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& MODERN ART
DAY SALE

NEW YORK 15 NOVEMBER 2017

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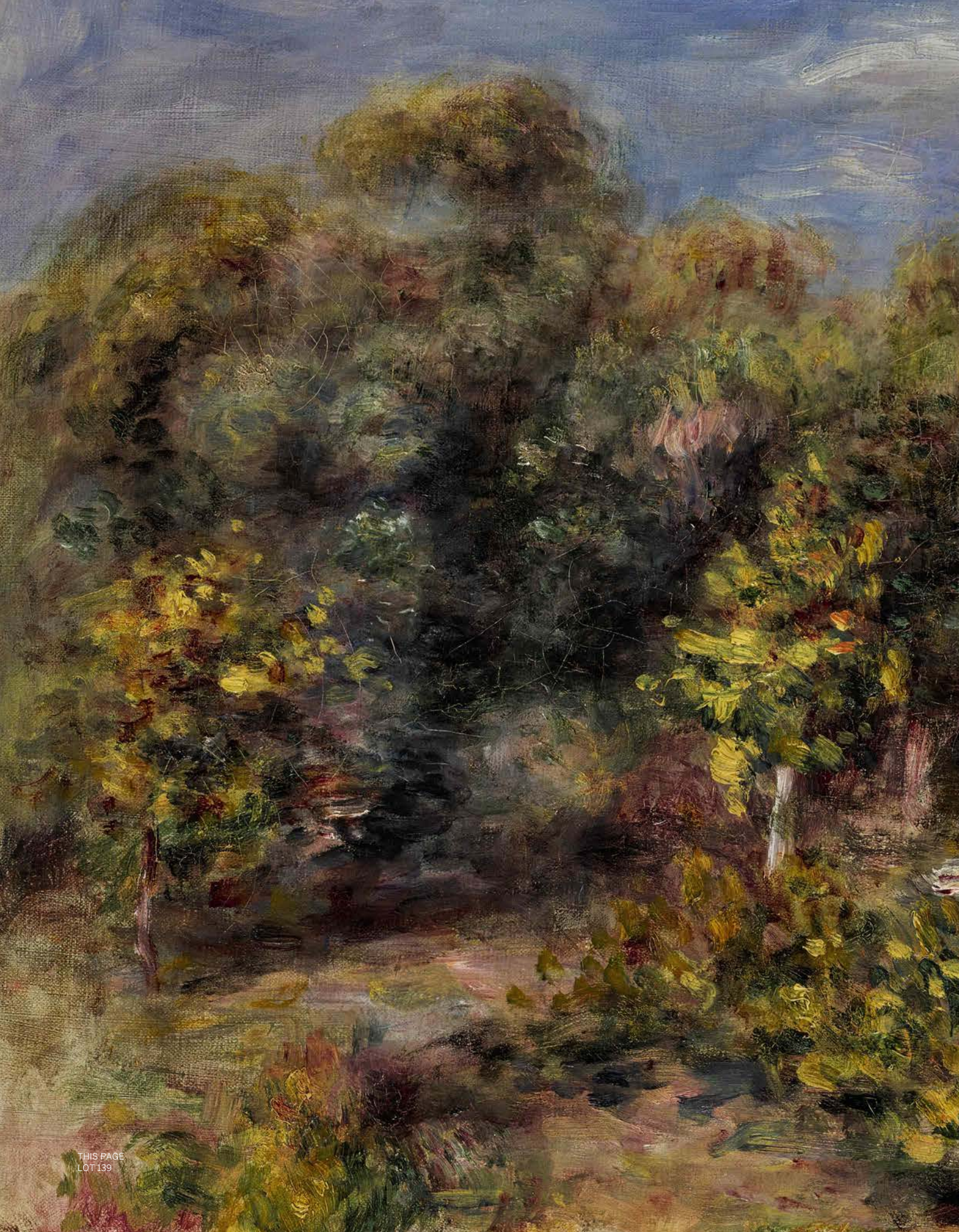






IMPRESSIONIST
& MODERN ART
DAY SALE

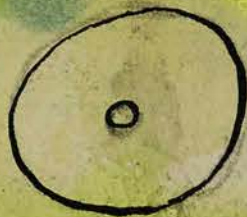




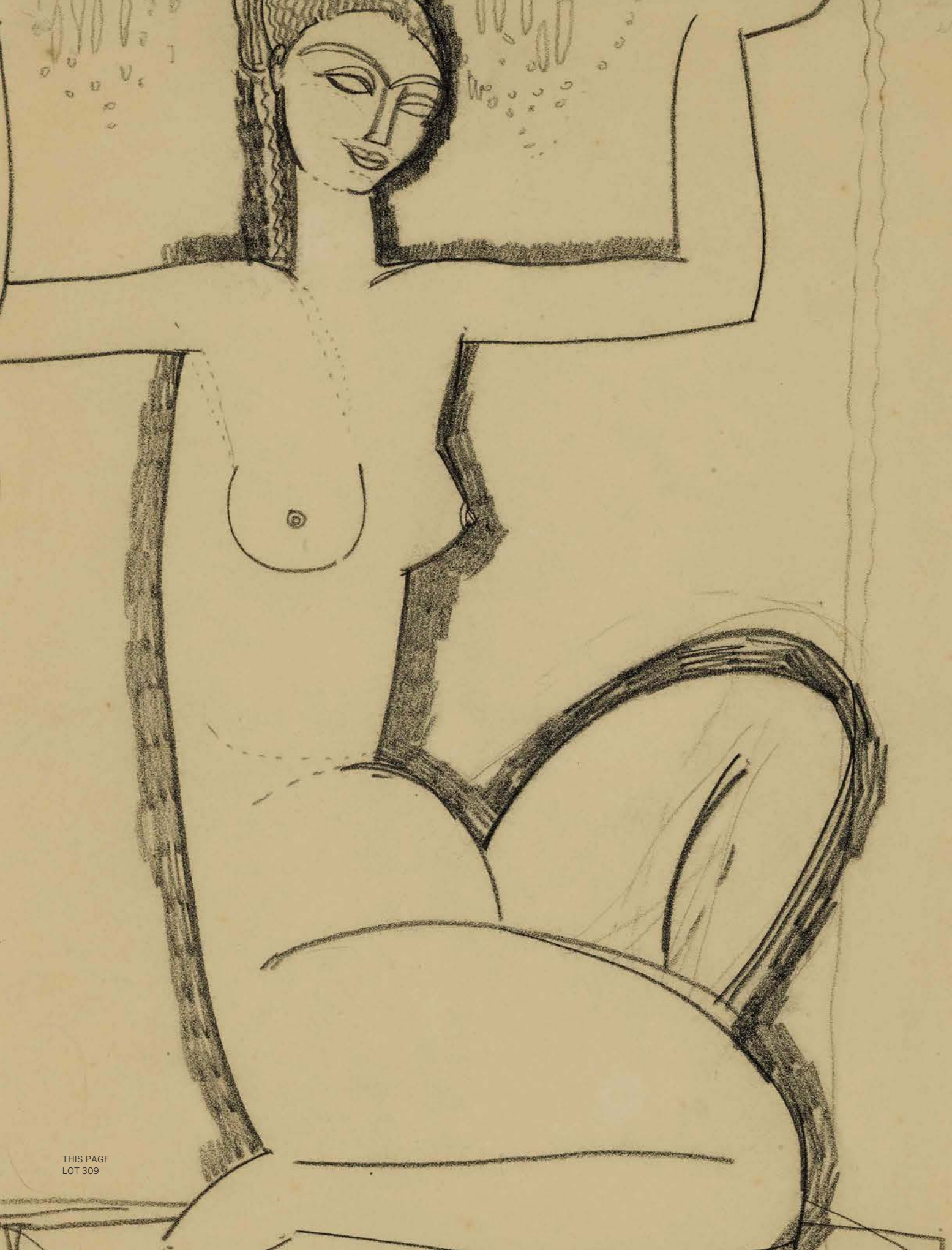




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IMPRESSIONIST & MODERN ART DAY SALE

AUCTION IN NEW YORK
15 NOVEMBER 2017
SALE N09741

SESSION ONE 10 AM
SESSION TWO 2 PM

EXHIBITION

Friday, 3 November
10am-5pm

Thursday, 9 November
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Saturday, 4 November
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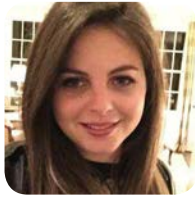
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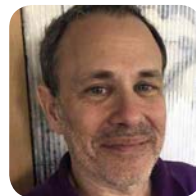
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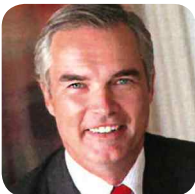
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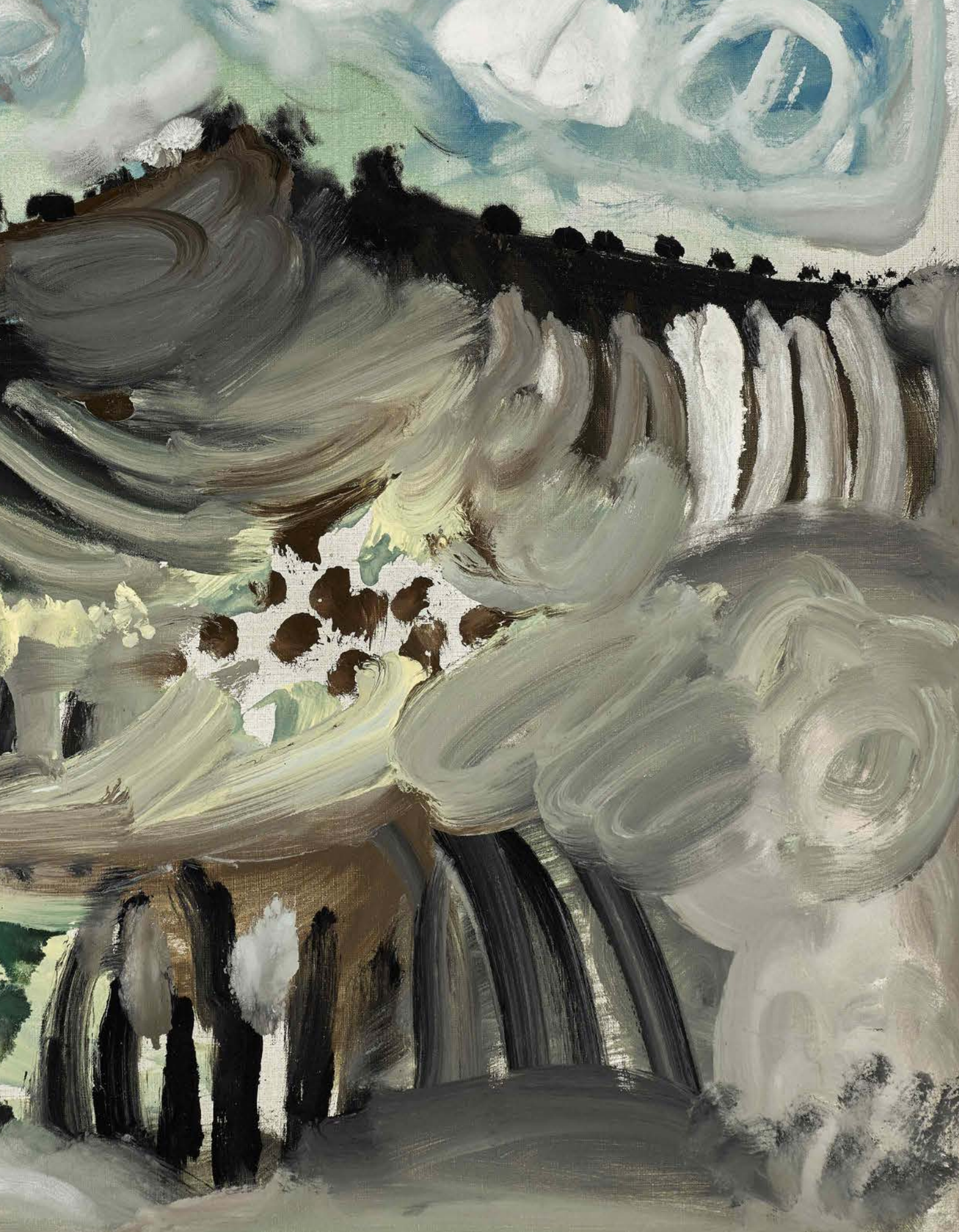






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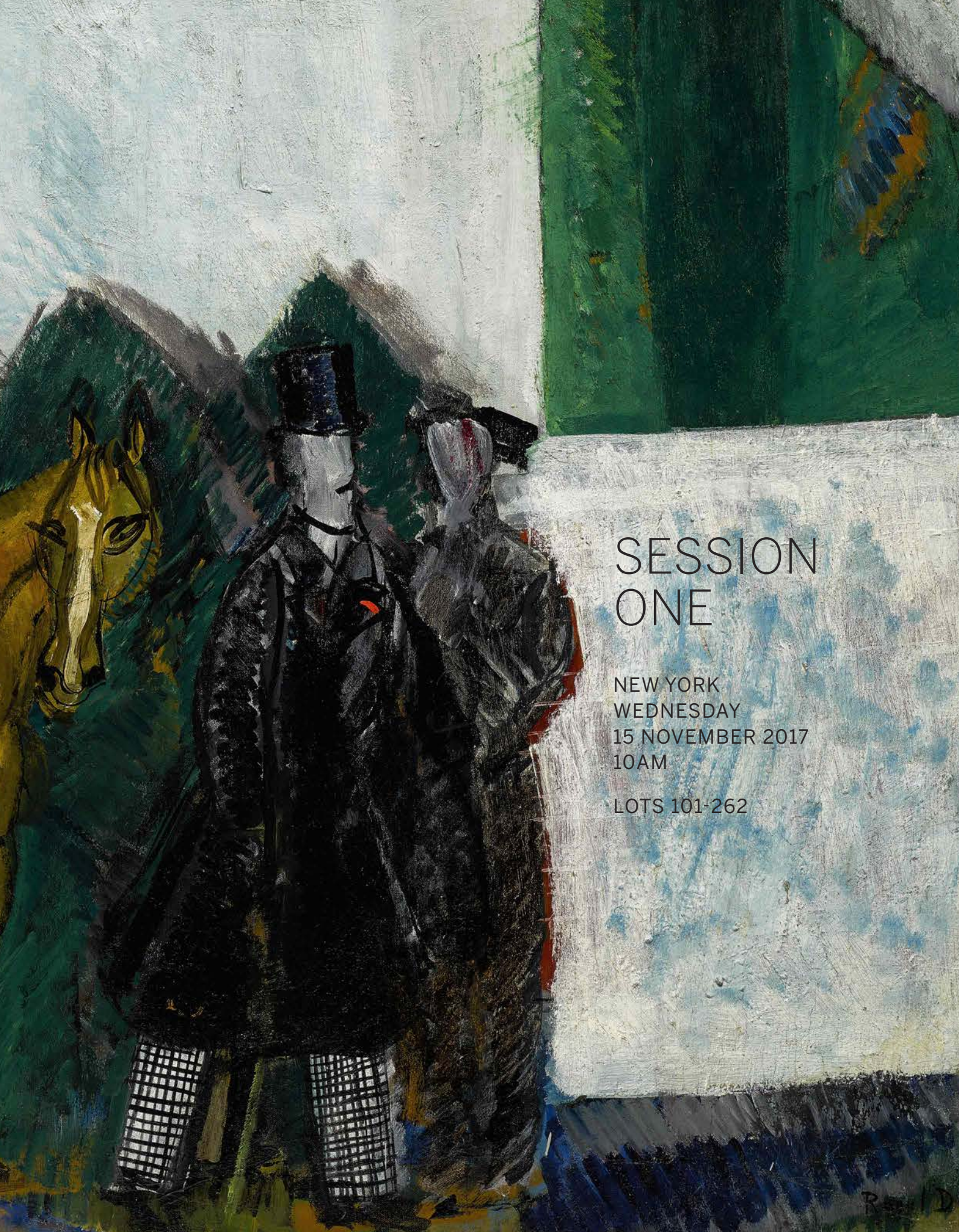












SESSION ONE

NEW YORK
WEDNESDAY
15 NOVEMBER 2017
10AM

LOTS 101-262



101

PROPERTY FROM A PRIVATE COLLECTOR

MAXIME MAUFRA

1861 - 1918

Grosse mer à Étretat

Signed *Maufra.* (lower left)

Oil on canvas

15 by 18 in.; 38.1 by 45.7 cm

Painted *circa* 1895.

This work will be included in the forthcoming catalogue raisonné being prepared by Madame Caroline Durand-Ruel Godfroy.

\$ 15,000-20,000

PROVENANCE

Durand-Ruel, Paris (acquired directly from the artist on April 5, 1895)

Durand-Ruel Galleries, New York (acquired from the above in 1895)

Marlborough Fine Arts, Ltd., London (acquired after 1949)

Dr. Renate Davis, London (acquired from the above and sold: Lyon & Turnbull, London, November 28, 2013, lot 111)

Acquired at the above sale

EXHIBITED

New York, Durand-Ruel Galleries, *Maxime Maufra*, 1896, no. 12



102

PROPERTY FROM A PRIVATE EAST COAST COLLECTION

HENRI LEBASQUE

1865 - 1937

La Cueillette des fleurs

Oil on canvas
9 $\frac{1}{8}$ by 12 $\frac{1}{2}$ in.; 23.2 by 31.9 cm

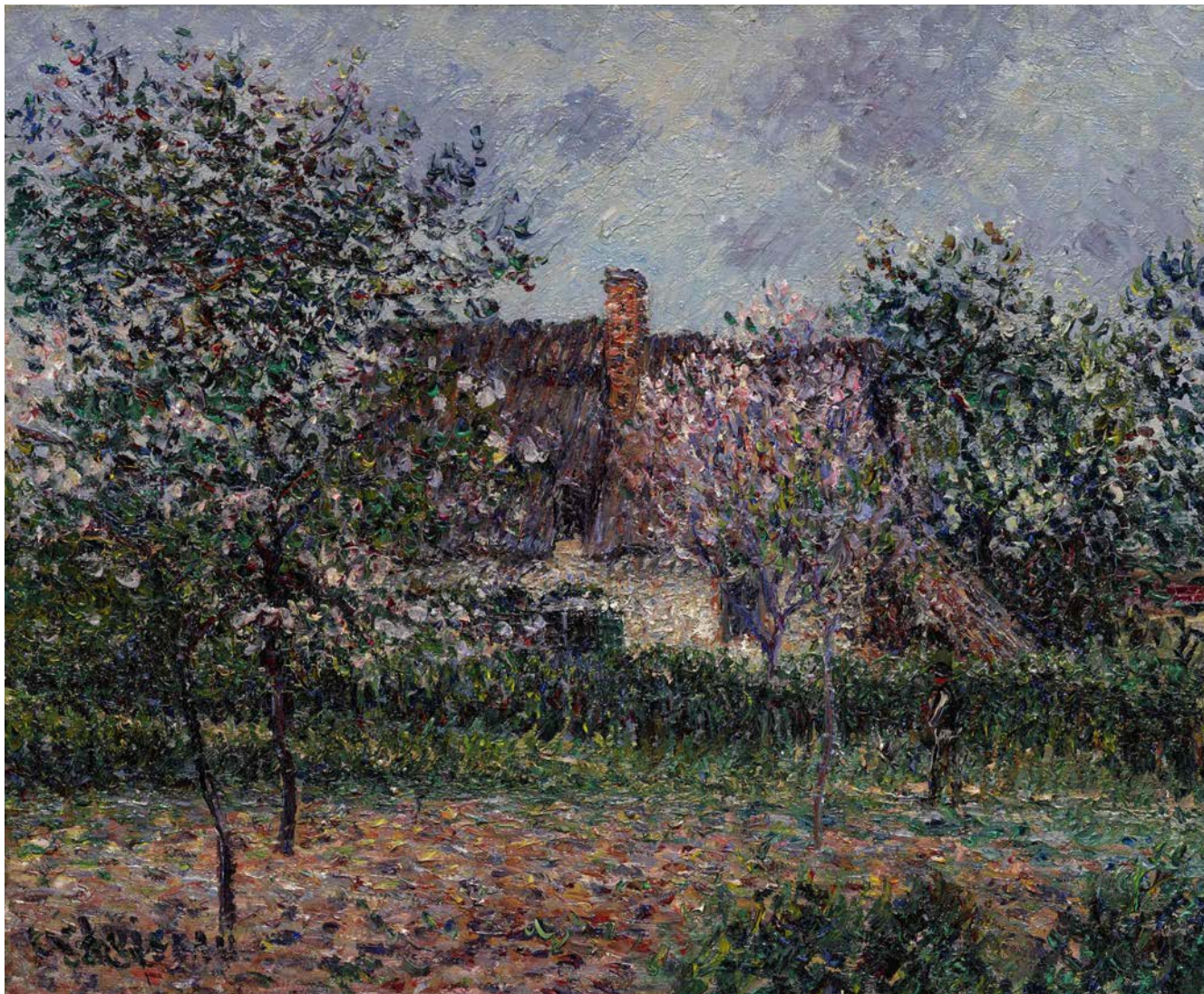
Painted *circa* 1900.

This work will be included in the forthcoming supplement to the catalogue raisonné being prepared by Denise Bazetoux.

PROVENANCE

Private Collection, France (and sold: Sotheby's, New York, May 8, 2013, lot 536)
Acquired at the above sale

\$ 50,000-70,000



103

PROPERTY FROM A PRIVATE COLLECTION

GUSTAVE LOISEAU

1865 - 1935

Le Verger au printemps

Signed *G. Loiseau* (lower left)

Oil on canvas

15 $\frac{1}{8}$ by 18 $\frac{1}{8}$ in.; 38.4 by 46 cm

Painted *circa* 1899-1900.

This work will be included in the forthcoming catalogue raisonné being prepared by Didier Imbert.

\$ 30,000-50,000

PROVENANCE

Durand-Ruel, Paris

Galerie de Rohan, Paris

Private Collection, London (and sold: Sotheby's, London, February 21, 1990, lot 22)

Private Collection, Hamburg (acquired at the above sale and sold: Sotheby's, London, June 25, 1997, lot 139)

Private Collection, New York (acquired at the above sale and sold: Sotheby's, New York, May 12, 1999, lot 276)

Acquired at the above sale



104

PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

GUSTAVE LOISEAU

1865 - 1935

Verger à Hérouville

Signed *G Loiseau* and dated 1921 (lower right)

Oil on canvas
20¼ by 24 in.; 51.4 by 60.9 cm

Painted in 1921.

This work will be included in the forthcoming catalogue raisonné being prepared by Didier Imbert.

\$ 60,000-80,000

PROVENANCE

Durand-Ruel, Paris
Findlay Galleries, Inc., Chicago
Private Collection, California (acquired from the above and sold by the estate: Christie's, New York, May 11, 1994, lot 165)
Acquired at the above sale





106

105

PROPERTY FROM A PRIVATE NEW YORK COLLECTOR

HENRI MARTIN

1860-1943

Femme au panier

Signed *Henri Martin* (lower right)

Oil on canvas
22 by 15½ in.; 55.8 by 38.4 cm

Painted circa 1918-22.

The authenticity of this work has been confirmed by Cyrille Martin.

PROVENANCE

Private Collection, New York
Leslie Rankow Fine Arts, Ltd., New York
Acquired from the above

EXHIBITED

New York, Hammer Galleries, *Post-Impressionist Masters*, 1990, illustrated in the catalogue

\$ 20,000-30,000

106

PROPERTY FROM A PRIVATE COLLECTION, TEXAS

JEAN-BAPTISTE-ARMAND GUILLAUMIN

1841-1927

Le Brusc, paysage du Midi

Signed *Guillaumin* (lower left); dated *Février 1911* and inscribed *Le Brusc mistral matin* (on the reverse)

Oil on canvas
28¾ by 36½ in.; 73 by 91.7 cm

Painted in February 1911.

This work will be included in Volume II of the *Catalogue Raisonné Guillaumin* being prepared by the Comité Guillaumin with Dominique Fabiani, Jacques de la Béraudière and Stéphanie Chardeau-Botteri.

\$ 80,000-120,000

PROVENANCE

Galerie Barbizon, Paris
Private Collection, France (and sold: Sotheby's, London, November 30, 1988, lot 160)
Private Collection, France (and sold: Christie's, London, June 28, 1994, lot 154)
Private Collection (acquired at the above sale and sold: Christie's, New York, November 8, 2012, lot 377)
Acquired at the above sale

EXHIBITED

Paris, Galerie Barbizon, *Exposition Guillaumin*, 1964, no. 2088

PROPERTY FROM A PRIVATE NEW YORK COLLECTOR

GUSTAVE LOISEAU

1865 - 1935

Les Falaises de Fécamp

Signed *G Loiseau.* and dated 1914 (lower left)

Oil on canvas

23⁵/₈ by 36¹/₄ in.; 60 by 92 cm

Painted in 1914.

This work will be included in the forthcoming catalogue raisonné being prepared by Didier Imbert.

PROVENANCE

Durand-Ruel, Paris (acquired directly from the artist in 1914)

Monsieur de Ruaz, Paris (acquired in 1942)

Sale: Ader Tajan, Paris, June 27, 1994, lot 28

Private Collection, France

Private Collection, Florida

James Francis Trezza, New York

Acquired from the above

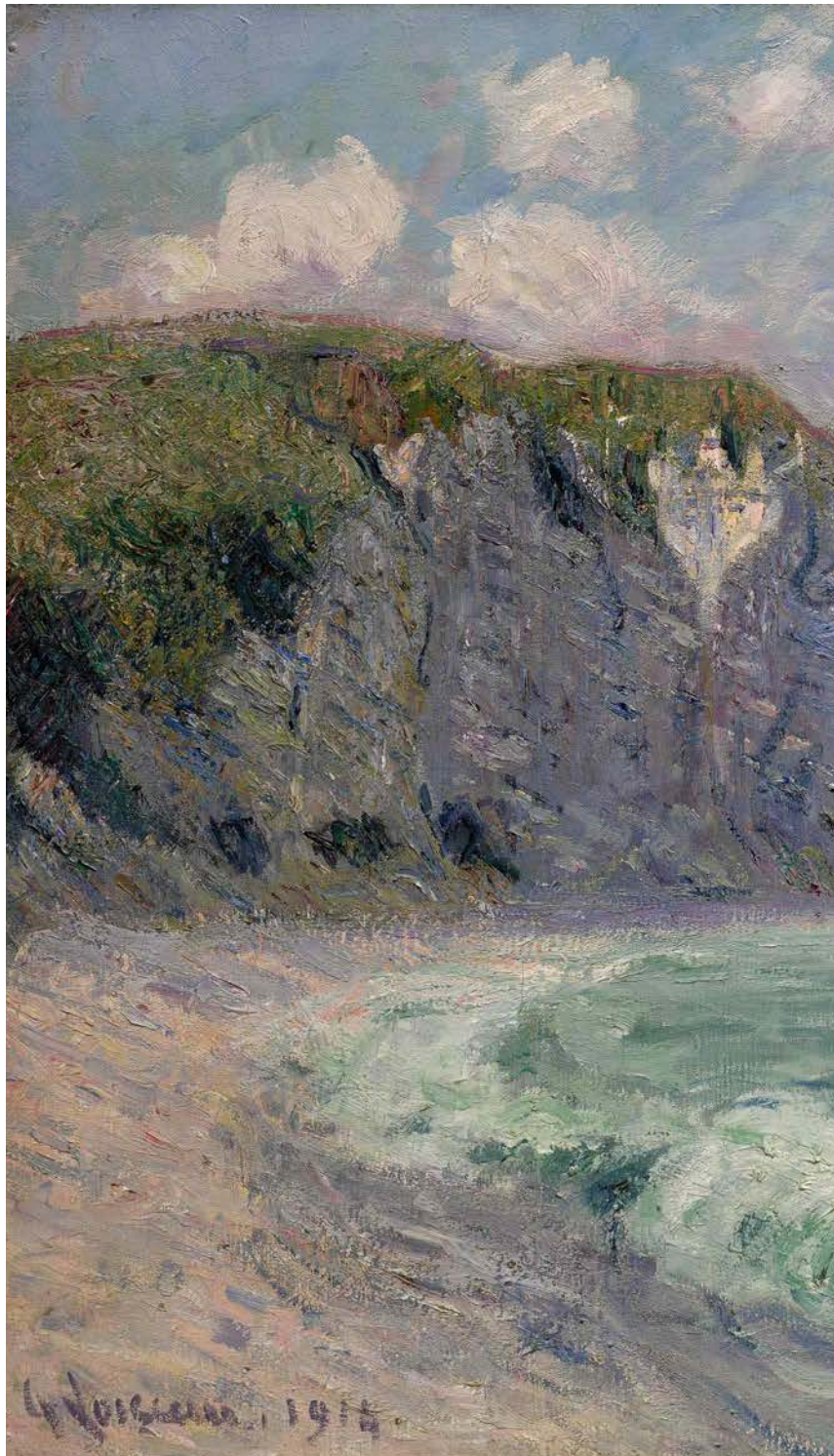
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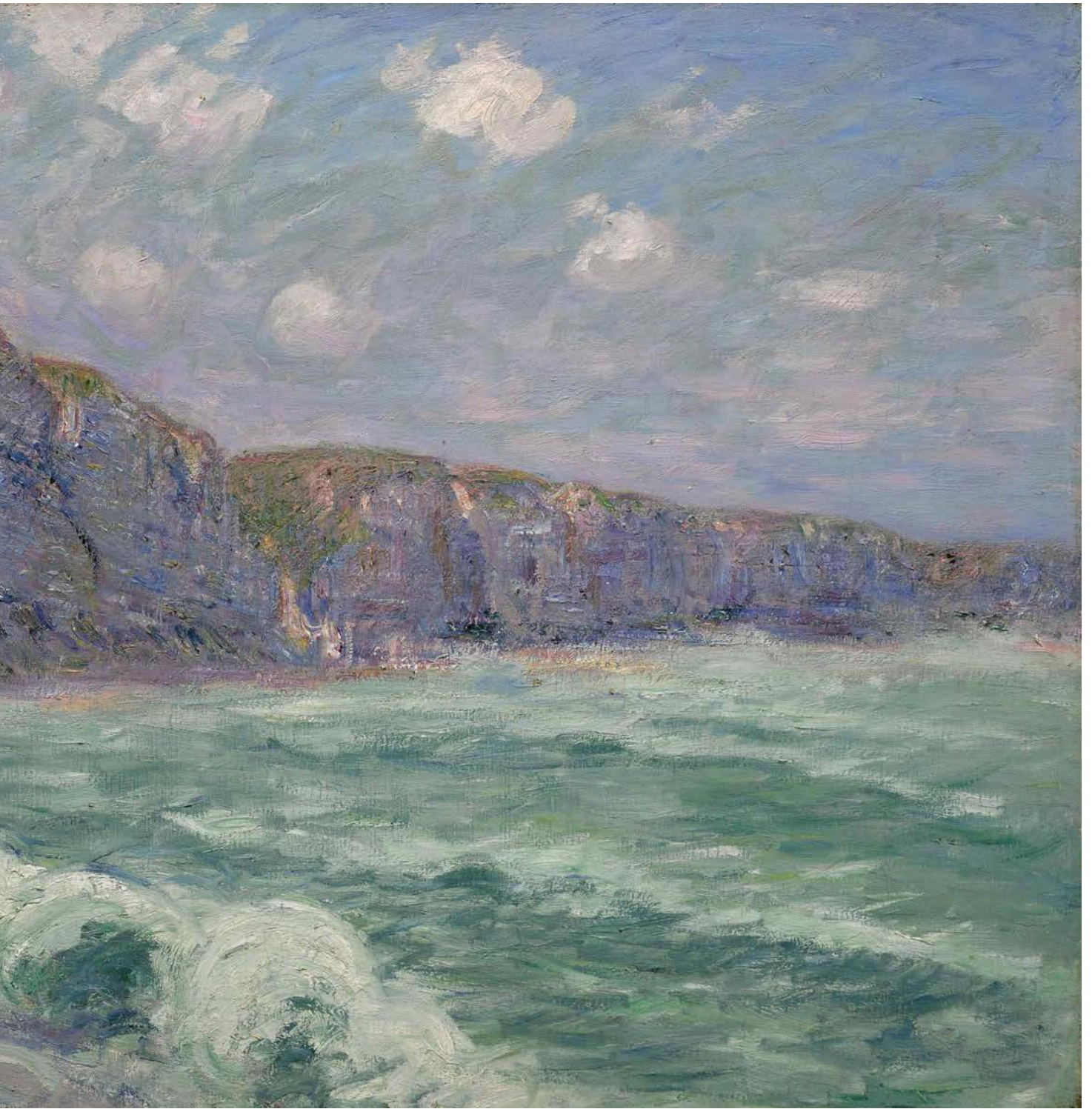
Paris, Galeries Georges Petit, *Gustave Loiseau*, 1928, no. 34

Born in Paris in 1865, Gustave Loiseau, like many of the Impressionist painters, found inspiration in the coast of Normandy. In *Les Falaises de Fécamp*, Loiseau eliminates any signs of human presence, choosing instead to focus on nature itself. The composition is anchored by the dramatic cliffs shooting into the distance at left, and framed by a wide expanse of sea and sky.

Turning to this particular landscape, Loiseau, like Monet, followed in the footsteps of Gustave Courbet, who painted some of his best works on the coast of Normandy. Heather Lemonedes writes, "Courbet first journeyed to the Normandy coast when he was twenty-one and was immediately captivated by it. He made numerous return visits in the 1860s, painting the sea and the beach and establishing a reputation as a marine painter. In 1866 the Count de Choiseul lent Courbet a house at Trouville, where the artist spent time in the company of Monet and Boudin. One critic described the sea as producing 'the same emotion as love' in Courbet" (Heather Lemonedes in *Monet in Normandy* (exhibition catalogue), Fine Arts Museums, San Francisco, 2006-07, pp. 82-83).

\$ 100,000-150,000





FRANCIS PICABIA

1879 - 1953

Effet de soleil sur les bords de la Loire à Candes

Signed *Picabia* and dated 1908 (lower right); signed *F. Picabia*, titled and dated 1908 (on the stretcher)

Oil on canvas
21¼ by 25⅝ in.; 54 by 65 cm

Painted in 1908.

PROVENANCE

Sale: Palais Galliera, Paris, March 31, 1976, lot 87
Edgardo Acosta Gallery, Beverly Hills (acquired by 1979)
Private Collection, Seattle (acquired from the above and sold by the estate: Bonham's, New York, May 9, 2011, lot 1027)
Acquired at the above sale by the present owner

LITERATURE

William A. Camfield, Beverley Calté, Candace Clements, Arnaud Pierre & Pierre Calté, *Francis Picabia, Catalogue Raisonné, 1898-1914*, vol. I, New Haven & London, 2014, no. 336, illustrated in color p. 276

\$ 150,000-250,000

During the first decade of the 1900s, Picabia painted a small number of significant canvases depicting river and port scenes. As Gordon Hughes writes of another work of this period, "Making this work all the more distinct are the saturated colors—cadmium yellows and reds, turquoise and sky blue, bright greens, and violet—that look as if they came straight out of the tube. Often used in small quantities, these sharp, almost garish hues are unlike anything one would find in a Sisley, Monet, or Pissarro" (Gordon Hugues, "Francis Picabia, Once Removed" in *Francis Picabia, Our Heads Are Round So Our Thoughts Can Change Direction* (exhibition catalogue), Museum of Modern Art, New York, 2016, p. 27).

Picabia's Impressionist period began in 1903 after he exhibited at the Salon des Indépendants, the Salon de Mai, the Salon d'Automne and the Salon Annuel du Cercle Volney, the combination of which garnered him critical acclaim and financial success. Contemporaneously, Picabia became entranced by Camille Pissarro and Alfred Sisley's paintings, leading him to experiment with a brighter palette and a freer, more expressive brushstroke, illustrated to superb effect in the present work. Here, Picabia masterfully captures the stunning glimmer of the sun on the water, using tones of purple in the clouds, banks, and trees to create a harmonious, peaceful scene.

True to the dramatic fashion in which he lived his life, and directly coinciding with his marriage to Gabrielle Buffet, Picabia abruptly ended his Impressionist period in 1909, making a complete break with the aesthetic and selling more than one hundred Impressionist paintings in a very successful auction at Hôtel Drouot in Paris.

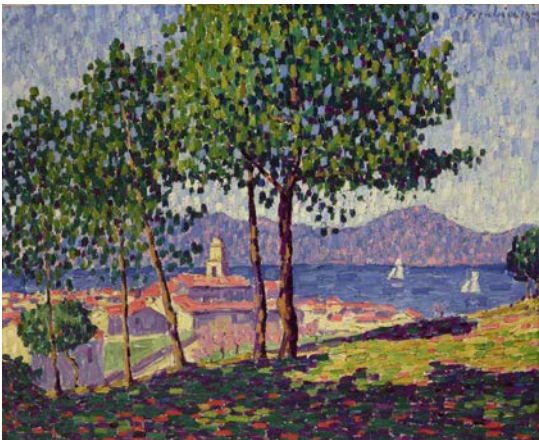


Fig. 1 Francis Picabia, *Saint-Tropez, effet de soleil*, 1909, oil on canvas, sold: Sotheby's, New York, November 14, 2016, lot 30 for \$1,632,500



PROPERTY FROM AN IMPORTANT INTERNATIONAL COLLECTOR

ALFRED SISLEY

1839 - 1899

Paysage de printemps, chemin aux environs de Moret-sur-Loing

Signed *Sisley* and dated 89 (lower left)

Oil on canvas

17¾ by 22 in.; 45 by 56 cm

Painted in 1889.

This work will be included in the new edition of the Catalogue Raisonné of Alfred Sisley by François Daulte now being prepared by Galerie Brame & Lorraine for the Comité Alfred Sisley.

PROVENANCE

Max Moos, Geneva

R. Banmeyer (and sold: Sotheby's, London, June 28, 1944, lot 110) Frost and Reed Ltd., London

Sale: Sotheby's, London, July 1, 1970, lot 6

Arthur Tooth & Sons, Ltd., London (acquired by 1974)

Seibu, Tokyo

Private Collection, Japan (and sold: Sotheby's, London, June 30, 1987, lot 24)

Acquavella Galleries, New York (acquired at the above sale)

Galerie Nichido, Tokyo (acquired in 1988)

Private Collection (acquired from the above circa 1989)

Private Collection (acquired from the above in March 2005 and sold: Christie's, London, New York, May 5, 2011, lot 318)

Acquired at the above sale

EXHIBITED

London, Arthur Tooth & Sons, Ltd., *Paris-Londres*, 1974, no. 7
Ibaraki, Musée d'Art Moderne, *Exposition Monet et ses amis*, 1988, no. 62, illustrated in the catalogue

\$ 700,000-1,000,000



Fig. 1 Alfred Sisley, *Le Loing à Moret, en été*, 1891, oil on canvas, sold: Sotheby's, London, February 5, 2007, lot 49 for \$5,746,135

Paysage de printemps, chemin aux environs de Moret-sur-Loing is wonderfully characteristic of Sisley's Impressionist approach to painting *en plein air*, in which he focused on the play of light and atmosphere. The gentle afternoon breeze rustling through the tree-dappled farm scene is beautifully rendered by the artist's staccato brushstrokes.

It was in 1880 Alfred Sisley settled with his family in the village of Moret-sur-Loing, fifty kilometers south of Paris, on the edge of the Forest of Fontainebleau. On August 31, 1881, he wrote to Monet: "Moret is two hours journey from Paris, and has plenty of places to let at six hundred to a thousand francs. There is a market once a week, a pretty church, and beautiful scenery round about. If you were thinking of moving, why not come and see?" (quoted in *Sisley* (exhibition catalogue), Wildenstein & Co., New York, 1966, n.p.).

Sisley remained in Moret until his death in 1899, and it was here that his work achieved its true maturity; incorporating both his favorite compositional motifs, such as a receding pathway surrounded by trees, and a distinctly Post-Impressionist approach to applying paint. Although it is Sisley who is most closely associated with the town, it attracted many other artists, including Pissarro who painted a number of works there in 1901 and 1902. The surrounding landscape of Moret provided limitless variation and opportunity for painting.

Gustave Geffroy wrote about Sisley's obsessive mapping of Moret's surroundings and landmarks: "And here is Moret bridge, the mill, the three poplars that Sisley so often celebrates... The atmosphere is pure and fresh; the masses of the houses and trees are clearly outlined in the pure air, with no halo of mist or of refracted sunlight. The rustic bridge arches the river to either side of the mill, behind are houses with cosy roofs, low, countrified buildings, a dense wood, three giant poplars. Reeds lean over at the water's edge. A calm sky, with milk-white nimbus clouds unmoved by any breath of air. The bank is green, the bridge and houses are in harmonies of violet, closer to pink than to blue. The Loing, clear, transparent, unwrinkled, expansive, reflects stones and greenery, clouds and reedbeds. The river is as deep as the sky; it has the same wealth of forms as the landscape that it mirrors" (quoted in *Alfred Sisley* (exhibition catalogue), Royal Academy of Arts, London, 1992, p. 234).

Richard Shone discusses the appeal of this location: "The fame of Moret rested not so much on what was found inside the town but on the view it presented from across the Loing. Old flour and tanning mills clustered along the bridge; the river, scattered with tiny islands, seemed more like a moat protecting the houses and terraced gardens that, on either side the sturdy Porte de Bourgogne, in turn defended the pinnacled tower of the church. Add to this the tree-lined walks along the river, the continuous sound of water from the weir and the great wheels of the mills, the houseboats and fishermen, and there was, as every guidebook exclaimed, 'a captivating picture,' a sight 'worthy of the brush.' These supremely picturesque aspects of Moret left Sisley unabashed. Gathered in one spot were the motifs that had mesmerized him since he began to paint. Here were water, sky, reflections, a busy riverside; the multi-arched bridge was for the artist the last in a long line of such structures going back through Sèvres and St-Cloud and Hampton Court to Argenteuil and Villeneuve-la-Garenne. Here was that conjunction of man-made and natural, the interweaving of foliage and house fronts between sky and water" (Richard Shone, *Sisley*, London, 1992, p. 159).





110

PROPERTY FROM THE ESTATE OF RACHEL GWINN

HENRI MARTIN

1860 - 1943

Dahlias

Signed *Henri Martin* (lower left)

Oil on panel

21½ by 17⅝ in.; 53.9 by 44.7 cm

The authenticity of this work has been confirmed by
Cyrille Martin.

\$ 20,000-30,000

PROVENANCE

Wally Findlay Galleries, Inc., New York

Acquired from the above on January 9, 1965



111

PROPERTY FROM A PRIVATE COLLECTION

GUSTAVE LOISEAU

1865 - 1935

Nature morte aux fleurs

Signed *G Loiseau* (lower left)

Oil on canvas

24 $\frac{1}{8}$ by 20 in.; 61.2 by 50.8 cm

This work will be included in the forthcoming catalogue raisonné being prepared by Didier Imbert.

\$ 20,000-30,000

PROVENANCE

Private Collection, France (and sold: Sotheby's, New York, May 12, 1993, lot 165)

Private Collection, New York (acquired at the above sale and sold: Sotheby's, New York, May 12, 1999, lot 495)

Acquired at the above sale

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

HENRI LE SIDANER

1862 - 1939

Le Pavillon, Gerberoy

Signed *Le Sidaner* (lower right)

Oil on canvas

31 $\frac{1}{8}$ by 39 $\frac{5}{8}$ in.; 81 by 100 cm

Painted in Gerberoy in 1911.

PROVENANCE

Galleries Georges Petit, Paris

Mr. Kranashoov

Sale: Mercier & Thuillier, Paris, February 4, 1990

Acquired at the above sale

EXHIBITED

Paris, Galleries Georges Petit, *Exposition Le Sidaner*, 1911, n.n.

Paris, *Salon de la Société Nationale des Beaux Arts*, 1912, no. 860

LITERATURE

"Artisti Contemporanei: Henri Le Sidaner" in *Emporium*, vol. XXXV, June 1912, n.p.

Fermes et châteaux, July 1912, illustrated, n.p.

Je sais tout, Paris, April 1913, illustrated, n.p.

Yann Farinaux-Le Sidaner, *Le Sidaner, L'Oeuvre peint et gravé*, Paris, 1989, no. 284, illustrated p. 129

\$ 200,000-300,000

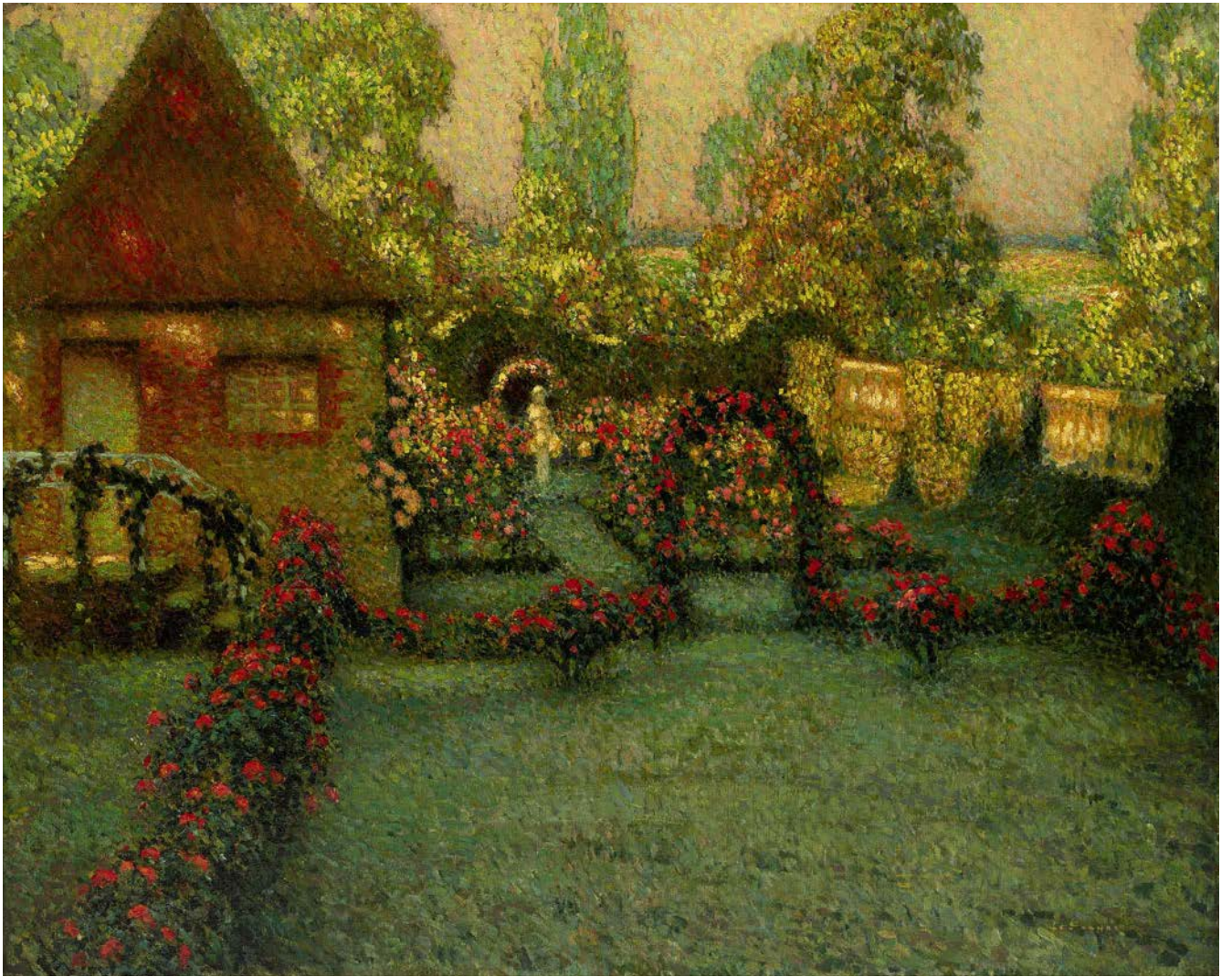
Henri Le Sidaner first visited Gerberoy in March 1901, while searching for a suitable country home which would serve as an escape from the worldly bustle of Paris. His son Rémy remembers that Le Sidaner "longed to plan a garden of his own, in which the landscape would be designed by him personally and in which he could achieve his favorite light effects. He mentioned this project to Auguste Rodin, who directed him to the Beauvais area. A potter living in Beauvais, answering to the name of Delaherche, recommended the village of Gerberoy" (Rémy Le Sidaner, quoted in Yann Farinaux-Le Sidaner, *op. cit.*, p. 14).

Le Sidaner rented a small cottage in the picturesque fortress town, eventually purchasing it in 1904. Situated sixty-five miles northwest of Paris on the border between Picardy and Normandy, Gerberoy is notable for its quaint blend of brick frame and timber homes and its cobblestone streets. The property he acquired was ideal for the ambitious plans he had for remodeling the space and extending it, which he did in 1910. These included an extension of the main house, a pavilion, studio barn, tower and extensive gardens. Like Monet's home and garden in Giverny, Le Sidaner's home in Gerberoy was carefully constructed and arranged to provide endless inspiration and stimulating new subject matter. He paid particular attention to the flower garden in the courtyard, aiming to create harmony between the house and gardens, the outdoor space flowing indoors and vice-versa.

The present work was painted at the height of his artistic prowess and sets a tender and atmospheric tone. A characteristic sense of understated mystery pervades, a result of his Symbolist roots. The artist meditates on the subject of light and color, the dappled sunlight creating a magical atmosphere. The garden scene is typical of Le Sidaner's oeuvre of this time, as is the complete lack of figures: "he considered that the silent harmony of things is enough to evoke the presence of those who live among them. Indeed, such presences are felt throughout his works. Deserted they may be but never empty" (Camille Mauclair, *Henri Le Sidaner*, Paris, 1928, p. 12).



Fig. 1 Henri Le Sidaner at his house in Gerberoy.
Photograph: Archive Le Sidaner, Paris



PROPERTY FROM A PRIVATE COLLECTION

HENRI LE SIDANER

1862 - 1939

La Tonnelle

Signed *Le Sidaner* (lower left)

Oil on canvas

21½ by 29 in.; 54.6 by 73.6 cm

Painted in Gerberoy in 1902.

PROVENANCE

Goupil Gallery, London (acquired by 1904)

Private Collection, Scotland (and sold: Christie's, Glasgow, May 23, 1996, lot 701)

Private Collection, London (and sold: Sotheby's, New York, November 13, 1997, lot 269)

Acquired at the above sale

EXHIBITED

London, Goupil Gallery, *Le Sidaner*, 1905, no. 5

LITERATURE

Yann Farinaux-Le Sidaner, *Le Sidaner, L'Oeuvre peint et gravé*, Paris, 1989, no. 136, illustrated p. 85

Yann Farinaux-Le Sidaner, *Henri Le Sidaner, Paysages intimes*, Saint-Rémy-en-l'Éau, 2013, n.n., illustrated p. 204

\$ 125,000-175,000

Epitomizing Le Sidaner's skillful play with light and color, *La Tonnelle* creates an atmosphere of meditative contemplation. The viewer's gaze lingers on the scene of thoughtfully placed objects, absorbing the color and the mood. The absence of figures allows one's imagination to awaken and to be fully present in the fleeting dusk. There is no need for human presence as the orange, purple and green hues cast by the oriental lanterns invite the viewer into the moment and allow one to contemplate both the transitory and the eternal. Le Sidaner was fully aware that he wouldn't have time to depict the plays of light and their changing reflections as they materialized, so he instead focused on fully experiencing the moment in order to recreate it more perfectly once it had passed. He would memorize a scene and later reproduce it in the studio. As the artist's son, Rémy Le Sidaner, recalls, "When my father caught one of these 'special effects,' he nodded in my direction and stood there, gazing out towards the horizon, impressing on his mind the scene he had just witnessed" (quoted in Yann Farinaux-Le Sidaner, *op. cit.*, 1989, p. 10).



Fig. 1 Henri Le Sidaner, *La Table aux lanternes*, Gerberoy, 1924, oil on canvas, sold: Sotheby's, New York, November 8, 2006, lot 203 for \$1,360,000



Fig. 2 John Singer Sargent, *Carnation, Lily, Lily, Rose*, 1865, oil on canvas, Tate Britain, London



THE ELIZABETH A. KECK COLLECTION

A CONNOISSEUR'S EYE

LOTS 114–120

With a collection spanning the best of the Ancien Régime featuring eighteenth-century French furniture and objets d'art, many with outstanding provenance, to Chinese Export porcelain and a Gobelins tapestry, delving into Impressionist and Modern Art, embracing American Art and celebrating Contemporary Art, Elizabeth Avery Keck's passion for the best has been a leitmotif of her connoisseurship over the decades, as evident in her Bel Air residence *La Lanterne* and Holmby Hills *Villa Cornelia*. "Libby"—as she was known—studied at the Julliard School, which charged her initial pursuit of arts and music, as did extensive international travel, fueling an appreciation for classical architecture and interiors from an early age on. Her tireless dedication to the study of French furniture and decorative arts led her to become a highly regarded connoisseur, widely respected amongst renowned scholars of eighteenth-century French decorative arts, including Theodore Dell, who consulted for experts in the field including former Getty Museum curator of decorative arts, Gillian Wilson.

Libby relentlessly honed her eye, mastering a vibrant vision for her California residences while working closely with tastemakers and interior decorators such as Jacques Grange. Her resolute commitment to detail was apparent in every aspect of her home—whether consciously choosing to brighten the classical color palettes of formal *maison particulières* with explosive colors in bold works by Helen Frankenthaler and Serge Poliakoff—or deliberately deploying the California sunlight into her homes, beautifully dappled light as captured in the *Mary Cassatt* featured above the fireplace. Beyond a discerning vision and verve for her chosen interiors, Libby's creative reach also included exquisite landscape designs, partnering with noted Los Angeles landscape architect Joseph Copp. And, perhaps the ultimate tribute to her passion for bursts of color is exemplified in Libby's collection of superb jewels. Rubies, sapphires, emeralds and diamonds, she presented a testimony to her love of color by simply wearing it.

"It seems to me that love and the passion of genius never die, they remain forever in an object"; Libby once commented. It is this throbbing pulse and strength that persistently attracted Libby to each work of art she acquired and formed a lifestyle collection in which so many collecting categories created a warm splendor, filling rooms not only visually, but also with original musical compositions she wrote for voice and played on her grand piano—and, as Libby so aptly once noted about her passionate pursuit of beauty: "My eye, my heart, my love told me I must have it!"



Fig. 1 Aristide Maillol, *Les Trois nymphes*, 1930, bronze, Jardin des Tuileries, Paris



Portrait of Elizabeth A. Keck

114

ARISTIDE MAILLOL

1861 - 1944

Torse de Marie

Inscribed with the artist's monogram and with the foundry mark *Alexis Rudier. Fondeur Paris.* and numbered 3/6

Bronze

Height: 37¼ in.; 94.6 cm

Conceived in 1930.

This work will be included in the forthcoming *Catalogue raisonné de l'oeuvre d'Aristide Maillol* currently being prepared under the supervision of Olivier Lorquin.

LITERATURE

Waldemar George, *Aristide Maillol et l'âme de la sculpture*, Neuchâtel, 1977, no. 190, illustration in color of another cast p. 90

The figure of Marie appears repeatedly throughout Maillol's oeuvre and as a central figure in some of his most renowned works.

For Maillol's celebrated sculpture *Les Trois nymphes* the artist began by casting the central standing nymph and then used his maid Marie as the model for the two flanking figures. As was his general practice, Maillol would begin by modelling the torsos and would later add the head and limbs. Waldemar George notes that Maillol's torsos "are organisms and are perhaps more complete than anatomies which imitate nature with its flaws, failings and imperfections" (quoted in Bertrand Lorquin, *Aristide Maillol*, Geneva, 1995, p. 107).

While visiting the Louvre with his patron Count Kessler, Maillol stopped in front of a statue of Venus that had lain in the sea off the coast of Africa for so long that its details had been rounded and smoothed by the force of the waves upon the sculpture's surface. Turning to Count Kessler, Maillol explained, "This figure shows me what is the essential plastic quality of a work of art. A sculpture must be beautiful even after the original surface has been lost and it has been worn down like a sea shell. This means that the essence of beauty endures all the same when one is in the presence of a true sculpture which possess this miracle of harmony between the masses" (quoted in *ibid.*, p. 11).

\$ 500,000-700,000



ÉMILE BERNARD

1868 - 1941

Nature morte aux pommes et aux pots bretons

Oil on canvas
17⁵/₈ by 24³/₄ in.; 44.8 by 62.8 cm

Painted in Pont-Aven *circa* 1887.

Béatrice Recchi Altabarra has kindly confirmed the authenticity of this work.

PROVENANCE

Jacques Normand, Paris
Mme Delanoue-Baril, Paris
Ansley Graham, Los Angeles
Sale: Christie's, New York, May 17, 1984, lot 319
Acquired at the above sale

LITERATURE

Jean-Jacques Luthi, *Émile Bernard, Catalogue raisonné de l'oeuvre peint*, Paris, 1982, no. 87, illustrated p. 19

Painted *circa* 1887, *Nature morte aux pommes et aux pots bretons* is a striking composition from the artist's early oeuvre. Bernard's most notable compositions date from this early period in his career, when he worked alongside other leading members of the late nineteenth-century art world including Vincent van Gogh, Paul Gauguin and Eugène Boch. The present work was painted when he was living in the Pont-Aven, just a year after he first met Gauguin, and is typical of the early Nabis aesthetic, with traditional hand-painted Breton pottery incorporated into a still-life composition rendered in a luminous palette blues, yellows and reds.

\$ 80,000-120,000



Fig. 1 Paul Cézanne, *Les Pommès*, 1889-90, oil on canvas, sold: Sotheby's, New York, May 7, 2013, lot 7 for \$41,605,000





THE
ELIZABETH A. KECK
COLLECTION

116

HENRI LEBASQUE

1865-1937

Pichet d'anémones

Signed *Lebasque* (lower left)

Oil on canvas

23 $\frac{7}{8}$ by 29 in.; 58.4 by 72.3 cm

\$ 40,000-60,000

PROVENANCE

A. Bellier, Paris (and sold: Paris, October 21, 1954, lot 116)

Sale: Renaud, Paris, June 5, 1964, lot 126

Wally Findlay Galleries, New York

Acquired from the above

LITERATURE

Denise Bazetoux, *Henri Lebasque, Catalogue raisonné*, vol. I,
Neuilly-sur-Marne, 2008, no. 862, illustrated p. 230



THE
ELIZABETH A. KECK
COLLECTION

117

LOUIS VALTAT

1869 - 1952

Les Trois vases de fleurs et la jardinière fleurie

Stamped with the initials L.V (lower right)

Oil on canvas
28 $\frac{7}{8}$ by 36 in.; 73.3 by 94.1 cm

Painted circa 1899-1903.

\$ 70,000-90,000

PROVENANCE

Ambroise Vollard, Paris

LITERATURE

Jean Valtat, *Louis Valtat, Catalogue de l'oeuvre peint 1869-1952*, vol. I, Paris, 1977, nos. 230 & 432, illustrated pp. 26 & 49



118

THE
ELIZABETH A. KECK
COLLECTION

118

PIERRE-EUGÈNE MONTÉZIN

1874 - 1946

Bouquet de fleurs

Stamped *Montézin* (lower left)

Oil on board
29¾ by 20½ in.; 75.5 by 52 cm

This work will be included in the forthcoming catalogue raisonné being prepared by Monsieur Cyril Klein Montézin.

\$ 20,000-30,000

THE
ELIZABETH A. KECK
COLLECTION

119

JEAN-PIERRE CASSIGNEUL

b.1935

Les Coquelicots

Signed *Cassigneul* (lower left); titled (on the reverse)

Oil on canvas
51¼ by 35 in.; 130 by 88.6 cm

Jean-Pierre Cassigneul has kindly confirmed the authenticity of this work.

PROVENANCE

Wally Findlay Galleries, New York
Acquired from the above in 1973

\$ 70,000-90,000





THE
ELIZABETH A. KECK
COLLECTION

120

**JEAN-BAPTISTE-ARMAND
GUILLAUMIN**

1841-1927

Le Val André, la maison du douanier

Signed *Guillaumin* (lower right); inscribed *Le Val André* and dated *7bre 1907* (on the reverse)

Oil on canvas
21 $\frac{1}{8}$ by 28 $\frac{1}{2}$ in.; 53.6 by 72.3 cm

Painted in September 1907.

\$ 50,000-70,000

PROVENANCE

Galerie Druet, Paris
Sale: Palais Galliera, Paris, November 30, 1967
Private Collection, France (and sold: Sotheby's,
London, December 2, 1970, lot 23)
Private Collection (acquired at the above sale)
Acquired in the 1970s

LITERATURE

Georges Serret & Dominique Fabiani, *Armand Guillaumin, Catalogue raisonné de l'oeuvre peint*, Paris, 1971, no. 576, illustrated n.p.



121

HENRI MARTIN

1860 - 1943

Barques à Collioure

Signed *Henri Martin* (lower left)

Oil on panel

15 $\frac{3}{8}$ by 18 $\frac{5}{8}$ in.; 39.2 by 47.5 cm

Painted in the 1920s.

The authenticity of this work has been confirmed by Cyrille Martin.

PROVENANCE

Angelo Sommaruga, Paris

Private Collection, France (by descent from the above)

Acquired from the above from the present owner

\$ 60,000-80,000

Imbued with a luminous and delicate light, *Barques à Collioure* reveals Henri Martin's remarkable ability to distill the vibrations of sunlight and other similar atmospheric effects through a highly assured painterly technique. Within the present work, flecks of sunshine seem to dance across the waves of the port, conveying a sense of movement and dynamism. Martin bought a house in Collioure in 1923, and returned there frequently to paint over the next decades, finding the vibrant Mediterranean light a powerful source of inspiration for his work. The artist rented a studio alongside the harbor, and *Barques à Collioure* would have been executed within these surroundings, arguably introducing an almost *plein-air* quality to the scene with its immediacy and freshness.

Martin's canvases are characteristically joyous expressions of light, color and texture. His depictions of landscapes and architecture open a window to turn-of-the-century France animated by vivid palettes. Jacques Martin-Ferrières, the artist's son, notes that: "Henri Martin was without contest an Impressionist and one who had the deepest sensitiveness, certainly equal to that of Monet, whom he most admired. Their interpretation of nature is certainly, owing to their utmost sensitiveness and not through research of a technical process, a poetical evocation hued by a thousand colors which can undoubtedly be called a work of art" (Jacques Martin-Ferrières, *Henri Martin*, Paris, 1967, p. 35).

The present work was in the collection of the celebrated Italian writer, editor and art dealer Angelo Sommaruga.



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PROPERTY FROM A PRIVATE NEW ORLEANS
COLLECTION

AUGUSTE RODIN

1840 - 1917

Étude pour "Le Secret"

Inscribed A. Rodin and with the foundry mark A
Rudier. Fondeur Paris

Bronze

Height: 4¾ in.; 12 cm

Conceived in 1910; this example cast between
1931-45.

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 2017-5604B.

\$ 40,000-60,000

PROVENANCE

Musée Rodin, Paris
Private Collection, California
Fine Art Gallery, New Orleans
Acquired from the above in 1989

LITERATURE

Rodin, The B. Gerald Cantor Collection (exhibition
catalogue), The Metropolitan Museum of Art,
New York, 1986, no. 68, illustration of another
cast p. 150

Auguste Rodin, Camille Claudel (exhibition
catalogue), Fondation Basil & Elise Goulandris,
Musée d'art contemporain, Andros, 1997, no. 57,
illustration of another cast n.p.

John L. Tancock, *Rodin in Mexico, Collection
of European Sculpture from the XIX and XX
Centuries* (exhibition catalogue), Museo
Soumaya, Mexico City, 1997, no. 86, illustration of
another cast n.p.

Antoinette Le Normand-Romain, *The Bronzes of
Rodin, Catalogue of Works in the Musée Rodin*, vol. I,
Paris, 2007, illustration of another cast p. 252

To depict the darker side of human expression,
Rodin studied cadavers and patients in
psychiatric wards, and to depict creativity he
modeled the hands of musicians and fellow
artists. His ability to convey the explosive emotion
of the human form is seen in small scale in the
graceful, delicate touch of these hands.

PROPERTY FROM A PRIVATE NEW ORLEANS
COLLECTION

AUGUSTE RODIN

1840 - 1917

Grande main gauche

Inscribed A. Rodin and with the foundry mark
Georges Rudier. Fondateur. Paris., numbered No 10
and dated © By Musée Rodin 1972

Bronze

Height (not including base): 13½ in.; 34.5 cm

Conceived before 1903 and cast in an edition of
12 by the Georges Rudier foundry between 1966-
73; this example cast in April 1972.

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 2017-5603B.

PROVENANCE

Musée Rodin, Paris

Dominion Gallery, Montreal (acquired from the
above in July 1972)

Michel Maurice-Bokanowski, Paris

Samuel Josefowitz, Lausanne (acquired from
the above in May 1983 and sold: Sotheby's, New
York, November 17, 1983, lot 122)

Delbanco Fine Arts, New York (acquired at
the above sale and sold: Sotheby's, New York,
October 18, 1985, lot 13)

Acquired at the above sale

LITERATURE

Rodin: Sculpture & Drawings (exhibition
catalogue), Hayward Gallery, London, 1970,
no. 63, illustration of another cast p. 70

\$ 60,000-80,000



AUGUSTE RODIN

1840 - 1917

Éternel printemps, second état, 3ème réduction

Inscribed *Rodin* and with the foundry mark *F.Barbedienne*.
Fondeur.France; numbered 29 and stamped three times with the letter *I* (on the interior)

Bronze

Height: 15½ in.; 39.3 cm

Conceived in 1884; this reduced size conceived in 1898; this example cast between 1910-15.

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 2017-5612B.

PROVENANCE

Private Collection, United States (acquired by 1930)

Acquired from the above by the present owner

\$ 250,000-350,000



Fig. 1 Auguste Rodin, *Éternel printemps*, conceived in 1884 and carved in 1901-03, marble, sold: Sotheby's, New York, May 9, 2016, lot 17 for \$20,410,000

LITERATURE

Léon Maillard, *Auguste Rodin, Statuaire*, Paris, 1899,

illustration of another cast pp. 121-22

Georges Grappe, *Catalogue du Musée Rodin*, Paris, 1927,

nos. 69-70, illustration of another cast p. 42

Judith Cladel, *Rodin*, London, 1936, illustration of the marble version p. 97

Georges Grappe, *Le Musée Rodin*, Paris, 1944, no. 87,

illustration of another cast pl. 56.

Robert Descharnes & Jean-François Chabrun, *Auguste Rodin*,

London & Melbourne, 1967, illustration of another cast p. 134

Ionel Jianou & Cécile Goldscheider, *Rodin*, Paris, 1967,

illustration of another cast pls. 56-57

John L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia,

1976, no. 32b, illustration of another cast p. 246

Rodin (exhibition catalogue), Fondation Pierre Gianadda,

Martigny, 1984, no. 63, illustration of another cast p. 111

Antoinette Le Normand-Romain, *The Bronzes of Rodin*,

Catalogue of Works in the Musée Rodin, vol. I, Paris, 2007,

no. S.777, illustration of another cast p. 334

An image of passion and raw physicality, *Éternel printemps* is among Auguste Rodin's most celebrated sculptures. Also known as *Zéphyr et la terre* and *Cupidon et Psyché*, the model was exhibited at the Salon of 1897. It was conceived during an intense period of creative activity for Rodin's monumental *La Porte de l'enfer*. In the end, the euphoric feelings expressed made it inappropriate to include amongst the tragedy played out in *La Porte*, and Rodin decided only to include the bust of the male figure. The female figure is based on the highly sensual *Torse d'Adèle*, which is also included in *La Porte*.

The theme of embracing lovers was of primary concern for the artist throughout his creative life. A variant of *Le Baiser*, the work recalls the story of Paolo and Francesca, Dante's mythical paramours who were condemned to spend eternity locked in a maelstrom of passion. With graceful fluidity, the young man lifts the woman from her knees into a passionate kiss. Her arched body is enveloped into the vigorous twist of his, in a pose that not only celebrates the union of man and woman, but also of stasis and movement, surrender and passion. The couple is animated by the dazzling play of light over the undulations of the bronze and its rich brown patina, and the dynamic upward movement of the man.

Éternel printemps' carnality marks a shift in Rodin's oeuvre from classical, allegorical depictions of love, to more sensual, human representations. As evident in the present work, there is a marked increase in the eroticism of his art and a corresponding growth in the daring movement of the poses, possibly a reflection of the artist's studio practice which allowed models to move freely and independently. In the 1880s, Rodin stated that "there is nothing in Nature that has more character than the human body," here felt in the earthly spontaneity of the figures. Indeed, it is this potent combination of physical lyricism and romanticism that defines the work, and which has made it particularly attractive to collectors ever since.



AUGUSTE RODIN

1840 - 1917

Le Baiser, 3ème réduction

Inscribed *Rodin* and with the foundry mark *F.Barbedienne*.
Fondeur; stamped with the letter *B* (on the interior)

Bronze

Height: 15½ in.; 39.3 cm

Conceived in 1886; this reduced size conceived in 1901; this example cast between 1901-18.

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 2017-5610B.

PROVENANCE

Private Collection, United States (acquired by 1930)

Acquired from the above by the present owner

LITERATURE

Georges Grappe, *Catalogue du Musée Rodin*, Paris, 1927, illustration of the marble version p. 47

Georges Grappe, *Le Musée Rodin*, Paris, 1947, illustration of the marble version pl. 71

Cécile Goldscheider, *Rodin, sa vie, son oeuvre, son héritage*, Paris, 1962, illustration of the marble version

Albert E. Elsen, *Rodin*, London, 1963, illustration of another cast p. 63

Bernard Champigneulle, *Rodin*, London, 1967, illustration of the marble version pp. 162-63

Robert Descharnes & Jean François Chabrun, *Auguste Rodin*, Lausanne, 1967, illustration of the marble version pls. 54-55

Ionel Jianou & Cécile Goldscheider, *Rodin*, Paris, 1967, illustration of the marble version pls. 54-55

Ludwig Goldscheider, *Rodin Sculptures*, London, 1970, illustration of the marble version p. 121

John L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, illustration of the marble version p. 77

Jacques de Caso & Patricia Sanders, *Rodin's Sculpture, A Critical Study of the Spreckels Collection*, California Palace of the Legion of Honor, San Francisco, 1977, illustration of another cast p. 150

Nicole Barbier, *Marbres de Rodin, collection du musée*, Paris, 1987, illustrations of the marble version pp. 185 & 187

Antoinette Le Normand-Romain, *Le Baiser de Rodin/The Kiss by Rodin*, Paris, 1995, illustration of another cast fig. 3

Antoinette Le Normand-Romain, *Rodin*, Paris, 1997, illustration of the terracotta version p. 48

Albert E. Elsen, *Rodin's Art, The Rodin Collection of the Iris & B. Gerald Cantor Center for the Visual Arts at Stanford University*, New York, 2003, illustration of another cast pp. 214-15

Antoinette Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, vol. I, Paris, 2007, no. S. 2393, illustrations of other casts pp. 158-63

\$ 250,000-350,000

Le Baiser is one of Rodin's best-known and most highly regarded sculptures. Originally intended for the left side of *La Porte de l'Enfer*, the present work portrays another scene from Dante's *Inferno*. These are the ill-fated lovers, Paolo and Francesca, who were murdered by Francesca's husband and Paolo's brother, Vanni Malatesta. Banished for their adulterous passion, the two lovers were doomed to spend eternity in an embrace.

Among all the love stories in Dante's *La Commedia*, this forbidden liaison, so reminiscent of courtly love, had the greatest resonance for a late nineteenth-century audience and appeared in seminal works by artists such as Gustave Doré. Unlike more austere, contemporaneous variations of this subject, Rodin's composition depicts the lovers in the throes of a passionate kiss. The sensuality of this work, enhanced by the tenderness of the figures' kiss, has made it one of the most celebrated images in Western art. Albert E. Elsen describes the novel gesture of Rodin's masterwork, "In *The Kiss*, which could have been made by 1881, Rodin was still trying to show the official art world that he could compose with the best of the *Prix de Rome* winners. In fact, he not only outdid them in the sincerity of the lovers' expressions of mutual awareness and love, he even revived an old gesture of sexual appropriation by having the more assertive Francesca sling her leg over that of the hesitant Paolo" (Albert E. Elsen, *The Gates of Hell by Auguste Rodin*, Palo Alto, 1985, p. 78).

The poet Rainer Maria Rilke wrote of this work in 1903, "The spell of the great group of the girl and the man that is named 'The Kiss' lies in this understanding distribution of life. In this group waves flow through the bodies, a shuddering ripple, a thrill of strength, and a presaging of beauty. This is the reason why one beholds everywhere on these bodies the ecstasy of this kiss. It is like a sun that rises and floods all with its light" (Rainer Maria Rilke, *Rodin*, London, 1946, p. 26).



AUGUSTE RODIN & ALBERT-ERNEST CARRIER- BELLEUSE

1840 - 1917 & 1824 - 1887

L'Innocence tourmentée par l'amour

Inscribed *Carrier-Belleuse*, stamped with the foundry mark *Cie des Bronzes Bruxelles* and dated *Bruxles 1871*

Bronze with original ormolu base
Height (including base): 27 $\frac{7}{8}$ in.; 70.1 cm

Conceived in 1871; this example cast before 1910 by the Compagnie des Bronzes, Brussels.

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 2017-5626B.

PROVENANCE

Private Collection, Belgium
Acquired from the above by the present owner

LITERATURE

Sander Pierron, "François Rudier et Auguste Rodin à Bruxelles" in *La Grande revue*, Paris, 1902, p. 154

Vers l'âge d'airain. Rodin en Belgique (exhibition catalogue), Musée Rodin, Paris, 1997, pp. 109-10

L'Innocence tourmentée par l'amour is known to have been modeled by Rodin while he was working for Albert-Ernest Carrier-Belleuse. Rodin worked in Carrier-Belleuse's studio in Paris from 1864, assisting in the rendering of the sculptor's sumptuous works which recall the Rococo terracotta groups of Clodion. With the Franco-Prussian war of 1870, the market for fine terracottas and bronzes collapsed, forcing Carrier-Belleuse to move to Brussels; Rodin followed, and it was in Brussels that he is confirmed to have worked on the *L'Innocence*. None of the sculptures created by Rodin during this period bear his signature, making attributions difficult, yet the present model was attributed to Rodin as early as 1902 by the Belgian writer Sander Pierron (Pierron, *op. cit.* p. 154).

\$ 10,000-15,000



AUGUSTE RODIN

1840 - 1917

Frère et soeur

Inscribed A. Rodin and with the foundry mark
Alexis.Rudier..Fondeur.Paris.; stamped with the
 raised signature A. Rodin (on the interior)

Bronze

Height: 15 $\frac{1}{8}$ in.; 38.4 cm

Conceived circa 1890-91; this example cast
 circa 1920-30.

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 2016-5092B.

PROVENANCE

Hamilton Fish Webster, Newport, Rhode Island
 Private Collection, New York (by descent from
 the above)

Acquired from the above by the present owner

LITERATURE

Léon Maillard, *Études sur quelques artistes
 originaux, Auguste Rodin statuaire*, Paris, 1989,
 illustrations of another cast pp. 146 & 155
 Léonce Bénédict, *Catalogue sommaire des
 oeuvres d'Auguste Rodin et autre oeuvres d'art de
 la donation Rodin*, Paris, 1919, no. 158
 Georges Grappe, *Catalogue du Musée Rodin*, Paris,
 1927, no. 166, illustration of another cast n.p.
 Édouard Herriot, *Rodin*, Paris, 1949, no. 36,
 illustration of another cast n.p.
 Marcel Aubert, *Rodin Sculptures*, Paris, 1952,
 illustration of another cast p. 49
 Bernard Champigneulle, *Rodin*, London, 1967,
 no. 107, illustration of another cast p. 214
 Ionel Jianou & Cécile Goldscheider, *Rodin*, Paris,
 1967, illustration of another cast p. 104
 John L. Tancock, *The Sculpture of Auguste
 Rodin*, Philadelphia, 1976, no. 25-2, illustration of
 another cast p. 223
 Antoinette Le Normand-Romain, *The Bronzes of
 Rodin, Catalogue of Works in the Musée Rodin*,
 vol. I, Paris, 2007, illustrations of another cast
 pp. 376-77

\$ 100,000-150,000



PROPERTY OF A LADY

JEAN-BAPTISTE-ARMAND GUILLAUMIN

1841 - 1927

Le Docteur Martinez dans l'atelier du peintre

Signed *Guillaumin* and dated 78 (lower right)

Oil on canvas

35¼ by 29¼ in.; 89.5 by 74.2 cm

Painted in 1878.

PROVENANCE

J.-M. Caneel, Brussels

Hugo Perls, New York

Margit Chanin, New York

Mr. & Mrs. Lester Avnet, Long Island (and sold: Parke Bernet, New York, October 14, 1965, lot 107)

Mr. & Mrs. Paul Mellon, Pittsburgh

Sale: Christie's, New York, November 15, 1983, lot 14

Acquired at the above sale

EXHIBITED

Washington, D.C., National Gallery of Art, *French Paintings from the Collection of Mr. and Mrs. Paul Mellon and Mrs. Mellon Bruce*, 1966, no. 97, illustrated in the catalogue

LITERATURE

John Rewald, *The History of Impressionism*, New York, 1961, illustrated in color p. 427Georges Serret & Dominique Fabiani, *Armand Guillaumin, Catalogue raisonné de l'oeuvre peint*, Paris, 1971, no. 59, illustrated n.p.John Rewald, "Cézanne and Guillaumin" in *Etudes d'art françaises offertes à Charles Sterling*, Paris, 1975, fig. 212

\$ 150,000-200,000

The present painting, executed in 1878, is testament to the central role Guillaumin assumed among the Impressionist group. Guillaumin was one of the least privileged members of the circle and found employment with the department of bridges and causeways. He also took to painting blinds with Camille Pissarro, immortalizing his friend at work in the late 1860s in *Pissarro Painting Blinds* now in Limoges. He continued working in the day and painting at night until 1892 when he won the city lottery and could finally afford to paint full time. All the same, the patronage of a small number of individuals was even more important to him than other artists. Guillaumin counted Dr. Gachet and Eugène Murer among his important patrons and supporters.

The subject of this work is his friend illustrator and engraver Dr. Martinez seated and reading in the artist's studio. The painting visible at the top right of the composition is Guillaumin's *La Seine à Paris* from 1871, now in the collection of the Museum of Fine Arts in Houston (see fig. 1). An early Cézanne portrait of Madame Cézanne from circa 1872 is seen to the left leaning on the wall. A plaster of a hand fragment hangs to the right of the sitter, a compositional element and quite possibly the same plaster, which can also be found in Paul Cézanne's important *Still Life with a Ginger Jar and Eggplants* (1893-94) now in the collection of The Metropolitan Museum of Art in New York.

Guillaumin trained at the Académie Suisse where he came into brief contact with Courbet, but more importantly he formed long-lasting friendships with Cézanne and Pissarro. Together they exhibited at the first Salon des Refusés in 1863 and the following year Monet and Renoir joined them. By 1875 Guillaumin and Cézanne both had studios at 15 Quai d'Anjou, and it was here that Cézanne painted his self-portrait with one of Guillaumin's landscapes behind him, the very same landscape, *La Seine à Paris*, seen at the top of the present work.

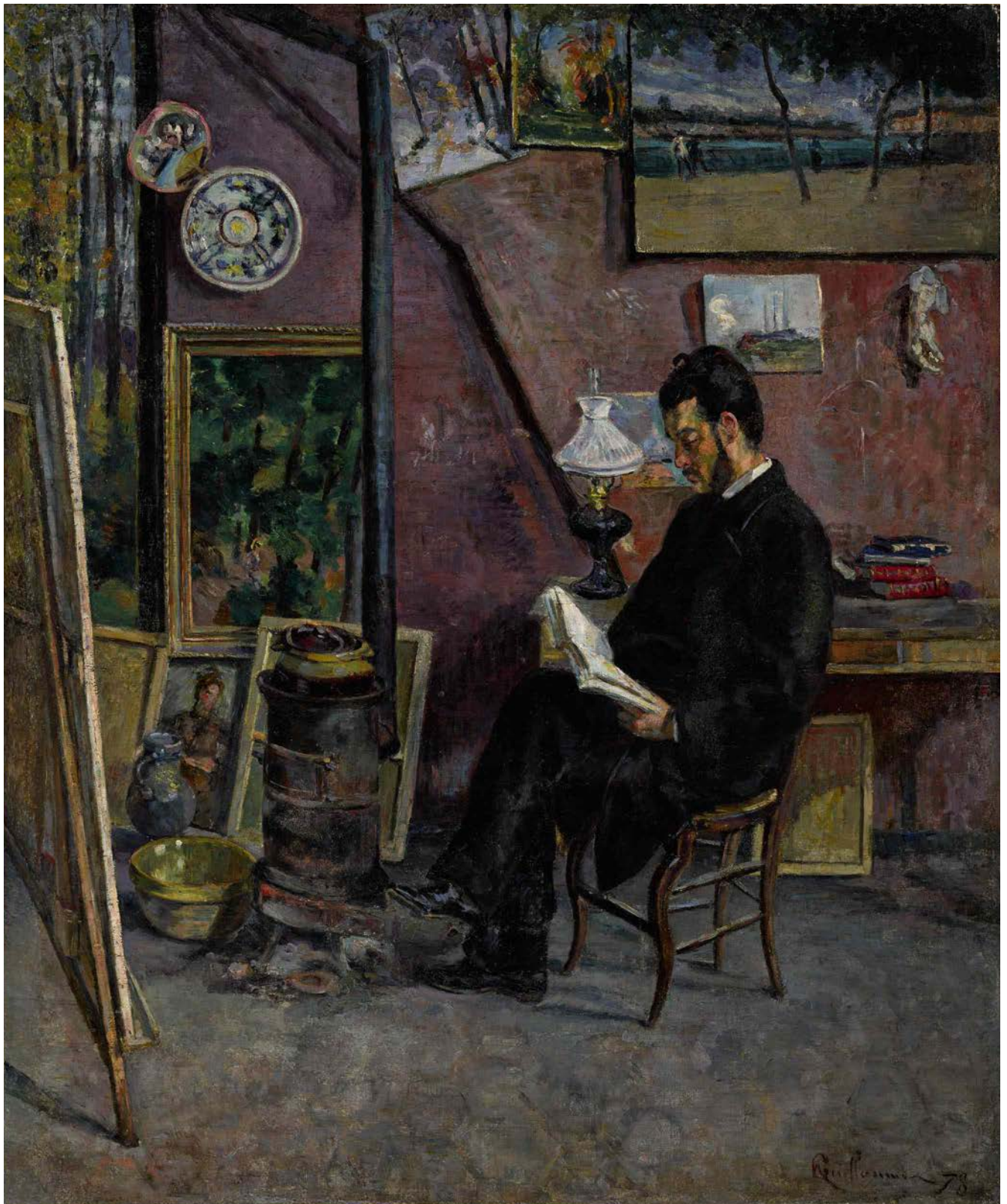
This work was previously in the seminal collection of Mr. & Mrs. Paul Mellon, Pittsburgh.



Fig. 1 Jean-Baptiste-Armand Guillaumin, *La Seine à Paris*, 1871, oil on canvas, Museum of Fine Arts, Houston



Fig. 2 Édouard Manet, *Émile Zola*, 1868, oil on canvas, Musée d'Orsay, Paris



PROPERTY FROM A NEW JERSEY PRIVATE COLLECTION

JEAN-FRANÇOIS MILLET

1814 - 1875

Chasse aux oiseaux par lumière des torches

Stamped *J. F. Millet* (lower left)Charcoal and white chalk on canvas
23½ by 29 in.; 60 by 73.7 cm

We would like to thank Alexandra R. Murphy for confirming the authenticity of this lot and for writing this catalogue entry.

PROVENANCE

Mme Jean-François Millet (and sold by the estate: Hôtel Drouot, Paris, April 24, 1894, lot 11)
 Félix Gérard (acquired at the above sale)
 Artemis Gallery, London
 Private Collection, United States (and sold: Christie's, New York, May 5, 1998, lot 32)
 Private Collection, New York (acquired at the above sale)
 Acquired in 2015

EXHIBITED

Boston, Museum of Fine Arts, *Jean-François Millet*, 1984, no. 152

LITERATURE

Etienne Moreau-Nélaton, *Millet raconté par lui-même*, vol. III, Paris, 1921, pp. 97, 104 & 125
 Robert L. Herbert, *Jean-François Millet* (exhibition catalogue), Grand Palais, Paris, 1975, p. 292

\$ 120,000-180,000



Fig. 1 Jean-François Millet, *Bird's-Nesters*, 1874, oil on canvas, Philadelphia Museum of Art

Chasse aux oiseaux par lumière des torches is one of the last works of Jean-François Millet, the under-drawing of an unfinished painting transformed by the dying artist into an astonishing creation of singular intensity. The composition of *Chasse aux oiseaux par lumière des torches* records an event that had been buried in Millet's memory since his childhood in Normandy, some fifty years before; but it is the gestural force with which Millet pulled his figures out of a swirl of light and energy that gives the work such emotional power.

From William Low, a young American painter who visited Millet in his Barbizon studio during 1873-74, we learn that *Chasse aux oiseaux par lumière des torches* (along with the related painting, *Bird's-Nesters*, 1874, Philadelphia Museum of Art, which reverses the composition, see fig. 1) depicts a scene out of the artist's early childhood on the Cotentin coast of Normandy. Millet spoke to Low of going out at night with other peasants of his tiny Gruchy hamlet to hunt the flocks of wild pigeons that migrated across the Channel. Carrying great torches to blind the startled birds, and swinging heavy clubs to stun them, the older men brought down the pigeons which children scrambling on the ground gathered up into sacks. For peasants living a hard existence, this communal hunt was one of the few sources of meat in a limited diet.

Without Low's testament for *McClure's Magazine* (May 1896), it would be very difficult to know what to make of *Chasse aux oiseaux par lumière des torches*. The maelstrom of flickering torches, waving clubs, and spinning hunters is quite unlike anything else in the solid, stable rural world of Millet's art. For thirty-five years he had struggled to adapt traditional French artistic values emphasizing sculptural forms and clear narrative unity to the untraditional subjects of French peasant life. Side by side with *Chasse aux oiseaux par lumière des torches*, Millet worked as well on the monumental *Haystacks* of The Metropolitan Museum of Art during the last months of his life. Yet in the present work, the certainties and spatial clarity of those works are set aside for an impenetrable space of shifting light and shadow in which two archetypal Millet subjects, the hard-working peasant and the beautiful birds of the field, come into direct and uneven conflict. As he faced his own death, Millet raged against the inevitability of fate and the blindness that commands so many of man's actions.

Millet worked out the positions of the figures in numerous small pen and ink sketches (coll. Cabinet des dessins, The Louvre, Paris; and others now lost) and in two fuller pencil and crayon compositions (Indianapolis Museum of Art and the London art market, 1980s) that record the fury with which Millet slashed in the flickering light of the background. Another under-drawing on canvas shows the figures in a smaller, more compact space.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, DENMARK

ALBERT AUBLET

1851 - 1938

L'Heure du bain au Tréport

Signed *Albert Aublet* and dated 1885 (lower left)

Oil on canvas

39¾ by 63⅞ in.; 101 by 161 cm

PROVENANCE

Vingaarden A/S, Odense, Denmark (acquired by circa 1915)

Acquired from the above

EXHIBITED

Paris, *Salon des Artistes Français*, 1885, no. 81 (probably)

\$ 600,000-800,000

From the mid-to-late nineteenth century, vacationers inundated Normandy's fishing villages and ports, forever transforming the once-quiet communities. By the 1870s, newly expanded railways made Parisians' trip to the region an efficient three hours, while British tourists made the relatively short sea crossing over the Channel in droves. While visiting spas and thermal baths had long been a restorative recommendation for the elite, both upper and middle classes were enticed by specially priced seaside holiday packages. Contemporary writers such as Jules Michelet, with his *Le Mer* (1861), promoted the almost spiritual power of bathing in the sea for city dwellers disconnected from nature (Robert L. Herbert, *Impressionism, Art, Leisure, & Parisian Society*, New Haven, 1988, pp. 265-68). Beyond its health benefits, a day at the beach afforded another opportunity to see and be seen—in and out of the water—wearing the latest trends. With the tourists came throngs of artists, including Charles François Daubigny, Gustave Courbet, Johan Barthold Jongkind, Édouard Manet, Claude Monet and Berthe Morisot, whose paintings, along with those of area native Eugène Boudin, helped further promote the seaside towns and their beaches, local landmarks and a growing number of hotels, restaurants and casinos which soon crowded out fishermen's cottages. The area's popularity boomed just as Alfred Aublet made his debut at the Paris Salon of 1873; the young artist's travels in southern Spain, Turkey, North Africa and Tunisia inspired his famous Orientalist compositions, while holidays in Northern France informed *L'Heure du bain au Tréport*, one of his series of paintings of bathers on sun-splashed beaches that earned him international fame.

As a contemporary critic remarked, Aublet's beach paintings did not depict "la crème" of Trouville, the elite of Dieppe or the elegant people of Deauville (the locales of Monet, Morisot and others) but the village of Tréport, where "every summer one can pluck a small bouquet made of the peasant bourgeoisie" (Louis Énault, *Paris-Salon 1883*, Paris, 1883, p. 51, translated from the French). Indeed, by the end of the nineteenth

century, guides recommend Tréport specifically for its "realness," as a place for artists to "go and work...without feeling that you are about to tackle a set of hackneyed themes" (Frank L. Emanuel, "Le Tréport as a Sketching Ground" in *The Studio*, vol. 23, 1901, p. 96). Local shops offered a wide variety of painting materials, area hotels were competitively priced and the pebbled beaches afforded many opportunities, as Aublet's painting illustrates, to see a "wonderful stream of humanity in bathing costumes, swathed in flowing white togas, pushing its way through a quizzing crowd up and down the planks to and from the sea... all a-bob and a-splutter with rotund men and coquettish dames. The whole performance of bathing is superintended by a couple of tough seamen in a boat and a score of equally tough and jovial bathing men," employed to pull women and children through the water as entertainment (*ibid.*, p. 96). In the present work, these bathing men, dressed in their characteristic black, are seen at the water's edge while a multitude of women are dressed in the fashionable silhouette of the 1880s: angular bustles and upturned "flower pot" hats under bright parasols shielding the sun (pale skin had long been a marker of the leisure class, and was a status symbol for middle class Parisians unfamiliar with working outdoors). The children wear sailor uniforms—once reserved for the upper classes, but by the late nineteenth century they were mass produced and available at a reasonable price.

While many of the Impressionists rejected narrative detail in favor of capturing the natural effects of sea and sand, Aublet, like other painters of Belle Époque life, populated his compositions with dozens of beachgoers posted in multiple vignettes of activity and leisure, self-display and observation—combined to create a vivid view of modern life. As a contemporary critic best explained, Aublet's paintings of Tréport beachgoers "do not need to be dated because we recognize their period: they carry it with them and within them," a testament to the artist's fine eye for detail and shared experience with the subjects he captured (Énault, *ibid.*, p. 52).



Fig. 1 Eugène Boudin, *Scène de plage à Trouville*, 1864, oil on panel, sold: Sotheby's, London, June 22, 2010, lot 6 for \$1,358,295



Fig. 2 Photograph of the beach at Le Tréport, circa 1885, Roger-Viollet Paris, Getty Images





IMPRESSIONIST & MODERN ART
FROM THE COLLECTION OF
BARBARA
& MARTIN
ZWEIG

LOTS 131-133

Sotheby's is honored to be offering fine art from the collection of Barbara and Martin E. Zweig, the influential investor, writer, and professor famously predicted the 1987 stock market crash. 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 1997, 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. Although he was not the only analyst to predict the crash, his live broadcast and his impressive history of accurately reading the market has made him an unforgettable icon in the world of finance. Mr. Zweig brought the same academic and analytical approach to his art collecting, which was distinguished by his passion for the subject and his unending desire to learn.

EVA GONZALÈS

1849 - 1883

L'Indolence

Signed *Eva Gonzalès* (lower left)

Oil on canvas
39½ by 31⅞ in.; 99.5 by 81 cm

Painted circa 1871-72.

PROVENANCE

M. Moniar, Paris (acquired in 1872)
Henri Guérard, Paris (the artist's husband; acquired circa May 24, 1897)
Jeanne Guérard-Gonzalès, Paris (the artist's sister; acquired by 1897)
Jean-Raymond Guérard, Paris (the artist's son; acquired circa 1924)
André Watteau, Paris
Private Collection, Paris
Sale: Sotheby's, New York, November 11, 1999, lot 104
Private Collection, New York (acquired at the above sale)
Acquired from the above in 2007

EXHIBITED

Paris, Palais des Champs-Élysées, *Salon*, 1872, no. 723
Paris, Salons de la Vie Moderne, *Eva Gonzalès*, 1885, no. 17
Paris, Grand Palais, *Exposition Universelle Centennale de l'art français 1800-1889*, 1900, no. 330
Vienna, *Die Kunst der Frau*, 1910, no. 94 (titled *Die Ruhende*)
Paris, Galerie Bernheim-Jeune, *Eva Gonzalès*, 1914, no. 2
Paris, Galerie Marcel Bernheim, *Eva Gonzalès*, 1932, no. 2
Paris, Alfred Daber, *Eva Gonzalès*, 1950, no. 2
Monaco, Sporting de Monaco, *Eva Gonzalès*, 1952, no. 2
Paris, Galerie Daber, *Eva Gonzalès*, 1959, no. 3

\$ 350,000-450,000



Fig. 1 Eva Gonzalès, *Bouquet de fleurs*, circa 1873-74, oil on canvas, sold: Sotheby's, New York, lot 34 for \$1,565,000

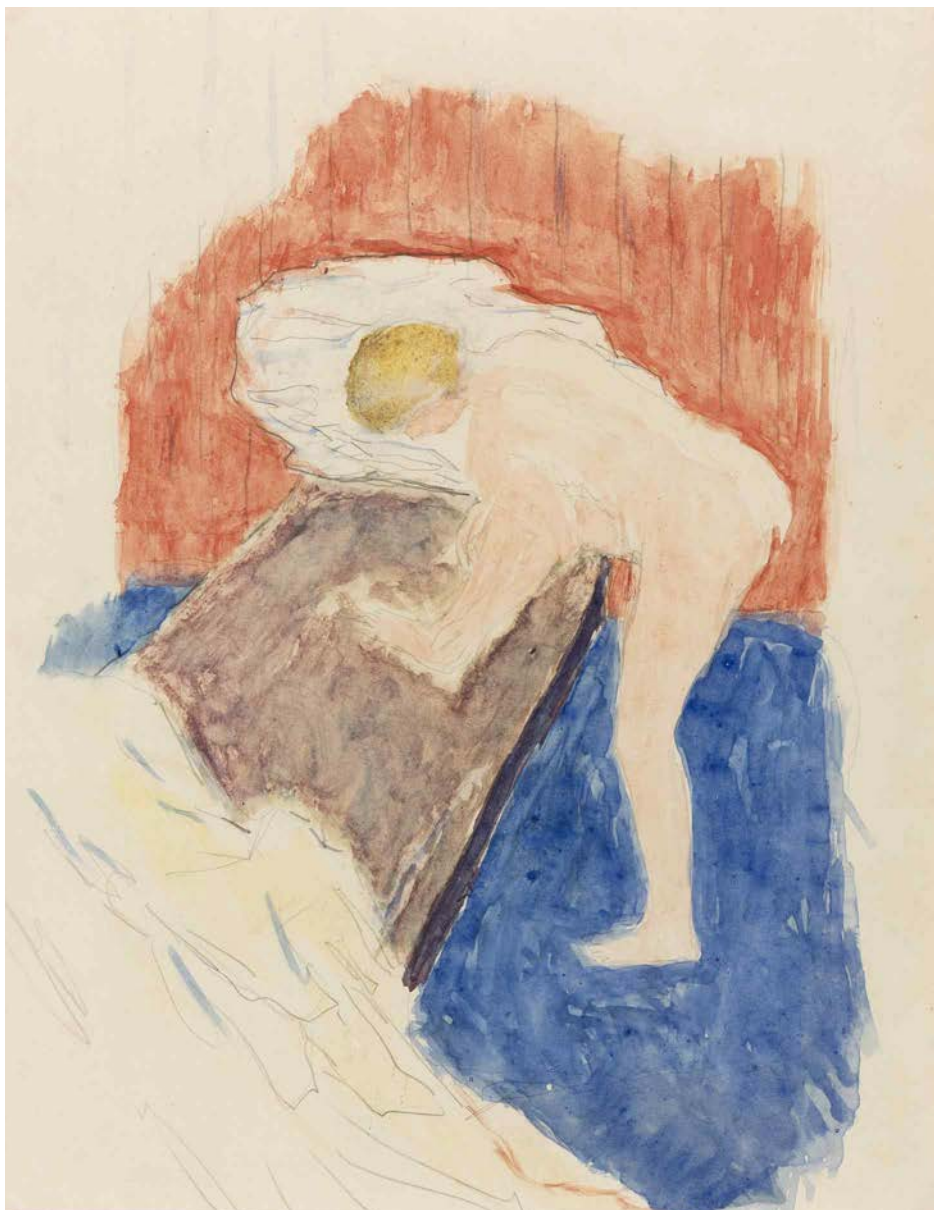
LITERATURE

Jules Castagnary, "Le Salon de 1872" in *Le Siècle*, June 1, 1872, mentioned p. 2
Émile Zola, "Lettres Parisiennes" in *La Cloche*, May 12, 1872, mentioned p. 2
Jules Clarétie, *Peintres et sculpteurs contemporains*, Paris, 1874, mentioned p. 263
Philippe Burty, "Eva Gonzalès" in *La République Française*, January 24, 1885, mentioned p. 3
Paul Ferronays, "L'Exposition d'Eva Gonzalès" in *La Vie Moderne*, January 24, 1885, mentioned p. 62
Firmin Javel, "Nos illustrations" in *L'Art français*, January 3, 1891, mentioned p. 1
Jules-Antoine Castagnary, *Salons*, vol. II, Paris, 1892, mentioned pp. 34-35
Robert Henard, "Les Expositions" in *La Renaissance*, April 4, 1914, mentioned p. 25
Paul Bayle, "L'exposition Eva Gonzalès" in *La Vie féminine*, April 7, 1914, illustrated p. 2
Louis Hauteceur, "Exposition Eva Gonzalès" in *La Chronique des arts et de la curiosité*, April 11, 1914, mentioned p. 115
L. Dimier, "Chronique des arts" in *L'Action française*, April 12, 1914, illustrated p. 4
François Monod, "L'Impressionnisme féminin" in *Art et décoration*, May 1914, mentioned p. 2
Paule Bayle, "Eva Gonzalès" in *La Renaissance*, June 1932, mentioned p. 114
Fabien Solar, "Expositions, Rétrospective Eva Gonzalès à la galerie Marcel Bernheim" in *Les Echos d'art*, August 1932, mentioned p. IV
Claude Roger-Marx, "Eva Gonzalès" in *Arts*, Paris, July 1950, mentioned p. 8
Claude Roger-Marx, *Eva Gonzalès*, Saint-Germain-en-Laye, 1950, illustrated pl. IV
Patrick Brady, *L'Oeuvre de Émile Zola*, Geneva, 1958, mentioned p. 101
Dictionnaire universel de la peinture, vol. 3, Paris, 1975, mentioned p. 137
Sophie Monneret, *L'Impressionnisme et son époque*, vol. I, Paris, 1978, illustrated p. 252
Marie-Caroline Sainsaulieu & Jacques de Mons, *Eva Gonzalès, 1849-1883, Étude critique et catalogue raisonné*, Paris, 1990, no. 39, illustrated p. 113
Souren Melikian, "A Bizarre Week of Impressionism" in *International Herald Tribune*, New York, November 13-14, 1999, mentioned n.p.

Eva Gonzalès first received critical attention at the Paris Salon of 1870, when she exhibited three pictures and was herself the subject of a fourth: *Portrait d'Eva Gonzalès* by Edouard Manet (National Gallery, London). The sitter for this delicately painted portrait is Jeanne Gonzalès, the artist's younger sister and favorite model, who was also a painter. When *L'Indolence* was first exhibited in the Salon of 1872, it was praised by the writer and critic Emile Zola: "I would like to point out an adorable painting depicting a young child, a naive figure dressed in pink with a muslin scarf chastely knotted around her neck. It is simply a sketch of freshness, of whiteness; it is a virgin fallen from a stained-glass window and painted by a naturalist artist of our times" (Zola, *op. cit.*, p. 2, translated from the French).

The painting was also greatly admired by the critic Jules Clarétie: "Mlle Eva Gonzalès...has exhibited a portrait of a young girl to which she has given this title: *L'Indolence*. It is a seated figure, a young girl dressed in a delicate pink robe, with a mesh scarf around her waist...This charming *Indolence* is the work of an artist of rare talent, who takes the brush after having handled pastel like Rosalba" (Clarétie, *op. cit.*, p. 263, translated from the French).





132

PIERRE BONNARD

1867 - 1947

Nu à la baignoire

Watercolor and pencil on paper
12⁷/₈ by 9⁷/₈ in.; 32.8 by 25 cm

Executed circa 1921-22.

The authenticity of this work has been confirmed by Guy-Patrice & Michel Dauberville.

\$ 25,000-35,000

PROVENANCE

Galerie Bernheim-Jeune, Paris (acquired directly from the artist in 1922)

Private Collection, Paris

Sale: Artcurial, Briest, Le Fur, Poulain & Tajan, Paris,

October 20, 2007, lot 74

Waterhouse & Dodd, New York & London

Acquired from the above

LITERATURE

Gustave Coquirot, *Bonnard*, Paris, 1922, illustrated on the cover

Antoine Terrasse, *Bonnard illustrateur: Catalogue raisonné*,

Paris, 1988, no. 39

IMPRESSIONIST & MODERN ART
FROM THE COLLECTION OF

BARBARA
& MARTIN
ZWEIG



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PROPERTY FROM THE COLLECTION OF
MARTIN & BARBARA ZWEIG

JEAN-BAPTISTE-ARMAND
GUILLAUMIN

1841 - 1927

Bords de l'Orge à Epigny

Signed *Guillaumin* (lower left)

Oil on canvas
25¾ by 21¼ in.; 65.4 by 53.9 cm

Painted *circa* 1890.

PROVENANCE

Private Collection, Paris
Galerie A Tempera, Paris
Waterhouse & Dodd, New York
Acquired from the above on February 10, 2003

LITERATURE

Georges Serret & Dominique Fabiani, *Armand Guillaumin, Catalogue raisonné de l'oeuvre peint*, Paris, 1971, no. 218, illustrated in color n.p.

\$ 50,000-70,000

PROPERTY FROM A PRIVATE COLLECTION, NEW JERSEY

MAX LIEBERMANN

1847 - 1935

Gärtnerin vor den Blumenstauden am Gärtnerhäuschen nach Osten (Gardener in Front of the Flower Gardens at the Gardener's Cottage to the East)

Signed *M Liebermann* (lower right)

Oil on panel

16 by 19½ in.; 40.6 by 50.8 cm

Painted *circa* 1923-24.

The authenticity of this work has been confirmed by Prof. Dr Matthias Eberle.

PROVENANCE

Private Collection, Vienna & London
Thence by descent

\$ 300,000-500,000

The luxuriant gardens of Liebermann's beloved summer residence in Wannsee were featured in many canvases throughout the mature period of his career. Having attained considerable recognition and financial success by the early 1900s, Liebermann commissioned this villa in 1909, sparing no expense on its formal flower beds, exotic shrubs and thick hedges. The villa was modelled on the country houses he saw in Hamburg, renowned for their comfort and splendor. When it was completed, Liebermann even spoke about it as his "Klein-Versaille." The artist took great pride and paid special attention to the design and layout of his gardens. The rose garden, depicted here in full bloom in the summer, was one of the highlights of the property. The layout of conventional flowerbeds interspersed with vegetable patches was an advanced horticultural concept, and one that made the garden a particular source of joy and inspiration for his paintings throughout the summer months. The canvases Liebermann produced at Wannsee share a particular quality; one that exudes a reassuring sense of freedom, both in subject and technique, and convey the contentment Liebermann derived from spending time at his country villa.

Discussing certain important influences on the painter's work, Barbara C. Gilbert writes: "Liebermann's paintings of his garden environment often evoke comparisons with works by other artists of the time, especially Monet's paintings of his gardens at Giverny. Liebermann was well aware of Monet's garden paintings—he owned two: *Manet Painting in Monet's Garden in Argenteuil*, 1875, which depicts a rented home in the Paris suburb of Argenteuil where Monet lived before moving to Giverny, and *Poppy Field*, which Liebermann inherited from Felicie Bernstein. There are similarities between the experiences of the two artists: their personal involvement in planning their gardens as subjects for their paintings; their creation of compelling works based on relatively small, controlled areas; and their dogged persistence in painting the same subject with varying interpretations" (Barbara C. Gilbert, *Max Liebermann: From Realism to Impressionism* (exhibition catalogue), Skirball Cultural Center, Los Angeles, 2006, p. 51).

