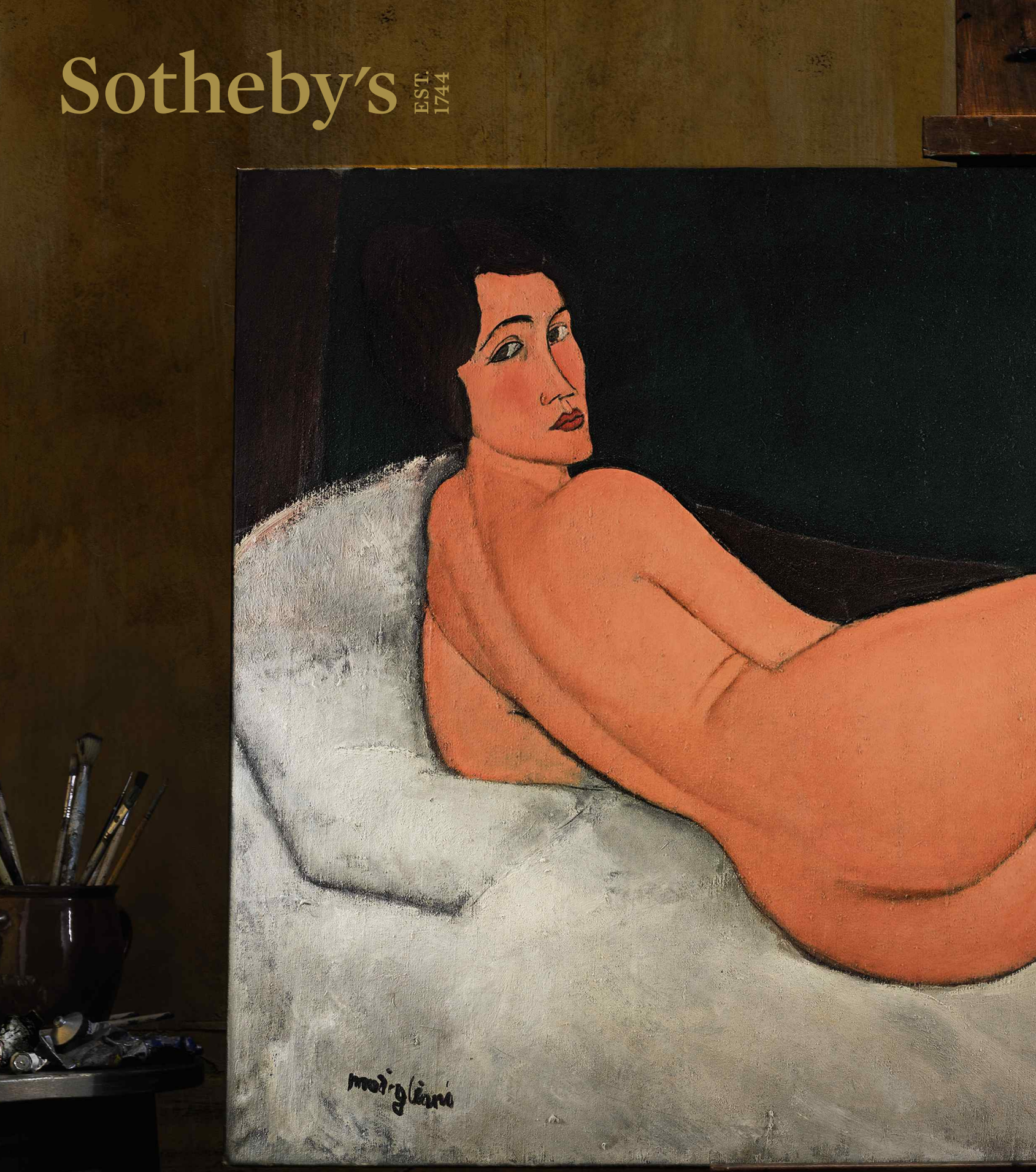
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IMPRESSIONIST & MODERN ART EVENING SALE

NEW YORK 14 MAY 2018

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IMPRESSIONIST & MODERN ART EVENING SALE

AUCTION IN NEW YORK
14 MAY 2018, 7 PM
SALE N09860

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Saturday, 5 May
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Sunday, 6 May
1pm-5pm

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Thursday, 10 May
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LOT 14





LOT 16



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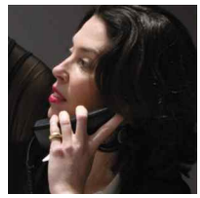
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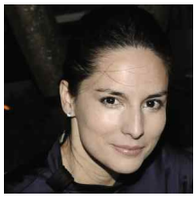
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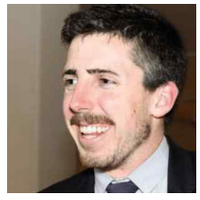
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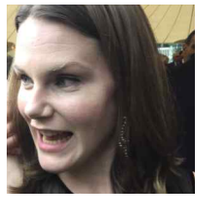
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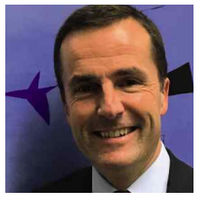

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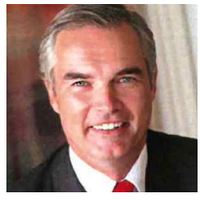

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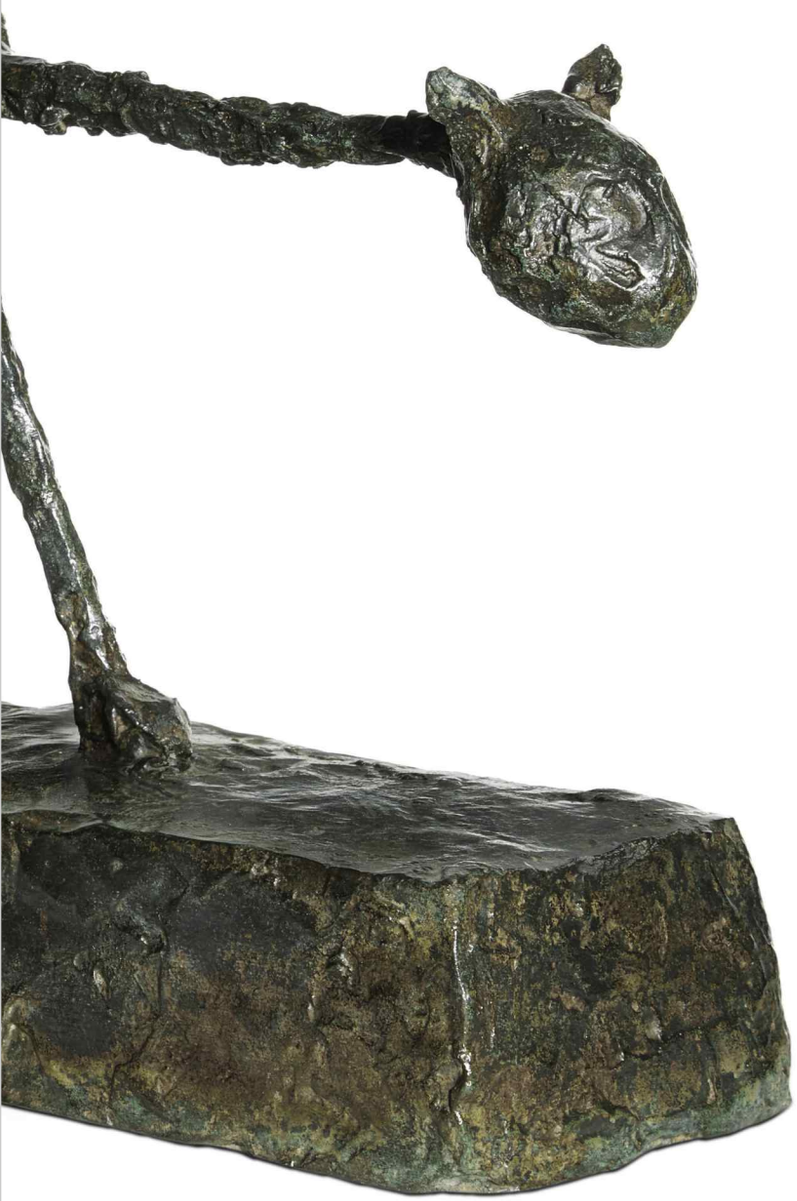
LOT 36



IMPRESSIONIST & MODERN ART EVENING SALE

NEW YORK 14 MAY 2018 7 PM

LOTS 1-46



1

MARC CHAGALL

1887 - 1985

Fleurs de printemps (La Cruche aux fleurs de printemps)

Signed *Marc Chagall* (lower left)
Oil on canvas
28⅜ by 23⅞ in.; 72 by 60.6 cm
Painted in 1930.

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

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

PROVENANCE

Mr. & Mrs. Lee Ault, New York (acquired by 1956)

Perls Galleries, New York

Private Collection, United States (acquired from the above on December 8, 1970)

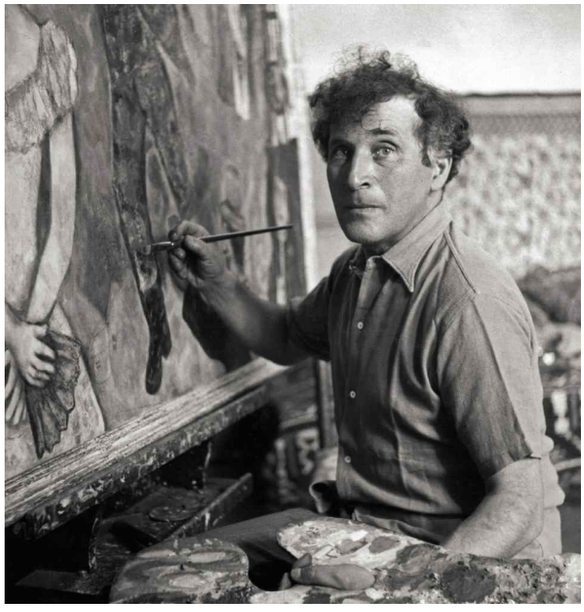
Thence by descent

EXHIBITED

New York, Perls Galleries, *Marc Chagall*, 1956, no. 9, illustrated in the catalogue (titled *La Cruche aux fleurs de printemps*)

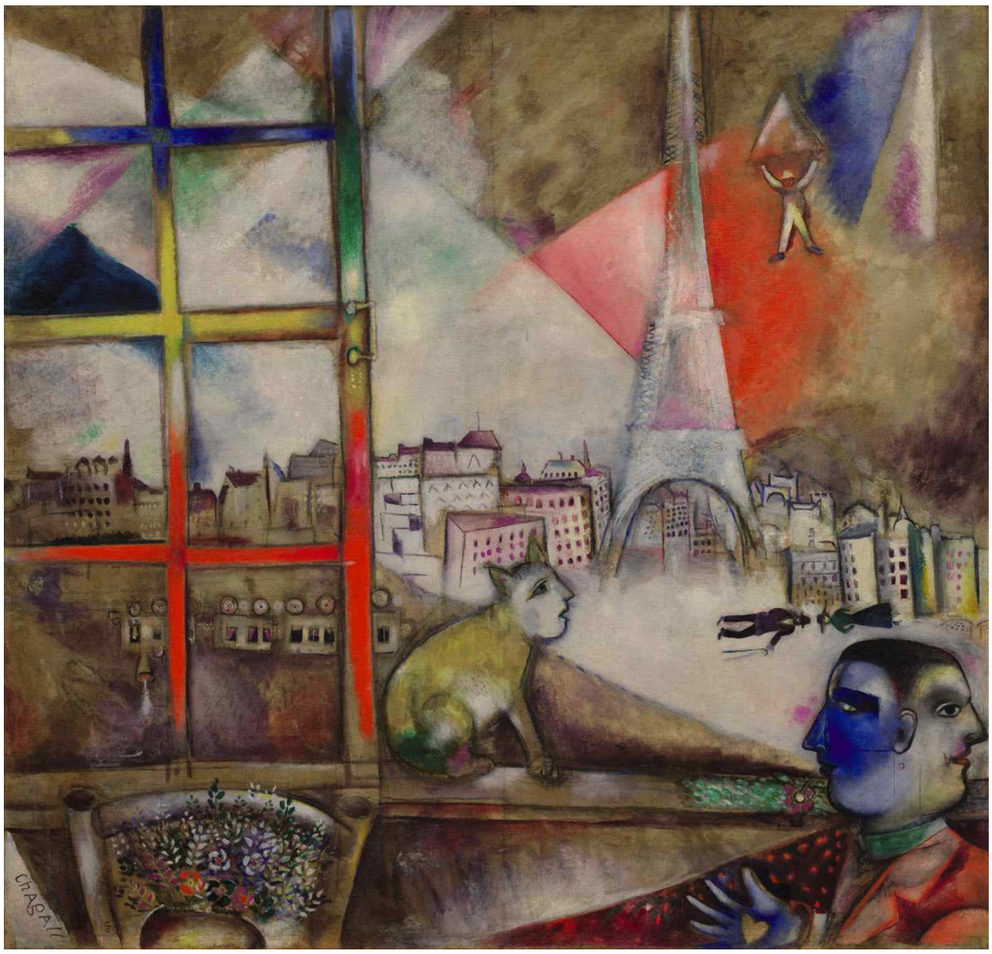
LITERATURE

Franz Meyer, *Marc Chagall, Life and Work*, New York, 1963, no. 550, illustrated n.p.



Marc Chagall in his studio in 1934


MARC CHAGALL



Above
MARC CHAGALL,
Paris par la fenêtre, 1913,
oil on canvas, Solomon
R. Guggenheim Museum,
New York

Executed in 1930 during Chagall's transformative second period in France, *Fleurs de printemps (La Cruche aux fleurs de printemps)* combines the artist's most iconic motifs – the bouquet of flowers, the violin and the flying figure – and reveals the artist increasingly refining his unique pictorial vision. This was a key moment in Chagall's early artistic career, and *Fleurs de printemps (La Cruche aux fleurs de printemps)* beautifully blends the visual and the literary, marking the beginning of the increasingly mystical compositions of the 1930s.

Chagall returned to France in 1923 and was to remain there until the outbreak of the Second World War. The work of this period in France is permeated by the love and happiness that Chagall experienced with his first wife Bella Rosenfeld and their daughter Ida, but the country itself was also to have a significant impact on his art. As James Johnson Sweeney explains: "It was in Toulon in 1924, Chagall recalls, that the charm of French flowers first struck him. He claims he had not known bouquets of flowers in Russia – or at least they were not so common as in France .... He said that when he painted a bouquet it was as if he was painting a landscape. It represented France to him. But the discovery was also a logical one in the light of the change taking place in his vision and pictorial interest. Flowers, especially mixed bouquets of tiny blossoms, offer a variety of delicate color combinations and a fund of texture contrasts which were beginning to hold Chagall's attention more and more" (J. J. Sweeney, *Marc Chagall*, New York, 1946, p. 46).

Chagall's return to France coincided with the birth of Surrealism and the poetic dream-like imagery so ubiquitous to this movement is a defining feature of Chagall's artistic style. In *Fleurs de printemps (La Cruche aux fleurs de printemps)* this surreal quality is introduced by the two winged figures at the window. The figure in the red dress is an extension



Above
Central panel from Workshop of Robert Campin, *Annunciation Triptych (Merod Altarpiece)*, *circa* 1427-32, oil on oak, The Cloisters Collection, The Metropolitan Museum of Art, New York

of one of the central figures Chagall used in his iconography, the violinist. A reminder of his childhood in Vitebsk, where the music of the violin accompanied the basic events of life – birth, marriage, and death – the violinist carries an almost totemic power in Chagall's work and would remain central to his oeuvre over the following decades. In the present work these figures are juxtaposed against the wonderfully vibrant bouquet of flowers that fills the center of the composition, perfectly capturing the springtime atmosphere alluded to in the work's title.

In *Fleurs de printemps (La Cruche aux fleurs de printemps)*the beguiling imagery of Chagall's dreamscape is framed by a window. Chagall first began using this motif as early as 1913 in his iconic painting *Paris par la fenêtre*. The window would remain deeply important to the artist, often, as in the present work, symbolizing the shift between dream and reality. It was this transformation that Chagall always sought, as he once commented: "Painting seemed to me like a window through which I could have taken flight towards another world" (quoted in S. Compton, *Chagall*, London, 1985, p. 20). Chagall had depicted imagery from the New Testament on occasion, especially in his imagery of the crucifixion, which he used as a symbol of suffering for the Jewish people. *Fleurs de printemps (La Cruche aux fleurs de printemps)* celebrates life and the birth of spring; similar allegorical imagery is found in annunciation scenes, such as the *Merod Altarpiece* where a small, angelic figure pours through the light of the window towards the Virgin Mary.

Fleurs de printemps (La Cruche aux fleurs de printemps) was previously in the collection of Lee Ault, who was the publisher of *Art in America*. As an art collector he ran the gallery Lee Ault & Company on Madison Avenue, New York, in the 1970s. Since 1970 this work has remained in a private collection.

2

HENRY MOORE

1898 - 1986

Three Seated Women

Signed *Moore* and dated *42* (lower right)
Pencil, wax crayon, charcoal, wash and pen and ink on paper
17½ by 21¾ in.; 44.6 by 55.2 cm
Executed in 1942.

$ 400,000-600,000

PROVENANCE

Curt Valentin, New York

Mr. & Mrs. Winthrop Murray Crane, Dalton, Massachusetts

Louisa Crane, New York (by descent from the above in 1972)

A gift from the above in 1992

EXHIBITED

Washington, D.C., Philips Memorial Gallery, *Drawings and One Sculpture by Henry Moore*, 1946, no. 24

LITERATURE

Robert Melville, *Henry Moore, Sculpture and Drawings 1921-1969*, New York, 1970, no. 298, illustrated p. 300

Ann Garrould, ed., *Henry Moore, Complete Drawings 1940-49*, London, 2001, vol. 3, no. AG 42.193, illustrated p. 168



HENRY MOORE, *Three Standing Figures*, 1945, plaster, Tate Modern, London

Three Seated Women exemplifies the highly important technical and stylistic developments Moore achieved in the 1940s. During the Second World War, Moore executed what are arguably his greatest and certainly his most publicly recognized achievements as a draughtsman: the Shelter and Coal-Mine drawings of 1940 and 1942 executed in the London Underground and the pits at Castleford in Yorkshire respectively. According to the catalogue raisonné for the artist's drawings, *Three Seated Women* was originally conceived as a study for a stone sculpture, "In a note on the verso of an early photograph of this drawing Moore has written 'drawing for group life size to be translated into stone.' Although no sculpture exists, an upright version of three draped figures LH 268 was carved in 1947-48. Characteristic of Moore's drawing are the feet placed firmly upon the ground, a pose he associated with the frescoes of Piero della Francesca in the church of San Francesco at Arezzo" (A. Garrould, *Op. cit.*, p. 168).

Three Seated Women is distinguished by its important early provenance. The first owner of the work was Curt Valentin, the German art dealer known for representing many of the most important modern artists including Alexander Calder, Marino Marini, Jacques Lipchitz and Henry Moore. As a German-Jewish art dealer, Valentin fled war-torn Germany and in 1937 emigrated to the United States where he opened a modern art gallery, Bucholz Gallery in New York City. The drawing was later purchased by Mr. & Mrs. Winthrop M. Crane. Winthrop Crane was a political figure and businessman who served as Governor of Massachusetts and later the United States Senate. Crane was also an adviser to Republican US presidents Theodore Roosevelt and William Howard Taft. *Three Seated Women* remained with descendants of Crane for several generations until it was donated to the Berkshire Museum in 1992.


Moore
42

3

FRANCIS PICABIA

1879 - 1953

Force Comique

Signed *Picabia* (lower center) and titled *FORCE COMiqUE* (upper right)
Watercolor, pencil and pen and ink on paper
25½ by 21⅛ in.; 64.7 by 53.7 cm
Executed in 1914.

$ 800,000-1,200,000

PROVENANCE

Guillaume Apollinaire, Paris (acquired from the artist in 1914)

Sale: Hôtel Drouot, Paris, March 8, 1926, lot 11

Mrs. John Nichols, Pittsfield, Massachusetts (acquired in 1926)

A gift from the above in 1965

EXHIBITED

Amsterdam, Kunstenaarsvereniging de Onafhankelijken, *Geïllustreerde Catalogus voor de 3de Internationale Jury - Vrije Tentoonsteling*, 1914, no. 412, illustrated in the catalogue

New York, Modern Gallery, *Picabia Exhibition*, 1916, no. 13

New York, Modern Gallery, *Exhibition of Paintings by Cézanne, Van Gogh, Picasso, Picabia, Braque, Dessaignes, Rivera*, 1916, no. 12

Paris, Galerie Povolozky (Galerie La Cible), *Francis Picabia*, 1920, no. 50, illustrated in color in the deluxe edition of catalogue

Limoges, Galerie Dalpayrat, *Exposition Francis Picabia*, 1921, no. 36

New York, Brooklyn Museum; New York, Anderson Galleries; Buffalo, Albright Art Gallery & Grange Park, Toronto Art Gallery, *An International Exhibition of Modern Art Assembled by Société Anonyme*, 1926-27, no. 51

Paris, Galeries Nationales du Grand Palais & Paris, Centre National d'Art et de Culture Georges Pompidou, Musée National d'Art Moderne, *Francis Picabia*, 1976, no. 43, illustrated in the catalogue (dated 1913-14)

Paris, Centre National d'Art et de Culture Georges Pompidou, Musée National d'Art Moderne, *Paris-New York*, 1977, no. 390, illustrated in the catalogue

Madrid, Salas Pablo Ruiz Picasso del Ministerio de Cultura & Barcelona, Centre Cultural de la Caixa de Pensions, *Francis Picabia*, *Exposición antoloón*, 1985, no. 27, illustrated in color in the catalogue (dated 1913-14)

Lisbon, Centro Cultural de Belém, *Francis Picabia antologia/anthology*, 1997, no. 17, illustrated in color in the catalogue

Paris, Musée d'Art Moderne de la Ville de Paris, *Francis Picabia*, *Singulier idéal*, 2003, n.n., illustrated in color in the catalogue (dated 1913-14)

Paris, Musée d'Orsay & Madrid, Museo Nacional Centro de Arte Reina Sofía, *New York et l'Art Moderne: Alfred Stieglitz et son cercle 1905-1930*, 2004, no. 108, illustrated in color in the catalogue

LITERATURE

Guillaume Apollinaire, "Aquarelles de Picabia" in *L'Atelier*, *Paris Journal*, 1914, mentioned p. 3

The Little Review, London, 1922, illustrated pp. 32-33

William A. Camfield, *Francis Picabia*, *His Art*, *Life and Times*, Princeton, New Jersey, 1979, no. 95, illustrated n.p. (dated *circa* 1914)

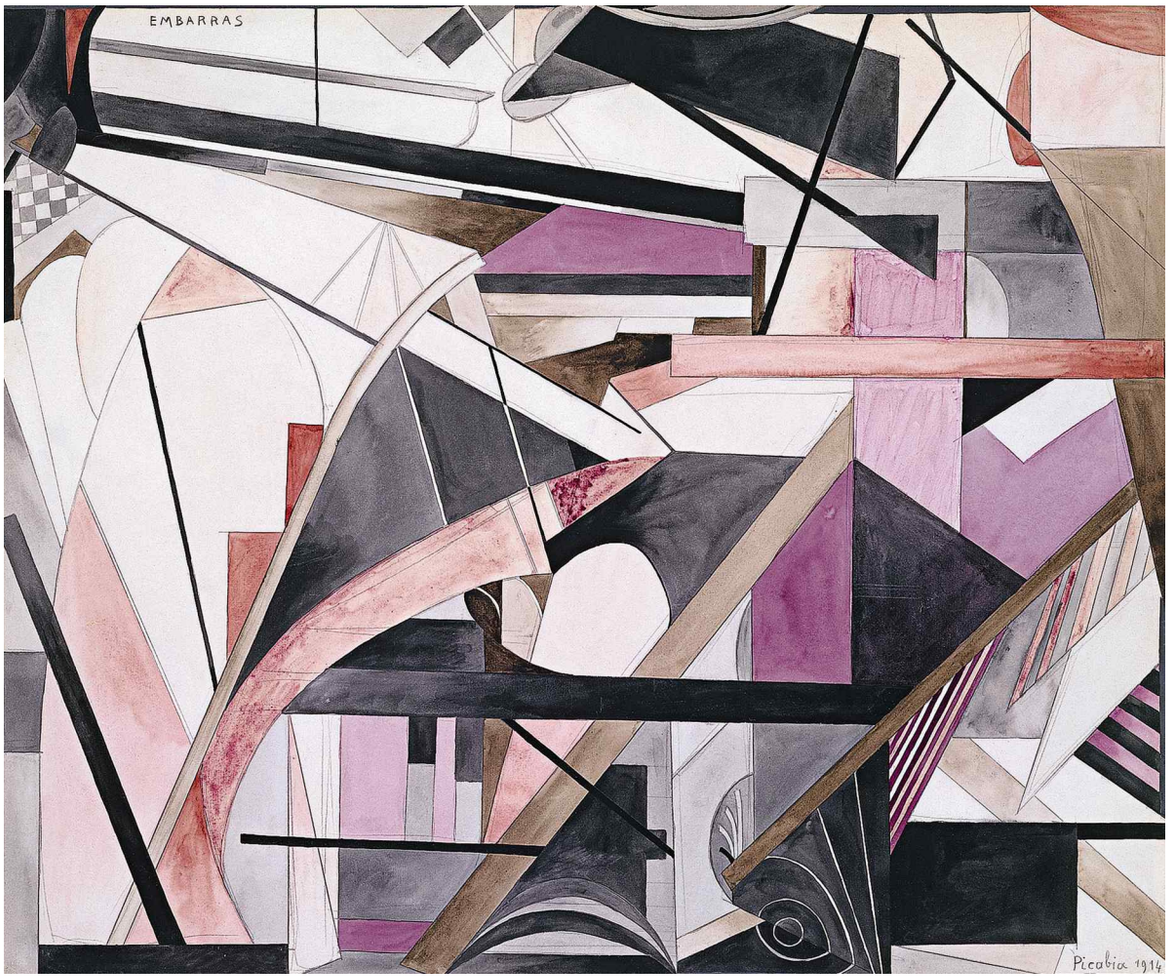
Katia Samaltanos, *Apollinaire: Catalyst for Primitivism*, *Picabia*, *and Duchamp*, Ann Arbor, Michigan, 1984, mentioned p. 69

Maria Lluïsa Borràs, *Picabia*, New York, 1985, no. 265, illustrated in color p. 150 (dated 1913)

Michel Sanouillet, *Picabia*, Paris, 1993, mentioned p. 579

William A. Camfield, Beverly Calté, Candace Clements, Arnaud Pierre & Pierre Calté, *Francis Picabia Catalogue Raisonné*, New Haven & London, 2014, vol. II, no. 480, illustrated in color p. 97 & pp. 372-73


FORCE COMIQUE
Picabia



Left
FRANCIS PICABIA,
Embarras, 1914,
watercolor and pencil on
paper, Museo Thyssen-
Bornemisza, Madrid

Opposite
Detail of the present work

Force Comique is one of four watercolors that Picabia created in the South of France in the Spring of 1914, and sent to an exhibition in Amsterdam which opened in May of that year. This group of works was executed following the artist's return from New York the previous year; Picabia decided to enter four paintings in the now legendary Armory Show of 1913, hoping for a more open-minded reception in America than the one his work encountered in Paris at the time. The exhibition included a large number of works by Cubist, Expressionist, Fauve, Neo-Impressionist and Symbolist artists working in Europe. As the only French artist who could at the time afford to travel to New York, Picabia took on the role of spokesman for the European avant-garde, giving numerous interviews. Immediately after the Armory Show his works were exhibited in Alfred Stieglitz's gallery '291', where they were enthusiastically received.

