

An impressionist landscape painting featuring a path leading through a field of trees with soft, dappled light and a hazy, atmospheric background. The brushwork is visible and textured, characteristic of the Impressionist style.

IMPRESSIONIST
& MODERN ART
EVENING SALE

NEW YORK 14 NOVEMBER 2017

Sotheby's EST.
1744



Claude Monet 98

IMPRESSIONIST & MODERN ART EVENING SALE

AUCTION IN NEW YORK
14 NOVEMBER 2017, 7 PM
SALE N09740

EXHIBITION

Friday, 3 November 10am-5pm	Thursday, 9 November 10am-5pm
Saturday, 4 November 10am-5pm	Friday, 10 November 10am-5pm
Sunday, 5 November 1pm-5pm	Saturday, 11 November 10am-5pm
Monday, 6 November 10am-5pm	Sunday, 12 November 1pm-5pm
Tuesday, 7 November 10am-5pm	Monday, 13 November 10am-5pm
Wednesday, 8 November 10am-5pm	Tuesday, 14 November 10am-1pm

1334 York Avenue
New York, NY 10021
+1 212 606 7000
sothebys.com
FOLLOW US @SOTHEBYS
#SOTHEBYSIMPMOD

BIDDING

Bidding privileges for sale N09740 Impressionist & Modern Art Evening Sale on 14 November 2017 will only be granted to purchasers who have pre-registered with our Accounting Department at least three business days prior to the sale. Please contact Michelle Strickland at +1 212 606 7444 if you wish to arrange for a paddle.









27.5.39





DIVISION OF FINE ART | IMPRESSIONIST & MODERN ART

NORTH AMERICA



JEREMIAH EVARTS
HEAD OF EVENING SALE



NISSA CHENG
SALE ADMINISTRATOR



JENNIFER BIEDERBECK



AMY CAPPELLAZZO



JULIAN DAWES



LISA DENNISON



BENJAMIN DOLLER



EDITH EUSTIS



ANDREA FIUCZYNSKI



JENNIFER GIMBLETT



PETER KLOMAN



JULIA LEVEILLE



GARY METZNER



TAKAKO NAGASAWA



**ROSELINE MICHAEL
NEVELING**



SCOTT NICHEL



MOLLY OTT AMBLER



CAITLYN PICKENS



NINA PLATT



CLARISSA POST



ELENA RATCHEVA



ALLAN SCHWARTZMAN



SIMON SHAW



SIMON STOCK

ENQUIRIES

SALE NUMBER
N09740 "ISABEL"

DEPARTMENT NUMBER
+1 212 606 7360

BIDS DEPARTMENT
+1 212 606 7414
FAX +1 212 606 7016
bids.newyork@sothebys.com

Telephone bid requests should be
received 24 hours prior to the sale.

PRIVATE CLIENT GROUP

Brad Bentoff
Carolyn Floersheimer
Olivia de Grelle
Geraldine Nager
Alejandra Rossetti
David Rothschild
Lily Snyder
+1 212 894 1796

ASIA CLIENT LIAISON

Yin Zhao
+1 212 894 1685
yin.zhao@sothebys.com

SALE ADMINISTRATOR

Nissa Cheng
nissa.cheng@sothebys.com
+1 212 606 7360

POST SALE SERVICES

Michelle Strickland
michelle.strickland@sothebys.com
+1 212 606 7444

**PAYMENT, DELIVERY AND
COLLECTION**

+1 212 606 7444
FAX +1 212 606 7043
uspostsaleservices@sothebys.com

CATALOGUE PRICE

\$55 at the gallery

FOR SUBSCRIPTIONS CALL

+1 212 606 7000 for USA
+44 (0)20 7293 5000
for UK & Europe

EUROPE



NISHA AMIN



THOMAS BOMPARD



THOMAS
BOYD-BOWMAN



BERNHARD
BRANDSTÄTTER



NINA BUHNE



ALEXANDRA CHRISTL



CYRILLE COHEN



CLAUDIA DWEK



ETIENNE HELLMAN



PHILIP HOOK



ANDREA JUNGMAN



NICOLA KEGLEVICH



NADINE KRIESEMER



CAROLINE LANG



JAMES MACKIE



MARIE-EDMÉE DE
MALHERBE



SIGAL MORDECHAI



HELENA NEWMAN



STEFAN PUTTAERT



TANIA REMOUNDOS



DR. KATHARINA ZU
SAYN-WITGENSTEIN



ALEXANDRA SCHADER



IRINA STEPANOVA



ANDREW STRAUSS



ALEKSANDRA
TODOROVIC



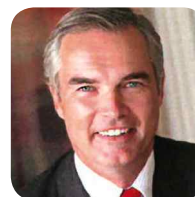
SAMUEL VALETTE



EMMANUEL
VAN DE PUTTE



AURÉLIE VANDEVOORDE



PHILIPP
VON WÜRTEMBERG



AURORA ZUBILLAGA

ASIA



KEVIN CHING



JEN HUA



WENDY LIN



YOSHIKO MARUTANI



ESTHER SEET



PATTI WONG







CONTENTS

3	AUCTION INFORMATION
8	WORLDWIDE IMPRESSIONIST & MODERN ART TEAM
16	IMPRESSIONIST & MODERN ART EVENING SALE LOTS 1-67
331	CONDITIONS OF SALE
332	TERMS OF GUARANTEE ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING BUYING AT AUCTION
334	SELLING AT AUCTION SOTHEBY'S SERVICES INFORMATION ON SALES AND USE TAX
335	GLOSSARY OF TERMS COPYRIGHTS & ACKNOWLEDGEMENTS







An impressionist still life painting of four oranges. The oranges are rendered with thick, visible brushstrokes in various shades of orange, yellow, and green. They are set against a dark, textured background. The foreground is a light, textured surface. The overall style is characteristic of Impressionism, focusing on light and color over fine detail.

IMPRESSIONIST & MODERN ART EVENING SALE

NEW YORK 14 NOVEMBER 2017 7 PM

LOTS 1-67

THE WORLD OF *Jean Stein*

Writer, editor, and oral historian Jean Stein (1934–2017) had a remarkable life. Her equally remarkable art collection, like the guest lists for her legendary parties and the contents of *Grand Street* magazine, which she published and edited between 1989 and 2004, flowed from her natural eye and her wide-ranging personal and professional connections.

The elder of two daughters born to Jules Stein, founder of MCA, and his wife, Doris, Jean was raised at Misty Mountain, the Steins' Beverly Hills mansion. Her parents' conservatism and the house's quelling atmosphere produced a rebel. (In 1985, just before she sold the house to Rupert Murdoch, Jean asked photographer William Eggleston to document it; one of the resulting images, of a powder room covered in wallpaper patterned with leaping zebras and flying arrows, conveys all one needs to know about the luxuries and terrors of Jean's childhood.)

After boarding school and a stint at Wellesley, Jean attended classes at the Sorbonne. As a student, she met Alberto Giacometti; in 1962 she would sit for him in his Paris studio and interview him while he drew her. Delicately made, with straight shoulders and a small, neat head, she could have been the original model for his etiolated sculptures.

In 1965, Jean profiled Saul Steinberg for *Life* magazine, and Steinberg's work joined Giacometti's in the Washington, D.C. house that she lived in during the 1960s with first husband, diplomat William vanden Heuvel, personal assistant to Attorney General Robert F. Kennedy, and their two children. It was also while married to vanden Heuvel (they divorced amicably in 1970) that Jean wrote, with George Plimpton, the first of the oral histories for which she is best known: *American Journey: The Times of Robert Kennedy* (1971), a collection of interviews anchored by Jean's account of her 1968 ride from New York to Washington D.C. on Robert F. Kennedy's funeral train.

During the 1970s and '80s, Jean lived in a rambling apartment on Central Park West, hosting parties whose guest lists were a potent mix of literary lions, ladies who lunch, journalists, activists, revolutionaries, actors,

composers, music industry moguls, and Hollywood royalty. In 1973 she met curator Walter Hopps through the actor Dennis Hopper. Hopps would introduce Jean to Andy Warhol, and she would spend the next ten years interviewing people for *Edie* (1986), an oral history, co-edited by Plimpton, of the life of ill-fated Warhol superstar Edie Sedgwick, who died of an overdose in 1971 at the age of 28. (Jean's third and last book, "West of Eden," an oral history of five California families, one of them her own, was published last year).

Under Hopps's tutelage Jean expanded her collection to include pieces by such artists as Joseph Cornell, Robert Rauschenberg—whom she met through Hopps in 1973 and who remained a lifelong friend—modernists Kurt Schwitters and Agnes Pelton, California Conceptualist John Baldessari, Beat artists Jay DeFeo and Edward Kienholz, and photographers Eggleston, William Christenberry, Louis Faurer, and Walker Evans.

Hopps also acted as art editor for *Grand Street*, whose pages reflected the same eclectic mix as Jean's parties. "I want Grand Street to have wit and humor," Stein told *New York* magazine at the time. "There's going to be an outrageous quality to it." Works by artists appearing in the magazine—among them Charles Ray, Vija Celmins, and Julian Schnabel—made their way onto the walls of Jean's new, East River-facing home, which she shared with her second husband, neurobiologist Torsten Weisel. (The marriage ended in 2007.)

"[Jean] had a gift for intimacy in society," *New Yorker* theater critic Hilton Als told *Vanity Fair* after her death. "In other words, she was able to make social life have a core of intimacy that is generally doesn't have." Sharp, spirited, and intellectually curious, she rarely made mistakes about people and the same is true of the art she collected.

—Anne Doran, artist and co-author of *The Dream Colony: A Life In Art: Walter Hopps*



Jean Stein, 1998
Hôtel Du Cap, Eden Roc, Cap D'Antibes, France
photograph © Brigitte Lacombe

1

RENÉ MAGRITTE

1898 - 1967

La Voix du sang

Signed *magritte* (lower left)
Gouache on paper
9½ by 7½ in.; 24.1 by 19 cm
Executed in 1947.

\$ 600,000-900,000

PROVENANCE

Jean Bourjou, Brussels (acquired from the artist)
Stephen Mazoh & Co., New York
Acquired from the above on December 6, 1984

EXHIBITED

(probably) Brussels, Galerie Lou Cosyn, *Exposition Magritte*, 1947
Houston, Rice Museum, Rice University, 1985, (on loan)

LITERATURE

Jean Koenig, "Bruxelles" in *Artes*, Antwerp, July-August 1947, no. 1236a, illustrated p. 37
Stephen Mazoh, *Nineteenth and Twentieth Century Works of Art*, 1984, illustrated in color on the cover & pl. 5
David Sylvester, Sarah Whitfield & Michael Raeburn, eds., *René Magritte, Catalogue raisonné*, London, 1994, vol. IV, no. 1236, illustrated p. 89





Executed in 1947, *La Voix du sang* exemplifies Magritte’s use of enigmatic imagery to create a vision of the world that challenged established conventions of representation. Following the Impressionist-influenced works of his ‘en plein-soleil’ period during World War II, his production from the late 1940s shows a return to the darker and more cryptic imagery that had characterized his pre-war oeuvre. In *La Voix du sang* Magritte combines a number of the motifs that occur throughout his work, including the large tree dominating a moonlit landscape, a sphere and a lit house, which is such an important element of his *L’Empire des lumières* series.

In the present work, Magritte develops an idea that he had initially explored in his 1935 painting *L’Arbre savant*, making a number of significant changes from the original composition that showed a lifeless, rootless tree-cabinet in an interior. As David Sylvester writes: “the scene is now nocturnal, the tree in full leaf, and there are now three cupboards, as against four, in the trunk; the top one, as before, is ajar, the others contain a sphere and a house” (D. Sylvester, S. Whitfield & M. Raeburn, eds., *René Magritte, Catalogue raisonné*, London, 1993, vol. II, p. 384). The division of the tree into three compartments is an elaboration of a device that Magritte had used as early

Above left
RENÉ MAGRITTE,
L’Empire des lumières,
1954, oil on canvas,
Musées Royaux des Beaux-
Arts de Belgique, Brussels

Above right
Illustration of a cork
harvest from the Larousse
encyclopedia



Above
RENÉ MAGRITTE,
La Voix du sang, 1961,
oil on canvas, Private
Collection

as 1926 and returned to in some of the most important works of his oeuvre. In these compositions he divided the pictorial space into a series of distinct pictures, often set within a freestanding frame, that provide a glimpse of another world. The unifying quality of these images – whether the façade of a house, a blue sky or a wall of fire – is that they all hint at the possibility of another world that remains concealed from the viewer. Conversely, in *La Voix du sang* the house and the sphere are presented like curiosities in a *Kunstkammer* placing the emphasis on their status as objects and allowing Magritte to playfully integrate the relationship between tree, wood and furniture.

The idea of doorways leading into other worlds was another major theme in Magritte's oeuvre. Claude Spaak has suggested that the initial inspiration for this particular incarnation came from Lewis Carroll's classic, *Alice in Wonderland* and David Sylvester has further suggested that the specific imagery Magritte employs was probably influenced by an illustration of the cork harvest found in the *Petit Larousse*. Magritte offered a further explanation in his 1948 *Titres* when he provided the following commentary on the title of the work: "The words dictated to us by the blood sometimes appear foreign to us. Here, the blood seems to command us to open up magic recesses in the trees" (quoted in D. Sylvester, S. Whitfield & M. Raeburn, eds., *Op. cit.*, p. 98).

2

AUGUSTE RODIN

1840 - 1917

Penseur, Petit modèle

Inscribed *A. Rodin* and with the foundry mark ALEXIS RUDIER FONDEUR. PARIS.; stamped with the raised signature *A. Rodin* (on the interior)

Bronze

Height: 14 $\frac{7}{8}$ in.; 37.8 cm

Conceived *circa* 1880-81; this reduction was conceived in 1903 and this work was cast between 1916-19.

This work will be included in the forthcoming *Catalogue Critique de l'oeuvre sculpté d'Auguste Rodin* being currently prepared by Galerie Brame & Lorenceau under the direction of Jérôme Le Blay under the archive number 2017-5618B.

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

PROVENANCE

Mr. & Mrs. Ralph King, Cleveland (likely acquired from the Musée Rodin, Paris between 1916-19)

Thence by descent

LITERATURE

Georges Grappe, *Catalogue du Musée Rodin*, Paris, 1929, nos. 167-169, illustrations of another cast pp. 73-74

Georges Grappe, *Catalogue du Musée Rodin*, Paris, 1944, illustration of the plaster p. 40

Henri Martinie, *Auguste Rodin*, Paris, 1949, no. 19, illustration of another cast n.p.

Albert E. Elsen, *Rodin*, New York, 1963, illustrations of other casts pp. 25, 52 & 53

Ionel Jianou & Cécile Goldscheider, *Rodin*, Paris, 1967, edition catalogued p. 88; illustration of another cast pl. 11

John L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, edition catalogued and illustrations of other casts pp. 111-20

Albert E. Elsen, ed., *Rodin Rediscovered*, Washington, D.C., 1981, illustration of the clay model p. 67

Albert E. Elsen, *The Gates of Hell by Auguste Rodin*, Stanford, 1985, figs. 50 & 60, illustrations of the clay model pp. 56 & 71

Hélène Pinet, *Rodin Sculpteur et les photographes de son temps*, Paris, 1985, illustrations of other casts pp. 80-83

Antoinette Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, Paris, 2007, vol. II, illustration of other casts pp. 584-94





Auguste Rodin's *Le Penseur* is one of the most recognizable sculptures in all of art history. Rodin first conceived of this image to crown the tympanum of his monumental *La Porte de l'enfer* (*The Gates of Hell*). The figure represented Dante, surrounded by the characters of his famed work *The Divine Comedy*, though it soon took on an independent life. "Thin and ascetic in his straight gown," Rodin wrote later, "my Dante would have been meaningless once divorced from the overall work. Guided by my initial inspiration, I conceived another 'thinker', a nude, crouching on a rock, his feet tense. Fists tucked under his chin, he muses. Fertile thoughts grow slowly in his mind. He is no longer a dreamer. He is a creator" (quoted in R. Masson & V. Mattiussi, *Rodin*, Paris, 2004, p. 38). Transcending Dante's narrative, *Le Penseur* became a universal symbol of reflection and creative genius.

From at least 1888, when the larger version of the sculpture was first exhibited in Copenhagen, Rodin considered *Le Penseur* to be an autonomous composition. The following year it was shown in Paris, with the original title *Dante* revised to read *Le Penseur: le poète*. The work's effect on viewers and critics was immediate and potent, allowing it to transcend the larger scheme of *La Porte de l'enfer*. Artists such as Edward Steichen and Edvard Munch worked through a hypnotic attachment to the model. Writer and critic Gabriel Mourey wrote of the work in 1906: "he is no longer the poet

suspended over the pit of sin and expiation; he is our brother in suffering, curiosity, contemplation, joy, the bitter joy of searching and knowing. He is no longer a superhuman, a predestined human being; he is simply a man for all ages, for all latitudes" (G. Mourey, "*Le Penseur* de Rodin offert par souscription publique au peuple de Paris" in *Les Arts de la vie*, vol. 1, no. 5, May 1904, p. 268).

Le Penseur, Petit modèle has distinguished provenance. This sculpture was acquired by Mr. & Mrs. Ralph T. King of Cleveland in the early twentieth century. A notable business man, Ralph King held the largest portion of downtown real estate in Cleveland at the turn of the century. He and his wife, Fanny Tewksbury King, were instrumental in the development of the Cleveland Museum of Art. They donated over eight-hundred works to the Museum, founded the Museum's Print Department and served on its Board of Trustees and Advisory Council. Two of their most notable donations to the Museum were works by Rodin - an example of *L'Age d'airain* and a monumental cast of *Le Penseur*, both acquired directly from the artist. In 1970, *Le Penseur*, which adorns the steps of the Museum, was damaged by a bomb, the evidence of which is visible in the lower portion of the figure which still adorns this grand staircase. The present work remained as a cherished part of their personal collection.

Above left
AUGUSTE RODIN,
Le Penseur, conceived in
1880 and cast circa 1916,
Cleveland Museum of Art,
Cleveland

Above right
The Cleveland Museum of
Art's *Le Penseur* pictured
during the 1928 dedication
of the Fine Arts Garden

Opposite
The present work



3

ALBERTO GIACOMETTI

1901 - 1966

Femme assise (La Mère de l'artiste)

Signed *Alberto Giacometti* (lower right)
Oil on canvas
27³/₈ by 14⁵/₈ in.; 69.5 by 37.1 cm
Painted in 1947.

The authenticity of this work has been confirmed by the Comité Giacometti and it is recorded in the Alberto Giacometti database as AGD 3765.

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

PROVENANCE

Pierre Matisse Gallery, New York (acquired from the artist in 1950)
Dr. Jules Stein, Los Angeles (acquired from the above in 1955)
Jean Stein, New York (acquired from the above *circa* 1957)
San Francisco Museum of Modern Art, San Francisco (a gift from the above in 1976)
Acquired from the above in 1986

EXHIBITED

New York, Pierre Matisse Gallery, *Alberto Giacometti*, 1950, no. 31 (titled *The Cook*)
New York, The Solomon R. Guggenheim Museum, *Alberto Giacometti*, 1955, n.n.
New York, Wildenstein & Co., Inc., *Masters of Seven Centuries: Paintings and Drawings from the 14th to 20th Century: Loan Exhibition for the Benefit of the Wellesley College Faculty Salary Advancement Fund*, 1962
Venice, *XXXI Biennale Internazionale d'Arte di Venezia*, 1962, no. 969
New York, Sidney Janis Gallery, *Exhibition of Sculpture, Paintings & Drawings by Alberto Giacometti*, 1985, no. 2, illustrated in the catalogue

“The human face is as strange to me as a countenance, which, the more one looks at it, the more it closes itself off and escapes by the steps of unknown stairways.”

ALBERTO GIACOMETTI





Above
Alberto and his mother
Annetta outside the
house in Stampa, 1960,
photograph by Ernst
Scheidegger

Femme assise (La Mère de l'artiste) dates from 1947, one of the singularly most important years in Alberto Giacometti's career. A fully realized and complex portrait of the artist's mother, this canvas triumphantly declared Giacometti's return to painting and sets the stage for his oil portraits of the next two decades.

Women played a complex role in Giacometti's life and his representation of them occupies nearly half his artistic production. While companions from his future wife Annette Arm to his romantic partners Isabel Rawsthorne and Caroline (Yvonne Poiraudau) dominated the canvases of his later years, his first female models were his mother and sister. "His mother Annetta (1871-1964) frequently posed for her husband Giovanni, who was a painter, and the first known accomplished portraits by their son Alberto are drawings of his mother of 1913. Annetta Giacometti usually lived in Stampa in the winter and Maloja in the summer; she never traveled outside

Switzerland, and Giacometti visited her regularly all of his life. These visits allowed him to break with the exhausting rhythm of his Parisian life and played a definite role in the oscillating development of his work.... Indeed, Giacometti's mother always remained a tremendous help to her artist son and posed for him all her life. Her brusque manners toward her beloved son, witnessed by many, were not different from Giacometti's own behavior towards his female companions. Giacometti's mother was again his subject when he returned to painting in 1937" (*The Women of Giacometti* (exhibition catalogue), Pace Wildenstein, New York & Nasher Sculpture Center, Dallas, 2005-06, p. 16).

The year 1947 was of crucial importance for Giacometti and many of his most celebrated creations such as *L'Homme qui marche* and *L'Homme au doigt* date from that period. His experimental masterpiece *Le Chariot*, although not executed until 1950, was first envisaged in 1947. After years of self-imposed exile in his native Switzerland, in 1945 the artist had

Right
PAUL CÉZANNE,
*Madame Cézanne in a
Red Dress*, 1888-90, oil on
canvas, The Metropolitan
Museum of Art, New York



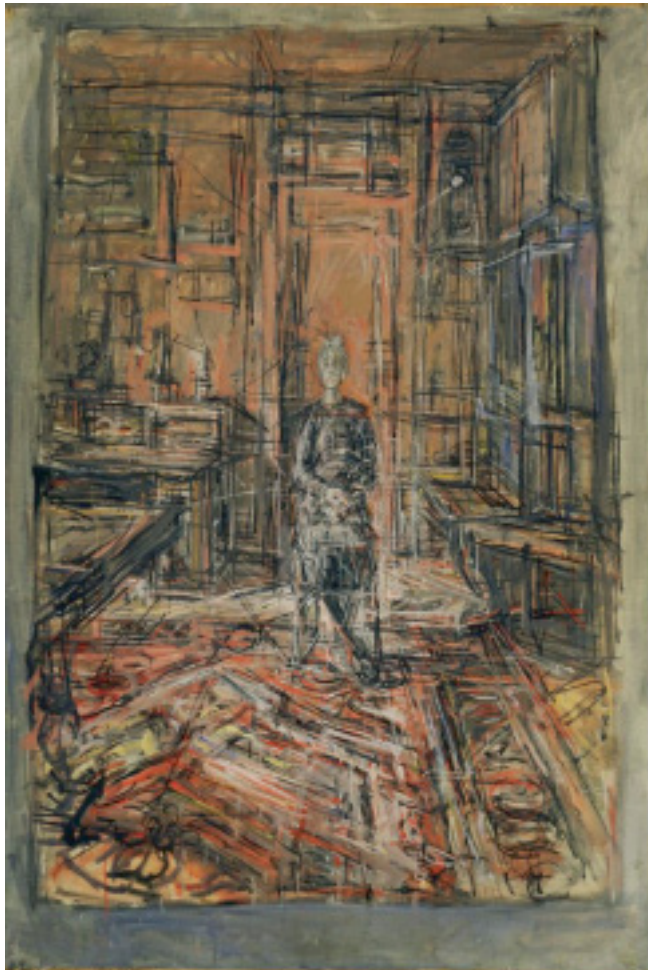
returned to his spiritual home, Paris. He had spent the preceding years working on an ever-smaller scale as he attempted to render the perspective of distance in sculptural form. It was a period of intense frustration and of destruction as well as creation; when he arrived in Paris he carried an entire three years' worth of work in six match boxes. Back in the city he had so loved before the war, his spirits were buoyed by the discovery of his old studio, preserved by his brother Diego. The two brothers soon took up their old routines, with Alberto rising at midday and then working late into the night before going out to one of the cafés or bars that he had frequented before the war. His energy was further rejuvenated by the arrival of Isabel Rawsthorne – who was briefly his lover and would later become Francis Bacon's friend and muse – and then, more significantly, with the arrival of Annette Arms in the summer of 1946. During this period Giacometti developed what would come to be seen as the eponymous themes of his work: the walking man, the bust, and the standing woman.

Giacometti's women have a remarkable presence that captures something of the enduring dignity and grandeur of ancient art. They also have a remoteness and anonymity that speak to the modern age and seem to offer a commentary on the fragile nature of the human condition; they are among the artist's greatest contributions to modern art. Conceived on an impressive scale and executed in a palette of peach, brown and gray hues, *Femme assise (La Mère de l'artiste)* is a pivotal work in Giacometti's oeuvre and marks the beginning of the most significant period of his working life.

Between 1925 and 1946 Giacometti painted scarcely a dozen canvases. He returned to Paris in 1945 and from 1946 began to devote a considerable amount of time to painting in a burst of creativity that followed the fallow period of the War years. Once he returned to modeling from life, he found painting and drawing to be essential to his investigation of figures in space. In a number of works from the late 1940s and early 1950s—for example

both the present work and the celebrated *La Mère de l'artiste* in the collection of the Museum of Modern Art, New York—Giacometti developed a linear style of singular complexity.

As Valerie Fletcher has noted, “In 1936 Giacometti... had had the opportunity to study Cézanne's works in the retrospective organized by the Musée de l'Orangerie. Unlike his first encounter with Cézanne's paintings in 1920, now Giacometti perceived more fully the master's stylistic innovations and could identify with Cézanne's practice of requiring many posing sessions for a portrait, his persistent dissatisfaction with results, and his belief that a work of art could never be completely finished.... Giacometti's most important debt to the Master of Aix was his new use of multiple outlines to define forms without strictly circumscribing them. As an experienced artist, Giacometti did not slavishly imitate Cézanne's technique, rather he recognised its potential and adapted it to express his own personality and needs,



producing a more graphic and nervous energy” (*Alberto Giacometti 1901-1966* (exhibition catalogue), Kunsthalle, Vienna & Scottish National Gallery of Modern Art, Edinburgh, 1996, p. 28).

This intense focus on graphic line and space interweaves Giacometti’s canvases with both his sculptural work and his drawings. While both his three dimensional compositions and his works on paper leave space as completely abstracted or simply suggested, his painted portraits of the late 1940s and early 1950s set their figures clearly in interiors, whether they be his studio in Paris or his mother’s house in Stampa. Valerie Fletcher remarks on his usage of interior space “An essential component of Giacometti’s postwar pictorial style was his interest in effects of illusionistic space. In many compositions from 1946 to 1955, he situated the subject in a recognisable interior and employed traditional techniques of linear

perspective to define and activate the space. And, like the early expressionists Van Gogh and Munch, Giacometti chose to exaggerate perspective by making the orthogonal recede a little too precipitously, creating a disturbing spatial thrust” (*ibid*, p. 29).

The first owner of this work was Pierre Matisse, the eponymous gallery owner and son of Henri Matisse. The year after *Femme assise* (*La Mère de l’artiste*) was painted, Giacometti had his first solo show at the Pierre Matisse Gallery in New York accompanied by an exhibition catalogue the fully explored his contemporaneous works as well as his earlier surrealist compositions. Jean-Paul Sartre, the famed philosopher and a close friend of Giacometti, wrote the introduction and correspondence between Matisse and Giacometti was reproduced in translation.

Ten years after the creation of the present work, Giacometti reflected on his desire to be an artist: “Yes I make pictures

Above left
ALBERTO GIACOMETTI,
*Portrait de la mère de
l’artiste*, 1950, oil on
canvas, The Museum of
Modern Art, New York

Above right
ALBERTO GIACOMETTI,
Grande figure, 1947,
bronze, sold: Sotheby’s,
London, June 21, 2017, lot
57 for \$22,712,449



Above left
VINCENT VAN GOGH,
*Ward of the Hospital in
Arles*, 1889, oil on canvas,
The Oskar Reinhart
Collection, Winterthur,
Switzerland

Above right
ALBERTO GIACOMETTI,
Portrait de Caroline, circa
1954, oil on canvas, sold:
Sotheby's, New York,
May 7, 2008, lot 23 for
\$14,601,000



and sculptures, and I have always done so, from the time I first started drawing or painting, in order to denounce reality, in order to defend myself, in order to become stronger in those things with which I can the better protect myself and the better carry out my assaults; in order to fend off hunger, cold and death; in order to be as free as possible, free to strive, with the means that today appear to me as the most suited to this task, to see and to understand my environment better, to understand it better so that I have the utmost measure of freedom; in order to squander my powers, in order to expend all my energy as far as I can into that which I create, in order to have adventures, in order to discover new worlds, in order to wage my battle—for pleasure? out of joy?— a battle for the sake of the pleasure in winning and losing” (quoted in A. Schnedier, ed., *Alberto Giacometti, Sculpture, Paintings Drawings*, New York, 2008, pp. 82-83).

This work comes from the collection of noted journalist, editor and oral historian Jean Stein. Stein bought the present work from her father, Dr. Jules Stein, founder of the Music Corporation of America, two years after he had purchased the work from Pierre Matisse. The painting was surely important to Stein, as it was only five years later that she interviewed

and posed for the artist in 1962. Her interview, “In Giacometti’s Studio”, was published in the January 1963 issue of *Show* magazine.

Anne Doran, artist and friend of Jean Stein, writes that in 1973, Jean Stein met the famed curator Walter Hopps through their mutual friend, the actor Dennis Hopper. Hopps helped Jean Stein build her art collection. Later he introduced Jean Stein to Andy Warhol, and she also got to know one of his “superstars”, Edie Sedgwick. Stein’s daughters remember Edie coming to their home for soirées and looking both very glamorous and very lonely. Stein would spend the next ten years interviewing members of the Sedgwick family and everyone in the Factory scene for her book, *Edie: An American Girl*, published in 1982. Stein not only captured the spirit of the era, but also documented, with sometimes brutal clarity, the decline of Superstar Edie Sedgwick. Sedgwick died in 1971 of an overdose. Five years after Sedgwick’s tragic death, Jean Stein gave *Femme assise (La Mère de l’artiste)* to the San Francisco Museum of Modern Art as a gift in Edie’s honor. However, Stein ultimately missed the work so much that she bought the painting back from the museum. It has hung in her home ever since this repurchase in 1986.

4

GERMAINE RICHIER

1902 - 1959

Le Grain

Inscribed with the signature *G. Richier*, numbered 6/6, and stamped with the foundry mark *C. Valsuani Cire Perdue*

Bronze

Height: 57 in.; 144.8 cm

Conceived in 1955.

\$ 700,000-1,000,000

PROVENANCE

Galerie Hervé Odermatt, Paris

Joseph Katz, Pittsburgh (acquired from the above in March 1972)

Thence by descent to the present owner

LITERATURE

Denys Chevalier, "Un Grand Sculpteur: Germaine Richier" in *Prestige Français et Mondanités*, Paris, September, 1956, illustration of another cast p. 60

Barbara Butler, "Paris" in *Arts*, New York, December, 1956, no. 31, illustration of another cast pp. 14-16

Paul Guth, *Encounter with Germaine Richier*, *Yale French Studies*, 1957-58, no. 19-20, illustration of another cast pp. 78-84

Enrico Crispolti, "Germaine Richier" in *I maestri della scultura*, Milan, 1968, no. 65, illustration of another cast pp. 50-52

Michel Conil-Lacoste, "Richier" in *Nouveau dictionnaire de la sculpture moderne*, Paris, 1970, illustration of another cast pp. 262-64

Ionel Jianou, Gérard Xurigura & Aube Lardera, "Germaine Richier" in *La Sculpture moderne*, Paris, 1982, illustration of another cast p. 178

Elisabeth Lebovici, "L'atelier de Germaine Richier vu par Pierre-Olivier Deschamps" in *Beaux-Arts Magazine*, Paris, November 1989, no. 73, illustration of another cast pp. 94-99

Valerie J. Fletcher, *Germaine Richier, A Garden for Art - Outdoor Sculpture at the Hirschhorn Museum*, 1998, illustration of another cast p. 53

Germaine Richier, Sculpture 1934-1959 (exhibition catalogue), Dominique Lévy & Galerie Perrotin, New York, 2014, illustration of another cast in color pp. 106-07

Conceived in 1955, *Le Grain* epitomizes Germaine Richier's existentialist sculpture from the post-war era. A remarkable manifestation of humankind's capacities and instincts for survival, resilience, and redemption, *Le Grain* calls to mind the work of Alberto Giacometti. Richier's similarities with Giacometti are discussed in the exhibition catalogue for her retrospective at the Kunst Museum Bern, "Germaine Richier is heiress to the figurative tradition in sculpture, which she studied intensively as a private pupil of Émile-Antoine Bourdelle in Paris. She pursued, however, a very independent and extremely diversified artistic path, making it difficult still today to classify her work as belonging to a specific style or movement. Her art is associated with the tenets of existentialist philosophy just like Alberto Giacometti's art, who studied together with her at Bourdelle's studio. Indeed, on closer scrutiny, the existential nature of her artworks is apparent in the torn and fissured figures, whose blatant insecurity is inscribed with a wired tension into their very beings" (quoted in *Germaine Richier - Retrospective* (exhibition catalogue), Kunst Museum, Bern, 2014, p. 15).

The present work is numbered 6/6 from an original edition of eleven bronzes numbered 1/6 to 6/6, HC1, HC2, HC3, EA, 0/6. Other versions from this edition reside in the permanent collections of institutions including Musée Picasso, Antibes, Smart Museum of Art at The University of Chicago and the Hirshhorn Museum and Sculpture Garden in Washington D.C.



5

WASSILY KANDINSKY

1866 - 1944

Vert et rouge

Signed with the monogram and dated 40 (lower left); signed with the monogram and inscribed *No 669* (on the reverse)

Mixed media on panel

31½ by 20⅞ in.; 79 by 51.1 cm

Painted in 1940.

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

PROVENANCE

Nina Kandinsky, France (the artist's widow; until at least 1963)

Marguerite & Aimé Maeght, Paris (acquired from the above)

Paule & Adrien Maeght, Paris (acquired from the above)

Galerie Maeght, Paris

Acquired from the above in 1998

EXHIBITED

Paris, Galerie Ren n Drouin, *Kandinsky, Epoque Parisienne, 1934-1944*, 1949, no. 42, illustrated in the catalogue

Bern, Kunsthalle Bern, *Gesamtausstellung Wassily Kandinsky*, 1955, no. 97

Saint-Etienne, Mus e de Saint-Etienne, *Les premi res g n rations 1910-1939*, 1957, no. 14

Paris, Mus e National d'Art Moderne, *Kandinsky, exposition retrospective*, 1963, Supplement, no. 132

Stockholm, Moderna Museet, *Kandinsky*, 1965, no. 64, illustrated in the catalogue

Saint-Paul, Fondation Maeght, *Kandinsky, centenaire 1866-1944*, 1966, no. 105, illustrated in the catalogue

Paris, Galerie Maeght, *Kandinsky, P riode Parisienne, 1934-1944*, 1969, no. 20 (illustrated in color in the *Derri re le Miroir* supplement)

New York, M. Knoedler & Co., *Kandinsky, Parisian Period 1934-1944*, 1969, no. 26, illustrated in the catalogue

Baden-Baden, Staatliche Kunsthalle, *Wassily Kandinsky: Gem lde 1900-1944*, 1970, no. 157, illustrated in the catalogue

Zurich, Galerie Maeght, *Kandinsky*, 1972, no. 63

Paris, Mus e d'Art Moderne de la Ville de Paris, *Hommage de Paris   Kandinsky: la conqu te de l'abstraction, l' poque parisienne*, 1972, no. 47

Tokyo, The Seibu Museum of Art, *Kandinsky*, 1976, no. 37, illustrated in color in the catalogue

Madrid, Fundacion Juan March, *Kandinsky 1923-1944*, 1978, no. 30, illustrated in the catalogue

LITERATURE

Will Grohmann, *Wassily Kandinsky: Life and Work*, London, 1959, illustrated p. 485

Hans K. Roethel & Jean K. Benjamin, *Kandinsky Catalogue Raisonn *, London, 1982, no. 1107, illustrated p. 1001





Above
WASSILY KANDINSKY,
Formes capricieuses,
1937, oil on canvas, The
Solomon R. Guggenheim
Museum, New York

Painted in Paris in 1940, *Vert et rouge* conveys the viewer into the realm of pure aesthetic expression. The exquisite arrangement of the composition's forms and colors represent Kandinsky's final phase of development at a time when the Surrealists dominated the cultural topography and the city of Paris was a hotbed of creative rivalry. Kandinsky had a long association with Paris, which he had first visited in 1889 when he began to exhibit at various galleries. He spent his formative years in 1906-07 on the outskirts in Sèvres with Gabrielle Münter. Throughout the next two decades, Kandinsky kept in contact with the Parisian milieu, and through the mediations of Henri Le Fauconnier, he became acquainted with Matisse, Delaunay and Picasso. As he became internationally recognized and venerated as a key figure of the *Blaue Reiter* and the *Bauhaus*, exhibitions dedicated to his work were held in Paris

in 1929 and 1930. In the last days of 1933, Kandinsky decided to emigrate from an increasingly hostile Germany to France. He and his wife settled at 135 Boulevard de la Seine in Neuilly-sur-Seine, a wealthy, inner suburb of Paris, where he was to live out the remainder of his life.

Discussing the importance and impact of the Parisian pictures, Michael Henry wrote: "The last, Paris canvases thus reveal to the spectator the essence of all paintings and all art, because they disclose its true theme, the mystery of life, and because they define unequivocally the means of achieving that revelation, that is to say these colors and forms which, when the reality of their our subjectivity is lived and experience, are the themselves a part of life. The enigmatic canvases move the viewer to see or rather experience himself or herself: hence the extraordinary emotion they arouse – emotion



Above
 PAUL KLEE,
Reicher Hafen, tempera on
 paper and canvas, 1938,
 Kunstmuseum, Basel

in the strict sense of the term, for now it is a question of nothing other than the eternal movement of the viewer's inner life, his or her innermost and endless being" (M. Henry, "The Mystery of the Last Works" in *Kandinsky*, London, 1993, p. 378).

The serenity of *Vert et rouge* is typical of the late works: the tumultuous energy of the early abstractions completed in Bavaria, such as the monumental *Komposition VII*, has been replaced by a hypnotic grace. This change reflects the shift in Kandinsky's approach to expression but not the reason for it. The primary concern was always purity, the direct conveyance of his emotions through form and color. Kandinsky's work had always been endowed with a wealth of references that sought to illuminate the spiritual dimension in art. During the later years at the Bauhaus and later in Paris, the artist became interested in nature and organic growth, as had his friend Paul Klee,

and like him he introduced anthropomorphic forms that had grown from ideas about zoology and embryology. Kandinsky clipped photographs and diagrams from scientific articles on deep-sea life. The artist's late works, therefore, stepped outside of the more folkloric references that had previously featured his Bavarian period; the castle, rider and mountain have given way to deeper mysteries couched in nature's fundamental elements.

Discussing the artist's last years, his wife, Nina, wrote: "Certainly in his Parisian period Kandinsky is wholly present. We discover there a Kandinsky who remembers everything that during the course of his work he appears to have forgotten only in order to concentrate the essence and to give us, in this dazzling final firework, the ultimate and thrilling images" (N. Kandinsky, *Kandinsky, Parisian Period 1934-1944* (exhibition catalogue), M. Knoedler & Co., New York, 1969, p. 25).

6

HENRY
MOORE

1898 - 1986

Interior Form

Inscribed *MOORE* and numbered 7/7

Bronze

Height: 55½ in.; 141 cm

Conceived in 1951 and cast in 1981.

This work is recorded in the archives of the Henry Moore Foundation.

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

Kasahara Gallery, Osaka (acquired from the artist)

Acquired from the above in 1990

LITERATURE*Henry Moore in Israel, Sculpture, Drawings and Graphics* (exhibition catalogue), Horace Richter Gallery Tel-Aviv University, Israel, 1982, no. 5, illustration of another cast pp.18-19*Henry Moore, 85th Birthday Exhibition* (exhibition catalogue), Marlborough Fine Art, London, 1983, no. 27, illustration of another cast in color p. 56Alan Bowness, ed., *Henry Moore, Complete Sculpture, Sculpture 1949-54*, London, 1986, vol. 2, no. 296a, illustration of another cast p. 35

In the early 1950s Moore executed several versions of the image of two upright forms, one nestled inside the other, the larger shape gently curved around the smaller one, sheltering it from the outside world. Taking one of them – the two-meter high *Upright Internal/External Form* – Moore used the plaster of the internal form, and executed it in a bronze edition as a sculpture in its own right – the present work. The figures are highly abstracted and stylized, yet strongly suggestive of human form, and therefore related to the theme of mother and child, which Moore was intensely exploring since the birth of his daughter in 1946. While the sculptures containing both the internal and external form have an overall oval, more enclosed shape, *Interior Form*, having been liberated from its shelter, reveals a more expressive, angular form.

Deborah Emont-Scott wrote about this motif in Moore's sculptural work: "Moore's initial interest in the internal/external form was realised in a mid-1930s series of drawings of a malangan figure from New Ireland, Oceania. Moore wrote: '... the carvings of New Ireland have, besides their vicious kind of vitality, a unique spatial sense, a bird-in-a-cage form.' Through the decades, Moore turned from the vertical stance of his internal/external forms to renderings of this motif in a horizontal position, which now became a reclining figure. In this highly abstracted sculpture, the internal and external sections look more like a landscape element than a human figure" (D. Mitchinson, ed., *Celebrating Moore: Works from the Collection of The Henry Moore Foundation*, London, 1998, p. 298).

According to the Henry Moore Foundation, *Interior Form* was cast in an edition of seven plus one artist's proof.



7

VILHELM HAMMERSHØI

1864 - 1916

Interior with Woman at Piano, Strandgade 30

Signed with the initials *VH* (lower left)
Oil on canvas
22 by 17⁵/₈ in.; 55.9 by 44.8 cm
Painted in 1901.

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

PROVENANCE

Private Collection, acquired directly from the artist, 1901

Private Collection, Denmark, acquired from the above by descent (sold: Sotheby's,

London, June 20, 1989, lot 93, as *Interior with a Girl at the Clavier*)

Private Collection, New York (acquired at the above sale and sold, Sotheby's, New York, October 13, 1993, lot 184)

Acquired at the above sale

EXHIBITED

Copenhagen, Kunstforeningen, *Vilhelm Hammershøi*, 1916, no. 20 (lent by William Heckscher)

(probably) New York, Adelson Galleries, *Danish Painting at the Turn of the Century*, May 10 – June 29, 1991

London, Royal Academy, *Hammershøi*, June 24-September 7, 2008, cat. 32, illustrated in the catalogue

Tokyo, The National Museum of Western Art, *Hammershøi*, September 30-December 7, 2008, cat. 32, illustrated in the catalogue

Munich, Kunsthalle der Hypo-Kulturstiftung, *Hammershøi und Europa. Ein Dänischer Künstler um 1900*, 2012, no. 65, illustrated in the catalogue

LITERATURE

Alfred Bramsen & Sophus Michaëlis, *Vilhelm Hammershøi, Kunstneren og hans værk*, Copenhagen & Christiania, 1918, no. 228, p. 99 (titled *Stue*)

Poul Vad, *Hammershøi. Værk og liv*, Copenhagen, 1988, pp. 179 & 454, illustrated p. 188

Poul Vad, *Vilhelm Hammershøi and Danish Art at the Turn of the Century*, trans. Kenneth Tindall, New Haven and London, 1992, pl. 114, pp. 178 & 545, illustrated in black and white p. 179

Susanne Meyer-Abich, *Vilhelm Hammershøi: Das malerische Werk*, PhD thesis, Ruhr-Universität, Bochum, 1996, no. 197

Felix Kramer, Naoki Sato and Anne-Brigitte Fonsmark, *Hammershøi* (exhibition catalogue), London, 2008, cat. 32, pp. 94 & 149, illustrated in color p.94

"Vilhelm Hammershøi at the Royal Academy: the poetry of silence" in *The Guardian*, London, June 25, 2008, illustrated in color

Tom Lubbock, "Vilhelm Hammershøi's show at the Royal Academy proves he should have been better known" in *The Independent*, London, July 20, 2008, illustrated in color

Rachel Sloan, "Exhibition Reviews, Vilhelm Hammershøi, London and Tokyo" in *Burlington Magazine*, September 2008, no. 51, p. 624, illustrated, and illustrated in color on the front cover

Astrid Stauffer, "Das simultane Projekt/ The simultaneous Project" in *Stauffer & Hasler architekten/ Architects: Methoden/ Methods*, Zurich, 2009, vol. 2, illustrated in color p. 16

Royal Academy Education Department, "Picture in Focus," London, 2012, <https://www.royalacademy.org.uk/>.

"Hubert Burda Media-Intranet," June 11, 2012, illustrated

"München Nordlicht" in *Stern*, June 14, 2012, illustrated

"Hammershøi und Europa" in *Magazin Deutschland*, June 15, 2012, illustrated

"Hammershøi & Europe" in *International Art Exhibitions 2012*, June 15, 2012, illustrated

Kasper Monrad et al., *Hammershøi & Europe* (exhibition catalogue) Munich, London & New York, 2012, pp. 86 & 239; illustrated in color p. 88

Kia Vahlanti, "Idas Welt" in *Süddeutsche Zeitung*, Munich, June 15, 2012, illustrated

Simone Dattenberger, "In der Ruhe liegt die Kraft" in *Oberbayerisches Volksblatt*, June 15, 2012, p. 199, illustrated

Alexander Altmann, "Weltabgeschiedenheit im weichen Silberglanz" in *Nürnberger Nachrichten*, June 18, 2012, illustrated

Christian Schröder, "Meine Wohnung, meine Bühne" in *Der Tagesspiegel*, June 20, 2012, illustrated

Lena Grundhuber, "Die Falte im Tischtuch" in *Südwest Presse*, June 28, 2012, illustrated

"Was passt zu... Vilhelm Hammershøi" in *Weltkunst*, June 2012, illustrated

"Dänischer Vermeer" in *Hallo Münchener Kunst- und Kulturwelt*, June-July 2012, illustrated

"Hammershøi und Europa" in *Mundus Münchner Kunst- und Kulturwelt*, June-July 2012, illustrated

"Verlosung von Eintrittskarten für die Ausstellung 'Hammershøi und Europa'" in *Goethe Institut-Intranet*, July 10, 2012, illustrated

Birgit Kölgen, "Dieser moderne nordische Vermeer" in *Schwäbische Zeitung*, July 31, 2012, illustrated

Karl Prestele, "Die Lyrik der absoluten Ruhe" in *Bayerische Staatszeitung*, August 17, 2012, illustrated *Bild*, August 20, 2012, illustrated

"Maller der Stille" *SJ Das Ausstellungs Magazin*, August 2012, illustrated

"Vystava: Snovy sever v Mnichove" in *Marianne*, August 2012, illustrated

"Munchner Kunstherbst" in *Kunsttermine*, August-October, 2012, illustrated

Hypo Vereinbank, "Vilhelm Hammershøi, ein dänischer Künstler um 1900," illustrated

"Ausstellung über Hammershøi" in *Straubinger Tagblatt*, September 8, 2012, illustrated

Bridget Alsdorf, "Hammershøi's Either/Or," *Critical Inquiry*, Chicago, 2016, vol. 42, no. 2, p. 271-75, illustrated in black and white p. 273

At Home with Hammershøi (exhibition catalogue), Ordrupgaard, Copenhagen, 2016, cited p. 56 & illustrated p. 58





Painted in 1901, *Interior with Woman at Piano, Strandgade 30* is an elegant and introspective meditation from Vilhelm Hammershøi's most accomplished period. Along with his most enigmatic paintings, the present work is distinguished by its refined palette of chromatic greys, spare compositional elements, and a mesmeric psychological complexity. While Hammershøi has often been viewed as an isolated figure within the field of Danish and European Art, his paintings maintain a clear dialogue with those of James McNeil Whistler, Edvard Munch, and Fernand Khnopff, and a resonance can be felt in the works of Giorgio Morandi and Gerhard Richter.

While Hammershøi's artistic ancestry is rooted in the formal traditions of the Dutch Golden Age, and Johannes Vermeer in particular, his approach to established genres of painting is soft, stoic and wholly original. Beginning with portraiture, he caused a sensation with his first submission to the Danish Royal Academy in 1885, *Portrait of a Young Woman, The Artist's Sister, Anna*. The work was overlooked by the jury for the Neuhausen Prize and prompted a furious backlash from fellow artists who felt that his contribution merited greater recognition. The composition is spare and balanced, hinting at the early influence of Whistler (whose works he knew well and whom he tried,

Above
 Photograph of Anna
 Hammershøi in the home
 of Vilhelm Hammershøi's
 parents, circa 1890

Opposite left
 JOHANNES VERMEER,
The Art of Painting,
 1665-68, oil on canvas,
 Kunsthistorisches
 Museum, Vienna

Opposite right
 JOHANNES VERMEER,
The Music Lesson, 1662-
 65, oil on canvas, Royal
 Collection, London



unsuccessfully, to meet), with an outline of a door behind the seated figure staring blankly at something out of view. The palette is dominated by the artist's trademark hues of atmospheric greys, white, brown and inky black. The title suggests that the work was intended as a portrait, but there are no indicators of the sitter's character, disposition, social status or other narrative typical of the period's genre scenes. It can be argued that Hammershøi had stepped away from Naturalism and introduced Danish Art to the Symbolist tides to come, and that this painting provided the thematic foundation for the rest of the artist's career: the depiction of the solitary figure, isolated in her own world.

Finding expression in the occasional landscape or city street scene, as well as other portraits, Hammershøi's almost spiritual interest in isolation is most powerfully and consistently articulated in his iconic interiors. These were almost always painted in his own home and frequently devoid of any human presence, except for an occasional female figure, usually seen from behind. The artist and his wife moved into their apartment at

Strandgade 30 in 1898, where they had the walls painted a cool grey, which would better absorb and reflect the distinct Nordic light that he sought to capture, and the woodwork a stark white, used brilliantly as a framing device in his compositions. It is here that he painted what are considered to be his most important interior paintings, including the present work. A contemporary critic wrote in 1907 that "...Hammershøi, of all the Danish painters the most still and silent, the master of few and muted colors, is living over in the oldest Christianshavn in an ancient two-story dilapidated court, whose half-timbered warehouses sway in and out where the side's subsiding walls must be braced with heavy timbers. He paints in a large gray room so deep that its inner recesses, the winter sunshine notwithstanding, remain in subdued twilight. And the only sound is a robin's fluttering about on the old mahogany furniture" (P. Vad, *Hammershøi. Værk og liv*, Copenhagen, 1988, p. 400).

In each painting, Hammershøi punctuates the stage with pieces from his collections of dark wood furniture, ceramics, paintings,

musical instruments and other objects. Chairs, lamps, bowls and framed pictures reappear in countless configurations, and through their deliberate and meticulous arrangement he adapts the conventions of classical still life painting. To this end, the women in his paintings become another element of the still life, a carefully composed form reflecting the light of an unseen source.

Although the home is his own and the figure is his wife, Ida, *Interior with Woman at Piano, Strandgade 30* dodges intimacy in favor of distance, reaching for universality over specificity. Hammershøi was an exceedingly quiet and withdrawn man with very few friends but many admirers, including Rainer Maria Rilke and Sergei Diaghilev. He did not leave any journals or essays to contextualize his art or process, but in a rare interview from 1907 he explained his preference in developing compositional structure: "What makes me choose a motif are ... the lines, what I like to call the architectonic attitude in the picture. And then the light, naturally. Naturally it also has a great deal to say, but what means practically the most for me is the lines" (*ibid*,



Left
EDVARD MUNCH,
Night in St. Cloud,
1890, oil on canvas,
Nasjonalmuseet, Oslo

Opposite
Detail of the present work

p. 400). The compositional strength of the present work is grounded in its decisive use of horizontal and vertical lines. The top of the piano and wainscoting bisects the work in half; the gradient field of cool tonal greys recede and the warm whites of the linen-covered table top is pushed into the space occupied by the viewer. The right angles of the picture frames are balanced by the ellipses of the dishes, while the irregular forms of the oil lamp and piano's turned legs are squared by the hard lines of woodwork extending out of the composition. Even though the work has a graphic flatness, Hammershøi expertly and effortlessly conveys texture: a creased linen tablecloth, the cold and rigid density of ceramics, and the soft mound of butter. His reduction of the objects to their barest elements anticipates the introspective still lifes of Morandi, who shares a capacity for lending gravity to an otherwise muted subject.

In addition to these drawn elements, these are paintings of light and tonality, and the effect is almost photographic. Just as Vermeer may have employed a camera obscura in *The Art of Painting*, Hammershøi used

photography to expand his sense of pictorial space, light and time, leaving an impression that is both modern and timeless. As Poul Vad wrote, "photography is one of the phenomena that defines modernity. Undoubtedly the photographic aspect of Hammershøi's paintings holds some of the explanation of why this artist, who was so very bound by tradition, painted paintings that nevertheless belong under the mantle of modernity and still have a modern feel to this day" (*Hammershøi und Europa. Ein Dänischer Künstler um 1900* (exhibition catalogue), Kunsthalle der Hypo-Kulturstiftung, Munich, 2012, p. 201).

Although the formal qualities of their art and their personal dispositions were very distinct, Hammershøi and his Norwegian contemporary, Edward Munch, explored existential themes that run parallel. The two artists met in 1888 (and likely again in 1891) through the Danish painter Johan Rohlde, a mutual friend, who was holding a small studio exhibition of works that had been refused by the Academy from a handful of artists, including Hammershøi. Soon after, in his canvas *Night in Saint Cloud* (1890, National

Museum, Oslo, Norway), Munch employed a similarly monochromatic palette to render the motif that obsessed his fellow Scandinavian for his entire career, the introspective device of the figure in isolation at a window (the figure is thought to be the Danish poet, Emanuel Goldstein). Later, in the catalogue for his 1929 exhibition at Blomqvist Fine Art, Munch published excerpts from his diaries, 1889-1929, including what became known as his "artistic manifesto" dated to St. Cloud, 1889: "The subjects of painting will no longer be interiors, with people reading and women knitting. They will be living, breathing people who feel and love and suffer. People will understand what is sacred in these things and doff their hats as in a church." Through his embrace of ambiguity, Hammershøi avoids the anecdotal aspects of interior scenes that Munch rails against, reaching a universal emotional density that is deeply felt.

Hammershøi work has recently been the subject of numerous retrospective exhibitions in Europe, Asia and America, prompting overdue recognition of one of Denmark's most innovative and celebrated artists.



8

MARC CHAGALL

1887 - 1985

Les Amoureux

Signed *Marc Chagall* and dated 928 (lower right)
Oil on canvas
46 $\frac{1}{8}$ by 35 $\frac{5}{8}$ in.; 117.3 by 90.5 cm
Painted in 1928.

The authenticity of this work has kindly been confirmed by the Comité Chagall.

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

PROVENANCE

Bernheim Jeune & Cie, Paris (acquired from the artist)
Private Collection (acquired from the above on October 27, 1928)
Thence by descent

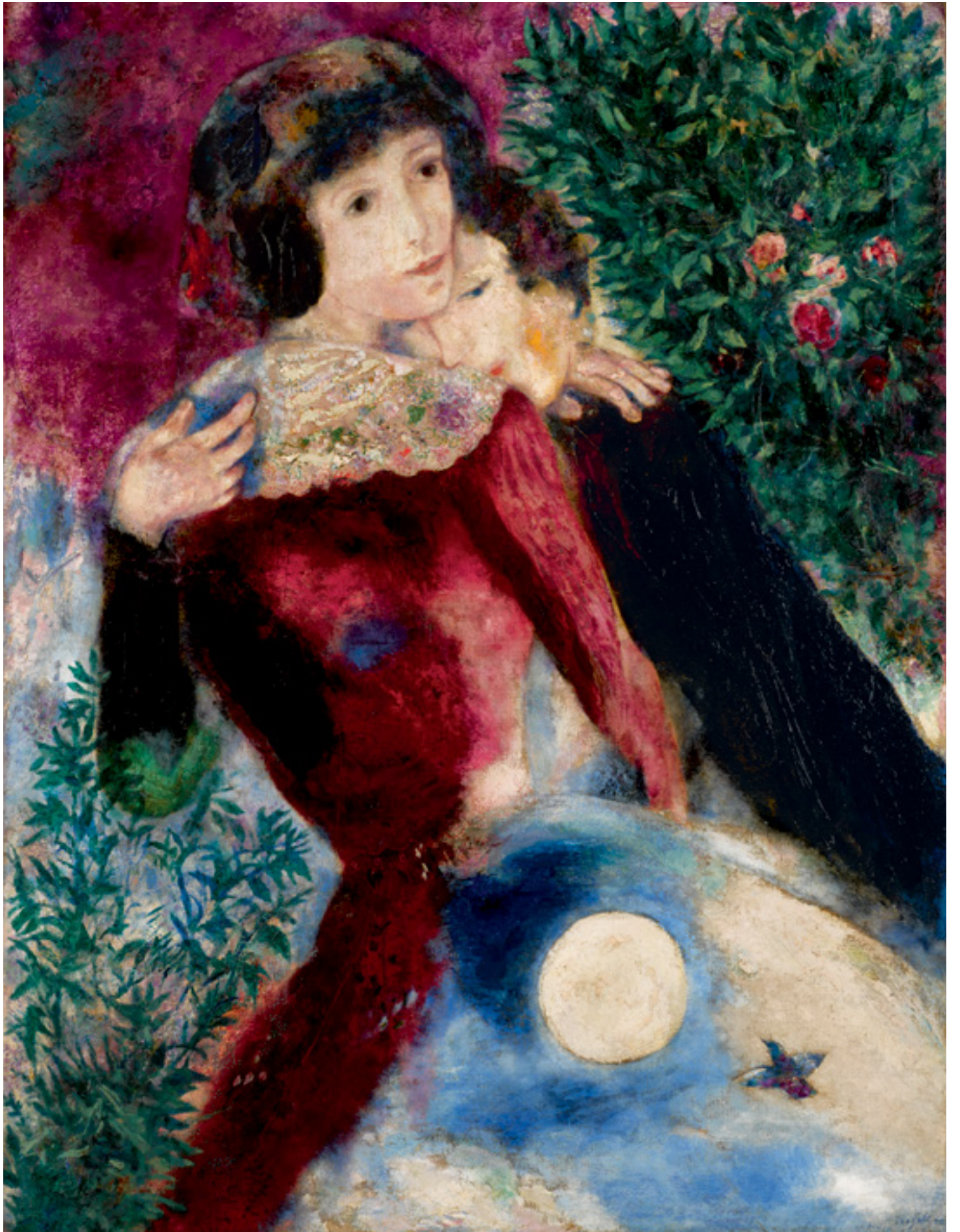
EXHIBITED

Basel, Kunsthalle, *Marc Chagall*, 1933, no. 60

LITERATURE

Franz Meyer, *Marc Chagall: Life and Work*, New York, 1963, p. 743, illustrated p. 362

André Pieyre de Mandiargues, *Chagall*, Paris, 1974, illustrated p. 56





Above
Marc and Bella Chagall in
Paris in 1934



Above
 MARC CHAGALL,
L'Anniversaire, 1915, oil on
 cardboard, The Museum of
 Modern Art, New York

Les Amoureux is one of the greatest masterpieces of Chagall's oeuvre, depicting the loves of his life: his childhood sweetheart Bella Rosenfeld and France, the country he made his home after the Russian Revolution. Entwined together in the night sky, surrounded by verdant, flowering bushes and a bird soaring through the clouds, the lovers fully evoke the devotion and tenderness so present in Chagall and Bella's relationship. Writing about meeting Bella for the first time Chagall describes his certainty "Her silence is mine. Her eyes, mine. I feel she has known me always, my childhood, my present life, my future; as if she were watching over me, divining my innermost being, though this is the first time I have seen her. I know this is she, my wife. Her pale coloring, her eyes. How big and round and black they are! They are my eyes, my soul" (quoted in J. Baal-Teshuva, ed., *Chagall, A Retrospective*, New York, 1995, pp. 58-59).