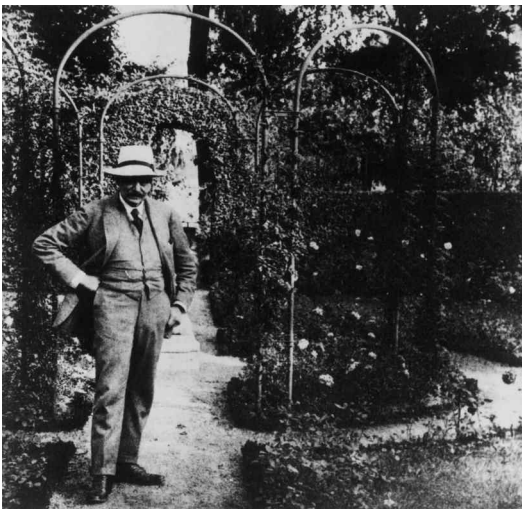


Fig. 1 Max Liebermann in his garden at Wannsee, 1931



PROPERTY FROM A PRIVATE COLLECTION, NEW HAMPSHIRE

MAX LIEBERMANN

1847 - 1935

Zwei Reiter in einer Allee (Two Riders in an Alley)

Signed *M Liebermann* and dated 1919 (lower left)

Oil on board

19³/₈ by 15³/₈ in.; 49.2 by 39 cm

Painted in 1919.

PROVENANCE

Private Collection, Berlin (and sold: Ball & Graupe, Berlin, March 21, 1932, lot 45)

Private Collection (acquired at the above sale)

Thence by descent

LITERATURE

Matthias Eberle, *Max Liebermann, Werkverzeichnis der Gemälde und Ölstudien*, vol. II, Munich, 1996, no. 1919/37

Images of horses and riders figured prominently in Liebermann's art throughout his career, particularly in scenes depicting horse races and polo games. However, they are rarely depicted with such elegance and poise as in the present work, featuring a finely dressed couple, perhaps romantically engaged, riding horseback through a forested glade.

Liebermann approached his paintings with a spontaneity and palette that were clearly indebted to the French Impressionists, and in their subject matter and style of execution his equestrian scenes evoke the painting of Edgar Degas. Barbara C. Gilbert has written about Liebermann's production: "He had achieved his most inventive and exuberant body of work, in a series that explored aspects of painting beyond a direct portrayal of a subject... This more experimental period of Liebermann's career coincides with his expanding rise as an art theorist and writer. Each artist must look closely at the life around him, he wrote, and have the courage and freedom to interpret it from his own perspective: 'Nature viewed by all artists according to their individuality remains fundamental—the alpha and omega.' Such an attitude allied him with the avant-garde and set him in opposition to the official, academic art community. Liebermann took advantage of his position in the Berlin Secession to promote his theories in speeches, in written introductions to Secession catalogues, in essays in art journals, and in books published by Bruno Cassirer" (Barbara C. Gilbert, *Max Liebermann: From Realism to Impressionism* (exhibition catalogue), Skirball Center, Los Angeles, 2006, pp. 43-44).

\$ 80,000-120,000



PROPERTY FROM THE COLLECTION OF MR. & MRS. NORTON SIMON

LOTS 136–137

Described as the greatest American art collector and connoisseur of the latter half of the twentieth century, Norton Simon was one of the last in a long line of baronial collectors heralding from the tradition established by the great robber barons of the Gilded Age such as Henry Clay Frick or J. Pierpont Morgan. The industrialist and philanthropist

amassed one of the finest collections of nineteenth-century French art in United States over the span of three and a half decades, including a remarkable number of works by Edgar Degas. Comprised of one of the largest collections of Degas sculptures in the world, a large portion of Simon's collection was bequeathed to the public in his creation of the Norton Simon Museum in Pasadena, California in 1969. A few examples of Degas' sculptural work remained in his personal collection and reside with the descendants of Norton and Lucille Ellis Simon to this day. Sotheby's is delighted to offer a pair of bronzes on the following pages directly from the Simon family. Each work is a superb example of the Degas' mastery of the sculpture medium and a testament to the legacy of Norton Simon in the preservation and elevation of these rare models.

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PROPERTY FROM THE COLLECTION OF MR. & MRS.
NORTON SIMON

EDGAR DEGAS

1834 - 1917

Cheval arrêté

Stamped *Degas*, numbered 38/HER.D and stamped with the foundry mark A.A. Hébrard *Cire Perdue*

Bronze

Length: 15¼ in.; 38.7 cm

Conceived circa 1865-81 and cast in bronze at a later date in an edition of 20 numbered A to T plus 2 casts reserved for the Degas heirs and the founder Hébrard marked HER.D and HER, respectively.

PROVENANCE

Paul Rosenberg & Co., New York

Norton Simon & Lucille Ellis Simon, Los Angeles (acquired from the above in 1964)

Lucille Ellis Simon, Los Angeles (acquired in 1970)

Thence by descent

LITERATURE

John Rewald, *Degas: Works in Sculpture, A Complete Catalogue*, New York, 1944, no. III, illustration of another cast pp. 36-37

Pierre Borel, *Les Sculptures inédites de Degas*, Geneva, 1949, original wax model illustrated n.p.

Leonard von Matt & John Rewald, *Degas Sculpture: The Complete Works*, New York, 1956, no. III, illustration of another cast pl. 6

Pierre Pradel, "Quatre cires originales de Degas" in *La Revue de l'Art*, January-February 1957, illustration of the original wax model p. 30

Franco Russoli & Fiorella Minervino, *L'Opera completa di Degas*, Milan, 1970, no. S47, illustration of another cast p. 143
Charles W. Millard, *The Sculpture of Edgar Degas*, Princeton, 1976, pp. 20 & 35

John Rewald, *Degas's Complete Sculpture, Catalogue*

Raisonné, San Francisco, 1990, no. III, illustration of the wax version and another cast pp. 48-49

Anne Pingeot, *Degas, sculptures*, Paris, 1991, no. 47, illustration of the original wax model p. 48

Sara Campbell, "Degas, The Sculptures: A Catalogue Raisonné" in *Apollo*, vol. CXLII, no. 402, August 1995, no. 38 illustration of another cast p. 29

Joseph S. Czestochowski & Anne Pingeot, *Degas Sculptures: Catalogue Raisonné of the Bronzes*, Memphis, 2002, no. 38, original wax model illustrated p. 195; illustration of another cast p. 194

Sara Campbell, Richard Kendall, Daphne Barbour & Shelley Sturman, *Degas in the Norton Simon Museum*, vol. II, Pasadena, 2009, no. 32, illustration of another cast p. 226; illustration of the original wax model p. 227

Suzanne Lindsay, Daphne Barbour & Shelley Sturman, *Edgar Degas Sculpture*, Washington, D.C., 2010, illustration of the original wax model p. 368

Degas' two engrossing passions, horseracing and ballet, provided him with a rich and exciting social life and the artistic inspiration for the greatest part of his oeuvre. As a member of the prestigious Jockey Club, Degas was a habitué of the racecourses at Deauville and Longchamps, where he could study the beauty of thoroughbred horses at close quarters. Images of racing were a central part of his artistic output from the 1870 onward, and his pastels, paintings and sculptures of the subject are among his most celebrated works. Where in his painted works, the primary subject is the spectacle of the racing event—brightly colored jockeys' silks and tension before the race—his bronzes, such as *Cheval arrêté*, are a celebration of the elegance and power of the horse's framework. In the present work Degas concentrates on the graceful proportions of the animal's physiognomy, while the unwavering forward-facing stare of the horse's profile and raised tail convey a sense of alertness, as though the animal is caught in the isolated moment of tension before a race, as if about to take a step.

\$ 300,000-500,000



PROPERTY FROM THE COLLECTION OF MR. & MRS.
NORTON SIMON

EDGAR DEGAS

1834 - 1917

Femme se coiffant

Stamped *Degas*, numbered 50/C and stamped with the foundry mark A.A. Hébrard *Cire Perdue*

Bronze

Height: 18³/₈ in.; 46.6 cm

Conceived *circa* 1865-81 and cast in bronze at a later date in an edition of 20 numbered A to T plus 2 casts reserved for the Degas heirs and the founder Hébrard marked HER.D and HER, respectively.

PROVENANCE

Otto M. Gerson, New York

Norton Simon & Lucille Ellis Simon, Los Angeles (acquired from the above in 1956)

Lucille Ellis Simon, Los Angeles (acquired in 1970)

Thence by descent

\$ 150,000-250,000

LITERATURE

Exposition des sculptures de Degas (exhibition catalogue), Galerie A.A. Hébrard, Paris, 1921, no. 50

John Rewald, *Degas, Works in Sculpture, A Complete Catalogue*, New York, 1944, no. 50, illustrations of other casts pp. 111-12

Leonard von Matt & John Rewald, *Degas Sculpture: The Complete Works*, New York, 1956, illustration of another cast pl. 75

Charles W. Millard, *The Sculpture of Edgar Degas*, Princeton, 1976, no. 107, illustration of another cast n.p.

Degas, *Scultore* (exhibition catalogue), Palazzo Strozzi, Florence & Palazzo Forti, Verona, 1986, no. 50, illustrations of another cast pp. 147 & 199

John Rewald, *Degas's Complete Sculpture, Catalogue Raisonné*, San Francisco, 1990, illustration of another cast p. 139

Anne Pingeot, *Degas, Sculptures*, Paris, 1991, no. 62, illustrations of other casts pp. 106-07 & 182-83

Sara Campbell, "Degas, The Sculptures, A Catalogue Raisonné" in *Apollo*, vol. CXLII, no. 402, August, 1995, illustration of another cast p. 35

Joseph S. Czestochowski & Anne Pingeot, *Degas Sculptures, Catalogue Raisonné of the Bronzes*, Memphis, 2002, no. 50, illustrations of other casts pp. 218-19

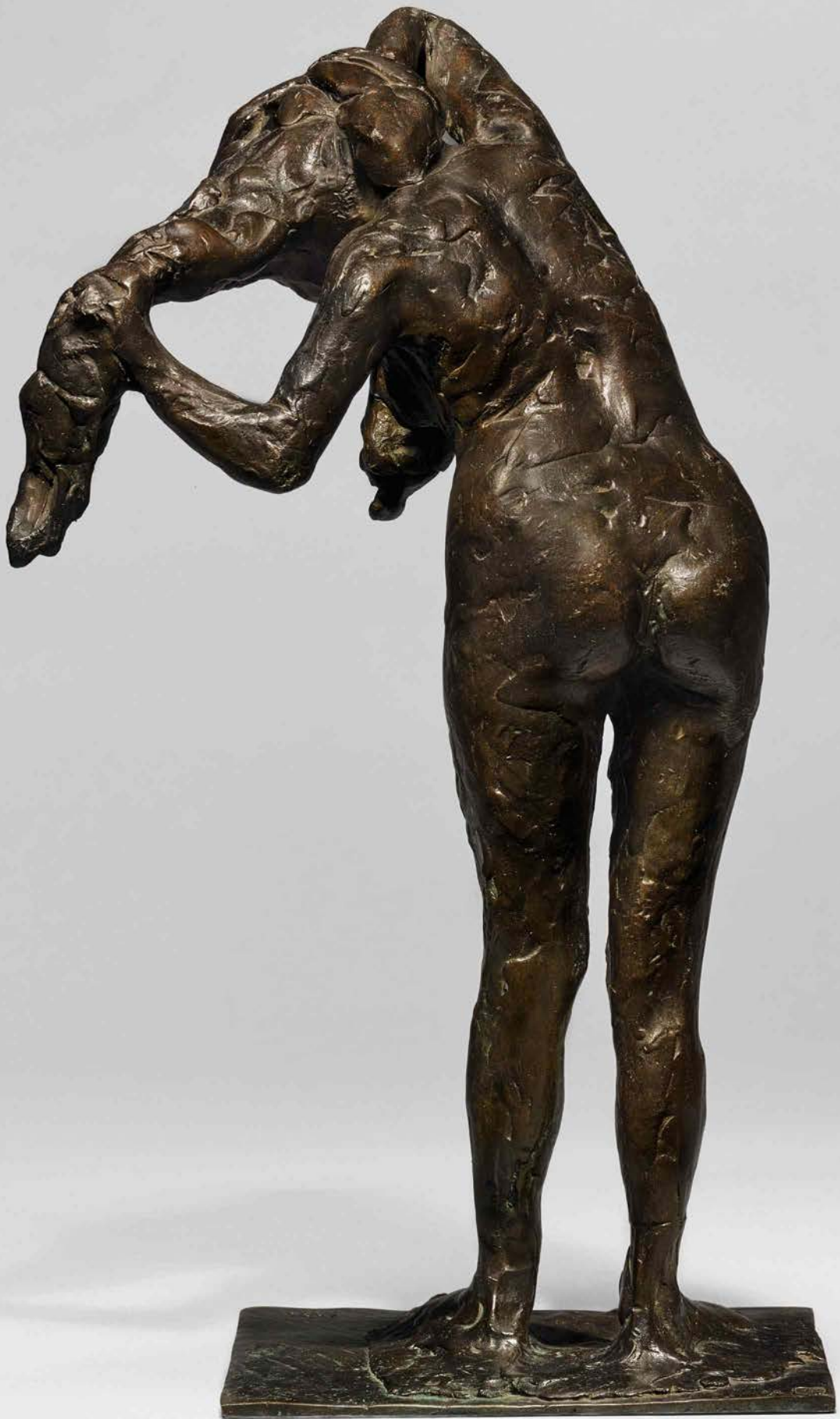
Sara Campbell, Richard Kendall, Daphne Barbour & Shelly Sturman, *Degas in the Norton Simon Museum, Nineteenth-Century Art*, vol. II, Pasadena, 2009, illustrations of another cast pp. 63-64 & 426-29

Femme se coiffant is a remarkable example of Degas' supreme mastery of the subtleties and refinements of the sculptural technique. By and large, the three-dimensional medium of sculpture offered Edgar Degas the most possibilities for capturing the grace and beauty of his subjects and for exploring the seemingly boundless capabilities of their bodies. The subject of a bather, or in this instance a woman arranging her hair, was a recurring theme for Degas that grew in importance for the artist as his career progressed. Degas had a preference for a limited number of poses that he found particularly exciting, and he often created studies in a variety of mediums of the same poses. He produced a number of studies, both in two and three dimensions, of the figure of a nude woman, seen from the back, with her hair cascading down around her.

The strong and supple contours that define the figure's form illustrate Degas' exceptional aptitude for representing the body in motion. "It was in his passionate search for movement that all the statuettes of dancers doing arabesques, bowing, rubbing their knees, putting their stockings on, etc., and of women arranging their hair, stretching, rubbing their neck and so on were created. All these women are caught in poses which represent one single instant, in an arrested movement which is pregnant with the movement just completed and the one about to follow. To use Baudelaire's words, Degas 'loved the human body as a material harmony, as a beautiful architecture with the addition of movement'" (John Rewald, *op. cit.*, 1944, p. 23). In *Femme se coiffant* Degas skillfully captures his subject in a pose which represents one single, fleeting moment, as if captured through the use of a camera.



Fig. 1 Edgar Degas, *Femme nue, de dos, se coiffant* (*Femme se peignant*), *circa* 1886-88, pastel on paper laid down on board, sold: Sotheby's, London, March 1, 2017, lot 24 for \$6,708,857



PROPERTY FROM THE JOHN J. AND MARJORIE M. PASSAN FAMILY FOUNDATION

PIERRE-AUGUSTE RENOIR

1841-1919

Buste de femme

Signed *Renoir*. (upper right)

Oil on canvas

16 by 12⁷/₈ in.; 40.6 by 32.7 cm

Painted *circa* 1912.

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

PROVENANCE

Ambroise Vollard, Paris (acquired directly from the artist)
Galerie Bernheim-Jeune, Paris (acquired from the above on November 12, 1936)

Private Collection, France (acquired from the above on November 12, 1936)

Galerie René Drouin, Paris

André Herscher, France

Private Collection, New York

Acquired from the above on November 21, 1997

EXHIBITED

Paris, Galerie René Drouin, *Le Portrait français*, 1943, no. 92, illustrated in the catalogue

LITERATURE

Ambroise Vollard, *Tableaux, pastels et dessins de Pierre-Auguste Renoir*, vol. II, Paris, 1918, illustrated pl. 129

Guy-Patrice & Michel Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, vol. V, Paris, 2014, no. 4384, illustrated p. 451

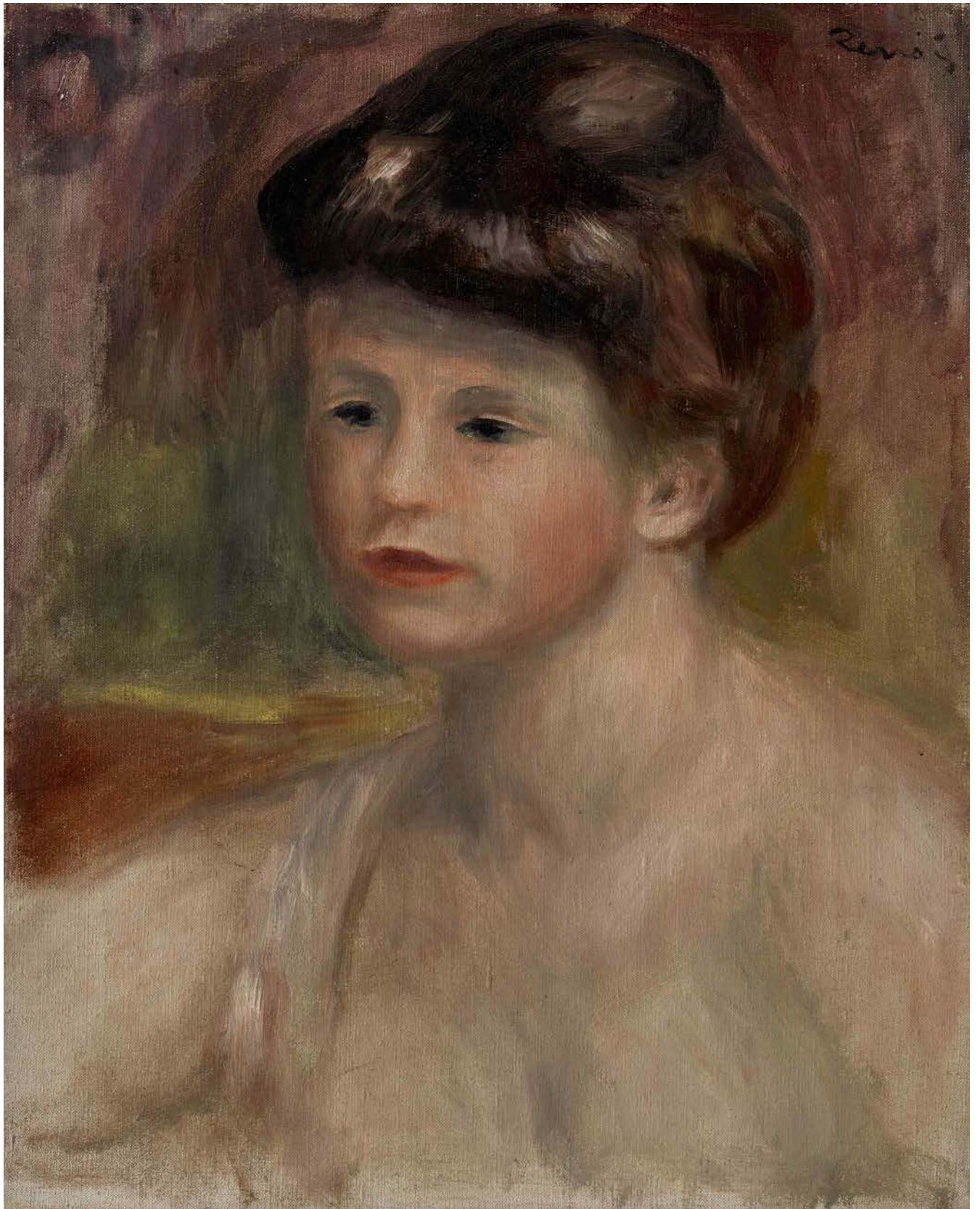
\$ 350,000-450,000

Painted *circa* 1912, *Buste de femme* is a vibrantly executed example of Renoir's masterful late portraits. The lively brushwork is accentuated by the vivid palette chosen to depict the artist's longstanding model. During his long career, Renoir painted the portraits of a wide range of sitters: fellow artists such as Alfred Sisley and Claude Monet, affluent patrons such as Madame Georges Charpentier, and dealers including Paul Durand-Ruel and Ambroise Vollard. His own family also sat for him frequently and in his art one can follow the development of his three sons, Jean, Pierre and Claude, as they mature from infancy to adolescence. Individually each representation of Gabrielle served to explore Renoir's capacity for greater Impressionistic effects. This example of the artist's mature oeuvre displays his pre-eminence at rendering light as it fell upon the human form.

By the time he painted the present work, Renoir was renowned as the finest portrait painter of the Impressionist circle. His portraits of women in particular received overwhelming praise from his contemporaries and were admired for their sweet docility and sensual allure. The critic Théodore Duret later wrote: "Renoir excels at portraits. Not only does he catch the external features, but through 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" (Théodore Duret, *Histoire des peintres impressionnistes*, Paris, 1922, p. 27).



Fig. 1 Pierre-Auguste Renoir, *Baigneuse assise s'essuyant une jambe*, *circa* 1914, oil on canvas, Musée de l'Orangerie, Paris



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, NEW YORK

LOTS 139–140

139

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, NEW YORK

PIERRE-AUGUSTE RENOIR

1841-1919

Paysage du Midi

Signed *Renoir* (lower right)

Oil on canvas

14³/₈ by 21³/₄ in.; 36.5 by 55.2 cm

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

PROVENANCE

Ambroise Vollard, Paris (acquired directly from the artist)

Lucien Lefebvre-Foinet, Paris

M. Alberto Phelps, Caracas (acquired circa 1964)

Thence by descent

LITERATURE

Ambroise Vollard, *Tableaux, pastels et dessins de Pierre-Auguste Renoir*, vol. II, Paris, 1918, illustrated p. 43

Guy-Patrice & Michel Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, vol. II, Paris, 2009, no. 759, illustrated p. 47

Painted in 1885, *Paysage du Midi* is an evocative and serene vision which embodies the fresh spontaneity of Renoir's plein-air painting. The end of the nineteenth century was a particularly prosperous time for the artist. His newfound recognition as an Impressionist painter and the support of dealer Durand-Ruel offered Renoir financial security for the first time in his career, enabling him to explore new areas of creative interest. Renoir sought to move beyond portraiture and began to explore painting en plein-air, finding the freshness of natural light preferable to that of his studio. *Paysage du Midi* is a quintessential example of Renoir's late countryside scenes, which are characterized by vibrant colors and swift brushstrokes that express both a visceral technique and idyllic environment. The present work in particular illustrates Renoir's avant-garde style—the quick slashes in his brushstroke—which are informal yet carefully composed of shades of green and hints of yellow.

Renoir inspired many of his contemporaries; it was his exuberance that caught the attention of artists like Vincent van Gogh, who admired so much of Renoir's technique. Writing to his brother Théo in 1885, Vincent had said that Renoir reminded him that "there is life in every pencil stroke," which underscores a stimulating dialogue regarding technique and composition between the two painters (quoted in Keith Wheldon, *Renoir and His Art*, New York, 1975, p. 120). Renoir was intent on depicting nature in a dream-like setting while focusing on the relationship between a place and its surrounding environment. He painted specifically with the "solidity, fullness, richness, reality, dignity, depth and majesty, all of which are embodied in compositions characterized by dynamic relations between solid volumes of color and units of colorful space" (Albert C. Barnes, *The Art of Renoir*, Philadelphia, 1935, p. 115).

\$ 600,000-800,000





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION,
NEW YORK

PAUL GAUGUIN

1848 - 1903

Chemin de village (La Sente du Père Dupin)

Signed *P. Gauguin* and dated 79. (lower left)

Oil on canvas

12¼ by 18½ in.; 31.1 by 46.9 cm

Painted in 1879.

PROVENANCE

Émile Schuffenecker, Paris (acquired directly from the artist)

Amédée Schuffenecker, Paris (acquired from the above
circa 1904)

Durand-Ruel, Paris

Simon Bauer, Paris (acquired from the above in August 1930)

Durand-Ruel, Paris

H.T. Clifton, Liverpool, United Kingdom (acquired from the
above in August 1937)

M. Alberto Phelps, Caracas (acquired *circa* 1964)

Thence by descent

EXHIBITED

Paris, *5ème exposition de peintre Impressionistes*, 1880, no. 59
(probably)

Amsterdam, Stedelijkmuseum, *Van Gogh et ses
contemporains*, 1930, no. 150

LITERATURE

John Rewald, *Gauguin*, Paris, 1938, illustrated pl. 60

John Rewald, *The History of Impressionism*, New York, 1961,
illustrated p. 410

Georges Wildenstein, *Gauguin*, Paris, 1964, no. 35, illustrated p. 17

Daniel Wildenstein, *Gauguin: Premier itinéraire d'un sauvage,
catalogue de l'oeuvre peint (1873-1888)*, vol. I, Paris, 2001, no.
53, illustrated p. 59

\$ 350,000-450,000

The bucolic regions of rural France provided a richly verdant subject for Gauguin's landscape of 1879. Indeed, the artist began collecting Impressionist art in the late 1870s, and acquired several paintings by Pissarro in particular; the acquisition of these works resulted in an invitation to Pontoise, the small village to the northwest of Paris which was home to the older artist and one of the early centers of Impressionism. Furthermore, Gauguin had been profoundly influenced by the 1879 Impressionist exhibition, particularly by the Monet and Pissarro gallery, and in this work he imitates the thick impasto of the heavily worked paint surfaces created by these artists.

Unlike that of these other artists, however, Gauguin's vision was soon to extend beyond scenes of Parisian modern culture and the glory of French agricultural productivity—a vision which would ultimately define the Post-Impressionist movement and take him further afield in the later years of his career. In his subjects of this period we can see his escapist inclinations beginning to develop, with his paintings increasingly focusing on the natural world. While the *plein-air* subject matter and brushwork in this picture are typical of the Impressionist mode, Gauguin's palette of rich blues and greens points toward the vivid colors that would dominate his pictures in the years to follow.

The present work was originally in the collection of Émile Schuffenecker, Gauguin's close friend and a fellow Post-Impressionist painter. The two met working for the same stock brokerage in the early 1870s and studied painting side by side at the Académie Suisse. Their friendship was memorialized in Gauguin's *L'Atelier de Schuffenecker* of 1889 (Musée d'Orsay, Paris; see fig. 1), though it should also be recognized that Schuffenecker's formidable art collection included some of Gauguin's best-known works including *Le Christ jaune* of 1889 (Albright-Knox Art Gallery, Buffalo, New York) and many unique ceramics, in addition to several major oils by Vincent van Gogh.



Fig. 1 Paul Gauguin, *L'Atelier de Schuffenecker*, 1889, oil on canvas, Musée d'Orsay, Paris



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

PAUL GAUGUIN

1848 - 1903

Tahitienne assiseStamped with the initials *PG* (lower right)Watercolor and pencil on paper
10¾ by 7 in.; 27.4 by 17.8 cmExecuted *circa* 1891-96.

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.

PROVENANCE

Francisco Durrieu de Madron (Paco Durrio)
Charles Gillet, Lausanne
Galerie Prouté, Paris
Marie Matisse, Paris
Sale: Martinot & Savignat, Pontoise, December 15, 2001, lot 217
Thomas Gibson Fine Art, London
Acquired from the above

EXHIBITED

Paris, Grand Palais, *Salon d'Automne, 4ème exposition: oeuvres de Gauguin*, 1906, no. 118 (possibly)
London, The Leicester Galleries, *The Durrio Collection of Works by Gauguin*, 1931, n.n. (possibly)
Perpignan, Salle Maillol, Palais des congrès, *1894-1908: Le Roussillon à l'origine de l'art moderne*, 1998, n.n.

\$ 200,000-300,000

The subject of this exquisite drawing is a sympathetically rendered young Tahitian woman at ease, seemingly unaware of being observed. Most likely drawing from life, the artist has depicted her in the traditional *pareu*, a unisex garment knotted at the waist, and a simple white sleeveless blouse. Gauguin was a prolific draughtsman, making sketches and more highly finished drawings throughout his career. He considered these masterful works on paper extremely personal to his artistic practice and rarely shared them with outsiders. Instead he drew on them extensively for various projects, adapting elements and simplifying compositions to suit his needs.

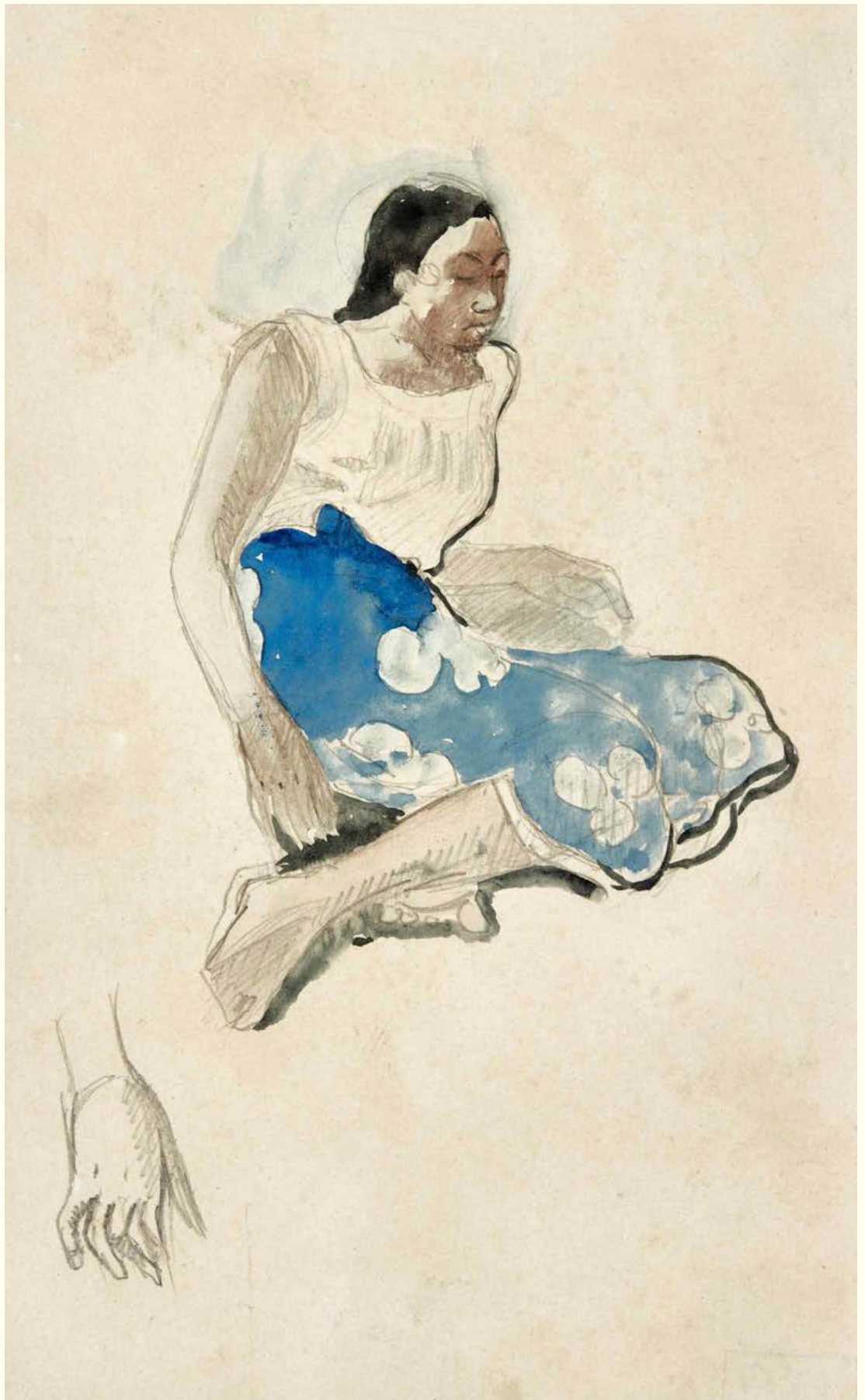
Tahitienne assise likely once formed part of a sketchbook and was executed *circa* 1891 soon after the artist's arrival in Tahiti. The world he found on the Pacific island was a mixture of the unspoilt exoticism he sought when he departed on his ambitious voyage, combined with the sobering influence of European culture and encroaching Christian missionaries. The figure's simple and modest dress is particularly indicative of this Western influence on the local population. The artist spent his days keenly observing his new surroundings and making many drawings in monochrome and watercolor, most of which he would return to years later and incorporate into his work.

Gauguin uses this figure, albeit reversed, in a monotype pasted to the back of folio 65 of his travelogue *Noa Noa*, published in 1901. Most significantly, he placed her, only slightly modified (her skirt is now plain blue but still bordered with white), into the left middle ground of one of the most important multi-figure compositions of his second Tahitian voyage, *Nave Nave Mahana* (or *Jours délicieux*) in the collection of the Musée des Beaux-Arts, Lyon (see fig. 1).

The watercolor's first recorded owner was Basque sculptor Francisco Durrio (1868-1940). Durrio assembled a large and important collection of works by Gauguin, beginning in 1894-95 when Gauguin was clearing out his Parisian studio and preparing for his return to Tahiti. The present drawing is thought to have entered the Durrio Collection at a later date since Gauguin seems to have had this work with him during his second Tahitian *sejour* and while he worked on *Nave Nave Mahana* in 1896. Durrio was a close friend of Picasso's and this work may well have contributed to the Spanish modernist's appreciation of Gauguin's work.



Fig. 1 Paul Gauguin, *Nave Nave Mahana*, 1896, oil on canvas, Musée des Beaux-Arts, Lyon



PROPERTY FROM THE COLLECTION OF J.E. SAFRA

PIERRE-AUGUSTE RENOIR

1841-1919

Étude pour “La Danse à la campagne”

Bears the initial *R* (lower right)

Watercolor, ink wash and pencil on paper
17½ by 11 in.; 45 by 27 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.

PROVENANCE

Ambroise Vollard, Paris (acquired directly from the artist)
Sarah Jane Sanford Panza, Rome & New York
Private Collection, New York (and sold: Christie’s, New York,
November 11, 1997, lot 103)
Acquired at the above sale

LITERATURE

Ambroise Vollard, *Tableaux, pastels et dessins de Pierre-Auguste Renoir*, vol. I, Paris, 1918, no. 53, illustrated p. 14
Guy-Patrice & Michel Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, vol. II, Paris, 2007, no. 1593, illustrated p. 557

\$ 300,000-500,000

In 1882 and 1883, Renoir painted three large-scale canvases depicting a dancing couple: *La Danse à Bougival* (Museum of Fine Arts, Boston; see fig. 1), *La Danse à la ville* (Musée d’Orsay, Paris) and *La Danse à la campagne* (Musée d’Orsay, Paris). This trio of paintings has been viewed as Renoir’s last, and most accomplished, depiction of urban and suburban leisure activity. Renoir elevates the subject by working on a scale that is virtually life-size, bringing the dancing couple right up to the picture plane and restraining background details in order to make the figures more monumental.

The style of dress and even the identification of the dancehall—Bougival versus the nearby La Grenouillère, for instance—would have created a host of associations and conclusions about social types for the viewers of the day. In this composition, the male figure is clearly paying rapt attention to his partner and leans so closely in that the woman pulls slightly away from his firm grip, looking out toward the spectator. Renoir’s focus here is on the depiction of the movement, dress and the expressions of the two dancers.

The model for the male figure was Paul Lhote, an author and Renoir’s friend. Renoir provided a drawing based on the Boston painting to Lhote as an illustration for a short story he published in *La Vie moderne* in November 1883. The female model was the seventeen-year-old Marie-Clémentine Valadon, a young painter who later assumed the name Suzanne Valadon, and was to be the mother of Maurice Utrillo.

The present work was once in the collection of Sarah Jane Sanford Panza, the American heiress and wife of Mario Panza, an Italian diplomat working during the 1930s.



Fig. 1 Pierre-Auguste Renoir, *La Danse à Bougival*, 1893, oil on canvas, Museum of Fine Arts, Boston



PROPERTY FROM THE COLLECTION OF SAMUEL J. & ETHEL LEFRAK

LOTS 143–160

143

PROPERTY FROM THE COLLECTION OF
SAMUEL J. & ETHEL LEFRAK

PAUL CÉZANNE

1839 - 1906

Arbres

Watercolor on paper
4 $\frac{7}{8}$ by 7 $\frac{7}{8}$ in.; 11.7 by 19.3 cm

Executed *circa* 1890.

This work will be included in the online catalogue of Paul Cézanne's work, which is being prepared under the direction of Walter Feilchenfeldt, David Nash and Jayne Warman.

PROVENANCE

Paul Cézanne fils, Paris (by descent from the artist)
Paul Guillaume, Paris
Sir Kenneth Clark, London
H.J. Bomford, London
George Moos, Geneva
George Waechter, New York (and sold: Parke-Bernet Galleries, Inc., New York, December 13, 1967, lot 32)
Samuel J. & Ethel LeFrak, New York (acquired at the above sale)
Thence by descent

LITERATURE

Lionello Venturi, *Cézanne, son art, son oeuvre*, vol. I, Paris, 1936, mentioned p. 349
John Rewald, *Paul Cézanne, The Watercolors*, Boston, 1983, no. 356, illustrated n.p.

\$ 100,000-150,000

Emerging from the influence of his friend Camille Pissarro and their time spent in Pontoise and Auvers, Cézanne's style gradually evolved from the legacy of the French Impressionists before him to a mature style grounded in his adoration of his birthplace, Provence. Dating from this mature period, the present work demonstrates Cézanne's delight in depicting the scenery of his native Provence and the constant source of inspiration it provided. During this last decade of his career, Cézanne's choice of motifs developed in two different directions: in one, exemplified by his many late views of the Mont Sainte-Victoire, the artist portrayed open and expansive scenes dominated by the sense of freedom and spaciousness. In the other, exemplified by the present work, he focused on densely wooded scenes of wild, untamed growth. Whilst in his earlier works the artist created a sense of perspective by placing elements of the foreground and background in dramatic contrast, in this latter group of works he revolutionized the concept of spatial structure by fully embracing the two-dimensional quality of the canvas or sheet of paper. Executed *circa* 1890, this skillfully rendered composition exemplifies the significant artistic developments Cézanne made during the 1880s.

The present composition is dominated by a group of slender, elegant trees, their tops disappearing beyond the edges of the sheet. By reducing his palette to a combination of blue, green and brown tones, Cézanne achieved an increasing level of abstraction in his landscapes. Having rejected conventional methods of rendering perspective, the artist builds the spatial structure purely by juxtaposing different shapes and colors. By contrasting the thin horizontal and gently curved lines of the trees with the unpainted patches of paper he creates a sense of expanding and receding spaces, while this network of rhythmic shapes rendered in light, translucent hues imbues this watercolor with a wonderful impression of light and atmosphere. *Arbes* belongs to the climactic phase in Cézanne's artistic production, during which he executed a number of his best works that were to have a pivotal influence on the development of twentieth-century art.



Fig. 1 Paul Cézanne, *Les Grands arbres au Jas de Bouffan*, 1885-87, oil on canvas, Private Collection



PROPERTY FROM THE COLLECTION OF
SAMUEL J. & ETHEL LEFRAK

PAUL CÉZANNE

1839 - 1906

Étude pour "La Tentation de St. Antoine" (recto) & Études (verso): A Double-Sided Drawing

Pencil and pen and ink on paper
4 $\frac{7}{8}$ by 8 $\frac{1}{8}$ in.; 12.3 by 20.6 cm

Recto: Executed in pen in 1857-58; pencil in 1869-72.
Verso: Executed in 1861-65.

This work will be included in the online catalogue of Paul Cézanne's work, which is being prepared under the direction of Walter Feilchenfeldt, David Nash and Jayne Warman.

PROVENANCE

Paul Cézanne fils, Paris (by descent from the artist)
Jean-Pierre Cézanne, Paris (by descent from the above)
Private Collection, Paris
Micheal Zagayski, Palm Beach (and sold by the estate: Parke-Bernet Galleries Inc., New York, December 13, 1967, lot 4)
Samuel J. & Ethel LeFrak, New York (acquired at the above sale)
Thence by descent

LITERATURE

Adrien Chappuis, *The Drawings of Paul Cézanne: A Catalogue Raisonné*, vol. I, London, 1973, nos. 90 (*verso*) & 446 (*recto*); *recto* & *verso* illustrated vol. II, n.p.

\$ 50,000-70,000



144 (RECTO)

PROPERTY FROM THE COLLECTION OF
SAMUEL J. & ETHEL LEFRAK

HONORÉ DAUMIER

1810 - 1879

Avant l'audience (Une cause criminelle plaideur et avocat)

Signed with the initials *h.D.* (lower left)

Pen and ink and ink wash over conté crayon on paper
8 $\frac{3}{8}$ by 8 $\frac{7}{8}$ in.; 21.2 by 22.4 cm

Executed *circa* 1865.

PROVENANCE

Eisenloeffel, Amsterdam
Galerie G. Houthakker, Amsterdam
H.E. ten Cate, Esq., Dusseldorf
C.G. Boerner, Dusseldorf (and sold: Kornfeld & Klipstein, Bern, June 17, 1965, lot 180)
E.J. van Wisselingh & Co., Amsterdam
Paul Kantor Gallery & Co., Amsterdam
Norton Simon, Beverly Hills (and sold: Parke-Bernet Galleries, Inc., New York, May 2, 1973, lot 1)
Samuel J. & Ethel LeFrak, New York (acquired at the above sale)
Thence by descent

\$ 100,000-150,000



144 (VERSO)



145

145 (continued)

EXHIBITED

Amsterdam, Galerie B. Houthakker, *Dessins anciens*, 1952, no. 16
Almelo, Kunstkring de Waag, *Van Daumier tot Picasso*, 1956, no. 30
Dusseldorf, C.G. Boerner, *Weihnachtsausstellung*, 1964, no. 138
Frankfurt, Städtische Galerie im Städelschen Kunstinstitut & New York, The Metropolitan Museum of Art, *Daumier Drawings*, 1992-93, no. 84, illustrated in the catalogue

LITERATURE

Edward Fuchs, *Der Maler Daumier*, Munich, 1930, supplement, no. 318b, illustrated pl. 318
Dirk Hannema, *Catalogue of the H.H. ten Cate Collection*, Rotterdam, 1955, illustrated pl. 132
K.E. Maison, *Honoré Daumier, Catalogue Raisonné of the Paintings, Watercolors and Drawings*, vol. II, London, 1968, no. 652, illustrated pl. 247
Diane Kelder, *Masters of the Modern Tradition: Selections from the Collection of Samuel and Ethel LeFrak*, New York, 1988, illustrated pp. 18-19



146

PROPERTY FROM THE COLLECTION OF
SAMUEL J. & ETHEL LEFRAK

CAMILLE PISSARRO

1830 - 1903

Groupe de personnes

Stamped with the initials C.P. (toward lower center)

Pencil and ink wash on paper
7 $\frac{1}{8}$ by 9 $\frac{1}{4}$ in.; 18 by 23.4 cm

Dr. Joachim Pissarro has confirmed that this work will be included in the forthcoming *Catalogue Raisonné of Drawings and Watercolors by Camille Pissarro*.

PROVENANCE

Shoneman Galleries, Inc., New York
Samuel J. & Ethel LeFrak, New York
Thence by descent

\$ 10,000-15,000



147

PROPERTY FROM THE COLLECTION OF
SAMUEL J. & ETHEL LEFRAK

JACQUES VILLON

1875 - 1963

Écoutez les ancêtres qui en parlent

Signed *Jacques Villon*, titled and dated 98 (lower right)

Watercolor, pen and ink and pencil on paper
6¼ by 8¼ in.; 15.8 by 20.9 cm

Executed in 1898.

The authenticity of this work has been confirmed by Galerie
Louis Carré & Cie.

\$ 10,000-15,000

PROVENANCE

The Duke & Duchess of Windsor, London (and sold: Sotheby's,
New York, September 11, 1997, lot 2096)
Samuel J. & Ethel LeFrak, New York (acquired at the above sale)
Thence by descent

PROPERTY FROM THE COLLECTION OF
SAMUEL J. & ETHEL LEFRAK

PIERRE-AUGUSTE RENOIR

1841-1919

Femme lisant

Oil on canvas
16³/₈ by 13¹/₈ in.; 41.5 by 33.3 cm

Painted *circa* 1894.

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

PROVENANCE

Ambroise Vollard, Paris (acquired directly from the artist)
André Weil, Paris
René Fribourg, New York (and sold: Sotheby's, London, June 26, 1963, lot 118)
O'Hana Gallery, London (acquired at the above sale)
Samuel J. & Ethel LeFrak, New York
Thence by descent

LITERATURE

Ambroise Vollard, *Tableaux, pastels et dessins de Pierre-Auguste Renoir*, vol. II, Paris, 1918, illustrated p. 129
Guy-Patrice & Michel Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, vol. II, Paris, 2009, no. 1143, illustrated p. 290

\$ 700,000-900,000

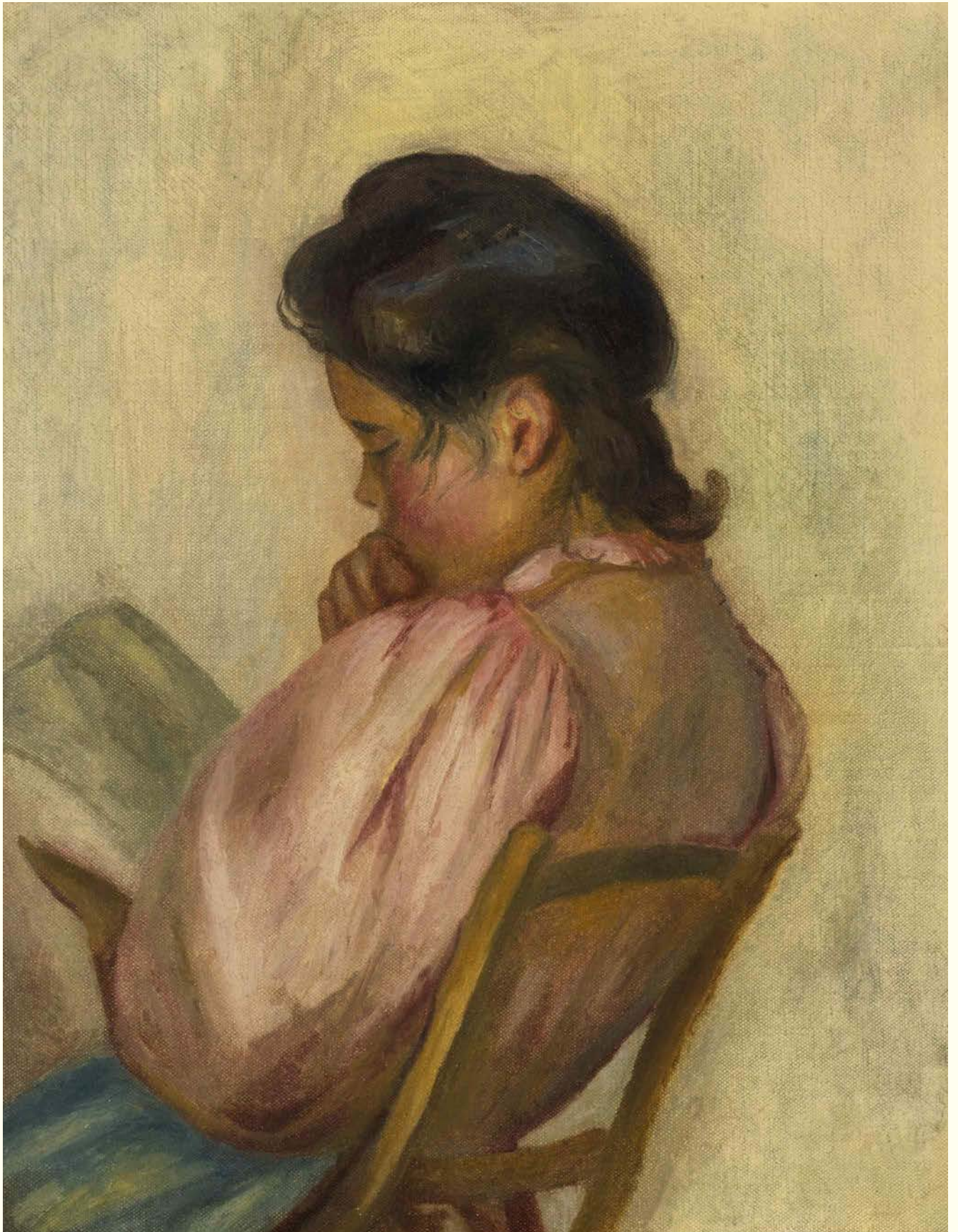
Young women reading and other domestic feminine activities dominate the scenes of social life that Renoir painted in the 1890s. *Femme lisant*, painted *circa* 1894, exemplifies the fluid, soft brushwork and nuanced palette that is so typical of Renoir's style at the turn of the century. Moving away from cooler colors, firm contours and the clear distinction between figure and background that characterizes his portraits from the mid-1880s, Renoir organized his compositions with correlated colors on the canvas to achieve a sense of formal unity. The figure in this work is surrounded by a warm, almost translucent atmosphere that the painter created with the creamy, expressive brushstrokes and vibrant colors of his mature style.

Indeed, Renoir emphasizes the lyrical quality of color, testing warmer hues of red and pink offset by cooler greens and blues to describe a calm scene of domesticity, intimacy and quietude. Almost in celebration of the mundane, Renoir painted for visual delight, immersing himself in his modern, contradictory world, and emerging only with images of pleasure.

Fascinated by the artist's exquisite rendering of female portraits, the French art critic Théodore Duret remarked, "Renoir excels at portraits. Not only does he catch the external features, but through them he pinpoints the model's character and inner self. I doubt whether any painter has ever interpreted woman 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" (quoted in *Histoire des peintres impressionnistes*, Paris, 1922, pp. 27-28).



Fig. 1 Gabrielle Renard *circa* 1895



PROPERTY FROM THE COLLECTION OF
SAMUEL J. & ETHEL LEFRAK

PIERRE-AUGUSTE RENOIR

1841-1919

Le Jardin des Tuileries

Signed *Renoir*. (lower right)

Oil on canvas

8½ by 11¾ in.; 21.5 by 29.8 cm

Painted in Paris in April 1875.

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

PROVENANCE

Bernard Dorival, Paris

Fritzes Konsthandel, Stockholm (acquired by 1926)

Thorsten Laurins, Stockholm (acquired from the above)

Wildenstein & Co., Inc., New York

Grover A. & Jeanne J. Mangin, San Francisco (acquired from the above and sold: Parke-Bernet Galleries, Inc., New York, October 15, 1969, lot 7)

Samuel J. & Ethel LeFrak, New York (acquired at the above sale)

Thence by descent

EXHIBITED

Stockholm, Nationalmuseum, *Föreningen Fransk Konst*,

Auguste Renoir utställning, 1921, no. 51

Stockholm, Liljevalchs konsthall, *Fransk Konst i Svensk privat ägo*, 1926, no. 555

New York, Wildenstein & Co., *Renoir. In Commemoration of the Fiftieth Anniversary of Renoir's Death*, 1969, no. 12

LITERATURE

Ragnar Hoppe, *Katalog över Thorsten Laurins samling av måleri och skulptur*, Stockholm, 1936, no. 452, illustrated pl. 246

John Rewald, "Chocquet and Cézanne" in *Gazette des Beaux-Arts*, Paris, July-Aug. 1969, fig. 6, illustrated p. 41

Elda Fezzi, *Tout l'oeuvre peint de Renoir, période impressioniste 1869-1883*, Paris, 1985, no. 70, illustrated p. 92

Guy-Patrice & Michel Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles, 1858-1881*, vol. I, Paris, 2007, no. 184, illustrated p. 233

\$ 600,000-800,000

In 1873, Renoir moved to the rue Saint Georges, which offered him close access to a number of public squares and parks. In the following years, between 1874 and 1876, he was afforded the opportunity to capture the modern city life in a brilliant series of cityscapes. Here, with a freedom of paint handling, quick dabs of color and bright palette, Renoir depicts strolling Parisians in the Tuileries Garden, instilling them with a sense of fleeting impressions, rather than stoically memorializing them as static bystanders frozen in time.

By this time Monet and Renoir had become close friends, and they had been working together to develop their Impressionist aesthetic. Renoir particularly admired Monet's technique:

"In April 1874, Renoir began to show a strong attachment to Monet and his pioneering passion for the landscape and, more generally, the *plein air* painting tradition—interests that Renoir would begin to explore as well through a series of portraits and landscapes which commemorated Monet and his family at Argenteuil. Monet exercised a crucial influence on the pictorial language of Renoir after 1873" (Colin B. Bailey in *Renoir Landscapes 1865-1883* (exhibition catalogue), National Gallery, London, 2007, p. 53).

Le Jardin des Tuileries was previously owned by Thorsten Laurin, one of the most prominent collectors of modern art during the early twentieth century in Scandinavia.



Fig. 1 Claude Monet, *Les Tuileries (étude)*, 1876, oil on canvas, Musée d'Orsay, Paris



PROPERTY FROM THE COLLECTION OF
SAMUEL J. & ETHEL LEFRAK

MAURICE DE VLAMINCK

1876 - 1958

Village au bord d'une rivière

Signed *Vlaminck* (lower left)

Oil on canvas

25½ by 32 in.; 64.7 by 81.2 cm

Painted *circa* 1912.

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

PROVENANCE

Mary B. Higgins, Massachusetts (and sold by the estate:
Parke-Bernet Galleries, Inc., New York, April 6, 1967, lot 33)
Samuel J. & Ethel LeFrak, New York (acquired at the above sale)
Thence by descent

EXHIBITED

Boston, Margaret Brown Gallery, *Loan Exhibition From Two Private Collections*, 1946, no. 7
Worcester, Massachusetts, Worcester Art Museum, *Objects of Art Owned in and Near Worcester*, 1950-51, n.n.

\$ 200,000-300,000

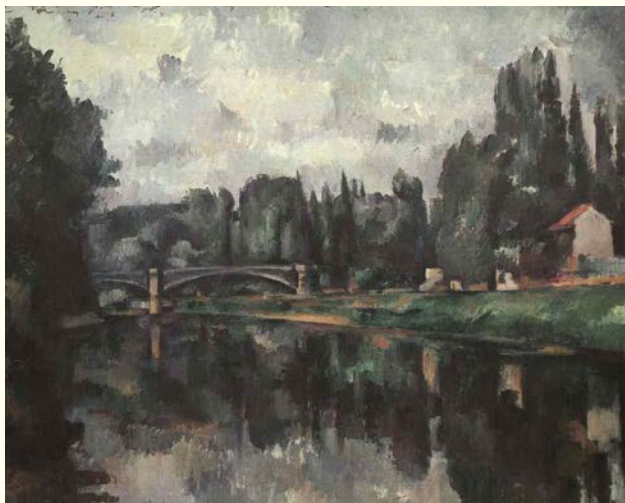


Fig. 1 Paul Cézanne, *Le Pont sur la Marne à Créteil*, 1888, oil on canvas, Pushkin Museum of Fine Arts, Moscow



PROPERTY FROM THE COLLECTION OF
SAMUEL J. & ETHEL LEFRAK

RAOUL DUFY

1877 - 1953

Promenade au bois

Signed *Raoul Dufy* (lower right)

Oil on canvas

35 by 45½ in.; 88.9 by 115 cm

Painted in 1913.

PROVENANCE

Samuel J. & Ethel LeFrak, New York

Thence by descent

EXHIBITED

Paris, *Salon des Indépendants*, 1913, no. 928

Amsterdam, Galerie van Wisselingh, *Mâîtres français des XIXe et XXe siècles*, 1966, no. 7

LITERATURE

Maurice Laffaille, *Raoul Dufy, Catalogue raisonné de l'oeuvre peint de 1895-1915*, vol. I, Geneva, 1972, no. 381, illustrated p. 315

\$ 700,000-1,000,000

Painted in 1913, *Promenade au bois* is a wonderful example from the height of Raoul Dufy's "Cézannesque" period. Like many of his contemporaries, Dufy looked to Cézanne for inspiration; "We have the tree, the bench, the house, but what interests me, the most difficult thing is what surrounds these objects. How do we hold everything together? Nobody has done it like Cézanne" (quoted in Dora Perez-Tibi, *Raoul Dufy*, New York, 1989, pp. 40-41).

Underlying this interest in the relationship between objects was an appreciation of the volumetric conception of space that Cézanne had imparted. The present work shows Dufy replicating these techniques; the tree trunk on the left and the simple planes of the houses stretching across the middle ground succeed in evoking a sense of volume operating in a compositional space, and the precise hatching of his brushwork creates an orderly, structured reality quite unlike the vibrant and chaotic compositions of his Fauvist period. His short, parallel brushstrokes lend a dynamic quality to the flat construction of geometrical forms, revealing his investigation of form and space in a brightly saturated, Cézanne-inspired variation of the cubist style that was closely related to, yet always distinct from mainstream Cubism.

Like many of his colleagues, Raoul Dufy had found inspiration for this new direction at the Cézanne retrospective at the 1907 Salon d'Automne and at Bernheim-Jeune at the same time. The following year, he joined Braque at L'Estaque, and the two painters rendered the local trees and hillsides in rigorously juxtaposed, simplified planes. Dufy was relatively selective in his adoption of a Cubist aesthetic, as discussed by Dora Perez-Tibi: "While Braque, like Picasso, was to take his experiments further, towards an almost hermetic analysis of forms—conveying their internal structures in an explosion of facets on the surface of the canvas, the source of the cubist aesthetic—Dufy would go on to rediscover the spirit of the older painter's method, and intensify his experiments with the expressive possibilities of space that Cézanne's aesthetic offered to him" (in Dora Perez-Tibi, *Raoul Dufy*, London, 1989, p. 37).

The strong lines and colors of the present painting also reflect Dufy's preoccupation with woodcuts and textile design. A trip to Munich in 1909 led to the artist's discovery of Expressionism and the possibilities of wood-engraving. The constructive brush strokes that characterize his work from this period, the present painting included, mirror his work with a penknife and gouge in relief engravings on wood. It is evident that the specificities of this printing technique offered opportunities to explore new ideas on the interpenetration of planes. Dufy went on to create a number of woodcut illustrations for poets and writers, including his friend Guillaume Apollinaire.

Having become engrossed in Medieval woodcut techniques three years prior, Dufy began printing his woodcuts on dress fabrics in 1910. This bold move attracted the interest of the fashion designer Paul Poiret, who set him up in a studio in Montmartre and gave him free rein to develop new patterns. This is particularly interesting given the jaunty plaid pattern the artist articulates in the dress of the standing female figure on the left. Her fashionable attire is in contrast to the sober one of the woman on horseback behind her and hints at the subject matter of the painting.

While the title and composition are formally elegant and seemingly innocent, the Bois de Boulogne was at the time a well-known salacious haunt on the edges of Paris and the figure on the left is most likely a prostitute soliciting the well-to-do gentlemen on the right, while a stern female figure looks down on her, both physically and metaphorically.

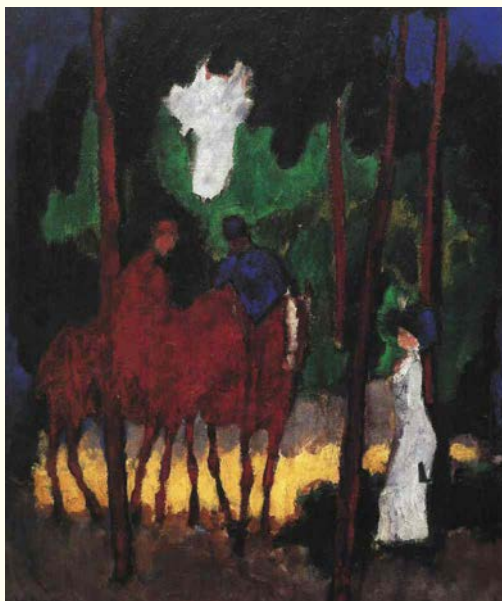


Fig. 1 Kees van Dongen, *Les Cavaliers au bois*, circa 1913, oil on canvas, Musée André Malraux, Le Havre



PROPERTY FROM THE COLLECTION OF
SAMUEL J. & ETHEL LEFRAK

RAOUL DUFY

1877 - 1953

L'Hindoue

Signed *Raoul Dufy*, dated 1930 and inscribed à *Emilienne*
(lower right)

Oil on canvas

16⁵/₈ by 22³/₈ in.; 42.2 by 56.8 cm

Painted in 1930.

PROVENANCE

Dr. Alexandre Roudinesco, Paris (acquired directly from
the artist and sold: Parke-Bernet Galleries, Inc., New York,
October 10, 1968, lot 23)
Samuel J. & Ethel LeFrak, New York (acquired at the above sale)
Thence by descent

EXHIBITED

Paris, Galerie Bernheim-Jeune Dauberville, *Chefs-d'oeuvre de
Raoul Dufy*, 1959, no. 22

LITERATURE

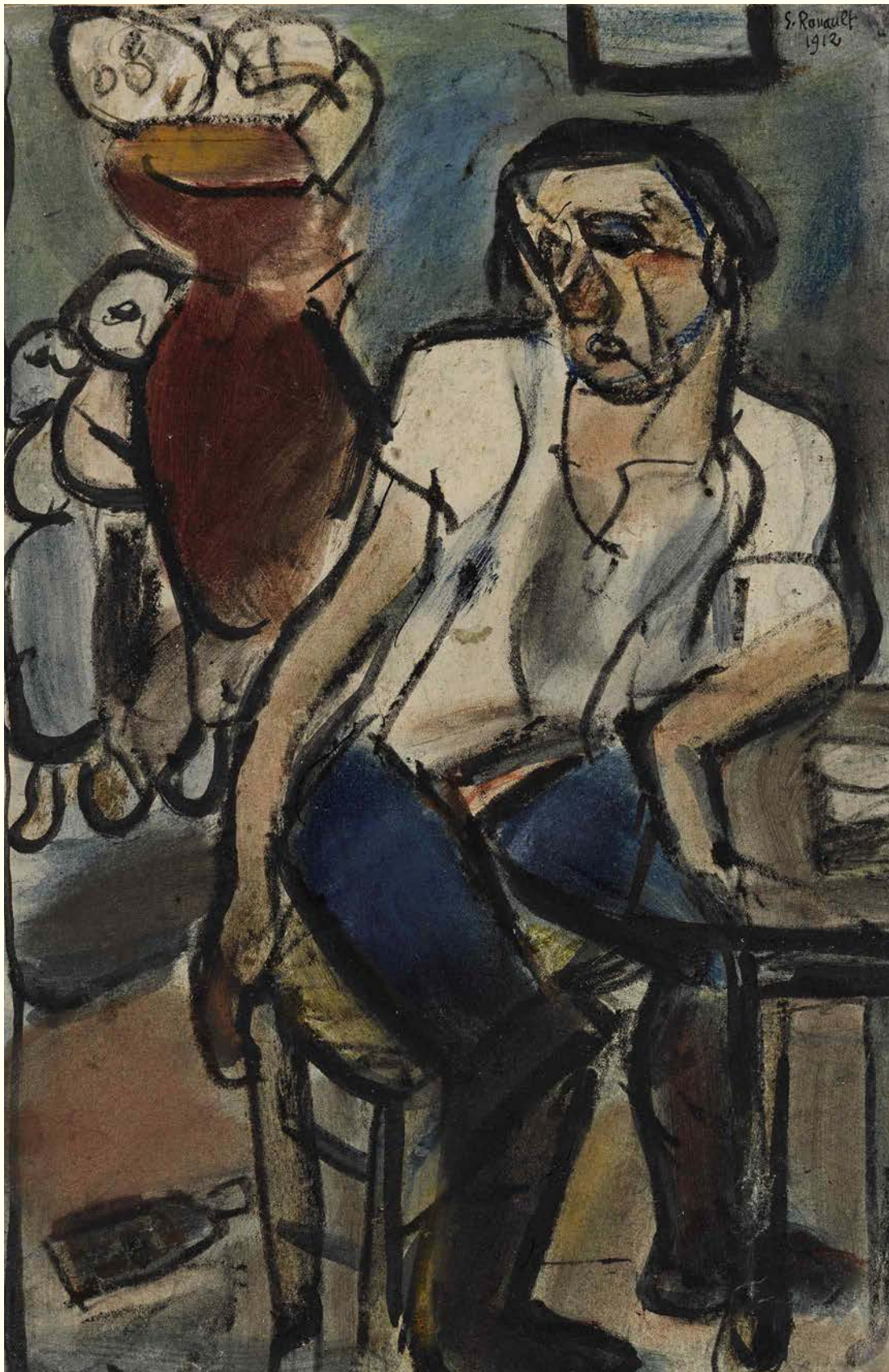
Maurice Laffaille, *Raoul Dufy, Catalogue raisonné de l'oeuvre
peint*, vol. III, Geneva, 1976, no. 1172, illustrated p. 204

Greatly inspired by the Fauves and Matisse's striking colorist works, Raoul Dufy was able to apply these influences to his own art, creating a unique aesthetic focusing on the celebration of color and pattern. Indeed Dufy, upon viewing Matisse's *Luxe, calme et volupté* at the Salon d'Automne in 1905, stated, "At the sight of this picture I understood all the new reasons for painting, and Impressionist realism lost its charm for me as I contemplated the miracle of the imagination introduced into design and colour. I immediately understood the new pictorial mechanics" (quoted in John Elderfield, *The 'Wild Beasts': Fauvism and Its Affinities*, New York, 1976, p. 78).

Beginning in 1928, Dufy applied his skill to that most classical of artistic muses, the female nude. His studio on the Impasse de Guelma became the backdrop to his work, allowing him to frame his sitters in rich textiles which he could exploit through his palette. Dora Perez-Tibi notes that "the place of the model in Dufy's studio...was often taken by the Indian Annaviti Pontry. She frequently poses nude reclining on an Indian shawl whose decorative sumptuousness is matched by that of the hangings printed with oriental motifs: her lascivious pose and the explosion of colour suggests and atmosphere of unequivocal eroticism... In Dufy's work the model is created by colour; the light of the painting emanates from the Model's flesh. These nudes are at rest...their opulent appearance is devoid of vulgarity" (Dora Perez-Tibi, *Dufy*, London, 1989, p. 242).

\$ 250,000-350,000





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PROPERTY FROM THE COLLECTION OF
SAMUEL J. & ETHEL LEFRAK

GEORGES ROUAULT

1871 - 1958

La Pauvre famille III (Intérieur) (Les Réfugiés)

Signed *G. Rouault* and dated 1912 (upper right)

Peinture à l'essence and wax crayon on paper laid down on
card

11½ by 7¾ in.; 29.2 by 19.6 cm

Executed in 1912.

PROVENANCE

J. Leger & Son, London
Mr. & Mrs. Carter Higgins
Waldene Zinnel (acquired from the above in 1967)
Samuel J. & Ethel LeFrak, New York
Thence by descent

LITERATURE

Bernard Dorival & Isabelle Rouault, *Rouault, l'oeuvre peint*, vol.
I, Monaco, 1988, no. 446, illustrated p. 139

\$ 25,000-35,000

154

PROPERTY FROM THE COLLECTION OF
SAMUEL J. & ETHEL LEFRAK

MAURICE UTRILLO

1883 - 1955

Tabac restaurant Bibet à Saint-Bernard (Ain)

Signed *Maurice, Utrillo, V.* and dated 1932, (lower right)

Oil on canvas
21½ by 24¾ in.; 54.6 by 62.8 cm

Painted in 1932.

The authenticity of this work has been confirmed by the
Comité Utrillo-Valadon.

PROVENANCE

Samuel J. & Ethel LeFrak, New York
Thence by descent

\$ 70,000-90,000

PROPERTY FROM THE COLLECTION OF
SAMUEL J. & ETHEL LEFRAK

MAURICE DE VLAMINCK

1876 - 1958

Paysage près de Châtou

Signed *Vlaminck* (lower right)

Oil on canvas

25½ by 31¾ in.; 64.7 by 80.6 cm

Painted *circa* 1910-11.

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

PROVENANCE

Knud Abilgaard, Sweden

O'Hana Gallery, London (acquired *circa* 1966)

Samuel J. & Ethel LeFrak, New York (acquired *circa* 1979)

Thence by descent

EXHIBITED

O'Hana Gallery, London, *Summer Exhibition of Paintings and Sculpture of the Nineteenth and Twentieth Centuries*, 1966, no. 48

\$ 250,000-350,000

In 1892, Vlaminck moved to Châtou, a small town on the river Seine, just northwest of Paris. There, a railway bridge spanning the Seine near Versailles became the subject of numerous paintings. In 1900 Vlaminck met André Derain, who was born in Châtou, and the two artists formed a friendship and collaboration which was to culminate in the Fauve revolution. However, it must also be said that Pierre-Auguste Renoir had also painted the Châtou bridge as early as 1881, and the area to this day is known as *L'île des Impressionnistes*, reflecting this rich tradition of artists working in the area around the village and its bridge.

This depiction of the Châtou landscape exemplifies the expressive brushwork and vivid palette for which Vlaminck's Fauve compositions are renowned. Vlaminck, who later described Fauve art as a "manner of being" rather than an intellectual invention, followed his instincts in applying his paint onto canvas in an almost violent fashion. The fierce greens and blues combined with earth tone hues which dominate the scene are contrasted with the black contours, heralding Vlaminck's "Cézannesque" period that would dominate in the years to come.

Scenes along the Seine held a central place in Vlaminck's work and figure in many of his Fauve compositions. "It was in painting the banks of the Seine," Vlaminck would later recall, "that I tried to represent the emotion that seized hold of me when faced by this landscape... It can only have been the extraordinarily strong and powerful enthusiasm felt by my twenty-year-old-self, the rush of life that I experienced at the time, that enabled me to transpose this banal subject [The Seine], through a blaze of color, into fierce realism and exuberant picturesque!" (quoted in Maïthé Vallès-Bled, *Vlaminck, Catalogue critique des peintures et céramiques de la période fauve*, Paris, 2008, p. 361).



Fig. 1 Vincent van Gogh, *View of Auvers*, 1890, oil on canvas, Van Gogh Museum, Amsterdam



PROPERTY FROM THE COLLECTION OF
SAMUEL J. & ETHEL LEFRAK

MAURICE DE VLAMINCK

1876 - 1958

Nature morte aux artichauts

Signed *Vlaminck* (lower left)

Oil on canvas

32 $\frac{1}{8}$ by 46 in.; 81.5 by 116.8 cm

Painted *circa* 1928.

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

PROVENANCE

Dr. Alexandre Roudinesco, Paris (acquired directly from the artist *circa* 1933 and sold: Parke-Bernet Galleries, Inc., New York, October 10, 1968, lot 20)
Samuel J. & Ethel LeFrak, New York (acquired at the above sale)
Thence by descent

EXHIBITED

Paris, Galerie Bernheim-Jeune, *Retrospective Vlaminck*, 1933, no. 10 (titled *Nature morte*)
Brussels, Palais des Beaux-Arts, *Vlaminck*, 1933, no. 56 (titled *Nature morte*)
Paris, Galerie des Beaux-Arts, *Les Fauves, L'Atelier de Gustave Moreau*, 1934, no. 165 (titled *Nature morte*)
Warsaw, National Museum, *Exposition de peinture française de Manet à nos jours*, 1937, no. 86
Basel, Kunsthalle, *Vlaminck, R. Dufy, Rouault*, 1938, no. 186
Paris, Galerie Charpentier, *Cent chefs-d'oeuvre des peintres de l'École de Paris*, 1946, no. 95
Paris, Galerie Charpentier, *Plaisir de France*, 1951, no. 192
Paris, Musée des arts décoratifs, *De Cézanne à Matisse*, 1952, no. 189 (titled *Nature morte aux bouteilles*)
Rotterdam, Boymans Museum, *Quatre siècles de la nature morte en France*, 1954, no. 138
Paris, Galerie Charpentier, *L'Oeuvre de Vlaminck, du fauvisme à nos jours*, 1956, no. 92

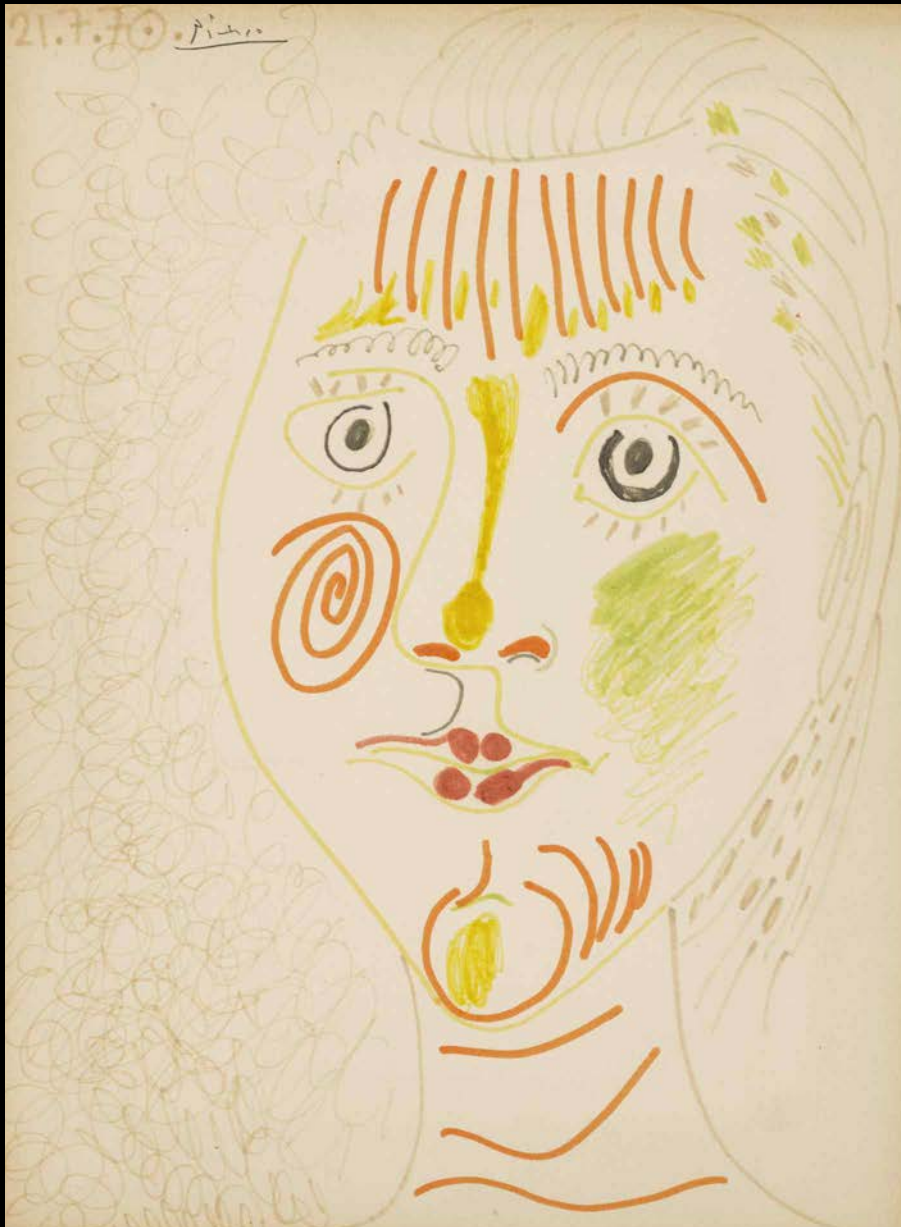
LITERATURE

Maurice Genevoix, *Vlaminck*, Paris, 1954, n.n., illustrated in color pl. 4

\$ 120,000-180,000







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PROPERTY FROM THE COLLECTION OF
SAMUEL J. & ETHEL LEFRAK

PABLO PICASSO

1881 - 1973

Tête de femme

Signed *Picasso* and dated 21.7.70. (upper left)

Felt-tip pen on paper
12¾ by 9¾ in.; 32.3 by 24.7 cm

Executed on July 21, 1970.

\$ 80,000-120,000

PROVENANCE

Galerie Louise Leiris, Paris
O'Hana Gallery, London
Samuel J. & Ethel LeFrak, New York
Thence by descent

LITERATURE

Christian Zervos, *Pablo Picasso, Oeuvres de 1970*, vol. XXXII,
Paris, 1977, no. 238, illustrated p. 76



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PROPERTY FROM THE COLLECTION OF
SAMUEL J. & ETHEL LEFRAK

PABLO PICASSO

1881 - 1973

Tête de femme

Signed *Picasso* and dated 21.7.70. (upper left)

Felt-tip pen on paper
12½ by 9¾ in.; 32.4 by 24.8 cm

Executed on July 21, 1970.

\$ 100,000-150,000

PROVENANCE

Galerie Louise Leiris, Paris
O'Hana Gallery, London
Samuel J. & Ethel LeFrak, New York
Thence by descent

LITERATURE

Christian Zervos, *Pablo Picasso, Oeuvres de 1970*, vol. XXXII,
Paris, 1977, no. 235, illustrated p. 76

PROPERTY FROM THE COLLECTION OF
SAMUEL J. & ETHEL LEFRAK

PABLO PICASSO

1881 - 1973

Homme et femme assise

Signed *Picasso* (lower left); dated 7.6.70. (upper center)

Brush and ink and pen and ink on card
14½ by 9 in.; 35.8 by 22.8 cm

Executed on June 7, 1970.

PROVENANCE

Galerie Louise Leiris, Paris
O'Hana Gallery, London
Samuel J. & Ethel LeFrak, New York
Thence by descent

LITERATURE

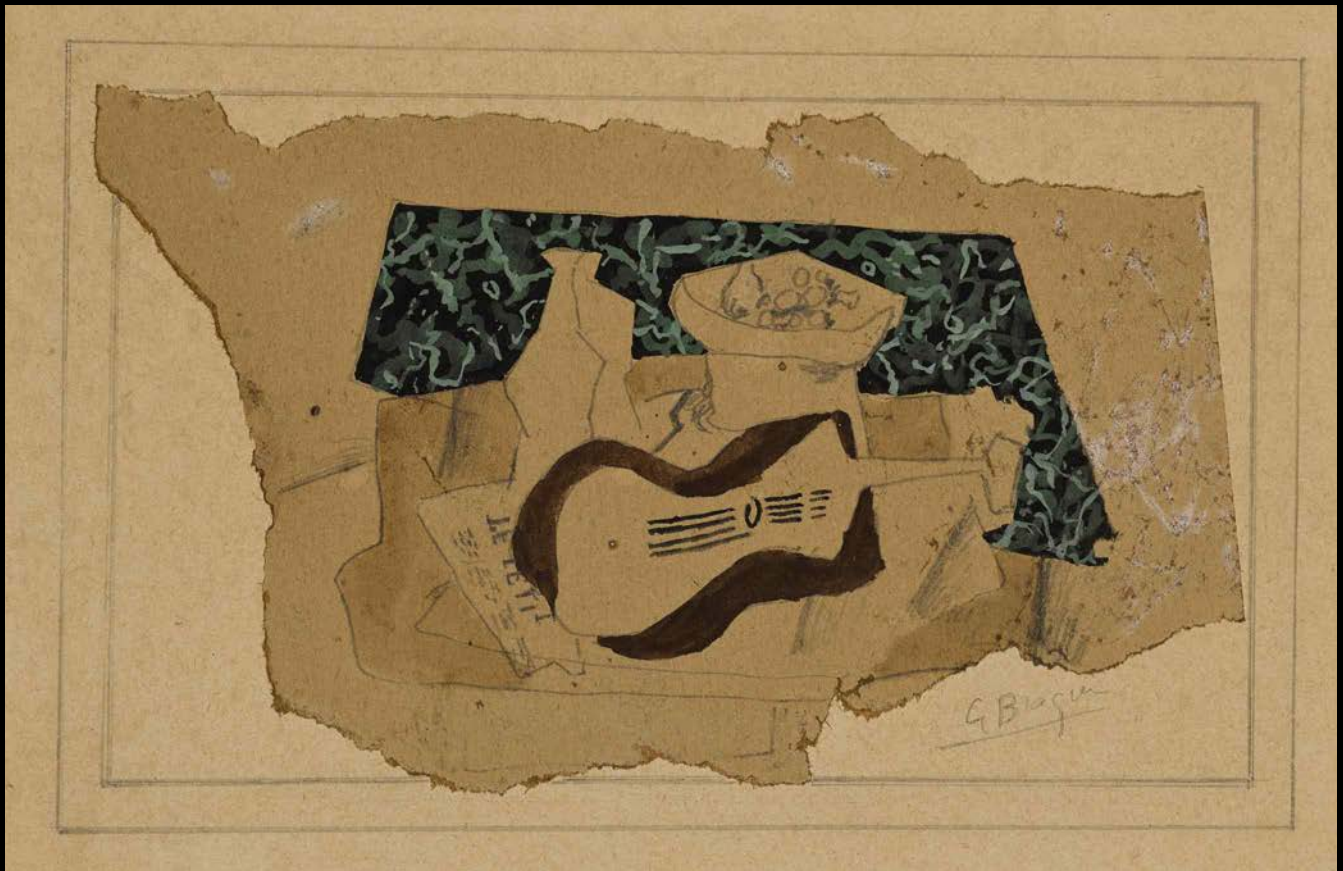
Christian Zervos, *Pablo Picasso. Oeuvres de 1970*, vol. XXXII,
Paris, 1977, no. 104, illustrated p. 42

\$ 150,000-250,000

7.6.70.



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PROPERTY FROM THE COLLECTION OF
SAMUEL J. & ETHEL LEFRAK

GEORGES BRAQUE

1882 - 1963

Composition avec guitare

Signed *G Braque* (lower right)

Gouache, pencil, brush and ink and collage on paper
7¼ by 10⅝ in.; 18.4 by 26.9 cm

Executed *circa* 1920.

PROVENANCE

The Hanover Gallery, Ltd., London
G. David Thompson, Pittsburgh
E.V. Thaw, New York
Sergers Collection, New York (and sold: Parke-Bernet Galleries,
Inc., New York, December 13, 1967, lot 35)
Samuel J. & Ethel LeFrak, New York (acquired at the above
sale)
Thence by descent

\$ 40,000-60,000

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PROPERTY FROM AN IMPORTANT NEW YORK COLLECTOR

AMÉDÉE OZENFANT

1886 - 1966

Fugue, guitare et architecture

Signed *ozenfant* and dated 1922 (lower left)

Pastel and pencil on paper
20¼ by 14⅞ in.; 51.4 by 35.9 cm

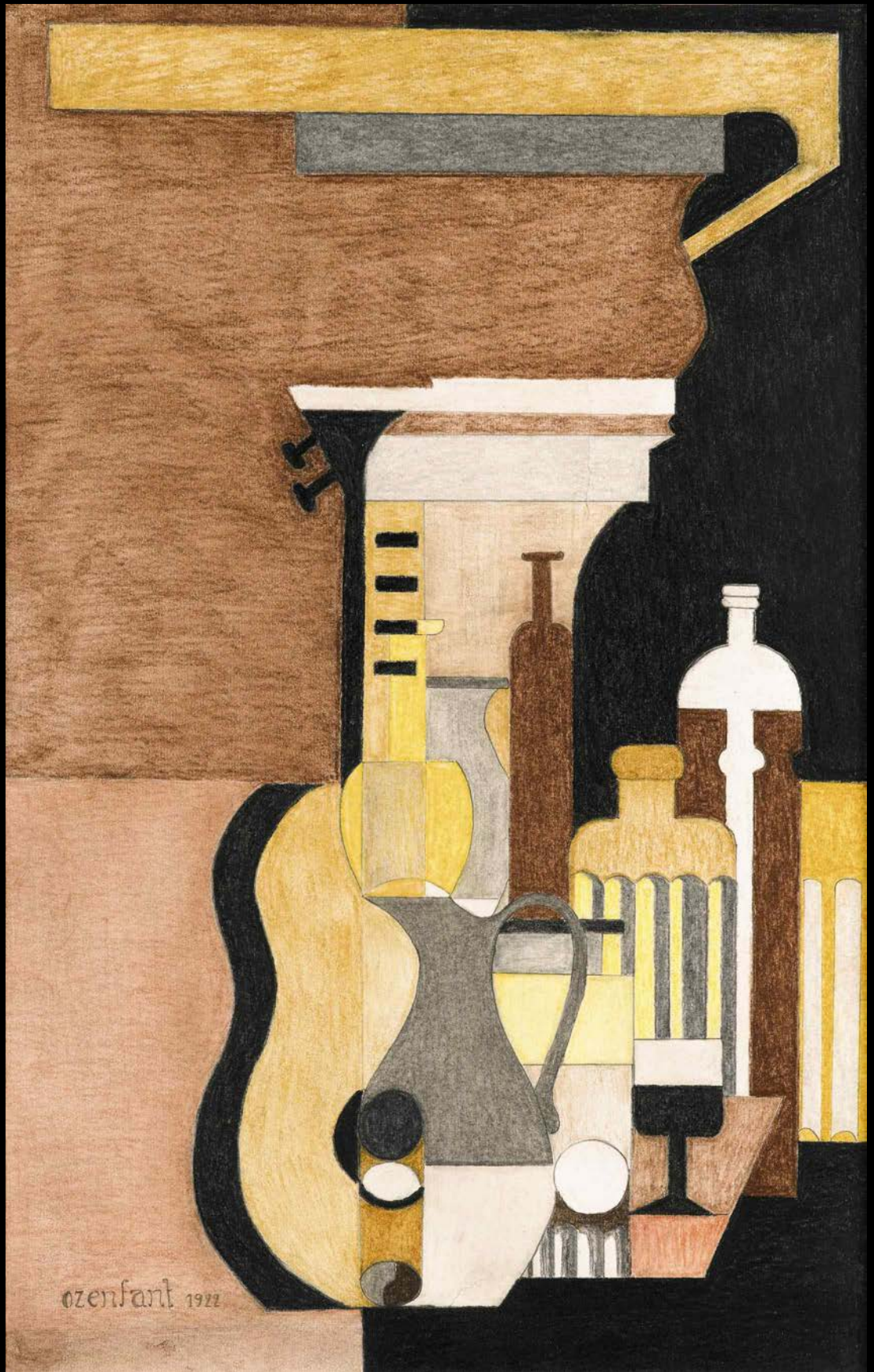
Executed in 1922.

To be included in the forthcoming *Ozenfant Catalogue raisonné*
being prepared by Pierre Guénégan.

EXHIBITED

Epelstein Collection, United States
Contamin Collection, Paris
Private Collection, Geneva
Private Collection, France (acquired from the above and sold:
Sotheby's, New York,
May 6, 2015, lot 351)
Acquired at the above sale

\$ 100,000-150,000



ozenfant 1922

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

PABLO PICASSO

1881 - 1973

Scène de 14 juillet

Signed *Picasso*, inscribed *pour Etienne de Beaumont* and dated *Paris 14 juillet 42*. (lower left)

Pencil on paper

18¼ by 25½ in.; 46.3 by 63.8 cm

Executed on July 14, 1942.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE

Étienne de Beaumont, Paris (acquired directly from the artist)
Perls Galleries, New York
Sindin Galleries, New York
Brett Mitchell Collection, Inc., Cleveland
Acquired from the above in 1989

EXHIBITED

New York, Perls Galleries, *Master Drawings: Calder, Leger, Matisse, Miro, Modigliani, Pascin, Picasso*, 1979, no. 38, illustrated in the catalogue

\$ 200,000-300,000

The infamous aristocrat, patron of the arts and supreme bon vivant Étienne de Beaumont is most well-known for hosting extravagant masquerade parties with costumes designed by Coco Chanel and Picasso himself (see figs. 1 & 2). In 1918, he introduced jazz to Parisian night life, staging a performance with a group of African American soldiers. A champion of the Ballet Russes, Beaumont designed a production for the company in 1924, *Le Beau Danube*, and served as the basis for the main character in Raymond Radiguet's novel *Le Bal du Comte d'Orgel*. He and his wife Edith were early producers and patrons of avant-garde film productions. Selling much of his family's art to fund new acquisitions, he built an important collection of works by Man Ray, Picasso, Gris, Braque and others.

An iconographically rich drawing featuring many of Picasso's most adored motifs including the artist's model along with a multitude of plants and animals, this work serves as a conglomerate group portrait which may represent the rich and multifaceted nature of Étienne de Beaumont's life. The hard edged rounded nose of the central female character is reminiscent of Dora Maar, Picasso's lover at the time of the work's execution, and arguably one of his most important subjects. The half-naked male model hands the reluctant beauty a handful of flowers, asserting Picasso and Maar's complicated discontentment with one another.



Fig. 1 Étienne de Beaumont at his home in Paris



Fig. 2 Man Ray, *Bal de Étienne de Beaumont*, circa 1924, gelatin silver print



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

HENRI MATISSE

1869 - 1954

Dessin pour "Thèmes et variations," variation 15, series "I"

Signed *Henri Matisse*, dated 42 and numbered *I15* (lower right)

Pen and ink on paper
20½ by 15¾ in.; 52 by 40 cm

Executed in 1942-43.

The authenticity of this work has been confirmed by Madame Marguerite Duthuit-Matisse.

PROVENANCE

The Brett Mitchell Collection, Inc., Cleveland
Acquired from the above in 1984

LITERATURE

Dover Publications, Inc., *Henri Matisse, Drawings, Themes and Variations*, New York, 1995, illustrated p. 86

Dessin pour "Thèmes et variations," variation 15, series "I" is a beautifully sensuous example of the exceptional drawings Matisse produced between 1941 and 1943 while in the South of France. Confined to his bed for many of his waking hours following two operations, drawing had, for obvious reasons, become increasingly paramount to Matisse as a means of expression. He spent the early 1940s almost exclusively on the creation of a vast series of charcoal, ink and pencil drawings from which he hand-selected a number of images to be published in 1943 in a luxurious portfolio entitled *Dessins: Thèmes et Variations*, with a preface by Louis Aragon.

A quickly executed and pure line drawing, the present work invites us to instinctively trace the sure, rhythmic notions made by Matisse's hand. Certainly, the line that traces the outline which stems from the bottom of the model's nose and flows all the way along her hairline and around again testifies to Matisse's unfaltering touch. The clean and sinuous black pencil lines travel across the crisp, blank page intuitively and without interruption, according the same weight of importance to the delicate leaves on the left of the composition as they do the model's figure.

The present work displays Matisse's singular ability to capture his model in a natural, casual pose, while at the same time depicting her with a great sense of elegance and grace. It is a strikingly intimate scene; we observe the model who is relaxed, reclining on her side with her head in hand and seemingly unaware of our gaze as her own attention is caught by something off to the right. Even Matisse, ordinarily so dissatisfied, was impressed by the quality and quantity of this sequence of themes and variations that gained in mystery and intensity as it unfolded.

\$ 120,000-180,000



I 15
Hemi/matsje 42

PROPERTY FROM A PRIVATE COLLECTION

HENRI LAURENS

1885 - 1954

La Mère

Inscribed with the artist's monogram, numbered E.A and stamped with the foundry mark C.
Valsuani Cire Perdue

Bronze
Height: 23½ in.; 59.6 cm

Conceived in 1935 and cast in a numbered edition of 7 plus 4 artist's proofs; this example cast during the artist's lifetime.

PROVENANCE

Estate of the artist
Private Collection, France
Acquired from the above in 2013

LITERATURE

"Henri Laurens" in *Le Point*, Lanzac par Souillac, July 1946, illustration of the plaster in the artist's studio n.p.

Henri Laurens (exhibition catalogue), Galeries nationales du Grand Palais, Paris, 1967, no. 45, illustration of another cast n.p.

Werner Hofmann, *The Sculpture of Henri Laurens*, New York, 1970, illustration of another cast p. 157
Sandor Kuthy, *Henri Laurens 1885-1954*, Fribourg, 1985, no. 58, illustrations of another cast pp. 108 & 129

Henri Laurens Rétrospective (exhibition catalogue), Musée d'art moderne Villeneuve-d'Ascq, Lille, 1992-93, no. 81, illustration of another cast p. 175

\$ 300,000-400,000

EXHIBITED

Paris, Petit Palais, Musée des Beaux-Arts de la ville de Paris, *Les Maîtres de l'art indépendant 1885-1937*, 1937, no. 5

Brussels, Palais des Beaux-Arts, *Henri Laurens*, 1949, no. 34

Copenhagen, Kunstforeningen, *Henri Laurens Skulpturen og Tegninger*, 1949, no. 15

Paris, Musée national d'art moderne, *Henri Laurens*, 1951, no. 39

New York, Curt Valentin Gallery, *Henri Laurens*, 1952, no. 14, illustrated in the catalogue

Zurich, Kunsthhaus, *Begründer der Modernen Plastik: Arp, Brancusi, Chauvin, Duchamp-Villon, Gonzalez, Laurens, Lipchitz, Pevsner*, 1954, no. 129

Vienna, Museum des 20 Jahrhunderts, *Kunst von 1900 bis Heute*, 1962, n.n.

Humblebaek, Louisiana Museum, *Georges Braque & Henri Laurens*, 1969, no. 45

Prague, Narodni Galerie, *Braque, Laurens, Picasso*, 1970, no. 45

New York, Cultural Center & New Jersey, Farleigh Dickinson University, *Laurens and Braque: The Donations to the French State Collection*, 1971,

no. 27, illustrated in the catalogue

Mannheim, Mannheimer Kunstverein & Kaiserslautern, Museum Pfalzgalerie, *Henri Laurens Skulpturen und Graphik*, 1975, no. 24

Rome, Académie de France, *Henri Laurens*, 1980, no. 43, illustrated in the catalogue

Marcq-en-Baroeul, Fondation Anne et Albert Prouvost, *Henri Laurens*, 1982, no. 26

London, Tate Gallery, *The Essential Cubism, 1907 - 1920: Braque, Picasso and their Friends*,

1983, no. 16

Conceived in 1935, *La Mère* exemplifies the simple grandeur of Laurens's mature work, strongly influenced by Archaic, Ancient Greek and Roman sculpture. The seated female figure is solidly but fluidly rendered, her seated pose exuding a strong and constant presence. A palpable energy is formed by the diagonal composition of the two opposing arms, one held up and the other placed on the hip, while the arched legs create an undulating rhythm.

At the end of World War I the European avant-garde became preoccupied with the idea of the "return to order," seeking to heal the horrors of the great conflict with the harmony and clarity afforded by Classicism. These aesthetics manifest themselves in Picasso's monumental Neo-Classical nudes, his series of bathers at Dinard and in Léger's mechanically inspired women in classical poses. Beginning in the 1920s Laurens gradually moved away from depicting the human form in the angular and geometric forms of the Cubist lexicon and instead adopted a more organic and biomorphic approach. By the end of the 1930s, Laurens was working almost exclusively with the subject of the female figure. The present work exemplifies the best of the lyrical nudes created during this time. Laurens' female figures from the late 1920s and 30s rarely appear standing, instead depicted crouching or sitting down to further emphasize their sense of balance and stability. Form and space are masterfully balanced by alternating solid and void, hinting at movement and energy within a stable composition.

As the artist once stated, "I look for stability even when representing movement. Movement doesn't disturb the impression of calm my sculpture is meant to give... Harmony, the laws of plastic form that govern them, their system of volumes generating one another, the fact that the voids count no less than the masses—all this tends to lend them stability" (quoted in "A Statement" in *Henri Laurens* (exhibition catalogue), Graves Art Gallery, Sheffield, 1980, p. 13).

Laurens did not give his sculptures titles until after completing them. Many of his works of this time, such as *La Lune*, *L'Automne* and *Le Matin*, have allegorical titles that allude to nature, a reflection of the biomorphic and overtly organic shape of the female figure.

Laurens explained his practice thus: "When I begin a sculpture, I only have a vague idea of what I want to do. For instance, I have the idea of a woman or of something related to the sea. Before being a representation of whatever it may be, my sculpture is a plastic act and, more precisely, a series of plastic events, products of my imagination, answers to the demands of the making... I provide a title right at the end" (*ibid.*, p. 11).

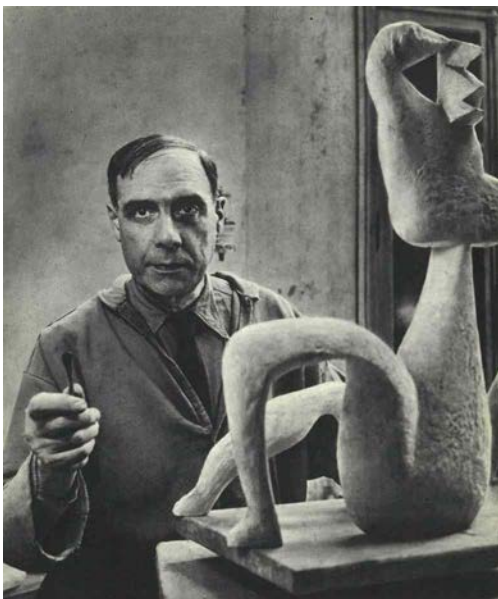
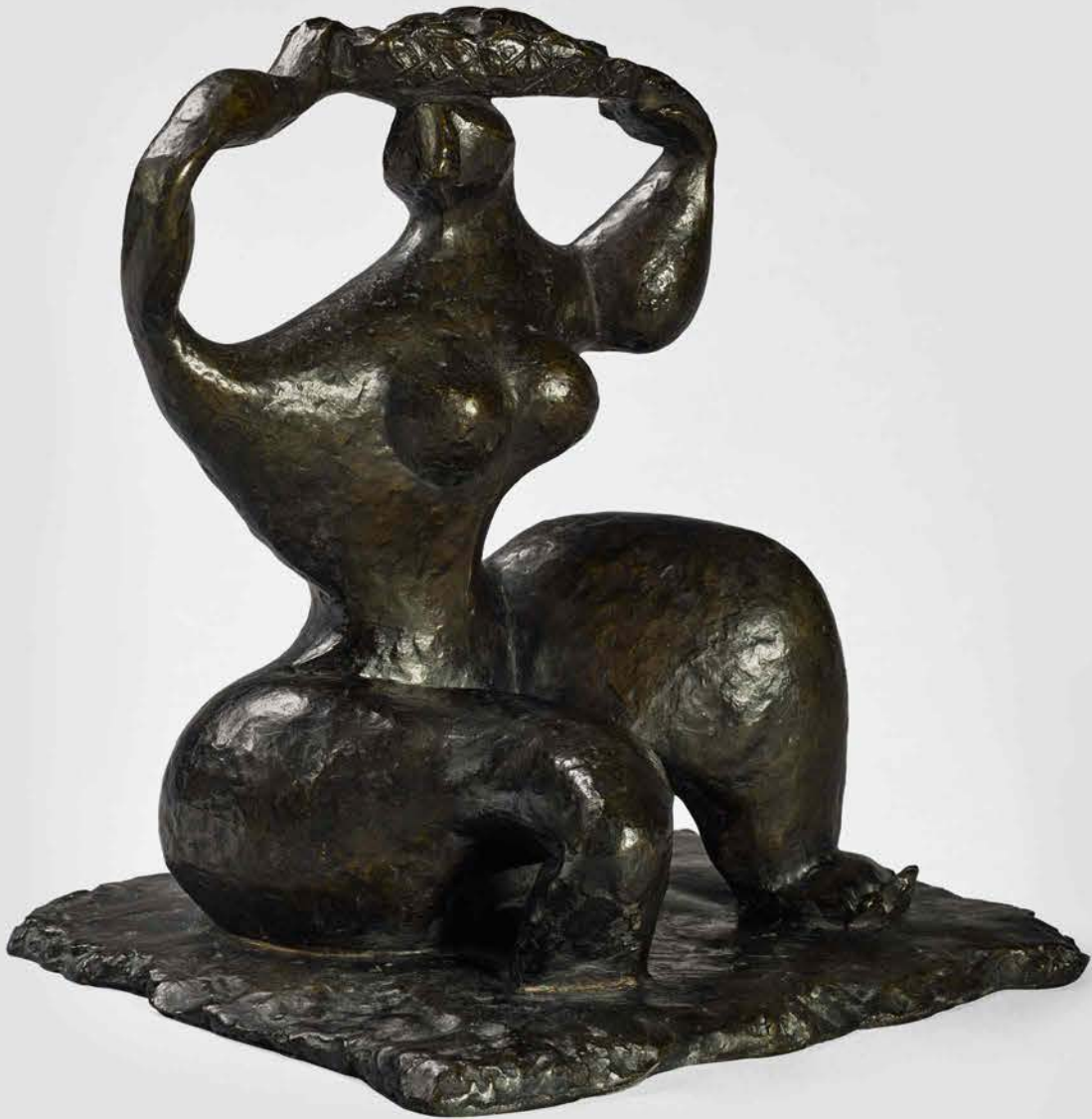


Fig. 1 Henri Laurens working on *La Mère* in his studio, circa 1935





165

PROPERTY FROM THE COLLECTION OF JOAN OESTREICH
KEND

HENRI LAURENS

1885 - 1954

La Corbeille

Inscribed with the artist's monogram, numbered 5/6 and stamped with the foundry mark *C. Valsuani Cire Perdue*

Bronze

Height: 11¾ in.; 29.8 cm

Conceived in 1939 and cast in an edition of 6 plus 1 artist's proof numbered 0.

\$ 70,000-90,000

PROVENANCE

Galerie Louise Leiris, Paris
Mr. & Mrs. Charles H. Oestreich, New York
Thence by descent

LITERATURE

Henri Laurens, Exposition de la donation aux musées nationaux (exhibition catalogue), Grand Palais, Paris, 1967, no. 64, illustration of another cast n.p.

Werner Hoffman, *The Sculpture of Henri Laurens*, New York, 1970, illustration of another cast pp. 182-83

Sculpture and Drawings by Henri Laurens (exhibition catalogue), Hayward Gallery, London, 1971, no. 62, illustration of another cast p. 65

Magdalena Moeller, *La Perfection de la forme. L'Évolution de Laurens, du sculpteur cubiste au sculpteur silencieux*, Bern, 1985, illustration of another cast p. 113

Henri Laurens, Rétrospective (exhibition catalogue), Musée d'art moderne, Villeneuve d'Ascq, 1992-93, no. 100, illustration of another cast p. 193



166

PROPERTY FROM THE COLLECTION OF JOAN OESTREICH
KEND

HENRI LAURENS

1885 - 1954

Esquisse pour "La Petite océanide"

Inscribed with the artist's monogram, numbered 1/6 and stamped with the foundry mark *C. Valsuani Cire Perdue*

Bronze

Height: 13 in.; 33 cm

Conceived in 1933 and cast in an edition of 6 plus 1 artist's proof numbered 0.

\$ 80,000-120,000

PROVENANCE

Galerie Simon (Louise Leiris), Paris (acquired directly from the artist)
Svensk-Franska Konstgalleriet, Stockholm
Private Collection, Sweden
Private Collection, Scandinavia (acquired from the above in the 1970s and sold: Sotheby's, London, June 26, 2008, lot 340)
Private Collection, Switzerland (acquired at the above sale)
Acquired from the above

LITERATURE

Werner Hofmann, *The Sculptures of Henri Laurens*, New York, 1970, illustration of another cast p. 150



PROPERTY FROM THE COLLECTION OF HELEN & MONTE GETLER

LOTS 167–169

Morris Getler, known to everyone by his nickname Monte, was a serial entrepreneur who served in the Navy during World War II. He was a brilliant engineer who as a young boy received an award for model plane-building from Amelia Earhart. He put himself through engineering school in the evenings, while working during the day, and he went on to establish several highly successful companies including Alloy Flange and Fitting and Nepco Forged Products.

Together, Helen and Monte had an indefatigable energy which they invested in every aspect of their sixty-six year-long marriage. They shared the same values—they each grew up in immigrant families in Brooklyn and they worked tirelessly throughout their lives to contribute to their community, fight for social justice and change, and support the arts. An accomplished pianist, Helen Getler was so fond of opera that she held long-running subscriptions to the Metropolitan Opera House, a passion which started when she was a young girl and could only afford standing tickets, attending every single performance of the season lined up against the back wall in the great hall at the Met.

The Getlers commissioned renowned architect Jasper Ward to design a mid-century modern home in Roslyn, New York, with an entire south-facing wall in glass and an upside down, butterfly roof. The family home was also a museum showcasing the masterpieces the couple collected over the years. It is Sotheby's great privilege to offer treasures from their art collection in the following lots.

Helen & Monte Getler were passionate lifelong collectors and supporters of the arts. Helen's storied career includes being one of the first chemists, not to mention one of the first female chemists, at Sloan Kettering laboratories in New York; she was later a Nassau County Democratic town leader and then co-owned the gallery Getler-Pall with her friend Helen Pall for more than ten years. Getler-Pall gallery and the 'two Helens' running it, specialized in works on paper and prints and exhibited among others the work of Roy Lichtenstein, Frank Stella, Robert Rauschenberg, James Rosenquist, Nancy Graves, Jasper Johns, Jim Dine, Jean Dubuffet, Eric Fischl, Helen Frankenthaler, David Hockney, Ed Ruscha, Robert Motherwell, Claes Oldenburg, Richard Serra and Buckminster Fuller.

167

PROPERTY FROM THE COLLECTION OF
HELEN & MONTE GETLER

ALEXANDER ARCHIPENKO

1887 - 1964

Egyptian Motif

Inscribed *Archipenko*, dated 1917 and numbered 7/12

Bronze

Height: 14 in.; 35.5 cm

Conceived in 1917; this example cast after 1964.

The authenticity of this work has kindly been confirmed by Frances Archipenko Gray.

