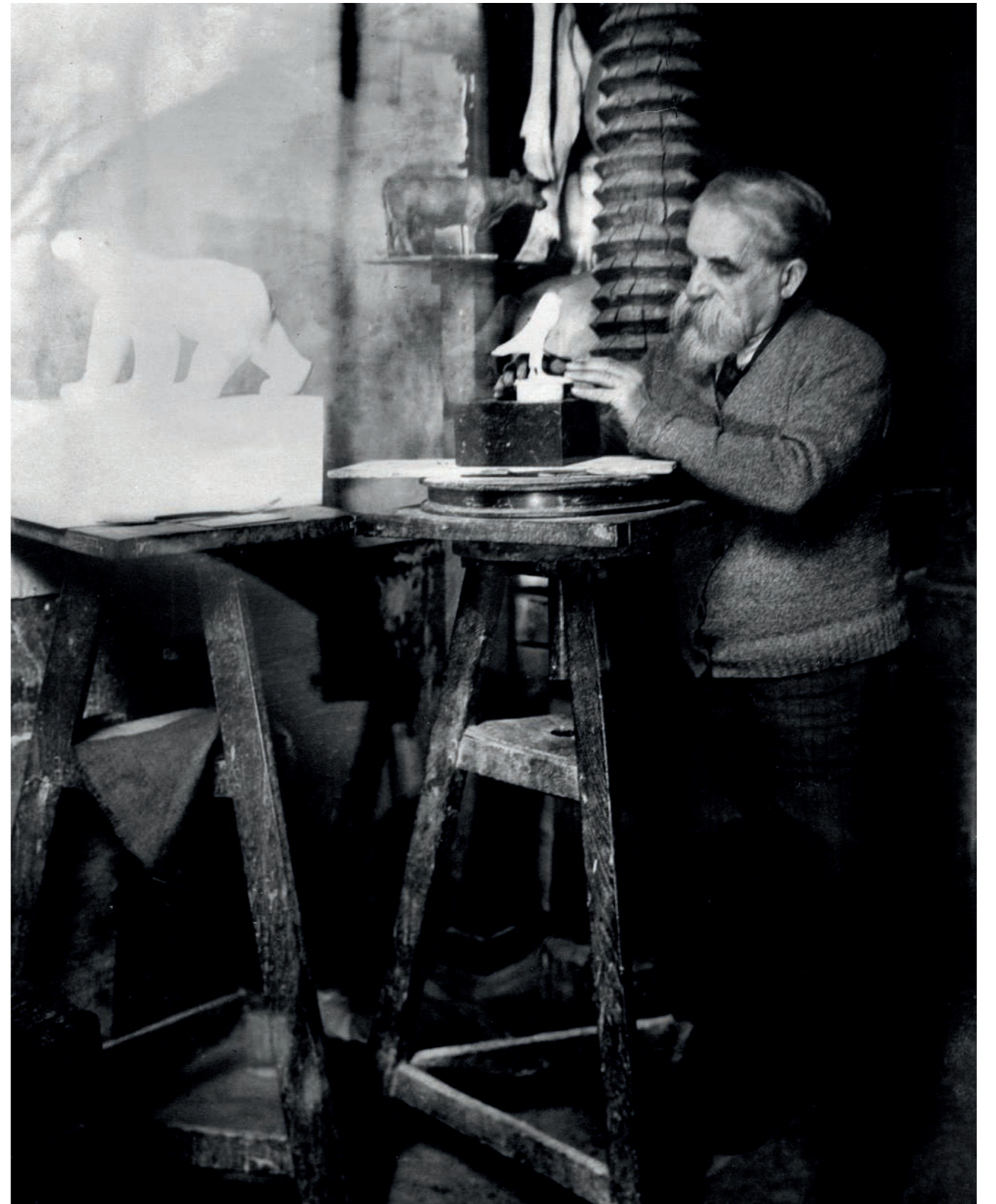
R. Rey, *François Pompon*, Paris, 1928, p. 26 (another cast illustrated).

A. Pinget, A. Le Normand-Romain and L. de Margerie, *Musée d'Orsay: Catalogue sommaire illustré des sculptures*, p. 210, no. 3279 (another cast illustrated, p. 211; titled *Perdrix*).

C. Chevillot, L. Colas and A. Pinget, *François Pompon*, Paris, 1994, p. 217, no. 139B (another cast illustrated; another cast illustrated in color, p. 54, pl. 14).

This work is accompanied by a certificate of authenticity from Liliane Colas.





François Pompon in his studio.  
Photo: © Roger-Viollet, Paris / Bridgeman Images.



## REMBRANDT BUGATTI'S SERPENTAIRES

*Better than all lectures, personal observation, observation of the eye and the mind has formed this exceptional talent... it reveals a marvelous sensibility, a vivacity and force of impression, an agility and a confidence of transcription of which it would be difficult to give a good idea of, and which you will best encounter in the presence of the works themselves.*

—Edouard Sarradin, *Le Temps*, 1904

PROPERTY FROM A PRIVATE FRENCH COLLECTION

## 602 REMBRANDT BUGATTI (1884-1916)

### *Serpentaire mâle, une aile déployée and Serpentaire femelle*

**i** each signed, numbered and stamped with foundry mark 'R. Bugatti (3) A.A. HÉBRARD CIRE PERDUE' (on the edge of the base)  
bronze with brown patina  
Height: 13 $\frac{1}{8}$  in. (33.7 cm.)  
Conceived *circa* 1911-1912 and cast by *circa* 1920 (2)

**\$150,000-200,000**

#### PROVENANCE:

Galerie Hébrard, Paris.

Mme Maurice Bokanowski, France (acquired from the above, *circa* 1920).

Private collection, United States (by descent from the above); sale, Sotheby's, New York, 7 June 2002, lot 236 (*mâle*) and 237 (*femelle*).

The Sladmore Gallery, London.

Acquired from the above by the present owner.

#### LITERATURE:

P. Dejean, *Carlo-Rembrandt-Ettore-Jean Bugatti*, New York, 1982, p. 166 (another cast of each illustrated).

J.-C. Des Cordes and V. Fromanger, *Rembrandt Bugatti: Catalogue raisonné*, Paris, 1987, p. 291 (another cast of each illustrated in color).

L. Denys, *Rembrandt Bugatti en de Belgische dierensculptuur: 1860-1930*, Antwerp, 1990, pp. 79 and 179, no. 97 (*mâle*).

B. Lamarche-Vadel, B. Dufour and A. Lamparska-Rivet, *Bugatti: Les meubles, les sculptures, les autos*, Paris, 1995, p. 156 (another cast of the *mâle* illustrated).

E. Horswell, *Rembrandt Bugatti: Life in Sculpture*, London, 2004 (another cast of each illustrated in color, p. 200; another cast of the *mâle* illustrated in color, p. 25).

V. Fromanger, *Rembrandt Bugatti, Sculpteur: Répertoire monographique*, Paris, 2016, p. 361, no. 290 for the *femelle* and no. 291 for the *mâle* (another cast of each illustrated in color, pp. 217 and 361; silver version illustrated in color, p. 361).

E. Horswell, *Sculpture of Les Animaliers, 1900-1950*, London, 2019, frontispiece (another cast of the *mâle* illustrated in color).

Véronique Fromanger has confirmed the authenticity of this work.



**LOT ESSAY**



CHARLES-JOSEPH ARTUS'  
*CANARD COUREUR INDIEN*

*Artus is driven by a desire to enhance the attitude of the subject,  
removing all superfluous detail. In this way, he has a unique place  
amongst the Animaliers of the first half of the twentieth century.*

—Edward Horswell



PROPERTY FROM A DISTINGUISHED EAST COAST COLLECTION

603 CHARLES-JOSEPH ARTUS (1897-1978)

*Canard "Coureur indien"*



signed and stamped with foundry mark 'CH. ARTUS C. VALSUANI CIRE PERDUE'  
(on the top of the base)

bronze with brown patina

Height: 15 $\frac{7}{8}$  in. (40.4 cm.)

Conceived and cast *circa* 1927



**\$50,000-70,000**

**PROVENANCE:**

The Sladmore Gallery, London.

Acquired from the above by the present owner.

**LITERATURE:**

L. Deleplanque, *Le sculpteur animalier: Charles Artus*,  
Master's Thesis, Université Charles de Gaulle, Lille,  
2018, pp. 33-35 (plasters and other casts illustrated in  
color).

E. Horswell, *Sculpture of Les Animaliers, 1900-1950*,  
London, 2019, p. 34 (illustrated in color, p. 35).

**LOT ESSAY**





## FRANÇOIS-XAVIER LALANNE'S *CHOUETTE DE TOURTOUR*

*No creature on earth has so great an aptitude for stillness as a wild animal. Its stillness is so absolute that, in its natural environment, it can become invisible.*

-François-Xavier Lalanne

PROPERTY FROM A PRIVATE COLLECTION

♦604 FRANÇOIS-XAVIER LALANNE (1927-2008)

*Chouette de Tourtour*



signed with initials and numbered '7/8 fxl' (on the right foot); incised 'bocquel f.d.' (on the tail feather)

bronze with light brown patina

Height: 32 in. (81 cm.)



Executed in 2002; from an edition of 8, plus 4 artist's proofs

**\$500,000-700,000**

**PROVENANCE:**

Peter Marino, New York (acquired from the artist).

Acquired from the above by the present owner, April 2006.

**LITERATURE:**

J. Russell, *Les Lalanne*, Paris, 1975 (another cast illustrated).

R. Rosenblum, *Les Lalanne*, exh. cat., Château de Chenonceau, 1991, p. 138 (another cast illustrated in color, p. 71).

D. Marchesseau, *The Lalannes*, Paris, 1998, p. 109 (another cast illustrated in color).

*Claude and François-Xavier Lalanne*, exh. cat., Paul Kasmin Gallery, New York, 2007, p. 89 (another cast illustrated in color, pp. 67 and 89).

*Claude et François-Xavier Lalanne*, New York, 2012 (other casts illustrated in color).



**LOT ESSAY**



*Under the dark yews which shade them,  
The owls are perched in rows,  
Like so many strange gods,  
Darting their red eyes. They meditate.*

...

*Their attitude teaches the wise  
That in this world one must fear  
Movement and commotion...*

—Charles Baudelaire, *Owls*, in *Flowers of Evil*

Above: François-Xavier Lalanne  
in his workshop, Ury, 1995. Photo:  
Catherine Panchout/Sygma via  
Getty Images. Art: © 2020 Artist  
Rights Society (ARS), New York,  
NY/ ADAGP, Paris, France.

Left: François-Xavier Lalanne,  
*Chouette de Tourtour*, 1970-1992.  
Photograph by Jean-Phillipe  
Lalanne. Art: © 2020 Artist  
Rights Society (ARS), New York,  
NY/ ADAGP, Paris, France.

**LOT ESSAY**



## FRANÇOIS-XAVIER LALANNE'S *OISEAU DE JARDIN À BASCULE*

*Animals are the center of our vocabulary because they are so very varied. There is a variety to animal forms, between the fish, the bird, the monkey and then there are metaphors connected to each animal. Because it has been such a long time that animals have cohabited on this earth with mankind, we have invented an entire dictionary of metaphors for them, to make a donkey or a snake mean completely different things. And also, everyone recognizes animals throughout the world, you don't have to explain what they are or mean.*

—François-Xavier Lalanne

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

## 605 FRANÇOIS-XAVIER LALANNE (1927-2008)

### *Oiseau de jardin à bascule*



signed with initials and dated 'FXL 74' (on the right wing)

copper plated and polished steel

Height: 46<sup>7</sup>/<sub>8</sub> in. (119 cm.)