The present work was executed during Chagall's second period in France, where he returned in 1923 and remained until his move to the United States during the Second World War. During Chagall's years in France, his subjects were divided between those inspired by his adopted country and those reminiscent of his native Russia, with the two often combined in his phantasmagorical compositions. Chagall had first arrived in France in the summer of 1910 at the age of 23. Within his first two days in Paris, he visited the *Salon des Indépendants* and there he saw the work of a panoply of contemporary artists, including the Fauves and the Cubists. Paintings by Derain, Léger, Matisse and Picasso hung alongside the vibrant Orphist canvases of Robert Delaunay, who was to become the mentor of Paul Klee, August Macke, and Chagall himself. Very soon he had moved into lodgings in the legendary





Above left
 AMEDEO MODIGLIANI,
Jacques et Berthe Lipchitz,
 1916, oil on canvas, Art
 Institute of Chicago,
 Chicago

Above right
 MARC CHAGALL,
Les Amoureux, 1913-14,
 oil on canvas, The
 Metropolitan Museum of
 Art, New York

Opposite
 Detail of the present work

block of studios known as *La Rûche* on the rue Vaugirard in Montparnasse, a building famed for its lively bohemian atmosphere and its cosmopolitan array of inhabitants. Chagall lodged in the room next to Modigliani; Soutine also lived in the building during this time. The poets Apollinaire, Blaise Cendrars and Canudo frequently visited. In this milieu of spontaneity and rich cultural exchange, Chagall began his first period of painting in Paris.

Shortly before his first departure from Russia, Chagall met Bella Rosenfeld; they would be engaged within a year. During his four years in Paris, they corresponded frequently and his homesickness for Russia was enmeshed in his desire for his distant fiancée. After travelling to Berlin in mid-1914 for an exhibition of his works, Chagall travelled on to Vitebsk for what was to be a three-month visit, however the outbreak of World War I and the ensuing revolution

in Russia would keep Chagall away from Paris for almost a decade. While unable to leave Russia, these years would prove to be some of the most important of Chagall's life. Shortly after his return to Vitebsk, he and Bella would marry and, a year later, their only child, a daughter named Ida, was born. Moving primarily between Vitebsk and Petrograd (St. Petersburg) during these years, Chagall's painting would continue to undergo remarkable transformations.

Another work entitled *Les Amoureux*, painted in 1913-14 during his first sojourn to Paris, also depicts an embracing couple. The male and female figure are heavily abstracted and placed in an interior with a view out over a village, likely a depiction of Vitebsk. Even at this early date foliage and blossoms, as well as a small bird, make their way into the canvas and surround the lovers placed in the center of the composition. After

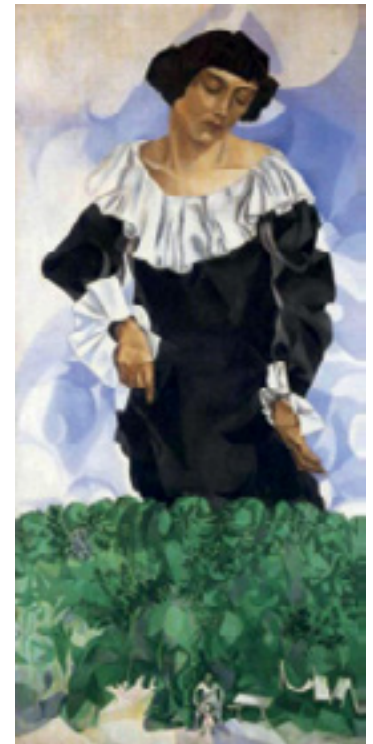


Above
Bella Chagall posing in
1925 for a double portrait
in Chagall's studio, Avenue
d'Orléans, Paris

Chagall's return to Russia and his marriage to Bella, paintings depicting the couple dominated his work. In 1916-17 he created four oils of the two embracing on abstracted backgrounds: *Amoureux en rose*, *Amoureux en vert*, *Les Amoureux* (on a blue background) and *Amoureux en gris*, followed in 1917 by a monumental depiction of Bella, *Bella à col blanc*, looking out over a forest where Chagall and Ida stand in miniature in the foreground.

It was in these years that the couple in flight – a trope that would become recognized as one of the artist's prime pictorial devices in later years – became firmly established.

Au-dessus de la ville, *La Promenade* and *L'Anniversaire* all feature the Chagalls floating above the pull of gravity with idealized views of their village, environs and home respectively as backdrop. *L'Anniversaire*, first painted in 1915, was recreated by the artist in 1923 in a closely related canvas. Bella recalled the scene in later years, evoked by her appearance at Chagall's apartment on his birthday. When he saw her he demanded that she stand still and, as she recounts, he began to paint: "But what shall I do with the flowers? I cannot stay standing on the same spot. I want to put them in water or they will fade. But I



Above left
MARC CHAGALL,
Au-dessus de la ville, 1914-
18, oil on canvas, The State
Tretlakov Gallery, Moscow

Above right
MARC CHAGALL,
Bella à col blanc, 1917, oil
on linen, Centre Georges
Pompidou, Paris

soon forget them. You throw yourself upon the canvas which trembles under your hand. You snatch the brushes and squeeze out the paint—red, blue, white, black. You drag me into the stream of colors. Suddenly you lift me off the ground and push with your foot as if you feel too cramped in the little room. You leap, stretch out at full length, and fly up to the ceiling. Your head is turned to me. I listen to the melody of your soft, deep voice. I can even hear the song in your eyes. And together we rise to the ceiling of the gaily decked room and fly away. We reach the window and want to pass through. Through the window, clouds and blue sky beckon us. The walls, hung with my colored shawls, flutter about us and make our heads swim. Fields of flowers, houses, roofs, churches, swim beneath us” (B. Chagall, *Di ershte bagegenish*, New York, 1947; translated in I. Chagall, *Lumières allumées*, Paris, 1973, pp. 258-59).

On the first day of September in 1923, Chagall, Bella and Ida arrived in Paris. France would remain their home until World War II forced them to flee to the United States in 1941. These years in France were

particularly fruitful for Chagall. He had been gone for nine years and when he arrived in Paris he found a new equilibrium of mind, a peaceful atmosphere and an audience. Many of his former friends believed he had disappeared in the Russian Revolution (his old studio was badly looted as a result). Among those welcoming him back were the young Surrealists, and Chagall in turn was pleasantly surprised to find that they stood for a changing attitude towards the sort of dream-like poetic painting he had pioneered many years before. “Chagall’s return to Paris coincided with the emergence of the Surrealist movement in art and literature, led by the poet André Breton. The Surrealists heralded Chagall as a prophetic synthesizer of poem and image and a pioneering explorer of the antirational realms of dream, fantasy, and imagination. Chagall was flattered by this lionization and initially subscribed to the surrealist program. However, he quickly broke with that movement, repudiating its doctrines as excessively literary and antithetical to art as he understood it” (A. Kagan, *Marc Chagall*, New York, 1989, pp. 53-56). Turning down the invitation to



Above
RENÉ MAGRITTE,
Le Retour, 1940, oil on
canvas, Musées Royaux
des Beaux-Arts de
Belgique, Brussels

join their ranks he instead concentrated on a major commission he had received from Ambroise Vollard to illustrate Gogol's *Dead Souls*. Regardless of his lack of participation in the Surrealist group his influence can be seen throughout their work from ambiguous space to collections of objects. The moon and sky of the present work draw strong ties to René Magritte's compositions of later years.

With his great love with him in France, Chagall was able to fully enjoy his adopted country. Andrew Kagan comments on the sweetness of this time for the artist writing: "This was a period [the mid-to-late 1920s] of unrivaled happiness and contentment for Chagall. He and Bella were able to discover the joys of traveling throughout France, where the artist fell in love with the varied landscapes and the distinctive effects of light. These journeys yielded

works with a brilliant new illumination and an unprecedented airiness...There also appeared paintings of intense color and lyric forms, such as *Lovers with Flowers*, which express the renewed spirit of romance and youthfulness that he and Bella found in their pleasant new circumstances" (*ibid.*, p. 53). In *Les Amoureux*, Chagall's love of his new country is embodied in the incorporation of the colors of the French flag in Bella's dress. The nipped-in waist of her garment is punctuated with small red dots, and beneath the darker ruby color of her skirt, a delicate filigree of organic shapes is visible. Just to the left, glimpsed through the greenery, a ghostly shadow of a village peers through the leaves. The tenderness of the couple's embrace and the ambiguity of the space they are placed in – appearing to float through the night sky – draw together the best



Above
 MARC CHAGALL,
La Promenade, 1917-18,
 oil on canvas, The State
 Russian Museum, Saint
 Petersburg

qualities of his work. All of the portraits of he and Bella together during their time in Russia were now imbued with a peace and tenderness in this new stage of their life together.

That happiness is the central theme here. The dream-like space in which the scene is set echoes the way the artist spoke of Bella and France: “I had only to open my bedroom window, and blue air, love and flowers flooded in” (quoted in J. Leymarie, *Marc Chagall* (exhibition catalogue), Grand Palais, Paris, 1969). The association between lovers and flowers, which is another recurring image in his work, took on a new significance around 1924, when Chagall discovered the beauty of the landscape in the Seine valley, which he explored with his friends Robert and Sonia Delaunay on the long walks they took together,

and the profusion of the flowers in the South of France which he visited that year. André Breton discussed the ephemeral nature of Chagall’s painting stating: “No work was ever so resolutely magical: its splendid prismatic colors sweep away and transfigure the torment of today and at the same time preserve the age old spirit of ingenuity in expressing everything which proclaims the pleasure principle: flowers an expression of love” (reproduced in J. Baal-Teshuva, ed., *Op. Cit.*, New York, 1995, p. 153).

Les Amoureux has distinguished provenance. The legendary Parisian gallery Bernheim Jeune & Cie acquired this work from the artist the year it was painted and, also in 1928, a private collector purchased the work from the gallery. *Les Amoureux* has remained in the same family’s collection since that time.

Magnificent Gestures

MASTERWORKS FROM THE DIAMONSTEIN-SPIELVOGEL COLLECTION FULL PROCEEDS TO BENEFIT A NOT-FOR-PROFIT CHARITABLE FOUNDATION



Drawings and works on paper are the most spontaneous and essential of all artworks, often underpinning everything that an artist subsequently applies to other media. And yet, it is extremely rare for collectors to engage so totally with the creative process by focusing their attention on this medium. Barbaralee Diamonstein-Spielvogel and Ambassador Carl Spielvogel have meticulously built an unprecedented collection, which offers unique insight into the creative spirit and personality of an impressive array of artists working across the 20th and 21st centuries.

From intensely-worked pastels, watercolors and gouaches to the most elemental pen and ink or charcoal drawings, the Diamonstein-Spielvogel Collection celebrates the primacy of works on paper, with a strict emphasis on the highest quality and rarity throughout. Together, these works highlight the diverse contributions made to the medium by artists ranging from Edgar Degas, Henri Matisse, Georges Braque and Joan Miró to Jackson Pollock, Barnett Newman, Mark Rothko, Cy Twombly, Roy Lichtenstein and Lucian Freud. The collection is distinguished further by the incredible depth in which the Spielvogels collected a number of artists: seven works by Jasper Johns capture many of his signature images and techniques such as the American flag and numbers, while five pieces bookend Pablo Picasso's career from 1901 to 1971 and depict multiple of his muses.

Regarding the collection, Barbaralee Diamonstein-Spielvogel has said, "Works on paper are the most profound expression of the artist's intent, I believe. There are many parallels between the visual and literary arts, well beyond their shared use of the medium – both pursue the elusive, and require discipline and astute thinking in order to successfully articulate the author's intent. We have enjoyed years of undiluted pleasure living with this collection because of the singular artistic abilities of the artists represented. Consistent with our long-held view that we are, each of us, temporary custodians of all we possess, we must treat stewardship with great care. It is our hope that future collectors will experience genuine delight from the works presented, and that through the Diamonstein-Spielvogel Foundation, the artists represented will derive great satisfaction from the fact that many others will benefit for many years to come from the future exchange of ideas, staunch adherence to intellectual and cultural excellence, and a healthy disregard for the impossible."

As a writer and scholar at heart, who has been in dialogue for decades with many of the artists represented, it is fitting that Barbaralee Diamonstein-Spielvogel is so drawn to paper as an artifact of process. The true diversity of drawing is illustrated throughout the collection, with each artist approaching their work with different objectives – whether working through details for larger compositions, making studies for paintings, or creating complete compositions in their own right. The consistent high quality across the collection is unparalleled, which is a testament to the Spielvogel's passion, scholarship and sophistication.



Throughout her career, Barbaralee Diamonstein-Spielvogel has served as a leading voice on some of the defining urban issues of our time, including the preservation of the historic built environment of our country. She serves as a model for civic and cultural engagement, having demonstrated unparalleled commitment to the arts, architecture, design and public policy through numerous roles including: White House Staff Assistant, the first Director of Cultural Affairs in New York City, the first woman Vice Chair of the U.S. Commission of Fine Arts in its 109-year history, the longest-serving New York City Landmarks Preservation Commissioner, the current Chair of the New York State Council on the Arts, and Commissioner of the American Battle Monuments Commission. A steadfast champion of many cultural and historical organizations, she has received countless awards, holds four honorary doctoral degrees, has authored 23 books, and served as the curator of eight international traveling museum exhibitions.

Ambassador Carl Spielvogel is a board member of iconic institutions including the Metropolitan Museum of Art (chair of the widely-emulated Business Committee), Lincoln Center for the Performing Arts, the Philharmonic Symphony Society of New York, and the Asia Society. His remarkable career includes Founder/Chairman/CEO of the advertising firm of Backer & Spielvogel, which became Backer Spielvogel Bates Worldwide, one of the world's largest marketing and advertising communications companies, operating in 55 countries. Currently, he is Chairman and CEO of Carl Spielvogel Associates, an international investment, management and marketing company and serves on the board of Apollo Investment, Inc. Ambassador Spielvogel was a founding director of the U.S. Broadcasting Board of Governors, named to the position in 1995 by President William J. Clinton, who also appointed him Ambassador to the Slovak Republic in 1999. In 2008, Ambassador Spielvogel was named to the board of trustees and Executive Committee of the State University of New York (SUNY) – the largest state university system in the United States.

Full proceeds from the sale of works from the Diamonstein-Spielvogel Collection will benefit a charitable foundation of the same name, which was established to support causes that the Spielvogels have actively championed throughout their lives, including: neuroscience, educational reform & innovation, and cultural projects including those relating to American history and public policy.

Lisa Dennison

Chairman, Americas

Magnificent Gestures

MASTERWORKS FROM
THE DIAMONSTEIN-SPIELVOGEL COLLECTION
FULL PROCEEDS TO BENEFIT
A NOT-FOR-PROFIT CHARITABLE FOUNDATION

9 ◦ GEORGES BRAQUE

1882 - 1963

Guéridon jaune, avec clarinette, partition et guitare

Signed with initials G.B. (lower left)
Gouache and pencil on gessoed board
6½ by 10 in.; 16.5 by 25.4 cm
Executed *circa* 1918-21.

\$ 150,000-250,000

PROVENANCE

Sam Salz, New York
Mary & Leigh B. Block, Chicago (acquired from the above in the 1950s)
Private Collection, New York
Galerie Kornfeld, Bern, June 25, 1993, lot 16
John & Paul Herring, New York
Acquired from the above

EXHIBITED

Washington D.C., National Gallery of Art & Los Angeles, Los Angeles County Museum of Art, *100 European Paintings and Drawings from the Collection of Mr. and Mrs. Leigh B. Block*, 1967, no. 96, illustrated in the catalogue (dated 1918 and with gouache as the only medium)

New York, The Pierpont Morgan Library, *New York Collects: Drawings and Watercolors, 1900-1950*, 1999, no. 26, illustrated in color in the catalogue (dated 1921)



Magnificent Gestures

MASTERWORKS FROM
THE DIAMONSTEIN-SPIELVOGEL COLLECTION
FULL PROCEEDS TO BENEFIT
A NOT-FOR-PROFIT CHARITABLE FOUNDATION



In 1915 Braque was severely wounded at the front by an exploding shell. After a long recovery, he returned in 1917 to his old studio at the Hôtel Roma in Paris. His association with Picasso had ended and he now began to paint in his earlier synthetic Cubist idiom but with bolder, looser, more colorful and tactile forms. He again concentrated on still life subjects, but portrayed the objects more clearly than before to correspond with their natural appearances. The objects in this gouache are the familiar guitar, oboe, grapes and musical sheet assembled on a small table and executed in shades of browns, oranges, greens and blue with a faux marbled plane in the background reminiscent of the artist's use of *faux bois* effects in his earlier cubist collage works.

Instruments and sheet music first appeared in Braque's works during his pivotal early Cubist years. Words and text were first included in Braque's work in 1909 and would, throughout these groundbreaking years, take the form of a newspaper titles, wine labels or musical associations. His usage of text would recur in still lifes and interiors throughout the following decades. Here the word *Solo* is prominently featured in the center of the composition, with sheet music, instruments and grapes filling the still life table-top. Braque himself was musical, classically trained in the violin, flute and even the accordion. "He is reported to have been a good musician, a singer with a pleasant voice, and an accomplished, enthusiastic dancer...."

Above
GEORGES BRAQUE,
Nature morte cubiste,
1921, gouache on paper,
Private Collection



Above
 GEORGES BRAQUE,
Le Duo, 1937, oil on
 canvas, Centre Georges
 Pompidou, Paris

Daniel-Henry Kahnweiler, remembered that he boasted of being able to ‘play Beethoven symphonies on the accordion’ (K. Wilkin, *Georges Braque*, New York, 1991, p. 8). Several of his close friends, including Erik Satie and Georges Auric, were prominent composers; Claude Debussy, whose sheet music is visible in *Le Duo*, now at the Centre Georges Pompidou, was a great admirer of Braque and his work while Braque.

The present work is related to a partnership between Braque and Satie centered around music and visual perception: “This still life [the present work] is associated with Braque’s collaboration with Erik Satie on the published score of the composer’s *La Piège de Méduse* (1921), which included several

related woodcut illustration by the artist.... another gouache in the shape of an oval and done on board... shows the same group of objects as in the present drawing in roughly the same still-life arrangement. Although that oval composition has been tentatively dated 1925 because of a later inscription on the drawing, both still lifes were most likely done at the time of Braque’s collaboration with Satie in 1921” (*New York Collects, Op. cit.*, p. 82). Braque and Satie both hailed from Normandy. Originally introduced by Pablo Picasso and Sergei Diaghilev, they shared a close relationship and, outside of their 1921 collaboration, Satie’s musical scores found their way into Braque’s paintings for years afterwards.

10 ◦ FERNAND LÉGER

1881 - 1955

Étude pour “Le Movement à billes”

Signed with initials *F.L.* and dated 26 (lower right)
Gouache and ink on paper
12³/₈ by 15⁷/₈ in.; 31.5 by 40.2 cm
Executed in 1926.

\$ 300,000-500,000

PROVENANCE

Galerie Vavin (Max Eichenberger), Paris

Private Collection (by descent from the above
and sold: Sotheby's, London, July 1, 1987, lot 507)

Galerie Krugier et Cie., Geneva (acquired at the
above sale)

Acquired from the above

EXHIBITED

Saint-Paul-de-Vence, Fondation Maeght, *Fernand
Léger Rétrospective*, 1988, no. 132, illustrated in
color in the catalogue

Munich, Kunsthalle, *Fernand Léger*, 1988-89,
no. 83

The technological achievements of modern urban life fascinated Léger. Producing “mechanical” paintings as early as 1914, he drew influence from avant-garde movements including the Italian Futurists – the group which unabashedly embraced the dominance of speed, machinery and efficiency in 20th century life. Raised in a working class family and part of the war effort himself, Léger painted the planes, weapons and factories that dominated his surroundings during the war years.

Following World War I, Léger became close with Amedée Ozenfant and Le Corbusier, both key proponents of Purism. Characterized by simple and pure geometric forms, Purism exemplified the post-war return to a more traditional style under the “call to order” that rejected the style of Cubists, Futurists, and other pre-war movements. Ozenfant and Le Corbusier suggested that a new art was needed in response to what they saw as growing artistic excess and the chaos of the war, advocating a rigorous, precise, pure art attuned to the science and industry that permeated modern life. Works like *Accordéon, carafe et cafetière* by Le Corbusier exemplify this aesthetic in their orderly combining of pure, geometric forms. Although ambivalent at times, Léger’s embrace of Purism was visually strong, causing the art historian Robert Buck to state that: “It is in his still lifes and mural compositions of 1924-26 that Léger comes closest to Purism” (quoted in *Fernand Léger* (exhibition catalogue), Albright-Knox Art Gallery, Buffalo; Musée des Beaux-Arts de Montreal, Montreal & Dallas Museum of Fine Arts, Dallas, 1982, p. 23). These years characterized Léger’s mature Purist style, in which boldly colored shapes and machine iconography dominated his oeuvre.

Étude pour “Le Movement à billes” is a classic example of Léger’s ability to express the mechanical world through the visual language of Purism. A gouache study for a painting in the permanent collection of the Kunstmuseum Basel, *Étude pour “Le Movement à billes”* is titled after the factory-made ball bearing depicted among other machine parts in the image. A simple but crucial device in many modern machines, ball bearings are symbolic of Léger’s humble belief in the power of the machine. Opining on this subject, Léger stated: “These new means have given us a new mentality. We want to see clearly, we want to understand mechanisms, functions, motors, down to their subtlest details. Composite wholes are no longer enough for us - we want to feel and grasp the details of those wholes - and we realize that these details, these fragments, if seen in isolation, have a complete and particular life of their own” (quoted in *Fernand Léger: The Later Years* (exhibition catalogue), Whitechapel Art Gallery, London & Staatsgalerie Stuttgart, Stuttgart, 1987, p. 31).



FERNAND LÉGER, *Nature morte (Le Mouvement à billes)*,
1926, oil on canvas, Kunstmuseum Basel, Basel



1906

11 ◦ HENRI MATISSE

1869 - 1954

Portrait de femme

Signed *Henri Matisse* and dated 8/43 (lower left)
Charcoal and *estompe* on paper
15¾ by 12 in.; 40 by 30.4 cm
Executed in 1943.

\$ 500,000-700,000

PROVENANCE

Pierre Matisse, New York

Private Collection, United States (acquired from the above in February 1963)

Galerie Jan Krugier, Geneva (acquired from the above)

Waddington Galleries, London (acquired from the above in 1982)

Jan Krugier Gallery, New York (acquired from the above in 1988)

EXHIBITED

Geneva, Galerie Jan Krugier, *Dix Ans d'Activité*, 1983. no. 34

Humblebaek, Denmark, Louisiana Museum of Modern Art, *Henri Matisse*, 1985, no. 156, illustrated in the catalogue

A combination of graceful, restrained lines and blended charcoal, *Portrait de femme* is a sensuous example of Matisse's mature drawing style. Throughout the 1930s and 1940s Matisse drew extensively, developing the *estompe* technique. This use of charcoal enabled Matisse to imbue his works with a masterful blend of smoky shadow and tremulous luminosity. The technique freed Matisse from the rigors of strict representation, creating a looser physicality that became an expression of feeling. He commented that for him drawing did "not depend on forms being copied exactly as they are in nature or on the patient assembling of exact details, but on the profound feeling of the artist before the objects that he has chosen, on which his attention is focused, and whose spirit he has penetrated" (quoted in J. Flam, ed., *Matisse on Art*, Berkeley, 1995, p. 179).

In the present work Matisse uses this technique to remarkable effect. The bust of the woman is loosely sketched with bold, emphatic lines that are then given a dense materiality through the use of smudged charcoal. The emphasis is placed very firmly on the woman's face and right shoulder; she fills and goes beyond the sheet, a radical cropping that can also be seen in the works of Edgar Degas and the Nabis, though the background here remains devoid of any detail. This interplay between the white space of the sheet and the drawn lines was one that preoccupied Matisse greatly, and was something he often addressed in his theoretical writings at this time. He described the role of his models in relation to this, explaining that they were "never just 'extras' in an interior. They are the principal theme of my work... The emotional interest aroused in me by them does not appear particularly in the representation of their bodies, but often rather in the lines or special values distributed over the whole canvas or paper, which form its complete orchestration, its architecture" (quoted in J. Elderfield, *The Drawings of Henri Matisse*, London, 1984, p. 117).

The model for *Portrait de femme* was Monique Bourgeois, who initially responded to an advertisement Matisse issued in 1941, seeking a night nurse. Some time later, at the artist's request, she modeled for several oils and works on paper. By 1946 Bourgeois took vows and became Sister Jacques-Marie. Assigned to a post in Vence, in 1946 she showed Matisse, living in the same town, her thoughts for a stained glass window for her order's chapel. Within days Matisse took over the chapel design which was completed in 1951 and is now recognized as one of his late masterpieces.



Matisse drawing branches in his studio in d'Alésia, Paris, 1938, Gelatin silver print, photograph by Brassai



Magnificent Gestures

MASTERWORKS FROM
THE DIAMONSTEIN-SPIELVOGEL COLLECTION
FULL PROCEEDS TO BENEFIT
A NOT-FOR-PROFIT CHARITABLE FOUNDATION

12 ◦ RENÉ MAGRITTE

1898 - 1967

La Réponse imprévue

Signed *Magritte* (upper right)
Gouache on paper
21 $\frac{5}{8}$ by 14 in.; 54.9 by 35.5 cm
Executed in 1963-64.

\$ 2,000,000-3,000,000

PROVENANCE

Alexandre Iolas, Paris (acquired from the artist)
Mario Tazzoli, Milan (acquired from the above in 1964)
Galerie Brusberg, Berlin
Private Collection (acquired from the above in the 1970s)
La Boetie, New York
Acquired from the above

EXHIBITED

London, Hanover Gallery, *René Magritte*, 1964, no. 29
Paris, Galerie Alexandre Iolas, *Magritte: le sens propre*, 1964, no. 34

LITERATURE

Qui Arte contemporanea, Rome, March 1969, illustrated p. 13
David Sylvester, Sarah Whitfield & Michael Raeburn, eds., *René Magritte, Catalogue Raisonné, Gouaches, Temperas, Watercolours and Papiers Collés 1918-1967*, London, 1994, vol. IV, no. 1550, illustrated p. 266





Magnificent Gestures

MASTERWORKS FROM
THE DIAMONSTEIN-SPIELVOGEL COLLECTION
FULL PROCEEDS TO BENEFIT
A NOT-FOR-PROFIT CHARITABLE FOUNDATION

Right
RENÉ MAGRITTE,
La Réponse imprévue,
1933, oil on canvas,
Musées royaux des Beaux-
Arts de Belgique, Brussels

Opposite
Photograph of Magritte
circa 1960



Executed in 1963-64, *La Réponse imprévue* explores one of the recurrent images of Magritte's oeuvre, that of a closed door broken by a hole. This device is deliberately ambiguous, both suggestive of a physical body passing through the empty space, while the imagery is devoid of human presence. At the heart of this work lies the paradox of the open/closed door where the composition shows an interior as well as an exterior, the door is closed as well as open, it has a dual role of hiding and exposing what is behind it. In this way, Magritte mystifies the familiar, questioning the significance and purpose we attribute to various objects, and creating new meanings by placing these objects in new and unexpected contexts. The mysterious atmosphere of the present work is further emphasized by the notable absence of human beings. While the unpopulated room contains

no elements that would indicate man's presence, the hole in the door, though of an undefined shape, is suggestive of a human form. The sharp-edged shape of the opening can be traced back to the paper cut-outs that Magritte first developed in his early drawings and *papiers collés* of the 1920s.

The present work is a near exact copy of a 1933 oil of the same title, *La Réponse imprévue* now in the permanent collection of the Musées royaux des Beaux-Arts de Belgique. In other variations on this theme, Magritte placed different objects behind the door such as a nocturnal sky, a monochrome black plane or a complex seascape with a tree-leaf and a house. The present work, however, has a simplicity characteristic of Magritte's later work, focusing on a single object or idea. The interior of the room is reduced to the basic elements, the plain

wall, simple brown door and hardwood floor, while the scenery seen through the door consists of ominous darkness. Having experimented with a large number of images in his earlier works, in his mature years Magritte arrived at a simplicity and purity that allowed him to focus on a particular idea, thus creating a stronger impact on the viewer. As he explained in a letter to André Bosmans: 'If a simple image is willfully complicated, it is more the result of a concern for fantasy than of a freedom attentive to a real and irreducible complexity. Thus, a door with an opening hollowed out to allow one to go in and out is at once simple and complex. It's out of the question to complicate this image with an overburden of unimportant events merely for the sake of fulfilling some puerile fantasy' (R. Magritte, Letter to André Bosmans, January 2, 1964).

Magnificent Gestures

MASTERWORKS FROM
THE DIAMONSTEIN-SPIELVOGEL COLLECTION
FULL PROCEEDS TO BENEFIT
A NOT-FOR-PROFIT CHARITABLE FOUNDATION

13 ◦ PAUL KLEE

1879 - 1940

Panisch-Süsser Morgen (Pandean-Sweet Morning)

Signed *Klee* (lower left) and titled *panisch-süsser Morgen* (upper center)
Watercolor on paper mounted on the artist's painted mount
Sheet: 12 $\frac{1}{8}$ by 19 $\frac{1}{4}$ in.; 30.9 by 48.8 cm
Mount: 12 $\frac{7}{8}$ by 20 in.; 32.7 by 51 cm
Executed in 1934.

\$ 450,000-650,000

PROVENANCE

Daniel-Henry Kahnweiler, Paris
Israel Ber Neumann, Berlin & New York (until 1938)
Karl Nierendorf, Cologne, Berlin & New York (acquired by 1938)
Stanley Arnold, New York
Clifford Odets, Beverly Hills
Harold Diamond, New York
G. David Thompson, Pittsburgh (sold: Parke-Bernet Galleries, Inc., New York, *The G. David Thompson Collection of Twentieth Century Paintings and Sculptures*, March 23 - 24, 1966, lot 59)
Private Collection (acquired at the above sale)
La Boetie, New York
Acquired from the above

EXHIBITED

New York, Curt Valentin Gallery, *Paul Klee*, 1953, no. 28
New York, Saitenberg Gallery, *Paul Klee. An Exhibition of Paintings and Drawings Commemorating the 75th Anniversary of his Birth*, 1954, no. 33
New York, The Pierpoint Morgan Library, *New York Collects: Drawings and Watercolors 1900-1950*, 1999, cat. no. 78, illustrated in color in the catalogue

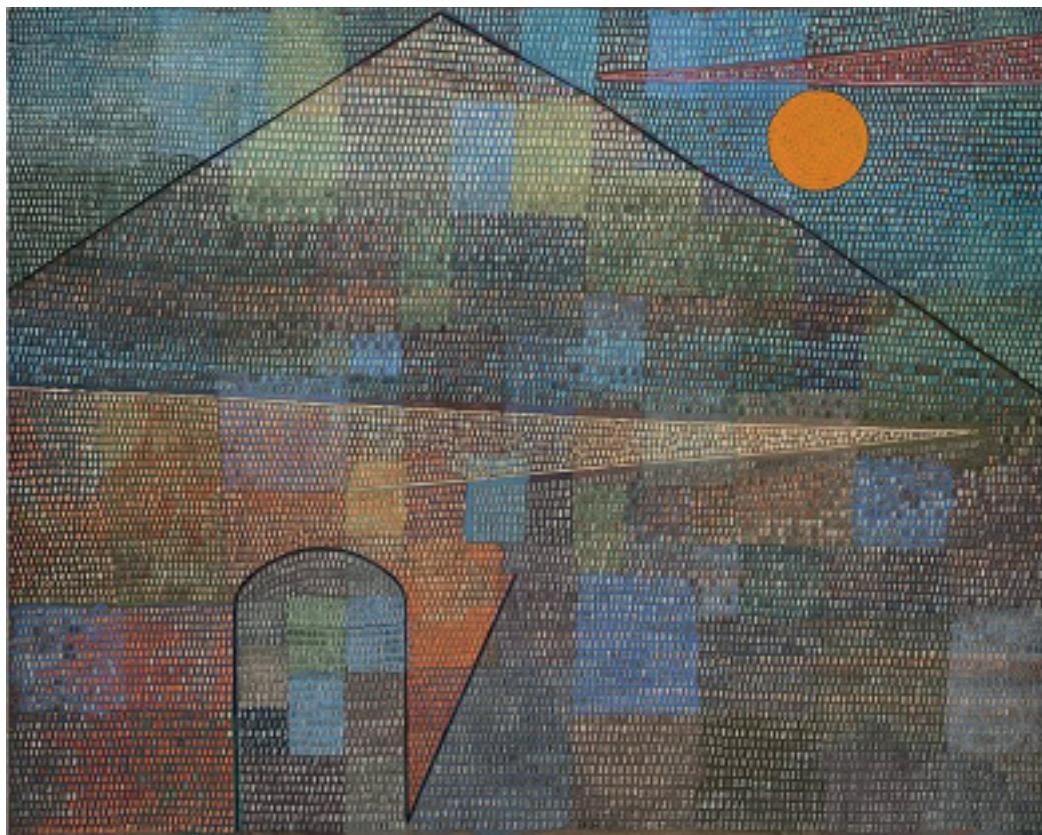
LITERATURE

Paul Klee Stiftung, ed., *Paul Klee, Catalogue Raisonné 1934-1938*, Bern, 2000, vol. VII, no. 6549, illustrated p. 42



Magnificent Gestures

MASTERWORKS FROM
THE DIAMONSTEIN-SPIELVOGEL COLLECTION
FULL PROCEEDS TO BENEFIT
A NOT-FOR-PROFIT CHARITABLE FOUNDATION



Panisch-Süsser Morgen, executed in 1932, possesses a lyrical quality unique to the works of Paul Klee and is characteristic of the bold technical innovations he developed in his later years. The artist's experimental approach to painting sought to represent a synthesis of sound and color - thereby becoming 'polyphonic'. In works such as *Panisch-Süsser Morgen* and *Polyphonie*, Klee achieved this by reviving the Neo-Impressionist practice of pointillism utilizing both the highly controlled dots of color as preferred by Seurat and larger mosaic-like affect invented by Signac in the 1900s. Discussing the emergence of the pointillist pictures in the early 1930s, Christine Hopfengart suggests: "Unlike Seurat, Klee's concern with his pointillist experiments was not to reproduce the visible spectrum of color in the manner of an 'improved camera', but to artistically exploit the investigations of simultaneous and complementary contrasts

that he had intensively pursued in the context of his teaching at the Bauhaus" (C. Hopfengart, *Paul Klee. Life and Work*, Bern, 2012, p. 236).

In *Panisch-Süsser Morgen*, Klee's technique attained an illusory quality rarely found in other works from the period, as suggested by Dorothea Dietrich: "The brushstrokes twirl around as if pulled by a magnet and circumscribe a vaguely oval form that ends in two more defined circles in the upper right. The figure's large head, wide-open eyes, and big mouth emerge only on a second viewing and almost immediately disappear again into the bold pattern. It is as if the viewer's gaze had startled the creature into existence, 'the panicky' and 'sweet' of the title allude to the creature's arousal but also implicate the viewer, who is surprised and delighted by the unexpected encounter" (*New York Collects: Drawings and Watercolors 1900-1950, Op. cit.*, p. 186).

Above
PAUL KLEE,
Polyphonie (Polyphony),
1932, oil and chalk on
canvas, Kunstmuseum
Basel, Basel

Opposite
Detail of the present work



Magnificent Gestures

MASTERWORKS FROM
THE DIAMONSTEIN-SPIELVOGEL COLLECTION
FULL PROCEEDS TO BENEFIT
A NOT-FOR-PROFIT CHARITABLE FOUNDATION

14 ○ PABLO PICASSO

1881 - 1973

Buste de femme (Dora Maar)

Signed *PICASSO* and dated 8.9.38. (center left)
Pen and ink on paper
26⁵/₈ by 17¹/₂ in.; 67.5 by 44.5 cm
Executed on September 8, 1938.

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

PROVENANCE

Merle Gallery, Boulogne-sur-Seine & New York (acquired in 1938)

EXHIBITED

New York, The Museum of Modern Art; Chicago, The Art Institute of Chicago; St. Louis, The City Art Museum of St. Louis; Boston, Museum of Fine Arts; San Francisco, San Francisco Museum of Modern Art; Cincinnati, Cincinnati Museum of Art; Cleveland, Cleveland Museum of Art; New Orleans, Isaac Delgado Museum; Minneapolis, Minneapolis Institute of Arts; Pittsburgh, Carnegie Institute; Utica, Munson-Williams-Proctor Institute; Durham, Duke University; Kansas City, William Rockhill Nelson Art Gallery; Milwaukee, Milwaukee Art Institute; Grand Rapids, Grand Rapids Art Gallery; Hanover, Dartmouth College; Poughkeepsie, Vassar College; Wellesley, Wellesley College; Sweet Briar, Sweet Briar College; Williamstown, Williams College; Bloomington, Indiana University Art Center Gallery; Alton, Monticello College, & Portland, Portland Art Museum, *Picasso: Forty Years of His Art, 1939-40*, no. 357

Philadelphia, Philadelphia Museum of Art, *The Gallery Collection, Picasso-Léger, 1945*, n.n., (titled *Head of a Woman*)

LITERATURE

Christian Zervos, *Pablo Picasso, oeuvres de 1937-1939*, Paris, 1978, vol. IX, no. 220, illustrated pl. 106

Josep Palau i Fabre, *Picasso: From the Minotaur to Guernica (1927-1939)*, Barcelona, 2011, no. 1225, illustrated n.p.





Executed on September 8, 1938, *Buste de femme* belongs to Picasso's celebrated series of portraits of Dora Maar, his mistress and artistic companion in the late 1930s and early 1940s. Picasso's love affair with Maar, a partnership of intellectual exchange and intense passion, resulted in some of the most daring and renowned portraits of his oeuvre. Produced in the midst of the Spanish Civil War and later the Second World War, Picasso's portraits of Maar resonated with the drama and emotional upheaval of the era. Balanced on the edge of Surrealist representation, they fluctuate between naturalism and abstraction to depict a high level of emotional intrigue between artist and model. Though Picasso often assembled these portraits of Dora in rich colors and sculptural forms, the present work is unique in its ability to convey the sitter's

psychological force with the use of only a few effortlessly composed lines.

Maar, a talented artist and photographer closely associated with the Surrealist movement, first met Picasso early in 1936 while he was still married to Olga Khokhlova and involved in an illicit affair with Marie-Thérèse Walter. Unlike the docile and domestic Marie-Thérèse, whose golden beauty had dominated Picasso's subject matter in the previous decade, Maar was a mature artist who shared his intellectual and political concerns. Over the next eight years, she became Picasso's lover, companion and principal source of inspiration. Throughout their time together, Picasso would depict her in a variety of ways, from the monstrous character of the weeping women series to dignified monumental depictions such as *Dora Maar au chat*.

Dora charmed Picasso with her fluent Spanish and austere beauty, but it was her face that truly captured the artist. In the present work, the physical features that Picasso greatly admired - her flowing hair and strong nose - are distorted in a way that powerfully embodies the complex emotions that marked their relationship. After meeting Maar in 1944, James Lord, the noted biographer of Alberto Giacometti and Pablo Picasso, succinctly described the beauty which so transfixed Picasso: "Her gaze possessed remarkable radiance but could also be very hard. I observed that she was beautiful, with a strong, straight nose, perfect scarlet lips, the chin firm, the jaw a trifle heavy and the more forceful for being so, rich chestnut hair drawn smoothly back, and eyelashes like the furred antennae of moths" (J. Lord, *Picasso and Dora*, New

Magnificent Gestures

MASTERWORKS FROM
THE DIAMONSTEIN-SPIELVOGEL COLLECTION
FULL PROCEEDS TO BENEFIT
A NOT-FOR-PROFIT CHARITABLE FOUNDATION

Right
PABLO PICASSO,
Dora Maar au chat, 1941,
oil on canvas,
sold: Sotheby's, New York,
May 3, 2006, lot 14 for
\$95,216,000

Opposite
Dora Maar photographed
by Man Ray



York, 1993, p. 31). Her striking features and complex personality captured the imagination of a number of artists and made her the subject of numerous photographs by Man Ray, Lee Miller and Picasso himself.

Dora aesthetically stimulated Picasso in a way that no other woman had managed, and her features inspired the now iconic “double portrait” device. In the present work, Picasso renders Dora’s face in profile, yet both of her eyes, ears and nostrils are fully visible. Stemming from the circulating viewpoint that he had used in his cubist works, the double profile is a vitally important and essential evolution in Picasso’s pictorial structure. In *Buste de femme*, Maar’s strong, contorted features dually express her fierce physical beauty as well as her powerful personality: “For years I have painted her [Dora Maar] in tortured forms, not through sadism, and not with pleasure either; just obeying a vision that forced itself on me. It was the deep reality, not the superficial one” (quoted in F. Gilot, *Life with Picasso*, New York, 1964, p. 122.)

In a recent survey of portraits of Dora, Brigitte Léal describes the importance of these portraits in Picasso’s artistic development: “They remain among the finest achievement of his art, at a time when he was engaged in a sort of third path, verging on Surrealist representation while rejecting strict representation and, naturally, abstraction. Today, more than ever, the fascination that the image of this admirable, but suffering and alienated face exerts on us incontestably ensues from its conceding with our modern consciousness of the body in its threefold dimension of precariousness, ambiguity and monstrosity. There is no doubt that by signing these portraits, Picasso tolled the final bell for the reign of ideal beauty and opened the way for the aesthetic tyranny of a sort of terrible and tragic beauty, the fruit of our contemporary history” (“For Charming Dora: Portraits of Dora Maar” in *Picasso and Portraiture: Representation and Transformation* (exhibition catalogue), The Museum of Modern Art, New York &

Galleries Nationales du Grand Palais, Paris, 1996-97, p. 385).

The first owner of *Buste de femme* was the American sculptor Mary (Meric) Callery, who moved from New York to Paris in 1930. She befriended many artists there during the 1930s including Pablo Picasso and Fernand Léger. Independently wealthy, she collected widely during her first residency in Paris, bringing the entirety of her collection back to the United States when she left in 1940. Her collection of works by Picasso and Léger was displayed in a dedicated exhibition at the Philadelphia Museum of Art in 1945. *Buste de femme* was also included in Alfred Barr’s seminal exhibition *Picasso: Forty Years of His Art*, held at the Museum of Modern Art, New York, in 1939-40. Callery formed an indelible part of New York City history when she was commissioned by her friends Philip Johnson and Nelson Rockefeller to create a sculpture for the proscenium arch in the Metropolitan Opera House at Lincoln Center, where it still crowns the stage.

Magnificent Gestures

MASTERWORKS FROM
THE DIAMONSTEIN-SPIELVOGEL COLLECTION
FULL PROCEEDS TO BENEFIT
A NOT-FOR-PROFIT CHARITABLE FOUNDATION

15 ○ PABLO PICASSO

1881 - 1973

Une Main

Watercolor and gouache on paper
8⁵/₈ by 12¹/₂ in.; 21.9 by 31.7 cm
Executed in 1920.

Claude Picasso has confirmed the authenticity
of this work.

\$ 500,000-700,000

PROVENANCE

Bernard Ruiz Picasso, Paris

The Pace Gallery, New York (acquired from the above in August 1985)

Acquired from the above in April 1986

EXHIBITED

New York, Pace Wildenstein, *Picasso and Drawing*, 1995



Magnificent Gestures

MASTERWORKS FROM
THE DIAMONSTEIN-SPIELVOGEL COLLECTION
FULL PROCEEDS TO BENEFIT
A NOT-FOR-PROFIT CHARITABLE FOUNDATION



Above
Olga in Picasso's studio in
1921, photograph, Pushkin
Museum, Moscow

With its sculptural solidity and elegant form, *Une main* exemplifies Picasso's neo-classical period of the 1920s. After nearly a decade of working exclusively in the cubist mode, Picasso returned to representation in 1917 with a group of portraits of his future wife Olga Khokhlova. From 1917 to 1924, he would continue to produce cubist work alongside classical subjects, drawing criticism from some dedicated members of the avant-garde who suggested that he had rejected modernism's forward march: "Cubism is an art of creation, not of reproduction or interpretation," wrote the critic Pierre Reverdy in 1917, "No cubist painter should execute a portrait" (quoted in M. FitzGerald, "The Modernists' Dilemma: Neoclassicism and the Portrayal of Olga Khokhlova," in *Picasso and Portraiture: Representation and Transformation* (exhibition catalogue), Museum of Modern Art, New York, 1996, p. 301).

Scholars suggest that the call to order and classicism in modern art, which initiated in 1917, resulted from the atrocities and upheaval of World War I. Forced to reexamine the relationship between history and art, the avant-garde sought timeless forms of representation. In works such as *Une Main*, the scholar Michael FitzGerald argues that Picasso successfully advanced the stalled progression of Modernism which had been encumbered by the critics' rigid definition of the movement: "Among the many phases of Picasso's work, neoclassicism is perhaps the most controversial, because its stylistic eclecticism and widespread popularity have led some writers to criticize it as a reactionary departure from modernism. When placed in the context of cultural developments during World War I, however, Picasso's neoclassicism is better understood as a renewal of the avant-garde. By explicitly embracing history, Picasso



Above
PABLO PICASSO,
Portrait d'Olga, 1921,
pastel and charcoal on
paper mounted on canvas,
Musée Picasso, Paris

escaped the strictures of an increasingly rigid modernism to define a more vital alternative. He repudiated the convention of modernism's ahistoricism in order to acknowledge its maturity, as well as his own, and rejuvenate the avant-garde by immersing it in the rich humanistic traditions that many Cubist artists and theorists denied in a search for formal purity" (*ibid.*, p. 297).

In the present work, Picasso builds the three-dimensionality of the form through an abundance of rounded and deftly executed hatch marks. The sculptural quality of the

work demonstrates the powerful impact of Picasso's 1917 trip to Italy and his encounter with the crumbling masterpieces of Ancient Rome: "Picasso was thrilled by the majestic ruins and climbed endlessly over broken columns to stand staring at fragments of Roman statuary" (L. Massine quoted in J. Clair, ed., *Picasso, 1917-1924: The Italian Journey* (exhibition catalogue), Palazzo Grassi, Venice, 1998, pp. 79-80). The monumentality of Italy and its ruins would continue to serve as a major inspiration for Picasso throughout the 1920s.

Magnificent Gestures

MASTERWORKS FROM
THE DIAMONSTEIN-SPIELVOGEL COLLECTION
FULL PROCEEDS TO BENEFIT
A NOT-FOR-PROFIT CHARITABLE FOUNDATION

16 ◦ JOAN MIRÓ

1893 - 1983

Femmes, oiseaux, étoiles

Signed *Miró* (lower right); signed *JOAN MIRÓ*,
titled *Femmes, oiseaux, étoiles*, inscribed *Palma
majorque* and dated *25.5.1942* (on the verso)
Pencil, pastel and gouache on paper
15½ by 18⅞ in.; 39.3 by 46 cm
Executed on May 25, 1942.

\$ 1,500,000-2,000,000

PROVENANCE

Pierre Matisse Gallery, New York

E.V. Thaw & Co., New York

LITERATURE

Jacques Dupin & Ariane Lelong-Mainaud, *Joan Miró, Catalogue raisonné,
Drawings*, Paris, 2010, vol. II, no. 955, illustrated in color p. 86



Joan Miró, *Femme et oiseaux*, 1940, gouache and oil wash on paper,
sold: Sotheby's, London, June 21, 2017 for \$31,118,604





Magnificent Gestures

MASTERWORKS FROM
THE DIAMONSTEIN-SPIELVOGEL COLLECTION
FULL PROCEEDS TO BENEFIT
A NOT-FOR-PROFIT CHARITABLE FOUNDATION

Right
JOAN MIRÓ,
*Femmes et oiseaux dans
la nuit*, 1944, gouache on
canvas, The Metropolitan
Museum of Art, New York

Opposite
Joan Miró on his Studio
Roof, Montroig, Spain in
1948, photograph by Irving
Penn



Femmes, oiseau, étoiles was executed on May 25, 1942, at a time when Miró was rapidly gaining widespread international acclaim. Populated with highly stylized and abstracted figures, the present work utilizes the vocabulary of signs developed a few years earlier in his celebrated *Constellations* series. Writing about Miró's production of 1942 and 1943, which consisted almost exclusively of works on paper, Jacques Dupin commented: "They are explorations undertaken with no preconceived idea – effervescent creations in which the artist perfected a vast repertory of forms, signs, and formulas, bringing into play all the materials and instruments compatible with paper. These works permit us to follow the alchemist at work, for errors and oversights are found side by side with the most unexpected triumphs and happy spontaneous discoveries. The object of all these explorations is to determine the relationship between drawing and the materials, the

relationship between line and space. The artist is not so much interested in expressing something with appropriate technique, as in making the material express itself in its own way. Successively, on the same sheet, black pencil and India ink, watercolor and pastel, gouache and thinned oil paint, colored crayons... are employed, and their contrasts and similarities exploited to the full, and not infrequently exploited beyond their capacities" (J. Dupin, *Joan Miró, Life and Work*, London, 1962, p. 372).

The present work exemplifies the expressive power of images, even though they bear no faithful resemblance to the natural world. Miró is solely reliant upon the pictorial lexicon of signs and symbols that he developed over the years. A technique of primary importance in this painting is Miró's expressive and exquisite use of line. Overall, his remarkable visual vocabulary strikes a perfect balance between abstraction and

image-signs. His pictures from the mid-1940s are characterized by a sense of energy and movement; there is never a sense of stasis. Moreover, each work is the result of active and ongoing improvisation that renders a precise interpretation impossible. In fact, it was these compositions from the mid-1940s that would inspire the creative production of the Abstract Expressionist artists in New York. A few years after he executed this work, the artist offered creative advice to young painters, and his comments are an insight into the underlying motivations that inspired the present work: 'He who wants to really achieve something has to flee from things that are easy and pay no attention to... artistic bureaucracy, which is completely lacking in spiritual concerns. What is more absurd than killing yourself to copy a highlight on a bottle? If that was all painting was about, it wouldn't be worth the effort' (quoted in M. Rowell, *Joan Miró, Selected Writings and Interviews*, Boston, 1986, p. 226).

Magnificent Gestures

MASTERWORKS FROM
THE DIAMONSTEIN-SPIELVOGEL COLLECTION
FULL PROCEEDS TO BENEFIT
A NOT-FOR-PROFIT CHARITABLE FOUNDATION

17 ◦ PABLO PICASSO

1881 - 1973

Combat de taureau et cheval

Signed *Picasso* and dated *Boisgeloup - 16 Avril, XXXV* (upper left)
Charcoal on paper
13¾ by 20¼ in.; 34.9 by 51.4 cm
Executed at Boisgeloup on April 16, 1935.

Claude Picasso has confirmed the authenticity of this work.

\$ 1,500,000-2,500,000

PROVENANCE

Anton Zwemmer, London

Alfred Hecht, London

Heinz Berggruen, Paris

James Goodman Gallery, Inc., New York

The Pace Gallery, New York (acquired from the above in September 1982)

Acquired from the above in October 1982



Magnificent Gestures

MASTERWORKS FROM
THE DIAMONSTEIN-SPIELVOGEL COLLECTION
FULL PROCEEDS TO BENEFIT
A NOT-FOR-PROFIT CHARITABLE FOUNDATION



The theme of the bullfight preoccupied Picasso throughout his long career and *Combat de taureau et cheval* is a particularly dramatic rendering of the subject – Picasso focusing on the moment when the bull hits the horse, causing its death and the fall of the picador. It was executed at a time of significant turmoil in Picasso's personal life, when his floundering marriage to Olga Khokhlova was about to come to a crisis point with Olga's discovery that his young lover, Marie-Thérèse Walter, was pregnant. Picasso was devastated by a forced separation during this intimate moment in the relationship with Marie-Thérèse and between the winter of 1934 and the summer of 1935 he virtually ceased painting, and focused instead on poetry and print-making.

The figures resonate closely with a painting dated September 19, 1933, in which the bull has inflicted the fatal wound to the

dying horse, and the torero has been tossed from his mount by the bull's powerful head onto its own back. Picasso's great interest in bullfighting had been further piqued by trips to his native Spain in 1933 and 1934, following the declaration of the republic there, and the death in the bullring of Ignacio Sánchez Mejías in 1934, the tragic event which inspired Federico García Lorca's impressive *Lament for Ignacio Sánchez Mejías*. On March 23, 1935 Picasso began to work on his famous engraving *La Minotaure*, with its elegiac presentation of a young Marie-Thérèse Walter leading a Minotaure out of darkness with a lit candle. *Combat de taureau et cheval* is one of several compositions Picasso created the following month, which continues the story and centers on the struggle between the bull and the mare. The

Above left
PABLO PICASSO,
Corrida: la mort du torero,
1933, oil on panel, Musée
Picasso, Paris

Above right
PABLO PICASSO,
Le Sauvetage, 1932, oil on
canvas, Fondation Beyeler,
Basel



Above
PABLO PICASSO,
Guernica, 1937, oil on
canvas, Museo Reina Sofia,
Madrid

work also points forward to what is arguably Picasso's greatest work of art, *Guernica*, which he painted two years later in response to the Spanish Civil War. *Guernica* displays the same motifs as seen in this work—the terrified horse in the middle of *Guernica* and the bull towards the upper left corner—and could be read as a testament to the evolution of his work as it progressed towards its final state.

Picasso completed this drawing in April 1935, at the height of the Surrealist movement when Freudian psychosexual symbolism played a defining role in the imagery of the avant-garde. By this time Picasso had taken to the habit of identifying himself with the bull, with its tempestuous and virile nature, and the woman he loved with the horse. In the present work he has also incorporated a figure swooning on top of the horse, bearing a strong resemblance

to iconic depictions of Marie-Thérèse that he created during this period. The bullfight became a symbol for the most public display of violence, bravery and ability. It carries powerful contradictions of brutality and grace, tragedy and entertainment, Eros and Thanatos, and ultimately, life and death. Neil Cox and Deborah Povey write: "For Picasso, the bullfight engendered special relationships between the horse, the matador, the picador, the Minotaur and, of course, the artist himself.... the ritualistic dimension of the bullfight mediates Picasso's own assimilation and reworking of the bull's ancient status in myth and religion as both sacrificial victim and giver of life. For in his work the vestigial survival in the bullfight of centuries of mystical metamorphoses of the virile power of the bull is given fresh urgency and meaning" (N. Cox & D. Povey, *A Picasso Bestiary*, London, 1995, p. 29).

Magnificent Gestures

MASTERWORKS FROM
THE DIAMONSTEIN-SPIELVOGEL COLLECTION
FULL PROCEEDS TO BENEFIT
A NOT-FOR-PROFIT CHARITABLE FOUNDATION

18 ◦ PABLO PICASSO

1881 - 1973

Village castillan

Signed - PABLO PICASSO - (lower right)

Pastel on paper laid down on board

14¾ by 13½ in.; 37.4 by 33.8 cm

Executed in 1901.

\$ 900,000-1,200,000

PROVENANCE

Salvio Masoliver, Barcelona

Barbara Woolworth Hutton, New York & Beverly Hills

Private Collection

Acquired from the above in 1963

EXHIBITED

Paris, Galeries Ambroise Vollard, *Exposition de tableaux de F. Iturrino et de P. R. Picasso*, 1901, no. 45

New York, The Frick Collection & Washington D.C., National Gallery of Art, *Picasso's Drawings, 1890-1921: Reinventing Tradition*, 2011-12, no. 8

LITERATURE

Alexandre Cirici Pellicer, *Picasso antes de Picasso*, Barcelona, 1946, no. 45, illustrated n.p.