\$ 60,000-80,000

PROVENANCE

Estate of the artist

Acquired from the above on February 17, 1968

LITERATURE

Alexander Archipenko, *Archipenko, Fifty Creative Years 1908-1958*, New York, 1960, illustration of another cast pp. 152-53
Donald H. Karshan, ed., *Archipenko, International Visionary*, Washington, D.C., 1969, illustrations of another cast p. 53 & pl. 57
Annette Barth, *Alexander Archipenko's Plastiches Oeuvre*, vol. II, Frankfurt, 1997, no. 85, illustration of another cast p. 187



PROPERTY FROM THE COLLECTION OF
HELEN & MONTE GETLER

ALEXANDER ARCHIPENKO

1887 - 1964

Seated Black Concave

Inscribed *Archipenko*, dated 1916 and numbered 2/6F

Bronze

Height: 19¾ in.; 50.1 cm

Conceived in 1916; this example cast between 1964-68.

The authenticity of this work has kindly been confirmed by Frances Archipenko Gray.

PROVENANCE

Estate of the artist

Acquired from the above on April 30, 1968

EXHIBITED

Roslyn, New York, Nassau County Museum of Art, *Long Island Collects: The Figure & Landscape, 1870's-1980's*, 1990, n.n.

LITERATURE

Alexander Archipenko, *Archipenko: Fifty Creative Years, 1908-1958*, New York, 1960, illustration of another cast pl. 144

Katherine Jánoszj Michaelson, *Alexander Archipenko: A Study of the Early Works, 1908-1920*, New York, 1977, no. S73, illustration of another cast n.p.

\$ 150,000-250,000

Seated Black Concave, conceived in 1916, epitomizes the theories of the "new concave" that Archipenko developed in 1912. Archipenko created a new way of looking at the human figure through a number of simultaneous views and the combination of positive and negative forms into a new modern whole, symbolizing the absent form and evoking unprecedented dynamism and volume. In this way, *Seated Black Concave* references Bergson's ideas of the void as a symbol of the absent form: there can be no convex without the concave, and the positive and negative are of equal force. "Thus, the problem of knowledge is complicated, and possibly made insoluble, by the idea that order fills a void and that its actual presence is superimposed on its virtual absence" (Henry Bergson, *Creative Evolution*, New York, 1913, p. 273).

The sculpture retains a clear geometric character but exudes an organic liveness. The sharp lines of the figure's thighs and hips rise as the sculpture eases into a deep concave form. Still, the classical iconography of the seated nude is not sacrificed.



Fig. 1 Alexander Archipenko, *Seated, Black*, marble, 1936, sold: Sotheby's, London, March 1, 2017, lot 5 for \$1,045,516



Umberto Boccioni
1916

PROPERTY FROM THE COLLECTION OF
HELEN & MONTE GETLER

AUGUSTE RODIN

1840 - 1917

Figure de l'homme qui marche, moyen modèle

Inscribed A. Rodin and with the foundry mark .Georges Rudier..
Fondeur.Paris., dated © by Musée Rodin 1960; stamped with
the raised signature A. Rodin (on the interior)

Bronze

Height: 33 in.; 83.8 cm

Conceived in 1899-1900 and cast in an edition of 8 between
1955-65 by the Georges Rudier foundry; this example cast in
September 1960.

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 2008-2178B.

PROVENANCE

Musée Rodin, Paris

Charles E. Slatkin Galleries, New York (acquired from the
above in May 1963)

Acquired from the above on May 17, 1963

EXHIBITED

New York, Charles E. Slatkin Galleries; Montreal, Museum of
Fine Arts & traveling, *Auguste Rodin, 1840-1917: An Exhibition
of Sculptures and Drawings*, 1963-65, no. 63, illustrated in the
catalogue

Roslyn, New York, Nassau County Museum of Art, *Long Island
Collects: The Figure & Landscape, 1870's-1980's*, 1990, n.n.

Roslyn, New York, Nassau County Museum of Art, *Master
Artworks from Private Collections*, 2005, n.n.

\$ 600,000-800,000



ALTERNATE VIEW

LITERATURE

Georges Grappe, *Catalogue du Musée Rodin*, vol. I, Paris, 1927,
no. 15, illustration of another cast p. 29

Judith Cladel, *Rodin: Sa vie glorieuse et inconnue*, Paris, 1936,
pp. 132-33 & 275

Anita Leslie, *Rodin: Immortal Peasant*, New York, 1937, p. 304

Georges Grappe, *Catalogue du Musée Rodin*, Paris, 1938,
illustration of another cast pp. 16-17

Victor Frisch & Joseph T. Shipley, *Auguste Rodin: A Biography*,
New York, 1939, illustration of another cast fig. 32

Georges Grappe, *Catalogue du Musée Rodin*, Paris, 1944,
illustration of another cast pp. 16-17

Edouard Herriot, *Rodin*, Zurich, 1949, illustration of another
cast pp. 78-79

Marcel Aubert, *Rodin Sculptures*, Paris, 1952, illustration of
another cast pp. 14-15

Cécile Goldscheider, *Rodin*, Paris, 1962, illustration of another
cast p. 56

Albert E. Elsen, *Auguste Rodin*, New York, 1963, illustration of
another cast pp. 28 & 30

Alan Bowness, *Modern Sculpture*, London, 1965, illustration of
another cast p. 15

Bernard Champigneulle, *Rodin*, Paris, 1967, illustration of
another cast pp. 57-59

Ionel Jianou & Cécile Goldscheider, *Rodin*, Paris, 1967,
illustration of another cast pl. 10

Robert Descharnes & Jean-François Chabrun, *Auguste Rodin*,
Paris, 1967, illustration of another cast p. 213; illustration of the
plaster version p. 55

Albert E. Elsen, "The Sculpture of Matisse, Part I" in *Artforum*,
September 1968, vol. 7, illustrations of another cast pp. 22-26

William Tucker, *The Language of Sculpture*, London, 1974,
illustration of another cast pp. 144-45

John L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia,
1976, no. 65-1, illustration of another cast p. 365

Yvon Taillandier, *Rodin*, New York, 1978, illustration of another
cast p. 6

Albert E. Elsen, *In Rodin's Studio: A Photographic Record of
Sculpture in the Making*, Ithaca, 1980, illustrations of another
cast pls. 132-34

Albert E. Elsen, *Purposes of Art*, New York, 1981, illustration
of another cast p. 345 Hélène Pinet, *Rodin: Sculpteur et les
photographes de son temps*, Paris, 1985, no. 36, illustration of
another cast p. 48

Monique Laurent, *Rodin*, Paris, 1988, illustration of another
cast p. 33

Cécile Goldscheider, *Rodin: Vie et oeuvre, catalogue raisonné
de l'oeuvre sculpté, 1840-1886*, vol. I, Lausanne & Paris, 1989,
no. 103a, illustration of another cast p. 131

Dominique Jarrassé, *Rodin, la passion du mouvement*, Paris,
1993, illustrations of another cast pp. 48-49

Albert E. Elsen, *Rodin's Art*, New York, 2003, no. 174,
illustrations of other versions pp. 546 & 548-50

Antoinette Le Normand-Romain, *The Bronzes of Rodin:
Catalogue of Works in the Musée Rodin*, vol. II, Paris, 2007,
no. S.495, illustrations of other casts pp. 420-22

(continued)





Fig. 1 Auguste Rodin, *Saint Jean Baptiste, petit modèle*, 1878, bronze, sold: Sotheby's New York, May 6, 2015, lot 205 for \$225,000

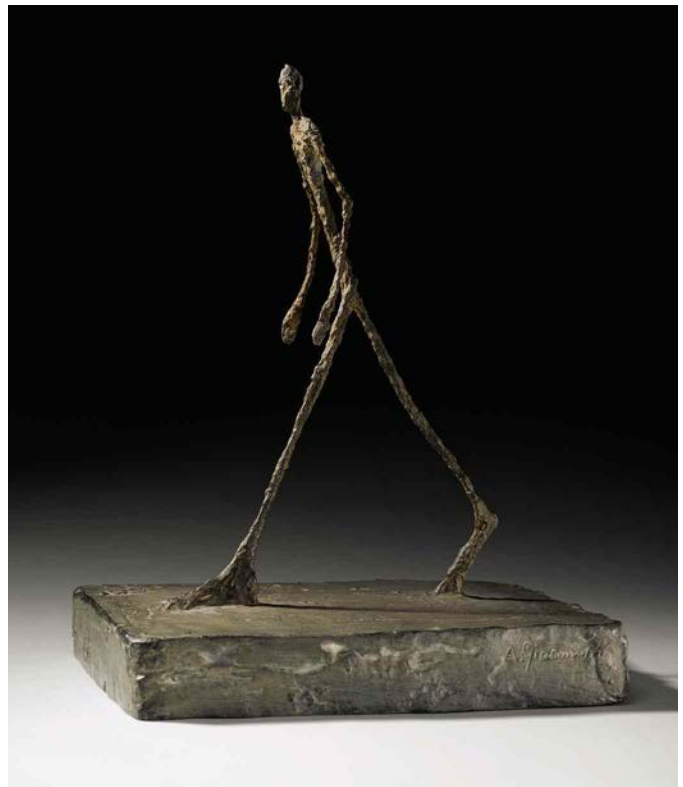


Fig. 2 Alberto Giacometti, *Homme traversant une place par un matin de soleil*, circa 1948, bronze, sold: Sotheby's, New York, May 8, 2007, lot 28 for \$7,432,000

The powerful physicality and expressive force of *L'Homme qui marche*, striding into the twentieth century and beyond, is undeniable, at once deeply modern and appealing to contemporary collectors while also firmly rooted in the art of ancient Greece. The genesis of the sculpture is revealing of Rodin's experimental working methods and his great fascination with the partial figure, redolent of excavated sculptural fragments of Roman and Greek art. Here he combines a pair of legs modeled for his sculpture *St. John the Baptist* (see fig. 1) in the late 1870s with a clay torso he discovered in the studio, cracked and with deep fissures, now resembling an antique sculpture.

The initial idea for *St. John the Baptist* was born when an Italian laborer from Abruzzi called César Pignatelli came to Rodin's studio to offer his services as a model. Rodin later remembered how he had stepped onto the stand, planted his legs firmly and opened them up "like a compass. The stance was so true...that I cried out: 'But that's a man walking!'"

(François Dujardin-Beaumetz, *Entretiens avec Rodin*, Paris, 1992, p. 65). Sometime before 1900, the artist assembled the pair of legs with the well-aged clay torso he found in his studio. The angle and positioning of the legs is slightly different from those of *St. John the Baptist*; rather than facing forward, the torso is placed at an angle to the left, accentuating the forward motion of the figure and its dynamism. By choosing to keep both feet firmly planted on the ground and distribute the figure's weight equally across both, entirely at odds with academic sculpture conventions, Rodin meditates on the representation of movement in its essence and depicts the moments at the beginning and the end of a step rather than the motion itself. This was surely informed by the artist's great interest in photography and the advances in the representation of motion in film.

Rodin seized on this opportunity to assemble an entirely new form, lacking a head and arms and thus anonymous yet immensely moving and powerful in his never-ending journey.



Fig. 3 *Winged Victory of Samothrace*, circa 220-185 BCE, Parian marble, Musée du Louvre.

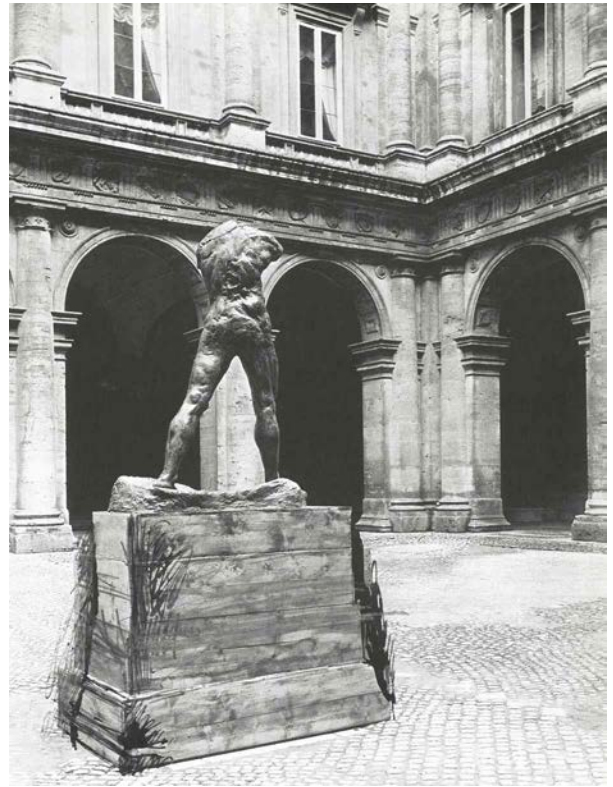


Fig. 4 Paris Gelatin silver print of *L'Homme qui marche*, enlarged version, seen in the Farnese Palace in Rome, 1912, with ink notations

He commented: "My *Walking Man*. He's not interested in himself...but rather in the idea of the step that he has taken and the one he must take next. This art that, through suggestion, goes beyond the sculpted figure and makes him part of a whole that the imagination gradually recomposes is, I believe, a fertile innovation" (Paul Gsell, "Propos de Rodin sur l'art et les artistes" in *La Revue*, no. 21, November 1, 1907, p. 100).

This composition indeed captured the imagination of Rodin's peers and patrons. Karl Wittgenstein ordered a cast in 1907, Henry Moore owned a small *L'Homme qui marche* and the subject was undoubtedly greatly influential for Boccioni's *Unique Forms of Continuity in Space* (1913) and Alberto Giacometti, himself a great admirer of the French sculptor's work and his own series on the subject of the *Walking Man* (conceived in 1947 and 1960; see fig. 2). Rodin gifted one of the plasters for this series to photographer Edward Steichen, who had produced haunting nocturnal photographs of Rodin's

Balzac monument, and reportedly "told him that it was a symbol meant to encourage him to keep going one step further" (quoted in Antoinette Le Normand-Romain, *op. cit.*, p. 425). Swedish artist Anders Zorn described *L'Homme qui marche* at an exhibition in October 1907 as the "companion piece to the *Victory of Samothrace* created by a twentieth century man of genius" (*ibid.*, p. 425; see fig. 3).

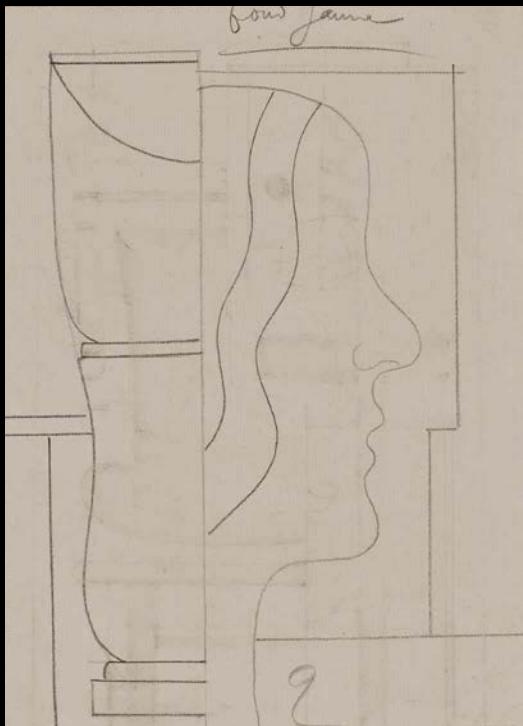
Rodin enlarged the initial plaster just beyond life size and in 1912 he exhibited it in the French embassy in Rome, the extraordinary High-Renaissance Palazzo Farnese. The palazzo was designed by Antonio da Sangallo the Younger in 1517 and later altered by Michelangelo. Rodin would have undoubtedly derived great pleasure from exhibiting his homage to Ancient and Renaissance sculpture in this context.

“LÉGER” DE MAIN: THREE IMPORTANT WORKS BY FERNAND LÉGER

LOTS 170–172

Léger was an outspoken communicator of his artistic principles. He explained his essential aesthetic as follows: “I apply the law of contrasts... I organize the opposition of contrasting values, lines, and curves. I oppose curves to straight lines, flat surfaces to molded forms, pure local colors to nuances of gray. These initial plastic forms are either superimposed on objective elements or not, it makes no difference to me. There is only a question of variety” (quoted in Edward F. Fry, ed., *Fernand Léger: The Functions*

of Painting, New York, 1973, pp. 24–25). He went on to further propound that: “Modern Man lives more and more in a preponderantly geometric order. All mechanical and industrial human creation is subject to geometric forces” (quoted in *ibid.*, p. 52). These ideas are perfectly encapsulated in the following four works which brilliantly present Léger’s enormous range of style: colliding art-deco gaiety with an intellectually profound exploration of visual aesthetics in the wake of Cubism, Purism and Orphism.



(VERSO)

170

PROPERTY FROM A DISTINGUISHED NEW YORK PRIVATE COLLECTOR

FERNAND LÉGER

1881 - 1955

Nature morte avec chapeau, canne et chaise

Signed with the initials *F.L.* and dated *24* (lower right)

Pencil on paper

12³/₈ by 9¹/₂ in.; 31.4 by 24.1 cm

Executed in 1924.

PROVENANCE

Eric Estorick, London

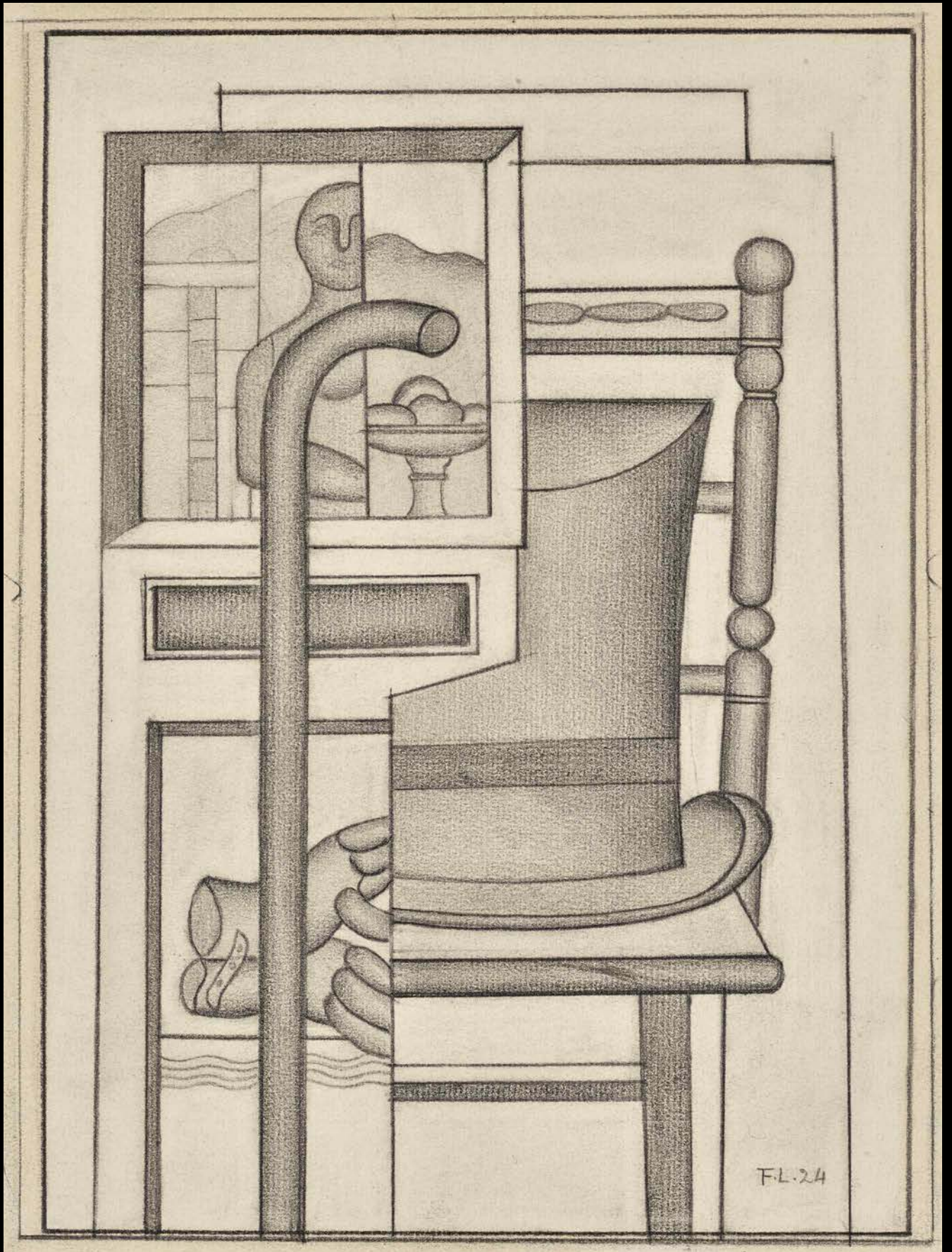
Private Collection, England

Marlborough Gallery, New York & Monaco

Rachel Adler Fine Art, New York

Acquired from the above

\$ 140,000-180,000



F.L.24

PROPERTY FROM A DISTINGUISHED NEW YORK PRIVATE COLLECTOR

FERNAND LÉGER

1881 - 1955

Caissons Argonne

Signed with the initials *F.L.*, inscribed *Argonne* and dated 15 (lower right)

Pen and ink on paper
7 $\frac{7}{8}$ by 6 $\frac{1}{8}$ in.; 20 by 15.5 cm

Executed in 1915.

PROVENANCE

B.C. Holland, Inc., Chicago
Perls Galleries, New York
Pace Gallery, New York
Ubu Gallery, New York
Grosvenor Gallery Fine Arts, Ltd., London
Private Collection (and sold: Christie's, New York, November 2, 2005, lot 161)
Acquired at the above sale

EXHIBITED

New York, Hirschl & Adler Galleries & Williamstown, Massachusetts, Williams College Museum of Art, *Second Williams Alumni Loan Exhibition*, 1976, n.n.

LITERATURE

Jean Cassou & Jean Leymarie, *Fernand Léger, Dessins et gouaches*, Paris, 1972, no. 24, illustrated p. 36

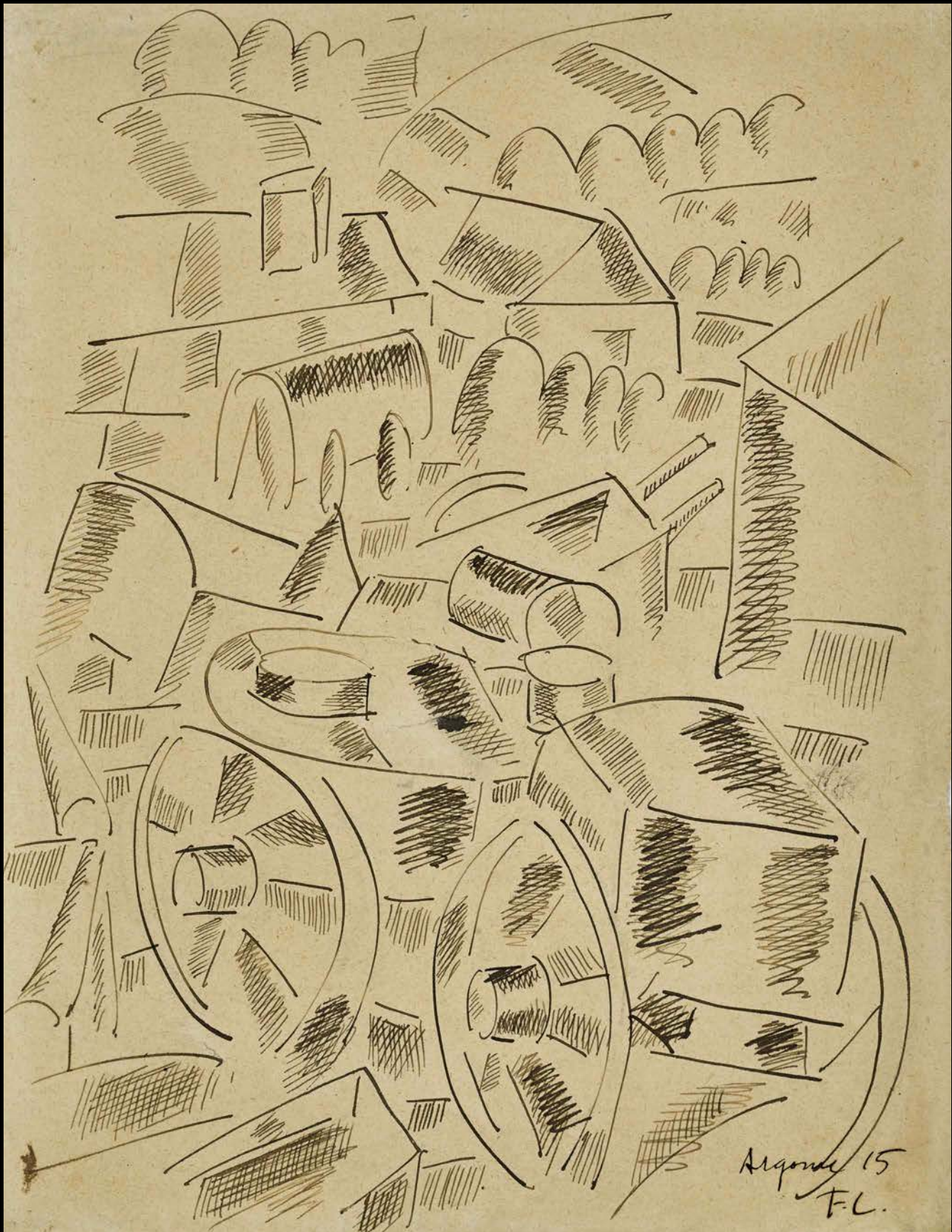
\$ 90,000-120,000

Mobilized in August 1914 at the age of thirty-three, Fernand Léger's experience of World War I was to have a profound effect on both his life and work. As he later recalled, "Paris was in a period of pictorial liberation and I was up to my ears in abstraction when I left. Suddenly I found myself on an equal footing with the whole French people; assigned to an engineering corps, my new comrades were miners, landscapers, iron- and wood-workers. I discovered the people of France there. And it was there that I was dazzled by the sight of the open breach of a .75 canon in full sunlight, the magic of the light on the white metal. That was all it took for me to forget the abstract art of 1912-13. It came as a complete revelation to me, both as a man and as a painter. Around me were men of such humor, such richness. Varied types of men who were so exemplary, they had an exacting sense of utilitarian reality and of its timely use in the midst of the life-and-death drama into which we had all been plunged. More than that: they were poets, inventors of everyday poetic imagery; by which I mean the slang, so fluid, so colorful. 'In Verdun, we make our beds with a shovel.' I wanted my work as a painter and the imagery that would emerge from that work to be as tough as their slang, to have the same direct precision" (quoted in "Que signifie: être témoin de son temps?" in *Arts*, no. 205, March 11, 1949).

Since paint and canvas were hard to obtain at the front, Léger produced ink and pencil sketches such as the present work whenever possible, sometimes even piecing together collages of torn paper onto the back of empty ammunition boxes. He drew his subjects from his new and chaotic surroundings. The scale of World War I had created a completely different relationship between men and machines, and close daily contact with artillery pieces began to alter Léger's own perception: "I felt the body of metal in my hands and allowed my eye to stroll in and around the reality of objects. I thought back again on my first abstract studies and a quite different idea concerning the means, the use and the application of abstract art took root in my mind" (quoted in André Verdet, *Fernand Léger et le dynamisme pictural*, Geneva, 1955, n.p.).



Fig. 1 Fernand Léger at Maison-Forestière, Argonne in 1915



Algonde 15
F.L.

PROPERTY FROM A DISTINGUISHED NEW YORK PRIVATE COLLECTOR

FERNAND LÉGER

1881 - 1955

Le Combattant (Étude pour "Fortune")

Signed with the initials *FL* and dated *NY-39* (lower right)

Watercolor, gouache, pen and brush and ink on paper laid down on card

12¾ by 10 in.; 32.3 by 25.4 cm

Executed in New York in 1939.

PROVENANCE

Estate of the artist

Sale: Palais Galliera, Paris, November 28, 1971, lot 42

Private Collection, Paris (acquired at the above sale and sold:

Sotheby's, London, June 24, 2003, lot 249)

Peter Findlay Gallery, New York (acquired at the above sale)

Acquired from the above

\$ 150,000-250,000

Launched in the early months of the Great Depression in 1930, *Fortune* magazine numbers among the most influential and prestigious of all American business publications. From the outset it was characterized by a strong visual sense. Henry Luce, *Fortune*'s founder, declared his intention of producing a magazine "as beautiful as exists in the US. If possible, the undisputed most beautiful" (quoted in Daniel Okrent, ed., *Fortune: The Art of Covering Business*, New York, 1999, p. 12).

Fortune covers were created the greatest artists and graphic designers available, deployed an eye-catching mechanical iconography to strike the reader as forcefully as the articles inside. Given the established visual aesthetics of the publication no choice was more appropriate for a design commission than the ultimate progenitor of the machine aesthetic of the 1910s, Fernard Léger. The present work is a fascinating early project that aligns industry with high culture but ultimately the artist did not continue with the project and it was abandoned before it was finalized. Léger eventually would go on to design the cover of *Fortune* in December 1941 (see fig. 2).



Fig. 1 Fernand Léger, *L'Avion dans le ciel*, 1939-52, oil on canvas, Musée national Fernand Léger, Biot



Fig. 2 The final design by Léger chosen for the cover of *Fortune* magazine in December 1941



JUAN GRIS

1887 - 1927

Femme au livre

Signed *Juan Gris* and dated 25 (lower left)

Oil on canvas

28¾ by 21¼ in.; 73 by 53.9 cm

Painted in 1925.

PROVENANCE

Galerie Simon, Paris

Dr. Gottlieb F. Reber, Lausanne (acquired from the above in 1925)

Irmgart Fritsch, Lausanne

Galerie Louise Leiris, Paris

Private Collection, Paris

Acquired from the above by the present owner in 1987

EXHIBITED

Hamburg, Kunstverein, 1930, n.n.

Dortmund, Museum am Ostwall, *Juan Gris*, 1965, no. 85,

illustrated in the catalogue

Cologne, Wallraf-Richartz Museum, *Juan Gris*, 1966, no. 85,

illustrated in the catalogue

Sète, Musée Paul Valéry, *Juan Gris: Rimes de la forme et de la couleur*, 2011, n.n.

LITERATURE

Daniel-Henry Kahnweiler, *Juan Gris: His Life and Work*, London & New York, 1947, illustrated pl. 88

Douglas Cooper, *Letters of Juan Gris, 1913-1927*, London, 1956, no. CCX

Douglas Cooper, *Juan Gris: Catalogue raisonné de l'oeuvre peint*, vol. II, Paris, 1977, no. 525, illustrated p. 349

Kosinski, Dorothy, "G.F. Reber: Collector of Cubism" in *The Burlington Magazine*, vol. 133, 1991, no. 1061, illustrated p. 530 (as *Woman with Book*)

Uwe Fleckner, *Katalog der "Zweiten" Sammlung Reber, in Die Moderne und ihre Sammler: Französische Kunst in deutschem Privatbesitz vom Kaiserreich zur Weimarer Republik*, 2001, illustrated p. 398

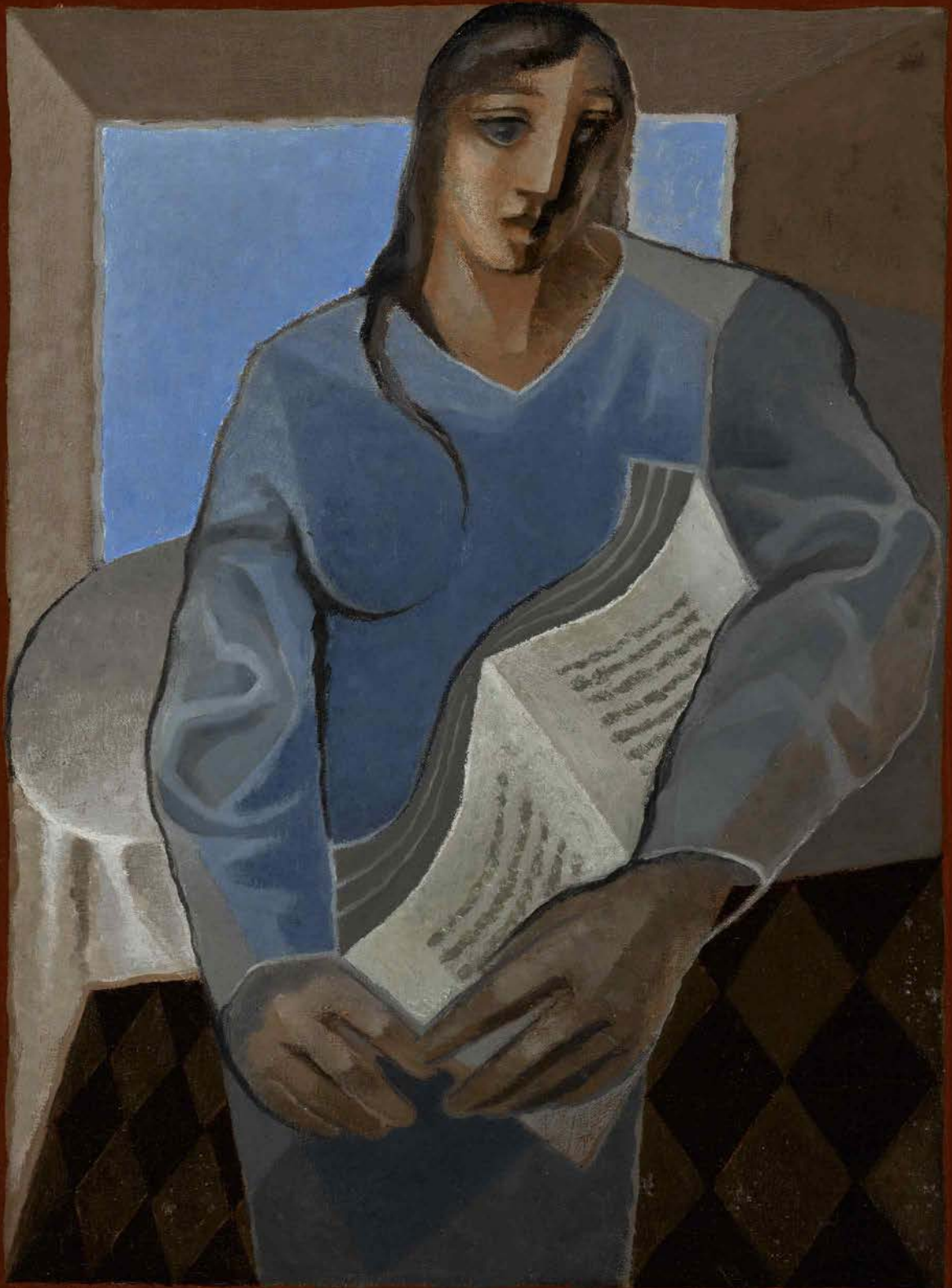
Douglas Cooper, *Juan Gris, Catalogue raisonné de l'oeuvre peint (second edition)*, vol. II, Paris, 2014, no. 525, illustrated in color p. 786

Femme au livre is an elegant example of Juan Gris' mature Cubist works, which Daniel-Henry Kahnweiler called "the crowning achievements of his oeuvre" (*L'Atelier de Juan Gris* (exhibition catalogue), Galerie Louise Leiris, Paris, 1957). Painted in the final years before Gris' premature death, this harmonious composition contains the vital elements of his later aesthetic, as Norman Rosenthal stated in his discussion of the artist's works from this period: "In a painting by him we find an intensely satisfying, hermetic relationship of pictorial elements, one balanced by the next and then another until the subtlety of resonance reaches an exquisite pitch" (Norman Rosenthal, *Juan Gris*, New York, 1983, p. 3).

Gris cultivated a great deal of highly influential relationships during his career in Paris, including with the writer Gertrude Stein, who avidly collected his art and described Gris as "a perfect painter." In her idiosyncratic style she summed up the artist's final achievements: "Four years partly illness much perfection and rejoining beauty and perfection and then at the end there came a definite creation of something. This is what is to be measured" (quoted in "The Life of Juan Gris, The Life and Death of Juan Gris" in *Transition*, no. 4, Paris, July 1927, pp. 160-62). Indeed, Gris himself felt that his art of the 1920s was moving toward a balance of imagery and ideas, writing, "Today, at the age of forty, I believe I am approaching a new period of self-expression, of pictorial expression, of picture-language; a well-thought-out and well-blended unity. In short, the synthetic period has followed the analytical one" (quoted in Maurice Raynal, *Anthology of Painting in France, From 1906 to the Present Day*, Paris, 1927, p. 172).

Femme au livre presents a soft yet rich palette of blues that contrast with the checked tablecloth and reddish-brown hues. As Paloma Esteban Leal discusses the brilliance of Gris' late palette, "As well as a more coherent composition and stronger and clearer fracturing, the paintings that he produced from March 1925 until the end of 1926 reveal a greater formal purity and, more importantly, a use of colour that confirms Gris's indisputable status as a master colourist" (quoted in *Juan Gris: Drawings and Paintings 1910-1927* (exhibition catalogue), Museo Nacional Centro de Arte Reina Sofía, Madrid, 2005, p. 60).

\$ 400,000-600,000



Juan Gris 25

JUAN GRIS

1887 - 1927

Livre et compotier

Signed *Juan Gris* and dated 25 (lower left)

Oil on canvas

13¼ by 16¼ in.; 33.6 by 41.2 cm

Painted in 1925.

PROVENANCE

Galerie Simon, Paris

Dr. Gottlieb F. Reber, Lausanne (acquired from the above in 1925)

Galerie Moos, Geneva

Lucien Chaffois, Geneva

Anne Burnett Tandy, Texas (and sold by the estate: Sotheby's, New York, November 5, 1981, lot 218)

Acquired at the above sale by the present owner

EXHIBITED

Madrid, Galería Elvira Gonzalez, *Juan Gris: Pinturas y Dibujos 1909-1927*, 2006, no. 26, illustrated in color in the catalogue
Sète, Musée Paul Valéry, *Juan Gris: Rimes de la forme et de la couleur*, 2011, n.n.

LITERATURE

Douglas Cooper, *Letters of Juan Gris, 1913-1927*, London, 1956, no. CCX

Douglas Cooper, *Juan Gris. Catalogue raisonné de l'oeuvre peint*, vol. II, 1977, Paris, no. 503, illustrated p. 328

Kosinski, Dorothy, "G.F. Reber: Collector of Cubism" in *The Burlington Magazine*, vol. 133, 1991, no. 1061, illustrated p. 530 (as *Book with Fruit Dish*)

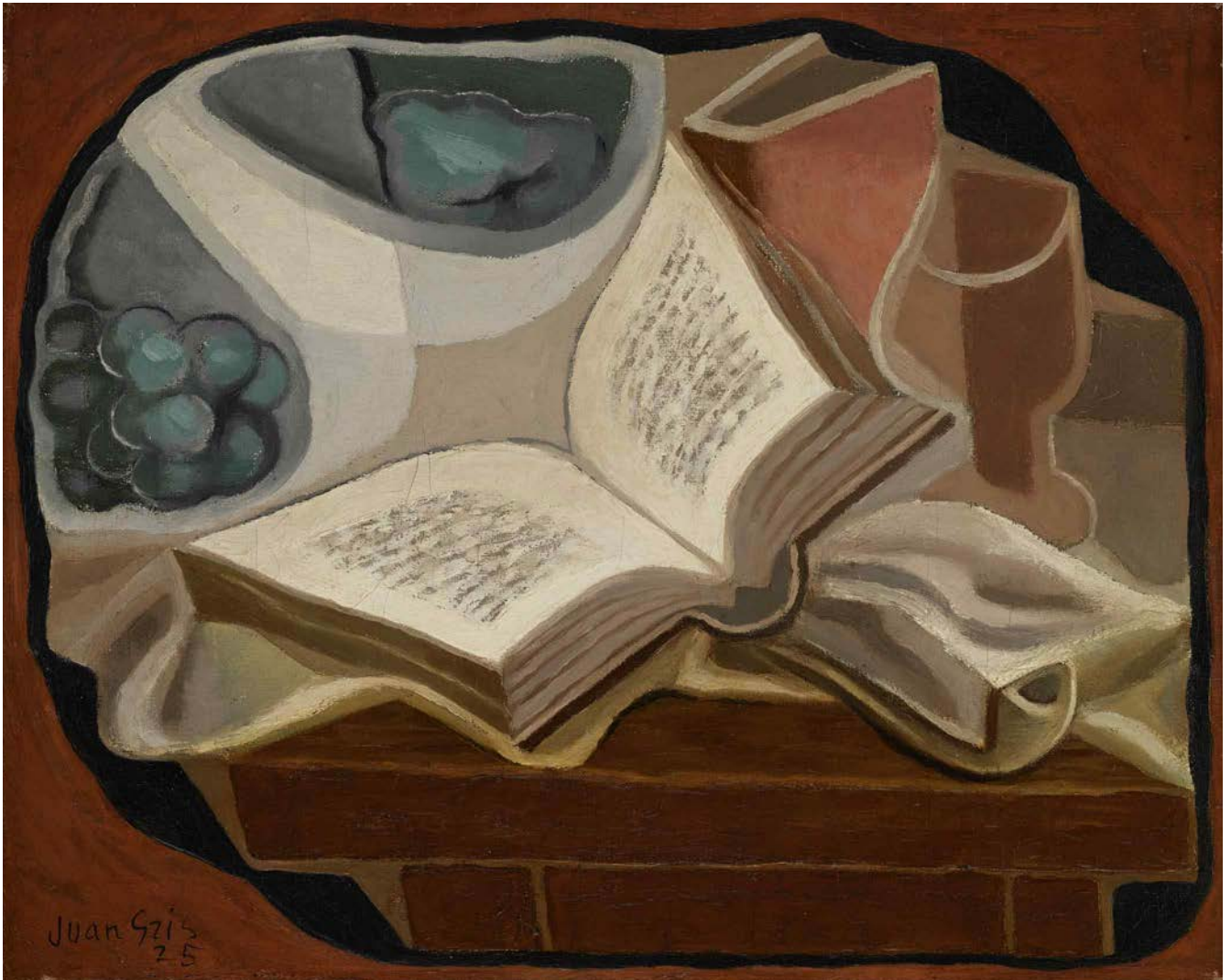
Uwe Fleckner, *Katalog der "Zweiten" Sammlung Reber, in Die Moderne und ihre Sammler: Französische Kunst in deutschem Privatbesitz vom Kaiserreich zur Weimarer Republik*, 2001, illustrated p. 397

Douglas Cooper, *Juan Gris, Catalogue raisonné de l'oeuvre peint (second edition)*, vol. II, Paris, 2014, no. 503, illustrated in color p. 763

Livre et compotier illustrates what Gris described as his "deductive method," in which he set out to craft a composition with abstract shapes which would, through the painterly process, slowly materialize into figurative forms. It has been written that Gris' output was ever marked "by a refinement of calculation and a highly original colour sense which have won him his separate place in Cubism's front rank. [The artist] remained throughout his life a solitary seeker whose calm, detached sobriety of mind was reflected as an art of ascetic purity" (*Juan Gris* (exhibition catalogue), Museum of Modern Art, New York, 1958, n.p.).

Firmly locked into place by a series of overlapping planes, the present composition features many of the iconic elements that comprise so many Cubist still lifes—the open and closed books, the fruit bowl, the cup, the pipe, their stark organization a direct nod to the art of Le Corbusier and the reigning aesthetic of the *rappel à l'ordre* that followed World War I. The book in particular, alongside the newspaper, played a unique role in the art of the Cubists; seemingly ubiquitous, the text lends a timelessness to the hermetic composition, the limitless mystery of its meaning concealed in its abstraction.

\$ 250,000-350,000



GEORGES BRAQUE

1882 - 1963

Nature morte, pot et fruits

Oil on canvas
 14 $\frac{7}{8}$ by 30 $\frac{5}{8}$ in.; 37.7 by 77.7 cm
 Painted in 1948.

PROVENANCE

Galerie Louise Leiris, Paris (inv. no. 015458)
 Galerie Rosengart, Lucerne
 Private Collection (acquired by 1998)
 Sale: Claude Boisgirard, Paris, April 12, 2002, lot 57
 Acquired at the above sale by the present owner

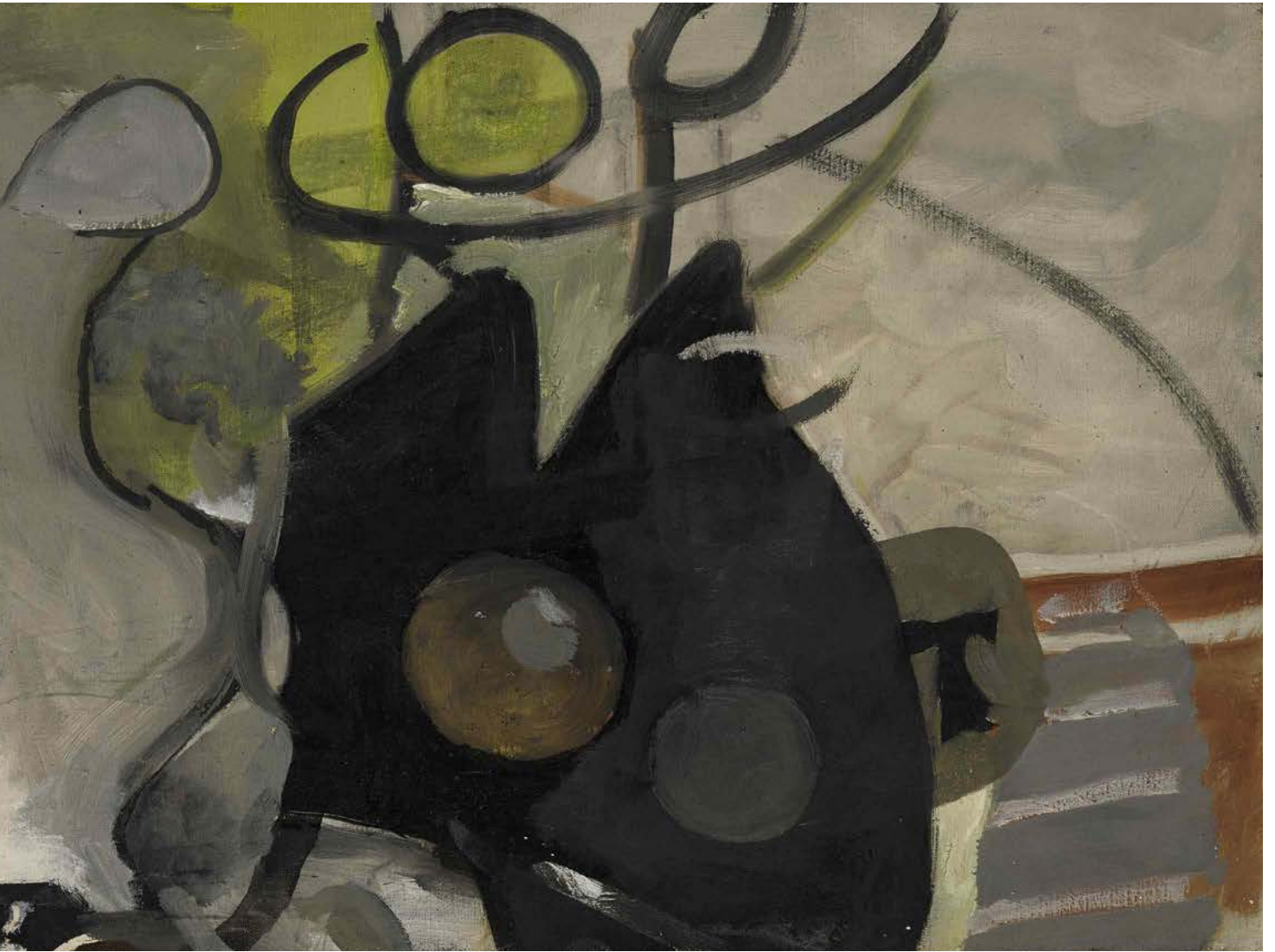
LITERATURE

Francis Ponge, Pierre Descargues & André Malraux, *G. Braque*, Paris, 1971, illustrated p. 194

Braque's fascination with the still life persisted throughout his long and productive career. He found the arrangement of a limited number of objects on a table-top or in an interior to be the most appropriate mode for his investigations of the formal and tactile qualities of painting. *Nature morte, pot et fruits* is a prime example of the artist's mature explorations of the complex relationships between form and space. He wrote, "without having striven for it, I do in fact end by changing the meaning of objects and giving them a pictorial significance which is adequate to their new life. When I paint a vase, it is not with the intention of painting a utensil capable of holding water. It is for quite another reason. Objects are recreated for a new purpose: in this case, that of playing a part in a picture. Once an object has been integrated into a picture, it accepts a new density and at the same time becomes universal. If it remains an individual object this must be due to lack of improvisation or imagination. As they give up their habitual function, so objects become united by the relationships which sprung up between them and the picture and ultimately myself" (quoted in Douglas Cooper, *Braque, The Great Years*, Chicago, 1972, p. 111).

\$ 400,000-600,000





JACQUES LIPCHITZ

1891 - 1973

Pierrot assis

Inscribed *JLipchitz* and dated 1922

Lead

Height: 12³/₈ in.; 31.4 cm

Conceived in 1922; this work is a unique lead cast.

PROVENANCE

Private Collection, Great Neck, New York (and sold: Parke-Bernet Galleries Inc., New York, April 16, 1969, lot 63)

Fran & Ray Stark Foundation, California (acquired at the above sale)

Private Collection, New York

Private Collection, London

Whitford Fine Art, London

Acquired from the above by the present owner

EXHIBITED

London, Whitford Fine Art, London, *Cubism and Neo-Classicism*:

Paris 1910-1950, 2004, no. 9, illustrated in color in the catalogue

LITERATURE

"The Collectors: Artistic Eloquence—Fran and Ray Stark's Beverly Hills House and Sculpture Garden" in *Architectural Digest*, December 1986, illustrated in color p. 176

\$ 180,000-250,000

Conceived thirteen years after Lipchitz's arrival in Paris from Vilna, this full-length sculpture of a seated clown exemplifies the artist's exploration of Cubism in a three-dimensional medium. Lipchitz received a traditional training at the École des Beaux-Arts and the Académie Julian, but early in his career displayed an interest in a wide range of sculptural styles, from classical to tribal. During his early years in Paris, Lipchitz met many of the leading figures of the Parisian avant-garde who introduced him to new artistic interpretations including the principles of Cubism.

By 1922, when he executed the model for *Pierrot assis*, Lipchitz had developed an attuned sense of spatial composition influenced largely by his study of the Cubist works of Picasso, Braque and Gris. The artist was now able to effectively translate his two-dimensional conceptions into a three-dimensional form. Lipchitz utilized themes from the *Commedia dell'arte* that had become common currency in the work of Picasso, Gris and many of their contemporaries. He referred to this interest in his autobiography: "One of the first sculptures made in 1919 was the *Arlequin à l'accordéon*. It reflects my interest in eighteenth century paintings, particularly that of Watteau... The Pierrots and harlequins were part of our general vocabulary, characters taken from the *Commedia dell'arte*, particularly popular in the eighteenth century. We may have been attracted to them originally because of their gay traditional costumes, involving many different colored areas" (Jacques Lipchitz, *My Life in Sculpture*, New York, 1972, p. 58).

In a letter from the artist to the work's first owner, Lipchitz explained his process in creating *Pierrot assis*: "...it seems to me that I made of this sculpture no more than seven copies, in any case, probably less. Five of them were made of artificial stone and two in metal, one in bronze and yours in lead. The lead was entirely chased by me and because of this fact can be considered as an original and unique sculpture" (Jacques Lipchitz, October 6, 1963).



PROPERTY FROM A CONNECTICUT PRIVATE COLLECTION

ALEXANDER ARCHIPENKO

1887-1964

Vase Woman I

Inscribed *Archipenko* and with the foundry mark *Heinze-Barth*

Bronze

Height: 18¼ in.; 46.4 cm

Conceived in 1918; this example cast *circa* 1919.

The authenticity of this work has kindly been confirmed by Frances Archipenko Gray.

PROVENANCE

Private Collection, Germany (acquired *circa* 1925)

Private Collection, South Carolina (by descent from the above and sold: Sotheby's, New York, May 6, 2009, lot 200)

Acquired at the above sale

\$ 150,000-250,000

LITERATURE

Alfred Kuhn, *Die Neuere Plastik*, Munich, 1921, no. 63, illustration of another cast p. 118Theodor Däubler, Iwan Goll & Blaise Cendrars, *Archipenko Album*, Potsdam, 1921, no. 2, illustration of another cast p. 10Maurice Raynal, A. *Archipenko avec 32 reproductions en phototypie*, Rome, 1923, pl. 13Alexander Archipenko, *Archipenko, Fifty Creative Years, 1908-1958*, New York, 1960, no. 207, illustration of another castDonald Karshan, ed., *Archipenko: International Visionary*, Washington, D.C., 1969, illustration of another cast p. 61Heinz Fuchs, *Sculpture contemporaine*, Paris, 1970, illustration of another cast p. 174Donald Karshan, *Archipenko: The Sculpture and Graphic Art*, Tübingen, 1974, illustration of another cast p. 30Katherine Jánsky Michaelsen, *Archipenko, A Study of the Early Works, 1908-1920*, New York, 1977, no. S87, illustration of another cast, n.p.Donald Karshan, *Archipenko: Sculpture, Drawings and Prints, 1908-1963*, Bloomington, Indiana, 1985, no. 35, illustration of another cast p. 88

A wonderful example of Archipenko's early sculpture, *Vase Woman I* is an elegant and innovative exploration of the human form. Donald Karshan writes of the bronze: "The first of two highly-abstracted and tapering tower figures, *Vase* is unprecedented for its time. It is not until Brancusi's *Golden Bird* of 1919 or his *Bird in Space* of 1923 (see fig. 1) that Brancusi reached such soaring, abstracted proportions. *Vase* also anticipates later surrealist works of Max Ernst and Henry Moore and thus is a milestone in the vocabulary of modern sculpture for the early decades of this century. The title and form of the work signify woman as a fertile vessel" (Donald Karshan, *op. cit.*, 1985, p. 79).



Fig. 1 Constantin Brancusi, *Bird in Space*, 1923, marble, The Metropolitan Museum of Art, New York



PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

JACQUES LIPCHITZ

1891 - 1973

The Rescue

Inscribed *JLipchitz* and with the artist's thumbprint

Bronze

Height: 15³/₄ in.; 40 cm

Conceived in 1945.

The authenticity of this work has kindly been confirmed by Pierre Levi.

PROVENANCE

Marlborough Gallery, New York

Acquired from the above

LITERATURE

Alan G. Wilkinson, *The Sculpture of Jacques Lipchitz, A Catalogue Raisonné, The American Years 1910-1940*, vol. II, London, 1996, no. 394, illustration of another cast p. 139

\$ 15,000-20,000



PROPERTY FROM A PRIVATE COLLECTION, OHIO

ALEXANDER ARCHIPENKO

1887 - 1964

Torso

Inscribed *Archipenko* and dated © 1948

Painted terracotta

Height: 24 in.; 60.9 cm

Conceived *circa* 1948-51; this example cast during the artist's lifetime.

The authenticity of this work has kindly been confirmed by Frances Archipenko Gray.

PROVENANCE

Private Collection, Cincinnati

Acquired from the above in 2017

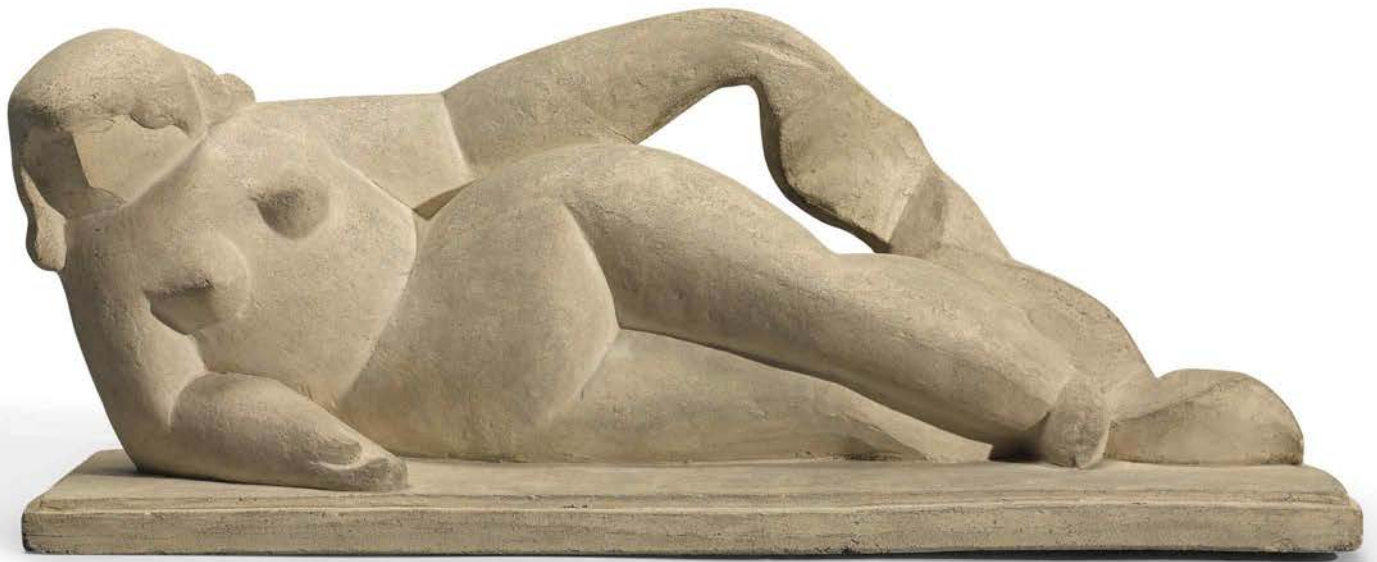
LITERATURE

Annette Barth, *Alexander Archipenko's Plastisches Oeuvre*, vol. II, Frankfurt, 1997, no. 284, illustration of another cast p. 478

In Archipenko's meditations on his career and evolving artistic style, he classified the torso as a motif that definitively exemplified his unique use of sculptural line. He reminisced, "there is a lyrical line in my style which may be compared to the long sound of one string on a certain Japanese instrument, called a *suma-koto*. Such a line is totally different from the nervous zigzag of Peruvian textile designs which are comparable to jazz music... In the work of art it is knowledge and feeling that determine the choice and the effect of line, if not directly, then through association. In sculpture very often the psychological and esthetic attraction arises from the outline where the shape of the space begins and matter is disregarded. In some cases, the opposite happens: psychological attraction is concentrated on the volume of the material surrounded by the outline and space is disregarded" (quoted in *Archipenko, Fifty Creative Years, 1908-1958*, New York, 1960, p. 61).

\$ 50,000-70,000





180

180

PROPERTY FROM A PROMINENT BRITISH COLLECTOR

HENRI LAURENS

1885 - 1954

Femme couchée tenant une draperie

Terracotta

Length: 14 in.; 35.5 cm

Conceived *circa* 1929 and cast in terracotta in a numbered edition of 7.

PROVENANCE

Galerie Simon, Paris

Private Collection

Private Collection (by descent from the above and sold: Sloans & Kenyon, Chevy Chase, Maryland, October 31, 1999, lot 1412)

Acquired at the above sale

In the 1920s Laurens began a series of female figures in terracotta in which he displayed a graceful and ornamental Cubist style rather than the angular shapes of preceding years. Daniel-Henry Kahnweiler recalled: "The appearance of rectilinear forms in Laurens' work in no way signaled a renunciation of Cubism but was part of a normal evolution towards a new orientation. It may be that the economic situation affected the artist's work, but Laurens' artistic integrity made it impossible for him to accept a commission that did not accord with his own intentions. Why did he make so many terracottas in a certain period? Because clay is cheaper than bronze. Neither Laurens nor I had the means to pay for casting, so Laurens had to confine himself to terracotta" (quoted in Werner Hofmann, "Recollections of Henri Laurens" in *The Sculpture of Henri Laurens*, New York, 1970, p. 50).

\$ 30,000-40,000

150

SOTHEBY'S

181

JUAN GRIS

1887 - 1927

Étude pour "Arlequin assis à la guitare"

Signed *Juan Gris* and dated 1919 (lower left)

Pen and ink on paper

13 $\frac{1}{8}$ by 10 in.; 33.3 by 25.5 cm

Executed in 1919.

PROVENANCE

Estate of the artist

Mme Josette Gris & M. Georges Gonzalez Gris (by descent from the above in 1927)

Douglas Cooper, London & Argilliers (acquired in the late 1930s)

Lionel Prejger, Paris (acquired by 1976)

Galerie Louise Leiris, Paris (acquired by 1976 and until at least 1985)

Galerie Bellechasse, Paris

Private Collection, Italy (acquired from the above)

Acquired from the above by the present owner

EXHIBITED

Bielefeld, Kunsthalle, *Zeichnungen und Collagen des Kubismus, Picasso, Braque, Gris*, 1979, no. 237, illustrated in the catalogue
 Washington, D.C., National Gallery of Art; Berkeley, University Art Museum, University of California & New York, Solomon R. Guggenheim Museum, *Juan Gris 1887-1927*, 1983-84, no. 95, illustrated in the catalogue
 Madrid, Salas Pablo Ruiz Picasso, *Juan Gris, 1887-1927*, 1985, no. 160, illustrated in the catalogue

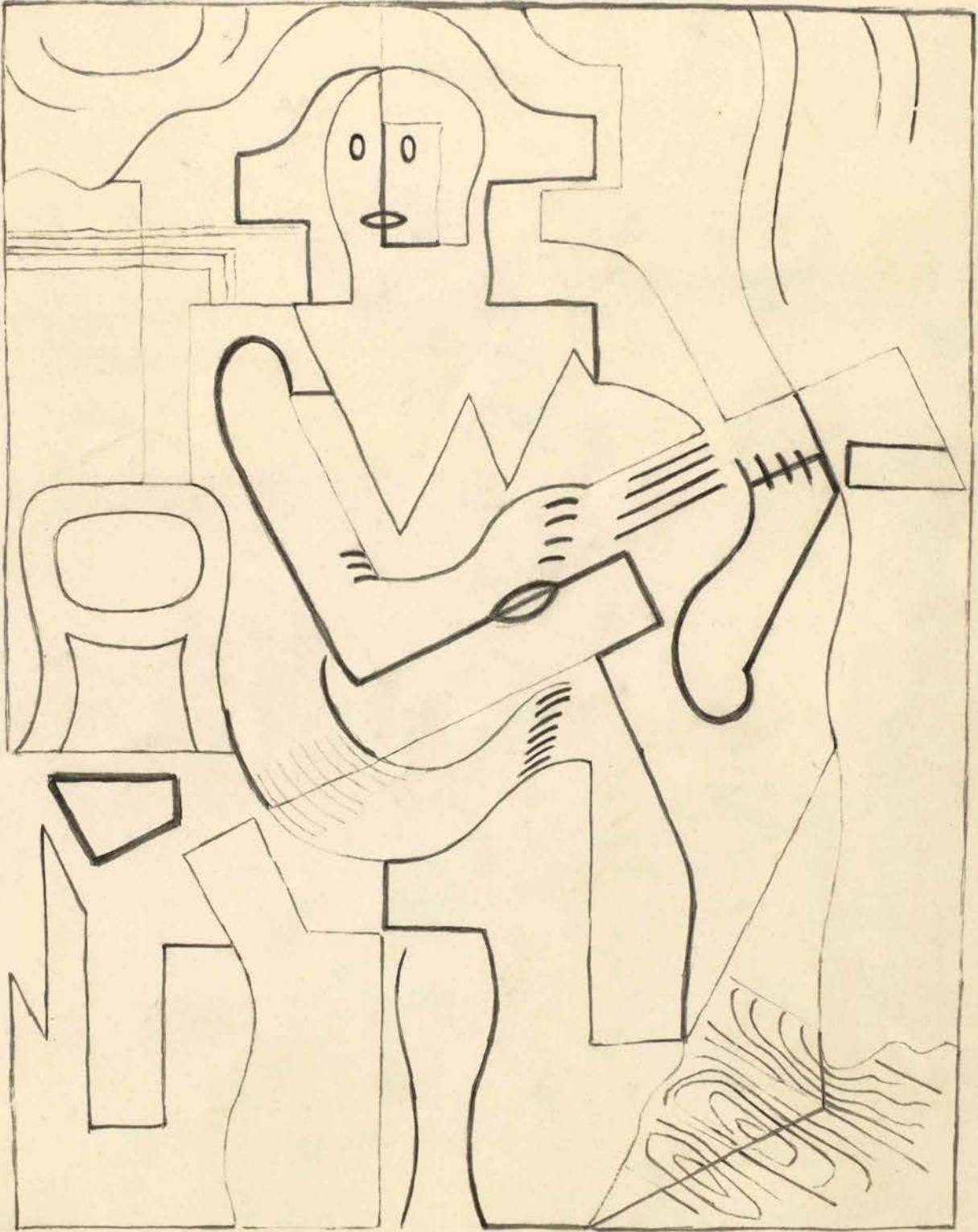
LITERATURE

Daniel-Henry Kahnweiler, *Juan Gris, His Life and Work*, London, 1947, no. 9, illustrated p. 17

José Camón Aznar, *Picasso y el Cubismo*, Madrid, 1956, n.n., illustrated pl. 104

Douglas Cooper, *Juan Gris. Catalogue raisonné de l'oeuvre peint (second edition)*, vol. II, Paris, 2014, no. 321a, illustrated in color p. 536

\$ 50,000-70,000



Jean Gris 1919

FERNAND LÉGER

1881 - 1955

Deux papillons sur un vase bleu

Signed *F. Leger* and dated 48 (lower right); signed *F. Leger*, titled and dated .48 (on the reverse)

Oil on canvas
36¼ by 25⅝ in.; 92 by 65 cm

Painted in 1948.

PROVENANCE

Galerie Louise Leiris, Paris (acquired directly from the artist)
John L. Nielsen, Chicago (and sold: Christie's, London, March 29, 1982, lot 37)
Private Collection (and sold: Christie's, New York, November 20, 1998, lot 763)
Private Collection (acquired at the above sale and sold: Christie's, New York, November 7, 2001, lot 277)
Acquired at the above sale by the present owner

EXHIBITED

Pittsburgh, Carnegie Institute, *Pittsburgh International Exhibition of Painters*, 1950, no. 126, illustrated in the catalogue
Malmo, Sweden, Moderna Museet Malmo, *Klee, Laurens, Léger, Picasso, Rouault, Villon*, 1952, no. 42

LITERATURE

Georges Bauquier, *Fernand Léger, Catalogue raisonné de l'oeuvre peint, 1944-1948*, vol. VII, Paris, 2003, no. 1283, illustrated in color p. 198

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

Deux papillons sur un vase bleu, painted in 1948, is a wonderful example of Léger's mature oeuvre, which exemplifies his firm commitment to figuration and his fascination with the expressive potential of color. After five years of wartime exile, Léger joyously returned to France in December 1945. In "Art and the People," a 1946 article published in the journal *Arts de France*, Léger declared, "I want to tell what I felt in returning to France, the joy I have had in rediscovering my country... I assure you that the people have made a great advance in France. I assure you that a magnificent evolution has come about... I have faith in France" (quoted in Edward F. Fry, ed., *Fernand Léger, Functions of Painting*, New York, 1973, pp. 147-48).

Throughout the post-war years, Léger developed a recognizable style at the heart of which were black contours and pure, intense color that gave his works a fresh and strongly graphic effect. As Léger describes, "I placed objects in space so that I could not place an object on a table without diminishing its value. I selected an object, chucked the table away. I put the object in space, minus the perspective. Minus anything to hold it there. I then had to liberate colour to an even greater extent" (quoted in Dora Vallier, "La Vie Fait l'oeuvre de Fernand Léger" in *Cahiers d'arts*, no. 2, Paris, 1954, pp. 152-53).

The present spirited, colorful and pulsing *Deux papillons sur un vase bleu* carries forward, in Léger's more freely composed and organic post-war style, the precedents of the great nature morte compositions he had created during the 1920s. The varying plasticity of the objects and their compelling arrangement do not represent a likeness of the natural world. Rather, Léger renders the pictorial elements with sharp clarity, articulating the figural elements' contours with bold, black lines. The colors are fully saturated, voluminous and substantial, creating a work of magnificent visual presence.

The artist explained the essence of his aesthetic as follows: "I apply the law of contrasts... I organize the opposition of contrasting values, lines, and curves. I oppose curves to straight lines, flat surfaces to molded forms, pure local colors to nuances of grey. These initial plastic forms are either superimposed on objective elements or not, it makes no difference to me. There is only a question of variety" (quoted in Fry, *ibid.*, 1973, pp. 24-25).



Fig. 1 Roy Lichtenstein, *Still Life with Green Vase*, 1972, oil on canvas, sold: Sotheby's, New York, May 15, 2007, lot 43 for \$4,296,000



48
FLEGER

PABLO PICASSO

1881 - 1973

Plaque rectangulaire aux coins arrondis

Painted ceramic
23¼ by 13⅞ in.; 59 by 35 cm

Executed in 1957; this work is unique.

PROVENANCE

Estate of the artist
Marina Picasso, France (by descent from the above)
Jan Krugier, Geneva (acquired from the above)
Acquired from the above by the present owner

\$ 300,000-400,000

Picasso's Andalusian roots lent the artist an innate interest in ceramics, a medium that enabled Picasso to combine painting, sculpture and engraving for both utilitarian and artistic purposes. In 1946 Picasso moved to the liberated Antibes, where the sea, sky, food and colors reminded him of his homeland, now under Franco rule and impossible for him to return to. Instead, Picasso and his family settled at the villa La Galloise in Vallauris, where Picasso rediscovered modeled clay, terracotta and ceramics. "From these materials," Pablo's grandson Bernard Ruiz-Picasso writes, "which were open to a rich variety of transformation, Picasso was to create with great freedom, often reworking existing forms that lent themselves to the play of interpretation" (Bernard Ruiz-Picasso, "The Painter of Forms" in *Ceramics by Picasso*, Paris, 1999, p. 8).

Throughout his career Picasso concurrently worked in a variety of media, but now in his sixties, Picasso added to his already expansive technical oeuvre by procuring tiles and jugs to be re-purpose as artistic surfaces and modeling clay to produce innovative sculptural forms. The seriality of Picasso's artistic method in conjunction with the historically booming ceramics industry in Vallauris created an atmosphere of continual production and invention. As the scholar Marilyn McCully reflects, "Pottery always had a special significance for Picasso by virtue of its direct links through materials, techniques and forms to ancient Mediterranean tradition. When he took up ceramics, he imbued his work with subjects that reflect a preoccupation not only with mythological characters but also with the concept of metamorphosis: pots are turned into women, jugs into birds or bulls, and plates into fish. In the ancient myths (retold in Ovid's *Metamorphoses*), the Gods were able not only to change their own form to carry out their seductions, but also to give immortality to mortal creatures by transforming them. Likewise, Picasso, who saw his powers of creation as God-like, was able to transform ordinary objects into art" (Marilyn McCully, "Ceramics and the Côte d'Azur" in *ibid.*, p. 33).



Fig. 1 Picasso at the Madoura pottery works, Vallauris, March 23, 1953



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

FERNAND LÉGER

1881 - 1955

Danseuse au tambourin

Signed with the initials F.L. (lower right)

Gouache, brush and ink and pencil on paper
27¼ by 21½ in.; 68.8 by 54.6 cm

Executed in 1954.

PROVENANCE

Estate of the artist

Nadia Léger, Biot (acquired from the above)

Galerie Louise Leiris, Paris (acquired from the above)

Private Collection, Paris (acquired by 1993)

Galerie Hopkins-Custot, Paris

Triton Collection Foundation, Netherlands (acquired from the above in 2000 and sold: Christie's, Paris, March 25, 2015, lot 5)

Acquired at the above sale

EXHIBITED

Rotterdam, Boijmans Van Beuningen Museum, *From Monet to Picasso, Masterpieces on Paper 1860-1960 from the Triton Foundation Collection*, 2002-03, n.n.Rotterdam, Kunsthal, *De collectie van de Triton Foundation*, 2012-13, n.n.

LITERATURE

Sjraar van Heugten, *Avant-gardes, 1870 to the Present, the Collection of the Triton Foundation*, Brussels, 2012, illustrated in color p. 423

\$ 400,000-600,000

Léger's striking *Danseuse au tambourin* exemplifies the aesthetic that would dominate the artist's production during the last year of his life, when musicians, dancers and acrobatic figures appeared animated in his works by swathes of bold color. Léger once explained this liberal approach to color as it applies to this series: "You are talking to someone and all of a sudden he becomes blue," he said. "As soon as that color fades another comes and he turns red or yellow. That kind of color, projected color, is free; it exists in space. I wanted to have the same thing in my canvases" (quoted in Simon Willmoth, "Léger in America" in *Fernand Léger: The Late Years* (exhibition catalogue), London, Whitechapel Art Gallery, 1987-88, p. 51).

Danseuse au tambourin relates directly to Léger's seminal series of works from the 1950s *La Grande parade* and this female figure appears in reverse in the left side of the monumental composition *La Grande parade, état définitif*, 1954, now in the collection of the Solomon R. Guggenheim Museum, New York (see fig. 1). Léger made over one hundred preparatory drawings for this important work representing the culmination of his career. The tambourine dancer appears in the majority of the drawings the artist created in preparation for the final version, which signals her importance to the composition. The stylized female figure is here juxtaposed with climbing acrobats, clowns, a horse and wheels. For Léger, performance and the circus were a life-long passion: "If I have drawn circus people, acrobats, clowns, jugglers, it is because I have taken an interest in their work for thirty years... A year elapsed between the first state of *The Great Parade* and its final state. This interval corresponds to a lengthy process of elaboration and synthesis. The slightest transformation was long pondered and worked up with the help of new drawings. A local alteration often involved changing the entire composition because it affected the balance of the whole" (*ibid.*, p. 126).

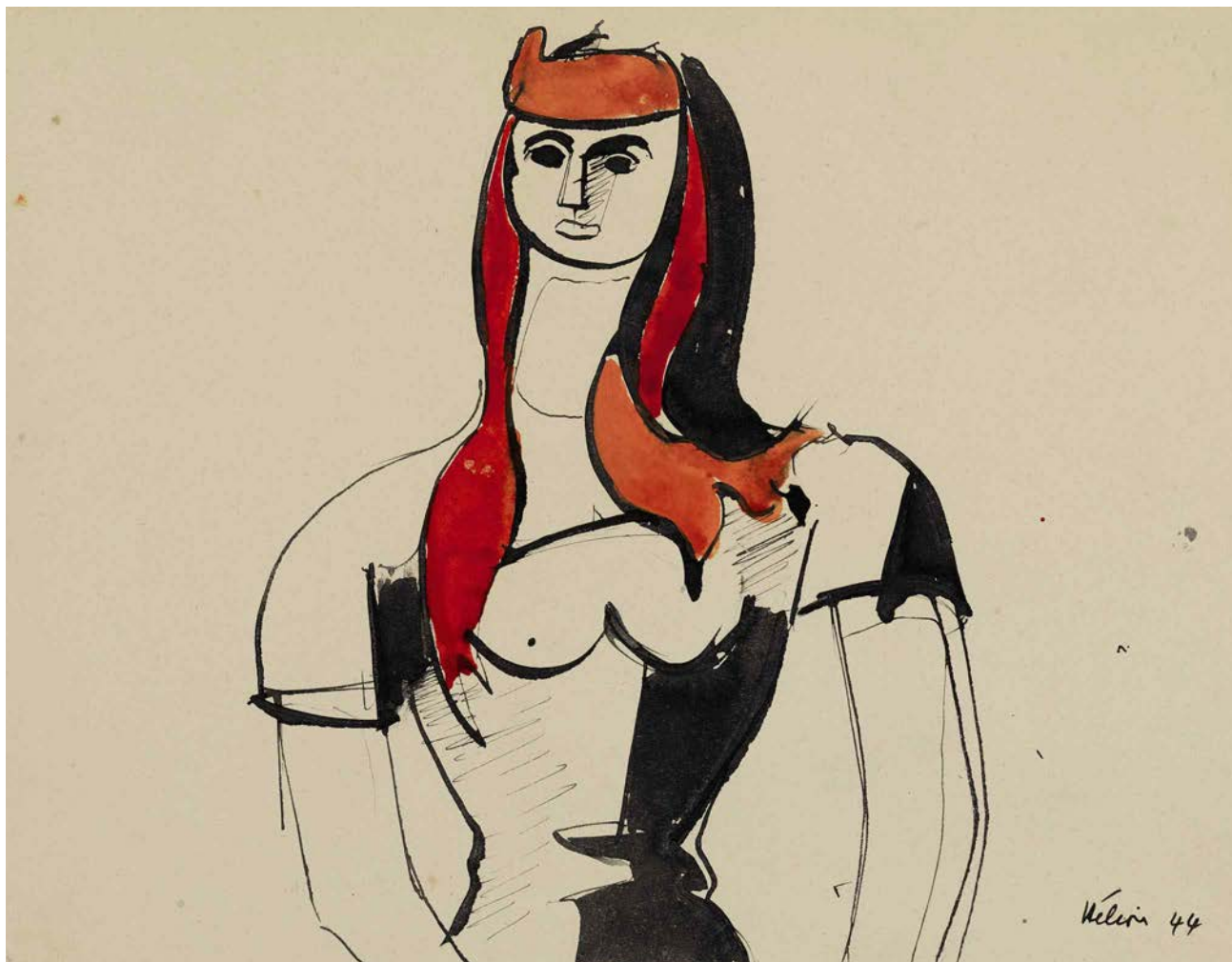
Léger reveled in the pleasure of the circus from a young age, when traveling circus troupes came to his native Argentan. The subject matter continued to fascinate him when he moved to Paris, where he frequented the legendary Cirque Médrano in Montmartre. During his subsequent exile in New York during World War II, he became a fan of the three-ring Ringling Bros. and Barnum & Bailey circuses. Indeed, at the end of the world war, he always returned to the subject as a form of celebration of peacetime leisure activities, an expression of simple pleasures and *joie-de-vivre*.

The present work reveals the artist's process and incorporates the solidly linear figures that had populated Léger's best work since the 1920s. Shape and form were primary concerns for the artist, but by the last years of his career he began to incorporate narrative into his highly geometric compositions. In this picture, the juxtaposition of the curvilinear form of the tambourine and the figure's hand against the linear structure of the moveable circus organ behind her reveals the medley of shapes and forms that have become part of the contemporary landscape. Léger was fascinated with social progress, and the campers, construction workers, and circus performers that he painted in the 1950s celebrate the activities of modern life.



Fig. 1 Fernand Léger, *La Grande parade*, 1954, oil on canvas, Solomon R. Guggenheim Museum, New York





185

PROPERTY FROM A PRIVATE COLLECTION, MONTREAL

JEAN HÉLION

1904 - 1987

Fille aux cheveux rouges

Signed *Hélion* and dated *44* (lower right)

Watercolor and brush and ink on paper laid down on board
9 by 11 $\frac{7}{8}$ in.; 22.8 by 30.1 cm

Executed in New York in 1944.

The authenticity of this work has been confirmed by Jacqueline Hélion.

PROVENANCE

Galerie Karl Flinker, Paris
Private Collection, Montreal (acquired from the above)
A gift from the above in 2014

This work is possibly a study for the oil *La Fille aux cheveux jaunes* from 1944.

\$ 6,000-8,000



186

FERNAND LÉGER

1881 - 1955

Acrobate au perroquet sur fond jaune

Gouache and brush and ink on paper
Image: 9½ by 10¾ in.; 24.1 by 26.3 cm
Sheet: 12¾ by 19¾ in.; 32.5 by 50.1 cm

PROVENANCE

Estate of the artist
Nadia Léger, Biot (acquired from the above)
M. & Mme Aimé Maeght, Paris
M. & Mme Adrien Maeght, Paris (by descent from the above)
Galerie Maeght, Paris
Private Collection, Paris (and sold: Briest Scp, Paris, June 5,
1997, lot 200)
Acquired at the above sale by the present owner

\$ 70,000-90,000

WALTER DEXEL

1890 - 1973

Helle Scheibe und rotes J (Light Disc with Red J)

Signed *W. Dixel* and dated 26 (lower right); signed *W Dixel*, titled, inscribed *Vorsicht! zerbrechlich Hinterglasbild* and dated 26 (on the reverse)

Oil on glass
14¾ by 14¾ in.; 37.5 by 37.5 cm

Painted in 1926.

PROVENANCE

Estate of the artist
Bernhard Dixel, Hamburg (the artist's son; by descent from the above)
Carl Laszlo, Basel
Sale: Kunsthaus Lempertz, Cologne, June 7, 2000, lot 109
Barry Friedman, New York
Acquired from the above by the present owner *circa* 2005

EXHIBITED

Bonn, Städtisches Kunstmuseum Bonn, *Bilder, Grafik, angewandte Kunst*, 1973, no. 87, illustrated in the catalogue
Hanover, Kestner-Gesellschaft, *Walter Dixel*, 1974, no. 46, illustrated in the catalogue
Ulm, Ulmer Museum & Munster, Westfälisches Landesmuseum für Kunst und Kulturgeschichte, *Walter Dixel: Bilder, Aquarelle, Collagen, Leuchtreklame, Typografie*, 1979, no. 139
Cologne, Galerie Stolz, *Schöne Tage im Hause Dixel: das Gästebuch*, 1990, no. 17, illustrated in color in the catalogue

LITERATURE

Ruth Wöbkemeier, *W. Dixel, Bild Zeichen Raum* (exhibition catalogue), Bremen, 1991, n.p.
Ruth Wöbkemeier, Walter Vitt, Walter Dixel & Werner Hofmann, *Walter Dixel Werkverzeichnis*, Neustadt, 1998, no. 319, illustrated p. 254 & in color on the front cover

\$ 100,000-150,000

Walter Dixel is one of the outstanding exponents of 1920s Constructivism. An autodidact, Dixel's Constructivist practice is defined by his striving to attain a balance between forms, colors and planar expansions. Through the smallest alterations in nuances of color and minimal shifts in the position of forms on the picture plane, he developed pictorial compositions based on a hovering state of tension which simultaneously exude an extraordinary calmness. With each work, he thus repeatedly achieved different unities that are complete and immutable within themselves. The art historian Ulrich Ferkorn explained Dixel's path towards abstraction, "While Dixel had already sometimes found his way to fully abstract formations as early as 1917, it was only in 1922/23 that his works became entirely non-objective. These unquestionably display the painter's art in a mature state and are considered—and have since become broadly acknowledged—to be highlights of German Constructivism. Dixel turned to non-representational art while in Jena and, without a doubt, this shift was substantially fostered through the diverse manifestations of Constructivism in Russia, at the Bauhaus and particularly in the Dutch De Stijl movement" (Ulrich Ferkorn in *Walter Dixel: Bild Zeichen Raum* (exhibition catalogue), Kunsthalle Bremen, 1991, p. 26). Painted in 1926, the present work is an exceedingly rare example of the artist's late work, just nine years before Dixel abandoned his painting practice entirely.

Born in 1890, Dixel studied under early German Expressionist Heinrich Wölfflin and Fritz Burger, though his first pictures were influenced by Cézanne's landscapes and gradually moved further towards Cubism. In 1918, Dixel became head of exhibitions of the Kunstsammlung Jena, where he organized exhibitions with Bauhaus artists including Laszlo Moholy-Nagy. In the early 1920s Dixel's work moved comprehensively towards Constructivism, partially due to his burgeoning friendship with the Dutch De Stijl artist Théo van Doesburg. As was the case with many Bauhaus and De Stijl school artists, his practice was not limited exclusively to painting. He worked as a typographer, an advertising designer, and interior and stage setting designer, and in 1928 he and his wife Grete Dixel penned the book *Das Wohnhaus von Heute*, which reflected their interest in the issues of modern living. From 1928 to 1935 Dixel worked as a graphic design lecturer at Magdeburg Kunstgewerbeschule though he was dismissed from this post in 1935 by the Nazis, and decided to give up painting. After the War, he focused his study on the history of the form of household appliances.



Fig. 1 The present work illustrated on the cover of *Walter Dixel Werkverzeichnis*





188

SONIA DELAUNAY

1885 - 1979

Rythme couleur

Signed *Sonia Delaunay* and dated 1970 (lower right)

Gouache on paper
30¾ by 22¾ in.; 78.1 by 56.8 cm

Executed in 1970.

The authenticity of this work has been confirmed by
Richard Riss.

PROVENANCE

Alexander Kahan Fine Arts Ltd., New York
Jane Kahan Gallery, New York
Virginia Ridder, New York
Acquired from the estate of the above by the present owner

\$ 50,000-70,000

189

PROPERTY FROM A CALIFORNIA ESTATE

ALBERT GLEIZES

1881 - 1953

Composition "Christ en gloire" (tableau-objet)

Oil on canvas
35 by 28¼ in.; 88.9 by 71.7 cm

Painted *circa* 1921.

PROVENANCE

Galerie Stiebel, Paris
Sale: Palais Galliera, Paris, June 22, 1962, lot 45
Sale: Sotheby's, London, July 3, 1968, lot 104
B.C. Holland, Inc., Chicago
James Goodman Gallery, New York
Acquired from the above on October 28, 1980

LITERATURE

Anne Varichon & Henri Giriat, *Albert Gleizes, Catalogue raisonné*, vol. I, Paris, 1998, no. 998, illustrated p. 339

\$ 70,000-90,000



PROPERTY FROM A DISTINGUISHED EAST COAST COLLECTION

ANDRÉ MASSON

1896 - 1987

Les Masques

Signed *André Masson* (lower right)

Oil on canvas
23¾ by 28⅞ in.; 60.3 by 73.3 cm

Painted in 1923.

PROVENANCE

Galerie Simon, Paris
Lucien Lefebvre-Foinet, Paris
Galerie de Beaune, Paris
Jacques Doucet, Paris
Walter P. Chrysler, Jr., New York & Warrenton, Virginia (and sold: Parke-Bernet Galleries, Inc., New York, March 22, 1945, lot 128)
Buchholz Gallery (Curt Valentin), New York (acquired at the above sale)
Saidenberg Gallery, New York (acquired by 1958)
Frances Leventritt, New York
Thence by descent

EXHIBITED

Richmond, Virginia Museum of Fine Arts & Philadelphia, Philadelphia Museum of Art, *Exhibitions of the Collection of Walter P. Chrysler, Jr.*, 1941, no. 109, illustrated in the catalogue
New York, Buchholz Gallery, *André Masson: Examples of his Work from 1922-1945*, 1947, no. 4, illustrated in the catalogue

\$ 80,000-120,000

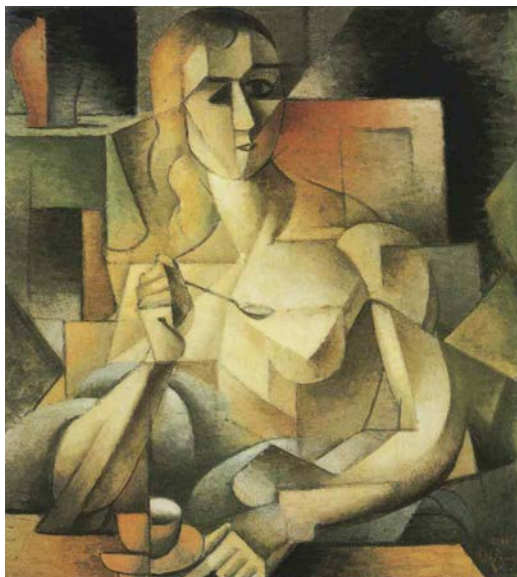


Fig. 1 Jean Metzinger, *Le Goûter*, 1911, oil on cardboard, Philadelphia Museum of Art

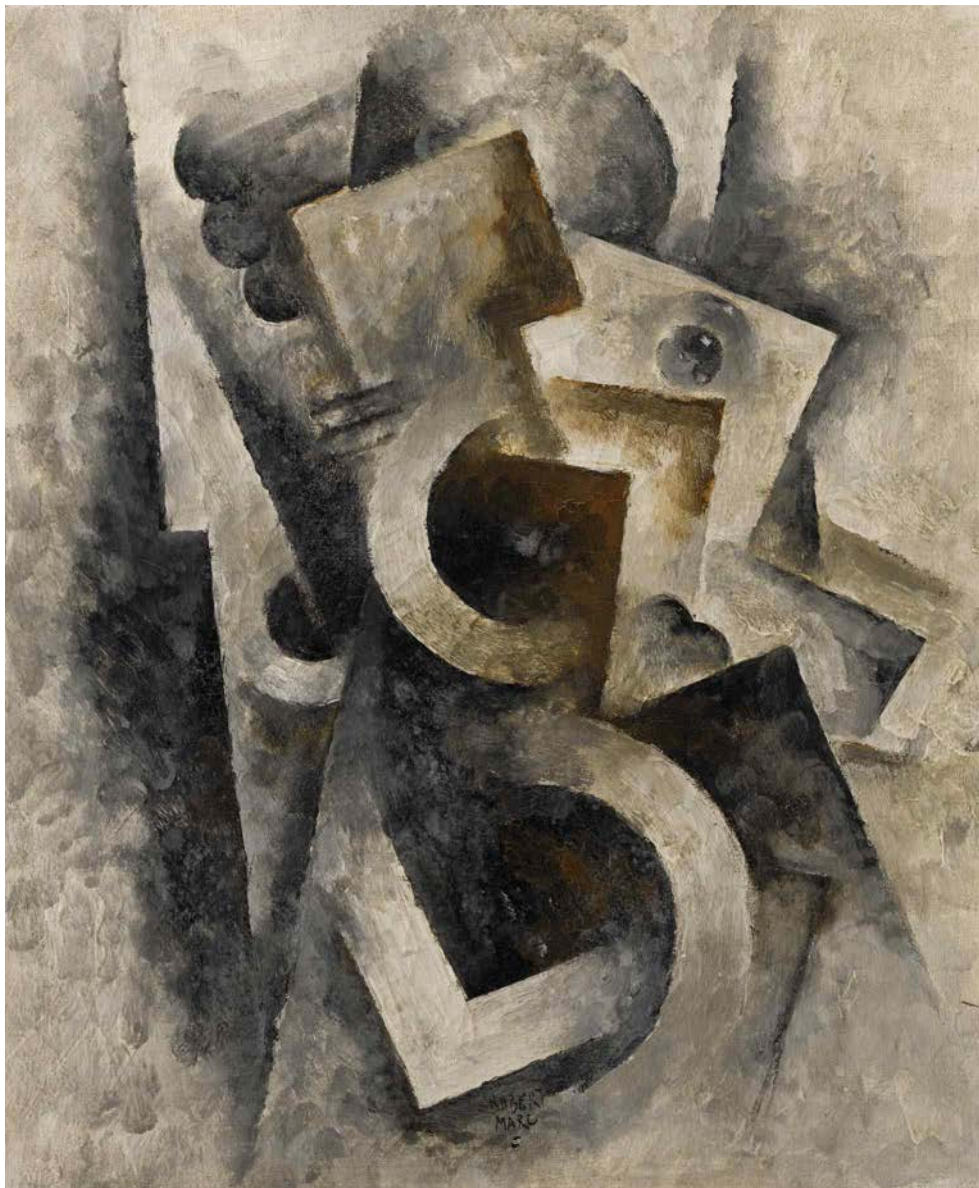
LITERATURE

Michel Leiris & Georges Limbour, *André Masson et son univers*, Geneva & Paris, 1947, illustrated p. 192
Frances Fielding Lewis Beatty, *André Masson and the Imagery of Surrealism* (PhD dissertation), Columbia University, no. 75, illustrated p. 460
Clark Poling, *André Masson and the Surrealist Self*, New Haven & London, no. 8, illustrated p. 21
Guite Masson, Martin Masson & Catherine Loewer, *André Masson, Catalogue raisonné de l'oeuvre peint*, vol. I, Vaumarcus, 2010, no. 1923*23, illustrated in color p. 137

The mid-twenties was a transitional phase in Masson's artistic career, but this period was also its artistic apogee. The works of this time are in effect wonderful hybrids; the content of works is largely Surrealist, whilst the architecture and compositional techniques remained rooted in Cubism. By the mid-twenties, Masson had begun to reject the strictures of Cubism, and the representational elements of *Les Masques* illustrate an interest in many of the themes at the center of the Surrealism of the 1920s. The constant metamorphosis of human limbs and a fascination with deformity were principle traits of the movement at this early stage as Surrealist artist's sought to plumb the dark recesses of the human psyche following the nightmare of World War I.

Picasso, upon viewing Masson's work from this period, sensed this shift in allegiance, and chided Masson for "setting us [the Cubists] up only to tear us apart." Yet while Masson rejected the purist notions of Cubism and shared many of Surrealism's philosophical concerns, as an artist he remained entranced by Cubist forms, as is evident in the prismatic lines and shallow planes of this work. Furthermore, he continued to explore the theme of sensory perception, which analytic Cubism had focused on. In *Les Masques*, the figure's are engaged in a variety of sensory activities: smelling smoke, sipping drinks, listening to the lute being plucked at center, and Masson constructs the painting in such a way that this experience is amplified for the viewer, much like Jean Metzinger in his early Cubist work *Le Goûter* (see fig. 1). It is an artistic irony that Masson's equivocal stance was to produce his most important work, and *Les Masques* exemplifies the fusion of the energy and imagery of Surrealism with the compositional play on forms of Cubism which characterizes Masson's best work.





191

PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

ROBERT MARC

1943 - 1993

Untitled

Signed *Robert Marc* (lower center); signed *Robert Marc* (on the reverse)

Oil on canvas

18 by 14 $\frac{7}{8}$ in.; 45.7 by 37.7 cm

Painted in 1970.

The authenticity of this work has kindly been confirmed by Annie Fromentin-Sangnier.

\$ 5,000-7,000

PROVENANCE

Estate of the artist

Forum Gallery, New York

Barry Friedman, Ltd., New York

Sale: Paddle8, Los Angeles, June 30, 2015, lot 27

Acquired at the above sale



192

ROBERT MARC

1943 - 1993

Portrait

Signed *Robert Marc* (lower center)

Oil on canvas
36¼ by 28¾ in.; 91.7 by 73.4 cm

Painted *circa* 1985-90.

The authenticity of this work has kindly been confirmed by
Annie Fromentin-Sangnier.

\$ 12,000-18,000

PROVENANCE

Estate of the artist
Forum Gallery, New York
Barry Friedman, Ltd., New York
Acquired from the above by the present owner in 2009

PABLO PICASSO

1881 - 1973

Paysage, vu d'atelier de l'artiste

Signed *Picasso* (upper left); dated 27.4.67. II (on the reverse)

Oil on canvas

25 $\frac{3}{8}$ by 31 $\frac{1}{2}$ in.; 64.4 by 80 cm

Painted on April 27, 1967.

PROVENANCE

Private Collection, Germany (acquired circa 1970)

Private Collection, Germany (by descent from the above)

Sale: Tajan, Paris, June 7, 2004, lot 38

Acquired at the above sale by the present owner

LITERATURE

Christian Zervos, *Pablo Picasso, Oeuvres de 1965 à 1967*, vol. XXV, Paris, 1972, no. 346, illustrated p. 150

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

Referring to the artist's earlier landscapes, John Richardson notes, "Since he could never depict anything without to some degree identifying with it, Picasso assumes the role of genius loci in his landscapes that constitute his first sustained confrontation with nature. He invests the trees with his own life force, as if he were God reinventing the universe in his image. 'I want to see my branches grow... That's why I started to paint trees; yet I never paint them from nature. My trees are myself'" (John Richardson, *A Life of Picasso. 1907-1917: The Painter of Modern Life*, vol. II, New York, 1996, p. 93).

Paysage, vu d'atelier de l'artiste, a landscape dating to the final decade of the artist's career, brings to life the same intrinsic zealous energy. The deliberately distorted perspective presents the distinct elements of the painting, simultaneously enveloping the viewer in the landscape. Whereas Picasso's landscapes from the early 1940s employed subdued grays and browns to capture the oppressive atmosphere of occupied Paris, in the landscapes of the 1950s and 1960s Picasso exalts in the depth and strength of color, seen here in his use of harmonious bright blue and green hues.

Picasso devoted a large portion of his time and passion throughout the 1960s to the reinterpretation and investigation of the old masters, an experience in which he personally reaffirmed his connection to some of the greatest painters in the history of art. Picasso revisited motifs from his earlier work while simultaneously re-working that of Manet, Matisse and Delacroix. *Paysage, vu d'atelier de l'artiste* is Surreal in its swirling composition, drawing the viewer into the midst of highly atmospheric and other-worldly mountain range. The flattened composition of the abstracted natural forms are reminiscent of both El Greco's *View of Toledo* and van Gogh's *Landscape with Olive Trees*, yet it is the intermingling of greyish blues, creamy greens and light browns which recalls the *sfumato* technique practiced by Leonardo Da Vinci and suggests the breadth of Picasso's study of art historical principles (see figs. 1 & 2).



Fig. 1 El Greco, *View of Toledo*, 1596, oil on canvas, The Metropolitan Museum of Art, New York

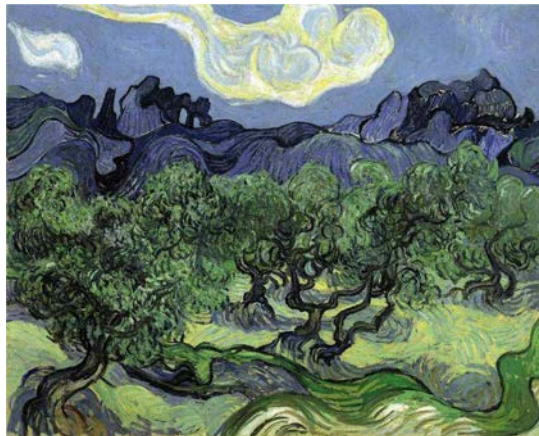


Fig. 2 Vincent van Gogh, *Landscape with Olive Trees*, 1889, oil on canvas, Museum of Modern Art, New York





194

PROPERTY OF A PRIVATE WEST COAST COLLECTOR

PABLO PICASSO

1881 - 1973

La Corrida

Signed *Picasso* and dated *Le 10.11.55.* (lower right)

Wax crayon, brush and ink and felt-tip pen on paper
10 $\frac{5}{8}$ by 16 $\frac{1}{2}$ in.; 27.2 by 42 cm

Executed on November 10, 1955.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE

Private Collection, New York
Private Collection, New York (and sold: Sotheby's, New York,
November 8, 2006, lot 370A)
Acquired at the above sale

\$ 150,000-250,000



195

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

PABLO PICASSO

1881 - 1973

Taureau devant le picador

Signed *Picasso* and dated *11.11.59.I* (upper right)

Brush and ink on paper
19¾ by 26 in.; 50.1 by 66 cm

Executed on November 11, 1959.

PROVENANCE

Galerie Louise Leiris, Paris
Galerie Chalette, New York
Niveau Gallery, New York
Acquired from the above in 1980

\$ 250,000-350,000

LITERATURE

Christian Zervos, *Pablo Picasso, Oeuvres de 1959 à 1961*, vol. XIX, Paris, 1968, no. 70, illustrated p. 18

The bullfight was a theme that Picasso returned to continuously throughout his life and was an important reference point for the artist's personal identity, symbolizing both his Spanish heritage and his masculinity. He was enchanted by the ritual, the excitement and the danger, much as Goya had been one hundred and fifty years earlier.

The bullfight was to remain a perpetual motif throughout Picasso's life as he sought to realize his vision of this unique spectacle. As he once commented, "What I would like is to create the corrida as it is... I would like to create it as I see it... I would like to create it all... I would need a canvas as big as the arenas themselves... It would be magnificent" (quoted in Hélène Parmelin, *Picasso dit...*, Paris, 1966, pp. 49-50). This composition conveys the sense of theater that for Picasso remained the essence of the bullfight.

PROPERTY FROM A CONNECTICUT PRIVATE COLLECTION

MARC CHAGALL

1887 - 1985

L'Artiste sur les toits

Stamped *Marc Chagall* (lower right)

Oil on board

9 $\frac{3}{8}$ by 7 $\frac{3}{8}$ in.; 23.8 by 18.7 cm

Painted circa 1978-80.

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

PROVENANCE

Estate of the artist

Private Collection, Switzerland (acquired from the above in May 1997 and sold: Sotheby's, New York, November 6, 2003, lot 244)

Acquired at the above sale

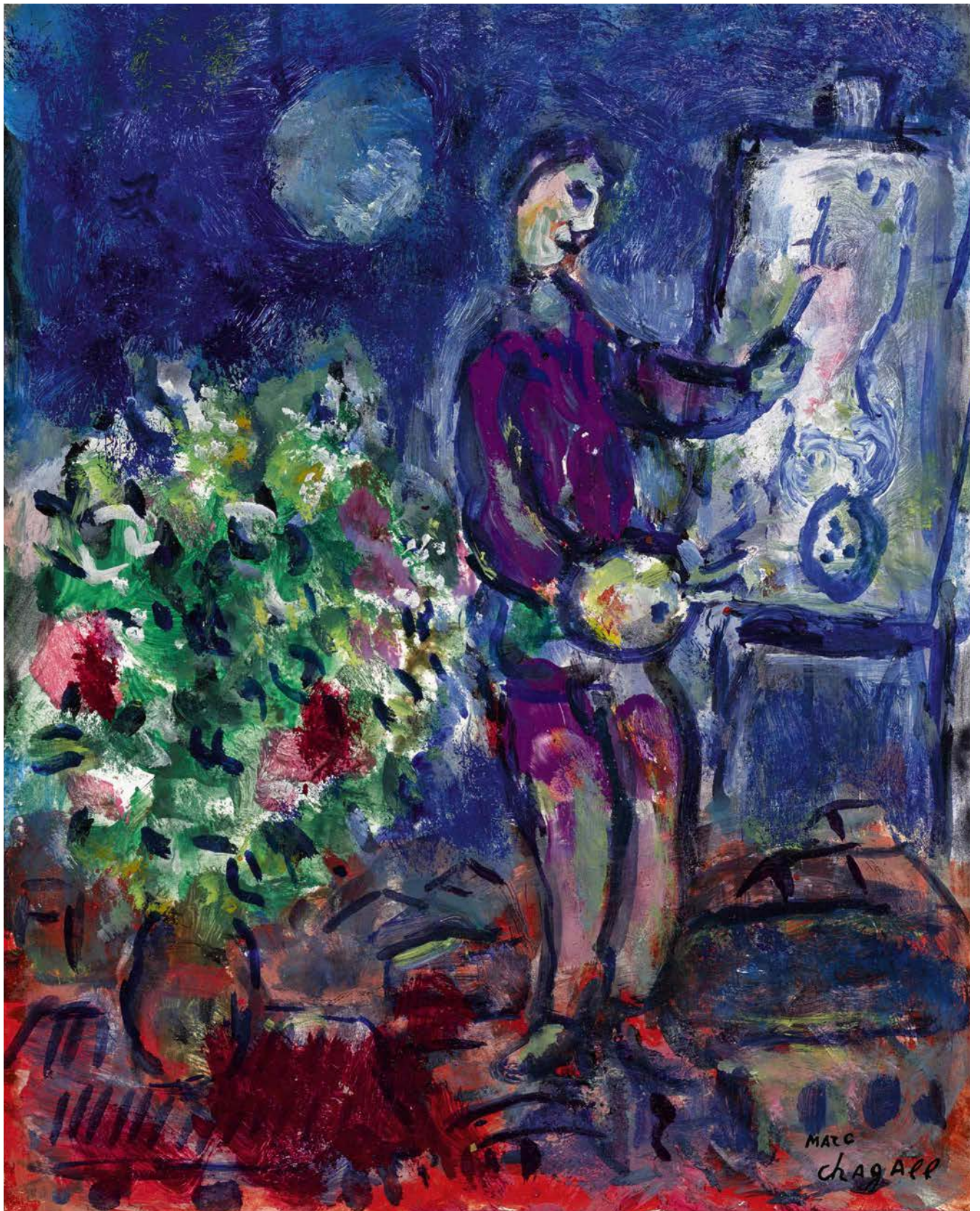
Chagall's enchanting image, *L'Artiste sur les toits*, is an evocative dream-like vision, a composition that captures some of the artist's most emblematic motifs and illustrates his passion for color and light. Painted in his later years, this jewel-like oil stems from a time when the artist was nostalgic for his youth while celebrating the joyful and tranquil life he made in Saint-Paul-de-Vence with his wife Valentina Brodsky. A vibrant bouquet of flowers rises above ethereal rooftops, a motif which Chagall had employed since the 1920s, once saying the flowers represented his adopted home country of France.

Chagall found a strong affinity between painting and dreaming, themes beautifully reflected in this composition. An all-encompassing blue sapphire pigment sets the stage, meanwhile emphasizing the artist's pictorial iconography, including the artist at his easel painting an inverted figure. Picasso, who lived near Chagall during his years in Saint-Paul-de-Vence, once spoke to Françoise Gilot of his palette: "When Matisse dies, Chagall will be the only painter left who understands what color is... His canvases are really painted, not just tossed together. Some of the last things he's done in Vence convince me that there's never been anybody since Renoir who has the feeling for light that Chagall has" (quoted in Françoise Gilot, *Life with Picasso*, New York, 1989, p. 282).

\$ 150,000-250,000



Fig. 1 The artist in his studio



PROPERTY FROM A TEXAS ESTATE

WASSILY KANDINSKY

1866 - 1944

Untitled (Composition lyrique)

Signed with the artist's monogram and dated 22 (lower left)

Watercolor and brush and ink on paper
12³/₈ by 14³/₄ in.; 31.4 by 37.4 cm

Executed on December 3, 1922.