Width: 44<sup>1</sup>/<sub>2</sub> in. (113 cm.)

Depth: 73<sup>5</sup>/<sub>8</sub> in. (187 cm.)

Executed in 1974; unique

**\$1,300,000-1,800,000**

#### PROVENANCE:

René Withops, Brussels (acquired from the artist, 1974 and then by descent); sale, Sotheby's, Paris, 7 December 2010, lot 18.

Acquired at the above sale by the present owner.

#### EXHIBITED:

London, Whitechapel Art Gallery, *Les Lalanne: Domesticated Beasts and Other Creatures*, June-July 1976, no. 16.

France, Château de Chenonceau, *Les Lalannes*, June-November 1991, p. 139 (illustrated in color, p. 73; illustrated *in situ* at the Whitechapel Art Gallery, London, p. 115).

#### LITERATURE:

"Meubles et objets usuels" in *Plaisir de France*, October 1974, p. 58, no. 423 (another example illustrated).

*Les Lalanne*, exh. cat. Musée national d'art moderne, Centre Georges Pompidou, Paris, 1975, p. 103.

Aura, "Les Lalanne, Les silhouettes et les phagocytes" in *Cahiers d'Artcurial*, Paris, April 1991, no. 1 (another example illustrated *in situ* in the artist's studio on the frontispiece).

D. Abadie, *Les Lalanne(s)*, Paris, 2008, p. 315 (illustrated).  
*Les Lalanne*, exh. cat. Musée des Arts Décoratifs, Paris, 2010, p. 130 (another example illustrated in color, pp. 68-69 and 74-75).





François-Xavier Lalanne, *Oiseau de jardin à bascule*, 1974. Photo: Plaisir de France, October 1974, N°423. Photographer, model and background artwork unknown.

For François-Xavier Lalanne, nature encompassed an endless variety of forms, and it was in nature's image that he crafted his bold zoomorphic inventions. Lalanne's works are functional as they invite the participant to physically engage with the piece. In this case, the viewer is welcomed to rock gently on the back of a copper-plated steel bird and imagine themselves taking flight. The wings rise up and create a resting spot for your elbows. The hollow body provides a cozy and comfortable nook to settle in. Lalanne claimed that "the supreme art is the art of living", this maxim is evident through Lalanne's focus.

Lalanne's works began to attract public attention in Paris during the 1960s when Yves Saint-Laurent and Pierre Bergé expressed interest in collecting his creations. In particular, François-Xavier's realistic bronze cast sheep alongside metal lily vanes cast by his wife, Claude, were displayed in the library of Yves Saint-Laurent and Pierre Bergé. The couple's first solo exhibition, *Zoophites*, at Jeanine Restany's Gallery J in Paris, included François-Xavier's *Rhinocrétaire* desk in the shape of a bronze Rhinoceros and Claude's *Choupatte* metal sculpture of a cabbage with chicken legs. The ability to morph real-life flora and fauna into surreal and inventively new forms creates a sense of awe in the viewer and participant. The Lalannes combined the familiar and the functional into a fantastic new enchantment.

**LOT ESSAY**



PROPERTY OF A LADY

606 DIEGO GIACOMETTI (1902-1985)

*Chat maître d'hôtel*



signed 'Diego' (on the top of the base)

bronze with brown patina

Height: 11 $\frac{5}{8}$  in. (29.5 cm.)

Conceived circa 1967

**\$100,000-150,000**

**PROVENANCE:**

Private collection, Europe (acquired from the artist, by 1985); sale, Christie's, New York, 5 May 2010, lot 402.

Acquired at the above sale by the present owner.

**LITERATURE:**

M. Butor, *Diego Giacometti*, Paris, 1985 (other casts illustrated, pp. 121, 133 and 149).

F. Francisci, *Diego Giacometti: Catalogue de l'oeuvre*, Paris, 1986, vol. 1, p. 115 (another cast illustrated in color, pl. 19; titled *Chat à la coupelle*).

D. Marchesseau, *Diego Giacometti*, Paris, 1986, p. 120 (other casts illustrated, pp. 121 and 193; illustrated again on the back cover).



## FRANÇOIS-XAVIER LALANNE'S *CHIEN ASSIS*

*Art may be when a completely inert material such as a piece of bronze, plaster or stone acquires an independent life, equivalent to that of an animal. When a dog looks at you, it's not just a piece of fabric, there is the presence of life, an intelligence. [...] A piece of metal in itself is only metal. But if, suddenly, through the shape we give it, it acquires a life, perhaps a life is too strong a word, a presence.*

—François-Xavier Lalanne





PROPERTY OF A EUROPEAN COLLECTOR

607 FRANÇOIS-XAVIER LALANNE (1927-2008)

*Chien assis*



inscribed with initials 'FXL' (on the left paw); numbered and stamped with foundry mark '7/8 BOCQUEL FONDEUR' (on the back of the tail)

bronze with reddish brown patina

Height: 31 $\frac{3}{8}$  in. (79.7 cm.)

Executed *circa* 1982; from an edition of 8, plus 4 artist's proofs

**\$180,000-220,000**

**PROVENANCE:**

Private collection, France (acquired from the artist, 1984).

Acquired from the above by the present owner.

**LITERATURE:**

*Les Lalanne*, exh.cat., Christian Fayt Art Gallery, Knokke-le-Zoute, 1984, no. 17 (another cast illustrated in color).



Claude & François-Xavier Lalanne with their dog, Noby.  
Photo: © The Guy Bourdin Estate, 2020 / Reproduced by permission of Art + Commerce. All rights reserved.



## FRANÇOIS-XAVIER LALANNE'S *TROUPEAU DE MOUTONS*

*I thought that it would be funny to invade that big living room with a flock of sheep. It is, after all, easier to have a sculpture in an apartment than to have a real sheep. And, it's even better if you can sit on it.*

—François-Xavier Lalanne



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

## 608 FRANÇOIS-XAVIER LALANNE (1927-2008)

### *Troupeau de Moutons*



composed of one *Bélier*, three *Moutons Transhumants*, two *Moutons de Pierre*, two *Brebis* and two *Agneaux*

*Bélier*: signed, with artist's monogram, dated, numbered and stamped with foundry mark 'LALANNE FXL Landowski Fondateur 1997 100/250' (under the chin)

*Mouton Transhumant*: each signed and numbered, some with artist's monogram and dated '51/250 94 LALANNE'; '76/250 FXL LALANNE' and '55/250 FXL LALANNE' (on the back of the head)

*Mouton de Pierre*: each signed, with artist's monogram and numbered 'FXL LALANNE 77/250' and 'FXL LALANNE 136/250' (under the chin)

*Brebis*: each signed, with artist's monogram, dated, numbered and stamped with foundry mark 'LALANNE FXL Landowski Fondateur 1997 144/250' and 'LALANNE FXL Landowski Fondateur 1999 197/250' (under the chin)

*Agneau*: one with artist's monogram and each dated, numbered and stamped with foundry mark 'Blanchet Fondateur 1997 98/500' and 'FXL Blanchet Fondateur 2008 280/500' (under the chin)

patinated bronze and epoxy stone

*Bélier*: 37¾ in. (94.7 cm) high; 40⅞ in. (101.9 cm) wide; 13¾ in. (34.9 cm) deep

*Mouton Transhumant*: 35½ in. (90.1 cm) high; 41⅞ in. (105 cm) wide; 13 in. (33 cm) deep

*Mouton de Pierre*: 33⅞ in. (86 cm) high; 41⅞ in. (105 cm) wide; 13 in. (33 cm) deep

*Brebis*: 35⅞ in. (91.1 cm) high; 39¾ in. (100.9 cm) wide; 14⅞ in. (35.8 cm) deep

*Agneau*: 20½ in. (52 cm) high; 24 in. (60.9 cm) wide; 6⅞ in. (16.8 cm) deep

Executed between *circa* 1979 and 2004 (10)

**\$2,500,000-3,500,000**

#### PROVENANCE:

*For the Bélier 100/250, Brebis 144/250 and 197/250 and Agneau 98/500*

Monumental Art Products AG, Zug.

Acquired from the above by the present owner, *circa* 2011.

*For the Mouton Transhumant 51/250 and 76/250, Mouton de Pierre 77/250*

Jean David Botella Gallery, Paris.

Acquired from the above by the present owner, *circa* 2016.

*For the Mouton Transhumant 55/250*

Galerie de Souzy, Paris.

Acquired from the above by the present owner, 2014.

*For the Mouton de Pierre 136/250*

JGM Galerie, Paris.

Acquired from the above by the present owner, 2012.



**LITERATURE:**

R. Rosenblum, *Les Lalanne*, exh. cat., Château de Chenonceau, 1991, p. 139 (other examples of *Mouton de Pierre* illustrated, p. 76 and illustrated *in situ* at various exhibitions, pp. 122 and 124).

D. Marchesseau, *The Lalanne*, Paris, 1998 (other examples of *Bélier*, *Brebis* and *Agneau* illustrated, p. 37; other examples of *Transhumant* illustrated, pp. 52-53 and illustrated in color, p. 115; other examples of *Mouton de Pierre* illustrated in color *in situ* at the Chenonceau retrospective, p. 146).

*Claude and François-Xavier Lalanne*, exh. cat., Paul Kasmin Gallery, New York, 2006 (other examples of *Bélier*, *Transhumant*, *Brebis* and *Agneau* illustrated in color *in situ* in gardens, pp. 2-3 and 66-67).

D. Abadie, *Lalanne(s)*, Paris, 2008 (other examples of *Mouton de Pierre* illustrated in color, pp. 186-187; other examples of *Bélier*, *Brebis* and *Agneau* illustrated in color, p. 188; other examples of *Mouton de Pierre* illustrated in color *in situ* at the Chenonceau retrospective, pp. 191-191; other examples of *Mouton de Pierre* illustrated *in situ* at various exhibitions, pp. 325-326 and 335).

*Les Lalanne*, exh. cat., Musée des Arts Décoratifs, Paris, 2010 (other examples of *Mouton de Pierre* illustrated *in situ* at the Chenonceau retrospective, p. 142; other examples of *Bélier* and *Transhumant* illustrated in color *in situ* on Park Avenue, New York, p. 143).

P. Kasmin, *Claude and François-Xavier Lalanne*, New York, 2012 (other examples of *Bélier*, *Transhumant*, *Mouton de Pierre*, *Brebis* and *Agneau* illustrated in color).

A. Dannatt, *François-Xavier and Claude Lalanne: In the Domain of Dreams*, New York, 2018 (other examples of *Bélier*, *Transhumant* and *Brebis* illustrated in color, pp. 66-67; other examples of *Agneau* illustrated in color, p. 86; other examples of *Bélier* and *Agneau* illustrated in color, pp. 180-181 and 192; other examples of *Bélier* illustrated in color, pp. 228 and 262; other examples of *Transhumant* illustrated in color, pp. 254-255).

C. Lalanne and F-M. Banier, *Claude et François-Xavier Lalanne*, Montreuil, 2018, vol. 1 (other examples of *Nouveaux Moutons*, pp. 40-41) and vol. 2 (other examples of *Nouveaux Moutons*, pp. 48-49; other examples of *Transhumant* and *Agneau*, p. 53).

**LOT ESSAY**



François-Xavier and Claude Lalanne, Chenonceau, 1987. Photo: © Frederic REGLAIN/Gamma-Rapho via Getty Images.  
Art: © 2020 Artist Rights Society (ARS), New York, NY/ ADAGP, Paris, France.