Picabia's journey to America was filled with excitement and with a great cultural and intellectual stimulation that made a profound impact on the work he produced subsequently. In an interview given during his stay in New York he commented: "I am seeking a certain balance, through tones of color or shades, in order to express the sensations I receive from things in the manner of a leitmotiv in a musical symphony. Creative art is not interested in the imitation of objects" (quoted in *World Magazine*, 1913). This sentiment is beautifully realized in the present composition, which appears to pulsate with a sense of rhythm and movement.

Picabia's wit also extended to the willfully obtuse titles he gave to his abstract works as emphasized by the title of the present work *Force Comique* or *Comical Force*. William A. Camfield writes: "In some instances, the titles themselves suggest jest or mockery, as in *En badinant* (in jest, playfully) and *Embarras* (trouble/problem/hindrance). In *Chose admirable à voir*, mockery exists in the disconnect between the title and image inasmuch as that 'thing admirable to see' is one of the most chaotic compositions in Picabia's entire career… Apollinaire, however, did record at that time their mutual interest regarding the interface of art and words, of the visual and linguistic. Apollinaire was composing 'calligramme' poems in the form of visual images, and he made an intriguing reference to what he called Picabia's 'poèmes peints'" (W.A. Camfield et al., *Op. cit.*, pp. 94 & 96). These comments demonstrate that in 1914 Picabia was already moving away from his purist abstract concerns of the previous two years, and towards a Dadaist sensibility that reveled in mockery and badinage.



4

JOAN MIRÓ

1893 - 1983

Peinture

Signed *Miró* and dated *1927* (lower right); signed *Joan Miró.* and dated *1927.* (on the reverse)
Oil on canvas
7½ by 9⅜ in.; 19 by 24 cm
Painted in 1927.

$ 600,000-800,000

PROVENANCE

Galerie Arditti, Paris (acquired by 1962)

Léon & Pierre Hardy, Paris

Galería Theo, Madrid

Jacques Hachuel, Burgos (acquired from the above and sold: Christian de Quay, Paris, October 21, 1993, lot 47)

Private Collection, Paris (acquired at the above sale)

Acquired from the above

EXHIBITED

Madrid, Galería Theo, *Joan Miró,* 1978, n.n., illustrated in color in the catalogue (with inverted dimensions)

Barcelona, Fondació Joan Miró, *Joan Miró: anys 20. Mutació de la realitat,* 1983, no. 93, illustrated in color in the catalogue

Burgos, Palacio del Cordon, *Arte Espagnol en la coleccion Hojas de Hierba*, 1989, n.n., illustrated in the catalogue

New York, The Spanish Institute, *Modern Masterpieces from the Collection of Jacques Hachuel*, 1990-91, n.n., illustrated in color in the catalogue

Las Palmas de Gran Canaria, Spain, Centro Atlántico de Arte Moderno & Santa Cruz de Tenerife, Spain, Sala de exposiciones "La Granja" y Colegio Oficial de Arquiteetos de Canarias, *Gaceta de Arte y su época, 1932-1936*, 1997, n.n., illustrated in color in the catalogue

Rome, Museo del Corso, *Max Ernst e i suoi amici surrealisti*, 2002, n.n., illustrated in color in the catalogue

Madrid, Galería Guillermo de Osma; Barcelona, Oriol Galería d'Art & Paris, Galerie Thessa Herold, *Picasso Miró: Pintura y obra sobre papel*, 2004-05, no. 20, illustrated in color in the catalogue

Saint-Louis, Espace d'Art Contemporain Fernet-Branca, *Chassé-croisé Dada-Surréaliste 1916-1969*, 2012, n.n., illustrated in color in the catalogue

LITERATURE

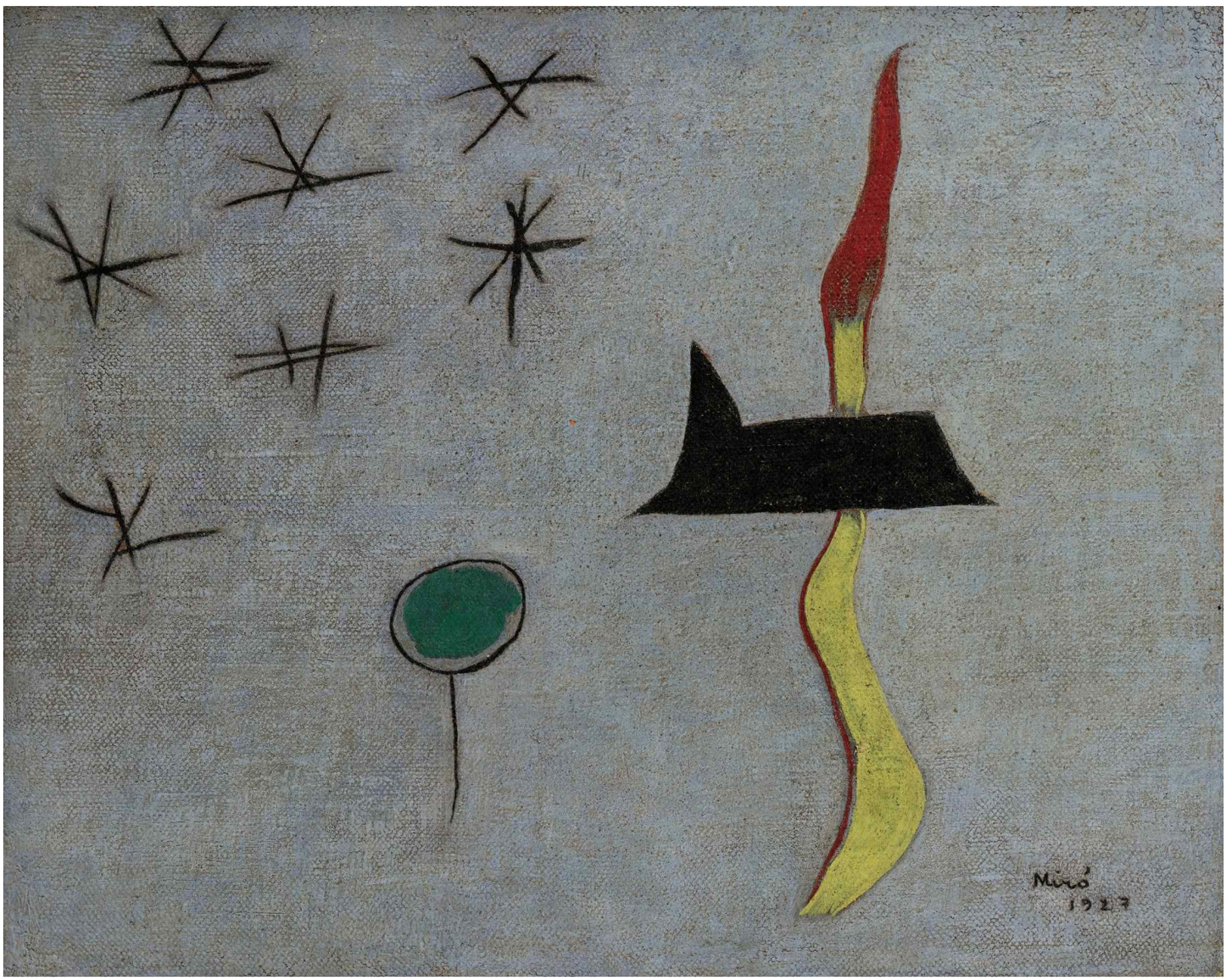
Jacques Dupin, *Joan Miró, Life and Work*, New York, 1962, no. 225, illustrated p. 518

Pere Gimferrer, *The Roots of Miró,* Barcelona, 1993, illustrated p. 352

Jacques Dupin & Ariane Lelong-Mainaud, *Joan Miró, Catalogue raisonné: Paintings*, Paris, 1999, vol. I, no. 277, illustrated in color p. 208

"A painting must be fertile. It must give birth to a world. It doesn't matter if it depicts flowers or people or horses, as long as it reveals a world, something alive."

JOAN MIRÓ

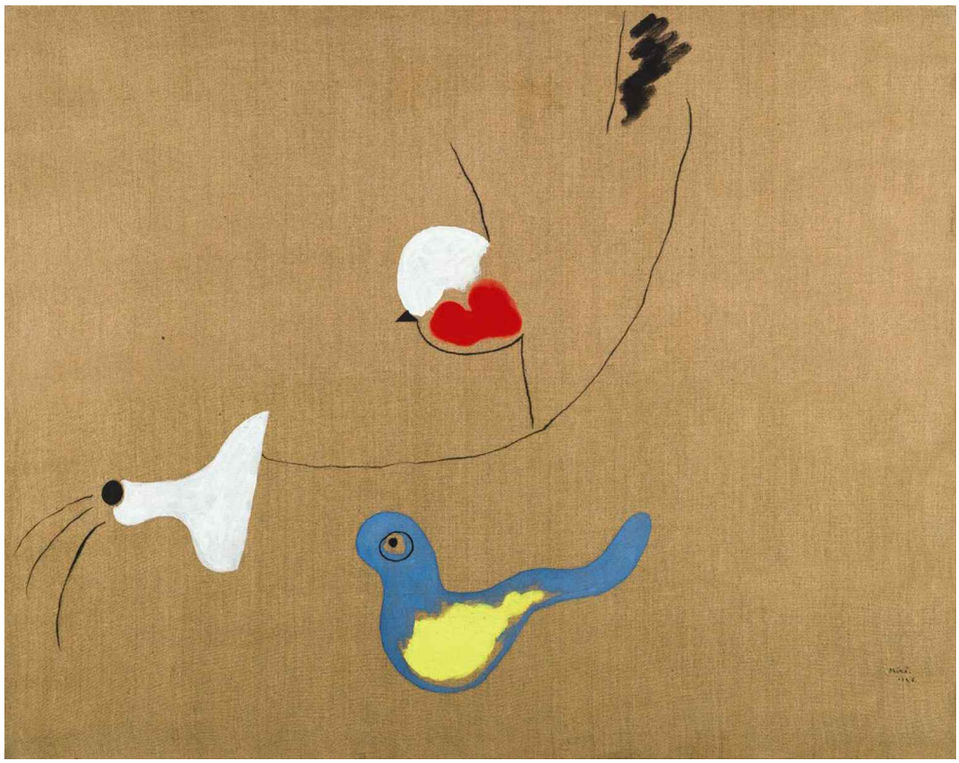

Miró
1927



Peinture is from a series of supremely abstracted works Miró painted at the height of his involvement with the Surrealists. Miró joined the Surrealist group in 1924 and participated in their first exhibition at the Galerie Pierre in 1925. The present work, painted in 1927, was executed when Miró was living in Montmartre and working alongside Max Ernst, René Magritte, Jean Arp and the poet Paul Éluard. The credo of these painters, which André Breton first expressed in his Surrealist Manifesto in 1924, was rooted in a belief "in the future resolution of the two states seemingly so contradictory, which are dream and reality, into a kind of absolute reality, a surreality" (A. Breton, *Manifestos of Surrealism,* Ann Arbor, 1972). This new ideology encouraged Miró to eliminate representation from his canvases, and, as he would later declare: "The discovery of Surrealism coincided for me with a crisis in my own painting and the decisive turning that ... caused me to abandon realism for the imaginary. I spent a great deal of time with poets, because I thought you had to go beyond the plastic thing to reach poetry.

Above
JOAN MIRÓ,
Peinture (*Étoile Bleue*),
1927, oil on canvas, sold:
Sotheby's, London,
June 19, 2012, lot 10 for
$37,063,473

Right
JOAN MIRÓ,
Peinture (*L'Oiseau*),
1926, oil on canvas,
sold: Sotheby's, London,
February 3, 2015, lot 76 for
$2,730,297



Surrealism freed the unconscious, exalted desire, endowed art with additional powers... I painted as if in a dream, with the most total freedom" (quoted in *Joan Miró* (exhibition catalogue), Fundació Joan Miró, Barcelona, 1993, pp. 180 & 194).

Unlike Dalí and Magritte's figurative version of Surrealism, Miró's artistic development took a different turn. Over the course of the 1910s and early 1920s, Miró struggled to create an individual pictorial idiom, free from dependence of over signifiers. What he ingeniously developed was a distinctly original language comprised of freely invented gossamer figures that border the realms of figuration and abstraction. This visual vocabulary of "image-signs" bear no resemblance to the natural world, and their function is more akin to that of words or music than to a literal representation of nature; originating from the world of dreams and the unconscious, their other-worldly character emphasized by the void of the background that the images populate. As Jacques Dupin commented, they are "devoid of all materiality, all corporeal density. Because of their spectral appearance, they seem to be figures of yet unborn, still not given life. They ignore the laws of gravitation; they hover in the clouds or glide through liquid or viscous matter. They are the very substance of dreams and hallucinations" (*ibid*., p. 164).

In the present work, as in his most accomplished paintings of this period, Miró uses whimsical and ambiguous forms that first appear abstract, only to gradually take form in shifting and delightful ways. In its powerful simplicity, *Peinture* reveals a mastery of the void, exploring a very new sense of space. Deceptively childlike in execution, the composition exhibits a sophisticated ambiguity in elements with multiple readings. It is composed of a highly saturated winged figure at far right, the solidity of which contrasts with the thin hash marks floating above left and the central green-headed creature set against the teal-grey surface. Works such as the present compelled André Breton to comment that Miró "may be looked upon as the most Surrealist among us" (A. Breton, *Le Surréalisme et la peinture* quoted in J. Dupin, *Joan Miró: Life and Work*, London, 1962, p. 156).

Isabella Monod-Fontaine wrote of Miró's 1927 works: "Gone are the monochrome spaces left almost untouched, the floating, washed-out pigments; now the colors cover over, they are saturated, violent, almost shrill, working together (or clashing) along the horizon that gives shape to each of these strange, fascinating compositions. Each split ground establishes a different climate of color, apparently supporting the various scenes that are played out of their unusual stages. These colored grounds play exactly the same kind of role as the animal characters. They act and declaim, shout or whisper in the background" (I. Monod-Fontaine, *Joan Miró, 1917-1934, La Naissance du Monde* (exhibition catalogue), Centre Pompidou, Paris, 2004, p. 73).

5

EGON SCHIELE

1890 - 1918

Stehendes Mädchen im Hemd, mit schwarzen Strümpfen und rotem Tuch (Standing Female in Shirt with Black Stockings and Red Scarf)

Signed with the initial *S.* and dated *1911.* (lower left)
Gouache, watercolor and pencil on paper
21¾ by 15 in.; 55.3 by 38.1 cm
Executed in 1911.

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

PROVENANCE

Gustav Nebehay, Vienna (acquired from the artist in 1918)

Christian M. Nebehay, Vienna (by descent from the above)

Thence by descent

EXHIBITED

Vienna, Gustav Nebehay Kunsthandlung, *Die Zeichnung: Egon Schiele*, 1919, no. 145

New York, Solomon R. Guggenheim Museum, *Gustav Klimt and Egon Schiele*, 1965, no. 13, illustrated in the catalogue

Darmstadt, Mathildenhöhe, *2. Internationale der Zeichnung*, 1967, no. 29, illustrated in the catalogue

Munich, Haus der Kunst, *Egon Schiele 1890-1918*, 1975, no. 148, illustrated in the catalogue (titled *Akt, sich entkleidend*)

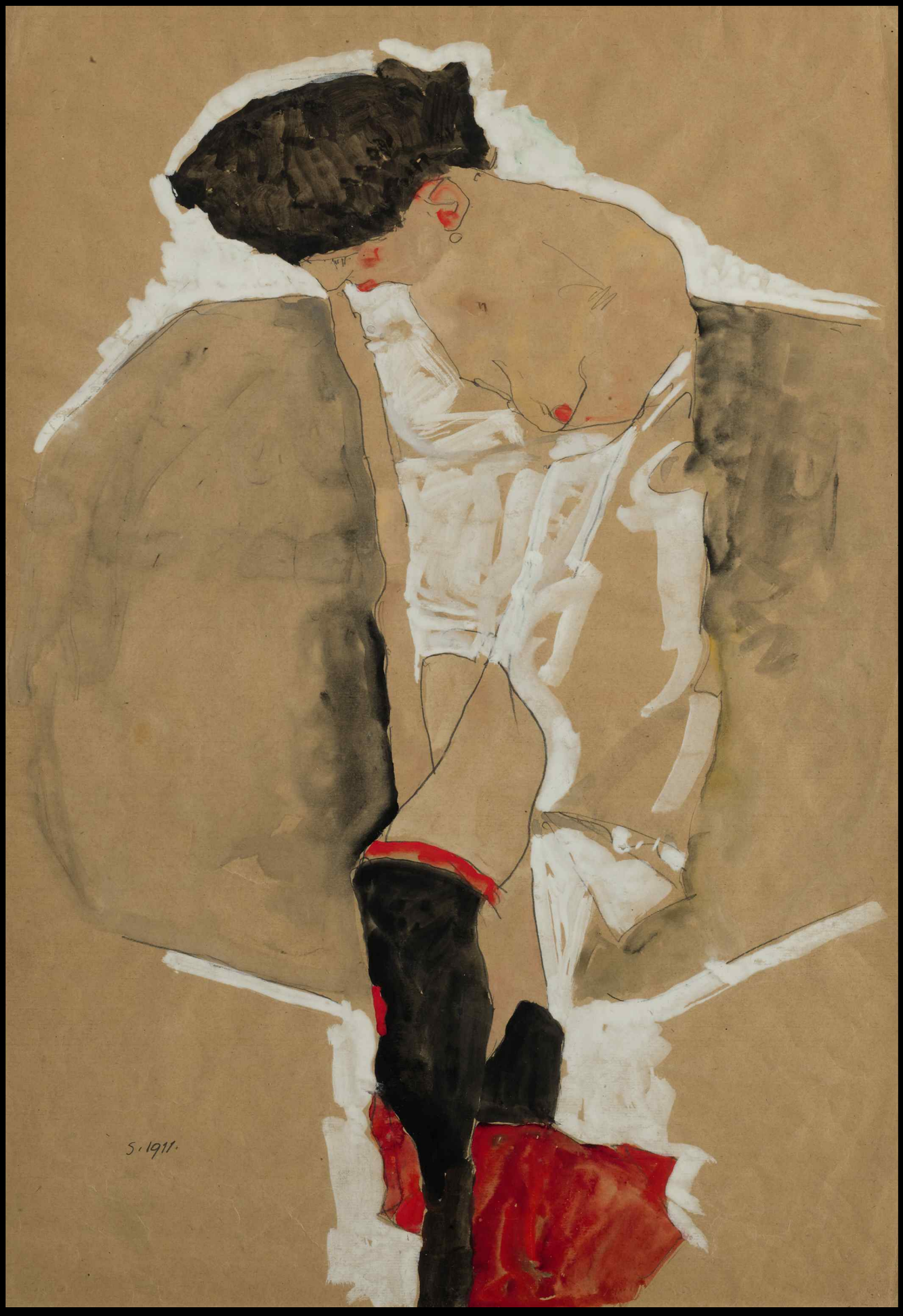
LITERATURE

Jane Kallir, *Egon Schiele: The Complete Works*, London, 1990, no. 817, illustrated p. 441

Jane Kallir, *Egon Schiele: The Complete Works*, New York, 1998, no. 817, illustrated p. 441



EGON SCHIELE, *Mädchen mit Schwarzen Strümpfen,* gouache, watercolor and pencil on paper, 1911, sold: Sotheby's, New York, November 4, 2015, lot 53 for $2,110,000


S. 1911.

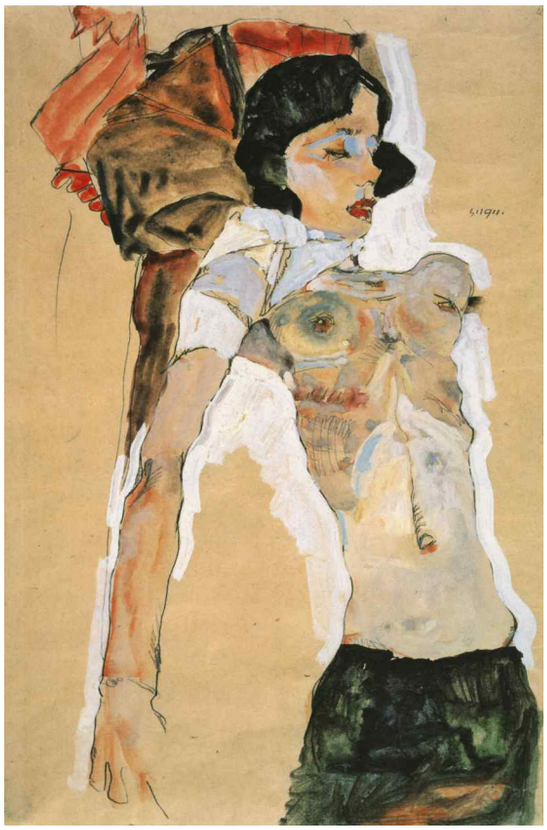


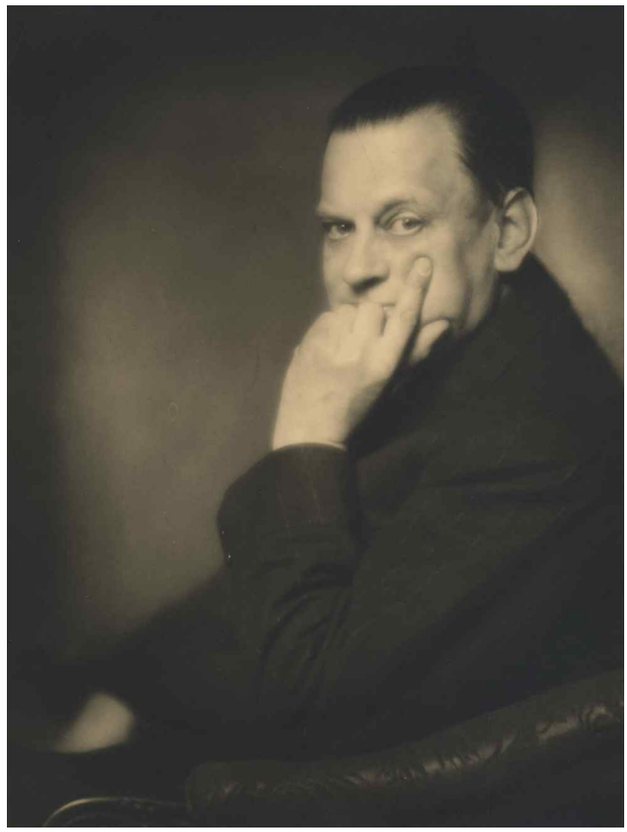
Above
EGON SCHIELE,
Kniende Frau, 1912,
gouache and pencil on
paper, sold: Sotheby's,
New York, November 14,
2017, lot 50 for $3,015,000

Schiele's early watercolors and drawings of nude or scantily clad women are some of the most technically sophisticated and provocative images in the history of Western Art. While these raw and often vulnerable depictions of young women caused a great deal of scandal during Schiele's lifetime, the artist's more prescient contemporaries, including his mentor Gustav Klimt, recognized the unmatched sophistication and perspicacity in his rendering of the human form. *Stehendes Mädchen im Hemd, mit Schwarzen Strümpfen und Rotem Tuch,* which Schiele executed at the age of twenty-one during the pivotal year of 1911, is a hauntingly beautiful example of Schiele's early Expressionistic work.

Although not depicted fully nude, the female subject in *Stehendes Mädchen im Hemd, mit Schwarzen Strümpfen und Rotem Tuch* radiates a palpable erotic appeal, achieved through her intimate garments partially revealing her chest and legs, her averted gaze, and the mere act of undressing. Unlike Schiele's more explicitly sexual drawings of this period, in the present work Schiele succeeds in rendering the figure with an almost classical sense of beauty, with the figure emphasized by a halo-like embracing line of white gouache, characteristic of his works from this period. As Jane Kallir notes, "Schiele likes to divide the sheet into discrete color areas, each bounded and determined by the contours of the underlying drawing and treated in a distinctive manner, but whereas in the early part of 1911 these areas are filled more or less solidly, by midyear a multitude of colors is deployed in each moist puddle of pigment. This new command of the medium is used to create more subtle contrasts between compositional components; for example, the painterly complexity of the drapery plays off against flesh barely touched with color" (J. Kallir, *Op. cit.*, New York, 1998, p. 433).