PROVENANCE

Richard G. Leahy, Chestnut Hill, Massachusetts
E.V. Thaw, New York
Galerie Krugier, Geneva (acquired by 1968)
Galerie Tarica, Paris
Galerie Jacques Benador, Geneva (acquired by 1979)
Sale: Christie's, London, April 3, 1979, lot 127
Leonard Hutton Galleries, New York (and sold: Sotheby's,
London, July 1, 1987, lot 471)
Acquired at the above sale

EXHIBITED

Berlin, Galerie Nierendorf, *Kandinsky*, 1923
Geneva, Musée Rath, *L'Art du XXe siècle: Collections genevoises*, 1973, no. 55, illustrated in the catalogue
New York, Leonard Hutton Galleries, *Jawlensky & Major German Expressionists*, 1980-81, no. 17, illustrated in color in the catalogue
New York, Leonard Hutton Galleries, *The Blue Four: Feininger, Jawlensky, Kandinsky and Paul Klee*, 1984, no. 42, illustrated in color in the catalogue

LITERATURE

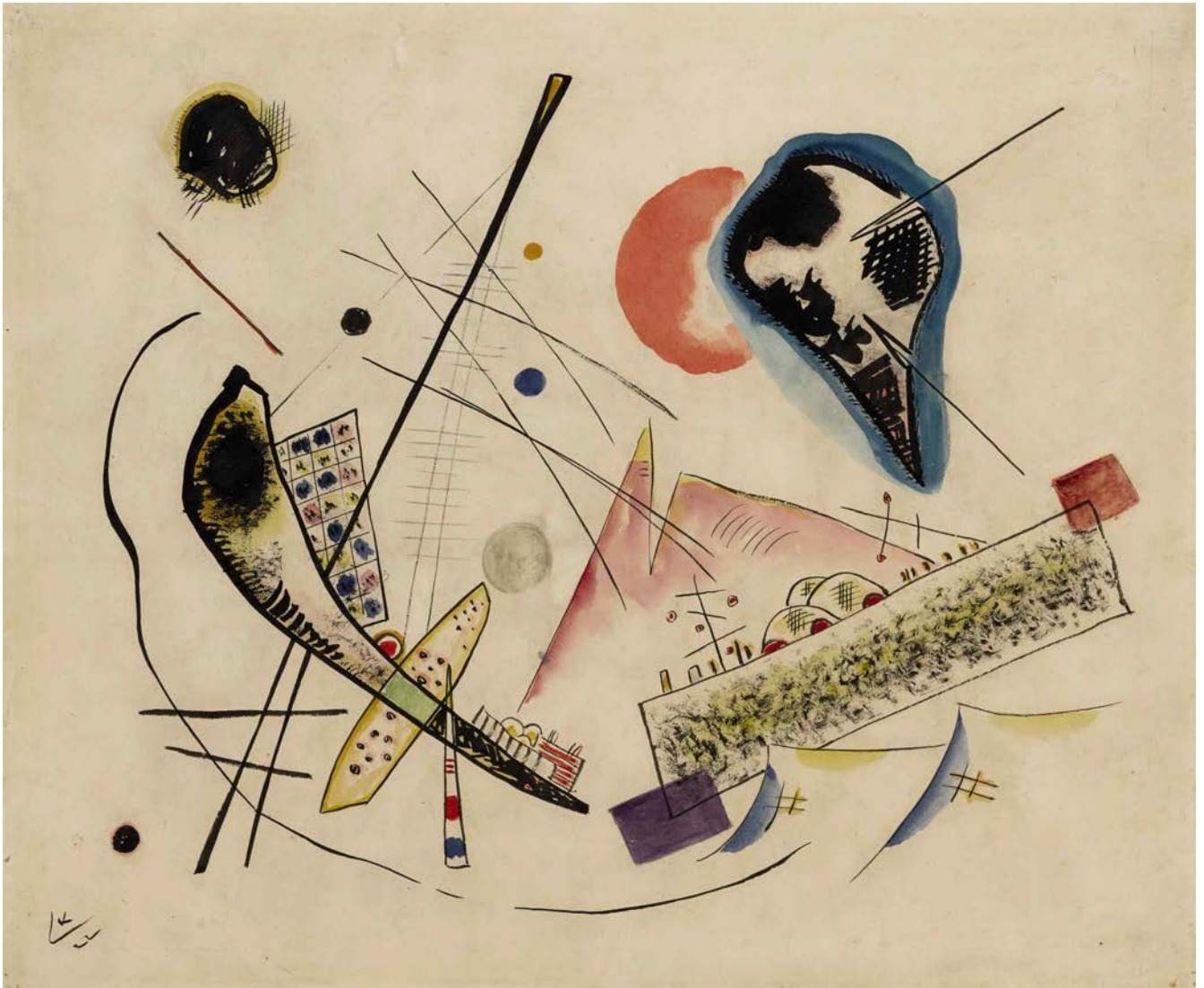
The Artist's Handlist, *Watercolors*, no. 35
Vivian Endicott Barnett, *Kandinsky Watercolors: Catalogue Raisonné, 1922-1944*, vol. II, Ithaca, New York, 1994, no. 586, illustrated p. 43

\$ 200,000-300,000

The present watercolor was executed just a few months after Kandinsky's return from Moscow to Germany in June 1922, when he started teaching at the Bauhaus school in Weimar. He quickly became immersed again in the German art world: he participated in a number of exhibitions, and his teachings and writings were crucial to the development of abstract art internationally. Created during this important period of transition, *Composition lyrique* exemplifies the artist's gradual move away from the free flowing, irregular lines and shapes of his earlier years, towards a more geometric form of abstraction. His watercolors and paintings of this period are dominated by circles, triangles and straight lines rather than by undefined shapes and loosely applied paint. This shift to strict geometric forms reflects the influence of Russian Constructivist art, to which he was exposed during the war years spent in Moscow.

It was owing to artists such as Kandinsky and Moholy-Nagy that constructivist art continued to gain international recognition during the early 1920s and become an important artistic force in Germany, where geometry became accepted as a universal artistic language. In the present work, a complex network of intersecting planes set against a pure white background builds a structural tension in the composition; the soft, undulating lines, remnants of Kandinsky's earlier style, balance the sharpness of the geometric forms, infusing the work with a poetic, playful character. In the present watercolor and the group of works executed in the months prior, the artist experimented with his ideas about abstraction, form and color, which he articulated in his book *Punkt und Linie zu Fläche (Point and Line to Plane)*, published in 1923.

Writing about this pivotal period in Kandinsky's art, Clark Poling commented: "Basic shapes and straight and curved lines predominate in these paintings, and their black lines against white or light backgrounds maintain a schematic and rigorous quality. The large size and transparency of many of the forms and their open distribution across the picture plane give these compositions a monumentality and an expansiveness despite their relative flatness. Whereas certain abstract features of the series derive from Russian precedents, their vertically positioned triangles and planetary circles refer to landscape... Nevertheless, the transparency of forms, their rigorous definition and floating quality maintain the abstract character of the work" (Clark Poling, *Kandinsky, Bauhaus and Russian Years* (exhibition catalogue), Solomon R. Guggenheim Museum, New York, 1983, p. 51).





198

PROPERTY OF A PRIVATE COLLECTOR, NEW YORK

HANNAH HÖCH

1889 - 1978

Ohne titel (Untitled)

Signed *H. Höch* (lower right)

Watercolor and collage on paper
12 $\frac{1}{8}$ by 9 $\frac{1}{4}$ in.; 30.7 by 23.4 cm

Executed in 1924.

\$ 20,000-30,000

PROVENANCE

Tristan Tzara, Paris (acquired directly from the artist)
Noah Goldowsky Gallery, New York
Acquired from the above in 1969

EXHIBITED

New York, Noah Goldowsky Gallery, *Dada "291"-1924, Retrospective*, 1969, no. 54



199

PROPERTY FROM THE COLLECTION OF JEAN STEIN

KURT SCHWITTERS

1887 - 1948

Ohne Titel (Das Schachbild) (Untitled (The Chess Picture))

Signed with the initials *KS* and dated *41* (lower right)

Collage, oil, paper and wood on plywood
11½ by 9½ in.; 29.2 by 24.1 cm

Executed in 1941.

PROVENANCE

Estate of the artist
Ernst Schwitters (the artist's son; by descent from the above)
Lord's Gallery, London (on commission from 1958-66)
Marlborough Fine Art, London & Marlborough International
Fine Art, Vaduz (on commission from 1971-85)
Acquired from the above in 1985

\$ 80,000-120,000

EXHIBITED

London, Lord's Gallery, *Kurt Schwitters*, 1958, no. 42
Cambridge, Cambridge Arts Council Gallery; Swansea, Glynn
Vivian Art Gallery; Sheffield, Graves Art Gallery; Leicester,
Leicester Museum and Art Gallery; Coventry, Herbert
Temporary Art Gallery & Glasgow, Glasgow University Print
Room, *Kurt Schwitters 1887-1948*, 1959-60, no. 57
London, Marlborough Fine Art, *Kurt Schwitters. Retrospektive*,
1963, no. 230
London, Marlborough Fine Art, *Kurt Schwitters in Exile: The
Late Work, 1937-1948*, 1981, no. 55, illustrated in the catalogue
New York, Marlborough Gallery, *Kurt Schwitters*, 1985, no. 40,
illustrated in color in the catalogue
New York, Pace/MacGill Gallery, *Robert Rauschenberg, Robert
Heinecken*, 2002, no. II/5

LITERATURE

Karin Orchard & Isabel Schulz, *Kurt Schwitters, Catalogue
raisonné*, vol. III, Hanover, 2003, no. 2769, illustrated p. 294

PROPERTY FROM A PRIVATE COLLECTION, JAPAN

PAUL KLEE

1879 - 1940

Die Dorfverrückte (The Village Madwoman)

Signed *Klee* (lower right); dated 1920., numbered 31. and titled (lower left)

Watercolor over oil transfer on paper
7⅞ by 9⅞ in.; 18.5 by 25 cm

Executed in 1920.

PROVENANCE

Galerie Neue Kunst (Hans Goltz), Munich (acquired in December 1920)

Hans J. Kleinschmidt, New York (acquired by 1972)

Sale: Kornfeld und Klipstein, Bern, June 16, 1972, lot 541

Berggruen & Cie, Paris (acquired in 1972)

Leonard Hutton Galleries, New York (acquired in 1977)

Private Collection, Detroit (acquired from the above in April 1977)

Private Collection, United States (acquired from the above and sold: Christie's, New York, November 6, 2014, lot 158)

Acquired at the above sale

EXHIBITED

Munich, Galerie Neue Kunst (Hans Goltz), *Paul Klee*, 1920, no. 244

Dresden, Galerie Ernst Arnold, *Handzeichnungen Deutscher Meister*, 1921, no. 507

New York, Leonard Hutton Galleries, *Der Blau Reiter und sein Kreis*, 1977, no. 36, illustrated in color in the catalogue

LITERATURE

The Paul Klee Foundation & Museum of Fine Arts, Bern, eds., *Paul Klee Catalogue Raisonné, 1919-1922*, vol. III, Bern, 1999, no. 2376, illustrated p. 163

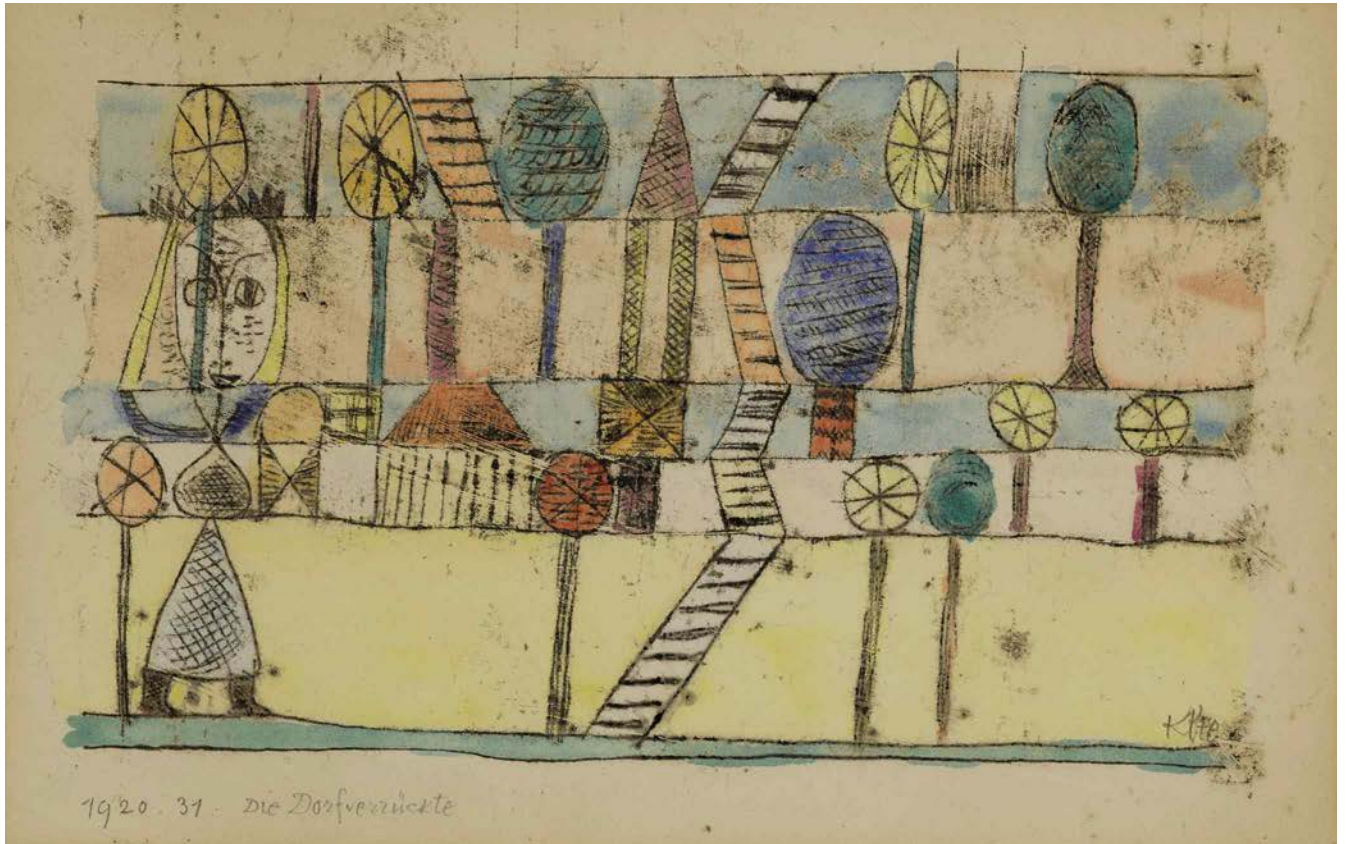
\$ 150,000-250,000

Executed in 1920, the present work represents one of the most innovative and diverse periods of the artist's career. While many of Klee's works from this period are abstract compositions, inspired by the Bauhaus belief in a constructivist art, others, such as *Die Dorfverrückte*, introduce playful and witty figurative elements.

Discussing the endearing way in which Klee introduces the human elements into his works, Will Grohmann observed "Entire human figures may emerge from the schematic pattern...while the interplay of space and associative elements may be modified in various ways, it never produces volume—not even through added limbs or shaded edges... the precise unadorned geometry of the shapes appears to contradict their human significance to such a degree that the effect of the whole is comic—a comedy based on the form" (Will Grohmann, *Klee*, New York, 1954, p. 282).

"Art is a likeness of Creation," Klee once wrote. "Occasionally, it is an example, just as the terrestrial may exemplify the cosmic." Diego Rivera often referred to the Swiss artist as a magician and believed Klee was a visual poet who could render the ethereal into form. Indeed, *Die Dorfverrückte* evidences his particular artistic magic. It incorporates the enigmatic, Surrealist sensibility that inspired him at this time as well as the use of "polyphonic" color play which became his signature style. Klee dedicated much of his production to investigating the interrelationships of color by blending and interweaving opposing tones, beautifully exemplified in the present work.

At the heart of Klee's distinct and methodical approach to painting was his belief that his art was a manifestation of his innermost self. The complex beauty of his paintings became the basis for his reputation as one of the great intellectual painters of the twentieth century. According to Andrew Kagan, "Klee's greatness as a colorist and his gift as a draftsman embrace a truly extraordinary range of diversity... It must be understood that his ultimate ambitions embraced the concept of an art that would resolve all apparent contradiction, an art that would reconcile all dualities and oppositions—in other words, an art of the ultimate synthesis" (Andrew Kagan, *Paul Klee at the Guggenheim Museum* (exhibition catalogue), Guggenheim Museum SoHo, New York, 1993, pp. 26-27).



1920. 31. Die Dorfverrückte



201

MARC CHAGALL

1887 - 1985

Délivrance de Jonas

Stamped *Marc Chagall* (lower right)

Pastel and brush and ink on paper
14 by 10½ in.; 35.5 by 26.7 cm

Executed in 1958-59.

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

\$ 30,000-40,000

PROVENANCE

Estate of the artist

David McNeil, New York (the artist's son; by descent from the above)

Private Collection, Jersey (acquired from the above in 2006)

Sale: Tajan, Paris, April 3, 2007, lot 196

Acquired at the above sale by the present owner



202

ALBERTO GIACOMETTI

1901 - 1966

La Suspension à Stampa

Signed *Alberto Giacometti* and dated 1954 (lower right)

Pencil on paper
18 $\frac{1}{8}$ by 10 $\frac{5}{8}$ in.; 46 by 27 cm

Executed in 1954.

The authenticity of this work has been confirmed by the Comité Giacometti and is registered in the Alberto Giacometti database under no. AGD 3738.

\$ 50,000-70,000

PROVENANCE

Galerie Maeght, Paris
Private Collection, France
Sale: Herberts', Doullens, France, November 16, 1999
Galerie Jacques Elbaz, Paris (acquired at the above sale)
Acquired from the above by the present owner in 1999

LITERATURE

Bernard Lamarche-Vadel, *Alberto Giacometti*, Paris, 1984,
no. 243, illustrated p. 165



A NEW VISION FOR THE BERKSHIRE MUSEUM

LOTS 203 & 204



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.





204

203

ÉDOUARD VUILLARD

1868 - 1940

Deux femmes dans la cuisine (Madame Vuillard et une ouvrière)

Signed *E. Vuillard* and dedicated à *Madame Félix Fénéton bien amicalement* (lower right)

Watercolor and pencil on paper
8 $\frac{7}{8}$ by 6 $\frac{3}{4}$ in.; 22.5 by 17.1 cm

Executed *circa* 1892.

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

PROVENANCE

Mme Félix Fénéton, Paris (a gift from the artist)
Mrs. Winthrop Murray Crane, Massachusetts
Louisa Crane, New York (by descent from the above in 1972)
A gift from the above in 1992

\$ 50,000-70,000

204

RAOUL DUFY

1877 - 1953

La Baccarat ou La Fête

Signed *Raoul Dufy* (lower right)

Watercolor and gouache on paper
19 $\frac{3}{4}$ by 26 in.; 50.1 by 66 cm

Executed *circa* 1925.

Fanny Guillon-Laffaille has kindly confirmed the authenticity of this work which will be included in her forthcoming supplement to the catalogue raisonné of Watercolors, Gouaches and Pastels currently in preparation.

PROVENANCE

Mrs. Mary Day Watrous, Pittsfield, Massachusetts (acquired *circa* 1935)
A gift from the above in 1937

\$ 50,000-70,000

PROPERTY OF A MONTREAL ESTATE

RAOUL DUFY

1877 - 1953

Le Manoir du VallonSigned *Raoul Dufy* and dated 1934 (lower right)

Oil on canvas

18¼ by 21¾ in.; 46.3 by 55.2 cm

Painted in 1934.

Fanny Guillon-Laffaille has kindly confirmed that this work will be included in the second supplement of the *Catalogue raisonné de l'Oeuvre peint de Raoul Dufy* currently in preparation.

PROVENANCE

Galeries Georges Petit, Paris

Alex, Reid & Lefevre, London (acquired from the above on July 10, 1936)

Scott & Sons, Montreal (acquired by 1938)

Huntly Redpath Drummond, Montreal (acquired in 1938)

Thence by descent

EXHIBITEDParis, Galeries Georges Petit, *Oeuvres récentes de Raoul Dufy*, 1936, no. 27London, Alex, Reid & Lefevre, *Raoul Dufy*, 1936, no. 32London, Alex, Reid & Lefevre, *Oil Paintings and Watercolours "The Chateaux of the Loire" by Raoul Dufy*, 1938, n.n.

The present work depicts the house of Étienne Bignou, the celebrated Parisian dealer who was Dufy's friend and agent. Bignou advised major American collectors, including Chester Dale and Dr. Albert Barnes, on important acquisitions. Dufy visited Bignou's house in Vallon, Normandy several times between 1934-37 and would dedicate approximately ten canvases to the theme. In the present work, Dufy chose to depict the house from a three-quarter angle so as to best show the Tudor-style architecture. The red flowers and blooming orchard surrounding the house are an ode to the natural beauty and abundance of the artist's native Normandy.

\$ 120,000-180,000

Fig. 1 Raoul Dufy, *La Foire aux oignons*, 1907, oil on canvas, sold: Sotheby's, London, February 5, 2007, lot 44 for \$7,941,112





206



207

206

GEORGES BRAQUE

1882 - 1963

Bouquet de fleurs jaunes

Signed *G Braque* (lower right)

Oil on canvas
18 by 13 $\frac{3}{8}$ in.; 45.7 by 33.3 cm

Painted in 1959.

PROVENANCE

Galerie Maeght, Paris
Sale: Rieunier & Bailly-Pommery, Paris, March 19, 1996, lot 36
Acquired at the above sale by the present owner

EXHIBITED

Basel, Galerie Beyeler. *Georges Braque*, 1968, no. 58

\$ 80,000-120,000

207

MOÏSE KISLING

1891 - 1953

Fleurs

Signed *Kisling* (upper right)

Oil on canvas
24 by 29 $\frac{3}{8}$ in.; 61 by 73.9 cm

Painted in 1928.

The authenticity of this work has been confirmed by Marc Ottavi.

PROVENANCE

Galerie de L'Élysée (Alex Maguy), Paris
Private Collection, Japan (and sold: Sotheby's, New York,
November 11, 1999, lot 472)
Acquired at the above sale

LITERATURE

Jean Kisling, *Kisling, 1891-1953*, vol. I, Paris, 1971, no. 25,
illustrated p. 222

\$ 80,000-120,000



208

PROPERTY FROM A PRESTIGIOUS PRIVATE COLLECTION,
JAPAN

MOÏSE KISLING

1891 - 1953

Trois arums

Signed *Kisling* and dated 1942 (lower right); inscribed à *Gustave Rain* (lower left)

Oil on canvas

18½ by 14¼ in.; 46.9 by 36.1 cm

Painted in 1942.

The authenticity of this work has been confirmed by Marc Ottavi.

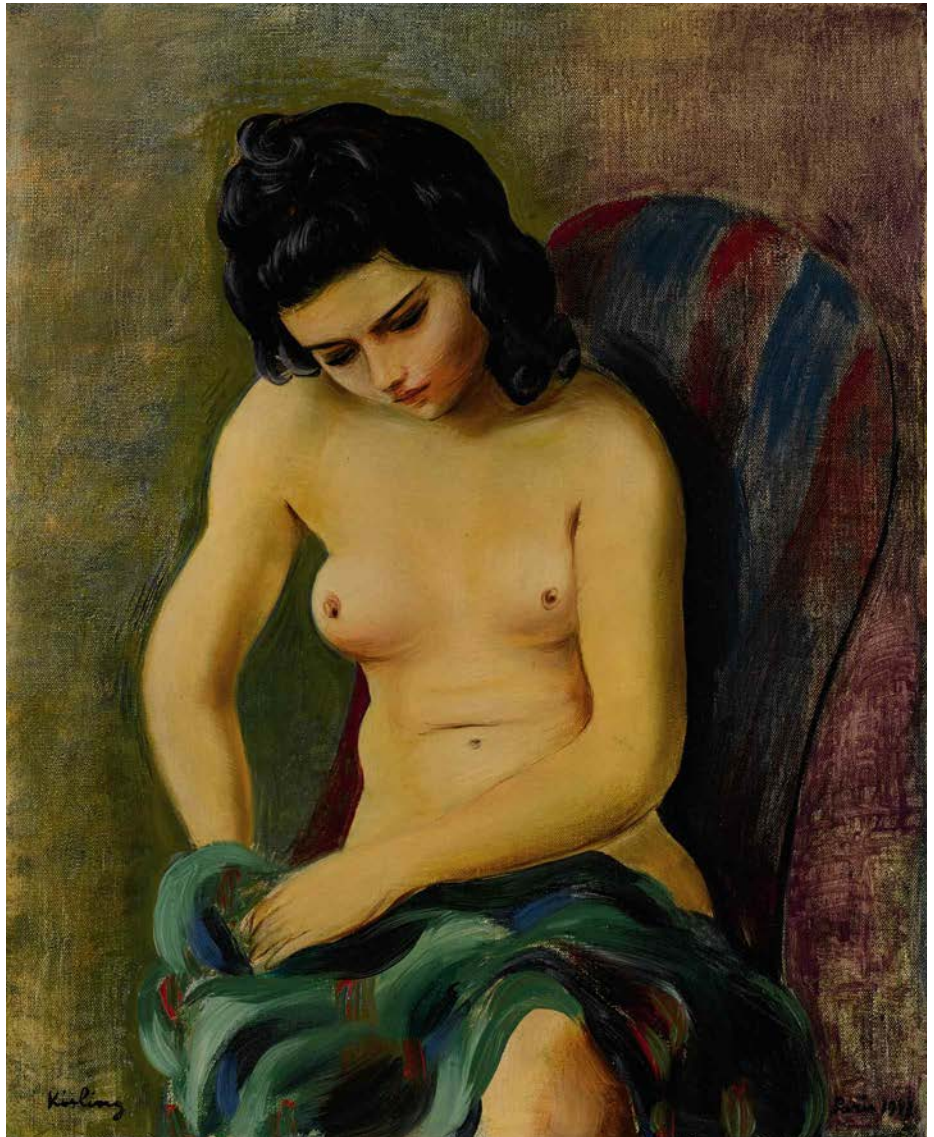
\$ 35,000-45,000

PROVENANCE

Gustave Rain, New York
Private Collection, Paris
Sale: Hôtel Okura, Toyko, July 12, 1989
Acquired at the above sale

LITERATURE

Jean Kisling & Jean Dutourd, *Kisling*, vol. III, Paris, 1995,
no. 184, illustrated p. 264



209

PROPERTY FROM A PRIVATE ARIZONA COLLECTION

MOÏSE KISLING

1891 - 1953

Femme nue assise

Signed *Kisling* (lower left); dated *Paris 1948* (lower right);
signed *Kisling* and dated *Paris 1948* (on the stretcher)

Oil on canvas
16¼ by 13 in.; 41.2 by 33 cm

Painted in Paris in 1948.

To be included in the *Volume IV et additifs aux tomes I, II, et III* of the *Catalogue raisonné de l'oeuvre de Moïse Kisling* currently being prepared by Jean Kisling and Marc Ottavi.

\$ 30,000-40,000

PROVENANCE

Simon & Fannie Grosman, Paris (acquired *circa* 1948-55)
Thence by descent



210

210

PROPERTY FROM A PRIVATE COLLECTION

BALTASAR LOBO

1910 - 1993

Femme à la chevelure tressée

Inscribed *Lobo*, numbered 4/8 and stamped with the foundry mark *Bonvicini Fondaria Art. Campagna*

Bronze

Length: 20⁵/₈ in.; 52.3 cm

Conceived between 1968-86 and cast in a numbered edition of 8 plus 4 artist's proofs.

LITERATURE

Gaston Diehl & Federica Palomero, Baltasar Lobo. *La Perennidad de la Escultura: un problema primordial*, Caracas, 2005, illustration of another cast p. 111

\$ 60,000-80,000

211

PROPERTY FROM A SOUTH AMERICAN PRIVATE COLLECTOR

JULIO GONZÁLEZ

1876 - 1942

Fleur (Chrysantème)

Hand-worked ormolu

Height (including base): 14¹/₂ in.; 37 cm

Executed *circa* 1890-1900 in the context of the Concordio González and Sons workshop, Barcelona; this work is unique.

The authenticity of this work has been confirmed by Viviane Grimminger.

PROVENANCE

Roberta González (the artist's daughter)

Madame Aymard, Paris

Private Collection, Paris (and sold: Sotheby's, London, October 20, 2004, lot 213)

Acquired at the above sale

\$ 40,000-60,000



PROPERTY FROM A SOUTH AMERICAN PRIVATE COLLECTOR

TSUGUHARU FOUJITA

1886-1968

Nu à la chaise

Signed *Foujita* and in Japanese and dated 1928 (lower left); signed, dated and inscribed in Japanese (on the stretcher)

Oil on canvas

18 by 15 in.; 45.7 by 38.1 cm

Painted in 1928.

PROVENANCE

Andréas Krüge, Gothenburg

Sale: Christie's, London, December 2, 1982, lot 36

Private Collection (and sold: Christie's, New York, May 15, 1997, lot 400)

Acquired at the above sale

LITERATURE

Sylvie Buisson, *Léonard Tsuguharu Foujita*, vol. II, Paris, 2001, no. 28.197, illustrated p. 273

\$ 200,000-300,000

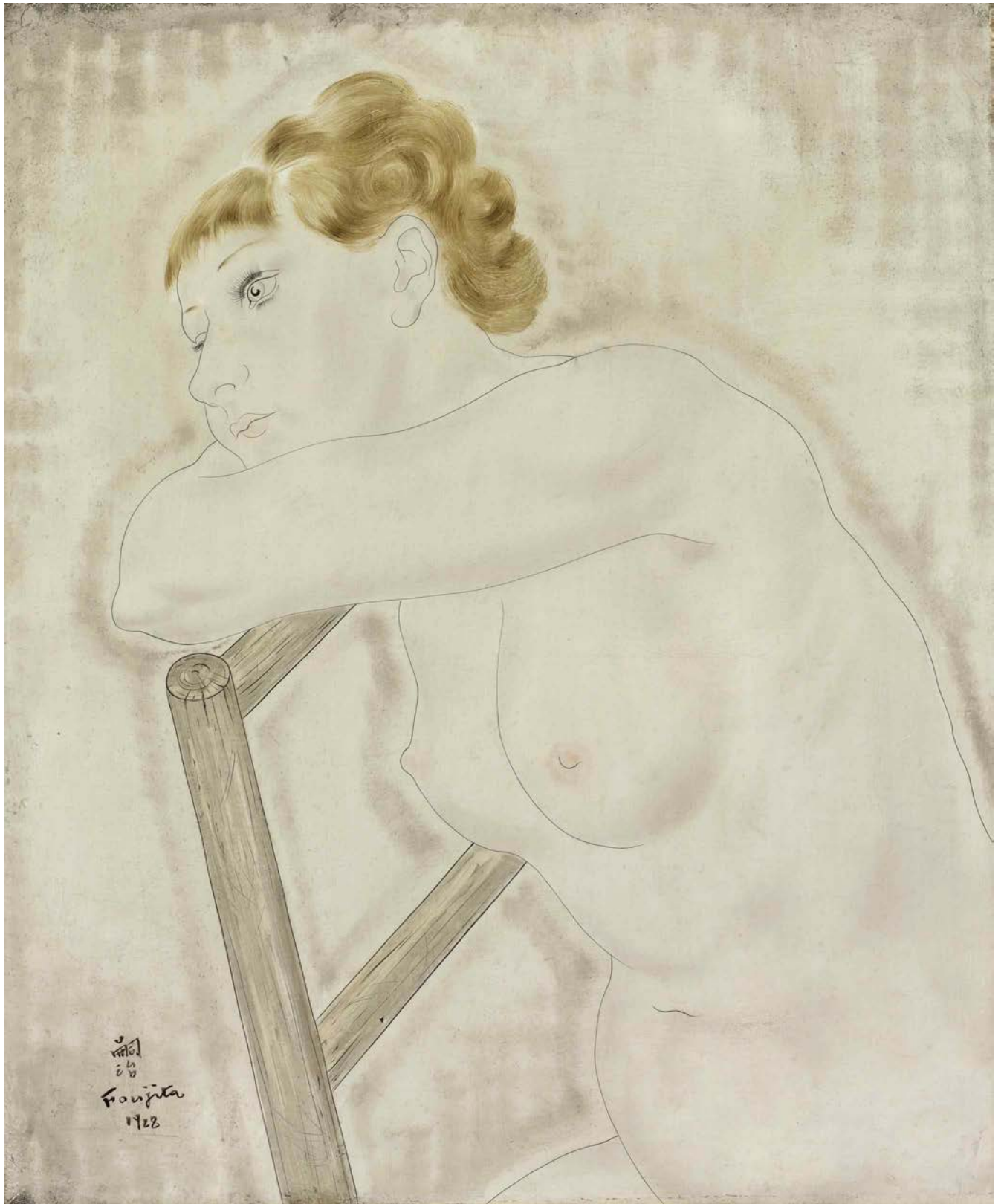
Tsuguharu Foujita arrived in Paris on the eve of World War I in 1913. However, avant-garde art did not wither on the vine during the war; it picked up where it had left off once the war came to an end. The foreign artists who had gathered in Paris lent an endless vitality to the city during the 1910s and 1920s. Among the artist who constituted the so-called École de Paris (School of Paris) were Amedeo Modigliani, who arrived in the city in 1906, and Chaïm Soutine, who, like Foujita, arrived in 1913.

Foujita developed his own unique style and achieved an unprecedented, ground-breaking freedom by painting reclining nudes that diverged from the limitations of the salon and academic styles. Foujita's nudes breached the traditions of Japanese painting, and it was through this breach that Western audiences were able to glimpse a daring new style of erotic expression, all through the familiar idiom of reclining nudes.

The languid sweetness, restrained colors, and delicate luster of the painting are all representative of the golden years of 1920s-30s Paris, and it is a sublime example of the nude genre. At this time, Foujita's appreciation of female beauty was fueled by two models who profoundly influenced him: Kiki de Montparnasse and Youki. At the time, the most famous model in Montparnasse was Kiki, the muse of many Parisian avant-garde artists. Kiki had a bold and unrestrained personality, and she became the protagonist of Foujita's first nudes. If Kiki represented a free and uninhibited beauty, then Youki stood for grace and perception, and it was Youki who would become Foujita's most important model during the 1920s. It was in 1923 that Foujita met Lucie Badoud, the woman he would nickname Youki (small snow) for her snow-like skin. Their courtship, marriage, and eventual separation coincide precisely with the period of Foujita's wholehearted development of his nude painting style.



Fig. 1 Tsuguharu Foujita, *Nu au chat*, 1930, oil and ink on canvas, sold: Sotheby's, Hong Kong, April 3, 2016, lot 1035 for \$5,080,462



フウジタ
Fougita
1928

PROPERTY FROM A PRIVATE COLLECTION, FRANCE

TSUGUHARU FOUJITA

1886 - 1968

Jeune fille aux noeuds rouges

Signed *Foujita* and inscribed *Paris* (lower right); signed *Foujita*, dated 1952 and inscribed *Paris* (on the stretcher)

Oil on canvas

10 $\frac{5}{8}$ by 8 $\frac{3}{4}$ in.; 27.2 by 22.1 cm

Painted in 1952.

This work will be included in the forthcoming catalogue raisonné by Sylvie Buisson.

PROVENANCE

Galerie Pétridès, Paris

Private Collection, France (acquired from the above)

Acquired from the above

EXHIBITED

Paris, Galerie Pétridès, 1952, n.n.

The present work is a testament to some of the major preoccupations of Foujita's mature period. In discussing this period and the artist's focus on the female model in medieval dress, Robert Rey talks of how "in Asia, every childhood is sacred... it is by instinct that Foujita transforms the children of France into fairies. Consider what becomes of Cosette from Victor Hugo's *Les Misérables*, a book the artist perhaps never read... a little girl unburdened by the slightest misery" (quoted in Sylvie Buisson, *Foujita et ses amis du Montparnasse*, Paris, 2010, p. 134). Foujita's paintings from this period increasingly combined religious or historical imagery with a remarkable sensibility for feminine expression to create images subtly laden with suggestion and strong visual impact. As Sylvie Buisson explains, "the boundaries between the sacred and the profane became confused" (*ibid.*, p 134).

In *Jeune fille aux noeuds rouges*, Foujita situates his quasi-Mannerist young figure against a rather desolate urban backdrop. Though it is tempting to identify a narrative, Foujita prevents such a reading, favoring instead a lexicon of signs and symbols from the lurking alley cat in the background to the girl's oddly curled digits. The artist's symbolism is not clearly signified, though the hypnotic draw of these elements is unavoidable.

\$ 100,000-150,000





214

PROPERTY OF A LADY, LAKE FOREST, ILLINOIS

TSUGUHARU FOUJITA

1886 - 1968

Deux filles

Signed *L. Foujita* and dated 66 (lower center)

Watercolor and brush and ink on paper laid down on board
16¼ by 11½ in.; 41.2 by 29.2 cm

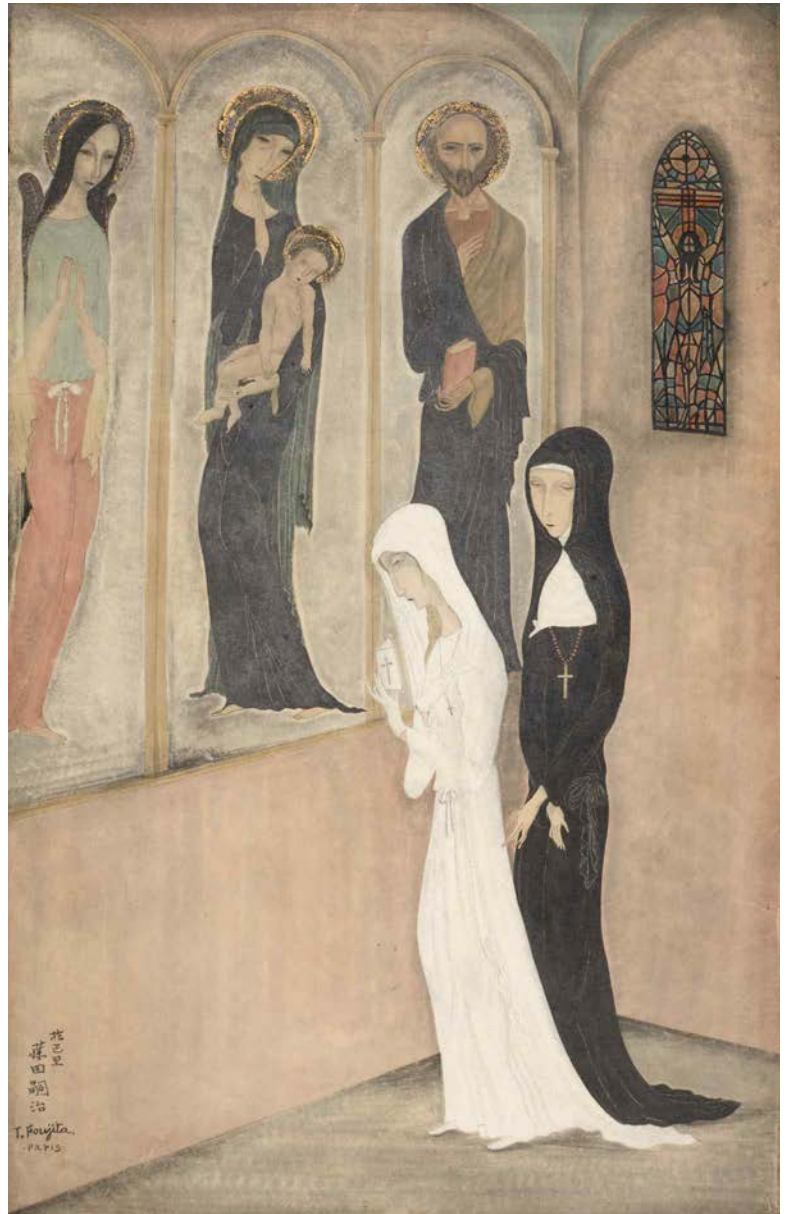
Executed in 1966.

This work will be included in the forthcoming catalogue raisonné by Sylvie Buisson.

\$ 80,000-120,000

PROVENANCE

Findlay Galleries, Inc., Chicago
Private Collection, Illinois (acquired from the above on
September 19, 1966)
Thence by descent



215

PROPERTY FROM A PRIVATE COLLECTION

TSUGUHARU FOUJITA

1886 - 1968

La Novice

Signed *T. Foujita.*, inscribed *Paris* and in Japanese (lower left)

Watercolor, ink wash, brush and ink, gouache and gold leaf
on paper

18 by 11¾ in.; 45.8 by 29.4 cm

Executed in Paris in 1917.

This work will be included in the forthcoming catalogue
raisonné by Sylvie Buisson.

\$ 35,000-45,000

PROVENANCE

Private Collection (acquired directly from the artist in 1926)
Thence by descent

LITERATURE

Sylvie Buisson, *T.L. Foujita inédits*, Paris, 2007, no. C.17.142.A,
illustrated p. 91

PROPERTY FROM AN EAST COAST COLLECTION

GEORGES ROUAULT

1871 - 1958

Acrobate XIV (Lutteur)

Signed G. Rouault and dated 1913 (upper right)

Oil and gouache on paper mounted on canvas

41 by 28¾ in.; 104.1 by 73 cm

Executed in 1913.

PROVENANCE

Pierre Matisse Gallery, New York

Private Collection, New York (and sold: Christie's, New York, November 7, 2002, lot 291)

Acquired at the above sale

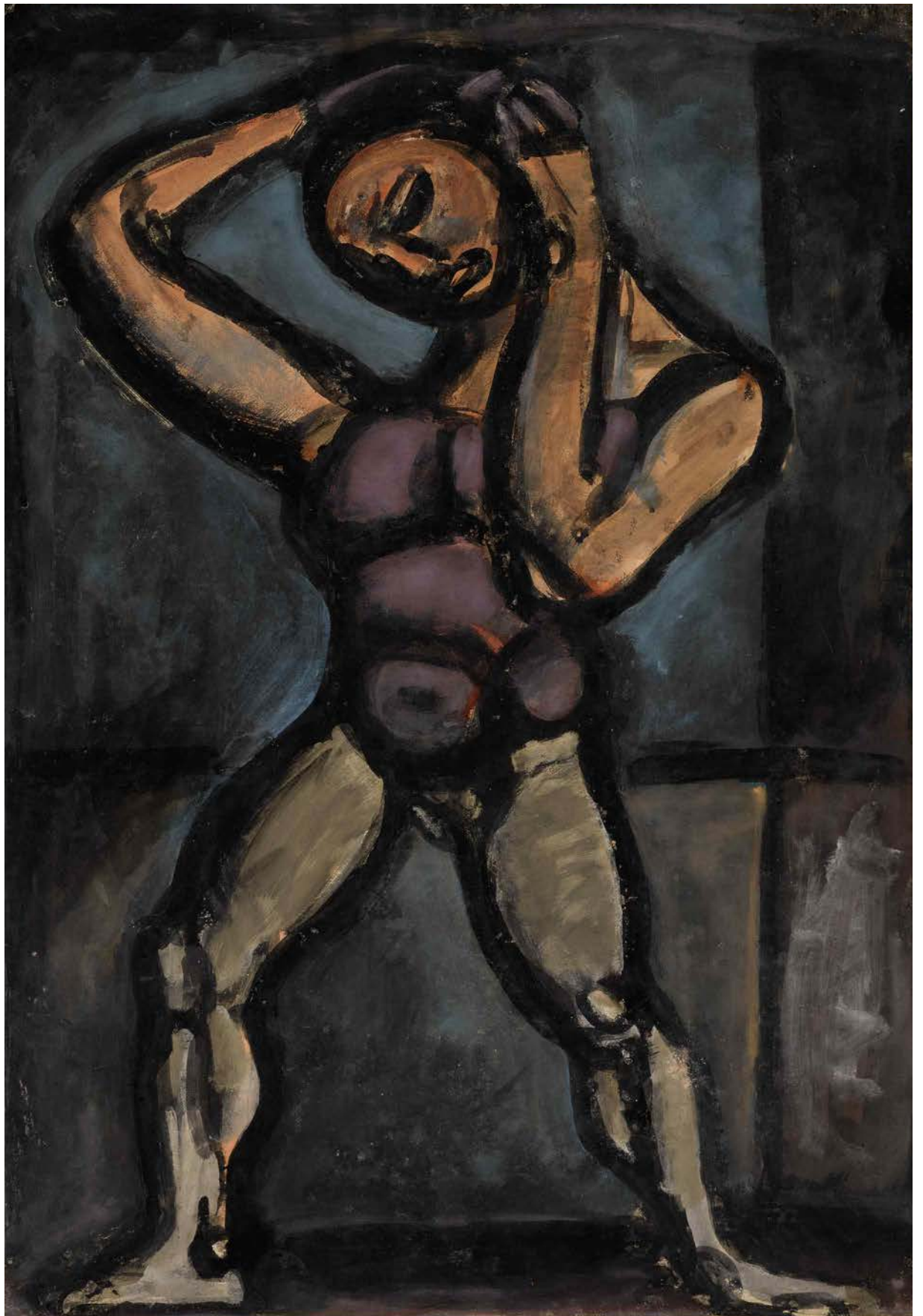
LITERATURE

Bernard Dorival & Isabelle Rouault, *Rouault, L'Oeuvre peint*, vol. I, Monaco, 1988, no. 533, illustrated p. 156

Rouault's apprenticeship as a medieval stained glass artisan is evident in his beautiful rendering *Acrobate XIV (Lutteur)*. He articulates his acrobat with bold, black lines—reminiscent of the soldered cement conjoining glass panes—and in keeping with his works of this period, uses swaths of expressionistic brushstrokes and voluminous colors for the acrobat. With buckled knees and hunched shoulders, the acrobat occupies the full margins of the canvas, giving him a larger than life expansiveness. Rouault strategically uses the light that shines upon the acrobat to accentuate the immense musculature of the performer, underscoring the artist's admiration for the rigorous athleticism of aerobatics, while distinguishing the figure from the obscure, dark surroundings that harken to a more medieval sensibility of the artist's earlier career.

Rouault's interest in the world of the circus was based on his own childhood memories, which he spoke about fondly: "Acrobats and horsewomen, sparkling or passive clowns, tightrope walkers and freaks, and my friends, color and harmony, since my earliest childhood I have been in love with you" (quoted in *op.cit.*, p. 153).

\$ 150,000-250,000





217

PROPERTY FROM A PRIVATE COLLECTION, ATLANTA

MAURICE UTRILLO

1883 - 1955

Rue de Banlieue

Signed *Maurice Utrillo, V.* (lower right)

Oil on canvas

18¾ by 21½ in.; 46.3 by 54.6 cm

The authenticity of this work has been confirmed by the Comité Utrillo-Valadon.

\$ 60,000-80,000

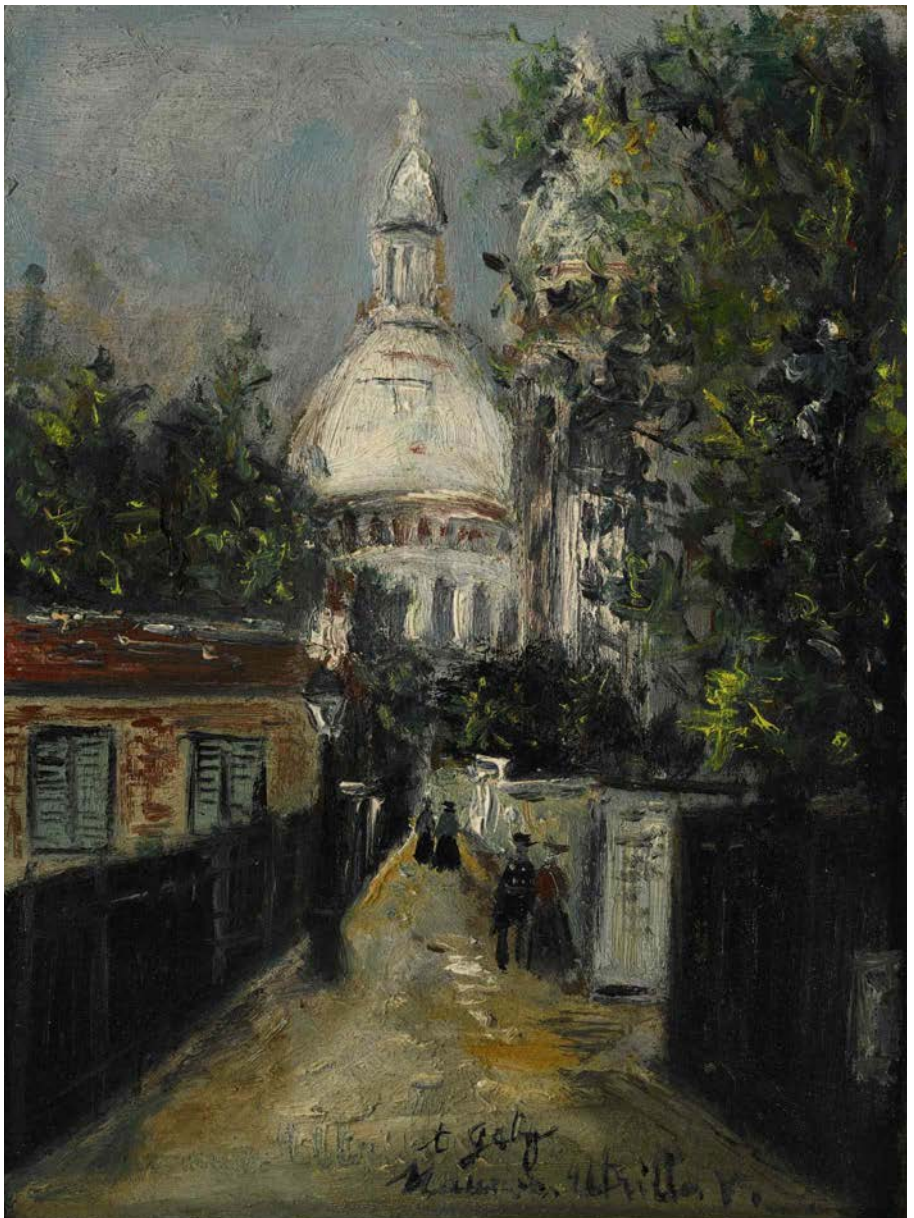
PROVENANCE

Galerie Pétridès, Paris

Sale: Christie's, New York, November 20, 1998, lot 837

Galerie Taménaga, Tokyo

Acquired from the above



218

PROPERTY FROM A PRIVATE COLLECTION, ATLANTA

MAURICE UTRILLO

1883 - 1955

Sacré-Coeur de Montmartre, Rue de la Bonne

Signed *Maurice, Utrillo, V.* and dedicated *A Gaby* (lower right)

Oil on board

9¼ by 7 in.; 23.6 by 17.9 cm

Painted *circa* 1918.

The authenticity of this work has been confirmed by the Comité Utrillo-Valadon.

\$ 40,000-60,000

PROVENANCE

Mme Suzanne "Gaby" Nordling, Paris (a gift from the artist)
Private Collection, France (by descent from the above and
sold: Christie's, New York, May 8, 2002, lot 280)
Galerie Rienzo, New York
Acquired from the above

EXHIBITED

Kyoto, Osaka, Tokyo, & Yokohama, Takashimaya Art Gallery &
Hakodate, Hakodate Museum of Art, *Maurice Utrillo, 130ème
anniversaire de sa naissance*, 2013, no. 27, illustrated in color
in the catalogue

ALL YOU CAN EAT



NINE IMPORTANT PAINTINGS BY BERNARD BUFFET

LOTS 219–227

Bernard Buffet may well be one of the most controversial artists in recent memory. From the inception of his career to the present day, the artist had been everything from an overnight millionaire, a popstar, an iconoclast and a recluse. His works have been called everything from challenging to kitsch, taboo to transformative, yet they have been celebrated, abandoned and celebrated once again. Whether Buffet's works are loved or hated, it is impossible to ignore the fierce response they evoke.

At once a traditional painter and unwitting member of the French avant-garde, Buffet's hand-crafted style and prolific output evoke an off-kilter alternative to the spectacular commercial serialism of Pop. The kind of popularity that burst upon Bernard Buffet as a young painter in the 1950s is



The artist in his studio *circa* 1950s

quite unparalleled in the twentieth-century visual arts in terms of both its intensity and its broad social reach. Buffet's art was, as the author Maurice Druon wrote as late as the mid-1960s, "on the street." It was to be found on the covers of magazines and LPs, on postcards, postage stamps, wall plates, giftwrap and plastic bags.

The following nine lots represented one of the finest groupings of his work available in a single auction. From clowns to landscapes to still-lives, these images have a confrontational quality that is both brutal yet provocative. Thick slabs of paint are applied through the use of a broad palette knife. Coarse, physical, and intense, there is a tension innate in these works that ultimately imbues them with the power to withstand the test of time.

219

PROPERTY FROM A PRIVATE COLLECTION, TEXAS

BERNARD BUFFET

1928 - 1999

Clown fond bleu

Signed *Bernard Buffet* (toward lower right); dated 1997 (upper right)

Oil on canvas
28¾ by 21¼ in.; 73 by 53.9 cm

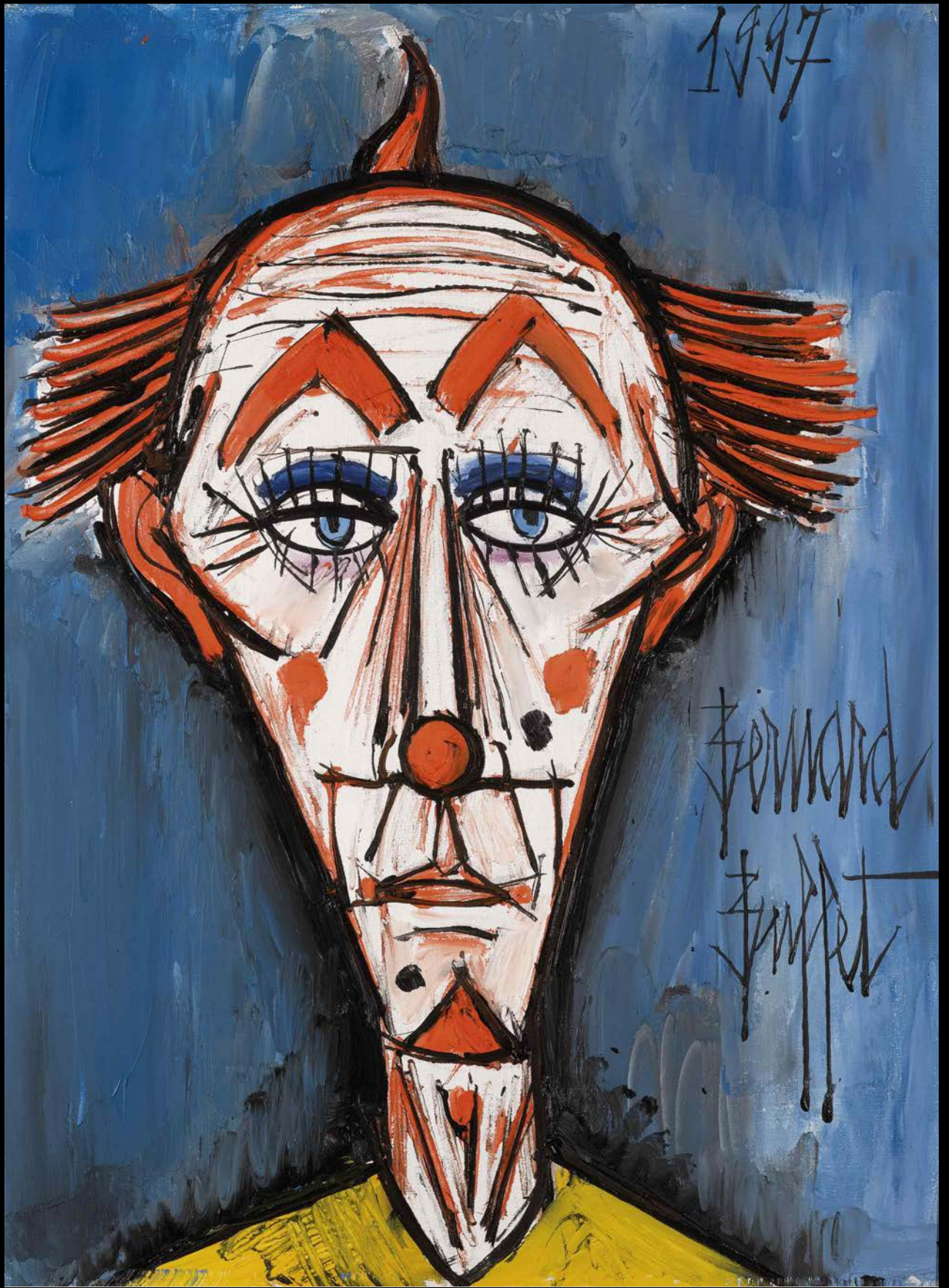
Painted in 1997.

The authenticity of this work has been confirmed by Maurice Garnier.

\$ 180,000-250,000

PROVENANCE

Galerie Maurice Garnier, Paris
Private Collection, France (and sold: Sotheby's, New York,
November 3, 2011, lot 352)
Acquired at the above sale



1997

Fernando Botero

PROPERTY FROM A PRIVATE COLLECTION, TEXAS

BERNARD BUFFET

1928 - 1999

Tête de clown fond vert

Signed *Bernard Buffet* and dated 68 (center right)

Oil on canvas

28¾ by 23⅝ in.; 73 by 60.3 cm

Painted in 1968.

The authenticity of this work was verbally confirmed by the late Maurice Garnier.

PROVENANCE

Galerie David Garnier, Paris

Private Collection, Belgium (and sold: Sotheby's, London, June 24, 2003, lot 211)

Private Collection, Taiwan (and sold: Sotheby's, New York, November 3, 2011, lot 197)

Acquired at the above sale

Buffet's oeuvre appears as a parade of graphic adventures through a repertoire of macabre yet contemporary subjects. The present work reflects the artist's long-term project of taking personally significant images as his subject matter, and Buffet's wry clown portraits sit as an important body of work amongst his automobiles and Parisian cityscapes. At once a traditional painter and unwitting member of the French avant-garde, Buffet's hand-crafted style and prolific output evoke an off-kilter alternative to the spectacular commercial serialism of Pop.

\$ 180,000-250,000



Fig. 1 The artist as a clown, 1968



PROPERTY FROM A PRIVATE COLLECTION, TEXAS

BERNARD BUFFET

1928 - 1999

Le Sacré Coeur de Montmartre

Signed *Bernard Buffet* (upper right); dated 1996 (upper left)

Oil on canvas

31 $\frac{7}{8}$ by 23 $\frac{1}{2}$ in.; 80.9 by 59.6 cm

Painted in 1996.

The authenticity of this work has been confirmed by Maurice Garnier.

PROVENANCE

Galerie Maurice Garnier, Paris

Galerie de Souzy, Paris

Acquired from the above in 2014

\$ 200,000-300,000



Fig. 1 Maurice Utrillo, *La Place St. Pierre et le Sacré Coeur de Montmartre*, 1938, oil on canvas, Private Collection





222

PROPERTY FROM A PRIVATE COLLECTION, TEXAS

BERNARD BUFFET

1928 - 1999

Plage de Bretagne

Signed *Bernard Buffet* and dated 63 (upper center)

Oil, pencil, pen and ink, colored crayon and ink wash on paper
19¾ by 25¾ in.; 50.1 by 64.5 cm

Painted in 1963.

The authenticity of this work has been confirmed by
Maurice Garnier.

PROVENANCE

Galerie David Garnier, Paris
Galerie de Souzy, Paris
Acquired from the above in 2014

\$ 30,000-40,000



223

PROPERTY FROM A PRIVATE COLLECTION, TEXAS

BERNARD BUFFET

1928 - 1999

Le Moulin de la Galette

Signed *Bernard Buffet* (upper left); dated 1999 (upper right);
titled (on the reverse)

Oil on canvas
21¼ by 28¾ in.; 53.9 by 71.9 cm

Painted in 1999.

The authenticity of this work has been confirmed by Maurice
Garnier.

PROVENANCE

Galerie Maurice Garnier, Paris
Galerie des Remparts, Bordeaux
Private Collection, France (and sold: Sotheby's, New York,
November 3, 2011, lot 252)
Acquired at the above sale

\$ 50,000-70,000



224



225

224

BERNARD BUFFET

1928 - 1999

Pendule et ombelles bleues

Signed *Bernard Buffet* (upper right)

Oil on canvas
31 $\frac{7}{8}$ by 23 $\frac{1}{2}$ in.; 80.9 by 59.6 cm

Painted in 1990.

The authenticity of this work has been confirmed by Maurice Garnier.

PROVENANCE

Galerie Maurice Garnier, Paris
Gallery Iuchi, Osaka
Acquired from the above by the present owner

\$ 80,000-120,000

225

BERNARD BUFFET

1928 - 1999

Bateaux de pêche

Signed *Bernard Buffet* (upper left); dated 1973 (upper right)

Oil on canvas
35 $\frac{1}{4}$ by 51 $\frac{1}{4}$ in.; 89.6 by 130.5 cm

Painted in 1973.

The authenticity of this work has been confirmed by Maurice Garnier.

PROVENANCE

Private Collection, Japan
Acquired from the above by the present owner in 2005

LITERATURE

Yann le Pichon, *Bernard Buffet, 1962-1981*, Paris, 1986, illustrated p. 349

\$ 120,000-180,000



226



227

226

PROPERTY FROM A PRIVATE COLLECTION, JAPAN

BERNARD BUFFET

1928 - 1999

Roses

Signed *Bernard Buffet* (lower left); dated 1979 (lower right)

Oil on canvas
25¾ by 21¼ in.; 65.4 by 53.9 cm

Painted in 1979.

The authenticity of this work has been confirmed by Maurice Garnier.

PROVENANCE

Galerie Maurice Garnier, Paris
Galerie Longchamp, Nice
Private Collection, Japan
Acquired from the above in 2016

\$ 80,000-120,000

227

PROPERTY FROM A PRIVATE COLLECTION

BERNARD BUFFET

1928 - 1999

Nature morte

Signed *Bernard Buffet* and dated 58 (toward lower right)
17¾ by 25⅝ in.; 45 by 65 cm

Painted in 1958.

The authenticity of this work has been orally confirmed by Ida Garnier and Céline Levy.

PROVENANCE

Galerie Maurice Garnier, Paris
Private Collection, France
Acquired from the above

\$ 40,000-60,000



228

228

PROPERTY FROM THE ESTATE OF RACHEL GWINN

JEAN DUFY

1888 - 1964

Voiliers au port

Signed *Jean Dufy* (lower right)

Oil on canvas

13 by 16 $\frac{1}{8}$ in.; 33 by 40.9 cm

This work will be included in the forthcoming third volume of the catalogue raisonné being prepared by Jacques Bailly.

PROVENANCE

Findlay Galleries, Inc., Palm Beach

Acquired from the above on March 3, 1963

\$ 20,000-30,000

229

PROPERTY FROM THE MINNEAPOLIS INSTITUTE OF ART SOLD TO BENEFIT FUTURE ACQUISITIONS

JEAN DUFY

1888 - 1964

Promenade au Bois de Boulogne

Signed *Jean Dufy* and dated 29 (lower right)

Oil on canvas

25 $\frac{1}{2}$ by 21 $\frac{1}{4}$ in.; 64.7 by 53.9 cm

Painted in 1929.

This work will be included in the forthcoming third volume of the catalogue raisonné being prepared by Jacques Bailly.

PROVENANCE

David B. Findlay Galleries, New York

Tess Clyman Armstrong, Minneapolis

A gift from the above in 1990

\$ 30,000-40,000



229



230

PROPERTY FROM A PRIVATE COLLECTION, JAPAN

ANDRÉ BRASILIER

b.1929

Hyde Park en été

Signed *André Brasilier* (toward lower center); signed *André Brasilier*, dated 1972 and titled (on the reverse)

Oil on canvas

37 $\frac{7}{8}$ by 51 $\frac{1}{8}$ in.; 96.2 by 129.8 cm

Painted in 1972.

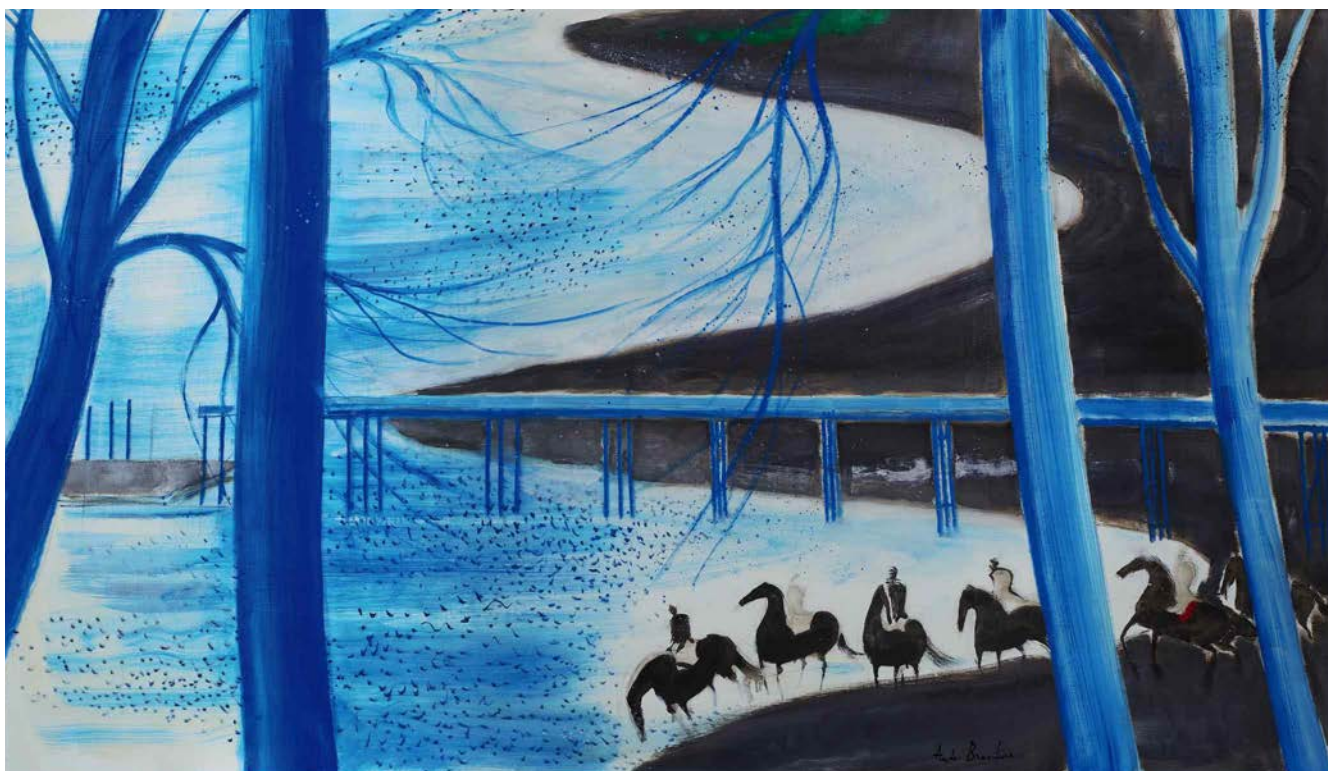
Alexis Brasilier has confirmed the authenticity of this work.

PROVENANCE

Private Collection, Japan

Acquired from the above in 2016

\$ 18,000-25,000



231

ANDRÉ BRASILIER

b.1929

Printemps canadien

Signed *André Brasilier*. (lower right); titled and signed with the initials A.B. (on the stretcher)

Oil on canvas
44 $\frac{5}{8}$ by 76 $\frac{3}{8}$ in.; 114 by 194 cm

Alexis Brasilier has confirmed the authenticity of this work.

PROVENANCE

Private Collection, Japan
Acquired from the above by the present owner before 1998

\$ 60,000-80,000



232

232

JEAN-PIERRE CASSIGNEUL

b.1935

Les Barques

Signed *Cassigneul* (lower left); titled, signed *Cassigneul* and dated 1989 (on the reverse)

Oil on canvas
51 $\frac{1}{8}$ by 38 $\frac{1}{4}$ in.; 130 by 97.2 cm

Painted in 1989.

Jean-Pierre Cassigneul has kindly confirmed the authenticity of this work.

PROVENANCE

Private Collection, Japan
Acquired from the above by the present owner in 2004

\$ 40,000-60,000

233

PROPERTY FROM A PRIVATE COLLECTION

JEAN-PIERRE CASSIGNEUL

b.1935

La Femme aux bas noirs

Signed *Cassigneul* (upper left); dated 1964 (upper right)

Oil on canvas
36 $\frac{1}{8}$ by 25 $\frac{1}{2}$ in.; 91.7 by 64.7 cm

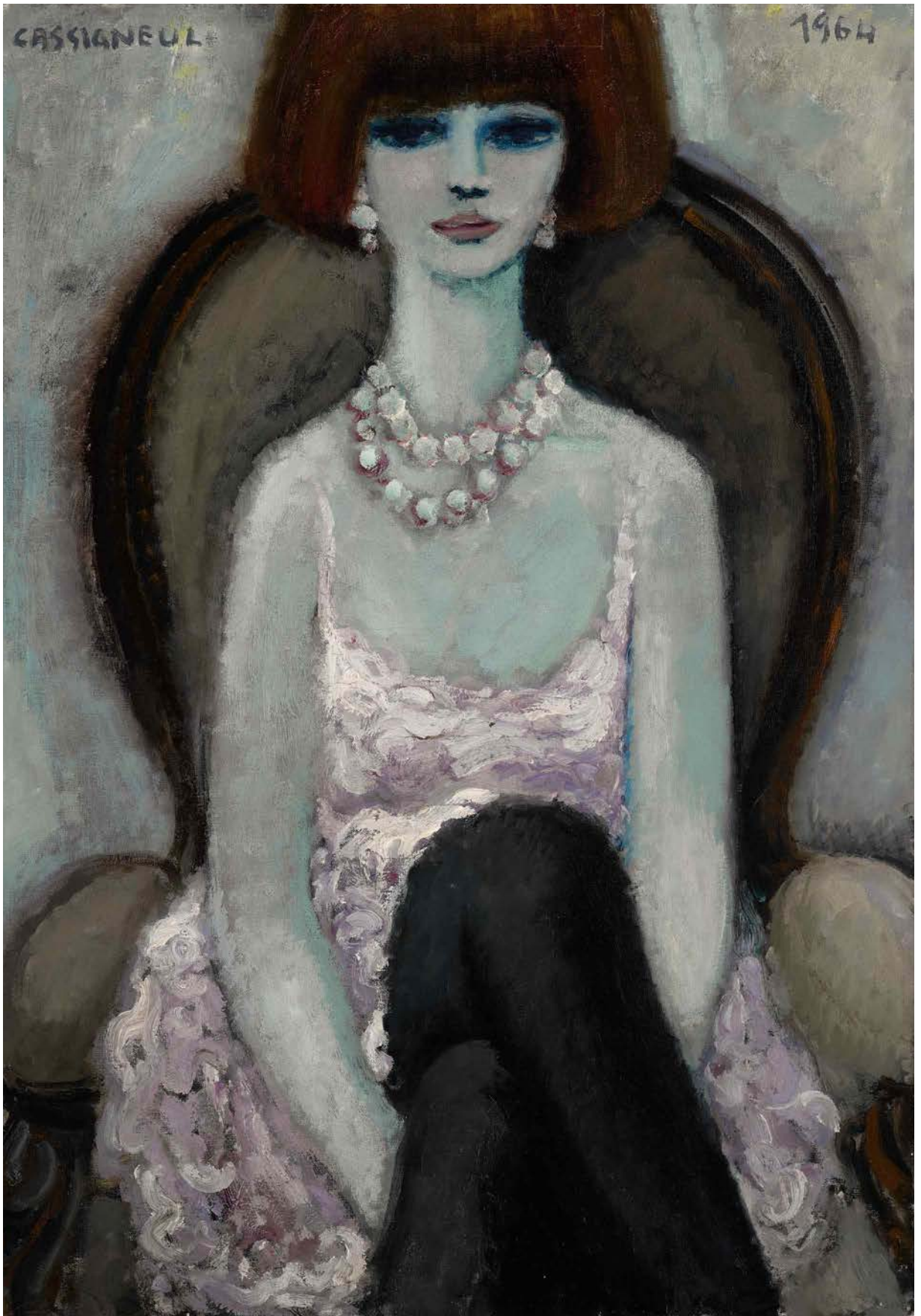
Painted in 1964.

Jean-Pierre Cassigneul has kindly confirmed the authenticity of this work.

PROVENANCE

Galerie Palette, Zurich
Galerie Bellechase, Paris
Private Collection, France
A gift from the above by 2000

\$ 50,000-70,000



MARC CHAGALL

1887 - 1985

La Famille et le coq rouge

Signed *Marc Chagall* (lower left)

Gouache, pastel, ink wash and brush and ink on paper
27 $\frac{5}{8}$ by 22 $\frac{1}{4}$ in.; 70.3 by 56.4 cm

Executed in 1952.

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

PROVENANCE

Dr. Bernhard Sprengel, Hannover (acquired by 1961)
Private Collection, Europe (acquired in the early 1960s)
Private Collection, Europe (by descent from the above and sold: Christie's, London, June 24, 2010, lot 168)
Acquired at the above sale by the present owner

EXHIBITED

Hamburg, Kunstverein; Munich, Haus der Kunst & Paris, Musée des Arts Décoratifs, *Marc Chagall*, 1959, no. 258
Wolfsburg, Stadthalle, *Französische Malerei von Delacroix bis Picasso*, 1961, no. 29, illustrated in the catalogue

LITERATURE

Franz Meyer, *Marc Chagall*, New York, 1963, no. 883, illustrated n.p.

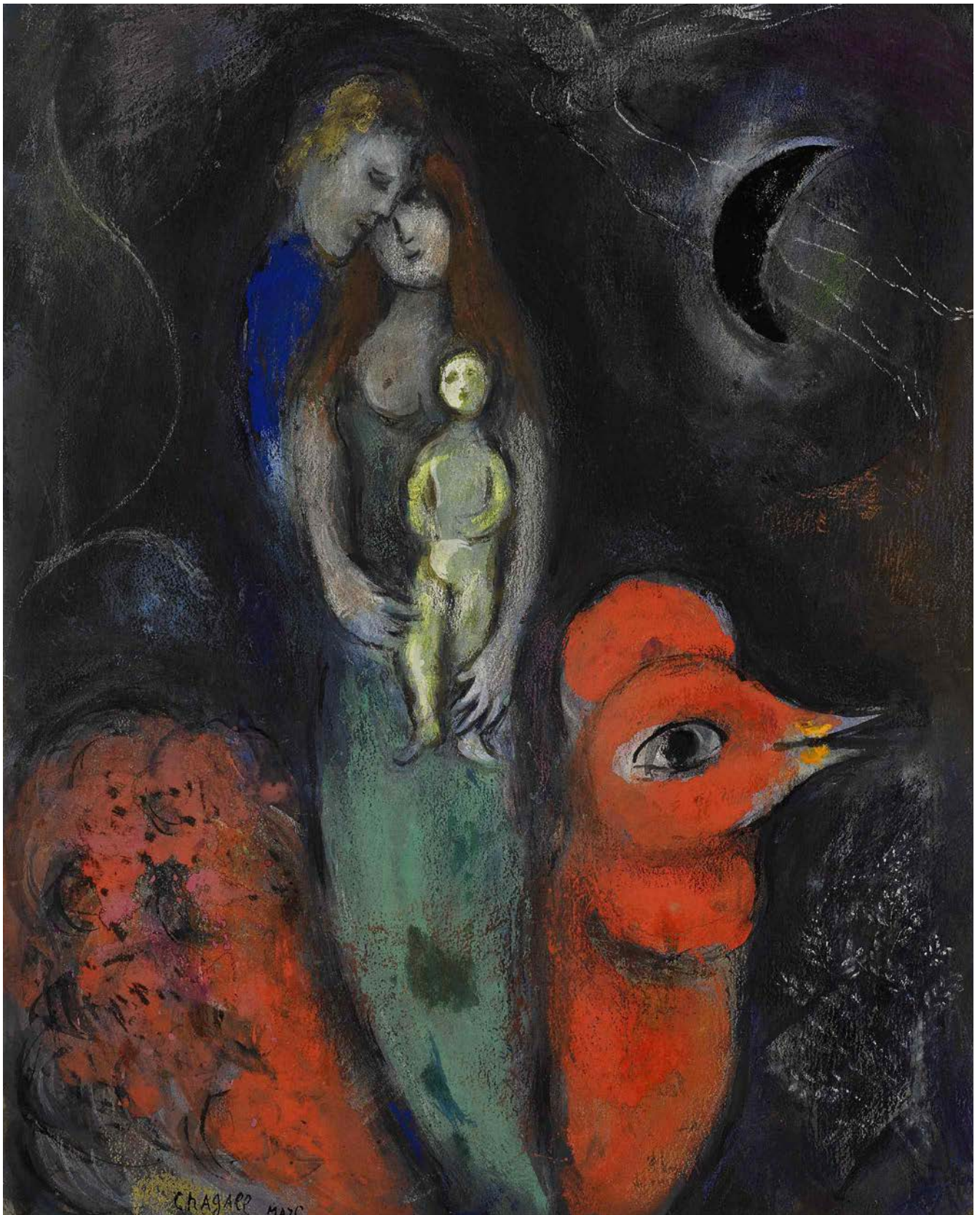
\$ 500,000-700,000

La Famille et le coq rouge is a striking example of Chagall's mesmerizing dreamworld. Suffused rich color and incorporating many of the motifs that occur repeatedly in his work, *La Famille et le coq rouge* reflects a return to the color and energy that characterized Chagall's pre-war canvases.

Chagall found a strong affinity between painting and dreaming, themes exquisitely reflected in this composition. The extreme boldness of color and dynamic energy of the unstructured composition conveys the fantasy and exuberance of his inner and ideal world. *La Famille et le coq rouge* contains several of the most crucial elements in the artist's pictorial iconography: symbols of his agrarian roots, domesticity and a landscape evoking both the villages of his childhood home in Russia and the Mediterranean coastal towns in the south of France. The amalgamation of these elements results in a whimsical, dream-like composition that becomes an expression of the artist's internal universe rather than an objective commentary of the modern world. Most notably, the composition celebrates his overwhelming love for his beloved Bella and their daughter, Ida.



Fig. 1 Marc Chagall, *La Famille*, 1969-71, oil on canvas, sold: Sotheby's, New York, November 14, 2016, lot 25 for \$4,400,000



MARC CHAGALL

1887 - 1985

Autour de la femme au visage rouge

Stamped *Marc Chagall* (lower right)

Oil, tempera and brush and ink on canvasboard

13¾ by 9⅞ in.; 34.9 by 23.8 cm

Executed *circa* 1970-75.

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

PROVENANCE

Ida Chagall, Paris (the artist's daughter; acquired directly from the artist)

Sale: Galerie Kornfeld, Bern, June 15, 2012, lot 23

Acquired at the above sale by the present owner

Autour de la femme au visage rouge offers a spectacular amalgamation of some of Chagall's most recognizable motifs: symbols of his Eastern European heritage, domesticity and a landscape evoking both the villages of his childhood home in Russia and the Mediterranean coastal towns in the South of France. He employs the color blue throughout to create a sense of mysticism, alluding to the spiritual significance that color holds in religious iconography. The combination of these elements results in a whimsical, dream-like composition that becomes an expression of the artist's internal universe rather than an objective commentary of the modern world.

The journalist Alexander Liberman, who visited Chagall in the late 1950s, eloquently described the complexity and intimacy of Chagall's paintings: "Like a human being, a Chagall painting reveals its rich complexity only if one has lived with it and in it, in the way the artist has during its creation. One must look at his paintings closely to experience their full power. After the impact of the overall effect, there is the joy of the close-up discovery. In this intimate scrutiny, the slightest variation takes on immense importance. We cannot concentrate for a long time; our senses tire quickly and we need, after moments of intense stimulation, periods of rest. Chagall understands this visual secret better than most painters; he draws our interest into a corner where minute details hold it, and when we tire of that, we rest, floating in a space of color, until the eye lands on a new small island of quivering life" (Alexander Liberman, "The Artist in His Studio," 1958, reprinted in Jacob Baal-Teshuva, *Chagall: A Retrospective*, New York, 1995, p. 337).

\$ 300,000-400,000



HENRI MATISSE

1869 - 1954

Petit torse gros

Inscribed with the initials *HM* and numbered 9

Bronze

Height (not including base): 3 $\frac{7}{8}$ in.; 9.8 cm

Conceived in Nice in 1929; this example cast by the Valsuani foundry in 1952.

PROVENANCE

Curt Valentin Gallery, New York

Mr. & Mrs. Benjamin Weiss, New York

Acquired from the above by the present owner

EXHIBITEDEdinburgh, City Art Center; London, Hayward Gallery & Leeds, City Art Gallery, *The Sculpture of Henri Matisse*, 1984, no. 62, illustrated in the catalogueNew York, Museum of Modern Art, *The Sculpture of Matisse*, 1972, no. 61**LITERATURE**Albert E. Elsen, *The Sculpture of Henri Matisse*, New York, 1971, no. 215, illustration of another cast p. 160Claude Duthuit & Wanda de Guébriant, *Henri Matisse, Catalogue raisonné de l'oeuvre sculpté*, Paris, 1997, no. 74, illustration of another cast p. 210

\$ 25,000-35,000



HENRI MATISSE

1869 - 1954

Nu assis, bras levé

Inscribed with the initials *HM*, numbered *3/10* and stamped with the foundry mark *C. Valsuani Cire Perdue*

Bronze

Height: 10 in.; 25.4 cm

Conceived in Nice in 1949; this example cast in 1958 in a numbered edition of 10.

PROVENANCE

Alain D. Emil, New York
Saidenburg Gallery, New York
Rita & Taft Schreiber, Los Angeles
Acquired by the present owner in 1991

LITERATURE

Henri Matisse, Dessins & sculptures inédites (exhibition catalogue), Berggruen & Cie, Paris, 1958, illustration of another cast n.p.

Henri Matisse, Sculpture (exhibition catalogue), Waddington Galleries, London, 1969, no. 16, illustration of another cast n.p.

Albert E. Elsen, *The Sculpture of Henri Matisse* (exhibition catalogue), New York, 1972, illustrations of another cast pp. 269-70

Isabelle Monod-Fontaine, *The Sculpture of Henri Matisse*, London, 1984, no. 68, illustration of another cast p. 148

Claude Duthuit & Wanda de Guébriant, *Henri Matisse, Catalogue raisonné de l'oeuvre sculpté*, Paris, 1997, no. 81, illustration of another cast p. 230

\$ 60,000-80,000



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.

Magnificent Gestures

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

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HENRI MATISSE

1869 - 1954

Nu sur le canapé (*recto*) & Nu au collier (*verso*): A Double-Sided Drawing

Signed *Henri Matisse* and dated 36 (lower left on the *recto*)

Pen and ink on paper
14 $\frac{7}{8}$ by 10 in.; 37.7 by 25.4 cm

Executed in 1936.

The authenticity of this work has been confirmed by
Wanda de Guébriant.

\$ 150,000-250,000

PROVENANCE

Gaston Bernheim de Villers, Paris (acquired by 1953)
La Boétie, New York (acquired in 1966)
Acquired from the above

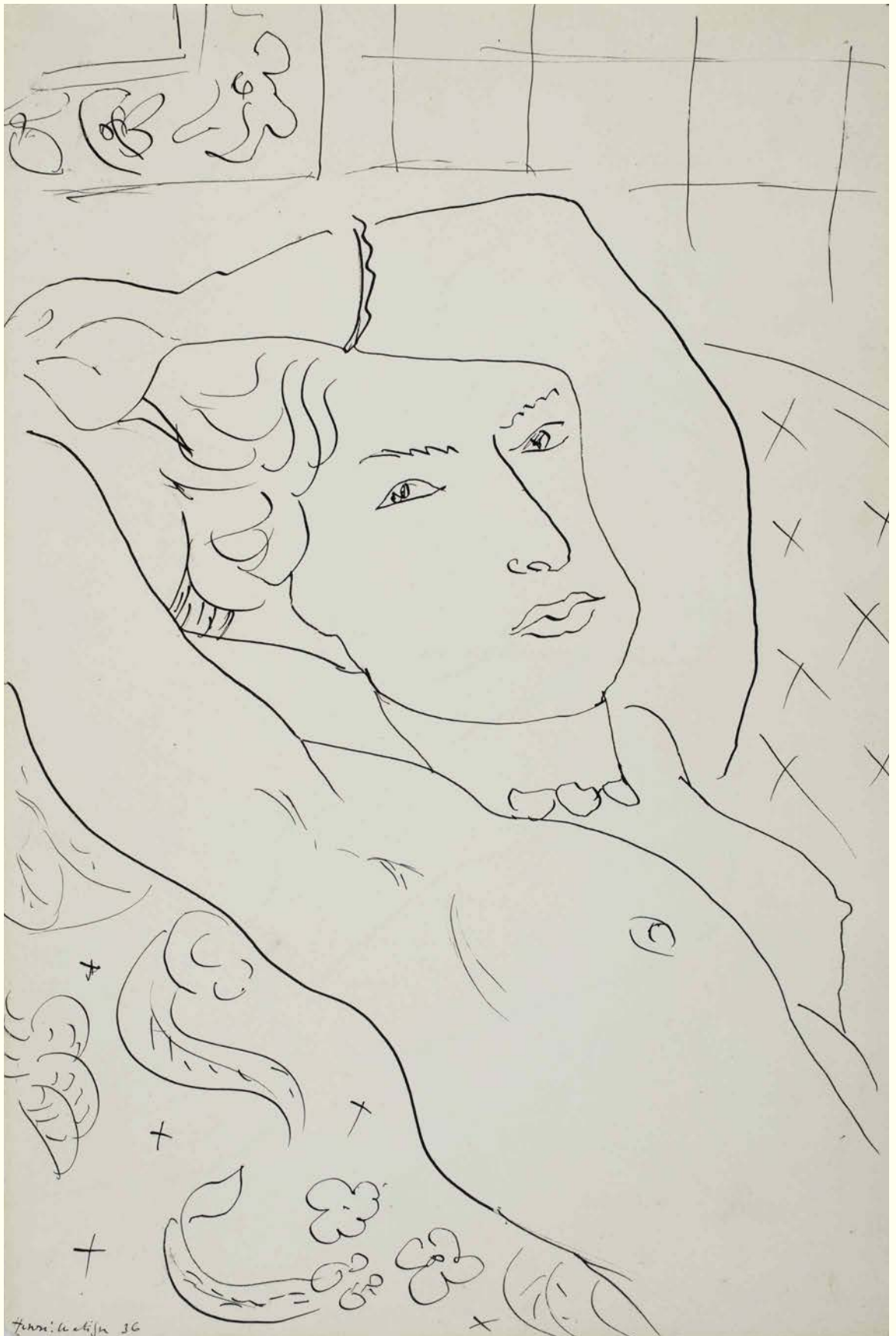
LITERATURE

Guy-Patrice & Michel Dauberville, *Matisse*, vol. II, Paris, 1995,
no. 740, illustrated p. 1353

After much strife in his personal life, the reappearance of the artist's favorite subject—the odalisque—marked his return to health and artistic productivity. The present work is a vision of luxurious comfort, enhanced by the use of inclusion of rich patterning which underscores the delicacy of Matisse's line. The sense of volume which Matisse creates with his nude models in *Nu sur le canapé* & *Nu au collier* is offset by a bold flattening of perspective in the decorative elements that fill the space on the *verso*. Matisse preferred to situate his models in richly-adorned spaces with patterned textiles, creating a dynamism in his drawings that is rarely matched in the Modernist canon. His focus, however, always remains on the model. This is even more notable on the *recto*, which celebrates the sumptuous sexuality of the female form in its entirety. Most notable formally is the stunningly sinuous line which extends from the figure's rib towards her right elbow on the *recto*, exhibiting the assured manner in which Matisse's approached his drawing practice.



(VERSO)



Magnificent Gestures

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



o 239

ÉDOUARD VUILLARD

1868 - 1940

Lucie Hessel près de la cheminée

Stamped with the initials *E.V.* (lower right)

Pencil and pastel on paper
5½ by 8 in.; 13.9 by 20.3 cm

Executed in 1901-03.

\$ 4,000-6,000

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

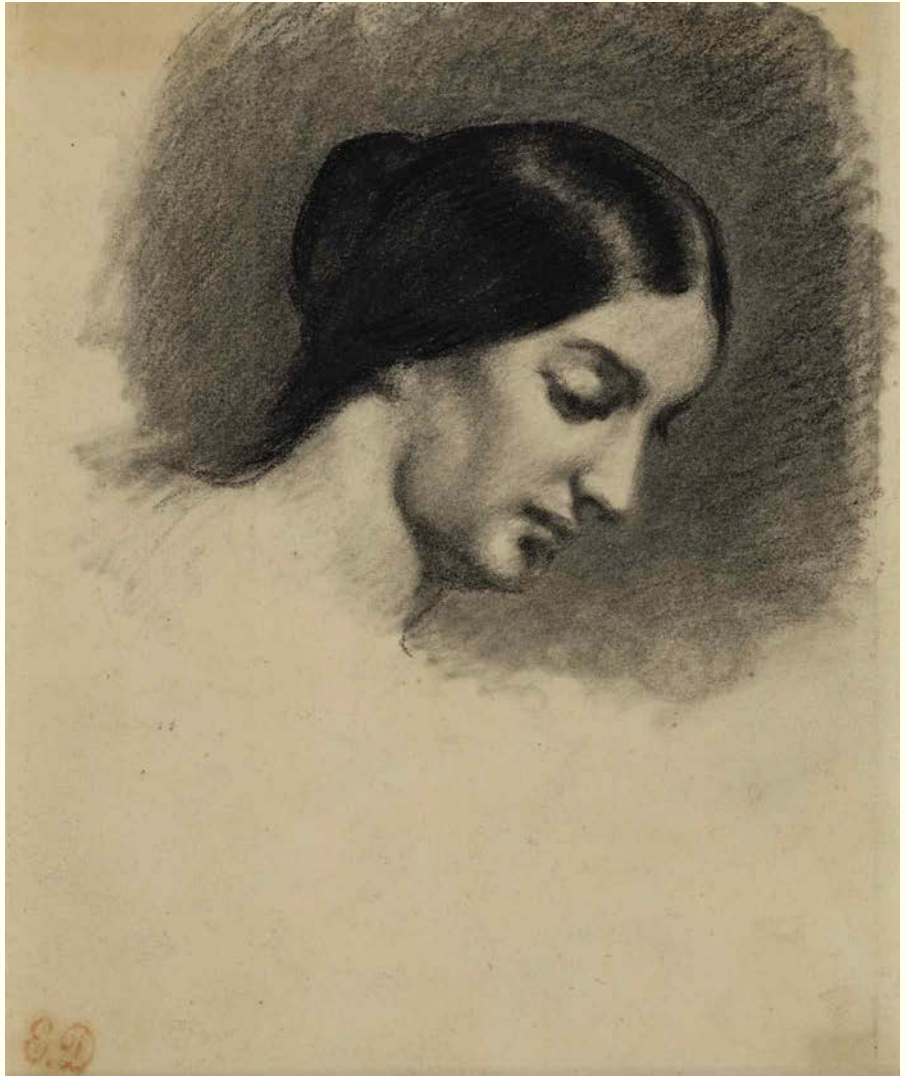
PROVENANCE

Lillian Heidenberg Gallery, New York
Jill Newhouse Gallery, New York
Acquired from the above

Lucy Hessel was the wife of the artist's notoriously philandering Bernheim-Jeune dealer Jos Hessel, and later became Vuillard's own mistress.

Magnificent Gestures

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



o 240

EUGÈNE DELACROIX

1798 - 1863

Étude de Elise Boulanger

Stamped with the initials *E.D.* (lower left)

Charcoal on paper
6¼ by 5⅛ in.; 15.8 by 13 cm

Executed *circa* 1839.

\$ 20,000-30,000

PROVENANCE

L. Marescaux (Nord) (acquired directly from the artist)
H. de La Mette-Chateau Millet, Portets, Gironde
Durand-Ruel, Paris

Elise Boulanger was an artist and art critic who was much sought after as a model by artists such as Delacroix and Ingres. Boulanger met Delacroix at a ball thrown by Alexander Dumas, and despite her marriage they began an affair which lasted five years. After her first husband Clément Boulanger died of an illness, she married Edmond Cavé, a director in the French government's department of Beaux-Arts.

Magnificent Gestures

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



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o 241

CAMILLE PISSARRO

1830 - 1903

Étude de poulets

Stamped with the initials C.P. (lower right)

Charcoal and colored crayon on paper
3¼ by 5¾ in.; 8.2 by 14.6 cm

Dr. Joachim Pissarro has confirmed that this work will be included in the forthcoming *Catalogue Raisonné of Drawings and Watercolors by Camille Pissarro*.

PROVENANCE

Chamberlin Gallery, New York
Jill Newhouse, New York
Acquired from the above

\$ 3,000-5,000



Fig. 1 Camille Pissarro, *Basse-Cour à la "Maison Rouge"*, Pontoise, 1877, oil on canvas, Private Collection (detail)

o 242

ÉDOUARD VUILLARD

1868-1940

Jeune femme au béret

Signed *E. Vuillard* (lower left)

Pastel on paper
11 by 9¾ in.; 28 by 24.7 cm

Executed *circa* 1928.

PROVENANCE

Etienne Bignou, Paris
Lester F. Avnet, New York
Gallery Gertrude Stein, New York
Alfred Curchod, Lausanne (acquired by 1974 and sold:
Sotheby's, London, October 16, 1991, lot 6)
Acquired at the above sale

LITERATURE

Antoine Salomon & Guy Cogeval, *Vuillard, The Inexhaustible Glimpse: Critical Catalogue of Paintings and Pastels*, vol. III, Paris, 2003,
no. XII-43, illustrated in color p. 1473

\$ 10,000-15,000



Magnificent Gestures

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

○ 243

JOAN MIRÓ

1893-1983

La Funambule

Signed *Miró* (toward lower center)

Gouache and brush and ink on paper
12¾ by 16⅞ in.; 32.3 by 40.9 cm

Executed on May 15, 1938.

PROVENANCE

Galerie Claude Bernard, Paris
Pierre Matisse Gallery, New York
La Boétie, New York
Acquired from the above

LITERATURE

Jacques Dupin & Ariane Lelong-Mainaud, *Joan Miró, Catalogue Raisonné, Drawings*, vol. II, Paris, 2010, no. 830, illustrated in color p. 27

\$ 300,000-500,000

La Funambule was likely executed at Vareneville-sur-Mer, on the Normandy coast of France where he spent the summer in 1938, working on murals for the house of his friend, the architect Paul Nelson. The artist had visited the area in 1937 and found it to be a perfect spot for secluded and focused work in the following years, a type of withdrawal from the world and the trauma of political life in Europe. He permanently moved there in 1939 at the outbreak of the Second World War and remained until 1940. Painted as the Spanish Civil War raged on, and the rest of Europe stood on the brink of the Second World War, the present lot is part of a series of works created by Joan Miró in a moment of intense creativity. Appearing monstrous and omnipotent, beautiful, hopeful and optimistic, or vulnerable and terrified, the tight-rope walker like the rest of the figures in this series, painted against the backdrop of impending war, is at once vivid and unsettling. This profound sense of tension is expressed in the figure balancing against all odds, forever in limbo, always on the brink of falling yet still somehow managing to remain upright.

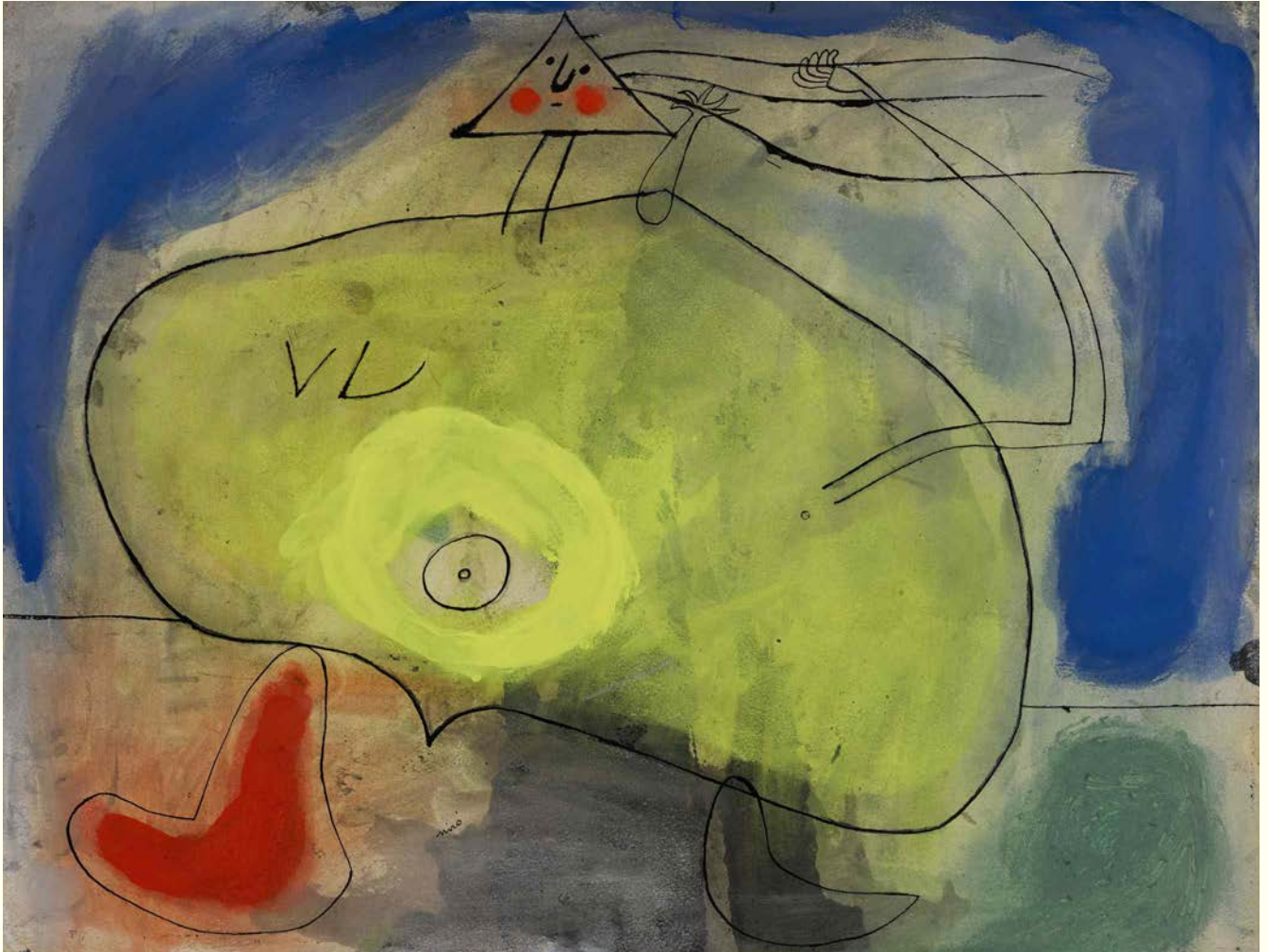
Miró fled to Paris at the outbreak of the Spanish Civil War in 1936, but he soon found himself in a city in the clutches of increasing anxiety and fear of the inevitability of war. Miró later commented on this time of his life: "Unconsciously I was living in an atmosphere of anxiety characteristic of when something grave must surely take place. Like before it rains: heaviness of head, aching in the bones, and an asphyxiating dampness. It was more a physical than a moral distress. I sensed a catastrophe and I didn't know what it would be: it was the wars, the Spanish Civil War and the World War. I tried to portray this tragic atmosphere that tormented me and that I felt inside me" (quoted in *Joan Miró 1893-1993* (exhibition catalogue), Fundacio Joan Miró, Barcelona, 1993, p. 313).

As a result of this growing sense of unease and apprehensive anguish, Miró's work became the site of a subjective outpouring of emotion as he used the subject of the human figure to express his deeply felt fears. As his friend and biographer Jacques Dupin wrote, "Miró was now to experience and express the collective tragedy as an inner torment. Miró's works would then give expression to all this in the form of an assault upon the human figure, disintegrating it utterly, submerging it in a tidal wave of unleashed elemental powers" (Jacques Dupin, *Miró*, Barcelona, 1993, p. 185).

In contrast to the biomorphic, metamorphosed, and monstrous creations that populate Miró's work from the early and mid-1930s, the so called *peintures sauvages* or "savage paintings", compositions from the late 1930s such as the present watercolor, possess a renewed sense of structure and control. This is clearly visible in the composition of *La Funambule*. Each part of the figure's body is reduced to a simplified and essential form. This is then repeated throughout the composition: the red orbs of the figure's cheeks are echoed in the navel of the woman. Likewise, the triangle shape of the figure's head is inverted and repeated to represent her breasts. Though imbued with the same explosive energy and expressive, spontaneous vigor as many of the earlier "savage" paintings, in *La Funambule*, Miró has used a limited selection of colors, applying them in bold, unmodulated planes that unify the composition, imparting a sense of control onto the frenzied, fearful images that dominated his subconscious.



Fig. 1 Joan Miró, *Portrait IV*, 1938, oil on canvas, Private Collection



Magnificent Gestures

MASTERWORKS FROM
THE DIAMONSTEIN-SPIELVOGEL COLLECTION
FULL PROCEEDS TO BENEFIT
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o 244

JEAN ARP

1886 - 1966

Étoile

Gold and nickel-plated brass
Length: 7¼ in.; 18.4 cm

Conceived in 1968 and cast in an edition of 300 by Galeries
Nouvelle Image.

\$ 800-1,200

o 245

SONIA DELAUNAY

1885 - 1979

Autoportrait

Signed *Sonia Delaunay* and dated 1916 (lower left); numbered
No 386A (lower right); signed *Sonia Delaunay Terk* and dated
1916 *Portugal* (on the verso)

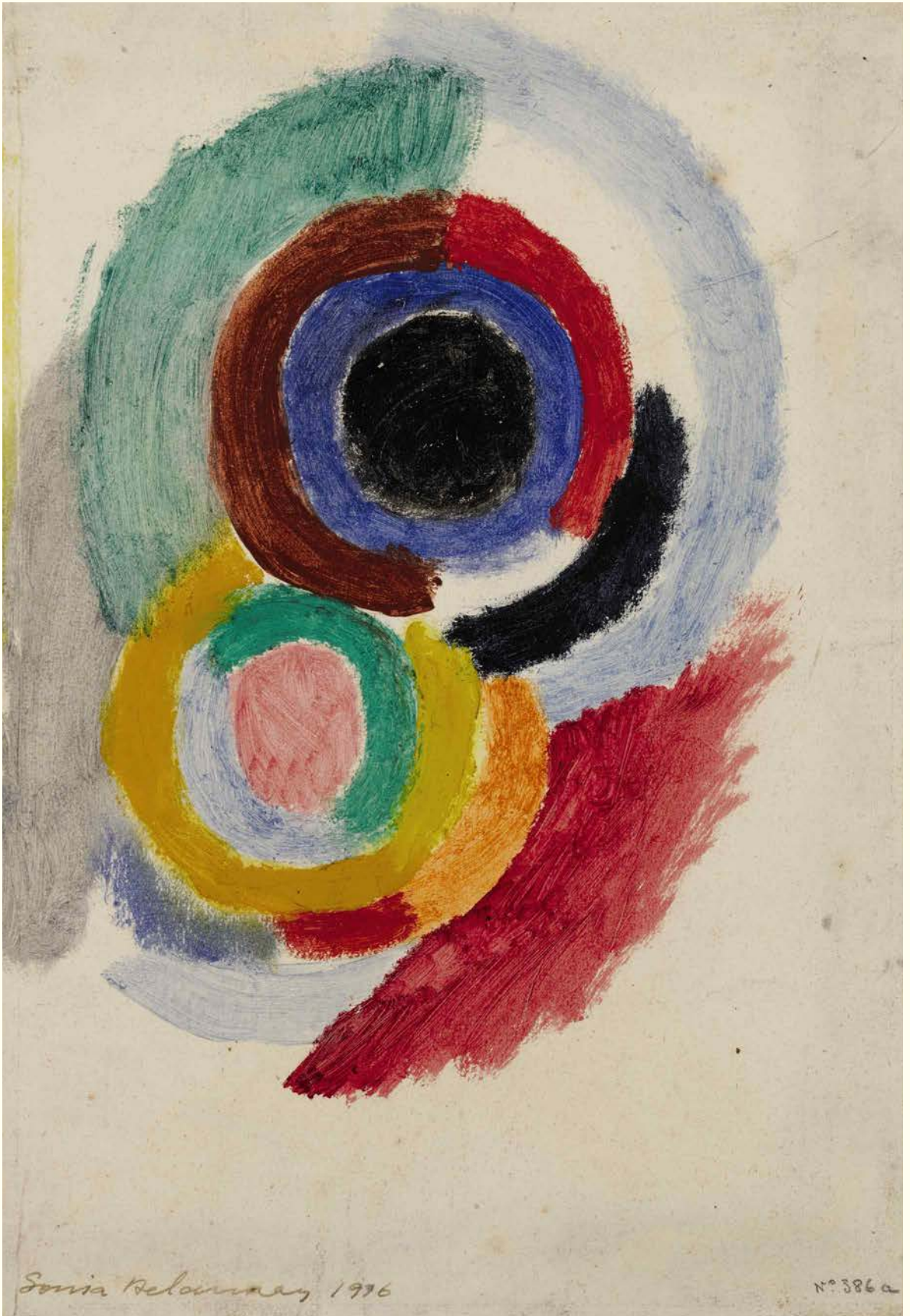
Watercolor and colored chalk on paper
13¼ by 9⅞ in.; 33.6 by 23.1 cm

Executed in Portugal in 1916.