JUDY KENSLEY MCKIE'S  
*JAGUAR BENCH*

*I wanted to bring the furniture to life, to animate it.  
Then it seemed logical that I should use live images.  
I began to draw animals and then tried to make them  
interesting as shapes.*

—Judy Kensley Mckie



609 JUDY KENSLEY MCKIE (B.1944)

*Jaguar Bench*



signed with monogram, dated and numbered  
'© JKM 1992 5/12' (on the underside)

bronze with black patina  
Height: 26½ in. (67 cm.)  
Length: 57¾ in. (147 cm.)  
Width: 17¾ in. (45 cm.)  
Executed in 1992

**\$100,000-150,000**

**PROVENANCE:**

Private collection, Paris (acquired from the artist, *circa* 1992).  
Acquired from the above by the present owner.

**LITERATURE:**

J.S. Bowman, *American Furniture*, New York, 1995, p. 188  
(another cast illustrated in color).

Christie's would like to thank Bebe Johnson for her  
assistance with the cataloguing of this work.



View of two 'Jaguar' benches from this commission in a private park, Paris.  
Photo: © Hervé Abbadié Photographie.

Judy Kensley McKie is a leading figure in the American studio furniture movement whose work and career are rightfully considered to be equal to that of other master craftspeople of the 20th century, including Wharton Esherick, Sam Maloof, George Nakashima and Wendell Castle. The daughter of two graphic artists, McKie learned woodworking from her father as a child. McKie herself has explored many artistic avenues, including graphic design, furniture production, carving, and design. These self-taught skills led to an extraordinary career, and her artistry and talent, whether expressed in stone, wood or bronze, are unrivalled. Over time, McKie developed a highly personalized style that was deeply influenced by her fascination with Pre-Columbian, African, Eskimo and Native American visual cultures. Each of her works wonderfully exhibits an imagination that ingeniously blurs the expected norms of form and function. After more than twenty years of working in wood, McKie began casting in bronze after a friend working with a foundry in Berkeley, California, suggested bronze as a new medium for her imagery. McKie described this material transition, "I can do things in metal I couldn't do in wood. Metal gives a sense of permanence and age."

This particular cast was commissioned as part of a larger group of five 'Jaguar' benches that resided in a private park in Paris, France. The present lot, 'Jaguar' bench, beautifully displays McKie's talent to combine whimsy with superb craftsmanship. The finely cast creature, enhanced with a rich, dark brown patina, is normally a fearsome beast in nature. In McKie's unique interpretation, the jaguar displays a curvilinear graphic quality that is both elegant and balanced.

## LOT ESSAY



# JOSEPH CSAKY'S *LA LIONNE*

*Pure forms... that follow certain curves and dreams in Nature and that he recreates today are preventing the coarse theorem or stupid realism. Entities, constructions, women with child, fish, lioness...reach this mysterious beauty that punctuates humanity and which is, ultimately, our only reason for being.*

—Geo Charles, 1926





610 JOSEPH CSAKY (1888-1971)

*La Lionne*



signed 'CSAKY' (on the underside)

stone

Height: 20¾ in. (52.8 cm.)

Length: 25¾ in. (65.5 cm.)

Carved in 1924; unique

**\$150,000-250,000**

**PROVENANCE:**

Marcel Coard, Paris (acquired from the artist).

Landau-Fischer collection (by 1977).

Private collection, Paris.

Acquired from the above by the present owner.

**EXHIBITED:**

Paris, Musée Bourdelle, *Trois sculpteurs des années 30:*

*Gargallo, Csaky, Lambert-Rucki*, June-September 1977,  
no. 39 (with incorrect dimensions).

Troyes, Musée d'art moderne, *Csaky: Sculptures,  
Dessins*, June-September 1986, no. 28 (illustrated).

**LITERATURE:**

*Bulletin de l'Effort Moderne*, February 1925, no. 12  
(illustrated).

F. Marcilhac, *Joseph Csaky: Du cubisme historique à la  
figuration réaliste, catalogue raisonné des sculptures*,  
Paris, 2007, p. 334, no. FM. 83/a (illustrated; illustrated  
*in situ* in the artist's studio, pp. 2 and 108).



Joseph Csaky in his studio. Photo: © Ministère de la Culture / Médiathèque du Patrimoine, Dist. RMN-Grand Palais / Art Resource, NY.  
Art: © 2020 Artists Rights Society (ARS), New York / ADAGP, Paris.

Born in Hungary in 1888, Joseph Csaky studied at the Academy of Decorative Arts in Budapest, and moved to Paris in 1908, with only 40 francs in his pocket, wanting to see the work of Auguste Rodin. In Paris, he met Aristide Maillol, who introduced him to the work of Paul Cézanne and told him to “draw and draw.” According to Csaky, “Maillol helped [him] to get rid of Rodin. He was simpler, closer to [him]”. In 1909, Csaky took a studio at “La Ruche”, the beehive shaped haven in Montparnasse where like-minded artists such as Amedeo Modigliani, Constantin Brancusi, Henri Laurens and Fernand Léger had studios. Csaky’s friend from Hungary, Gustav Miklos, also shared a studio with him for a period.

Early on, Csaky became one of the very first Cubist sculptors, showing his sculptures at several salons until the First World War. Unfortunately few of these works survived, as they were executed in fragile materials such as plaster.

During the war; Csaky, together with Miklos, joined the French army in the battalion of Foreign Voluntary. In 1919, Léonce Rosenberg asked him to participate in his cubist exhibition and sign a stable contract, which led to their collaboration between 1919 and 1928. Csaky’s work was exhibited alongside Georges Braque, Juan Gris, Pablo Picasso, Léger, and Laurens in the exhibition *Les Maîtres du Cubisme* at Gallery *l’Effort Moderne* in Paris in 1920. This is when Csaky made his first relief sculptures, startingly inventive Cubist works imbued with Egyptian art inspiration.

**LOT ESSAY**



611 JOSEPH CSAKY (1888-1971)

*Poisson*



signed 'CSAKY' (on the underside)  
blue stone of Hainault on original glass base  
Length (excluding base): 18 $\frac{1}{8}$  in. (46 cm.)  
Height (excluding base): 11 in. (27.8 cm.)  
Carved in 1925; unique

**\$100,000-150,000**

**PROVENANCE:**

Marcel Coard, Paris (acquired from the artist).  
Private collection.  
Acquired from the above by the present owner.

**LITERATURE:**

*Bulletin de l'Effort Moderne*, February 1925, no. 12  
(illustrated).  
A. Basler, *La sculpture moderne en France*, Paris,  
1928, p. 11 (illustrated).  
D. Karshan, *Csaky*, exh. cat., Galerie Dépôt 15, 1973,  
p. 64, no. 32 (illustrated).  
F. Marcilhac, *Joseph Csaky: Du cubisme historique à la  
figuration réaliste, catalogue raisonné des sculptures*,  
Paris, 2007, p. 334, no. FM. 83/a (illustrated).

**LOT ESSAY**

PROPERTY OF A PRIVATE FRENCH COLLECTOR

612 EDOUARD MARCEL SANDOZ (1881-1971)

*Silure dit Poisson-chat*

 signed 'Ed. M. Sandoz.' (near the fin); stamped with foundry mark 'E. ROBECCHI CIRE PERDUE' (on the underside)  
bronze with brown patina  
Height: 21½ in. (54.5 cm.)  
Conceived in 1922

**\$40,000-50,000**

**PROVENANCE:**

Acquired by the family of the present owner, by 1950.

**LITERATURE:**

F. Marcilhac, *Sandoz: Sculpteur figuriste et animalier, catalogue raisonné de l'oeuvre sculpté*, Paris, 1993, pp. 488-489 (related examples).





THE WALK OF LIFE  
REMBRANDT BUGATTI'S  
*ÉLÉPHANTS AU REPOS*



*During the last twenty years animal sculpture has tended, roughly speaking, to fall into two categories: one aiming at a faithful and sensitive representation of animal life as we see it, and the other making use of animal subjects to create a formalised and intensified reality. Bugatti's work belongs to neither, or rather to both of these categories, for he achieves, at his best, something far subtler and more difficult – a purely abstract beauty of plastic harmony and rhythm without ever sacrificing the literal structure and vitality of the animal he portrays.*

—Gallery Abdy, 1929



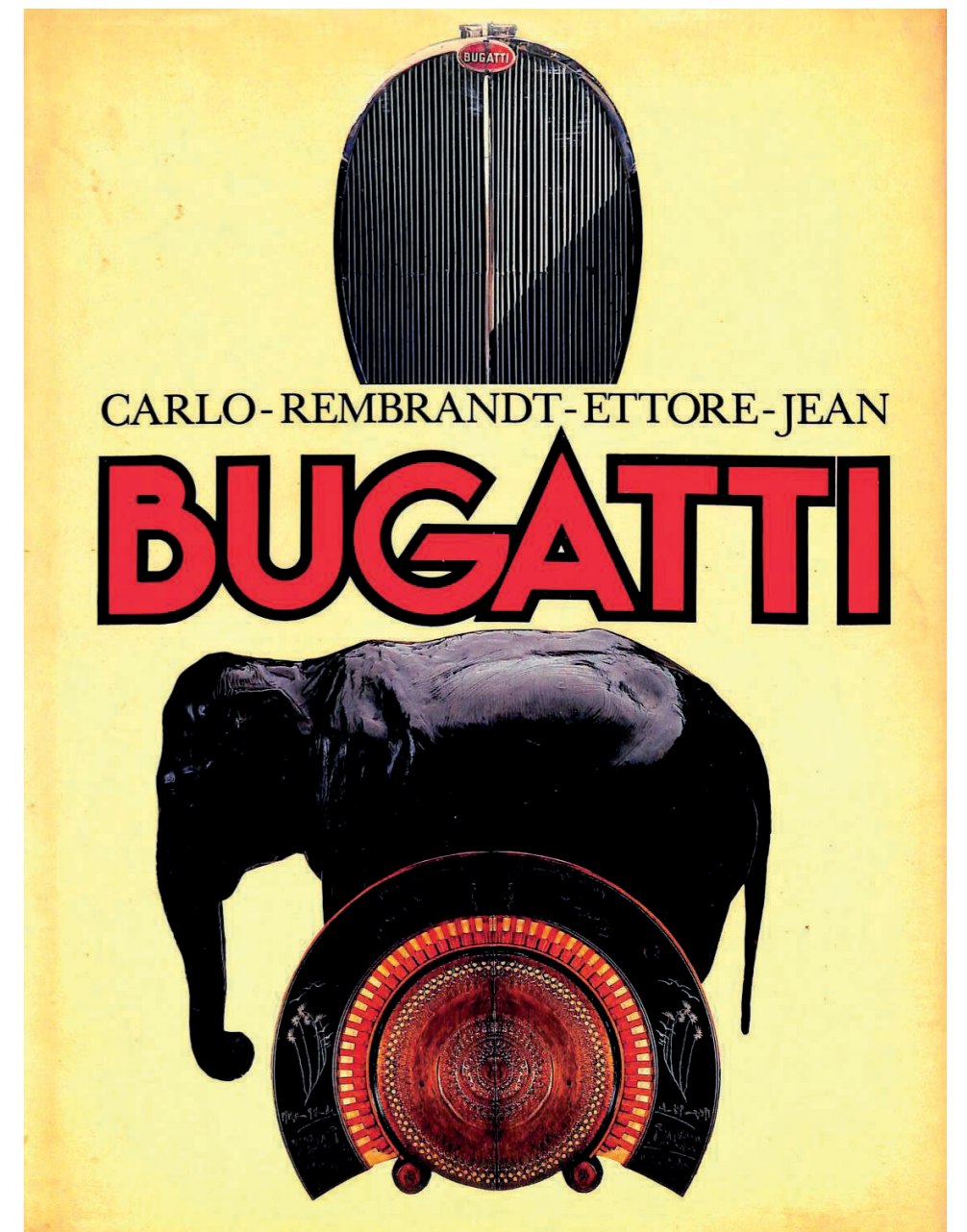
Rembrandt Bugatti with Ettore Bugatti, Milan, circa 1900. Photo: © 2020 - The Bugatti Trust.