Pierre Daix & Georges Boudaille, *Picasso. The Blue & Rose Periods. A Catalogue of the Paintings 1900-1906*, Greenwich, 1966, no. 51, illustrated p. 177

Christian Zervos, *Pablo Picasso, Supplément aux volumes 1-5*, Paris, 1978, vol. VI, no. 363, illustrated p. 45

Josep Palau i Fabre, *Picasso, The Early Years, 1881-1907*, Paris, 1981, no. 518, illustrated pp. 214 & 247

John Richardson, *A Life of Picasso, vol 1: 1881-1906*, New York, 1991, mentioned p. 9



Magnificent Gestures

MASTERWORKS FROM
THE DIAMONSTEIN-SPIELVOGEL COLLECTION
FULL PROCEEDS TO BENEFIT
A NOT-FOR-PROFIT CHARITABLE FOUNDATION



Executed in 1901, shortly after his arrival in Madrid from Málaga, *Village Castillan* is a fully realized pastel from Picasso's series of townscapes in Toledo. Having spent the first month of 1901 in Málaga, the city of his birth, with his close friend Carlos Casagemas, Picasso departed for the capital city on January 28 where he briefly found lodging in a pension on the Calle Caballero de Garcia. Several days later on February 4, after finding the rules and regulations of the boardinghouse too restrictive, Picasso signed a one-year lease on an attic apartment at 28 Calle Zurbano. Despite its lack of heat and austere furnishings, which consisted of a folding cot, a straw mattress, and pine table and chair, the spacious apartment provided ample room for

Picasso's studio. The apartment also served as an editorial office for *Arte Joven*, an art and literary journal that Picasso agreed to co-edit with the writer Francisco de Asís Soler, an old friend from Els Quatre Gats in Barcelona.

Soler, who had formerly managed a *modernista* magazine called *Luz*, served as the primary literary editor for the new publication while Picasso supplied illustrations. The periodical provided Picasso with desperately-needed funds and afforded him the opportunity to expand his reputation as an illustrator in Madrid. The Catalan artistic and literary magazine *Pèl & Ploma* documented the artist's spirited arrival in the capital city: "Ruiz Picasso, who recently arrived in Madrid, has not slept for a moment, and has been studying,

Above
PABLO PICASSO,
Autoportrait, 1901, oil on
canvas, Musée Picasso,
Paris



Above
 PABLO PICASSO,
Le Quatorze juillet, 1901,
 oil on cardboard, Solomon
 R. Guggenheim Museum,
 New York

running around, painting, and sketching in all the streets and alleys of the land of the *chulos*. The principal fruit of his activity which has seen the light of day in Madrid is a new periodical, supported by good friends, *Arte Joven*. It has had a good start, particularly on the graphic side” (*Pèl & Ploma*, March 15, 1901).

This fury of energy swiftly carried Picasso on a forty-eight mile journey outside the metropolis to nearby Toledo. The trip, intended to provide Picasso with an abundance of subject matter for a series of illustrations for *Arte Joven*, also afforded him the opportunity to closely study works by El Greco in the Cathedral of Toledo. The illustrations were meant to accompany the writer Pio Baroja’s picaresque novel *Aventura, inventos, y mixtificaaciones de Silvestre Paradox*, which Soler had acquired for publication. In one particular episode of the novel, the pope is chased out of Rome and forced to disguise himself as a ragged beggar outside the Cathedral of Toledo. Although Picasso did not publish any illustrations of this scene, the passage inspired several studies of peasants

and townspeople in and around Toledo. The central figure in *Village Castillan*, who wears a large Toledano hat and a nondescript dark shawl, may very well represent the concealed beggar-pope from Baroja’s story. Notably, this figure appears in several other studies including *Figures from Toledo* and *Old Man of Toledo with a Walking Stick*.

The present work, freshly completed in the early months of 1901, was included in the first major exhibition of Picasso’s work, which opened on June 24, 1901 at Ambroise Vollard’s rue Laffitte gallery in Paris. Though Vollard initially considered the show to be unsuccessful, fifteen works sold and several critics took note of the artist’s ability to absorb and reproduce the intricacies of life, as represented in *Village Castillan*: “[Picasso] is the painter, utterly and beautifully the painter; he has the power of divining the essence of things...Like all pure painters he adores color for its own sake...He is enamored of all subjects, and every subject is his.” (F. Fagus, “L’invasion Espagnole: Picasso” in *La Revue Blanche*, July 15, 1901, pp. 464-65).

Magnificent Gestures

MASTERWORKS FROM
THE DIAMONSTEIN-SPIELVOGEL COLLECTION
FULL PROCEEDS TO BENEFIT
A NOT-FOR-PROFIT CHARITABLE FOUNDATION

19 ◦ EDGAR DEGAS

1834 - 1917

Trois danseuses

Stamped *Degas* (lower left)
Pastel, charcoal and chalk on paper
17⁵/₈ by 19⁵/₈ in.; 44.8 by 49.8 cm
Executed *circa* 1889.

\$ 900,000-1,200,000

PROVENANCE

Atelier Edgar Degas (sold: Galerie Georges Petit, Paris, *2ème Vente*, July 2-4, 1919, lot 341)

Mary & Leigh Block, Chicago

Thomas Gibson Fine Art, London

Acquired from the above on May 30, 1995

EXHIBITED

Washington D.C., National Gallery of Art; Los Angeles, Los Angeles County Museum of Art & Boston, Museum of Fine Arts, *100 European Paintings and Drawings from the Collection of Mr. and Mrs. Leigh B. Block*, 1967, no. 69, illustrated in the catalogue

London, Thomas Gibson Fine Art Ltd, *19th & 20th Century Masters and Selected Old Masters*, 1994, n.n., illustrated in color in the catalogue

LITERATURE

Paul-André Lemoisne, *Degas et son oeuvre*, Paris, 1946, vol. III, no. 999bis, illustrated p. 581



Magnificent Gestures

MASTERWORKS FROM
THE DIAMONSTEIN-SPIELVOGEL COLLECTION
FULL PROCEEDS TO BENEFIT
A NOT-FOR-PROFIT CHARITABLE FOUNDATION



Executed *circa* 1889, *Trois danseuses* is a remarkable example of Degas' favorite subject, that of a group of ballet dancers preparing for their performance. The artist's lifelong interest in dance developed in the 1860s, when as a young man he regularly attended the ballet and other performances such as the opera, café-concerts and the circus. Degas was attracted to the spectacle and excitement of public entertainment and found an endless source of inspiration in the ballet, sketching the performers from nature. In this manner he was able to study both the natural unguarded gestures of dancers at rest and the stylized movements of classical ballet. From his earliest treatments of this theme, Degas showed interest not only in the public spectacle of ballet performances, but also in the more informal situations around them: the behind-the-scenes world of the rehearsal room or the dance class, the dancers' preparation and tension prior to a performance and the more relaxed, casual moments that followed afterwards. In the same way as Degas often

captured horses and riders in the more unofficial situations before or after the race, his ballet dancers are usually depicted away from the spotlight of the stage, in the more informal moments such as warming up before a performance or resting after the training. Degas would often meet his models backstage after the ballet, sketching them while they stretched, relaxed or collapsed with exhaustion from their performance. In his later years, he would invite some of the lesser-known dancers to his studio, making them pose for long periods of time and sometimes repositioning them to suit the eccentricities of his compositions.

Degas' behind-the-scenes participation at the Garnier Opera performances allowed him access to details of the dancers' practices that were otherwise unseen. By the late 1870s and into the 1880s he attended both the performances and rehearsals, and he was well known among the members of the company. With such privileged access he could render them with his pastels in the midst of a

Above
EDGAR DEGAS,
Dancers at the Bar, *circa*
1876-77, oil paint on green
paper, British Museum,
London



Above
EDGAR DEGAS,
*Dancers, Pink and
Green*, circa 1890, H. O.
Havemeyer Collection, The
Metropolitan Museum of
Art, New York

staged production and in their more intimate moments when their movements were wholly unchoreographed. As Richard Kendall and Jill De Vonyar state: “no one observed more closely than Degas...the process by which ‘common’ Opéra dancers were transformed—through makeup, stylized costumes, and the distance between the proscenium and the audience—into ‘priestesses of grace.’ Much of his own art was concerned with this metamorphosis: research has increasingly revealed the extent to which his performance images were rooted in firsthand experience of the state rather than in his painterly imagination” (*Degas and the Dance* (exhibition catalogue), The Detroit Institute of Arts, Detroit & Philadelphia Museum of Art, Philadelphia, 2002-03, p. 157).

Throughout Degas’ career, his treatment of this subject underwent a radical metamorphosis. In the later decades, the artist’s visits to the ballet became less frequent and he began working increasingly from models in his studio in the rue Victor

Massé, where he often photographed them. Whereas visits to the ballet had only afforded Degas fleeting demonstrations of the dancers’ choreographed movements, the privacy of the studio presented him with the opportunity to pose a model in his preferred way. It was at this time that he began to work in series, a practice which opened up a wealth of creative possibilities. Degas’ depictions of dancers were often first drawn nude and subsequently ‘clothed’ in the worked-up pastels with tutus, shoes and other dancing paraphernalia, examples of which Degas kept in the studio. From these initial studies Degas would construct a dramatic and vivid scene without leaving the privacy of the studio. Furthermore, he often studied various poses of the dancers in sculpture, and used them as a basis for his compositions in pastel and oil. Degas’ constant experimentation with movement and grouping of dancers’ bodies, also extended into experimentation with various media, including colored paper, and techniques of execution.

20

FERNAND LÉGER

1881 - 1955

Composition à la pipe

Signed *F. LÉGER* and dated 28 (lower right)
Oil on canvas
25 $\frac{5}{8}$ by 18 $\frac{1}{4}$ in.; 65 by 46.5 cm
Painted in 1928.

\$ 2,000,000-3,000,000

PROVENANCE

Daniel Henry Kahnweiler, Paris
Alex Maguy, Paris
James Goodman Gallery, Paris
Sale: Adler, Palais Galliera, Paris, 1960, lot 266
Private Collection, London
Sale: Christie's, New York, November 3, 1981, lot 47
Private Collection, Switzerland (acquired at the above sale)
Acquired in the late 1980s

EXHIBITED

Paris, Galerie Cazeau-Béraudière, *NY, International Fine Art*, 1997

LITERATURE

Georges Bauquier, *Fernand Léger, Catalogue Raisonné, 1925-1928*, Paris, 1993, no. 576, illustrated in color p. 305





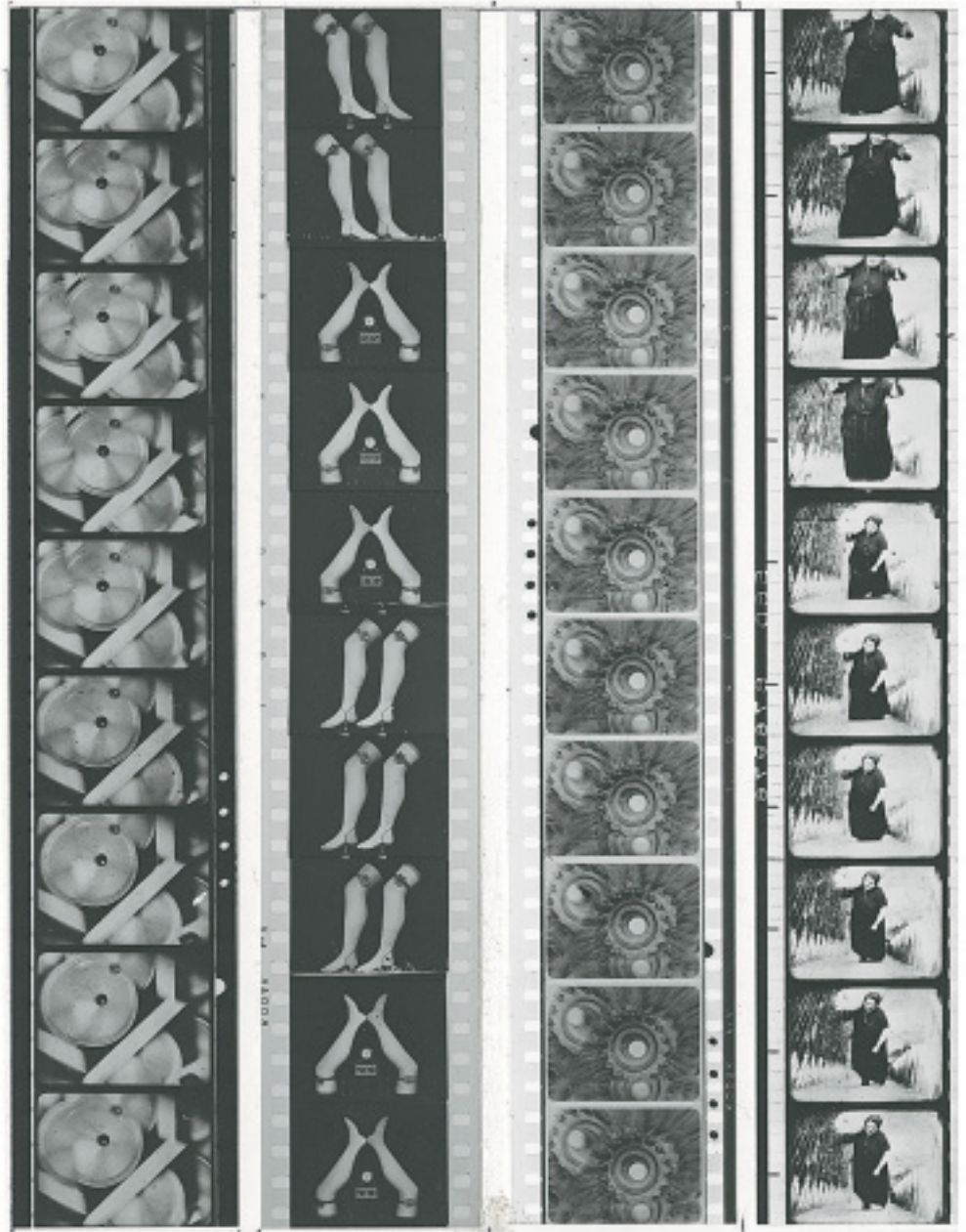
Above
 FERNAND LÉGER.
Le profil noir, 1928, oil on
 canvas, sold: Christie's,
 Paris, February 23, 2009,
 lot 47 for \$4,524,174

After completing his service with the Premier Régiment du Génie de Versailles engineering corps during the First World War, Léger became close with Amedée Ozenfant and Charles-Edouard Jeanneret – better known as Le Corbusier – who introduced him to the style known as Purism. Striving to “purify” the arts through stripped-down forms and bold colors, Purism would influence Léger’s work throughout much of the 1920’s. However, hesitant to align himself so closely with a particular dogma, Léger remained ambivalent about the impact this movement would have on his work, stating that, “Purism did not appeal to me. Too thin to me, that closed-in world. But it had to be done all the same; someone had to go to the extreme” (quoted in J. Cassou & J. Leymarie, *Fernand Léger, Drawings and Gouaches*, London, 1973, p. 87). By the time he painted *Composition à la pipe* in 1928, Léger had begun to infuse his works with sinuous lines, organic shapes and a busier, more spontaneous composition. A decade of experimentation with the rigid geometries of Purism had given way to a more fluid, organic aesthetic. This signaled a decline

in the “return to order” following World War I, in which artists favored a traditional style in reaction to the avant-garde excesses of the pre-war years.

Featuring a mélange of objects including a pipe, ball and boldly outlined silhouette, *Composition à la pipe* perfectly illustrates Léger’s aesthetic transition towards the close of the decade. Still lifes dominated Léger’s oeuvre in 1928, and recast the traditional genre as a glorification of the “object” over the classical subject. Liberated from the constraints of traditional perspective, the isolated objects of *Composition à la pipe* playfully float atop fragmented geometric planes. In drawing attention to the individualized objects within the composition Léger felt he could subvert the reign of the generically classicized subject. As the artist himself wrote, “The subject in painting had already been destroyed, just as the avant-garde film had destroyed the story-line. I thought that the object, which had been neglected and poorly exploited, was the thing to replace the subject” (*ibid*, p. 87).

This innovation had in part been sparked



Above
 Film strips from Léger's
 1924 film *Ballet Mécanique*.

by Léger's experimentation with new media. Film in particular resonated with the artist, which can be seen in the shadowy cinematic profile that dominates the left side of *Composition à la pipe*. Such imagery is featured in a number of key works from 1928 including *Le Profil noir*, each of which features the pictorial interplay of black and white. Surrealist artist Guillaume Apollinaire took Léger to his first Chaplin film at the Ciné Montparnasse in 1916, and the artist remained transfixed by what he saw. Newly inspired by the temporal capacity of the cinema, Léger released his first short film *Ballet Mécanique* alongside Dudley Murphy and Man Ray in

1924. Lacking a discernible narrative, the experimental film merged a series of closely-cropped vignettes of isolated, undulating machinery. Fetishizing both the machine and the unseen labor behind it, *Ballet Mécanique* would be screened in Paris, London and New York. Léger's immersion in the world of avant-garde cinema is clearly reflected in his painting, which Jean Cassou and Jean Leymarie described as follows, "Léger's objects have escaped from the domination of the subject, as they have from the pull of gravity; they invert or reject perspective, loop up or recede in the air, with the power and mystery of pictures in slow motion" (*ibid*, p. 99).

21 ◦ ➤ PABLO
PICASSO

1881 - 1973

Buste de femme au chapeau

Dated 27.5.39. (center right)
Oil on canvas
25⁵/₈ by 21¹/₄ in.; 65.1 by 54 cm
Painted on May 27, 1939.

Claude Picasso has confirmed the authenticity of this work.

\$ 18,000,000-25,000,000

PROVENANCE

Estate of the artist
Maya Ruiz-Picasso
Thomas Ammann Fine Art, Zurich
Nancy Whyte Fine Arts, Inc., New York
Acquired from the above in 2006

EXHIBITED

Tokyo, The Seibu Museum of Art, *Picasso Intime. Collection of Maya Ruiz-Picasso*, 1981, no. 41, illustrated in color in the catalogue
Zurich, Thomas Ammann Fine Art, *Pablo Picasso, Heads, Faces, Bodies*, 2005, no. 1, illustrated in color in the catalogue

LITERATURE

David Douglas Duncan, *Picasso's Picassos*, New York, 1968, illustrated p. 241





Among the subject matter that permeates Picasso's oeuvre, it is perhaps his female portraits that prove the most powerful for their formal revolution and power of expression. Strength and vibrancy characterize *Buste de femme au chapeau*, with its sharp color palette, angularity and boldness of form. Dating from the end of May 1939, the present oil evokes a time of intense change and turbulence in the artist's life, which was coupled with one of the most groundbreakingly-creative periods in his oeuvre.

As a young man, Picasso's daring, from *Les Femmes d'Alger* to analytic and synthetic Cubism, forged his reputation as one of the most audacious artists of the twentieth-century. In 1937 he was commissioned to make a large-scale work of art by the Spanish Republican government for inclusion in the

1937 World's Fair in Paris. The boiling turmoil of the Spanish Civil War and, some months after he received the commission, the bombing on the town of Guernica, provided the impetus for his painting of the eponymous monumental canvas, which would be exhibited alongside Joan Miró's *The Reaper (Catalan Peasant in Revolt)* and Alexander Calder's *Mercury Fountain*.

The dire political situation in Picasso's native Spain and in the whole of Europe in the 1930s was combined with momentous disruptions in the artist's personal life: "For Picasso the question of 'modernity' was acute in the 1930s and 1940s, since modernity in this period meant a personal life, a nation, a Europe and indeed a world in crisis. This period in Picasso's art is marked by a succession of shattering events in his personal life that no doubt appeared to him mirrored by

Above left
VINCENT VAN GOGH,
*Self-Portrait with Straw
Hat*, 1887, oil on cardboard,
Van Gogh Museum,
Amsterdam

Above right
PABLO PICASSO,
*Homme au chapeau de
paille et au cornet de glace*,
1938, oil on canvas, Musée
Picasso, Paris



Above left
 PABLO PICASSO,
*Portrait de femme (after
 Cranach the Younger)*,
 1958, linocut, Tate Modern,
 London



Above right
 LUCAS CRANACH THE
 YOUNGER,
*Agnes von Hayn, née von
 Rabenstein*, 1543, mixed
 technique on beech wood,
 Staatsgalerie Stuttgart,
 Stuttgart

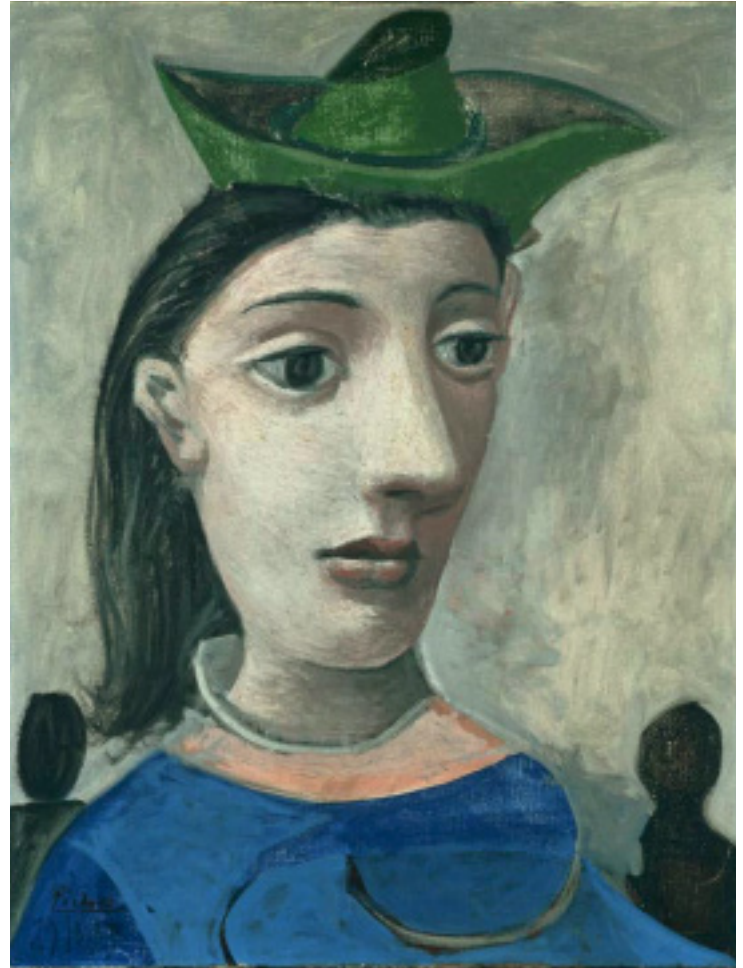
the disasters in the world at large.... Personal events include the death of his mother in 1939; the slow breakdown of his marriage to Olga Khokhlova (they eventually separated in 1935); his ongoing secret affair with Marie-Thérèse Walter (from 1927) leading to the birth of his daughter Maya, in 1935; and new relationships with the artist and photographer Dora Maar (from 1936) and then the painter Françoise Gilot (from 1943)” (*Picasso, Challenging the Past* (exhibition catalogue), National Gallery, London, 2009, p. 88).

Picasso’s mother died suddenly from a fall in January of 1939. Unable to travel to Spain and living in a country facing increasing pressure from Nazi Germany, Picasso maintained relationships with both Marie-Thérèse and Dora Maar. Physically they were quite different. An athletic, statuesque blonde, Marie-Thérèse Walter was the embodiment of

sensuality, and her physical presence elicited some of Picasso’s most visually arresting images. Maar was quite opposite in many ways. She possessed a strong, determined personality and was an artist in her own right. Where Marie-Thérèse was blonde, Maar was brunette; where Marie-Thérèse was rounded, Maar was pointy. Both of these women, so opposite in character and appearance, populated Picasso’s life and paintings. While many attributes of *Buste de femme au chapeau* point to Marie-Thérèse, including the blonde sweep of hair and the bright-yet-soft tonalities of the palette, portions of Maar are also reflected here.

In contrast with his depictions of a more passive Marie-Thérèse, the present painting is one of his most animated, tactile and sculptural renderings of the young woman. Her figure is rendered with incisions into the thick paint,





Above
PABLO PICASSO.
*Femme avec un chapeau
vert*, 1939, oil on canvas.
The Phillips Collection,
Washington, D.C.

Opposite
Picasso in his studio at
Boisegeloup, photograph
by Cecil Beaton

adding dimension to her features. Dora's presence also makes its way into this picture vis-a-vis the artist's focus on Marie-Thérèse's hat. Picasso embellishes this accessory with a blue feather and variations in the colors of its planes. While the luxe accessory may have been important to the sitter, its significance in this painting becomes clear in retrospect: for it was Dora who would be immortalized in Picasso's portraits as the wearer of stylish hats. What may have then been an important personal item for Marie-Thérèse becomes here a symbolic indicator of her status as the saintly new mother of Picasso's daughter and as the antithesis of her new rival. In fact, the picture

can be read as an amalgam of both women, and evidences a Madonna/Magdalene dichotomy that manifested in Picasso's art while he was simultaneously involved with both women.

The significance of the hat in *Buste de femme au chapeau* can also be tied to another focus of Picasso during the late 1930s. Anne Baldassari asserts that: "A series of portraits dated 1937-39 amounts to a deliberate tribute to Van Gogh, whose oeuvre, lambasted by the Nazis as 'degenerate art,' was being publicly burned in Berlin. Borrowing his attire, as well as his color scheme and expressionistic virulence, in *Homme au chapeau de paille et au cornet de glace* (*Man in Straw Hat with*



Above
PABLO PICASSO,
The Weeping Woman,
1937, oil on canvas, Tate
Modern, London

Opposite
Detail of the present work

an Ice-cream Cone, 1938), Picasso produces a self-portrait in Van Gogh's features. Likewise, Picasso imposed the master's stylistic idiom on contemporary portraits of Marie-Thérèse Walter and Dora Maar, which display chromatic tracery and a scarified palette. Informed by the geometrical faces of the protocubism of *Les Femmes d'Alger*, the angelic features of his lovers are deformed through the deconstructive prism of a revived cubist method" (*Picasso's Masterpieces, The Musée Picasso Paris Collection*, Paris, 2014, p. 397).

As is the case for many of the works now considered to be among Picasso's greatest pictures, *Buste de femme au chapeau* remained in the artist's possession until his death in 1973. It was then inherited by Maya, his daughter by Marie-Thérèse. Because Picasso was not able to divorce Olga due to the heavy financial penalties that would

ensue, he was unable to marry Marie-Thérèse and kept their relationship a secret well into the 1930s. Marie-Thérèse, for her part, was mostly tolerant of the situation, with Picasso forever reassuring her that she was the primary object of his affection. Her permissive temperament, however, is alleged to have faltered upon meeting Dora. As the story goes, Picasso was painting *Guernica* in his studio when Marie-Thérèse met Dora for the first time. "I kept on painting and they kept on arguing," Picasso told Gilot in later years. "Finally Marie-Thérèse turned to me and said, 'Make up your mind. Which one of us goes?' ... I was satisfied with things as they were. I told them they'd have to fight it out for themselves. So they began to wrestle. It's one of my choicest memories" (quoted in *L'Amour fou, Picasso and Marie Thérèse* (exhibition catalogue), Gagosian Gallery, New York, 2011, pp. 47-50).



22

PABLO PICASSO

1881 - 1973

Tête de femme au corsage rayé (Portrait de Françoise)

Dated 7.9.50 (upper left)
Charcoal on paper
25 $\frac{7}{8}$ by 19 $\frac{7}{8}$ in.; 65.7 by 50.5 cm
Executed on September 7, 1950.

Claude Picasso has confirmed the authenticity of this work.

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

PROVENANCE

Estate of the artist

Heinz Berggruen, Paris

Waddington Galleries, London

Jeffrey Cohen, London (acquired from the above *circa* 1984)

Sale: Christie's, New York, November 7, 1995, lot 57

Acquired at the above sale

Executed in September 1950, *Tête de femme au corsage rayé* can be interpreted as a double-portrait of Picasso's muse Françoise Gilot. Retaining the angular, broken forms that were developed during his Cubist phase and culminated in the dramatic depictions of Dora Maar, the present portrait depicts the bust of Françoise seen both frontally and in profile. In a manner characteristic of many of his portraits, Picasso conceals any indication of a setting apart from a corner of the chair on which his model is seated, focusing the viewer's attention on the details of her costume, hair and facial features. It is this ambiguity of space combined with the strength of the charcoal line and deft handling of medium which imbue *Tête de femme au corsage rayé* with the psychological presence of the sitter.

Discussing Picasso's depictions of Gilot, Michael C. Fitzgerald wrote: "Picasso's portraits of Françoise also were not drawn from life; yet the dialogue between artist and subject influenced their form. Françoise was not interested in truly naturalistic images, and, unlike in the cases of Picasso's other wives and mistresses, there are almost none that reproduce her features strictly.... These pictures are primarily focused on formal and painterly issues of concern to both artists; they engage the question of portraiture only indirectly" (M. C. Fitzgerald, "A Triangle of Ambitions: Art, Politics, and Family during the Postwar Years with Françoise Gilot" in *Picasso and Portraiture: Representation and Transformation*, London, 1996, p. 416).

Created after the birth of their two children, Claude and Paloma, the present work belongs to the later years of their relationship when Picasso devoted most of his energy to his art and political engagements and Françoise was preoccupied with the children and her own art. "During these last years, Picasso's portraits present a characterization of Françoise radically different from the one that had introduced her in his art. Instead of being associated with Marie-Thérèse's voluptuous form or Olga's rigid mentality, Françoise... now took on features that Picasso had previously used to depict her predecessor, Dora.... Françoise's large eyes, long nose, and full mouth are heavily outlined and shaded; even though she is dry-eyed, the rendering evokes the incision-like tracts of the Weeping Woman's tears" (*ibid.*, pp. 433-34).

7.9.50.



23

FERNAND LÉGER

1881 - 1955

Élément mécanique sur fond jaune (Construction métallique)

Signed *F. LEGER* and dated 50 (lower right);
titled *ÉLÉMENT MECANIQUE SUR FOND
JAUNE*, signed *F. LEGER*, and dated 50 (on the
reverse)
Oil on canvas
36 $\frac{1}{8}$ by 28 $\frac{7}{8}$ in.; 91.7 by 73.3 cm
Painted in 1950.

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

PROVENANCE

Galerie Louise Leiris, Paris
Sidney Janis Gallery, New York
The Menil Foundation, Houston (acquired in 1960 and sold: Christie's,
New York, May 12, 1993, lot 41)
Raymond Nasher, Dallas (acquired at the above sale)
Private Collection (acquired from the above)
Acquired from the above by the present owner

EXHIBITED

Bern, Kunsthalle, *Fernand Léger*, 1952, no. 90
London, Marlborough Fine Art Ltd., *Fernand Léger, paintings, drawings,
lithographs, ceramics*, 1954-55, no. 34
New York, Sidney Janis Gallery, *6th Exhibition of Paintings by Léger, selected
from the years 1918-1954*, 1960-61, no. 15, illustrated in the catalogue
Houston, University of Saint Thomas; Kansas City, Nelson-Atkins Museum of
Art; Montreal, Museum of Fine Arts; Providence, Museum of Art; Providence,
Rhode Island School of Design; Waltham, Massachusetts, Rose Art Museum,
Brandeis University; Berkeley Art Museum, University of California, Berkeley;
Raleigh, North Carolina Museum of Art; Minneapolis, Institute of Art &
Indianapolis, Herron Museum of Art, *Look Back. An Exhibition of Cubist
Paintings and Sculpture from the Menil Family Collection*, 1968-69, no. 32,
illustrated in the catalogue
Rouen, Musée des Beaux-Arts; Chambéry, Musée des Beaux-Arts; Toulouse,
Musée des Augustins; Nantes, Musée des Beaux Arts & Lille, Palais des Beaux
Arts, *Collection de Menil: Oeuvres Cubistes*, 1970, no. 32, illustrated in the
catalogue
Houston, Institute for the Arts, Rice University, *Léger Our Contemporary*, 1978,
no. 40, illustrated in the catalogue
Houston, Rice University, Fondren Art Library, 1987 (on loan)

LITERATURE

Art International, Review, June, 1961, illustrated p. 23
Hommage à Fernand Léger, XXe siècle, Paris, 1971, illustrated p. 94
Gilbert Lascault, *Léger, L'anti-récit, XXe siècle*, Paris, 1975, no. 45, illustrated p. 54
Georges Bauquier, *Fernand Léger, Catalogue raisonné de l'œuvre peint, 1949-
1951*, Paris, 2003, vol. VIII, no. 1403, illustrated in color p. 149



ELLSWORTH KELLY, *Orange Red Relief*, 1959, oil on
canvas (two joined panels), The Solomon R. Guggenheim
Museum, New York





Situating the chaotic steel girders of a construction site against a brilliant orange sky, *Élément mécanique sur fond jaune* (*construction métallique*) represents the culmination of Léger's ode to the modern working man. Motivated in part by the horrors of World War II, Léger would join the French Communist party immediately upon his return from exile in the United States. With this decision, he joined the ranks of other artists of the French avant-garde such as Pablo Picasso, who registered for the party just one year before. The war convinced Léger more than ever that the purpose of art was to communicate with the masses, stating that, "It is inexcusable that after five years of war, the hardest war of all, men who have been heroic actors in this sad epic should not have their rightful turn in the sanctuaries. The coming peace must open wide for them the doors that have remained closed until now. The ascent of the masses to beautiful works of art, to Beauty, will be the sign of the new time" (quoted in *Fernand Léger* (exhibition catalogue), Helly Nahmad Gallery, New York, 2005, p. 26).

Léger was no stranger to war. The only son of provincial cattle-breeders, he had studied architecture and fine art in Paris before serving

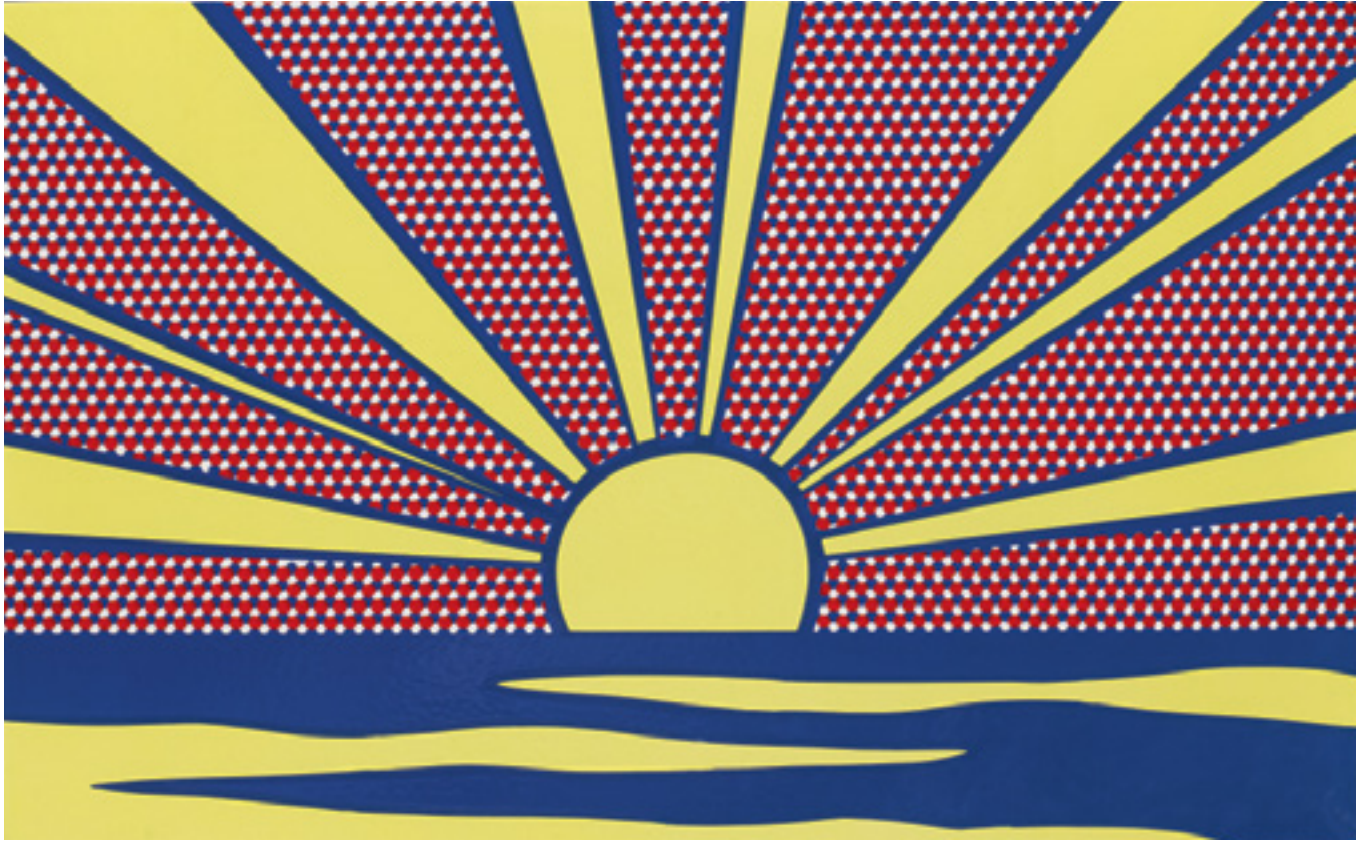
as part of the French engineering corps during World War I. This regiment experienced some of the war's most gruesome battles near Verdun in the summer of 1915. The Western Front unsurprisingly proved a shocking contrast to the pre-war Parisian avant-garde for Léger, who wrote, "My new comrades were miners, laborers, artisans working in wood and metal; I found the French people" (*ibid*, p. 11).

Such experiences bolstered Léger's solidarity with the everyday Frenchmen amongst whom he fought, predisposing the artist to explore them as subjects later in his career. "Léger's desire to reach and represent the ordinary man is evident in his theory that everything has its own roots....in his fusion of the mechanical and the mundane and in his fondness for contrast and *mélange*. Throughout his career, his peasant background contributed to his social philosophy and influenced his work" (*ibid*, p. 17).

Returning to a scarred but liberated France in December 1945 at the end of World War II, Léger's predilection for mechanical and technological subject matter found a wealth of inspiration in the setting of post-war recovery. Combined with his belief in the worth of proletarian labor, these forces

Above left
FERNAND LÉGER,
Étude pour Les constructeurs, fond bleu,
1950-51, oil on canvas,
sold: Christie's, New York,
November 6, 2007, lot 44
for \$11,801,000

Above right
FERNAND LÉGER,
Construction, 1950, oil
on canvas, Staatliche
Kunsthalle, Karlsruhe



Above
ROY LICHTENSTEIN,
Sunrise, 1965, porcelain
enamel on steel, sold:
Sotheby's, New York,
May 15, 2014, lot 223 for
\$341,000

led the artist to produce *Les Constructeurs*, one of his most recognizable and acclaimed series of paintings. *Élément mécanique sur fond jaune (construction métallique)* was produced concurrently with *Les Constructeurs*, deriving from the same visual vocabulary found in France's reconstruction efforts. In citing his inspiration for *Les Constructeurs*, Léger explained, "The idea came to me on the way to Chevreuse. There were three pylons with high-voltage cables being constructed near the road. Some men were perched on them, working. I was struck by the contrast between those men, the metal architecture and the clouds in the sky." Shortly after completing works such as *Étude pour les constructeurs, fond bleu*, Léger completed a short series of three paintings that highlighted the mechanical elements of the construction site, situated against characteristically primary shades of yellow, blue and orange. The present work is the first painting of this group.

Depicting a chaotic knot of steel construction materials, *Élément mécanique sur fond jaune (construction métallique)* monumentalizes the labor of the French people. In choosing to focus on the concrete evidence of this labor, as distinct from the

workers themselves, Léger drew upon his longstanding interest in the importance of technology in everyday life. This sentiment was reinforced during the artist's five-year stay in the United States during the span of World War II. Selecting an initial studio at 80 West 40th Street in New York, the artist no doubt encountered the skyscrapers and ubiquitous construction sites characteristic of the city.

Élément mécanique sur fond jaune (construction métallique) is also extraordinary in its use of color. Léger heightened the effect of bright, primary hues by utilizing flat fields of color that appear almost independent of the spatial framework of the metallic structure. This bold use of color would extend to a new generation of Post-war American artists, including those such as Ellsworth Kelly, who pushed the limits of color and form, ultimately freeing them completely from the picture plane. As in *Orange Red Relief*, Kelly would take up the mantle of bold coloration that Léger initiated in his spectacular post-war series. Léger's inclination to monumentalize aspects of every-day life, such as the construction site in *Élément mécanique sur fond jaune (construction métallique)*, would inspire the first generation of Pop artists including Roy Lichtenstein.

24 ◦ GEORGES
BRAQUE

1882 - 1963

Le Pyrogène et le quotidien
Gil Blas

Signed *Braque* (on the reverse)
Oil on canvas
13¾ by 10¾ in.; 34.9 by 27.3 cm
Painted in 1909.

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

PROVENANCE

Galerie Kahnweiler, Paris
Roger Dutilleul, Paris (acquired from the above)
Thence by descent

EXHIBITED

Basel, Kunsthalle, *G. Braque*, 1933, no. 29
Paris, Galerie de France, *Douze Peintures de Georges Braque 1908-1910*, 1943, no. 8
Paris, Orangerie des Tuileries, *Georges Braque*, 1973-74, no. 31, illustrated in the catalogue
New York, The Museum of Modern Art, *Picasso and Braque, Pioneering Cubism*, 1989-90, n.n., illustrated in color in the catalogue

LITERATURE

Georges Isarlov, *Georges Braque*, 1932, no. 75, p. 16 (dated 1910)
"Georges Braque" in *Cahiers d'art*, 1933, illustrated p. 13
Jean Paulhan, *Braque, le Patron*, Geneva & Paris, 1947, illustrated p. 75
Henry Hope, *Braque*, New York, 1949, illustrated p. 48 (dated 1910 and titled *The Match Holder*)
Nicole Worms de Romilly & Jean Laude, *Catalogue de l'œuvre 1907-1914, Braque Le cubisme fin 1907-1914*, no. 53, illustrated in color p. 108
Isabelle Mood-Fontaine & E. A. Carmean, Jr., *Braque, The Papiers Collés* (exhibition catalogue), National Gallery of Art, Washington, D.C., 1982-83, illustrated p. 69





Georges Braque's *Le Pyrogène et le quotidien Gil Blas* is a highly important early cubist canvas by the artist which has remained in the same family's private collection since it was acquired directly from Braque's dealer, Daniel-Henry Kahnweiler. Not just a prime example of the crucial months in 1909 where Braque continued to further refine his Cubist idiom, *Le Pyrogène et le quotidien Gil Blas* is also the first painting of either Braque or Picasso's to make use of lettering in its composition, a device that would become a recognized attribute of the movement (*Picasso and Braque, Pioneering Cubism, Op. cit.*, p. 364).

Levels of humor and metaphor surround this first foray into word-inclusion. Louis Vauxcelles, a critic who worked for *Gil Blas* had become one of the most outspoken voices against the new art, with much of his disdain focused directly on Braque. In March of 1908 he stated "In the presence of Mr. Braque, I am positively losing my foothold. This is savage, resolutely, aggressively unintelligible art"

(reproduced in *Picasso and Braque, Pioneering Cubism, Op. cit.*, p. 351). Alvin Martin delves into Braque's decision to include the newspaper in *Le Pyrogène et le quotidien Gil Blas*:

"Braque painted the letters *GIL B* onto forms representing a folded newspaper.... Behind this paper appears his pipe... a personal artifact which had become his attribute... Above the pipe is an object that appear to be a candle or match holder.... Braque's choice of title and his subject matter again create a multi-leveled meaning. A *pyrogène* is something that starts a fire or which, by extension, is inflammatory. The subject matter of Braque's painting... comprise objects which both ignite and inflame. They are painted in the cubist style which was inflammatory in both the eyes of the public and critical taste, particularly to the critic of *Gil Blas*. Metaphorically, the picture remarks on the inflamed relationship between the artist represented by his pipe and the critic symbolized by his paper" (*Braque, The Papiers Collés, Op. cit.*, p. 69)

Above
GEORGES BRAQUE,
Guitare et compotier, 1909,
oil on canvas, Fondation
Hermann et Margrit Ruf,
Kunstmuseum, Bern

Opposite
Georges Braque in his
studio in Paris in 1911



25 ◦ CLAUDE
MONET

1840 - 1926

Les Glaçons, Bennecourt

Signed *Claude Monet* and dated 93 (lower right)
Oil on canvas
25¾ by 39½ in.; 65.5 by 100.5 cm
Painted in 1893.

\$ 18,000,000-25,000,000**PROVENANCE**

Boussod, Valadon et Cie., Paris (acquired from the artist in December 1893)

Henri Vever, Paris (acquired from the above in 1893 and sold: Galerie Georges Petit, Paris, February 1-2, 1897, lot 82)

Galerie Durand-Ruel, Paris & Galerie Montaignac, Paris (jointly acquired at the above sale)

Galerie Montaignac (acquired full ownership from the above on September 23, 1897)

Mr & Mrs Henry O. Havemeyer, New York (acquired from the above on September 23, 1897)

Mr & Mrs Horace Havemeyer, New York (acquired by descent from the above and sold by the executors of her Estate: Sotheby's, New York, *Impressionist Paintings from The Estate of Doris D. Havemeyer*, May 18, 1983, lot 13)

Private Collection, New York (acquired at the above sale)

Waterhouse Collection (acquired from the above on December 8, 1992)

Acquired by the present owner from the above in 2011

EXHIBITED

(possibly) Paris, Galerie Durand-Ruel, *Monet*, 1895, no. 40

Boston, Museum of Fine Arts; Chicago, The Art Institute of Chicago & London, Royal Academy of Art, *Monet in the '90s, The Series Paintings*, 1990, no. 45, illustrated in color in the catalogue

London, Royal Academy of Art; Washington, D.C., Phillips Collection & San Francisco, Fine Arts Museum of San Francisco, *Impressionists in Winter, Effets de neige*, 1998-99, no. 28, illustrated in color in the catalogue



LITERATURE

- Thiébault-Sisson, "L'Exposition de Claude Monet" in *Le Temps*, May 12, 1895
- Théodore Natanson, "Exposition: M. Claude Monet" in *Revue Blanche*, June 1, 1895, mentioned p. 521
- Théodore Duret, *Histoire des Peintres Impressionnistes*, 1906, illustrated p. 58
- Florence Fels, *Claude Monet*, 1925, mentioned p. 211
- The H. O. Havemeyer Collection: Paintings, Prints, Sculpture and Objects of Art*, New York, 1931, mentioned p. 419
- Lionello Venturi, *Les Archives de l'Impressionnisme*, Paris, 1939, vol. I, mentioned pp. 357-59
- Daniel Wildenstein, *Claude Monet: Biographie et catalogue raisonné*, Lausanne, 1979, vol. III, no. 1336, illustrated p. 160
- Frances Weitzenhoffer, *The Creation of the Havemeyer Collection, 1875-1900*, New York, 1982, illustrated fig. 93
- Frances Weitzenhoffer, *The Havemeyers: Impressionism Comes to America*, New York, 1986, illustrated in color pl. 75
- Daniel Wildenstein, *Claude Monet: Biographie et catalogue raisonné*, Lausanne, 1991, vol. V, no. 1336, mentioned p. 49
- Splendid Legacy: The Havemeyer Collection* (exhibition catalogue), The Metropolitan Museum of Art, New York, 1993, no. 409, illustrated p. 366
- Daniel Wildenstein, *Monet Catalogue Raisonné*, Cologne, 1996, vol. III, no. 1336, illustrated in color pp. 542-43



Above
CLAUDE MONET.
Matin brumeux, debacle,
1894, oil on canvas, The
Philadelphia Museum of
Art, Philadelphia

Among Monet's most celebrated and visually spectacular canvases are his depictions of ice on the Seine. These majestic paintings exemplify the artist's talent for capturing the nuances of the natural world in flux, and *Les Glaçons, Bennecourt* is among the most elegant. This view of the left bank and the islet of Forée from Bennecourt belongs to a series of fifteen river views completed during the winter of 1893-94. Monet painted this composition in early 1893, while the temperatures were still frigid enough to create the atmospheric drama depicted in the present work. Through the haze of frosty air, the large sheets of ice have begun to break apart on the surface of the river as they drift downstream, while the banks and treetops in the distance glisten with the melting snow. By the end of the month, the thaw brought Monet's campaign to an abrupt

end, leaving the artist with several unfinished compositions that he would have to complete in his studio. The present composition is among the greatest and most visceral of these grand river views. With its stunning sculptural surface, *Les Glaçons, Bennecourt* is perhaps his most sensory interpretation of his observations that winter.

Monet's Bennecourt series was his third attempt at depicting the transformation of the frozen river. Earlier depictions at Bougival in 1868 and then at Lavacourt, near Vétheuil, in 1879-80, mark his fascination with this subject and the gripping effect of the freezing river on his psyche. Writing about Monet's first depictions of ice floes, Eliza Rathbone writes: "Monet's passion for painting the river itself, even in its bleakest moment, is anticipated by his earlier painting of the Seine, *Ice Floes on*



Above
 CLAUDE MONET,
*Glaçons sur la Seine à
 Bougival*, 1867, oil on
 canvas, Musée d'Orsay,
 Paris

the Seine at Bougival and *Snow on the River*, both probably dating from the winter of 1867-68. Although these works depict a different location and were painted before Monet began to live by the Seine, these first paintings of the river nevertheless anticipate both in subject and season this major series in the artist's oeuvre" (E. Rathbone in *Impressionists in Winter, Effets de neige*, *Op. cit.*, p. 114).

Winter and snow scenes had an early and important place in the Impressionist artists' oeuvres, though for most of them they would not maintain this fascination in their later works. Monet, exceptionally, would return to scenes of snow and ice as the nineteenth-century ended and the twentieth-century began. Charles S. Moffett examined the appearance of the snow scene in the Impressionist movement in his exploration of winter scenes in European art history: "Monet, Renoir, Pissarro, Sisley, Caillebotte, Gauguin, and others focused on the very particular character of the air, the light, and

the appearance of color in landscapes that were blanketed with white. Their snowscapes represent the first sustained interest in the subject since that of the seventeenth-century Dutch landscape painters. With a few notable exceptions, however, most of these earlier paintings are not about the defining characteristics of the snowscape but rather about a wide range of human activities in the context of a landscape covered with snow. The Impressionists, on the other hand, were drawn to the subject because of its unique visual characteristics. The subtleties of light and color offered an opportunity to work in a range of often muted color that brings to mind Whistler's 'symphonies' in particular colors or combinations of color. The Impressionists concentrated not on ideas about the thing but the thing itself" (C. Moffett in *ibid.*, pp. 15-16).

These scenes were meditations on the cycles of life and the relentless passage of time and the artist's apparent awe with the grandeur of nature. Paul Tucker suggests that



Above
CLAUDE MONET,
Meule, Effet de neige, 1891,
oil on canvas, Metropolitan
Museum of Art, New York

Monet's decision to focus on the ice floes yet again was an attempt to "reinvigorate himself, even to the point of painting outdoors in temperatures that were well below freezing. They are at once elegiac and soothing, appropriately familiar in their composition and handling while striking in their color and their chilling atmospheric effects" (P.H. Tucker, *Monet in the '90s, The Series Paintings, Op. cit.*, p. 169).

The months preceding the series of canvases Monet created in 1893 depicting the ice floes on the Seine were relatively unproductive. Monet's marriage to Alice Hoschéde and the ensuing combination of their households proved a distraction. It was not until an especially frigid period which caused the Seine to freeze in January that the artist's interest was again piqued: "During this period of renewed enthusiasm, Monet produced thirteen views of ice floes on the Seine that are remarkable for their delicate atmospheric effects and energetic

brushwork. Monet, as he had since 1865, braved the elements and produced these extraordinary studies of weather in rather frigid conditions.... For over two weeks in January of 1893, the Seine went through a period of freezing and thawing that produced dramatic ice floes. These pieces of ice floated for several days, and inspire Monet to produce these subtle atmospheric studies. Painted on the Bennecourt bank of the river, across from Giverny, Monet executed nine examples that face towards the hills on the left bank with subtle changes of site, time of day, and atmosphere. In the center of the works from the Metropolitan Museum of Art, the Waterhouse Collection [the present work], and the Philadelphia Museum of Art, Monet has included the islet of Forée, which was at that time situated between the Grand-Ile and the Ile de la Flotte.... In these paintings, the river is filled with snowcapped ice floes, and provides a fascinating combination of ice, water, and cold mist. These works are a triumph of



Above
 CLAUDE MONET,
Glaçons, 1893, oil on
 canvas, The Metropolitan
 Museum of Art, New York

Opposite
 Detail of the present work

atmosphere. Despite the similar compositions of this series, they are each distinguished by their delicate palettes which vary individually from ice-blue, mauve, and pink of a frigid day on the river to warmer tones of yellow and blue when the sun attempts to melt the thick ice that floats on the water.... The color river provides the perfect reflection of the islet, the trees, and the sky, and adds to the tranquil and harmonious mood of this series" (K. Rothkopf in *Impressionists in Winter, Effets de neige*, *Op. cit.*, p. 126)

Monet's series paintings from the 1890s are widely considered his finest and most innovative achievements. By painting the same subject at various times of day and under different weather conditions, he could document the continual transformation of his surroundings. His painting of *Les Glaçons*, *Bennecourt* and the related canvases coincided with his series of depictions of Rouen Cathedral, and both undertakings reveal similarities in palette and approach. Monet would apply the lessons he learned from these pictures to later series of misty mornings on the Seine and ultimately to his depictions of the waterlilies in his garden at

Giverny. Perhaps more than any of the series from this decade, the ice floe pictures laid the groundwork for his approach to his renderings of the floating lily pads and the reflection of the trees and sky in the garden pond.

The present work is distinguished by its important early provenance. The first private owner of *Les Glaçons*, *Bennecourt* was Louisine Havemeyer, the art collector and philanthropist, who acquired the picture from Galerie Montaignac in 1897, a mere four years after it was painted. Together with her husband, Henry Osborne, Louisine amassed what was perhaps the finest art collection in America. She was a patron of many Impressionist artists and her collection was a legendary assemblage of the best examples of works by artists including Rembrandt, Corot, Courbet, Manet, Cézanne and Monet among many others. Louisine purchased Monet's *The Drawbridge, Amsterdam* in 1875; it was the first painting by the artist to find a home in the United States. The Havemeyer's donated more than 4,500 works of art to the Metropolitan Museum of Art in New York including another work by Monet's from this important series, *Les Glaçons* from 1893, which is on view today in the Metropolitan Museum of Art's galleries.



26 ◦ GEORGIA
O'KEEFFE

1887 - 1986

Yellow Sweet Peas

Pastel on paperboard
26½ by 19¾ in.: 67.3 by 49.2 cm
Executed in 1925.

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

PROVENANCE

The Downtown Gallery, New York
Doris Bry, New York
Terry Dintenfass, Inc., New York
Private Collection, New York (acquired by 1971)
Kennedy Galleries, New York (acquired by 1973)
Private Collection, New York (acquired by 1973)
Kennedy Galleries, New York (acquired by 1986)
Private Collection, New York (acquired by 1987)
Richard York Gallery, New York (acquired by 1999)
Acquired from the above

EXHIBITED

New York, Whitney Museum of American Art; Washington D.C., The Phillips Collection & Santa Fe, New Mexico. Georgia O'Keeffe Museum, *Georgia O'Keeffe: Abstraction*, 2009-10

LITERATURE

Nicholas Callaway, *Georgia O'Keeffe: One Hundred Flowers*, New York, 1987, no. 24, illustrated in color n.p.
Barbara Buhler Lynes, *Georgia O'Keeffe: Catalogue Raisonné*, New Haven & London, 1999, vol. 1, no. 499, illustrated in color p. 277
Barbara Haskell, *Georgia O'Keeffe: Abstraction*, Yale University Press, New Haven & London, 2009, illustrated in color pp. 98 & 230





In 1922 Georgia O’Keeffe proclaimed, “I made up my mind to forget all that I had been taught, and to paint exactly as I felt” (quoted in E.H. Turner, “O’Keeffe as Abstraction” in *Georgia O’Keeffe: Abstraction*, New Haven, 2009, p. 68). The considerable possibilities offered by the floral subjects for which she would become best known had been underscored by her teacher, Arthur Wesley Dow, who advised his students to make “not a picture of a flower...--that can be left to the botanist— but rather an irregular pattern of lines and spaces, something far beyond the mere drawing of a flower from nature” (C. C. Eldredge, *Georgia O’Keeffe*, New York, 1991, p. 75). For O’Keeffe the varied, organic forms of flowers and other natural objects provided fodder for personal expression, “I found that I could say things with color and shapes that I couldn’t say in any other way—things that I had no words for” (quoted in *Alfred Stieglitz Presents One Hundred*

Pictures: Oils, Watercolors, Pastels, Drawings, by Georgia O’Keeffe, American, exhibition brochure, New York, 1923). Reflecting the formal vocabulary O’Keeffe developed as an avant-garde American modernist in the early decades of the 20th century as well as her reverence for the natural world, *Yellow Sweet Peas* masterfully exemplifies the deeply personal synthesis of realism and abstraction that defines her work.

During the 1920s, O’Keeffe began painting the images for which she is perhaps best known: large-scale compositions of magnified leaves and flowers – she was particularly drawn to flowers for what she felt was the challenge they inherently posed to human observation. It was easy, she believed, to overlook the beauty found in the details of these small and delicate entities. Later recalling her initial attraction to this motif she said, “So I said to myself—I’ll paint what I see—what the flower is to me but I’ll paint it big and they will be surprised into

Above
Kale, Halved, 1930,
photograph by Edward
Weston, Collection Center
for Creative Photography,
Tucson, Arizona



Above
GEORGIA O'KEEFFE,
Lake George, New York,
circa 1918, photograph by
Alfred Stieglitz, courtesy
of Gilman Paper Company
Collection

taking time to look at it—I will make even busy New Yorkers take time to see what I see of flowers” (quoted in *Georgia O'Keeffe: Exhibition of Oils and Pastels*, New York, An American Place, 1939).

Critics and contemporaries quickly gravitated to the strikingly unique character and beauty of O'Keeffe's work. When she participated in Alfred Stieglitz's seminal exhibition, *Seven Americans*, at the Anderson Galleries in 1925, her innovative, evocative works outshone those of her contemporaries, Marsden Hartley, Arthur Dove, Charles

Demuth, Paul Strand, John Marin and Stieglitz himself. Critic Edmund Wilson pronounced, “Georgia O'Keeffe outblaze[d] the other painters in the exhibition.” Elizabeth Hutton Turner writes, “What struck Wilson was O'Keeffe's uncanny ability to arrest attention within the space and color of a single object” (“O'Keeffe as Abstraction” in *Georgia O'Keeffe: Abstraction*, New Haven, 2009, p. 66). Painted that same year, *Yellow Sweet Peas* wonderfully demonstrates the power of O'Keeffe's works from this period and her ability to create visually arresting, highly sophisticated

“At last, a woman on paper!”