The bold play of lines and superimpositions, as well as the carefully constructed use of negative space evident in the present work, reflect Schiele's lingering debt to Gustav Klimt. As in other compositions of 1911, this work





Above left
EGON SCHIELE,
Liegendes, halbbekleidetes Mädchen, 1911, gouache, watercolor and pencil on paper, Albertina, Vienna

Above right
Gustav Nebehay, Photograph taken by Marion von Bucovich, Berlin, 1928

demonstrates Schiele's interest in the balance of negative and positive space and the interplay of solids and voids. Whereas Klimt played off the contrast between realistically rendered facial features and ornamental clothing, Schiele contrasted his subjects' expressive physicality with minimalist garments. The bold tonal combinations of his favored red-orange, black and white of early 1911, as seen in *Stehendes Mädchen im Hemd, mit Schwarzen Strümpfen und Rotem Tuch*, give way to a muted palette of blue, black and purple tones in the latter part of that year. His line is unwavering in its careful progress toward the creation of form, yet the thin, sometimes faint outlines of musculature remain remarkably ethereal thanks to his painterly prowess. Peter Vergo observes: "The propensity to deposit a narrow band of color along principal edges of a form, observed already in 1911, became more pronounced: color washes glide across the central surface and then accumulate in the darker gullies along the periphery... The rounded outlines of his nudes are so soft they appear almost to be melting. His colors, often diluted with white, are equally delicate" (P. Vergo, *The Radical Nude* (exhibition catalogue), The Courtauld Gallery, London, 2014, pp. 191-92).

The present work was formerly in the collection of Gustav Nebehay, the dealer of Gustav Klimt in *fin-de-siècle* Vienna. In 1917, Nebehay met Schiele, whose studio was not far from where Nebehay spent the summer. Nebehay soon became Schiele's advisor, publishing the first catalogue of drawings by the young artist, and he represented the artist until Schiele's untimely death in October 1918. Gustav Nebehay subsequently acted as executor of both Schiele and Klimt's estates, organizing the first posthumous exhibition of Schiele's works on paper in 1919. After Gustav Nebehay passed away in 1935, his son Christian M. Nebehay took over the business and, in 1947, opened his own antiquarian bookshop in Annagasse, Vienna, which still exists today. Christian M. Nebehay was one of the most important Klimt biographers, publishing many books on both Klimt and Schiele.

6 ○

JEAN ARP

1886 - 1966

Torse gerbe

Stamped with the raised monogram and numbered *III/V* (on the underside)
Bronze
Height: 30⅛ in.; 76.5 cm
Conceived in 1958 and cast in 1961.

$ 700,000-1,000,000

PROVENANCE

Pierre Loeb, Paris

Charlotte Lejwa

Sale: Sotheby's, New York, November 14, 1985, lot 308

Amy & Thomas Cohen, Larchmont, New York

Mitchell-Innes & Nash, New York

Acquired from the above in October 2009

LITERATURE

Michel Seuphor, *Arp*, Amsterdam, 1961, no. 19, illustration of the marble version n.p.

Herbert Read, *The Art of Jean Arp*, London, 1968, no. 114, p. 207; illustration of the marble version p. 100

Eduard Trier, Marguerite Arp-Hagenbach & François Arp, *Jean Arp, Sculpture: His Last Ten Years*, New York, 1968, no. 180, illustration of another cast p. 6

Jean Arp, Escultruas, Relieves, Obra Sobre Papel, Tapices (exhibition catalogue), Museo Español de Arte Contemporaneo, Madrid, illustration of another cast p. 113

Serge Fauchereau, *Arp*, New York, 1988, illustration of the plaster p. 83

Arie Hartog & Kai Fischer, *Jean Arp, Sculptures, A Critical Survey*, Bonn, 2012, no. 180, illustration of another cast pp. 137 & 315

Writing about his life in 1958, Arp began his essay entitled *Looking* with the following: "To open my eyes, to see, to look, to contemplate the world, to watch clouds and trees, to behold cities and buildings, to look works of art in the eye, to look men in the eye, to see, to look – ever since my childhood this has been my greatest joy" (J. Arp in *Arp*, New York, 1958, p. 12). In his observation of the physical world around him as well as his influence of and in various artistic movements in the early-to-mid twentieth century, Arp developed a sophisticated vocabulary across media and disciplines.

Created in 1958, during the artist's seventy-first year, *Torse gerbe*, speaks to Arp's mastery of biomorphic form and his incorporation of human figural elements into his sculpted works in his last decade. In the present work a torso rises up and delicately twists and bends towards its proper left-hand side, creating an exaggerated bending in its back and allowing for the shape of buttocks, hips, shoulder blades and head to emerge from the curving, sinuous bronze. An example of Arp's most accomplished work, *Torse gerbe* brings natural form – human, animal and plant – into dazzling movement in the world, exemplifying the artist's concept of "looking" into the present day.



7 ○ ⅁

PABLO PICASSO

1881 - 1973

Tête

Signed *Picasso* (lower right); dated *mercredi 5.7.72*. (on the reverse)
Crayon on paper
25⅞ by 19⅞ in.; 65.8 by 50.4 cm
Executed on July 5, 1972.

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

PROVENANCE

Galerie Louise Leiris, Paris (acquired from the artist)

Galerie Berggruen, Paris (acquired by 1981)

Lionel Prejger, Paris

Private Collection

Calypso Fine Art, Geneva

Claude Berri, Paris (acquired from the above on December 15, 1998)

Thence by descent

EXHIBITED

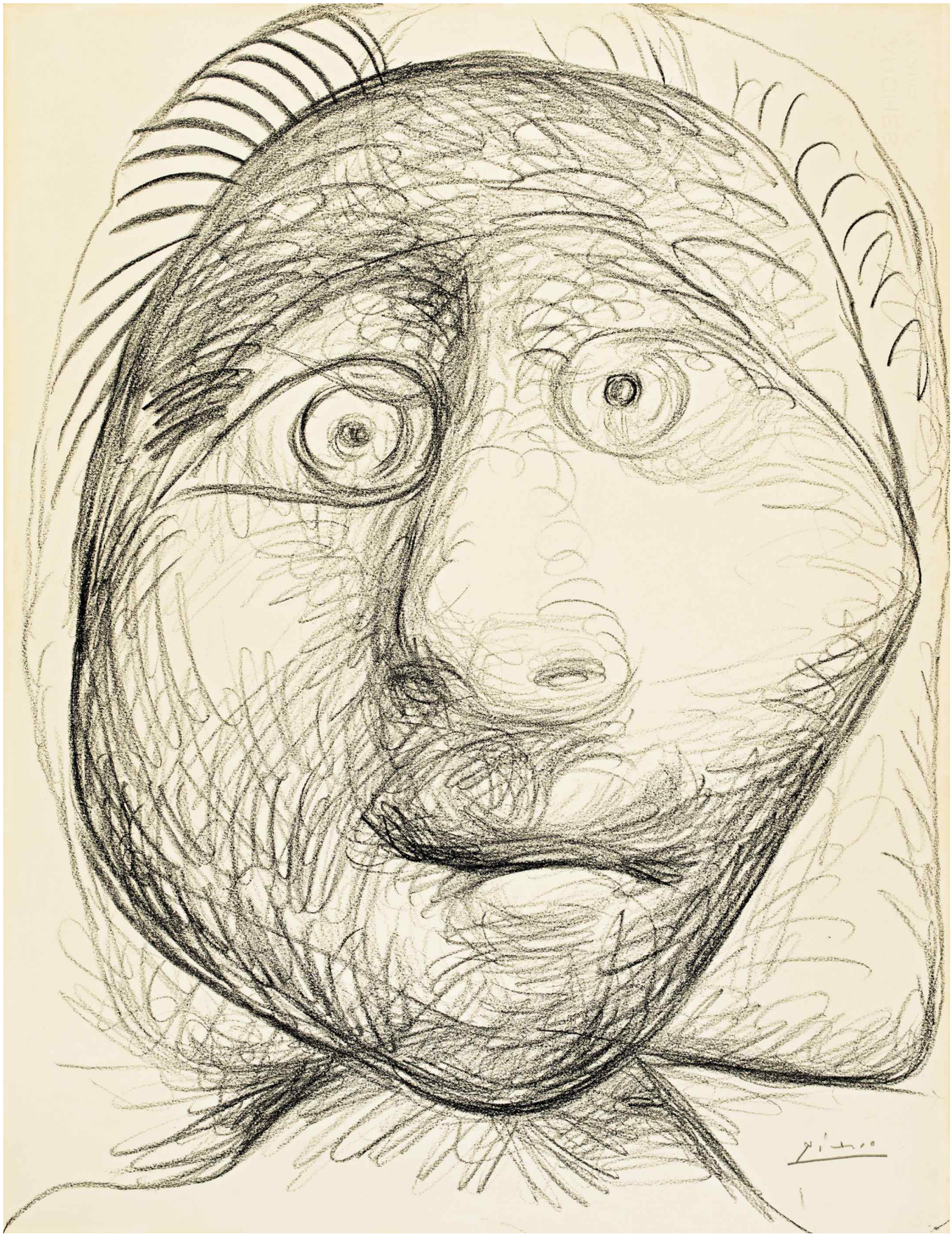
Paris, Galerie Louise Leiris, *172 Dessins en noir et en couleurs*, 1972, no. 110

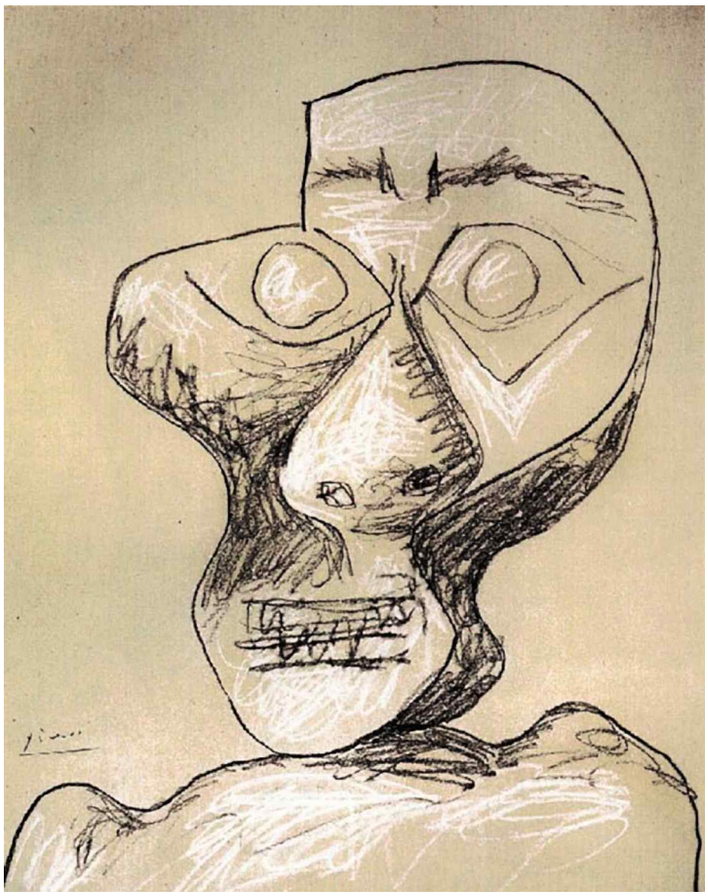
Paris, Berggruen & Cie, *Picasso, Gouaches, Lavis et Dessins 1966-1972*, no. 5, illustrated in the catalogue

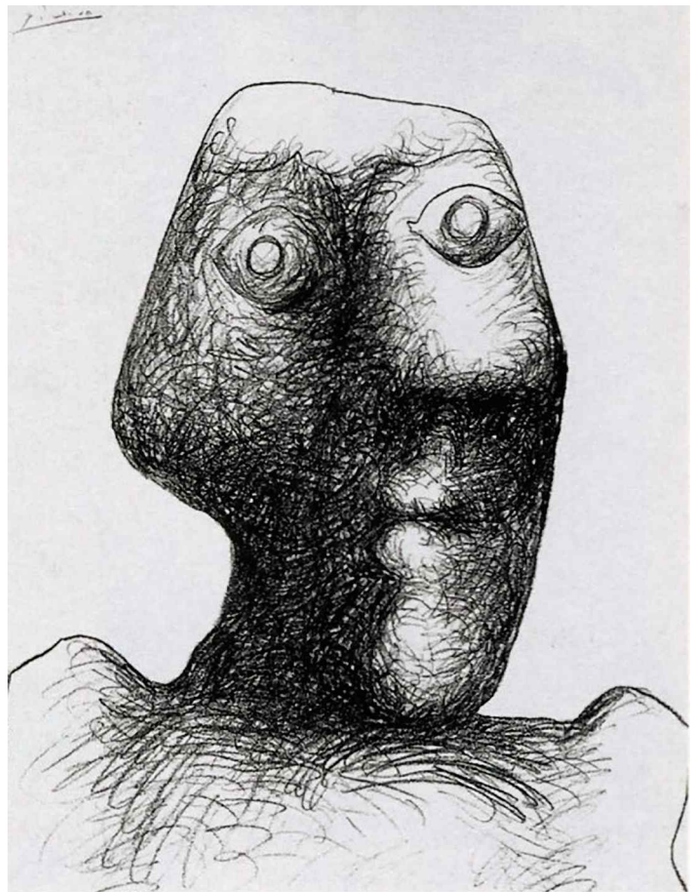
Vienna, Albertina & Dusseldorf, Kunstsammlung Nordrhein-Westfalen, *Picasso. Malen gegen die Zeit*, 2006-07, no. 184, illustrated in color in the catalogue

LITERATURE

Christian Zervos, *Pablo Picasso*, Paris, 1978, vol. XXXIII, no. 440, illustrated pl. 156



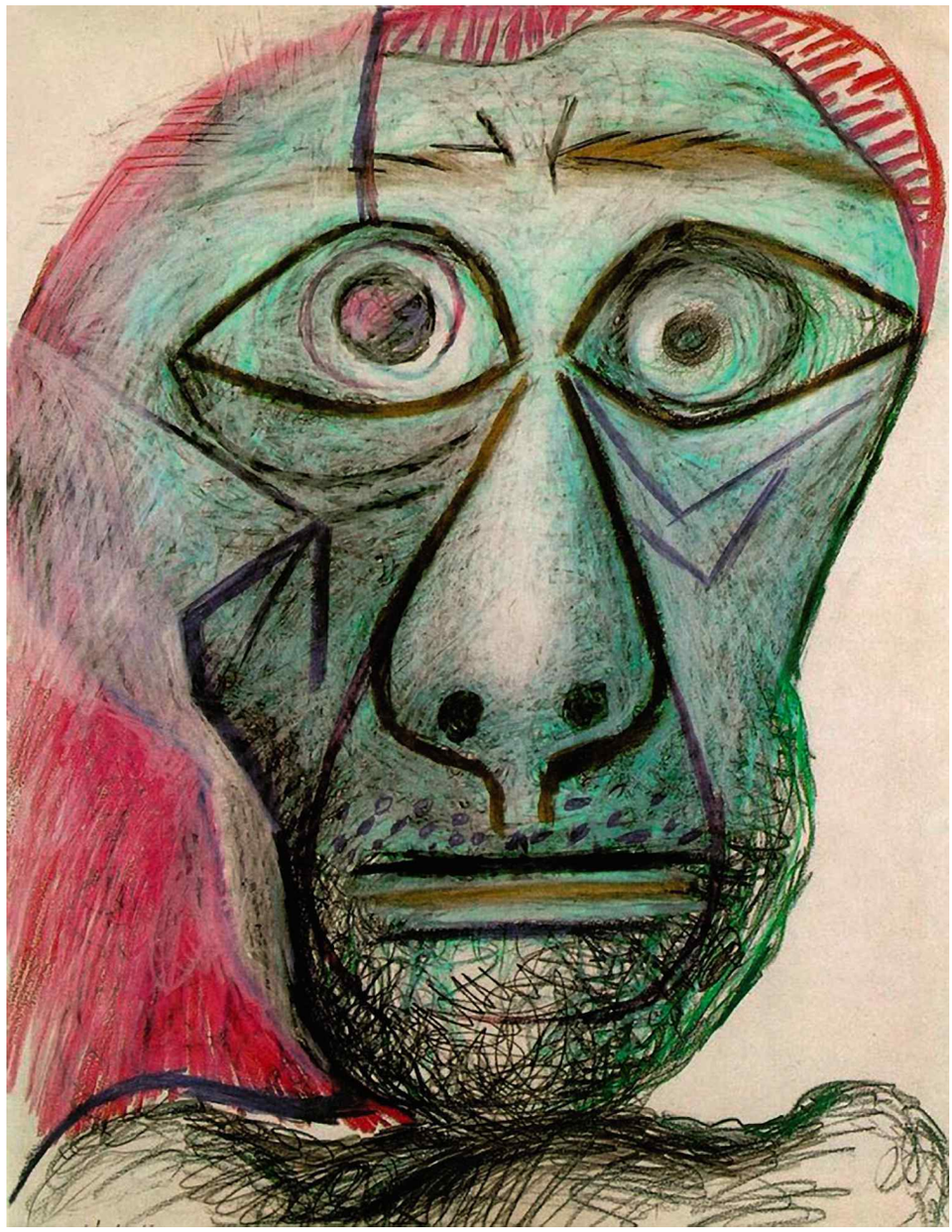




Tête is part of a famous sequence of final self-portraits executed when Pablo Picasso was in his ninety-second year, testifying to the extraordinary creative energy that he retained until the end of his life. The distorted and dislocated shapes that make up *Tête* are rendered with a bravuric intensity and achieve a mask-like quality, emphasizing the cavernous sockets of the eyes and the bony protuberances of the cheekbones. Picasso captures the indestructible, atavistic aspect of the head, which seems to be losing flesh and returning to bone before our eyes, transforming his own face into a death's head. For Picasso, making art was tantamount to being alive and in this self-portrait-as-skull he simultaneously acknowledges the imminence of death while affirming his continuous powers of creation.

This series of self-portraits is connected to an event that took place in the summer of 1972, when Picasso's biographer Pierre Daix was taken into the artist's studio to examine what he recently had created. Picasso said, "I did a drawing yesterday; and I think maybe I touched on something. It's not like anything I've done before." Then, as Daix tells us, "when he went to open the porticoes I saw how his gaze emerged as I'd never seen it before from the drawing. He held the drawing beside his face to make it quite clear that his fear was unfounded" (P. Daix, *Picasso: Life and Art*, London, 1994, p. 369). Directly confronting the drawing and his face - which he did in front of a renowned biographer – was the unequivocal evidence that Picasso wanted to emphasize the interpretation of this work for posterity.

Picasso's late portraits represent a psychological projection of the artist's complex and multifaceted identity, illustrating the unruly amalgam of influences and contrary personas that made up the mental backdrop of this protean artist. Gary Tinterow commented on another portrait in the series that "in one image he had conflated views of himself at 25, 90 and after his death" (G. Tinterow, *Master Drawings by Picasso* (exhibition catalogue), Fogg Art Museum, Cambridge, 1981, p. 234). It returns to the violent strokes and huge eyes of the some of his early Paris work, which launched *Les Demoiselles d'Avignon*, and with the expressionist handling of the pencil and modelling of the face evokes his 1907 self-portrait now in Prague (Zervos, vol. II*, no. 8). At the same time, it relates to a major theme of his late works collectively referred to as his *Musketeer* series. These paintings, which are understood to be representations of Picasso's alter-ago, reveal the artist's attempt to ward off death with a final burst of creativity. Having gone through so many phases of stylistic and technical experimentation, Picasso pared down his style in order to paint works in quick, spontaneous brush-strokes. The



Above
PABLO PICASSO,
Tête, pencil and colored crayon on paper, 1972,
Private Collection

Opposite left
PABLO PICASSO,
Tête, pencil and chalk on paper, 1972, private collection

Opposite right
PABLO PICASSO,
Tête, pencil on paper, 1972, private collection

musketeers are humorous caricatures and also brutally honest self-portraits, in which he reflects upon Rembrandt's idea that as we grow older, our lives are etched onto our faces, showing our true nature. Further, in recasting the iconography of old master painters such as Rembrandt and Velàzquez, Picasso was, at the end of his career, consciously aligning himself with the greatest artists of the Western canon. The late work by Picasso would also have an impact on a future generation of painters, as Simonetta Fraquelli comments: "His capacity for emotional depth and painterly freedom in his late painting, together with his wide-ranging engagement with the imagery of the great paintings of the past, was to have a lasting influence on the development of neo-expressionist art from the early 1980s onwards" (*Picasso: Challenging the Past* (exhibition catalogue), The National Gallery, London, 2009, p. 146).

8

PABLO PICASSO

1881 - 1973

Le Repos

Signed *Picasso* and dated *XXXII* (lower right)
Oil on canvas
18⅛ by 18⅛ in.; 46 by 46 cm
Painted in 1932.

$ 25,000,000-35,000,000

PROVENANCE

Galerie Georges Petit, Paris

Zwemmer Gallery, London (acquired by 1948)

Marlborough Fine Art, Ltd., London

Illa Kodicek, London (sold: Christie's, London, June 23, 1993, lot 318)

Private Collection, London (acquired at the above sale and sold: Sotheby's, New York, November 9, 2000, lot 37)

Acquired at the above sale

EXHIBITED

London, Zwemmer Gallery, *Miró*, *Borès*, *Picasso*, 1948, no. 5

LITERATURE

Christian Zervos, *Pablo Picasso*, Paris, 1955, vol. VII, no. 387, illustrated pl. 171





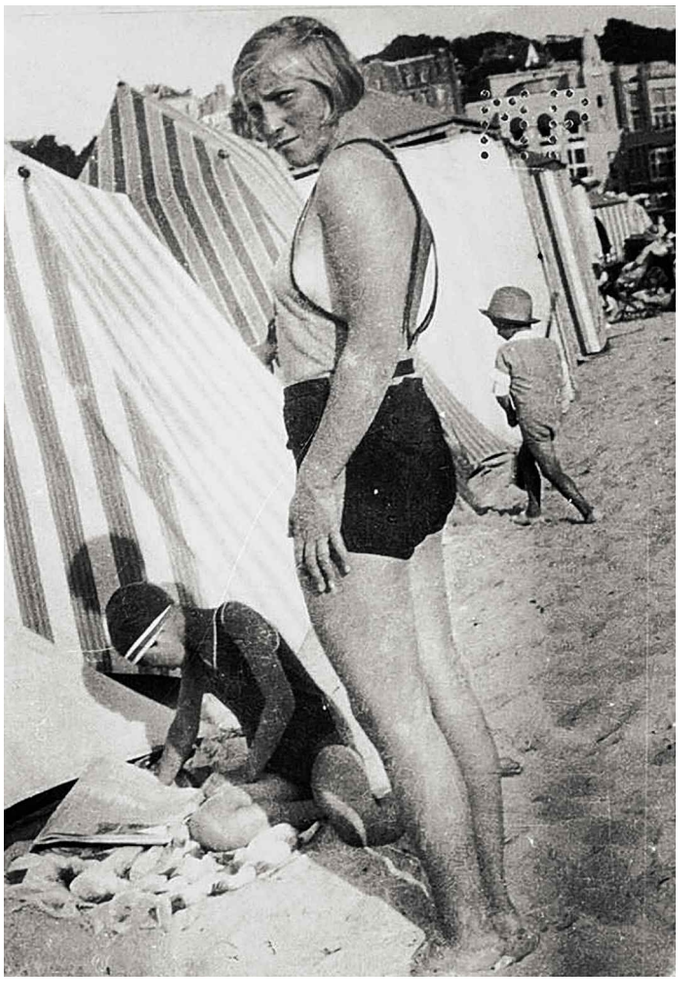


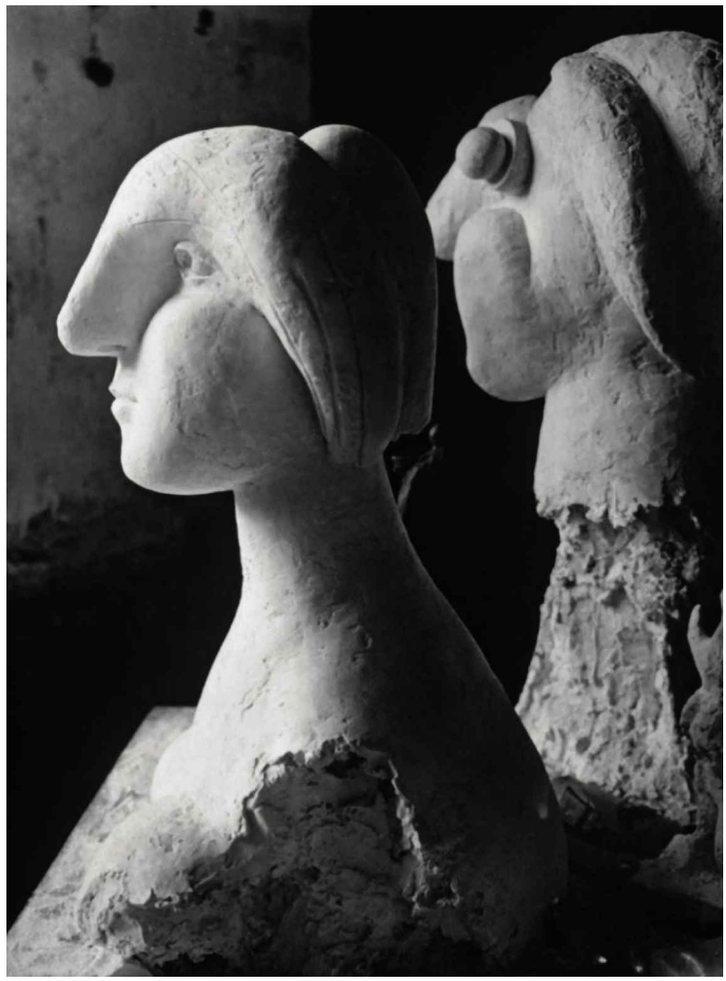
Above
PABLO PICASSO,
Femme assise près d'une fenêtre, 1932, oil on canvas, sold: Sotheby's, London, Febuary 5, 2013, lot 12 for $44,773,404

Opposite
Marie-Thérèse Walter, Leysin, Switzerland, *circa* 1929, Archives Maya Widmaier Picasso

Le Repos is a stunning and intimate depiction of Picasso's "golden muse," Marie-Thérèse Walter, and is among the most iconic images of his oeuvre. Picasso's sensual paintings of his lover Marie-Thérèse reign supreme as the emblems of love, sex and desire in twentieth-century art. It was in a series of paintings executed in 1932 that the artist introduced the young woman as an extraordinary new presence in both his life and his art. The present work depicts the serene model asleep, her head in Grecian profile, resting on her forearm and interlaced fingers and is one in a series of defining paintings of this period. Devoid of the attributes that often accompany her in other compositions, such as a book or a mandolin, or the more formal seated poses found in the larger canvases, in the present work Marie-Thérèse's striking facial features are the main focus of the composition. His muse's potent mix of physical attractiveness and sexual naïvety had an intoxicating effect on Picasso, and his rapturous desire for the girl brought about a wealth of images that have been acclaimed as the most erotic and emotionally uplifting compositions of his long career. Picasso's unleashed passion is nowhere more apparent than in the depictions of his muse seated or asleep, the embodiment of tranquility and physical acquiescence.