EXHIBITED

Bielefeld, Germany, Bielefeld Kunsthau, *Sonia Delaunay*, 1958,
no. 72

\$ 25,000-35,000



Sonia Delaunay 1976

N° 386 a

Magnificent Gestures

MASTERWORKS FROM
THE DIAMONSTEIN-SPIELVOGEL COLLECTION
FULL PROCEEDS TO BENEFIT
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HENRY MOORE

1831 - 1895

Reclining Figures in a Landscape

Signed *Moore* and dated 34 (lower left); inscribed *For Mervyn Levy with best wishes from Henry Moore Nov-1964* (on the verso)

Charcoal, chalk and pen and ink on paper
14 $\frac{7}{8}$ by 10 $\frac{7}{8}$ in.; 37.7 by 27.6 cm

Executed in 1934.

PROVENANCE

Mervyn Levy, London (acquired directly from the artist)
Brooke Street Gallery, London
La Boétie, New York
Acquired from the above *circa* 1994-95.

LITERATURE

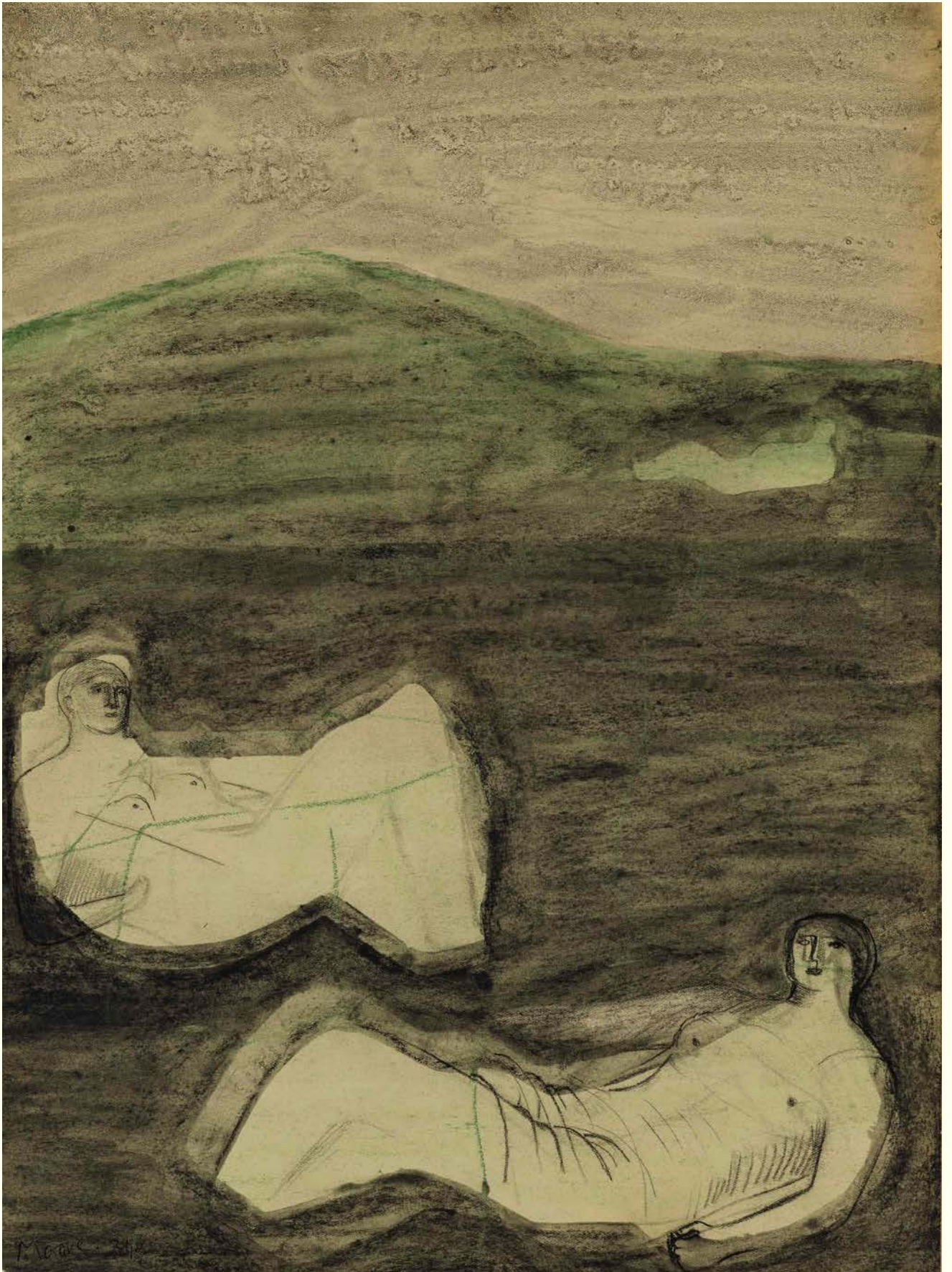
Ann Garrould, ed., *Henry Moore, Complete Drawings 1930-39*,
vol. 2, London, 1998, no. AG 34.39, illustrated p. 119

The present work is one of the crucially important drawings made by Moore in 1934 at Kingston in Canterbury when he first began to conceive of sculpture as monumental art set freely in natural surroundings under the sky. This remained his ideal conception of sculpture for the remainder of his career. The work was later dedicated to the writer and critic Mervyn Levy in 1964, around the time when Moore was interviewed about his artistic process for Levy's article in *Studio International*.

\$ 30,000-40,000



Fig. 1 Henry Moore, *Reclining Figure*, 1938, brone, Henry Moore Foundation, Perry Green



Magnificent Gestures

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

○ 247

GIORGIO MORANDI

1890 - 1964

Natura morta (Still Life)

Signed *Morandi* and dated 1944 (lower right)

Pencil on paper

9½ by 13 in.; 24.1 by 33 cm

Executed in 1944.

PROVENANCE

V. Ghirlandi, Faenza

Sale: Farsettiarte, Prato, June 5, 1993, lot 156

Paolo Baldacci Gallery, Ltd., New York

Acquired from the above

LITERATURE

Efrem Tavoni, ed., *Morandi Disegni*, vol. I, Bologna, 1981,
no. 75, illustrated p. 120

Efrem Tavoni, *Morandi: Disegni, Catalogo generale*, Milan,
1994, no. 1944-1, illustrated p. 81

\$ 30,000-40,000

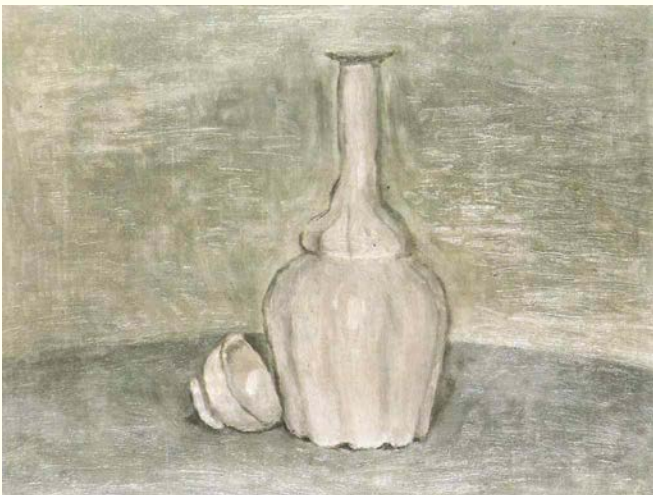
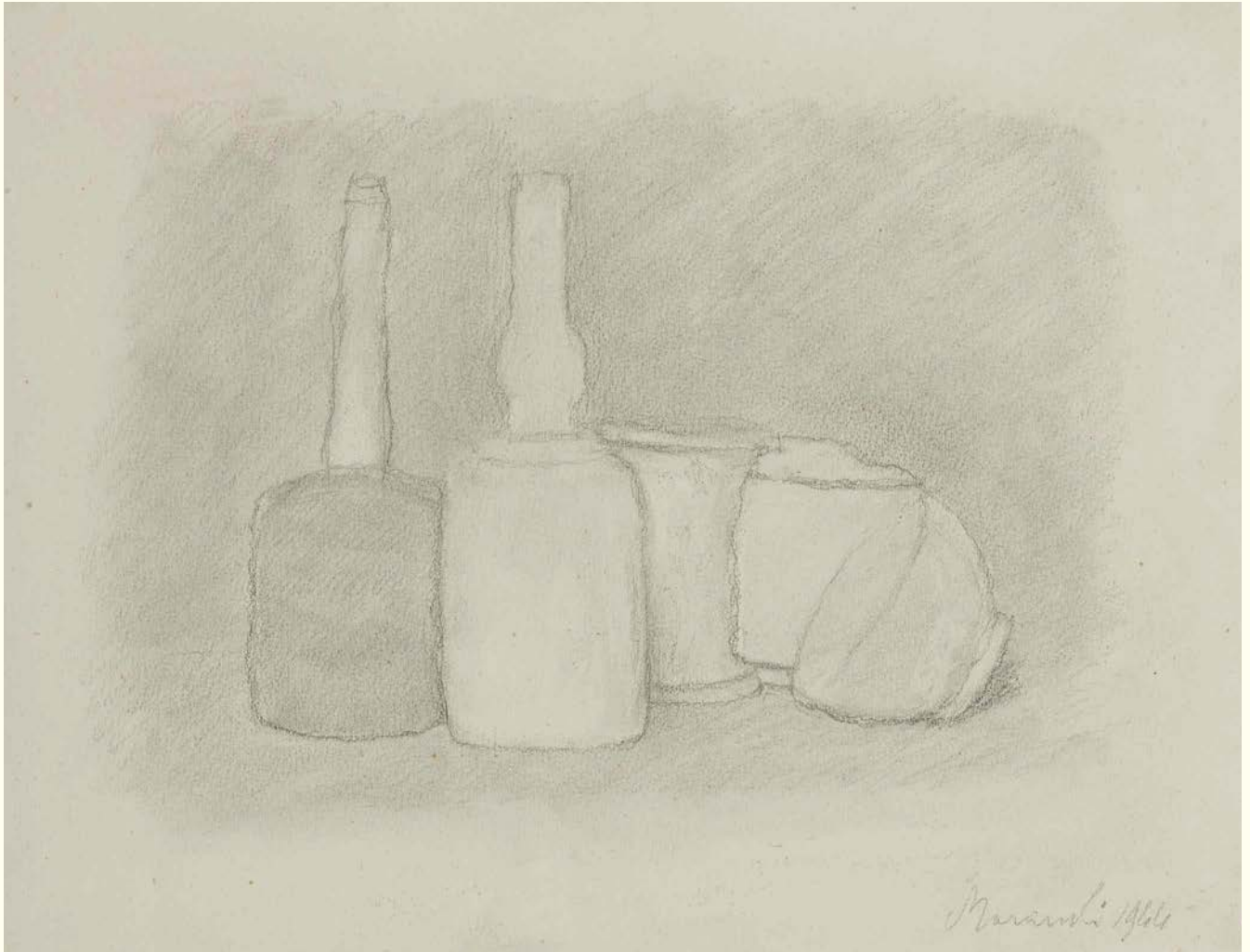


Fig. 1 Giorgio Morandi, *Natura Morta*, circa 1942, oil on canvas, Galerie Communale d'Arte Moderne, Bologne



Magnificent Gestures

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



○ 248

HENRI MATISSE

1869 - 1954

Nu assis

Signed *Henri-Matisse* (lower right)

Brush and ink on paper
10½ by 8¾ in.; 26.6 by 22.2 cm

Executed circa 1906.

The authenticity of this work has been confirmed by Madame Marguerite Duthuit-Matisse.

PROVENANCE

Galerie Nathan, Zurich
Acquired from the above

\$ 40,000-60,000

Executed in 1906, the present work was executed at the height of Matisse's Fauve period. The artist was not just experimenting with a vivid color palette at this time—this was the year in which the figure became fundamental to both Matisse's drawings and sculpture. He explored the form of a seated woman in works on paper, such as the present work, and in his bronzes (see fig. 1). In 1908, the artist would note in an essay "what interests me most is neither still life nor landscape but the human figure—it is that which best permits me to express my so-to-speak religious feelings towards life" (Henri Matisse, translated in Jack Flam, *Matisse on Art*, Berkeley & Los Angeles, 1995, p. 41).



Fig. 1 Henri Matisse, *Figure décorative*, 1908, bronze, Nasher Sculpture Center, Dallas

Magnificent Gestures

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



○ 249

SALVADOR DALÍ

1904 - 1989

Étude pour la figure féminine du tableau
"Scène avec allégorie marine" (Le Vol,
la tentation, l'amour, les ailes brisée) (I)
& Étoile filante et signatures (II): A Pair

(I) Pen and ink and pencil on tracing paper
8⁷/₈ by 4³/₄ in.; 22.3 by 12.2 cm
Executed circa 1945.

(II) Signed twice *Dalí* and dated 1963 (center)
Ballpoint pen on paper
12¹/₃ by 8¹/₄ in.; 31.3 by 21 cm
Executed in 1963.

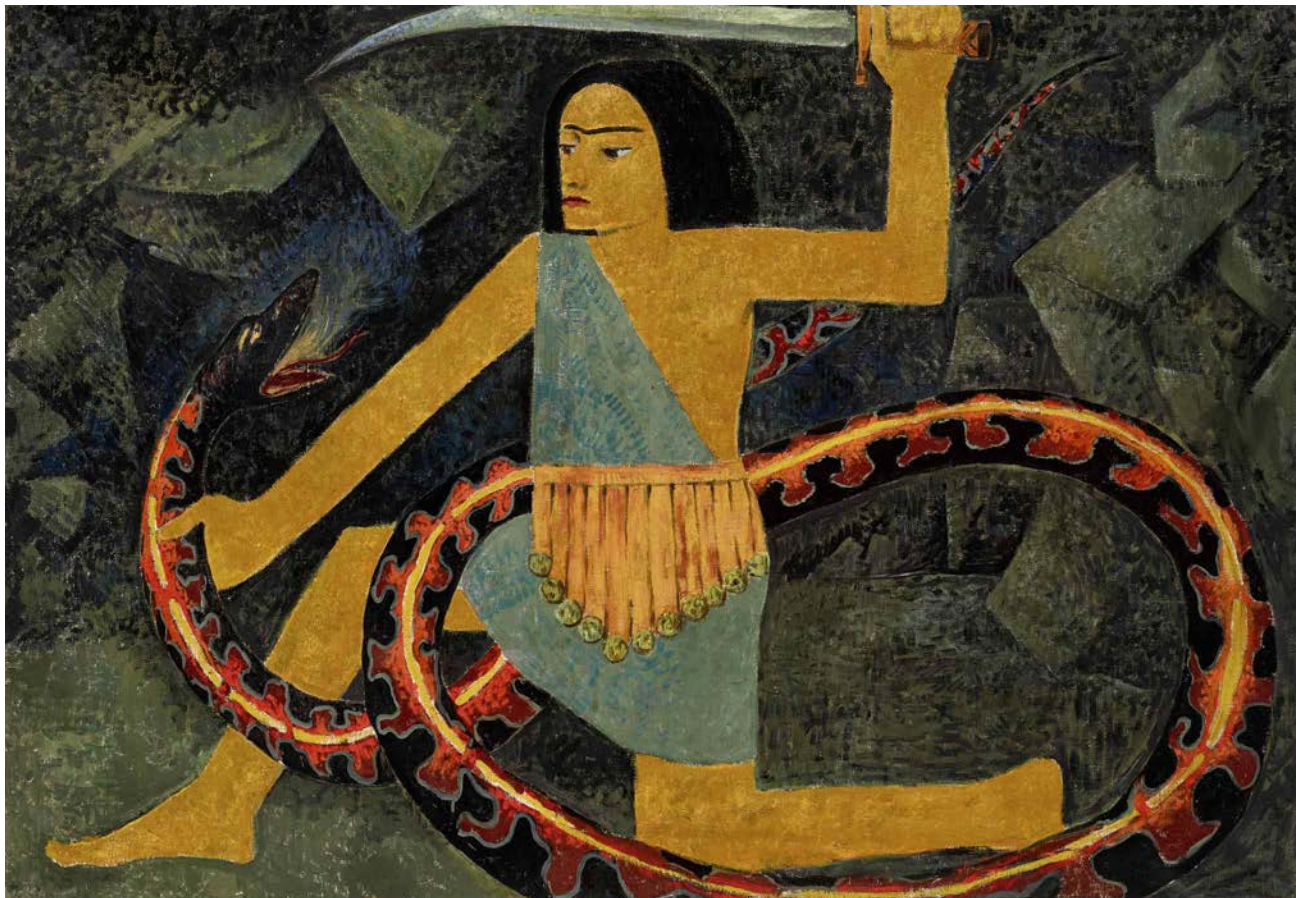
Nicolas and Olivier Descharnes have kindly confirmed the authenticity of these works.

PROVENANCE

Acquired in 1963

\$ 12,000-18,000





250

250

PROPERTY FROM A PRIVATE COLLECTION

PAUL SÉRUSIER

1864 - 1927

La Victoire de Krishna

Oil on canvas
36 by 51 in.; 91.4 by 129.5 cm

Painted in 1913.

The authenticity of this work has been confirmed by the Comité Paul Sérusier.

PROVENANCE

Mme Marguerite Sérusier (acquired directly from the artist)
Henriette Boutaric, Paris (and sold by the estate: Ader, Picard, Tajan, Paris, June 19-20, 1984, lot 175)
Arthur G. Altschul, New York (acquired from the above in 1967)
Acquired from the above

LITERATURE

Marcel Guicheteau, *Paul Sérusier*, vol. I, Paris, 1976, no. 329, illustrated p. 269

\$ 80,000-120,000

251

PROPERTY OF A LADY

ROGER DE LA FRESNAYE

1885 - 1925

Eve assise (La Femme et la pomme)

Oil on canvas
58¼ by 31 in.; 147 by 78.7 cm

Painted in 1909-10.

PROVENANCE

Henri Kapferer, Paris
Confiscated from the above by the Einsatzstab Reichleiter Rosenberg (ERR), inv. KAP 2, August 14, 1941
Restituted to Mme Henri Kapferer, July 20, 1945
Galerie Maeght, Paris
Wildenstein & Co., New York
Pedro Vallenilla Escheverria, Caracas (and sold: Christie's, London, June 9, 1964, lot 64)
Sale: Christie's, London, April 2, 1974, lot 33
Acquired at the above sale

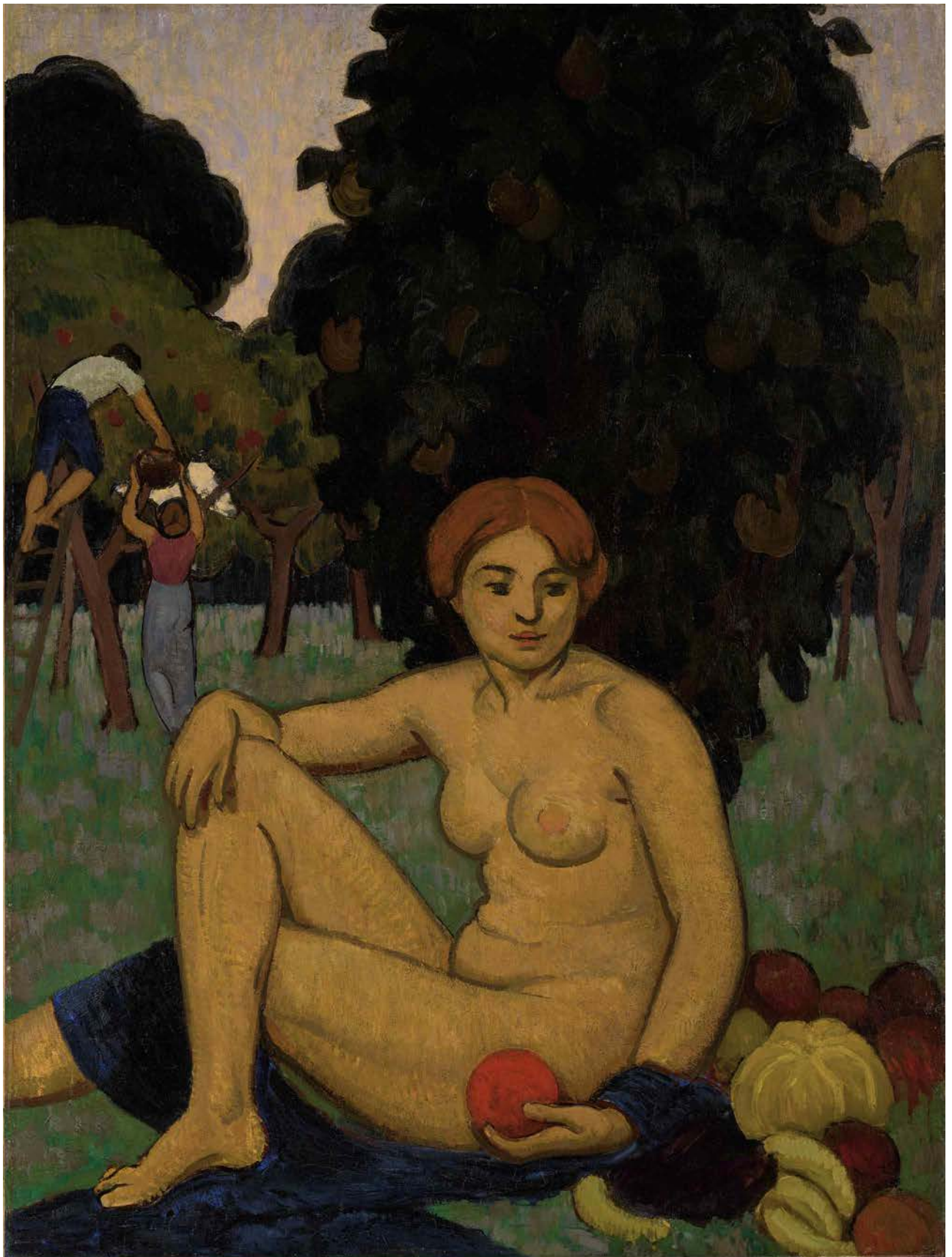
\$ 150,000-250,000

EXHIBITED

Paris, Salon des Indépendents, 1910, no. 1959
Paris, Petit Palais, *Les Maîtres de l'art indépendant, 1895-1937*, 1937, no. 17
Paris, Orangerie, *Les Chefs-d'oeuvres des Collections françaises retrouvés en Allemagne*, 1946, no. 55
Paris, Musée national d'art moderne, *Roger de La Fresnaye*, 1950, no. 16
New York, Knoedler & Co., *Roger de la Fresnaye*, 1951, no. 5
Paris, Galerie Charpentier, *Figures nues d'école française*, 1953, no. 111
Caracas, Museo de Bellas Artes, *Las Colecciones Privadas en Venezuela: Colección Pedro Vallenilla Echeverria*, 1961, no. 32, illustrated in the catalogue

LITERATURE

Eberhard Nebelthau, *Roger de La Fresnaye*, Paris, 1935, illustrated p. 62
Germain Seligman, *Roger de la Fresnaye*, Neuchâtel, 1969, no. 30, illustrated p. 122



LOUIS ANQUETIN

1861 - 1932

Paul Tampier assis

Signed *Anquetin* and dated 91 (lower left)

Oil on canvas

39½ by 31⅞ in.; 100.3 by 80.9 cm

Painted in 1891.

The authenticity of this work has been confirmed by Galerie Brame & Lorenceau.

PROVENANCE

Musée du Petit Palais, Geneva

Musée départemental Maurice Denis "Le Prieuré," Saint-Germain-en-Laye

Sale: Hôtel Drouot, Paris, December 7, 2009, lot 68

Acquired at the above sale by the present owner

EXHIBITED

Japan, Gifu, *French Paintings Immediately Preceding the 20th Century—Artistic Theories and Expressions of the Latter Half of the 1880s and 1890s*, 1993, no. 79, illustrated in the catalogue

LITERATURE

Louis Anquetin, La Passion d'être peintre (exhibition catalogue), Galerie Brame & Lorenceau, Paris, 1991, doc. 32, illustrated n.p.

Frédéric Destremeau, "Paul Tampier (1859-1940) élève à l'atelier Cormon" in *Bulletin de la Société de l'Histoire de l'Art Français*, Paris, 1992, illustrated p. 202

\$ 80,000-120,000

Louis Anquetin arrived in Paris in 1882 and began studying at Léon Bonnat's studio, where he met Henri Toulouse-Lautrec before moving into the studio of Fernand Cormon and befriending Emile Bernard, Vincent van Gogh and Paul Tampier, the subject of the present work. His striking appearance and artistic skill established him as one of the leading lights of the Parisian artistic and literary avant-garde. As was later noted in an important volume on Post-Impressionism: "he established a reputation as a brilliant, innovative artist and leader of a café-cabaret circle centered on Aristide Bruant's *Le Mirliton* in Montmartre... His subject matter included townscapes, café-cabaret scenes, nudes, the racecourse and fashionable women: he absorbed and discarded with equal speed styles derived from Lautrec and Renoir" (John House & Mary Ann Stevens, *Post-Impressionism, Cross-Currents in European Painting*, London, 1979, p. 28).

During his inventive career, Anquetin's work incorporated and built upon a number of influences and styles, ranging from his early studio colleagues to Edgar Degas and Japanese prints. Yet his works ended up being entirely his own, and Anquetin was hailed by a contemporary critic Edouard Dujardin as the founder of the important movement called Cloissonnisme. With its flat regions of color and thick, black contour outlines, Cloissonnisme could be considered a reaction against the movement toward Pointillism—a style at the opposite end of the spectrum.

It was after several important 1888 exhibitions, including the Salon des Indépendants and Les XX in Brussels, that Dujardin put into words the theory of the movement, its ties to Symbolist writings and Anquetin's central role in it. Writings of the day often addressed the new medium of photography, and why artists would still wish to use pastel and paint to record fleeting impressions of places and people who could now be captured on film. Of course, the advent of photography and the critical thought that accompanied its arrival only led to further creative advances for many artists, including Anquetin. As Dujardin wrote in 1888: "Why retrace the thousands of insignificant details the eye perceives? One should select the essential trait and reproduce it. Or, even better, produce it. An outline is sufficient to represent a face. Scorning photography, the painter will set out to retain, with the smallest possible number of characteristic lines and colours, the intimate reality, the essence of the object he selects" (Edouard Dujardin, "Le Cloissonnisme" in *Revue Indépendante*, Paris, May 19, 1888).

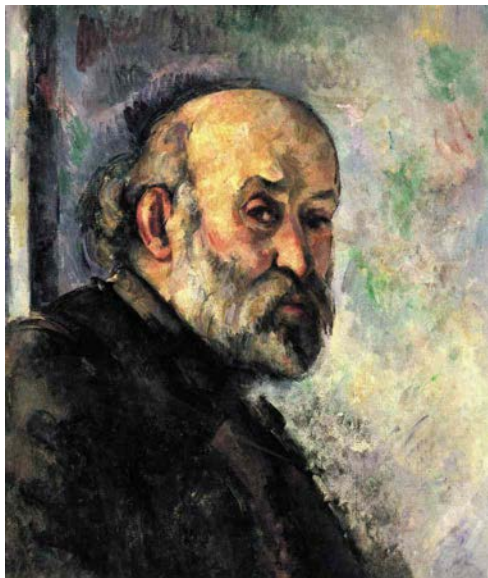


Fig. 1 Paul Cézanne, *Autoportrait*, oil on canvas, Private Collection



Fig. 2 Fernand Cormon's atelier circa 1885





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PROPERTY OF A DISTINGUISHED PRIVATE
COLLECTOR

EUGÈNE BOUDIN

1824-1898

Trouville, Voilier échoué dans le port

Signed *Boudin* and inscribed *Trouville*
(lower right)

Oil on cradled panel
13¼ by 10½ in.: 33.6 by 26.6 cm

Painted circa 1888-95.

\$ 60,000-80,000

PROVENANCE

Durand-Ruel, Paris
Guy Stein, Paris
Henry H. Rogers, New York
Millicent Rogers, New York
Thence by descent

EXHIBITED

New York, E.V. Thaw & Co., *Eugène Boudin*,
no. 17, illustrated in the catalogue

LITERATURE

Robert Schmit, *Eugène Boudin, 1824-1898*, vol. II,
Paris, 1973, no. 2350, illustrated p. 393



254

PROPERTY FROM A PRIVATE COLLECTION,
JAPAN

EUGÈNE BOUDIN

1824 - 1898

Voiliers dans le port

Signed *E. Boudin* (lower left)

Oil on panel

12¾ by 9¼ in.; 32.5 by 23.5 cm

Painted circa 1882-85.

\$ 30,000-40,000

PROVENANCE

Sale: Hôtel Drouot, Paris, April, 1901, lot 17

Sale: Hôtel Drouot, Paris, March 17, 1903, lot 4

Sale: Hôtel Drouot, Paris, June 19, 1931, lot 6

Matsukata Collection, Tokyo

Sale: Mallet, Tokyo, November 20, 2009, lot 421

Acquired at the above sale

EXHIBITED

Tokyo, Société National des Beaux-Arts au Japon

Toyko, Ishibashi Art Gallery, *Ex-Matsukata*

Collection, 1957, no. 74, illustrated in the

catalogue

Tokyo, Musée national d'art occidental &
traveling, *Masterpieces of the Ex-Matsukata*
Collection, 1960, no. 3

LITERATURE

Robert Schmit, *Eugène Boudin, 1824-1898*, vol. I,
Paris, 1973, no. 1709, illustrated p. 160

PIERRE-AUGUSTE RENOIR

1841-1919

Femme nue à sa toilette

Stamped *Renoir*. (lower left)

Oil on canvas

13 by 8¼ in.; 33 by 21 cm

Painted *circa* 1895.

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

PROVENANCE

Galerie Tanner, Zurich

Pierre Dubied, Neuchâtel (acquired from the above on August 29, 1947)

Private Collection, United States

Sale: Christie's, New York, November 8, 1995, lot 120

Acquired at the above sale by the present owner

EXHIBITED

Basel, Kunsthalle, *Renoir*, 1943, no. 117Neuchâtel, Musée des Beaux-Arts, *La Peintre française de 1800 à nos jours*, 1943, n.n. (titled *Petite baigneuse*)

In the later years of his life, Renoir devoted himself to recreating an idyllic world largely undisturbed by references to modernity. The female nude had figured prominently in his work from his earliest years, and it proved to be a subject for which his attention never waned. In treatment, it had ranged from the high Impressionism of the *Torse de femme au soleil* of 1876 to the icy classical perfection of the *Grandes baigneuses* of 1887. By 1895, the nude became his most important theme, one that enabled him to unite responsiveness to the physical presence of his models, with his awareness of historical continuity.

Femme nue à sa toilette is a superb example of Renoir's mature style, underscoring his ability to capture the feminine form with fluid, loose brushwork. His unusual painting technique builds up a shimmering paint surface that gives his late nudes their distinctive quality. This style allowed Renoir to showcase an astonishing mastery of a broad range of painterly effects. John House has noted that he was able to "combine breadth with extreme delicacy of effect. [...] At times he painted very thinly and with much medium over a white priming, particularly in his backgrounds, allowing the tone and texture of the canvas to show through, and creating effects almost like watercolour. His figures tend to be more thickly painted, but not with single layers of opaque colour; instead fine streaks of varied hue are built up, which create a varied, almost vibrating surface" (John House in *Renoir* (exhibition catalogue), Hayward Gallery, London; Galeries Nationales du Grand Palais, Paris & Museum of Fine Arts, Boston, 1985-86, p. 278).

\$ 400,000-600,000



PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

PIERRE-AUGUSTE RENOIR

1841-1919

Roses dans un vase

Stamped *Renoir*. (lower left)

Oil on canvas

16¼ by 17 in.; 41.3 by 43.2 cm

Painted *circa* 1913.

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

PROVENANCE

Estate of the artist

Georges Bernheim, Zurich (acquired from the above after 1919)

Private Collection, Paris (and sold: Sotheby's, New York, November 17, 1998, lot 271)

Acquired at the above sale

LITERATURE

Bernheim-Jeune, ed., *L'Atelier de Renoir*, vol. II, Paris, 1931, no. 477, illustrated pl. 152

Guy-Patrice & Michel Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles, 1911-1919*, vol. V, Paris, 2014, no. 3662, illustrated p. 43

Bursting with exuberance and vitality, *Roses dans un vase* exemplifies Pierre-Auguste Renoir's intuitive understanding and expert handling of light, color and movement. The present work, painted *circa* 1913, is an exquisite example of the artist's still life paintings, a subject that he returned to throughout his career for the technical freedom and experimentation that it afforded. As was noted at the time of a retrospective exhibition in 1988: "For an artist enamoured with color, flowers provide a perfect subject—infinately varied, malleable to any arrangement. Several of Renoir's most beautiful paintings are flower pieces. Renoir painted many pictures of flowers in addition to the more numerous figures and landscapes. Flowers appear frequently in his paintings as hat decorations or as part of the landscape behind figures even when they are not the main motif. Renoir himself said that when painting flowers he was able to paint more freely and boldly, without the mental effort he made with a model before him" (*Renoir Retrospective* (exhibition catalogue), Nagoya, Nagoya City Art Museum, 1988, p. 247).

The exuberant brushwork and warm palette, so skillfully deployed, perfectly describes the blooming flowers' delicacy with a sense of spontaneity. Renoir once spoke of how he strove for an improvisatory effect in paintings of this kind: "It mustn't reek of the model—and yet one should be able to get the feel of nature in it" (quoted in François Fosca, *Renoir: His Life and Work*, London, 1961, p. 263). Glowing with jewel-like colors, *Roses dans un vase* depicts one of Renoir's favored subject matter; he was drawn to flowers time and again during his celebrated artistic career. This lush and vibrant painting is a particularly charming example of Renoir's mature paintings, which masterfully conveys the beauty of nature.

\$ 400,000-600,000





257

PROPERTY FROM A PRIVATE COLLECTION, ATLANTA

PIERRE-AUGUSTE RENOIR

1841-1919

Fleurs

Stamped with the artist's monogram (upper left)

Oil on canvas

8⁷/₈ by 8¹/₂ in.; 22.5 by 21.5 cm

Painted *circa* 1915.

This work is accompanied by an Attestation of Inclusion from the Wildenstein Institute, and it will be included in the forthcoming Renoir Digital Catalogue Raisonné, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

\$ 80,000-120,000

PROVENANCE

Ambroise Vollard, Paris

Charles E. Slatkin Galleries, New York

Private Collection, New York (acquired from the above *circa* 1965)

Private Collection (by descent from the above and sold: Christie's, New York, May 7, 2014, lot 201)

Acquired at the above sale

LITERATURE

Ambroise Vollard, *Tableaux, pastels et dessins de Pierre-Auguste Renoir*, vol. I, Paris, 1918, no. 628, illustrated as part of a larger canvas p. 159

Guy-Patrice & Michel Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles, 1911-1919*, vol. V, Paris, 2014, nos. 4030 & 4030A, illustrated p. 233



258

PROPERTY FROM A PRIVATE COLLECTION, ATLANTA

PIERRE-AUGUSTE RENOIR

1841-1919

Portrait de jeune fille

Stamped *Renoir*. (toward lower right)

Oil on canvas
7 $\frac{1}{8}$ by 5 $\frac{7}{8}$ in.; 18.1 by 14.9 cm

Painted *circa* 1900.

This work is accompanied by an Attestation of Inclusion from the Wildenstein Institute, and it will be included in the forthcoming Renoir Digital Catalogue Raisonné, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

\$ 80,000-120,000

PROVENANCE

Galerie Stiébel, Paris
M. & Mme François (acquired from the above in 1946-47 and sold: Christie's, London, June 22, 2011, lot 369)
Acquired at the above sale

LITERATURE

Ambroise Vollard, *Tableaux, pastels et dessins de Pierre-August Renoir*, vol. II, Paris, 1918, illustrated as part of a larger canvas p. 104

Guy Patrice & Michel Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles, 1895-1902*, vol. III, Paris, 2010, no. 2303, illustrated p. 351



259

259

PROPERTY OF A PRIVATE COLLECTOR,
CALIFORNIA

PAUL CÉZANNE

1839 - 1906

Étude pour "La Partie de pêche"

Pencil on paper
4 by 6¾ in.; 10.2 by 17 cm

Executed circa 1873-74.

This work will be included in the online catalogue of Paul Cézanne's work, which is being prepared under the direction of Walter Feilchenfeldt, David Nash and Jayne Warman.

PROVENANCE

Estate of the artist
Paul Cézanne fils, Paris (by descent from the above)
Valentine Gallery, New York
Mrs. Philip B. Stanley (acquired from the above on January 27, 1937)
Frances Stanley Stout (by descent from the above in 1970)
Sam Stout, Connecticut (by descent from the above in 2009)
Acquired from the above

\$ 80,000-120,000

EXHIBITED

Paris, Galerie Renou et Colle, *Aquarelles et baignades de Cézanne*, 1935, n.n.

LITERATURE

Paul Cezanne (exhibition catalogue), Ambroise Vollard, Paris, 1914, illustrated p. 73
Lionello Venturi, *Cézanne, son art - son oeuvre*, vol. I, Paris, 1936, no. 1211, catalogued p. 295; vol. II, no. 1211, illustrated pl. 339 (titled *Pêcheurs à la ligne* and dated 1872-75)
Adrien Chappuis, *The Drawings of Paul Cézanne: A Catalogue Raisonné*, vol. I, London, 1973, no. 259; illustrated vol. II, n.p.

260

PROPERTY FROM A PROMINENT INTERNATIONAL COLLECTOR

HENRI DE TOULOUSE-LAUTREC

1864 - 1901

Café-Concert à Montmartre

Signed *TLautrec* (lower center)

Pencil, colored pencil and pen and ink on paper
16 by 12¾ in.; 40.5 by 32.5 cm

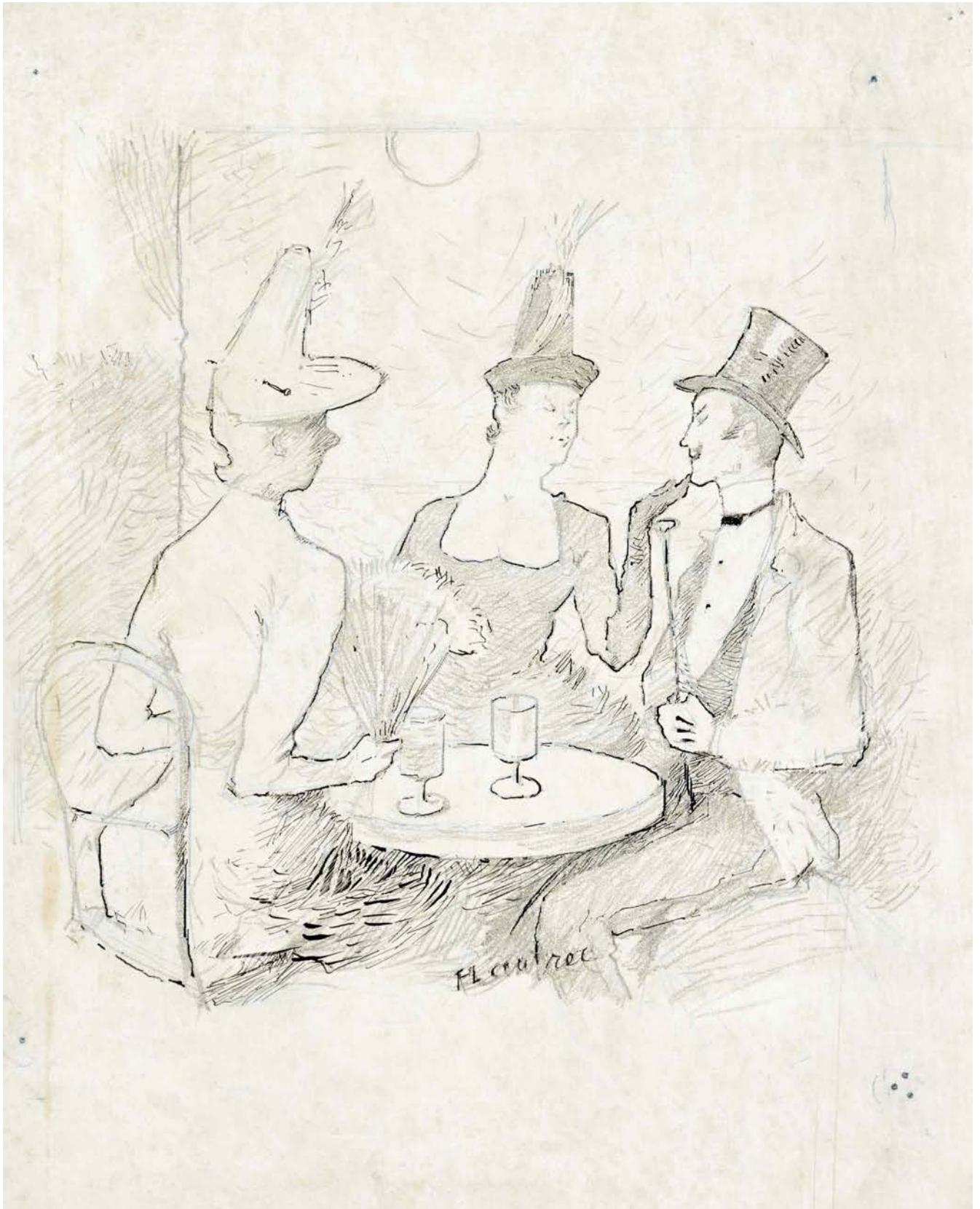
Executed circa 1886.

This work will be included in the Supplément of the Catalogue Raisonné by M. G. Dortu, now in preparation by the Comité Toulouse-Lautrec.

PROVENANCE

Collection Provost, Paris
Sale: Christie's, London, June 29, 2000, lot 527
Acquired at the above sale

\$ 80,000-120,000





261

PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

MAXIMILIEN LUCE

1858 - 1941

Guernes, l'église et les champs

Signed *Luce* (lower left)

Oil on canvas

18 by 21³/₄ in.; 45.7 by 55.2 cm

PROVENANCE

Frédéric Luce, France (acquired directly from the artist)

Hammer Galleries, New York

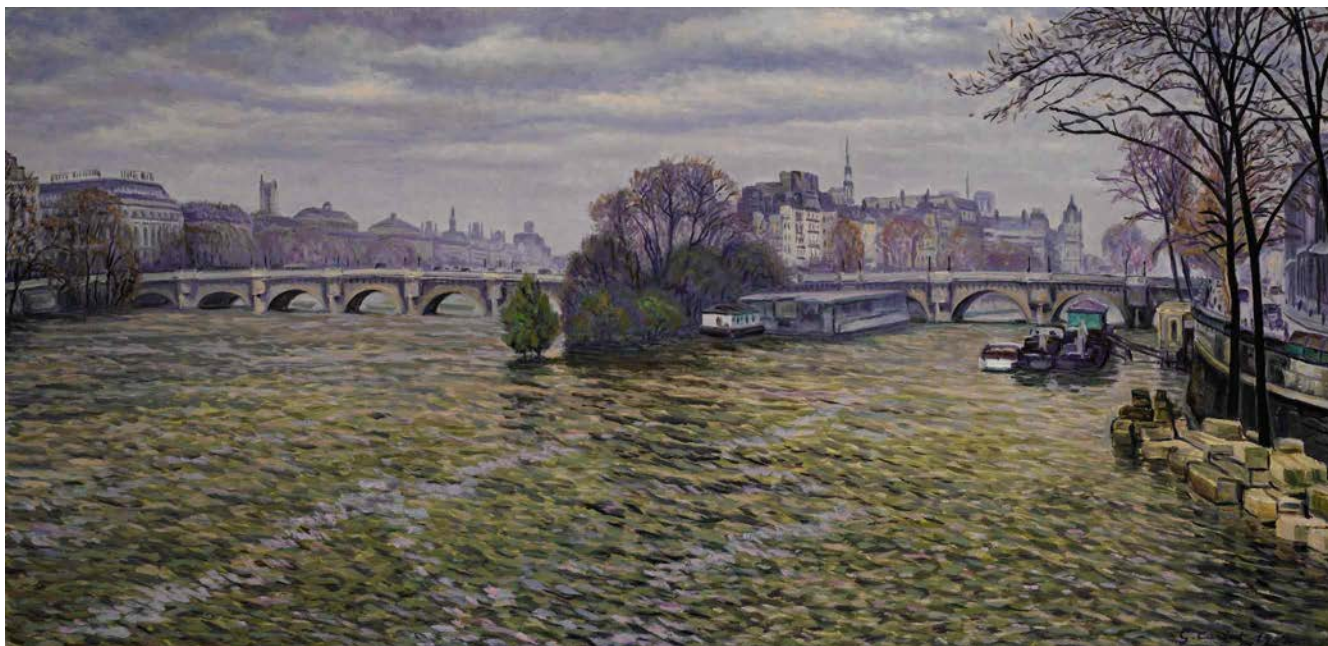
Daniel Liberman, St. Louis, Missouri

Acquired from the above

LITERATURE

Denise Bazetoux, *Maximilien Luce, Catalogue raisonné de l'oeuvre peint*, vol. III, Paris, 2005, no. 1454, illustrated p. 288

\$ 15,000-20,000



262

GUSTAVE CARIOT

1872 - 1950

La Seine à Paris

Signed *G. Cariot* and dated 1932 (lower right); numbered n°6 (on the reverse)

Oil on canvas
28³/₄ by 59⁷/₈ in.; 73,1 by 152,2 cm

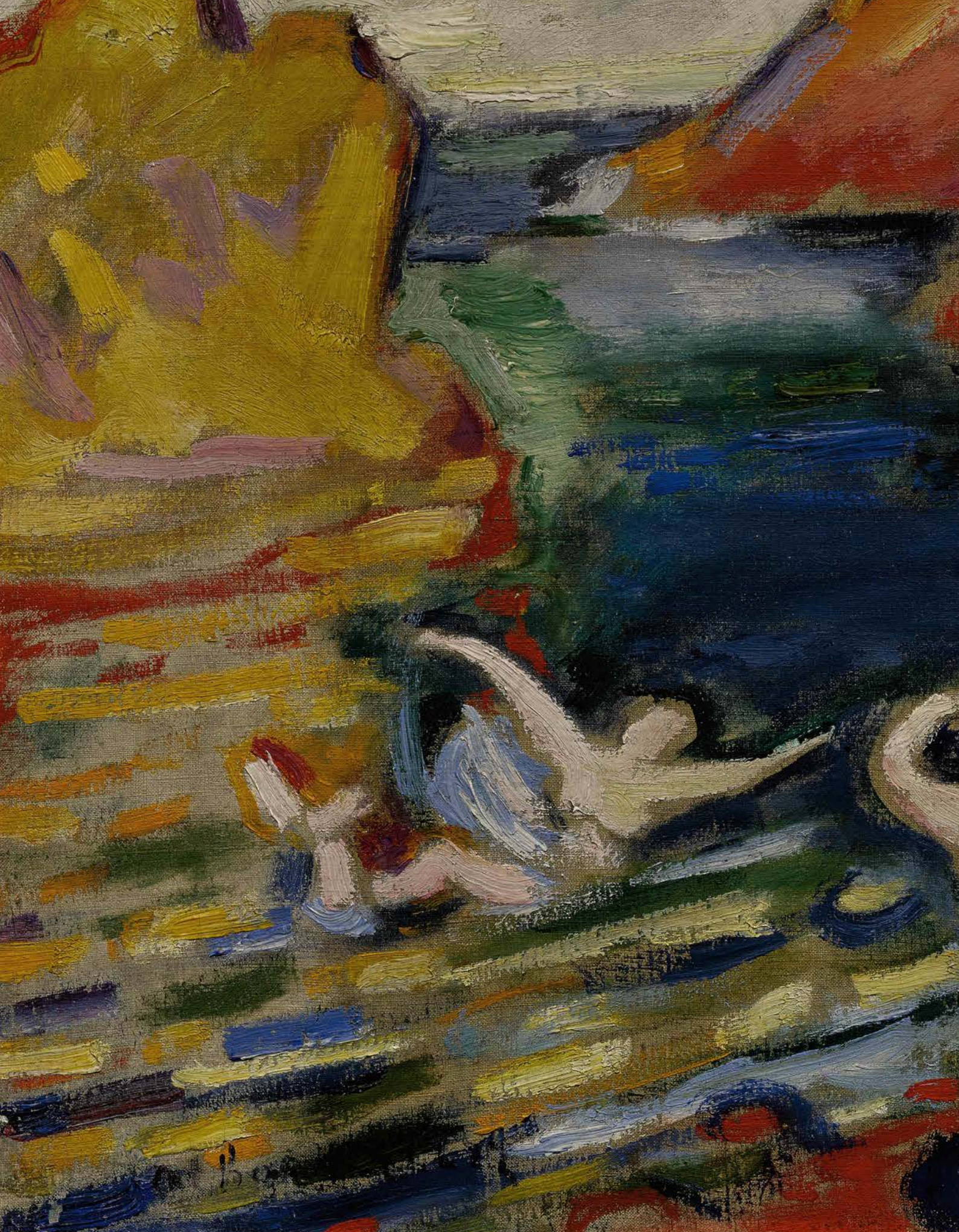
Painted in 1932.

PROVENANCE

Estate of the artist
Acquired from the above by the present owner

\$ 15,000-20,000

End of Session One



An abstract oil painting on canvas. The composition is dominated by a large, expressive face on the left side, rendered in shades of beige, brown, and dark blue. The face has a prominent, dark eye and a thick, textured nose. The background is a complex mix of colors, including warm yellows, oranges, and reds, with cooler tones of green and blue. The brushwork is visible and energetic, creating a sense of movement and depth. The overall mood is somber and contemplative.

SESSION TWO

NEW YORK
WEDNESDAY
15 NOVEMBER 2017
2PM

LOTS 301-441



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PROPERTY FROM A PRIVATE COLLECTION, PARIS

DIEGO GIACOMETTI

1902 - 1985

Crapaud

Stamped *Diego*

Bronze

Length: 3¾ in.; 9.5 cm

Conceived *circa* 1980.

PROVENANCE

Jean-Pierre LaCloche, Paris (acquired directly from the artist)
Acquired from the above in 1981

LITERATURE

Daniel Marchesseau, *Diego Giacometti*, Paris, 2005, illustration
of another cast p. 132

Jean-Pierre LaCloche, the original owner of this work, was an
editor in Paris and a close friend of Alberto Giacometti. He was
the companion and muse of poet Olivier Larronde.

\$ 20,000-30,000

302

PROPERTY FROM A PRIVATE COLLECTION, PARIS

DIEGO GIACOMETTI

1902 - 1985

L'Autruche

Stamped *Diego* and inscribed with the artist's monogram

Bronze

Height: 19⅜ in.; 49.2 cm

Conceived *circa* 1977.

PROVENANCE

Jean-Pierre LaCloche, Paris (acquired directly from the artist)
Acquired from the above in 1981

LITERATURE

Françoise Francisci, *Diego Giacometti, Catalogue de l'oeuvre*,
vol. I, Paris, 1986, illustration of another cast p. 20

Daniel Marchesseau, *Diego Giacometti*, Paris, 1986, illustration
of another cast p. 124

François Baudot, *Diego Giacometti*, New York, 2001,
illustration of another cast p. 76

Daniel Marchesseau, *Diego Giacometti*, Paris, 2005, illustration
of another cast p. 124

\$ 50,000-70,000





303

PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

DIEGO GIACOMETTI

1902 - 1985

Les Mains (Claude Delay)

Inscribed *Diego* and with the foundry mark *Susse Fondr Paris*

Bronze

Length: 7¾ in.; 19.6 cm

Conceived and cast *circa* 1965.

PROVENANCE

Juliana Irby Wilson, Florida (acquired in 1965 from the Tupperware Corporation)

Acquired from the estate of the above in 2016

\$ 30,000-40,000

The present work was awarded to Tupperware Corporation employee Juliana Irby for her exceptional contribution to the plastics company in 1965. She acted as the executive secretary of the president of Tupperware, Hamer Wilson, who at the time was married to Marilyn Mennello. Marilyn would go on to become the generous benefactor and co-founder of The Mennello Museum of American Art in Orlando, Florida, but in her early years as a budding collector she befriended Diego Giacometti, filling her home with his designs. The present work, modeled after the hands of the writer and eventual Giacometti biographer Claude Delay, was commissioned by Mennello as a prize to commemorate the opening of the Tupperware offices in Brussels.

PROPERTY FROM A PRIVATE COLLECTION, PARIS

DIEGO GIACOMETTI

1902 - 1985

La Promenade des amis

Stamped *Diego*

Bronze

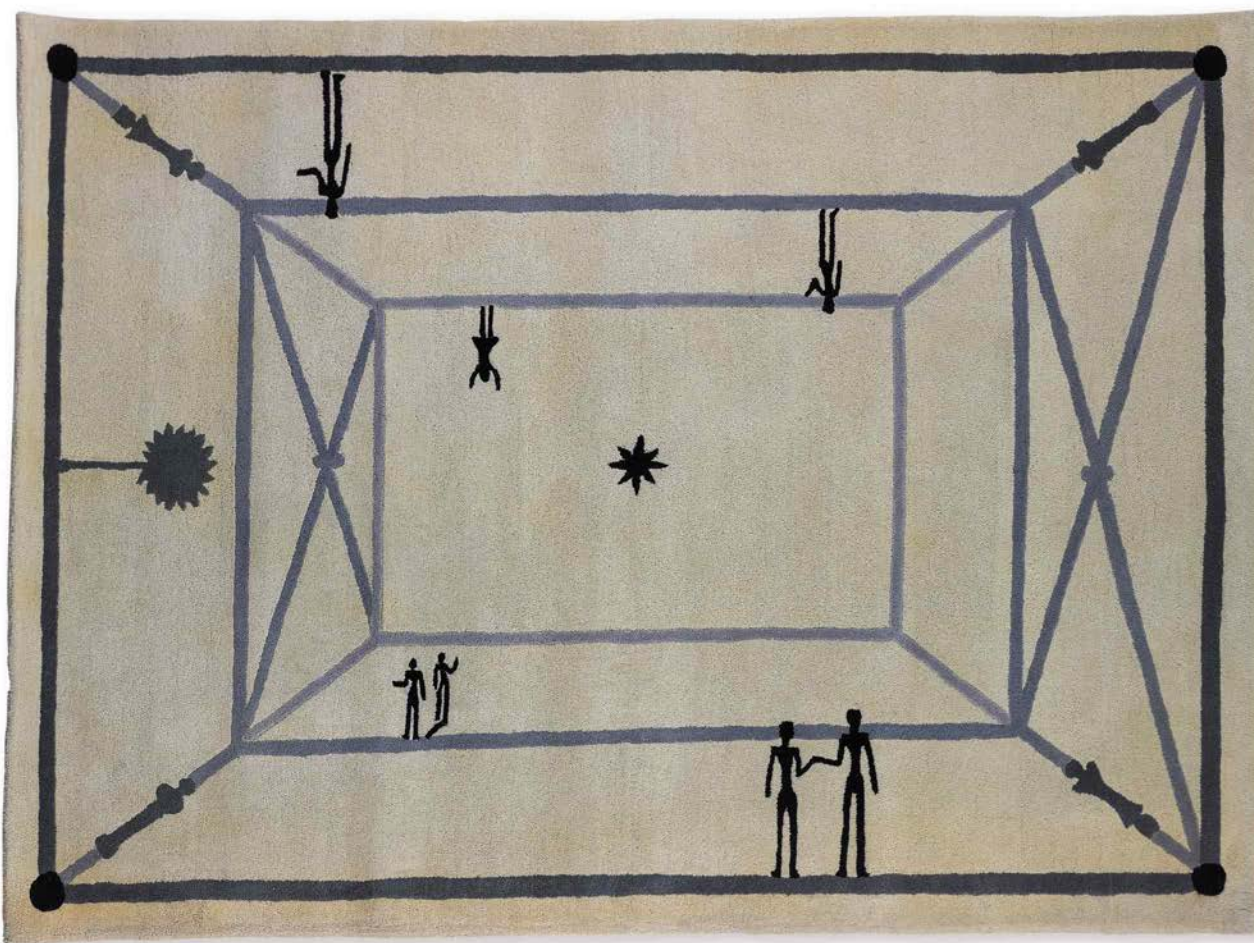
Height: 12¾ in.; 32.3 cm

PROVENANCE

Jean-Pierre LaCloche, Paris (acquired directly from the artist)
Acquired from the above in 1981

\$ 120,000-180,000





305

AFTER A DESIGN BY DIEGO
GIACOMETTI

1902 - 1985

Le Rencontre

Woven with the text *Giacometti People* (on the reverse)

Hand-woven wool pile rug
69½ by 93¼ in.; 176.5 by 236.8 cm

Conceived in 1984 and woven in 1985.

\$ 8,000-12,000

PROVENANCE

Marisa del Re Gallery, New York
Acquired from the above by the present owner in February
2008



306

PROPERTY FROM A PRIVATE FLORIDIAN COLLECTION

DIEGO GIACOMETTI

1902 - 1985

Promenade des amis

Stamped three times *Diego* and with the artist's monogram

Bronze

Length: 23¼ in.; 59 cm

Conceived *circa* 1976.

PROVENANCE

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

Serge Matta, Paris (acquired from the above in 1971)

Private Collection, Florida

Acquired from the above

\$ 200,000-300,000



Fig. 1 Diego Giacometti and his pet cat

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

ALBERTO GIACOMETTI

1901 - 1966

Petit monstre II

Inscribed A. *Giacometti*, numbered 2/6 and 3/6 and inscribed with the foundry mark *Susse Fondeur, Paris*

Bronze

Height: 4½ in.; 10.3 cm

Conceived in 1953, and cast in bronze in a numbered edition of 6 in 1955. The present work is number 2/6. The Fondation Giacometti has confirmed that the work was initially indistinctly stamped 2/6 and subsequently stamped erroneously 3/6.

The authenticity of this work has been confirmed by the Comité Giacometti and it is recorded in the Alberto Giacometti database as AGD 2048.

PROVENANCE

Pierre Matisse, New York (acquired in 1958)

Sale: Sotheby's, New York, October 25, 1972, lot 44

Acquired at the above sale

EXHIBITED

Tokyo, The Seibu Museum of Art, *Alberto Giacometti exposition au Japon*, 1983, no. 28

LITERATURE

Jacques Dupin, *Alberto Giacometti*, Paris, 1962, illustration of another cast p. 264

Bernard Lamarche-Vadel, *Alberto Giacometti*, Paris, 1984, no. 115, illustration of another cast p. 79

\$ 120,000-180,000

In January 1948, a few years before the present work was conceived, Alberto Giacometti was given his first one-man show in fifteen years by Pierre Matisse in New York. Though Giacometti already had a mythical underground reputation amongst the Parisian intelligentsia, few had actually seen his recent work. This legendary exhibition showed what he had been busy experimenting with since his break from Surrealism, introduced him properly to America and sparked the artist's meteoric rise to international fame. According to David Sylvester its catalogue was "like a talisman," whose notoriety did indeed ensure that the implications of the exhibition continued long after the works came down. It was as the preface to this catalogue that Sartre's essay "The Search for the Absolute" was first published. Laurie Wilson has argued that "even more than Giacometti's words, Sartre's text set a course for interpretations of Giacometti's post war work that hasn't been challenged in fifty years" (Laurie Wilson, *Alberto Giacometti: Myth, Magic and the Man*, London, 2003, p. 232).

Every one of Giacometti's adventures, ideas, desires and dreams are projected into his figures, whose perpetual metamorphosis is reflective of his changing moods and attitudes. Sartre expresses delight at Giacometti's assertion that his sculptures were made to last for a mere few hours and comparing their transience to that of a dawn, or a sadness. He talks of the "perishable grace" of the statues and of the strange flour-like plaster, and argues that "never before has a material been less eternal, more fragile, more close to being human." Sartre applauds Giacometti's sensitivity to the fluctuations of life, which prevents the figures from ever being definitive depictions: "Giacometti never talks of eternity, and never even thinks of it" (Jean-Paul Sartre, "La Recherche de l'absolu" in *Situations, III*, Paris, 1949, n.p., translated from the French).

Sartre dismisses the expanded gestures of other sculptors who "put too much in their works" in favor of Giacometti's reductive approach. Though Giacometti knows that no part of the human body is redundant, he is also aware that "space is a cancer upon being, and eats everything; to sculpt for him is to take the fat off space." It could well have been with the plaster of the present work in mind that Sartre wrote the wonderfully evocative words about "a woman complete whose delicious plumpness is haunted by a secret thinness, and whose terrible thinness by a suave plumpness, a complete woman, in danger on this earth, and yet not utterly of this earth, and who lives and tells us of the astonishing adventure of the flesh, our adventure." There is much to learn about human experience from an engagement with these sculptures. In an essay that both forecasted and helped to generate Giacometti's mythical reputation, Sartre accurately predicts that "men are going to come to his place to strip it, and carry off all his works, even to the plaster that covers the floor" (*ibid.*, n.p.).



ACTUAL SIZE

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

ALBERTO GIACOMETTI

1901 - 1966

Figurine

Inscribed *A. Giacometti* and with the foundry mark *Susse Fondeur Paris* and numbered *7/8*; stamped with the foundry mark *Susse Fondeur Paris Cire Perdue* (on the interior)

Bronze

Height: 9½ in.; 23.5 cm

Conceived *circa* 1956; this example cast in 1981 in an edition of 10.

The authenticity of this work has been confirmed by the Comité Giacometti and it is recorded in the Alberto Giacometti database as AGD 3768.

PROVENANCE

Annette Giacometti, Paris (the artist's wife; and sold by the estate: Christie's, Paris, September 28, 2002, lot 18)

Acquired at the above sale

\$ 600,000-800,000

Giacometti's *Figurine* personifies one of the most iconic images of the artist's oeuvre, the standing female nude. Conceived *circa* 1956, it served as a precursor to the *Femme de Venise* series, and was a starting point for Giacometti's most distinctive line of experimentation with the female form. Throughout the 1940s and up until his death in 1966, Giacometti created several variations of a solitary nude woman, her long, lean body firmly anchored to a base. With its multiple and conflicting thematic connotations of stoicism, resilience, passivity, solitude, strength and vulnerability, it embodies the Existentialist concerns of many artists and intellectuals working in post-war Paris. The timeless quality and rough treatment of the bronze surface in the present work are reminiscent of artefacts of ancient civilisations, such as Egyptian statues or Cycladic fertility goddesses, which were an important source of inspiration for Giacometti.



Fig. 1 Giacometti in his studio



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION,
NEW YORK

AMEDEO MODIGLIANI

1884 - 1920

Caryatide au chandeliers

Stamped with the Paul Alexandre collection mark and inscribed by Paul Alexandre *Au cher Dr. Frèche à qui je dois d'être encore en vie aujourd'hui Son très reconnaissant Dr. Paul Alexandre, 12 mars 1966* (lower center)

Pencil on paper
16 $\frac{7}{8}$ by 10 $\frac{3}{8}$ in.; 42.8 by 26.3 cm

Executed circa 1911.

PROVENANCE

Dr. Paul Alexandre, Paris (acquired directly from the artist)
Dr. Frèche, Paris (a gift from the above on March 12, 1966 and sold: Sotheby's, London, July 1, 1998, lot 133)
Acquired at the above sale

EXHIBITED

Venice, Palazzo Grassi; London, The Royal Academy; Montreal, Musée des Beaux-Arts de Montréal; Rouen, Musée des Beaux-Arts & traveling, *The Unknown Modigliani, Drawings from the Collection of Paul Alexandre*, 1993-96, no. 375
Hakone, Japan, Pola Museum of Art, *Finding Modigliani: From Parisian Avant-garde to Classicism*, 2014, no. 129

LITERATURE

Noël Alexandre, *The Unknown Modigliani, Drawings from the Collection of Paul Alexandre*, New York, 1993, no. 129, illustrated in color p. 212

\$ 400,000-600,000

Paul Alexandre met Modigliani in 1907 and invited the young artist to join his circle of students and artists. Alexandre became one of Modigliani's first patrons, commissioning portraits of his family and friends, and formed the most important collection of the artist's drawings. The present work comes from the first year of Modigliani's engagement with the theme of the caryatid. As Modigliani's conception of the female body turned toward a more abstract, idealized form in 1911, the figure of the caryatid allowed the artist to rethink the female form in terms of a sculpted body, already once removed from an actual body. Paul Alexandre's son Noël Alexandre writes that these "drawings of caryatids develop from figures of great expressive freedom in 1911 to more austere figures, geometric and sculptural, in 1912 and early 1913. In these drawings... Modigliani's style is fully developed, as he unites artifice and nature, the sensual and the hieratic, audacity and grace... The subtle use of stylization and simplification derived from African masks, tattoos, earrings and necklaces intensifies the majestic elegance of these beautiful creatures, who epitomize the highly personal devotion that Modigliani showed to women" (Noël Alexandre, *op. cit.*, p. 189).

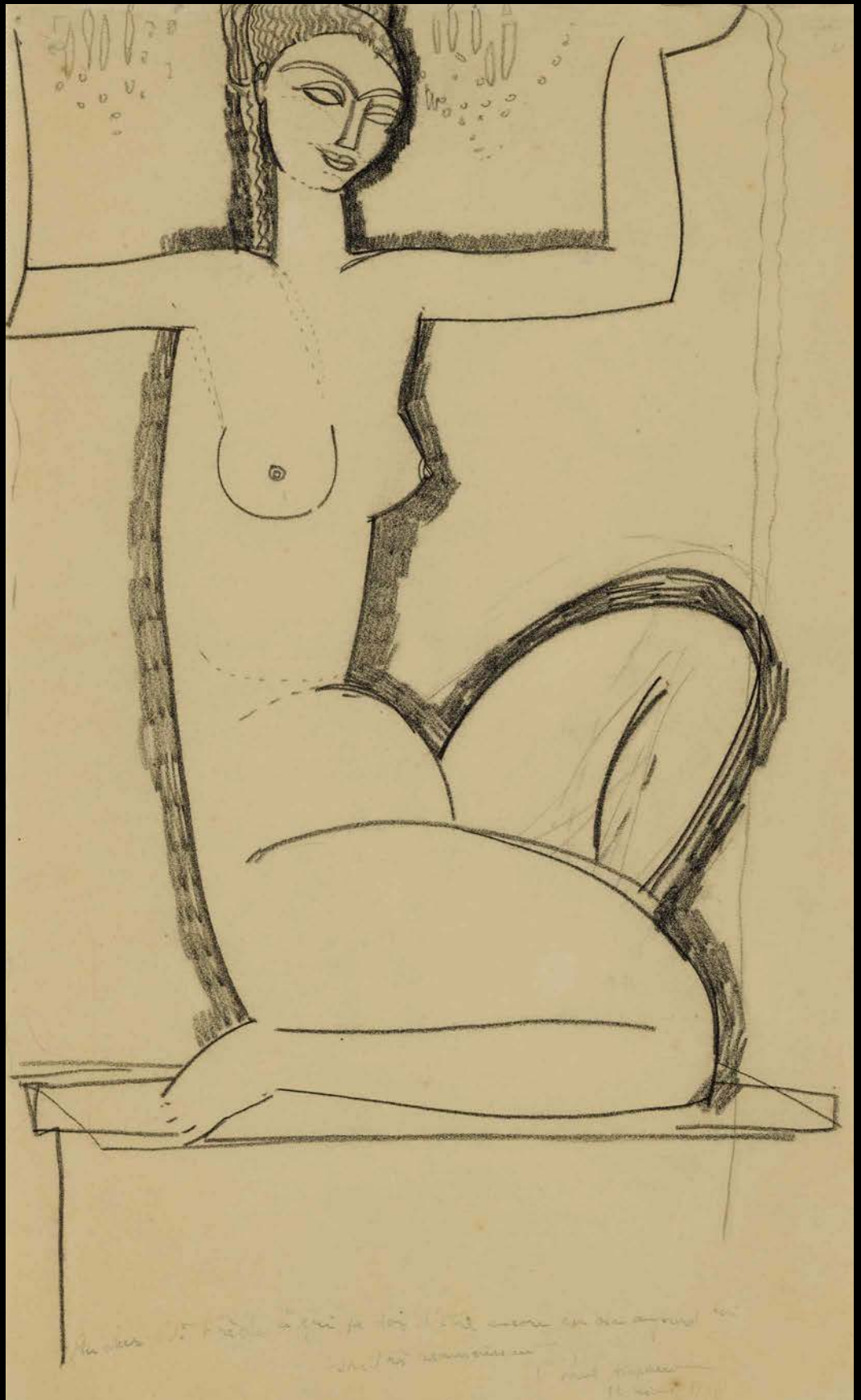
In the present work, the elegant lines of the caryatid reveal Modigliani's sophisticated simplification of the body to a series of fundamental lines and curves. This caryatid effortlessly carries her burden, although Modigliani energizes her posture with delicate hatches that surround the figure like an energy field. The elegant contours of the caryatid's face center the drawing with a sense of serenity.



Fig. 1 Amedeo Modigliani, *Caryatide*, 1912-13, pen and brush and ink over pencil on paper, sold: Sotheby's, New York, November 8, 2006, lot 364 for \$1,416,000



Fig. 2 Amedeo Modigliani, *Portrait de Paul Alexandre*, 1911-12, oil on canvas, sold: Sotheby's, Paris, June 4, 2014, lot 9 for \$13,537,500



Handwritten text at the bottom of the page, likely a signature or inscription.

PROPERTY OF A DESCENDANT OF FRANK PERLS

PABLO PICASSO

1881 - 1973

Main avec manche

Numbered 10/10 and stamped with the foundry mark C.

Valsuani Cire Perdue

Bronze

Length: 9 $\frac{3}{8}$ in.; 24.1 cm

Conceived in 1947 and cast in bronze in 1948-54 in an edition of 10 numbered 1/10-10/10 plus 1 unnumbered cast and 2 plaster casts.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE

Frank R. Perls, Beverly Hills

Thence by descent

LITERATURE

Daniel-Henry Kahnweiler, *The Sculptures of Picasso*, London, 1949, illustration of another cast pl. 216

Werner Spies, *Picasso das plastische Werk*, Dusseldorf, 1983, no. 338, illustration of another cast p. 346

Werner Spies, *Picasso, The Sculptures*, New York, 2000, no. 338, illustration of another cast p. 367

This sculpture likely depicts the artist's own right hand.

Picasso also modeled a left hand on two occasions during this period, both titled *Main*, the first in 1949 and the second in 1950 (Werner Spies, *op. cit.* nos. 340 & 348, respectively).

\$ 100,000-150,000



Fig. 1 Pablo Picasso, *Une main*, 1920, watercolor and gouache on paper, to be offered as lot 15 in Sotheby's Impressionist & Modern Art Evening Sale, New York, November 14, 2017







312

311

FROM THE ESTATE OF THE LATE PRINCESS EVGENIA GAGARIN PUJOL, DUCHESS OF MAYOLA, SOLD TO BENEFIT CHARITABLE INITIATIVES.

AFTER SALVADOR DALÍ

1904 - 1989

The Tree of Life Necklace and Bracelet: A Pair

Each stamped *Cop Alemany & Ertman Inc.*; necklace numbered 428

Gold, platinum and diamond
Length of necklace: 16½ in.; 41.9 cm
Length of bracelet: 7¼ in.; 18.4 cm

Conceived in 1949.

PROVENANCE

Princess Jamie Porter Gagarin (acquired directly from the artist by 1967)
A gift from the above *circa* 1980

LITERATURE

Linda Livingston, ed., *Dalí, A Study of his Art-in-Jewels, The Collection of the Owen Cheatham Foundation*, Greenwich, 1959, illustration in color of another version p. 46

\$ 30,000-50,000

312

FROM THE ESTATE OF THE LATE PRINCESS EVGENIA GAGARIN PUJOL, DUCHESS OF MAYOLA, SOLD TO BENEFIT CHARITABLE INITIATIVES.

AFTER GEORGES BRAQUE

1882 - 1963

Phaéton

Inscribed *Bijoux de braque Phaéton*, numbered R6/75 LP2336, stamped © and with the French assay mark

18 Karat gold and ruby brooch
Length: 3⅝ in.; 9.2 cm

PROVENANCE

Princess Jamie Porter Gagarin (acquired in Paris *circa* 1975)
A gift from the above *circa* 1990

\$ 6,000-8,000



313

MAX ERNST

1891 - 1976

Mask E (Maske auf Aussenwand) (Mask of the Outer Wall)

Inscribed *Max Ernst*, dated 48 and numbered I/VI; inscribed *E* (on the underside of the base)

Bronze

Length (including base): 15¼ in.; 38.8 cm

Conceived in Sedona in 1948 and cast in 1968 by the Modern Art Foundry in an edition of 7 numbered 0/VI to 6/VI.

Dr. Jürgen Pech has confirmed the authenticity of this work.

\$ 20,000-30,000

PROVENANCE

Jimmy Ernst, New York (the artist's son)

Dr. F. Mebel, New York

Gimpel & Weitzenhoffer Gallery, Ltd., New York

Private Collection, New York (acquired from the above in March 1975)

Private Collection, New York

Acquired from the above by the present owner on September 17, 2014

LITERATURE

Werner Spies, Sigrid & Günter Metken, *Max Ernst, Werke 1939-1953*, Cologne, 1987, no. 2653.I, illustration of the concrete version p. 184



314

PROPERTY FROM A PRIVATE COLLECTION, JAPAN

PABLO PICASSO

1881 - 1973

Tête de taureau

Stamped *Picasso*, numbered 1/2, stamped *exemplaire d'auteur*, with the French assay mark for silver and with the silversmith's mark and registration numbers 2481 and 1413

Silver

Diameter: 16¾ in.; 42.5 cm

Conceived in 1956 and executed in silver by François and Pierre Hugo in Paris in 1967 in a numbered edition of 20 plus 2 artist's proofs.

The authenticity of this work has been confirmed by Pierre Hugo.

\$ 20,000-30,000

PROVENANCE

Acquired in Japan in the 1980s

LITERATURE

Douglas Cooper, *Picasso, 19 plats en argent par François et Pierre Hugo*, Paris, 1977, illustration of another cast n.p.
Picasso: Peintre d'objets/Objets de peintre (exhibition catalogue), Musée d'art moderne, Créet & La Piscine, Musée d'art et d'industrie André Diligent, Roubaix, 2004-05, no. 297, illustration of another cast n.p.

PABLO PICASSO

1881 - 1973

Le Sauvetage

Signed *Picasso* (upper left)

Pencil on paper

26½ by 32½ in.; 67.3 by 82.5 cm

Executed in Paris in 1932.

PROVENANCE

Gimpel & Hanover Galerie, Zurich

Fuji Television Co., Ltd., Tokyo

Acquired from the above by the present owner

LITERATURE

Christian Zervos, *Pablo Picasso, Oeuvres de 1932 à 1937*, vol. VIII, Paris, 1957, no. 73, illustrated p. 32

Shortly after his fiftieth birthday, Pablo Picasso's lover at the time, Marie-Thérèse Walter, nearly drowned while kayaking on the river Marne, and this distressing accident served as a source of inspiration for the present work. Executed in the fall of 1932, *Le Sauvetage* belongs to a series of drawings and paintings that illustrate the episode, but the artist took considerable liberties in its retelling. The drawing gives central focus to a dramatic image of a drowned woman being rescued, her figure embellished by an erotic sensuousness, and Picasso heightens the fear and crisis of the scene through the tension of the energetic yet restrained sketching.

In his most recent biography on the artist, John Richardson discusses Picasso's approach to these compositions and how they were colored by his own fears and desires: "He transposes the accident from the icy, rat-infested river to a sunny beach, where he envisions Marie-Thérèse being saved from drowning by her sisters or alternate versions of herself. She looks inert—maybe alive, maybe dead. The pathos of these images is tinged with eroticism. The drowned girls—eyes closed, head thrown back, breasts thrust up—swoons erotically in the arms of one of her alter egos, while others dive, swim and play ball, just as they did at Dinard in 1928" (John Richardson, *A Life of Picasso, The Triumphant Years, 1917-1932*, New York, 2007, pp. 487-88).

\$ 450,000-650,000



Fig. 1 Pablo Picasso, *Le Sauvetage*, December 1932, oil on canvas, Fondation Beyeler, Riehen/Basel



Fig. 2 Pablo Picasso, *Le Sauvetage*, November 1932, oil on canvas, sold: Sotheby's, New York, May 7, 2014, lot 24 for \$31,525,000



PABLO PICASSO

1881 - 1973

Le Picador

Signed *Picasso* (lower right); dated 28.6.64. (on the verso)

Brush and ink over linoleum cut on paper
24¼ by 29¼ in.; 61.5 by 74.2 cm

Executed on June 28, 1964.

PROVENANCE

Galerie Louise Leiris, Paris
Dunkelman Gallery, Toronto
Private Collection, United States (and sold: Sotheby's, New York, May 6, 2009, lot 124)
Acquired at the above sale by the present owner

LITERATURE

Christian Zervos, *Pablo Picasso. Oeuvres de 1964*, vol. XXIV, Paris, 1968, no. 207, illustrated pl. 74

Georges Bloch, *Catalogue of the Printed Graphic Work 1904-1967*, vol. I, Bern, 1968, no. 910, illustration of the editioned linoleum cut p. 198

Le Picador is a superb example of Picasso's interdisciplinary explorations in nontraditional printmaking. Here he employs as a base his own linoleum cut, executed some five years prior and published by Galerie Louise Leiris in an edition of 50 (see fig. 1); yet with this example he extensively paints over the printed base, reimagining the scene as an entirely unique composition in a way rarely seen in Picasso's art, yet absolutely emblematic of this brilliant and insatiable artist who could not help himself but create and recreate.

\$ 150,000-250,000



Fig. 1 Pablo Picasso, *Taureau et picador* (B. 910; BA. 1230), 1959, linoleum cut printed in colors in a numbered edition of 50, published by Galerie Louise Leiris, Paris



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR

PABLO PICASSO

1881 - 1973

Nature morte aux verresSigned *Picasso* (upper left)

Oil on canvas

10⁵/₈ by 16 in.; 27 by 40.6 cm

Painted on December 12, 1943.

PROVENANCE

Mr. & Mrs. S.M. McAshan, Jr., Houston (acquired by 1944)
 Private Collection, Texas (by descent from the above and
 sold: Christie's, New York, November 4, 2010, lot 349)
 Private Collection, New York (acquired at the above sale and
 sold: Sotheby's, New York, November 5, 2014, lot 158)
 Acquired at the above sale

EXHIBITED

Houston, Contemporary Arts Museum, *Picasso Exhibit*, 1955,
 no. 26 (titled *The Crystals* and dated 1944)
 Houston, Museum of Fine Arts, *From Gauguin to Gorky in
 Cullinan Hall*, 1960, no. 54 (dated *circa* 1940)
 Houston, Contemporary Arts Museum, *Finders/Keepers*, 1997,
 illustrated in the catalogue (dated *circa* 1940)

LITERATURE

Christian Zervos, *Pablo Picasso, Oeuvres de 1943 et 1944*,
 vol. XIII, Paris, 1962, no. 130, illustrated pl. 70

\$ 650,000-850,000

The still life developed as Picasso's preferred motif during World War II, for in the commonplace subject he found a means of escape. Thus rather than documenting the chaotic reality of his surroundings, he successfully created an alternate, meticulously structured reality. Frances Morris wrote of Picasso's still lifes of the early 1940s: "above all it was the still-life genre that Picasso developed into a tool capable of evoking the most complex blend of pathos and defiance, of despair to hope, balancing personal and universal experience in an expression of extraordinary emotional power. The hardship of daily life, the fragility of human existence and the threat of death are themes that haunt Picasso's still-life paintings of the war and Liberation periods" (Frances Morris, *Paris Post War, Art and Existentialism 1945-1955* (exhibition catalogue), Tate Gallery, London, 1993, p. 155).



Fig. 1 Pablo Picasso, *Le Buffet de "Catalan,"* 1943, oil on canvas, Musée des Beaux-Arts, Lyon



Fig. 2 Pablo Picasso, *Nature morte au compotier,* 1943, oil on canvas, sold: Sotheby's, London, June 22, 2011, lot 34 for \$1,656,744



PABLO PICASSO

1881 - 1973

Modèle dans l'atelier

Dated 24.3.65 II (on the reverse)

Oil on canvas

19 $\frac{3}{8}$ by 23 $\frac{7}{8}$ in.; 50 by 60.6 cm

Painted on March 24, 1965.

PROVENANCE

Estate of the artist

Marina Picasso, France (by descent from the above)

Sale: Tajan, Paris, June 8, 2005, lot 33

Acquired at the above sale by the present owner

EXHIBITED

New York, Solomon R. Guggenheim Museum, *Picasso: The Last Years, 1963-1973*, 1984, no. 18, illustrated in the catalogue

Japan, L'Association des musées d'art Yomiuri Shimbun Sha, *Exposition Pablo Picasso, Collection Marina Picasso, 1986-87*, no. P-24, illustrated in the catalogue

LITERATURE

Christian Zervos, *Pablo Picasso, Oeuvres de 1965 à 1967*, vol. XXV, Paris, 1972, no. 58, illustrated p. 35

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

The mid-1960s marked a period of great synthesis for Picasso as reflected in the theme of the artist and his model. It proved to be one of his most passionate and energetic projects, inspired by the final and arguably most passionate love of Picasso's life, Jacqueline Roque, whom he married in 1961. The artist explored this subject intensively in the spring of 1965, dividing the pictorial space equally between the painter and his model. As explained by the scholar Marie-Laure Bernadac, "the more Picasso painted this theme, the more he pushed the artist-model relationship towards its ultimate conclusion: the artist embraces his model, canceling out the barrier of the canvas and transforming the artist-model relationship into a man-woman relationship. Painting is an act of love" (Marie-Laure Bernadac, "Picasso 1953-1972: Painting as Model" in *Late Picasso* (exhibition catalogue), Tate Gallery, London, 1988, p. 77).

As Picasso continued to return to this subject, the painter depicted in his compositions gradually occupied less of the canvas and ultimately was rendered through inferences or symbols. While we do not see Picasso himself, his presence can be interpreted as the blank canvas on the left, which awaits the touch of his brush. His extreme adoration for his subject is felt profoundly by the the artist's own absence, celebrating the female figure completely. The pared down brushwork combined with the intense focus on Jacqueline's femininity leads to an almost religious rendering, casting Picasso's model and wife as his personal Madonna.

During this time Picasso also began re-working the compositions of masters such as Goya, Manet and Delacroix (see fig. 1).



Fig. 1 Francisco de Goya, *La Maja vestida*, 1800-05, oil on canvas, Museo del Prado, Madrid





319

319

VICTOR BRAUNER

1903 - 1966

Arbre no. 1

Signed with the initials V.B. and dated VIII. 1957. (lower right)

Oil on canvas

34¾ by 45½ in.; 88.2 by 115.5 cm

Painted in August 1957.

Samy Kinge has kindly confirmed the authenticity of this work.

PROVENANCE

Galerie Rive Droite, Paris

Private Collection, Houston

Acquired from the above by the present owner

EXHIBITED

Paris, Galerie Rive Droite, *Peintures, sculptures et céramiques*, 1957, n.n.

\$ 60,000-80,000

320

PROPERTY FROM AN IMPORTANT INTERNATIONAL COLLECTOR

JOAN MIRÓ

1893 - 1983

Bon cop...de lluna

Gouache, pencil and felt-tip pen over lithograph on paper
40½ by 28⅞ in.; 103 by 73.1 cm

Executed in 1979.

ADOM has confirmed the authenticity of this work.

PROVENANCE

Damià Caus Musons, Barcelona

Private Collection, Spain (acquired from the above and

sold: Sotheby's, London, June 23, 2011, lot 270)

Acquired at the above sale by the present owner

See *catalogue note* at SOTHEBYS.COM

\$ 120,000-180,000



LIBRE

TO LIVE WITH ART PROPERTY FROM THE JEROME & ELLEN STERN COLLECTION

LOTS 321-327

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.

321

VICTOR BRAUNER

1903 - 1966

Demons du parapluie

Signed *Victor Brauner* and dated *19.6.1945* (lower right); titled (lower left); titled (on the reverse)

Encaustic on paper mounted on board
25½ by 19% in.; 64.7 by 49.8 cm

Executed on June 19, 1945.

Samy Kinge has kindly confirmed the authenticity of this work.

PROVENANCE

Julien Levy, New York (acquired directly from the artist)
Acquired from the above

LITERATURE

Didier Semin, *Victor Brauner*, 1990, n.n., illustrated p. 135

\$ 150,000-250,000

EXHIBITED

New York, Julien Levy Gallery, *Victor Brauner*, 1947, no. 5
New York, The Equitable Gallery, *Levy: Portrait of an Art Gallery*, 1998, n.n.
New York, Paul Kasmin Gallery, *Alexander the Great: The Iolas Gallery 1955-1987*, 2014, n.n.

Created using the extraordinary technique of encaustic painting that Brauner developed at the end of the 1940s, *Demons du parapluie* is a striking example of the artist's rich visual language. The two antagonistic male and female figures balanced atop the central character's head create a strong symmetry that derives from the hieroglyphs of ancient temples, especially those of ancient South American cultures, whose art provided inspiration for Brauner throughout his career. Marcel Jean suggests that Brauner's imagery is “More cabalistic than kabalist, and revealing (with an irony that was perhaps involuntary) the ‘spiritualistic’ memories of his childhood, Brauner's *wax paintings* borrow their themes from alchemy, from the tarot, from Egyptian designs, and from the codices of ancient Mexico. They also contain an element of anguish and of personal desires: the profile with fixed stare and a bitter expression which reappears so often in Brauner's waxes is always a self-portrait” (Marcel Jean, *The History of Surrealist Painting*, London, 1960, p. 333).



**TO
LIVE WITH
ART** PROPERTY FROM
THE JEROME & ELLEN
STERN COLLECTION

322

MAX ERNST

1891 - 1976

Loplop présente

Signed *Max Ernst* (lower right)

Collage, pencil, oil and gouache on paper
16 $\frac{3}{8}$ by 25 $\frac{1}{4}$ in.; 41.5 by 64.1 cm

Executed in Paris in 1931.

PROVENANCE

Darsie Japp, London (a gift from the artist and sold: Sotheby's, London, March 31, 1965, lot 37)

Richard Feigen Gallery, New York (acquired at the above sale)
Acquired from the above

EXHIBITED

London, Tate Gallery, *Max Ernst*, 1961, no. 106

New York, Museum of Modern Art & traveling, *Max Ernst, Works on Paper*, 1968, no. 34

Dusseldorf, Kunstsammlung Nordrhein-Westfalen, *Max Ernst Collagen: Stichwort*, 1989, no. 190

Canberra, National Gallery of Australia; Brisbane, Queensland Art Gallery & Sydney, Art Gallery of New South Wales, *Surrealism: Revolution by Night*, 1993, no. 82

LITERATURE

Werner Spies, *Max Ernst, Oeuvre-Katalog: Werke 1929-1938*, Cologne, 1979, no. 1784, illustrated p. 113

\$ 120,000-180,000

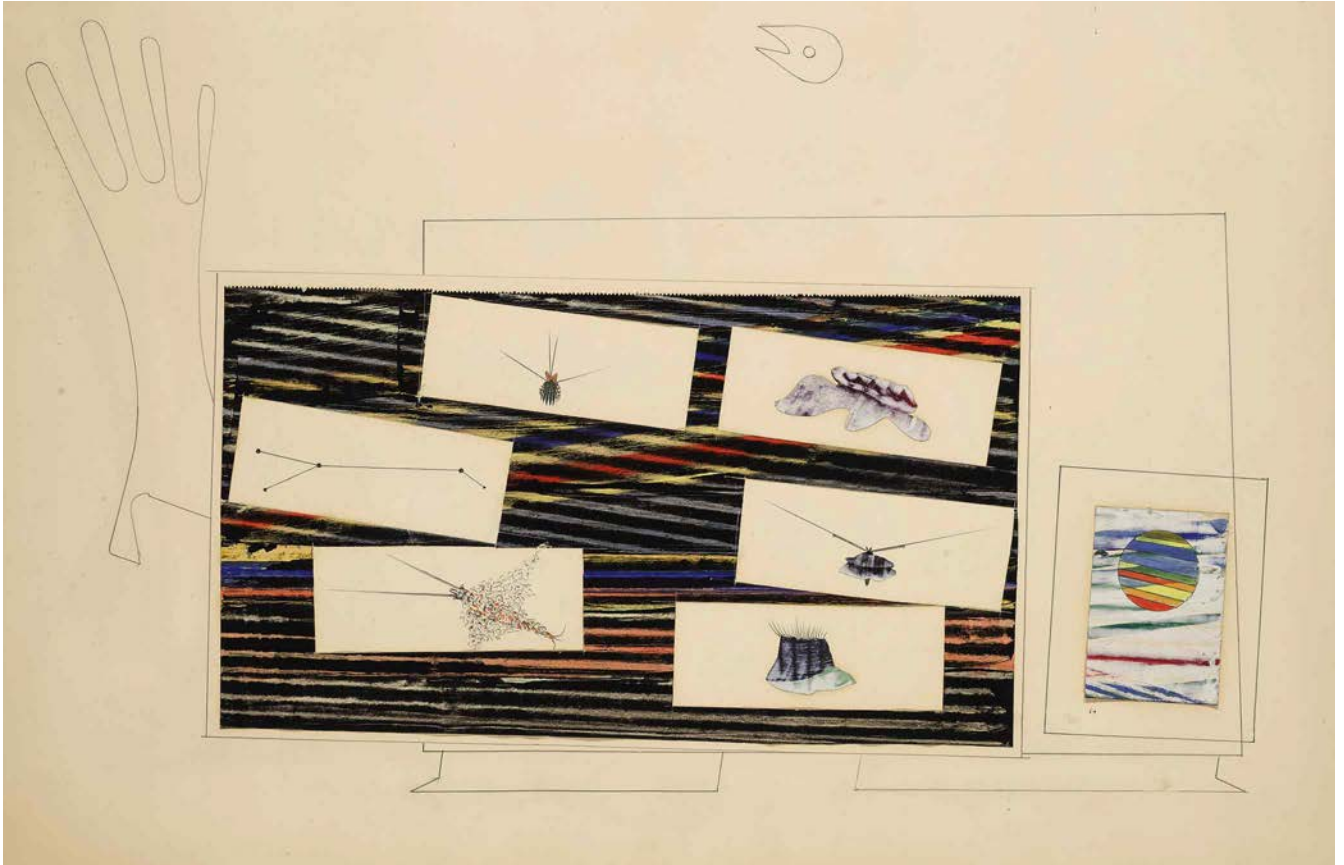


Fig. 1 Detail of the present work

Executed in 1931, *Loplop présente* belongs to one of the most creative periods in Max Ernst's oeuvre, marked by a constant stream of technical experimentation and invention. It was during the late 1920s and early 1930s that the artist established his personal mythology, his visual universe of themes and images that were to become central to his entire career. His experimentations with ways of applying pigment onto the surface resulted in the discovery of *frottage* in 1925. Fascinated by the rich texture of the floorboards, he would place sheets of paper onto their surface and rub over them with graphite. This would result in various relief-like forms that suggested particular images to the artist, and with a few strokes added by hand he would arrive at fantastic, unexpected compositions.

Ernst adopted as his alter-ego a curious bird-like figure named Loplop, whose genesis he related to a moment of profound change which occurred in his childhood when his younger sister was born: "1906... A friend by the name of Horneborn, an intelligent, piebald, faithful bird dies during the night; the same night a baby, number six, enters life. Confusion in the brain of this otherwise quite healthy boy—a kind of interpretation mania, as if newborn innocence, sister Loni, had in her lust for life taken possession of the vital fluids of his favourite bird... In the boy's mind there remains a voluntary if irrational confounding of the images of human beings with birds and other creatures; and this is reflected in the emblems of his art" (quoted in Werner Spies, *Max Ernst, Loplop, The artist's other self*, London, 1983, p. 10).

In the celebrated opening passage of his autobiographical treatise *Beyond Painting* (1948), Ernst recounts a vivid dream in which striations of wood, drawn over a mahogany panel, magically transform themselves into myriad images of animals. As an archetypal Surrealist anecdote, this seemingly fantastical episode on anthropomorphic transformation would serve as a foundation for the painter's future artistic explorations, where animal and natural imagery would become icons of his distinctive pictorial language. This concept of metamorphosis between the organic and concrete is suggested within *Loplop présente*, which hovers enticingly on the boundary between abstraction and figuration.





323

**TO
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323

ROLAND PENROSE

1900 - 1984

Untitled (Hommage à Bill)

Signed *Roland Penrose* and inscribed *For Bill and Norma*
(lower right)

Collage and pencil on paper
25 $\frac{3}{8}$ by 16 in.; 65 by 40.6 cm

Executed in 1960.

PROVENANCE

William & Norma Copley, New York (acquired directly from
the artist)

Private Collection, New York (by descent from the above)

Marcel Fleiss, Paris (acquired from the above in 1996)

Nolan/Eckman Gallery, New York

Acquired from the above in 1999

\$ 6,000-8,000



324

324

VICTOR BRAUNER

1903 - 1966

Autoportrait comme jeune femme nubile

Signed with the initial *B* and dated *1941* (lower right)

Pencil on paper
7 $\frac{3}{8}$ by 4 $\frac{1}{2}$ in.; 18.7 by 11.4 cm

Executed in 1941.

Samy Kinge has kindly confirmed the authenticity of this work.

PROVENANCE

Iolas Gallery, New York

Bodley Gallery, New York

Sale: Christie's, New York, November 12, 1996, lot 149

Private Collection, New York

Ubu Gallery, New York

Acquired from the above

EXHIBITED

New York, Hugo Gallery, *Victor Brauner*, 1951, n.n.

\$ 10,000-15,000

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325

ERICH BRAUER

b.1929

Schraubenturm (Twisted Tower)

Signed *Brauer* (lower right); titled and dated *Wien 1965*
(on the verso)

Gouache on paper
8¼ by 5¾ in.; 20.9 by 14.6 cm

Executed in Vienna in 1965.

PROVENANCE

Richard L. Feigen & Co, New York
Acquired from the above

\$ 4,000-6,000

**TO
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326

ARISTIDE MAILLOL

1861 - 1944

Le Guerrier tombé

Inscribed with the artist's monogram, numbered *No 3* and stamped with the foundry mark *C. Valsuani cire perdue*

Bronze

8½ by 13¾ in.; 21.5 by 34.9 cm

Conceived *circa* 1925.

This work will be included in the forthcoming *Catalogue raisonné de l'oeuvre d'Aristide Maillol* currently being prepared under the supervision of Olivier Lorquin.

\$ 40,000-60,000

PROVENANCE

Stephen C. Clark, New York

Acquired from the above *circa* 1965

LITERATURE

Andrew C. Ritchie, ed., *Aristide Maillol, with an Introduction and Survey of the Artist's Work in American Collections* (exhibition catalogue), Albright Art Gallery, Buffalo, 1945, n.n., illustration of another cast p. 93

Aristide Maillol (exhibition catalogue), Perls Galleries, New York, 1970, no. 47, illustration of another cast p. 34

Waldemar George, *Aristide Maillol*, London, 1965, illustration of the original plaster version p. 189

**TO
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ART** PROPERTY FROM
THE JEROME & ELLEN
STERN COLLECTION



327

ARISTIDE MAILLOL

1861 - 1944

La Victoire

Inscribed with the artist's monogram, numbered *No 4* and stamped with the foundry mark *C. Valsuani Cire Perdue*

Bronze

9 $\frac{7}{8}$ by 10 $\frac{1}{2}$ in.; 25 by 26.6 cm

Conceived in 1921.

This work will be included in the forthcoming *Catalogue raisonné de l'oeuvre d'Aristide Maillol* currently being prepared under the supervision of Olivier Lorquin.

\$ 40,000-60,000

PROVENANCE

Stephen C. Clark, New York
Acquired from the above *circa* 1965

LITERATURE

Andrew C. Ritchie, ed., *Aristide Maillol, with an Introduction and Survey of the Artist's Work in American Collections* (exhibition catalogue), Albright Art Gallery, Buffalo, 1945, n.n., illustration of another cast p. 91

Maillol au Palais des Rois de Majorque (exhibition catalogue), Musée d'art Hyacinthe Rigaud, Perpignan, 1979, no. 19, illustration of another cast p. 57

Ursel Berger & Jörg Zutter, *Aristide Maillol*, Berlin, 1996, illustration of the terra cotta version p. 104

PROPERTY FROM A PRIVATE COLLECTION, TENNESSEE

BARBARA HEPWORTH

1903 - 1975

Forms in Movement (Pavan)

Inscribed *Barbara Hepworth* and with the foundry mark *Morris Singer Founders London Cast 1967*, dated 1956 and numbered 4/7

Bronze

Length: 42½ in.; 77.4 cm

Conceived in concrete in 1956-59 and cast in bronze in 1967 in an edition of 7 plus 1 artist's proof.

This work will be included in the revised catalogue raisonné of Hepworth's sculpture being prepared by Dr. Sophie Bowness under the catalogue no. BH 453.

PROVENANCE

Collection of the artist

Gimpel Fils, London

Private Collection, New York

Gimpel & Weitzenhoffer, New York

Acquired from the above in 1982

EXHIBITED

New York, Gimpel & Weitzenhoffer, *Barbara Hepworth*, 1969, no. 15 (possibly)

LITERATURE

Barbara Hepworth (exhibition catalogue), London, Tate Gallery, 1968, no. 78, illustration of another cast p. 57

Alan Bowness, *The Complete Sculpture of Barbara Hepworth 1960-69*, London, 1971, no. 453

David Fraser Jenkins, *Barbara Hepworth: A Guide to the Tate Gallery Collection at London and St Ives*, Cornwall, 1982, illustrations of another cast pp. 17 & 30

\$ 400,000-600,000

Sensuous yet dynamic, *Forms in Movement (Pavan)* is a stunning example of Barbara Hepworth's ability to imbue sculpture with a palpable sense of rhythm and movement. Hepworth's prodigious inventiveness unfolds upon the surfaces of the sculpture, unveiling an arresting composition that appears to be in a state of flux. The graceful, open work evokes the poise and rhythm of the sixteenth-century processional dance, Pavan. As described by Edwin Mullins: "The hint of the dance is in so much of her work: sculpture raised on tiptoes. It is both elegiac and sensuous—a symbol of the human spirit uplifted, and provocative of a reaction. Analogies are with the tensions and litheness of the human body, not its bulk. It is on the alert rather than in repose" (Edwin Mullins, "Scale and Monumentality: Notes and Conversations on the Recent Work of Barbara Hepworth" in *Sculpture International*, no. 4, Oxford, 1967, n.p.).

The sculpture offers an organic fluidity of interlocking loops that create areas of depth and variability, encouraging viewer exploration of its every angle. As such, the rhythmic quality of the present lot is reinforced by us, as spectators, weaving our way in and around the sculpture and continuing the dance of the work. Hepworth was deeply interested in social interaction, noting: "You can't make a sculpture, in my opinion, without involving your body. You move and you feel and you breathe and you touch. The spectator is the same. His body is involved too. If it's a sculpture he has to first of all sense gravity. He's got two feet. Then he must walk and move and use his eyes and this is a great involvement. Then if a form goes in like that—what are those holes for? One is physically involved and this is sculpture. It's not architecture. It's rhythm and dance and everything. It's do with swimming and movement and air and sea and all our well-being. Sculpture is involved in the body living in the spirit or the spirit living in the body, whichever way you like to put it" (quoted in Cindy Nemser, *Art Talk: Conversations with 15 Women Artists*, New York, 1995, p. 21).

Conceived in the 1956, *Forms in Movement (Pavan)* was designed the same year as Hepworth began working in metal. The medium soon became her primary mode of expression as it enabled her to experiment with a greater variety of shapes than stone and wood afforded. Exhibited by the gentle looping forms in the present work, the strength and flexibility of metal allowed Hepworth to bend it to describe space without filling it. *Forms in Movement (Pavan)* lies at the junction of the techniques which evolved as a result of these materials: it was cast in bronze from a work she made with concrete applied over an aluminum structure, the form of which was based on an earlier sculpture made in copper. Thus the present work exemplifies how Hepworth integrated her expertise as a carver in using a material that was new to her.

Other casts of *Forms in Movement (Pavan)* are located in the collections of The Tate Modern Gallery, London, Storm King, New York and the Nelson-Atkins Museum of Art, Kansas City.



ALTERNATE VIEW



PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

HENRY MOORE

1898 - 1986

Architectural Project

Bronze

Length: 25 in.; 64 cm

Conceived in 1969.

PROVENANCE

Marlborough Gallery, New York

Acquired from the above

LITERATURE

Alan Bowness, ed., *Henry Moore, Complete Sculpture 1964-73*, Vol 4. London, 1977, no. 602, illustrations of another cast pp. 57 & 130-33

David Michinson, ed., *Henry Moore: Sculpture with Comments by the Artist*, London, 1981, nos. 451 & 452, illustrations of another cast p. 214

In the late 1960s, Moore worked with a range of abstract forms that made no direct reference to the human body. While the basic shape of the present work may derive from a reclining human figure, Moore has pushed the shapes beyond human reference toward a more imposing sense of space, as the title suggests. Moore explained, "For me, a work must first have a vitality of its own. I do not mean a reflection of the vitality of life, of movement, physical action, frisking, dancing figures and so on, but that a work can have in it a pent-up energy, an intense life of its own, independent of the object it may represent" (quoted in *Henry Moore, Carvings, Bronzes 1961-1970* (exhibition catalogue), M. Knoedler & Marlborough Gallery, New York, 1970, p. 77).

\$ 250,000-350,000



Fig. 1 George Lewinski, *Henry Moore*, 1975, gelatin silver print, Private Collection



PROPERTY FROM A DISTINGUISHED CALIFORNIA
COLLECTION

HENRY MOORE

1898 - 1986

Mother with Twins

Inscribed *Moore* and numbered 2/9

Bronze

Height (including base): 5¼ in.; 13.3 cm

Conceived in 1982 and cast in an edition of 9 plus 1 artist's proof.

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

PROVENANCE

Marlborough Gallery, New York

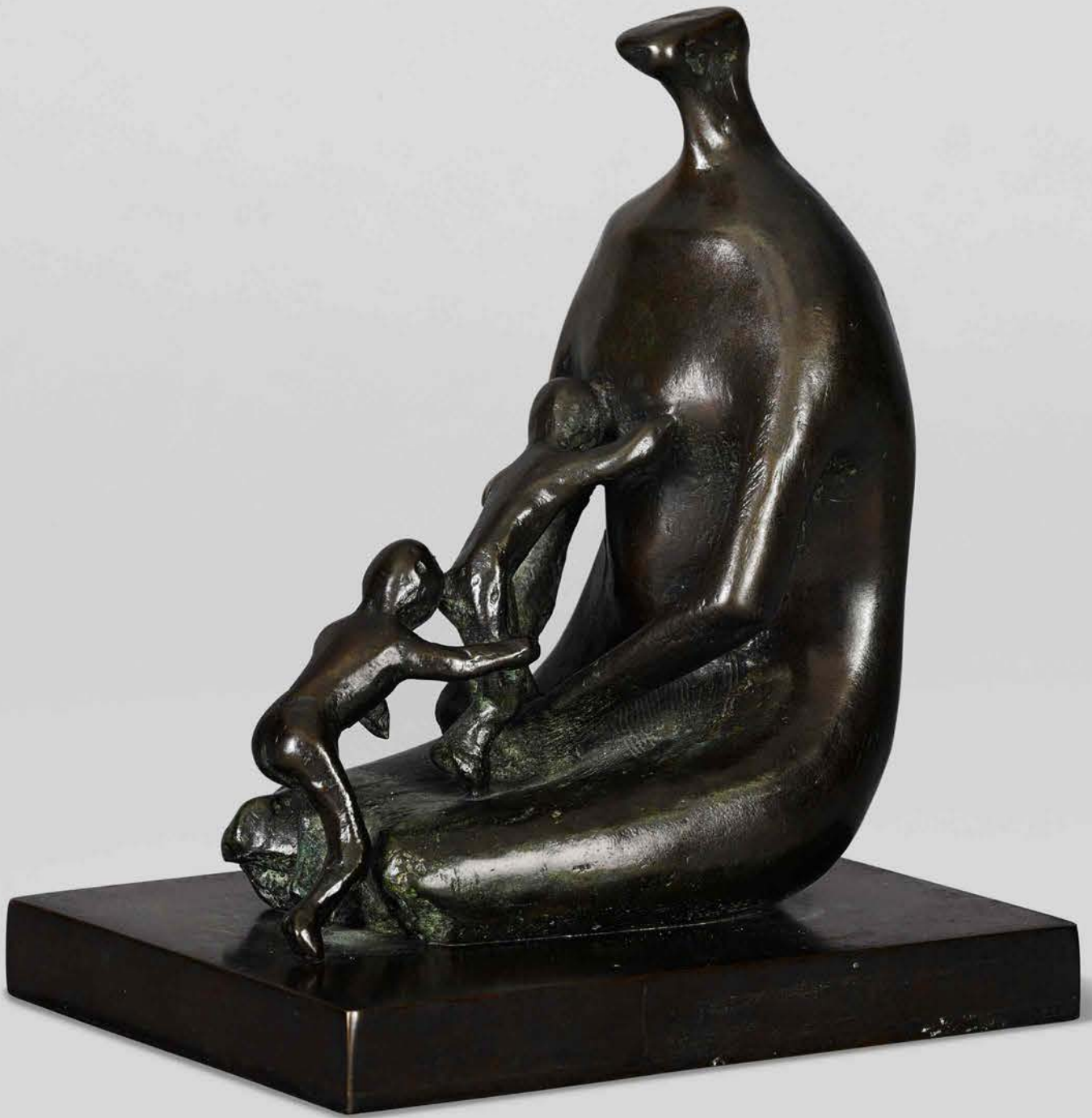
Acquired from the above in June 1983

LITERATURE

Henry Moore, 85th Birthday Exhibition: stone carvings, bronze sculptures, drawings (exhibition catalogue), Marlborough Fine Art, London, 1986, illustration of another cast p. 66

Alan Bowness, ed., *Henry Moore Complete Sculpture 1980-1986*, vol. 6, London, 1986, no. 873, illustrations of another cast p. 54 & pl. 114

\$ 100,000-150,000





331

HENRY MOORE

1898 - 1986

Reclining Figure: Small Head

Inscribed *Moore* and numbered 4/9

Bronze

Length (including base): 5 in.; 14 cm

Conceived in 1980 and cast in bronze in an edition of 9 plus 1 artist's proof.