ALFRED STIEGLITZ

compositions. In the Freudian fueled 1920s and 30s there was much speculation as to the meaning of these early floral works and their suggestion of female anatomy. O’Keeffe repeatedly denied these psychosexual interpretations.

Yellow Sweet Peas with its sensual modulations of color, sensuous curves and folds is a meditation on form and design that reveals O’Keeffe’s mastery of the pastel medium. Pastel was highly important in O’Keeffe’s oeuvre and allowed her to create a velvety, tactile surface that was impossible to capture with oil paints. Following early experimentation with charcoal and watercolor, she began working in pastel in 1915, discovering that she could attain the subtle tonality of charcoal without forsaking the intensely vibrant palette she had employed in her early watercolors. “Pastel afforded O’Keeffe a medium for her most unabashedly beautiful works of art” (J.C. Walsh, “The Language of O’Keeffe’s Materials: Charcoal, Watercolor, Pastel” in *O’Keeffe on Paper*, New York, 2000, p. 68).

In *Yellow Sweet Peas*, O’Keeffe combines rich hues of yellows highlighted by whites and bold passages of deep oranges and greens. The work is a study of texture as O’Keeffe masterfully varies her application of the pigment, oscillating from dense, velvety opacity to lightly feathered strokes that reveal the paper support. She uses delicate, yet precise lines to define the various forms of the composition and isolates the flower, closely cropping the image to focus on it

various forms - rapturous, unfurling and fluttering petals, fluted edges, delicate curves. As she renders the sweet pea monumental and centralized, O’Keeffe eschews traditional scale and pictorial organization, compressing the space and confronting the viewer with the blossom’s commanding color and form, and transforming this traditional still-life subject into an abstract pattern of organic shapes. The distinctive composition O’Keeffe employs in *Yellow Sweet Peas* correlates closely to the work of many modern photographers in the early decades of the 20th century. Like Stieglitz, Strand and Edward Weston, O’Keeffe focuses closely on her chosen subject, isolating the blossom from its larger environment to examine its form and color at close hand. Pulsating with visual energy, the work suggests O’Keeffe’s belief in the rhythms and dynamism of nature itself.

O’Keeffe wrote: “Long ago I came to the conclusion that even if I could put down accurately the thing I saw and enjoyed, it would not give the observer the kind of feeling it gave me. I had to create an equivalent for what I felt what I was looking at—not copy it” (quoted in M. Balge-Crozier, “Still Life Redefined” in *Georgia O’Keeffe: The Poetry of Things*, Washington, D.C., 1999, p. 69). As she simplifies, crops, and enlarges the sweet pea, O’Keeffe leaves the realm of pure objectivity to present her perception of its essence, ultimately compelling the viewer to experience the natural world in a new and more profound way.

Opposite
Detail of the present work





PROPERTY FROM
THE COLLECTION OF
BARBARA
& MARTIN
ZWEIG

LOTS 27-35

Sotheby's is honored to be offering fine art from the collection of Barbara and Martin E. Zweig, the influential investor, writer, and professor who was world-renowned for his pioneering approach to understanding and predicting the movements in the markets. Born in 1942 in Cleveland, Ohio, Mr. Zweig began trading stocks as a teenager before earning his bachelor's degree in economics from the Wharton School of the University of Pennsylvania, a master's of business administration from the University of Miami and a doctorate in finance from Michigan State University. As part of his doctorate degree, he created an original and important statistical measure called the put-call ratio, a technical gauge of investor sentiment that is now a commonly used market indicator. While serving as a professor of finance in the early 1970s, he started an investment newsletter called The Zweig Forecast, which quickly became one of the most highly-regarded and closely followed investing bulletins in the country. Published from 1971 to 1977, the newsletter ranked first among investment journals for risk-adjusted performance and Mr. Zweig's picks regularly outperformed the market. He also wrote two popular books, *Winning on Wall Street* in 1986 and *Winning With New IRAs* in 1987. In 1984, he and Joseph DiMenna, a former research assistant to Mr. Zweig, co-founded Zweig-DiMenna Partners, one of the longest-running and most successful hedge funds. Throughout the 1980s, Mr. Zweig was a regular guest on PBS's *Wall Street Week with Louis Rukeyser*. During one of his regular appearances on Friday October 16, 1987, Mr. Zweig made an on-air prediction of an impending stock market crash. Three days later, on Monday October 19, 1987, the stock market fell 507 points, a dramatic 23 percentage decline. This live broadcast and his impressive history of accurately reading the market has made him an unforgettable icon in the world of finance. While Marty, as he was affectionately called by all who knew him well, brought the same rigorous analytical approach to art collecting, he and his wife Barbara also acquired works with the joy, passion and curiosity that marks all true collectors.

27

PAUL CÉZANNE

1839 - 1906

Nature morte

Oil on canvas
11 $\frac{1}{8}$ by 15 $\frac{7}{8}$ in.; 28.3 by 40.5 cm
Painted circa 1890.

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

PROVENANCE

Ambroise Vollard, Paris

Count Harry Kessler, Weimar (acquired from
the above on February 14, 1902)

Galerie Etienne Bignou, Paris

Royan Middelton, Aberdeen

Paul Rosenberg & Co., New York

Heinz Berggruen, Paris

Thomas Gibson Fine Art, London

Sale: Sotheby's, New York, November 11, 1999,
lot 111

Acquired at the above sale

EXHIBITED

Berlin, Paul Cassirer, *Cézanne – Ausstellung*, 1921, no. 39 (titled *Apfel und Birne*)

Glasgow, Glasgow Art Museum, *XIX-XX Century French Painting*, 1930, no. 17

London, Alex. Reid & Lefevre, *Renoir and the Post-Impressionists*, 1930, no. 11

Edinburgh, Royal Scottish Academy & London, Tate Gallery, *Paintings by Cézanne*, 1954, no. 41 (dated circa 1887 and with incorrect dimensions)

Tokyo, National Museum of Western Art; Fukuoka, Cultural Center & Kyoto, Municipal Museum, *Cézanne, 1974-75*, no. 43, illustrated in the catalogue

New York, Acquavella Galleries, *XIX and XX Century Master Paintings*, 1982, no. 6, illustrated in the catalogue

Tübingen, Kunsthalle & Zurich, Kunsthhaus, *Cézanne – Gemälde*, 1993, no. 57, illustrated in color in the catalogue

LITERATURE

Eugenio d'Ors, *Paul Cézanne*, Paris, 1930, illustrated p. 9

Christian Zervos, "De l'importance de l'objet dans la peinture d'aujourd'hui" in *Cahiers d'Art*, 1930, no. 7, illustrated p. 115

Gualtieri Di San Lazzaro, *Paul Cézanne*, Paris, 1936, illustrated fig. 31

Eugenio d'Ors, *Paul Cézanne*, Paris, 1936, illustrated pl. 31

Lionello Venturi, *Cézanne, Son art- son oeuvre*, Paris, 1936, vol. I, no. 206, catalogued p. 111; vol. II, no. 206, illustrated pl. 55 (dated circa 1873-77)

Meyer Shapiro, "The Apples of Cézanne, an Essay on the Meaning of Still-Life" in *Art New Annual XXXIV*, 1968, illustrated p. 52

Alfonso Gatto & Sandra Orienti, *L'Opera completa di Cézanne*, Milan, 1970, no. 204, illustrated p. 95 (dated 1873-77 and titled *Piatto con frutta*)

John Rewald, *The Paintings of Paul Cézanne, Catalogue Raisonné*, New York, 1996, vol. I, no. 677, catalogued p. 433; vol. II, no. 677, illustrated p. 232

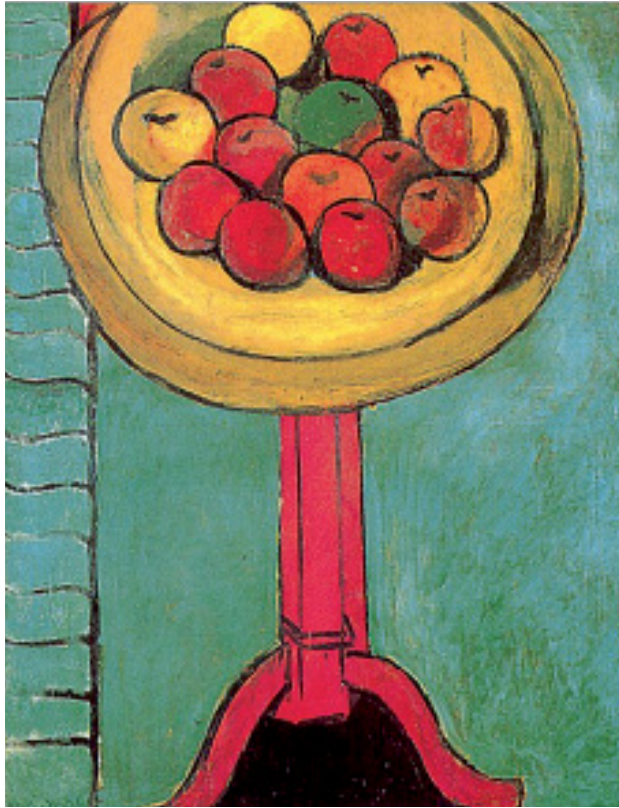
Bertram Schmidt, *Cézannes Lehre*, Kiel, 2004, illustrated fig. 84

Pavel Machotka, *La Sensation à l'oeuvre*, Marseille, 2008, vol. I, illustrated fig. 284; vol. II, catalogued p. 184

Jean Colrat, *Cézanne: Joindre les mains errantes de la nature*, Paris, 2013, no. 68, illustrated p. 174

Walter Feilchenfeldt, Jayne Warman & David Nash, "Nature morte, c. 1890 (cat. no. 802)." *The Paintings of Paul Cézanne: An Online Catalogue Raisonné*. <http://www.cezannecatalogue.com/catalogue/entry.php?id=657> (accessed September 6, 2017)





Painted circa 1890, *Nature morte* encapsulates Cézanne's artistic achievement, and displays the brilliance and economy which characterize his best work. This strikingly modern composition exemplifies the artist's unrivaled facility with the medium and his ability to imbue a still-life with all of the subtlety and emotional potency of portraiture.

Cézanne's still-lives have long been recognized among his greatest achievements, the works which demonstrate most clearly the innovations that led to the stylistic developments of early twentieth-century art. His vision breathed new life into the tradition of still-life painting, and his accomplishments had a profound impact on the generations of artists that followed. Picasso proclaimed that "Cézanne was like the father of us all," and this statement has remained true to this day, with his painting, particularly still-lives, continuing

to influence artists in the twenty-first century.

Cézanne executed a powerful series of medium-scale still-lives during the 1880s and 1890s. His depictions of fruit from this period focus on the inherent geometry of objects and explore the spatial challenges of representing three-dimensional form on a two-dimensional surface. The present work achieves its dynamic composition through a contrast between the rounded shapes of the fruit and the pronounced horizontal of the background and the table-top. Cézanne's still-life series became increasingly complex, and would culminate in celebrated paintings such as *Les Grosses pommes* of circa 1890 and *Rideau, cruchon et compotier* painted in 1893-94.

Cézanne initially approached the genre during the first decade of his artistic production, the 1860s. He executed a number of varied still-lives, romantic in feeling

Above
HENRI MATISSE,
*Les Pommes sur la table,
sur fond vert*, 1916, oil on
canvas, Chrysler Museum
of Art, Norfolk, Virginia



Above
GEORGES BRAQUE.
Fruit Dish, 1908, oil on
canvas, Moderna Museet,
Stockholm

and based on close observation of reality. In the subsequent decades, his pictorial language became more sophisticated and his compositions more complex. Richard Kendall wrote about Cézanne's mature paintings: "By this stage in his career, the still-life had taken on a special significance for [Cézanne], and he was to become one of the most original and dedicated exponents of the form. Far from being just a pretext for picture-making, the groups of apples, pears, cherries or flowers were for Cézanne as much a part of nature's extravagant beauty as the trees and hillsides of Provence, and as likely to produce his 'vibrating sensations' as the landscape itself. According to Joachim Gasquet, Cézanne once claimed to overhear conversations between the fruit he was painting, and approached each item in a group as he would a human portrait" (R. Kendall, *Cézanne by Himself: Drawings, Paintings, Writings*, London, 1988, p. 11).

Nature morte imparts the full range of expressive potential that Gasquet identified in Cézanne's still-lives. The apples are constructed through careful geometries and intrusions of bright yellow tones. Cézanne grounds the gentle curves of the fruit with a clear horizon line provided by the table's back edge. He creates a sense of space and volume that gives the fruit a palpable presence - there is an intrinsic logic to the composition wholly unique to Cézanne's artistic vision.

Cézanne's mature still-lives are considered the harbingers of twentieth-century Modernism, and provided a key inspiration for the Cubist compositions of Picasso and Braque. As they formulated a new artistic language during the early years of Cubism, these artists were inspired by Cézanne's radical approach to form. Although Cézanne's art was well known and widely exhibited during his lifetime, the



Above
Photograph of Paul
Cézanne circa 1906

first major retrospective of his work was held at the Grand Palais in Paris in 1907, a year after his death. This comprehensive view of his oeuvre was an instant inspiration to many artists, including Juan Gris and Henri Matisse. Many of Matisse's still lifes, including examples such as *Les Pommes sur la table, sur fond vert* of 1916, possess a certain weightlessness of the still life elements and a certain ambiguity in the treatment of space on the table top surface.

Both art historians and artists have argued that Cézanne reached the very pinnacle of his genius within the genre of still-life. This genre – unlike portrait or *plein air* painting – allowed him the greatest time in which to capture his subject, since in the studio environment he could create and control the composition, arranging the elements in ways that provided an infinite variety of formal problems to be solved on the canvas. The young painter Louis le Bail described how



Above left
PAUL CÉZANNE,
*Rideau, Cruchon et
Compotier*, circa 1893-
94, oil on canvas, sold:
Sotheby's, New York,
Impressionist & Modern
Art from the Collection
of Mr. and Mrs. John Hay
Whitney, May 10, 1999, lot
23, for \$60,502,500

Above right
PAUL CÉZANNE,
*Nature morte au
compotier*, 1879-80, oil on
canvas, The Museum of
Modern Art, New York

Cézanne composed a still-life, reflecting the great care and deliberation with which he approached the process: “Cézanne arranged the fruits, contrasting the tones one against the other, making the complementaries vibrate, balancing the fruits as he wanted them to be, using coins of one or two sous for the purpose. He brought to this task the greatest care and many precautions; one guessed it was a feast for him. When he finished, Cézanne explained to his young colleague, ‘The main thing is the modeling; one should not even say modeling, but modulating’” (quoted in J. Rewald, *Cézanne: A Biography*, New York, 1986, p. 228).

Discussing Cézanne’s still-life paintings, the English artist and critic Roger Fry noted that he “is distinguished among artists of the highest rank by the fact that he devoted so large a part of his time to this class of picture, that he achieved in still-life the expression of the most exalted feelings and the deepest intuitions of his nature. Rembrandt alone, and only in the rarest examples, or in accessories, can be compared to him in this respect. For one cannot deny that Cézanne gave a new character to his still-lives. Nothing else but still-life allowed him sufficient calm and leisure, and admitted all the delays which were necessary to him for plumbing the depths of his idea. But there, before the still-

life, put together not with too ephemeral flowers, but with onions, apples, or other robust and long-enduring fruits, he could pursue till it was exhausted his probing analysis of the chromatic whole. But through the bewildering labyrinth of this analysis he held always like Ariadne’s thread, the notion that the changes of color correspond to movements of planes. He sought always to trace this correspondence throughout all the diverse modifications which changes of local color introduced into the observed resultant... it is hard to exaggerate their importance in the expression of Cézanne’s genius or the necessity of studying them for its comprehension, because it is in them that he appears to have established his principles of design and theories of form” (R. Fry, *Cézanne: A Study of his Development*, Chicago, 1927, pp. 37 & 50).

One of the first owners of *Nature morte* was Count Harry Kessler. Kessler was a cultural connoisseur whom W. H. Auden referred to as “probably the most cosmopolitan man who ever lived.” Involved in many forms of the fine and performing arts, works from his collection are now found in many of the world’s most important institutions, including the Barnes Foundation. He was an earlier supporter and proponent of the works of Edvard Munch, who in turn executed numerous portraits of his patron.





28 ◦ PIERRE
BONNARD

1867 - 1947

Femme accoudée avec chien
et nature morte

Signed *Bonnard* (upper right)
Oil on paper laid down on canvas
24¼ by 19¾ in.; 61.2 by 50.3 cm
Painted in 1917.

\$ 1,800,000-2,500,000

PROVENANCE

Galerie Bernheim-Jeune, Paris (acquired from the artist)

Joseph Hessel, Paris

Monteaux Collection, Paris

Private Collection, Paris

Wildenstein & Co., New York

Mr. & Mrs. Grover A. Magnin, San Francisco (acquired by 1955 and sold: Parke-Bernet Galleries, New York, October 15, 1969, lot 1)

Fred & Erika Fallek, United States (acquired at the above sale and sold by Dr. Erika Fallek's Estate: Christie's, New York, November 9, 1999, lot 526)

Acquired at the above sale

EXHIBITED

San Francisco, San Francisco Museum of Art, *Twentieth Anniversary Exhibition*, 1955 (titled *Lady in Blue*)

San Francisco, The California Palace of the Legion of Honor, 1955 (titled *Lady in Blue*)

LITERATURE

François Fosca, *Bonnard*, Geneva, 1919, illustrated pl. 11

Gustave Coquirot, *Bonnard*, Paris, 1922, illustrated (titled *Jeune fille* and dated 1915)

Jean & Henry Dauberville, *Bonnard, Catalogue raisonné de l'oeuvre peint*, Paris, 1965, vol. II, no. 924, illustrated p. 424 (with incorrect medium)





Right
PAUL GAUGUIN,
*Portrait de femme à la
nature morte de Cézanne*,
1890, oil on canvas, Art
Institute of Chicago,
Chicago

Opposite
Detail of the present work



The subject of the present work is almost certainly Marthe, Bonnard's most frequently portrayed model, accompanied by her little dog Ubu who also makes repeated appearances in the paintings of this period. Born in Saint-Amand-Montrond as Maria Boursin, Marthe moved to Paris to work, changing her name to Marthe de Méligny and there met Bonnard in 1893. She became his model, muse and lover, and although the couple did not marry until 1925, their closeness is evident in the many paintings and photographs of her that Bonnard made in the intervening years. She appears as the nude model-cum-lover in early masterpieces such as *La Sieste* or *L'homme et la femme*, but then increasingly in Bonnard's series of intimate depictions of women dressing, at their toilette or in quiet moments of repose. As his work developed Marthe came progressively to represent the archetypal figure in his art; much like Picasso's later depictions of his last great love Jacqueline Roque, Bonnard's paintings of Marthe are not portraits, instead she becomes an everywoman through whom he explores his wider artistic vision. As Gloria Groom explains: "Marthe represented the perfect synthesis of a real and 'spectacular' female type... As was typical in Bonnard's art (and in that of the other Nabis), the actual woman is transformed into a feminine type, psychologically removed from his real relationship with her and adaptable to various scenarios" (G. Groom, "Bonnard's Decorative Style: Shifting Boundaries" in

Pierre Bonnard. Observing Nature (exhibition catalogue), National Gallery of Australia, Canberra, 2003, p. 92). In the present work, however, Bonnard has made some effort to individualize her; there is a psychological intensity more commonly seen in the artist's earlier work. Her figure fills the picture plane, and the resulting proximity to the viewer, her lowered gaze, and the quietly contemplative nature of her pose capture the studied intimacy of the moment.

The depiction of such moments was central to Bonnard's artistic vision. A contemporary critic Roger-Marx noted in 1893 that the artist's work: "catches fleeting poses, steals unconscious gestures, crystallizes the most transient expressions" (quoted in *Bonnard* (exhibition catalogue), Tate Gallery, London, 1998, p. 33). Much has been written about the influence of photography on this aspect of Bonnard's painting. The artist's earliest experiments with photography date to the period of his involvement with the Nabis; this group of young artists were predictably intrigued by the new technology and began to use it as another means of capturing everyday life and as a counterpoint to their painterly investigations of the same subjects. The influence of the medium is particularly evident in *Femme accoudée avec chien et nature morte* where the delicate play of light across the top of her head and shoulders and the deeper shadows of the painting's recesses indicate a particular sensitivity to light and its effects.

Given Bonnard's early involvement with the Nabis, it is unsurprising that light and, more importantly, color were so imaginatively explored in his mature work. In *Femme accoudée avec chien et nature morte* he combines a loose, textured application of paint with a relatively flattened perspective and rich patterning and coloration; these latter reveal his close relationship with artists like Gauguin and his more direct contemporary, Matisse, but Bonnard's distinctive palette and careful juxtapositions of color are unique to him alone. As John Rewald writes, "With the exception of Vuillard, no painter of his generation was to endow his technique with so much sensual delight, so much feeling for the indefinable texture of paint, so much vibration. His paintings are covered with color applied with a delicate voluptuousness that confers to the pigment a life of its own and treats every single stroke like a clear note of a symphony. At the same time Bonnard's colors changed from opaque to transparent and brilliant, and his perceptiveness seemed to grow as his brush found ever more expert and more subtle means to capture the richness both of his imagination and of nature" (quoted in *Pierre Bonnard* (exhibition catalogue), Museum of Modern Art, New York, 1948, p. 48).

One of the first owner's of *Femme accoudée avec chien et nature morte* was Jos Hessel, a cousin of Josse and Gaston Bernheim and a noted art dealer, writer and collector. A close friend of the Nabis artists, Hessel and his wife are often depicted in Édouard Vuillard's works.

29

PIERRE-AUGUSTE RENOIR

1841-1919

Mademoiselle Henriot ou Jeune fille au ruban bleu

Oil on canvas
16½ by 13 in.; 41.9 by 33 cm
Painted in 1876.

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

\$ 2,000,000-3,000,000

PROVENANCE

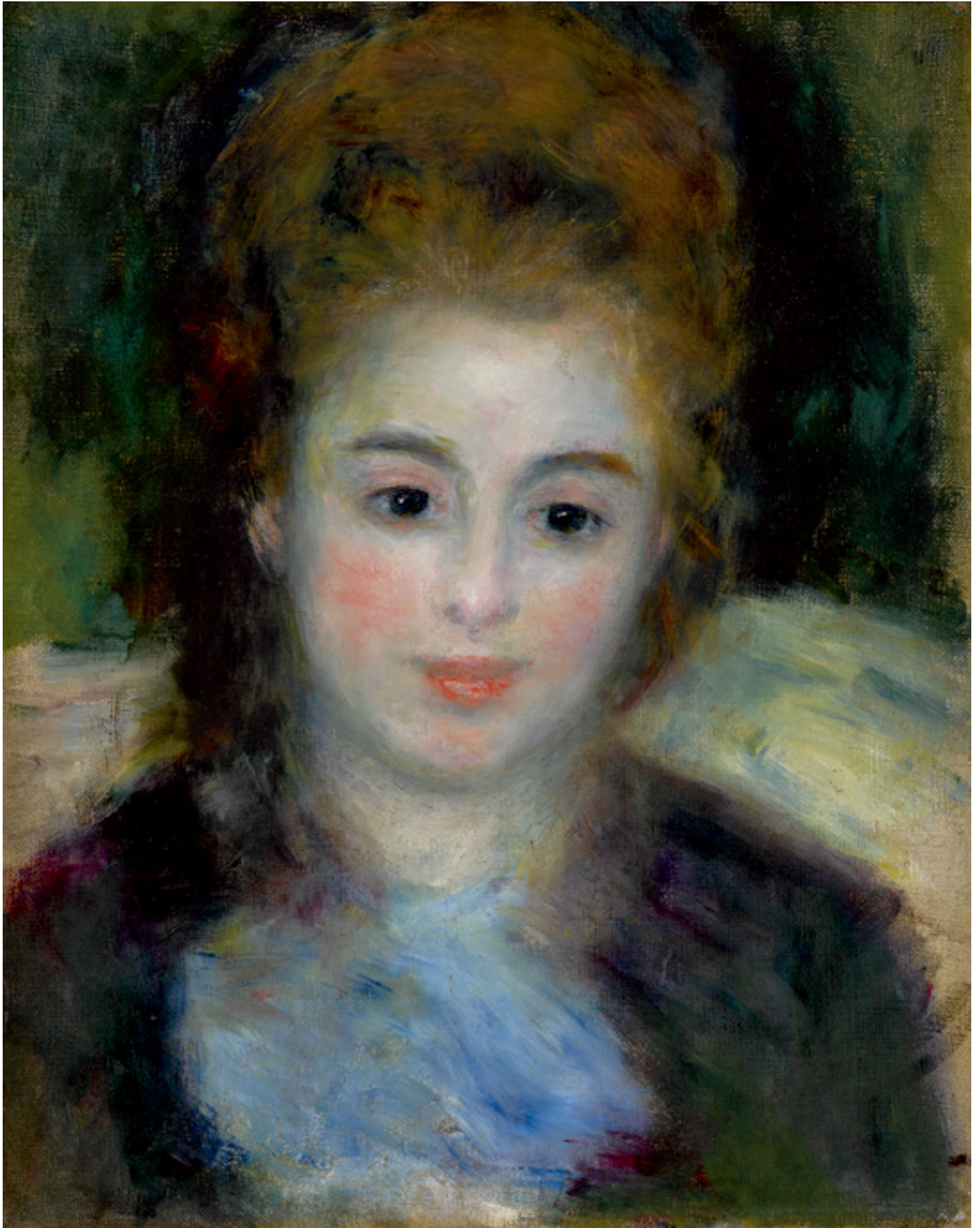
M. Boy, Paris (sold: Hôtel Drouot, Paris, May 25, 1904, lot 24)
M. Prat, Paris (acquired at the above sale)
Louis Bernard
Bernheim-Jeune, Paris (acquired from the above on September 29, 1916)
Ch. Hellesen (acquired from the above on October 26, 1916)
Walther Halvorsen, Oslo
Halvor John Schou, Oslo
Justin K. Thannhauser, Berlin & New York (acquired by 1927 and until at least 1946)
Jacques Lindon, New York
Mortiz Guttman (French Art Galleries), New York
Gisèle Rueff-Béghin, Paris (sold by the Estate: Sotheby's, London, November 29, 1988, lot 5)
Private Collection (acquired at the above sale)
Acquired in 1999

EXHIBITED

Oslo, I Kunstnerforbundet, *Den Franske Utstilling*, 1918, no. 76
Stockholm: Copenhagen & Oslo, *Renoir*, 1921, no. 6
Stockholm, Svensk-Franska Konstgalleriet, *Masterwerk Fransk, 1800-Talskonst*, 1935, no. 14, illustrated in the catalogue
London, Tate Gallery, *Renoir*, 1935, no. 11

LITERATURE

Paul Jamot, "L'Art français en Norvège" in *La Renaissance de l'Art français*, Paris, February 1929, illustrated p. 97
Françoise Daulte, *Auguste Renoir, Catalogue raisonné de l'oeuvre peint: Figures (1860-1890)*, Lausanne, 1971, vol. I, no. 168, illustrated n.p.
Elda Fezzi, *L'opera completa di Renoir, nel periodo impressionista 1869-1883*, Milan, 1972, no. 217, illustrated p. 98
Guy-Patrice & Michel Dauberville, *Renoir, Catalogue Raisonné des Tableaux, Pastels, Dessins et Aquarelles*, Paris, 2007, vol. I, no. 458, catalogued pp. 463-64 & illustrated p. 464





Mademoiselle Henriot ou Jeune fille au ruban bleu is a lively and engaging portrait of Renoir's favorite model in the mid-1870s. Born in 1857, Marie Henriette Grossin, the daughter of Aline Grossin, enrolled at the Conservatoire in 1872. By 1874 she was appearing in major roles at the Théâtre de l'Ambigou-Comique and had started modeling for Renoir as a way to earn extra money. It was at this point that she assumed the surname Henriot. She posed for Renoir at the beginning of her career; in his portraits of her Renoir emphasized her innocence and fragility.

Most of Renoir's models between 1875 and 1883 (aside from commissioned portraits) were from the working class—seamstresses, flower sellers, milliners, actresses and dancers at the Moulin de la Galette—who agreed to pose in order to earn a little extra cash. Discussing the prominence of Henriot in Renoir's paintings of this period, Colin Bailey writes: "Between 1874 and 1876 Henriot modeled for five

of Renoir's most ambitious full-length pictures and at least seven smaller works. She appears fully and fashionably dressed in *La Parisienne*, draped and damp in *La Source*; seated in the shade with a suitor in *The Lovers*; in Troubadour costume in *The Page*, and as the protective elder sister in *La Promenade*" (C. Bailey, *Renoir, Impressionism, and Full-Length Painting* (exhibition catalogue), The Frick Collection, New York, 2012, p. 65).

Renoir's skills as a portraitist are evident in the deft handling of the looser brushstrokes in the background, the chair and the attire of Henriot. The smaller, more precise paint applications on the figure's face center on the eyes and brows, while still preserving Renoir's characteristic light and ethereal handling of the medium. The contemporary critic Théodore Duret wrote of the artist's skill as a portrait painter stating: "Renoir excels at portraits. Not only does he catch the external features, but through

Above left
PIERRE-AUGUSTE
RENOIR,
La Source, 1874-75, oil
on canvas, The Barnes
Foundation, Philadelphia

Above right
PIERRE-AUGUSTE
RENOIR,
Madame Henriot, circa
1876, oil on canvas, The
National Gallery of Art,
Washington, D.C.



Above
PIERRE-AUGUSTE
RENOIR,
La Parisienne, 1874, oil on
canvas, National Museum
Wales, Cardiff

them he pinpoints the model's character and inner self. I doubt whether any painter has ever interpreted women in a more seductive manner. The deft and lively touches of Renoir's brush are charming, supple and unrestrained, making flesh transparent and tinting the cheeks and lips with a perfect living hue. Renoir's women are enchantresses (reprinted in *Histoire des peintres impressionistes*, Paris, 1922, pp. 27-28).

Mademoiselle Henriot ou Jeune fille au ruban bleu has important early provenance. One of its early owners was Walter Halvorsen, the noted Norwegian dealer and art critic who

brought works by the French Impressionists to Scandinavia. Halvorsen discovered his love of the Impressionists while studying in Paris with Henri Matisse in the early years of the twentieth-century. This canvas later entered the collection of Justin K. Thannhauser in the 1920s where it remained into the 1940s, travelling with much of his collection to the United States. In the 1960s Thannhauser bequeathed the essential works of his collection to Solomon R. Guggenheim's Museum, shortly after it reopened at its new location in the Frank Lloyd Wright building on Fifth Avenue in New York City.

30

PIERRE-AUGUSTE RENOIR

1841-1919

La Danse à la campagne

Signed *Renoir* (lower left)

Pen and ink and crayon on paper

Sheet: 19³/₈ by 12¹/₈ in.; 49.2 by 30.7 cm

Image: 16¹/₈ by 9³/₈ in.; 40.9 by 23.8 cm

Executed in 1883.

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

\$ 800,000-1,200,000

PROVENANCE

Paul Rosenberg, Paris

Seized from the holdings of the above in Bordeaux by the Einsatzstab Reichsleiter Rosenberg in September 1941 (reference PR156)

Hermann Goering (acquired from the above, inventory 147)

Hand Wendland (acquired from the above by exchange in 1942)

Paul Rosenberg & Co., New York (to whom restituted June 3, 1948)

Paul Rosenberg & Co., New York

Paul & Marguerite Rosenberg, Paris

Private Collection, Paris (by descent from the above and sold: Christie's, Paris, December 3, 2007, lot 5)

Acquired at the above sale

LITERATURE

John Rewald, *Renoir Drawings*, New York, 1946, no. 18, pp.17-18 & illustrated n.p.

Albert André, *Renoir: Dessins*, Paris, 1950, illustrated p. 4

Walter Pach, *Pierre Auguste Renoir*, New York, 1950, illustrated p. 23

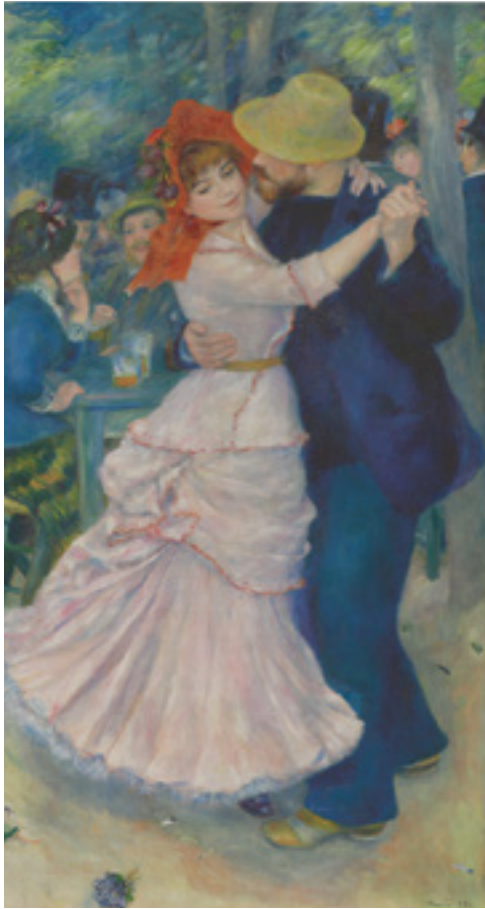
Milton S. Fox, *Pierre Auguste Renoir (1841-1919)*, New York, 1953, illustrated pl. 5

Keith Robert, *Pierre Auguste Renoir*, New York, 1977, illustrated n.p.

Guy-Patrice & Michel Dauberville, *Renoir, Catalogue Raisonné des Tableaux, Pastels, Dessins et Aquarelles*, Paris, 2009, vol. II, no. 1470, illustrated p. 491

Colin B. Bailey, *Renoir, Impressionism, and Full-Length Painting* (exhibition catalogue), The Frick Collection, New York, 2012, illustrated in color p. 179





La Danse à la campagne is a meticulous pen and ink and crayon drawing of a dancing couple, which directly relates to an oil bearing the same name, now in the collection of the Musée d'Orsay, Paris. Renoir had previously included dancing couples in his oils depicting groups of Parisiennes at leisure as seen in the monumental *Bal du moulin de la Galette* of 1876, now in the collection of the Musée d'Orsay. In the early 1880s he turned his focus to a large-scale trio of paintings: *La Danse à la ville*, *La Danse à la campagne* and *La Danse à Bougival*, each of which center around a couple in the midst of a dance, whose costumes and formality vary with the setting. The first two were included in his retrospective exhibition held at Galerie Durand-Ruel in 1883.

The critical response was generally favorable and these two canvases received a great deal of attention. Philippe Burty in an April 1883 issue of *La République française* praised the overall modernity of Renoir's work "We should not miss an opportunity to praise him for seeking to extract the modern

from our gestures, our smiles, our pleasures, our confined manner of clothing...to distill the contemporary from the actual sites in which it evolves." Burty goes on to discuss the two large dance scenes stating "here we are no longer presented with the old program: a bacchante shaking her systra, a Neapolitan girl playing her tambourine, Corinne doing the dance of the shawls on Cape Miseno. No, we see instead a young couple who, after dining on the terrace in one of Paris's suburbs, get to their feet to the sounds of a distant orchestra, take hold of each other and begin to dance the polka. And the pendant shows a society ball, with a young man leading his partner in a waltz" (reproduced in C. Bailey, *Op.cit.*, p. 184).

In each of these three compositions the male figure was modeled by Renoir's close friend Paul Lhote, whereas the female figure varied. In *La Danse à la ville* and *La Danse à Bougival* the artist Suzanne Valadon is generally agreed upon to be the model. In *La Danse à la campagne*, however, the model is Aline Charigot, at the time Renoir's mistress

Above left
PIERRE-AUGUSTE
RENOIR,
La Danse à Bougival, 1883,
oil on canvas, Museum of
Fine Arts, Boston

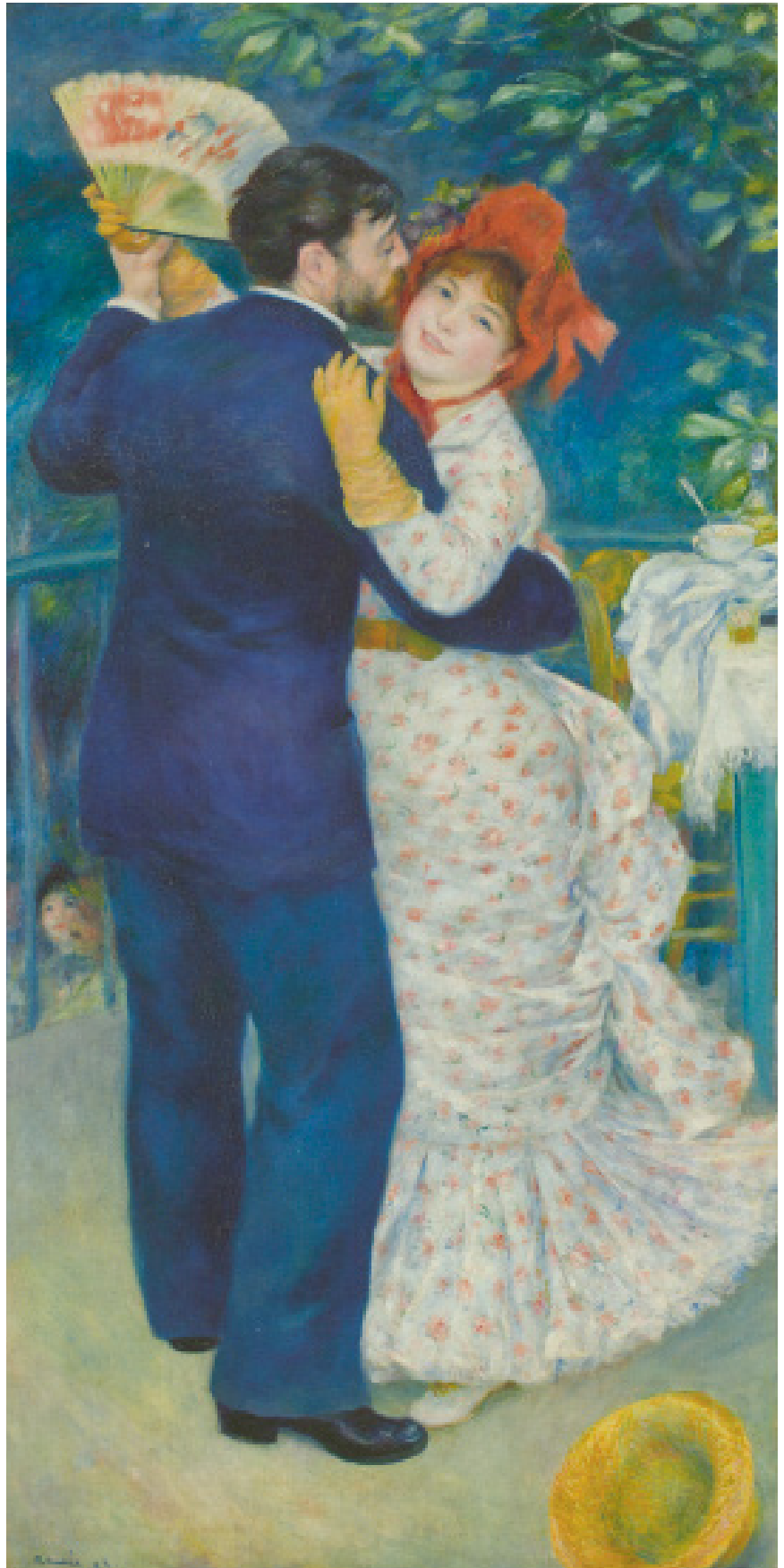
Above right
PIERRE-AUGUSTE
RENOIR,
La Danse à la campagne,
1883, oil on canvas, Musée
d'Orsay, Paris

Right
PIERRE-AUGUSTE
RENOIR,
La Danse à la ville, 1883, oil
on canvas, Musée d'Orsay,
Paris

and, in years to come, his wife. It is thought she was originally the female figure in *La Danse à Bougival* but that the canvas was later modified and changed to reflect the figure and face of Valadon. The relationship between *La Danse à la campagne* and *La Danse à Bougival* are in some ways stronger than between the two works shown at the 1883 retrospective, which have traditionally been viewed as a duo. The female figure wears the same extraordinary hat in each work and variations of belted day-time dress, suited for the more casual country atmosphere. In *La Danse à la campagne* a man's straw hat lays on the ground at lower right, likely from a gentleman outside of the image. This same hat, or another version of it, appears on the head of Lhote in *La Danse à Bougival*.

In the present drawing, almost every detail found in the oil is meticulously reproduced, from the distant faces of other figures at center left to the shading of the leaves on the tree above the table and the spoon jutting up from the cub on the table. Renoir's normal artistic process at this time did not call for sketches and studies. *La Danse à la campagne* was a different case. Several studies exist in wash and watercolor, in pencil and chalk, as well as one dazzlingly emotive oil sketch in loose, bright hues. While the number of preparatory sketches is notable for Renoir, the present work was created several months after the oil was completed to assist in the preparation for an illustration published in *La Vie Moderne*, which appeared on January 26, 1884.

This drawing formed part of the collection of Paul Rosenberg. Rosenberg, one of the most important proponents of early modern artists in France, exclusively representing, for certain periods, both Pablo Picasso and Georges Braque. Rosenberg opened eponymous galleries in London and New York, aiding in the migration of modern art between these cultural centers. *La Danse à la campagne* remained with Rosenberg's descendants until 2007 when it was acquired by the present owner.



31 ○ EDGAR
DEGAS

1834 - 1917

Avant la course

Signed *Degas* (lower left)
Oil on paper laid down on board in a cradled
panel
11⅝ by 18¼ in.; 29.5 by 46.5 cm
Painted *circa* 1882-88.

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

PROVENANCE

Goupil-Boussod et Valadon, Paris (acquired
from the artist on June 8, 1888)
Paul Gallimard, Paris (acquired from the above
on August 5, 1889)
Alex Reid & Lefevre (The Lefevre Gallery),
London (acquired from the above by 1927)
M. Knoedler & Co., New York (acquired from
the above on March 23, 1927)
John Hay Whitney, New York (acquired from
the above on August 28, 1928)
The Greentree Foundation, New York
(bequeathed by the above and sold: Sotheby's,
New York, May 5, 2004, lot 20)
Private Collection, Europe (acquired at the
above sale and sold: Sotheby's, New York,
November 4, 2009, lot 41)
Acquired at the above sale

EXHIBITED

Paris, Galerie Bernheim-Jeune, *Exposition d'oeuvres de l'école Impressionniste*,
1903, no. 14
Brussels, La Libre Esthétique, *Exposition des peintres Impressionnistes*, 1904,
no. 27 (titled *Chevaux des courses*)
London, New Gallery, *Eighth Exhibition of the International Society of Sculptors,
Painters and Graveurs*, 1908, no. 69
Brighton, Public Art Galleries, *Exhibition of the Works of Modern French Artists*,
1910, no. 111
Paris, Manzi, Joyant & Cie., *Exposition d'art moderne*, 1912, no. 114 (titled
Chevaux de courses. Le Départ)
Copenhagen, Statens Museum for Kunst, *Art français du XIXe siècle*, 1914, no. 89
Montreal, Art Association of Montreal, *Masterpieces of Painting*, 1942, no. 66
London, The Tate Gallery, *The John Hay Whitney Collection*, 1960-61, no. 18,
illustrated in the catalogue (dated *circa* 1881-85)
Washington, D.C., National Gallery of Art, *Manet and Modern Paris*, 1982-83,
no. 12, illustrated in the catalogue (dated *circa* 1881-85)
Washington D.C, National Gallery of Art, *The John Hay Whitney Collection*,
1983, no. 12
Paris, Galerie Nationales du Grand Palais; Ottawa, National Gallery of Art
& New York, The Metropolitan Museum of Art, *Degas*, 1988-89, no. 237,
illustrated in color in the catalogue (New York only)
Washington, D.C., National Gallery of Art, *Degas at the Races*, 1998, no. 72,
illustrated in color in the catalogue
New York, The Frick Collection, *Six Paintings from the Former Collection of Mr.
and Mrs. John Hay Whitney on Loan from the Greentree Foundation*, 2000-02
LITERATURE
Louis Vauxcelles, "Collection de M.P. Gallimard" in *Les Arts*, Paris, September
1908, illustrated p. 26 (titled *Les courses*)
Arsène Alexandre, "Exposition d'art moderne à l'Hotel de la Revue" in *Les Arts*,
Paris, August 1912, illustrated pl. IV
James B. Manson, *The Life and Work of Edgar Degas*, London, 1927, illustrated
pl. 47
Camille Mauclair, *Degas*, New York, 1941, illustrated p. 90 (titled *Race Track*)
Paul-André Lemoisne, *Degas et son oeuvre*, Paris, 1946, vol. II, no. 679,
illustrated p. 381 (as dating from 1881-85)
Franco Russoli, *L'Opera completa di Degas*, Milan, 1970, no. 697, illustrated
p. 119 (titled *Avant le départ*)
John Rewald, "Theo Van Gogh, Goupil and the Impressionists" in *Gazette des
Beaux Arts*, Paris, February 1973, listed p. 89 (titled *Courses*)
William H. Johnston, *The Nineteenth Century Paintings in the Walters Art
Gallery*, Baltimore, 1982, discussed p. 134
John Rewald, *Studies in Post-Impressionism*, New York, 1986, listed p. 89
Robert Gordon & Andrew Forge, *Degas*, New York, 1988, illustrated in color
p. 80
Sara Campbell, Richard Kendall, Daphne Barbour & Shelley Sturman, *Degas in
the Norton Simon Museum*, 2009, illustrated in color p. 180





Degas' exploration of the world of the racetrack and steeplechase developed in tandem with his survey of other aspects of the modern world, notably the world of the dance. In his depictions of equestrian subjects as in his many scenes of the ballet and opera, Degas moved from the precise delineation of complex arrangements of figures in space in the first half of his career to a much broader, more atmospheric approach in the latter half. In works such as *Avant la course*, Degas employs a fine brush and applications of thin layers of pigment to capture the musculature of the animals, the sheen of their coats and the details of the jockeys and their silks.

Although the artist was not an active participant himself, the popular pastime of equestrian sports fascinated Degas and featured prominently in his work throughout his career. The subject of horses and riders offered the artist a challenge both as a documentarist of modern life and as a technician of visual imagery. Here, Degas

depicts the jockeys riding their horses out to the track in preparation for the race. The attitude and movement of each horse seems to respond and flow into another – from the long curved neck of one animal with its head hung down, to the upright stance of another with its ears pricked forward. Each jockey's pose on his mount is similarly in contrast and harmony with the other. While the whole is a superb study in graceful rhythms of the riders and their mounts as set against the distant horizon line and the diagonal rush of tree trunks, the composition also draws inspiration from Degas' lifelong study of the works of Antiquity and the Old Masters. Early in his career, the artist frequently sketched copies after great works of the past, and his early studies of the friezes of the Parthenon as well as heroic paintings of equestrian processions from the Renaissance era, specifically influenced the compositions of these long, horizontal canvases. Degas was fascinated with the ritual, repeated gestures and physical performance

Above
EDGAR DEGAS,
Avant la course, 1882,
oil on panel, Sterling
and Francine Clark Art
Institute, Williamstown,
Massachusetts



Above
 EDGAR DEGAS,
Avant la course, 1882-84,
 oil on laminated panels,
 The Walters Art Gallery,
 Baltimore

of the horses and riders, just as he was with dancers, and each subject served as a framework for his endless formal inventions and historical quotations.

John Rewald wrote on this work as follows: “The actual subject of this painting is not horse racing; Degas only occasionally depicted the action of a race or the picturesque activities and people associated with them. Unlike de Dreux and Gericault, both reportedly fine equestrians, Degas probably could not ride... (and) had no taste for their energetic and romantic portrayals. The main reason that Degas repeated these representations of horses is identical to that for his other recurring subjects: he wanted to express in pictorial terms the shapes and motions of bodies engaged in the performance of habitual activity” (J. Rewald, *The John Hay Whitney Collection*, 1983, p. 40).

The horizontal format of this frieze-like composition had more often been used for studies of dance classes. Jean Sutherland Boggs has observed that with regard to the

frieze compositions of the Dance and their application to the equestrian subjects, “it was natural that Degas should think of horses and riders, particularly as he was becoming more immersed in the mysteries of landscape and natural light” (*Degas at the Races, Op.cit.*, p. 155). In a discussion of the present work and the two directly related oils in the collections of the Clark Art Institute and The Walters Art Gallery respectively, Boggs goes on to comment that “For [this] the third version of the subject he used a panel somewhat wider than the other two and obviously relished the space it gave him on both sides of the group of riders. He emphasized this further by adding the tiny figure of a horse and rider in the distance at the right as the apex of the wedge of horses and jockeys in motion....

In the other two panels the suggestion of a landscape background is rather minimal except for the roughness of the turf and, in the Clark’s painting, the pink on the hillock in the background. In the Whitney painting [the present work], on the other hand, the ground



Above
EDGAR DEGAS.
The Dance Lesson, circa
1879, oil on canvas,
National Gallery of Art,
Washington, D.C.

Opposite
Detail of the present work

changes color, and there are trees of different sizes and configurations on the horizon. Around and behind these trees are a few hints, a smokestack or roofs, of human habitation” (*ibid*, p. 128).

The version in the Sterling and Francine Clark Art Institute was sold in 1882 and very likely painted the same year. The example in the Walters Art Gallery appears on stylistic grounds to have been painted in the late 1880s. In 1888, Theo van Gogh acquired the present work for his gallery (a branch of Goupil-Boussod et Valadon), but it could have been painted as early as 1882. He sold it the next year to the distinguished publisher Paul Gallimard in whose collection it remained until the late 1920s. It was with Reid & Lefevre in 1927, and the following year M. Knoedler and Co., New York, sold it to Mr. John Hay Whitney. Of course the acquisition was a reflection of a deep and

abiding interest in thoroughbreds and horse racing. Eventually Whitney’s collection included outstanding equestrian subjects by Géricault, de Dreux, Degas, Manet and Munnings. In addition, the Whitney family’s Greentree stable produced many of the greatest horses in American racing history. When Mrs. Whitney passed away in 1998, she instructed that the remaining works in their collection (the majority were donated to The Museum of Modern Art, New York, The National Gallery of Art in Washington D.C. and the Yale University Art Gallery in New Haven) should be used to finance the philanthropic works of the Greentree Foundation; the present work was sold with a group of property from the Foundation at Sotheby’s, New York in May, 2004, a sale that included Pablo Picasso’s iconic *Garçon à la Pipe*, which was the first work to break \$100 million at auction.



32

PAUL GAUGUIN

1848 - 1903

Eve Bretonne (II)

Signed *P Gauguin* (lower right)
Pastel and chalk on paper laid down on canvas
22 $\frac{3}{8}$ by 10 $\frac{1}{2}$ in.; 56.8 by 26.6 cm
Executed in 1889.

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

\$ 800,000-1,200,000



PAUL GAUGUIN. *Eve et mort*, 1889, oil on canvas, Mohamed Mohamoud Khalil Museum, Cairo

PROVENANCE

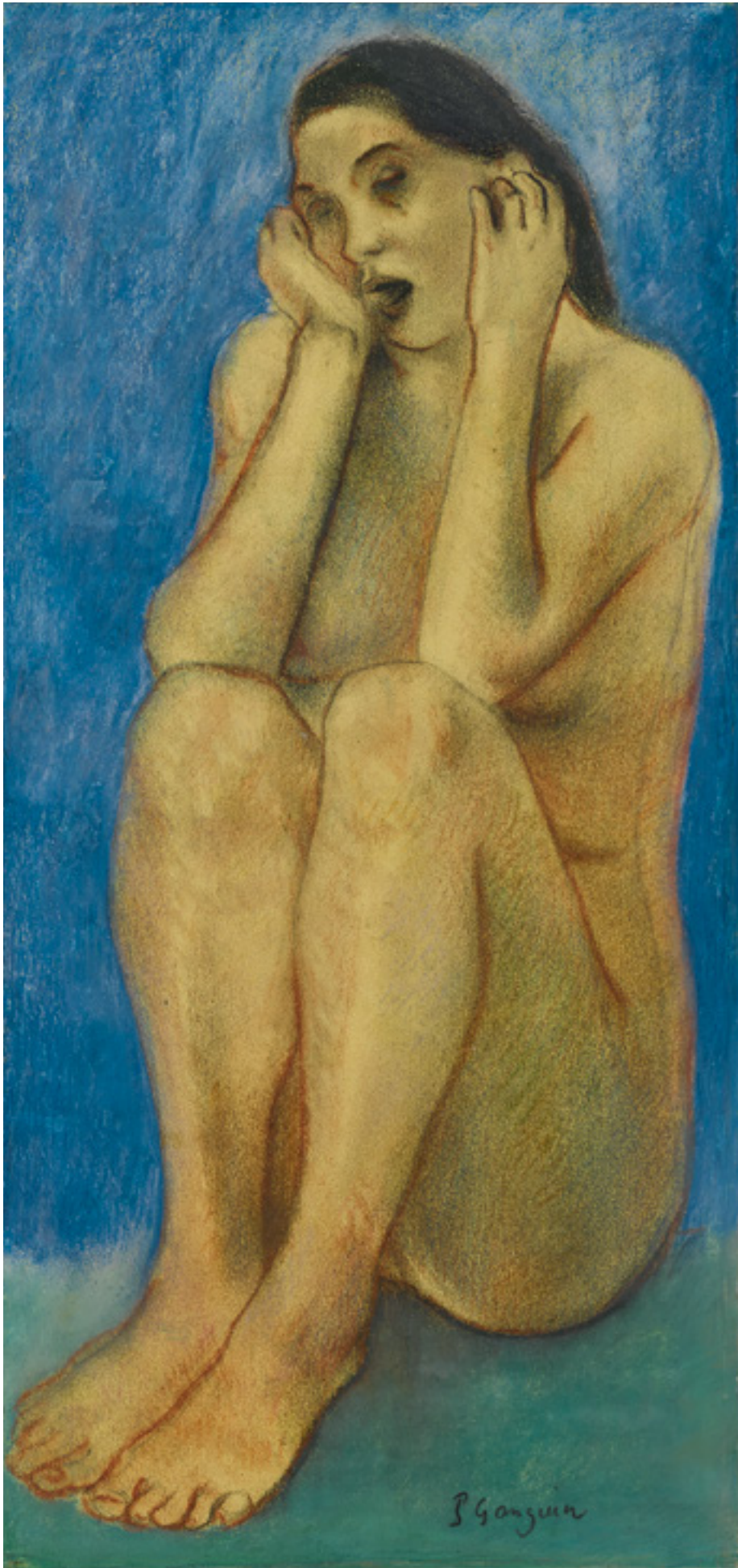
Jacques Tasset, Montmorency
Madeleine & B. Bernard Kreisler, Greenwich (acquired *circa* 1959)
Mrs. John N. Weinstock, New Orleans (by descent from the above in 1976 and sold:
Christie's, New York, November 4, 2003, lot 14)
Acquired at the above sale

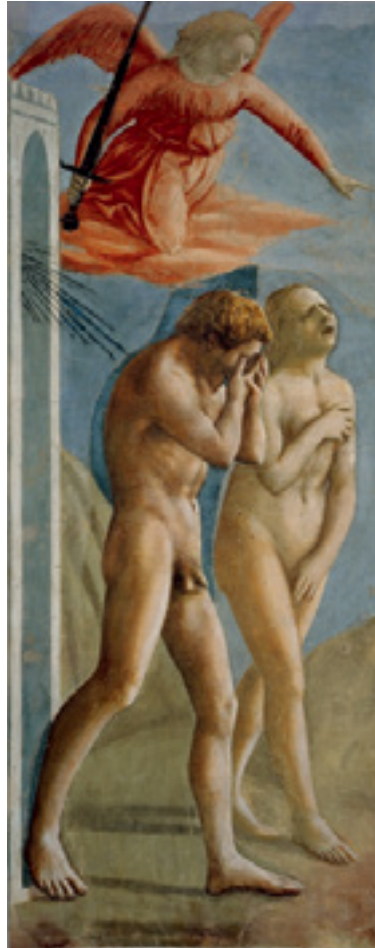
EXHIBITED

New Orleans, New Orleans Museum of Art (on extended loan)
Miami, Center for the Fine Arts; Wilmington, Delaware Art Museum; Memphis,
Dixon Gallery and Gardens; Michigan, Edsel & Eleanor Ford House; Oklahoma,
Oklahoma City Art Museum & Seattle, Seattle Art Museum, *French Paintings of
Three Centuries from the New Orleans Museum of Art*, 1991-93, n.n., illustrated in
the catalogue
New Orleans, New Orleans Museum of Art, *New Art for a New Building*, 1993,
illustrated in color in the catalogue
Hartford, The Wadsworth Atheneum Museum of Art, *Gauguin's Nirvana, Painters at
Le Pouldu 1889-1990*, 2001, no. 24, illustrated in color in the catalogue

LITERATURE

Georges Wildenstein, *Gauguin*, Paris, 1964, vol. I, no. 334, illustrated p. 128
Ziva Amishai-Maisels, *Gauguin's Religious Themes*, Ph.D. dissertation, Hebrew
University, 1969, no. 62, illustrated p. 168
Ronald Pickvance, *The Drawings of Gauguin*, London, 1970, p. 26 & illustrated p. 11
& pl. 33
Vojtech Jirat-Wasiutynski, *Gauguin in the Context of Symbolism*, Princeton, PhD
thesis, 1975, p. 228
Henri Dorra, "Le Texte Wagner de Paul Gauguin" in *Bulletin de l'Historie de l'Art
Français*, 1984, p. 286
Vojtech Jirat-Wasiutynski & Travers H. Newton, Jr., *Technique and Meaning in the
Paintings of Paul Gauguin*, Cambridge, 2000, illustrated pp. 142-43
Gloria Groom, ed., *Gauguin: Artist as Alchemist* (exhibition catalogue), Art Institute
of Chicago, Chicago & Grand Palais, Paris, 2017-18, illustrated in color p. 62





Eve Bretonne (II) is a stunningly worked pastel and chalk composition from a critical period in Gauguin's oeuvre, just before his first trip to Tahiti. After a personally explosive yet prolific stay with Van Gogh in Arles at the end of 1888, Gauguin looked forward to returning to Pont-Aven where he had sojourned on several previous occasions. Arriving in June of 1889, however, Gauguin found the town too full – both with holiday seekers and other artists. He set off for Le Pouldu, a small hamlet more than forty kilometers down the coast from the bustle of Pont-Aven. In this small village he found houses scattered among the dunes and a small inn run by Marie Henry. Here he focused on rocks and water, on young girls herding cows and on the farmyards of the town's scattered buildings. Gauguin was attracted to what he saw as an “untouched” way of life, the regional dress and festivities which he had explored on earlier visits to Pont-Aven, reinforced by the ancient origins of the town, settled before the Romans occupied modern-day France.