Picasso first saw Marie-Thérèse on the streets of Paris in 1927, when she was only seventeen years old, while he was entangled in an unhappy marriage to Olga Khokhlova. "I was an innocent girl," Walter remembered years later. "I knew nothing - either of life or of Picasso... I had gone to do some shopping at the Galeries Lafayette, and Picasso saw me leaving the Metro. He simply took me by the arm and said, 'I am Picasso! You and I are going to do great things together'" (quoted in *Picasso and the Weeping Women* (exhibition catalogue), Los Angeles County Museum of Art, Los Angeles & The Metropolitan Museum of Art, New York, 1994, p. 143). The couple's relationship was kept a well-guarded secret





Above left
Marie-Thérèse at the beach

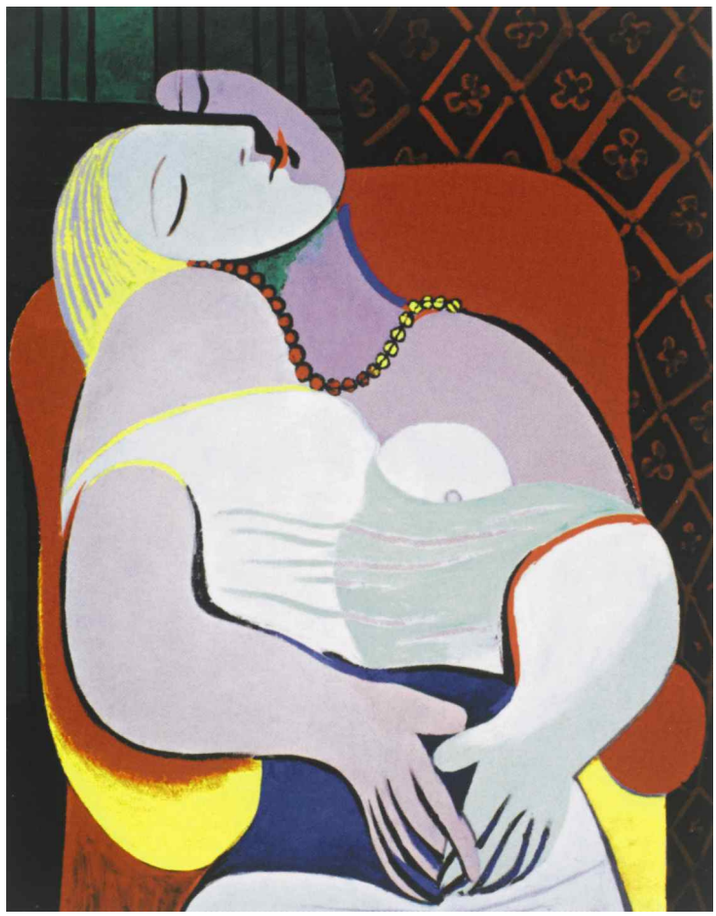
Above right
ANDRE BRASSAÏ,
Plasters of Bust of a Woman and Head of a Woman by Pablo Picasso, photograph, Boisgeloup, December 1932, Archives Picasso, Musée Picasso, Paris

for many years, both on account of Picasso's marriage to Olga and Marie-Thérèse's age. But the covertness of the affair only intensified Picasso's obsession with her, and many of his pictures, with their dramatic contrasts of light and dark, allude to their secret interludes.

The first dedicated series of paintings depicting Marie-Thérèse was executed in January 1932 in anticipation of the major retrospective that Picasso was planning that coming June. It was during these preceding months that he first cast his artistic spotlight on the voluptuous blonde. Up until this point he had only made reference to his extramarital affair with Marie-Thérèse in code, sometimes embedding her symbolically in a composition or rendering her unmistakable profile as a feature of the background. But by the end of 1931, Picasso could no longer repress the creative impulse that his lover inspired, especially as his marriage grew increasingly unbearable. John Richardson explains that while Olga organized large holiday parties that December in an attempt to demonstrate family unity, Picasso was involved in an artistic blood-letting, painting violent or murderous depictions of his wife. The exercise was a catharsis, Richardson claims, that better enabled him to focus on a "languorous, loving painting of a lilac-skinned Marie-Thérèse" (J. Richardson, *A Life of Picasso, Volume III, The Triumphant Years 1917-1932*, New York, 2007, p. 466).

It is in works such as *Le Repos* that Picasso most successfully celebrated Marie-Thérèse's full, passive and golden beauty. Abandoning the prevailing strands of geometric figuration and shocking Surrealist deformation that characterized much of his work of the 1920s, Picasso began to use emphatic arabesques and ample, harmonizing curves. Early in 1930 Picasso provided his young lover with an apartment at 44, rue la Boétie, not far from where he and Olga lived. Soon afterward he





Above left
PABLO PICASSO,
Nature morte aux tulipes,
1932, oil on canvas, sold:
Sotheby's, New York,
November 5, 2012, lot 9 for
$41,522,500

Above right
PABLO PICASSO,
Le Rêve, 1932, oil on
canvas, Private Collection

bought the seventeenth-century Château de Boisgeloup near Gisors, where he was able to spend time with his young mistress away from his family. There he began to make massive plaster sculptures inspired by her classical profile and strong athletic body, a type of blonde beauty which had now become for him the personification of ripeness and fecundity.

"When a man watches a woman asleep," Picasso confessed, "he tries to understand" (quoted in J. Richardson, *A Life of Picasso, Volume I: 1881-1906*, New York, 1991, p. 317). The theme of the sleeping woman recurred in a series of works that explored his mistress in different poses, either fully recumbent or seated. The image of sleep and the way in which Marie-Thérèse appears to lose herself in its oblivion links this work, via its association with the unconscious, to Picasso's most fertile Surrealist images. Roland Penrose, who was one of Picasso's Surrealist associates, said the following about these paintings: "Most of these figures painted with flowing curves lie sleeping, their arms folded round their heads... The sleeper's breasts are round and fruitlike and her hands finish like the blades of summer grass. The profile of the face, usually with closed eyes, is drawn in one bold curve uniting forehead and nose above thick sensuous lips" (R. Penrose, *Picasso, His Life and Work*, London, 1958, p. 243). In the present painting, Picasso combined yellow and violet, colors that he favored in his treatment of Marie-Thérèse's hair and flesh. He also places her head between two other complementary hues, red and green, thickly applied onto the canvas and enhanced by the use of black. Writing about another of these sleeping women, Robert Rosenblum makes this point: "The eruptive force of Picasso's passion could even be translated into language: for in words as well he made love to Marie-Thérèse, describing her rapturously and chromatically in the image-ridden, unpunctuated flow of his poetry



Above
Picasso's studio at Boisgeloup, 1931

of 1935, [with] her 'cheveux blonds' and her 'bras couleurs lilas'" (*Picasso and Portraiture: Representation and Transformation* (exhibition catalogue), The Museum of Modern Art, New York & Galeries Nationales du Grand Palais, Paris, 1996-97, p. 345). It was not just in coloration that Picasso's works evolved during the Marie-Thérèse years but also in form. Patrick McCaughey wrote about the canvases depicting Picasso's muse: "Marie-Thérèse embodied for Picasso an ideal type – love, model and goddess. She offered him a release into sensuality and inspired the series of reclining, sleeping nudes of the early 1930s. Through Marie-Thérèse, Picasso discovered a new amplitude of form; less solemn than the monumental neo-classical nudes of the 1920s and with a promise of abundance and pleasure. She was also the model for an extensive series of large sculpted heads which progressively became more Sibyl-like – an image of eternal womanhood" (P. McCaughey in *Picasso* (exhibition catalogue), National Gallery of Victoria, Melbourne & Art Gallery of New South Wales, Sydney, 1984, p. 211).

A major event that coincided with the execution of the present work was the large retrospective exhibition held at Galerie Georges Petit in Paris in June and July 1932, and at Kunsthaus in Zurich from September to November that same year. Picasso was closely involved in selecting works for the exhibition, and chose to hang his recent portraits of Marie-Thérèse alongside his earlier Cubist and Surrealist compositions. The retrospective was a huge success, drawing large numbers of visitors daily, and included many important works, among them the seminal Marie-Thérèse oil *Le Rêve*. It was on this occasion in Paris that Olga, upon seeing Picasso's numerous references to a specific face that was clearly not her own, was alerted to the

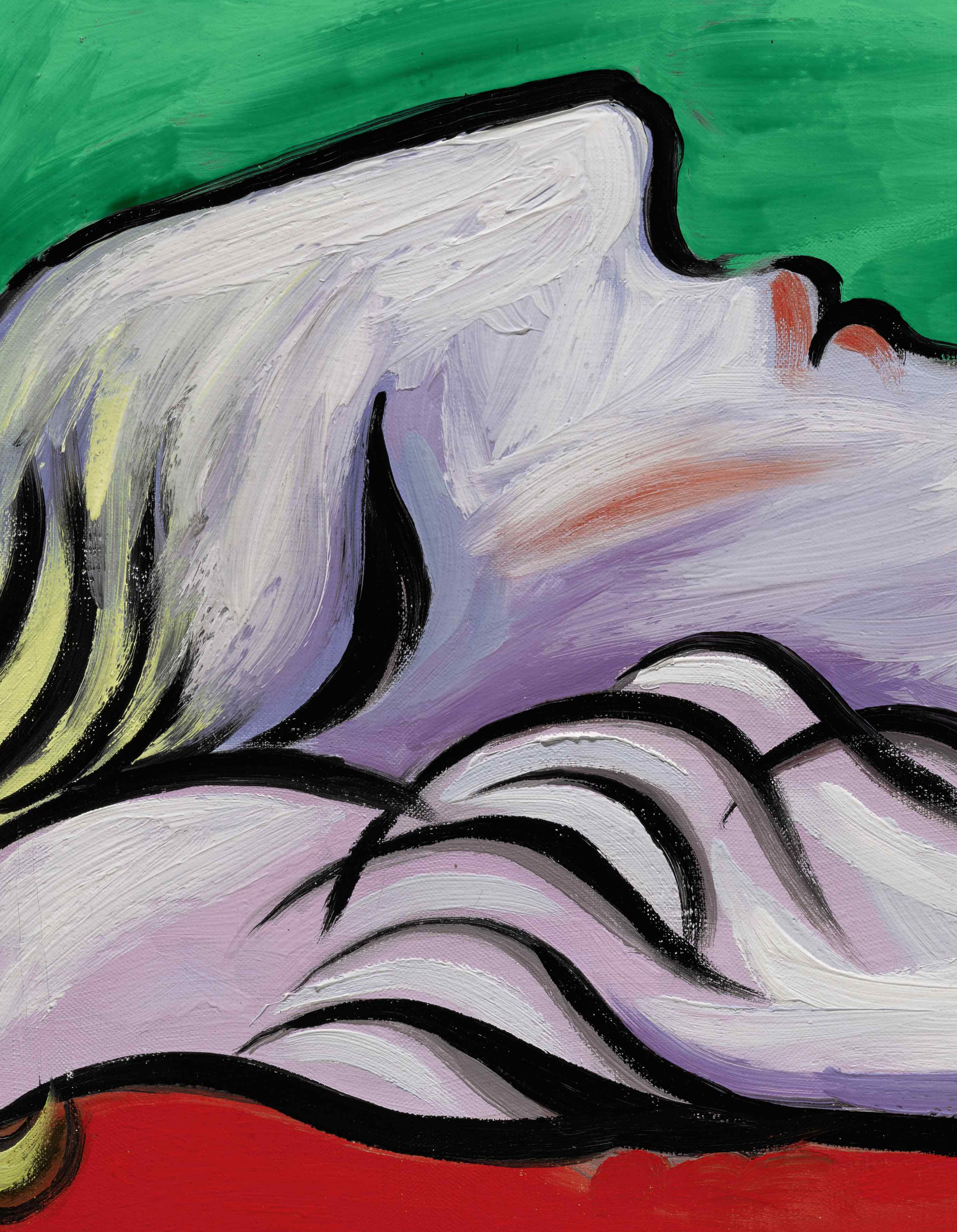


Above
PABLO PICASSO,
Femme nue, feuilles et buste, 1932, oil on canvas, sold: Christie's, New York, May 4, 2010 for $106,482,496

presence of another woman in her husband's life. Until the exhibition, Picasso's relationship with Marie-Thérèse had been a secret affair, the evidence of which he had kept sealed away at the studio he maintained at Boisgeloup. He had purchased this property near Gisors in 1930 as a retreat, where he could escape from Olga and spend time alone with his mistress. The Chateau at Boisegeloup was much larger than his studio in Paris, and the space allowed him to create the monumental plaster busts of Marie-Thérèse that were depicted in several paintings.

Writing about the days and weeks immediately after the opening of his retrospective at Galerie Georges Petit, John Richardson describes the present work "The day after the opening, Picasso was back working at Boisgeloup. He had the place to himself—and Marie-Thérèse. Olga and Paulo had been packed off to Juan-les-Pins; whether he ever intended to join them, he never did. The small reclining nudes of Marie-Thérèse asleep exude a tenderness and intimacy that was missing from most of the larger, more stylized portrayals that Picasso had done of her for his retrospective. Indeed, a profile of Marie-Thérèse cradling her head in her hands [the present work], silkily painted onto a small square canvas, is as loving as any of his images of her. With their flipper limbs and gorgeous buttocks, and free-and-easy *facture*, these little paintings—mostly done while the show was still on—constitute a touching epilogue to the daunting set pieces of the winter and early spring" (J. Richardson, *A Life of Picasso, Volume III, The Triumphant Years 1917-1932*, New York, 2007, pp. 479-80).

Having been released into the public domain, after this exhibition, Marie-Thérèse's features would become more readily identifiable in Picasso's art. Robert Rosenblum wrote





Above
PABLO PICASSO,
Blind Minotaur Led by a Little Girl in the Night (from the Suite Vollard), 1934-35, aquatint, drypoint and burin engraving

Opposite
Detail of the present work

about the young woman's symbolic unveiling: "Marie-Thérèse, now firmly entrenched in both the city and country life of a lover twenty-eight years her senior, could at last emerge from the wings to center stage, where she could preside as a radiant deity, in new roles that changed from Madonna to sphinx, from odalisque to earth mother. At times her master seems to worship humbly at her shrine, capturing a fixed, confrontational stare of almost supernatural power; but more often, he becomes an ecstatic voyeur, who quietly captures his beloved, reading, meditating, catnapping, or surrendering to the deepest abandon of sleep" (R. Rosenblum in *Picasso and Portraiture: Representation and Transformation* (exhibition catalogue), The Museum of Modern Art, New York, 1996, p. 342).

Picasso was not the only one who found Marie-Thérèse's physical presence irresistible. "I found her fascinating to look at," reported Françoise Gilot upon meeting her rival in 1949. "I could see that she was certainly the woman who had inspired Pablo plastically more than any other. She had a very arresting face with a Grecian profile.... She was very athletic; she had that high-color look of glowing good health one often sees in Swedish women. Her form was very sculptural, with a fullness of volume and a purity of line that gave her body and her face an extraordinary perfection" (quoted in *L'Amour fou, Picasso and Marie Thérèse* (exhibition catalogue), Gagosian Gallery, New York, 2011, pp. 71-72).

The frank and uncomplicated avowal of Picasso's desire and love for Marie-Thérèse is particularly evident in this work, and serves as a reminder that for her, too, this period was a happy and fulfilling one. As she said many years later, "He covered me with his love."

9

GEORGIA O'KEEFFE

1887 - 1986

Lake George with White Birch

Inscribed with the title and signed with the artist's initials in star device (on the backing board)
Oil on canvas
25¾ by 21¼ in.; 64.7 by 54 cm
Painted in 1921.

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

PROVENANCE

Doris Bry, New York (acquired from the artist)

ACA Galleries, New York

Acquired from the above in 1977

EXHIBITED

New York, The Anderson Galleries, *Alfred Stieglitz Presents One Hundred Pictures: Oils, Water-colors, Pastels, Drawings, by Georgia O'Keeffe, American*, 1923, n.n.

New York, The Anderson Galleries, *Alfred Stieglitz Presents Fifty-One Recent Pictures: Oils, Water-colors, Pastels, Drawings, by Georgia O'Keeffe, American*, 1924 (either no. 43, 44, or 45 and titled *Birch Trees*)

Lincoln, Nebraska, Sheldon Memorial Art Gallery, *Georgia O'Keeffe: An Exhibition of Oils, Watercolors and Drawings*, 1980, no. 9

Amarillo, Texas, Amarillo Art Center, *Georgia O'Keeffe and Her Contemporaries: A Vision Amidst Tradition*, 1985, no. 7

Glenn Falls, New York, The Hyde Collection; Santa Fe, New Mexico, Georgia O'Keeffe Museum & San Francisco, Fine Arts Museum of San Francisco, de Young Museum, *Modern Nature: Georgia O'Keeffe and Lake George*, 2013-14, no. 14, illustrated in the catalogue; discussed p. 82

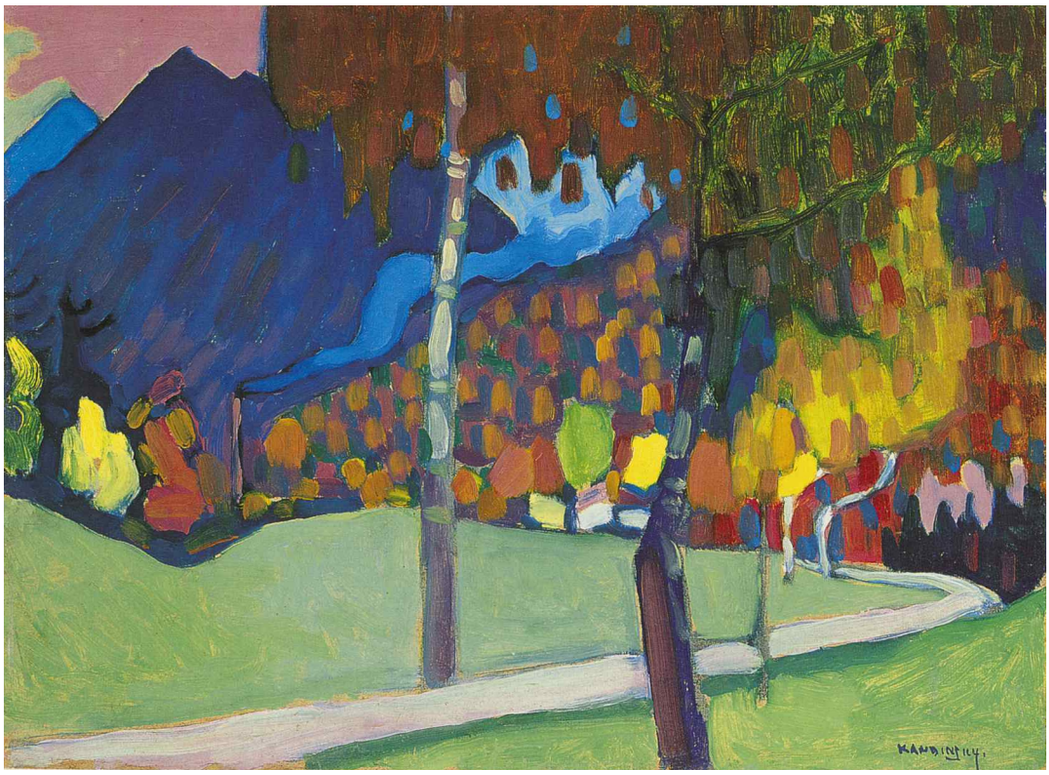
LITERATURE

Barbara Buhler Lynes, *Georgia O'Keeffe: Catalogue Raisonné*, New Haven & London, 1999, vol. I, no. 357, illustrated in color p. 192; vol. II, illustrated pp. 1112-13



ALFRED STIEGLITZ, *Georgia O'Keeffe*, 1920, gelatin silver print





Lake George with White Birch is a seminal work that belongs to one of the most formative periods of Georgia O'Keeffe's career, during which time she defined the subjects and styles that would characterize her most iconic images. She felt a deep connection to Lake George, which provided her respite from the bustle and at times stifling energy of New York City, leading to periods of intense productivity and the introduction of a number of themes that she would continue to explore throughout her career.

O'Keeffe first visited Lake George in 1908. The lake and bucolic shoreline were an early and enduring attraction for prominent American landscape artists and by the turn of the nineteenth century the location had become a favored destination among America's vacationing elite. A decade passed before O'Keeffe returned to the area, during which time she worked as a commercial artist in Chicago and an art teacher in Texas, simultaneously evolving her unique artistic approach through experiments with various media and subject matter. One such venture, a series of innovative charcoal abstractions executed in 1916, brought O'Keeffe to the attention of the photographer and avant-garde gallerist Alfred Stieglitz. By 1918 the two were inextricably intertwined; he was her mentor and dealer, she was his artistic and photographic muse. Romantically involved despite his marital status, the couple made the pilgrimage that summer to the Stieglitz family's imposing and luxurious cottage on the shores of Lake George. They would continue to divide their time between their apartment in New York City and the Lake George farm for the next 14 years and married in 1924. The couple's creative and artistic output during this period is arguably one of the most significant contributions to American modernism.

O'Keeffe converted one of the barns on the property into a studio as a place to escape from the demands made by the constant stream of summertime visitors, about whom she frequently complained in her letters from this period. Regardless of the social distractions, the rural environment of Lake George deeply inspired her: "I wish you could see the place here," she wrote in a 1923 letter to Sherwood Anderson, "there is something so perfect about the mountains and the trees—Sometimes I want to tear it all to pieces—it seems so perfect—but it is really lovely—And when the household is in good running order—and I feel free to work it is very nice" (E. B. Coe, et al., *Modern Nature: Georgia O'Keeffe and Lake George*, Glens Falls, New York, 2013, p. 15).

Above
WASSILY KANDINSKY, *Autumn Study Near Oberau*, 1908, oil and watercolor on cardboard, The Städtische Galerie im Lenbachhausm, Munich

Opposite
EMIL NOLDE, *Lake Lucerne*, 1930, watercolor on paper, The Städel Museum, Frankfurt



In their search for a national art, artists in Stieglitz's circle frequently turned to subjects and themes they viewed as an expression of authentic and uniquely American values. "As first generation American Modernists working immediately after the devastation of World War I they sought to come to terms with both their European heritage and their American experience and to construct an art that was intimately a part of their time and place" (S. Greenough, *Modern Art and America*, Washington, D.C., 2000, p. 280). Given the strong tradition of landscape painting begun with the Hudson River School painters and O'Keeffe's interest in and spiritual connection to the natural world, it is not surprising that she would look to her surrounding environs for inspiration.

Lake George had been a popular destination for nineteenth century landscape painters including luminaries such as Thomas Cole, Martin Johnson Heade, Asher Brown Durand, Sanford Robinson Gifford and John Frederick Kensett among others, who were drawn to its natural splendor. O'Keeffe was the first painter to explore the lake region in a modernist idiom, continuing the legacy of American landscape painting through a radically modern aesthetic. In *Lake George with White Birch*, she reinterprets this traditional subject matter in an innovative and seminal fashion that manifests the inimitable style that made her one of the most celebrated artists of her day and accounts for her continuing popularity and critical acclaim.

Lake George with White Birch marks a fundamental departure from O'Keeffe's predecessors, one that is much more in keeping with her European peers such as Wassily Kandinksy and Emil Nolde in its strikingly emotive use of color. Rather than merely transcribing nature she successfully alters the landscape to convey the true spirit of the place and the impact of the fiery autumnal scene on her personally. This pivotal painting demonstrates O'Keeffe's distillation of various influences into her own unique style. "From [Arthur Wesley] Dow and art nouveau O'Keeffe had learned about composition and design, from Picasso and Braque she had received instruction about form and structure, and from Kandinksy and Matisse she had garnered invaluable insights into color. From Stieglitz and other photographers she learned how to read photographs, how to appropriate some of their strategies, and how she could both utilize and undercut the mimetic properties of the medium in order to present 'the real meaning of things'" (*ibid.*, p. 289).