The present offering (Lots 613 and 614) constitutes a unique opportunity for collectors to acquire these two rare bronzes standing side by side, leading the viewer to wonder about their relationship: is one a younger version of the other? Are they brothers, like the artist Rembrandt Bugatti and his brother Ettore?

This is likely the first time that Bugatti's *Éléphant au repos* and *Petit Éléphant au repos* have stood together in public since the landmark 1929 *Exhibition of Animal Sculpture by R. Bugatti* organized by Sir Robert (Bertie) Abdy, 5th Baronet, at the galleries of Messrs Abdy & Co., 11 Carlos Place, Grosvenor Square, London. This famed exhibition was only the second solo retrospective organized after Rembrandt's tragic death in 1916. Sir Robert Abdy's fortune came from his family who owned property in the London Docklands. He later married Lady Abdy (nee Iya Grigorievna de Gay). Thirty-two sculptures were presented, and almost all of them were sold, including a *Walking Panther* acquired by the Tate Gallery. Arts magazine *Apollo* reviewed the exhibition noting that Rembrandt Bugatti was "...an intimate interpreter of animal life; a naturalist, too imbued by a fine sense of form to be a realist..." (Kineton Parkes, "Rembrandt Bugatti: Modeller of animals. Exhibition of Bronzes at Abdy Gallery," November 1929). Critics at the time noted Bugatti's talent to instill life into art by a direct observation of nature, as well as his evolution of style, from naturalism to formalism, to achieve a "formal expressiveness of surface" (M.C., "Animal Sculptures, an

exhibition of Bugatti's work", *Country Life*, vol. 66, 12 October 1929, p. 481) but also rendering the actual texture of the animal skin with surprising fidelity, considering his material. A result achieved thanks to his use of plastilina, a revolutionary new wax- and oil-based type of modelling clay, but also thanks to his special tools, specially developed for him by his brother Ettore.

By 1904, at the age of nineteen, the younger Bugatti had shown his work in several exhibitions in Italy – in Milan, Turin and at the Venice Biennale. A member of the *Société Nationale des Beaux-Arts*, he moved that same year to Paris with his family. His father, genial designer Carlo Bugatti, often referred to as "the young Leonardo" because of his energy and new ideas, opened an artisanal workshop there, after he had been awarded the Silver Medal at the Exposition Universelle, Paris in 1900 and the first prize at the Turin International Exhibition of Modern Decorative Art for his "Snail Room" in 1902. While in Paris, the young Rembrandt spent his days at the *Jardin des Plantes*, where Parisians rushed to see the elephants being fed. Introduced there as early as 1798, the elephants had surnames and were extremely popular to the Parisian public. In particular, a female elephant named Rachel was one of the favorites of the zoo. She amazed crowds by balancing on her hind feet, her front legs raised. Rembrandt became fascinated by these spectacular animals, the largest of all living land mammals, yet giving a strong impression of charm and a sense of delicacy. Developing an

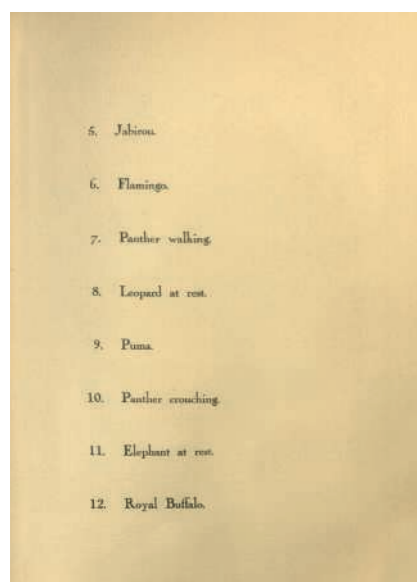
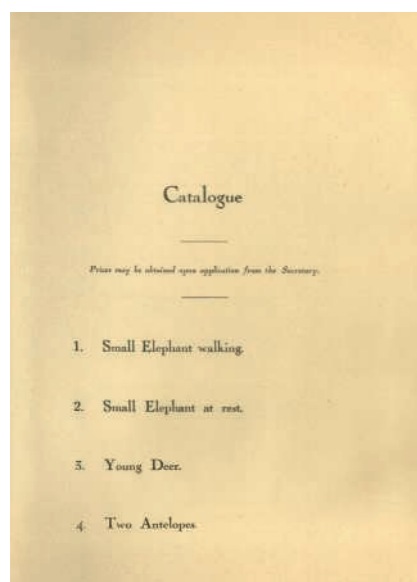
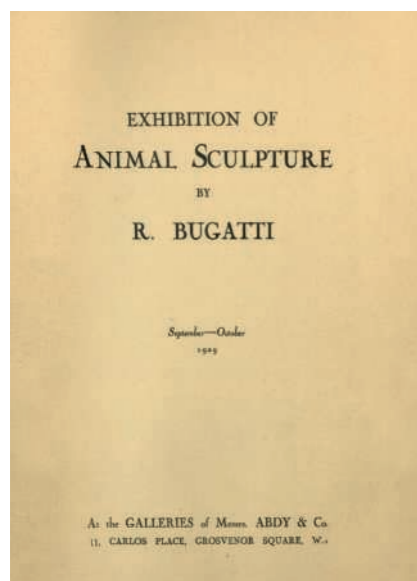


Cover of *Carlo-Rembrandt-Ettore-Jean Bugatti*, by Philippe Dejean. First published in English in 1982, reproduced by permission of Rizzoli International Publications, Inc. © Editions du Regard, Paris, 1981. © Rizzoli International Publications, Inc., 1982.

intense and sincere dialogue with the elephants, Rembrandt would capture with deep empathy their powerful silhouettes, muscular masses, and movements, as well as their awkwardness. In 1925, Ettore and his son Jean Bugatti adopted Rembrandt's *Le Petit Eléphant dressé* (initially designed by Rembrandt for

his brother Ettore as a document seal) as the famous hood ornament for the most prestigious car of the era, the "Bugatti Royale", making Bugatti's elephant the icon of the Bugatti brand and family.

Three years older than his brother, Ettore was initially meant to become



Exhibition of Animal Sculpture by Rembrandt Bugatti, Abdy & Co. Galleries, London, 1929. *Eléphant au repos* (lot 613) is no. 11 and *Petit éléphant au repos* (lot 614) is no. 2 in the catalogue.

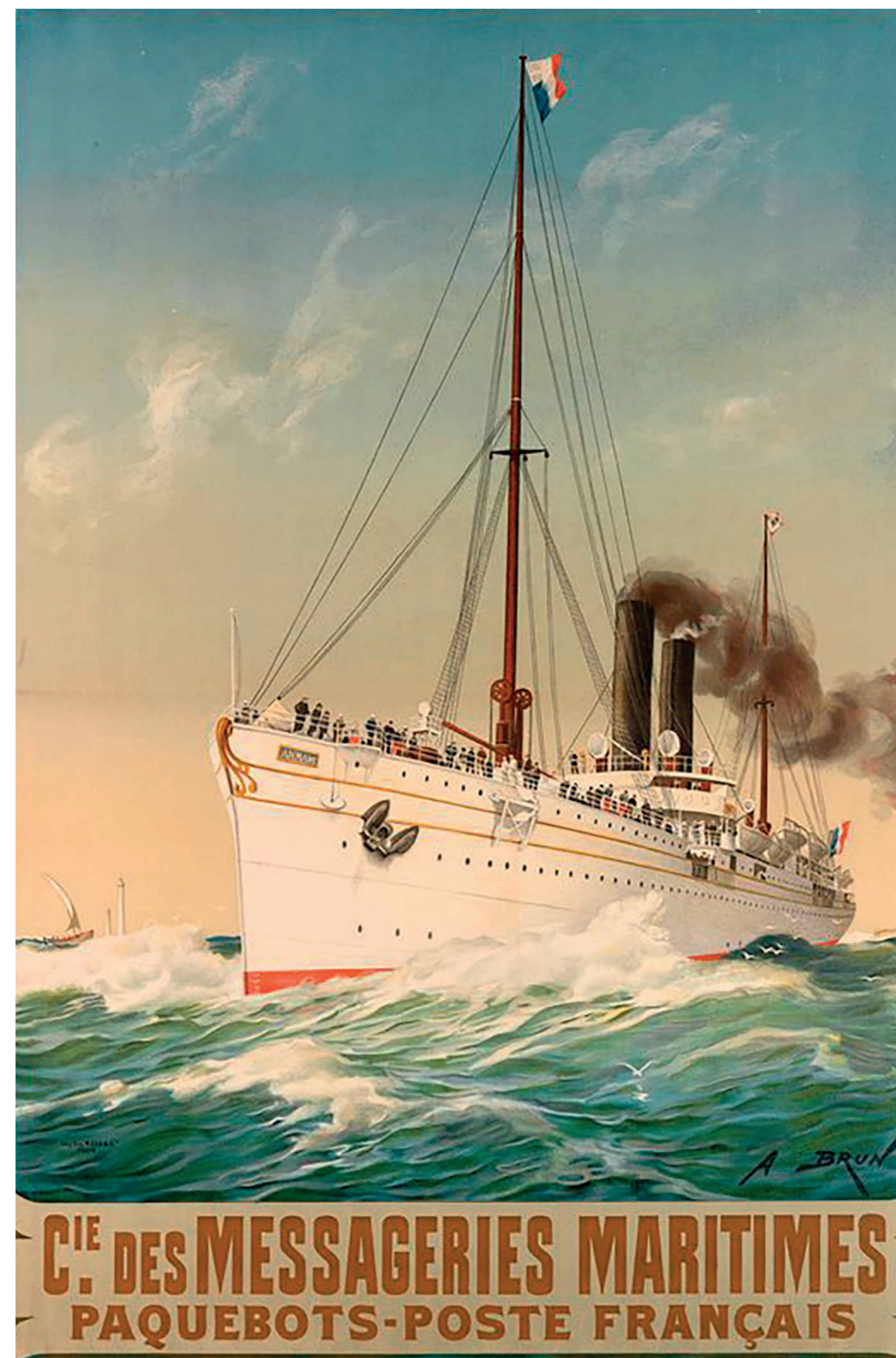
an artist, while Carlo had entertained ambitions of a career in engineering for Rembrandt. However, Ettore gave up on art when he realized that he lacked his younger brother's talent. "There are two types of artists... those who are born artists... My brother was one of them. The other type, to which I belong, are those who try and create art but are not as gifted... One day they should wake up and realize that they ought to do something else. If they truly respect art, they stop and choose another path."

For the eight years following 1907, Rembrandt lived on and off in Antwerp, where he frequented *La Société Royale de Zoologie d'Anvers*, one of the largest zoos in Europe. There he familiarized himself with Asian elephants, distinguishable from African elephants by their smaller ears and better capacity to adapt to captivity. The Antwerp zoo encouraged artists to visit and allowed them complete freedom to set up their easels and paint. The "Elephant House" was one of the most spectacular buildings in the zoo, a reproduction of an Egyptian temple with a majestic and architectural façade. It provided a prime location for Rembrandt's modelling of the elephants. To observe them in multiple positions, he placed himself in front of their enclosure and put food for them on the ground. He would also observe the elephants when they were taken out by their keeper for their daily walk and bath. By studying them he would "discover their souls" and bond with them, establishing a complicity that would lead to the creation of some of his greatest masterworks.