During his stay in Le Pouldu, where he was joined by other artists including Jacob Meijer de Haan, Gauguin worked on several types of female figures, which would reappear in his works for the remainder of his career. These included the figure in *Eve Bretonne (II)* as well as the figure of a bather with her back to the viewer, facing the ocean in the background, an embodiment of Ondine. The inspiration for the pose of the figure in *Eve Bretonne (II)* comes from sketches Gauguin made of a Peruvian mummy that he viewed at the Musée d'Ethnographie du Trocadéro in Paris. In archival photographs from the museum's galleries one can see that the mummy sits on its heels, knees held in towards its chin, its head held up between its hands. In a contemporaneous work of the figure of Eve, Gauguin's used watercolor as a medium and portrayed the figure of Eve with her back pressed against a tree, shielding her face from a serpent which cranes itself around the trunk towards her. Other details of the setting are

Above left
PABLO PICASSO,
La Vie, 1903, oil on canvas,
Cleveland Museum of Art,
Cleveland

Above right
MASACCIO,
*Adam and Eve Banished
from Paradise*, circa 1427,
fresco, Santa Maria del
Carmine, Florence



Top
MICHELANGELO
BUONARROTI,
*The Fall and Expulsion from
the Garden of Eden*, 1509-
10, fresco, Sistine Chapel,
Vatican City

Bottom
PAUL GAUGUIN,
*D'Ou venons-nous? Ques
sommes-nous? Ou allons-
nous?*, 1897-98, oil on
canvas, Museum of Fine
Arts, Boston

ambiguous, though flat, bright patches of color provide a varied background markedly different from the purely ambiguous place found in *Eve Bretonne (II)*.

In *Vie et mort* and *Nirvana: Portrait de Meyer de Haan*, the Eve figure reappears again – in each case modified for the composition. In *Vie et mort* her flesh tones have been markedly shifted towards a greenish-gray to align the figure with the personification of death whereas in *Nirvana: Portrait of Meyer de Haan* Eve's face is given more portrait like qualities to represent the figure of De Haans' love interest at the time, the innkeeper Marie Henry. The figure to the right, red hair hanging down her back takes on the other prime female figure of this time, the bather, Ondine, heading towards the wave of the nearby ocean. The use of religious subject matter in Gauguin's works was fairly common during these years and biblical references would continue to emerge in his works executed in Tahiti. Contemporaneous imagery of Jacob

wrestling with the Angel, The Descent from the Cross, and Christ in the Garden of Olives populated his canvases in the late 1880s.

Examining Gauguin's repeated use of figure-types, Ronald Pickvance has asserted "Perhaps the most interesting example of Gauguin's persistent use of a pose is that of the seated nude woman whom we first encounter in a drawing of 1889 [*Eve Bretonne II*]. She was first transformed into a figure of Eve, and then became a symbol of *Death* in a painting where a second nude symbolizes *Life*. As such, the two figures occupy the background of *Nirvana*. She next appeared, more frontally posed, in a carved wood relief... Even in Tahiti the image persisted for Gauguin—in a painting of 1892, in two woodcuts, and finally in *Where do we come from? What are we? Where are we going? Of 1897*" (R. Pickvance, *Op. cit*, p. 11). In the final canvas mentioned by Pickvance, Gauguin's monumental Tahitian masterpiece, this figure is at the far left of the canvas, her faced wrinkled and hair turned white. She again, painted almost ten years later, symbolizes death.

PIERRE-AUGUSTE RENOIR

1841-1919

Baigneuse (assise)

Signed *Renoir*. (lower left)
Oil on canvas
21 $\frac{5}{8}$ by 16 $\frac{1}{2}$ in.; 55 by 41.9 cm
Painted *circa* 1882.

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

\$ 2,000,000-3,000,000

PROVENANCE

Arsène Alexandre, Paris (sold: Galerie Georges Petit, Paris, May 18, 1903, lot 52)

M. Cognacq, Paris (acquired at the above sale)
Galerie Georges Petit, Paris

Galerie Bernheim-Jeune, Paris (acquired from the above on July 7, 1905)

Leo Stein, Paris (acquired from the above in 1909)

Durand-Ruel Galleries, Paris & New York (acquired from the above on May 21, 1921)

Chester Dale, New York (acquired from the above on October 25, 1926)

Durand-Ruel Galleries, Paris & New York (acquired from the above on November 30, 1937)

Mabel Choate, New York (acquired from the above on May 22, 1945)

The Metropolitan Museum of Art, New York (a gift from the above in 1958)

Wildenstein & Co., New York (acquired from the above in March 1965)

Mr. & Mrs. Algur H. Meadows, Texas (acquired from the above in 1968 and sold: Christie's, New York, November 3, 1982, lot 5)

Private Collection, Switzerland (acquired at the above sale)

Private Collection (sold: Christie's, New York, November 8, 1999, lot 124)

Acquired at the above sale

EXHIBITED

New York, Durand-Ruel Galleries, *Nudes by Degas and Renoir*, 1945, no. 9

New York, Wildenstein & Co., *Renoir*, 1969, no. 51, illustrated in the catalogue

New York, The Museum of Modern Art, *Four Americans in Paris*, 1970-71, p. 173

New York, Wildenstein & Co., *Renoir, The Gentle Rebel*, 1974, no. 31, illustrated in the catalogue

Dallas, Museum of Fine Arts, *Dallas Collects: Impressionist and Early Modern Masters*, 1978, no. 36, illustrated in the catalogue

San Francisco, San Francisco Museum of Modern Art; Paris, Réunion des Musées Nationaux-Grand Palais & New York, The Metropolitan Museum of Art, *The Steins Collect: Matisse, Picasso and the Parisian Avant-Garde*, 2011-12, no. 393, illustrated in color in the catalogue

LITERATURE

Vittorio Pica, *Gl'Impressionisti Francesi*, Bergamo, 1908, illustrated p. 99

Maud Dale, "French Art in the Chester Dale Collection" in *Art News*, vol. XXVII, April 27, 1929, p. 50

Maud Dale, *Before Manet to Modigliani from the Chester Dale Collection*, New York, 1929, no. 29, illustrated

A.M. Berry, "The Appreciation of Art Form" in *Creative Art*, no. 4, May 1931, illustrated p. 359

Maud Dale, "Auguste Renoir" in *Creative Art*, no. 9, December 1931, illustrated p. 453

R.F., "The Nude Passionately and Dispassionately" in *Art News*, XLIV, April 15, 1945, p. 15

"Eighty-Ninth Annual Report of the Trustees for the Fiscal Year 1958-1959" in *The Metropolitan Museum of Art Bulletin*, XVIII, October 1959, p. 56

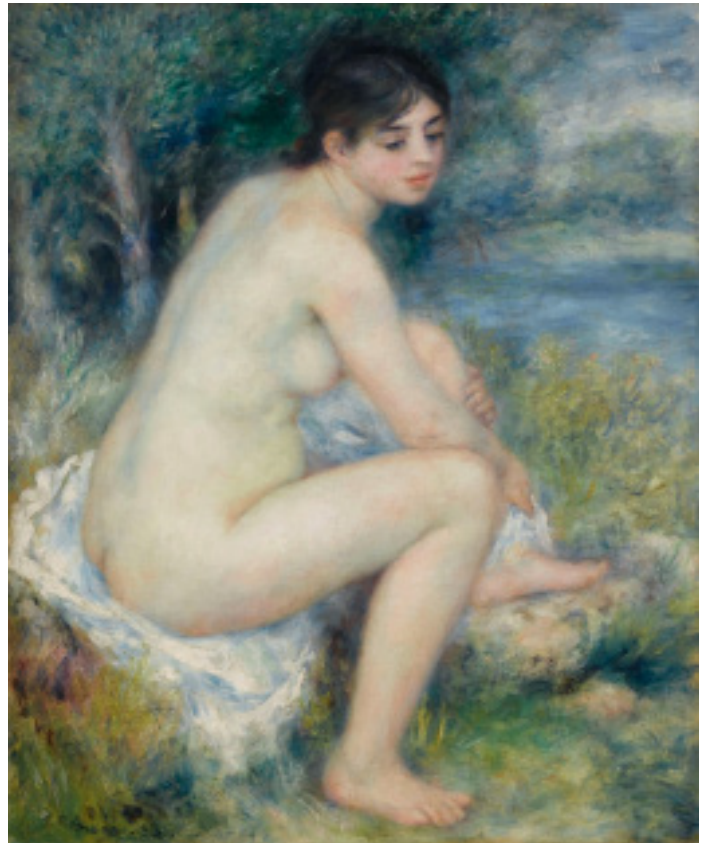
François Daulte, *Auguste Renoir, Catalogue raisonné de l'oeuvre peint*, Lausanne, 1971, vol. I, no. 399, illustrated n.p.

Elda Fezzi, *Tout l'oeuvre peint de Renoir, période impressionniste 1869-1883*, Paris, 1985, p. 111, no. 516, illustrated, p. 110

Robert Katz & Celestine Dars, *The Impressionists in Context*, New York, 1991, p. 231, illustrated in color, p. 230

Guy-Patrice & Michel Dauberville, *Renoir, Catalogue Raisonné des Tableaux, Pastels, Dessins et Aquarelles*, Paris, 2009, vol. III, no. 1296, illustrated p. 381





Baigneuse (assise) is an exceptional example of Renoir's key subject, rendered at a fascinating moment in his career. The 1880s mark a period in which Renoir returned repeatedly to the subject of the female nude in a landscape. Painted *circa* 1882, *Baigneuse* was created at the pinnacle of his achievements in this style. More than any other avant-garde painter of the late nineteenth century, aside from Degas, Renoir focused his energy on the subject of the female nude, and the results he achieved were both unique and striking.

The development of Renoir's style in depicting his nudes draws from both his early experience as an Impressionist painter and the influence of a trip he took to Italy in 1881, when he went to see works by Raphael and other Renaissance masters. Renoir's approach to this subject underwent a series of transformations in the 1870s and 1880s, creating an aesthetic that would become the epitome of Renoir's art. In *Baigneuse (assise)* a seated female bather sits in profile, her legs crossed and eyes either partially or fully closed. The outdoor space she is set in is ambiguous, allowing the figure to fully

dominate the composition. The cloth she sits on, presumably to dry herself after bathing, harkens back to the casually yet artfully draped cloths which populate Renaissance art, including the two nudes in the early Titian *La Concert champêtre* of 1509, a canvas which formed a part of Louis XIV's collection (and was traditionally attributed to Giorgione).

When Renoir began painting with other Impressionist artists, he favored quick, loose brushstrokes, illustrating the effects of plein-air painting and natural light. During the 1880s, Renoir began to stray from his emphasis of color over line after seeing the precision of forms and subtle light coloration in the works of the Renaissance masters and the palette of the French Rococo artists. Emile Verhaeren, a contemporary poet and art critic of Renoir, summed up the artist's paintings of this period and highlights the quality of Renoir's stylistic details illustrated in the present work. Verhaeren writes, "Here... is an utterly new vision, a quite unexpected interpretation of reality to solicit our imagination. Nothing is fresher, more alive and pulsating with blood and sexuality, than these bodies and faces

Above left
PIERRE-AUGUSTE
RENOIR,
*Étude. Torse, effet de
soleil*, *circa* 1876, oil on
canvas, Musée d'Orsay,
Paris

Above right
PIERRE-AUGUSTE
RENOIR,
*Femme nue dans un
paysage*, 1883, oil on
canvas, Musée de
l'Orangerie, Paris



Above
TITIAN,
Le Concert champêtre,
circa 1509, oil on canvas,
Musée de Louvre, Paris
(traditionally attributed to
Giorgione)

as he portrays them. Where have they come from, those light and vibrating tones that caress arms, necks, and shoulders, and give a sensation of soft flesh and porousness? The backgrounds are suffusions of air and light; they are vague because they must not distract us” (quoted in G. Muesham, ed., *French Painters and Paintings from the Fourteenth Century to Post-Impressionism: A Library of Art Criticism*, New York, 1970, pp. 511-12).

John House writes the following on Renoir’s fascination with the subject of the female nude in outdoor settings: “On his travels Renoir painted many landscapes and informal outdoor subjects, but his more serious efforts were reserved for themes which tread the borderline between everyday life and idyll—themes with obvious echoes of eighteenth century art. He painted a long series of nudes, mainly young girls in outdoor settings, whom in a letter he called his ‘nymphs.’ Mainly single figures at first, he brought them together in groups around 1897 in several pictures of girls playing which translate the subject of the 1887 *Bathers* into a fluent informality very reminiscent of Fragonard’s *Bathers*

(Musée du Louvre, Paris)” (J. House, *Renoir* (exhibition catalogue), London, The Hayward Gallery, 1985, pp. 250-51).

Among the first owners of *Baigneuse (assise)* was Leo Stein, one of the greatest collectors of early modern art and the brother of Gertrude Stein, the famed writer and famed collector in her own right. The two shared a home in Paris until 1914 due to the latter’s involvement with Alice B. Toklas. He acquired the work in 1909 and in turn sold it to Durand-Ruel Galleries in the 1920s. Several years later Chester Dale would acquire the work. It was Dale’s collection that would form a critical backbone of the collection of the National Gallery of Art in Washington, D.C., though *Baigneuse (assise)* would instead enter the collection of The Metropolitan Museum of Art, New York in the late 1950s. In the late 1960s the canvas was acquired by Algur H. Meadows of Dallas. Meadows not only funded the construction of the Meadows Museum at Southern Methodist University in Dallas but also donated many of the works that form their permanent collection and, on his death in 1978, bequeathed large portions of his personal collection to the Dallas Museum of Art.

34

GUSTAVE CAILLEBOTTE

1848 - 1894

La Place Saint-Georges

Signed G. Caillebotte (lower right)
Oil on canvas
28¾ by 36¼ in.; 73 by 92 cm
Painted in 1880.

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

PROVENANCE

Edmond Renoir, Paris

Private Collection, Paris (by descent from the above and sold: Cheveau-Légers, Versailles, June 27, 1982, lot 78)

Robert Schmit, Paris

Private Collection (sold: Sotheby's, New York, November 11, 1999, lot 102)

Acquired at the above sale

EXHIBITED

Paris, Galerie Schmit, *Lumières sur la peinture*, 1983, no. 15, illustrated in color in the catalogue

Paris, Galerie Schmit, *Maîtres français XIXe-XXe siècle*, 1988, no. 10, illustrated in color in the catalogue

Paris, Galerie Schmit, *25 ans d'expositions, maîtres français XIXe-XXe siècles*, 1990, no. 8, illustrated in color in the catalogue

LITERATURE

Jean-Jacques Lévêque, *Les Années impressionnistes, 1870-1889*, Paris, 1990, illustrated in color p. 405

Marc Gaillard, *Paris au XIXe siècles*, Marseille, 1991, illustrated in color p. 214

Marie Berhaut, *Gustave Caillebotte, Catalogue raisonné des peintures et pastels*, Paris, 1994, no. 156, illustrated p. 135

Karin Sagner, *Gustave Caillebotte, Neue Perspektiven des Impressionismus*, Munich, 2009, no. 21, illustrated in color p. 27



La Place Saint-Georges in 1910





Saturated with the brilliant blues and lush green tones of a park dappled with afternoon sunlight, *La Place Saint-Georges* is a stunning example of Impressionist painting at its most visually dynamic. Caillebotte's street scenes of the 1870s and 1880s, including his great masterpiece *Rue de Paris, temps de pluie*, consistently evoked the rapid modernization of Paris through the development of iron bridges, railroad stations and new boulevards; *La Place Saint-Georges* is considered to be one of his most alluring depictions of Parisian life.

Caillebotte established himself as a member of the original Impressionist group in 1876, when he was asked to participate

in the second Impressionist exhibition in Paris. Having been a student of Léon Bonnat, Caillebotte had been exposed to the works of the Realists, such as Courbet and Millet, and was categorized as being a painter of that movement. At the time, the novelist and critic Edmond Duranty, who reviewed the 1876 Impressionist exhibition, pointedly made reference to his *Le Pont de l'Europe*, another urban scene that is closely related to the urban landscape depicted in the present composition. That picture, like *La Place Saint-Georges*, exalted the architectural bravura of the Parisian cityscape and newly developed boulevards and squares by the

Above left
GUSTAVE CAILLEBOTTE,
*Un refuge, Boulevard
Haussmann*, 1880, oil on
canvas, Private Collection

Above right
PIERRE-AUGUSTE
RENOIR,
La Place Saint-Georges,
1875, oil on canvas, Private
Collection



Above
GUSTAVE CAILLEBOTTE,
Paris Street, Rainy Day,
1877, oil on canvas, The
Art Institute of Chicago,
Chicago

innovative visionary, Georges-Eugène
Hausmann.

Painted in 1880, *La Place Saint-Georges* was likely executed from a second-floor window of a nearby building. This vantage point allowed Caillebotte to depict a slightly elevated view of Place Saint-George. This nuanced positioning could be used as an illustration for a passage from Edmond Duranty's landmark essay, "The New Painting" published in 1876. In *La Place Saint-Georges*, the artist's vantage point and the asymmetrical view of the square suggest the following passage from Duranty's essay, "From indoors we communicate with the outside world through windows... Depending on whether we

are near or far, seated or standing, the window frames the outside in the most unexpected and changeable ways, providing us with constantly changing impromptu views that are the great delights of life" (E. Duranty, *The New Painting*, Paris, 1875, p. 4).

The present work is closely related to a painting of the same title executed by Renoir five years prior. Painted in 1875, Renoir's *La Place Saint-Georges* was exhibited at the third Impressionist exhibition in 1877 where it was purchased by Caillebotte. The first owner of Caillebotte's *La Place Saint-Georges* was Pierre-Auguste Renoir's younger brother Edmond Renoir.

35

EDGAR DEGAS

1834 - 1917

Après le bain (Femme s'essuyant les cheveux)

Stamped *Degas* (lower left)
Pastel and chalk on paper laid down on board
33 $\frac{7}{8}$ by 29 $\frac{1}{4}$ in.; 86 by 74.2 cm
Executed *circa* 1903.

\$ 5,000,000-7,000,000

PROVENANCE

Atelier Edgar Degas (sold: Galerie Georges Petit, Paris, 1ère vente, May 6-8, 1918, lot 282)

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

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

Sam Salz, Inc., New York (acquired from the above on November 9, 1943 and sold: Parke-Bernet Galleries, New York, January 17-18, 1945, lot 165)

Private Collection, Switzerland (acquired at the above sale)

Private Collection (by descent from the above and sold: Christie's, New York, November 8, 2000, lot 23)

Acquired at the above sale

EXHIBITED

Paris, Grand Palais; Ottawa, National Gallery of Canada & New York, The Metropolitan Museum of Art, *Degas*, 1988-89, no. 383, illustrated in color in the catalogue (dated *circa* 1905)

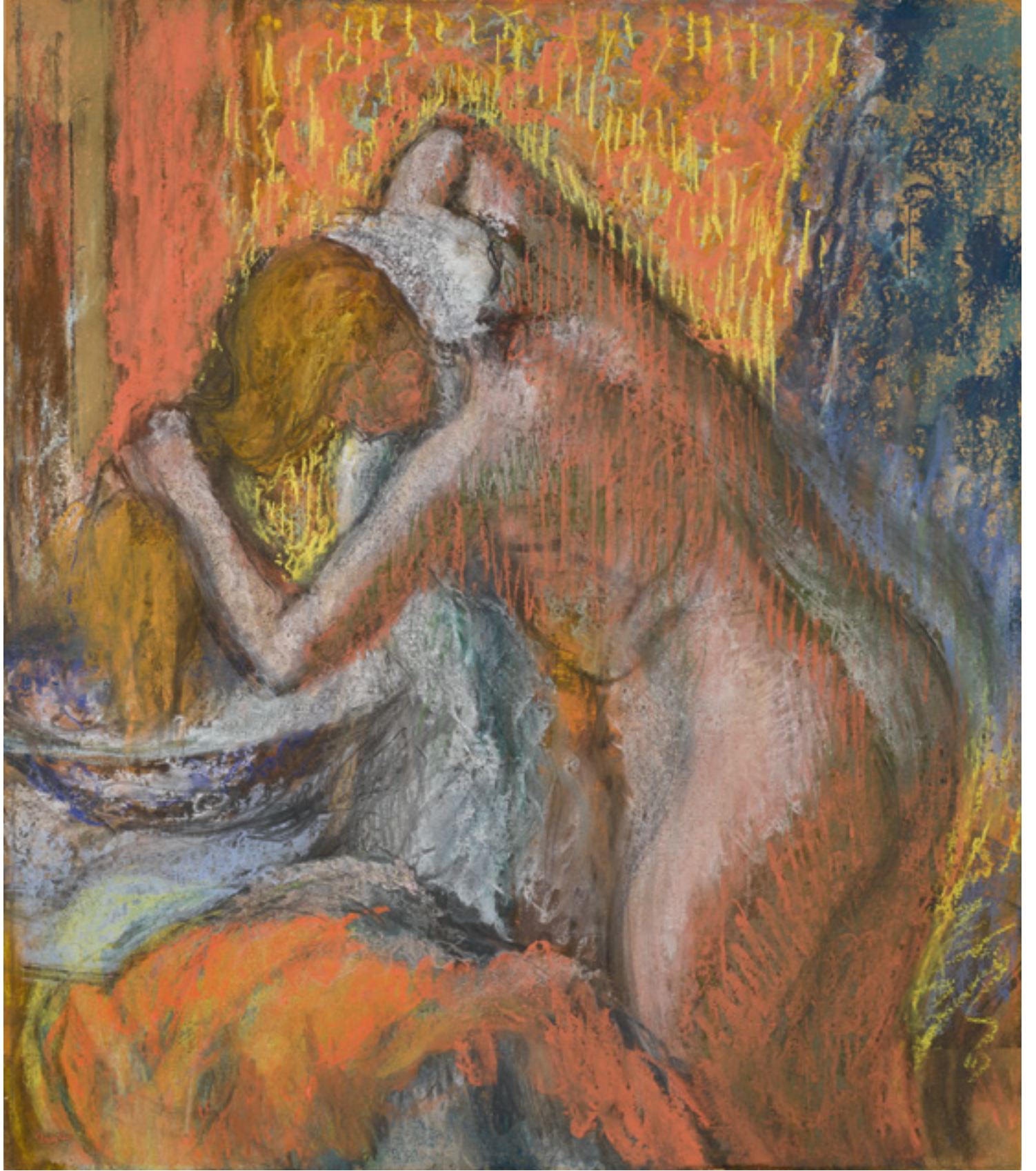
LITERATURE

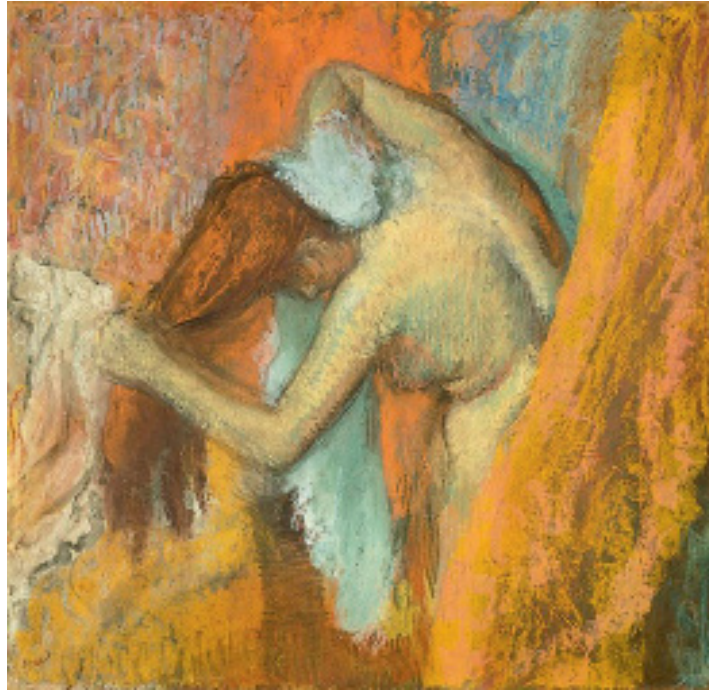
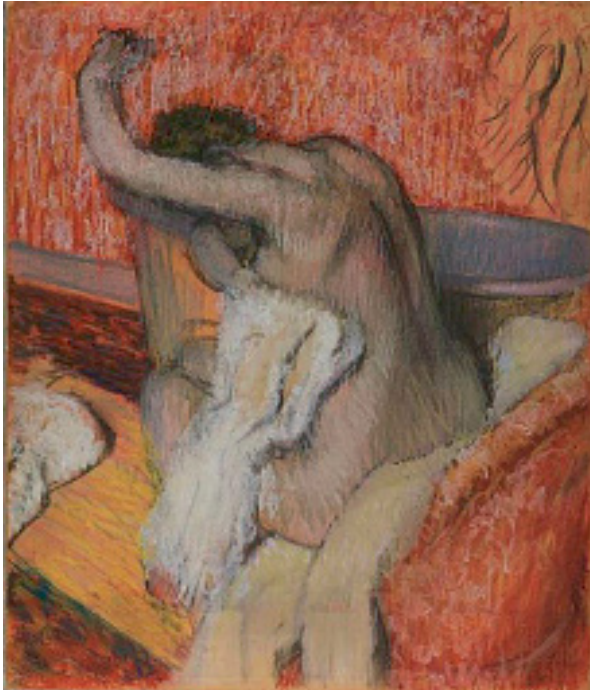
Paul A. Lemoisne, *Degas et son oeuvre*, Paris, 1946, vol. III, no. 1424, illustrated, p. 817

Nicholas Wadley, *Impressionist and Post Impressionist Drawing*, London, 1991, no. 16, illustrated in color, p. 114

Jean Sutherland Boggs & Anne Maheux, *Degas Pastels*, New York, 1992, no. 64, illustrated in color, p. 167 (dated *circa* 1905)

Degas: Beyond Impressionism (exhibition catalogue), National Gallery of Art, London & The Art Institute of Chicago, Chicago, 1996-97, illustrated in color p. 148 (dated *circa* 1900-10)





Après le bain is a striking example of Edgar Degas' fascination with the female nude. The remarkable range of rich, vibrant tones and the beautifully balanced and proportioned treatment of the woman's body rank this among the most accomplished examples of the artist's celebrated series of bathers. As in his portrayals of ballet dancers, Degas preferred to capture his models in a private moment, when they appear fully absorbed in their activity, completely unaware of being observed. The sense of privacy is amplified by the artist's preferred viewpoint, depicting his subject from the back, her face hidden by her raised arm.

Unlike his depictions of the ballet and the races, the bather scenes were usually staged in the artist's studio since he could not otherwise observe this intimate ritual. Nevertheless, *Après le bain* recreates the spontaneity of the act and the voyeuristic experience of watching a woman at her toilette. Georges Jeannot, who had witnessed Degas at work on his pastels, reminisced about his technique: "Degas was very concerned with the accuracy of movements and postures. He studied them endlessly. I have seen him work with a model, trying to make her assume the gestures of a woman drying herself.... You see the two shoulderblades from behind; but the right shoulder, squeezed by the weight of the body,

assumes an unexpected outline that suggests a kind of acrobatic gesture, a violent effort" (quoted in R. Gordon & A. Forge, *Degas*, New York, 1988, p. 223). Indeed, the artist often applied his knowledge of the female body, attained through observing dancers, on his images of bathers, and in the present work he depicted his model with an almost balletic twist of her upper body.

The extraordinary energy and modern quality of the present work are derived from the highly abstracted treatment of the surface, blending the fabric of the wall-paper, curtains, robes and towels into a continuous decorative pattern. In his pastels of the 1890s and early 1900s, Degas' focus moved away from the linear, towards a new interest in a bright palette, and the present work is a magnificent example of his new found freedom of expression, allowing the artist to transform an everyday scene into a firework of strong, bright colors. Writing about the coloration of the present work, Jean Sutherland Boggs and Anne Maheux stated: "The high-key colors that Degas has chosen for the patterned background virtually reverberate on the sheet. A brilliant orange unites the composition, traveling through each element in an array of strokes: applied in broad background swirls,

Above left
EDGAR DEGAS,
Après le bain, circa 1895,
pastel on paper, The
Courtauld Institute of Art,
London

Above right
EDGAR DEGAS,
Femme à sa toilette, circa
1900-05, pastel on tracing
paper, The Art Institute of
Chicago, Chicago



Above
EDGAR DEGAS,
*After the Bath, Woman
Drying her Back*, 1896,
gelatin silver print, The J.
Paul Getty Museum, Los
Angeles

thickly scrawled over the chaise longue in the foreground and laid down in parallel hatchings over the warm green shadows of the bather's figure. And finally, short thin strokes of golden yellow bounce off the wall in a pyrotechnic performance, uniting dazzling colour and the calligraphic strokes of pastel" (J. Sutherland Boggs & A. Maheux, *Op. cit.*, p. 166).

For all their daring modernity and the often shocking effects they had on their contemporary nineteenth-century audience, Degas' images of bathers were

greatly admired at the time. The early critic J. K. Huysmans discussed the series of bather pastels: "What we may see in these works is the unforgettable veracity of these types, captured with a deep-seated and ample draughtsmanship, with a lucid and controlled passion, as though with a cold fever; what is to be seen is the ardent and subtle coloring, the mysterious and opulent tone of these scenes; the supreme beauty of this flesh tinted pink or blue by water, illuminated by windows hung with gauze in dim rooms" (quoted in *ibid.*, p. 231).



Mazita



36 ◦ RENÉ
MAGRITTE

1898 - 1967

Le Banquet

Signed *Magritte* (lower left); titled and dated
"Le Banquet" 1955 (on the reverse)
Oil on canvas
29¾ by 47⅝ in.; 75.5 by 121 cm
Painted in 1955-57.

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

PROVENANCE

Ruth Moskin Fineshriber, New York (acquired *circa* 1956)
Fineshriber Family Foundation, Culver City (a gift from the above and sold:
Christie's, New York, May 9, 2007, lot 7)
Acquired at the above sale

EXHIBITED

Tournai, Halle du Draps, *Ve salon triennal des beaux-arts du Hainaut*, 1957, no. 67

LITERATURE

Letter from Alexander Iolas to René Magritte, December 8, 1957
David Sylvester, *René Magritte, Catalogue Raisonné*, London, 1993, vol. III, no.
857, illustrated p. 272





Above
Photograph of René
& Georgette Magritte
holding hands behind a
tree, 1965, photograph by
Duane Michals

Le Banquet is one of René Magritte's most daring and inventive Surrealist landscapes. Depicting a forest at sunset, with the bright red sun pasted onto the trees, *Le Banquet* is a large-scale, magnificent example of two key elements of Magritte's art, the influence of *papiers collés* on his painterly technique, and the juxtaposition of the visible and the invisible. The first version of this image was executed in gouache in 1956 (Sylvester no. 1421). In a letter dated November 9, 1956, Magritte wrote that the subject of *Le Banquet* was one of his two latest "trouvailles" ("finds"), and described the image as "trees against a reddish sky at sunset. The red sun is visible on the mass of the trees hiding it" (quoted in D. Sylvester, *Op. cit.*, p. 193). The brightly colored and sharply defined image

of the setting sun, which would normally be hidden behind the trees, evokes the paper cut-outs that Magritte first developed in his early drawings and *papiers collés* of the 1920s.

In the last decade of his life, Magritte executed several versions of *Le Banquet* in oil and gouache, in some of which the landscape is seen through a window from an interior, or from a balcony. In the present work, however, the artist achieved maximum effect by reducing the visual vocabulary to its minimum. A neutral landscape is transformed here by revealing what would normally be hidden, and the visible and invisible elements coexist on the picture plane. The perfectly round shape in the center of the composition, depicting the disc of the setting sun, appeared in several other compositions throughout



Above left
RENÉ MAGRITTE,
Le Seize Septembre, 1956,
oil on canvas, Koninklijk
Museum voor Schone
Kunsten, Antwerp

Above right
RENÉ MAGRITTE,
La Page blanche, 1967,
oil on canvas, Musées
royaux des Beaux-Arts de
Belgique, Brussels

Magritte's oeuvre. This synthesis of night and day evokes the artist's celebrated image of *L'Empire des lumières*, and imbues this work with a mysterious and poetic quality unique to Magritte's art.

Magritte's subversion of the fundamental properties of nature were an extension of his fascination with "elective affinities," or the idea that parallels can exist between two seemingly unrelated objects when depicted together. Taking this philosophy a step further, he explored the disorienting effect of rearranging related objects in unexpected combinations that transformed their identity. His first foray into this process was with the composition *La Place au soleil*, but the present work and *L'Empire des lumières* are two of the most successful examples of this technique. By

superimposing the sun onto a cluster of trees, he obscures the clear relationship between the two images and their role in the narrative of his composition. Magritte tried to explain his artistic objective for these compositions in the following terms: "What is seen on an object is another object hidden by the one which is interposed between us and the hidden object. In such a way that the object which is interposed (the apple or the chair for instance), is partly hidden by the object (the scribe or the seated woman) which was hidden. That which is interposed between an object and us is hidden by the object which is no longer hidden?!?!?" (quoted in D. Sylvester, *Op. cit.*, p. 254). The resulting confusion created by these compositions is wholly intentional.



The present work can also be seen as a later development to the series of works that Magritte produced on the theme of day and night and which found its fullest expression in the *L'Empire des lumières* paintings. Magritte described the significance of those works in an interview in 1956, "What is represented in a picture is what is visible to the eye, it is the thing or the things that had to be thought of. Thus, what is represented in the picture [*L'empire des lumières*] are the things I thought of, to be precise, a nocturnal landscape and a skyscape such as can be seen in broad daylight. The landscape suggests night and the skyscape day. This evocation of night and day seems to me to have the power to surprise and delight us. I call this power: poetry. The reason why I believe the evocation to have this poetic power is,

among other things, because I have always felt the greatest interest in night and day' (quoted in D. Sylvester, *Op. cit.*, vol. III, p. 145). This combination was among Magritte's most successful and one that he returned to throughout his life – including in what turned out to be his last complete painting *La Page blanche*. In this work he returned to a fully nocturnal scene that maintains this interest in the relationship between day and night while also exploring notions of concealment and revelation in a manner that is strongly reminiscent of the present work. *Le Banquet* exemplifies the very best of Magritte's work, seamlessly blending precisely rendered, familiar imagery - trees, water, sky, sun - into an ambiguous time and place, thereby upholding the artist's most important contributions to the Surrealist lexicon.

Above
RENÉ MAGRITTE,
Le Banquet, 1958, oil on
canvas, Art Institute of
Chicago, Chicago



37

PABLO PICASSO

1881 - 1973

Portrait de femme en buste (Françoise Gilot)

Dated *lundi 29 Avl 46* (upper left)
Pencil on paper
25 $\frac{7}{8}$ by 20 in.: 65.8 by 50.7 cm
Executed on April 29, 1946.

Claude Picasso has confirmed the authenticity of this work.

\$ 600,000-800,000

PROVENANCE

Bernard Picasso (by descent from the artist)

Thomas Gibson Gallery, London (acquired from the above in 2007)

Acquired from the above in 2007

EXHIBITED

London, Lefevre Fine Art Ltd., & Thomas Gibson Fine Art, Ltd. & New York, The Adelson Galleries, *Works on Paper*, 2005, no. 23, illustrated in the catalogue



Françoise Gilot, January 1943, photograph by Endre Rozsda

In late April and early May 1946, Picasso executed a series of pencil drawings depicting his companion and muse Françoise Gilot. This period of Picasso's life was characterized by an increasing energy and artistic freedom after the war years. His works of the late 1940s demonstrate a new departure in Picasso's art, turning away from the somber still-lives and portraits painted during World War II, towards a new style, brighter and more life-affirming. Arguably the most significant motive for this change was Picasso's partnership with Gilot, who was herself a painter and forty years Picasso's junior. Picasso met Françoise in May 1943, during his tumultuous relationship with Dora Maar, and it was not until 1946 that they settled in Cap d'Antibes in the south of France. The period that followed was marked by great personal fulfillment, during which Picasso was, probably more than at any other time, devoted to his family, including the couple's two children, Claude and Paloma.

Gilot's youthful spirit and her interest in art not only inspired Picasso, but also encouraged a new direction in his portraiture. While in his oils he gradually abandoned the gray, monochromatic palette and embraced a much brighter, livelier color scheme, his drawings are characterized by light, delicate lines that emphasize the model's youth and beauty, in particular her lavish hair. Having left behind the innocent, dream-like portraits of Marie-Thérèse Walter, as well as the distorted depictions of Dora Maar, Picasso found a new style for his portraits of Françoise, characterized by a certain calm elegance and poise. In *Portrait de femme en buste (Françoise Gilot)* she adopts an almost formal pose, looking straight at the viewer. As Frank Elgar pointed out: "The portraits of Françoise Gilot have a Madonna-like appearance, in contrast to the tormented figures he was painting a few years earlier" (F. Elgar, *Picasso*, New York, 1972, p. 123).

Monday 27/10/96



38 ◦ PABLO
PICASSO

1881 - 1973

Le Viol

Signed *Picasso* and dated *2. Mai. 40.* (upper center)

Pen and ink, brush and ink, and wash on paper
15 by 18 in.; 38.1 by 45.7 cm
Executed on May 2, 1940.

Claude Picasso has confirmed the authenticity of this work.

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

PROVENANCE

Fritz Wotruba, Vienna

Marlborough Fine Art, Ltd., London

George Embiricos, New York (acquired from the above in 1987 and sold by the Estate: Sotheby's, New York, November 8, 2012, lot 30)

Acquired at the above sale

LITERATURE

Christian Zervos, *Dessins de Picasso, 1892-1948*, Paris, 1949, no. 155, illustrated pl. 115





Above
 PABLO PICASSO,
Rape of the Sabine Women
 (After Poussin), 1962, oil
 on canvas, Centre Georges
 Pompidou, Paris

This masterpiece is one of Picasso's most provocative portrayals of the sexual act, rendered on the eve of the Nazi invasion of France. Its emotional resonance conveys a fury and frustration that was perfectly suited to the times. Rendered in pen and washes of ink, the drawing dates from May 2, 1940, only eight days before the beginning of the Nazi occupation of France. *Le Viol* shows Picasso's continuing focus on the turmoil raging throughout Europe that had first manifested in his art in 1937 with his monumental *Guernica*.

Picasso would remain in France throughout the occupation, believing that it was a moral obligation for himself and "artists who live and work with spiritual values cannot and should not remain indifferent to a conflict in which the highest values of humanity and civilization are at risk" (quoted in S. A. Nash, ed., *Picasso and the War Years*, San Francisco,

1998, p. 13). As Steven A. Nash explains, Picasso's work during this period "became a private resistance effort, one that carried strong symbolic value for friends and other artists trapped within the same excoriating circumstances. Through its inward journey, it opens a unique window onto the trauma of war and the pressures of life in occupied Paris" (*ibid.*, p. 14).

Artistic representation of sexual domination and its consequences were prevalent in the canon of Western art. The powerful imagery of Picasso's *Le Viol* evokes neo-Classical portrayals of the rape of the Sabine women by the conquering Roman army. Picasso's depiction reconfigures the theme as an allegory for the 20th century, with the Germanic barbarian violating France's hallowed Marianne. He appropriates the same figures - the bearded man/minotaur and



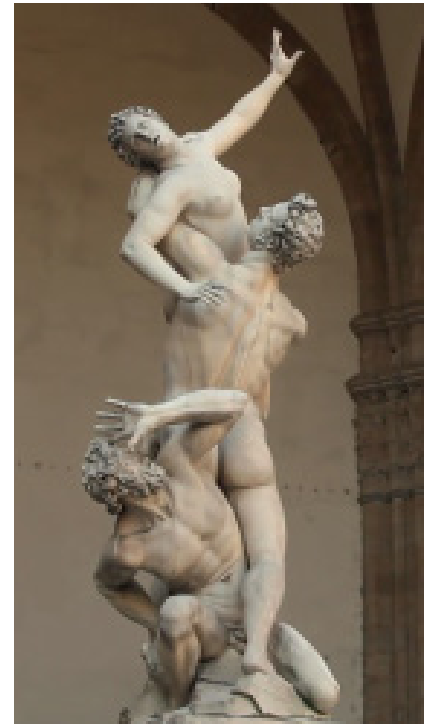
Above
 NICOLAS POUSSIN,
*The Rape of the Sabine
 Women*, 1637-38, oil on
 canvas, Musée du Louvre,
 Paris

the voluptuous nude woman - who appeared in his mythologically-themed drawings of the 1930s, and recasts them in a more literal re-enactment of the story of the rape of Europa. This ancient Greek myth tells of how Zeus transforms himself into a Bull and descends from the heavens to vanquish the virginal Europa. Picasso's self-identification with the half-man, half-bull character of the Minotaur played a significant role in his representations of sexual power and frustration, and the present work is also loaded with these more personalized references. Such biographical and historical interpretations are all the more tempting when considering this picture's clear ties to Titian's *Rape of Europa* and Picasso's desire to align himself with the legends of art history.

Imagery of abduction and the suggestion of sexual violation are found in Picasso's

1920 work *Le Viol* in the collection of the Museum of Modern Art, New York. Here the female figure reaches towards a fallen man, whose sword and shield fall by his side as another male figure, spear in hand, pulls her towards his horse. This is done in Picasso's Neo-Classical style, the figures echoing the formation of Giambologna's *Rape of the Sabine Women* located in the Piazza della Signoria in Florence. Over four decades later, Picasso would engage in a series of large-scale history paintings depicting the rape of the Sabine women, directly related to the history paintings of Poussin. There were often political undertones encapsulated in these works. *Le Viol* (the present composition) and a moment of political decimation in Europe where the Nazi party threatened the world order. Simonetta Fraquelli points to the Cuban missile crisis as the font of inspiration behind





Above left
 PABLO PICASSO,
Le Viol, 1920, tempera on
 wood, The Museum of
 Modern Art, New York

Above right
 GIAMBLOGNA,
*The Rape of the Sabine
 Women*, 1574-82, marble,
 Loggia dei Lanzi, Florence

Opposite
 Detail of the present work

the 1962-63 canvases: “A series of works entitled the *Rape of the Sabines*, begun in 1962 in response to the Cuban missile crisis and culminating in the large version of 1963, would become a more generic indictment of violence and war. In this powerful and beautifully crafted painting, elements of the composition and the individual figures are derived from two well-known masterpieces by Poussin and one by Jacques-Louis David. The image also recalls the reckless fury of the warriors displayed in Goya’s Black paintings, such as *Dos Forasteros*” (S. Fraquelli in *Picasso, Challenging the Past* (exhibition catalogue), National Gallery, London, 2009, pp. 144-45).

With its complex linearity and tonal gradation, *Le Viol* evidences extraordinary formal sophistication and sensitivity. Picasso’s

technical brilliance is illustrated with abbreviated, linear hatching used to convey frenzied movement and blurring washes of ink to create an atmosphere of confusion. His rendering of the bodies as a composite of disjointed and angular planes recalls his Cubist experimentations of the 1910s. With these formal devices, Picasso not only alludes to chaos of wartime but also to his own tumultuous relationship with Dora Maar. An artist herself, Dora was famously headstrong, dramatic, and demanding. Picasso later admitted that she came to personify the war in his pictures from this period. The couple’s turbulent affair inspired Picasso to explore the conflict between passion and domination in his art, and *Le Viol* is one of his most visceral expressions of this theme.





PROPERTY FROM THE MELLON FAMILY COLLECTION

LOTS 39-41

Following the legendary 2014 sale of Property from the Collection of Mrs. Paul Mellon, Sotheby's is honored to offer Property from the Mellon Family Collection. Inherited by her son, Stacy B. Lloyd III, the paintings formerly of Mrs. Mellon's collection that are presented here demonstrate the sensibility, judgment and taste of one of the great art connoisseurs and collectors of the Twentieth Century.

Through much of Stacy's early life, Mrs. Mellon and her family resided at Oak Spring Farms, the Mellon's glorious estate built amid the low rolling hills of the Virginia hunt country. Here Stacy was influenced by his mother's steadfast pursuit of certain passions, most notably her affection for rare books and manuscripts. Her remarkable life, characterized by understated accomplishment and graceful perfection, set an example that living with purpose is what matters most. Stacy would carry his mother's sentiment forward throughout his adult life and years of distinguished service to his country.

After graduating from Middlebury College in Vermont, Stacy sought to explore a world far beyond the exquisite gardens and serene interiors of Oak Spring, traveling to Peru, Saigon, and Laos. He joined the State Department as a U.S. Information Service field officer and served for five years in a remote area of northeastern Laos. He became the first recipient of the Averell Harriman Award, which honors outstanding work among young Foreign Service officers. Upon returning to Washington in the 1980s, he became the proprietor of an antiquarian and travel bookstore. Throughout the remainder of his life,

Stacy avidly sought to further his knowledge of the world traveling regularly to points in Africa, Asia and beyond.

Love of travel and interest in cultures different from his own no doubt stemmed from Stacy's upbringing at Oak Spring, where he was surrounded by objects evoking distant lands from Antibes and Giverny to Shanghai and Morocco. Indeed, in much the same way as Mrs. Mellon explored the cultural landscape by collecting across styles and genres, Stacy Lloyd III used travel as a means of learning and understanding other cultures. We are delighted to celebrate these two generations with our presentation of Property from the Mellon Family Collection across a series of sales through the spring of 2018 in New York, London and Paris.





PROPERTY FROM THE
MELLON FAMILY
COLLECTION

39

NICOLAS DE STAËL

1914 - 1955

Le Phare (Antibes)

Signed *STAEL* (on the reverse)
Oil on canvas
23⁵/₈ by 31⁷/₈ in.; 60 by 81 cm
Painted in 1954.

\$ 800,000-1,200,000

PROVENANCE

Jacques Dubourg, Paris

Philippe Reichenbach, Paris

Alex Maguy, Paris

Mr. & Mrs. Paul Mellon, Upperville, Virginia (acquired from the above in July 1970)

Thence by descent

LITERATURE

Jacques Dubourg & Françoise de Staël, *Nicolas de Staël*, Paris, 1968, no. 925, illustrated p. 356

Françoise de Staël, *Nicolas de Staël, Catalogue raisonné de l'oeuvre peint*, Neuchâtel, 1997, no. 953, illustrated p. 582





Above
Nicolas de Staël in his
studio in rue Gauguier,
Paris, 1954, photograph by
Denise Colomb

Opposite
Detail of the present work

Shimmering with an ethereal dawn glow, *Le Phare (Antibes)* from 1954 epitomizes the mature painterly idiom of Nicolas de Staël. A master of painterly abstraction, de Staël relied solely on color to create the illusion of space, light and form, exploring abstraction for its capacity to convey moods and emotions aroused in him by nature. Held in the Mellon Family Collection since 1970, *Le Phare (Antibes)* is a superb example of the artist's unique and remarkable ability to capture the profound intimacy of lived experience within a limited vernacular of purified geometric forms.

Executed just a year before the artist's suicide at forty-one years old, *Le Phare (Antibes)* reflects de Staël at the pinnacle of his output. Widely acknowledged as his most groundbreaking period, it was at this time that he abandoned the palette knife for the confident bravado and control of the paintbrush. Initially painting still lifes and portraits at the advent of his career, de Staël turned to abstraction in 1942, without ever entirely abandoning his interest in representation. *Le Phare (Antibes)* exemplifies de Staël's fusion of abstraction with figurative landscape painting, reconciling the two ostensibly opposing styles. De Staël discussed his belief that a painting should follow both stylistic schools equally: "I do not set up

abstract painting in opposition to figurative. A painting should be both abstract and figurative: abstract to the extent that it is a flat surface, figurative to the extent that it is a representation of space" (quoted in *Nicolas de Staël in America* (exhibition catalogue), The Phillips Collection, Washington D.C., 1990, p. 22).

Like Richard Diebenkorn, de Staël oscillated between the abstract and representational in his depictions of landscape, capturing the feeling of a place rather than its mimetic corollary; moreover, exhibiting chromatic tendencies akin to Henri Matisse, the refinement and reductive sophistication of de Staël's palette attained a highly cerebral and riveting sensorial simplicity. In the year following the artist's death, the art historian Douglas Cooper described: "de Staël was unique among the painters of his generation in that he stood out against an easy-going acceptance of the non-figurative aesthetic and insisted on the responsibility of any serious painter to try and reconcile the pattern of abstract forms and arbitrary colors, which are the constituent elements of every picture, with the facts of a visual experience" (D. Cooper, "Nicolas de Staël: In Memoriam" in *The Burlington Magazine*, May 1956, vol. 98, no. 638, p. 140).





PROPERTY FROM THE
MELLON FAMILY
COLLECTION

40

CLAUDE MONET

1840 - 1926

Champ d'iris à Giverny

Stamped with the signature *Claude Monet* (on the reverse)

Oil on canvas

18½ by 39½ in.; 46 by 100 cm

Painted in 1887.

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

PROVENANCE

Michel Monet, Giverny

Dr. Ralph André Kling, New York

Mr. & Mrs. Paul Mellon, Upperville, Virginia (acquired in 1953)

Thence by descent

LITERATURE

Daniel Wildenstein, *Claude Monet, Biographie et catalogue raisonné*, Lausanne & Paris, 1979, vol. III, no. 1138, illustrated p. 93

Daniel Wildenstein, *Monet, Catalogue Raisonné*, Cologne, 1996, vol. III, no. 1138, illustrated p. 431



Claude Monet in his garden at Giverny circa 1920





Monet's *Champ d'iris à Giverny* exemplifies the high-Impressionism of Monet's 1880s landscapes. Its rich surface, composed using spontaneous brushwork and areas of thickly applied paint, exemplifies the technical virtuosity Monet had achieved by the end of the decade. The idyllic pastoral subject matter of this work encapsulates the central focus of Monet's oeuvre toward the end of the nineteenth-century when he divorced himself from painting urban scenes of Paris and devoted himself fully to his beloved countryside in Giverny, with its majestic avenues of poplar trees, wheat fields and flowers.

Painted in 1887, the present work was executed during a period of respite from extensive travelling. The previous year Monet undertook painting campaigns to Holland and Brittany, but had also finally established a permanent studio at Giverny, which he had rented since 1883. The surrounding fields and meadows of the district became the focus of much of his output whilst at home and, unusually, contain a number of figures identifiable as members of his extended family. The idyllic rural compositions Monet executed in the Eure offer a vision of pastoral contentment; the fecundity of France and its

Above
Photograph of the gardens
at Mrs. Paul Mellon's Oak
Spring Farm Estate



Above
CLAUDE MONET,
Sous les peupliers, 1887,
oil on canvas, Private
Collection, sold: Sotheby's,
New York, November
4, 2014. lot 28 for
\$20,325,000

vibrant seasons are benevolently portrayed in the Impressionist style. However, they also present a contrast to the more spectacular and unusual sights that Monet strove to paint further abroad. Paul Hayes Tucker has speculated that by travelling throughout France in the 1880s Monet was attempting to decentralize Impressionism which for the most part had been based in Paris. "When queried in 1880 about his defection [from the Impressionists], he asserted, 'I am still an Impressionist and will always remain one.' Unlike his some of his former colleagues such as Pissarro who experimented with the pointillist techniques

of the Post-Impressionists, Monet staunchly maintained that belief. Indeed, he put it into practice in an unprecedented way, traveling extensively during the decade to paint some of the most spectacular and varied sites in all of France, from the black, ocean-pounded coast of Belle Isle in the Atlantic south of Brittany to the verdant shores of Antibes on the Mediterranean. The places he chose had dramatically different geological formations, weather conditions, lighting effects, and temperature ranges. They also possessed strikingly different moods, mythologies, associations, and appeals" (P. H. Tucker, *Monet in the '90s. The Series Paintings*, New Haven & London, 1989, pp. 18-19).



CAMILLE PISSARRO

1830 - 1903

Jeanne dite Cocotte, et Ludovic Rodolphe Pissarro sur un tapis

Stamped with the initials *C.P.* (lower right)
Oil on canvas
12 $\frac{7}{8}$ by 16 $\frac{1}{8}$ in.; 32.7 by 41 cm
Painted *circa* 1883.

\$ 800,000-1,200,000

PROVENANCE

Georges Manzana-Pissarro (by descent from the artist in 1904 and sold: Hôtel Drouot, Paris, June 25, 1906, lot 140)

Étienne Vautheret, Lyon (likely acquired after 1933 and before 1942)

René Pradeaud, Paris (acquired after 1946)

Knoedler & Co., New York (acquired from the above in March 1963)

Mr. & Mrs. Paul Mellon, Upperville, Virginia (acquired from the above on July 23, 1963)

Thence by descent

EXHIBITED

Lyon, Palais Saint-Pierre, *De l'Impressionnisme à nos jours*, 1942, no. 740

Washington, D.C., National Gallery of Art, *French Paintings from the Collection of Mr. and Mrs. Paul Mellon and Mrs. Mellon Bruce, Twenty-Fifth Anniversary Exhibition, 1941-1966*, 1966, no. 30, illustrated in the catalogue

LITERATURE

Ludovic-Rodo Pissarro & Lionello Venturi, *Camille Pissarro, Son art – son oeuvre*, Paris, 1939, vol. I, no. 621

Ralph E. Shikes & Paula Harper, *Pissarro, His Life and Work*, New York, 1980, n.n., illustrated p. 201

Joachim Pissarro & Claire Durand-Ruel Snollaerts, *Pissarro, Critical Catalogue of Paintings*, Paris, 2005, vol. II, no. 740, illustrated in color p. 492

The present work is one of the extraordinary compositions in which Pissarro turns his attention to his own family as a subject for his art. *Jeanne dite Cocotte, et Ludovic Rodolphe Pissarro sur un tapis* depicts the artist's daughter Jeanne-Marguerite (b. 1881), also known as Cocotte, and his son Ludovic-Rodolphe (b. 1878). Rodo and Cocotte were among the youngest of Pissarro's eight children and were featured frequently in the artist's paintings. Later in life, Rodo would become an artist and publish the first edition of his father's catalogue raisonné in 1939.

Throughout his career Pissarro lovingly portrayed his children in numerous paintings and drawings, many of which remained in the family's possession. The present work was inherited by Georges Henri Manzana Pissarro (b. 1871), the third eldest of Pissarro's children. Georges learned to paint by his father's side and later worked in the Impressionist & Post-Impressionist styles. Georges was also a designer of textiles, furniture and glassware. A gouache study for the present work entitled *Étude pour les enfants de l'artiste* also formed a part of the Mellon Collection, acquired by Mr. & Mrs. Paul Mellon in 1969.



42

PIERRE BONNARD

1867 - 1947

Terrasse de Champagne or Sur la terrasse or Le Thé sur la terrasse après midi d'été (Maison de Misia Sert)

Signed *Bonnard* (lower left)
Oil on canvas
21 $\frac{3}{8}$ by 28 $\frac{3}{4}$ in.; 54.3 by 73 cm
Painted in 1917.

\$ 600,000-800,000

PROVENANCE

Bernheim-Jeune, Paris (acquired from the artist)

Georges Bernheim, Paris (acquired from the above and sold: Galerie Charpentier, Paris, June 7, 1935, lot 26)

M. H. G. Turitz, Goteborg (acquired in 1939 and until 1947)

Private Collection, Sweden (acquired by 1949)

Galerie O'Hana, London

Max Kaganovitch, Paris

Acquired from the above in 1960



A photograph of Marthe on the terrace at La Roulotte, Vernon

EXHIBITED

Stockholm, Svensk-Franska Konstgalleriet, *Bonnard / svensk ägo*, 1947, no. 18, illustrated in the catalogue

Stockholm, Liljevalchs Konsthall, *Cézanne till Picasso*, 1954, no. 20

LITERATURE

La Gazette de l'Hôtel Drouot, May 21-June 8, 1935

Konstrevy, XVe année, 1939, illustrated p. 42

François-Joachim Beer, *Bonnard*, Marseille, 1947, no. 89, illustrated p. 109 (titled *Le Thé sur la terrasse*)

Rolf Söderberg, *Pierre Bonnard*, Stockholm, 1949, illustrated p. 54

Jean & Henry Dauberville, *Bonnard Catalogue raisonné de l'oeuvre peint, 1906-1919*, Paris, 1968, vol. II, no. 909, illustrated p. 414

Although one of the titles for the work – *Le Thé sur la terrasse après midi d'été (Maison de Misia Sert)* – suggests that the setting might have been the country house that Misia Sert owned in Valvins, near Fontainebleau, it can in fact clearly be identified as the terrace of Bonnard's villa Ma Roulotte in Vernonnet. It is possible that the couple in the background are Misia and her husband Thadée Nathanson – the male figure in particular bears a more than passing resemblance to Nathanson. They were close friends of Bonnard and frequent visitors to his house; they appear in a number of his paintings and if they are the couple in the present work it might explain the historic confusion regarding the location of the setting.

The terrace at Ma Roulotte is among the most iconic subjects of Bonnard's oeuvre and one he returned to on numerous occasions, depicting it in many different guises but always using it as a starting point from which to explore his unique pictorial vision. The view in the present work is one of deliberate remove; Bonnard places himself outside the main center of activity on the terrace. As in much of the artist's best work, the figures, and indeed most of the objects, are placed on the periphery of the pictorial plane. There is no one focal point; the different elements of the composition are given equal weight, so that the viewer must perceive them simultaneously. In this Bonnard sought to transcribe not so much the view before him, but rather the actual experience of seeing it. As the art historian Jean Clair wrote: "the revolution in painting brought about by Bonnard was that, for the first time, a painter attempted to translate onto canvas the data of a vision that is physiologically 'real' ... He was the first artist to have attempted to portray on canvas the integrality of the field of vision and so bring nearer to the eye what classical perspective had kept at a distance" (quoted in *Bonnard* (exhibition catalogue), Tate Gallery, London, 1998, p. 33).