Lake George with White Birch is arresting in its striking, emotive color and exceedingly rare in the complexity of composition. O'Keeffe omits extraneous detail to focus on aspects of color and design that convey the vitality of the place, reducing the work to a powerful synthesis of clearly defined forms and modulated hues that pulsate with life and energy. She masterfully juxtaposes the verticality of the trees with the horizontal expanse of lake and hills to imbue the work with balance and tension and emphasizes the repetition inherent to the organic shapes of the lakescape—the undulating form of the mountain echoed by the billowing clouds and rounded edges of the trees. The dramatic sky—rendered in steely blue and gray tones—evokes the incredible summer storms for which the region was famous: "The weather up here has gone absolutely mad," Stieglitz wrote to O'Keeffe in 1919. "I have never seen such skies—Lightning changes of infinite variety—as the last three days here. We are having summer, autumn, spring and winter within a few hours" (Stieglitz to O'Keeffe, September 3, 1919, Stieglitz Collection, Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University, New Haven, Connecticut). Stieglitz was also fascinated by the changing weather and tempestuous sky, taking the dramatic



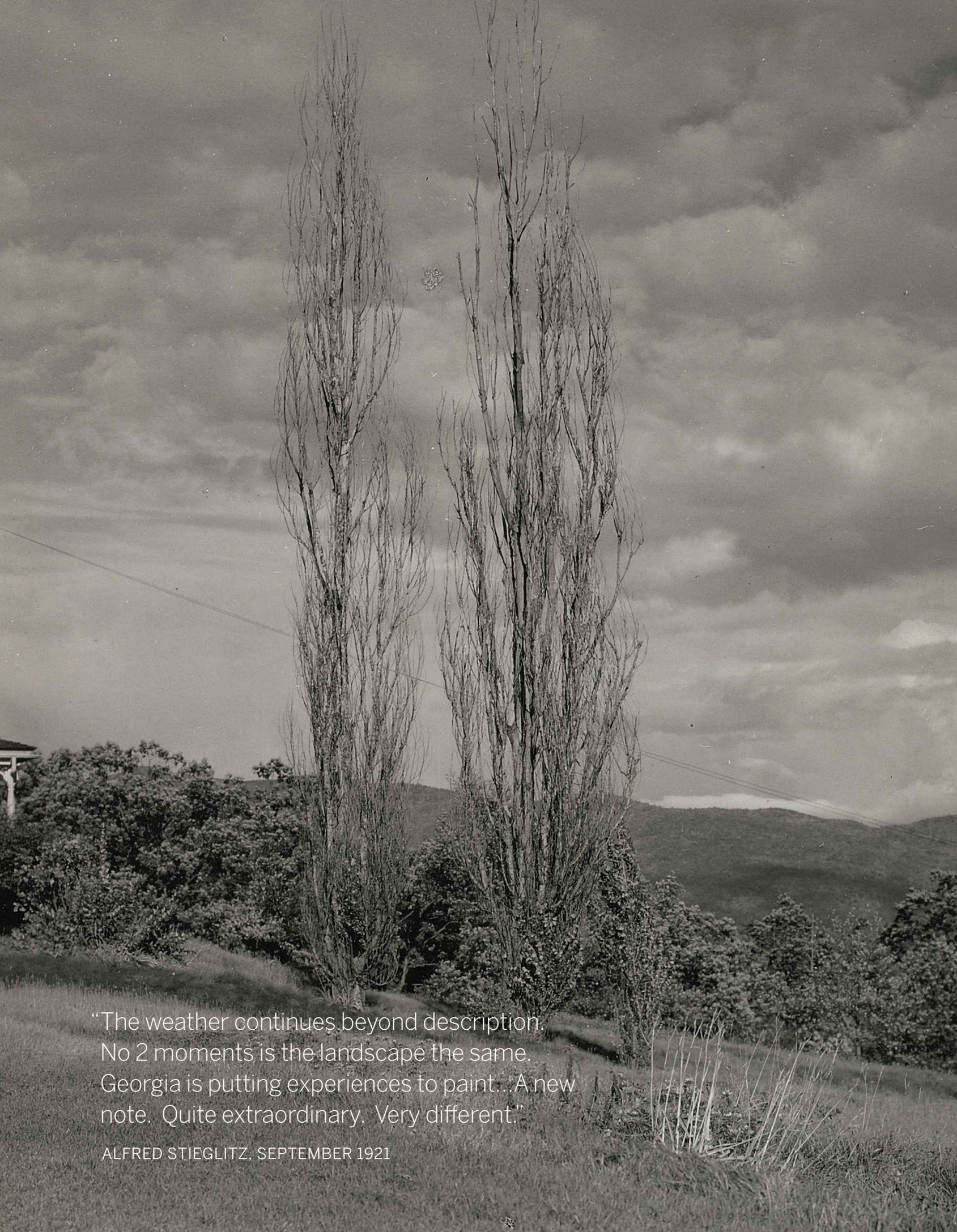
Above
MARTIN JOHNSON HEADE,
Lake George, 1862, oil on canvas, Museum of Fine Arts, Boston

Opposite
ALFRED STIEGLITZ,
Poplars, Lake George, 1935, gelatin silver print, The Museum of Modern Art, New York

cloud formations as the subject of several series of photographs. Working together at Lake George pushed both artists' work in new, bolder directions and arguably, O'Keeffe was a greater influence on Stieglitz than the older photographer was on her. A family friend of Stieglitz's remarked, "Mr. Alfred would never have been the photographer he later was if he hadn't got with Georgia...after Georgia came, he made the clouds, the moon, he even made lightning. He never photographed things like that before" (quoted in C. C. Eldredge, *Georgia O'Keeffe*, New York, 1991, p. 49).

O'Keeffe's tendency toward abstraction was a conscious one - while her vision remained tempered with vestiges of realism, she sought and achieved something more individual. She said, "It is surprising to me to see how many people separate the objective from the abstract. Objective painting is not good painting unless it is good in the abstract sense. A hill or tree cannot make a good painting just because it is a hill or a tree. It is lines and colors put together so that they say something. For me that is the very basis of painting" (Barbara, Haskell, *Georgia O'Keeffe: Abstraction*, 2009, p. 166). *Lake George with White Birch* brilliantly exemplifies the exquisite balance O'Keeffe established between abstraction and realism. Barbara Lynes writes, "She cropped forms, eliminated or distorted relationships between foreground and background elements, compressed space, and forced her subjects forward, as if seen through a close-up lens...It is clear that O'Keeffe was fascinated with the world around her, and she collected objects whose particular qualities—color, shape, texture—symbolized for her the meaning of a specific place or experience...and by isolating them from any environmental reference transformed the simple and seemingly nondescript objects into centralized, monumental forms" (*Georgia O'Keeffe Museum Collections*, 2007, pp. 143 & 175). The central tree form in *Lake George with White Birch* presages the magnified images of leaves that O'Keeffe would produce a couple of years later and a number of tenants in the painting can be seen in her later New Mexico works.

Lake George with White Birch is a pivotal painting that manifests O'Keeffe's deep connection to the natural world and encapsulates a number of the leitmotifs that would define her career. It was included in Stieglitz's groundbreaking 1923 solo exhibition at the Anderson Galleries and beautifully demonstrates critic Herbert J. Seligmann's comment, "She appears to have a power, like the composers, of creating deft, subtle intricate chords and of concentrating two such complexes with all the oppositional power of two simple complimentary colors" (quoted in S. W. Peters, *Becoming O'Keeffe,* New York, 1991, p. 171).



"The weather continues beyond description. No 2 moments is the landscape the same. Georgia is putting experiences to paint...A new note. Quite extraordinary. Very different."

ALFRED STIEGLITZ, SEPTEMBER 1921



PROPERTY FROM THE COLLECTION OF BUNNY ADLER – A CHAMPION FOR WOMEN ARTISTS

With a collection spanning the best of the Art Deco movement featuring Tamara de Lempicka, to embracing Master American Abstract Expressionist paintings by Joan Mitchell and Helen Frankenthaler, and later delving into monochromatic sculpture by Louise Nevelson, Bunny Adler's passion and commitment to women artists made her a pioneer collector of our time. Born in Brooklyn, New York in 1924, Bunny attended New York City public schools where she met her husband Samuel I. Adler. Bunny and Sam first began collecting art in the mid 1980s when they acquired Mary Cassatt's *Goodnight Hug* at auction. It was this seminal work by a leading artist of the American Impressionist movement that ignited what would be a lifetime pursuit of artworks across a variety of mediums, periods and subjects with one common aim—to celebrate and champion women artists.

This commitment to women was seen throughout all aspects of her life—Bunny and Sam were devoted advocates of a variety of Miami's arts, cultural and philanthropic institutions. Bunny was one of the longest serving members of the Woman's Board of the Jewish Federations of North America and she is credited with bringing the Lion of Judah recognition program to communities around the world. Whether a contemporary installation by Teresita Fernandez made in the past decade or a masterpiece by Tamara de Lempicka created in the 1930s, Bunny's intensely honed eye had a specific focus on quality that was by all accounts ahead of its time.

10

TAMARA DE LEMPICKA

1898 - 1980

Les Jeunes filles

Signed *DE LEMPICKA* (lower right)
Oil on panel
13¾ by 10½ in.; 35 by 26.6 cm
Painted *circa* 1930.

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

PROVENANCE

Carlo Grassi, Italy (acquired from the artist in 1932)

Walter Haas, Switzerland (acquired by 1982)

Private Collection, United States

Barry Friedman Ltd., New York (acquired by 1983)

Acquired from the above in 1990

EXHIBITED

Paris, Galerie Fauvety, 1932 (titled *Les Deux amies*)

Los Angeles, Hollywood American Legion Post, *Tamara*, 1984, no. 17

Rome, Accademia di Francia (Villa Medici) & Montreal, Montreal Museum of Fine Arts, *Tamara de Lempicka: Tra eleganza e trasgressione,* 1994, illustrated in color in the catalogue (no. 31 in Rome & no. 28 in Montreal)

LITERATURE

Tamara de Lempicka, *Annotated Photographic Album*, Archives Lempicka, Houston, 1923-33, no. 64

Iza Zaslawsaka, "Tamara de Lempicka" in *Kobieta Wspolczesna*, Warsaw, July 20, 1932, illustrated p. 752

Marc Vaux, *Lempicka Collection*, Musée National d'Art Moderne, Paris, 1972, no. 64, n.p.

Germain Bazin & Hiroyuki Itsuki, *Tamara de Lempicka*, Tokyo, 1980, no. 28, illustrated n.p.

Federico Zeri, "Tamara sesso e pittura" in *La Stampa*, December 13, 1987, illustrated n.p.

Baroness Kizette de Lempicka-Foxhall & Charles Phillips, *Passion by Design, The Art and Times of Tamara de Lempicka*, New York, 1987, illustrated in color p. 91

Ellen Thormann, *Tamara de Lempicka, Kunstkritik und Künstlerinnen in Paris*, Berlin, 1993, no. 52, listed p. 220

Gilles Néret, *Tamara de Lempicka, 1898-1980*, Cologne, 1991, illustrated in color p. 32

Alain Blondel, *Tamara de Lempicka, Catalogue Raisonné 1921-1979*, Lausanne, 1999, no. B.128, illustrated in color p. 214

Patrick Bade, *Tamara de Lempicka*, New York, 2006, illustrated in color p.49


DE LEMPICKA



Right
TAMARA DE LEMPICKA, *La Dormeuse*, 1930, oil on panel, sold: Sotheby's, London, June 22, 2011, lot 17 for $6,571,878

Opposite
Tamara de Lempicka *circa* 1932, photographed by Madame d'Ora (Dora Kallmus)



Bold and stylized in its presentation, *Les Jeunes filles* is a highly charged and suggestive double-portrait. Set against a Cubist-inspired urban background of skyscrapers, Lempicka's *Les Jeunes filles* is both aggressively modern and overtly sensual in sensibility. Tamara de Lempicka's distinctive, boldly cosmopolitan portraits and nudes, predominately of women, were the ideal means of conveying the opulence and liberated boldness of the *années folles,* Paris's legendary Jazz Age. Perhaps the most representative painter of the Art Deco style, Lempicka's tantalizing portraits have come to personify the time. Born in Poland, Lempicka lived, as a child, in St. Petersburg, before moving to Paris in 1918. She spent the 1920s and 30s cultivating a glamorous international persona and establishing herself as the quintessential portrait painter to the new social elite. *Les Jeunes filles* is rare in its depiction of, rather than a single portrait, two entwined figures. The elegant, simplified angles and planes of the women's bodies, shaped into shaded curvilinear forms, with luminous skin and hair which glows with a metallic sheen, exemplify the most daring characteristics of Lempicka's work. The chromium and crimson colored coifs serve to frame the model's features and their largely indecipherable facial expressions, while their red lips provide dashes of pure, unmodulated color. The brightly hued scarf sweeps across the lower register of the composition, with eloquent folds that contain dramatically rendered shadows, providing brief, tantalizing glimpses of the exposed flesh of one of the figures. With its exceptional technical quality, the smooth and brilliant rendering of colors, and its striking depiction of its subject, *Les Jeunes filles* is an elegant development of the artist's take on a variety of painterly styles, where shapes and composition are carefully measured to create a pleasing and harmonious balance.

In pioneering her own distinct style, Lempicka absorbed a great variety of elements from the avant-garde art movements of her time – the geometric aesthetic and fragmented perspective of Cubism, the vibrant color palette of the Fauves, the proportionality of Neo-Classicism, the dynamic lines of Futurists, the dream-like spatial logic of Surrealism and the razor-sharp draughtsmanship and hyper-realism of the *Neue Sachlichkeit* in central Europe – blending these styles and influences with her love of the Italian Old Masters to an extraordinary effect. As Magdeleine Dayot wrote, the paintings are a "curious blend of extreme modernism and classical purity that attracts and surprises, and provokes, perhaps even before conquering completely, a sort of cerebral struggle where these very different tendencies fight with each other until the moment the gaze grasps the great harmony that reigns in these opposites" (quoted in G. Mori, *Tamara de Lempicka: The Queen of Modern,* Milan, 2011, p. 21). While Lempicka frequently acknowledges her indebtedness to the Italian Renaissance and how the style of the Old Masters and Italian Manneriests profoundly impacted the development of her unique artistic style, equally important to her as an artist were the aesthetic forces of her era – the cult of the machine and the American film industry. The Machine age aesthetic with its linear qualities and smooth surfaces permeated the Western World in the nineteenth century, coating it in a metallic sheen. Borrowing from the chrome and enamel feel of the time, Lempicka's works, with their exceptional technical quality, are rendered with imperceptible brushstrokes. Enthralled with the mystique and enamored by the modern glamour of Hollywood, it is no accident that the models in her portraits often resemble film icons from the early days of Hollywood's golden age. With its characteristic razor-sharp draughtsmanship, theatrical lighting and sensual modeling, *Les Jeunes filles* demonstrates the ways in which Lempicka's portraits are unlike those of any other artist of her day.

11

MARY CASSATT

1844 - 1926

A Goodnight Hug

Signed *Mary Cassatt* (lower right)
Pastel on brown paper laid down on board
16½ by 24¾ in.; 42 by 62.8 cm
Executed in 1880.

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

$ 700,000-1,000,000

PROVENANCE

Galerie Durand-Ruel, Paris (*circa* 1919-20)

Durand-Ruel Collection, Paris

Sam Salz Inc., New York

Stephen R. & Audrey Currier, The Plains, Virginia (acquired from the above by 1966 and sold by the Estate: Christie's, New York, June 1, 1984, lot 165)

Acquired at the above sale

EXHIBITED

Paris, 35 Boulevard des Capucines, *6ème exposition de peinture des Impressionnistes*, 1881, no. 8 (titled *Mère et Enfant*)

Paris, Galerie Durand-Ruel, *Exposition de tableaux et pastels par Mary Cassatt*, 1924, no. 30 (titled *Caresse maternelle*)

Philadelphia, McClees Galleries, 1931, no. 21 (titled *Caresse maternelle*)

New York, Durand-Ruel Galleries, *Exhibition of Pastels by Mary Cassatt*, 1932, no. 15 (titled *Caresse maternelle*)

Montclair, Montclair Art Museum, *America Yesterday and Today*, 1941, no. 9 (titled *Caresse maternelle*)

London, Marlborough Fine Art Ltd., *Mary Cassatt*, 1953, no. 16 (titled *Caresse Maternelle*)

Washington, D.C., National Collection of Fine Arts, Smithsonian Institution, *Mary Cassatt: Pastels and Color Prints*, 1978, no. 4

LITERATURE

Gustave Goetschy, "Exposition des artistes indépendants" in *Le Voltaire*, Paris, April 5, 1881, pp. 1-2

Armand Silvestre, "Le Monde des arts: Sixième exposition des artistes indépendants" in *L'estafette*, Paris, April 11, 1881, p. 3

Armand Silvestre, "Le Monde des arts: Sixième exposition des artistes indépendants" in *La vie moderne*, Paris, April 16, 1881, pp. 250-51

Elisée de Montagnac, "L'exposition du boulevard des Capucines" in *La Civilisation*, Paris, April 21, 1881, p. 2

Henry Trianon, "Sixième exposition de peinture par un groupe d'artistes: 35 boulevard des Capucines" in *Le Constitutionnel*, Paris, April 24, 1881, pp. 2-3

"An American Artist in Paris" in *New York Evening Post*, New York, April 25, 1881, p. 4

Ernest Hoschedé, "Les femmes artistes" in *L'art de la mode*, Paris, April 1881, pp. 55-57

Comtesse Louise, "Lettres familières sur l'art: Salon de 1881" in *La France nouvelle*, Paris, May 1-2, 1881, pp. 2-3

Penguin, "Art Abroad: Art in Paris, by Our Lady Correspondent" in *Artist and Journal of Home Culture*, London, May 1, 1881, vol. II, pp. 153-54

Joris-Karl Huysmans, "L'exposition des indépendants en 1881" in *L'Art moderne*, Paris, 1883, pp. 225-57

Édith Valerio, *Mary Cassatt*, Paris, 1930, illustrated pl. 3

Dorothy Grafly, "Studio Talk: Exhibitions: Lasting Fame Seen for Mary Cassatt, Brilliance Marks Her Paintings in New Exhibit Here" in *Philadelphia Public Ledger*, Philadelphia, January 18, 1931, p. 7.

"Mary Cassatt, A London Exhibition" in *Illustrated London News*, London, July 11, 1953, illustrated p. 73

Adelyn Dohme Breeskin, *Mary Cassatt: A Catalogue Raisonné of the Oils, Pastels, Watercolors, and Drawings*, Washington, D.C., 1970, no. 88, illustrated p. 60

Nancy Hale, *Mary Cassatt*, Garden City, New York, 1975, p. 93

Nancy Mowll Mathews, *Mary Cassatt and the "Modern Madonna" of the Nineteenth Century*, New York, 1980, p. 68

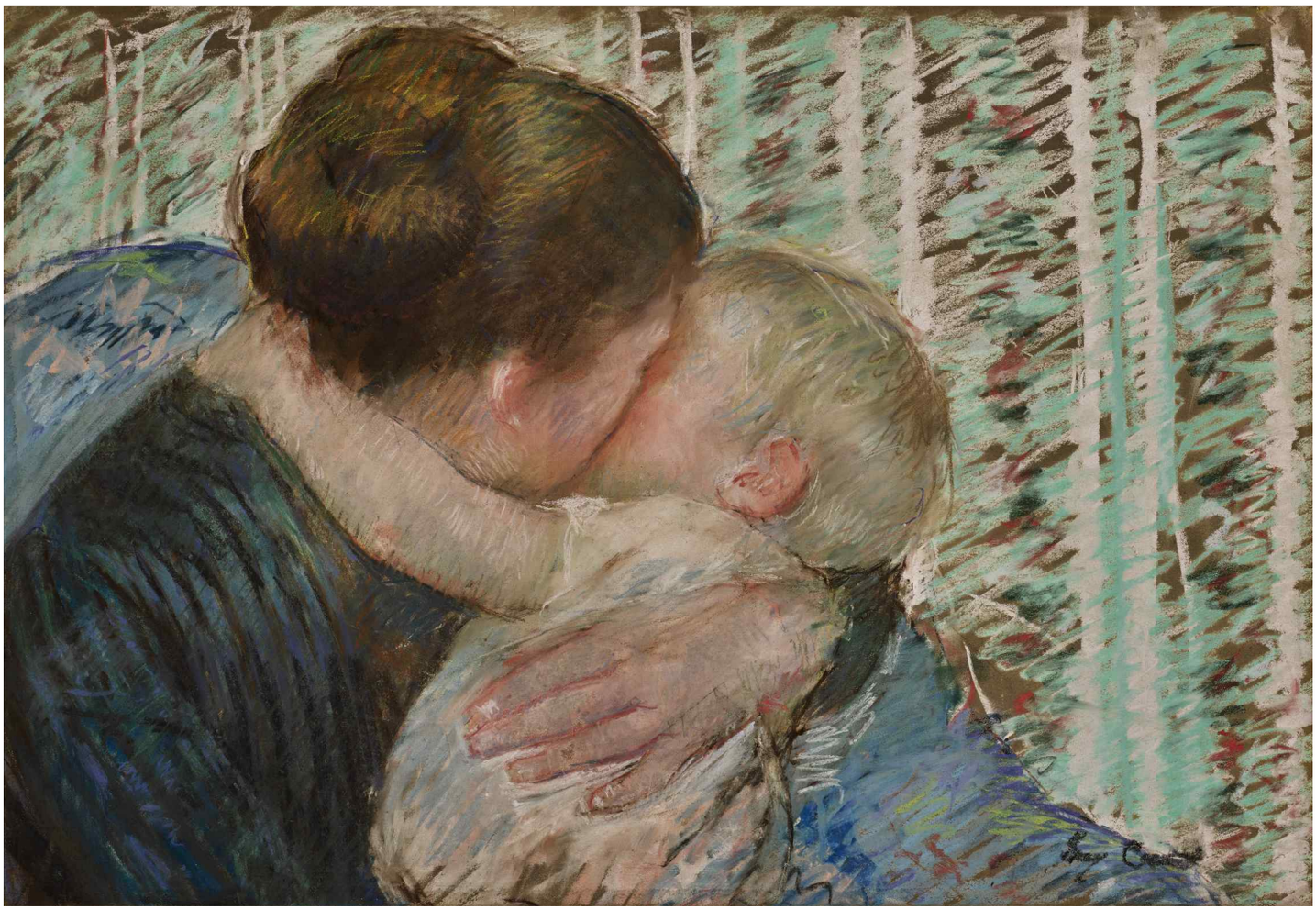
Kate Flint, *Impressionists in England: The Critical Reception*, Boston, 1984, p. 42

Fronia E. Wissman, "Realists among the Impressionists" in *The New Painting: Impressionism 1874-1886*, Geneva & San Francisco, 1986, pp. 348, 350, 353; illustrated p. 348

Anne Higonnet, *Berthe Morisot*, New York, 1990, p. 159

Griselda Pollock, *Mary Cassatt*, New York, 1998, pp. 129, 185, 186, 180, illustrated pp. 152 & 193

Mary Cassatt Committee, *Mary Cassatt: A New Catalogue Raisonné*, www.marycassatt.com, no. 91, illustrated





Left
MARY CASSATT,
Little Girl in a Blue Armchair, oil on canvas, 1878, National Gallery of Art, Washington, D.C.

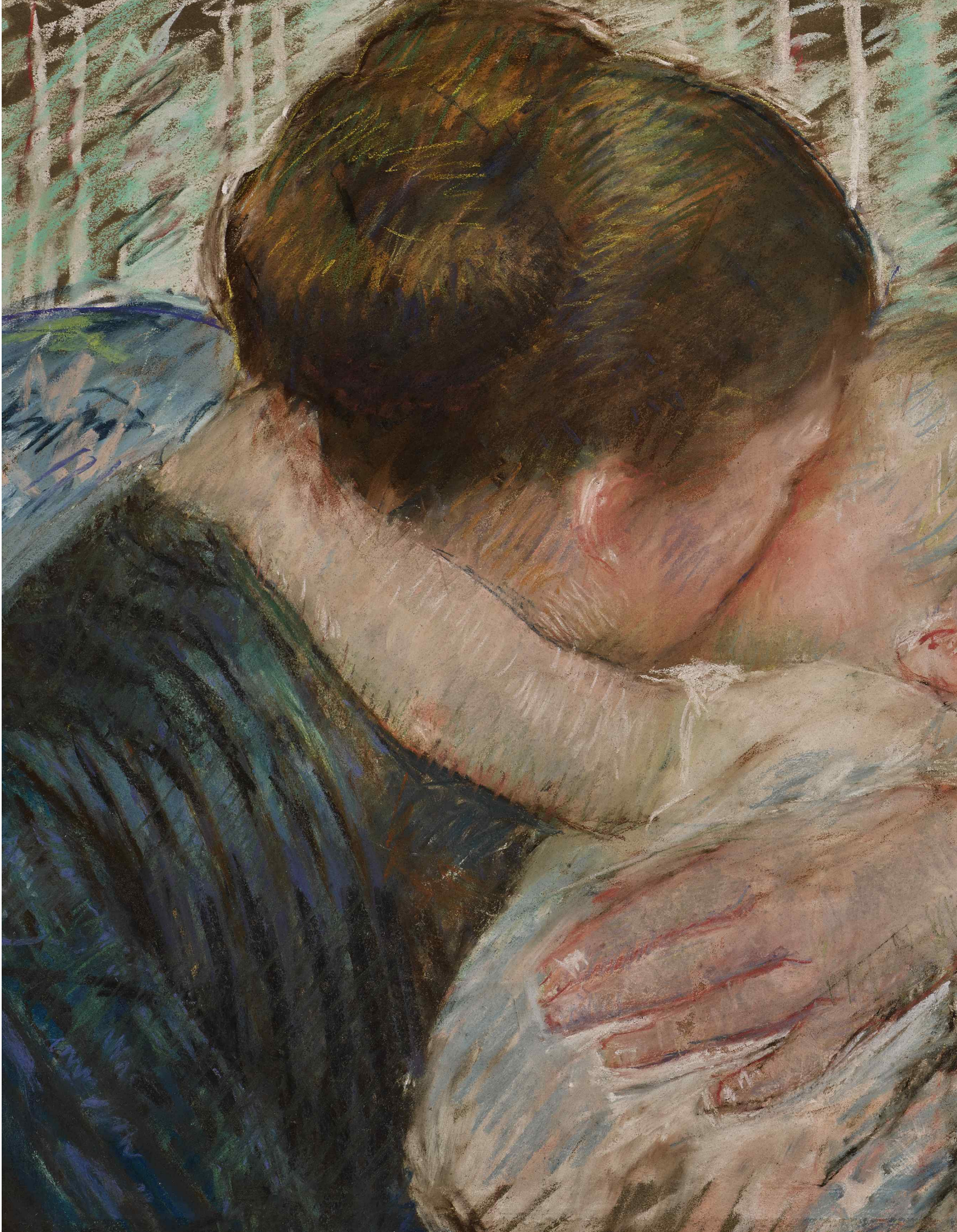
Opposite
Detail of the present work

Executed in 1880, *A Goodnight Hug* was one of Cassatt's eleven entries, four oils and seven pastels, to the Sixth Impressionist Exhibition in 1881. Exhibited with the title *Mère et Enfant*, the present work represents a pivotal moment in Cassatt's career. Pairing a tender study of motherhood with modern execution, dramatic cropping, and abstract patterning, *A Goodnight Hug* and its themes would ultimately become hallmarks of the artist's most influential work. The blue chair suggested in the abstract background elements is likely the same chair represented in *Little Girl in a Blue Armchair* of 1878, linking *A Goodnight Hug* with one of Cassatt's most well-known and widely reproduced paintings.