### LOT ESSAY



Manoir de Suscinio, date unknown. Musée Nicéphore-Niépce de Chalon-sur-Saône. Photo: Editions Aériennes, Combiar Imprimeur Macon.



Alexandre Jean-Baptiste Brun, Messageries Maritimes advertisement poster, circa 1899.



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

## 613 REMBRANDT BUGATTI (1884-1916)

### *Éléphant au repos*



signed and stamped with foundry mark 'R. Bugatti. A.A. HÉBRARD CIRE PERDUE' (on the top of the base); numbered '(6)' (on the edge of the base)

bronze with dark brown patina

Height: 18½ in. (46.5 cm.)

Length: 22 in. (56 cm.)

Conceived *circa* 1909-1910 and cast by 1926

**\$700,000-900,000**

#### PROVENANCE:

Georges Philippar, Paris (1926, and then by descent);  
sale, Maître Joron-Derem, Hôtel Drouot, Paris, 19  
December 2017, lot 97.

Acquired at the above sale by the present owner.

#### LITERATURE:

A. Salmon, "Rembrandt Bugatti" in *Art et Décoration*,  
July-December 1913, vol. XXXIV, p. 164 (another cast  
illustrated).

M. Harvey, *The Bronzes of Rembrandt Bugatti*, Ascot,  
1979, p. 44, no. 43.

P. Dejean, *Carlo-Rembrandt-Ettore-Jean Bugatti*, New  
York, 1982, p. 205 (another cast illustrated in color, pp.  
204-205; detail of another cast illustrated in color on  
the cover).

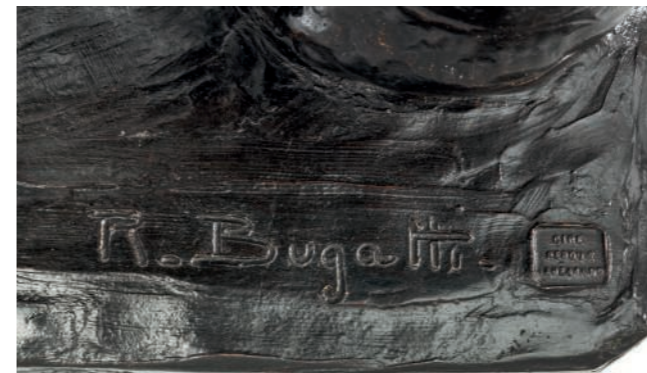
J.-C. Des Cordes and V. Fromanger, *Rembrandt Bugatti:  
Catalogue raisonné*, Paris, 1987, p. 245 (another cast  
illustrated; titled *Éléphant de l'Inde au repos*).

E. Horswell, *Rembrandt Bugatti: Life in Sculpture*, London,  
2004, p. 255 (another cast illustrated *in situ* at The  
Sladmore Gallery 1988 exhibition).

V. Fromanger, *Rembrandt Bugatti, Sculpteur: Répertoire  
monographique*, Paris, 2009, p. 315, no. 249 (another cast  
illustrated in color).

V. Fromanger, *Rembrandt Bugatti, Sculpteur: Répertoire  
monographique*, Paris, 2016, pp. 349-350, no. 253  
(another cast illustrated in color, p. 349).

Véronique Fromanger has confirmed the authenticity of  
this work.





*Rembrandt, the sculptor, became interested in animals. It is only necessary to reflect for an instant on the impossibility of making such a model pose, to realize the keenness of perception, to accuracy of vision, the immediate penetration necessary to obtain such artistic as those of my brother. Without doubt he possessed the spontaneous inspiration of a poet. In addition, he had that marvelous perspicacity which enabled him to seize, in one fleeting second, the detail which permitted him to make of his model, not a crude and faithful copy, but a living work of art.*

—ETTORE BUGATTI





PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

## 614 REMBRANDT BUGATTI (1884-1916)

### *Petit éléphant au repos*



signed, numbered and stamped with foundry mark 'R. Bugatti. (7) A.A. HÉBRARD CIRE PERDUE'  
(on the top of the base)

bronze with brown patina

Height: 8 in. (20.2 cm.)

Conceived *circa* 1912

**\$120,000-180,000**

#### PROVENANCE:

Ms. Arlette.

Private collection, Europe.

Acquired by the present owner, *circa* 1999.

#### LITERATURE:

M. Harvey, *The Bronzes of Rembrandt Bugatti*, Ascot, 1979, p. 43, no. 41.

P. Dejean, *Carlo-Rembrandt-Ettore-Jean Bugatti*, New York, 1982, p. 202 (another cast illustrated).

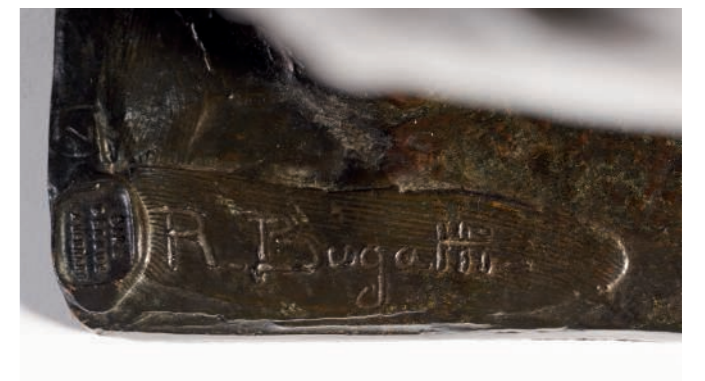
J.-C. Des Cordes and V. Fromanger, *Rembrandt Bugatti: Catalogue raisonné*, Paris, 1987, p. 298 (another cast illustrated in color).

E. Horswell, *Rembrandt Bugatti: Life in Sculpture*, London, 2004, p. 109 (illustrated in color, p. 108).

V. Fromanger, *Rembrandt Bugatti, Sculpteur: Répertoire monographique*, Paris, 2009, p. 329, no. 296 (another cast illustrated in color).

V. Fromanger, *Rembrandt Bugatti, Sculpteur: Répertoire monographique*, Paris, 2016, p. 364, no. 300 (another cast illustrated in color).

Véronique Fromanger has confirmed the authenticity of this work.





For his brother, Rembrandt offered this testament:

*I hope and believe that I have been successful in making an oeuvre that no animal sculptor, past or present, has made. I will work with all my might to attain the highest level that I can. I will give back to all of you, later on, ten times that which you sacrifice on my behalf. Be firm with men, kind to your wife, God with your children, and good to the animals. Your brother who kisses you all with all his soul.*

—REMBRANDT BUGATTI





REMBRANDT BUGATTI  
*CAPTURING THE WILD*



Rembrandt Bugatti exhibition poster, Antwerp Zoo, 1910.

*While he is studying the movement and impulses of the beast, his hands, in obedience to his anxious deeply penetrating brown eyes, instinctively knead the clay and give it a form which slowly emerges from the formless material, assumes shape, and finally reproduces the pose, the attitude, the most familiar typical and frequent gesture. Is this not psychological sculpture? The material bears the imprint of patient, tireless, vigorous work.*

—*L'indépendance Belge*, Brussels, 1908



Rembrandt Bugatti at the Antwerp Zoo. Photo: © 2020 - The Bugatti Trust.

# REMBRANDT BUGATTI *CAPTURING THE WILD*

*by Véronique Fromanger*

At the beginning of the 20th century, Italian sculptor Rembrandt Bugatti met the wild animals in the *Ménagerie* of the Jardin des Plantes in Paris for the first time. He would live with them for fifteen years, to observe them and decipher their behaviors, their signals, their sounds, their attitudes, each of them in their own sensorial world. His sculpture comes entirely from this daily contact and this communication and dialogue, almost a communion with the animals.

From 1904 until 1912, his vision of the animal evolved: at the beginning with a very fast, fiery and direct modeling of the forms, sounds, attitudes, characters, movements, imbued with their sensorial richness, it would later reach a very structured approach, synthetic, precise and complex. The series of the birds (*Pélican à sa toilette* Lot 624 and *Serpentaires mâle et femelle* Lot 602), the series of the deers and antelopes (*Cerf Bramant* Lot 617, *Jeune Cerf se grattant le cou* Lot 626 and *Petites Antilopes Goudou "deux amis"* Lot 618), the series of the felines (*Petite panthère se léchant la patte* Lot 615 and *Lionne de Nubie* Lot 616) and the series of the *Elephants au repos* Lot 613 and Lot 614, which he modeled for eight years at the Jardin des Plantes in Paris and the zoological garden of Antwerp are the perfect expression of this evolution.

In 1906, exceptionally, while in Paris, Bugatti visited a carving workshop and his encounter with female artists allowed him to explore the theme of the nude without any other ambition than to feel the emotion of the flesh

at his fingertips. His *Femme au chat* (Lot 627) represents the perfect marriage between human and animal: she is kneeling down, naked, and her muscular body looks alert and brisk, to hold at arms' length the cat, which lets itself be carried confidently.

During his lifetime, Rembrandt Bugatti sold the reproductions, diffusions and commercial rights to his works to his exclusive editor and dealer A. A. Hébrard. The creation of the *Edition original Rembrandt Bugatti* started as soon as the two men first met, in 1904. A. A. Hébrard explains himself his feelings in the introduction of his first exhibition catalogue: "Upon the recommendation of a friend to go see the works of the young artist, his pretty name was, at first met with distrust as I found it evocative of too much glory and too much art...Instead of a small Italian with dexterous hands, I found a true artist. This tall boy, skinny, blushing, and quiet that museum regulars call "the American" showed me, without saying a word, the modelled clays which represented a year's worth of dedicated attention and work."

For the first time, the bronze examples (and some rare examples in marble) were cast in a limited number; the bronzes are numbered and impressed with the "Cire Perdue A.A. Hébrard" stamp next to the signature of Rembrandt Bugatti. Hence "reproducibility" became a fundamental quality of the work, one that enables it to retain its "aura," its organic, original and authentic character.

PROPERTY FROM A DISTINGUISHED EAST COAST COLLECTION

615 REMBRANDT BUGATTI (1884-1916)

*Panthère se léchant la patte*



signed 'RBugatti' (on the top of the base)

yellow Siena marble

Length: 14 $\frac{3}{8}$  in. (37.7 cm.)

Height: 7 $\frac{1}{8}$  in. (18.2 cm.)

Conceived in 1904



**\$250,000-350,000**



**PROVENANCE:**

L'Ébé Bugatti, Paris; Estate sale, Hôtel Drouot, Paris, 18 May 1981, lot 112.

Anon. sale, Piasa, Paris, 6 November 2014, lot 17.

The Sladmore Gallery, London.

Acquired from the above by the present owner.

**LITERATURE:**

*New York Herald*, 1907.

P. Dejean, *Carlo-Rembrandt-Ettore-Jean Bugatti*, New York, 1982, p. 161 (bronze version illustrated).

J-C. Des Cordes and V. Fromanger, *Rembrandt Bugatti: Catalogue raisonné*, Paris, 1987, p. 46 (bronze version illustrated in color).

V. Fromanger, *Rembrandt Bugatti, Sculpteur: Répertoire monographique*, Paris, 2009, p. 264, no. 73 (bronze version illustrated in color; plaster version illustrated in color, p. 52; other marble illustrated in color, p. 53).

E. Horswell, *Rembrandt Bugatti: Life in Sculpture*, London, 2004, p. 65 (bronze version illustrated in color).

V. Fromanger, *Rembrandt Bugatti, Sculpteur: Répertoire monographique*, Paris, 2016, pp. 297-298, no. 124 (bronze version illustrated in color, p. 297; plaster version illustrated in color, p. 62; other marble illustrated in color, p. 63).