Turner 1845

43

CLAUDE MONET

1840 - 1926

Les Arceaux de roses, Giverny

Signed *Claude Monet* (lower left)
Oil on canvas
32 $\frac{1}{8}$ by 36 $\frac{7}{8}$ in.; 81.5 by 93.8 cm
Painted in 1913.

\$ 18,000,000-25,000,000

PROVENANCE

Offered by the artist to a benefit auction *Au Profit de la Fraternité des Artistes*,
Georges Petit, Paris, May 1, 1917, lot 64

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

Durand-Ruel Galleries, New York (acquired from the above in December 1917)

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

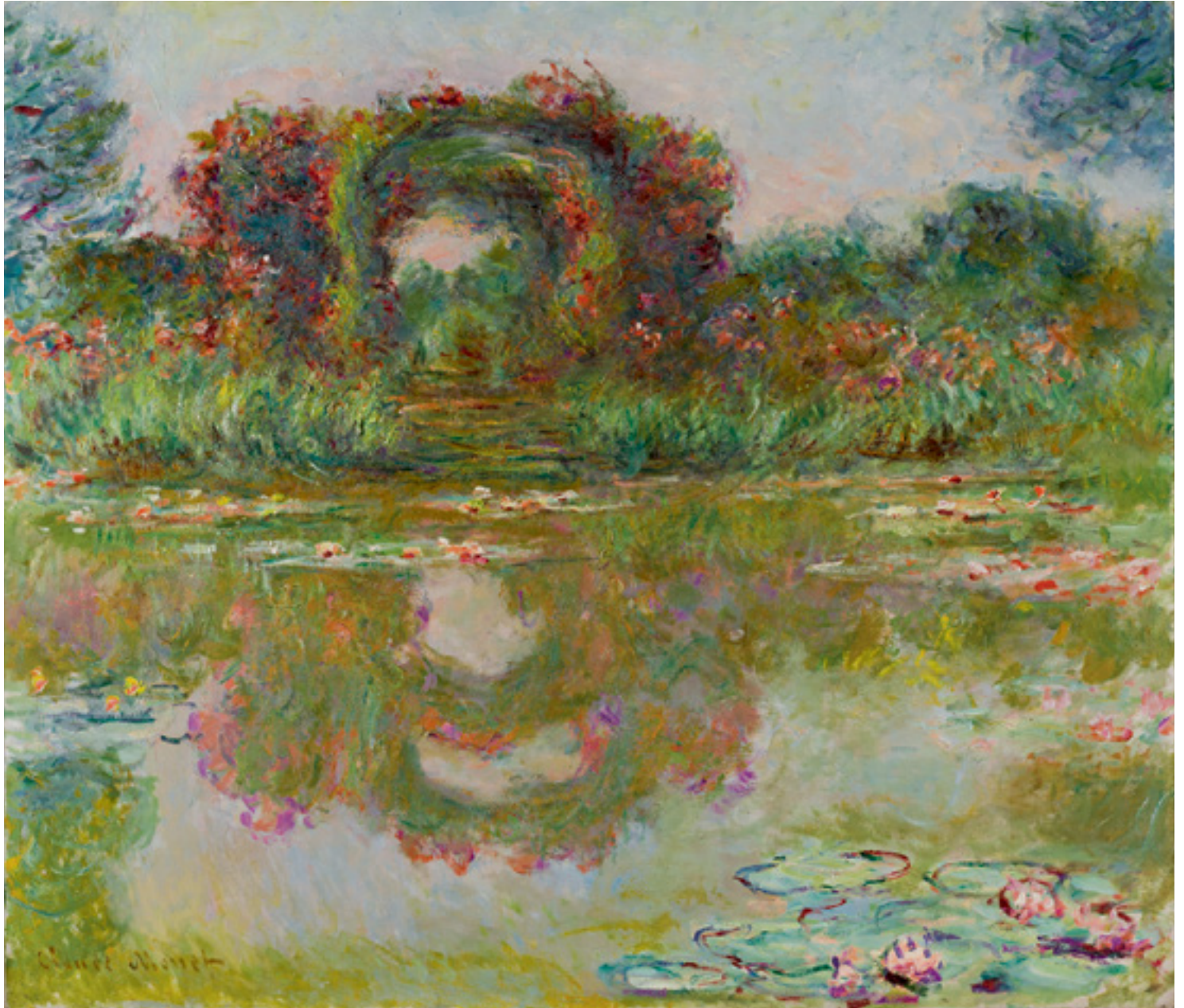
Sam Salz, Inc., New York (probably acquired from the above)

Mr & Mrs Charles Goldman, New York (acquired *circa* 1959 and sold:
Sotheby's, New York, March 21, 1962, lot 72)

Jérôme Taishoff, New York (acquired at the above sale and sold: Christie's,
London, November 30, 1962, lot 36)

Private Collection, New York (acquired from the above in 1965 and sold:
Christie's, London, June 18, 2007, lot 11)

Acquired at the above sale



EXHIBITED

London, Alex. Reid & Lefevre, 1926

New York, Durand-Ruel Galleries, *Le Jardin de Claude Monet*, 1941, no. 3

New York, Wildenstein & Co., *Monet*, 1945, no. 79, illustrated in the catalogue (titled *Les Arceaux fleuris*)

New York, The Museum of Modern Art & Los Angeles, Los Angeles County Museum of Art, *Claude Monet: Seasons and Moments*, 1960, no. 108

New York, Richard L. Feigen & Co., *Claude Monet*, 1969, no. 46, illustrated in the catalogue

LITERATURE

Lionello Venturi, *Les Archives de l'Impressionnisme*, Paris & New York, 1939, vol. I, mentioned p. 446

Denis Rouart & Jean-Dominique Rey, *Monet: Nymphéas, ou les miroirs du temps*, Paris, 1972, illustrated p. 165 (titled *Les Arceaux fleuris*)

Daniel Wildenstein, *Claude Monet. Biographie et catalogue raisonné*, Lausanne & Paris, 1985, vol. IV, no. 1780, illustrated p. 249, mentioned in letter no. 2220 & *pièce justificative* no. 279

Daniel Wildenstein, *Monet. Catalogue Raisonné*, Cologne, 1996, vol. IV, no. 1780, illustrated p. 837

Opposite
Claude Monet in his water
garden, Giverny, June 1926



Claude Monet



Above
 CLAUDE MONET,
Les Arceaux fleuris,
Giverny, 1913, oil on
 canvas, Phoenix Art
 Museum, Phoenix

Dazzling in its use of color and exploration of the properties of reflection, *Les Arceaux de roses, Giverny* is one of only five canvases painted by Claude Monet between the summer of 1912 and 1914. Three of these paintings, including the present work, focus on trellises covered in Roses, set on the boat landing on the south side of Monet's water garden. The present work is a stunning symphony of richly applied and worked pigment and by far the most energetic in the series. The other two works painted during this period, both entitled *La Maison de l'artiste à Giverny*, depict a view of Monet's house and gardens in the immediate vicinity of his front door.

Writing about these two groups, Paul Hayes Tucker states: "Despite certain resemblances to those earlier works, each of these new groups is quite distinctive. The various forms of foliage in the views of the

house, for example, surge and swirl as if competing for prominence in the scene while the house peers into the fray from behind the tangled brushwork like an inquisitive though somewhat fearful spectator. The vitality of the bushes and trees in these two pictures is repeated in the flower-wrapped pergolas and the far bank in the water-garden paintings, although the intensity of the views of the house is slightly reduced here because of the smaller size and the distance of the fauna.... These three new pond paintings are meditative, mysterious and expansive, commensurate with their Eastern inflection (*Monet in the 20th Century* (exhibition catalogue), Royal Academy of Arts, London & Museum of Fine Arts, Boston, 1998-99, p. 58).

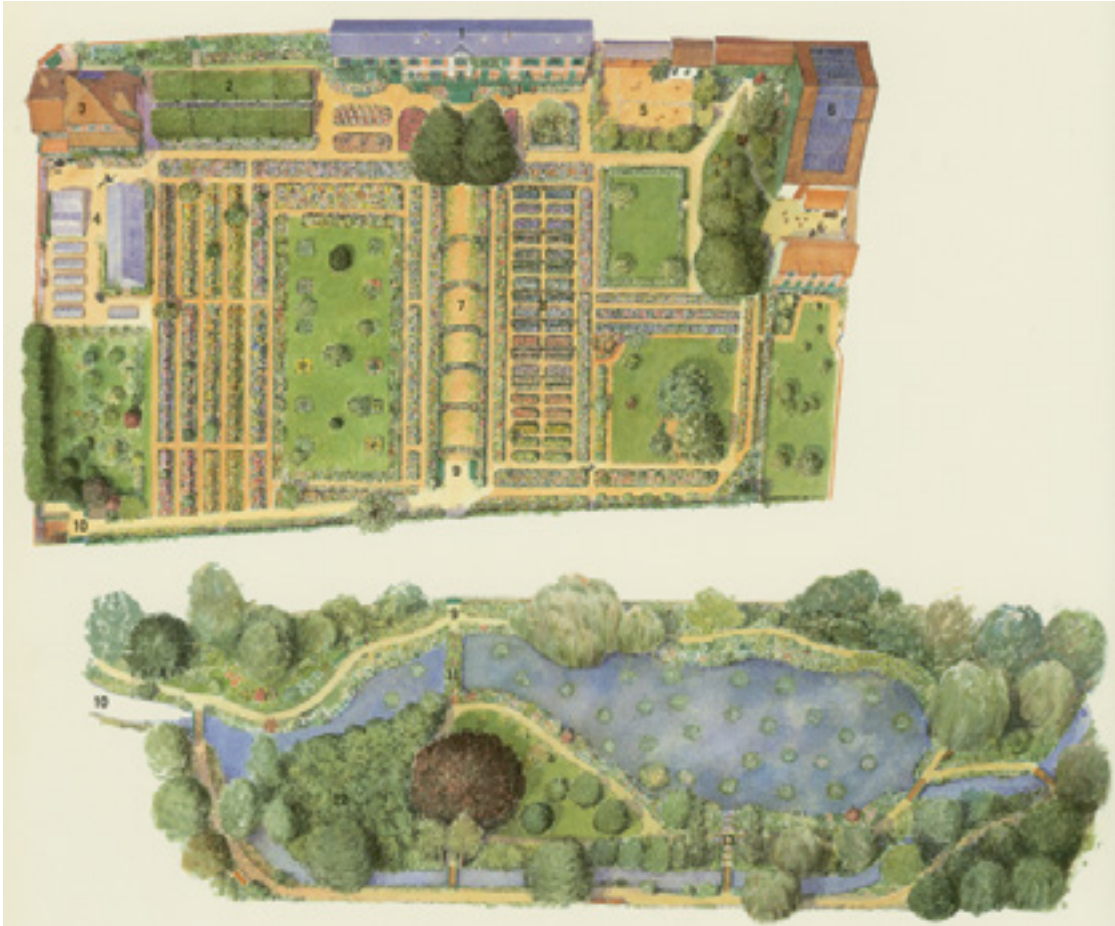
By 1890, Monet had become financially successful enough to buy the house and large garden at Giverny, which he had rented since



Above
CLAUDE MONET,
*Bassin aux nymphéas, les
rosiers*, 1913, oil on canvas,
sold: Sotheby's, New York,
May 5, 2015, lot 47 for
\$20,410,000

1883. With enormous vigor and determination, he swiftly set about transforming the gardens and creating a large pond, in which waterlilies gradually matured. Once the garden was designed according to the artist's vision, it offered a boundless source of inspiration, and provided the major themes that dominated the last three decades of Monet's career. Towards the end of his life, he told a visitor to his studio: "It took me some time to understand my water lilies. I planted them purely for pleasure; I grew them with no thought of painting them. A landscape takes more than a day to get under your skin. And then, all at once I had the revelation – how wonderful my pond was – and reached for my palette. I've hardly had any other subject since that moment" (quoted in *Claude Monet* (exhibition catalogue), Österreichische Galerie Belvedere, Vienna, 1996, p. 146).

Once discovered, the subject of waterlilies offered a wealth of inspiration that Monet went on to explore for several decades. His carefully designed garden presented the artist with a micro-cosmos in which he could observe and paint the changes in weather, season and time of day, as well as the ever-changing colors and patterns. John House wrote: "The water garden in a sense bypassed Monet's long searches of earlier years for a suitable subject to paint. Designed and constantly supervised by the artist himself, and tended by several gardeners, it offered him a motif that was at the same time natural and at his own command - nature re-designed by a temperament. Once again Monet stressed that his real subject when he painted was the light and weather" (J. House, *Monet: Nature into Art*, Newhaven, 1986, p. 31).



Above
Plan of Monet's Garden at
Giverny

Opposite
Monet painting one of
the canvases from this
series, 1913, published in
Je sais tout, January 15,
1914, Paris

Monet often approached his subjects at Giverny in series, a method that he had developed in his high Impressionist works and perfected in his famous series paintings of the early 1890s, such as those of haystacks, poplar trees and the façade of Rouen cathedral. Monet fascinated over the varying effects of seasonal light upon these subjects. In Giverny, subjects such as the Japanese footbridge or, as in the present work, a garden arch provided the artist with an anchor for a given series. Monet thus paid exacting attention to the details of the garden, including maintaining the pond and plants in a perfect state for painting. Elizabeth Murray writes, "The water gardener would row out in the pond in a small green flat-bottomed boat to clean the entire surface. Any moss, algae, or water grasses which grew from the bottom had to be pulled out. Monet insisted on clarity. Next the gardener would inspect the water lilies themselves. Any yellow leaves or spent blossoms were removed. If the plants had become dusty

from vehicles passing by on the Chemin du Roy, the dirt road nearby, the gardener would take a bucket of water and rinse off the leaves and flowers, ensuring that the true colors and beauty would shine forth" (E. Murray, *Monet, Late Paintings of Giverny from the Musée Marmottan*, New Orleans, 1995, p. 53).

In 1908 Jean-Claude Nicolas Forestier visited Monet at Giverny and gave a thoughtful description of Monet's working methods for the review *Fermes et Châteaux*: "In this mass of intertwined verdure and foliage... the lilies spread their round leaves and dot the water with a thousand red, pink, yellow and white flowers... The Master often comes here, where the bank of the pond is bordered with thick clumps of irises. His swift, short strokes place brushloads of luminous color as he moves from one place to another, according to the hour... The canvas he visited this morning at dawn is not the same as the canvas we find him working on in the afternoon. In the morning,



he records the blossoming of the flowers, and then, once they begin to close, he returns to the charms of the water itself and its shifting reflections, the dark water that trembles beneath the somnolent leaves of the water-lilies” (quoted in D. Wildenstein, *Monet or The Triumph of Impressionism*, Cologne, 2003, p. 384). The unending variety of forms and tones that the ponds provided allowed Monet to work consistently on a number of canvases at the same time. With large scale and a wide-ranged palette, *Les Arceaux de roses, Giverny* is

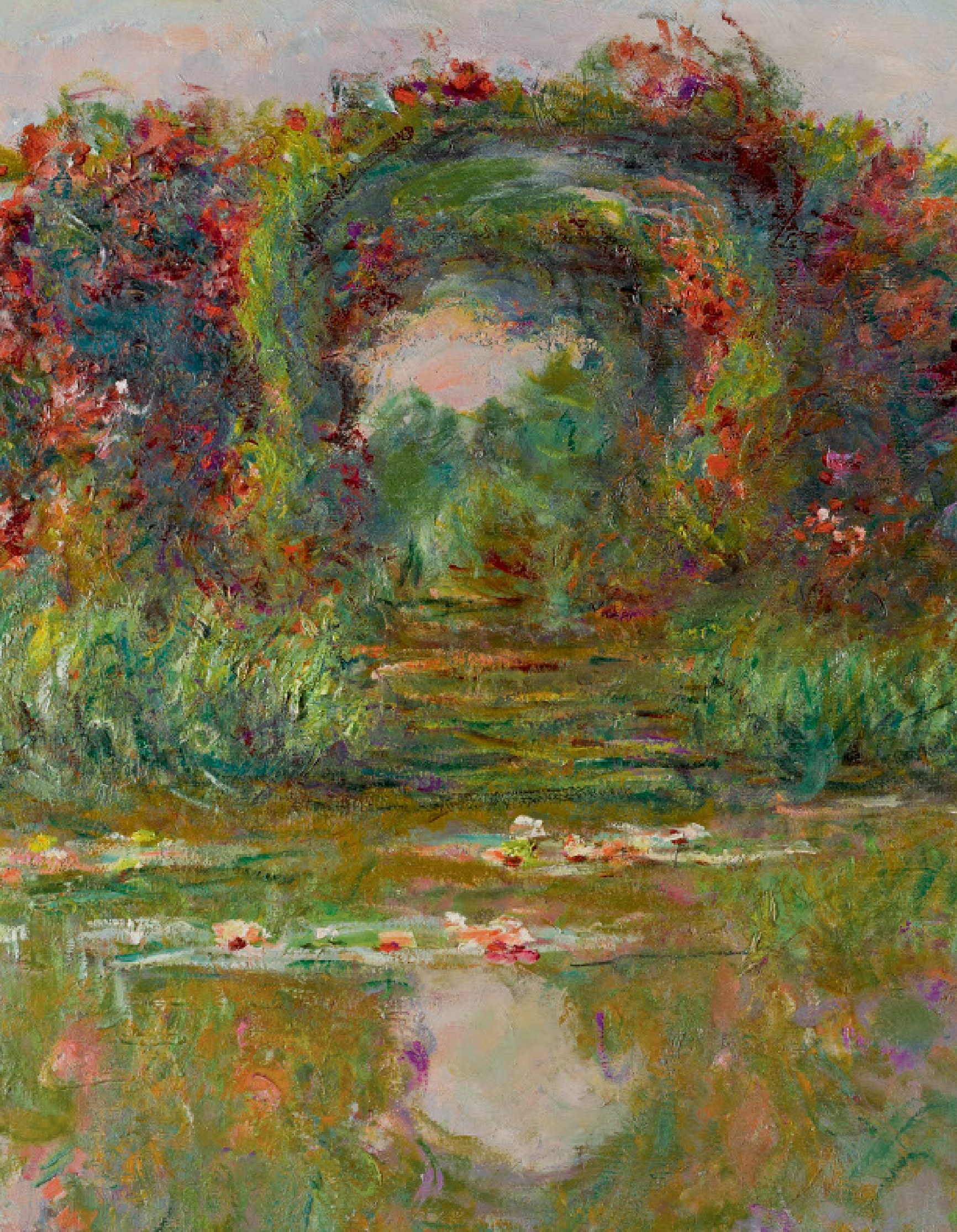
a unique and grand statement of adoration for this artist’s haven.

Distinct from his earlier, pre-1910 depictions of his garden at Giverny, these later compositions are remarkably daring. The brushstrokes are heavily laden and equally applied across the surface of the canvas. This painterly technique brings the eye to the surface of the canvas and contends with the illusions of a receding space and a differentiation between the physical properties of the water, foliage and structure.

Opposite
Detail of the present work

Below
Scenes from Sacha Guitry’s 1915 film *Ceux de chez nous* showing Monet at work by his water garden





44

HENRI-EDMOND CROSS

1856 - 1910

Pérouse, le Campanile de Santa Maria Nuova

Signed *henri Edmond Cross* and dated 08
(lower right)
Oil on canvas
32 $\frac{1}{8}$ by 39 $\frac{1}{2}$ in.; 81.5 by 100.4 cm
Painted in 1908.

This work will be included in the forthcoming
catalogue raisonné of Henri Edmond Cross
being prepared by Patrick Offenstadt.

\$ 500,000-700,000

PROVENANCE

Galerie Bernheim-Jeune, Paris (acquired by
1910)
Eberhard Freiherr von Bodenhausen, Munich
Galerie Bernheim-Jeune, Paris
Karl Ernst Osthaus, Hagen
M. Vollmoeller, Switzerland
Jean Dufresne, Paris
Knoedler & Co., New York (acquired from the
above on September 11, 1951)
Fine Arts Associates, New York (acquired from
the above on December 19, 1952)
Harris Goldstein, Philadelphia (acquired from
the above and sold: Parke-Bernet Galleries,
Inc., New York, May 2, 1956, lot 84)
Fine Arts Associates, New York (acquired at
the above sale)
Private Collection, New York (acquired from
the above)
Thence by descent

EXHIBITED

Paris, Galerie Bernheim-Jeune, *Henri-Edmond
Cross, oeuvres de la dernière période*, 1910,
no. 34
Paris, Galerie Bernheim-Jeune, *La Faune*, 1910,
no. 79
Brussels, La Libre Esthétique, *Rétrospective
Henri-Edmond Cross*, 1911, no. 50
Paris, Galerie Bernheim-Jeune, *La Montagne*,
1911, no. 13
Paris, Galerie Bernheim-Jeune, *Henri-Edmond
Cross*, 1913, no. 45

LITERATURE

Lucie Cousturier, "H. E. Cross" in *L'Art Décoratif*, Paris, 1913, illustrated p. 121
Adolphe Delvaux, "H. E. Cross" in *La Plume*, March 15, 1913, p. 612
Félix Fénéon, "Le Dernier Carnet de H E Cross I" in *Bulletin de la Vie Artistique*,
May 15, 1922, p. 229
"Le Dernier Carnet de H E Cross II" in *Bulletin de la Vie Artistique*, June 1, 1922,
pp. 254-56
Lucie Cousturier, *H. E. Cross*, Paris, 1932, illustrated pl. 21
Isabelle Compin, *H. E. Cross*, Paris, 1964, no. 216, illustrated p. 321
Andrea Pophanken & Felix Billeter, eds., *Die Moderne und ihr Sammler*, Berlin,
2001, p. 145

Pérouse, Le Campanile de Santa Maria Nuova is one of a small group
of paintings that Cross produced in the winter of 1908 inspired by a
visit to Italy in the summer of the same year. The artist's biographer
Isabelle Compin recalled that Cross was particularly seduced by
Perugia. In a postcard to fellow-artist Charles Angrand dating from
July 1908, he wrote of "the stormy skies over the Apennines. The
rose-coloured campaniles over a vast landscape drawn by Rembrandt
...", adding in another letter sent to Maximilien Luce the following
month: "In that town found at a height that dominates great valleys,
towards the Apennines, there is something for even the most conflicting
desires. In its views, intersected in the mid-distance by pink or orange
campaniles, the lovers of colour, scenery, luminous atmosphere find
much to satisfy their tastes..." (quoted in I. Compin, *Op. cit.*, 1964, p.
322, translated from French).

Just as Cross had been seduced by the light and color of the
Mediterranean coast following his move there in 1891, so too in Italy
he found much to inspire him. The works he produced in the months
following his stay there, which are among his last paintings, show him
delighting in not only the vibrant hues and dazzling light of this part
of central Italy, but also in the physical surroundings of the region's
medieval towns. It provided the perfect setting for him to continue
the scientific exploration of color that he had pioneered along with
his fellow Neo-Impressionists. In *Pérouse, Le Campanile de Santa
Maria Nuova* he takes the distinctive pink stone of the campanile of
the church of Santa Maria Nuova, and renders it in a splendid blaze of
color that is offset against a tapestry of blues, greens and purples. Using
the small, deft brushstrokes that characterize his later work, Cross
perfectly captures the contrasts between the cool of the shade and the
shimmering heat of the sunlit roofs of Perugia.

The work has an illustrious provenance, having once belonged to
Karl Ernst Osthaus. Osthaus was a committed and enlightened patron
of the avant-garde, building a large art collection that ranged from early
works by the German Expressionists to examples by the leading French
artists of his day. The collection was initially housed in the museum he
founded in his birthplace Hagen; following his death it was acquired by
the city of Essen, becoming what is now the Folkwang Essen. It remains
among the foremost collections of early twentieth century art.



45 ◦ THÉO
VAN
RYSSELBERGHE

1862 - 1926

Port de Cette, Les Tartanes

Oil on canvas in the artist's original painted frame

23½ by 27½ in.; 59.7 by 69.9 cm

Painted in 1892.

\$ 6,000,000-8,000,000

PROVENANCE

Thomas Braun, Brussels (acquired by 1927)

Mr. & Mrs. John Hay Whitney, New York
(acquired by 1961)

The Museum of Modern Art, New York
(acquired as a gift from the above in 1983 and
sold: Christie's, New York, November 1, 2005,
lot 5)

Acquired at the above sale

EXHIBITED

(possibly) Brussels, Musée Moderne, *Les XX*, 1893

Paris, Pavillon de la Ville de Paris, *7ième. exposition société des artistes indépendants*, 1893

Brussels, Galerie Georges Giroux, *Rétrospective Théo van Rysselberghe*, 1927, no. 21

Ostend, Royal Galleries of Ostend, *La peinture sous le signe de la mer*, 1951, no. 107

Washington D.C., National Gallery of Art, *The John Hay Whitney Collection*, 1983, no. 36

New York, The Museum of Modern Art, *MoMA2000, Modern Starts, Places: French Landscape, The Modernist Vision, 1880-1920*, 1999-2000

Portland, Portland Museum of Art, *Neo-Impressionism: Artists on the Edge*, 2002, fig. 30, illustrated in color in the catalogue

Den Haag, Gemeentemuseum, *Théo van Rysselberghe*, 2006, n.n., illustrated in color in the catalogue

LITERATURE

Gustave van Zype, "Théo van Rysselberghe" in *Annuaire de l'Académie royale de Belgique*, Brussels, 1932

Paul Fierens, *Théo van Rysselberghe*, Brussels, 1937, pl. 12, illustrated p. 33

Francois Maret, *Les peintres luministes*, Brussels, 1944, illustrated pl. X (dated 1898)

Francois Maret, "Théo van Rysselberghe" in *Monographies de l'art belge*, 1948, illustrated p. 220

John Rewald, *Le Post-impressionisme de Van Gogh à Gauguin*, Paris, 1961, pl. 21, illustrated p. 77

Robert L. Herbert, *Neo-Impressionism* (exhibition catalogue), The Solomon R. Guggenheim Museum, New York, 1968, illustrated p. 179

Marina Ferretti-Bocquillon, *L'Europe des peintres* (exhibition catalogue), Musée d'Orsay, Paris, 1993, illustrated p. 301

Marina Ferretti-Bocquillon, "Signac and Van Rysselberghe: The Story of a Friendship, 1887-1907" in *Apollo*, June 1998, no. 436, illustrated in color p. 13

Ronald Feltkamp, *Théo van Rysselberghe, Catalogue raisonné*, Paris, 2003, no. 1892-006, illustrated p. 294 & in color p. 60

Théo van Rysselberghe (exhibition catalogue), Centre for Fine Arts Brussels, Brussels & Gemeentemuseum, The Hague, 2006, n.n., illustrated in color p. 134





Left
PAUL SIGNAC,
*Evening Calm,
Concarneau, Opus 220
(Allegro Maestoso)*,
1891, oil on canvas, The
Metropolitan Museum of
Art, New York

Painted in 1892, *Port de Cette, Les Tartanes* was executed at the height of van Rysselberghe's artistic production and is one of his acknowledged masterpieces. The artist's mastery of the *pointilliste* technique is fully evident in this visually dazzling work, and is further enhanced by his original painted frame. From the late 1880s to the end of the 1890s van Rysselberghe developed a distinct form of Neo-Impressionism, based on the style of the French painters Georges Seurat and Paul Signac, yet with a distinct leaning toward the Symbolist sensibilities of the leading Belgian artists of the day. Portraits, exquisitely rendered in dappling colors applied in small dots of paint, were the most prominent part of his output until 1890 when landscapes came to the fore.

Van Rysselberghe was a founding member of the Brussels-based Neo-Impressionist group known as *Les XX* (sometimes written *Les Vingt*). The group was founded by van Rysselberghe along with Emile Verhaeren and Octave Maus in 1883, and was named after its twenty members. Van Rysselberghe played an important role in organizing the group's annual exhibitions and was considered by many to be its leading artist. His extensive connections with other painters and writers enabled him to exhibit

widely and travel extensively himself.

Van Rysselberghe completed a number of oils of maritime subjects in the years around 1890, many drawing inspiration from the river Scheldt near his native Antwerp and others from excursions further afield. These paintings included a portrait of his friend and fellow painter Paul Signac at the helm of his sailing boat. The two men shared many common interests, not least sailing and painting, and their relationship provided the most substantial connection between the Société des Artistes Indépendants based in Paris and the Belgian group *Les XX* – to which Signac was elected in 1891.

Allied by their friendship and artistic ambitions, they each nonetheless cultivated their own Neo-Impressionist style, with van Rysselberghe particularly interested in imbuing his compositions with a rich sense of atmosphere. In March of 1892, van Rysselberghe boarded Signac's boat the *Olympia*. Writing about this particular excursion, van Rysselberghe declared "I leave tomorrow for the south coast - with Pierre Olin - He will leave me in Bordeaux and Signac will join me. And then: the Canal du Midi: Montauban, Carcassonne, Toulouse etc, then Sète, Marseille, Toulon and off to sea! Ah, it's going to be really topping! (quoted in *Théo van*

Rysselberghe (exhibition catalogue), *Op. cit.*, 2006, p. 135).

Port de Cette, Les Tartanes was one of the products of this adventurous voyage. Writing about the skill and impact of this work, Marina Ferretti Bocquillon opines "This seascape [the present work], begun by van Rysselberghe with Signac at his side, splendidly demonstrates his artistic audacity. During the early years of Neo-Impressionism the Belgian would produce a series of canvases, veritable blueprints for landscapes, characterized by an almost abstract sense of composition, rhythm and colour, which in this writer's view are among his best works. Far from being a mere diversion from his portrait work, his seascapes show a freedom from nature absent from works where he is intent on conveying aspects of a personality. The rigour of Neo-Impressionist principles obliging the artist to discipline an innate facility and brio, he here gave the best of himself, expressing an uncommonly refined and subtle modernism" (*ibid.*, p. 135).

Port de Cette, Les Tartanes depicts numerous boats in the harbor of Cette (since 1928, known as Sète), situated along the Mediterranean coastline of France at the opening of the Canal du Midi. Known as the 'Venice of Languedoc,' Sète's position as one

Right
THÉO VAN
RYSSELBERGHE,
*Paul Signac at the helm of
the Olympian*, 1896, oil on
canvas, Private Collection



of the hubs of the Bassin de Thau, with its associated shellfish cultivation, in addition to its proximity to the inland canals and the sea, have long made it a center of trade as well as a popular destination for visitors. The tartanes referenced in the title of the present work were small ships used for trade and fishing along the Mediterranean coast. Of relatively simple design and featuring just one mast, tartanes were ubiquitous for centuries, though by the time van Rysselberghe painted the *Port de Cette, Les Tartanes* they were soon to be supplanted by other vessels.

In 1893 the present work was featured in the final exhibition of *Les XX* held in Brussels at the Palais des Beaux-Arts. This was the first show to introduce divisionism or pointillism to a northern European audience. Many of van Rysselberghe's best works were then shown at the Salon des

Indépendants in Paris later in the year, marking the first of many international exhibitions to include *Port de Cette, Les Tartanes*. In 1899 van Rysselberghe was invited to participate in the third exhibition held in the Secession building in Vienna. Van Rysselberghe was also accorded the honor of having an article written about his work by Verhaeren which was published in the chronicle of the Vienna Secession *Ver Sacrum*. To have been so chosen by Vienna's leading artists was indicative of van Rysselberghe's rapidly growing international reputation, as well as their sensitivity towards his particular approach to painting and depiction of atmosphere. The Austrian Secessionists, in particular Gustav Klimt and Carl Moll, were well aware of the pointillist techniques employed by van Rysselberghe and other Neo-Impressionists, and like van

Rysselberghe, they were intrigued by the way in which applying paint in a pointillist manner could imbue their subjects with greater animation and atmosphere.

Port de Cette, Les Tartanes has subsequently been included in several major individual exhibitions and Neo-Impressionist group-exhibitions and was at one time part of the permanent collection of the Museum of Modern Art in New York. The present work has extraordinarily important early provenance and was acquired by John Hay Whitney by 1961. John Hay Whitney was a renowned American ambassador, publisher, philanthropist and art collector who was once the President of the Museum of Modern Art in New York. Whitney donated the present work to the Museum in 1983, who later sold it to the present owner in 2005 to benefit their acquisitions fund.

46

VINCENT
VAN GOGH

1853 - 1890

Le Moulin à l'eau

Oil on canvas
23⁷/₈ by 31¹/₂ in.; 60.5 by 80 cm
Painted circa 1884.

The authenticity of this work has been confirmed by the Van Gogh Museum.

\$ 2,000,000-3,000,000

PROVENANCE

Anna Carbentus van Gogh-Carbentus, Nuenen & Breda (the artist's mother; left behind with her in 1884)

Janus Schrauwen, Breda (acquired from the above in 1889)

Jan C. Couvreur, Breda (acquired from the above on August 14, 1902)

Kees Mouwen Jr. & Willem van Bakel, Breda (acquired from the above in 1902-03)

Kunstzalen Oldenzeel, Rotterdam (acquired on consignment from the above)

Unger en Van Mens Art Gallery, Rotterdam

Private Collection, The Netherlands

Sale: Mak van Waay, Amsterdam, April 25, 1966, lot 41

Douwes (sold: Sotheby Parke Bernet, New York, April 4, 1967, lot 18)

Samuel J. & Ethel LeFrak, New York (acquired at the above sale)

Thence by descent

EXHIBITED

Rotterdam, Netherlands, Kunstzalen Oldenzeel, *Vincent van Gogh*, January 1903, no. 2 (titled *Watermolen*)

's-Hertogenbosch, Netherlands, Noordbrabants Museum, *Van Gogh in Brabant, Paintings and drawings from Etten and Nuenen*, 1987-88, no. 77, illustrated in color in the catalogue (titled *Watermill at Coll*)

LITERATURE

R. Jacobsen, *Onze Kunst*, 1903, part 1, p. 115

Vanbeselaere, 1937, pp. 284, 330, 414

A. Tellegen, *Museumjournal*, 1968, pp. 117-22

Jacob-Baart de la Faille, *L'Oeuvre de Vincent van Gogh, Catalogue raisonné*, Paris, 1928, vol. 1, no. 48 bis, catalogued p. 25; vol. 2, no. 48 bis, illustrated pl. XIII

Marc Edo Tralbaut, *Vincent van Gogh*, New York, 1969, n.n., illustrated in color p. 137 (titled *Kollen Watermill*)

Jacob Baart de la Faille, *The Works of Vincent van Gogh, His Paintings and Drawings*, Amsterdam, 1970, no. F. 48a, illustrated p. 61 (titled *Water Mill at Kol, Near Nuenen*)

Jan Hulsker, *The New Complete Van Gogh, Paintings, Drawings, Sketches, Revised and Enlarged Edition of the Catalogue Raisonné of the Works of Vincent Van Gogh*, New York, 1980, no. 488, illustrated p. 114

Ingo F. Walther & Rainer Metzger, *Vincent van Gogh, The Complete Paintings, Volume I, Etten, April 1881 - Paris, February 1888*, Cologne, 1990, n.n., illustrated in color p. 40 (titled *Water Mill at Kollen near Nuenen*)

Giovanni Testori & Luisa Arrigoni, *Van Gogh, Catalogo completo dei dipinti*, Florence, 1990, no. 46, illustrated p. 32

Jan Hulsker, *The New Complete Van Gogh, Paintings, Drawings, Sketches, Revised and Enlarged Edition of the Catalogue Raisonné of the Works of Vincent Van Gogh*, New York, 1996, no. 488, illustrated in color p. 114

Leo Jansen, Hans Luijten & Nienke Bakker, *Vincent van Gogh, The Letters, The Complete Illustrated and Annotated Edition, Volume 3: Drenthe - Paris, 1883-1887*, n.n., illustrated in color p. 153

Nienke Denekamp, René van Blerk & Teio Meedendorp, *The Vincent van Gogh Atlas*, New Haven & London, 2015, n.n., illustrated in color p. 96 (titled *Watermill at Kollen*)





Left
Watermill at Kollen circa
1900

Opposite
Detail of the present work

Painted in 1884, *Le Moulin à l'eau* was executed when the artist was living with his parents in Nuenen. On December 4, 1883, Van Gogh set off on foot from Drenthe for his parent's house in Nuenen where, still in turmoil after separating from Sien Hoornik, a pregnant washerwoman with whom he had been closely involved, he sought to seek solace and re-evaluate his art: "I thought that being at home again might give me a more accurate insight into the question of what I should do" (letter 475). Many of his landscapes from this period depict dark and solitary buildings that appear to reflect the isolation he was feeling following the break-up. Van Gogh remained in Brabant for almost two years using his parent's mangle room as a studio while closely studying the landscape and the impoverished local populace for whom he felt such sympathy. During this period Van Gogh also depicted peasants at work, particularly weavers, and the watermill's connotations of labor is emphasized here by the inclusion of figures bent under sacks. Through this early work, the viewer bears witness to the machinations of a master painter in his formative years regarding both technique and subject matter.

Van Gogh's Dutch roots had an immeasurable impact on his art. Since his

arrival in The Hague in 1881, his technique was largely shaped by the styles of the myriad artists and schools that flourished in the region at the time, in particular The Hague School to which he was introduced by Anton Mauve, his cousin by marriage. He gradually developed a unique and evocative take on realism, further influenced by the French Barbizon school, English and Continental wood engravers and, most importantly, certain Dutch old masters. As George S. Keyes elaborates: "For Van Gogh these sources of inspiration intermingled and merged as he drew upon them to shape his own art. He could focus on each for its perceived modernity and topicality, yet also recognize how these sources could equally and simultaneously relate to the past. For him the Dutch old masters seemed truly modern, and Vincent conflated them and their supposed naturalism with that of the Barbizon and Hague Schools and with his own endeavors as an artist. The Dutch old masters represented something else of extraordinary significance to Van Gogh—a sense of the continuity of Dutch culture and a harking back to a truer, simpler world of shared values as opposed to the fragmented reality of modern, industrialized society. This was a utopian construct

superimposed by Van Gogh on the tradition as he perceived it. The tradition as he chose to understand it focused on several themes: the edifying portrait; the peasant wedded to the agrarian tradition of the land as a mainstay of the social order; representations of landscape showing mankind in harmony with nature; and a perceived naturalism that expressed the truth. These points buttressed Van Gogh's assumption that there is a continuum between past and present and enabled him to embrace traditional subject matters as a valid concern for modern art" (G. S. Keyes, *Van Gogh Face to Face, The Portraits* (exhibition catalogue), Detroit Institute of Art, Detroit, 2000, p. 26).

Le Moulin à l'eau is mentioned in one of Van Gogh's letters from May 29, 1884 to his friend and fellow Dutch artist, Anthon van Rappard where he writes, "Since you left I've been working on a Water mill – the one I asked about in that little inn at the station, where we sat talking with that man whom I told you seemed to suffer from a chronic shortage of small change in his pocket. It's the same sort of thing as the two other water mills that we visited together, but with two red roofs, and which one views square on from the front – with poplars around it. Will be magnificent in the autumn" (letter 448).



47 ◦ PAUL
GAUGUIN

1848 - 1903

Cavalier devant la case

Oil on canvas
22⁷/₈ by 13¹/₂ in.; 58.1 by 34.2 cm
Painted in the Marquesas in 1902.

This work is accompanied by an Attestation of Inclusion from the Wildenstein Institute, and it will be included in the forthcoming Gauguin Digital Catalogue Raisonné, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

\$ 4,000,000-6,000,000**PROVENANCE**

Ambroise Vollard, Paris (acquired *circa* 1903)

Christian de Galéa, Paris (by descent from the above and by at least 1969)

Private Collection (acquired in 1977 and sold: Christie's, London, June 24, 1998, lot 22)

Private Collection, Germany (acquired at the above sale and sold: Sotheby's, New York, May 8, 2007, lot 14)

Acquired at the above sale

EXHIBITED

Paris, Galerie Ambroise Vollard, *Exposition Paul Gauguin*, 1903, no. 26

Tokyo, Grand Magazin Seibu; Kyoto, National Museum of Modern Art & Fukuoka, Cultural Center of the Prefecture, *Gauguin*, 1969, no. 31, illustrated in color in the catalogue

Tahiti, Musée Gauguin, *Gauguin*, 1976

Krems, Kunsthalle, *Sehnsucht nach dem Paradies -- Gauguin bis Nolde*, 2004

Hamburg, Bucerius Kunst Forum & Munich, Hirmer Verlag, *Die Brücke und die Moderne 1904-1914*, 2004-05, no. 131

Brescia, Museo di Santa Giulia, *Turner e gli Impressionisti, La Grande Storia del Paesaggio Moderno in Europa*, 2006-07, no. 206

LITERATURE

Georges Wildenstein, *Paul Gauguin*, Paris, 1964, vol. I, no. 627, illustrated p. 266

Merete Bodelsen, "The Gauguin Catalogue (Wildenstein-Cogniat)" in *The Burlington Magazine*, January 1966, p. 28

William M. Kane, "Gauguin's 'Le cheval blanc': Sources and Syncretic Meanings" in *The Burlington Magazine*, July 1966, p. 355

Gabriele Mandel Sugana, *L'opera completa di Gauguin*, Milan, 1972, no. 450, illustrated pl. 113

Gilles Artur, "Notice historique du musée Gauguin de Tahiti, suivie de quelques lettres inédites de Paul Gauguin" in *Journal de la Société des Océanistes*, 1982, no. 74-75, illustrated p. 10





Executed in 1902, during his second and last visit to the South Seas, *Cavalier devant la case* epitomizes Gauguin's fascination with his idyllic surroundings, and is characteristic of the artist's life-long search for the primitive achieved in his last years. Attracted by the freedom, wilderness and simplicity of this remote place far removed from the Western world, Gauguin produced works in which the fluidity and expressiveness of the brushstrokes reflect the sense of artistic liberation. The dynamic, vivid palette of the present painting reflects the richness of nature that excited the artist, the bright yellow-green tones in sharp contrast to the deeper purples and flaming reds. Gauguin's innovative and avant-garde approach to building a composition is visible in the way that the tall tree dominates the foreground, with the central figure of the horse and rider appearing from behind it.

Gauguin arrived in Papeete for the second time in September 1895, but finding it greatly affected by European colonization, moved to Punaauia, where he lived in a traditional Tahitian hut. In 1901 Gauguin finally carried out his old intention of moving to an even more remote location, the islands of the Marquesas, and on September 10th left Tahiti on the steamship *Croix du Sud*. He settled on the island of Hivaoa, where life was more

savage and the scenery far more wild than in Tahiti. Furthermore, its inhabitants had a reputation for being the most handsome people in the South Seas – taller, slimmer, and with elegant features. Gauguin wrote: "I am certain that in the Marquesas, where models are easy to find (while in Tahiti it is getting more and more difficult), and where in addition there are landscapes to discover – new and more primitive sources of inspiration, in fact – I can do fine things. My creative powers were beginning to flag here, and moreover the art public was getting too familiar with Tahiti" (quoted in B. Danielsson, *Gauguin in the South Seas*, London, 1965, p. 228). It was on this remote island, where Gauguin was to stay for the rest of his life, that *Cavalier devant la case* was painted.

While still fascinated with the wilderness of the island and its nature, during his second stay in the South Seas Gauguin became more interested in the mythical, spiritual quality of his surroundings. Rather than depicting the island's inhabitants in their everyday activities, the artist focused on compositions that transcended the particular place in which they were painted, and created his own mythic universe which was a conflation of the religious traditions of the East, West and Oceania. Incorporating his belief in the

harmony of man and nature, these scenes often depicted the subject of horse and rider. In the present work nature is rendered with a sense of otherworldliness typical of Gauguin's late works.

In his account of the artist's final years, Richard Brettell wrote: "In 1901, Gauguin moved to the even more distant island of Hivaoa, part of the most remote island group on earth. From the tiny village of Atuona, where he lived the last two years of his life, he kept abreast of world news, followed artistic and literary events throughout Europe, and busied himself with the decoration of his last total work of art, the famous House of Pleasure. After years of struggle, he came to a financial agreement with Ambroise Vollard who, in exchange for a more-or-less regular income, imposed a certain level of productivity upon Gauguin. Since his works were then in demand, he finished them relatively quickly and sent them in batches to France...the rapidity with which he worked had a liberating effect on Gauguin. His compositions became more varied, and he experimented even more dramatically with relationships of color" (*The Art of Paul Gauguin* (exhibition catalogue), National Gallery of Art, Washington, D.C., 1988, p. 395).

Opposite left
PAUL GAUGUIN,
La Fuite, 1901, oil on
canvas, Pushkin State
Museum, Moscow

Opposite right
PAUL GAUGUIN,
Cavaliers sur la plage
(I), 1902, oil on canvas,
Museum Folkwang, Essen

Right
Gauguin in Tahiti, July
1896, photograph by Jules
Agostini



“I am leaving in order to find peace and quiet, to be rid of the influence of civilization. I only want to make simple, very simple art, and to be able to do that, I have to re-immense myself in virgin nature, see no one but savages, live their life, with no other thought in mind but to render, the way a child would, the concepts formed in my brain and to do this with the aid of nothing but the primitive means of art, the only means that are good and true.”

Gauguin interviewed by Jules Huret, *l’Echo de Paris*, 1891

48 ◦ MARC
CHAGALL

1887 - 1985

Le Grand cirque

Signed *Marc Chagall* and dated 1956 (lower right)Oil and gouache on canvas
62¾ by 121½ in.; 159.5 by 308.5 cm
Painted in 1956.

The authenticity of this work has kindly been confirmed by the Comité Chagall.

\$ 10,000,000-15,000,000**PROVENANCE**

Gustave Stern Foundation, New York (until at least 1974)

Private Collection, Switzerland (acquired from the above and sold: Sotheby's, New York, May 8, 2007, lot 40)

Acquired at the above sale

EXHIBITEDBerne, Kunsthalle, *Marc Chagall, Oeuvres de 1950 à 1956*, 1956, no. 46Basel, Kunsthalle, *Oeuvres des 25 dernières années*, 1956, no. 61Paris, Galerie Maeght, *Marc Chagall*, 1957, no. 5Brussels, Palais des Beaux-Arts & Amsterdam, Stedelijk Museum, *L'oeuvre des dernières années, 1956-57*, no. 147Hamburg, Kunstverein im Hamburg; Munich, Haus der Kunst & Paris, Musée des Arts Décoratifs, *Marc Chagall*, 1959, no. 166, illustrated in the catalogueParis, Musée des arts décoratifs, *Exposition Marc Chagall*, 1959, no. 174

South Bend, Indiana, University of Notre Dame Art Gallery, 1965

Saint-Paul-de-Vence, Fondation Maeght, *Hommage à Marc Chagall*, 1967, no. 46, illustrated in the catalogue

Zürich, Kunsthaus (on loan)

Jerusalem, The Israel Museum, *Chagall in Israel*, 2002-03**LITERATURE**Jacques Lassaigne, *Chagall*, Paris, 1957, illustrated in color pp. 148-49André Pieyre de Mandiargues, *Chagall*, Paris, 1974, no. 72, illustrated p. 116





Above
Circus trapeze artists,
Paris, circa 1935

Ever since his childhood, when he had seen the acrobats in the streets of the Russian town of Vitebsk where he lived with his family, Chagall was fascinated by the theme of the circus, and often returned to this subject-matter in his oeuvre. The arrival of the circus signified the sudden invasion of the wondrous in to the rhythm of everyday life, the transformation of the humdrum into a form of art that left behind a lingering sensation of happiness and amazement. For Chagall, this had an allegorical connection with his own art and its performance, for he could never feel himself to be a painter alone but also a magician, actor and clown.

Chagall found an endless amount of pleasure in depicting the visual splendor of the circus. Throughout his career he drew great creative energy from watching the event, and some of his most important canvases are fantastic depictions that exaggerate the pageantry of the performance. "It's a magic world, the circus," Chagall once wrote, "an age-old game that is danced, and in which tears and smiles, the play of arms and legs take the form of great art....The circus is the performance that seems to me the most tragic. Throughout the centuries, it has been man's most piercing cry in his search for entertainment and joy. It often takes the form



Above
MARC CHAGALL.
Animal dans le fleurs, 1952-
59, gouache, watercolor,
pastel and oil on paper,
sold: Sotheby's, New
York, May 7, 2013, lot 4 for
\$4,757,000

of lofty poetry. I seem to see a Don Quixote in search of an ideal, like that marvelous clown who wept and dreamed of human love.”

Although this picture is mostly populated by circus performers, these characters had many levels of significance for the artist. To him, they represented the many faces of man’s emotional character, both fun-loving and tragic. He once wrote, “I have always considered the clowns, acrobats, and actors as being tragically human who, for me, would resemble characters from certain religious paintings. And even today, when I paint a Crucifixion or another religious painting, I experience again almost the same sensations

that I felt while painting circus people, and yet there is nothing literary in these paintings, and it is very difficult to explain why I find a psycho-plastic resemblance between the two kinds of composition.” Indeed it is not just the acrobats, trapeze artists, horsewoman and clowns that find their home in this canvas. At upper left the artist sits in front of his canvas, palette in his left hand and his right hand held to his forehead, a canvas in front of him. Audience members form the swath of background, some carrying bouquets of flowers, others holding babies or whispering to each other at the spectacle in front of them. Fish and ladders float near the edges, a full



Above
Marc Chagall in his studio
in 1925

Opposite
Detail of the present work

complement of musicians adorn the center of the circus ring and anthropomorphized animals populate the canvas. Chagall's entire universe is found here is a dazzling array of action and color.

Chagall's fascination with the circus dates back to his childhood in Vitebsk and his years in Paris when he frequently attended the circus with Ambroise Vollard. As Venturi explains, "The importance of the circus motif in modern French literature and painting is

well known; in painting it suffices to recall the names of Seurat and Rouault. As always, Chagall's images of circus people ... are at once burlesque and tender. Their perspective of sentiment, their fantastic forms, suggest that the painter is amusing himself in a freer mood than usual; and the result is eloquent of the unmistakable purity flowing from Chagall's heart. These circus scenes are mature realizations of earlier dreams" (L. Venturi, *Marc Chagall*, New York, 1945, p. 39).







49

HENRY
MOORE

1898 - 1986

Woman

Inscribed *Moore*, numbered 6/6 and with the foundry mark *GUSS H. NOACK, BERLIN*

Bronze

Height: 60 in.; 152.5 cm

Conceived in 1957-8 and cast during the artist's lifetime.

Π \$ 1,500,000-2,500,000

PROVENANCE

Pacific Heights Gallery, San Francisco

Acquavella Galleries, New York (acquired from the above in 2003)

Acquired from the above in 2003

LITERATURE

John Hedgecoe & Henry Moore, *Henry Moore*, London, 1968, illustrations of another cast pp. 322-324

Henry Moore, 80th Birthday Exhibition (exhibition catalogue), Bradford Art Galleries and Museums, Cartwright Hall & Lister Park, Bradford, 1978, illustration of another cast n.p.

Alan Bowness, ed., *Henry Moore, Complete Sculpture, 1955-64*, London, 1986, vol. III, no. 439, illustration of another cast pls. 52-55

Henry Moore & John Hedgecoe, *Henry Moore. My Ideas, Inspiration and Life as an Artist*, London, 1986, no. 36, illustration of another cast p. 202

Bacon/Moore: Flesh and Bone (exhibition catalogue), The Ashmolean Museum, Oxford, 2013-14, illustration of another cast n.p.

Henry Moore Back to a Land (exhibition catalogue), Yorkshire Sculpture Park, West Bretton, 2015, illustration in color of another cast p. 82

The present work belongs to a series of sculptures depicting monumentally proportioned seated women that Moore produced in the late 1950s. Of the present work, Moore remarked: "*Woman* and *Seated Woman* [1957] both have the big form that I like my women to have.... *Woman* has that startling fullness of the stomach and the breasts. The smallness of the head is necessary to emphasize the massiveness of the body...The face and particularly the neck are more like a hard column than the soft goitred female neck" (J. Hedgecoe, *Henry Spencer Moore*, London, 1968, p. 326). Moore's first recorded interest in ancient fertility idols is evidenced by several drawings and studies from 1926 of the *Venus of Grimaldi*, which was on display at the time in the British Museum. Similar to *Woman*, the *Venus of Grimaldi* possesses truncated extremities and an exaggerated roundness of form that suggests fecundity and birth.

Phillip King, the British sculptor who served as an assistant to Moore in the late 1950s, described Moore's careful consideration of the figural form: "I do remember him talking about the head, and the twist of the head being the most important aspect of a figure for him. I noticed that he would work on that as the crucial part of the figure...I think it was particularly so in [*Woman*] where the feet are dangling loose in space. It looks as though she is looking out at the side with a rather alert look" (quoted in D. Mitchinson, ed., *Celebrating Moore: Works from the Collection of the Henry Moore Foundation*, London, 1998, p. 256). Of his profound interest in the female form, Moore commented: "Right from the beginning I have been more interested in the female form than in the male. Nearly all my drawings and virtually all my sculptures are based on the female form.... If the head had been any larger it would have ruined the whole idea of the sculpture.... *Woman* emphasizes fertility like the Paleolithic Venuses in which the roundness and fullness of form is exaggerated" (quoted in D. Mitchinson, *Henry Moore: Sculpture with Comments by the Artist*, London, 1981, p. 147).

The bronze version of *Woman* was cast in an edition of eight plus one artist copy. Seven of these bronzes were cast by Noack Foundry in Berlin. When Moore transferred the edition to Noack, it was initially slated as an edition of four but later extended to six plus the artist's proof. Other casts are located at The Israel Museum (on permanent loan from the Art Gallery of Ontario, Toronto) in Jerusalem, the Portland Art Museum in Oregon, the Tate Britain in London, and the Museum Moderner Kunst Stiftung Ludwig in Vienna. A full-scale plaster model for this work is owned by the Art Gallery of Toronto. The present work is one of only two remaining bronzes in private hands.



50

EGON SCHIELE

1890 - 1918

Kniende Frau

Signed *EGON SCHIELE* and dated *1912* (lower left)
Gouache, watercolor and pencil on paper
12¼ by 19 in.; 31.1 by 48.2 cm
Executed in 1912.

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

PROVENANCE

Kunsthandlung Max Hevesi, Vienna (acquired between 1920 and 1938 bears Gallery Stamp on verso)

C & J Goodfreund Drawings and Prints, New York (acquired after 1968)

Atsuko Shilowitz Murayama & Carol M Penn

Leonard Hutton Galleries, New York

Dr. Anton C.R. Dreesmann, The Netherlands (acquired from the above and sold: Christie's, London, April 9, 2002, lot 152)

Acquired at the above sale

EXHIBITED

New York, Lafayette Parke Gallery, *The Expressionist Figure*, 1986, no. 52

LITERATURE

Jane Kallir, *Egon Schiele: The Complete Works*, London, 1990, no. 1130, illustrated p. 478

Jane Kallir, *Egon Schiele: The Complete Works*, New York, 1998, no. 1130, illustrated p. 478



Schiele and Wally Neuzil in Krumau, Czech Republic, 1913





Kniende Frau, like the vast majority of drawings Schiele created in 1912, depicts his model, muse and companion Walburga 'Wally' Neuzil. She was thought to have previously modeled for Schiele's mentor and champion Gustav Klimt but was already working with the younger artist in 1911 and by 1912 had formed a lasting and meaningful relationship with him which went beyond that of artist and model. Schiele was just twenty-two when he executed this work and Wally was eighteen. She is instantly recognizable by her auburn hair and pale eyes looking just beyond the viewer's gaze, never quite meeting it but seemingly aware of it being observed. The dynamic between the artist and his

subject is extremely charged; Wally's body is purposefully and provocatively tilted at an angle which allows her to look sideways, seemingly passive yet with enormous magnetism and self-possession.

Throughout their four years together, Wally not only modeled for Schiele tirelessly but also managed the artist's financial affairs, worked with collectors and gallerists, paid rent and delivered paintings and papers. She accompanied the artist on his outings into the countryside and was with him during his stay in Neulengbach in 1912 when he was briefly imprisoned. Schiele and Wally's very presence in the small country town scandalized his conservative neighbors, but his Bohemian

Above
EGON SCHIELE,
Liebespaar
(*Selbstdarstellung mit Wally*) (*Lovers - Self-portrait with Wally*), 1914-15, gouache and pencil on paper, sold: Sotheby's, London, February 5, 2013, lot 6 for \$12,337,586

Opposite page left
EGON SCHIELE,
Self Portrait with Physalis, 1912, oil on canvas, Leopold Museum, Vienna

Opposite page right
EGON SCHIELE,
Portrait of Wally Neuzil, 1912, oil on canvas, Leopold Museum, Vienna



lifestyle and his use of local children as models drew specific criticism. When a retired naval officer's daughter asked Schiele and Wally to help her run away, the couple found themselves in a precarious position. Although they returned the girl to her parents, the father had already pressed charges against Schiele and the artist spent twenty-four days in a prison cell. This experience—and particularly the loss of freedom and selfhood it entailed—had a marked effect on Schiele's work. Peter Vergo observes of the period after his release in 1912 that “his manner of depicting erotic nudes now seems subtly different, closer to the contrived poses that characterized the nude photographs then widely (albeit surreptitiously) available” (P. Vergo in *The Radical Nude* (exhibition catalogue), The Courtauld Gallery, London, 2014, p. 24).

While Schiele's nudes following this experience were still erotically charged, as is evident by the purposefully suggestive pose of the present composition, a layer of modulation began to appear in 1912. Here Wally's relatively brazen pose coupled with a bare navel and legs are balanced by white drapery which covers her lower half and a brilliant green blouse that draws the eye upwards.

Schiele's line is unwavering in its careful progress toward the creation of form, yet the thin, sometimes faint outlines of musculature

remain remarkably ethereal. As Vergo writes: “The propensity to deposit a narrow band of color along principal edges of a form, observed already in 1911, became more pronounced: color washes glide across the central surface and then accumulate in the darker gullies along the periphery... The rounded outlines of his nudes are so soft they appear almost to be melting. His colors, often diluted with white, are equally delicate” (*ibid.*, pp. 191-92). Schiele's immense skill as a colorist is evident in the subtle range of blue, whites, greens and orange washes that he uses to conjure volume and depth in the present work. These are contrasted with the orange-red highlights applied to her features, deliberately drawing attention to her face, her hands and her feet. The use of raw-red to draw attention to Wally's pale skin is a technique he often used to tease out a sense of inner emotion and turmoil, a reference to the latent sexual energy in most of his figures.