In many ways, the advancements made in the present work prefigure numerous important modern artistic developments of the late nineteenth century: "The fresco-like aspect of Cassatt's works testifies to the emerging concern with the decorative and with decorative schemes in general in the 1880s and 1890s. One wonders if Gauguin was attempting a similar effect ... Large, easily distinguished shapes, a planar organization, shallow space, a generally cool palette, and an even light that abolishes most shadows combine to produce an effect of calm and repose. Indeed, Cassatt's *Mère et Enfant* not only uses these devices but adds the abstraction produced by the lost profiles and scribbled lines of pastel. These pictures ... form a watershed of important artistic concerns" (F. E. Wissman, "Realists among the Impressionists" in *The New Painting: Impressionism 1874-1886*, Geneva & San Francisco, 1986, p. 350).

By the Sixth Impressionist Exhibition of 1881, Cassatt's career had witnessed a meteoric rise in production, quality, and critical reception. Her output increased dramatically from only three pictures in 1877 to a record twenty-nine in 1880. Her third showing with the Impressionists was perhaps her most successful with regards to both critical reception and sales. She even received several glowing comments from the critic Albert Wolff in *Le Figaro*. Wolff, who was largely harsh and unsympathetic to the Impressionists, singled her out with special praise: "...Mlle Cassatt is a veritable phenomenon; in more than one of her works she is on the point of becoming a considerable artist, with an extraordinary feeling for nature, penetrating powers of observation, and an ability to subordinate herself to the model which is characteristic of the greatest artists..." (*ibid*., p. 349). The critic Elie de Mont claimed that Cassatt and her other female colleague, Berthe Morisot, were the only interesting artists exhibiting. Gauguin, however, was drawn to Cassatt's entries in particular: "Miss Cassatt has as much charm, but she has more power [than Morisot]" (quoted in E. John Bullard, *Mary Cassatt, Oils and Pastels*, Washington, D.C., 1972, p. 15).

The present work, with its boundary-pushing abstraction and compassionate study of motherhood, won praise from even the most adversarial critics. These themes, presented masterfully in *A Goodnight Hug*, would come to define Cassatt's importance as a both a pioneering woman and thoroughly modern painter in the late nineteenth century.



12

JEAN ARP

1886 - 1966

Ptolémée II

Inscribed with the monogram, numbered *0/3* and with the foundry mark *Susse Fondeur Paris* (on the underside)
Bronze
Height: 39¾ in.; 101 cm
Conceived in 1958 and cast in 1961.

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

PROVENANCE

Marguerite Arp-Hagenbach, Clamart (by descent from the artist)

Stiftung Hans Arp und Sophie Taeuber-Arp, Rolandseck (acquired from the above)

Mitchell-Innes & Nash, New York (acquired from the above by 2004)

Acquired from the above

EXHIBITED

Meudon, Musée d'art et histoire (on loan 1980-82)

Toyama, Japan, Museum of Modern Art, *Arp: 100th Anniversary of His Birth,* 1985-86, no. 25, illustrated in the catalogue

Künzelsau Gaisbach, Germany, Museum Würth, *Hans Arp - eine Übersicht. Arbeiten aus den Jahren 1912 bis 1965*, 1994, n.n., illustrated in color in the catalogue

LITERATURE

Arp (exhibition catalogue), Musée National d'Art Moderne, Paris, 1962, illustration of another cast pl. 21

Hans Arp (exhibition catalogue), Kunsthalle, Basel, 1962, another cast listed n.p.

Arp (exhibition catalogue), Moderna Museet, Stockholm, 1962, another cast listed n.p.

Jean Arp (exhibition catalogue), Tate Gallery, London, 1962, another cast listed n.p.

Michel Seuphor, *Arp. Sculptures*, Paris, 1964, no. 15, illustration of another cast pl. 15

Hommage à Jean Arp (exhibition catalogue), Ancienne Douane, Strasbourg, 1966-67, another cast listed p. 44

Giuseppe Marchiori, *Arp*, Milan, 1964, n.n., illustration of another cast p. 66

Eduard Trier, *Jean Arp, Sculpture, His Last Ten Years*, New York, 1968, no. 167, illustration of another cast pl. 14

IV^e Exposition Internationale de Sculpture Contemporain (exhibition catalogue), Musée Rodin, Paris, 1971, illustration of another cast n.p.

Jean Arp, Couturier, Etienne Martin (exhibition catalogue), Palais de la Meditérranée, Nice, 1971-72, illustration of another cast no. 4

Ionel Jianou, *Jean Arp*, Paris, 1973, no. 167, catalogued p. 75; illustration of another cast pl. 28

Development of Sculpture in the 20th Century from Rodin to Christo (exhibition catalogue), Museum of Modern Art, Shiga, Japan, 1984, no. 1, illustration of another cast n.p.

Serge Fauchereau, *Arp*, New York, 1988, no. 101, illustration of another cast p. 82

Sophie Taeuber – Hans Arp (exhibition catalogue), Kunstmuseum, Bern; Stiftung Hans Arp und Sophie Taeuber-Arp, Rolandseck & Von der Heydt-Museum, Wuppertal, 1988-89, no. 117, illustration of another cast p. 201

Biomorph! Hans Arp im Dialog mit aktuellen Künstlerpositionen (exhibition catalogue), Arp Museum Bahnhof Rolandseck, Germany, 2011-12, illustration in color of another cast p. 91

Arie Hartog & Kai Fischer, *Hans Arp. Sculptures – A Critical Survey,* Ostfildern, 2012, no. 167, illustration of another cast & this cast listed pp. 132 & 310





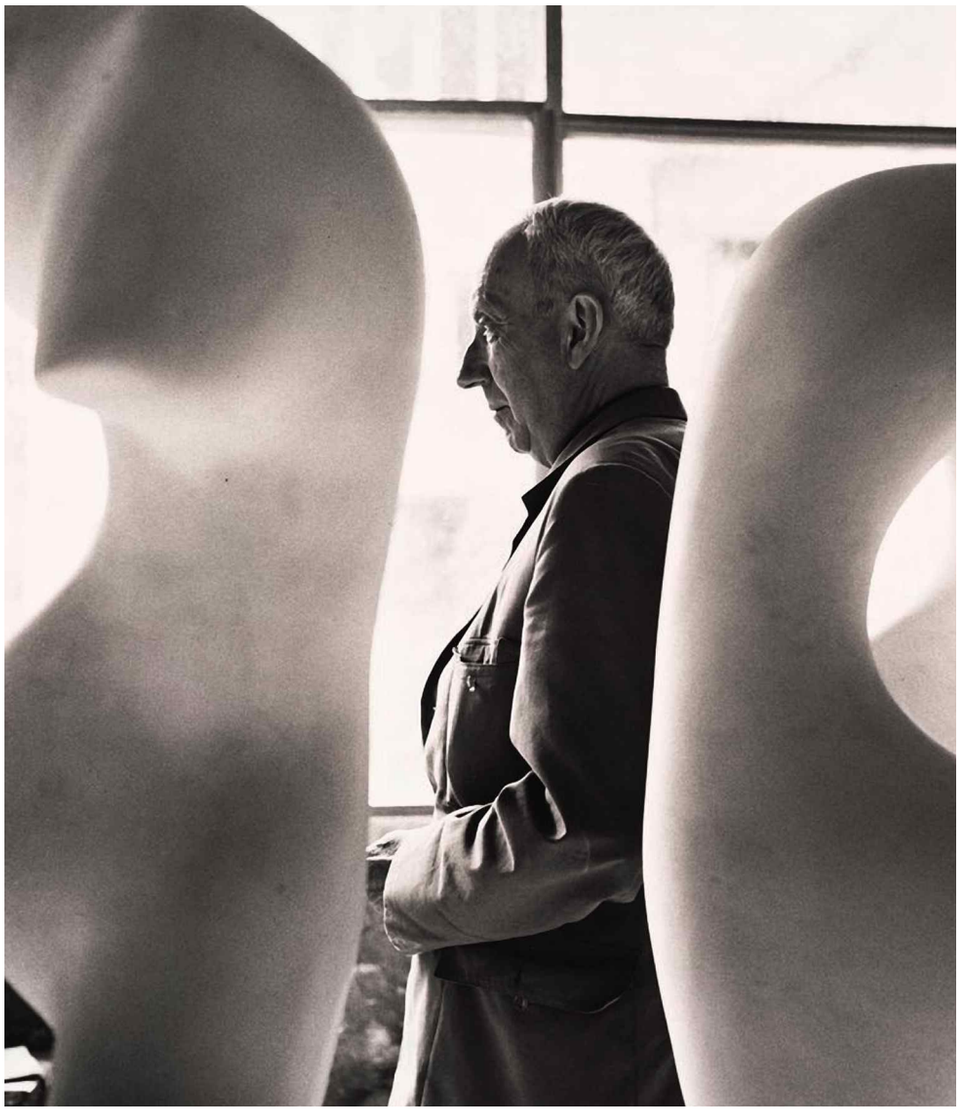
This page
Ptolémée II on the grounds of the Krakoff's residence, Lasata, East Hampton, New York; Photograph © Ivan Terestchenko

Opposite
ROBERT DOISNEAU, *Jean Arp*, photograph, gelatin silver print, 1958, San Francisco Museum of Modern Art, San Francisco

Jean Arp's most successful sculptures are characterized by their unblemished surfaces and smooth curvilinear forms. Since his involvement with Dada and Surrealism in the 1920s and 1930s and until the end of his life, the elegant beauty of Arp's sculpture was increasingly analyzed in terms of spirituality. Recognized throughout his career for his ability to transcend formal boundaries and create works of art that could be interpreted differently depending upon a given viewer's needs and expectations, Arp was labelled by one critic as "a well-rounded mystic" for his ability to appeal to a wide audience. At the heart of Arp's success is the organic beauty of his sculptures, which seem to manifest from a vision unencumbered by any formal constraints.

Ptolémée II is a stunning example of Arp's later sculpture where biomorphic forms and chance development contributed to the constant genesis of the artist's production. Janet Landley examines Arp's move into three dimensional sculpture and his grounding in Dada principles: "Although he began to make fully realized three-dimensional sculpture only after 1930, prior to that time Arp had experimented with the relatively flat form of sculptural relief.... His move to freestanding sculpture marked a transferal of ideas to another dimension rather than any break with earlier aesthetic premises formulated during the preceding two decades. Throughout his long career, Arp was committed to the continual exploration of fundamental forms, natural growth, and metamorphosis—an approach that led him to a concept of the reintegration of man and nature. In the spirit of the Dada movement he helped to found in 1915, Arp also believed in and celebrated the irrational rather than the rational and was devoted to the synthesizing of unlike things.... Because all living things continually grow and evolve, Arp worked to create an art of new and constantly changing forms... [his] sculptures are about growth, rebirth, and transformation. Their subjects are those of fertility and regeneration, and their forms derive from a morphological system which maintains that all things in nature, including human beings, grow out of a few basic shapes" (J. Landey, "Between Art and Nature: The Metamorphic Sculpture of Jean Arp" in *Bulletin of the Detroit Institute of Arts*, vol. 61, no. 4, 1984, p. 15).

Three forms bearing the name *Ptolémée* were created by the artist, the first in 1953, the second (the present work) in 1958 and the third in 1961. Describing this trio of sculptures, Serge Fauchereau opines: "Arp sometimes proceeded by amplifying the forms of a single work. The best example of this is the *Ptolemy* series, curly figures, hollow and divided (like the mushrooms called 'clathres'). *Ptolemy I*... is one meter high, and two interior branches divide its space into three caverns. *Ptolemy II*... is also one meter high but the body is complicated, with three branches forming five openings. Finally, *Ptolemy III*... is more than two meters high. It tends toward a symmetry that makes it more majestic; its branches are not as numerous, and they seem to divide the interior space into more harmonious cavities" (S. Fauchereau, *Arp*, Barcelona, 1988, p. 26). The titles for Arp's sculptures took on a variety of symbolic forms from plant names, to feelings, to generic human attributes and animal types. He also used names from antiquity both historic figures, such as that of the the present work, and mythological as in the example of *Déméter*.



Arp frequently compared the practice of artistic production within that of biological creation, both of which are intimately embodied by *Ptolémée II*. The artist held a particular interest in the natural world, which he aimed to "create" rather than "describe," as was common in the tradition of naturalism. Furthermore, "Arp's interest in nature was also directed at what he perceived to be the basic forces and principles underlying nature, the forces of growth and transformation" (M. Andreotti, *The Early Sculpture of Jean Arp*, Ann Arbor, 1989, p. 259). This proved particularly innovative within the medium of sculpture which had long been dominated by naturalistic representations of the human form.

Other examples of this sculpture are held in the collections of the Museo de Arte Contemporaneo, Caracas and the Winnipeg Art Gallery in Manitoba.

13 ◦ # BARBARA HEPWORTH

1903 - 1975

The Family of Man: Youth

Inscribed *Barbara Hepworth*, numbered twice *2/4* and with the foundry mark *Morris Singer FOUNDERS LONDON*; numbered *2/4 C* (on the underside of the upper component)
Bronze
Height: 80¼ in.; 203.8 cm
Conceived in 1970 and cast by 1972.

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 513c.

Π **$ 2,500,000-3,500,000**

PROVENANCE

Estate of the artist

Marlborough Fine Art, New York (acquired from the above)

Acquired from the above in October 1981

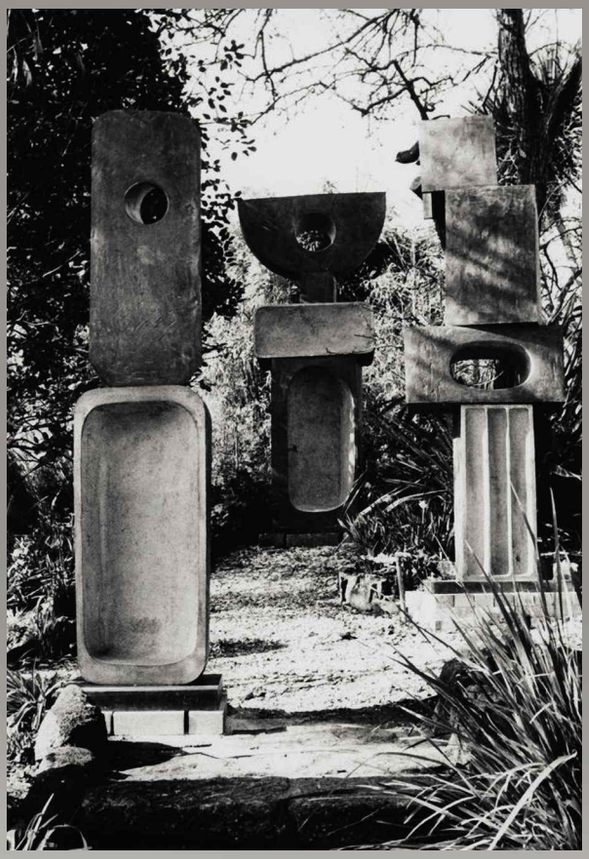
LITERATURE

Barbara Hepworth, *A Pictorial Autobiography*, St. Ives, Cornwall, 1977, illustration of another cast p. 131

Barbara Hepworth. The Family of Man - Nine Bronzes and Recent Carvings (exhibition catalogue), Marlborough Fine Art Ltd., London, 1972, illustrations of another cast in color pp. 16 & 17; illustrations of another cast pp. 22 & 63

Barbara Hepworth: Carvings and Bronzes (exhibition catalogue), Marlborough Gallery Inc., New York, 1979, illustration of another cast p. 37

Ian G. Wilkinson, *Barbara Hepworth: Sculptures from the Estate* (exhibition catalogue), Wildenstein & Co., New York, 1996, illustration of another cast p. 69



Youth with *Ultimate Form* and *Bridegroom* from *The Family of Man* series, Tate Archive, London © Bowness





Endowed with a human and spiritual quality that evokes a timeless, totemic essence, Barbara Hepworth completed this monumental standing figure, *The Family of Man: Youth*, in 1970, a mere five years before her death. The present work belongs to a series of nine mammoth sculptures collectively known as *The Family of Man*, alternatively called *Nine Figures on a Hill*. This grouping of sculptures is undoubtedly the crowning achievement of her final years and takes on an added dimension when examining the individual subjects of each work, as indicated by their titles, that were clearly of intimate importance within the context of Hepworth's own life: *Youth, Young Girl, Bride, Bridegroom, Parent I, Parent II, Ancestor I, Ancestor II,* and *Ultimate Form*. As the artist herself admitted, there is a certain poignancy about these late works, as they addressed topics of special significance to her during the last years of her life. Drawing on her own personal experiences as a parent, mother, sculptor and wife, *The Family of Man* series unites all the artist's principal concerns throughout her life, exploring old struggles anew and bringing a freshness and vitality rarely seen in the twilight of an artistic career.

The series thus becomes a universal survey of humanity, acknowledging both civilizations past and present and also humankind's aspirations for the future. Hepworth desired people to identify with these sculptures and considered them very much as a group comprised of several generations. The monumental majesty of each figure recalls the influence of prehistoric menhirs and stone circles which had inspired her since she moved to Cornwall in 1939. In discussing *The Family of Man* group Penelope Curtis wrote: "The figures are semi-mechanistic, semi-animate, slightly turned, as if responsive. They remind one of American Indian carvings (and not only in their titles), of Mexican terracottas, and of the later sculpture of Max Ernst, of Germaine Richier's *Chessboard* or Isamu Noguchi's *Family*" (P. Curtis, *Barbara Hepworth*, London, 2012, p. 59). This rich context provides an insight into Hepworth's own influences, as well as the profound impact she has had on the art of her contemporaries and subsequent generations of artists.

Youth evokes an eternal quality in its solidity and curvilinear formation. Although harking back to prehistoric times, this grand work is decidedly modern, and despite its essentially abstract form, it is nonetheless endowed with a human-like quality. In the year that she created the present work, Hepworth wrote about the meaning that she assigned many of her sculptures: "Working in the abstract way seems to realize one's personality and sharpen the perceptions so that in the observation of humanity or landscape it is the wholeness of inner intention which moves one so profoundly. The components fall into place and one is no longer aware of the detail except as the necessary significance of wholeness and unity... a



Above
BARBARA HEPWORTH,
The Family of Man, 1970
© Bowness

Opposite
MAX ERNST,
Le Roi jouant avec la reine,
conceived in 1944, bronze,
sold: Sotheby's, New York,
May 16, 2017, lot 4 for
$15,987,500

rhythm of form which has its roots in earth but reaches outwards towards the unknown experiences of the future. The thought underlying this form is, for me, the delicate balance the spirit of man maintains between his knowledge and the laws of the universe" (B. Hepworth, *Barbara Hepworth, A Pictorial Autobiography*, Wiltshire, 1970, p. 93).

Like the family to which they allude, the form of each individual figure resembles one another through recurring motifs; the composition of each form also becomes more complex, rising from two to four distinct components as they mature. The basic form for each of the figures of the assembly was taken from the stacked marble pieces Hepworth had produced earlier in her career and thus the vocabulary of these sculptures is undoubtedly reminiscent of her early works; in the case of *Youth* in particular, the pierced carvings from the 1930s. Hepworth's introduction of piercing greatly enriched the possibilities of abstract sculpture by abolishing the concept of a closed, and thus entire, form and brought the individual sculpture firmly into the environment within which it was placed.

Although cast in bronze, the surface texture of *Youth* appears hand finished and reflects the method Hepworth devised enabling her to both carve and cast: using an expanded metal armature she then covered this in large quantities of plaster which could then be carved back. Once cast, the intricately worked surface could be further enlivened with the application of various patinas to create dynamic contrasts between differing elements of each work.

The series of nine large-scale bronzes were intended to function as both single forms and as a group – four individual casts were produced of each figure, alongside two complete sets of *The Family of Man*, one on view at the Yorkshire Sculpture Park and the other at the Donald M. Kendall Sculpture Garden at PepsiCo in Purchase, New York.

14 ◦ # LYONEL FEININGER

1871 - 1956

Dunes, Hazy Evening

Signed *Feininger* (upper left); signed *Lyonel Feininger,* titled *"DUNES, Hazy Evening."* and dated *1944,* (on the stretcher)
Oil on canvas
24 by 41 in.; 61 by 104.4 cm
Painted in 1944.

Achim Moeller, Managing Principal of The Lyonel Feininger Project LLC, New York–Berlin has confirmed the authenticity of this work, which is registered under no. 1477-01-29-18. The work will be included in the forthcoming Catalogue Raisonné of Paintings by Lyonel Feininger, compiled by Achim Moeller, under no. 465 (preliminary).

$ 800,000-1,200,000

PROVENANCE

Mary D. Herter Norton Crena de Iongh, Connecticut (sold by the Estate: William Doyle Galleries, New York, November 14, 1985, lot 98)

Acquired at the above sale

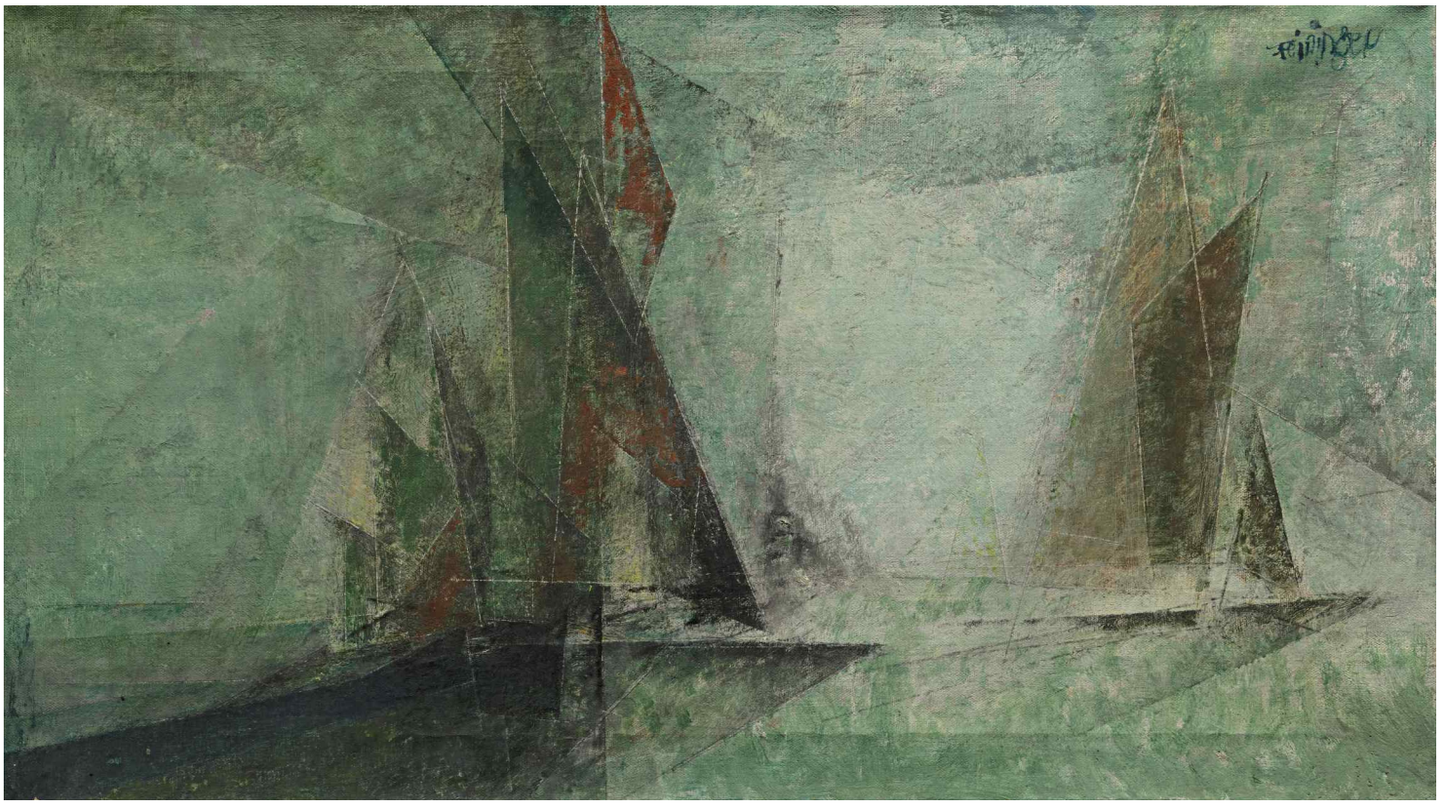
LITERATURE

Hans Hess, *Lyonel Feininger*, London, 1961, no. 449, illustrated p. 291

Hans Schulz-Vanselow, *Lyonel Feininger und Pommern,* Kiel, 1999, mentioned p. 301

Roland März, ed., *Lyonel Feininger: von Gelmeroda nach Manhattan: Retrospektive der Gemälde* (exhibition catalogue), Neue Nationalgalerie, Berlin & Haus der Kunst, Munich, 1998-99, mentioned in the footnote p. 306


Feininger



Above
LYONEL FEININGER, *Sails*, 1954, oil on canvas, sold: Sotheby's, New York, May 8, 2014 for $3,189,000.