Véronique Fromanger has confirmed the authenticity of this work.



Rembrandt Bugatti with his niece, L'Ébé Bugatti, circa 1907.  
Photo: © 2020 - The Bugatti Trust.

Created circa 1904, *Petite panthère se léchant la patte* depicts a panther standing on all fours, grooming itself. Given the size of the sculpture, Bugatti manages to achieve immense detail; the panther's small, rounded ears, powerful legs, strong jaw and relaxed tail are all made visible. However, what makes this work unique is the use of marble, the materiality of which results in a sculpture that combines the various surfaces, proportions and tensions of the animal. As Merlin Ingli James remarked, "the acute characterisation in Bugatti's animals often lies, too, in his suggestion of skeleton and muscle moving under heavy fur, manes, loose flesh, feathers." ("Rembrandt Bugatti, London, The Sladmore Gallery" in *The Burlington Magazine* 135, no. 1084, 1993, pp. 494-495). Thus, on account of his countless trips to Europe's menageries, Bugatti was able to humanize the panther by revealing the various nuances of the animal's body; the numerous lines, roughly mapped out, reveal the panther's muscular form as well as the dynamic texture of its fur. As a result, the viewer forgets that the animal lived behind bars and instead, we encounter it caught in a moment of everyday life; the repetitive ritual of self-grooming. The present work belonged to L'Ébé Bugatti, daughter of Rembrandt's brother Ettore. It remained in her collection until her death, when it was sold as part of her estate in 1981.

## REMBRANDT BUGATTI'S *LIONNE DE NUBIE*

*For all Bugatti's animals are "constructed," that is to say definitive, and all his effigies... have the live and graphic beauty we admire in the model themselves, but underlined, fully developed in order to convince us further of the shifting plasticity that their bodies activate. That is why Bugatti is a great and original artist.*

—L'indépendance Belge, Brussels, 1908



PROPERTY FROM A DISTINGUISHED EAST COAST COLLECTION

## 616 REMBRANDT BUGATTI (1884-1916)

### *Lionne de Nubie*



signed and stamped with foundry mark 'R. Bugatti. A.A. HÉBRARD CIRE PERDUE' (on the top of the base)

bronze with reddish brown patina

Height: 16¼ in. (41.3 cm.)

Length: 26½ in. (68 cm.)

Conceived *circa* 1909-1910 and cast by 1934



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

#### **PROVENANCE:**

Private collection, United States.

The Sladmore Gallery, London (1996).

Private collection, New York (1997).

The Sladmore Gallery, London (2010).

Acquired from the above by the present owner,  
(September 2011).

#### **LITERATURE:**

P. Dejean, *Carlo-Rembrandt-Ettore-Jean Bugatti*, Paris, 1981, p. 160 (another cast illustrated).

J.C. des Cordes and V. Fromanger, *Rembrandt Bugatti: Catalogue raisonné*, Paris, 1987, pp. 246-247 (another cast illustrated; titled *Lionne d'Afrique*).

E. Horswell, *Rembrandt Bugatti: Life in Sculpture*, London, 2004, pp. 13 and 181 (detail of another cast illustrated in color, p. 12; other casts illustrated in color, pp. 182-183).

V. Fromanger, *Rembrandt Bugatti sculpteur: Répertoire monographique*, Paris, 2009, pp. 309-310, no. 232 (another cast illustrated, pp. 175 and 309).

V. Fromanger, *Rembrandt Bugatti sculpteur: Répertoire monographique*, Paris, 2016, p. 343, no. 236 (another cast illustrated in color).

Véronique Fromanger has confirmed the authenticity of this work.





Rembrandt Bugatti holding a lion cub, Jardin des Plantes, Paris, circa 1905.  
Photo: © 2020 - The Bugatti Trust.

Of the many species Bugatti studied and sculpted, the most celebrated and certainly his favorite were wild cats. Conceived *circa* 1909-10, at the height of his career, Bugatti's *Lionne de Nubie* is endowed with a quiet grace and power. Still in his mid-twenties at this time of its conception, Bugatti had already established an impressive reputation as a sculptor. Rather than presenting highly detailed yet generic impressions of his subjects, as was the case for many artists associated with the 19th century *animalier* movement, Bugatti differed from his predecessors through the close contact he had with his subjects. Where other *animalier* artists sculpted in their studios, referring to sketches and photographs, Bugatti modeled his works *in situ*. To facilitate working outdoors, he chose to use plastilina, an oil and wax-based clay. This pliable material meant more time could be spent sculpting his subjects, resulting in greater accuracy and expression. Stories were told of animals responding to Bugatti's presence with affection, the wild seeming tame in his presence.

Though originally modeled as a separate work, the *Lionne de Nubie* was first cast together with her male counterpart, presented as a unit, prowling the fields together. The male and female lions were later cast as separate editions. Each has a majestic spirit and raw dynamism which is captured in their individual likenesses. A sub-species of the *Panthera leo*, the Nubian Lion is extinct in the wild, with only 40 believed to be in captivity in present-day Europe. Also known as the Barbary or Atlas Lion, it is believed to be the largest of the entire species. Bugatti must have been impressed by the sheer magnitude of the animal. In contrast to his snarling Grand Tiger, he did not choose to render the animal here with any additional signs of ferocity, perhaps considering that her presence alone was sufficient to convey her might.

**LOT ESSAY**



PROPERTY FROM A DISTINGUISHED EAST COAST COLLECTION

## 617 REMBRANDT BUGATTI (1884-1916)

### *Cerf bramant*



signed, numbered and stamped with foundry mark  
'RBugatti A. A. HÉBRARD CIRE PERDUE (3)' (on the top of the base)  
bronze with reddish brown patina  
Height: 16½ in. (41.1 cm.)  
Length: 19 in. (48.3 cm.)  
Conceived *circa* 1905 and cast by 1910



**\$200,000-300,000**

#### **PROVENANCE:**

Galerie Hébrard, Paris.  
Madame Galop, Paris (acquired from the above, 1910).  
Anon. sale, Hôtel des ventes, Enghien, 25 November 1984,  
lot 127.  
Alain Delon, Paris (by 1990); sale, Christie's, Paris, 22  
November 2016, lot 7.  
The Sladmore Gallery, London (acquired at the above sale).  
Acquired from the above by the present owner.

#### **EXHIBITED:**

Paris, Galeries nationales du Grand Palais, *Salon d'automne*,  
October-November 1973.  
Paris, Galerie Didier Imbert, *20 ans de Passion-Alain Delon:*  
*Exposition au profit de l'Association pour la recherche sur le*  
*Cancer Léon Schwartzberg*, spring 1990, no. 9.

#### **LITERATURE:**

M. Harvey, *The Bronzes of Rembrandt Bugatti: An Illustrated  
Catalogue and Bibliography*, Ascot, 1979, no. 73.  
J.-C. Des Cordes and V. Fromanger, *Rembrandt Bugatti:*  
*Catalogue raisonné*, Paris, 1987, p. 74 (another cast  
illustrated in color).  
V. Fromanger, *Rembrandt Bugatti, Sculpteur: Répertoire  
monographique*, Paris, 2009, pp. 277-278, no. 131 (another  
cast illustrated in color, p. 278; detail of another cast  
illustrated, p. 122).  
V. Fromanger, *Rembrandt Bugatti, Sculpteur: Répertoire  
monographique*, Paris, 2016, p. 284, no. 90 (another cast  
illustrated in color).

Véronique Fromanger has confirmed the authenticity of  
this work.





*Cerf bramant* dates from 1905, around the time in which Bugatti had secured a contract with Adrien-Aurélien Hébrard to cast his works in bronze. Plaster examples of the same subject, *Grand cerf bramant* and *Cerf à l'arrêt* are held in the collection of the Musée d'Orsay and highlight Bugatti's intuitive working of this medium at the time. Both are sensitive studies of the deer in different states of interaction that capture both their internal and emotional states as well as their physiognomy. It therefore comes as no surprise that in 1906 Marcel Horteloup proclaimed that Bugatti aspired to be a narrator of animal psychology as, on account of his deep understanding and new methodology in approaching animal sculpture, he established himself as one of the great sculptors of the 20th century as well as a leading force of the *animalier* movement.

*Cerf bramant* is an outstanding example of Bugatti's more impressionistic approach during his successful beginnings in Paris. That being so, the sculpture is representative of the artist's remarkable talent in creating elegantly streamlined forms that are confidently articulated through broad and sweeping gestures, providing a strong sense of movement. However, while Bugatti pays great attention to the formal properties of rhythm and balance, his careful observation of his subjects results in an understanding of not just their physical appearance but also their demeanor, their essence. As a result, we encounter the stag caught in a moment of everyday life; its neck extended at an angle, calling to another animal nearby.

PROPERTY FROM A PRIVATE FRENCH COLLECTION

**618 REMBRANDT BUGATTI (1884 -1916)**

*Petites antilopes goudou "deux amis"*



signed and stamped with foundry mark 'RBugatti A.A. HÉBRARD CIRE PERDUE'

(on the top of the base)

bronze with dark brown patina

Length: 17 $\frac{1}{8}$  in. (43.5 cm.)

Conceived circa 1911

**\$100,000-150,000**

**PROVENANCE:**

The Sladmore Galery, London.

Acquired from the above by the present owner.

**LITERATURE:**

A. Salmon, "Rembrandt Bugatti" in *Art et Décoration*, July-December 1913, no. XXXIV, p. 162 (plaster illustrated).

P. Dejean, *Carlo-Rembrandt-Ettore-Jean Bugatti*, Paris, 1980, p. 186 (another cast illustrated).

J.-C. Des Cordes, V. Fromanger, *Rembrandt Bugatti: Catalogue raisonné*, Paris, 1987, p. 269 (another cast illustrated, pp. 268-269).