Wally's central role in Schiele's life and art is clear from the pair of matching portraits he painted in 1912, both in the collection of the Leopold Museum, Vienna. Their relationship ended abruptly in 1915 when Schiele decided to marry Edith Harms, the daughter of the local locksmith, a match deemed far more respectable than that between an avant-garde young artist and his model.

51

PABLO PICASSO

1881 - 1973

Homme assis au casque et à l'épée

Signed *Picasso* (upper right); dated *11.6.69*.
(on the reverse)

Oil on canvas

57½ by 44¾ in.; 146 by 113.5 cm

Painted on June 11, 1969.

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

PROVENANCE

Lola Ruiz Picasso, Barcelona

Private Collection, France (and sold: Sotheby's, New York, November 14, 1984,
lot 81)

Private Collection, United States (acquired at the above sale)

Acquired in the late 1980s

EXHIBITED

Avignon, Palais des Papes, *Pablo Picasso 1969-1970*, 1970, no. 36, illustrated in
color in the catalogue

LITERATURE

Christian Zervos, *Pablo Picasso*, Paris, 1976, vol. XXXI, no. 244, illustrated pl. 72

Rafael Alberti, *Picasso en Avignon. Commentaires à une peinture en
mouvement*, Paris, 1971, no. 203, illustrated in color n.p.

Rafael Alberti, *A Year of Picasso Paintings: 1969*, New York, 1971, no. 203,
illustrated in color n.p.





The monumental *Homme assis au casque et à l'épée* is a powerful example of a theme that was central to Picasso in the last years of his life. The work was painted in Picasso's most prolific year, 1969, during which he seemed to not at all be effected by his advanced age but rather invigorated that he had more and more to paint. These works were exhibited in a dedicated show the following year in 1970, organized by Christian Zervos, which opened at the Palais des Papes in Avignon. This exhibition was one of two major exhibitions devoted to this time in the artist's career and was the only one held during his lifetime. The large canvases were displayed one on top of another in the hall of Clement IV, taking full advantage of the Gothic venue's high vaulted ceilings.

Hélène Parmelin wrote at length about Picasso's paintings of 1969, many of which she saw under production at the artist's studio at Notre-Dame de Vie: "During Picasso's last years – marked by his Avignon paintings – he often spoke of the obscure direction that his

research has taken, a movement closer and closer to reality. The canvas becomes so true that, he says, "one can no longer see the difference between it and reality. It is natural" (H. Parmelin, "Picasso on his Little Terrace" in *Picasso Mosqueteros* (exhibition catalogue), Gagosian Gallery, New York, 2009 p. 288). Picasso's objective to paint 'nature' is in direct opposite to the abstraction and minimalism which were becoming the mainstream for other artists during this same period. For Picasso, the musketeer signified the golden age of painting, and allowed him to escape the limitations of contemporary subject matter and explore the spirit of a past age. Here was a character who embodied the courtly mannerisms of the Renaissance gentleman, and Picasso's rendering of this image was also his tribute to the work of two painters he had adored throughout his life - Velazquez and Rembrandt. Picasso had devoted a large portion of his production throughout the 1960s to the reinterpretation of the old masters, an experience in which he reaffirmed his

Above
REMBRANDT VAN RIJN,
Self Portrait, 1658, oil
on canvas, The Frick
Collection, New York



Above
Palais des Papes,
Avignon, Grande Chapelle
Exposition Picasso, 1970

connection to some of the greatest painters in the history of art. The musketeer series was a continuation of this interest and began, according to his wife Jacqueline Roque, “when Picasso started to study Rembrandt,” but his appreciation of other great figures of the Renaissance also influenced the appearance of these characters.

Towards the end of his life, the image of the musketeer evoked Picasso’s Spanish heritage and his nostalgia for the youthful vigor of his early years. As Marie-Laure Bernadac observes: “If woman was depicted in all her aspects in Picasso’s art, man always appeared in disguise or in a specific role, painter at work or a musketeer. In 1966, a new and final character emerged in Picasso’s iconography and dominated his last period to

the point of becoming its emblem. This was the Golden Age gentleman, a half Spanish, half Dutch musketeer dressed in richly adorned clothing complete with ruffs, a cape, boots and a big plumed hat...Picasso seldom depicted himself directly, choosing instead to have thematic characters personify him. For Picasso man was no longer a godlike sculptor at the height of his maturity, nor was he the monstrous Minotaur, symbol of duality; he was a fictitious character, a carnival puppet whose identity and truth lay in masks and signs. Malraux accurately compared these figures to the flat and emblematic personages of the tarot. It was not without humor that Picasso created these characters, whose amorous adventures he chronicled in his etchings. Imagine painting musketeers in 1970! They



were ornamental figures whose clothes were a pretext both for the blaze of blood red and golden yellow and for the resurgence of a newly found Spanishness” (B. Léal, C. Piot & M.L. Bernadac, *The Ultimate Picasso*, New York, 2000, pp. 457-58).

The iconography of the musketeer was indicative of Picasso’s self-awareness in the years before his death. Gone from his paintings were the veiled references to the artist as the victorious gladiator or centaur, as these characters did not reflect the artist’s failing stamina and lost youth. The vainglorious musketeer was believed to be a more appropriate incarnation, offering a spectrum of interpretations that occupied the artist until the end of his life.

Picasso’s work on this theme began in the mid-1960s with a series of engravings and works on paper that explored this figure and, later, a variety of canvases of the musketeer, festooned in colorful regalia and brandishing

a symbol of his virility—a pipe, instrument, weapon, or even a paintbrush. For the present composition, Picasso has rendered his musketeer as a pipe smoker holding his sword and helmet.

As Picasso developed this series during the late 1960s and into the 1970s, the musketeer became a multi-dimensional figure, exhibiting a range of personalities including card players, musicians and pipe smokers, illustrating his adventures as a *bon vivant*. In the work under discussion, completed in 1969 and only a few years before the artist’s death, the musketeer has become an amalgamation of defining symbols. Unlike earlier versions of this subject in which the artist is careful to render the likeness of the figure through costume and presentation, the present work is identifiable as part of the musketeer series only by particular attributes. Nevertheless, the figure is unquestionably a man of stature, depicted here in the dignified manner of classical portraiture.

Above
PABLO PICASSO,
Mousquetaire à la pipe,
1969, oil on canvas, sold:
Sotheby’s, New York,
November 6, 2013, lot 29
for \$30,965,000

Opposite
Detail of the present work







A NEW VISION FOR THE BERKSHIRE MUSEUM

Since its founding in 1903 by philanthropist paper maker Zenas Crane, the Berkshire Museum has been a place where visitors were invited to view a window on the world, through the collection of art, historical objects, and natural specimens. This collection, unique in the Berkshires, is the basis for the Museum's interdisciplinary programming today, guided by its mission to bring people together for experiences that spark creativity and innovative thinking by making inspiring, educational connections among art, history, and natural science.

Through the Museum portals, countless children have experienced their first museum visit, on school field trips or with their families. Years later, those children, now adults, are bringing their children and grandchildren to see favorite objects from the Museum's wide and varied collection: the aquarium, the wigwam, the paintings, the meteorite, the statues, Wally, the full-size model of a stegosaurus on the front lawn, and from ancient Egypt, the mummy of Pahat, a priest from the Ptolemaic period which has fascinated generations of visitors.

In the past few years, the Museum has also joined with others in the community to address critical issues pertaining to improving literacy, fostering early childhood development and kindergarten readiness, offering activities during out-of-school time, boosting STEM learning, and more. The Museum is among the leaders in providing educational experiences through school partnerships that have nearly doubled in the past five years. Continuing and deepening these partnerships and investing in the region and the region's children—the next generation of leaders—is driving the Museum to reinvigorate its mission and finely tune its interpretive strategy to meet the needs of contemporary audiences. Announced in July, the Museum's New Vision builds on Zenas Crane's legacy, by creating a radically new approach to the fulfillment of this enduring mission.

The new Berkshire Museum will break down traditional boundaries and explore the interconnectedness among disparate disciplines. It will integrate treasured objects from its collection with cutting-edge technology, new interpretive techniques, and a fresh perspective that aims to extract contemporary relevance from historical artifacts. Static museum galleries will be transformed into active teaching laboratories, and the Museum's leadership position in science and natural history programs for the general public will be strengthened. These new experiences will inspire curiosity and wonder in visitors of all ages—essential tools for learning, creativity, and innovation.

52

HENRY
MOORE

1898 - 1986

Three Seated Women

Signed *Moore* and dated 42 (lower right)
Pencil, wax crayon, charcoal, wash and pen and
ink on paper
17½ by 21¾ in.; 44.6 by 55.2 cm
Executed in 1942.

\$ 400,000-600,000**PROVENANCE**

Curt Valentin, New York

Mr. & Mrs. Winthrop Murray Crane, Dalton,
MassachusettsLouisa Crane, New York (acquired by descent
from the above in 1972)

A gift from the above in 1992

EXHIBITEDWashington, D.C., Philips Memorial Gallery,
Drawings and One Sculpture by Henry Moore,
1946, no. 24**LITERATURE**Robert Melville, *Henry Moore, Sculpture and
Drawings 1921-1969*, New York, 1970, no. 298,
illustrated p. 300Ann Garrould, ed., *Henry Moore, Complete
Drawings 1940-49*, London, 2001, vol. 3, no. AG
42.193, illustrated p. 168

Three Seated Women exemplifies the highly important technical and stylistic developments Moore achieved in the 1940s. During the Second World War, Moore executed what are arguably his greatest and certainly his most publicly recognized achievements as a draughtsman: the Shelter and Coal-Mine drawings of 1940 and 1942 executed in the London Underground and the pits at Castleford in Yorkshire. According to the catalogue raisonné for the artist's drawings, *Three Seated Women* was originally conceived as a study for a stone sculpture, "In a note on the verso of an early photograph of this drawing Moore has written 'drawing for group life size to be translated into stone'. Although no sculpture exists, an upright version of three draped figures LH 268 was carved in 1947-48. Characteristic of Moore's drawing are the feet placed firmly upon the ground, a pose he associated with the frescoes of Piero della Francesca in the church of San Francesco at Arezzo" (A. Garrould, *Op. cit.*, p. 168).

Three Seated Women is distinguished by its important early provenance. The first owner of the work was Curt Valentin, the German art dealer known for representing many of the most important modern artists including Alexander Calder, Marino Marini, Jacques Lipchitz and Henry Moore. As a German-Jewish art dealer, Valentin fled war-torn Germany and in 1937 emigrated to the United States where he opened a modern art gallery, Bucholz Gallery in New York City. The drawing was later purchased by Mr. & Mrs. Winthrop M. Crane. Winthrop Crane was a political figure and businessman who served as Governor of Massachusetts and later the United States Senate. Crane was also an adviser to Republican US presidents Theodore Roosevelt and William Howard Taft. *Three Seated Women* remained with descendants of Crane for several generations until it was donated to the Berkshire Museum in 1992.



HENRY MOORE, *Three Standing Figures*,
1945, plaster, Tate Modern, London



53

FRANCIS
PICABIA

1879 - 1953

Force Comique

Signed *Picabia* (lower center) and titled *FORCE COMIQUE* (upper right)

Watercolor, pencil and ink on paper

25½ by 21⅛ in.; 64.7 by 53.7 cm

Executed in 1914.

\$ 800,000-1,200,000

PROVENANCE

Guillaume Apollinaire, Paris (acquired from the artist in 1914)

Sale: Hôtel Drouot, Paris, March 8, 1926, lot 11

Mrs. John Nichols, Pittsfield, Massachusetts (acquired in 1926)

A gift from the above in 1965

EXHIBITED

Amsterdam, Kunstenaarsvereniging de Onafhankelijken, *Geïllustreerde Catalogus voor de 3de Internationale Jury - Vrije Tentoonstelling*, 1914, no. 412, illustrated in the catalogueNew York, Modern Gallery, *Picabia Exhibition*, 1916, no. 13New York, Modern Gallery, *Exhibition of Paintings by Cézanne, Van Gogh, Picasso, Picabia, Braque, Dessaignes, Rivera*, 1916, no. 12Paris, Galerie Povolozky (Galerie La Cible), *Francis Picabia*, 1920, no. 50, illustrated in color in the deluxe edition of catalogueLimoges, Galerie Dalpayrat, *Exposition Francis Picabia*, 1921, no. 36New York, Brooklyn Museum; New York, Anderson Galleries; Buffalo, Albright Art Gallery & Grange Park, Toronto Art Gallery, *An International Exhibition of Modern Art Assembled by Société Anonyme*, 1926-27, no. 51Paris, Galeries Nationales du Grand Palais & Centre National d'Art et de Culture Georges Pompidou, Musée National d'Art Moderne, Paris, *Francis Picabia*, 1976, no. 43, illustrated in the catalogue (dated 1913-14)Paris, Centre National d'Art et de Culture Georges Pompidou, Musée National d'Art Moderne, *Paris-New York*, 1977, no. 390, illustrated in the catalogueMadrid, Salas Pablo Ruiz Picasso del Ministerio de Cultura & Barcelona, Centre Cultural de la Caixa de Pensions, *Francis Picabia, Exposición antoloón*, 1985, no. 27, illustrated in color in the catalogue (dated 1913-14)Lisbon, Centro Cultural de Belém, *Francis Picabia antologia/anthology*, 1997, no. 17, illustrated in color in the catalogueParis, Musée d'Art Moderne de la Ville de Paris, *Francis Picabia, Singulier idéal*, 2003, n.n., illustrated in color in the catalogue (dated 1913-14)Paris, Musée d'Orsay & Madrid, Museo Nacional Centro de Arte Reina Sofía, *New York et l'Art Moderne: Alfred Stieglitz et son cercle 1905-1930*, 2004, no. 108, illustrated in color in the catalogue

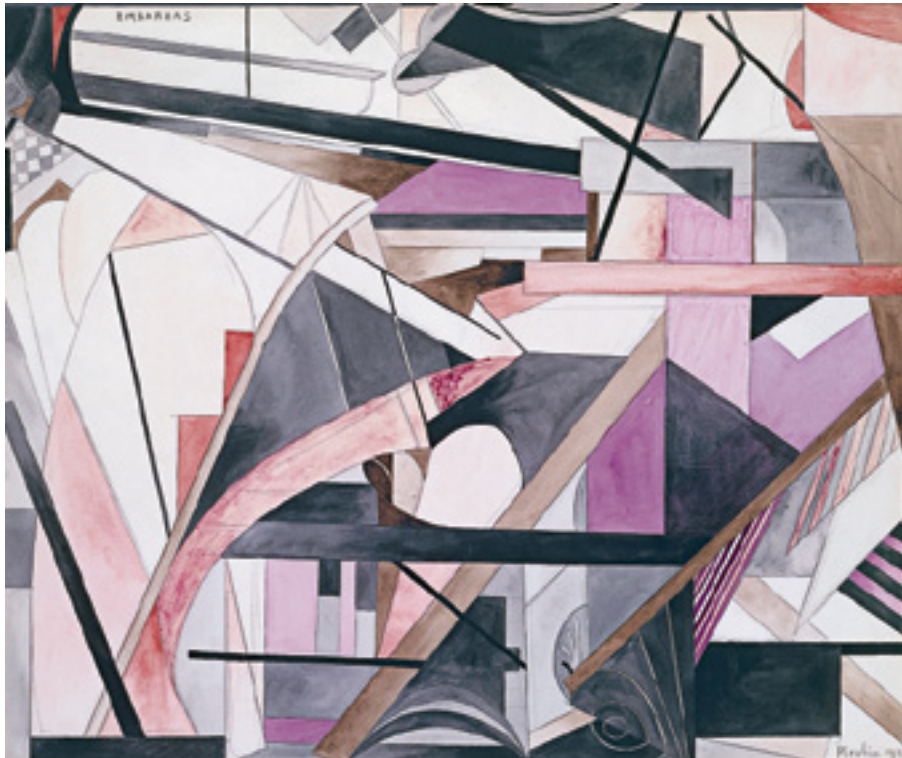
LITERATURE

Guillaume Apollinaire, "Aquarelles de Picabia" in *L'Atelier, Paris Journal*, 1914, mentioned p. 3*The Little Review*, London, 1922, illustrated pp. 32-33William A. Camfield, *Francis Picabia, His Art, Life and Times*, Princeton, New Jersey, 1979, no. 95, illustrated n.p. (dated circa 1914)Katia Samaltanos, *Apollinaire: Catalyst for Primitivism, Picabia, and Duchamp*, Ann Arbor, Michigan, 1984, mentioned p. 69Maria Lluïsa Borràs, *Picabia*, New York, 1985, no. 265, illustrated in color p. 150 (dated 1913)Michel Sanouillet, *Picabia*, Paris, 1993, mentioned p. 579William A. Camfield, Beverly Calté, Candace Clements, Arnaud Pierre & Pierre Calté, *Francis Picabia Catalogue Raisonné*, New Haven & London, 2014, vol. II, no. 480, illustrated in color p. 97 & pp. 372-73

FORCE COMIQUE



Picabia



Force Comique is one of four watercolors that Picabia created in the South of France in the Spring of 1914, and sent to an exhibition in Amsterdam which opened in May of that year. This group of works were executed following the artist's return from New York the previous year; Picabia decided to enter four paintings in the now legendary Armory Show of 1913, hoping for a more open-minded reception in America than the one his work encountered in Paris at the time. The exhibition included a large number of works by Cubist, Expressionist, Fauve, Neo-Impressionist and Symbolist artists working in Europe. As the only French artist who could at the time afford to travel to New York, Picabia took on the role of spokesman for the European avant-garde, giving numerous interviews. Immediately after the Armory Show his works were exhibited in Alfred Stieglitz's gallery '291', where they were enthusiastically received.

Picabia's journey to America was filled with excitement and with a great cultural and intellectual stimulation that made a profound impact on the work he produced subsequently. In an interview given during his stay in New York he commented: "I am seeking a certain balance, through tones of color or shades, in order to express the sensations I receive from things in the manner of a leitmotiv in a musical symphony. Creative art is not interested in

the imitation of objects" (F. Picabia in *World Magazine*, 1913). This sentiment is beautifully realized in the present composition, which appears to pulsate with a sense of rhythm and movement.

Picabia's wit also extended to the willfully obtuse titles he gave to his abstract works as emphasized by the title of the present work *Force Comique* or *Comical Force*. William A. Camfield writes: "In some instances, the titles themselves suggest jest or mockery, as in *En badinant* (in jest, playfully) and *Embarras* (trouble/problem/hindrance). In *Chose admirable à voir*, mockery exists in the disconnect between the title and image inasmuch as that 'thing admirable to see' is one of the most chaotic compositions in Picabia's entire career... Apollinaire, however, did record at that time their mutual interest regarding the interface of art and words, of the visual and linguistic. Apollinaire was composing 'calligramme' poems in the form of visual images, and he made an intriguing reference to what he called Picabia's 'poèmes peints'" (W.A. Camfield *et al.*, *op. cit.*, pp. 94 & 96). These comments demonstrate that in 1914 Picabia was already moving away from his purist abstract concerns of the previous two years, and towards a Dadaist sensibility that reveled in mockery and badinage.

Above
FRANCIS PICABIA,
Embarras, 1914,
watercolor and pencil on
paper, Museo Thyssen-
Bornemisza, Madrid

Opposite
Detail of the present work



54 ◦ MAX
ERNST

1891 - 1976

The Endless Night

Signed *Max Ernst* and dated 40 (lower right);
signed *Max Ernst*, dated 1940 and titled *The
Endless Night* on the reverse
Oil on canvas
24¼ by 18¼ in.; 61.6 by 46.4 cm
Painted in 1940.

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

Julien Levy, Bridgewater, Connecticut
Daniel Filipacchi, Paris
Galerie Cazeau-Béraudière, Paris
Private Collection (acquired from the above in 2000 and sold: Sotheby's,
New York, November 2, 2011, lot 26)

Acquired at the above sale by the present owner

EXHIBITED

New York, Valentine Gallery, *Max Ernst*, 1942, no. 14
Washington D.C., Caresse Crosby Gallery, *Max Ernst/Dorothea Tanning*, 1946, no. 8
Chicago, Richard Feigen Gallery, *Max Ernst from the Julian Levy Collection*, 1971, no. 1
Stockholm, Moderna Museet & Humlebaek, Louisiana Museum of Modern Art, *Max
Ernst: Dream and Revolution*, 2008-09, illustrated in color in the catalogue
Seattle, Pivot Art + Culture, *Imagined Futures: Science Fiction, Art and Artifacts from
the Paul G. Allen Family Collection*, 2016, n.n.

LITERATURE

Daniel Filipacchi, *Dictionnaire de la peinture surréaliste*, Paris, 1973, illustrated p. 27
Günter Metken, "Europa nach dem Regen; Max Ernsts Dekalkomanien und die
Tropfsteinhöhlen in Südfrankreich," in *Städel Jahrbuch*, vol. 5, 1975, no. 5, p. 291
Werner Spies, Sigrid & Günter Metken, *Max Ernst, Werke 1939-1953*, Cologne, 1987,
no. 2370, illustrated p. 35





Above
 Photograph of Max Ernst
 in New York, 1942

Painted in 1940, *The Endless Night* encapsulates the sense of foreboding which the Max Ernst felt after two internments by the Nazis as a German national during the fretful moments when he was preparing to escape to America. The masterpieces from this period are undoubtedly some of the strongest works of his career.

In 1938, Ernst separated from André Breton and the Surrealists - a group whose efforts took a decidedly political slant during the years leading up to World War II. Never satisfied with conventions or restrictive ultimatums, Ernst chose to develop his artistic concerns from an individual perspective. The works that he executed in the late 1930s and 1940s are revelatory in their power of expression and novelty of technique. Ernst completed *The Endless Night* at the creative

height of this period, and the composition relies upon a novel sense of figuration. On a parallel with such masterpieces as *Napoleon in the Wilderness* from the collection of the The Museum of Modern Art, New York, *The Endless Night* is a testament to the artist's visionary modernism.

Resonant in this painting is the dialogue between accidental abstraction and detailed naturalism - a tension that fascinated Ernst from his earliest moments as an artist. Ernst presents creatures that inhabit a richly-imagined landscape, leaving their full forms to the imagination of the viewer. Amid the textured explosions of color, Ernst incorporates recognizable figures ranging from avian to human. He envelops these figures in a mineral landscape of *decalcomania*. By the late 1930s, Ernst had fully developed this



Above left
MAX ERNST,
*Leonora in the Morning
Light*, 1940, oil on canvas,
Private Collection, sold:
Sotheby's, New York,
May 2, 2012, lot 48 for
\$7,922,500

Above right
A detail of MATTHIAS
GRÜNEWALD,
*The Temptation of Saint
Anthony*, Isenheim
Altarpiece, 1515, oil
on panel, Musée
d'Unterlinden, Colmar

technique from his earlier innovations of *frottage* and *grattage*. Werner Spies describes *decalcomania* as a method, “which involves the spreading of paint on a sheet, laying a second sheet on top of the first, pressing it in places, and then lifting it up to leave suggestive images... in general the images are fluid. They represent no known world but rather seem to devour one another and evolve in an endless metamorphosis, evoking some vegetal or cosmic process...” (W. Spies, “Nightmare and Deliverance,” in *Max Ernst: A Retrospective* (exhibition catalogue), The Metropolitan Museum of Art, New York, 2005, pp. 13-14). This use of *decalcomania* within a semi-figurative landscape would reach its apotheosis in the masterful *Europe After the Rain*, which Ernst began in Europe and completed in 1942.

Ernst often culled from art history and literature, and it is plausible that the title of this work, one deliberately provided by the artist in English, was inspired by the poetry of William Blake. Scholars repeatedly find the artist turning to Blake’s suggestive words and imagery in his work. The English poet’s *Auguries of Innocence* from 1803 includes the following stanzas:

He who shall hurt the little wren
Shall never be below’d by men.
He who the ox to wrath has mov’d
Shall never be by woman lov’d.
The wanton boy that kills the fly
Shall feel the spider’s enmity.
He who torments the chafer’s sprite
Weaves a bower in endless night.

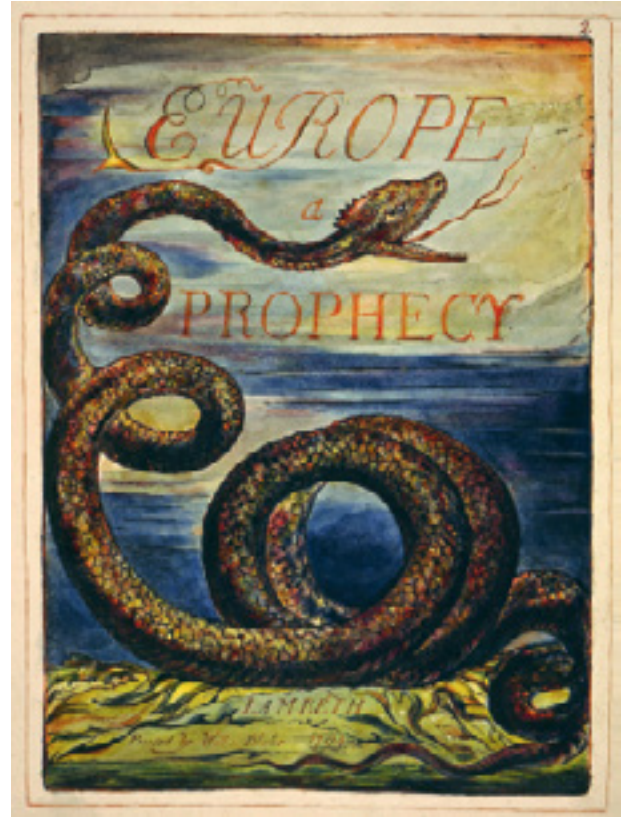
Auguries of Innocence evokes a vision of evil and innocence engaged in open battle - one that Ernst surely could have equated to the political landscape of 1940s Europe. The serpentine tail that enters the landscape of *The Endless Night* echoes the potent imagery found in several of Blake’s illustrations of the late eighteenth century.

In 1938, Ernst moved to St-Martin d’Ardèche in Southern France with his partner at the time, the painter Leonora Carrington. Werner Spies situated the landscape of the present work in the environs of that town when he wrote of this work in a letter to previous owners of the work: “The fragmented formations and colored stalactites in the foreground of the work refer to his discovery





Above left
MAX ERNST,
*Napoleon in the
Wilderness*, 1941, oil on
canvas, The Museum of
Modern Art, New York



Above right
WILLIAM BLAKE,
Europe, A Prophecy, 1794

Opposite
Detail of the present work

of the caves of the Ardèche valley. The vast, grandiose cathedral-like formations of the Aven d'Ornac cave transport us into a world of prehistoric limestone. More than simply a pictorial theme, his connection with the site became paramount. It was even assimilated to political circumstances that Max Ernst was first to describe in his work. In 1933, he produced a truly historical tableau of the times in *Europe after the Rain*, where the continent lost its contours and became liquefied. These were images of the end of the world, which in those declining years were captured by the artist's friend Levi-Strauss with, 'The world started without man and will finish without him.'

Spies continues, "The painting we have before our eyes resorts to a new technique, transference of an image, which was employed in the 1930's, symbolically expressing this decline. Porous and spongy forms were transferred to the canvas by way of tracing. This was truly an erotic method, a textural painting technique capable of producing

a sensual effect. This process which was used by Victor Hugo was one of the indirect techniques applied since the 1920's and constantly developed by Ernst, master of the "beyond painting" movement. By a series of images with sharp and recognizable contours, the artist was able to create a ghostly world visible only to the interior eye. We have to project our own representations towards these images, with a challenge to proceed from the stance of a passive observer to the one of active exploration. Many things can then be discovered, as this world is not a closed one. Everything seems to be in a state of birth. The blend of prehistoric plant forms and archaic, frightening fauna urges us to discover new connections. The contrast between a dazzling blue sky and a semi-figurative world disappearing in the shadows rules out a stable and definitive fixing of the image....It demands an eternal stay in this 'Endless Night', between the eve, sleep and dreams; a journey throughout a fantastic landscape, with the eyes of the body closed and those of the soul open."

55

SALVADOR DALÍ

1904 - 1989

Spectre du soir sur la plage

Signed *Gala Salvador Dalí* and dated 1935
(lower right)

Oil on canvas

19¾ by 24⅞ in.; 50 by 61.4 cm

Painted in 1935.

\$ 6,000,000-8,000,000

PROVENANCE

Private Collection, Europe (a gift from the artist *circa* 1935 and thence by descent)

Private Collection, Connecticut (acquired from the above)

Private Collection (acquired from the above and sold: Sotheby's, New York, May 5, 2010, lot 25)

Acquired at the above sale

EXHIBITED

Humblebaek, Denmark, Louisiana Museum of Modern Art, *Salvador Dalí*, 1973, no. 14, illustrated in the catalogue (dated 1934 and with incorrect dimensions)

Frankfurt-am-Main, Städtische Galerie und Städelsche Kunstinstitut, *Salvador Dalí*, 1974, no. 8

Roslyn Harbor, Nassau County Museum, *Surrealism: Dreams on Canvas*, 2007

LITERATURE

Robert Descharnes & Gilles Néret, *Salvador Dalí, L'Oeuvre peint*, Cologne, 1994, vol. I, no. 495, illustrated p. 220; vol. II, catalogued p. 753 (dated 1934 and with the measurements 65 by 54 cm)

Fundació Gala-Salvador Dalí, *Salvador Dalí Catalogue raisonné of Paintings [1910-1939]*, Figueres, 2006, no. 360 (with the measurements 54 by 65 cm)





Right
SALVADOR DALÍ,
Printemps nécrophilique,
1936, oil on canvas, sold:
Sotheby's, New York,
May 2, 2012, lot 26 for
\$16,322,500

Opposite
Gala and Salvador Dalí



Dalí's windswept landscape of distant figures on a desolate beach conveys a vulnerability and menacing solitude that characterizes the artist's most poignant compositions. The painting is awash in a haze of topaz and sapphire that form the great expanse of the sandy beach and the brilliant blue sky of the Mediterranean. The setting here is the beach at Rosas on the Costa Brava, not far from Figueres. It was here that Dalí spent many summers as a child, and his recollections of this formative period were portrayed in many of his most haunting Surrealist compositions. Painted during the most important period of his career in 1935, *Spectre du soir sur la plage* exemplifies Dalí's genius for representing the potency of people, places and events long forgotten.

This picture belongs to a series of beach depictions that Dalí completed in the mid-1930s. In some of these compositions, his cousin Carolinetta appears as an apparition in the distance. The precision with which Dalí renders these figures as miniature details of

a sweeping vista calls to mind the landscape paintings of the European old masters, whom Dalí greatly admired. The melancholic setting of the deserted Spanish beach was a scene to which he would return time and time again over the years and would be the setting for some of his most paranoid artistic visions, including his epic *Soft Construction with Boiled Beans*, painted one year after the present work.

In 1934, Dalí delivered a lecture at the Museum of Modern Art in New York that outlined the major themes and preoccupations in his pictures of the time: "To understand an aesthetic picture, training in appreciation is necessary, cultural and intellectual preparation. For Surrealism the only requisite is a receptive and intuitive human being... The subconscious has a symbolic language that is truly a universal language for it does not depend on education or culture or intelligence but speaks with the vocabulary of the great vital constants, sexual instinct, sense of death, physical notion of the enigma of space these vital constants are universally echoed

in every human being" (quoted in *Salvador Dalí* (exhibition catalogue), The Tate Gallery, London, 1908, pp. 15-16).

As was the case for his most important Surrealist compositions of the 1930s and afterwards, Dalí signed the present composition using a combined version of his own name and that of his lover Gala. The first appearance of the double-signature seems to be 1931, coinciding with the time immediately after Dalí's disinheritance by his father (in December 1930). By the time he painted the present work, Dalí's life and persona had become so intertwined with that of his companion that he no longer regarded his artistic production as independent from her influence.

Throughout this period, the artist was championing his 'paranoiac-critical' method - his term for the controlled use of freely-associated imagery and subjects derived from self-induced hallucinations. There is a distinction to be drawn between this method and the automatism of many of his fellow



Surrealists. Whereas automatism relies on unreflecting response to stimuli and chance occurrence, Dalí's approach to the irrational was highly planned and manipulated to fulfill a pre-established conception.

Dawn Ades writes of the artist's unique iconography: "...Dalí increasingly persuaded himself of the imperative to make his paintings as convincing, deceptive and illusionistic as possible. His aim, put crudely, was to give form to the formless and invisible, to dreams, reveries, delusions, desires and fears. His ambition, both in what he was aware of depicting and what remained fortuitous

and concealed was to make the world of the imagination 'as objectively evident, consistent, durable, as persuasively, cognoscitively, and communicably thick as the exterior world of phenomenal reality.' His desire to give substance to the phantoms destined always to remain virtual led to one of the most sustained investigations into the relationship between vision, perception and representation of the century" (*Dalí's Optical Illusions* (exhibition catalogue), Hartford, Wadsworth Atheneum; Washington, D.C., Hirshhorn Museum and Sculpture Garden & Edinburgh, Scottish National Gallery of Modern Art, 2000, p. 10).

Above
SALVADOR DALÍ,
Morphological Echo,
1934-36, oil on canvas,
Salvador Dalí Museum,
St. Petersburg, Florida

Opposite
Detail of the present work



56

RENÉ
MAGRITTE

1898 - 1967

La Dialectique appliquée

Signed *Magritte* (lower right) and titled “*Le Dialectique appliquée*” (on the stretcher)
Oil on canvas
24 by 31¾ in.; 60.9 by 80.6 cm
Painted in 1944 or 1945.

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

Sale: Pierre Bergé & Associés, Brussels, 1961
François & Evelyn Deknop, Brussels & Gérard & Suzi Oschinsky, Brussels (acquired jointly at the above sale)
Gérard & Suzi Oschinsky, Brussels
Galerie Isy Brachot, Brussels (acquired from the above in 1966)
Sale: Christie's, London, April 6, 1976, lot 39
Private Collection (acquired at the above sale)
Bodley Gallery, New York
Acquired by 1993

EXHIBITED

Brussels, Galerie Isy Brachot, *Art sans frontières VII*, 1972, no. 44
Hamburg, Kunstverein, 1982, no. 151
Rome, Galleria Nazionale d'Arte Moderna, *Magritte e il surrealismo in Belgio*, 1982, no. 146
Brussels, Royal Museums of Fine Arts of Belgium, *René Magritte de la Surrealisme en Belgique*, 1982, no. 164, illustrated in the catalogue
New York, The Elkon Gallery, *Delvaux - Magritte*, 1988, n.n., illustrated in the catalogue
Yamaguchi, The Yamaguchi Prefectural Museum of Art; Tokyo, National Museum of Modern Art & Tokyo, Tokyo Shimbun, *René Magritte*, 1988, no. 138
Berkeley, University Art Museum, University of California at Berkeley, *Anxious Visions Surrealist Art*, 1990, no. 93
Paris, Musée National d'Art Moderne, Centre Georges Pompidou, *Face à l'histoire*, 1996-97, no. 742
Brussels, Musée Roaux des Beaux-Arts de Belgique, *Retrospective René Magritte*, 1998, n.n.
Roslyn, Nassau County Museum of Art, *Surrealism, A Cross Cultural Perspective*, 2000-01, no. 136
Tokyo, The National Art Center & Kyoto, Kyoto Municipal Museum of Art, *René Magritte: The Search for the Absolute*, 2015

LITERATURE

Art sans frontières VII (exhibition catalogue), Galerie Isy Brachot, Brussels, 1972, illustrated on an invitation card
David Sylvester & Sarah Whitfield, *René Magritte, Catalogue raisonné, Oil Paintings and Objects 1931-1948*, New York, 1993, vol. II, no. 578, illustrated p. 351





Painted in 1944 or 1945, *La Dialectique appliquée* ranks among the most singular works within Magritte's oeuvre. Rendered in an uncharacteristic format for the artist, this diptych is the only example from the artist's entire oeuvre and is exclusive in its subject-matter, format and spirit. This exceedingly rare canvas is undated and absent from Magritte's list of works, unmentioned in any of his letters, writings and or interviews and was not exhibited or reproduced during his lifetime. Despite its lack of documentation during the artist's lifetime, we do know that Magritte was interested in buying it back and asked his friends François and Evelyn Deknop to bid on his behalf when the work was offered at Pierre Bergé & Associés in 1961. The Deknops purchased the work for him jointly with fellow collectors Gérard and Suzi Oschinsky who held onto the work until 1966 when it was sold to Magritte's dealer Isy Brachot.

The dating and historical significance of the present work is discussed in the artist's catalogue raisonné, "It is a dating which places the piece within a period when Magritte was trying to get away from the rectangular image. More importantly, it is a dating which not unexpectedly places the piece in the wake of the Liberation of Belgium in September 1944. From what we know of Magritte's output during the twelve months of 1944 is the time when there seems to have been the space in which he could have realized a work which, given its painstaking technique and wealth of detail, could well have taken several weeks to carry out. If, as seems possible, it was designed for some sort of political purpose, then that period, immediately after the Liberation, was also the period when its realization would have been most timely. We therefore think it very probable that it dates from the last quarter of 1944, but still have to allow for the possibility that it was not painted or not completed until 1945" (D. Sylvester & S. Whitfield, *opt. cit.* p. 351).

Above left
René Magritte & Pierre Bourgeois at Camp Beverloo during their military service, 1921

Above right
JAN VAN EYCK,
Diptych with Calvary and Last Judgement, circa 1430-40, oil on canvas transferred from wood, Metropolitan Museum of Art, New York

Opposite
Detail of the present work





TO LIVE WITH ART PROPERTY FROM THE JEROME & ELLEN STERN COLLECTION

LOTS 57-61

The Collection of Jerome and Ellen Stern reflects a lifetime of passionate and thoughtful art collecting. The Sterns searched the globe for contemporary sculpture, photography, paintings and drawings from emerging artists. Their support for young artists also extended to supporting international museums and institutions. As patrons of the Israel Museum and The Metropolitan Museum of Art's African Art Council, the Sterns shared their devotion to cultivating the arts with a global audience. As supporters of the Studio Museum of Harlem and as Trustees of the New Museum, the Sterns introduced young artists from around the world to their native New York.

Ellen, an academic in art history and archaeology, and Jerome, a venture capitalist, met at an art opening for the sculptor Serge Spitzer, who would later design their famous Westhampton artbarn. Throughout their marriage, their collecting ranged from Surrealism and Modernism to African art, photography, design, and Contemporary art. Though their collecting interests were diverse, every piece reveals an intense intellectual curiosity. Although many pieces are thought-provoking and at times even political, their collection also features the rare quality of humor. Each piece evidences Jerome and Ellen's emotional connection to the collection.

The Sterns were not just patrons of the art world, but active participants in its changing landscape. Their friendships with the artists represented in the collection were enduring and close. They were committed to collecting the full breadth of Marlene Dumas, Wangechi Mutu and Lynette Yiadom-Boakye's works. They forged loyal friendships with Serge Spitzer and Menashe

Kadishman. Jerome and Ellen began collecting Wangechi Mutu early in her career and remained faithful as she gained fame. Wangechi was even married on their Westhampton property. David Hammons visited the Sterns' New York City apartment when his double-sided work on paper was installed in a unique custom-built display of the Sterns' invention.

The Sterns' zeal for discovering new pieces is best illustrated in the acquisition of David Smith's *Voltri-Bolton X*. Jerome drove hours to Bolton Landing, the birthplace of this fundamental series in Smith's career. In his excited determination, he had not adequately prepared for the weather that greeted him. Undeterred, he trudged through the snowbanks in his designer loafers to select his sculpture from among the seminal *Voltri* series.

This collection is characterized by academic rigor, inherent passion and unbridled joy. When the Sterns constructed the artbarn on their Westhampton property—lovingly referred to as "Camp Jerome"—they created not only the ideal forum for displaying their diverse pieces, but also a space where family, friends and visitors could learn more about emerging artists and find moments of quiet contemplation. The artbarn was home to an ever-changing roster of important works by Anna and Bernhard Blume, Mariko Mori, and Huang Yong Ping, to name a few. It is a symbol of Jerome and Ellen's true commitment to their collection and their dedication to creating a space to enjoy and appreciate their most treasured pieces. Their focus was always to live with family, to live with ideas, to live with joy, and TO LIVE WITH ART.

MAX ERNST

1891 - 1976

L'Imbécile

Inscribed *max Ernst*, numbered 3/3 and with the foundry mark *Susse Fondeur Paris*
Bronze

Height: 27¾ in.; 70.4 cm

Conceived in 1961 and cast between June 1961 and May 1962.

Dr. Jürgen Pech has confirmed the authenticity of this work.

\$ 250,000-350,000

PROVENANCE

Galerie Le Point Cardinal, Paris (acquired from the artist)

Acquired from the above in February 1965

EXHIBITED

Paris, Galerie Charpentier, *Le Surréalisme. Sources - Histoire - Affinités*, 1964, no. 144

New York, The Jewish Museum, *Max Ernst*, 1966, n.n., illustrated in the catalogue

New York, The Metropolitan Museum of Art, *Summer Loan Show*, 1978

LITERATURE

John Russell, *Max Ernst, Life and Work*, New York, 1967, no. 150, illustration of another cast p. 348

Werner Spies & S. & G. Metken, *Max Ernst Oeuvre-Katalog: Werke 1954-1963*, Cologne, 1998, no. 3824, illustration of another cast p. 408

Werner Spies, *Max Ernst, Sculptures, Maisons, Paysages* (exhibition catalogue), Centre Pompidou, Paris, 1998, no. 111, illustration of another cast p. 191

Max Ernst, Paramyths: Sculpture, 1934-1967 (exhibition catalogue), Paul Kasmin Gallery, New York, 2015, illustrations of another cast pp. 72-73

Created the year he turned seventy, *L'Imbécile* is a playful composition which combines the artist's best loved sculptural imagery. Ernst's figural sculptures typically take their inspiration from fantastic characters, such as the avian creature Loplop, and their features take shape through the artist's playful manipulation of found objects. "His sculptural oeuvre is continuously characterized by playful treatments of simple forms and commonplace items. These objects are called into question and wrestled from their everyday functionality. Their identity is annulled and expanded, their meaning transformed and poeticized. Like his work as a whole, Ernst's sculptures offer a view of a cosmos full of discovery" (Jürgen Pech in *Max Ernst Retrospective* (exhibition catalogue), Albertina, Vienna & Fondation Beyeler, Basel, 2013, p. 296).

Interpretations of the character depicted in *L'Imbécile* are varied. Ernst had pored over a 1922 book focused on art produced by the mentally ill and some scholars believed this work echoed imagery found within it. Werner Spies asserted that it was intended to depict Charles de Gaulle, the French president. Jürgen Pech points to "A leaflet written by the Belgian artist René Magritte in 1946 is also titled "L'imbécile"... makes it clear that the correlations with Max Ernst have to be investigated further. And, in fact, his *L'imbécile* is not a mentally ill person, but a cleric. The round collard marks him as a pastor. He is possessed by two small figures, which can be identified by their poses; one is pious, the other is a free spirit" (*Max Ernst, Paramyths: Sculpture, 1934-1967* (exhibition catalogue), *Op. cit.*, p. 73).



58

PAUL DELVAUX

1897 - 1994

Le Tramway, Porte Rouge, Ephèse

Signed *P. Delvaux* and dated 9-46 (lower right)
Oil on panel in painted artist's frame
Panel: 33 $\frac{7}{8}$ by 28 $\frac{1}{8}$ in.; 86 by 71.4 cm
Frame: 38 $\frac{3}{8}$ by 32 $\frac{3}{4}$ in.; 97.4 by 83.1 cm
Painted in 1946.

\$ 1,500,000-2,500,000

PROVENANCE

Julien Levy Gallery, New York

Acquired from the above *circa* 1965

EXHIBITED

New York, Julien Levy Gallery, *Paul Delvaux*, 1946

New York, Staempfli Gallery, *Paul Delvaux*, 1965

Santa Barbara, Art Gallery of the University of California Santa Barbara, *Surrealism a State of Mine, 1924-1965*, no. 7, illustrated on the cover of the catalogue

Paris, Musée des Arts Décoratifs, *Paul Delvaux*, 1968, no. 34, illustrated in color in the catalogue

Rotterdam, Museum Boymans-Van Beuningen, *Paul Delvaux*, 1973, no. 38, illustrated in color in the catalogue

Brussels, Royal Museums of Fine Arts of Belgium, *Paul Delvaux 1897-1994*, 1997, no. 65, illustrated in color in the catalogue

LITERATURE

Paul-Aloïse de Bock, *Paul Delvaux: Der Mensch, Der Maler*, Hamburg, 1965, illustrated p. 149

Conil Lacoste, "Au Musée des Arts décoratifs, l'erotisme a blanc de Delvaux" in *Le Monde*, Paris, June 5, 1969

Roger Cardinal & Robert Stuart Short, *Surrealism. Permanent Revelation*, London, 1970, p. 28

Antoine Terrasse & Jean Saucet, *Paul Delvaux*, Berlin, 1972, p. 58

Fanny Kelk, "De Tienlingen van Paul Delvaux" in *Cultuur, Elseviers Magazine*, Amsterdam, April 28, 1973, p. 129

De Spectator, Brussels, May 5, 1973

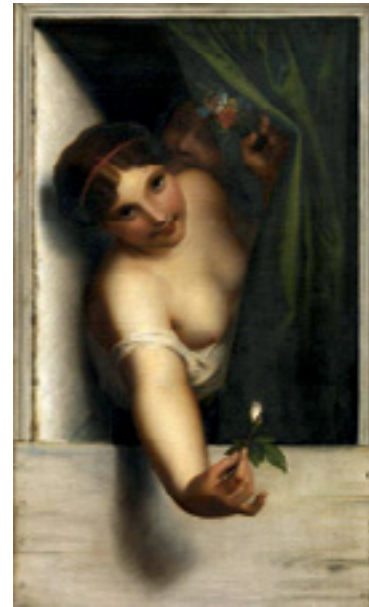
Francis N. Montaban, "De wondere wulpse melancholische wereld van Paul Delvaux" in *De Nieuwe Gids*, Brussels, May 1973, illustrated p. 57

Michel Butor, Jean Clair & Suzanne Houbart-Wilkin, *Delvaux*, Paris & Lausanne, 1975, no. 176, illustrated p. 220

Barbara Emerson, *Delvaux*, Antwerp, 1985, illustrated in color p. 140

Jacques Sojcher, *Paul Delvaux ou la passion puérile*, Paris, 1991, illustrated p. 88





Above left
PAUL DELVAUX,
La Rue du tramway, 1938-
39, oil on canvas. National
Galleries of Scotland,
Edinburgh

Above right
ANTOINE WIERTZ,
Le Bouton de rose, 1864,
oil on canvas. Musée
Wiertz, Brussels

In 1946 Delvaux lived in Paris for a short while, working on a set of illustrations for Claude Spaak. Although the artist was already acquainted with the Surrealist group, having occasionally exhibited with them since 1938, he was drawn closer to the leading figures of the day after being introduced to Paul Éluard by Roland Penrose. Delvaux's idiosyncratic form of Surrealism was left unblemished by the highly competitive spirit of Parisian Surrealism, and *Le Tramway, porte rouge, Ephèse* is an evocative example of the enchanting and highly original paintings he was producing at the time.

The present work reflects the elision of contrary forces often found in Delvaux's art - the sensual and the mechanical, the old and the new, the public and the private. The street scene is graced both by classical façades and colonnades of ancient temples and by electrical power lines and a tram. The title itself suggests a contrast between the tram and the ancient Greek city of Ephesus, whose most famous feature was the Temple of Artemis, one of the Seven Wonders of the Ancient World, perhaps suggested here by the building on the left. This combination of classical and modern worlds creates an atmosphere akin to that of De Chirico's piazzas, which often depict a train amidst classical architecture. Another curiosity in the present composition is the inclusion of numbers inscribed on the tram, an instance of the specific and the mundane in an otherwise elusive, esoteric composition.

The central motif of the present work is the passing tram, an image that was an integral part of Delvaux's world, included in a great number of his paintings. As the artist explained: "I loved trains and my nostalgia for them has stayed with me, a memory from youth. I don't attach any special significance to that, nothing to do with departure, but more an expression of a feeling. I paint the trains of my childhood and through them that childhood itself... the pictures of stations and trains do not represent reality. There remains the strange, a spectacle perhaps? I know that despite the pleasure I have in painting them, railways and stations are somewhat limiting subjects; but wrenching them out of normality has the opposite effect and pushes the subject towards the universal" (quoted in *Paul Delvaux 1897-1994* (exhibition catalogue), *Op. cit.*, 1997, p. 27).

In *Le Tramway, porte rouge, Ephèse* Delvaux explores his fascination with the conventions of perspective in western painting dating back to the Renaissance. The diagonal lines of perspective developed by the Quattrocento masters are here somewhat comically replaced with the lines of the train tracks and the pattern of the paved road. Furthermore, Delvaux plays with the traditional notion of perspective by exaggerating the difference in size between the dominant figure in the foreground and the almost minute semi-nude woman on the left of the composition.



Above
GIORGIO DE CHIRICO,
La Récompense du dévot,
1913, oil on canvas, The
Philadelphia Museum of
Art, Philadelphia

The figure in the foreground, draped in a blue dress that reveals her breast, bends gently to pick up a rose lying on the pavement in front of her. This gesture, which appears in several other oils, is strongly reminiscent of *Le Bouton de rose* by the Belgian Romantic painter Antoine Wiertz, a work that Delvaux most likely saw at the time in Brussels. Discussing Delvaux's works depicting women in exotic settings, Barbara Emerson wrote: "One sees the nostalgic use of architectural settings against which are placed beautiful women, pearly to stress their essential irreality.... Florentine mannerism was imported into France where it evolved into the Fontainebleau School, an elegant, erotic, courtly art form. The dominant theme was woman, voluptuous, simpering, introspective or provocative. These earthly goddesses are remote from ordinary experience" (B. Emerson, *Delvaux*, Paris & Antwerp, 1985, p. 264).

The first owner of the present work was Julien Levy, a New York gallerist. Levy met Marcel Duchamp in 1926 and the following year the two travelled to Paris, where Duchamp introduced Levy to the group of artists who congregated around André Breton in the early days of Surrealism. These meetings were to have a profound influence on Levy's life; he became a key advocate of Surrealism in the United States, holding the first American exhibition of Surrealist Art in his New York gallery in 1932. A passionate art dealer and collector, Levy exhibited works by a wide range of artists, from all the major Surrealists including Man Ray, Max Ernst, Salvador Dalí, Joseph Cornell, René Magritte, Lee Miller, Kay Sage and Dorothea Tanning, to Arshile Gorky as well as a number of photographers. *Le tramway, porte rouge, Ephèse* was acquired from Julien Levy by the present owners circa 1965 and has remained in their collection to this day.

WIFREDO LAM

1902 - 1982

Sans titre

Oil and charcoal on canvas
43⁷/₈ by 34¹/₈ in.; 111.4 by 86.7 cm
Painted *circa* 1950.

\$ 500,000-700,000

PROVENANCE

David Hare, New York
Gertrude Stein Gallery, New York (acquired from the above)
Private Collection, United States (acquired from the above)
Arnold Herstand Gallery, New York (acquired from the above)
Private Collection, Chicago (acquired from the above)
Galerie Jan Krugier, Geneva (acquired from the above in 1986)
Acquired from the above

EXHIBITED

Paris, Musée Dapper, *LAM Métis*, 2002, no. 70, illustrated in color in the catalogue
Madrid, Museo Nacional de Arte Reina Sofía, *A Rebours*, 1999, illustrated in color in the catalogue

LITERATURE

Lou Laurin-Lam, *Wifredo Lam, Catalogue Raisonné of the Painted Works, Volume I 1923-1960*, Lausanne, 1996, no. 50.15, illustrated p. 424

This work is accompanied by a certificate of authenticity signed by Lou Laurin-Lam and dated *Paris 14-5-86*.

Pierre Mabille, the famed Surrealist writer, declared in his May 1949 article exclusively devoted to Wifredo Lam for *Magazine of Art*, that the unarguable achievement of Lam's paintings is that of "a magical power and a sure artistry.... Lam succeeds in recovering and surpassing what the sorcerers of the jungle accomplished by virtue of their faith and their most secret dreams," furthermore "his break with tradition and his technical procedures of investigation are thoroughly warranted" (Lowery Stokes Sims in *Wifredo Lam and His Contemporaries 1938-1952* (exhibition catalogue), New York, Studio Museum in Harlem, 1992, p. 80). By the onset of 1950, Wifredo Lam's artistic might had advanced throughout Europe and the Americas; he was at this point an artistic tour-de-force within the art establishment: two of Lam's works had been purchased by New York's Museum of Modern Art for its permanent collection (including his 1942 masterwork painting *The Jungle*); he was preparing his fifth solo-exhibition at Pierre Matisse Gallery in addition to his works making regular appearances in group and solo exhibitions organized by Galerie Maeght, Paris, the Institute of Contemporary Art London; and Sidney Janis Gallery.

A progression of imagery, and overall character, decisively mark Lam's works of the 1950s. The color palette becomes reduced, darker with a predominance of misty blacks, purples and lavenders, blues and olive browns. The presence of paint on the canvas itself becomes decidedly less; the canvas "began to assume an unprecedented prominence in his work [and as a result] the painting becomes the *Materia pria*—the arena, the terrain—on which symbols appeared and disappeared" (*ibid*, p. 15). More importantly, Wifredo Lam begins a more ambitious pursuit of the *femme-cheval*—"the mythical virgin-beast" explored by the Surrealists and more literally a representative symbol of the revered horse of the deity worshiped by followers of the Orisha (a spirit of the Yaruba religion) (Lowery Stokes Sims, *Wifredo Lam and the International Avant-Garde, 1923-1982*, Austin, 2002, p. 119). The variations of form and design become seemingly endless throughout Lam's investigation of this character, with no less than 30 representations of the hybrid female-horse character dominating the paintings of this particular year of 1950.

In the present work, *Sans titre*, Lam presents us with a solitary and unfamiliar being in a portrait-like format—here the *femme-cheval* appears to pose, awaiting, or possibly at the height of, an other-worldly transformation. The *femme-cheval* figure is both a sensually robust and strikingly ferocious interlocking of forms—horse-hoofs, breasts, horns, multiple-heads, isolated leaves, and lush vegetation intertwine to form a hybrid being of both the natural and spiritual worlds. Lam's usage of tonal grays, blacks and hints of lavender—along with the isolation of the figure itself, void of a recognizable background—allows for a successful creation of transitions between foreground and background and a suggestion of multiple planes; the figure appears to be dissolving and evaporating into the background while also fully materializing into a looming apparition.



60

PABLO PICASSO

1881 - 1973

Le Baiser

Dated 22-II-XXX (on the reverse)

Oil and charcoal incised on wooden cabinet door

Panel: 18⁵/₈ by 25¹/₄ in.; 47.2 by 64.1 cm

Cabinet door: 22 by 27 in.; 55.9 by 68.6 cm

Painted on February 22, 1930.