Portrayed in prisms of luminous, nearly-transparent colors that simultaneously achieve a mixture of delicacy and monumentality *Dunes, Hazy Evening* is among the finest of Feininger's romantic, crystalline seascapes. A leading exponent of German Expressionism and a major figure of the Bauhaus, American-born Lyonel Feininger remained an expatriate living in German for almost fifty years. Having vacationed with close friends and colleagues Walter Gropius and Wassily Kandinsky along the Baltic Sea in 1922, Feininger longed to return to its windswept beaches. In 1924, the year he founded the *Die Blaue Vier* (The Blue Four) group with Kandinsky, Paul Klee and Alexej Jawlensky, Feininger discovered the Baltic fishing village of Deep on the Pomeranian coast. The sweeping, unpopulated vistas and silent beauty of Deep's deserted, storm-blown dunes suited the artist's desire for what he called "transcendental space." Enchanted by the stormy climate which produced an ever-changing spectacle of swirling sea and sky, alongside the expansive landscape and the prevailing reflective light on the water, particularly in the evening, Feininger would return to Deep every summer through 1936. The restorative and transformative effect of the sea air and time spent sketching the many aspects of the sea each summer would provide boundless inspiration as he returned to Weimar and then Dessau. Preferring to execute his large-scale works in surroundings removed from his subject, Feininger, believing that its proximity bound him too closely to literal appearance, would often return to compositional schemes he began *en plein air*, completing his canvases in his studio.

Feininger, having returned to his native New York immediately prior to the outbreak of World War II impoverished, crestfallen and reeling from his abrupt transplantation took a temporary hiatus from painting. In a letter to his son Feininger explained his dismay: "What I really miss is drawing from nature and making 'notes,' for instance by the Baltic Sea, in Deep, or in the villages surrounding Weimar. Somehow the motifs in this place do not suffice; they contain too few of my inner wishes and lead only to naturalistic results" (quoted in B. Haskell,

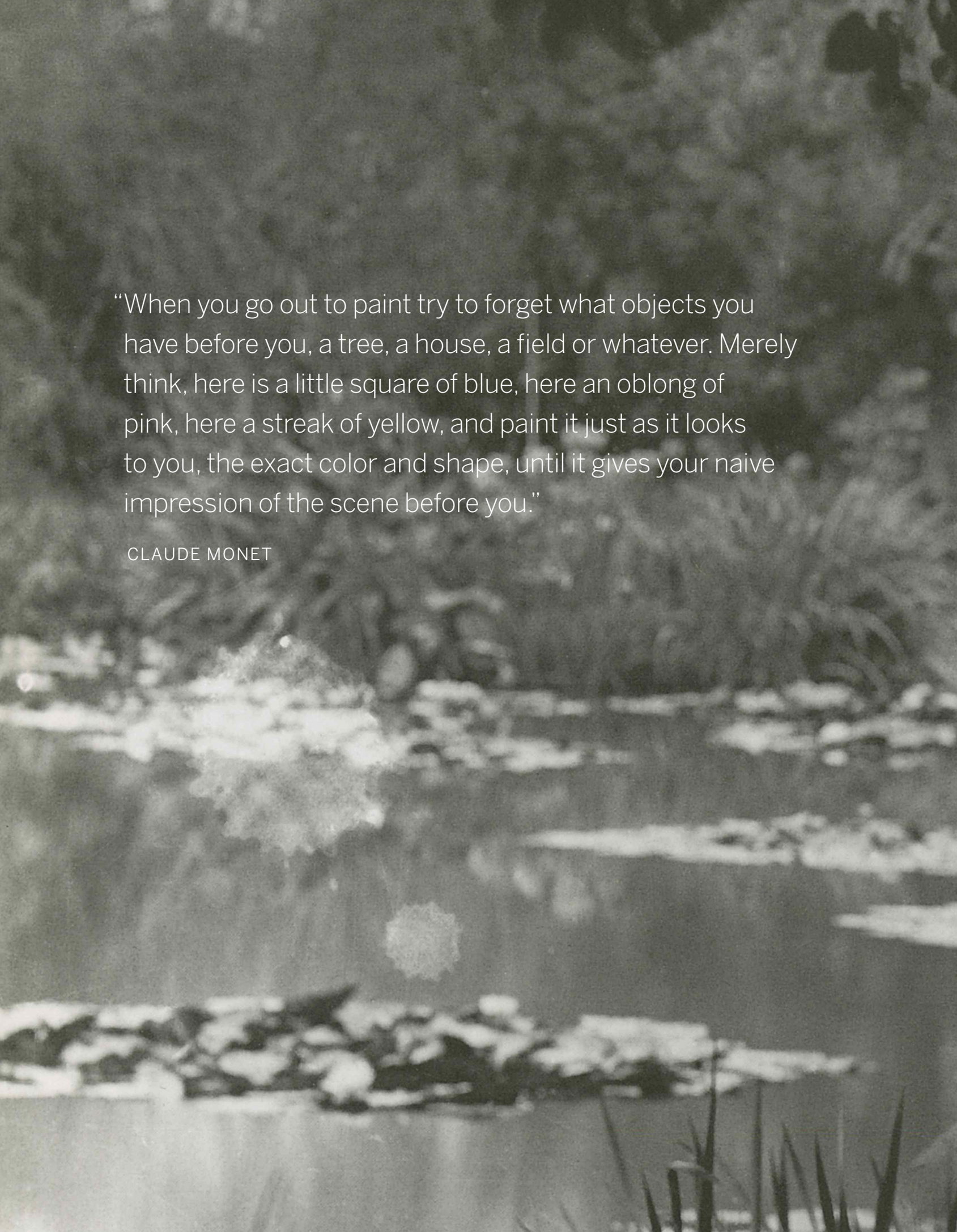


Above
Feininger sketching on the beach at Deep, 1927, photograph by Theodore Lux Feininger

ed., *Lyonel Feininger: At the Edge of the World* (exhibition catalogue), Whitney Museum of American Art, New York & The Montreal Museum of Fine Arts, Montreal, 2011, p. 155). When he returned to his artistic production in 1939 Feininger immediately turned to the imagery of sailing, the sea and the sprawling dunes that harken back to his memories of life abroad, while also gleaning inspiration from the beaches along Moriches Bay and the dunes of West Hampton, New York.

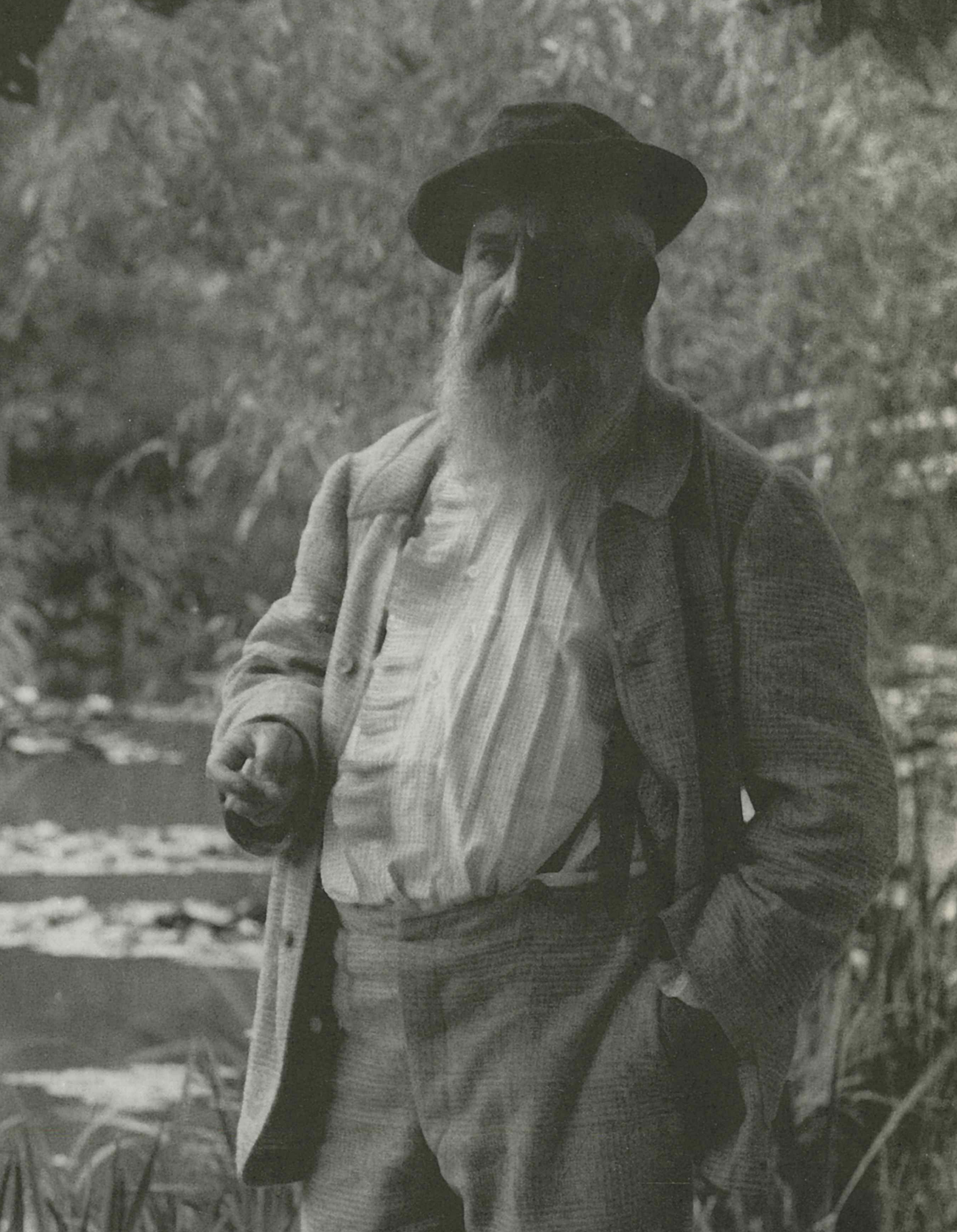
The present work, painted in 1944, returns to the coast of the Baltic Sea, recasting earlier compositions and studies completed while there, in the same manner he had always done. The nostalgic nocturnal seascape of *Dunes, Hazy Evening*, with its fluid orchestrations of color and form, is executed in a style that is a marriage of recognizable imagery and abstraction. Feininger never sought to entirely cut ties with nature in his painting, nor did he pursue total non-objective abstraction. While Germany remained his aesthetic home through regular correspondence with his Bauhaus and Die Brucke colleagues, Feininger was embraced as an American artist in his adopted homeland. In October 1944, the same year *Dunes, Hazy Evening* was complete, The Museum of Modern Art held the first retrospective of the artist's work in his native country, affirming Feininger's status within the realm of twentieth-century modernism.

Additional information for this entry was provided by The Lyonel Feininger Project, New York–Berlin.



"When you go out to paint try to forget what objects you have before you, a tree, a house, a field or whatever. Merely think, here is a little square of blue, here an oblong of pink, here a streak of yellow, and paint it just as it looks to you, the exact color and shape, until it gives your naive impression of the scene before you."

CLAUDE MONET



15

CLAUDE MONET

1840 - 1926

Matinée sur la Seine

Signed *Claude Monet* and dated *1896* (lower left)
Oil on canvas
35⅛ by 36⅜ in.; 89.2 by 92.4 cm
Painted in 1896.

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

PROVENANCE

Durand-Ruel, Paris (acquired from the artist in October 1911)

Joseph F. Flanagan, Boston & New York (acquired from the above in 1912 and sold: American Art Association of New York, New York, January 14, 1920, lot 59)

M. Knoedler & Co., Inc. & Durand-Ruel Galleries, New York (acquired jointly at the above sale)

Durand-Ruel Galleries, New York (acquired by 1930)

Col. Albert E. Pierce. New York, Chicago & Warrenton, Virginia (acquired from the above in 1930)

George Encil, Canada (sold: Sotheby's, London, December 2, 1970, lot 22)

Stephen Hahn Art Gallery, New York (acquired at the above sale)

Private Collection, California (acquired by *circa* 1974)

Private Collection, Japan (acquired by 1987)

Private Collection, New York (sold: Sotheby's, New York, November 9, 2000, lot 24)

Acquired at the above sale

EXHIBITED

Detroit, Hôtel Ponchartrain, *Tableaux Durand-Ruel*, 1912

Boston, Brooks Reed Gallery, *Paintings by Corot, Diaz, Dupré...Monet (Collection Durand-Ruel)*, 1912

New York, M. Knoedler & Co., Inc., *Claude Monet*, 1921

San Francisco, The California Palace of the Legion of Honor; Santa Barbara, The Santa Barbara Museum of Art & San Diego, Fine Arts Gallery of San Diego, *Claude Monet: Paintings in California Collections*, 1974, no. 6, illustrated in the catalogue (only exhibited in San Francisco)

Chicago, The Art Institute of Chicago, *Paintings by Monet*, 1975, no. 96, illustrated in the catalogue

LITERATURE

Camille Mauclair, "Claude Monet" in *Mercure de France*, Paris, January 1927, illustrated pl. 18

Lionello Venturi, *Les Archives de l'impressionnisme*, Paris & New York, 1939, vol. I, mentioned p. 429

Daniel Wildenstein, *Claude Monet, Biographie et catalogue raisonné*, Lausanne & Paris, 1979, vol. III, no. 1436, illustrated p. 199; mentioned in letter no. 1984 and *pieces justificatives* no. 101

Robert Gordon & Andrew Forge, *Monet,* New York, 1983, illustrated in color p. 178

Daniel Wildenstein, *Claude Monet, Biographie et catalogue raisonné*, Lausanne & Paris, 1985, vol. IV, mentioned in letter no. 1984, p. 383

Daniel Wildenstein, *Monet, catalogue raisonné*, Cologne, 1996, vol. III, no. 1436, illustrated p. 594







Above left
CLAUDE MONET,
Matinée sur la Seine, 1896,
oil on canvas, Museum of
Fine Arts, Boston

Above right
CLAUDE MONET,
Matinée sur la Seine, 1897,
oil on canvas, Art Institute
of Chicago, Chicago

A meditation in sky and water, trees and shrubs, reflection and suspension, *Matinée sur la Seine* embodies the purest aspect of Claude Monet's dedication to light, nature and atmosphere. The tranquility of the scene – the sublime – suspends the composition from the trials and tribulations of contemporary French politics while looking forward to Modern art and the absolute abstraction of the twentieth century.

During the summer and early fall of 1896 and 1897, Monet rose at 3:30 each morning, well before dawn. Already installed in his house and growing gardens in Giverny, he would equip himself with dew-resistant clothing and head across the road and fields towards the confluence of the river Epte and the Seine. Rowing just a short distance from the shore, he would board his *Bateau-atelier* and set off downstream to a calm bend in the river. Each morning, weather permitting, he would work on numerous canvases as the sun rose, capturing the effects of the lightening sky and clarifying reflections and contrasts between the water, woods and clouds. An assistant from his garden would join him on these trips, maneuvering and organizing the canvases for the artist as the dawn progressed. The details of his daily sojourns were captured by the journalist Maurice Guillemot, who provided an animated account of the artists quotidian life at Giverny in the last years of the nineteenth century.

Some months before a portion of his *Matinée sur la Seine* series was exhibited at Galerie Georges Petit in 1898, Monet invited Guillemot to observe his working process. In the ensuing article published in *La Revue illustrée* on March 15, 1898, Guillemot details his visit: "The crack of dawn, in August, 3:30 AM. His torso snug in a white woolen hand-knit, his feet in a pair of sturdy hunting boots with thick, dew-proof soles, his head covered by a picturesque battered brown felt hat with



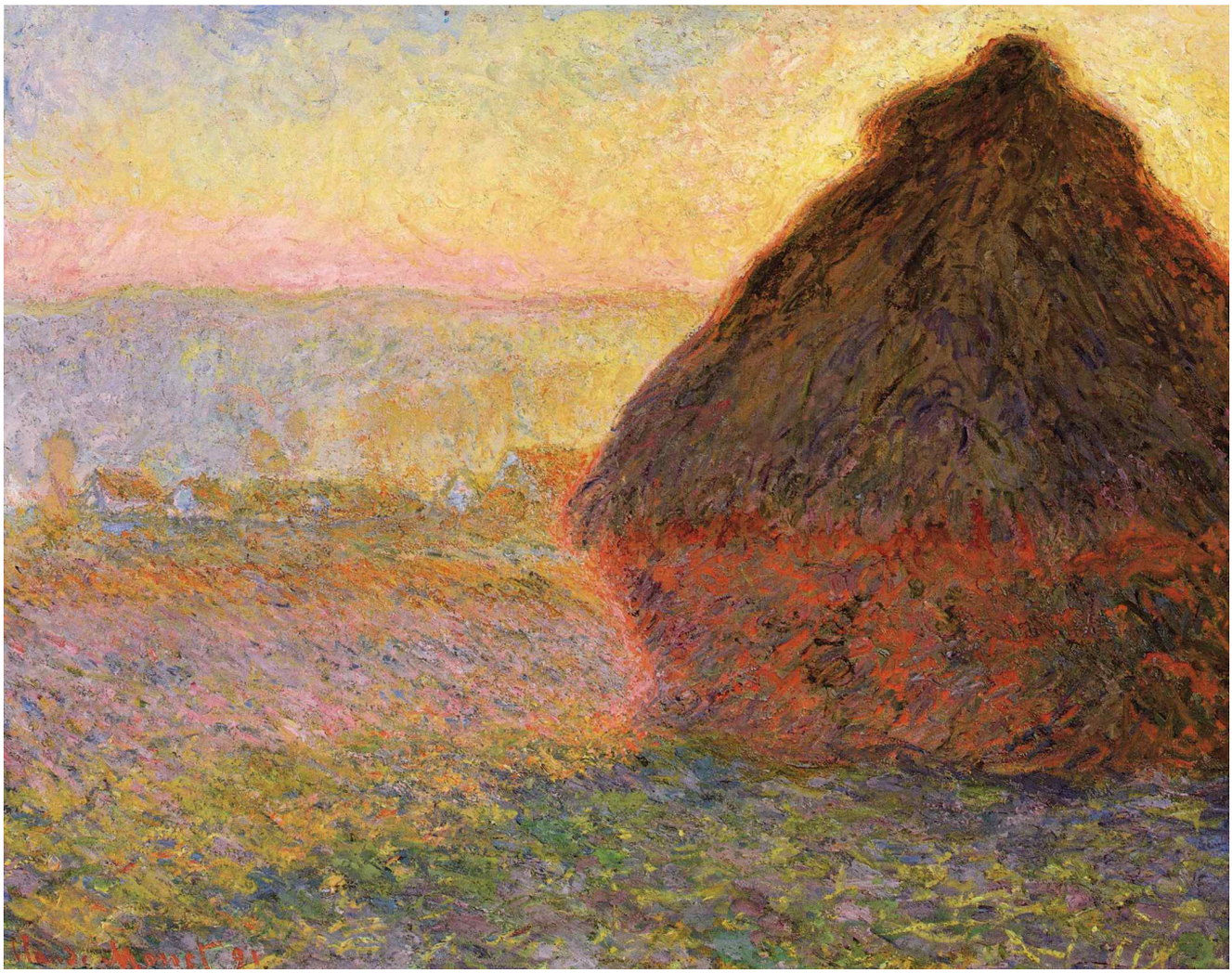


Above left
CLAUDE MONET,
Matinée sur la Seine, 1897,
oil on canvas, Museum of
Fine Arts, Boston

Above right
CLAUDE MONET,
Matinée sur la Seine,
1897, oil on canvas, The
Metropolitan Museum of
Art, New York

the brim turned down to keep off the sun, a cigarette in his mouth—a spot of brilliant fire in his great, bushy beard—he pushed open the door, walks down the steps, follows the central path through his garden, where his flowers awaken and unfold as day breaks, crosses the road (at this hour deserted), slips through the picket fence beside the railroad track leading from Gisors, skirts the pond mottled with water lilies, steps over the brook lapping against the willows, plunges into the mist-dimmed meadows, and comes to the river. There he unties his rowboat moored in the reeds along the bank, and with a few strokes, reaches the large punt at anchor which serves as his studio. The local man, a gardener's helper, who accompanies him, unties the packages—as they call the stretched canvases joined in pairs and numbered—and the artist sets to work.... This is where the Epte River flows into the Seine, among tiny islands shaded by tall trees, where branches of the river, like peaceful, solitary lakes beneath the foliage, form mirrors of water reflecting the greenery; this is where, since last summer, Claude Monet has been working" (reproduced in C. F. Stuckey, ed., *Monet. A Retrospective*, New York, 1985, p. 195).

Monet painted twenty-one canvases in total of this specific morning view. Starting in the summer of 1896, over thirty days of rain in a two-month period halted the artist's progress. While the present work and three others bear the date of 1896, the majority of this series would not be completed until the following year. The 1890s have come to be known as the decade when Monet focused intently on series of works, each with its own nearly identical subjects. Starting in 1890-91 with the grainstacks (colloquially called "Haystacks") with their heavy impasto and lavishly worked surfaces, Monet found a vehicle to express his views on the meaning of landscape: "For me, a landscape does not exist



Above
CLAUDE MONET,
Meules, 1890-91, oil on canvas, Museum of Fine Arts, Boston

in its own right, since its appearance changes at every moment; but its surroundings bring it to life – the air and the light, which vary continually... For me it is only the surrounding atmosphere which gives objects their real value" (quoted in J. House, *Nature into Art*, New Haven & London, 1986, pp. 28-29). From the series of grainstacks, Monet would move to the s-shaped curve of poplars lining the river Epte—trees he went to great lengths to preserve from felling by the town—to the luminous architecture of the Rouen Cathedral, the delicate renderings of ice flowing, forming and melting on the Seine, the eternally gray-shrouded Mount Kolsaas in Norway and the more sun-filled cliffs in Normandy to his bracingly early Mornings on the Seine and, finally, imagery of his carefully constructed Japanese bridge in his Giverny gardens—the 1890s is seen as a watershed moment in both Monet's oeuvre and that of modern and contemporary artists in the twentieth century.

Writing about the groundbreaking quality and importance of these 1890s series paintings, Paul Hayes Tucker states "...his enthusiasm for his work surely rested on the fact that he was developing something entirely new. For no other painter up until then had ever conceived of painting a large number of pictures that concentrated on the same subject and that would be differentiated only by formal factors—color, touch, and composition—as well as by different lighting and weather conditions" (P. H. Tucker, *Claude Monet,*



Above
MARK ROTHKO,
No. 61 (Rust and Blue),
1953, oil on canvas,
Museum of Contemporary
Art, Los Angeles

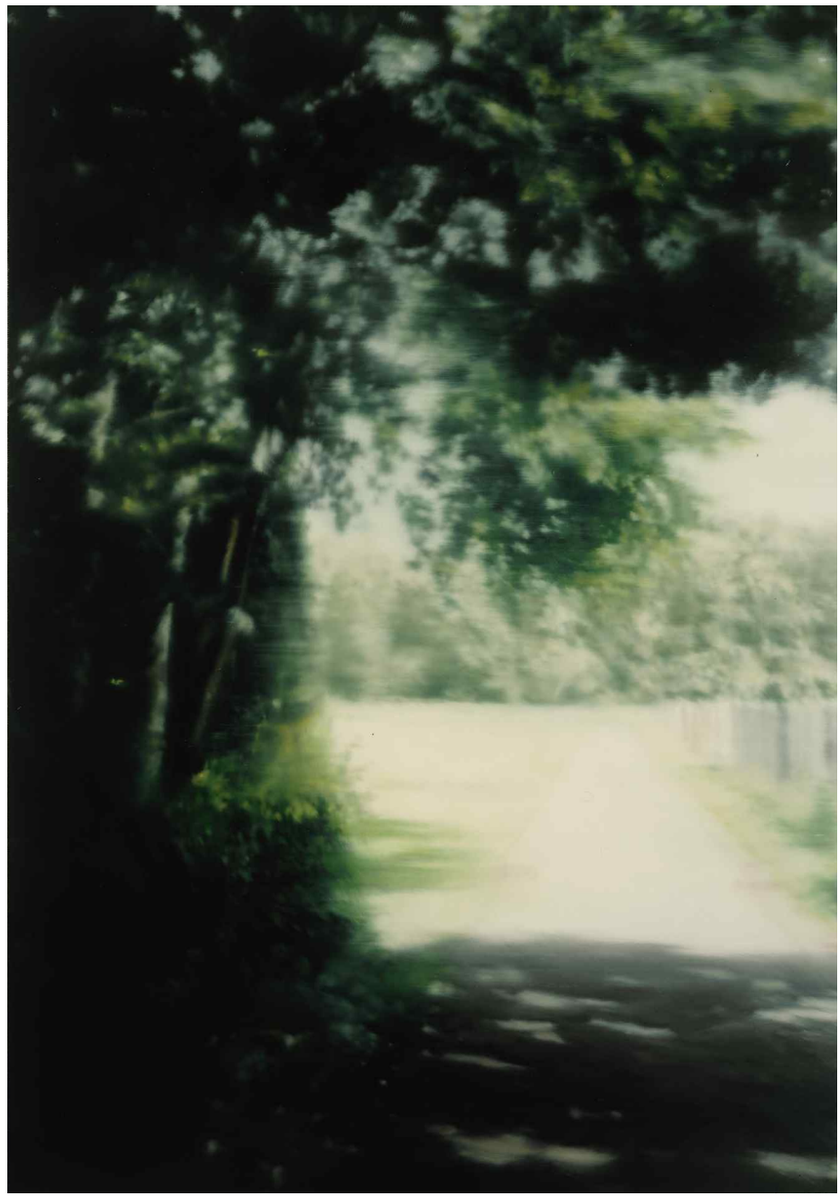
Life and Art, New Haven & London, 1995, p. 139). The *Matinée sur la Seine* series goes even a step farther than his other groupings from this decade: "*Mornings on the Seine*... are testimony to his powers of control and his attention to the slightest nuances of nature. Unlike any previous series, these pictures were actually painted in a chronological fashion so that one canvas is intended to follow its predecessor, thus leading the viewer through the progressive moments of dawn's early light. As such, they reveal Monet's ability to track and capture quite specific effects more literally than ever before, just as they demonstrate his desire to bend painting's means to honor nature's intricacies in even more poetic ways" (*ibid*., p. 159).