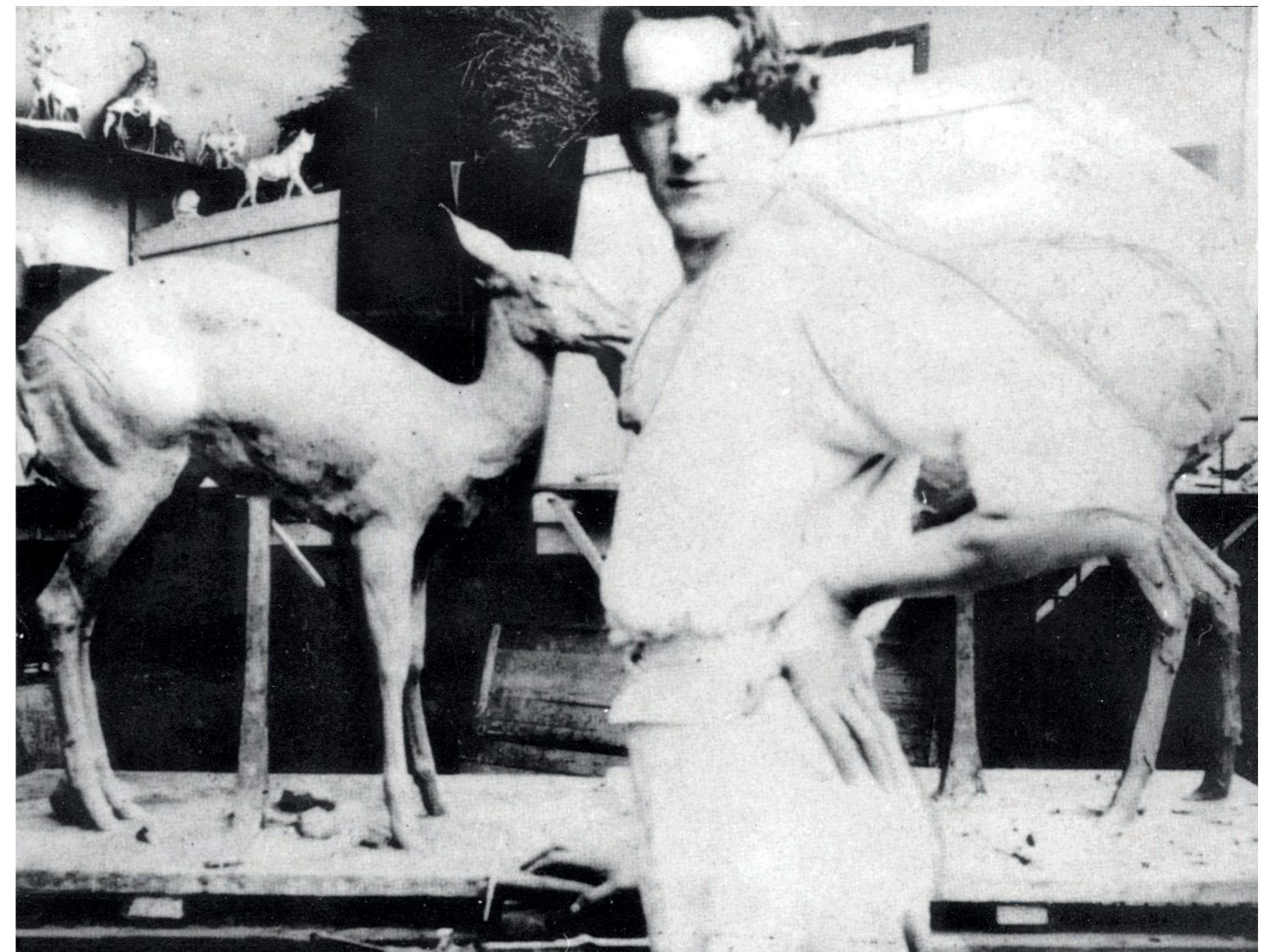
E. Horswell, *Rembrandt Bugatti: Life in Sculpture*, London, 2004, p. 154 (another cast illustrated in color, p. 155).

V. Fromanger, *Rembrandt Bugatti, Sculpteur: Répertoire monographique*, Paris, 2009, p. 321, no. 269 (another cast illustrated).

V. Fromanger, *Rembrandt Bugatti, Sculpteur: Répertoire monographique*, Paris, 2016, p. 355, no. 272 (another cast illustrated).

Véronique Fromanger has confirmed the authenticity of this work.





Rembrandt Bugatti in his studio, Paris, 1908. Photo: © 2020 - The Bugatti Trust.

Known to be progressive for its time, the Antwerp zoo loaned Bugatti two of their antelopes who travelled to Paris to live with him in his studio. During their stay, Bugatti cared for and tended to the animals' every need. In looking after them, he was able to study every element of the antelopes which resulted in a greater understanding of not only their physical characteristics but also their individual personalities and relationship to one another. Consequently, Bugatti was perhaps one of the first sculptors to place great emphasis on the individual personality of the animal. As Rungwe Kingdon explains, "In the late nineteenth century, animals and birds were commonly believed to respond only by base instinct; one antelope was thought to behave in precisely the same way as any other." ("Rembrandt Bugatti, Pairs and Associations"

in *Rembrandt Bugatti: Emotions in Bronze*, The Sladmore Gallery, London, 2013, p. 12) Therefore, in countering the assumption that all species adopted the same habits and behaviors, Bugatti was able to convey their true nature in his work. This is clear when looking at *Petites Antilopes Goudou* who, caught in a moment of affection, caringly nudge the heads of one another. The interaction is not staged or exaggerated, but instead a true representation of how two animals would greet, interact with and respond to one another. The result is a sculpture that superbly captures not only the various nuances of the animal's anatomy—their spindly legs, newly grown fur, pricked ears and habitual postures—but also one that reminds us that we share many of the same traits as them when it comes to social interaction.

619 FRANÇOIS POMPON (1855-1933)

*Hippopotame*



signed 'Pompon' (under the rear right foot); stamped with foundry mark 'AA HÉBRARD CIRE PERDUE ' (under the rear left foot)

bronze with reddish brown patina

Length: 8 $\frac{5}{8}$  in. (22.2 cm.)

Conceived in 1918 and cast in 1923

**\$60,000-80,000**

**PROVENANCE:**

Galerie Hébrard, Paris.

Mrs. Haas, New York (acquired from the above, 4 September 1923).

Private collection, Connecticut.

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

**LITERATURE:**

A. Pingeot, A. Le Normand-Romain and L. de Margerie, *Musée d'Orsay: Catalogue sommaire illustré des sculptures*, p. 210, no. 3274 (another cast illustrated).

E. Horswell, *Sculpture of Les Animaliers, 1900-1950*, London, 2019, p. 262 (another cast illustrated in color).

C. Chevillot, L. Colas and A. Pingeot, *François Pompon*, Paris, 1994, pp. 205-206, no. 104A (plaster illustrated, p. 205; stone illustrated, p. 206; another cast illustrated in color, p. 138, pl. 32).

This work is accompanied by a certificate of authenticity from Liliane Colas.



**LOT ESSAY**



CHARLES-JOSEPH ARTUS'  
*IBIS DU NIL*


*Artus birds seduce by their sobriety.*

—Gaston Derys, 1932

PROPERTY FROM A DISTINGUISHED EAST COAST COLLECTION

## 620 CHARLES-JOSEPH ARTUS (1897-1978)

### *Ibis du Nil*

 signed with monogram and signed again 'ARTUS' (on the top of the base); inscribed with foundry mark 'Alexis Rudier. Fondateur. Paris.' (on the side of the base)  
bronze with brown and green patina  
Height: 18 $\frac{3}{8}$  in. (46.7 cm.)  
Length: 26 $\frac{1}{2}$  in. (67.2 cm.)  
Conceived and cast *circa* 1925



**\$100,000-150,000**

#### PROVENANCE:

Sylvain Jacqueline, France; sale, Salle des Ventes Pillet, Lyon, 23 March 2003, lot 131.  
Private collection, France.  
Anon. sale, Camard & Associés, Paris, 28 March 2012, lot 113.  
The Sladmore Gallery, London (2012).  
Acquired from the above by the present owner.

#### LITERATURE:

L. Deleplanque, *Le sculpteur animalier: Charles Artus*, Master's Thesis, Université Charles de Gaulle, Lille, 2018, p. 48, no. 57 (illustrated in color; another cast and plaster illustrated, p. 49).  
E. Horswell, *Sculpture of Les Animaliers, 1900-1950*, London, 2019, pp. 26 and 29 (detail illustrated in color, p. 27; illustrated in color, p. 28).



**LOT ESSAY**

621 RICCARDO SCARPA (1905-1999)

*Faucon stylisé*



signed 'R. SCARPA' (on the tail)

stone

Height: 20 $\frac{5}{8}$  in. (52.3 cm.)

Carved *circa* 1975; unique

**\$8,000-12,000**

**PROVENANCE:**

Estate of the artist; sale, Ivoire, Angers, 13 March 2019, lot 168.

Acquired at the above sale by the present owner.

**LITERATURE:**

R. Collet, *Riccardo Scarpa*, Paris, 1979, p. 72 (similar bronze version illustrated).







622 RICCARDO SCARPA (1905-1999)

*Hibou*



signed 'SCARPA' (on the left wing)

carved mahogany

Height: 11 in. (27.8 cm.)

Carved *circa* 1945; unique

**\$3,000-4,000**

**PROVENANCE:**

Estate of the artist; sale, Ivoire, Angers, 13 March 2019, lot 180.

Acquired at the above sale by the present owner.

623 CHANA ORLOFF (1888-1968)

*Oiseau 14-18*



signed 'Ch. Orloff' (on the front of the rock); inscribed with foundry mark 'Susse Fondeur Paris' (on the tail)  
bronze with black patina  
Height: 40 in. (101.5 cm.)  
Conceived in 1924 and cast in the artist's lifetime

**\$50,000-60,000**

**PROVENANCE:**

Private collection, Paris.  
Acquired from the above by the present owner.

**LITERATURE:**

W. George, "Le Salon des Tuileries" in *L'Amour de l'art*, 1924, p. 177 (cement version illustrated).  
L. Werth, *Chana Orloff*, Paris, 1927 (another cast illustrated).  
E. Des Courières, *Chana Orloff, Trente reproductions de sculptures et dessins précédées d'une étude critique*, Paris, 1927, p. 6 (another cast illustrated).  
A.-M. Belfort, *Un siècle de bronzes animaliers, 1875-1975*, exh. cat., Galerie Paul Ambroise, Paris, 1975, no. 125 (another cast illustrated).  
F. Marcilhac, *Chana Orloff*, Paris, 1991, p. 222, no. 92 (another cast illustrated, pp. 78 and 223).

Ariane Tamir has confirmed the authenticity of this sculpture.



*Chana Orloff was one of the first women to risk entering the world of sculpture. She brought to modern sculpture the freshness and richness of everyday life. [...] Her style is eminently personal, as its aesthetic qualities join a profound humanity.*

—G. Courtard-Salmon



Chana Orloff in her studio, 1911. Art: © 2020 Artists Rights Society (ARS), New York / ADAGP, Paris.

PROPERTY OF AN IMPORTANT FRENCH COLLECTOR

## 624 REMBRANDT BUGATTI (1884-1916)

### *Pélican à sa toilette*



signed, numbered and stamped with foundry mark 'RBugatti  
(4) A.A. HÉBRARD CIRE PERDUE' (on the top of the base)  
bronze with brown and green patina  
Height: 8<sup>5</sup>/<sub>8</sub> in. (22 cm.)  
Conceived *circa* 1904 and cast by 1922

**\$80,000-120,000**

#### PROVENANCE:

M. Tiffany, New York (1922).  
Mr. and Mrs. Ebenizer Morgan, Savannah.  
Concetta Finochiaro, Savannah.  
Private collection, Savannah.  
Anon. sale, Tajan, Paris, 15 December 2010, lot 18.  
Acquired at the above sale by the present owner.

#### LITERATURE:

A. Salmon, "Rembrandt Bugatti" in *Art et Décoration*,  
July-December 1913, no. XXXIV, p. 159 (another cast  
illustrated; titled *Pélican se grattant*).  
P. Dejean, *Carlo-Rembrandt-Ettore-Jean Bugatti*, New  
York, 1982, p. 342 (another cast illustrated; titled *Pelican  
Scratching Itself*).  
J.-C. Des Cordes and V. Fromanger, *Rembrandt Bugatti:  
Catalogue raisonné*, Paris, 1987, p. 81 (another cast  
illustrated).  
E. Horswell, *Rembrandt Bugatti: Life in Sculpture*,  
London, 2004, p. 57 (another cast illustrated in color).  
V. Fromanger, *Rembrandt Bugatti, Sculpteur: Répertoire  
monographique*, Paris, 2016, pp. 274-275, no. 54  
(another cast illustrated in color, pp. 49 and 274).


Véronique Fromanger has confirmed the authenticity of  
this work.



PROPERTY OF A PRIVATE COLLECTOR

625 DIEGO GIACOMETTI (1902-1985)

*Candelabre à deux têtes de cheval et cinq branches*

 signed and inscribed with foundry mark 'Diego Susse Fondeur Paris' (on the side of the base)  
bronze with dark brown patina  
Height: 15 in. (38 cm.)  
Conceived in 1951 and cast in 1963

**\$80,000-120,000**

**PROVENANCE:**

Private collection, Paris.  
Acquired from the above by the family of the present owner, 1963.