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

\$ 40,000-60,000

PROVENANCE

Cassirer Fine Art, Johannesburg

Private Collection, United Kingdom (acquired from the above in 1981)

Private Collection, London (by descent from the above and sold: Sotheby's, London, June 22, 2016, lot 301)

Acquired at the above sale by the present owner

LITERATURE

Alan Bowness, ed., *Henry Moore Complete Sculpture 1980-86*, vol. 6, London, 1999, no. 794, illustration of another cast p. 38

John Hedgecoe, *Henry Moore, A Monumental Vision*, Cologne, 2005, no. 671, illustration in color of another cast p. 243



332

PROPERTY FROM A DISTINGUISHED COLLECTION, NEW YORK

BARBARA HEPWORTH

1903 - 1975

Corymb

Numbered 7/9

Bronze

Height: 11¼ in.; 28.5 cm

Conceived in 1959 and cast in an edition of 9.

This work will be included in the revised catalogue raisonné of Hepworth's sculpture being prepared by Dr. Sophie Bowness under the catalogue no. BH270.

\$ 70,000-90,000

PROVENANCE

Gimpel Fils, London

Romie & Blanche Shapiro, New York (acquired from the above in 1962)

A gift from the above

EXHIBITED

London, Gimpel Fils, *Barbara Hepworth*, 1961, no. 10

Belfast, Queen's University of Belfast, *Abstract Form and Life: Sculpture by Barbara Hepworth and Biological Models*, no. 1

LITERATURE

Joseph Paul Houdin & Alan Bowness, eds., *Barbara Hepworth*, London, 1961, illustration of another cast pl. 270

Matthew Gale & Chris Stephens, *Barbara Hepworth: Works in the Tate Gallery Collection and the Barbara Hepworth Museum St Ives*, London, 1999, illustrations of another cast pp. 192-93



333

HENRY MOORE

1898 - 1986

Draped Torso

Inscribed *Moore* and numbered 8/9

Bronze

Height: 7 $\frac{7}{8}$ in.; 19.3 cm

Conceived and cast in 1982 in an edition of 9 plus 1 artist's proof.

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

\$ 12,000-18,000

LITERATURE

Alan Bowness, ed., *Henry Moore, The Complete Sculpture, 1980-86*, vol. 6, London, 1999, no. 858, illustration of another cast p. 51



334

HENRY MOORE

1898 - 1986

Small Seated Figure

Bronze

Height: 5¼ in.; 13.5 cm

Conceived in 1936; this example cast in 1957 in an edition of 7.

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

\$ 25,000-35,000

PROVENANCE

Joseph Herman Hirshorn, Washington, D.C.
The Hishorn Museum and Sculpture Garden, Washington, D.C.
(a gift from the estate of the above in 1987 and sold: Christie's,
New York, March 29, 1988, lot 211)
Acquired at the above sale by the present owner

LITERATURE

Will Grohmann, *The Art of Henry Moore*, New York, 1960,
illustration of another cast pl. 185
Alan Bowness, ed., *Henry Moore Complete Sculpture 1980-86*,
vol. 6, London, 1999, no. 170b, illustration of another cast p. 27

PROPERTY FROM A PRIVATE COLLECTION

LYNN CHADWICK

1914 - 2003

High Wind on Stairs II

Stamped with the artist's monogram and with the foundry mark *PE* and numbered *C133 4/9*

Bronze

Height: 26¼ in.; 66.6 cm

Conceived in 1992 and cast in 1993 in an edition of 9 by Pangolin Editions.

Eva Chadwick has kindly confirmed that this cast is recorded in the artist's archives.

PROVENANCE

Galería Freites, Caracas
Acquired from the above

LITERATURE

Dennis Farr & Eva Chadwick, *Lynn Chadwick, Sculptor, With a Complete Illustrated Catalogue, 1947-1996*, Stroud, 1997, no. C133, illustration of another cast p. 420

Dennis Farr & Eva Chadwick, *Lynn Chadwick, Sculptor, With a Complete Illustrated Catalogue, 1947-2005*, Aldershot, 2006, no. C133, illustration of another cast p. 428

Entranced by rhythmic counter-positions, Chadwick began exploring the motif of descending and ascending stairs in 1991. Capturing motion was a fascinating concept for the artist through his career. As the years progressed his walking sculptures became more vigorous: the wing-like forms previously stationed at the figures' sides became flowing sleeves, capes or full-length cloaks. The cloaks billowed behind the figures as they faced a headstrong wind, enhancing the dynamism of their motion. As Herbert Read noted, "Chadwick is preoccupied with states of attention or alertness in the human figure or the animal. His aim is to incorporate a moment of maximum intensity, and this he does by the most direct means—the reduction of bodily attitudes to their magnetic lines of force" (quoted in Judith Collins, *Lynn Chadwick: The Collection at Lypiatt Park*, New York, 2006, p. 22).

Chadwick uses his understanding of contradictory lines and shapes to create brilliant dynamism in an inherently stagnant moment. In the present work the artist heightens the tension and difficulty of movement via the amorphous billowing of her hair and skirt against the linearity of the stairs, with the soft outline of the figure's buttocks counterbalanced by the dramatic blowing of her adornments. Chadwick reflected on this series of sculptures by stating, "Curved figures of women are climbing and descending. Well dressed, well formed, unthinking, they know where they are going. They pass on the stairs, but do not see each other. The stairway is the passage to their destination" (*ibid.*, p. 188).

\$ 150,000-250,000



336

PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

LYNN CHADWICK

1914-2003

Two Lying Figures on Base

Stamped with the artist's monogram and numbered 679S 1/8

Bronze

Length: 18½ in.; 46.9 cm

Conceived in 1974 and cast in an edition of 8.

Eva Chadwick has kindly confirmed that this cast is recorded in the artist's archives.

PROVENANCE

Michelle Rosenfeld Galleries, New York (acquired directly from the artist)

Acquired from the above circa 2005

LITERATURE

Dennis Farr & Eva Chadwick, *Lynn Chadwick, Sculptor With a Complete Illustrated Catalogue, 1947-1996*, Oxford, 1990, no. 679, illustration of another cast p. 270

Dennis Farr & Eva Chadwick, *Lynn Chadwick, Sculptor With a Complete Illustrated Catalogue, 1947-1996*, Stroud, 1997, no. 679, illustration of another cast p. 292

Dennis Farr & Eva Chadwick, *Lynn Chadwick, Sculptor, With a Complete Illustrated Catalogue, 1947-2005*, Aldershot, 2006, no. 679, illustration of another cast p. 300

\$ 25,000-35,000



336

337

PROPERTY FROM A PRIVATE COLLECTION, MARYLAND

LYNN CHADWICK

1914-2003

Walking Cloaked Figures IX

Each stamped with the artist's monogram and with the Pangolin foundry mark and numbered 796S 8/9

Bronze

Height (each): 10⅝ in.; 26.9 cm

Conceived in 1980 and cast in 1993 in an edition of 9 by Pangolin Editions.

Eva Chadwick has kindly confirmed that this cast is recorded in the artist's archives.

PROVENANCE

Estate of the artist

Acquired from the above

LITERATURE

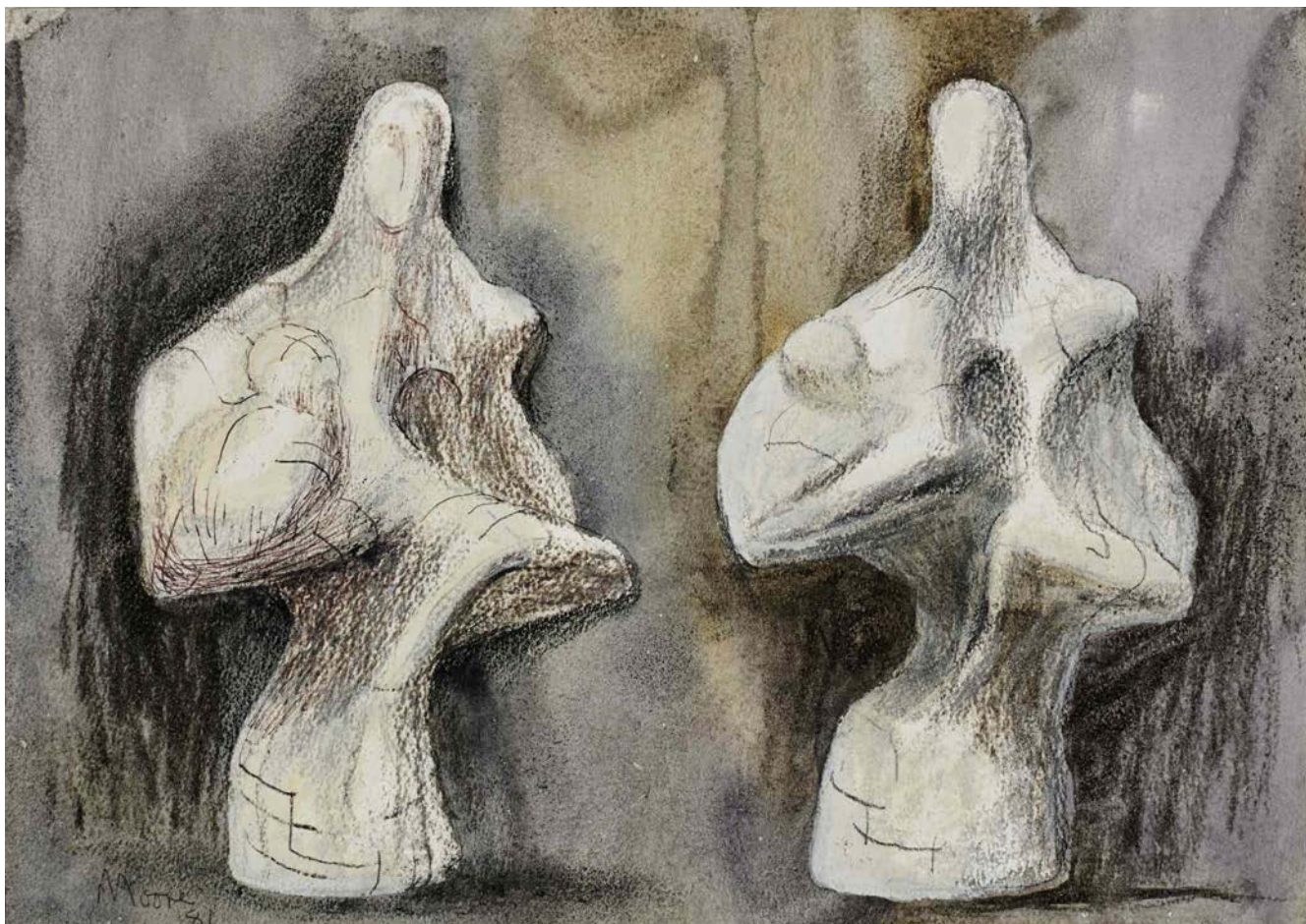
Dennis Farr & Eva Chadwick, *Lynn Chadwick, Sculptor, With a Complete Illustrated Catalogue, 1947-1996*, Stroud, 1997, no. 796S, illustration of another cast p. 330

Dennis Farr & Eva Chadwick, *Lynn Chadwick, Sculptor, With a Complete Illustrated Catalogue, 1947-2005*, Aldershot, 2006, no. 796S, illustration of another cast p. 338

\$ 40,000-60,000



337



338

PROPERTY FROM A PRIVATE COLLECTION

HENRY MOORE

1898 - 1986

Two Views of Mother and Child Sculpture

Signed *Moore* and dated *81* (lower left); inscribed
Drawing for Sculpture Two M+C (on the verso)

Gouache, ink wash, charcoal, pastel, pen and ink
and pencil on paper

9⁷/₈ by 14 in.; 25.2 by 35.6 cm

Executed in 1981.

\$ 30,000-50,000

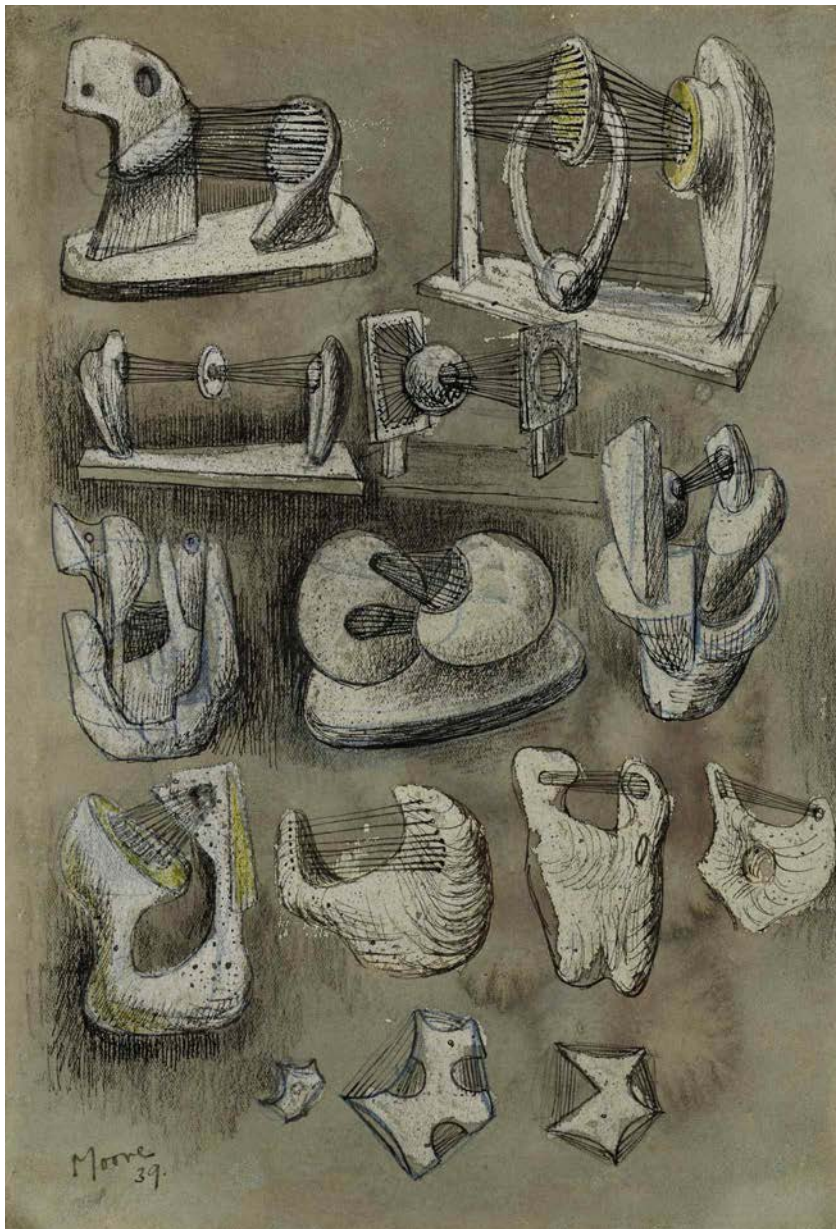
PROVENANCE

The Bernard Jacobson Gallery, London
Richard Grey Gallery, Chicago
E. Kirk McKinney, Indianapolis (acquired from the
above in 1983)

Acquired from the estate of the above

LITERATURE

Ann Garrould, ed., *Henry Moore, Complete
Drawings 1977-81*, vol. 5, London, 1994, no. AG
81.134, illustrated p. 189



339

PROPERTY FROM A PROMINENT PRIVATE COLLECTION

HENRY MOORE

1898 - 1986

Fourteen Ideas for Sculpture

Signed *Moore* and dated 39. (lower left)

Pencil, wax crayon, watercolor and pen and ink on paper

10⁷/₈ by 7¹/₂ in.; 27.5 by 19 cm

Executed in 1939.

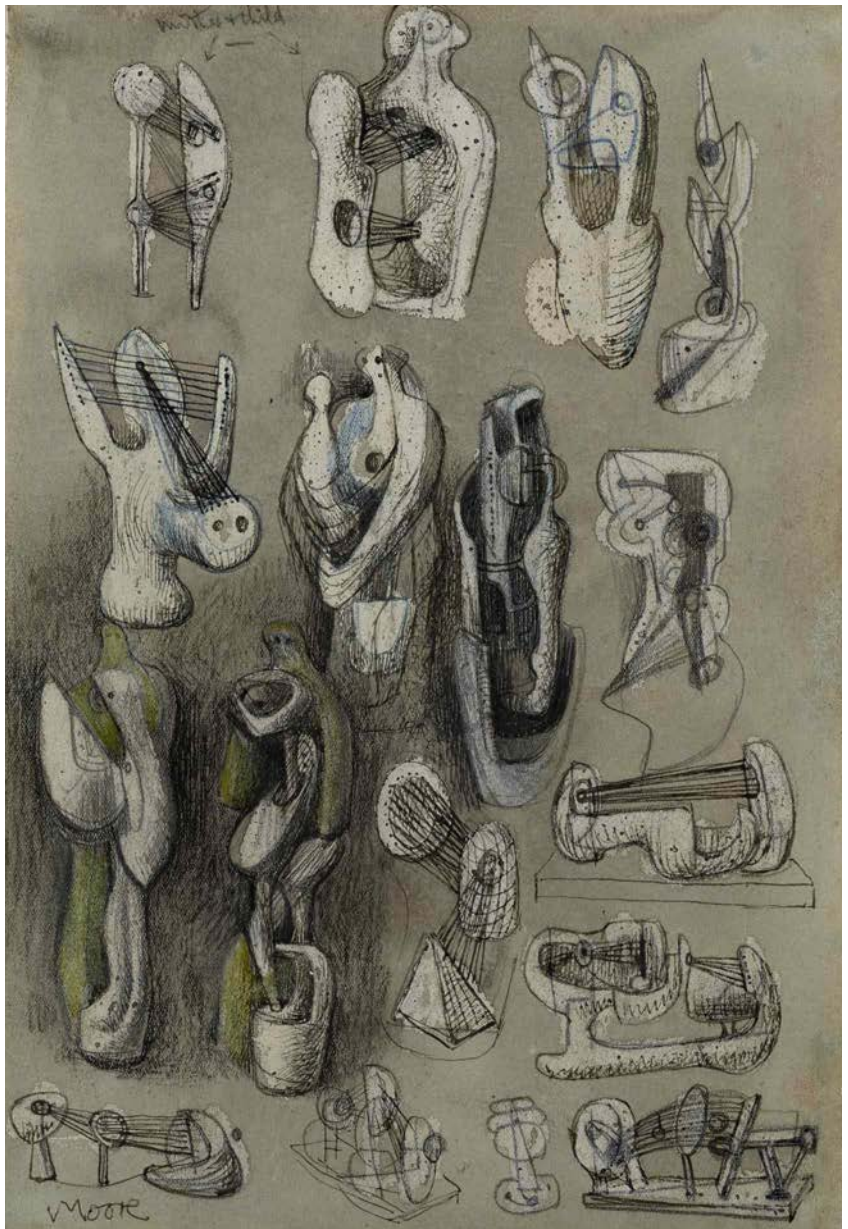
\$ 70,000-100,000

PROVENANCE

Curt Valentin Gallery, New York
 George Gallowhur, Miami
 Brigitta Bertioia, Pennsylvania
 Private Collection, Los Angeles
 William Beadleston Gallery, New York
 James Kirkman, London
 New Art Centre, London
 Lillian Heidenberg Gallery, New York
 Acquired from the above in 1996

LITERATURE

Herbert Read & Henry Moore, *Henry Moore: Sculptures and Drawings*, vol. 1, New York, 1944, illustrated pl. 152a
 Herbert Read & Henry Moore, *Henry Moore: Sculptures and Drawings*, vol. 1, New York, 1949, illustrated pl. 152a
 Ann Garrould, ed., *Henry Moore, Complete Drawings 1940-49*, vol. 2, London, 1998, no. AG 39.19, illustrated p. 223



340

PROPERTY FROM A PROMINENT PRIVATE COLLECTION

HENRY MOORE

1898 - 1986

Eighteen Ideas for Sculpture

Signed *Moore* (lower left); inscribed *mother + child* (upper left)

Pencil, crayon, watercolor and pen and ink on paper

10⁵/₈ by 7³/₈ in.; 27.5 by 18.8 cm

Executed in 1939.

\$ 80,000-120,000

PROVENANCE

Curt Valentin Gallery, New York
 George Gallowhur, Miami
 Brigitta Bertioia, Pennsylvania
 Private Collection, Los Angeles
 William Beadleston Gallery, New York
 James Kirkman, London
 New Art Centre, London
 Lillian Heidenberg Gallery, New York
 Acquired from the above in 1996

LITERATURE

Herbert Read & Henry Moore, *Henry Moore: Sculptures and Drawings*, vol. 1, New York, 1944, illustrated pl. 152a
 Herbert Read & Henry Moore, *Henry Moore: Sculptures and Drawings*, vol. 1, New York, 1949, illustrated pl. 152a
 Ann Garrould, ed., *Henry Moore. Complete Drawings 1940-49*, vol. 2, London, 1998, no. AG 39.20, illustrated p. 223

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

YVES TANGUY

1900 - 1955

Sans titreSigned *Yves Tanguy* and dated 31 (lower right)

Oil on glass

7½ by 7½ in.; 19 by 19 cm

Painted in 1931.

PROVENANCE

Galerie André-François Petit, Paris

Galerie Jan Krugier, Geneva

Private Collection (and sold: Sotheby's, London, December 3, 1980, lot 65)

Private Collection, London (acquired at the above sale; thence by descent and sold: Christie's, London, February 9, 2011, lot 123)

Schlumberger Collection, Paris & New York (acquired at the above sale and sold: Sotheby's, New York, November 4, 2014, lot 46)

Acquired at the above sale

EXHIBITEDParis, Galerie André-François Petit, *Hans Bellmer, Salvador Dalí, Max Ernst, René Magritte, Francis Picabia, Yves Tanguy*, 1963, n.n., illustrated in the catalogueLondon, Courtauld Gallery & Sheffield, Graves Art Gallery, *Modernist Art from the Emery Collection*, 1999, no. 9, illustrated in the catalogueCheltenham, Cheltenham Art Gallery & Museum, *Surrealism Returns*, 2008, no. 11Edinburgh, National Galleries of Scotland, The Dean Gallery, *Another World: Dalí, Magritte, Miró and the Surrealists*, 2010-11, n.n.**\$ 320,000-380,000****LITERATURE**Pierre Matisse, *Yves Tanguy, Un Recueil de ses oeuvres, A**Summary of his Works*, New York, 1963, no. 123, illustrated p. 80Daniel Marchesseau, *Yves Tanguy*, Paris, 1973, illustrated p. 32Sarane Alexandrian, *Dictionnaire de la peinture surréaliste*,

Paris, 1973, illustrated p. 59

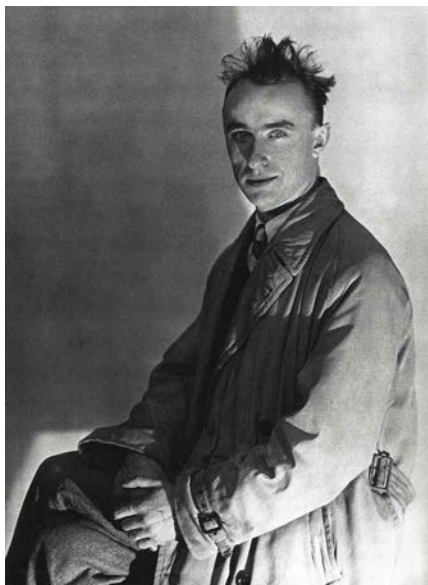
Patrick Waldberg, *Yves Tanguy*, Brussels, 1977, illustrated p. 167Patrick Waldberg, *Yves Tanguy*, Brussels, 1984, illustrated p. 45*Yves Tanguy and Surrealism* (exhibition catalogue), Stuttgart,

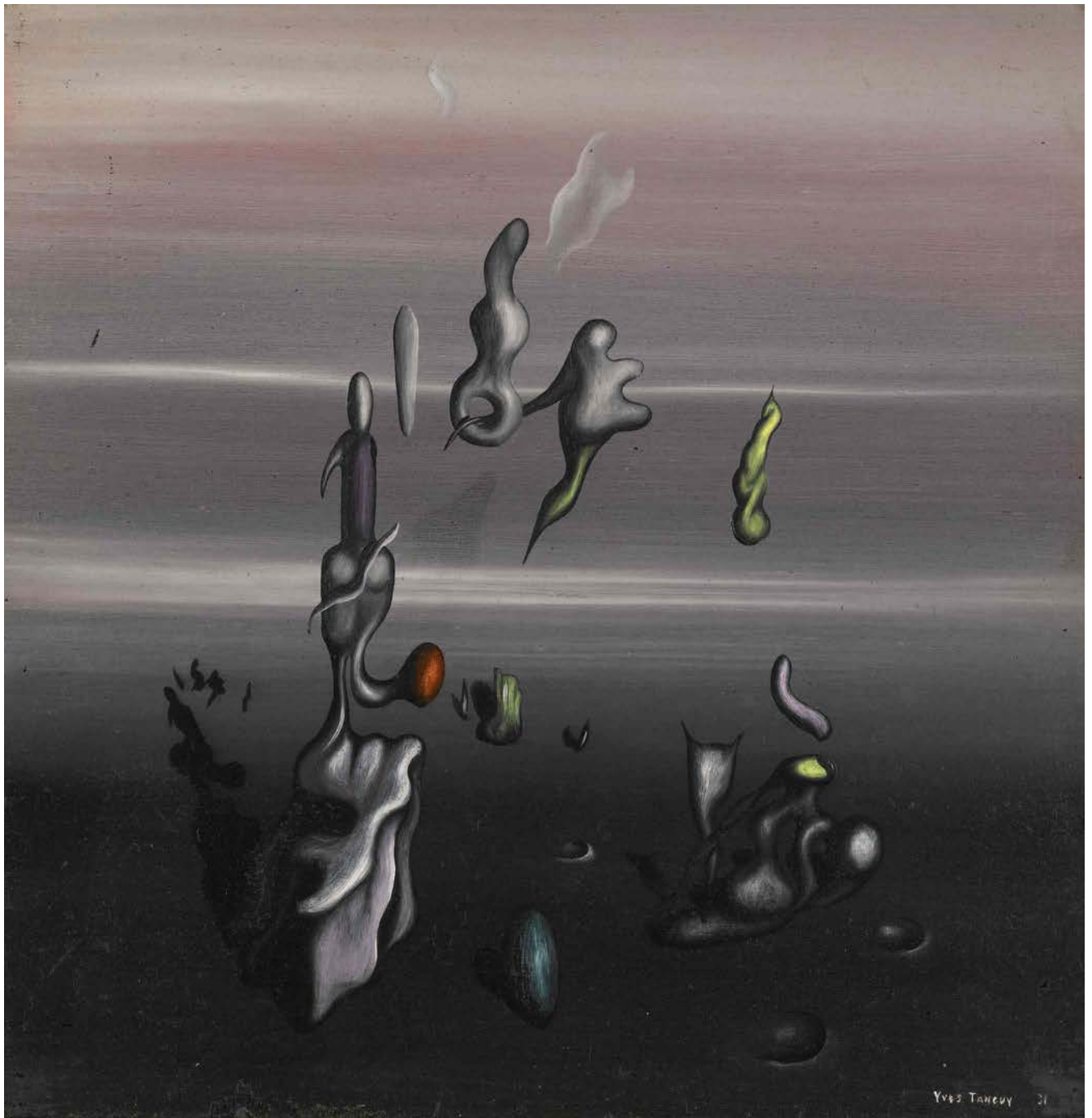
Staatsgalerie Stuttgart, 2000-01, illustrated in color p. 76

Tanguy's career as a painter began in 1922 after the artist saw an early Surrealist work by Giorgio de Chirico at Paul Guillaume's gallery. The profound impact of de Chirico's landscapes compelled Tanguy to join the Surrealist group in 1925, collaborating with André Breton in *La Révolution Surréaliste*. Indeed, Tanguy's early works clearly allude to de Chirico's "Italian squares" of the same period and it was not until 1927 that Tanguy began painting the dream-like landscapes that would establish him as a major figure of the Surrealist movement.

The present work, painted in 1931, contains many of the distinctive qualities that characterize the artist's signature "mind-scapes:" the deep foreground plain and ambiguous horizon, the presence of objects floating in the silent air, and the primal forms that may refer to the prehistoric monoliths and dolmens of the Brittany landscape the artist knew during childhood.

The haunting imagery of Tanguy's pictures stem from his experience growing up in Europe during World War I. Dilapidated buildings, piles of rubble and the bleak terrain of abandoned battlefields were common sites throughout northern France. These spectacles had a significant effect on Surrealist imagery, particularly for Tanguy, whose landscapes captured "the sense of empty, abandoned, ghostly wasteland of the war-torn terrain" (Sidra Stich, *Anxious Visions, Surrealist Art* (exhibition catalogue), University Art Museum, University of California at Berkeley, 1990, p. 87).

Fig. 1 Man Ray, *Yves Tanguy*, 1936, gelatin silver print



JEAN ARP

1886-1966

Amphore de muse

Painted papier mâché with plaster
Height (including base): 71½ in.; 181.6 cm

Executed in 1960.

PROVENANCE

Jacques Polieri, Paris
Private Collection, France
Private Collection, Lake Forest, Illinois
Acquired from the above by the present owner in 1994

EXHIBITED

Munich, Haus der Kunst, *Elan Vital oder Das Auge des Eros: Kandinsky, Klee, Arp, Miró, Calder*, 1994, no. 182, illustrated in the catalogue

LITERATURE

Eduard Trier, *Jean Arp Sculpture: His Last Ten Years*, New York, 1968, no. 190, illustration of the related bronze version p. 110

Arie Hartog, ed., *Hans Arp, Sculptures—A Critical Study*, Ostfildern, 2012, no. 183, illustration of the related bronze version p. 138

\$ 600,000-800,000

Often guided by chance and intuition, Arp enjoyed creating organic, irregular shapes evocative of natural forms and parts of the human anatomy. Although he developed a highly abstract visual vocabulary, in his sculptures Arp always established a connection between these biomorphic forms and elements of the natural world in such a way as to unveil the mysterious and poetic elements hidden in everyday forms. Arp always enjoyed seeing his sculptures in outdoor settings where they could enter into a dialogue with the natural world. With its amorphous and irregular shape, *Amphore de muse* evidences some of the central theme's of Arp's original manifesto. "All things, and man as well, should be like nature, without measure," he wrote as a young artist, "I wanted to create new appearances, to extract new forms from man" (quoted in Serge Fauchereau, *Arp*, New York, 1988, p. 15).

Executed in 1960, *Amphore de muse* is a unique work created for a theater piece written by Jean Thibaudeau and directed by Jacques Polieri entitled *Texte pour des sculptures de Arp*. The play was performed at the Théâtre de l'Alliance Française in Paris in 1960 around the following four sculptures: *La Très Grande Dame*, *Coupes Superposées*, *Amphore de muse* (the present work), and *Seuils*. Audience members included Maria Helena Vieira da Silva, Sonia Delaunay and Alexander Calder. Polieri placed *La très grande dame* and *Coupes superposées* on the main stage, while *Amphore de Muse* was placed facing them in the room (see fig. 2). With its smooth and unblemished surface, this form appears to be carved out of marble, and the unexpectedness of its true medium is a fundamental aspect of this beautiful Surrealist sculpture. The same year this sculpture was created, Michel Seuphor expounded on the spiritual appeal of Arp's forms, of which the present work is a defining example: "[A] man of accomplished spirituality might see in each of Arp's sculptures a translation of the highest activities of the spirit, the very soul of the Prajna Paramita of the Hindus. And is not a leaf as authentic an image of the supreme wisdom as the imaginary face of the Buddha? What is a form if not the expression of a force that animates it, of a spirit that inhabits it? To let this force, this spirit, speak freely is the aim that Arp undertakes to achieve without going beyond it. Now it is especially difficult not to go beyond it (through the richness of the imagination, in particular), for this language must be as simple as the song of a bird, as calm as the beating of the heart, as humble as water" (Michel Seuphor, *Jean Arp & Sophie Taeuber-Arp* (exhibition catalogue), Galerie Chalette, New York, 1960, p. 14).



Fig. 1 Jean Arp, *La Très grande dame*, 1960, painted papier mâché, resin and plaster, sold: Sotheby's, New York, November 4, 2014, lot 6 for \$1,085,000

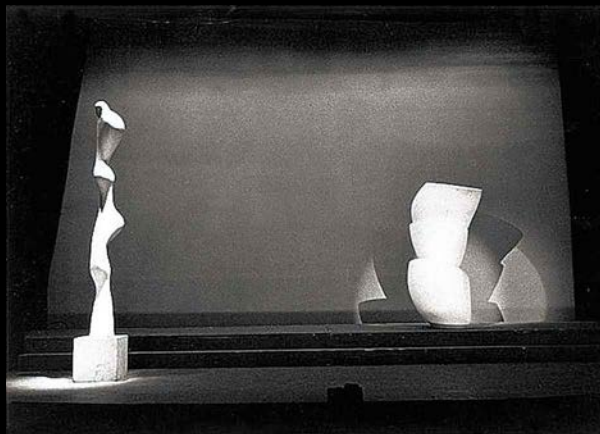


Fig. 2 Photograph from a performance of *Texte pour des sculptures de Arp* circa 1960; on stage are Arp's related sculptures, *La Très Grande Dame* and *Coupes Superposées*





343

HENRY MOORE

1898 - 1986

Maquette for Two Piece Reclining Figure no. 1

Inscribed *Moore*, numbered 6/7 and stamped with the foundry mark *Noack Berlin*

Bronze

Length (including base): 6¼ in.; 15.9 cm

Conceived in 1959; this example cast in 1972 in a numbered edition of 7.

PROVENANCE

E. Franklin Robbins, New Jersey
Acquired from the above by the present owner

LITERATURE

Alan Bowness, *Henry Moore, Sculpture and Drawings, 1964-1973*, vol. 4, London, 1977, no. 457a, illustration of another cast p. 34

\$ 25,000-35,000

344

JEAN ARP

1886-1966

Tête-heaume I

Stamped with the raised initials *HA* and numbered *I/V* (on the interior)

Bronze

Height: 21 in.; 53.3 cm

Conceived in 1959; this example cast in 1961 by the Georges Rudier Foundry.

PROVENANCE

Galerie Denise René, Paris

LITERATURE

Hommage à Jean Arp (exhibition catalogue), Galerie du Perron, Geneva, 1962, no. 27, illustration of another cast n.p.
Herbert Read, *The Art of Jean Arp*, London, 1968, no. 129, illustration of another cast n.p.
Eduard Trier, Marguerite Arp-Hagenbach & François Arp, *Jean Arp, Sculpture, His Last Ten Years*, New York, 1968, no. 202a, illustration of another cast p. 110
Jean Arp, 1886-1966, Esculturas, Relieves, Obra Sobre Papel, Tapices (exhibition catalogue), Museo Espanol de Arte Contemporaneo, Madrid, 1985, no. 27, illustration of another cast p. 116
Chaude Weil-Seigeot, *Atelier Jean Arp et Sophie Taeuber*, Paris, 2012, illustration of another cast p. 202
Arie Hartog & Kai Fischer, *Jean Arp, Sculptures, A Critical Survey*, Bonn, 2012, no. 202a, illustration of another cast p. 148

\$ 80,000-120,000



amour violent

345

PROPERTY FROM A PRIVATE SWISS COLLECTION

MAX ERNST

1891 - 1976

Amour violent

Signed *Max Ernst* and inscribed *Amour violent*
(toward lower right)

Oil on board
28 by 19¾ in.; 71 by 50 cm

Painted in 1925.

\$ 800,000-1,200,000

PROVENANCE

William N. Copley, New York
Galleria Internazionale, Milan
Count Paolo Marinotti, Basel
Acquired from the above

EXHIBITED

Besançon, Palais Granvelle, *Surréalisme et précurseurs*, 1961, no. 76, illustrated in the catalogue
New York, Byron Gallery, *Max Ernst*, 1970, no. 4, illustrated in color in the catalogue
Munich, Haus der Kunst & Berlin, Nationalgalerie, *Max Ernst Retrospektive*, 1979, no. 108, illustrated in the catalogue
Vaduz, Kunstmuseum Lichtenstein, on extended loan 2002-05
Basel, Musée Tinguely & Houston, The Menil Collection, *Max Ernst in the Garden of the Nympe Ancolie*, 2007-09, n.n., illustrated in color in the catalogue
Brühl, Max Ernst Museum, on extended loan 2005-17

LITERATURE

John Russell, *Max Ernst, Leben und Werk*, Cologne, 1966, no. 34, illustrated n.p.
Werner Spies, *Max Ernst, Oeuvre-Katalog, Werke 1925-1929*, Houston, 1976, no. 942, illustrated p. 78
Werner Spies, *Max Ernst: Life and Work*, London, 2006, illustrated in color p. 102 & on the back cover

(continued)



Max Ernst as photographed by Man Ray in 1926



amour violent
max ernst



Fig. 1 Max Ernst, *Forêt et soleil*, 1927, oil on canvas, sold: Sotheby's, London, June 22, 2010, lot 43 for \$1,640,986



Fig. 2 Joan Miró, *Hirondelle Amour*, 1934, oil on canvas, Museum of Modern Art, New York

Amour violent is an elegy to love, poetry, pain and longing, all subjects that were dominant in Max Ernst's work over the entire course of his career. Deeply involved in first the Dada and then Surrealist movements, Max Ernst revealed a subconscious that was influenced by both the natural and the fantastic. Painted in 1925, *Amour violent* belongs to one of the most creative periods in Ernst's oeuvre, marked by a constant stream of technical experimentation and invention. Throughout the 1920s, the artist established his personal mythology and his visual universe of themes and images that were to become central to his entire output. Marked by variability within pigment application resulting in the discovery of *grattage* in 1925, *Amour violent* is quite possibly the finest and purest example of the technique in private hands.

Ernst was fascinated by the rich texture of wood, and would place sheets of paper onto their surface and rub over them with graphite. This would result in various relief-like forms that suggested particular images, and with a few strokes added by hand he would arrive at fantastic, unexpected compositions. This practice developed into his utilization of the *frottage* technique. Ernst described his account of the techniques' inception, "on August 10th, 1925, I was seized with an unbearable visual need to discover the technical means whereby this theory of Leonardo's is clearly worked out in his practice. It began with...a childhood memory, the course of which an imitations mahogany board in my bed plated the part of the optical provocateur in a daydream. On a rainy evening I found myself in a hotel on the French coast when I was gripped by an obsession that made me stare excitedly at the floorboards. I decided to yield to the symbolism of this obsession. To sustain my potential for meditation and hallucination, I made a series of sketches

on the floorboards by arbitrarily placing a few sheets of paper on them and then began to rub on them with a black pencil. When I closely scrutinized the sketches thus made—"the dark areas and others, delicately lit half-dark areas"—I was amazed at the sudden intensification of my visionary capabilities and the hallucinatory result of the contrasting pictures" (quoted in Werner Spies, *Max Ernst Frottages*, New York, 1986, p. 7).

This early treatment of wood evokes Ernst's childhood in Brühl near the expansive Kottenforst while expressing an affinity for the German Romantics. In 1956 Ernst's biographer Patrick Waldberg first argued that the artist's link with his predecessors was not so much in the actual work as it was in his attitude to life and the problems of creativity. In her essay *Max Ernst and Romanticism* Karin von Maur observed how "in the 1920s it is again not so much direct references to German Romanticism as a certain affinity of mood that is found in Max Ernst's work. This is most apparent in the 'Forest' paintings (see fig. 1), if for no other reason than that they have recourse to a motif with a long and rich tradition in Germany... This tradition, replete with mystical meanings and tied to notions of German nationhood, had been appropriated by a wave of cloying, patriotic neo-Romantic painting, and it took an artist of Ernst's unencumbered, Dadaist frame of mind to revive a motif so burdened with significance" (Karin von Maur in *Max Ernst: A Retrospective* (exhibition catalogue), Tate, London, 1991, pp. 342-43).

Ernst's *frottage* practice developed into his discovery of *grattage*. Using the same formal principles, Ernst created the *grattage* technique utilizing oil and canvas. Spies explains, "Adapting this technique to the medium of oil painting, Ernst would cover the canvas with layers of paint and place it over an



Fig. 3 Max Ernst with Gala and Paul Éluard in 1922



Fig. 4 Max Ernst, *Young Virgin Spanking the Infant Jesus in Front of Three Witnesses*, 1926, oil on canvas, Museum Ludwig, Cologne, Germany

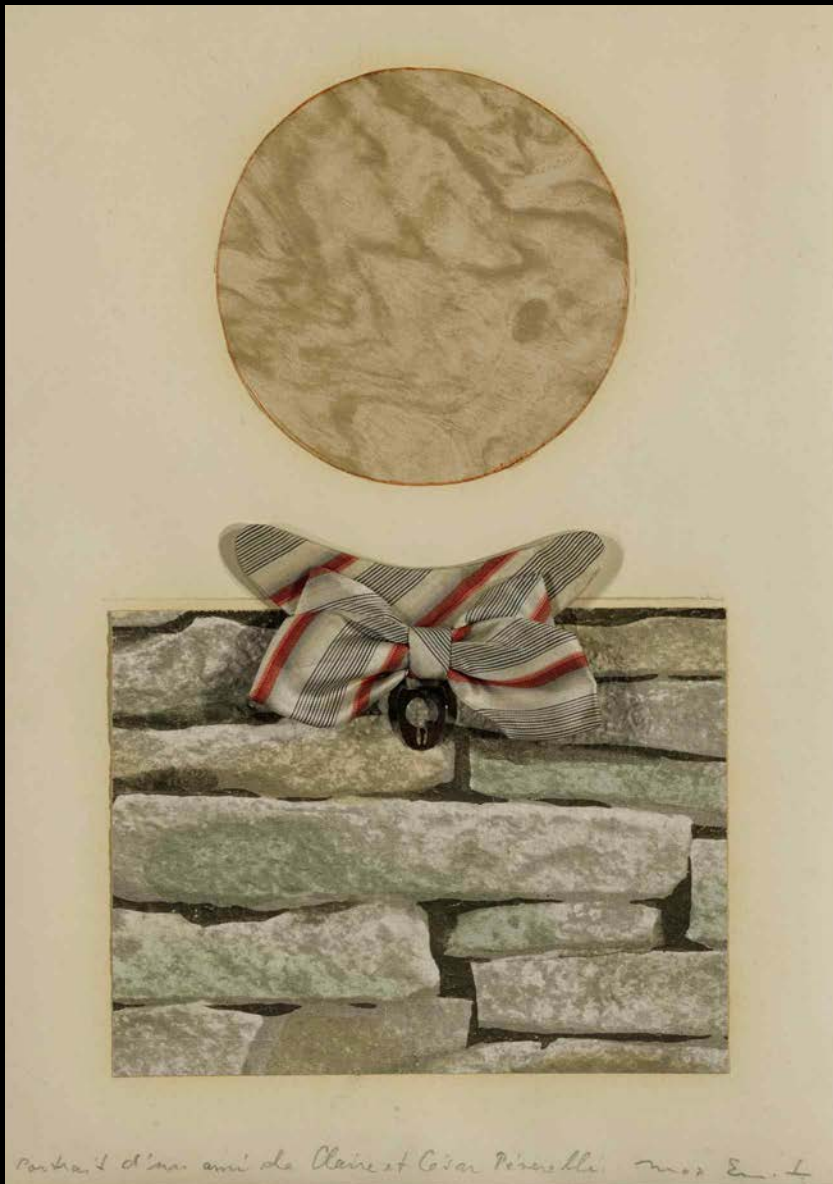
uneven surface or an object. He would then scrape the pigment off the surface, and complex patterns would emerge. Spies further elucidates how Ernst would lay "his canvas over various objects with raised textures—pieces of wood and string, grates, textured glass panes—and, drawing the paint over them with a palette knife, brought forth the most vivid effects. In the course of the following years—years which William Rubin has called the 'heroic epoch of Surrealist painting'—this technique, known as *grattage*, led to astonishingly innovative imagery. The pictures became more abstract in effect, their formats larger. The dramatic force of these paintings, the richness of their scintillating colour, made them high points of imaginative Surrealist art in the late 1920s" (Werner Spies, *Max Ernst: A Retrospective* (exhibition catalogue), Tate Gallery, London, 1991, p. 148).

Through this automatic creation, Ernst highlights the visual possibilities of happenstance by connecting the accidental with conscious decision making; a practice shared with Joan Miró (see fig. 2), Jean Arp, André Masson and perhaps most notably his collaborator the poet Paul Éluard. While *Amour violent* is an important formal example of *grattage*, the present work has been identified critically as a multifaceted psychological self-portrait expressing Ernst's unrequited and confounding love for Gala Éluard, the wife of Paul Éluard at the time of this work's execution, as well as the future wife and lifelong muse of Salvador Dalí.

Ernst was introduced to Gala and Éluard in 1921 at an exhibition of his work organized by André Breton. They quickly became inseparable, travelling to the Alps, Germany, an even Saigon together (see fig. 3). Living in a strange *ménage à trois* from

1921-24 which was never completely realized nor completely equitable, the end of the arrangement left Ernst alone, heart-broken and lacking inspiration. It was his discovery of *grattage* which ingeniously propelled his practice following this period of change. In 1926, Ernst painted *The Virgin Mary Spanking the Infant Jesus in Front of Three Witnesses*; André Breton, Paul Éluard, and Max Ernst (see fig. 4). Ernst voyeuristically portrays himself along with Éluard and Breton as taking pleasure from watching a young Virgin Mary, reminiscent of Gala Éluard who was herself a young mother to Cécile Éluard at the time, engaged in a violently taboo and vaguely erotic act.

His obsession with Gala compelled his *grattages* as a means to deal with his infatuation after the relationship's resolution. In his book *Ghost Ships: A Surrealist Love Triangle* which explores the complexities of the relationship between Éluard, Gala, and Ernst, Robert McNab notes that Ernst remained "under Gala's spell for some time, despite himself, as his portraits of her reveal. The numerous *frottages*, oil paintings and drawings he made of Gala show him wrestling with both her hold on him and his frustration with it" (Robert McNab, *Ghost Ships: A Surrealist Love Triangle*, Connecticut, 2004, p. 222). Yet it is the inclusion of the single pink rose which makes the present work a veritable Dadaist masterpiece: acting as symbol of a crushing adoration adjacent to a phrase which poetically negates the absurdity of love. Ernst would recover and go on to have many amorous relationships, most famously his marriage to the bohemian billionaire Peggy Guggenheim and the Surrealist painter Leonora Carrington before his thirty-year marriage to the artist Dorothea Tanning.



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PROPERTY FROM A PRIVATE COLLECTION,
JAPAN

MAX ERNST

1891 - 1976

Portrait d'un ami

Signed *max ernst* (lower right); inscribed *Portrait
d'un ami de Claire et Césaire Peverelli* (lower left)

Mixed media collage on card
12¼ by 8¾ in.; 31.1 by 22.2 cm

Executed in 1968.

\$ 30,000-40,000

PROVENANCE

Claire & Césaire Peverelli (a gift from the artist)
Galerie Boulakia, Paris
Sale: Christie's, New York, November 6, 2014,
lot 186
Private Collection, Japan (acquired at the
above sale)
Acquired from the above

LITERATURE

Werner Spies, Sigrid & Günter Metken & Jürgen
Pech, *Max Ernst Oeuvre-Katalog, Werke 1964-
1969*, Cologne, 2007, no. 4391, illustrated p. 275



347

MAN RAY

1890 - 1976

Pandora

Signed *Man Ray*, titled and dated *Hollywood 1950* (lower right)

Pen and ink and pencil on paper
16 by 11 $\frac{5}{8}$ in.; 40.7 by 30.3 cm

Executed in Hollywood in 1950.

PROVENANCE

Lucia & Gérard Bouchetal, Paris
Acquired from the above by the present owner

EXHIBITED

Paris, Trianon de Bagatelle, *Man Ray 360° de libertés*, 1989, n.n.
Nice, Musée d'art moderne et d'art contemporain, *Rétrospective Man Ray 1912-1976*, 1997, n.n.

\$ 30,000-40,000

Executed in Hollywood in 1950, *Pandora* is a study for Man Ray's portrait of Ava Gardner. Initially, Man Ray experimented with rendering Gardner's face abstracted and masked. The painting reveals her realistic portrait and features in one of the scenes in Al Lewin's film *Pandora and the Flying Dutchman*, released in 1951, along with a chess set by the artist. Man Ray and Al Lewin became close friends in the 1940s and Lewin was one of the personalities in the Hollywood movie business assembling an impressive collection of works by Man Ray (many of which were sold at Parke-Bernet in 1968 in a single-owner sale).

The star cast of *Pandora and the Flying Dutchman* featured Gardner and James Mason with a plot combining two mythologies: the Flying Dutchman being a ghost ship that fails to make port and Pandora, the first human woman created by the gods in Greek mythology, who opened the jar which released the evils of humanity.



Fig. 1 Man Ray painting Ava Gardner's portrait, Hollywood 1950

PROPERTY FROM A PRIVATE COLLECTION, NEW MEXICO

MARCEL DUCHAMP

1887 - 1968

Pocket Chess Set

Signed *Marcel Duchamp* and dated *N.Y 1944*

Pocket chessboard in leather, celluloid and pins
6½ by 4 in.; 16.5 by 10.1 cm

Executed *circa* 1944.

The authenticity of this work has been confirmed by Antoine Monnier and the Association Duchamp.

PROVENANCE

Harold M. Phillips, New York (a gift from the artist)
Thence by descent

LITERATURE

The Almost Complete Works of Marcel Duchamp (exhibition catalogue), London, Tate Gallery, 1966, no. L182, illustration of another example p. 74

Arturo Schwarz, *The Complete Works of Marcel Duchamp*, New York, 1969, no. 318, illustration of another example p. 517

Arturo Schwarz, *Marcel Duchamp, 66 Creative Years*, Paris, 1972, no. 139, illustration of another example p. 61
Marcel Duchamp (exhibition catalogue), Philadelphia, Philadelphia Museum of Art; New York, Museum of Modern Art & Chicago, Art Institute of Chicago, 1973-74, no. 162, illustration of the assemblage p. 305

Francis M. Naumann, *Marcel Duchamp, The Art of Making Art in the Age of Mechanical Reproduction*, New York, 2000, illustration of another example fig. 6.11

\$ 200,000-300,000

Marcel Duchamp had a lifelong fascination with chess. Ostensibly "retiring from art" in 1923, he devoted the next ten years of his life to professional tournaments and by 1925, he had attained the rating of Master from the French Chess Federation.

While living in New York, he would play regular games at the Marshall Chess Club, where he would play the likes of Picabia, Man Ray and Roché. A taste for chess was considered a sign of intelligence and, for Surrealist artists, a claim of continuity with other types of intelligence. Not only was chess a prominent motif in Duchamp's work, but he occasionally buried coded messages in his art that could only be understood by proficient players of the game. He famously remarked that "while all artists are not chess players, all chess players are artists" and that "art and chess are inseparable."

Duchamp used a manufactured chess set that held the pieces in place by small pockets cut into a leather board. He designed his own chess pieces and had them printed on celluloid, and then inserted small pins to secure the pieces during transport. John Myers, editor of the Surrealist magazine *View*, saw Duchamp playing on the set one day and asked who he was playing. "Marcel versus Duchamp," he playfully answered. About 25 of these chessboards were assembled in New York in 1943-44 (John Bernard Myers, *Tracking the Marvelous: A Life in the New York Art World*, New York, 1983, pp. 33-34).

In 1944, Julien Levy organized an exhibition called *The Imagery of Chess* and asked thirty-two Surrealist artists to submit their own chess set designs. Duchamp submitted an example of his *Pocket Chess Set*, to which he added a single rubber glove (this work has since disappeared but was later replicated). The opening featured a game organized by Marcel Duchamp, in which an acknowledged master, George Koltanowski, played blindfolded against seven artists concurrently, beating all of them except the visionary architect Frederick Kiesler, who fought the maestro to a draw.

The sensibilities of chess are found throughout Duchamp's art, and his *Chessmen* of 1918 (see fig. 1), *Opposition and Sister Squares are Reconciled* of 1932 and *Pocket Chess Set* stand out among many of his works that honor the game.

This *Pocket Chess Set* was a gift from Duchamp to Harold M. Phillips, President of the United States Chess Federation (USCF) from 1950-54, President of the Manhattan and Marshall Chess Clubs and organizer of the groundbreaking 1954 match between the Soviet and American teams (see fig. 2).

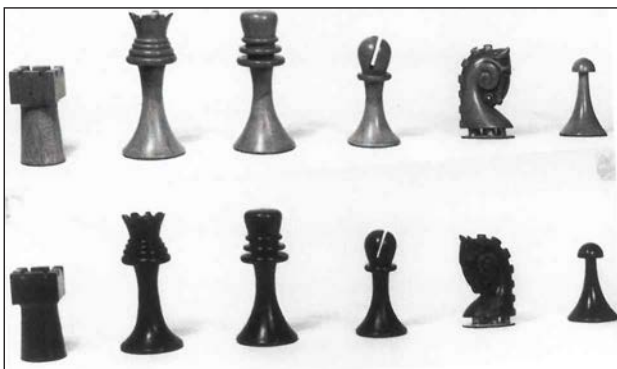


Fig. 1 Marcel Duchamp, *Chessmen*, circa 1918, wood



Fig. 2 Marcel Duchamp and Harold M. Phillips watching a chess match circa 1950



marcel Duchamp
N.Y. 1944

P.B.G.H.P.

ANDRÉ MASSON

1896 - 1987

Gardiens du feu

Signed *André Masson* (lower left); titled and dated 1959 (on the reverse)

Oil and sand on canvas
49 $\frac{1}{8}$ by 41 $\frac{3}{8}$ in.; 124.9 by 105 cm

Painted in 1959.

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

PROVENANCE

Galerie Louise Leiris, Paris (acquired directly from the artist)
Urban Company Limited, Japan (and sold: Hotel Drouot, Paris, June 16, 1993, lot 36)
Acquired at the above sale by the present owner

\$ 100,000-150,000

An extraordinarily agile artist, Masson created a diverse body of work that spans several movements including Cubism, Surrealism and indeed Abstract Expressionism. The present painting, completed in the mature years of the artist's career, embodies the artist's unique approach—specifically his integration of color, line and form in a style that is at once both figurative and abstract. In *Gardiens du feu*, an explosion of calligraphic lines and kaleidoscopic colors are set against a vast expanse of pastel lavender. While figures are only faintly determinate, the complex linear forms are executed in a manner that seem to suggest action, as if the lines indeed represent biomorphic forms engaged in a frenzied dance throughout the composition. Such fantastical imagery is common in many of Masson's best works.

Between 1938 and 1947, an unprecedented cultural transference took hold when the greater part of the European Surrealist group were transplanted to New York. Arriving in the United States in 1941, André Masson, along with many members of the Surrealist group, escaped from Vichy France with help from the Emergency Rescue Committee run by the American Varian Fry. While he spent the wartime years and beyond in Roxbury, Connecticut, near Alexander Calder, Masson frequently exhibited in New York and interacted with his Surrealist colleagues as well as members from the burgeoning New York School at Stanley William Hayter's Atelier 17 alongside Pollock and Rothko. Masson's exile ultimately proved fruitful in terms of the fecundity and maturity of his artistic output, executing what are considered his finest works at this integral period during and shortly after the war.

Painted in 1959, this visually engrossing canvas is richly colored and textured by the addition of sand to the oil paint. A circle of figures move about the canvas, gaining stamina through cosmic areas of energy. Bifurcated spaces of saturated, contrasting jewel tones create a sense of anxiety as pockets of luminosity pull the viewer inward as we attempt to understand the vaguely mythological power of this overwhelming conceptual creation. We see Masson's tendency towards automatism, particularly in the swirling purple and blue planetary masses and the hieroglyphic-like hard-edged strokes surrounding the figure.

While young New York artists working contemporaneously to Masson were staying afloat largely through their involvement with the Works Progress Administration and begrudgingly viewed the Surrealists in exile as the traditional aristocracy of the art world, automatic drawing as seen in the present work ultimately proved influential upon their practices. Pollock's mature works present undeniable influence from Masson who dripped wax in a comparable fashion in *Le Migrateur*. Masson's influential legacy extends to de Kooning and Gottlieb, his swirling hand foreboding Cy Twombly's calligraphic and mythological *tableaux*. The aggressive grandiosity and combined graffiti-like primitivism of *Gardiens du feu* is clearly in dialogue with the work of de Kooning (see fig. 2), as well as presaging the groundbreaking work of American painter Jean-Michel Basquiat almost thirty years later.

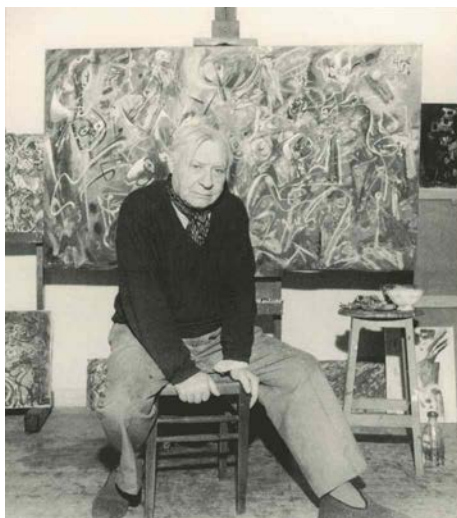


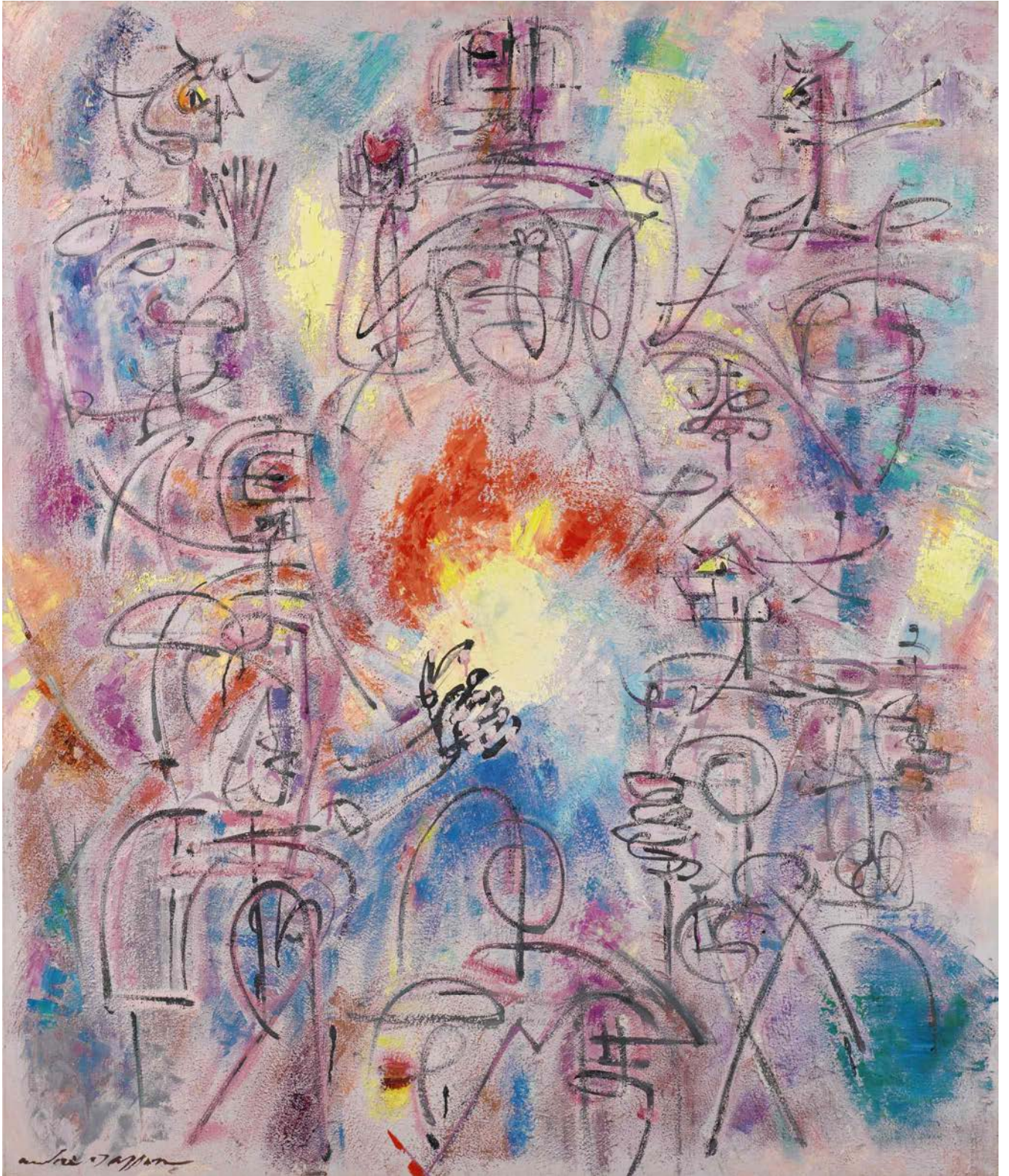
Fig. 1 The artist in his studio in 1964

© 2017 Pollock-Krasner Foundation / Artists Rights Society (ARS), New York



Fig. 2 Willem de Kooning, *Woman IV*, 1952-53,

oil, enamel and charcoal on canvas, Nelson-Atkins Museum of Art, Kansas City





350

ANDRÉ MASSON

1896 - 1987

Après le déluge

Signed *André Masson* (lower left)

Oil on canvas

28 $\frac{7}{8}$ by 36 $\frac{1}{4}$ in.; 73.3 by 92.1 cm

Painted in 1976.

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

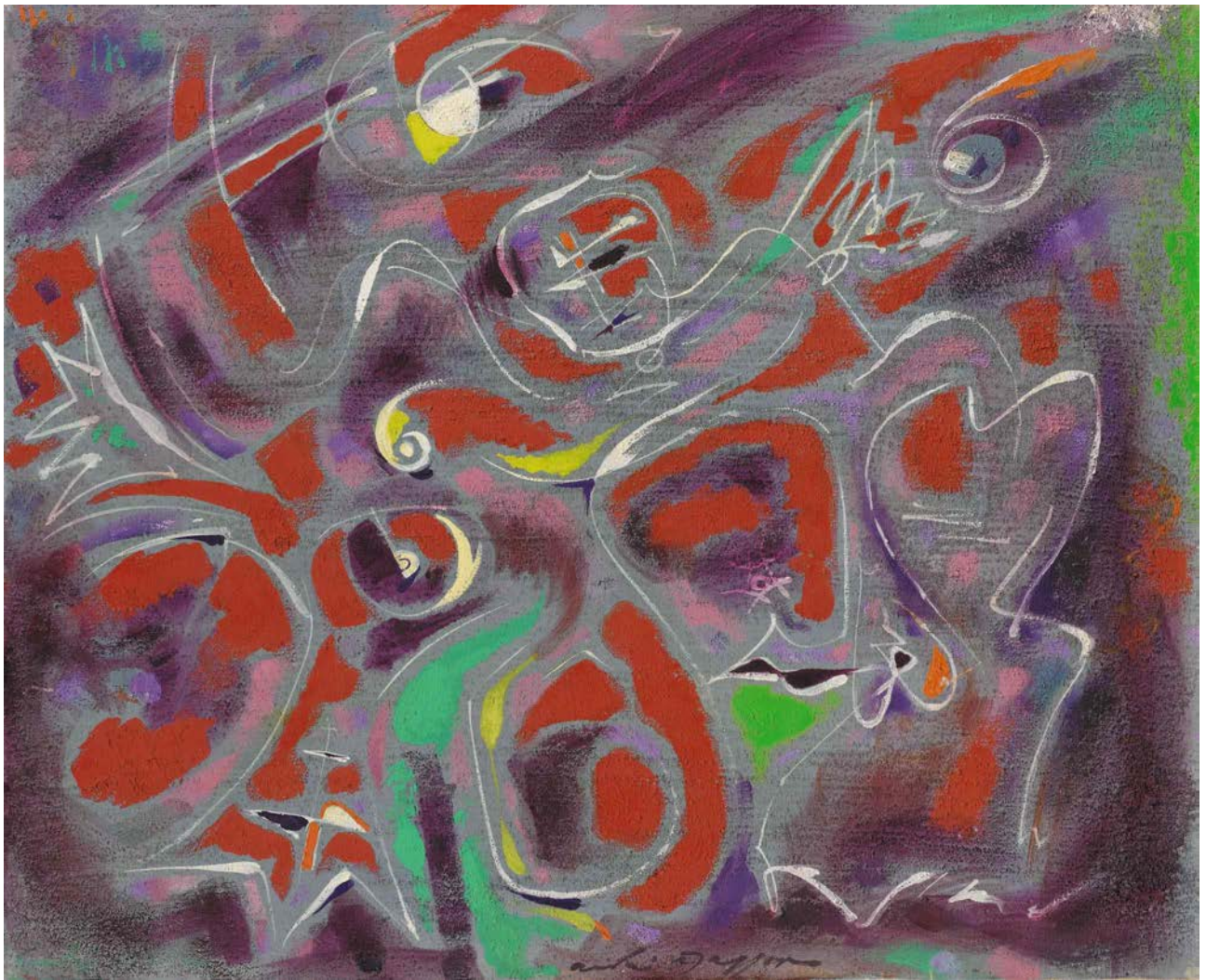
PROVENANCE

Galerie Louise Leiris, Paris

Eleanore & Daniel Saidenberg, New York (and sold by the estate: Sotheby's, New York, November 10, 1999, lot 33)

Acquired at the above sale by the present owner

\$ 60,000-80,000



351

ANDRÉ MASSON

1896 - 1987

Épithalame

Signed *andré Masson* (lower center)

Oil, tempera and sand on canvas
23 $\frac{3}{8}$ by 26 $\frac{3}{4}$ in.; 60.2 by 73.1 cm

Painted in 1960.

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

PROVENANCE

Galerie Louise Leiris, Paris
Private Collection, Germany (and sold: Sotheby's, London,
June 25, 1996, lot 294)

Acquired at the above sale by the present owner

\$ 40,000-60,000



352

PROPERTY FROM A PRIVATE COLLECTION, GERMANY

ENRICO DONATI

1909 - 2008

O.T.

Signed *Donati* (lower right)

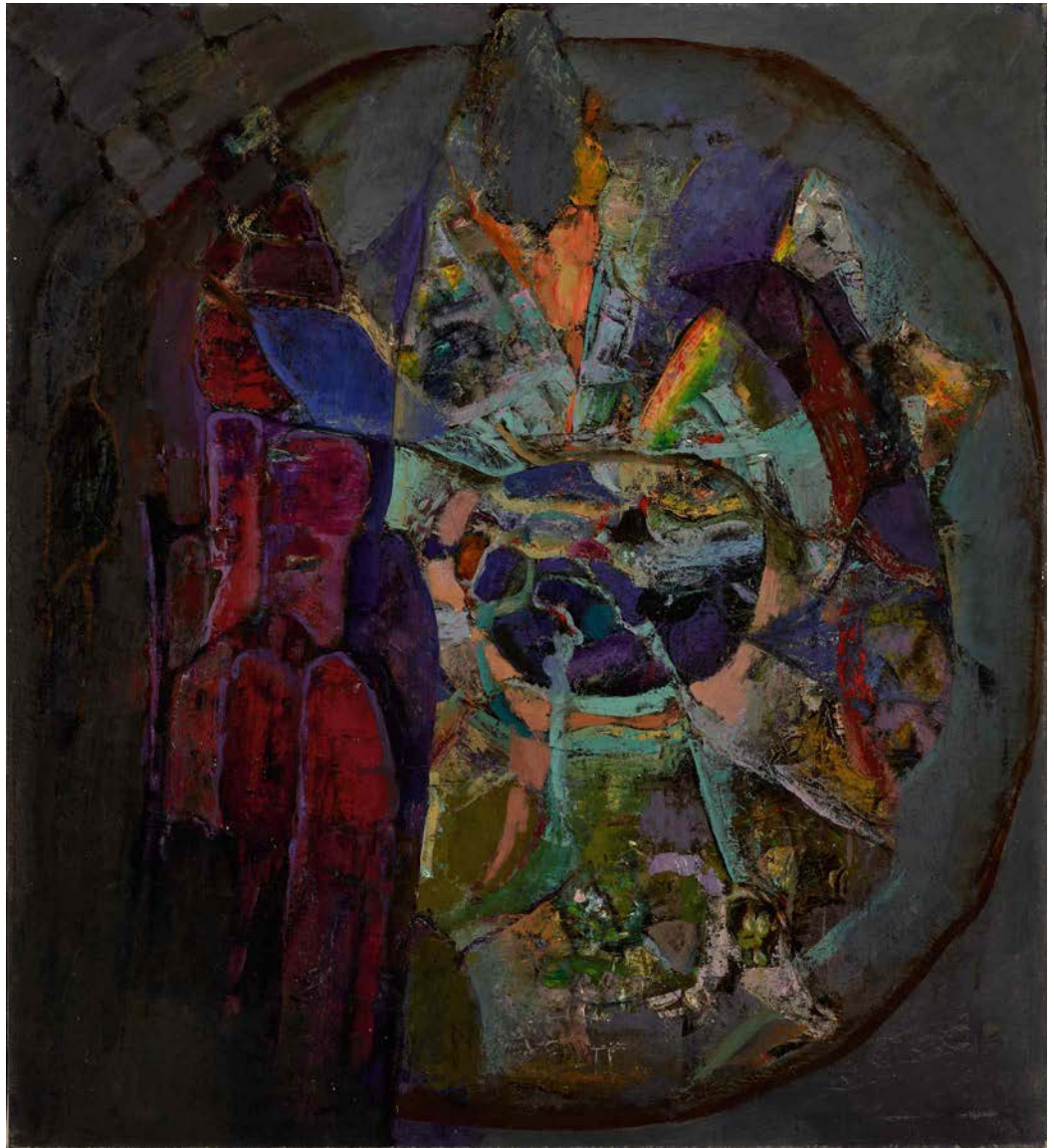
Oil on canvas

29⁷/₈ by 24³/₄ in.; 75.8 by 62.8 cm

PROVENANCE

Acquired directly from the artist in 1955

\$ 40,000-60,000



353

PROPERTY FORMERLY IN THE COLLECTION OF CORNELIA
SAGE WALCOTT MACKIN

HYMAN BLOOM

1913 - 2009

The Stone

Oil on canvas
42¼ by 38 in.; 107.3 by 96.5 cm

Painted in 1947.

PROVENANCE

Durlacher Brothers Gallery, New York
John & Cornelia Mackin, Blue Hill, Maine (acquired from the
above *circa* 1950)
Thence by descent

\$ 40,000-60,000

EXHIBITED

Boston, Boris Mirski Gallery, *Hyman Bloom*, 1949, no. 9
Boston, Institute of Contemporary Art; Buffalo, Albright Art
Gallery; Coral Gables, Florida, Lowe Gallery; San Francisco,
M.H. de Young Museum & New York, Whitney Museum of Art,
Hyman Bloom, 1954, no. 21

LITERATURE

Thomas B. Hess, *Abstract Painting: Background and American
Phase*, New York, 1951, fig. 73, illustrated p. 124

FRANCIS PICABIA

1879 - 1953

Maternité bleue

Signed *Francis Picabia* (lower right)

Oil on canvas

40³/₈ by 32³/₈ in.; 102.5 by 82.2 cm

Painted circa 1936-38.

This work will be included in the forthcoming catalogue raisonné being prepared by the Comité Picabia.

PROVENANCE

Sale: Briest, Paris, December 13, 1997, lot 36

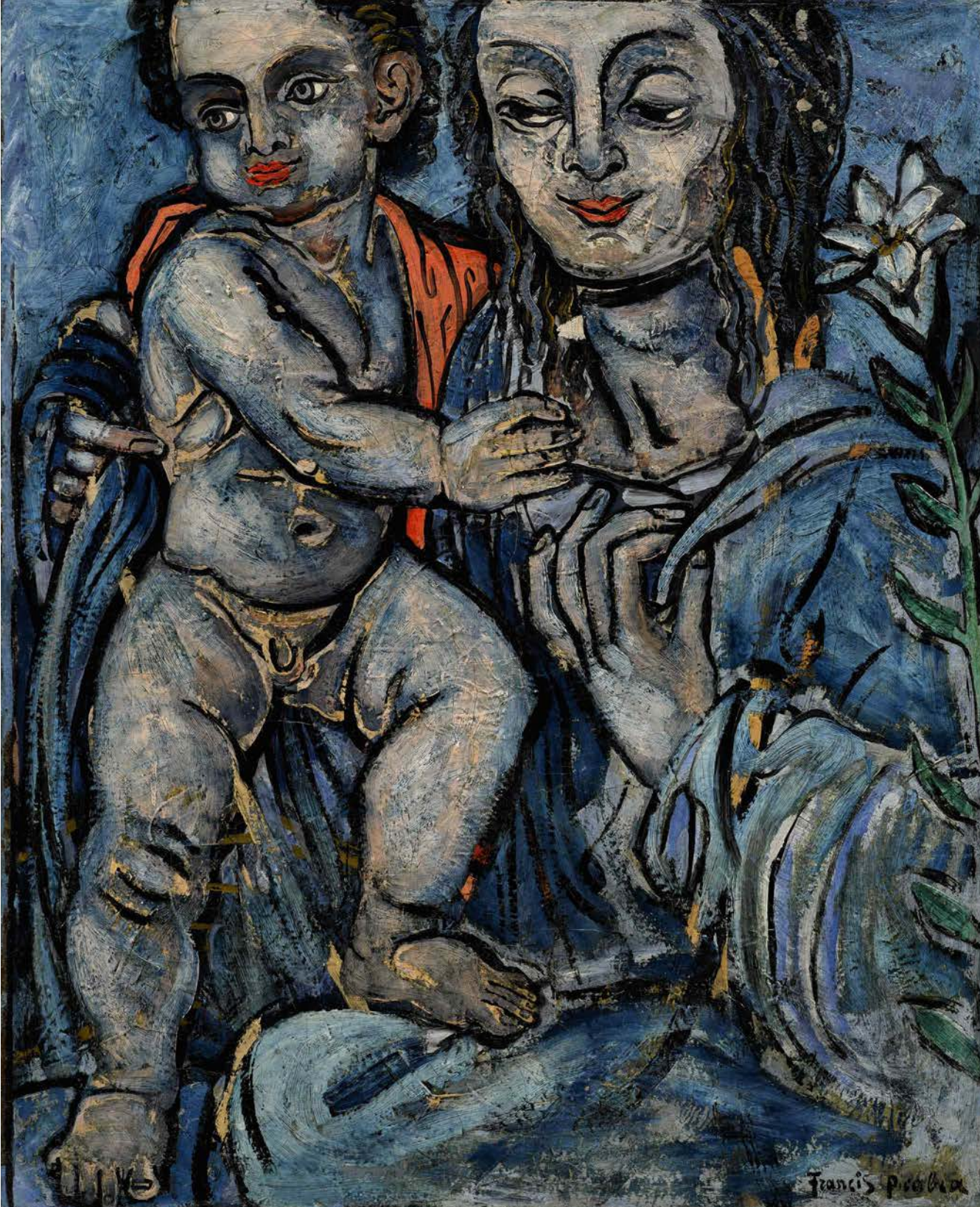
Sale: Artcurial, Paris, December 11, 2002, lot 534

Acquired at the above sale by the present owner

In *Maternité bleue*, a mother and child are displayed with a delicate maternal adoration and timelessness evocative of the Virgin Mary with Jesus. In discussing Picabia's re-interpretation of the art of the old masters, critics have compared his paintings to those of Pablo Picasso, often incorrectly characterizing Picabia as Picasso's follower. Maria-Lluïsa Borràs, however, argues that it was Picabia who pioneered this style, stating "Picabia was in fact anticipating by over fifteen years the Picasso who was to take as his theme works by Cranach, Altdorfer, Poussin and Courbet—or the Picasso of the fifties who, before the adoring eyes of the specialists, was to transform the works of El Greco, Delacroix, Velázquez and even Manet in ways not fundamentally different from that used by Picabia in the twenties" (Maria-Lluïsa Borràs, *Picabia*, New York, 1985, p. 292).

\$ 150,000-250,000

Fig. 1 El Greco, *The Holy Family with Saint Anne and the Infant John*, 1600, oil on canvas, National Gallery of Art, Washington, D.C.



PROPERTY FROM A PRIVATE COLLECTION, PENNSYLVANIA

PAUL DELVAUX

1897 - 1994

Le Tramway de notre enfance (Mémoires)

Signed *P. Delvaux* and dated .9-55. (lower right)

Oil on board in artist's frame
20 $\frac{3}{8}$ by 48 $\frac{5}{8}$ in.; 51.7 by 123.5 cm

Painted in September 1955.

PROVENANCE

Mrs. Emily McFadden-Staempfli, New York (acquired directly from the artist by 1959)

Thence by descent

EXHIBITED

Boitsfort, Brussels, Maison Haute, *XIle Salon*, 1957, no. 6
New York, Staempfli Gallery, *Paul Delvaux*, 1959, no. 20,
illustrated in the catalogue

New York, Staempfli Gallery, *Paul Delvaux*, 1969, no. 10,
illustrated in the catalogue

Rotterdam, Museum Boymans-van Beuningen, 1973,
no. 50, illustrated in the catalogue

Knokke-Heist, Casino, *Rétrospective Paul Delvaux*, 1973,
no. 41, illustrated in the catalogue

LITERATURE

Paul Aloise de Bock, *Paul Delvaux*, Brussels, 1967,
illustrated pl. 114

Michel Butor, Jean Clair & Suzanne Houbart-Wilkin, *Delvaux, Catalogue de l'oeuvre peint*, Paris, 1975, no. 220, illustrated p. 239

\$ 400,000-600,000

Le Tramway de notre enfance (Mémoires) is considered one of the most captivating examples within Delvaux's series of paintings depicting trams, trains and railways. The artist produced several of these works beginning in 1955, the year the present work was completed, through the early 1960s. This scene evokes Delvaux's dreamlike imagery—travelers of unknown origins and destinations are caught in the darkness of a mysterious train station.

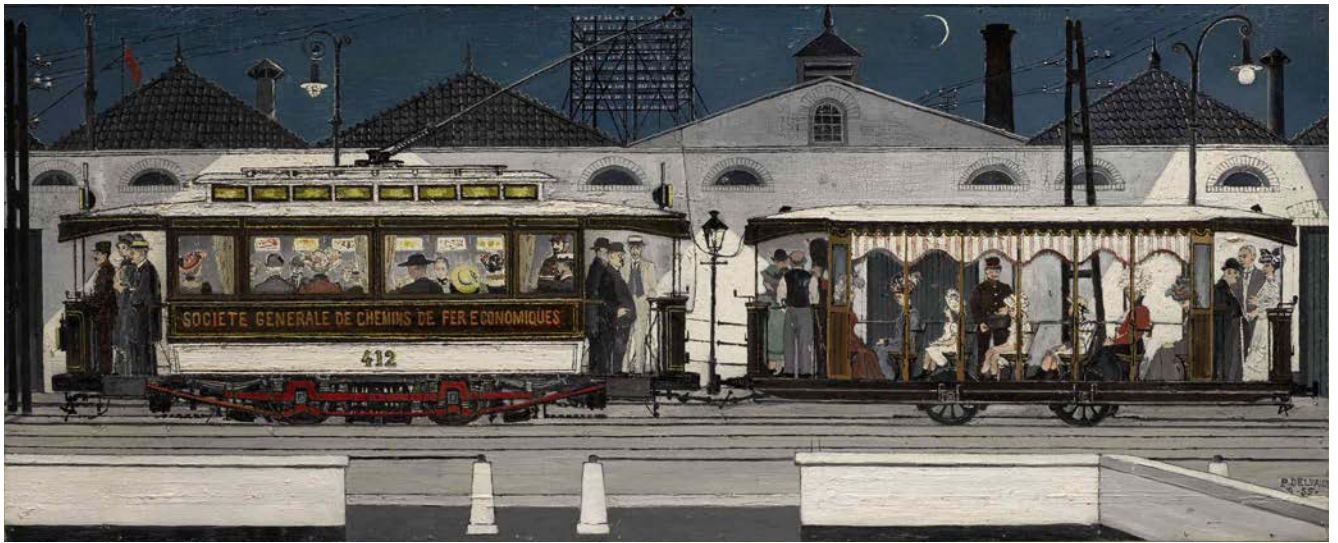
The effects of light and shadows also feature prominently in the scene, as the light of two lamp posts interrupts the harsh darkness of the tram station, producing a haunting glow. Discussing Delvaux's fascination with light in his paintings, Barbara Emerson has written, "Delvaux uses light to great effect, almost as if he were manipulating theatrical equipment of spots and dimmers. With consummate skill, he contrasts cool white shafts of moonlight with the warm, gentle glow from an oil lamp" (Barbara Emerson, *Delvaux*, Paris & Antwerp, 1985, p. 174). The ethereal sensation of the glowing light contrasts with the bold, dark lines of the tram cables and the lamp posts. Originally trained as an architect studying at the Académie royale des Beaux-Arts in Brussels, the architectural settings of Delvaux's paintings are the hallmark of his work. The present work, with the symmetrical, geometric formations of the train station and the tram cars, is a shining example of Delvaux's architectural expertise and its presence in his paintings.

The present work's title makes the connection between trains, memories and youth explicit. Delvaux himself has said of this central theme, "As a child, I liked trains and this nostalgia has stayed with me; memories of youth...I paint the trains of my childhood and consequently, that childhood itself" (quoted in Marc Rombaut, *Paul Delvaux*, New York, 1990, p. 22). Therefore, trains hold a personal yet mysterious and un-deciphered importance for the artist.

Diverging from Delvaux's common interpretation of train scenes, with its lack of central figure or protagonist, the gaze is absorbed by the audience, who observes the scene from the other side of the tracks. Delvaux calls upon the audience in the title to recall a collectively shared narrative. The act of remembering and the feeling of nostalgia then shifts from the deeply personal to the universal. As observers from across the tracks to this mysterious train's arrival or departure, we become complicit in the dream and project our own memories onto the scene, as we witness the voyage of the tram's passengers between dream and reality.



Fig. 1 Paul Delvaux, *Trains du soir*, 1957, oil on canvas, Musée royal des beaux-arts de Belgique, Brussels



SALVADOR DALÍ

1904 - 1989

Esquisse pour le tableau *Leda atomica*

Signed *Salvador Dalí* (lower right)

Oil on wood

8¼ by 10¼ in.; 21 by 26 cm

Painted in 1948 and with additional coloration in 1984 by Isidro Bea of the Dalí workshop.

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

PROVENANCE

John Peter Moore, London (acquired directly from the artist)
Acquired from the above by the present owner

EXHIBITED

Vienna, Palais Auersperg; Perpignan, Palais des Rois de Majorque & Zurich, Seedamm-Kulturzentrum; *Salvador Dalí, Bilder, Zeichnungen, Objekte, Eine Ausstellung des Museu Perrot-Moore, Cadaques*, 1982, no. 55, illustrated in the catalogue

\$ 150,000-250,000

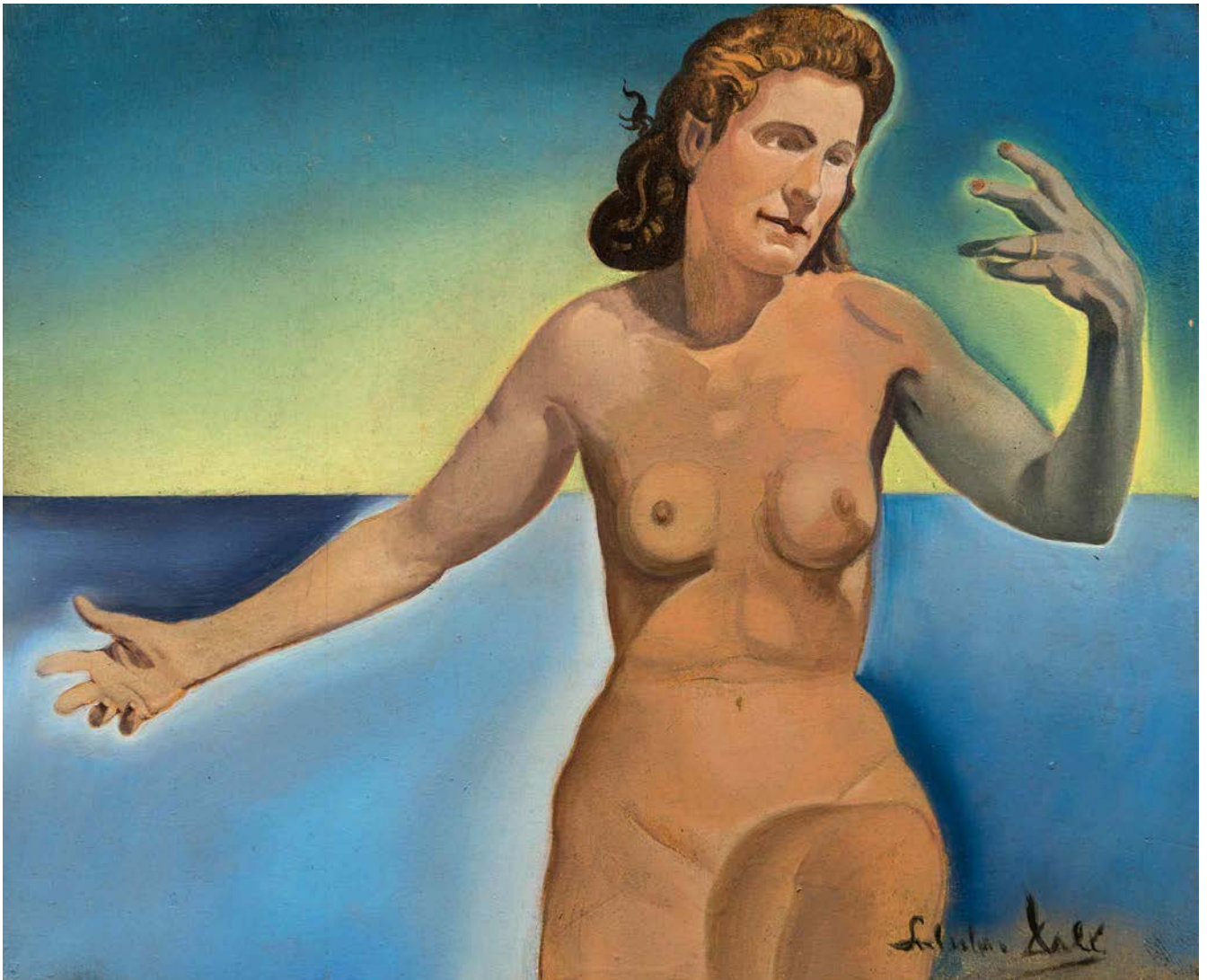
The present painting is a study for Dalí's seminal work *Leda Atomica* (1949) in the collection of the Dalí Theatre and Museum in Figueres, Spain (see fig. 1). As typical in the artist's practice, Dalí's wife and muse Gala is cast in the central role of the composition—here as the long-suffering Leda of Greek mythology suspended in mid-air. She is portrayed facing the viewer straight on, compositionally flanked by the rocks of Cap Norfeu along the Catalan coast, close to Cadaqués where Dalí frequently found inspiration. In the present lot, the gentle waters of the Mediterranean are suggested by the field of cerulean blue behind Gala stretching from one end of the canvas to the other. The peaceful image belies one of the subjects of the painting—Dalí's meditation on the existential dread settling across the globe in the wake of the detonation of the atomic bombs over Hiroshima and Nagasaki in 1945.

Gala was a commanding force in Dalí's career, and her influence permeated every aspect of his art. She is ever-present in his paintings, be it as the model, the titular reference or even the artist's signature, which was often rendered as the couple's combined name, GalaDalí. Her influence was not limited to Dalí's painting. She served as his liaison within the commercial world and also as his spokesperson. During their time together, she had become the embodiment of his art, and it is her magisterial aura that reigns supreme in Dalí's picture here. The artist discussed their relationship thus: "She is the rarest being to see, the superstar who cannot in any case be compared with La Callas or Greta Garbo, because one may see them often, whereas Gala is an invisible being, the anti-exhibitionist *par excellence*. At Salvador Dalí's home, there are two prime ministers; one is my wife, Gala, and the other is Salvador Dalí. Salvador Dalí and Gala are the two unique beings capable of mathematically moderating and exalting my divine madness" (Robert Descharnes, *Salvador Dalí*, New York, 1976, p. 142).

This painting was once in the collection of John Peter Moore, a one-time British air force pilot who met Dalí in 1955. He often acted as the artist's manager and was instrumental in the creation of the Dalí Theater and Museum.



Fig. 1 Salvador Dalí, *Leda Atomica*, 1949, oil on canvas, Dalí Theatre and Museum, Figueres



PROPERTY FROM THE COLLECTION OF MARSHALL AND WALLIS KATZ

LOTS 357–361 & 363

357

GIORGIO DE CHIRICO

1888 - 1978

Oreste e Pilade

Signed *g. de Chirico* (center left); inscribed *questa pittura metafisica: "Oreste e Pilade" è opera autentica de ma seguita e firmata and signed giorgio de chirico* (on the reverse)

Oil on canvas
20 by 16 in.; 50.8 by 40.6 cm

Painted in 1957.

PROVENANCE

Joseph Katz, Pittsburgh (acquired by 1974)
Thence by descent

LITERATURE

Claudio Bruni Sakraischik, *Catalogo Generale Giorgio de Chirico, volume quarto, opere dal 1951 al 1972*, Milano, 1974, no. 518, illustrated n.p.

\$ 250,000-350,000

Painted in 1957, *Oreste e Pilade* is a rare and evocative example of de Chirico's late production. Born in Greece from Italian parents, de Chirico was surrounded by images of the antique world since early childhood. Classical mythology, history, art and architecture provided an endless source of inspiration for the painter, who often combined these subjects with a contemporary setting. *Oreste e Pilade* is an outstanding example of a theme that de Chirico would revisit during his career. The subject of this work is taken from Homer's *The Odyssey*, the vengeful tale of Orestes and Pylades. After the discovery of his mother's illustrious affair, Orestes was sent to live with his cousin Pylades. The boys grew up as brothers and upon hearing the news that Orestes's mother, Clytemnestra, had murdered his father Agamemnon, the boys sought and eventually exacted revenge against Clytemnestra and her lover, Aegisthus. The characters here are shown as two faceless, mannequin heads. De Chirico had first introduced mannequins into his painting in 1914, the faceless, inanimate mannequins act as a substitute for a real, human presence and are placed within often enigmatic, melancholic settings, creating compellingly disquieting and Surreal visions.

Ardengo Soffici, de Chirico's first Italian critic, observed: "The painting of de Chirico is not painting, in the sense that we use that word today. It could be defined as a writing down of dreams. By means of almost infinite rows of arches and facades, he truly succeeds in expressing that sensation of vastness, of solitude, of immobility, of stasis which certain sights reflected by the state of memory sometimes produce in our mind, just at the point of sleep. Giorgio de Chirico expresses as no one else has ever done the poignant melancholy of the close of a beautiful day in an old Italian city where, at the back of a lonely piazza, beyond the setting of loggias, porticoes, and monuments to the past, a train chugs, the delivery van of a large department store is parked, or a soaring factory chimney sends smoke into the cloudless sky" (Ardengo Soffici, *De Chirico e Savinio*, quoted in Joan M. Lukach, "De Chirico and Italian Art Theory, 1915-1920" in *De Chirico* (exhibition catalogue), Museum of Modern Art, New York, 1982, p. 37).

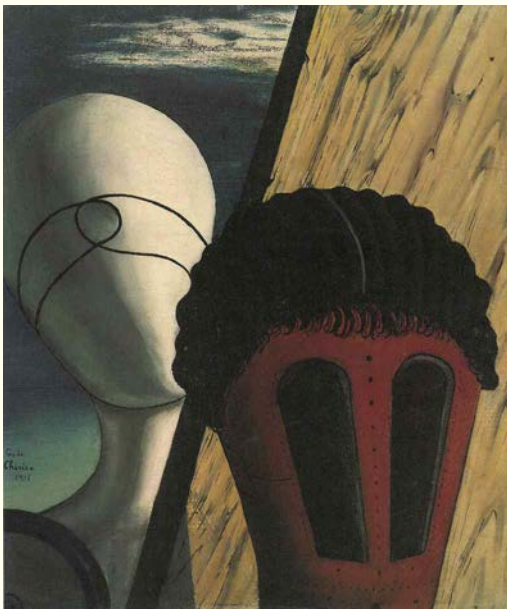
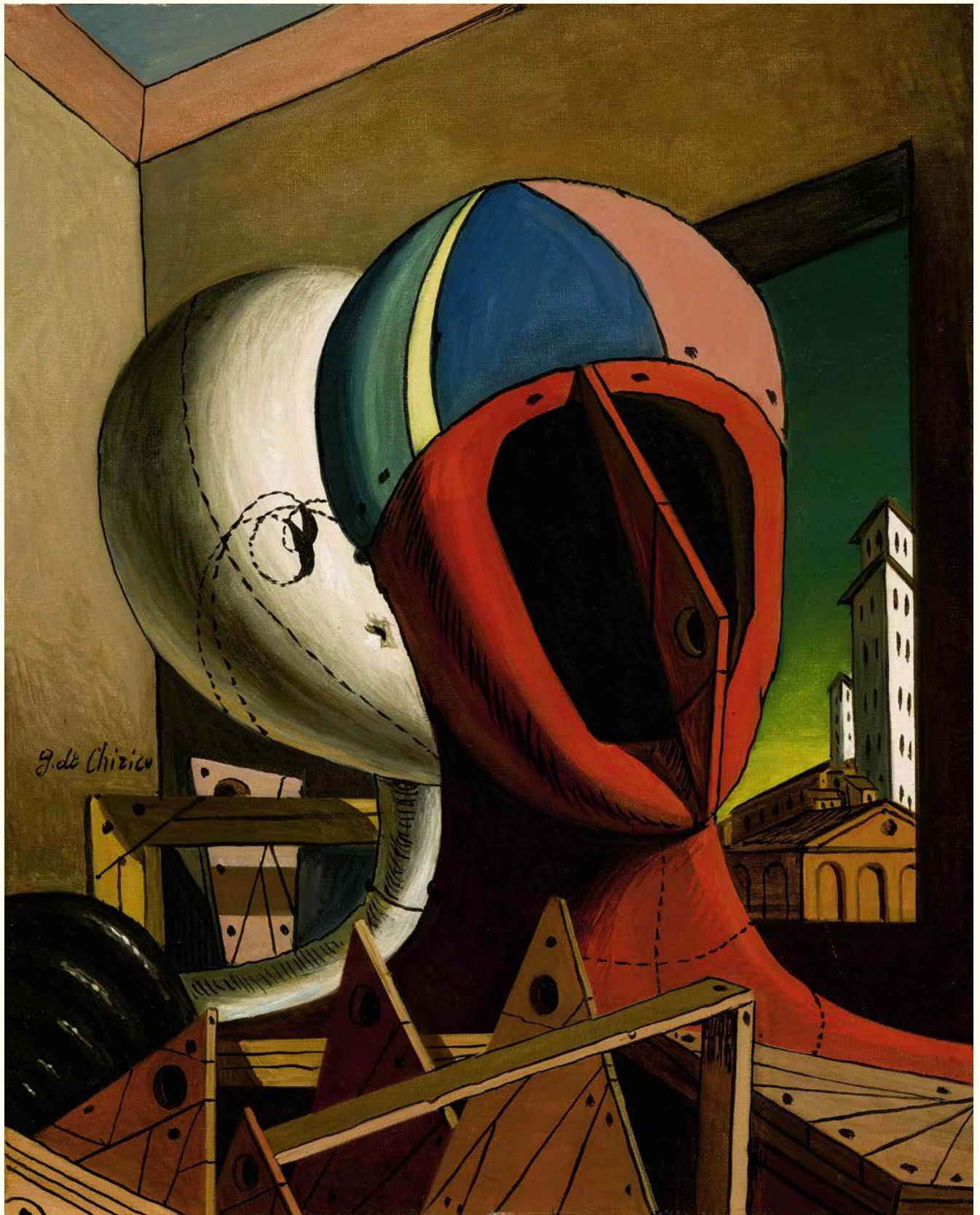


Fig. 1 Giorgio de Chirico, *Les Deux soeurs (La Due sorelle)*, 1915, oil on canvas, Kunstsammlung Nordrhein-Westfalen, Dusseldorf



G. de Chirico

PROPERTY FROM THE COLLECTION OF MARSHALL AND WALLIS KATZ

SALVADOR DALÍ

1904 - 1989

Danseur (Personnage fantastique)

Signed *Dalí* and dated 1956 (lower left)

Watercolor, ballpoint pen, brush and ink and collage on board
39 $\frac{7}{8}$ by 30 in.; 101.2 by 76.2 cm

Executed in 1956.

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

PROVENANCE

Carroll Carstairs Gallery, New York

Acquired from the above in November 1959

At the time the present work was created, Dalí had begun to move away from the Surrealist genre that defined his earlier years and began exploring other stylistic trends of the time. Dawn Ades has written about this post-war period and how Dalí began "linking the manifestations of Pop Art, optically illusionistic painting, photographic hyperrealism, Divisionism, Abstract Expressionism, stereoscopy and holography, all of which make their appearance in his post-war work, in the realm of realism, although this could be subdivided into the pursuit of pictorial and scientific realities" (Dawn Ades, *Dalí*, London, 1988, p. 173).

In the present work Dalí manifests his interest in a "realm of realism," or more specifically "scientific realities" by depicting the collage butterflies as both costume elements and specimens. Furthermore, the careful delineation of receding perspective and hyper-realistic rendering of the figure's exposed musculature suggest an academic effort which, along with the figure's garb and posture, strongly evoke the Renaissance and particularly Leonardo Da Vinci (see fig. 1). Meanwhile, the graphic strength of the composition and the use of mixed media truly signify Pop Art. All of these techniques exemplify Dalí's fervor and experimental attitude towards the new, post-war approach of artistic creation.

\$ 150,000-250,000

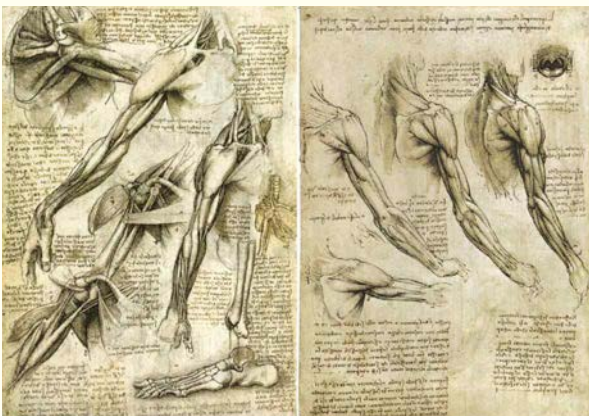


Fig. 1 Leonardo Da Vinci, *Anatomical studies*, Royal Collection, England



Fig. 2 Damien Hirst, *Afterlife*, 2008, butterflies and metallic paint on canvas, sold: Sotheby's, London, September 15, 2008, lot 12 for \$2,491,008



PROPERTY FROM THE COLLECTION OF MARSHALL AND
WALLIS KATZ

MARC CHAGALL

1887 - 1985

Scène de plage

Signed *Marc Chagall* (lower right)

Watercolor, pastel, gouache, brush and ink and pencil on paper
25¼ by 19⅝ in.; 64.2 by 49.9 cm

Executed *circa* 1936.

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

PROVENANCE

Perls Gallery, New York
Kantor Galleries, Los Angeles
Maxwell Galleries, San Francisco
Joseph Katz, Pittsburgh (acquired from the above in
June 1964)
Thence by descent

LITERATURE

Franz Meyer, *Marc Chagall*, New York, 1963, no. 638,
illustrated n.p.

\$ 120,000-180,000





360

PROPERTY FROM THE COLLECTION OF MARSHALL AND WALLIS KATZ

RAOUL DUFY

1877 - 1953

Piazza San Marco aux drapeaux, Venise

Signed *Raoul Dufy* and dated *Venise 1938* (lower center); dated *24 mai* (on the verso)

Watercolor and gouache on paper
19¾ by 25¾ in.; 50.1 by 65.4 cm

Executed on May 24, 1938.

Fanny Guillon-Laffaille has kindly confirmed the authenticity of this work which will be included in her forthcoming supplement to the catalogue raisonné of Watercolors, Gouaches and Pastels currently in preparation.

\$ 70,000-90,000

PROVENANCE

Niveau Gallery, New York
Joseph Katz, Pittsburgh (acquired from the above in August 1959)
Thence by descent

EXHIBITED

Pittsburgh, Carnegie Institute of Art, Department of Fine Arts, *Art Since 1900 Privately Owned in the Pittsburgh Area*, 1963, n.n.
Pittsburgh, Pittsburgh Museum of Art, *Art in Residence*, 1973-74, n.n.



361

PROPERTY FROM THE COLLECTION OF MARSHALL AND WALLIS KATZ

MAURICE UTRILLO

1883 - 1955

Avenue de Versailles et La Tour Eiffel

Signed *Maurice, Utrillo, V*, and dated 1922, (toward lower left)

Oil on canvas

18¾ by 24 in.; 46.3 by 60.9 cm

Painted in 1922.

The authenticity of this work has been confirmed by the Comité Utrillo-Valadon.

\$ 100,000-150,000

PROVENANCE

Galerie Art de France, Paris

Joseph Katz, Pittsburgh (acquired from the above in 1969)

Thence by descent

EXHIBITED

Pittsburgh, Carnegie Institute Museum of Art, *Maurice Utrillo, Exhibition of Paintings*, 1963, n.n., illustrated in the catalogue Oita, Oita Prefectural Art Hall; Kyoto, Eki Kyoto Museum; Saga, Saga Prefectural Museum & Chiba, Chiba Sogo Art Museum, *Exposition Maurice Utrillo*, 1998-99, no. 42

LITERATURE

Paul Pétridès, *L'Oeuvre complet de Maurice Utrillo*, vol. II, Paris, 1962, no. 958, illustrated p. 361



362

PROPERTY FROM A PRIVATE NEW YORK COLLECTOR

EDGAR DEGAS

1834 - 1917

Danseuse à la barre

Stamped *Degas* (lower left)

Pencil on tracing paper laid down on paper
13 $\frac{1}{8}$ by 10 $\frac{1}{2}$ in.; 33.3 by 26.67 cm

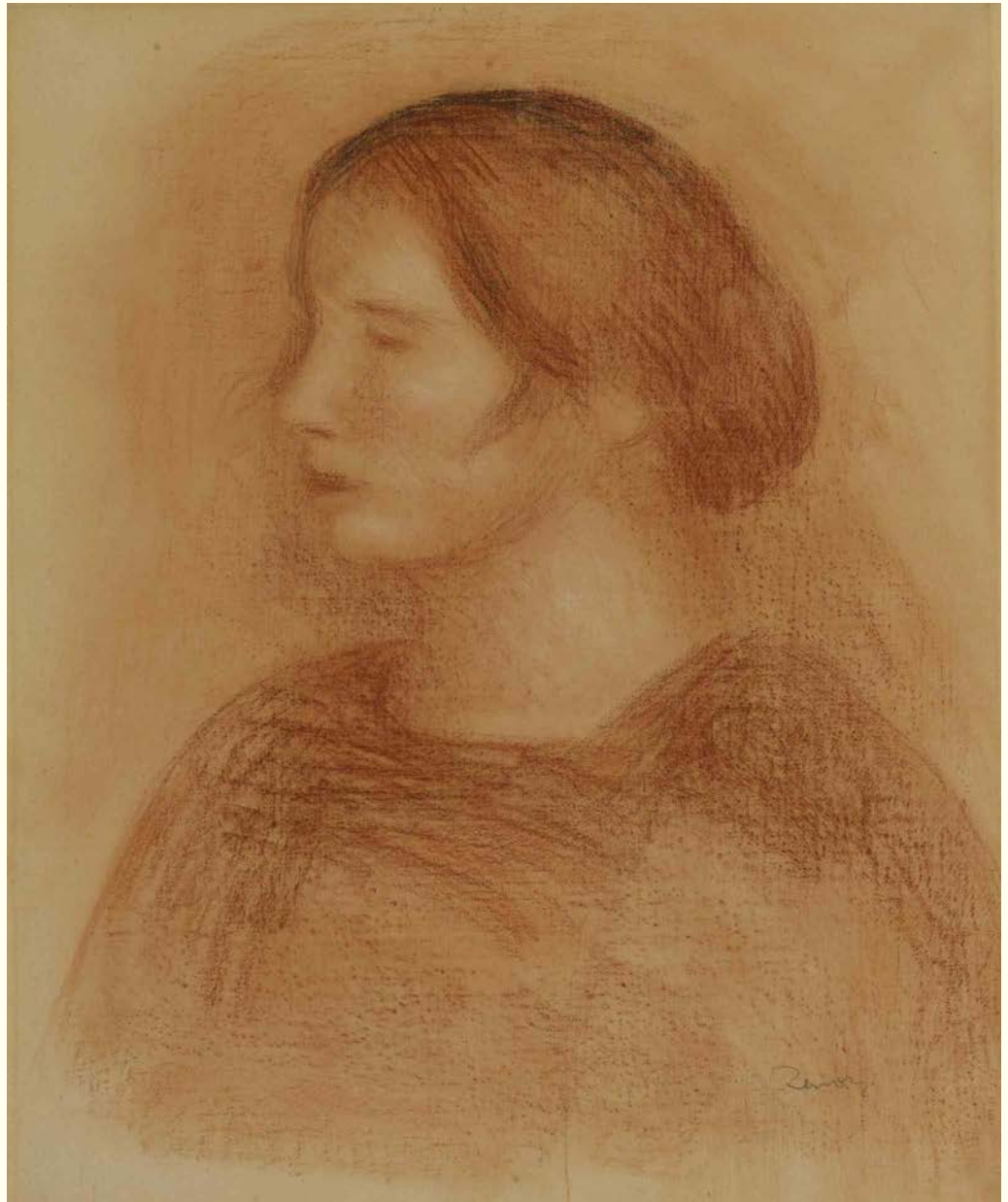
Executed *circa* 1880.