\$ 1,800,000-2,800,000

PROVENANCE

Estate of the Artist

Marina Picasso, France (by descent from the above)

Galerie Jan Krugier, Ditesheim & Cie, Geneva

Acquired from the above on November 15, 2001

EXHIBITED

Miami, Center for the Fine Arts, *Picasso at Work at Home (Selections from the Marina Picasso Collection)*, 1985-86, no. 58, illustrated in the catalogue

Yomiuri Simbun Sha, Japan, Associations of Art Museums, *Exhibition Pablo Picasso, Marina Picasso Collection*, 1986-87, no. PM-10, illustrated in the catalogue

Hanover, Sprengel Museum, *Pablo Picasso, Wege zur Skulptur, Die Carnets Paris und Dinard von 1928 aus der Sammlug Marina Picasso*, 1995, no. 6, illustrated in color (in the supplement to the catalogue)

New York, Pace Wildenstein, *Picasso & Drawing*, 1995, no. 42, illustrated in the catalogue

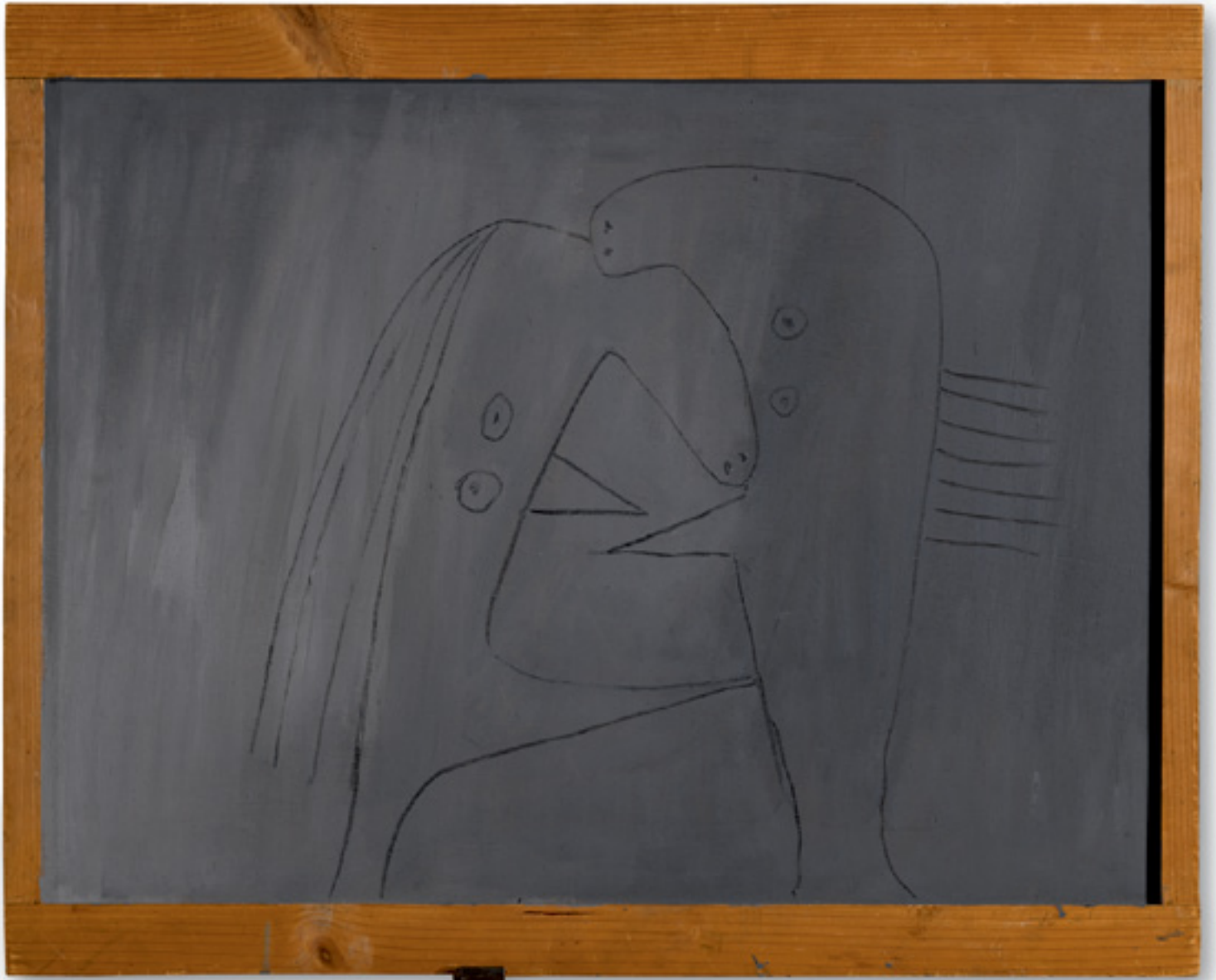
New York, Jan Krugier Gallery, "Traces," *Primitive and Modern Expressions*, 2001-02

New York, Solomon R. Guggenheim Museum, *Picasso Black and White*, 2012-13, no. 32, illustrated in color in the catalogue

LITERATURE

Christian Zervos, *Pablo Picasso, oeuvres de 1926 à 1932*, Paris, 1955, vol. VII, no. 313, illus. pl. 128 (titled Tête)

Picassos Surrealismus, Werke 1925-1937 (exhibition catalogue), Kunsthalle Bielefeld, Bielefeld, 1991, no. 13, illustrated in the catalogue p. 226 (titled Tête)





Painted in 1930, *Le Baiser* is a bold, linear rendering of a kissing couple painted on a cabinet door. In the present work, the two figures are depicted in profile, filling the board with an explosive force. When the artist completed this grippingly imaginative composition, he was at the end of his involvement with the Surrealist movement. Limiting his palette to two contrasting colors of black-and-white, Picasso relied upon the cinematic effect of transparency to create this phantasmagoric image. When we regard *Le Baiser* in isolation, the central focus appears to be two transparent heads with dagger-like tongues projecting from the figure's mouths. In other versions of this theme, the artist's ghostly head is much more legible, often relegated to the edge of the composition while the sharp-toothed monster looms large in the center of the composition. But here, Picasso

has united the two images through the bites of the *vagina dentata* as a dramatic metaphor for the confrontations occurring in his marriage. This dramatic period is captured with expressive force in this sharp black-and-white rendering of the artist and his first wife Olga.

The art critic David Sylvester provides us with precise and compelling description of the use of black-and-white in Picasso's oeuvre stating, "The need to isolate often governs Picasso's use of colour. At different times he isolates blue, pink, black-and-white, and so on. This has both a positive and a negative aspect. The positive is the assertion of the chosen colour; it's often said that Velázquez and Goya made a colour of black; Picasso's black-and-white pictures isolate this strain in the Spanish tradition. The negative aspect is that absence of variety in the colour helps to isolate qualities of form. Thus black-and-

Above left
CY TWOMBLY,
Untitled, 1968, oil and
crayon on canvas, Whitney
Museum of American Art,
New York

Above right
PABLO PICASSO,
Figure, oil on wooden
cabinet door, March 16,
1930, Ville de Grenoble /
Musée de Grenoble – J-L.
Lacroix



Above
RENÉ MAGRITTE,
Les Amoureux, 1928, oil on
canvas, The Museum of
Modern Art, New York

white tends to be used in ambitious and complex compositions like *L'Atelier de la Modiste*, *Guernica*, *The Charnel House*, and the first *Meniñas*. It has been said that the absence of colour from *Guernica* and the *Charnel House* has to do with their tragic content, but this doesn't square with its absence from the other pictures. What all four pictures have in common is that they are larger canvases with more figures in them than most Picassos. Black-and-white, then, seems to have been used because managing a complicated composition was enough without having to organize contrasts of colour as well, just as the reduction of colour to grisaille in Analytical Cubism resulted from the pressure of its intricate problems of form" (D. Sylvester, *About Modern Art: Critical Essays 1948-2000*, London, 2002, pp. 80-81).

Echoes of *Le Baiser* can be found in in Cy Twombly's Blackboard paintings, executed

between 1967 and 1971. Twombly's interest in Picasso's work went as far as Twombly painting his own copy of a work by Picasso which now hangs in the dining room of his former assistant, Nicola del Roscio's home in Gaeta, Italy. The support *Le Baiser* is painted on, a cabinet door, complete with existing hardware, is found in select other works by the artist including *Figure*, painted in the same year, now in the collection of the Musée de Grenoble. Picasso's use of everyday objects in his work dates back to 1912 when he incorporated a piece of woven chair into a collage composition; the artist would also use found objects in his sculpture process, incorporating pieces of broken ceramic vessels, shutter handles, bicycle seats which would later be cast into bronze. *Le Baiser* is a shockingly modern work, daring in composition, material and execution.

61

GIORGIO MORANDI

1890 - 1964

Natura morta

Signed *Morandi* (lower center)
Oil on canvas
12 $\frac{1}{8}$ by 14 in.; 30.7 by 35.5 cm
Painted in 1956.

\$ 400,000-600,000

PROVENANCE

Galleria del Milione, Milan (acquired by 1961)
Albert Skira, Geneva
Galerie Krugier & Cie, Geneva
K. Berger, New York
Odyssea Gallery, New York
N. Mobilio, Florence
Galerie Krugier & Cie, Geneva
J.L. and B. Plaza, Caracas
Galeria Theo, Madrid
Elvira Mignoni, Madrid
Galerie Villand et Galanis, Paris
Sale: Sotheby's, London, June 22, 1993, lot 83
Sale: Christie's, London, October 23, 2001, lot 117
Cotini Galleria d'Arte, Venice
Acquired from the above *circa* 2007

EXHIBITED

Cortina d'Ampezzo, Centro d'Arte Dolomiti, *Omaggio a Giorgio Morandi*, 1969-70, no. 19, illustrated in the catalogue
Milan, Galleria Annunciata, *Morandi*, 1971, n.n., illustrated in the catalogue
Madrid, Fundación Caja de Pensiones, *Giorgio Morandi, 1890-1964*, 1984-85, no. 53, illustrated in color in the catalogue
Marseille, Musée Cantini, *Giorgio Morandi, 1890-1964*, 1985, no. 49, illustrated in color in the catalogue
New York, Metropolitan Museum of Art & Bologna, Museo d'Arte Moderna di Bologna, *Giorgio Morandi, 1890-1964*, 2008-09, no. 94, illustrated in color in the catalogue

LITERATURE

Lamberto Vitali, *Morandi Catalogo Generale, 1948-1964*, Milan, 1977, vol. II, no. 1003, illustrated n.p.
Lamberto Vitali, *Morandi: Dipinti, catalogo generale, volume secondo 1948/1964*, Milan, 1983, no. 1003, illustrated n.p.





62

GUSTAVE CAILLEBOTTE

1848 - 1894

Le Jardin du Petit Gennevilliers, les toits roses

Signed *G. Caillebotte* and dated 1891 (lower left)
Oil on canvas
28 $\frac{7}{8}$ by 23 $\frac{3}{4}$ in.; 73.4 by 60 cm
Painted in 1890-91.

The authenticity of this work has been confirmed
by the Comité Gustave Caillebotte.

\$ 1,500,000-2,000,000

PROVENANCE

André Maurice, Paris

Galerie Matthiesen, London (acquired by 1957)

Lord Sieff of Brimpton (sold: Sotheby's, London, June 26, 2001, lot 1)

Richard Green Fine Paintings, London (acquired at the above sale)

Private Collection, New Jersey (sold: Sotheby's, New York, May 3, 2005,
lot 56)

Acquired at the above sale

EXHIBITED

Cologne, Wallraf-Richartz Museum, *Park und Garten in der Malerei, vom 16.
Jahrhundert bis zur Gegenwart*, 1957, no. 59

Potsdam, Museum Barberini, *Impressionism, The Art of Landscape*, 2017,
no. 60, illustrated in color in the catalogue

LITERATURE

Marie Berhaut, *Gustave Caillebotte, sa vie et son oeuvre. Catalogue raisonné
des peintures et pastels*, Paris, 1978, no. 375, illustrated p. 207

Marie Berhaut, *Gustave Caillebotte, Catalogue raisonné des peintures et
pastels*, Paris, 1994, no. 405, illustrated p. 222 (as dating from 1890)



Gustave Caillebotte's property at Petit-Gennevilliers, 1891







Above
GUSTAVE CAILLEBOTTE,
*Dahlias, Garden at Petit
Gennevilliers*, 1893, oil on
canvas, National Gallery of
Art, Washington, D.C.

Opposite
Detail of the present work

Painted in 1890-91, *Le Jardin du Petit Gennevilliers, les toits roses* depicts the lush garden landscape and architectural elements of Caillebotte's residence in Petit Gennevilliers. A beautiful rural region unspoiled by modern development, Petit Gennevilliers had a pastoral charm that provided Caillebotte, as well as Monet and Renoir before him, with a constant source of inspiration for his painting. Paul Hayes Tucker wrote about the quieter Petit Bras, and his description explains the attraction of this tranquil region to so many landscape painters: "Removed from the activity of the main body of the Seine and thus

from the evidence of commerce and leisure that the river attracted, the Petit Bras was a picturesque retreat that evoked a sense of bygone days. Although its mouth was used as a docking area for pleasure craft, its shores were refreshingly free of development, and the trees and bushes along its banks could mask whatever encroachments might lurk offstage. It was, in short, somewhere one could be in communion with nature" (P. Hayes Tucker in *The Impressionists at Argenteuil* (exhibition catalogue), National Gallery of Art, Washington, D.C. & Wadsworth Atheneum Museum of Art, Hartford, 2000, p. 168).





Left
The artist tending to
his garden at Petit
Gennevilliers, February
1892, photograph by
Martial Caillebotte

Le Jardin du Petit Gennevilliers, les toits roses was most recently exhibited in 2017 at the Museum Barberini's *Impressionism, The Art of Landscape* exhibition whose catalogue mentioned the present work claiming, "In 1888, Caillebotte left Paris to live at Petit Gennevilliers on a permanent basis, expanding his estate through the purchase of additional adjacent parcels and constructing a hothouse for orchid cultivation, in addition to a studio in which to paint. Alongside numerous other scenes executed from diverse viewpoints within his estate, *Garden at Petit Gennevilliers, the Rose Roofs, of 1890-91* (cat. 60) [the present work] testifies to the way in which Caillebotte familiarizes himself with his new surroundings by means of painting. Like Monet in his garden realm in Giverny, Caillebotte spent the final years of his life surrounded by the plants and flowers of his garden, which became the predominant theme of his work" (J. Knöschke in *Impressionism, The Art of Landscape* (exhibition catalogue), Museum Barberini, Potsdam, 2017, p. 174).

63

HENRI FANTIN-LATOURE

1836 - 1904

Fleurs de printemps avec une tasse et une soucoupe

Signed *Fantin.* and dated 1865. (lower right)
Oil on canvas
18 $\frac{7}{8}$ by 15 $\frac{5}{8}$ in.; 48 by 39.7 cm
Painted in 1865.

This painting will be included in the catalogue raisonné of Fantin-Latour's paintings and pastels by Galerie Brame & Lorenceau now in preparation.

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

PROVENANCE

John Phillip, London (commissioned from the artist in 1865 and sold: Christie's, London, May 31, 1867, lot 30)

Stuart Smith, Scotland (acquired at the above sale)

Alex. Reid & Lefevre Ltd. (The Lefevre Gallery), London (acquired by 1957)

Mrs. A. E. Pleydell-Bouverie, London

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

Mrs. Aaron M. Weitzenhoffer, Oklahoma

Private Collection, United States (acquired by descent from the above)

Sale: Christie's, New York, November 4, 2003, lot 3

Acquired at the above sale

EXHIBITED

London, Alex. Reid & Lefevre Ltd. (The Lefevre Gallery), *XIX and XX Century French Paintings*, 1957, no. 8, illustrated in the catalogue (titled *Fleurs varies*)

Paris, Galeries Nationales du Grand Palais; Ottawa, National Gallery of Canada & San Francisco, California Palace of the Legion of Honor, *Fantin-Latour*, 1982-83, no. 31, illustrated in the catalogue (titled *Fleurs de printemps avec une tasse et une soucoupe*)

The present picture, with its exceptional crispness and startling realism, demonstrates the power of Fantin-Latour's exquisite still-lives. His depictions of flowers, fruit, crystal and porcelain number among the great examples of *trompe l'oeil* painting of the late 19th century. Collectors throughout Europe marveled at the extraordinary clarity and perfection of detail in these still-lives, which Fantin painted in the three decades preceding his death in 1904. Fantin-Latour's floral still-life paintings were first exhibited in London at the Royal Academy in 1864. The paintings of the 1870s were marked by a purity and simplicity of composition, whereas the still-lives of the 1880s were constructed with a more complex and detailed arrangement.

Because of the extraordinary eye for detail that he had developed as a portrait painter, the artist was capable of seeing each flower with remarkable specificity. According to Edward Lucie-Smith, "His belief, academic in origin, that technique in painting was separable from the subject to which the artist applied it, enabled him to see the blooms he painted not as botanical specimens, but as things which, though not necessarily significant in themselves, would generate significant art upon the canvas. At the same time, the naturalist bias of the milieu in which he had been brought up encouraged him to try and give a completely objective description of all the nuances of colour and form which he saw in the bouquet he had arranged" (E. Lucie-Smith, *Henri Fantin-Latour*, New York, 1977, pp. 22-23).

In his review of the Salon of 1889, Émile Zola described the artist's work as follows: "The canvases of M. Fantin-Latour do not assault your eyes, they do not leap at you from the walls. They must be looked at for a length of time in order to penetrate them and their conscientiousness, their simple truth - you take these in entirely, and then you return" (*ibid.*, p. 37).



64

MARC CHAGALL

1887 - 1985

Le Cheval d'Aleko

Signed *Marc Chagall* and dated 1954-56 (lower right)

Oil on canvas

37³/₈ by 38⁷/₈ in.; 95 by 98.7 cm

Painted in 1954-56.

The authenticity of this work has kindly been confirmed by the Comité Chagall.

\$ 1,800,000-2,500,000

PROVENANCE

Private Collection, Japan

Bernie Chase, La Jolla

Acquired from the above on April 2, 1999

EXHIBITED

Hamburg, Kunstverein in Hamburg; Munich, Haus der Kunst & Paris, Musée des Arts Décoratifs, *Marc Chagall*, 1959, no. 161, illustrated in the catalogue







Above
 MARC CHAGALL,
*Aleko and Zemphira by
 Moonlight*, Study for
 backdrop for scene one
 of the ballet *Aleko*, 1942,
 gouache and pencil on
 paper, Museum of Modern
 Art, New York

Opposite
 Markova as Aleko's
 Zemphira in a costume
 designed by Marc Chagall,
 1942

Painted between 1954-56, *Le Cheval d'Aleko* is a striking canvas that recalls Chagall's fantastical involvement with the ballet. Chagall was commissioned to paint for the Ballet Theatre of New York, where he lived in exile after fleeing Nazi occupied France. Chagall worked on four productions for the ballet and opera over the course of twenty-five years including *Aleko* (1942), *The Firebird* (1945), *Daphnis and Chloe* (1959) and *The Magic Flute* (1967). The present work depicts a scene from *Aleko*.

Aleko is the first of three operas written by Sergei Rachmaninoff from an adaptation of the poem *The Gypsies* by Alexander Pushkin. The opera was written in 1892 and first performed in Moscow. It tells the tragic love story between the Russian Aleko, and a free-spirited gypsy girl name Zemfira. Chagall was commissioned by the Ballet Theatre of New York production which premiered in Mexico City in 1942. For the 1942 Ballet, Chagall created four hand-painted scenic backdrops for the ballet along with dozens of costumes for the dancers. The principal dancer in the 1942 production of *Aleko* was Dame Alicia Markova, the English ballerina largely considered one of the greatest classical ballet dancers of the twentieth century. During their time in Mexico City, Markova and Chagall

formed a close friendship that lasted through the remainder of their lives. Referencing their time together in Mexico City Markova recalled: "I used to go to the market with Chagall often, and in Mexico at that time, it was very primitive. You could go to the market and buy all the wonderful cotton materials, and they were all dyed – by the Indians you see – in these fantastic colors. Well, they were almost psychedelic colors: the marvelous candy pinks, and yellow, and oranges. You could choose your materials and choose the lace and everything, and the braids, and design your own, what you had in mind, and then you brought it and you took it to the other end of the market...Rather than shop for themselves, the Chagalls used the outdoor marketplace as an inspiration laboratory for costume design; and they too would buy fabrics, intricately cut lace, and decorative trim for the elderly seamstress to stitch up to specifications" (T. Sutton, *The Making of Markova*, New York, 2014, p. 137).

Marc Chagall's fascination with the visual splendor of the ballet served as a vibrant theme and source of inspiration throughout his late career and his monumental painted ballet backdrops and ballet works on canvas such as *Le Cheval d'Aleko* are among the most desirable within his oeuvre.

65

PABLO PICASSO

1881 - 1973

Deux hirondelles

Dated *14 Mai XXXII* and inscribed *Boisgeloup*
(on the reverse)
Oil on canvas
16 by 16 in.; 41 by 41 cm
Painted on May 14, 1932.

\$ 1,500,000-2,500,000

PROVENANCE

Estate of the artist

Marina Picasso, France (by descent from the above)

Galerie Louise Leiris, Paris

Stephen Hahn, New York

Private Collection (by descent from the above and sold: Sotheby's, New York, November 4, 2014, lot 10)

Acquired at the above sale

LITERATURE

Christian Zervos, ed., *Picasso, 1930-1935*, Paris, 1935, illustrated p. 99

Christian Zervos, *Pablo Picasso*, Paris, 1955, vol. VII, no. 342, illustrated p. 143 (dated 1931)

Carsten-Peter Warncke, *Pablo Picasso, 1881-1973, Volume I: The Works 1890-1936*, Cologne, 1994, n.n., illustrated in color p. 21

Painted on May 14, 1932 at the height of his clandestine affair with Marie-Thérèse Walter, the present composition is one of Picasso's symbolically-loaded works from this dramatic period of his life. Two birds in flight are in pursuit of their prey, with one having already succeeded in capturing a worm. The picture is one of the clearest metaphorical representations of his love life, contrasting the fair and victorious Marie-Thérèse with a dark and flailing Olga.

Stylistically, the picture is anomalous among Picasso's production during these months, which included depictions of his estate at Boisgeloup, drawings for the Vollard suite, brutally abstracted images of Olga and, perhaps most famously, sensuously organic images of Marie-Thérèse. The subject here calls to mind Braque's canvases of birds during this period, of which Picasso would have no doubt been aware. The angularity and sharpness of forms can also be likened to the linear iron sculptures of Julio Gonzalez, with whom Picasso had collaborated in the late 1920s. Having presumably not seen the date on the stretcher of this canvas, Zervos dated this work to 1931, perhaps because of the similarities in tonality it had to other works of that year. Picasso's most significant productions of that year were the large plaster busts of Marie-Thérèse that he completed in the carriage house at Boisgeloup, which are famously featured in the stark black and white photographs taken by Brassai. The dramatic contrast of the white plaster within the darkened interior of the studio informed his palette during these months, and some of his most inspired compositions feature this dramatic black and white tonality.



66

HENRY
MOORE

1898 - 1986

Seated Figure Against
Curved Wall

Bronze

Length: 36 in.; 91.4 cm

Conceived in 1956-57 and cast during the
artist's lifetime.This work is recorded in the archives of the
Henry Moore Foundation.**\$ 1,300,000-1,800,000****PROVENANCE**

Gallery Sakai, Tokyo

Acquired from the above in the 1990s

LITERATUREWill Grohmann, *The Art of Henry Moore*, New York, 1960, illustration of another cast
pl. 175Herbert Read, *Henry Moore, A Study of his Life and Work*, London, 1965, illustration
of another cast pl. 197Ionel Jianou, *Henry Moore*, New York, 1968, no. 401, listed p. 81Robert Melville, *Henry Moore*, New York, 1968, no. 401, listed p. 81Giulio Carlo Argan, *Henry Moore*, New York, 1971, illustration of another cast pl. 127Franco Russoli & David Mitchinson, eds., *Henry Moore Sculpture with Comments by
the Artist*, New York, 1981, no. 292, illustration of another cast p. 141Alan Bowness, ed., *Henry Moore, Sculptures and drawings, Sculpture 1955-64*,
London, 1983, vol. 3, no. 422, illustration of another cast pl. 53*The Art of Henry Moore, Sculpture, Drawings and Graphics, 1921-1984*, (exhibition
catalogue) Tokyo Metropolitan Art Museum, Tokyo, 1986, no. 53, illustration of
another cast p. 21Roger Berthoud, *The Life of Henry Moore*, New York, 1987, discussed p. 278Susan Compton, *Henry Moore*, New York, 1988, no. 141, illustration of another cast
in color pl. 53 & p. 240*Henry Moore*, (exhibition catalogue), Fondation Pierre Gianadda, Martigny, 1989,
illustration of another cast in color p. 184*Henry Moore: The Human Dimension*, London, 1991, no. 79, illustration of another
cast in color p. 103 (dated 1955)



Seated Figure Against Curved Wall belongs to a series of seated figures that Moore created while thinking about a suitable sculpture he was commissioned to make for the UNESCO headquarters in Paris. Moore was at odds with the practice of completing a sculpture for an existing building as a simple enhancement to the architecture, and thought of his sculpted figures as independent works of art that needed to be seen at all angles and not as an adornment positioned against a surface. Creating an architectural element for the sculpture itself – the curved wall, in the case of the present work – was his solution to this problem. The wall not only places the figure in a predetermined setting, it also creates an independent and private space in which the seated figure exists.

The challenge of relating a sculptural figure to its architectural surroundings continued to fascinate Moore for the remainder of the decade. He produced several sculptures which combine human and architectural forms, including the present work as well as *Figure on Steps* executed around the same time. Moore eventually abandoned the idea of a wall for the UNESCO building, as the figure would not have been visible from inside the building, however he developed this motif into several sculptures in

their own right, including the present bronze.

The UNESCO commission presented an important challenge for Moore, and the gestation process eventually resulted in a number of independent sculptures. As Roger Berthoud wrote: “He tried draped and undraped seated female figures, mother with a standing child, figures on steps, figures reading. He was worried about the visibility of a bronze, darkened by urban pollution, against the glass windows of the main façade, so he provided some pieces with their own bronze background wall – only to realize they would thus be invisible from inside the building” (R. Berthoud, *Op. cit.*, p. 306). Here, the positioning of the woman’s right arm resting on her knee in front of her torso may suggest Moore’s idea of presenting a figure reading a book, which he considered as one of the appropriate motifs for this commission given its emphasis on education. The combination of the organic shape of the female form and the rhythmic horizontal lines of the wall makes this a wonderfully dynamic work.

Several casts of this work are in public collections, including the Arts Council of Great Britain in London, Museum of Fine Arts in Boston and National Gallery of South Australia in Adelaide.





67

PAUL
DELVAUX

1897 - 1994

Le Veilleur III ou Horizons

Signed *P. Delvaux* and dated *11-62*. (lower right); signed *P. Delvaux* and inscribed *Horizons* (on the stretcher)

Oil on canvas

67³/₄ by 107¹/₈ in.; 172 by 272 cm

Painted in November 1962.

\$ 1,800,000-2,200,000

PROVENANCE

Gustave Nellens, Knokke (acquired from the artist)

Thence by descent

EXHIBITED

Brussels, Musée d'Ixelles, *Paul Delvaux*, 1967, no. 44

Ferrara, Galleria Civica d'Arte Moderna, Palazzo dei Diamanti, *Cento anni di pittura belga*, 1970, no. 104, illustrated in the catalogue

Knokke-Heist, Casino, *Hommage à G. J. Nellens*, 1972, no. 21, illustrated in the catalogue

Knokke-Heist, Casino, *Paul Delvaux*, 1973, no. 48, illustrated in the catalogue

Paris, Centre Georges Pompidou, *Le Temps des gares*, 1978

Brussels, Palais des Beaux-Arts, *Aspects d'une réalité quotidienne: 150 ans de chemin de fer en Belgique*, 1985

Paris, *Hommage à Paul Delvaux*, 1985, no. 17

Ferrara, Palazzo dei Diamanti, *Paul Delvaux*, 1986

Brussels, Galerie Isy Brachot, *Paul Delvaux*, 1992

Brussels, Royal Museums of Fine Arts of Belgium, *Paul Delvaux 1897-1994*, 1997, no. 101, illustrated in color in the catalogue

LITERATURE

Michel Butor, Jean Clair & Suzanne Houbart-Wilkin, *Delvaux*, Paris & Lausanne, 1975, no. 271, illustrated p. 257

Jacques Sojcher, *Paul Delvaux ou la passion puérile*, Paris, 1991, illustrated p. 72





Above
PAUL DELVAUX,
Le veilleur II, 1961, oil on
board, Nationalgalerie,
Berlin

The mysterious paintings of Paul Delvaux are regarded as some of the most alluring examples of Surrealist Art. His compositions are renowned for their hallucinatory scenarios and dream-like imagery, as well as their serene atmosphere. *Le Veilleur III* presents a complex urban environment which is populated by four enigmatic figures, two of them depicted semi-nude despite the outdoor setting. The deep perspective of the work allows a glimpse of a world beyond, although the artist does not offer an explanation for the incongruous appearance of the figures.

As with most of Delvaux's paintings, the meaning behind this scene is mysterious, and the relationship between the clothed and semi-nude figures, as well as their relationship to their surroundings remains obscure. Throughout his lifetime, the artist resisted providing any sort of narrative for his pictures, stating quite clearly, "I do not feel the need to give a temporal explanation of what I do,

neither do I feel the need to account for my human subjects who exist only for the purpose of my painting. These figures recount no history: they are. Further, they express nothing in themselves" (quoted in *Paul Delvaux 1897-1994* (exhibition catalogue), *Op. cit.*, p. 22).

In an earlier version of this image, titled *Le Veilleur II* and painted in 1961, Delvaux depicted a similar modern urban setting with the train and its illuminated windows dominating the night-time scene. In the foreground the night watchman referred to in the title stands facing the trains, a lamp in his hand. In the present composition, painted the following year, the oil-lamp alone hangs on a wooden fence, and the four figures, which appear to belong to different, unrelated worlds, dominate the image. The composition displays a wonderful play of light and darkness, reminiscent of Magritte's celebrated series of oils known as *L'Empire des lumières*: a dark tonality, the full moon

Right
Paul Delvaux, Tam Delvaux,
and Mr. & Mrs. Gustave
Nellens in La Réserve
(Knokke) in the 1960s



and long shadows indicate an evening scene and stand in contrast to the bright sky illuminated by the flame-like colors of the setting sun. Barbara Emerson has written of the way that “Delvaux uses light to great effect, almost as if he were manipulating theatrical equipment of spots and dimmers” (B. Emerson, *Delvaux, Paris & Antwerp*, 1985, p. 174).

The importance of the imagined architectural setting was paramount for Delvaux. While in the present composition he depicts an entirely modern exterior dominated by contemporary buildings and trains, he was certainly aware of the ancient connection made between the column and the human form, particularly a draped female body, and David Scott has pointed out how Delvaux’s early mastery of architectural drawing played an all-important role in the development of his imagery: “Delvaux uses perspective to establish a tension between

nude and background, in which these elements combine, becoming charged with erotic energy. In transmitting its electricity along the lines of perspective with which it is juxtaposed, the nude body *eroticizes* its environment; the viewer of a work, while absorbed by the desirable objects in the foreground of the picture, is nevertheless enticed by the perspectival lines to look through or beyond them” (D. Scott, *Paul Delvaux: Surrealizing the Nude*, London, 1992, p. 103).

Although Delvaux’s paintings are renowned for their other-worldly imagery, the artist claimed not to be a proponent of the writings of Sigmund Freud and did not invest his compositions with psychoanalytic references favored by, among others, Dalí and Miró. Delvaux’s approach to painting was more subtle in its representation of the uncanny: without being overtly grotesque or offensive with his imagery, he would

interrupt the peacefulness and banality of a given scene with instances of the bizarre. Gisèle Ollinger-Zinque writes of the artist in the context of the Surrealists: “There is no need whatsoever of psychological analyses or psychoanalytical interpretations... to understand the world of Delvaux. It is made of simplicity and reality. It is the blossoming and affirmation of poetry by means of the contrasts that exist between the great monumental figures and the anachronistic settings in which they move. In this the artist agrees with the thinking of Breton who declared that the more the relationships were distant and exact, the more powerful the image would be. More than Delvaux the painter, it was Delvaux the surrealist poet whom Eluard and Breton hailed because his pictorial universe exists out of time, eludes fashion and defies any attempt at classification” (quoted in *Paul Delvaux 1897-1994* (exhibition catalogue), *Op. cit.*, p. 27).

End of Sale





Sotheby's EST. 1744

Collectors gather here.



Property From a
Distinguished Family Collection
HARRY WINSTON
Pair of Sapphire and Diamond Earclips
Estimate \$150,000–200,000

Magnificent Jewels
Auction New York
5 December 2017

Viewing 30 November–5 December

1334 YORK AVENUE, NEW YORK, NY 10021

ENQUIRIES +1 212 606 7254

SOTHEBYS.COM/MAGNIFICENTJEWELS

DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS
#SOTHEBYSJEWELS



Sotheby's EST.
1744

Collectors gather here.



Surrealist Art Evening Sale
London 26 February 2018

RENÉ MAGRITTE
Ciel-bouteille
Estimate £600,000–800,000

34–35 NEW BOND STREET, LONDON W1A 2AA
ENQUIRIES +44 (0)20 7293 6342 JAMES.MACKIE@SOTHEBYS.COM
SOTHEBYS.COM/IMPRESSIONIST

DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS
#SOTHEBYSIMPMOD



Sotheby's EST. 1744

Collectors gather here.



Property from a Distinguished
Collection, Chicago
PHILIP GUSTON
The Visit, 1955

Contemporary Art Evening Auction
New York 16 November 2017

Viewing 3–16 November

1334 YORK AVENUE, NEW YORK, NY 10021

ENQUIRIES +1 212 606 7254

SOTHEBYS.COM/CONTEMPORARYEVENING

© THE ESTATE OF PHILIP GUSTON, COURTESY HAUSER & WIRTH

DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS
#SOTHEBYSOCONTEMPORARY



Sotheby's EST. 1744

Collectors gather here.



ROBERT INDIANA
One Through Zero, 1991

AMERICAN SCULPTURE BEYOND LIMITS

Viewing 15 September – 12 November 2017

ENQUIRIES +44 (0)20 7293 6413 SIMON.STOCK@SOTHEBYS.COM
SOTHEBYS.COM/BEYONDLIMITS

© 2017 MORGAN ART FOUNDATION / ARTISTS RIGHTS SOCIETY (ARS), NEW YORK



CHATSWORTH

Chatsworth House Trust
is a registered charity
No 511149 dedicated to
the long term preservation
of Chatsworth.

Sotheby's EST. 1744

Collectors gather here.

JACQUES GRANGE COLLECTIONNEUR

Auctions Paris 21 & 22 November 2017



Viewing 16 – 20 October

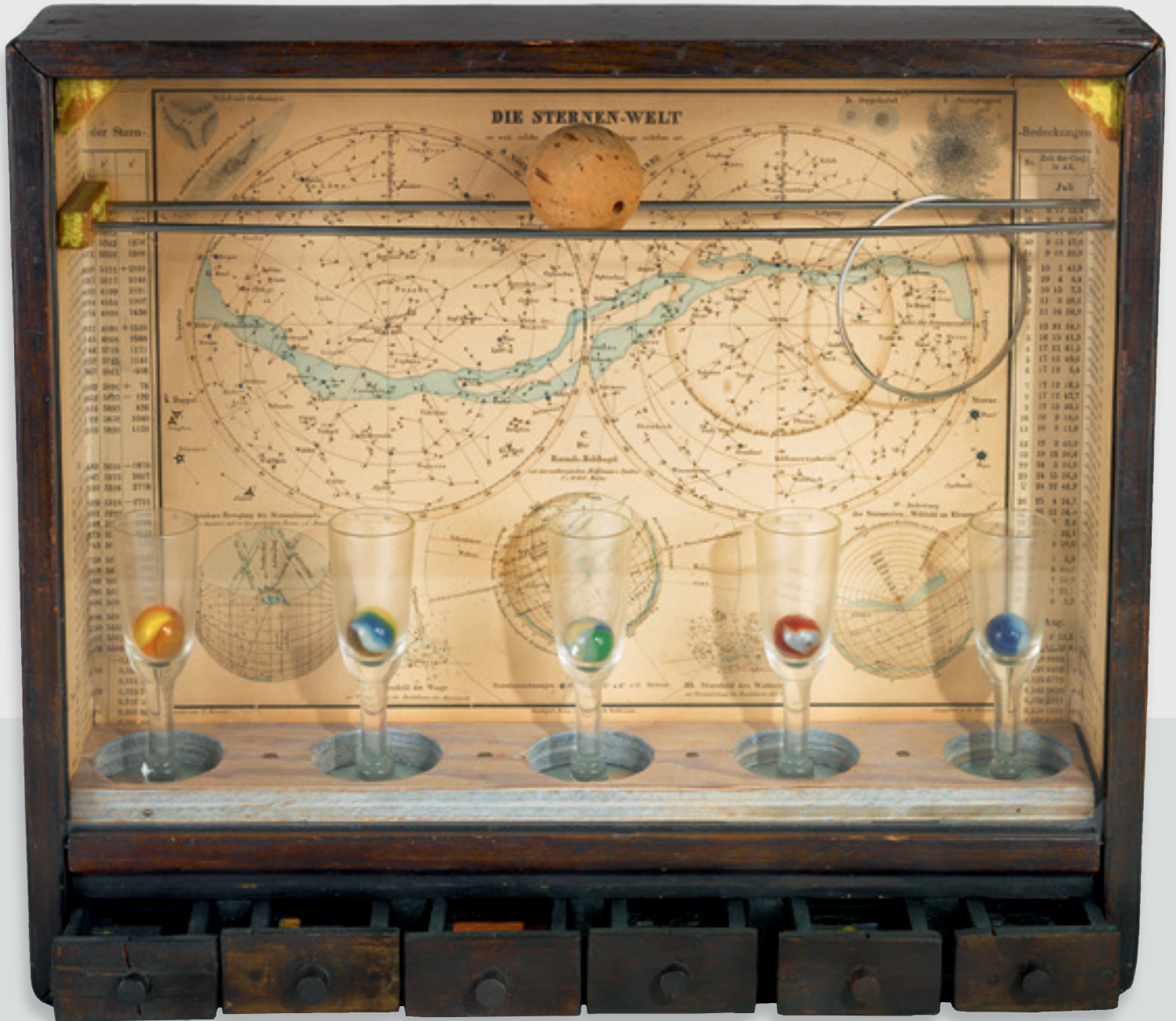
ENQUIRIES +33 1 53 05 53 11 CELINE.DERUELLE@SOTHEBYS.COM
SOTHEBYS.COM

© DAMIEN HIRST AND SCIENCE LTD. ALL RIGHTS RESERVED. ADAGP, PARIS, 2017

DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS



JOSEPH CORNELL, *Untitled (Die Sternen-Welt)*, circa 1950, Estimate \$300,000–400,000
To be sold 17 November 2017 in New York Contemporary Art Day Auction



Magnificent Gestures

MASTERWORKS FROM
THE DIAMONSTEIN-SPIELVOGEL COLLECTION

FULL PROCEEDS TO BENEFIT
A NOT-FOR-PROFIT CHARITABLE FOUNDATION

ON VIEW IN NEW YORK BEGINNING 27 OCTOBER–16 NOVEMBER

IMPRESSIONIST & MODERN ART EVENING AND DAY SALES IN NEW YORK 14–15 November 2017

CONTEMPORARY ART EVENING AND DAY AUCTIONS IN NEW YORK 16–17 November 2017

VIEWINGS 3–16 November ENQUIRIES +1 212 606 7254

Sotheby's 1334 York Avenue sothebys.com/magnificentgestures

ART © THE JOSEPH AND ROBERT CORNELL MEMORIAL FOUNDATION/LICENSED BY VAGA, NEW YORK, NY

Sotheby's EST. 1744
Collectors gather here.

Sotheby's EST. 1744
Collectors gather here.



JOSEPH WRIGHT OF DERBY, A.R.A.
An Academy by Lamplight
Estimate £2,500,000–3,500,000

Old Masters Evening Sale
London 6 December 2017

Viewing 1 – 6 December

34–35 NEW BOND STREET, LONDON W1A 2AA

ENQUIRIES +44 (0)20 7293 6205 ANDREW.FLETCHER@SOTHEBYS.COM
SOTHEBYS.COM/OLDMASTERSEVENING

DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS



Sotheby's EST. 1744

Collectors gather here.

EMILIANO DI CAVALCANTI
Reclining Nude with Fish and Fruit (Mulher
Deitada Com Peixes E Frutas), 1956
Estimate \$1,200,000–1,600,000



Latin America: Modern Art
Auction New York 21 November 2017

Viewing 18 – 21 November

1334 YORK AVENUE, NEW YORK, NY 10021

ENQUIRIES +1 212 606 7513

SOTHEBYS.COM/LATIN

© 2017 THE ESTATE OF EMILIANO DI CAVALCANTI / ARTISTS RIGHTS SOCIETY (ARS), NEW YORK

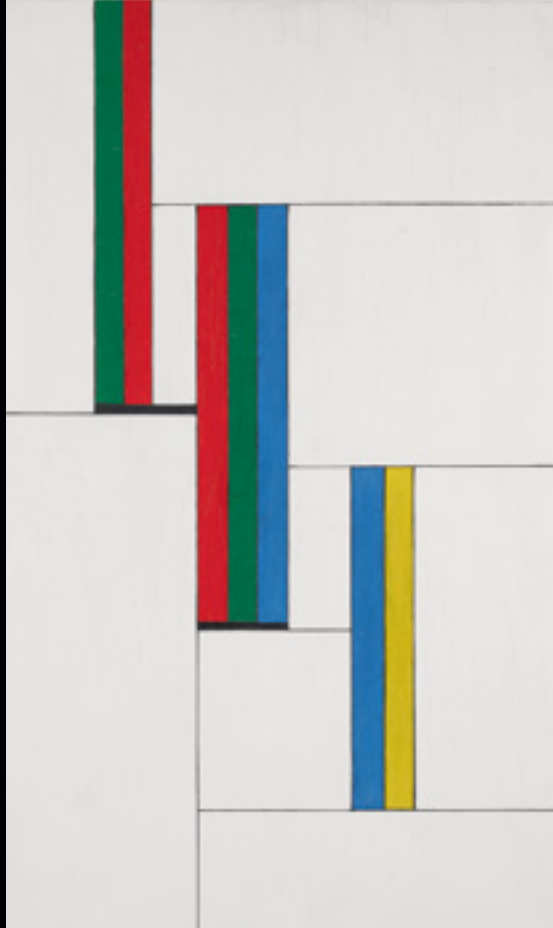
DOWNLOAD SOTHEBY'S APP

FOLLOW US @SOTHEBYS

#SOTHEBYSLATIN



S | 2



Georges Vantongerloo
Fonction De Lignes, Verte-Rouge, Rouge-Verte-Bleu, Bleu-Jaune, 1937
© 2017 GEORGES VANTONGERLOO / ARTISTS RIGHTS SOCIETY (ARS), NEW YORK / PROLITTERIS, SWITZERLAND

ICONOPLASTIC

100 YEARS OF DE STIJL

ENQUIRIES +1 212 606 7360 | 1334 YORK AVENUE, NEW YORK, NY 10021
NEW YORK | LONDON | HONG KONG | SOTHEBYS.COM/ICONOPLASTIC

Sotheby's
EST. 1744

© 2017 ANDY WARHOL FOUNDATION FOR THE VISUAL ARTS / ARTISTS RIGHTS SOCIETY (ARS), NEW YORK



ANDY WARHOL. \$(4), 1982

TREASURE THE ART. UNLOCK THE VALUE.

As the art market reaches new heights, it is time to look at your art in a new light.

Sotheby's Financial Services allows you to enjoy your investment in fine art, decorative art or jewellery with renewed liquidity, capitalising on its value while maintaining ownership.

With over 25 years of experience in art lending, more than \$4 billion in loans made to date, and in-depth knowledge of the international art market, we can arrange truly bespoke financing solutions for our clients.

Comprehensive valuations from renowned specialists combined with unparalleled market expertise enable us to offer loans discreetly and with unmatched speed.

Contact us for a confidential consultation today.

Enquiries

New York +1 212 894 1130

London +44 (0) 207 293 6006

Hong Kong +852 2822 8188

services@sothebysfinancial.com

sothebysfinancial.com

Sotheby's FINANCIAL SERVICES

THE EXPERTS IN ART FINANCING

How to Bid



1. Browse

Find works you are interested in at sothebys.com/auctions

2. Register

Sign up to bid in your desired sales

3. Bid

Choose your preferred bidding method

CONDITIONS OF SALE

The following Conditions of Sale and Terms of Guarantee are Sotheby's, Inc. and the Consignor's entire agreement with the purchaser and any bidders relative to the property listed in this catalogue.

The Conditions of Sale, Terms of Guarantee, the glossary, if any, and all other contents of this catalogue are subject to amendment by us by the posting of notices or by oral announcements made during the sale. The property will be offered by us as agent for the Consignor, unless the catalogue indicates otherwise.

By participating in any sale, you acknowledge that you are bound by these terms and conditions.

1. As Is Goods auctioned are often of some age. The authenticity of the Authorship (as defined below) of property listed in the catalogue is guaranteed as stated in the Terms of Guarantee and except for the Limited Warranty contained therein, all property is sold "AS IS" without any representations or warranties by us or the Consignor as to merchantability, fitness for a particular purpose, the correctness of the catalogue or other description of the physical condition, size, quality, rarity, importance, medium, frame, provenance, exhibitions, literature or historical relevance of any property and no statement anywhere, whether oral or written, whether made in the catalogue, an advertisement, a bill of sale, a salesroom posting or announcement, or elsewhere, shall be deemed such a warranty, representation or assumption of liability. We and the Consignor make no representations and warranties, express or implied, as to whether the purchaser acquires any copyrights, including but not limited to, any reproduction rights in any property. We and the Consignor are not responsible for errors and omissions in the catalogue, glossary, or any supplemental material. Sotheby's will not be responsible or liable for damage to frames and glass coverings, regardless of the cause.

2. Inspection Prospective bidders should inspect the property before bidding to determine its condition, size, and whether or not it has been repaired or restored.

3. Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including \$300,000, 20% of any amount in excess of \$300,000 up to and including \$3,000,000, and 12.9% of any amount in excess of \$3,000,000.

4. Withdrawal We reserve the right to withdraw any property before the sale and shall have no liability whatsoever for such withdrawal.

5. Per Lot Unless otherwise announced by the auctioneer, all bids are per lot as numbered in the catalogue.

6. Bidding We reserve the right to reject any bid. The highest bidder acknowledged by the auctioneer will be the purchaser. The auctioneer has absolute and sole discretion in the case of error or dispute with respect to bidding, and whether during or after the sale, to determine the successful bidder, to re-open the bidding, to cancel the sale or to re-offer and re-sell the item in dispute. If any dispute arises after the sale, our sale record is conclusive. In our discretion we will execute order or absentee bids and accept telephone bids and online bids via BIDnow, eBay, Invaluable or other online platforms as

a convenience to clients who are not present at auctions; Sotheby's is not responsible for any errors or omissions in connection therewith. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

By participating in the sale, you represent and warrant that any bids placed by you, or on your behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

In order to bid on "Premium Lots" you must complete the required Premium Lot pre-registration application. Sotheby's decision whether to accept any pre-registration application shall be final. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays.

Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid(s).

7. Online Bids via BIDnow or other Online Platforms: Sotheby's may offer clients the opportunity to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. By participating in a sale via any of these Online Platforms, you acknowledge that you are bound by these Conditions of Sale as well as the Additional Terms and Conditions for Live Online Bidding ("Online Terms"). By participating in a sale via any Online Platform, Bidders accept the Online Terms, as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

8. Bids Below Reserve If the auctioneer determines that any opening bid is below the reserve of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he determines that any advance thereafter is insufficient, he may reject the advance.

9. Purchaser's Responsibility Subject to fulfillment of all of the conditions set forth herein, on the fall of the auctioneer's hammer, the contract between the consignor and the purchaser is concluded, and the winning bidder thereupon will immediately pay the full purchase price or such part as we may require. Title in a purchased lot will not pass until Sotheby's has received the full purchase price in cleared funds. The purchaser's obligation to immediately pay the full purchase price or such part as we may require is absolute and unconditional and is not subject to any defenses, setoffs or counterclaims of any kind whatsoever. Sotheby's is not obligated to release a lot to the purchaser until title to the lot has passed and any earlier release does not affect the passing of title or the purchaser's unconditional obligation to pay the full purchase price. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of the annual percentage rate of Prime + 6% of the total purchase price if payment is not made in accordance with the conditions set forth herein. Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Unless otherwise agreed by Sotheby's, all property must be removed from our premises by the purchaser at his expense not later than 30 calendar days following its sale. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction. If any applicable conditions herein are not complied with by the purchaser, the

purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (X) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our commissions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to have granted and assigned to us and our affiliated companies, a continuing security interest of first priority in any property or money of or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code. You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed to have been made in full until we have collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

10. Reserve All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. No reserve will exceed the low presale estimate stated in the catalogue, or as amended by oral or posted notices. We may implement such reserve by opening the bidding on behalf of the Consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot, or bids in response to other bidders. In instances where we have an interest in the lot other than our commission, we may bid up to the reserve to protect such interest. In certain instances, the Consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve.

11. Tax Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax, any applicable compensating use tax of another state, and if applicable, any federal luxury or other tax, on the total purchase price. The rate of such combined tax is 8.875% in New York City and ranges from 7% to 8.625% elsewhere in New York.

12. Export and Permits It is the purchaser's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and are for bidders' general guidance only; Sotheby's and the Consignor make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes.

13. Governing Law and Jurisdiction These Conditions of Sale and Terms of Guarantee, as well as bidders', the purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, order bid, telephone, online or other means, all bidders including the purchaser, shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts sitting in, the State of New York. All parties agree, however, that Sotheby's shall retain the right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.

14. Packing and Shipping We are not responsible for the acts or omissions in our packing or shipping of purchased lots or of other carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser.

15. Limitation of Liability In no event will our liability to a purchaser exceed the purchase price actually paid.

16. Data Protection Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay, Invaluable or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Sale, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film

auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website, the Invaluable website and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing enquiries@sothebys.com. Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website. Sotheby's use of information collected about Invaluable users may differ and is governed by the terms of the Invaluable Privacy Policy and Sotheby's on Invaluable Online Platform Privacy Policy, which can be found on the Sotheby's on Invaluable Live Auction Website.

TERMS OF GUARANTEE

As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the BOLD or CAPITALIZED type heading in the catalogue description of the lot, as amended by oral or written salesroom notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the Bold or Capitalized type heading and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the Bold or Capitalized heading and subject to the exclusions below.

In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable Buyer's Premium paid for the lot by the original purchaser of record.

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the Bold or Capitalized type heading, specifying the lot number, date of the auction at which it was purchased and the reasons for such question; and (ii) return the Lot to Sotheby's at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at

its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Sale applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via Online Platforms is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.
2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDNow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.
3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.
4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.
5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements. All salesroom notices will be read by the auctioneer at the beginning,

where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.
7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay and the "Account Activity" section of the "My Invaluable" page on Invaluable is provided for your convenience only. Successful bidders will be notified and invoiced by Sotheby's after the sale. In the event of any discrepancy between any online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.
8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.
9. Live online bidding via all Online Platforms will be recorded.
10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.
11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.
12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

1. SYMBOL KEY

Reserves

Unless indicated by a box (), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

🔒 Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

📏 Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

🏆 Premium Lot

In order to bid on "Premium Lots" (🏆 in print catalogue or 🏆 in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

2. BEFORE THE AUCTION

The Catalogue A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

Estimates Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Specialist Advice Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of

whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

The Exhibition An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

Salesroom Notices Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Please take note of them.

Registration Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

3. DURING THE AUCTION

The Auction Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

Bidding in Person If you would like to bid, you must register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Absentee Bidding If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

Telephone Bidding In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

Online Bidding If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see www.sothebys.com. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

Employee Bidding Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

Hammer Price and the Buyer's Premium

For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

Results Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope with their absentee bid form. Printed lists of auction prices are available at our galleries approximately three weeks following each auction and are sent on request to catalogue purchasers and subscribers. Results may also be obtained online at sothebys.com.

International Auctions If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

4. AFTER THE AUCTION

Payment If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

Payment by Cash It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US \$10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: verification of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of permanent address and identification of the source of the funds.

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at <https://www.sothebys.com/en/invoice-payment.html>, (b) by calling in to Post Sale Services at +1 212 606 7444, or (c) in person at Sotheby's premises at the address noted in the catalogue.

Payment by Check Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash

equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

Payment by Wire Transfer To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

Sales and Use Tax New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

Collection and Delivery

Post Sale Services
+ 1 212 606 7444
FAX: + 1 212 606 7043
uspostsaleservices@sothebys.com

Once your payment has been received and cleared, property may be released. Unless otherwise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

Shipping Services Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

Collecting your Property As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's

responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature whatsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

Property Evaluation There are three general ways evaluation of property can be conducted:

(1) In our galleries

You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

(2) By photograph

If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

(3) In your home

Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at sothebys.com.

Valuations and Appraisals Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

Museum Services Tailored to meet the unique needs of museums and nonprofits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

Corporate Art Services Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

Why Sotheby's Collects Sales Tax Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation maintains a presence within the state, such as offices. In the states that impose sales tax, Tax Laws require an auction house, with a presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

Where Sotheby's Collects Sales Tax

Sotheby's is currently registered to collect sales tax in the following states: California, Colorado, Connecticut, Florida, Illinois, Maryland, Massachusetts, Minnesota, Missouri, New Jersey, New York, Ohio, Pennsylvania, Texas and Washington. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

Sotheby's Arranged Shipping If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Client Arranged Shipping Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

Where Sotheby's is Not Required to

Collect Sales Tax Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

Restoration and Other Services Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

Certain Exemptions Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

Local Tax Advisors As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue:

GLOSSARY FOR PAINTINGS

Giovanni Bellini

The work is, in our best judgement, by the named artist. When the artist's forename is not known, a series of asterisks followed by the surname of the artist, whether preceded by an initial or not, indicates that the work is, in our best judgement, by the named artist.

Attributed to Giovanni Bellini

In our opinion, probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

Studio of Giovanni Bellini

In our opinion, a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

Circle of Giovanni Bellini

In our opinion, a work by an as yet unidentified but distinct hand closely associated with the named artist but not necessarily his pupil.

Style of...Follower of Giovanni Bellini

In our opinion, a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.

Manner of Giovanni Bellini

In our opinion, a work in the style of the artist and of a later date.

After Giovanni Bellini

In our opinion, a copy of a known work of the artist.

The term signed and/or dated and/or inscribed means that, in our opinion, a signature and/or date and/or inscription are from the hand of the artist.

The term bears a signature and/or a date and/or an inscription means that, in our opinion, a signature and/or date and/or inscription have been added by another hand.

Dimensions are given height before width. Pictures are framed unless otherwise stated.

Photography:

Glenn Steigelman
Jeff Schnorr
Paul Shima
Peter Kutscher

COPYRIGHTS & ACKNOWLEDGEMENTS

- | | | |
|----|---|---|
| 1 | © 2017 C. Herscovici, Brussels / Artists Rights Society (ARS), New York | © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York |
| | © 2017 C. Herscovici, Brussels / Artists Rights Society (ARS), New York | © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York |
| 3 | © 2017 Alberto Giacometti Estate/Licensed by VAGA and ARS, New York | 22 © 2017 Association Willy Maywald / VG Bild-Kunst, Bonn |
| | © 2017 Alberto Giacometti Estate/Licensed by VAGA and ARS, New York | 23 © Ellsworth Kelly Foundation |
| | © 2017 Alberto Giacometti Estate/Licensed by VAGA and ARS, New York | © Estate of Roy Lichtenstein |
| | © 2017 Alberto Giacometti Estate/Licensed by VAGA and ARS, New York | © 2017 Artists Rights Society (ARS), New York |
| | © 2017 Stiftung Ernst Scheidegger-Archiv, Zurich | © 2017 Artists Rights Society (ARS), New York |
| 5 | © 2017 Artists Rights Society (ARS), New York | 24 © 2017 Artists Rights Society (ARS), New York |
| | © 2017 Artists Rights Society (ARS), New York | 26 © 2017 The Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York |
| 8 | © 2017 Artists Rights Society (ARS), New York | © 1981 Center for Creative Photography, Arizona Board of Regents |
| | © 2017 Artists Rights Society (ARS), New York | 27 © 2017 Artists Rights Society (ARS), New York |
| | © 2017 Artists Rights Society (ARS), New York | © 2017 Succession H. Matisse, Paris / Artists Rights Society (ARS), New York |
| | © 2017 Artists Rights Society (ARS), New York | 32 © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York |
| | © 2017 C. Herscovici, Brussels / Artists Rights Society (ARS), New York | 36 © 2017 C. Herscovici, Brussels / Artists Rights Society (ARS), New York |
| | © 2017 Artists Rights Society (ARS), New York | © 2017 C. Herscovici, Brussels / Artists Rights Society (ARS), New York |
| 9 | © 2017 Artists Rights Society (ARS), New York | © 2017 C. Herscovici, Brussels / Artists Rights Society (ARS), New York |
| | © 2017 Artists Rights Society (ARS), New York | © 2017 C. Herscovici, Brussels / Artists Rights Society (ARS), New York |
| 10 | © 2017 Artists Rights Society (ARS), New York | 38 © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York |
| | © 2017 Artists Rights Society (ARS), New York | © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York |
| 11 | © Estate Brassai - RMN-Grand Palais / Art Resource, NY | 39 © Ministère de la Culture / Médiathèque du Patrimoine, Dist. RMN-Grand Palais / Art Resource, NY |
| 12 | © 2017 C. Herscovici, Brussels / Artists Rights Society (ARS), New York | 48 © 2017 Artists Rights Society (ARS), New York |
| | © 2017 Artists Rights Society (ARS), New York | 49 © RMN-Grand Palais / Art Resource, NY |
| 13 | © 2017 Artists Rights Society (ARS), New York | 51 © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York |
| 14 | © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York | 52 © The Henry Moore Foundation 2017 |
| | © Man Ray Trust / Artists Rights Society (ARS), NY / ADAGP, Paris 2017 | 53 © 2017 Artists Rights Society (ARS), New York |
| 15 | © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York | 54 © 2017 Artists Rights Society (ARS), New York |
| | © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York | 55 © 2017 Salvador Dali, Gala-Salvador Dali Foundation / Artists Rights Society (ARS), New York |
| 16 | © 2017 Artists Rights Society (ARS), New York | © 2017 Salvador Dali, Gala-Salvador Dali Foundation / Artists Rights Society (ARS), New York |
| | © 2017 Artists Rights Society (ARS), New York | 58 © 2017 Artists Rights Society (ARS), New York |
| | © The Irving Penn Foundation | © 2017 Artists Rights Society (ARS), New York |
| 17 | © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York | 60 © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York |
| | © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York | © Cy Twombly Foundation |
| | © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York | © 2017 C. Herscovici, Brussels / Artists Rights Society (ARS), New York |
| | © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York | 64 © 2017 Artists Rights Society (ARS), New York |
| 18 | © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York | © 2017 Artists Rights Society (ARS), New York |
| | © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York | © 2017 Artists Rights Society (ARS), New York |
| | © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York | 66 © 2017 Artists Rights Society (ARS), New York |
| 20 | © 2017 Artists Rights Society (ARS), New York | © 2017 Artists Rights Society (ARS), New York |
| | © 2017 Artists Rights Society (ARS), New York | © 2017 Artists Rights Society (ARS), New York |
| 21 | © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York | |
| | © The Cecil Beaton Studio Archive at Sotheby's | |
| | © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York | |





INDEX

- Bonnard, Pierre 28, 42
Braque, Georges 9, 24
- Caillebotte, Gustave 34, 62
Cezanne, Paul 27
Chagall, Marc 8, 48, 64
Cross, Henri Edmond 44
- Dalí, Salvador 55
Degas, Edgar 19, 31, 35
Delvaux, Paul 58, 67
- Ernst, Max 54, 57
- Fantin-Latour, Henri 63
- Gauguin, Paul 32, 47
Giacometti, Alberto 3
Gogh, Vincent van 46
- Hammershøi, Vilhelm 7
- Kandinsky, Wassily 5
Klee, Paul 13
- Lam, Wifredo 59
Léger, Fernand 10, 20, 23
- Magritte, René 1, 12, 36, 56
Matisse, Henri 11
Miró, Joan 16
Monet, Claude 25, 40, 43
Moore, Henry 6, 49, 52, 66
Morandi, Giorgio 61
- O'Keeffe, Georgia 26
- Picabia, Francis 53
Picasso, Pablo 14, 15, 17, 18, 21, 22, 37, 38, 51, 60, 65
Pissarro, Camille 41
- Renoir, Pierre-Auguste 29, 30, 33
Richier, Germaine 4
Rodin, Auguste 2
Rysselberghe, Théo van 45
- Schiele, Egon 50
Staël, Nicolas de 39



Sotheby's EST. 1744
Collectors gather here.