**LITERATURE:**

M. Butor, *Diego Giacometti*, Paris, 1985, pp. 138 and 141  
(another cast illustrated).  
D. Marchesseau, *Diego Giacometti*, Paris, 1986, p. 41  
(another cast illustrated).  
F. Francisci, *Diego Giacometti, Catalogue de l'oeuvre*,  
Paris, 1986, vol. I, pp. 57 and 116 (another cast illustrated).

The present work was conceived by Diego Giacometti on the occasion of his brother Alberto's 50th birthday in 1951.

**LOT ESSAY**





## REMBRANDT BUGATTI'S *JEUNE CERF SE GRATTANT LE COU*

*Bugatti is a young man of extreme sensitivity, it impregnates his sculptures, he transmits it to us, like a magician who tames matter and transforms it. He cannot be told that animals do not have a soul: he discovers it, he brings it to life under his artist's hands. And that is probably where resides the secret of this creator, this gift he possessed and which remains alive in everything he produced.*

— M. Schiltz, Antwerp, 1955

PROPERTY FROM A DISTINGUISHED EAST COAST COLLECTION

626 REMBRANDT BUGATTI (1884-1916)

*Jeune cerf se grattant le cou*



signed, numbered and stamped with foundry mark 'RBugatti (5) A.A. HÉBRARD CIRE PERDUE' (on the top of the base)

bronze with dark brown patina

Height: 9 $\frac{7}{8}$  in. (25 cm.)

Length: 12 $\frac{5}{8}$  in. (32 cm.)

Conceived *circa* 1906 and cast by 1907



**\$150,000-200,000**

**PROVENANCE:**

M. Keller (1907).

Anon. sale, Sotheby & Co., London, 17 April 1975, lot 167.

Anon. sale, Koller Auktionen AG, Zürich, 27 June 2019, lot 1226.

The Sladmore Gallery, London (acquired at the above sale).

Acquired from the above by the present owner.

**LITERATURE:**

A. Salmon, "Rembrandt Bugatti" in *Art et Décoration*, July-December 1913, vol. XXXIV (another cast illustrated).

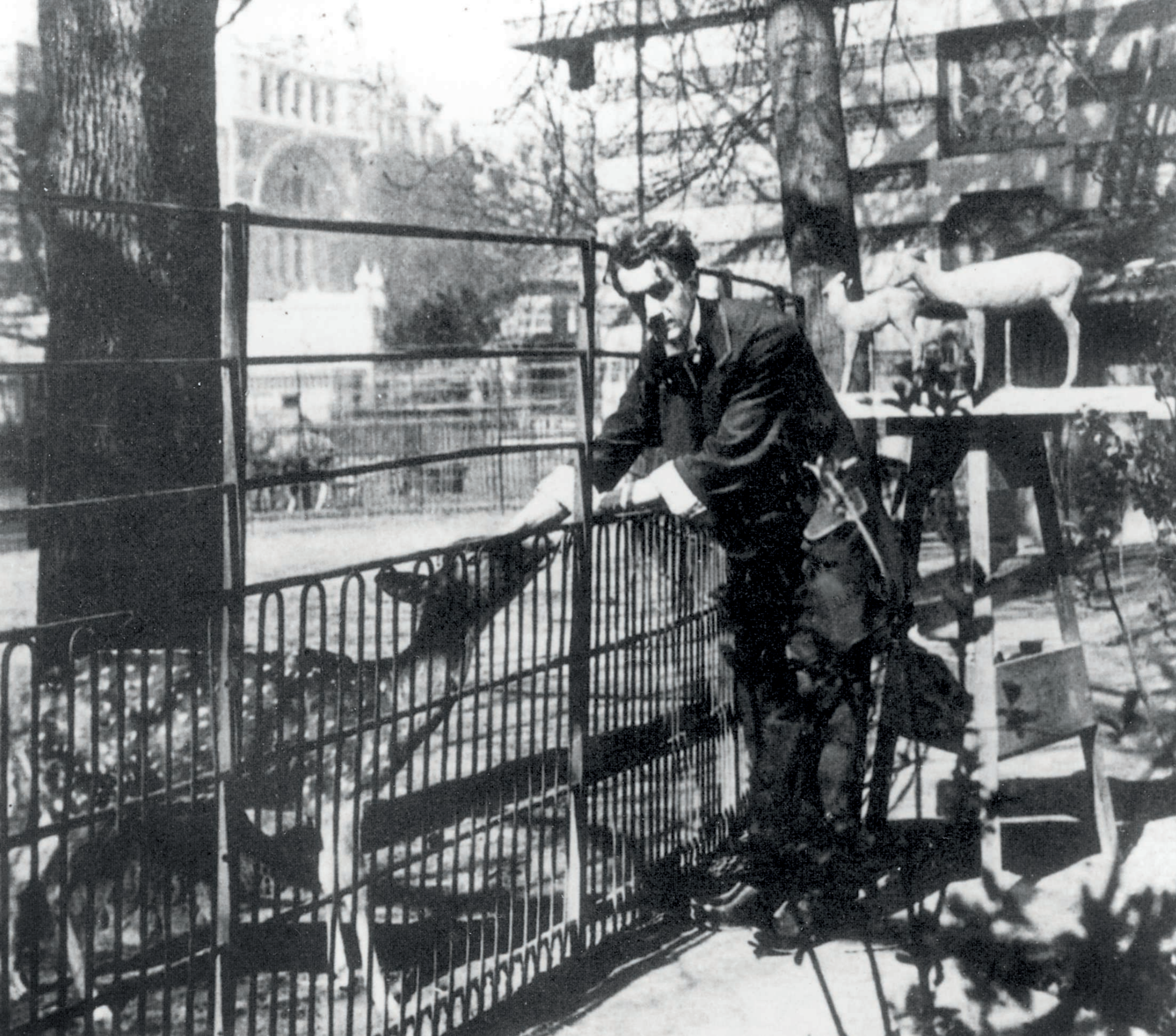
P. Dejean, *Carlo-Rembrandt-Ettore-Jean Bugatti*, New York, 1982, p. 186 (another cast illustrated).

V. Fromanger, *Rembrandt Bugatti, Sculpteur: Répertoire monographique*, Paris, 2009, p. 283, no. 151 (another cast illustrated in color).

V. Fromanger, *Rembrandt Bugatti, Sculpteur: Répertoire monographique*, Paris, 2016, p. 310, no. 154 (another cast illustrated in color).

Véronique Fromanger has confirmed the authenticity of this work.





Bugatti's incredible ability to naturally render the material to his vision is evident when looking at the deer's form, balance and composition in *Jeune cerf se grattant le cou*. Created in 1906, the sculpture depicts a deer with one leg outstretched, scratching its neck. In contrast to the reductive process of carving, Bugatti's choice to use a soft material, plastilina, that yields to the touch meant he was able to capture the deer in its entirety. Its pose which is sleek and monumental, accurate yet devoid of erroneous anatomical detail, lends the animal a character sympathetic to its distinctive personality.



## REMBRANDT BUGATTI'S *FEMME AU CHAT*

*Here is a modernist Diana, accompanied by her dog. In these studies of the female nude, the first he has done, we find the same sincerity, the same intelligence, the same sureness of touch, the same sparkling facture, the same scrupulous respect for truth and life he previously brought to his treatment of animals.*

— Louis Vauxcelles, 1907



PROPERTY FROM A DISTINGUISHED EAST COAST COLLECTION

## 627 REMBRANDT BUGATTI (1884-1916)

### *Femme au chat*



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



Height: 22 in. (56 cm.)  
Conceived *circa* 1906 and cast in 1909

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

#### PROVENANCE:

M. Gazagnaire, France (1909).  
Private collection, France.  
The Sladmore Gallery, London.  
Acquired from the above by the present owner, May 2015.

#### LITERATURE:

P. Dejean, *Carlo-Rembrandt-Ettore-Jean Bugatti*, New York, 1982, p. 355 (plaster version illustrated).  
J.-C. Des Cordes and V. Fromanger, *Rembrandt Bugatti: Catalogue raisonné*, Paris, 1987, p. 152 (another cast illustrated in color, pp. 152-153).  
E. Horswell, *Rembrandt Bugatti: Life in Sculpture*, London, 2004, p. 136 (another cast illustrated in color, p. 137).  
V. Fromanger, *Rembrandt Bugatti, Sculpteur: Répertoire monographique*, Paris, 2009, pp. 287-288, no. 164 (another cast illustrated, p. 287).  
V. Fromanger, *Rembrandt Bugatti, Sculpteur: Répertoire monographique*, Paris, 2016, p. 313, no. 164 (another cast illustrated in color; detail of another cast illustrated in color, p. 140; plaster version illustrated, pp. 141 and 313).  
E. Horswell, *Sculpture of Les Animaliers, 1900-1950*, London, 2019, p. 40 (detail illustrated in color, p. 41).

Véronique Fromanger has confirmed the authenticity of this work.





*Femme nue couchée jouant avec un chat*, 1964. Staatsgalerie, Stuttgart. Photo: bpk Bildagentur / Staatsgalerie / Art Resource, NY. Art: © 2020 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Bugatti's primary source of inspiration and his favored subjects derive from the animal kingdom, while the human figure is rarely seen in his work. Between 1906 and 1908, however, the young artist realized a series of nudes, both male and female. Conceived during this period, *Femme au chat* pairs the female nude with a domestic cat, as the girl sits holding the animal out in front of her. Bugatti was never interested in a static pose, but preferred to capture movement, tension and personality of his subjects. This interest is seen in the present work, which one can imagine as a brief moment in the cycle of the girl playing with a cat. The nude sitter is expertly modelled from a physiognomic view, the tension in her back as she stretches her arms overhead and the sinuous curves of her hips and breasts beautifully rendered. There is a liveliness and energy in the treatment of her flesh which is characteristic of Bugatti's work.

As the contemporary critic Louis Vauxcelles wrote of *Femme au chat* in *Gil Blas* in 1907, "Here is a modernist Diana, accompanied by her dog. In these studies of the female nude, the first he has done, we find the same sincerity, the same intelligence, the same sureness of touch, the same sparkling facture, the same scrupulous respect for truth and life he previously brought to his treatment of animals" (quoted in E. Horswell, *Rembrandt Bugatti, Life in Sculpture*, London, 2004, p. 142).

The trope of a woman and cat is one which has a rich history in Western art. Unspoken, but visually obvious parallels were often made between the creature and the female body. Traditionally the animal had a double identity, related to both the artist/voyeur and the female sex.

**LOT ESSAY**

PROPERTY FROM A PRIVATE FRENCH COLLECTION

628 GEORGES LUCIEN GUYOT (1885-1973)

*Panthère humant*



signed and inscribed with foundry mark 'GUYOT Susse F. Ed. Paris' (on the base); stamped with foundry mark 'SUSSE FRERE EDITEURS PARIS' (on the side of the base)

bronze with brown patina

Height: 13¼ in. (33.5 cm.)

Length: 19⅝ in. (50 cm.)

Conceived in 1930

**\$15,000-20,000**

**PROVENANCE:**

Galerie Dumonteil, Paris.

Acquired from the above by the present owner.

**LITERATURE:**

A. Lesieutre, *The Spirit and Splendour of Art Deco*, New York, 1974, p. 103, no. 72 (another cast illustrated; titled *The Panther*).

E. Horswell, *Sculpture of Les Animaliers, 1900-1950*, London, 2019, p. 162 (another cast illustrated in color, pp. 162-163).



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