\$ 30,000-50,000

The authenticity of this work has been confirmed by Galerie Brame & Lorenceau.

PROVENANCE

Estate of the artist (and sold: Galeries Georges Petit, Paris, *Atelier Edgar Degas, 4^{ème} vente*, July 2-4, 1919, lot 280A)
Sale: Hôtel Drouot, Paris, December 8, 1995, lot 98
Neffe-Degandt Fine Art, London
Jill Newhouse Gallery, New York
Acquired from the above



363

PROPERTY FROM THE COLLECTION OF MARSHALL AND WALLIS KATZ

PIERRE-AUGUSTE RENOIR

1841-1919

Portrait de Gabrielle

Signed *Renoir* (lower right)

Sanguine, black chalk and pastel on paper laid down on canvas
18 $\frac{3}{8}$ by 14 $\frac{7}{8}$ in.; 46 by 37.6 cm

\$ 40,000-60,000

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

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

PROVENANCE

Galerie Romanet, Paris
Joseph Katz, Pittsburgh (acquired from the above in March 1962)
Thence by descent

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR

CAMILLE PISSARRO

1830 - 1903

Les Coteaux de Gisors, temps gris

Signed *C. Pissarro.* and dated 1885 (lower left)

Oil on canvas

18 $\frac{3}{8}$ by 21 $\frac{5}{8}$ in.; 46 by 55 cm

Painted in 1885.

PROVENANCE

Durand-Ruel, Paris (acquired directly from the artist in 1888)

Mme de la Chapelle, Paris (acquired from the above in 1938)

Justin K. Thannhauser, New York

Jacob M. Goldschmidt

Mrs. H. Halpern, New York

Sale: Sotheby's, London, June 28, 1967, lot 51

Wilde Collection

Dr. Lamberto Micangeli (and sold: Sotheby's, London, April 7, 1976, lot 38)

Bergamini Collection

Sale: Hôtel des Ventes, Enghein, March 24, 1985, lot 121

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

Private Collection, New York (by descent from the above and

sold: Sotheby's, New York, November 7, 2012, lot 178)

Acquired at the above sale

EXHIBITED

Brussels, Palais des Beaux-Arts, *Art français moderne*, 1929, no. 8

Basel, Kunsthalle, *Impressionisten—Monet, Pissarro, Sisley: Vor laufer und zeitgenossen*, 1949, no. 140

LITERATURE

Ludovico Rodo Pissarro & Lionello Venturi, *Camille Pissarro: son art, son oeuvre*, Paris, 1939, no. 670

Martha Ward, *Pissarro, Neo-Impressionism and the Spaces of the Avant-Garde*, Chicago & London, 1996, p. 309

Joachim Pissarro & Clair Durand-Ruel Snollaerts, *Pissarro, Critical Catalogue of Paintings*, vol. III, Milan, 2005, no. 814, illustrated p. 533

The natural beauty of the French countryside was the subject of many of Pissarro's finest compositions. In *Les Coteaux de Gisors, temps gris*, his direct observation of nature and the effects of light on the meadow recreates the vibrant energy of the outdoors, even on an overcast day. As Christoph Becker explains, "There was no season or time of day that Pissarro did not portray, indeed he would impatiently wait for certain atmospheric changes, so that he could set up his easel in the open air and return to work with palette and brush" (Christoph Becker *et al.*, *Camille Pissarro*, Ostfidern, 1999, p. 105). Combining the richness and vibrancy of the landscape with the man-made, the artist celebrates the harmony of man and nature which was central to his artistic concerns.

\$ 300,000-400,000



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR

ALFRED SISLEY

1839 - 1899

Coucher de soleil, la route de Versailles à Chavilles

Signed *Sisley*. (lower right)

Oil on canvas

19 $\frac{7}{8}$ by 25 $\frac{7}{8}$ in.; 50.5 by 65.7 cm

Painted in 1879.

This work will be included in the new edition of the Catalogue Raisonné of Alfred Sisley by François Daulte now being prepared by Galerie Brame & Lorenceau for the Comité Alfred Sisley.

PROVENANCE

Dr. Joseph Joal, Paris (acquired directly from the artist)

Louise Rebel, Paris (acquired from the above in 1902)

Bernard Lorenceau, Paris

M. Farra, Paris

Sale: Crédit Municipal de Paris, November 29, 1967

Hammer Galleries, New York (acquired at the above sale)

Mrs. Phillip D. Armour, Lake Forest, Illinois

Trosby Galleries, Inc., Palm Beach

Private Collection, Canada (acquired from the above and sold:

Christie's, New York, November 4, 2004, lot 215)

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

sold: Sotheby's, New York, November 7, 2012, lot 139)

Acquired at the above sale

EXHIBITED

Paris, Crédit Municipal de Paris, *Tableaux Modernes*, 1967, no. 20

\$ 500,000-700,000

As the artist once stated, "Objects should be painted with their own texture, moreover—and above all—they should be bathed in light just as they are in nature. That's what has to be achieved. The sky must be the means of doing so (the sky cannot be a mere background). On the contrary, it not only helps to add depth through its planes (for the sky has planes just as the ground does), it also gives movement through its shape, and by its arrangement in relation to the effect or composition of the picture" (as quoted in Richard Shone, *Sisley*, London, 1992, pp. 219-20).



Fig. 1 Claude Monet, *The Houses of Parliament, Sunset*, 1903, oil on canvas, National Gallery of Art, Washington, D.C.



PROPERTY OF A GENTLEMAN

ARISTIDE MAILLOL

1861 - 1944

La Nuit, socle mobile

Inscribed with the artist's monogram and with the foundry mark *E. Godard Fondateur Paris* and numbered 3/6; inscribed with the artist's monogram (on the base)

Bronze

Height: 7½ in.; 19 cm

Conceived in 1902; this example cast at a later date in an edition of 6 numbered 1/6 to 6/6 plus 4 artist's proofs numbered EA 1 to EA 4.

This work will be included in the forthcoming *Catalogue raisonné de l'oeuvre d'Aristide Maillol* currently being prepared under the supervision of Olivier Lorquin.

PROVENANCE

Dina Vierny, Paris

Private Collection, United States (acquired from the above)

Acquired from the above

LITERATURE

Bertrand Lorquin, *Aristide Maillol*, Paris, 2002, illustration of another cast p. 66

\$ 120,000-180,000

La Nuit epitomizes the intimacy and simplicity of expression that collectors have long prized in Maillol's smaller tabletop sculptures. The figure is an allegorical conception of the nighttime which the sculptor has expressed in a posture of rest and repose. Maillol chose not to identify night with sleep per se, instead suggesting a temporary state of passive rest, withdrawn from the bustle of daily life. There is an emotional aspect present here as well; this repose carries a suggestion of world-weariness, tinged with introspection and perhaps even melancholy.

Maillol began *La Nuit* in 1902, and by the end of the year produced the initial version of this subject in plaster and stone, in which the figure was modeled separately from its base, as is reflected in the present bronze. He took the pose from a figure titled *Tristesse*, which he had conceived as part of a proposal for a monument to Émile Zola, who died in September 1902. Maillol sought to express in the figure's posture his own dejection at the treatment which Zola had received for his most famous and then still controversial act of advocacy, his defense of Alfred Dreyfus, a Jewish army officer unjustly convicted of treason amid a growing wave of anti-Semitism in France.

Maillol further refined *La Nuit* following his return from Greece, and the final version evokes the art dynastic Egypt as well as Neo-Classicism. Bernard Lorquin has pointed out, "It has the geometrical perfection of an Egyptian cube sculpture, but is all above all a new conception of human presence as expressed by sculpture. The introspective attitude of *Night*, its silence and inwardness prefigured what other attempted by every possible means. I am thinking particularly of the sculptures of Alberto Giacometti, in which the figure is reduced to its own inward being" (quoted in *Maillol and America* (exhibition catalogue), Marlborough Gallery, Inc., New York, 2004, p. 8).



Fig. 1 Brassai, *Maillol et "La Montagne"*, 1936, silver gelatin print





367

PROPERTY OF A GENTLEMAN

ARISTIDE MAILLOL

1861 - 1944

Étude pour "Debussy"

Inscribed with the artist's monogram and with the foundry mark .Alexis Rudier..Fondeur Paris. and numbered 3/6

Bronze

Height: 9³/₈ in.; 23.8 cm

Conceived in 1930 and cast during the artist's lifetime in an edition of 6 numbered 1/6 to 6/6.

The authenticity of this work has been confirmed by the late Dina Vierny.

This work will be included in the forthcoming *Catalogue raisonné de l'oeuvre d'Aristide Maillol* currently being prepared under the supervision of Olivier Lorquin.

\$ 80,000-120,000

PROVENANCE

Private Collection, Cambridge, Massachusetts (acquired by 1975)

Sale: Christie's, New York, May 10, 2007, lot 275 (titled *Debussy avec une écharpe sur les dos*)

Dina Vierny, Paris (acquired at the above sale)

Private Collection, United States (acquired from the above)

Acquired from the above

EXHIBITED

New York, Solomon R. Guggenheim Museum, *Maillol: 1864-1944*, New York, 1975, no. 91, illustrated in the catalogue



368

PROPERTY OF A GENTLEMAN

ARISTIDE MAILLOL

1861 - 1944

La Nympe assise

Inscribed with the artist's monogram and with the foundry mark *A Bingen et Costenoble Fondeur Paris*, and numbered 3/6

Bronze

Height: 9¼ in.; 24.5 cm

Conceived in 1905; this example cast before 1914 in an edition of 6 numbered 1/6 to 6/6.

This work will be included in the forthcoming *Catalogue raisonné de l'oeuvre d'Aristide Maillol* currently being prepared under the supervision of Olivier Lorquin.

\$ 100,000-150,000

PROVENANCE

Private Collection, Zurich (acquired by 1974)

Dina Vierny, Paris

Acquired from the above

EXHIBITED

Perpignan, Palais des Rois de Majorque, *Maillol*, 1979, no.74, illustrated in the catalogue

LITERATURE

Waldemar George, *Aristide Maillol et l'âme de la sculpture*, Neuchatel, 1977, illustration of another cast p. 145

Bertrand Lorquin, *Aristide Maillol*, London, 1995, n.n., illustration of another cast p. 49

Aristide Maillol (exhibition catalogue), Palais des Congrès, Perpignan, Paris, 2000, no. 25, illustration of another cast p. 68

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

LOTS 369–372

369

MARC CHAGALL

1887 - 1985

Fleurs

Signed *Chagall* and dated 1911 (lower left)

Oil on canvas

26¼ by 22½ in.; 66.6 by 57.1 cm

Painted in 1911.

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

PROVENANCE

Private Collection, Chicago
Thence by descent

LITERATURE

Franz Meyer, *Marc Chagall*, New York, 1963, no. 47, illustrated
n.p.

\$ 600,000-800,000

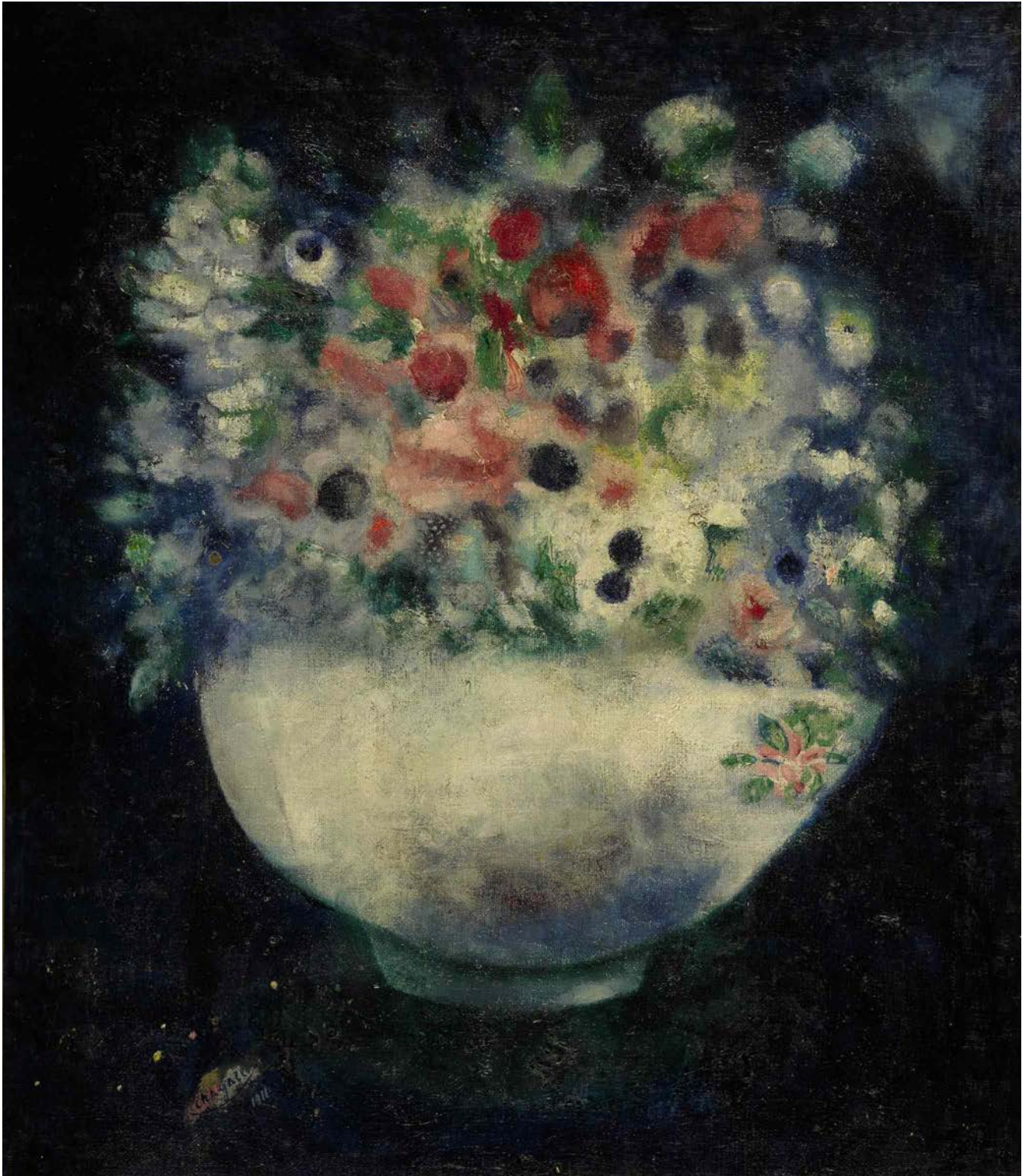


Fig. 1 Marc Chagall, *Nature morte*, 1910-11, oil on canvas.
sold: Sotheby's, New York, November 14, 2016, lot 33 for \$4,737,500

This important oil dates from 1911, unquestionably the most desirable period for the artist. Having left Vitebsk in 1910, Chagall traveled via St. Petersburg to Paris. Speaking no French and with only few Russian contacts in the city, Chagall immediately felt home-sick for his native land. His slightly anachronistic view of his first days in the city were most likely colored by the subsequent four years spent living and working in Paris alongside artists such as Paul Klee, August Macke and Robert Delauney. It was during this period that Chagall executed his most technically important works, the present picture included, while developing what would become his most signature visual language.

Within a day of his arrival in Paris Chagall visited the Salon des Indépendants and immersed himself in the work of the Fauves and Cubists. Paintings by Derain, Léger, Matisse and Picasso hung alongside one another demonstrating to Chagall the groundbreaking possibilities present in the Parisian art world. Chagall soon found lodging in the La Rûche studios where he worked and lived next door to Amadeo Modigliani and Chaim Soutine. La Rûche served as a melting pot for artists, poets and writers drawn to Paris from all over Europe. The eclectic atmosphere, where artists lived in a semi-poverty stricken ideal, was best described by Chagall in his own words, "the studio has not been cleaned for a week. Stretchers, eggshells, empty soup tins lie around in a mess... On the floor reproductions of El Greco and Cézanne lie cheek by jowl with the remains of a herring, which I had cut in two, the head for the first day, the tail for the next, and—thank God—crusts of bread... While in the Russian studios a slighted model can be heard sobbing, from the ateliers of the Italians comes the sound of guitars and singing, and from the Jews heated discussions. Meanwhile I am quite alone in my studio, working by my petrol lamp, surrounded by pictures painted not onto canvases, but rather onto tablecloths or my bedsheets or my shirts, which I have cut up. Two, three o'clock in the morning. The sky is blue—it is getting light. Somewhere they are slaughtering cattle, the cows are lowing, and I paint them" (quoted in Jacob Baal-Teshuva, *Marc Chagall, 1887-1985*, Cologne, 1998, p. 41).

Displaying a symphony of vibrant colors floating in a dark blue background, *Fleurs* demonstrates Chagall's lifelong exploration of classical painting viewed through the lense of his unique, mystical impression of the world. The use of floating imagery suspended in rich monochrome landscapes would be a recurrent theme throughout Chagall's long career, framing his work within a playful and naïve sensibility. However, Chagall's use of vibrant colors bursting from the vase in *Fleurs* displays his burgeoning knowledge of the Fauves and the indelible impression Paris left on his practice.





370

370

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

MAURICE UTRILLO

1883 - 1955

Église de Marolles (Oise)

Signed *Maurice, Utrillo, V.* (lower right)

Oil on canvas
20 $\frac{3}{8}$ by 24 $\frac{1}{4}$ in.; 51.1 by 61.5 cm

The authenticity of this work has been confirmed by the Comité Utrillo-Valadon.

PROVENANCE

Galerie Motte, Paris
Private Collection, Chicago
Thence by descent

\$ 60,000-80,000

371

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

MARIE LAURENCIN

1885 - 1956

Femme lisant

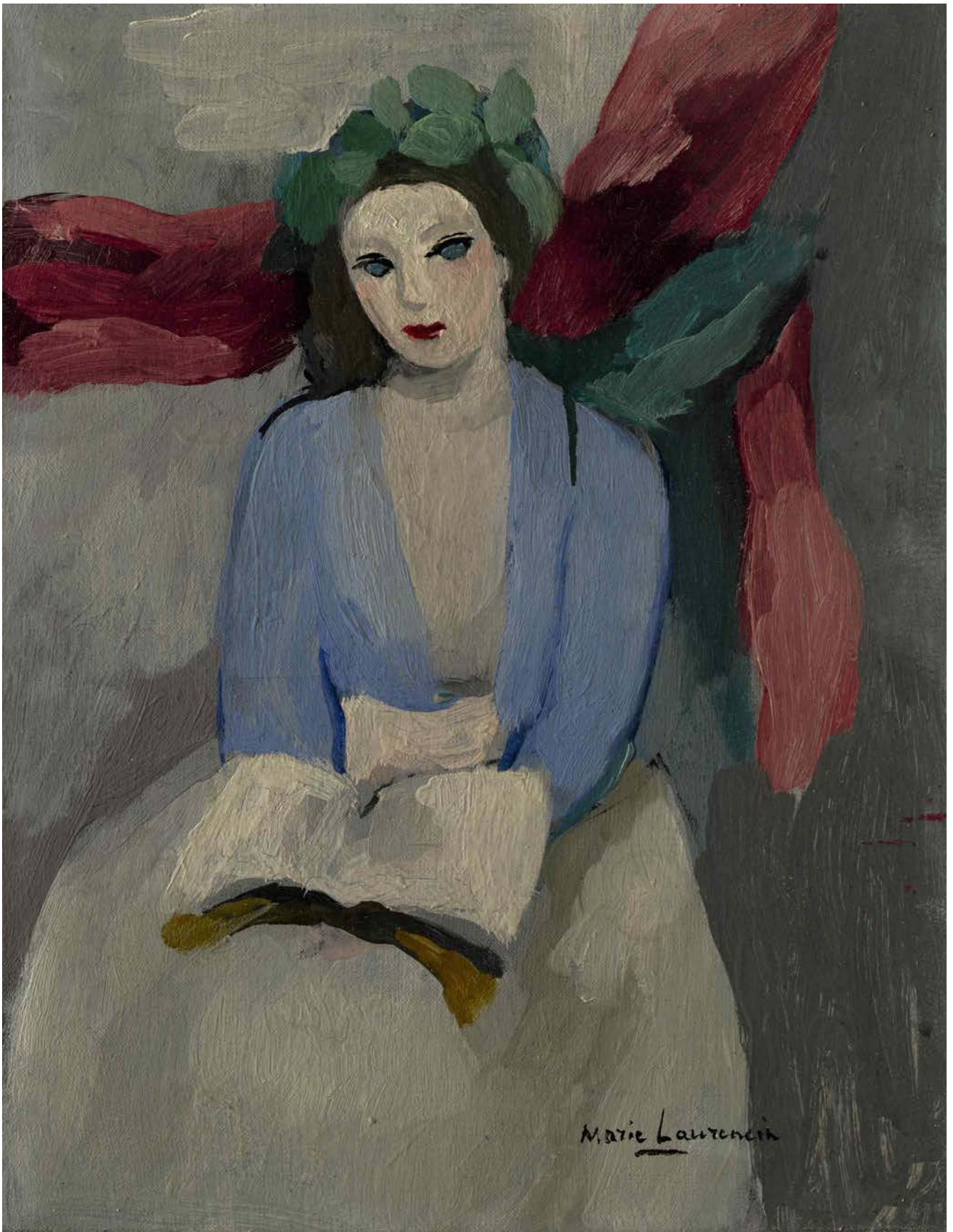
Signed *Marie Laurencin* (lower right)

Oil on canvas
13 $\frac{3}{4}$ by 10 $\frac{1}{2}$ in.; 34.9 by 26.6 cm

PROVENANCE

Private Collection, Chicago
Thence by descent

\$ 15,000-20,000



371



372

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

PAUL SIGNAC

1863 - 1935

Paimpol

Brush and ink on paper
10½ by 16½ in.; 26.6 by 41.9 cm

The authenticity of this work has been confirmed by
Marina Ferretti.

\$ 12,000-18,000

PROVENANCE

Kovler Gallery, Chicago
Private Collection, Chicago
Thence by descent

EXHIBITED

New York, Charles E. Slatkin Galleries, *Paul Signac*, 1968,
no. 53



373

PROPERTY FROM A PRIVATE COLLECTION, ATLANTA

PIERRE BONNARD

1867 - 1947

Paysage du Cannet

Stamped *Bonnard* (lower right)

Gouache, watercolor and pencil on paper laid down on canvas
19 $\frac{7}{8}$ by 19 $\frac{7}{8}$ in.; 50.5 by 50.5 cm

Executed in 1933.

The authenticity of this work has kindly been confirmed by
Guy-Patrice Dauberville and the late Michel Dauberville.

\$ 25,000-35,000

PROVENANCE

Estate of the artist

Private Collection, France (and sold: Sotheby's, London, June
28, 2000, lot 105)

Jan Krugier, Geneva (acquired at the above sale and sold:
Sotheby's, London, June 24, 2014, lot 408)

Acquired at the above sale



374

PROPERTY OF FROM A DISTINGUISHED EAST COAST ESTATE

MAURICE DE VLAMINCK

1876 - 1958

Maison au bord de l'eau

Signed *Vlaminck* (lower left)

Oil on canvas

21½ by 28⅞ in.; 54.6 by 73.3 cm

Painted *circa* 1914.

This work is accompanied by an Attestation of Inclusion from the Wildenstein Institute, and it will be included in the forthcoming Vlaminck Digital Catalogue Raisonné, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

\$ 50,000-70,000

PROVENANCE

Niveau Gallery, New York

Roland Hennessy (and sold: Sotheby Parke-Bernet, Inc., New York, February 26, 1981, lot 46)

Private Collection, California (acquired at the above sale and sold: Sotheby's, New York, May 14, 1998, lot 238)

Acquired at the above sale



375

PROPERTY OF FROM A DISTINGUISHED EAST COAST ESTATE

MAXIMILIEN LUCE

1858 - 1941

Moulins en Hollande

Signed *Luce* and dated 1907 (lower left)

Oil on canvas
20 by 25 $\frac{5}{8}$ in.; 50.8 by 65 cm

Painted in 1907.

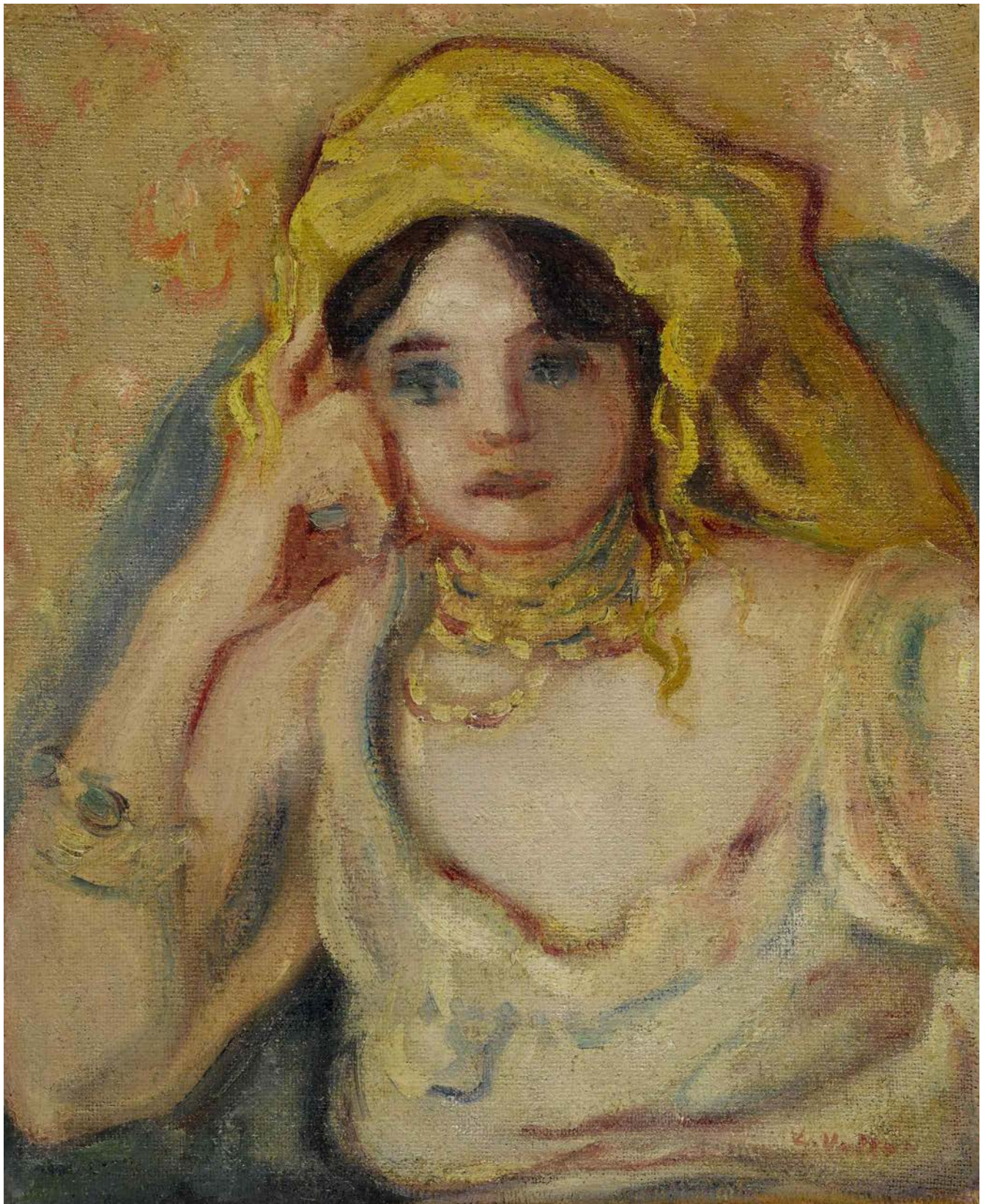
\$ 25,000-35,000

PROVENANCE

Sale: Cousturier, Paris, May 23, 1980, lot 96
Edgardo Acosta, Beverley Hills (and sold: Sotheby's, New York,
October 23, 1980, lot 223A)
Francis E. Fowler III, Los Angeles (acquired at the above sale
and sold: Sotheby's, New York, May 14, 1998, lot 146)
Acquired at the above sale

LITERATURE

Jean Bouin-Luce & Denise Bazetoux, *Maximilien Luce,*
Catalogue de l'oeuvre peint, vol. II, Paris, 1986, no. 1466,
illustrated p. 362



376



377

376

PROPERTY OF FROM A DISTINGUISHED EAST COAST ESTATE

LOUIS VALTAT

1869 - 1952

Suzanne Valtat en costume moresque

Signed *L. Valtat* (lower right)

Oil on canvas
18¼ by 15 in.; 46.3 by 38.1 cm

Painted *circa* 1906.

This work is recorded in the archives of l'Association Les Amis de Louis Valtat.

PROVENANCE

Madame Ghika (and sold: Sotheby's, London, July 1, 1982, lot 501)
Francis E. Fowler III, Los Angeles (acquired at the above sale and sold: Sotheby's, New York, May 14, 1998, lot 149)
Acquired at the above sale

\$ 15,000-20,000

377

PROPERTY OF FROM A DISTINGUISHED EAST COAST ESTATE

CHARLES CAMOIN

1879 - 1965

La Baie de Santa-Lucia près de Saint-Raphaël

Signed *Ch Camoin* (lower right)

Oil on canvas
19⅞ by 24 in.; 50.4 by 60.9 cm

Painted in 1954.

Madame Grammont Camoin has kindly confirmed the authenticity of this work.

PROVENANCE

Mme Charles Camoin, Paris
Galerie Abels, Cologne (acquired in 1968)
Varde Gubbay (acquired by 1987)
Sale: Christie's, London, June 27, 1989, lot 331B
Acquired at the above sale

\$ 15,000-20,000

PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

ÉMILE OTHON FRIESZ

1879 - 1949

La Calanque à La Ciotat

Signed *Othon Friesz* (lower left)

Oil on canvas

15¼ by 18 in.; 38.7 by 45.7 cm

Painted circa 1906-07.

Odile Aittouarès has kindly confirmed the authenticity of this work.

PROVENANCE

Sale: Christie's, London, December 9, 1960, lot 98 (possibly)
 Grosvenor Galleries (Eric Estorick), London
 Private Collection, California
 A gift from the above in 2000

LITERATURE

Maximilien Gauthier, *Othon Friesz*, Geneva, 1957, illustrated
 pl. 26

\$ 200,000-300,000

Painted circa 1906-07, *La Calanque à La Ciotat* is a highly significant work from a pivotal point in Friesz's career when he was becoming increasingly involved with the Fauve movement. During the first years of the twentieth century Friesz was still painting in an essentially Impressionist manner, however, it was his encounter with the works of Henri Matisse, André Derain and Maurice de Vlaminck at the celebrated October 1905 exhibition at the Salon d'Automne which encouraged the tendency of his art in new and pioneering directions. His development as a Fauve painter was given further impetus during a visit to Antwerp and then L'Estaque in 1906 with Braque. John Elderfield notes the significance of this time spent in the saturated sunlight of the Midi: "In 1906, Braque and Friesz were not even at the stage of colorful subjects... It was only when the pair traveled south, as their colleagues had done before, that their color was fully liberated from the atmospheric and the impressionist and their Fauve styles were fully established" (John Elderfield, *Fauvism and its Affinities*, New York, 1976, p. 79).

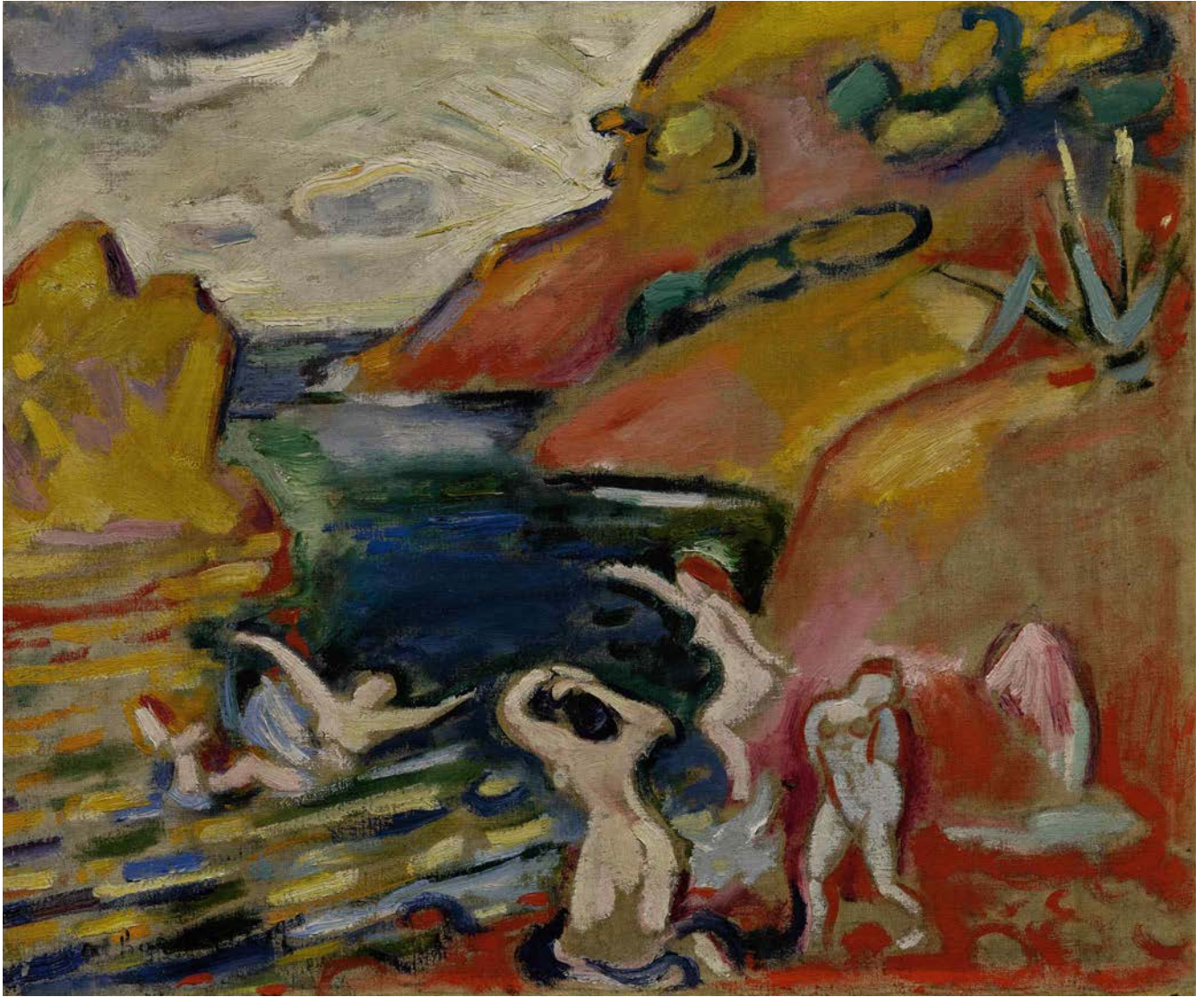
Although the artists associated with the Fauve movement worked closely together, Friesz's paintings shared greater affiliations with the work of Raoul Dufy and Braque than with the oeuvre of Derain and Vlaminck. Friesz, Dufy and Braque all studied with Léon Bonnet at the École des Beaux-Arts in Paris, and Friesz and Dufy even shared a studio in Paris for a time in the early 1900s. All three artists were born in Le Havre in Normandy, and were strongly influenced by the landscape of the area; indeed, the present work was likely painted in Normandy shortly after Friesz's return from visiting the South of France. The palette employed by Dufy and Friesz in particular—although luminous and glowing—was also somewhat more subtle than the bold colors utilized by Vlaminck, Derain and Matisse. Alvin Martin and Judi Freeman have noted the importance of this Havrais trio: "The Fauves Havrais addressed a wide spectrum of concerns, making it difficult to define a single Fauve style or subject... To be Fauve in spirit was not just to paint in bright colors... Friesz essentially led the trio of distant cousins into the Fauve orbit; Braque led them out. Their association with the Fauves, coupled with their deep-seated beliefs in Norman—and by extension, northern—values... transformed their careers" (quoted in: "The distant cousins in Normandy" in *The Fauve Landscape* (exhibition catalogue), Los Angeles County Museum of Art; The Metropolitan Museum of Art, New York & Royal Academy of Arts, London, 1990-91, p. 236).



Fig. 1 Edvard Munch, *Badenade pa Svaberg, Bathers on Rocks*, circa 1915, oil on canvas, Private Collection



Fig. 2 Eric Fischl, *Cargo Cults*, 1984, oil on canvas, Private Collection





379

PROPERTY FROM A PRIVATE COLLECTION,
OREGON

HENRI MANGUIN

1874-1949

Pêches et melon

Signed *Manguin* (toward lower left)

Oil on canvas

19 $\frac{5}{8}$ by 24 in.; 49.8 by 60.9 cm

Painted in 1927.

\$ 50,000-70,000

PROVENANCE

Marcel Bernheim, Paris (acquired directly from
the artist in March 1928)

Private Collection, Switzerland (acquired from the
above in April 1930)

Thence by descent

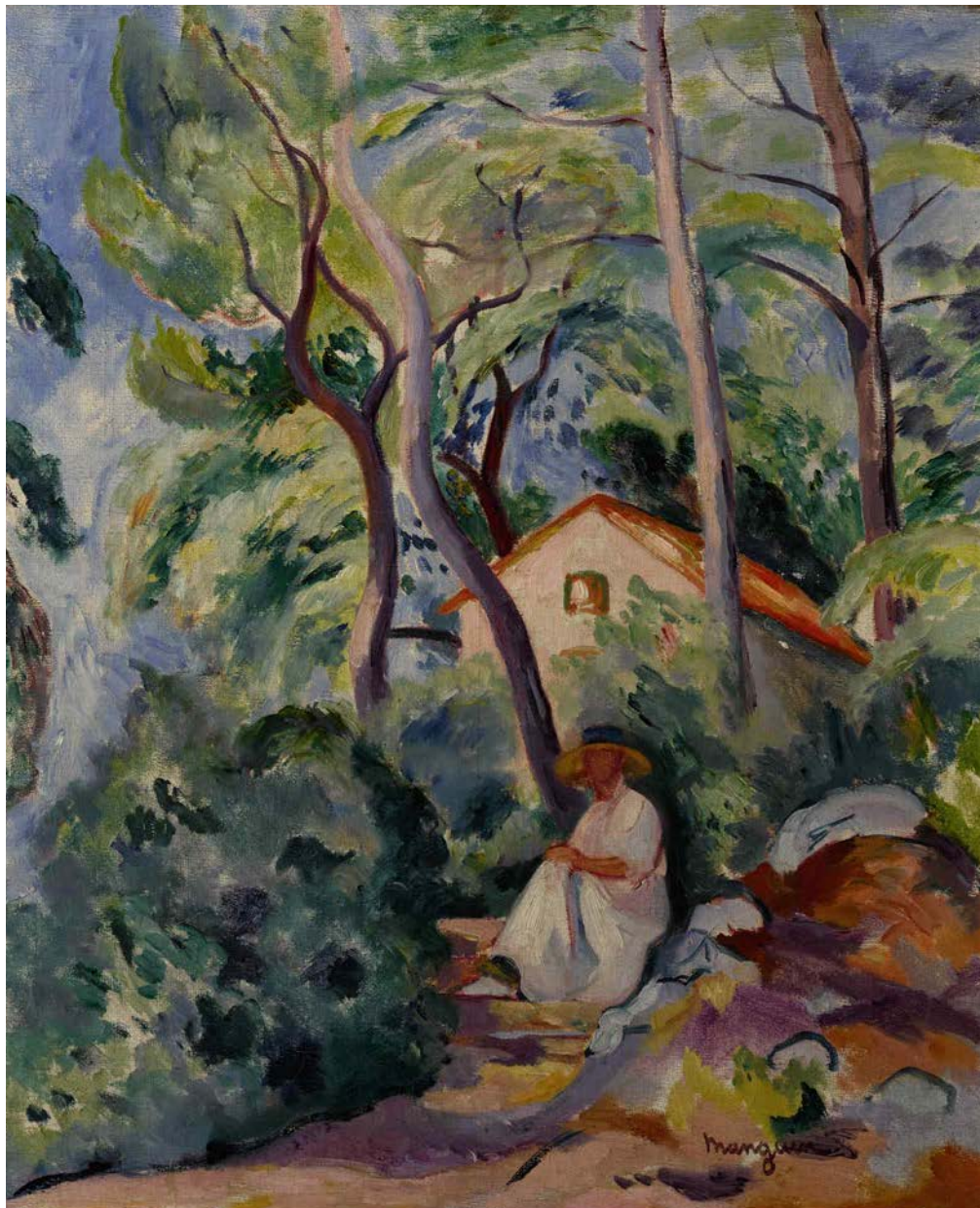
EXHIBITED

Winterthur, Kunstmuseum Winterthur,
Winterthurer Privatbesitz II, Werke des 20.

Jahrhunderts, 1949, no. 131

LITERATURE

Lucile & Claude Manguin, *Henri Manguin*,
Catalogue raisonné de l'oeuvre peint, Neuchâtel,
1980, no. 878, illustrated p. 289



380

PROPERTY FROM A PRIVATE COLLECTION,
CALIFORNIA

HENRI MANGUIN

1874 - 1949

La Breste, maison rouge, environs
de Marseille

Signed *Manguin* (lower right)

Oil on canvas
28 $\frac{7}{8}$ by 23 $\frac{1}{2}$ in.; 73.3 by 59.6 cm

Painted in summer 1919.

\$ 70,000-90,000

PROVENANCE

Madame E. Druet, Paris (acquired directly from
the artist in January 1920)
Galerie E. Druet, Paris
Dr. Girardin, Paris
Private Collection, France
Sale: Francis Briest, Paris, March 20, 1985, lot 39
Private Collection, Japan (and sold: Sotheby's,
London, June 25, 1986, lot 202)
Private Collection, Israel (acquired at the above
sale)
Sale: Christie's, London, June 30, 1987, lot 178
Hilde Gerst Gallery, New York
Acquired from the above in 1988

EXHIBITED

Paris, Galerie E. Druet, *Henri Manguin*, 1921, no. 8
Geneva, Galerie Motte, *Manguin*, 1958, no. 34
(titled *La Maison dans les pins* and dated 1908)

LITERATURE

Lucile & Claude Manguin, *Henri Manguin,
Catalogue raisonné de l'oeuvre peint*, Neuchâtel,
1980, no. 624, illustrated p. 222

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION,
CALIFORNIA

HENRI MANGUIN

1874 - 1949

Le Reflet

Oil on canvas

44¾ by 37¼ in.; 113.7 by 94.6 cm

Painted in Paris in 1904.

PROVENANCE

Ambroise Vollard, Paris (acquired directly from the artist in March 1906)
Galerie E. Druet, Paris
Vogel Collection, Switzerland
Sale: Galerie Koller, Zurich, June 1, 1973, lot 299
J.P.L. Fine Arts, London
Robert & Elizabeth Haskell, Virginia (acquired from the above circa 1990 and sold by the estate: Sotheby's, New York, May 8, 2014, lot 163)
Acquired at the above sale

EXHIBITED

Paris, Galerie E. Druet, *Manguin*, 1910, no. 32 (titled *Nu se coiffant*)
Paris, Serres du Cours la Reine, *Société des Artistes Indépendants, 26e exposition*, 1910, no. 3441 (titled *Nu*)
Neuchâtel, Musée des Beaux Arts, *Manguin*, 1964, no. 73, illustrated in the catalogue
Paris, Galerie de Paris, *Manguin dans les collections suisses*, 1964, no. 11

LITERATURE

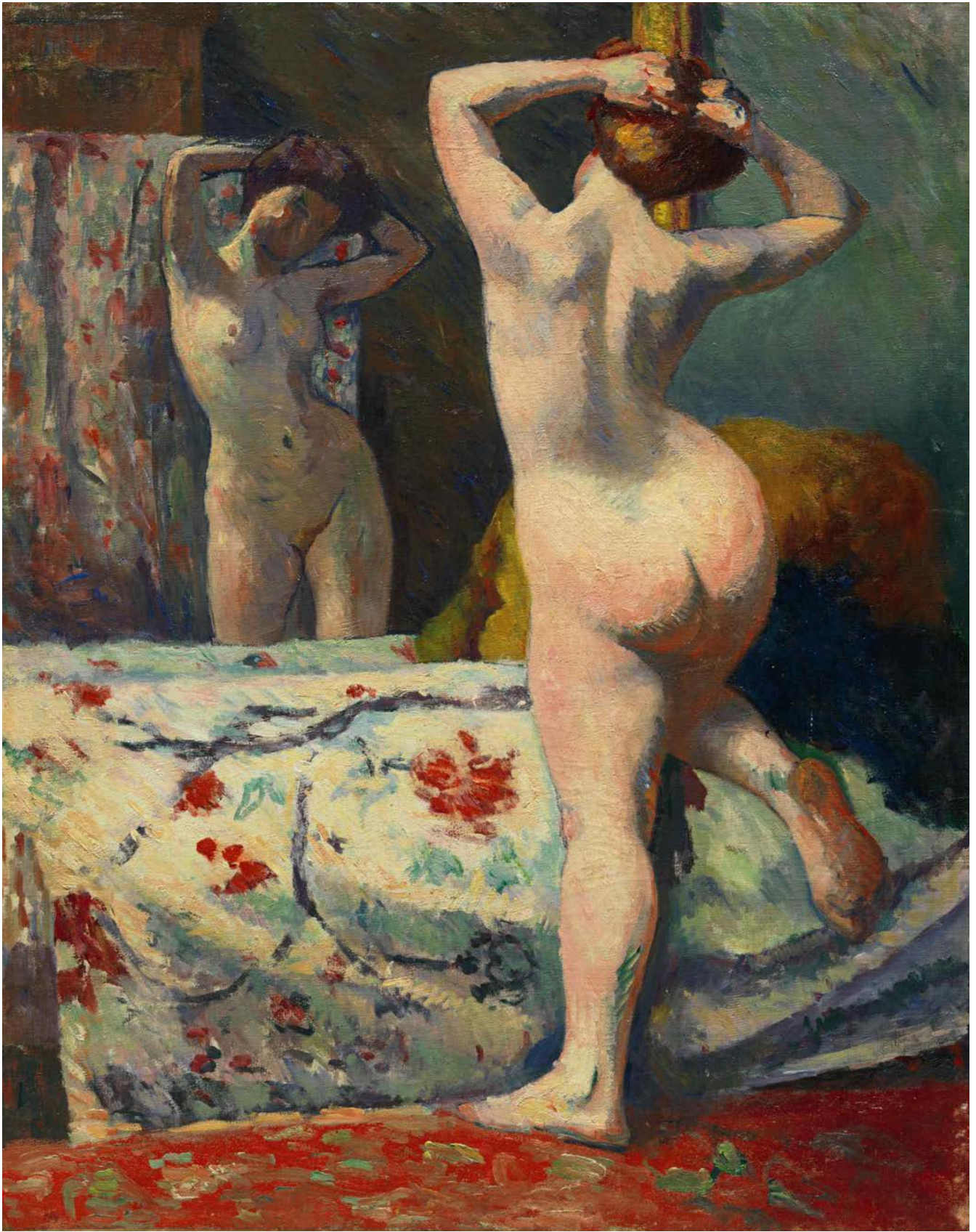
Pierre Cabanne, *Henri Manguin*, Neuchâtel, 1964, no. 97, illustrated p. 119
Lucile & Claude Manguin, *Henri Manguin, Catalogue raisonné de l'oeuvre peint*, Neuchâtel, 1980, no. 104, illustrated p. 71

\$ 250,000-350,000

Following the death of Gustave Moreau, the beloved teacher of Manguin, Albert Marquet and Henri Matisse, the three young artists sought to pool their resources, constructing a makeshift studio in the garden of Manguin's home at 61 rue Boursault. The three worked together, intermittently hosting other avant-garde artists, and during the winter of 1904-05 hired a model from whom they each drew and painted from life. According to artist André Dunoyer de Segonzac, "The Three M's were talked about incessantly at the beginning of the century, three young men noted for the independence of their art. Matisse, Marquet, Manguin..." (Pierre Cabane, *op. cit.*, p. 53).

Incorporating vivid pinks, reds and blue highlights, Manguin celebrates the sensual grace of the female nude; her Venus-like curves are accentuated by vibrant pigments. The playful incorporation of the mirror allows the viewer to focus on sensitively captured surface tones of the model, whose smoothness and curvilinear forms are in harmony with her surroundings. Singled out as the strongest of a new crop of artists showing at the *Salon d'Automne* in 1904 by the critic Louis Vauxcelles, Manguin, Marquet, Matisse and Camoin banded together: "The four of them worked that autumn with Jean Puy in Manguin's collapsible studio behind the apartment on the rue Boursault. Marquet and Manguin responded once again to Matisse's Divisionist enthusiasm: all three painted each other and their nude model with a gaiety and gusto that owed more to Luce's slapdash style as Divisionist than to Signac's rigor. Winter was the season of intrigue, cabals and furious lobbying behind the scenes as different art-world factions drummed up support on the various committees that would control who showed what and how at next year's exhibitions. Charles Guérin enlisted Matisse in December for the Salon d'Automne's planning meeting, instructing him to bring Manguin, Marquet and any other sympathizers he could muster" (Hilary Spurling, *The Unknown Matisse, A Life of Henri Matisse: The Early Years, 1869-1908*, New York, 1998, p. 295).

Writing of the three artists, Hilary Spurling notes, "The one lasting gain he (Matisse) brought away from the school was his alliance with two younger boys, Henri Manguin and Albert Marquet, who were the first close friends he made among painters outside his home circle. From now on the three worked side by side, swapping advice, criticizing and comparing their respective canvases, urging each other on, indoors and out, in Paris and on the Mediterranean coast, throughout the struggles that convulsed the French art world, and painting itself, in the years to leading up to and away from the Fauve summer of 1905" (*ibid.*, p. 80).



PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

ALBERT ANDRÉ

1869 - 1954

Femme mangeant de raisinSigned *Albert. André* (lower left)

Oil on canvas

29½ by 39½ in.; 74.9 by 100.3 cm

Painted before 1910.

This work will be included in the forthcoming critical catalogue of the work of Albert André currently being prepared by Béatrice Roche, Alain Girard and Flavie Durand-Ruel

PROVENANCE

Durand-Ruel, Paris (acquired from the artist in 1911)
 M. Marczell de Nemès, Paris (acquired from the above in 1914 and sold: Hôtel Drouot, Paris, November 21, 1918)
 Durand-Ruel, Paris (acquired at the above sale)
 Wilhelm Hansen, Copenhagen (acquired from the above in 1919)
 Winkel & Magnussen, Copenhagen (acquired at the above sale and sold: American Arts Association, New York, April 6, 1922)
 Durand-Ruel Galleries, New York (acquired from the above and until 1949)
 Private Collection, Missouri (and sold: Sotheby's, New York, October 3, 1990, lot 52)
 Private Collection, New York (acquired at the above sale)
 Schillay Fine Art, Inc., New York
 Acquired from the above in 1995

\$ 40,000-60,000**EXHIBITED**

Ghent, *Exposition Universelle*, 1913, no. 29
 New York, Durand-Ruel Galleries, *Exhibition of Paintings by Albert André*, 1926, no. 6
 New York, Durand-Ruel Galleries, *Exhibition Still Life and Flowers by Georges D'Espagnat and Albert André*, 1931, no. 12

Albert André trained at the Académie Julian in Paris alongside Maurice Denis and Pierre Bonnard and as such was greatly influenced by the Post-Impressionists' choice of subject matter, particularly the *intimiste* interior. The bourgeois dining room in the present work is lit sensitively by a window on the right, and the sitter's direct gaze leveled at the viewer deepens the psychological intensity of the composition. André exhibited at the Salon des Indépendents in 1894 where he captured the attention of influential dealer Durand-Ruel, who was to be incredibly important for the artist's career and the development of his market both in Europe and in the United States. It was also in 1894 that André first met Pierre-Auguste Renoir. The older artist took a keen interest in André's work and would become a life-long mentor and close friend. André published a monograph on Renoir's work and was curator of the art museum of Bagnols-sur-Cèze. His work is in the collections of, among others, the Museum of Modern Art in New York, the Musée d'Orsay in Paris and the National Gallery of Art in Washington, D.C.



Fig. 1 Albert André, *Portrait of Pierre-Auguste Renoir*, 1914, oil on canvas, Art Institute of Chicago



HENRI MARTIN

1860 - 1943

Quatorze juillet à Collioure

Signed *Henri Martin* (lower left)

Oil on board

16¾ by 30¾ in.; 42.5 by 77.5 cm

Painted *circa* the 1920s.

The authenticity of this work has been confirmed by Cyrille Martin.

PROVENANCE

Angelo Sommaruga, Paris

Private Collection, France (by descent from the above)

Acquired from the above by the present owner

In 1923 Henri Martin settled in Collioure, a quiet fishing village nestled in the foothills of the Pyrenees near the Spanish border. Collioure's remote location and serene atmosphere, unaffected by industrialization, appealed to both the Fauves and the Post-Impressionists. As early as 1905, Henri Matisse, Paul Signac and André Derain had fallen in love with the splendor and leisurely charm of Collioure, and all three incorporated scenes of the town in their early Fauve paintings. Martin purchased a home there, and during its renovation he rented a studio that overlooked the port depicted in this composition, a scene which he reiterated in some of his most successful paintings of this time. The unique architecture of the Catalan port, the effects of the sea water and sunlight and the activities of the fisherman provided Martin with opportunities to explore new formal directions in a dynamic departure from his landscapes of *La Bastide du Vert*. A wonderful example of Martin's unique approach to Pointillism, the present work is a study for the major painting *Quatorze juillet à Collioure* (see fig. 1). Martin captures the fishing port on a day of celebration and fills the composition to the brim with the colorful patterns and dynamism of the local traditions. Imbued with a vivid light, the present work reveals Martin's remarkable ability to distill the vibrations of sunlight and other similar atmospheric effects through a highly assured painterly technique.

The present work was previously in the collection of the celebrated Italian writer, editor and art dealer Angelo Sommaruga.

\$ 150,000-250,000

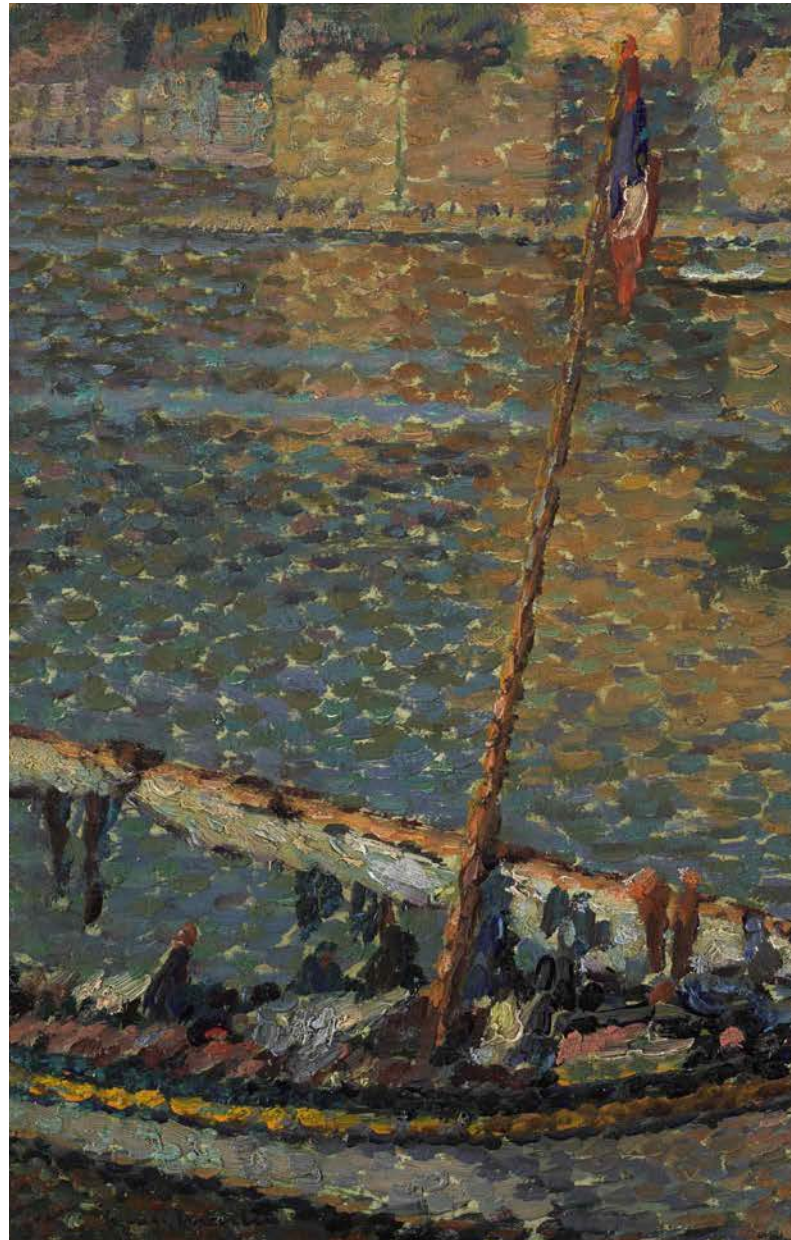


Fig. 1 André Derain, *Le Port de Collioure*, 1905, oil on canvas, Musée national d'art moderne, Centre Georges Pompidou, Paris



Fig. 2 *The Port at Collioure*, circa 1900



PROPERTY OF A GENTLEMAN

AUGUSTE RODIN

1840 - 1917

Le Baiser, 4ème réduction ou petit modèle

Inscribed *Rodin* and with the foundry mark *F.Barbedienne*.
Fondeur; stamped with the letter *H*

Bronze

Height: 10 inches

Conceived in 1886; this reduced size in 1898; this example cast by the Barbedienne foundry in January 1913.

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 2012-3910B.

PROVENANCE

Boris Mirski Gallery, Boston
 Private Collection, Boston
 Acquired from the above

\$ 300,000-500,000

LITERATURE

- Georges Grappe, *Catalogue du Musée Rodin*, Paris, 1927, illustration of the marble version p. 47
- Georges Grappe, *Le Musée Rodin*, Paris, 1947, illustration of the marble version pl. 71
- Cécile Goldscheider, *Rodin, sa vie, son oeuvre, son héritage*, Paris, 1962, illustration of the marble version
- Albert E. Elsen, *Rodin*, London, 1963, illustration of another cast p. 63
- Bernard Champigneulle, *Rodin*, London, 1967, illustration of the marble version pp. 162-63
- Robert Descharnes & Jean François Chabrun, *Auguste Rodin*, Lausanne, 1967, illustration of the marble version pls. 54-55
- Ionel Jianou & Cécile Goldscheider, *Rodin*, Paris, 1967, illustration of the marble version pls. 54-55
- Ludwig Goldscheider, *Rodin Sculptures*, London, 1970, illustration of the marble version p. 121
- John L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, illustration of the marble version p. 77
- Jacques de Caso & Patricia Sanders, *Rodin's Sculpture, A Critical Study of the Spreckels Collection*, California Palace of the Legion of Honor, San Francisco, 1977, illustration of another cast p. 150
- Nicole Barbier, *Marbres de Rodin, collection du musée*, Paris, 1987, illustrations of the marble version pp. 185 & 187
- Antoinette Le Normand-Romain, *Le Baiser de Rodin/The Kiss by Rodin*, Paris, 1995, illustration of another cast fig. 3
- Antoinette Le Normand-Romain, *Rodin*, Paris, 1997, illustration of the terracotta version p. 48
- Albert E. Elsen, *Rodin's Art, The Rodin Collection of the Iris & B. Gerald Cantor Center for the Visual Arts at Stanford University*, New York, 2003, illustration of another cast pp. 214-15
- Antoinette Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, vol. I, Paris, 2007, no. S. 2393, illustrations of other casts pp. 162



Fig. 1 Rodin in his studio, leaning against the marble version of *Le Baiser*, 1888-89



PROPERTY FROM THE ESTATE OF ANTJE FARBER, PALM BEACH, SOLD TO BENEFIT THE ANN NORTON SCULPTURE GARDENS, WEST PALM BEACH

AUGUSTE RODIN

1840 - 1917

Première maquette pour le Monument aux Bourgeois de Calais, variante avec piédestal

Inscribed *A. Rodin*, © by *Musée Rodin* and with the foundry mark *Godard Fonr*, and numbered *No 3*

Bronze

Height: 23½ in.; 59.6 cm

Conceived in 1884 and cast in an edition of 10 numbered 3 to 12 by the Émile Godard foundry between 1971-76; this example cast in June 1973.

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 2017-5621B.

PROVENANCE

Musée Rodin, Paris

Farber Gallery (Leonard Farber), Florida (acquired from the above in November 1973)

Antje Farber, Fort Lauderdale (by descent from the above)

A gift from the estate of the above

LITERATURE

John L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, no. 67-69-I, illustration of the plaster p. 384

\$ 300,000-500,000

In 1347, during the siege of the town of Calais in the Hundred Years' War, its six celebrated burghers offered themselves as hostages to the king of England, Edward III. The king agreed to lift the siege on condition that the burghers presented themselves in his camp as hostages, carrying the keys to the city. Their heroic act is commemorated in Rodin's *Les Bourgeois de Calais*, now widely recognized as one of the greatest achievements in early modern sculpture.

In the autumn of 1884 Rodin worked on his first maquette. Writing to M. Dewavrin on November 20, 1884, he explained, "The idea seems to me to be so completely original from the point of view of architecture and sculpture... The pedestal is triumphal and has the rudiments of a triumphal arch, in order to carry, not a quadriga, but human patriotism, abnegation and virtue... Rarely have I succeeded in giving a sketch such élan and sobriety" (quoted in John L. Tancock, *op. cit.*, p. 382).

During the inauguration of the monument on June 13, 1895 in Calais, Octave Mirbeau proclaimed: "The movement, the attitudes, the expressions are so true, of such a genuine human feeling, that, behind the group, ready to go, we can actually hear the buzzing of the crowd encouraging them and sobbing, the cheers and farewells. No other complication, no scenic concern of the group; no allegory, not one attribute. Only expressive, fine forms, so expressive that they become ready states of mind" ("*Auguste Rodin*" in *Le Journal*, June 4, 1895, quoted in Catherine Lampert, "The Burghers of Calais" in *Rodin* (exhibition catalogue), Royal Academy of Arts, London, 2006-07, p. 236).



Fig. 1 Auguste Rodin, *Le Bourgeois de Calais*, 1884-95, bronze, The Metropolitan Museum of Art, New York



PROPERTY FROM THE ESTATE OF ANTJE FARBER, PALM BEACH, SOLD TO BENEFIT THE ANN NORTON SCULPTURE GARDENS, WEST PALM BEACH

AUGUSTE RODIN

1840 - 1917

L'Un des Bourgeois de Calais: Andrieu D'Andres, vêtu, deuxième maquette

Inscribed *A. Rodin* and with the foundry mark *Susse.Fondeur Paris*, numbered *No 2* and dated © *By Musée Rodin 1971*

Bronze

Height: 24 in.; 60.9 cm

Conceived in 1885 and cast in an edition of 13 numbered *0* to *12* by the Susse foundry between 1971-77; this example cast in February 1971.

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 2017-5620B.

PROVENANCE

Musée Rodin, Paris

Farber Gallery (Leonard Farber), Florida (acquired from the above in March 1974)

Antje Farber, Fort Lauderdale (by descent from the above)

A gift from the estate of the above

LITERATURE

John L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, no. 67-69-10, illustration of the plaster p. 388

Antoinette Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, vol. I, Paris, 2007, no. S. 421, illustration of another cast p. 223

\$ 200,000-300,000



Fig. 1 Detail from *Le Monument de Bourgeois de Calais*, conceived in 1884 and cast in 1889, bronze, Calais, France. The figures of Andrieu D'Andres is visible at the far right.



© M. SUTHERLAND 1971

PROPERTY FROM A PRIVATE COLLECTION, PALM BEACH

AUGUSTE RODIN

1840 - 1917

Balzac en redingote

Inscribed A. Rodin and with the foundry mark Susse Fondeur Paris, numbered No 8 and dated © By Musée Rodin 1973

Bronze

Height: 23½ in.; 59.6 cm

Conceived in 1891 and cast in 1970-81 in an edition of 13; this example cast by the Susse foundry in October 1973.

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 2017-5625B.

PROVENANCE

Musée Rodin, Paris

Farber Gallery (Leonard Farber), Florida (acquired from the above in October 1974)

Antje Farber, Fort Lauderdale (by descent from the above)
Thence by descent

LITERATURE

Bernard Champigneulle, *Rodin*, London, 1967, no. 91, illustration of the plaster p. 182

Robert Descharnes & Jean-François Chabrun, *Auguste Rodin*, Lausanne, 1967, illustration of the plaster p. 170

Ionel Jianou & Cecile Goldscheider, *Rodin*, Paris, 1967, p. 105

John L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, illustration of the plaster p. 438

Albert E. Elsen, *Rodin's Art: The Rodin Collection of the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University*, New York, 2003, no. 103, illustration of another cast p. 394

\$ 40,000-60,000

388

PROPERTY FROM A PRIVATE COLLECTION, COLORADO

AUGUSTE RODIN

1840 - 1917

L'Un des Bourgeois de Calais: Tête de Jean de Fiennes, version définitive

Inscribed A. Rodin and with the foundry mark E. Godard Fonder, numbered No 7/8 and dated © By Musée Rodin 1984

Bronze

Height (not including base): 12¾ in.; 32.2 cm

Conceived in 1886; this example cast in 1984 in an edition of 12 numbered 1/8 to 8/8 and I/IV to IV/IV by the Émile Godard foundry.

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 2003-295B.

\$ 25,000-35,000



387



388

388 (continued)

PROVENANCE

Musée Rodin, Paris
 Louis Newman Galleries, Beverly Hills (acquired from the above in May 1989)
 Rod Steiger, Los Angeles (acquired from the above on November 6, 1989 and sold: Sotheby's, New York, May 8, 2003, lot 224)
 Acquired at the above sale

LITERATURE

Antoinette Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, vol. I, Paris, 2007, no. S. 1381, illustration of another cast p. 226

389

PROPERTY FROM A PRIVATE COLLECTION, PALM BEACH

AUGUSTE RODIN

1840 - 1917

Giganti, torse masculin, version sane terrasse dit aussi "Torse d'homme nouveau modèle"

Inscribed A. Rodin and with the foundry mark .Georges Rudier.. Fondeur.Paris. and dated © by Musée Rodin 1973; stamped with the raised signature A. Rodin (on the interior)

Bronze

Height: 10³/₈ in.; 26.3 cm



389

389 (continued)

Conceived in 1880-85 and cast in an edition of at least 3 by the Alexis Rudier foundry plus a further 10 casts by the Georges Rudier foundry between 1966-74; this example cast in 1973.

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 2017-5624B.

PROVENANCE

Musée Rodin, Paris
 Farber Gallery (Leonard Farber), Florida (acquired from the above in November 1973)
 Antje Farber, Fort Lauderdale (by descent from the above)
 Thence by descent

LITERATURE

John L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, no. 40, illustration of the plaster p. 269
 Albert E. Elsen, *Rodin's Art, The Rodin Collection of the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University*, New York, 2003, no. 175, illustrations of another cast pp. 555-56
 Antoinette Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, vol. II, Paris, 2007, illustration of another cast p. 399

\$ 20,000-30,000

ÉMILE-ANTOINE BOURDELLE

1861 - 1929

Pénélope, sans fuseau et sans pied, modèle intermédiaire

Stamped with the artist's monogram, inscribed © By Bourdelle, numbered III and stamped with the foundry mark A. Valsuani Cire Perdue

Bronze

Height: 46½ in.; 118.1 cm

Conceived in 1907; this intermediate size cast in an edition of 8 plus 2 artist's proofs.

PROVENANCE

Musée Bourdelle, Paris

Private Collection (acquired from the above in 1977)

Acquired from the above by the present owner

LITERATURE

Ionel Jianou & Michel Dufet, *Bourdelle*, Paris, 1978, illustration of another cast pl. 22

Peter Cannon-Brookes, *Émile-Antoine Bourdelle*, 1983, no. 78, illustration of another cast p. 52

\$ 40,000-60,000



GUTZON BORGLUM

1867 - 1941

The Wonderment of Motherhood

Inscribed *Gutzon Borglum* and with the foundry mark *Roman Bronze Works N-Y-*

Bronze

Height: 25½ in.; 64.7 cm

PROVENANCE

Private Collection, Missouri

Acquired from the above by the present owner

Gutzon Borglum is perhaps most famous for his design of the monumental sculpture carved into the granite face of Mount Rushmore in South Dakota. Besides working on several high-profile public commissions, Borglum also created celebrated intimate sculptures, such as the present work, which celebrates the birth of his newborn son. While studying in Paris, Borglum developed a close friendship with Rodin and the French master reportedly called Borglum "the greatest American sculptor."

\$ 8,000-12,000

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

ARISTIDE MAILLOL

1861 - 1944

Pomone drapée

Inscribed *A. Maillol* and with the foundry mark *E. Godard*
Fondeur Paris and numbered *E.A 2/4*

Bronze

Height: 70½ in.; 179 cm

Conceived in 1921; this example cast by Émile Godard, Paris.

This work will be included in the forthcoming *Catalogue raisonné de l'oeuvre d'Aristide Maillol* currently being prepared under the supervision of Olivier Lorquin.

PROVENANCE

Fondation Dina Vierny, Paris

Private Collection, Switzerland (acquired from the above)

Acquired from the above in 2012

LITERATURE

Exposition Maillol au Japon (exhibition catalogue), Museum of Fine Arts, Yamanashi; Museum of Fine Arts, Hiroshima; Prefectural Museum of Fine Arts, Kumamoto; Prefectural Museum of Fine Arts, Ishikawa, Kanazawa; Prefectural Museum of Fine Arts, Ehime, Matsuyama; Prefectural Museum of Modern Art, Hoyogo, Kobe & Isetan Museum, Tokyo, 1984, no. S-68, illustration of another cast n.p.

Maillol (exhibition catalogue), Galerie Dina Vierny, Paris, 1987, illustration of the plaster p. 114

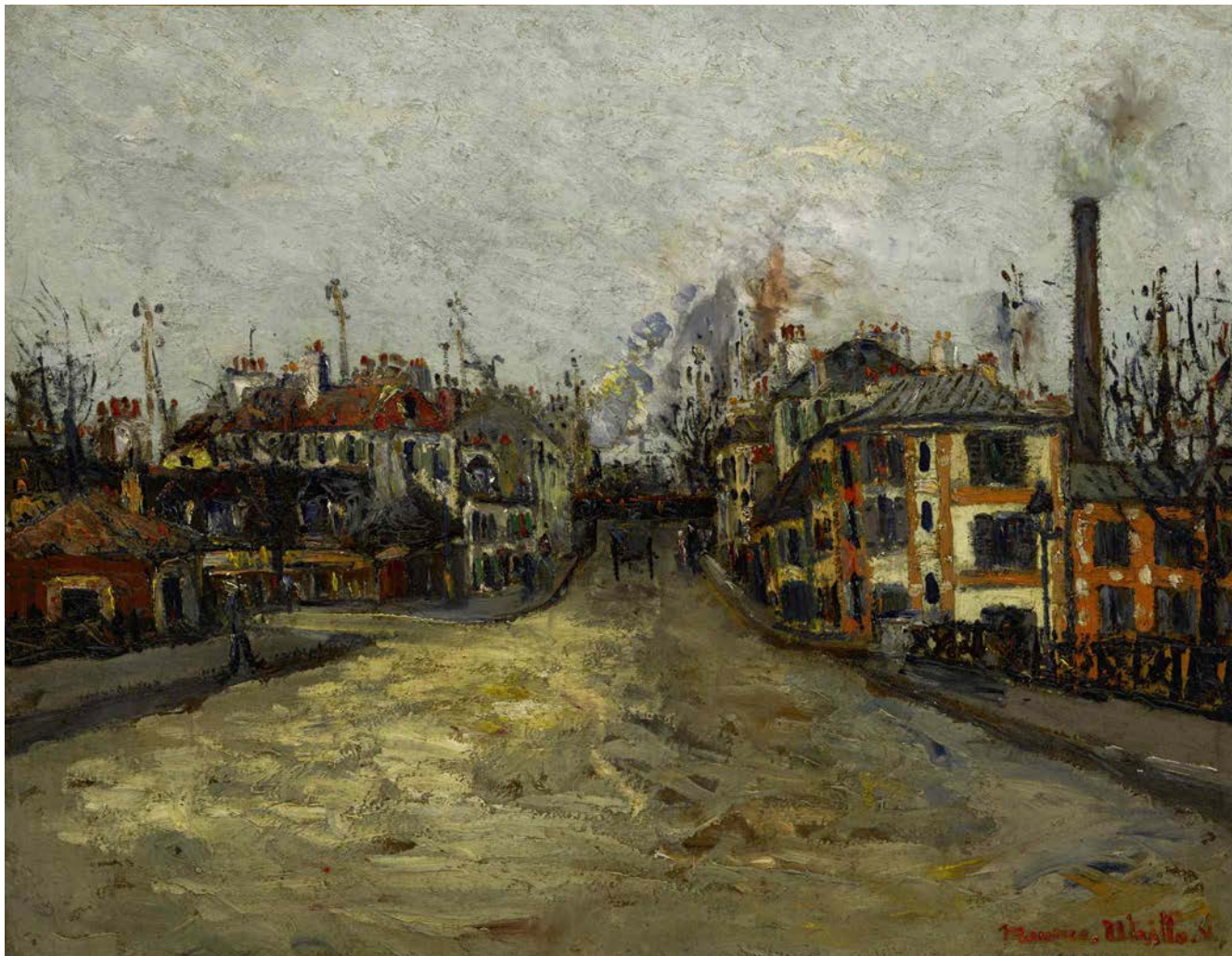
Bertrand Lorquin, *Aristide Maillol*, London, 1995, illustration of the plaster & of another cast p. 88

Maillol (exhibition catalogue), Rotterdam, Kunsthal Rotterdam; Paris, Musée Maillol & Tielt, Belgium, Uitgeverij Lannoo, 2012-13, no. 42, illustration in color of another cast p. 79

Pomone drapée was conceived in 1921 during a period when Maillol was working on several commissions for monumental sculptures. This life-size figure allowed him once again to explore a theme that had interested him during his early career. The sculpture was based on an earlier version of *Pomone*, which Maillol created in 1910. In that sculpture, the figure extends her arms in a rigid gesture of offering to the beholder. In the present work, however, the artist renders *Pomone* with a much more relaxed posture, allowing her arms to rest at her sides. The resulting sculpture appears more naturalistic than the earlier version, and possesses a lifelike softness that the original *Pomone* lacked. John Rewald wrote the following about Maillol's sculpture: "To celebrate the human body, particularly the feminine body, seems to have been Maillol's only aim. He did this in a style from which all grandiloquence is absent, a style almost earthbound and grave... The absence of movement, however, is compensated by a tenderness and charm distinctively his own" (John Rewald, in *Aristide Maillol* (exhibition catalogue), Rosenberg Gallery, New York, 1958, pp. 6-7).

\$ 500,000-700,000





393

PROPERTY FROM THE ESTATE OF CLAUDE WACHTER

MAURICE UTRILLO

1883 - 1955

La Fabrique à Aubervilliers

Signed *Maurice, Utrillo, V*, (lower right)

Oil on canvas

22 $\frac{3}{8}$ by 29 $\frac{1}{8}$ in.; 60 by 73.9 cm

Painted circa 1906.

The authenticity of this work has been confirmed by the Comité Utrillo-Valadon.

\$ 60,000-80,000

PROVENANCE

Galerie Max Kaganovitch, Paris

Abraham & Nadia Jaglom, New York (acquired from the above in 1966)

Thence by descent

EXHIBITED

Paris, Galerie Charpentier, *Cent tableaux par Utrillo*, 1959

Paris, Galerie Max Kaganovitch, *Dessins, aquarelles, tableaux, sculptures des XIXe et XXe siècles*, 1966

LITERATURE

Paul Pétridès, *L'Oeuvre complet de Maurice Utrillo*, vol. I, Paris, 1974, no. 101, illustrated p. 153



394

PROPERTY FROM THE ESTATE OF CLAUDE WACHTER

EUGÈNE BOUDIN

1824-1898

Laveuses au bord de la Touques

Signed *E. Boudin* (lower right)

Oil on panel

7 $\frac{7}{8}$ by 12 $\frac{1}{4}$ in.; 19.8 by 31 cm

Painted circa 1875-82.

\$ 60,000-80,000

PROVENANCE

Sale: Galerie Charpentier, Paris, March 24, 1955, lot 223

Stumps Collection, France

Furst Collection, Switzerland

Galerie Max Kaganovitch, Paris

Abraham & Nadia Jaglom, New York (acquired from the above in 1956)

Thence by descent

LITERATURE

Robert Schmit, *Eugène Boudin, 1824-1898*, vol. II, Paris, 1973, no. 2444, illustrated p. 426

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION,
MASSACHUSETTS

MARC CHAGALL

1887 - 1985

Le Roi David

Signed *Marc Chagall* and dated 1953-56 (lower left)

Gouache and brush and ink on paper
30 $\frac{1}{8}$ by 22 $\frac{1}{2}$ in.; 76.4 by 57.3 cm

Executed in 1953-56.

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

PROVENANCE

Galerie Maeght, Paris
Galerie David et Garnier, Paris
Private Collection, Tokyo (acquired from the above)
Sale: Paul & Jacques Martin, Paris, March 2, 1980, lot 110
Acquired at the above sale

EXHIBITED

Osaka, Osaka City Museum of Fine Arts, no. 66

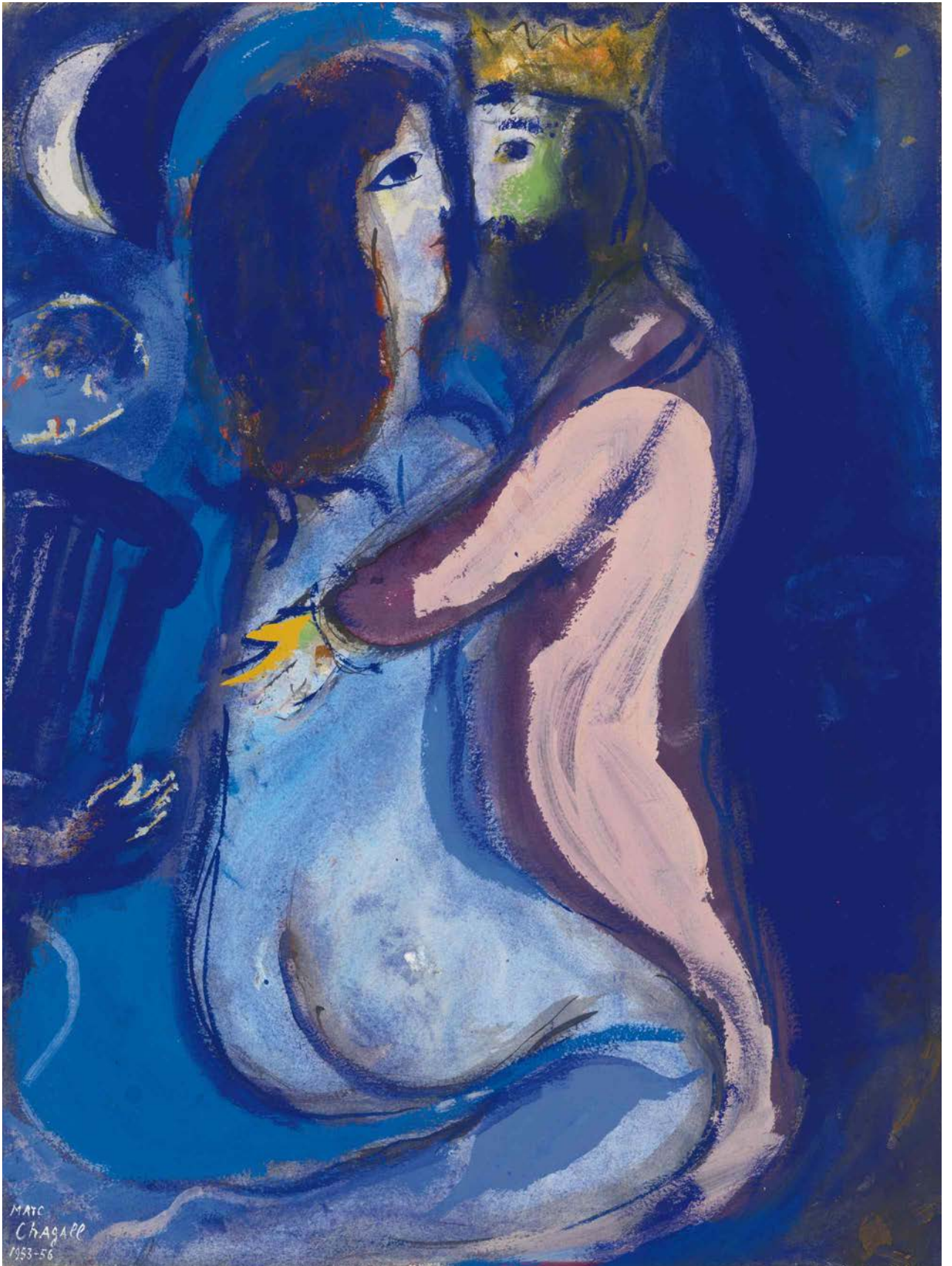
\$ 200,000-300,000

Throughout his career, Marc Chagall continually drew upon themes and stories from the Bible to inform his masterful compositions. "Ever since early childhood," he explained, "I have been captivated by the bible. It has always seemed to me and still seems today the greatest source of poetry of all time" (quoted in Jacob Baal-Teshuva, ed., *Chagall, A Retrospective*, New York, 1995, p. 295). The figure of David has long provided inspiration for artists—from the Dutch Masters to Modern painters such as Paul Cézanne (see fig. 1)—and the biblical King, whose story is told in the eleventh chapter of the second book of Samuel, achieves a particular significance in Chagall's oeuvre. There are many reasons why King David may have resonated with the imagination of the Russian artist—David rose from humble beginnings to a figure of greatness, overcoming adversity and finding love along the way. Chagall himself was born and raised in the impoverished village of Vitebsk. He was the eldest of nine siblings to a fishing merchant father and a mother who sold groceries from their home. After traveling to Paris to begin work as an artist, and after the delays imposed by World War I, Chagall married his childhood sweetheart Bella, to whom he remained devoted until her death in 1944; he achieved international acclaim as an artist within his lifetime and is today hailed as one of the most influential and distinctive painters of the twentieth century.

Chagall has chosen to depict a tender and intimate moment in the life of the biblical King. The female figure is most probably Bathsheba, a married woman with whom David had an illicit affair. They had a child together and after the death of her husband at last she and David wed. Rather than emphasizing the moment at which the desirous King famously catches sight of Bathsheba bathing, Chagall articulates the tenderness of the tale—the figures clutch each other in a concentrated embrace, surrounded by Chagall's familiar motifs of harp and moon which heighten the aura of romance. The couple are floating in a blue background which is punctuated by the gold of the crown, the green blush on the King's cheek and scattered dashes of other colors. Chagall has demonstrated the tale's impact on him as a "source of poetry" as he renders the King's great love for his future wife, particularly as he integrates his characteristic motifs and brilliant eye for color to create a highly arresting and romantic composition.



Fig. 1 Paul Cézanne, *Bethsabée*, 1885-90, oil on canvas,
Musée Granet, Aix-en-Provence



MARC
CHAGALL
1953-56

MARC CHAGALL

1887 - 1985

Village sous la neige

Signed *Marc Chagall* (lower left)

Oil on canvas

10¾ by 13⅞ in.; 27.3 by 35.1 cm

Painted *circa* 1950.

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

PROVENANCE

Luba Potamkin, New York (and sold: Parke-Bernet Galleries Inc., New York, November 28, 1973, lot 45)

Galerie Internationale, Paris

Rossi Collection, London

Acquired from the above in 1990

EXHIBITED

Osaka, Takashimaya Art Gallery & traveling, *Chagall*, 2012, n.n.

Village sous la neige is a profoundly emotive and poignant illustration of Marc Chagall's meditative imagery. The artist's psychology and narrative are communicated through powerful recurring motifs, and such themes manifest the framework of the composition. At once haunting and beguiling, nostalgia fills the present work and lends it its engaging charm. The enigmatic hovering figure, with her dark hair and bouquet of gathered flowers in hand, dressed in a black robe decorated by a white lace collar, is strongly reminiscent of Chagall's portraits of his late wife Bella. Her death in 1944 had a profound effect on the artist and in the years immediately following her passing Chagall was haunted by the phantom of Bella, her likeness appearing as a ghost-like form in a number of his paintings. Shaped by the curving form of the road, Bella merges with her surroundings, a dreamscape of the artist's native Vitebsk. Here, Chagall depicts his hometown under a layer of light snow, the carpet of white blanketing the houses and streets of the little village. The shtetl-esque buildings and rural character of Vitebsk served as a continual source of inspiration for Chagall, who referred to it as "the soil that nourished the roots of my art" (quoted in Jacob Baal-Teshuva, *Marc Chagall: 1887-1985*, New York, 1998, p. 19). Vitebsk remained vivid in his mind following his departure for Paris in 1922, even though the artist would never again return to the small town, and became intrinsically bound to Chagall's memories of his youth. Images of Vitebsk took on a new significance to the artist in his work of the post-war years, as his beloved hometown was effectively destroyed during the German invasion of Russia. Chagall's memories of his distant past, the vanished way of life of his homeland and his lost former identity continued to provide artistic inspiration for the rest of his life, emerging in dream-like, magical scenes such as that in *Village sous la neige*. Together, the highly emotive and deeply personal iconography of his most fond subjects are harmoniously combined in the present work.

\$ 250,000-350,000



THE WORLD OF *Jean Stein*

LOTS 397–399

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

ALBERTO GIACOMETTI

1901 - 1966

Jean Stein (Bust)

Signed *Alberto Giacometti* and dated 1962 (lower right)

Pencil on paper
19¾ by 12⅞ in.; 50.1 by 32.7 cm

Executed in 1962.

The authenticity of this work has been confirmed by the Comité Giacometti and it is recorded in the Alberto Giacometti database as AGD 3777.

PROVENANCE

Acquired directly from the artist in 1962

\$ 70,000-90,000



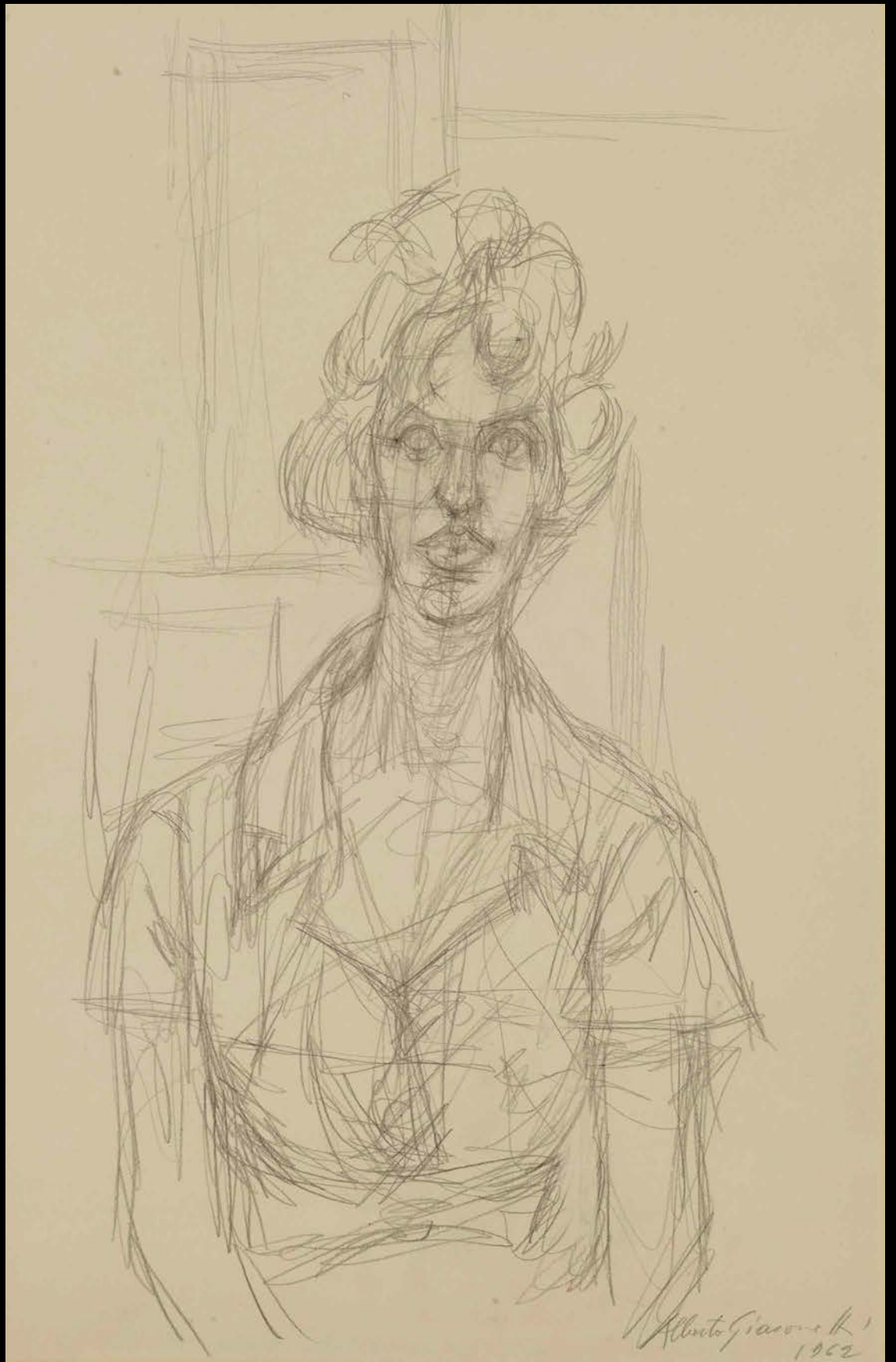
Fig. 1 Alberto Giacometti, *Femme assise (La Mère de l'artiste)*, 1947, oil on canvas, to be offered as lot 3 in Sotheby's Impressionist & Modern Art Evening Sale on November 14, 2017

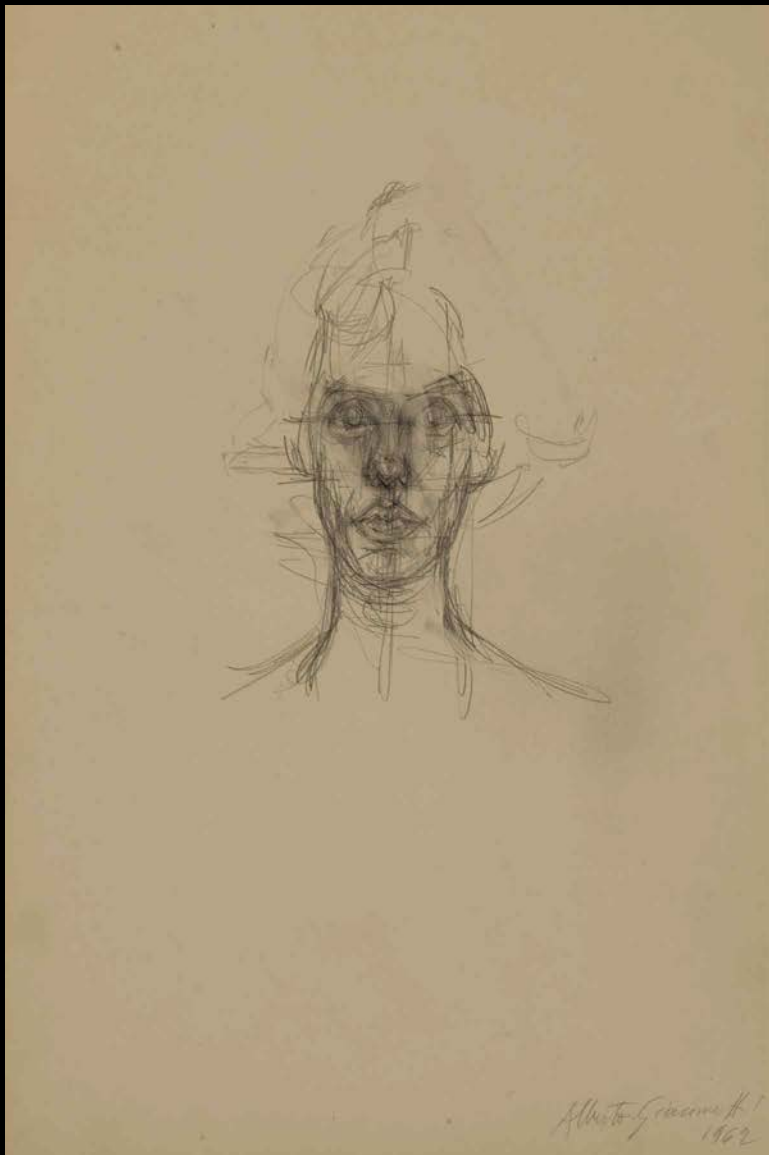
In many ways the writer-editor Jean Stein and the painter-sculptor Alberto Giacometti were both, at their cores, collectors of people. This was reflected in their personal lives, with Stein's extensive group of friends and guests who frequented her New York apartment, and with Giacometti's near-constant traffic of admirers in his studio, but most prevalently it is emulated in their work: both created psychologically in-depth portraits through their intimate interactions and engagement with their subjects. The aim of each of these unrivaled visionaries was to capture the essence of their subjects and to create a dialogue with their audience whereby providing insight to their subject's deepest perceptions. Through this practice both Giacometti and Stein created profound legacies in the canon of human portraiture and character study.

In 1962 Jean Stein visited Alberto Giacometti in his storied studio on the rue Hippolyte-Maindron in Paris where the sculptor made a series of eight known portrait sketches of Stein, each recorded variably as *L'Americaine* or *Portrait de Jean Stein*. Stein had met the artist eight years prior as a student in Paris and would go on to share her notes on the experience in an article "At Giacometti's Studio" published in *Show* magazine's January 1963 issue. In the cluttered studio strewn with the cigarette butts smoked in a serial fashion, the two engaged in an intimate interchange of words and experiences, recording the musings of one of the major artists of the twentieth century.

The practice of sitting for Giacometti has often been described as a collaboration between the artist and his model. It is a similar intimacy forged through the observation and interaction between interviewer and subject undertaken by Stein. The trust and interplay that took place between both Giacometti and Stein and their subjects is one of extreme intensity and passionate concentration. Stein's reputation as a brilliant interviewer was similarly thorough to the observational process of Giacometti and equally relentless. Stein's incredibly sharp mind honed in on the most intimate depths of her subject's psyche to create brutally honest portrayals. For both Stein and Giacometti the drive for a sublime, perceptive and scrupulous representation was a conscious consideration throughout the process. For Giacometti the result was not one of natural realism but a reproduction of what he himself saw in his subject. This was rendered with great stylistic originality, and indeed the opportunity to undertake the portrait process with Stein as his subject was invariably a source of great interest, as well as an immense challenge for the artist.

Giacometti's portrait drawings are among his most compelling work as a draughtsman. The power in Giacometti's oeuvre visible particularly in this series of drawings lies in the intimate nature of the encounter between artist and sitter and the dramatic aesthetic intensity with which he imbues the images. The 1962 series of Jean Stein portraits range from sketches of the isolated face, bust portraits and full-length seated portraits. Stein's face and eyes are the focus of the majority of the compositions, centered on the sheet which has otherwise largely been left untouched. By stripping the composition of a majority of the peripheral details, Giacometti accentuates the facial features, focusing the viewer's attention on the wide, penetrating eyes. Giacometti seeks to translate Stein's unflinching gaze staring intently out toward the viewer. "Giacometti's models were invariably required to look the artist straight in the eye. To him the human gaze was the purest, most personal, most intense manifestations of the living being..." (James Lord, *Plausible Portraits of James Lord*, New York, 2013, p. 91). By placing emphasis on the expressive power of the sitter's gaze the artist successfully captures her poise, strength and deep inner emotion. He breathes life into his subject through a dynamic use of line to articulate the sculptural quality of her figure. A complex succession of curved lines delineates Stein's chin and neck, endowing the figure with a concrete sense of volume and giving the impression that it seems about to project from the surface of the paper. Through this series of drawn portraits we see the pinnacle of Giacometti's success in translating the essence of his subject to the page through the close interactions between artist and subject shared during the process, much like Stein in her seminal oral histories.





THE WORLD OF
Jean Stein

398

ALBERTO GIACOMETTI

1901 - 1966

Jean Stein (Bust)

Signed *Alberto Giacometti* and dated 1962 (lower right)

Pencil on paper

19¾ by 12⅞ in.; 50.1 by 32.7 cm

Executed in 1962.

\$ 40,000-60,000

The authenticity of this work has been confirmed by the Comité Giacometti and it is recorded in the Alberto Giacometti database as AGD 3771.

PROVENANCE

Acquired directly from the artist in 1962



THE WORLD OF
Jean Stein

399

ALBERTO GIACOMETTI

1901 - 1966

Jean Stein (Seated)

Signed *Alberto Giacometti* and dated 1962 (lower right)

Pencil on paper

19¾ by 12⅞ in.; 50.1 by 32.7 cm

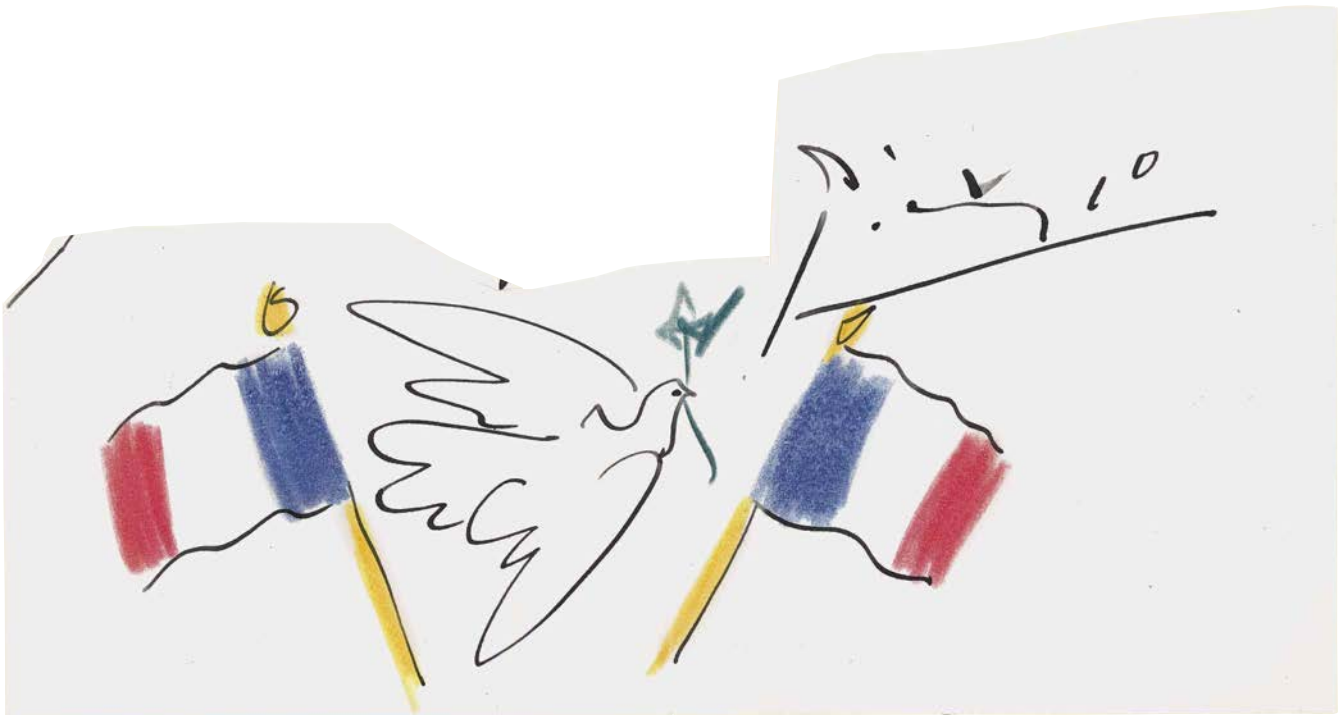
Executed in 1962.

\$ 40,000-60,000

The authenticity of this work has been confirmed by the Comité Giacometti and it is recorded in the Alberto Giacometti database as AGD 3773.

PROVENANCE

Acquired directly from the artist in 1962



400

400

PROPERTY FROM AN IMPORTANT INTERNATIONAL COLLECTOR

PABLO PICASSO

1881 - 1973

La Colombe avec deux drapeaux tricolores

Signed *Picasso* (upper right)

Pen and ink and colored crayon on paper
4³/₈ by 8¹/₈ in.; 11.1 by 20.8 cm

Executed *circa* 1970.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE

Private Collection, Oxfordshire (acquired *circa* 1970 and sold: Sotheby's, London, February 9, 2012, lot 362)
Acquired at the above sale

EXHIBITED

Liverpool, Tate Liverpool; Vienna, Albertina & Louisiana, Louisiana Museum of Modern Art, *Picasso: Peace and Freedom*, 2010-11, no. 67, illustrated in color in the catalogue

\$ 40,000-60,000

401

PROPERTY FROM AN IMPORTANT CANADIAN ESTATE

PABLO PICASSO

1881 - 1973

Femme au miroir

Signed *Picasso* (lower right)

Pen and ink on paper
25³/₄ by 20³/₄ in.; 65.4 by 52.7 cm

Executed *circa* 1945.

Claude Picasso has confirmed the authenticity of this work.

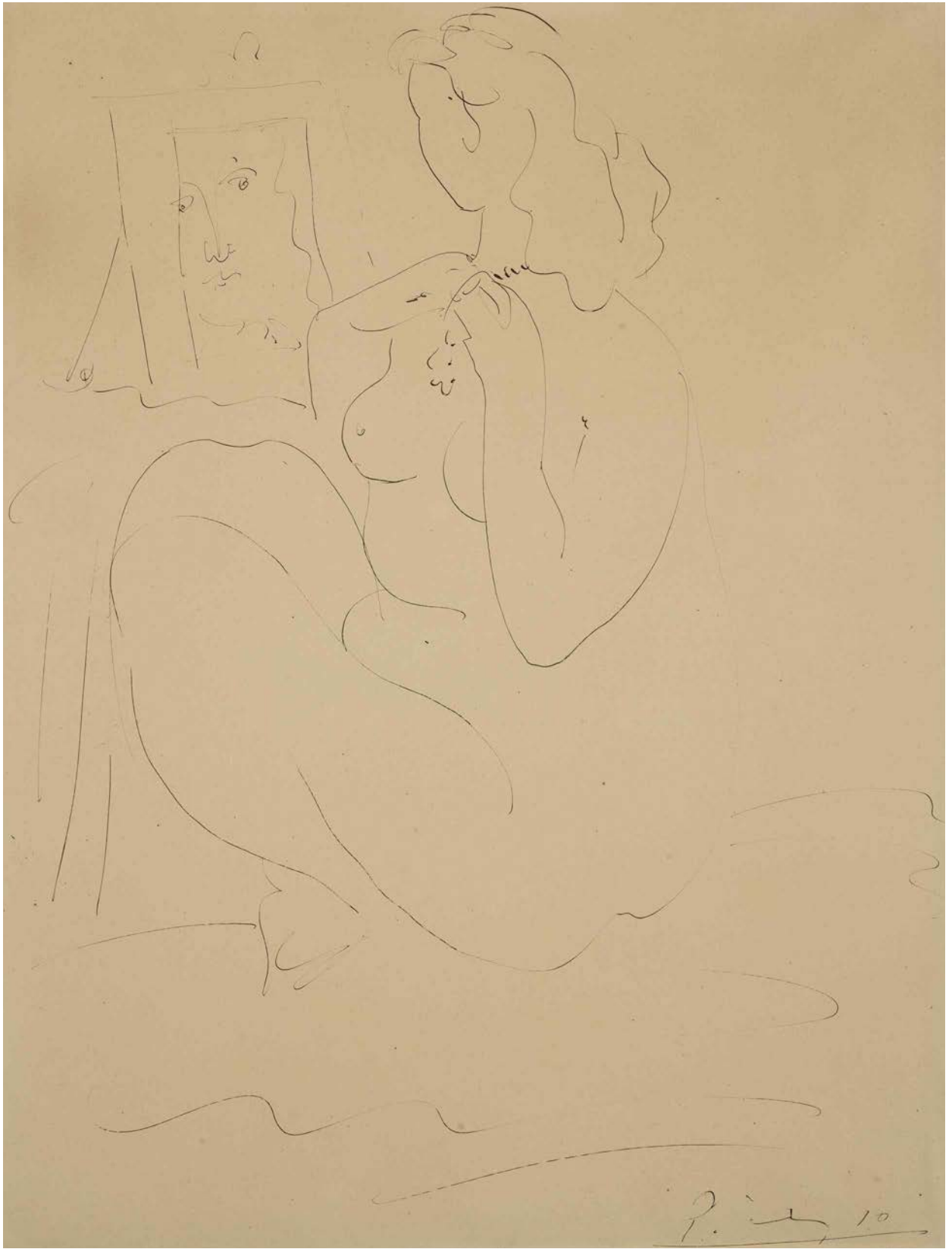
PROVENANCE

Jerrold Morris Gallery, Toronto (acquired on September 6, 1968)
Acquired from the above

EXHIBITED

Toronto, Jerrold Morris Gallery, *XIX & XX Century Masters 7th Annual Exhibition*, 1968, n.n.

\$ 70,000-90,000



401



402

PABLO PICASSO

1881 - 1973

Visage de femme

Dated 29.10.70. V (upper left)

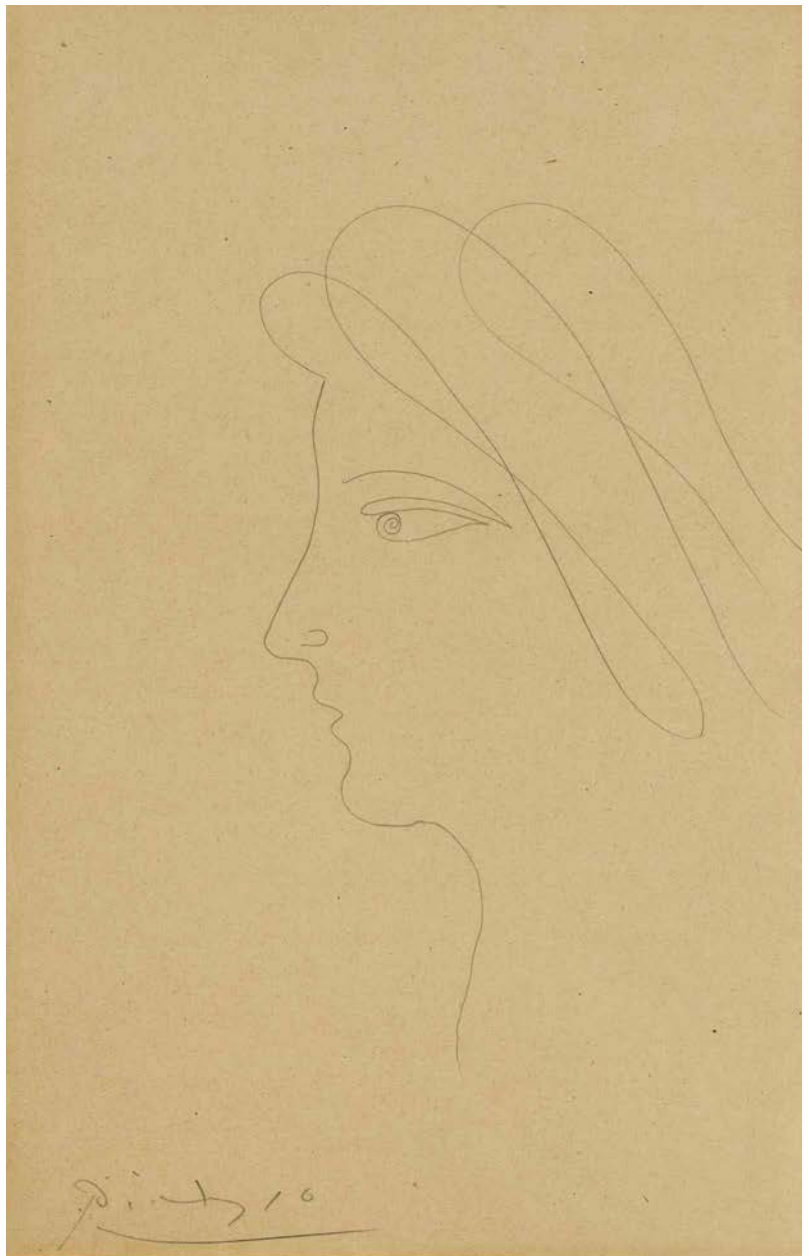
Wax crayon on paper
14½ by 10⅝ in.; 37 by 27 cm

Executed on October 29, 1970.

\$ 80,000-120,000

PROVENANCE

François Lachenal, Paris
Private Collection, Paris (by descent from the above)
Private Collection, France
Van de Weghe Fine Art, New York
Martin Lawrence Galleries, New York
Sale: Christie's, London, June 23, 2005, lot 327
Acquired at the above sale by the present owner



403

PABLO PICASSO

1881 - 1973

Profil gauche de femme

Signed *Picasso* (lower left)

Pencil on paper
15¾ by 10⅞ in.; 40 by 25.7 cm

Executed in 1942.

Claude Picasso has confirmed the authenticity of this work.

\$ 70,000-90,000

PROVENANCE

Max Pellequer, Paris
Bouquinerie de l'Institut, Paris
Acquired from the above by the present owner in 2005



404

FRANÇOISE GILOT

b.1921

Pensées heureuses

Signed *F. Gilot*. and dated -1945- (lower right)

Pencil on paper

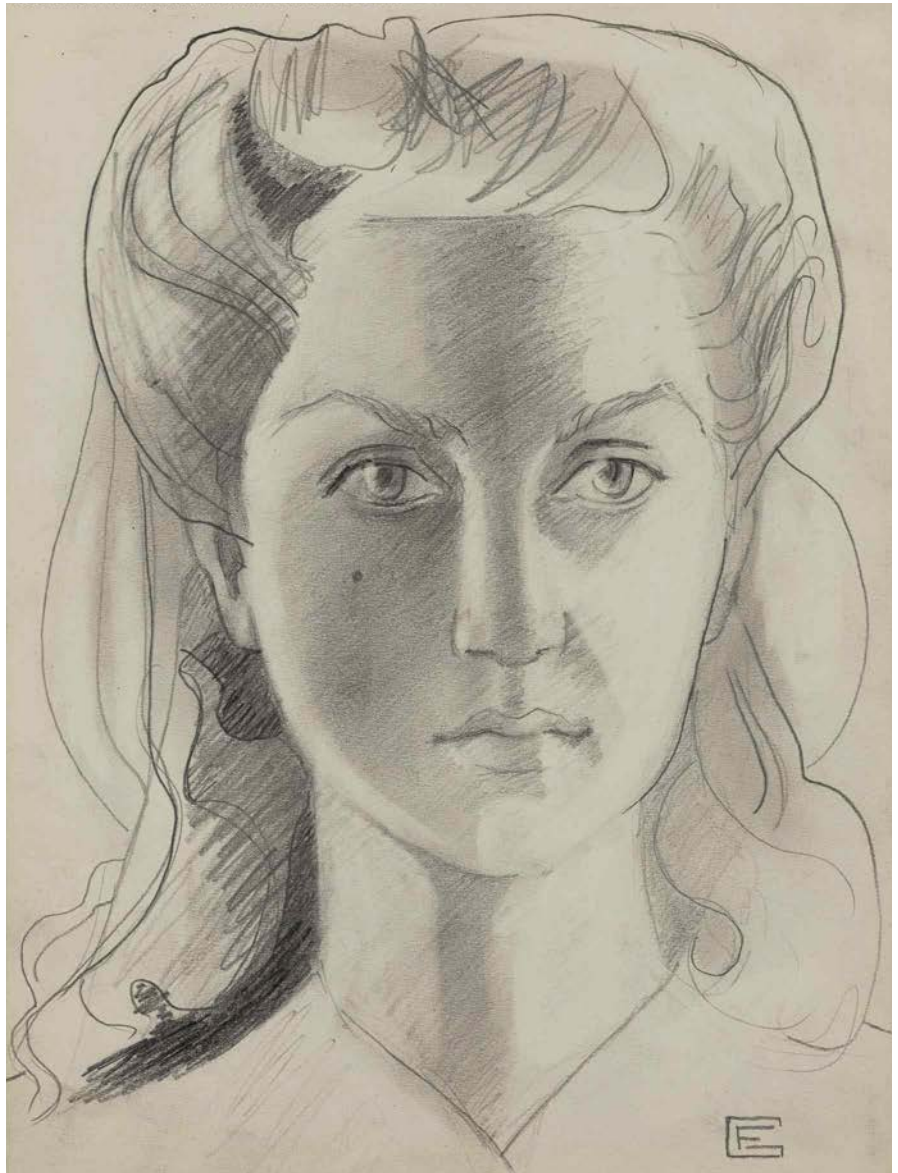
12¼ by 9½ in.; 31.1 by 24.1 cm

Executed in 1945.

PROVENANCE

Riggs Galleries, California

\$ 15,000-20,000



405

PROPERTY FROM AN AMERICAN PRIVATE COLLECTOR

FRANÇOISE GILOT

b.1921

The Green Eyes

Signed with the artist's monogram (lower right); titled and dated 1942 (on the verso)

Pencil on paper
11³/₈ by 8¹/₂ in.; 29 by 22 cm

Executed in 1942.

The authenticity of this work has been confirmed by Françoise Gilot and it is registered in the artist's archives.

\$ 40,000-60,000

PROVENANCE

Acquired directly from the artist

This work is from a series of nine self-portrait drawings, possibly created in February of 1942 during an extended visit with the Gilot's best friend and muse, Geneviève, and her family in Fontes, as the South of France remained free zone until the end of that year. Each portrait in the series reveals a very determined Gilot, perhaps reflecting the political situation in France at the time. In 1942, bowing to the demands of her father, Gilot repeated her second year of law school, studying at home, but with considerable less conviction as she became more determined to become an artist. Of this portrait, Gilot wrote in 2004: "...a self-portrait where light comes out of the half shadow, which I felt corresponded to my psychological character."

PROPERTY FROM AN AMERICAN PRIVATE COLLECTOR

FRANÇOISE GILOT

b.1921

La Chaise verte

Signed *F. Gilot* (lower left); signed *F. Gilot*, titled and dated 58 (on the stretcher)

Oil on canvas
51½ by 38¼ in.; 130 by 97.1 cm

Painted in 1958.

The authenticity of this work has been confirmed by Françoise Gilot and it is registered in the artist's archives.

PROVENANCE

Acquired directly from the artist

LITERATURE

Françoise Gilot, *Françoise Gilot, Monograph 1940-2000*, Lausanne, 2000, illustrated in color p. 256

This important biographical canvas was composed as an homage to the more somber tones Gilot so admires in the work of Georges Braque as well as a *memento mori* to both her maternal grandmother, who died in 1951, and to her father who had more recently died in October of 1957. The crucifix form of the window is dark with little vision of the future. The chair is from her grandmother's home, the green cushion needlepointed by her grandmother, Anne Renoult. Though a small woman, Renoult was Gilot's biggest supporter and steadfast champion, especially when it came to issues regarding Gilot's father, Émile Gilot, wishing Françoise to be a lawyer rather than pursue her passion for art. They would have many arguments about Françoise's future, ultimately leading to Françoise leaving home in the late summer of 1943 to move in with Renoult, where she set up her first studio in the attic. Decades later, Gilot fondly remembers that her grandmother would always sit in this chair when Gilot sought her counsel. In this painting, the chair now sits silent and empty.

It was Anne Renoult's passing eight years later that facilitated a reconciliation between Gilot and her father. The table, purchased by Gilot after she left Picasso in 1953, with the financial support and encouragement of her father, holds a vase of bright red anemones, interestingly a favorite of both her father and her grandmother.

La Chaise verte is seeped in melancholy and appears imbued with emotion, evidenced by the areas that have been worked and reworked on the surface. Of particular interest are the areas of *pentimenti*. The actual green chair is smaller in scale than originally painted, though Gilot has heightened the back, possibly for compositional value or parity.

At the end of 1957 and in spite of Picasso's retaliatory influences, Gilot was offered a new contract with Galerie Coard in Paris. It was in 1958, feeling she had now "unified her hand," that Gilot resumed a personal line of inquiry in her work—branding each painting with a style unmistakably her own—and reflecting a concern for simplicity and tone-color coordination. The canvases of this period are not overcrowded and give spatial value to emphasize surface tension. Gilot enlarged a studio space at her parents' home in Neuilly so that she could work there each afternoon to be closer to her mother and infant daughter, Aurelia. This detail perhaps accounts for the still life canvases of this period being more introspective, often populated with personal objects from Gilot's immediate living environment. For an artist known to paint primarily from her imagination, this image represents a rather rare and poignant period in Gilot's oeuvre.

\$ 40,000-60,000





407

PROPERTY FROM A PRIVATE AMERICAN COLLECTOR

FRANÇOISE GILOT

b.1921

Le Tribut de Minos

Signed *F. Gilot*. (lower right); signed *Gilot* and titled twice (on the stretcher)

Oil on canvas
39 by 32½ in.; 100 by 81 cm

Painted in 1962.

The authenticity of this work has been confirmed by Françoise Gilot and it is registered in the artist's archives.

\$ 30,000-40,000

PROVENANCE

Galerie Mouradian-Vallotton, Paris
Sale: Galerie Auktion Burkard, Lucerne, November 27, 1999,
lot 111
Acquired at the above sale

In 1962, coinciding with several summer holidays with her children sailing in Greece, Gilot embarked on a new series of about fifty abstract canvases on the tale of Theseus, Ariane and the Minotaur. At the same time Gilot was in the process of writing *Life with Picasso*, her best-seller memoir exploring her ten-year relationship with Picasso, which she felt offered striking parallels with these myths. The resulting paintings represent the completion of a shift in Gilot's style, from an emphasis on the simplification of visible realities, which characterized her paintings in the decade earlier, to a new visual language where form and content take on a symbolic resonance. Gilot calls these paintings her "Labyrinth Series."



408

FRANÇOISE GILOT

b.1921

Sara

Signed *F. Gilot.* (toward lower left); titled, dated 1970 and numbered III (on the verso)

Brush and ink on paper
25 $\frac{7}{8}$ by 20 in.; 65.7 by 50.8 cm

Executed in 1970.

\$ 15,000-20,000

PROVENANCE

Private Collection, New York
Acquired from the above by the present owner

PROPERTY FROM A PRIVATE COLLECTION, ATLANTA

RAOUL DUFY

1877 - 1953

La Course à Epsom

Signed *Raoul Dufy*, inscribed *Epsom* and dated 1937
(lower center)

Gouache and watercolor on paper
19½ by 25¾ in.; 49.5 by 65.4 cm

Executed in 1937.

PROVENANCE

Nico Mazaraki, Paris
Galerie Fanny Guillon-Laffaille, Paris
Acquired from the above

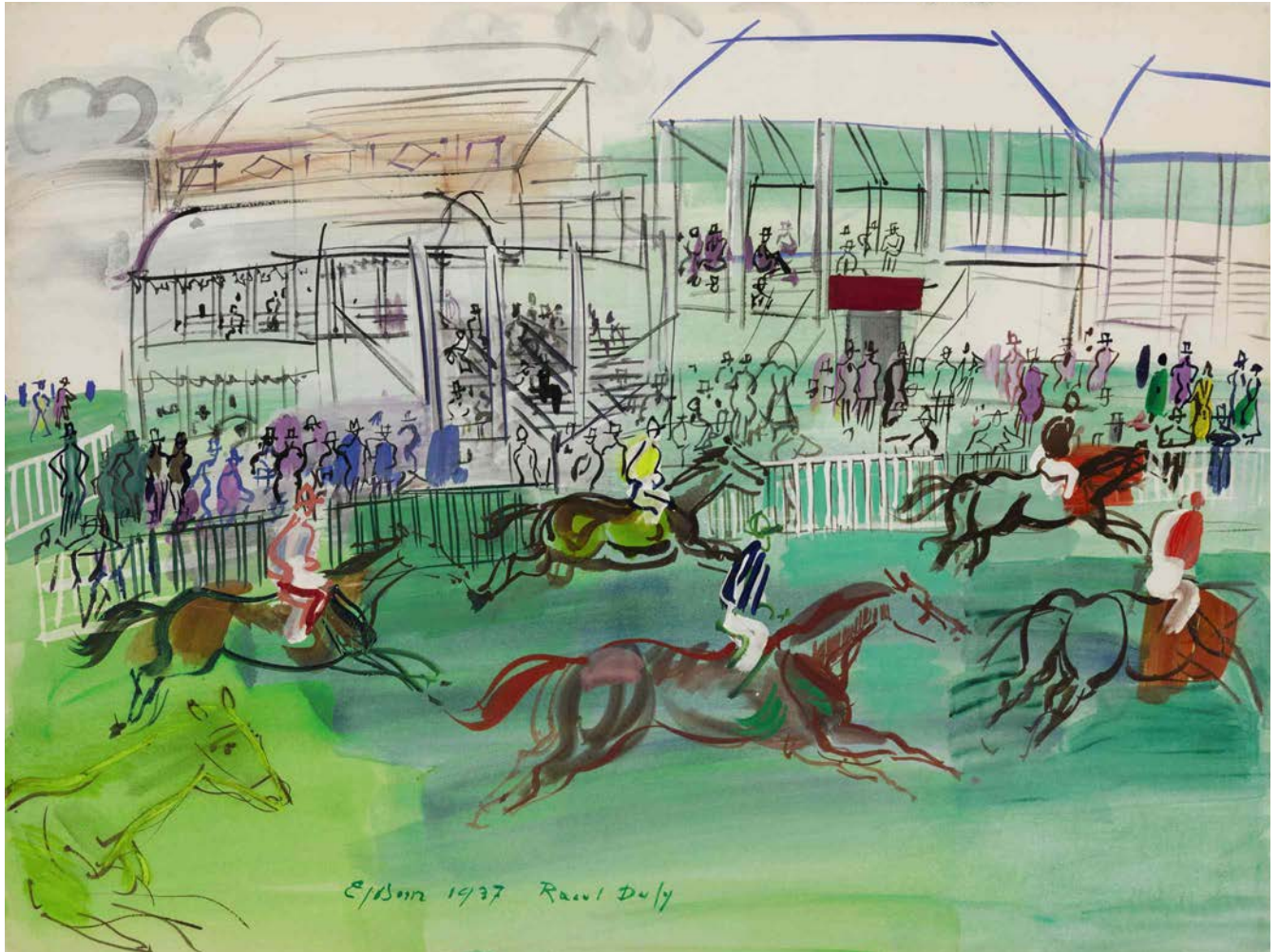
LITERATURE

Fanny Guillon-Laffaille, *Raoul Dufy, Catalogue raisonné des aquarelles, gouaches et pastels*, vol. I, Paris, 1982, no. 1027, illustrated p. 374

Dufy's practice reveals his fascination with scenes of upper-class amusements such as regattas, concerts and horse races which presented the artist with colorful crowds and joyous energy. Horse racing, a motif Dufy first investigated as early as 1913, quickly became a central theme in his oeuvre. Encouraged by his friend the designer Paul Poiret, Dufy initially concentrated his attentions on the fashionable dress and interactions of the sociable crowd on the stands and around the race track, but was soon drawn by the exhilarating atmosphere of the race itself. In *La Course à Epsom*, with the race taking center stage in the foreground and an active crowd mingling in the background, the artist depicts a sense of excitement and activity both on the racetrack and in the stands.

Raoul Dufy developed his distinct style of bold colors and strong lines after encountering the art of Henri Matisse and the Fauves at the Salon d'Automne in 1905. In the present work, Dufy has applied vibrant greens, blues and purples in transparent washes that break the black outlines, lending a sense of movement and spontaneity to the scene and thus conveying beautifully the vibrant atmosphere of horse racing. As Dora Perez-Tibi describes, "These racecourse scenes—whether in France, at Deauville, Lonchamp or Chantilly or, in England, at Epsom, Ascot or Goodwood—allowed Dufy to put his '*couleur-lumière*' theory into practice... He decided to convey light by means of colour; the absence of colour represents the unlit area... For Dufy, the balance of the composition comes from the distribution of all the points of light in the centre of each element of the painting. It was here that he found the secret of his composition" (Dora Perez-Tibi, *Dufy*, New York, 1989, pp. 158-62).

\$ 120,000-180,000





410

PROPERTY FROM A PRIVATE FLORIDA COLLECTION

RAOUL DUFY

1877 - 1953

Boston Docks

Signed *Raoul Dufy* (toward lower right)

Watercolor on paper
19¾ by 25½ in.; 50 by 65 cm

Executed in 1950.

PROVENANCE

Louis Carré Gallery, Paris
Frank Perls Galleries, Beverly Hills
Galerie Jacques Bailly, Paris
Acquired from the above

\$ 20,000-30,000

EXHIBITED

New York, Louis Carré Gallery, *Raoul Dufy*, 1951, no. 16
Pittsburgh, Carnegie Institute & Chicago, The Arts Club, *Raoul Dufy, Exhibition of Work in the USA*, 1951, no. 16
Geneva, Musée d'art et d'histoire, *Raoul Dufy*, 1952, no. 136
London, Tate Gallery, *Raoul Dufy: An Exhibition of Paintings and Drawings*, 1954, no. 86
Basel, Kunsthalle, *Raoul Dufy*, 1954, no. 126
Knokke-le-Zoute, Casino Communal, *Raoul Dufy*, 1954, no. 71
Marseille, Musée Cantini, *Hommage à Raoul Dufy*, 1954-55, no. 21
Eindhoven, Stedelijk van-Abbe Museum, *Raoul Dufy*, 1955, no. 12
Nancy, Musée des Beaux-Arts, *Raoul Dufy*, 1956, no. 31
Vichy, Salle Majestic, *Deuxième festival de peinture et sculpture de Vichy, Hommage à Raoul Dufy*, 1957, no. 23
New York, Wildenstein Gallery, *Paintings, Watercolors and Drawings by Raoul Dufy, 1877-1953*, 1962, no. 49
Bièvres, Moulin de Vauboyen, *Raoul Dufy*, 1968-69, no. 48
Bordeaux, Galerie des Beaux-Arts, *Raoul Dufy*, 1970, no. 143

LITERATURE

Fanny Guillon-Laffaille, *Raoul Dufy, Catalogue raisonné des aquarelles, gouaches et pastels*, vol. I, Paris, 1981, no. 781, illustrated p. 285



411

PROPERTY FROM A PRIVATE COLLECTION

RAOUL DUFY

1877 - 1953

La Ferme ou La Rentrée des foins

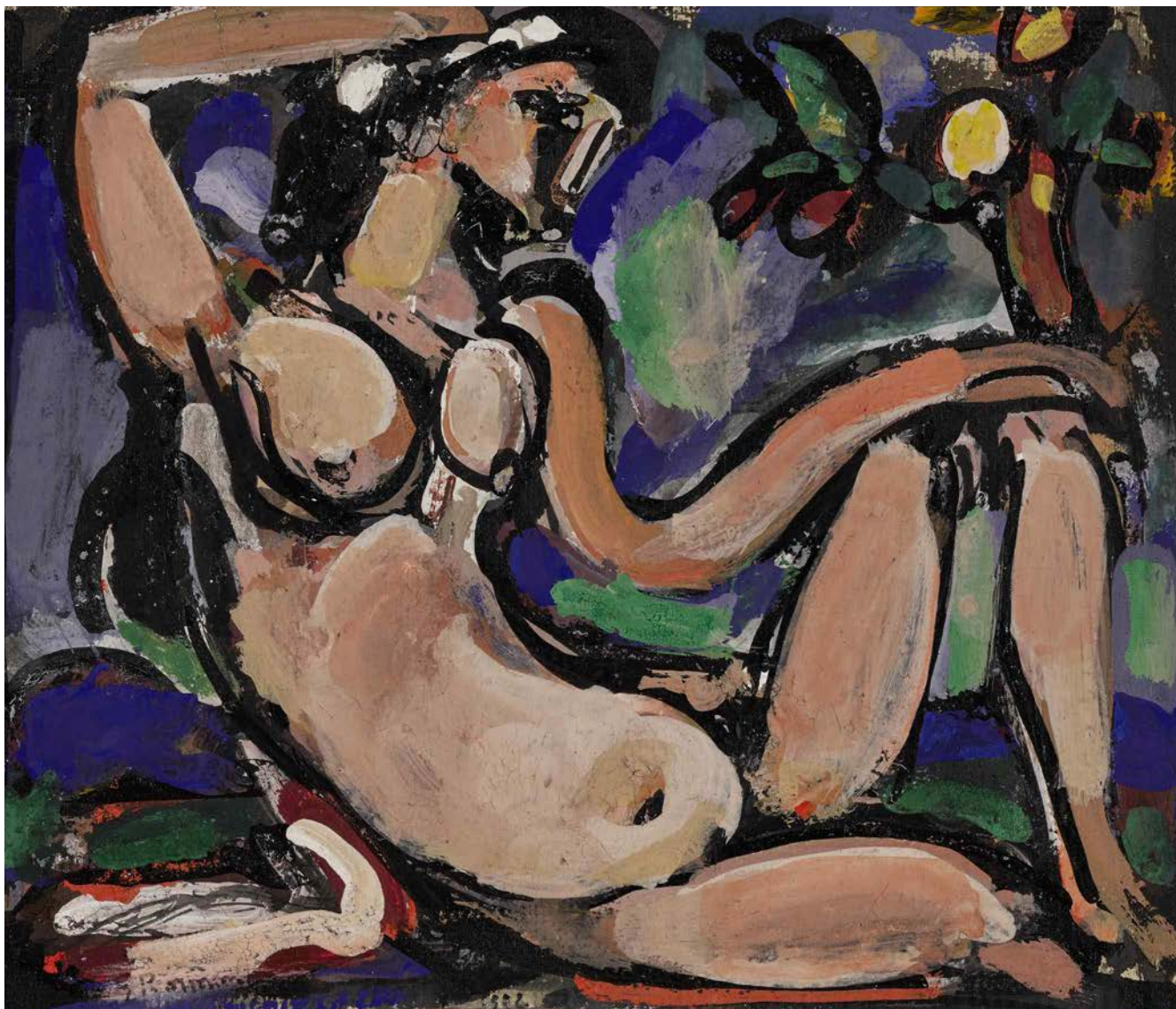
Signed *Raoul Dufy* (lower left)

Gouache on paper
9¾ by 12¾ in.; 24.7 by 32.3 cm

Executed *circa* 1943.

Fanny Guillon-Laffaille has kindly confirmed the authenticity of this work which will be included in her forthcoming supplement to the catalogue raisonné of Watercolors, Gouaches and Pastels currently in preparation.

\$ 20,000-30,000



412

PROPERTY FROM A CONNECTICUT PRIVATE COLLECTION

GEORGES ROUAULT

1871 - 1958

Ophélie (Cirque de l'étoile filante)

Signed *G. Rouault* (lower left); dated 1932 (lower center)

Gouache and brush and ink on paper
8½ by 9½ in.; 21.5 by 24.1 cm

Executed in 1932.

\$ 50,000-70,000

PROVENANCE

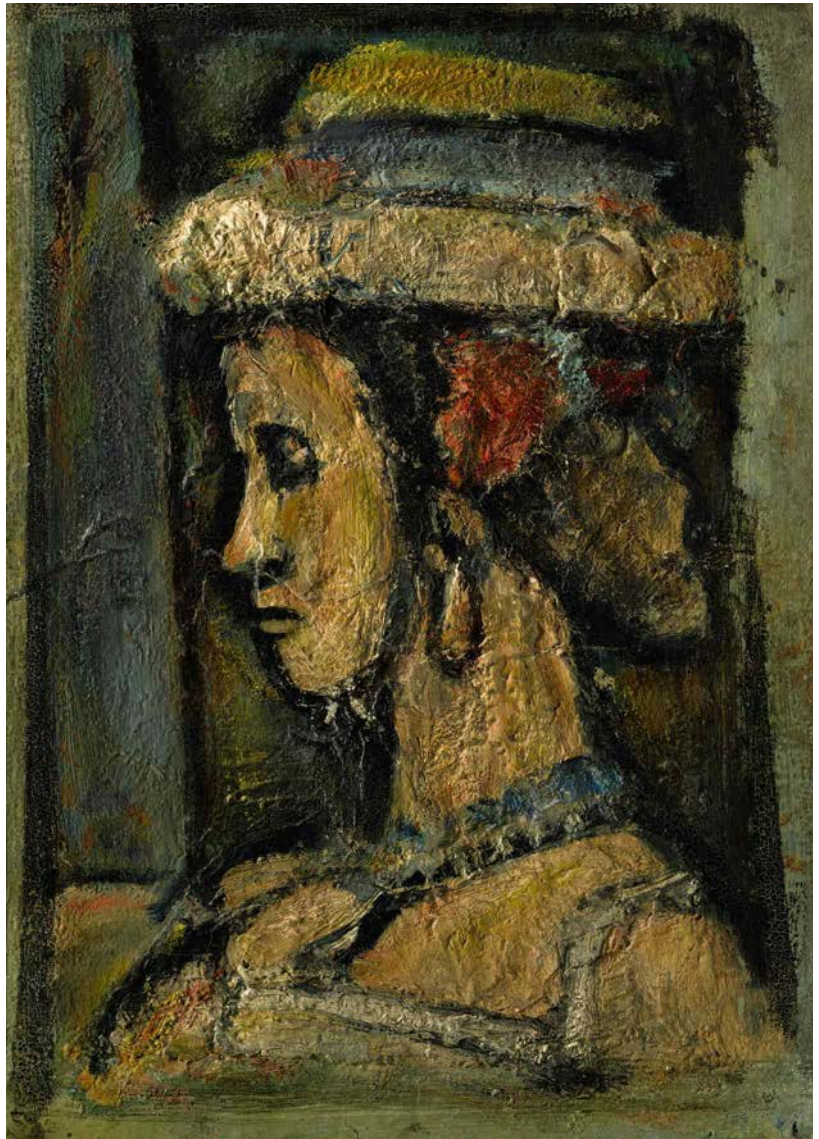
Mrs. Otto Preminger, New York (and sold: Christie's, New York,
November 9, 2006, lot 125)

Acquired at the above sale

LITERATURE

Georges Rouault, *Le Cirque de l'étoile filante*, Paris, 1938, p. 151
Bernard Dorival & Isabelle Rouault, *Rouault, L'Oeuvre peint
1929-1956*, vol. II, Monaco, 1988, no. 1297, illustrated p. 43

In 1917 Georges Rouault partnered with Parisian publisher
and art dealer Ambroise Vollard to produce several portfolios,
including one entitled *Cirque de l'étoile filante* for which the
present work is a preparatory study. The project began in 1926
and was ultimately published in 1938.



413

PROPERTY OF AN AMERICAN PRIVATE COLLECTOR

GEORGES ROUAULT

1871 - 1958

Femme au chapeau

Oil on paper laid down on cradled panel
12½ by 9½ in.; 31.7 by 23.2 cm

Painted *circa* 1946.

The Fondation Georges Rouault has kindly confirmed the authenticity of this work.

\$ 60,000-80,000

PROVENANCE

Lilli Wulf, New York
M. Knoedler & Co., New York (acquired from the above in March 1948)
Mr. & Mrs. Ralph F. Colin, New York (acquired from the above on December 13, 1948 and sold: Christie's, New York, May 10, 1995, lot 25)
Fuji Television Gallery, Tokyo
Acquired from the above on April 24, 2000

EXHIBITED

New York, M. Knoedler & Co., Inc., *The Colin Collection*, 1960, no. 31, illustrated in the catalogue

LITERATURE

Pierre Courthion, *Rouault*, New York, 1961, illustrated in color p. 274



414

PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

MAURICE DE VLAMINCK

1876 - 1958

Paysage

Signed *Vlaminck* (lower left)

Oil on canvas

18 $\frac{3}{8}$ by 21 $\frac{1}{2}$ in.; 46 by 54.6 cm

Painted circa 1950-55.

This work is accompanied by an Attestation of Inclusion from the Wildenstein Institute, and it will be included in the forthcoming Vlaminck Digital Catalogue Raisonné, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

PROVENANCE

Private Collection, Michigan (and sold: Sotheby's, New York, November 8, 2001, lot 330)
Acquired at the above sale

\$ 50,000-70,000

415

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

GEORGES ROUAULT

1871 - 1958

Paysage biblique

Signed *G. Rouault* (lower right); stamped with the *Atelier* mark (on the reverse)

Oil on paper mounted on canvas

13 $\frac{3}{8}$ by 9 $\frac{7}{8}$ in.; 34 by 25 cm

Painted in 1949-56.

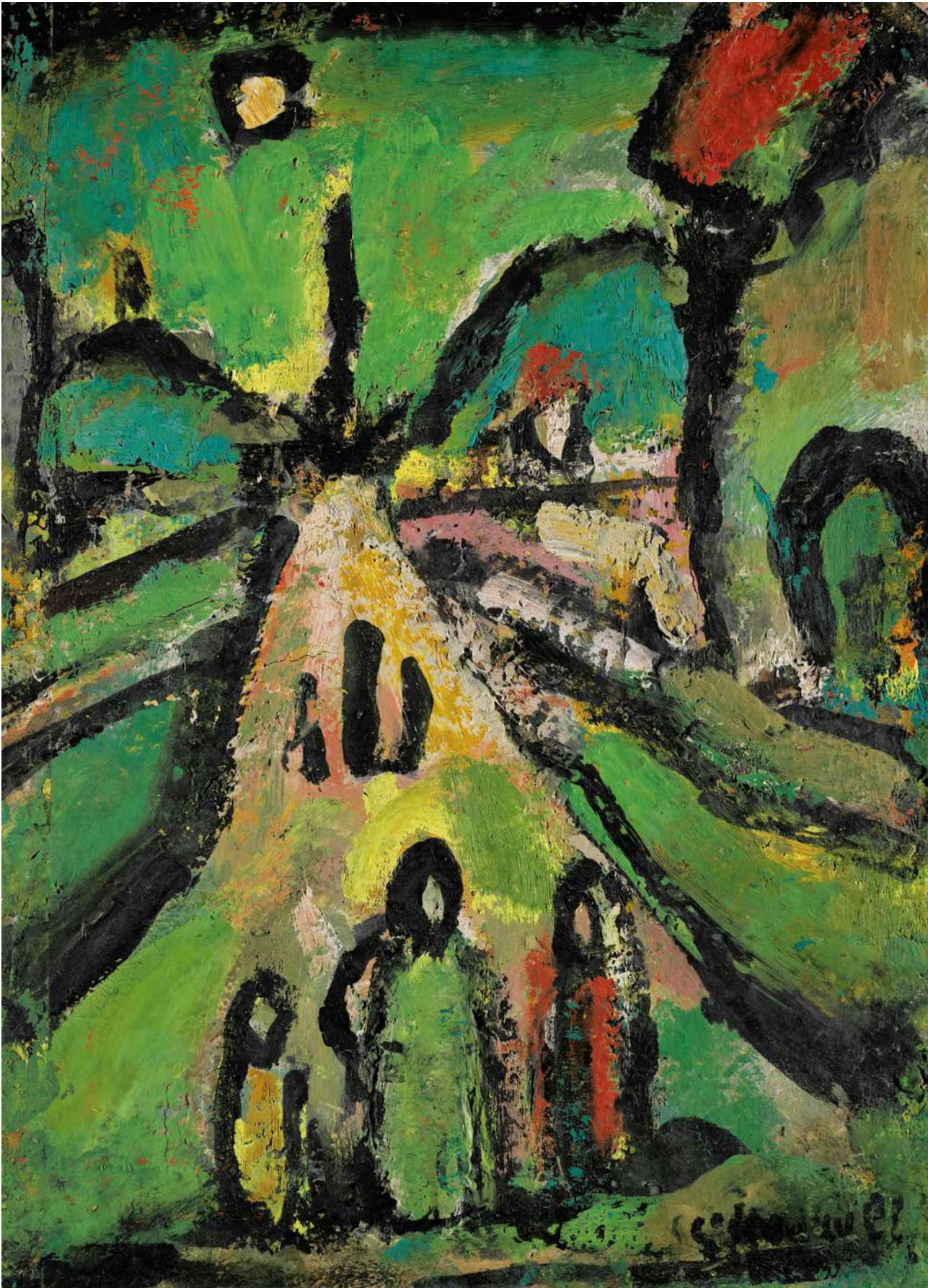
PROVENANCE

Estate of the artist
Isabelle Rouault, Paris (the artist's daughter; by descent from the above)
Private Collection, Paris
Stephen Hahn Gallery, New York
Private Collection, Switzerland (acquired from the above in December 1970 and sold: Sotheby's, London, June 23, 2010, lot 188)
Acquired at the above sale

LITERATURE

Bernard Dorival & Isabelle Rouault, *Rouault, L'Oeuvre peint*, vol. II, Monte-Carlo, 1988, no. 2502, illustrated p. 274

\$ 50,000-70,000





416

416

PROPERTY FROM A PRIVATE COLLECTION, JAPAN

JEAN-PIERRE CASSIGNEUL

b.1935

L'Enfant et le ballon

Signed *Cassigneul* (lower right); signed *Cassigneul* and titled (on the reverse)

Oil on canvas
24 by 19½ in.; 60.9 by 49.5 cm

Jean-Pierre Cassigneul has kindly confirmed the authenticity of this work.

PROVENANCE

Galerie Taménaga, Tokyo & Paris
Private Collection, Japan
Acquired from the above in 2017

\$ 20,000-30,000

417

PROPERTY FROM A PRIVATE COLLECTION, JAPAN

JEAN-PIERRE CASSIGNEUL

b.1935

Au Bord du lac

Signed *Cassigneul* (lower center); signed *Cassigneul* and titled (on the reverse)

Oil on canvas
36¼ by 25¾ in.; 92 by 65.4 cm

Jean-Pierre Cassigneul has kindly confirmed the authenticity of this work.

PROVENANCE

Galerie Taménaga, Tokyo & Paris
Private Collection, Japan
Acquired from the above in 2017

\$ 30,000-40,000

418

PROPERTY FROM A PRIVATE COLLECTION, OREGON

LE PHO

1907 - 2001

Les Coquelicots et l'enfant

Signed *Le Pho* and in Chinese (lower right)

Oil on canvas
18½ by 15 in.; 46.9 by 38.1 cm

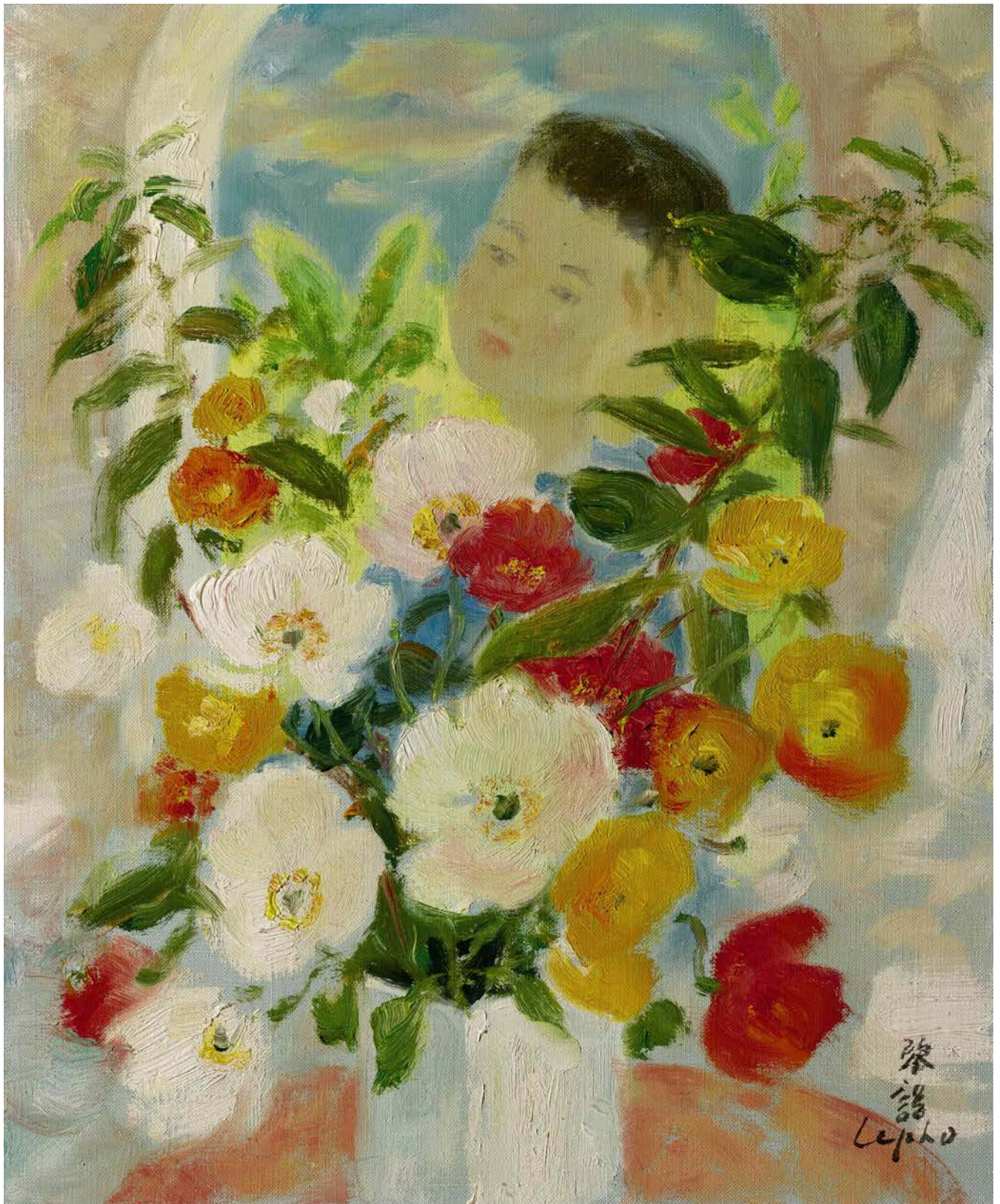
PROVENANCE

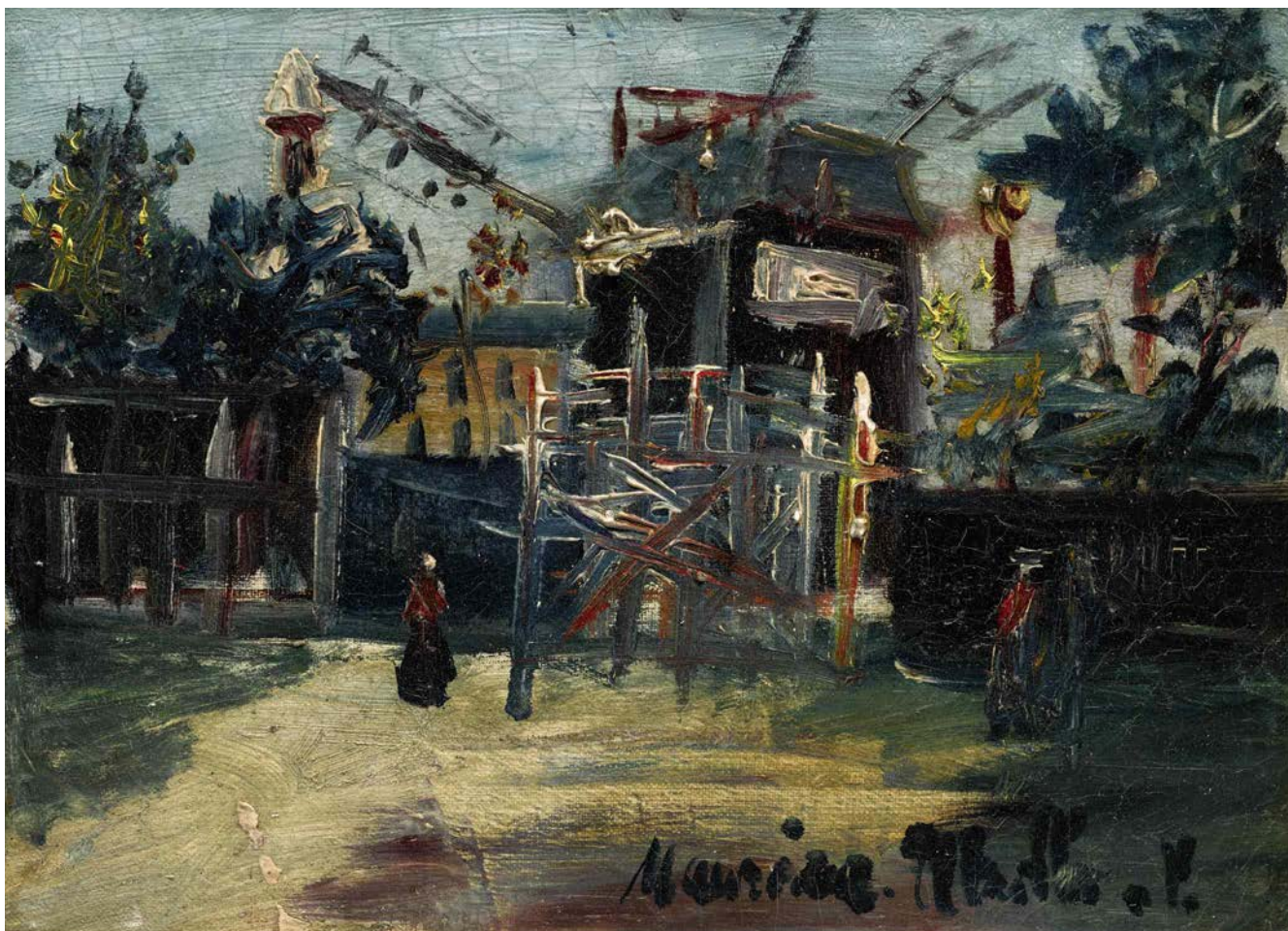
Wally Findlay Galleries, Inc., Chicago
Private Collection, Michigan
Acquired from the above

\$ 12,000-18,000



417





419

PROPERTY FROM A PRIVATE COLLECTION, ATLANTA

MAURICE UTRILLO

1883 - 1955

Montmartre, Le Moulin de la Galette

Signed *Maurice. Utrillo. V.* (lower right)

Oil on canvas laid down on board

9½ by 13 in.; 24.1 by 33 cm

Executed *circa* 1919.

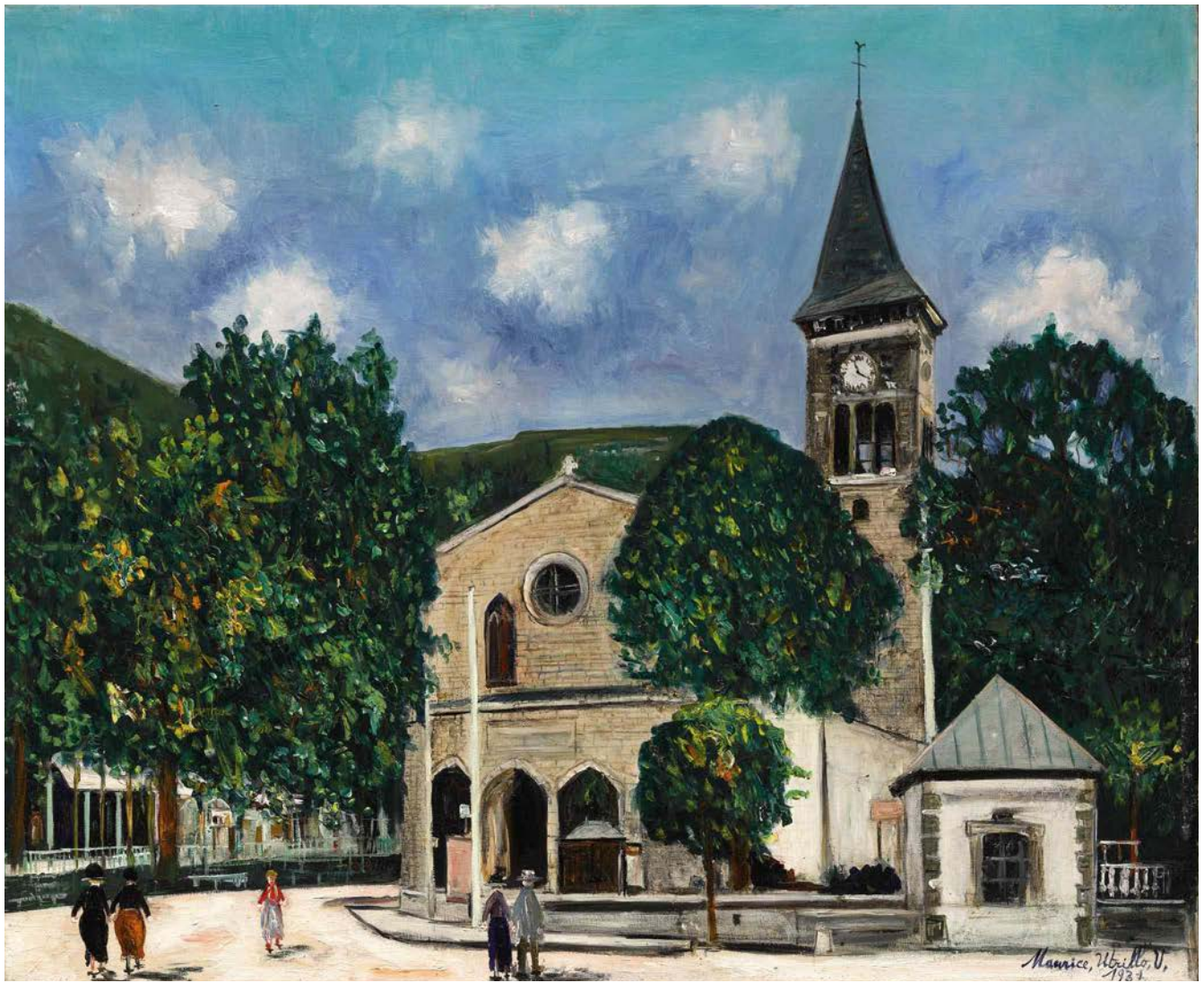
The authenticity of this work has been confirmed by the Comité Utrillo-Valadon.

\$ 40,000-60,000

PROVENANCE

Private Collection, France (and sold: Sotheby's, New York, May 6, 2010, lot 420)

Acquired at the above sale



420

PROPERTY FROM A PRIVATE COLLECTION, ATLANTA

MAURICE UTRILLO

1883 - 1955

Église Saint-Vincent à Ax-les Thermes (Ariège)

Signed *Maurice, Utrillo, V.* and dated 1931 (lower right); signed *Maurice, Utrillo, V.* dated 1931 and inscribed *Église d'Ax-les-Thermes (Haute-Garonne)* (on the reverse)

Oil on canvas
23 $\frac{5}{8}$ by 28 $\frac{3}{4}$ in.; 60 by 73 cm

Painted in 1931.

The authenticity of this work has been confirmed by the Comité Utrillo-Valadon.

\$ 50,000-70,000

PROVENANCE

Madame Vivier, Paris (acquired by 1969)
Jean Fabris, Paris
Acquired from the above in 2007

EXHIBITED

Kyoto, Osaka, Tokyo, & Yokohama, Takashimaya Art Gallery & Hakodate, Hakodate Museum of Art, *Maurice Utrillo, 130e anniversaire de sa naissance*, 2013, no. 45, illustrated in color in the catalogue

LITERATURE

Paul Pétridès, *L'Oeuvre complet de Maurice Utrillo*, vol. III, Paris, 1969, no. 1395, illustrated p. 55



421

PROPERTY FROM A PRIVATE COLLECTION, ATLANTA

MAURICE UTRILLO

1883 - 1955

Maixes sous la neige (Meurthe-et-Moselle)

Signed *Maurice, Utrillo, V.* (lower right)

Oil on canvas

13 by 16½ in.; 33 by 40.9 cm

Painted circa 1936-38.

The authenticity of this work has been confirmed by the Comité Utrillo-Valadon.

\$ 30,000-40,000

PROVENANCE

Valentine Gallery, New York
Margaret & Valentine Dudensing, New York
Galerie Cyrille de Gunzburg, Paris
Galerie Fanny Guillon-Laffaille, Paris
Acquired from the above

EXHIBITED

Kyoto, Osaka, Tokyo & Yokohama, Takashimaya Art Gallery & Hakodate, Hakodate Museum of Art, *Maurice Utrillo, 130ème anniversaire de sa naissance*, 2013, no. 60, illustrated in color in the catalogue



422

PROPERTY FROM A PRIVATE COLLECTION, ATLANTA

MAURICE UTRILLO

1883 - 1955

Paysage d'Alfortville (Seine et Marne)

Signed *Maurice, Utrillo, V.* and dated *Avril 1924*, (lower right)

Gouache on paper laid down on board
9½ by 12¾ in.; 24 by 32.3 cm

Executed in April 1924.

The authenticity of this work has been confirmed by the
Comité Utrillo-Valadon.

\$ 30,000-40,000

PROVENANCE

Henri Tabah, Ruel-Malmaison
Edgardo Acosta, Beverly Hills (acquired by 1974)
Private Collection, United States
Sale: Artnet Auctions, March 29, 2013, lot 80645
Acquired at the above sale

LITERATURE

Paul Pétridès, *L'Oeuvre complet de Maurice Utrillo*, vol. V,
Paris, 1974, no. AG 582, illustrated p. 55



423

423

PROPERTY FROM A PRIVATE COLLECTION, JAPAN

BERNARD BUFFET

1928 - 1999

Villiers-le-Mahieu, la mare et le grand chêne

Signed *Bernard Buffet* (upper right); dated 1974 (upper left); titled (on the reverse)

Oil on canvas
35½ by 51½ in.; 89.2 by 129.8 cm

Painted in 1974.

The authenticity of this work has been confirmed by Jacques Gasbarian & Ida Garnier.

PROVENANCE

Sale: Mallet, Toyko, December 8, 2016, lot 144
Acquired at the above sale

\$ 50,000-70,000

424

PROPERTY FROM A PRIVATE COLLECTION, TEXAS

MOÏSE KISLING

1891 - 1953

Fleurs

Signed *Kisling* and dedicated *à mes chers amis Branton* (lower left); dated *New York 1941* (lower right)

Oil on canvas
19¾ by 15¾ in.; 50.5 by 40.4 cm

Painted in New York in 1941.

The authenticity of this work has been confirmed by Marc Ottavi.

PROVENANCE

Daniel Branton, New York (a gift from the artist in 1941)
Private Collection, New England (by descent from the above
and sold: Sotheby's, New York, November 3, 2011, lot 203)
Acquired at the above sale

LITERATURE

Jean Dutord & Jean Kisling, *Kisling 1891-1953*, vol. III,
Landschut, 1995, no. 179, illustrated p. 263

\$ 60,000-80,000



424



425

425

PROPERTY FROM A PRIVATE COLLECTION, ATLANTA

MAURICE UTRILLO

1883 - 1955

L'Église de Saint-Michel (Charente)

Signed *Maurice, Utrillo, V.* and dated *octobre 1935*, (lower right); titled (lower left)

Gouache on paper
19 $\frac{1}{8}$ by 25 in.; 48.5 by 63.5 cm

Executed in 1935.

The authenticity of this work has been confirmed by the Comité Utrillo-Valadon.

PROVENANCE

Sale: Beaussant & Lefèvre, Paris, June 21, 2013, lot 98
Acquired at the above sale

\$ 25,000-35,000

426

FROM THE PRIVATE COLLECTION OF JOHN H. GARZOLI

TSUGUHARU FOUJITA

1886 - 1968

Paysage de Bretagne

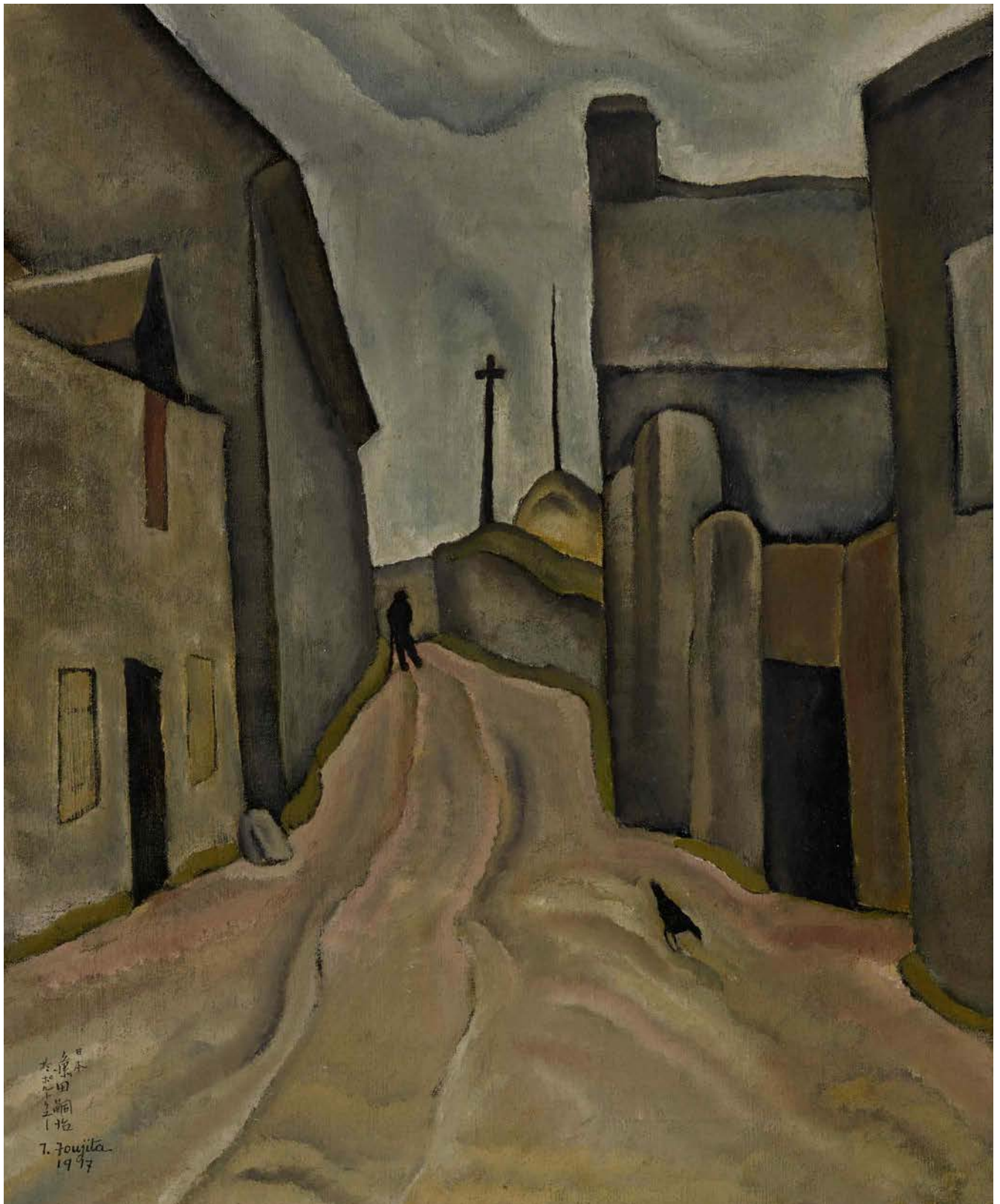
Signed *T. Foujita.* and in Japanese and dated *1917* (lower left)

Oil on canvas
18 $\frac{1}{4}$ by 15 $\frac{1}{8}$ in.; 46.3 by 38.4 cm

Painted in 1917.

This work will be included in the forthcoming catalogue raisonné by Sylvie Buisson.

\$ 30,000-50,000



426



427

PROPERTY FROM A PRIVATE COLLECTION

ALBERT ANDRÉ

1869 - 1954

Le Jardin au printemps

Signed *Albert André* (lower left)

Oil on canvas
21½ by 25¾ in.; 54.6 by 65.4 cm

Painted in 1948.

This work will be included in the forthcoming critical catalogue of the work of Albert André currently being prepared by Béatrice Roche, Alain Girard and Flavie Durand-Ruel.

\$ 25,000-35,000

PROVENANCE

Durand-Ruel, Paris (acquired directly from the artist)
Sale: Grisebach, Berlin, November 28, 1998, lot 181
Private Collection, France (and sold: Sotheby's, New York,
May 12, 1999, lot 306)
Acquired at the above sale

EXHIBITED

Avignon, Musée Calvet, *Exposition Albert André*, 1954, no. 56



428

LOUIS VALTAT

1869 - 1952

Personnages au bord de la rivière

Signed *L. Valtat* and dated 95 (lower left)

Oil on canvas

8½ by 10¾ in.; 21.5 by 27.3 cm

Painted circa 1895-98.

The authenticity of this work has been confirmed by the late Louis-André Valtat.

\$ 20,000-30,000

PROVENANCE

William Levitt, New York

Acquired from the above by the present owner in the late 1980s

EXHIBITED

New York, Alexander Kahan Fine Art, *Fauve, Surrealist and Cubist Works*, 2000, n.n.

New York, Alexander Kahan Fine Art, *Fauve, Cubist and Post Cubist Works*, 2003, n.n.



429

PROPERTY FROM THE MINNEAPOLIS INSTITUTE OF ART SOLD
TO BENEFIT FUTURE ACQUISITIONS

MAXIME MAUFRA

1861 - 1918

Les Courants du Loir, Lavardin, Loir-et-Cher

Signed *Maufra* and dated 1917. (lower left); titled (on the
reverse)

Oil on canvas
22¾ by 29 in.; 57.7 by 73.6 cm

Painted in 1917.

This work will be included in the forthcoming catalogue
raisonné being prepared by Madame Caroline Durand-Ruel
Godfroy.

\$ 30,000-40,000

PROVENANCE

Durand-Ruel, Paris (acquired directly from the artist on August
11, 1917)

Chester H. Johnson Gallery, Chicago

The Frederick & Margaret L. Weyerhaeuser Foundation, Saint
Paul, Minnesota

A gift from the above



430

PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

MAXIMILIEN LUCE

1858 - 1941

Paysage aux environs de Mantes

Signed *Luce* (lower right)

Oil on paper laid down on canvas
12 by 16½ in.; 30.4 by 41.9 cm

PROVENANCE

Frédéric Luce, France (acquired directly from the artist)
Hammer Galleries, New York
Daniel Liberman, St. Louis, Missouri
Acquired from the above

LITERATURE

Denise Bazetoux, *Maximilien Luce, Catalogue raisonné de l'oeuvre peint*, vol. III, Paris, 2005, no. 1641, illustrated p. 316

\$ 10,000-15,000



431

PROPERTY FROM A TEXAS ESTATE

PAUL SIGNAC

1863 - 1935

Lannion

Signed *P. Signac* (lower right); inscribed *Lannion* and dated *23 sept 29* (lower left)

Watercolor, gouache and black chalk on paper
12 by 17⁷/₈ in.; 30.4 by 45.4 cm

Executed on September 23, 1929.

The authenticity of this work has been confirmed by
Marina Ferretti.

PROVENANCE

I. Schuler, London (and sold: Sotheby's, London, April 4, 1990,
lot 154)
Private Collection, South Africa (acquired at the above sale)
Thence by descent

\$ 20,000-30,000



432

PROPERTY FROM A TEXAS ESTATE

PAUL SIGNAC

1863 - 1935

Paimpol

Signed *P. Signac* (lower right); inscribed *Paimpol* and dated *8 juillet* (lower left)

Watercolor, gouache and black chalk on paper laid down on card

10½ by 16¼ in.; 26.6 by 41.2 cm

Executed *circa* 1929.

The authenticity of this work has been confirmed by Marina Ferretti.

PROVENANCE

Private Collection, South Africa

Thence by descent

\$ 15,000-20,000



433

PROPERTY FROM A TEXAS ESTATE

PAUL SIGNAC

1863 - 1935

Voiliers au port

Signed *P. Signac* (lower right)

Watercolor, gouache and black chalk on paper laid down
on paper

8¾ by 11½ in.; 22.2 by 29.2 cm

The authenticity of this work has been confirmed by
Marina Ferretti.

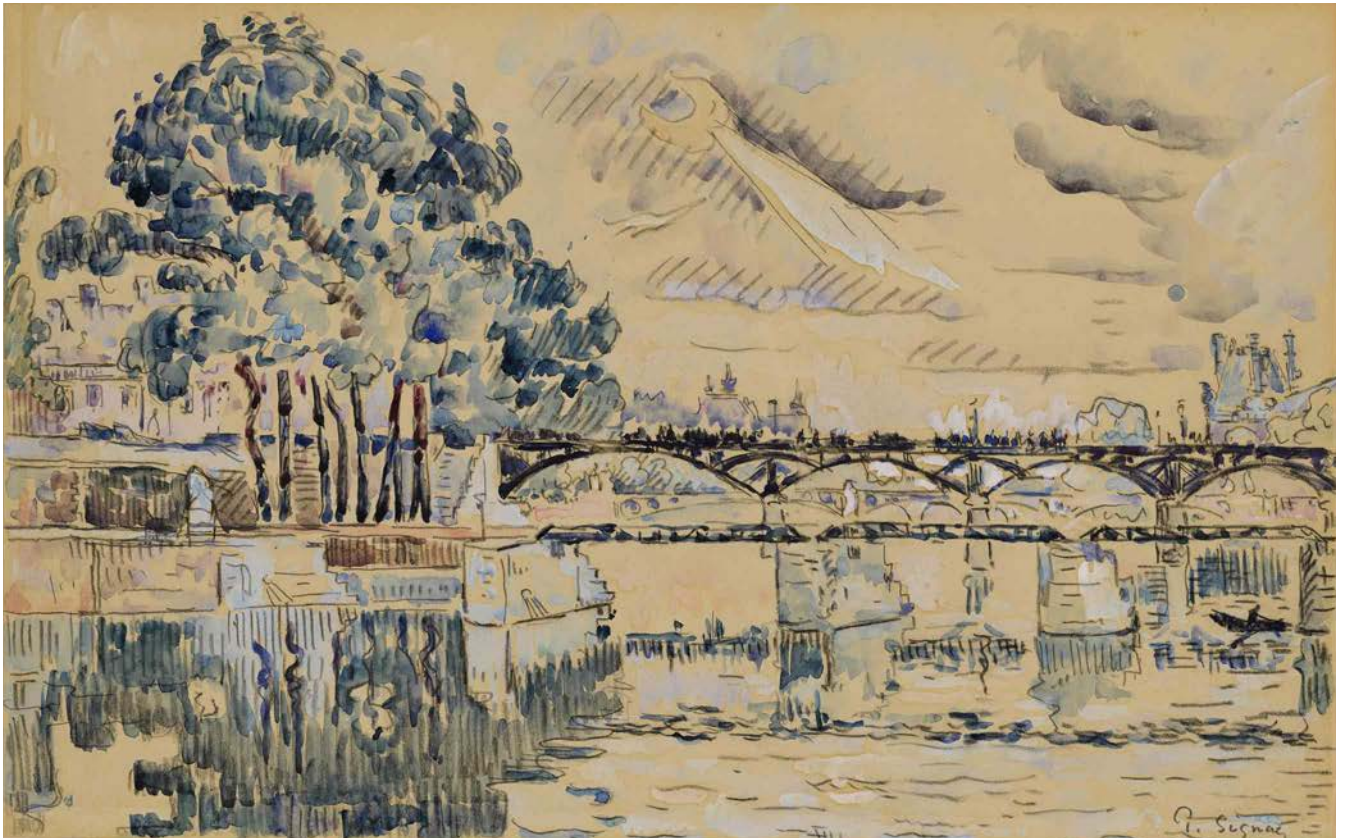
PROVENANCE

Sale: Christie's, London, April 3, 1990, lot 111A

Private Collection, South Africa

Thence by descent

\$ 10,000-15,000



434

PROPERTY FROM A PRIVATE COLLECTION

PAUL SIGNAC

1863 - 1935

Paris, la Seine au Pont des Arts

Signed *P. Signac* (lower right)

Watercolor, gouache and black chalk on paper laid down
on paper

12¼ by 18½ in.; 31.1 by 46.9 cm

The authenticity of this work has been confirmed by
Marina Ferretti.

PROVENANCE

Galerie Vildrac, Paris

\$ 15,000-20,000



435

PROPERTY FROM A PRIVATE NEW YORK COLLECTOR

CAMILLE PISSARRO

1830 - 1903

Le Labourage, Bérélles

Signed *C. Pissarro* (lower left)

Oil on panel

6¾ by 9¾ in.; 17.1 by 24.7 cm

Painted circa 1860.

\$ 30,000-40,000

PROVENANCE

Dr. Ladevie, Gisors

Dr. Lukas Lichtenstein, Basel

The Redfern Gallery, London (acquired by 1957)

George & Thelma Bauerdorf, Los Angeles (acquired from the above on August 23, 1957)

Leslie Rankow Fine Arts, New York

Acquired from the above

EXHIBITED

London, The Redfern Gallery, *French and English Paintings*, 1957, no. 101

LITERATURE

Joachim Pissarro & Claire Durand-Ruel Snollaerts, *Pissarro, Catalogue critique des peintures*, vol. II, Paris, 2005, no. 46, illustrated in color p. 64



436

PROPERTY FROM A PRIVATE NEW YORK COLLECTOR

CAMILLE PISSARRO

1830 - 1903

Paysage

Stamped with the initials *C.P.* (lower left)

Watercolor and charcoal on paper laid down on card
4¼ by 10½ in.; 10.7 by 25.7 cm

Executed *circa* 1890-95.

Dr. Joachim Pissarro has confirmed that this work will be included in the forthcoming *Catalogue Raisonné of Drawings and Watercolors by Camille Pissarro*.

\$ 12,000-18,000

PROVENANCE

Galleries Georges Petit, Paris
Claude Levin, Paris
John C. Rosenbaum, New York
Garelick's Gallery, Detroit
David Spencer, Detroit
Private Collection, Minnesota (and sold: Sotheby's, New York, February 17, 1999, lot 7)
Leslie Rankow Fine Arts, New York (acquired at the above sale)
Acquired from the above

EXHIBITED

New York, The Jewish Museum, *Camille Pissarro: Impressions of City and Country*, 2007-08, no. 41, illustrated in color in the catalogue

PROPERTY FROM A PRIVATE NEW YORK COLLECTOR

HENRI LE SIDANER

1862 - 1939

Village de Montreuil-Bellay

Signed *Le Sidaner* (lower left)

Oil on panel

10½ by 17⅞ in.; 26.6 by 45.6 cm

Painted *circa* 1911-14.

The authenticity of this work has kindly been confirmed by Yann Farinaux-Le Sidaner.

PROVENANCE

Sale: Christie's, London, November 29, 1993, lot 21

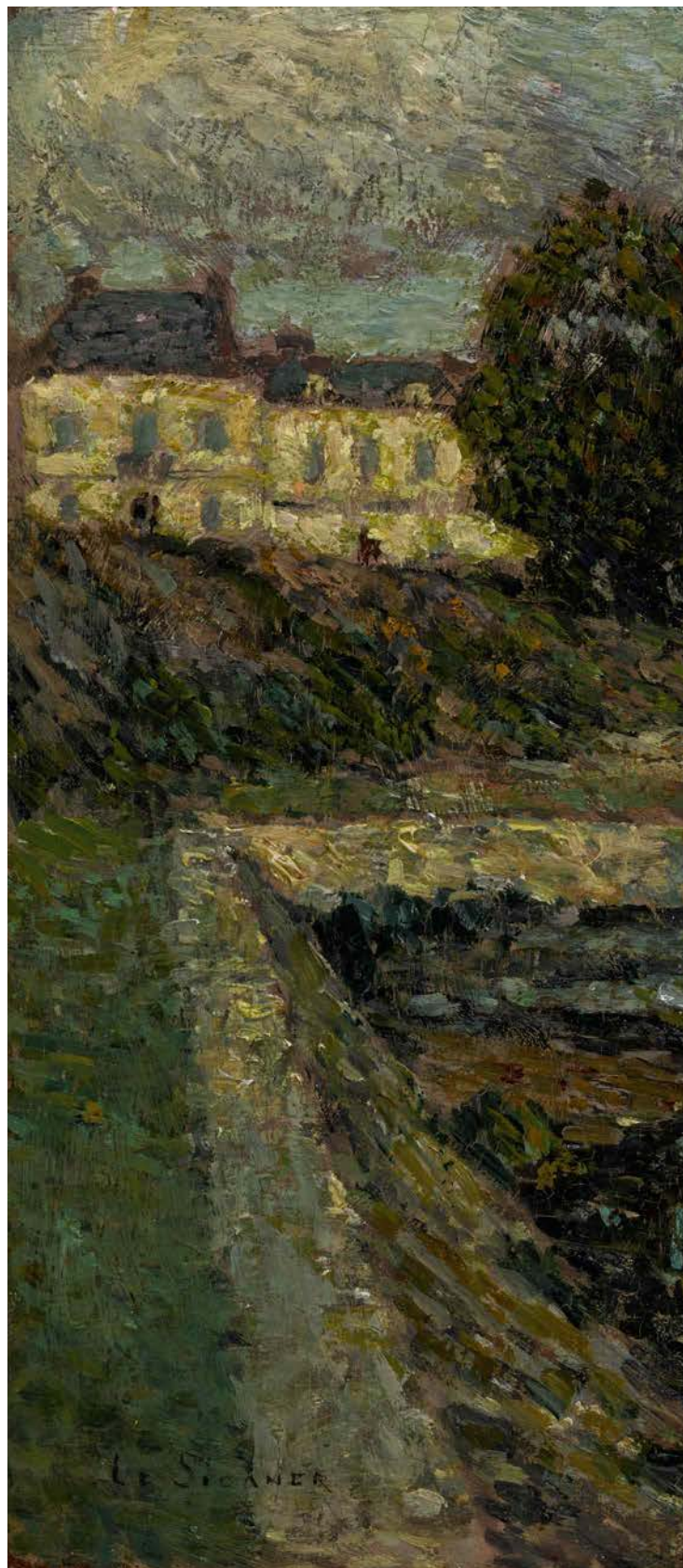
Private Collection, Rome (and sold: Sotheby's, New York, May 12, 1994, lot 391)

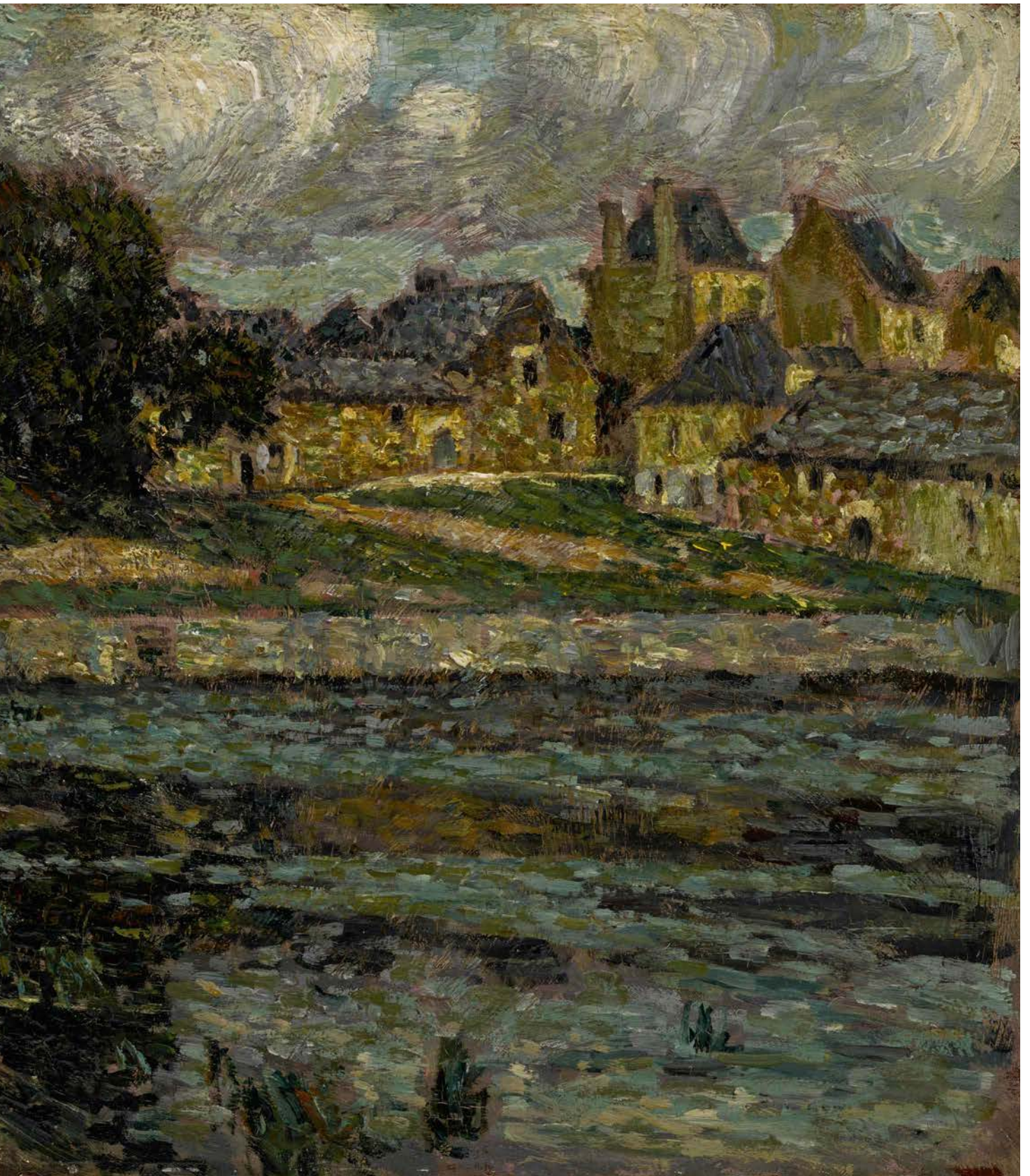
Private Collection, Florida (acquired at the above sale)

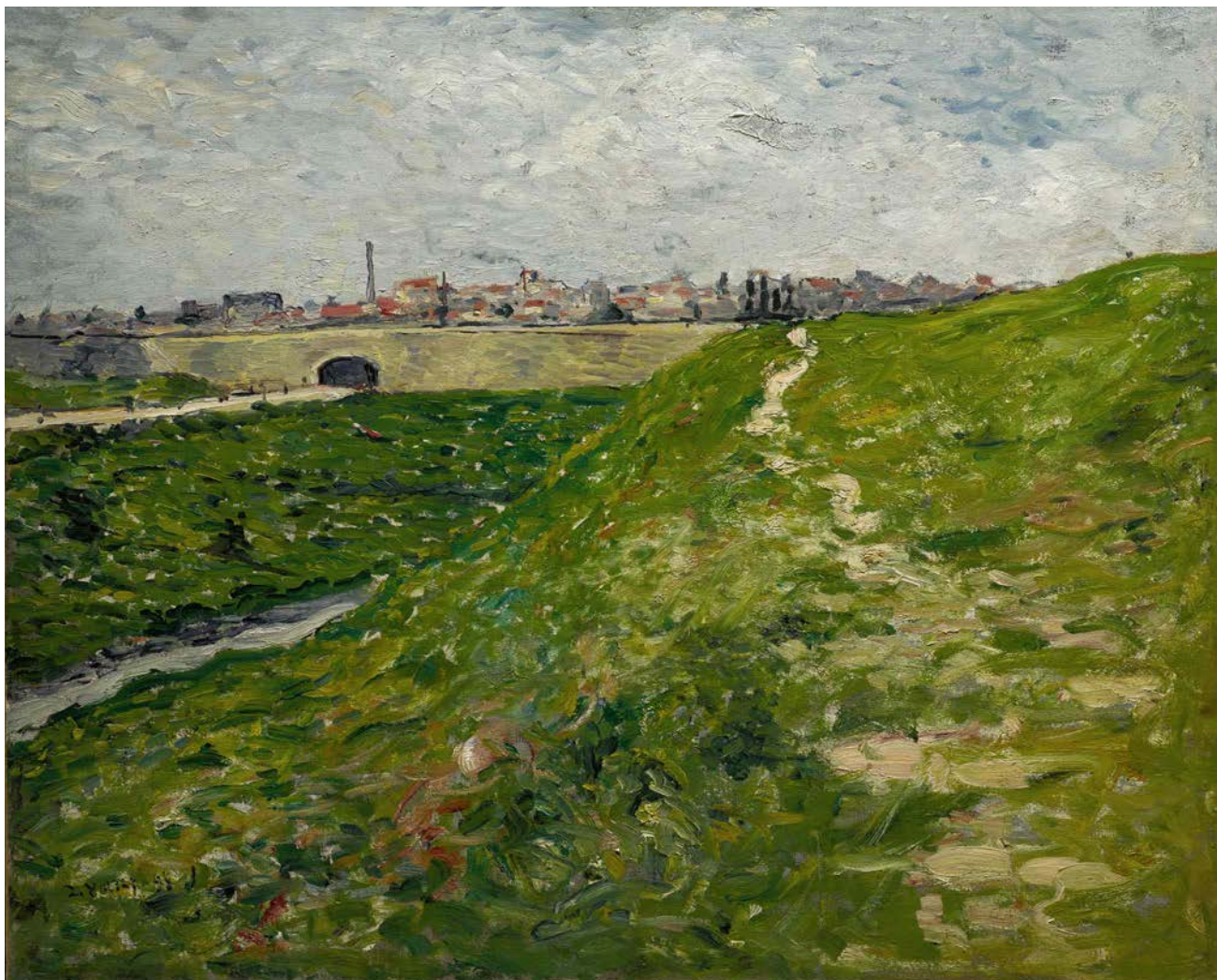
Private Collection, Caracas (and sold: Sotheby's, New York, March 11, 1998, lot 32)

Acquired at the above sale

\$ 18,000-25,000







438

PROPERTY FROM A PRIVATE NEW YORK COLLECTOR

LOUIS VALTAT

1869 - 1952

Paysage

Signed *L. Valtat* and dated 95 (lower left)

Oil on canvas

25½ by 32 in.; 64.7 by 81.3 cm

Painted *circa* 1898.

\$ 40,000-60,000

PROVENANCE

Wally Findlay Galleries, New York

Acquired from the above

LITERATURE

Jean Valtat, *Louis Valtat, Catalogue de l'oeuvre peint*, vol. I, Paris, 1977, illustrated p. 13



439

PROPERTY FROM A PRIVATE NEW YORK COLLECTOR

MAXIMILIEN LUCE

1858 - 1941

Nature morte aux fleurs

Signed *Luce* and dated 1906 (lower right)

Oil on canvas
21½ by 32 in.; 54.6 by 81.2 cm

Painted in 1906.

\$ 15,000-25,000

PROVENANCE

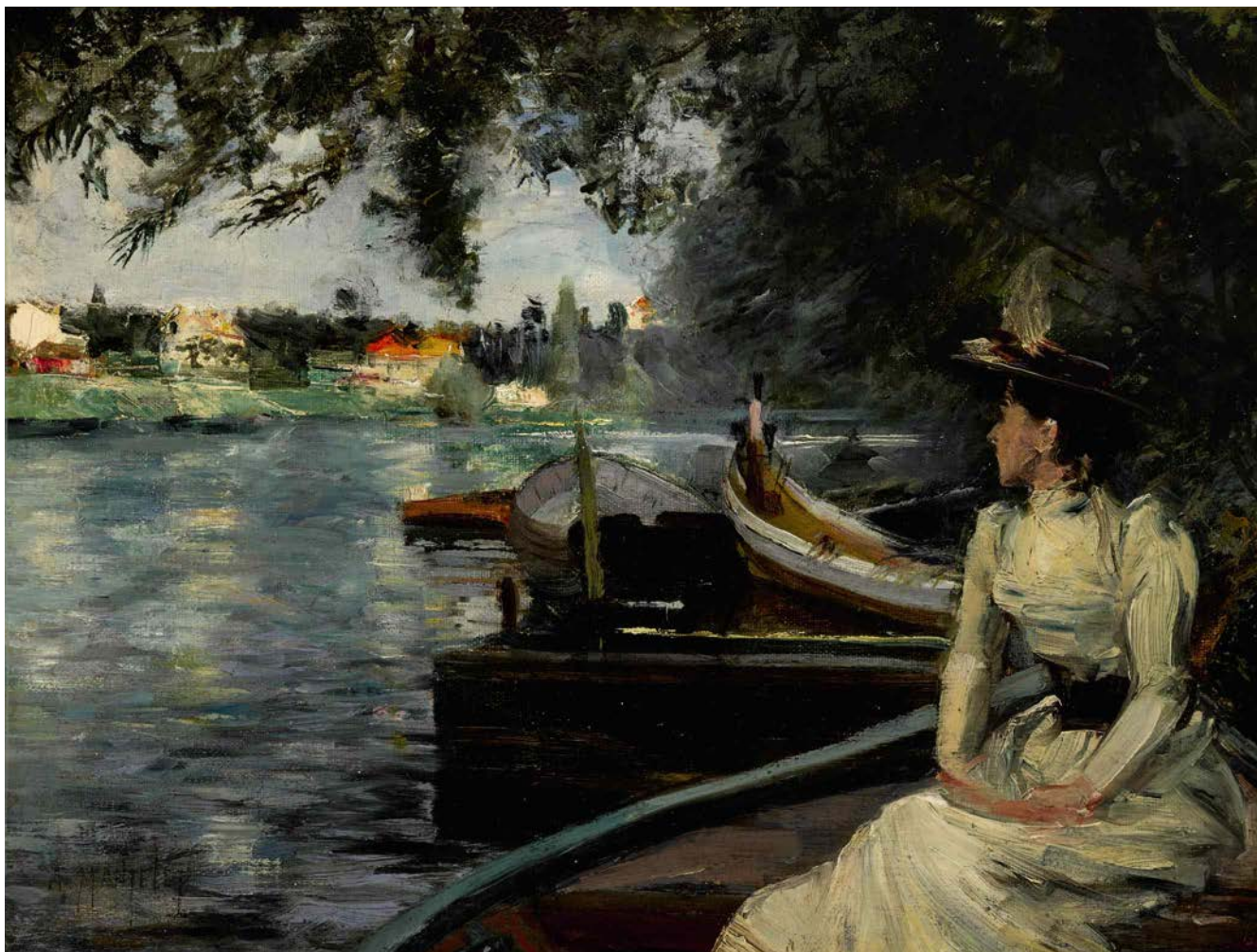
Felix Fenon, France (acquired by 1936)
B. Gerald Cantor, New York
University Art Museum, University of California, Berkeley (a gift
from the above and sold: Sotheby's, New York, November 13,
1996, lot 217)
Jill Newhouse Fine Art, New York
Acquired from the above

LITERATURE

Denise Bazetoux, *Maximilien Luce, Catalogue de l'oeuvre peint*,
vol. II, Paris, 1986, no. 1136, illustrated p. 283



440



441

440

PROPERTY FROM A PRIVATE NEW YORK COLLECTOR

HENRI LEBASQUE

French, 1865 - 1937

Roses dans un pichet

Signed *Lebasque* (lower left)

Oil on canvas
16 $\frac{1}{8}$ by 13 in.; 40.9 by 33 cm

PROVENANCE

Galerie Charles et André Bailly, Paris
Sale: Delorme, Paris, June 4, 1993, lot 13
Sale: Sotheby's, New York, June 14, 1995, lot 74
Private Collection, France (acquired at the above sale)
Sale: Doyle, New York, May 2, 1996, lot 34
Acquired at the above sale

LITERATURE

Denise Bazetoux, *Henri Lebasque, Catalogue raisonné*, vol. I, Paris, 2008, no. 803, illustrated p. 220

\$ 8,000-12,000

441

PROPERTY FROM A PRIVATE NEW YORK COLLECTOR

ALBERT GOGUET MANTELET

1858 - 1958

Élégante au bord de l'eau

Signed *A Mantelet* (lower left)

Oil on canvas
10 $\frac{5}{8}$ by 13 $\frac{7}{8}$ in.; 26.9 by 35.1 cm

PROVENANCE

Private Collection, France (and sold: Sotheby's, New York, July 20, 1995, lot 385)
Mark Murray Fine Paintings, New York (acquired at the above sale)
Acquired from the above

\$ 5,000-7,000

End of Sale

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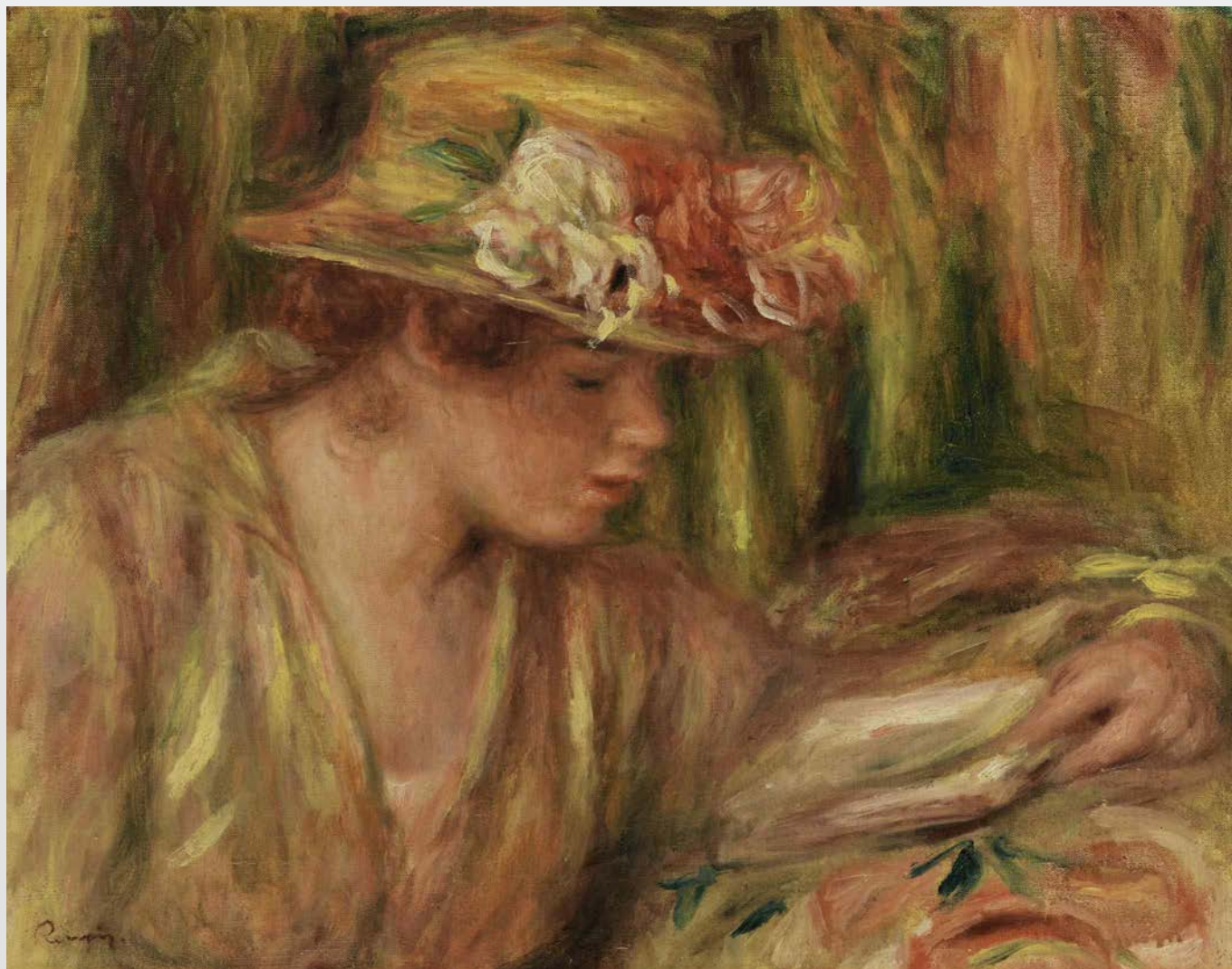
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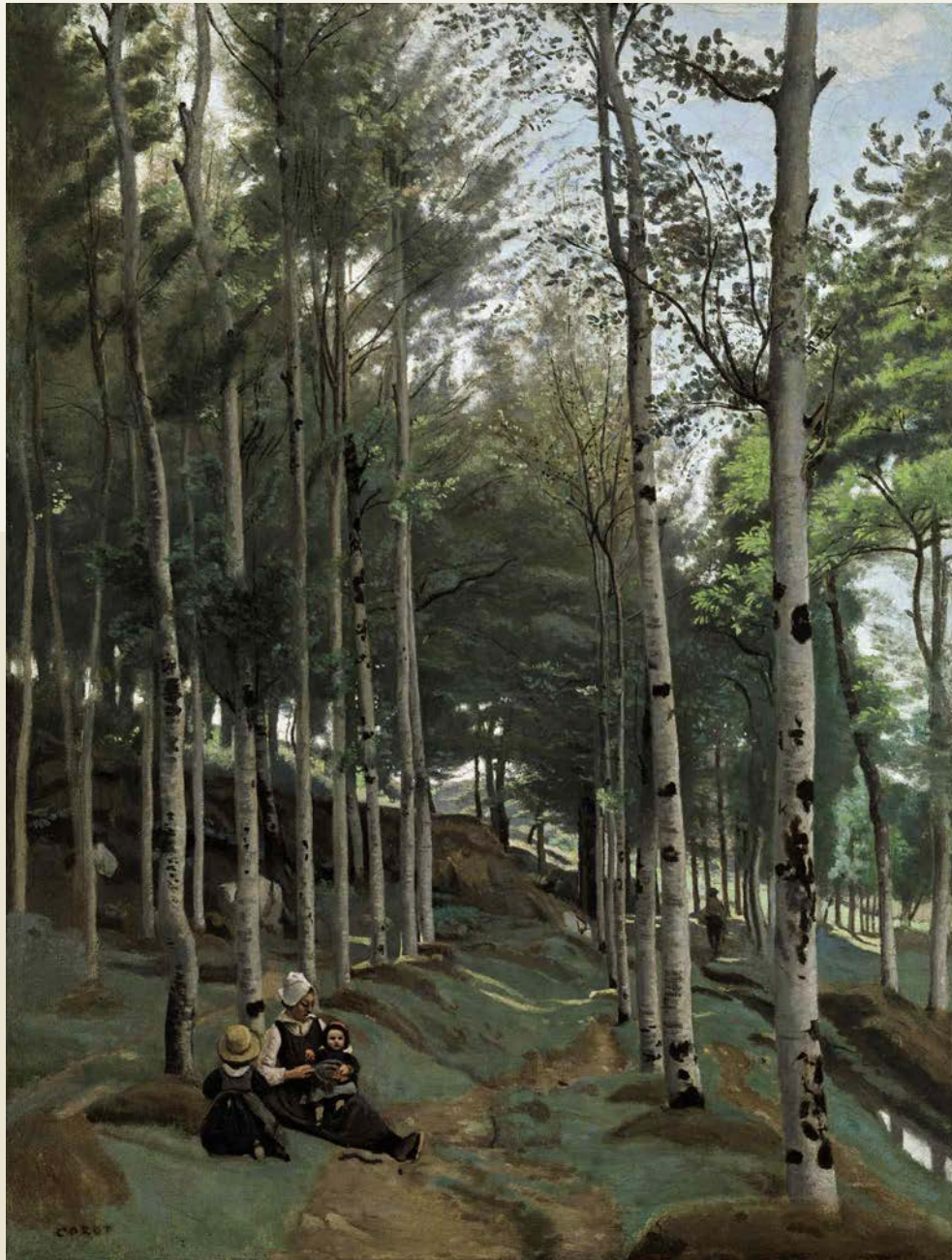
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Paysage breton, circa 1840-50
Estimate £300,000–500,000

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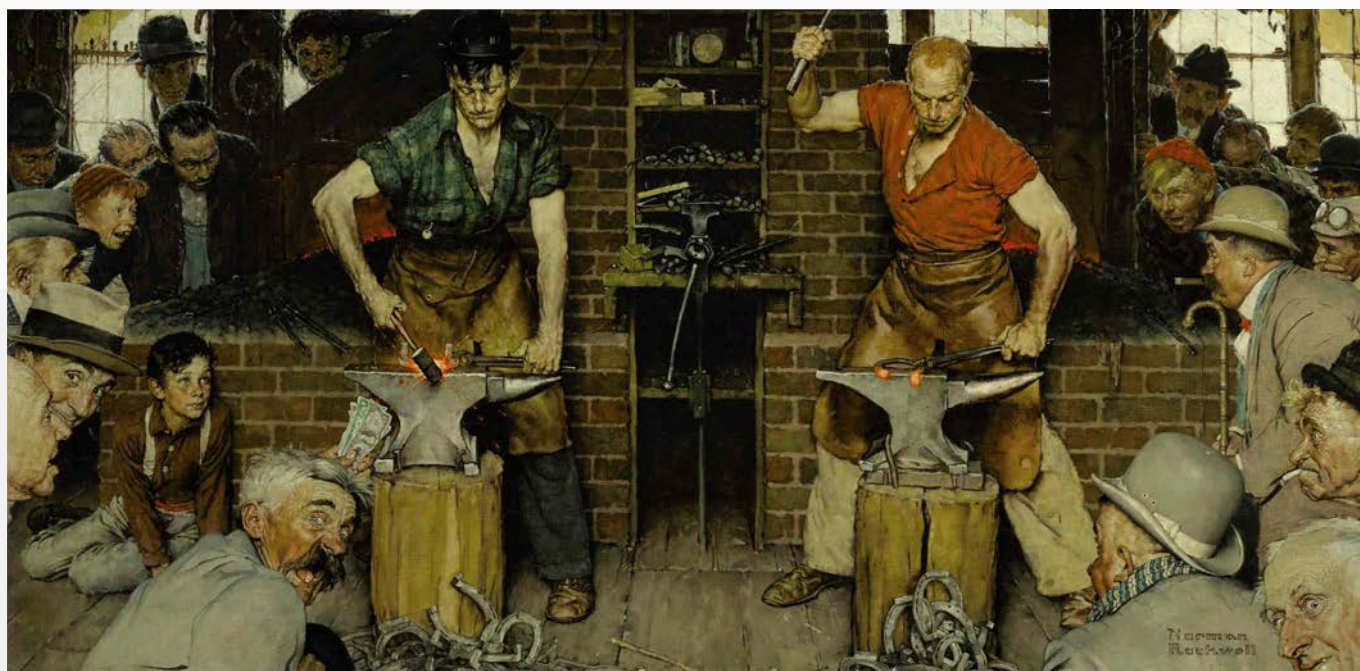
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Estimate \$7,000,000–10,000,000

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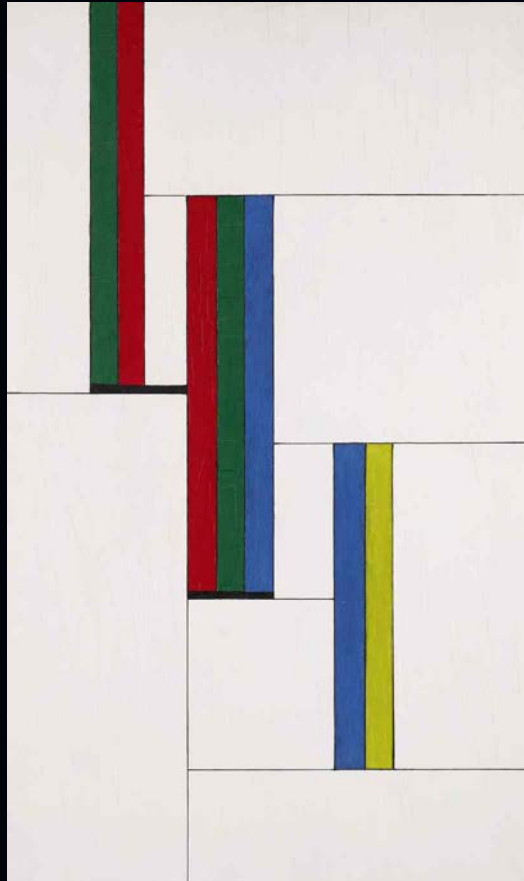
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S | 2



Georges Vantongerloo
Fonction De Lignes, Verte-Rouge, Rouge-Verte-Bleu, Bleu-Jaune, 1937

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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.

Π 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
uspostalservices@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 howsoever 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.

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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.

GLOSSARY FOR SCULPTURE

Bronze Figure of a Woman, Maurice Giraud-Rivière, CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

Bronze Figure of a Woman, After Maurice Giraud-Rivière, CIRCA 1925 This heading indicates the casting was done by another, i.e., artisans at a foundry.

Maurice Giraud-Rivière, Bronze Figure of a Woman, CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

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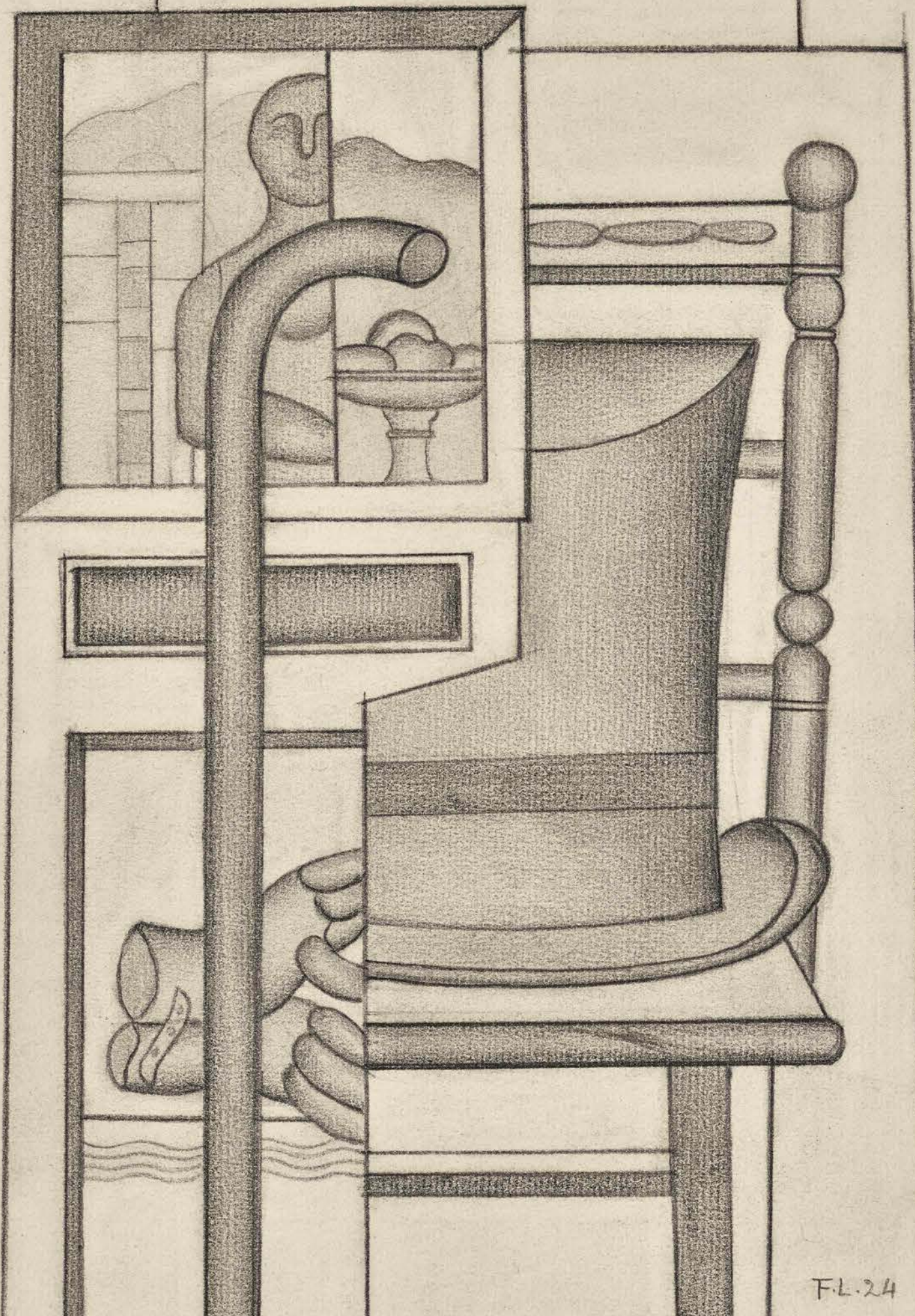
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