Monet's importance to artists whose work would come to be viewed as entirely abstract was apparent in the decades after his death. Paloma Alarcó explores the reaction of the Bauhaus artist Wassily Kandinsky and the Suprematist artist Kasimir Malevitch: "Monet developed a type of painting dominated by repetitive subject matter and a loose, fluid technique that filled the entire surface of the canvas, turning it into a world unto itself, one that was almost abstract. It was a very short path that led from capturing that personal perception of the world in a painted image to the self-sufficiency of forms and colors. Monet would inevitably come to be viewed as an abstract artist. Kandinsky was one of the first artists to interpret Monet as an abstract



Above
GERHARD RICHTER,
Abstraktes Bild, See (Abstrace Painting, Lake),
1997, oil on canvas,
Museum Frieder Burda,
Baden-Baden

painter and remarked that seeing one painting from Monet's haystack series... had opened his eyes to abstraction: 'Suddenly, for the first time, I saw a picture. That is was a haystack, the catalogue informed me, I didn't recognize it. I found this non-recognition painful, and thought that the painter had no right to paint so indistinctly. I had a dull feeling that the object was lacking in this picture. And I noticed with surprise and confusion that the picture not only gripped me, but impressed itself ineradicably upon my memory, always hovering quite unexpectedly before my eyes, down to the last detail.' Another Russian avant-garde artist, Kazimir Malevich, recalled an experience very similar to Kandinsky's, in his case the epiphany occurred before one of Monet's images of Rouen Cathedral, which Malevich had discovered in the Shchukin collection: 'In fact, all of Monet's efforts had gone into the walls of the cathedral. His main task was not the shadows and the light but the painting that lay in the shadow and the light'" (*Monet et l'abstraction* (exhibition catalogue), Musée Marmottan Monet, Paris, 2010, p. 15). In the 1950s, Clement Greenberg, the noted



Above
GERHARD RICHTER, *Sommertag (Summer Day)*, 1999, oil on canvas, Albertina, Vienna, permanent loan from a private collection

art critic and primary supporter of Jackson Pollack and the Abstract Expressionists, credited Monet with advancing painting to its furthest point, regardless of the cubism of Pablo Picasso and George Braque.

Several of the Abstract Expressionists looked toward Monet's work for its use and application not only of medium but also of color—both in some of his last works' excesses and in the meditative quality of his 1890s compositions. "The manner in which Monet transformed the rhythms of nature into an expression of his own inner feelings anticipates the chromatic abstractions of later artists like Mark Rothko and Adolph Gottlieb.... Both Rothko and Gottlieb created works of expansive luminosity that express universal emotions. Rothko's large-format color field canvases with their open, vibrant rectangular forms which, bearing no relationship to geometry, appear to float in an indeterminate space, can be linked to certain aspects of the Impressionists' treatment of light, especially Monet's. Like Monet, Rothko concentrated on achieving visual contrasts by means of the application



Above
CLAUDE MONET, *Les Nymphéas: Matin*, *circa* 1915-26, oil on canvas, Musée de l'Orangerie, Paris

Opposite
Detail of the present work

of color in successive thin glazes as if it were watercolor, not oil, diminishing the texture of the painting to its minimum expression, to make it evident that the light source emerges from the paint itself" (*ibid.*, pp. 31 & 33). Advising Lila Cabot Perry, an American who spent her summers painting in Giverny and who visited frequently with Monet, the artist stated: "When you go out to paint try to forget what objects you have before you, a tree, a house, a field or whatever. Merely think, here is a little square of blue, here an oblong of pink, here a streak of yellow, and paint it just as it looks to you, the exact color and shape, until it gives your naive impression of the scene before you" (quoted in J. Rewald & F. Weitzenhoffer, eds., *Aspects of Monet, a symposium on the artist's life and times*, New York, 1984, p. 109).

The late twentieth and early twenty-first centuries have seen a number of established master painters return to the landscape, from David Hockney whose canvases of the Woldgate woods, lanes and fields have dominated much of his production in the past two decades to Gerhard Richter's 1990s landscapes painted from his own photographs, like that of *Sommertag*, which evokes the sfumato-like effects of Monet's *Matinée sur la Seine*. During a 1973 interview, when asked "Why do most of your paintings look like blurry photographs?" Richter answered "I've never found anything to be lacking in a blurry canvas. Quite the contrary: you can see many more things in it than in a sharply focused image. A landscape painted with exactness forces you to see a determined number of clearly differentiated trees, while in a blurry canvas you can perceive as many trees as you want. The painting is more open" (D. Elger & H. Ulrich, eds., *Gerhard Richter: Text. Writings, Interviews and Letters 1961-2007*, London, 2009, p. 81).

In the twentieth century Monet would further develop his garden at Giverny, pouring over horticulture books and botanical periodicals – amassing a library on the subject in multiple languages, and turning to the various sections of his garden, plants and seasons as constant inspiration for his paintings in his final decades. His paint handling became looser, his colors ever more saturated and brighter. The last years of his life he dedicated to his large-scale compositions of water lilies, which he donated to the French state in 1922. Installed in the Musée de l'Orangerie in Paris, near his beloved river Seine, the twenty-two panels, combined in such a way as to create eight large-scale images, are housed in a pair of oval shaped rooms, lit from above with diffuse natural light.



16 ◦ FERNAND LÉGER

1881 - 1955

Le Damier jaune

Signed *F. LÉGER*, dated *11-18* and titled *Le damier jaune* (on the reverse)
Oil on canvas
25½ by 21¼ in.; 65 by 54 cm
Painted in November 1918.

$ 6,000,000-8,000,000

PROVENANCE

Galerie l'Effort Moderne (Léonce Rosenberg), Paris

Sale: Hôtel Drouot, Paris, February 6, 1928, lot 99

Galerie Tarica, Paris

Yves Saint Laurent & Pierre Bergé (acquired from the above and sold: Christie's, Paris, Collection Yves Saint Laurent et Pierre Bergé, February 23, 2009, lot 39)

Acquired at the above sale

EXHIBITED

Paris, Fondation Pierre Bergé Yves Saint Laurent, *Yves Saint Laurent, dialogue avec l'art*, 2004, n.n., illustrated in the catalogue

LITERATURE

Le Bulletin de l'art ancien et moderne, issues 744-753, 1928, mentioned p. 103

Christian Zervos, "Fernand Léger est-il cubiste?" in *Cahiers d'Art*, no. 3-4, vol. 8, 1933, illustrated n.p.

Guido Le Noci, *Fernand Léger: Sa vie, son oeuvre, son rêve*, Milan, 1971, illustrated n.p.

Georges Bauquier, *Fernand Léger, catalogue raisonné de l'oeuvre peint, 1903-1919*, Paris, 1990, no. 115, illustrated p. 210

Jérôme Coignard, "Chez Pierre Bergé et Yves Saint Laurent" in *Connaissance des Arts*, no. 634, January 2006, illustrated in color p. 48





Left
FERNAND LÉGER,
Les Usines, 1918, oil on canvas, sold: Sotheby's, New York, May 8, 2007, lot 30 for $14,320,000

Opposite
Photograph of Fernand Léger *circa* 1916

Le Damier jaune is a daring composition from Fernand Léger's post-World War I production. Alight with color and references to daily life in early twentieth century Paris, the painting exemplifies the artist's new sense of focus and purpose after serving in World War I.

Léger's life as a painter was abruptly interrupted when he was mobilized on August 1, 1914. Sent to the front at the end of the month, he served as a stretcher-bearer until he was wounded in July 1915. The following year he was camped outside Verdun and from the beginning of 1917 he was stationed in Champagne. While on leave in July 1917, he fell seriously ill and for the next eleven months he was in various hospitals. Terrible as this period was, the war experience was a key factor in the development of his mature work. Before 1914, Léger had evolved a style that depended on the maximizing of contrasts between the constituent parts of his composition. In many of the paintings from the *Contrastes de formes* series, references to the outside world were largely eliminated. In the trenches this abstract language began to seem irrelevant. Plunged in to the middle of dreadful combat, surrounded and morally supported by his comrades and confronted with powerful modern weapons, Léger looked to the world around him for the few paintings and rather more numerous drawings of the war period. *Le Soldat à la pipe*, 1916, was followed in 1917 by the monumental *La Partie de cartes* described by Léger as "the first picture for which I deliberately took my subject from what was going on around me."

After he was discharged from the army in 1917, Léger turned to life in the rapidly industrializing modern city as the subject matter of his paintings. After celebrating

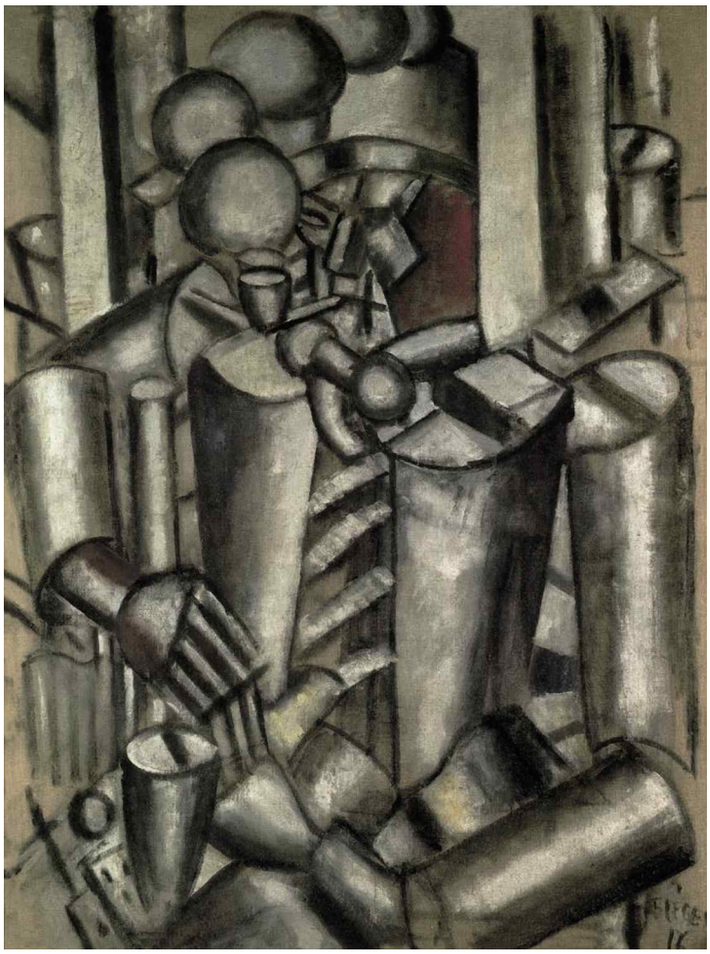
specific events, such as the annual commemoration of the French Revolution in *Le 14 Juillet à Vernon* and the end of the war in *L'Armistice,* he painted a series of works on modern themes. In these depictions of the Cirque Medrano, mechanical and industrial forms (*Le Moteur, Les Hélices, Les Usines, Les Pistons)* as well as in an extended sequence of works painted in 1918-19, the form of a disk is the principal element.

Years later, he would explain this change in his artistic priorities: "It was those four years [of World War I] which threw me suddenly into a blinding reality that was entirely new to me... Suddenly I found myself on an equal footing with the whole French people. Posted to the sappers, my new comrades were miners, laborers, artisans who worked in wood or metal. I discovered the people of France. And at the same time I was suddenly stunned by the sight of the open breach of a .75 cannon in full sunlight, confronted with the play of light on white metal. It needed nothing more than this for me to forget the abstract art of 1912-13" (F. Léger, *Arts*, Paris, 1949). This new-found sense of social responsibility and deep engagement with humanity in all its forms provided Léger with a new impetus moving forward in his imagery and subject matter.

Le Damier jaune is among a series of works from the immediate post-war period. These compositions inherit the stylistic legacy of Cubism and also incorporate the dynamism and energy of Italian Futurist art. In these vibrant compositions Léger showed his ability to work on a monumental scale, maintaining a fine balance between the abstract strength of the *Contrastes de formes* series and references to contemporary urban life. When he was painting these pictures Léger was bearing witness to the production of a new society. Léger's new conception of his painted surface involved the ability to depict the fragmented immediacy of objects; the frenetic simultaneity of modern life.

In the present work, the subject of a table top still life featuring a yellow checkerboard consists of many abstract forms, vertical, horizontal and diagonal bands of color, spheres and less clearly definable shapes that coexist with a background of undefined modern urban space. The resulting aesthetic is





a bold statement that has come to encapsulate the style of post-war Paris. The work of this period has been memorably described by John Golding: "Now, at the height of his powers, he rendered architectural the compositional effects of synthetic Cubism to give definitive form to all that had been most positive, from a visual point of view, in the Futurist program... From synthetic Cubism Léger adapted a form of composition that relied for its effects on a surface organization in terms of predominantly upright, vertical areas, often tendered now in unmodulated color. Mechanical, tubular forms, like great shafts of metal, appear with frequency, but these are now tied into, and indeed made subsidiary to a flatter treatment of the picture surface; the colored shapes tip and tilt, fanning out towards the edges of the canvas, only to meet opposing forces which tie them back again tightly into the overall, jazz-like rhythms of the composition. The bright raw colors call to each other across the surface of the canvas, pulling it taut like a drum. The vitality of the forms is such that at times they appear to advance towards us, so that we seem to share, palpably, in the painting's beat. Some areas become cells in space, in which we glimpse the life of the city's inhabitants; others are broken by letters, like fragments of giant billboards, while their harsh, dry imagery is thrown into relief by the contrasting, swirling, circular bands of color. Never has the poetry of the first machine age been so grandly and proudly exalted" (J. Golding, "Léger and the Heroism of Modern Life" in *Léger and Purist Paris* (exhibition catalogue), Tate Gallery, London, 1970-71, p. 12).

Above
FERNAND LÉGER,
Le Soldat à la pipe,
1916, oil on canvas,
Kunstsammlung
Nordrhein-Westfalen,
Dusseldorf

Opposite
Detail of the present work



17

HENRI MATISSE

1869 - 1954

Tête de femme (Lorette)

Signed *Henri Matisse* (upper right)
Oil on panel
8⅝ by 6⅛ in.; 21.9 by 15.5 cm
Painted in 1916.

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

PROVENANCE

Paul Guillaume, Paris

M. Knoedler & Co., New York (acquired from the above in 1928)

Abby Aldrich Rockefeller, New York (acquired from the above in 1928)

Mr. & Mrs. John D. Rockefeller III, New York (by descent from the above)

John T. Dorrance, Jr., Pennsylvania (sold: Sotheby's, New York, October 18, 1989, lot 42)

Acquired at the above sale

EXHIBITED

Paris, Galerie Georges Petit, *Exposition Henri Matisse,* 1931, no. 34

New York, Museum of Modern Art, *Henri Matisse,* 1931, no. 38, illustrated in the catalogue (titled *Girl in a Turban)*

Providence, Rhode Island School of Design, *Henri Matisse*, 1931, no. 17

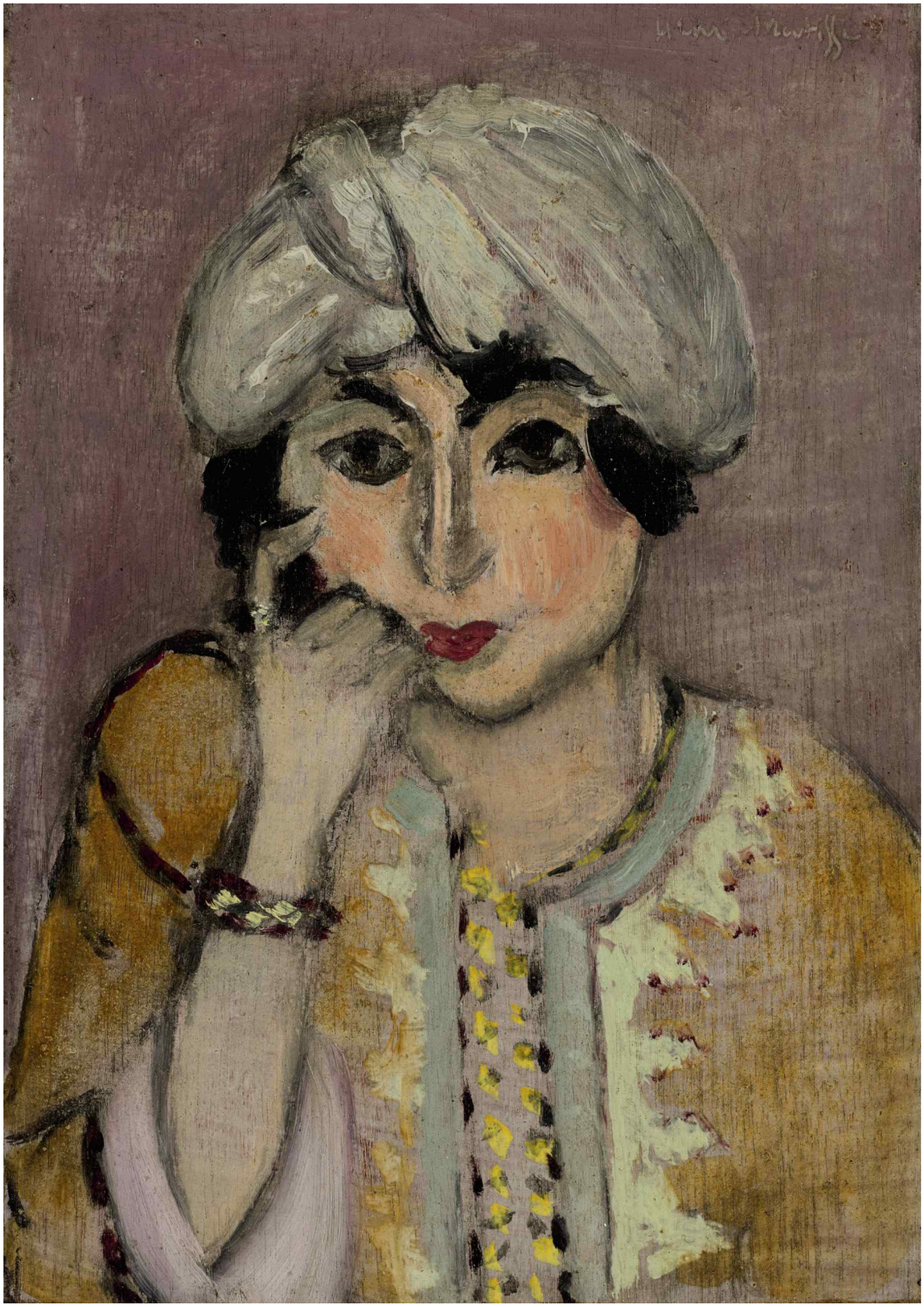
LITERATURE

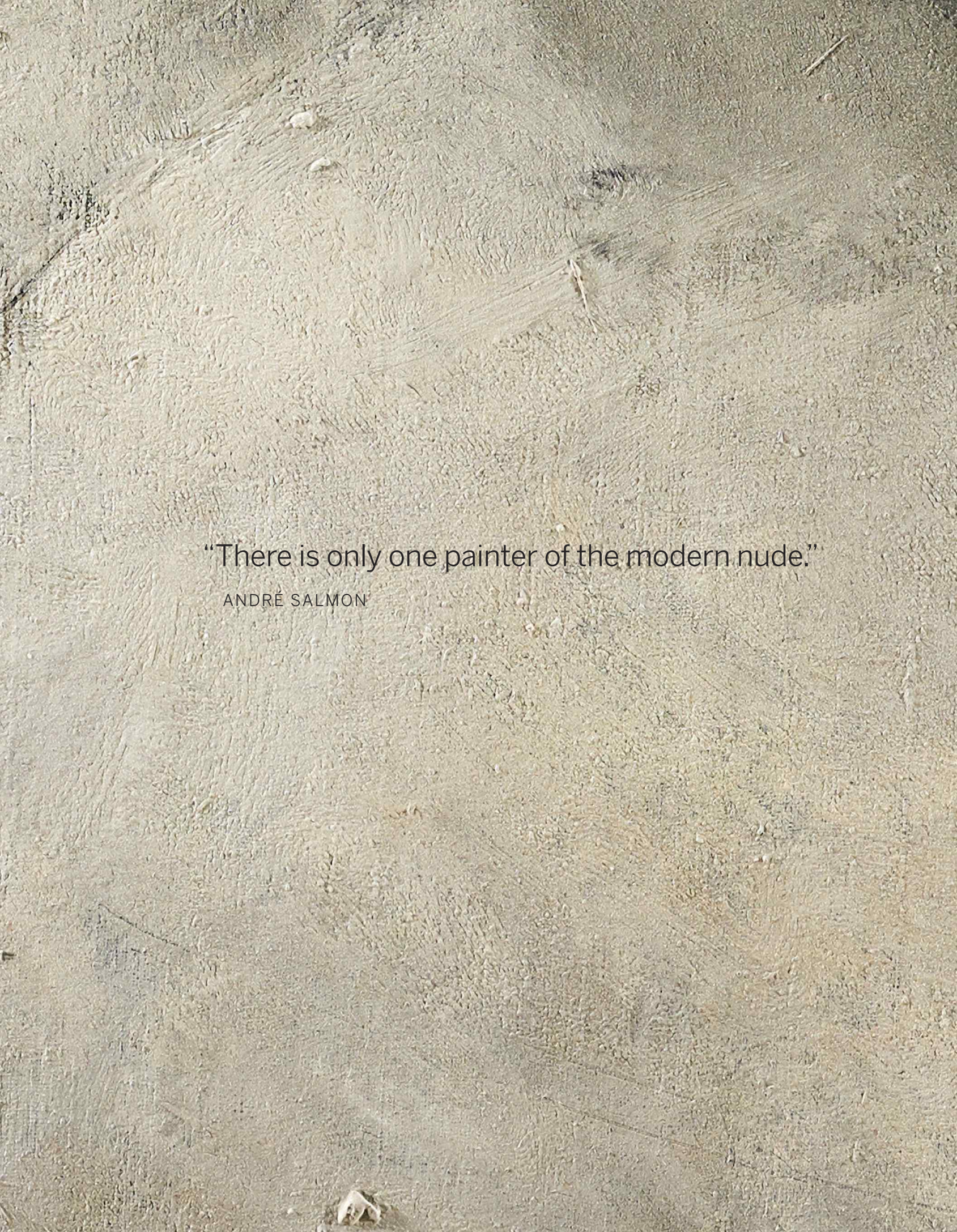
Alfred H. Barr, Jr., *Matisse: His Art and His Public*, New York, 1951, illustrated p. 414 (titled *Femme au turban*)

Mario Luzzi & Massimo Carra, *L'Opera di Matisse dalla rivolta 'fauve' all'intimismo 1904-1928*, Milan, 1971, no. 222, illustrated p. 95 (titled *Donna con turbante*)

Models were hard to come by in World War I Paris. However, at the recommendation of fellow artist Georgette Sembat, Matisse was introduced to an Italian woman named Lorette. She began to model for him in late 1916 and in the course of their year-long association she would feature in some fifty canvases. *Tête de femme (Lorette)* dates from the first few months of Lorette and Matisse's association. Over the course of their time together, Lorette would dramatically influence the artist's work.

"It was Lorette who liberated (or was liberated by) Matisse," writes Hilary Spurling, "Together they embarked on a series of experiments that would open up a new direction in his work for another decade or more" (H. Spurling, *Matisse the Master. A Life of Henri Matisse: The Conquest of Colour, 1909-1954*, New York, 2005, p. 198). Lorette was playful in the studio, donning and removing various costumes and accouterments, assuming varied poses and playing with different props. "...He responded to Lorette's expert lead as spontaneously as a dancer taking to the floor. She released in him an observant gaiety and speedy, casual attack suppressed in years of strenuous sacrificial effort. He painted her energetically from odd angles and in exotic outfits, but mostly he returned to her simplest post, seating her facing him in a plain, long sleeved top and improvising endlessly inventive rhythmic variations on the central them of her strong features, heart-shaped face and the black ropes of her hair" (*ibid.*, pp. 200-01).




“There is only one painter of the modern nude.”
ANDRÉ SALMON





18 ○ ⋑

AMEDEO MODIGLIANI

1884 - 1920

Nu couché (sur le côté gauche)

Signed *Modigliani* (lower left)
Oil on canvas
35¼ by 57¾ in.; 89.5 by 146.7 cm
Painted in 1917.

Estimate Upon Request

PROVENANCE

Léopold Zborowski, Paris (acquired from the artist)

Jonas Netter, Paris (acquired by 1926)

Private Collection, Paris (by descent from the above)

Private Collection, United States (acquired from the above and sold: Christie's, New York, November 4, 2003, lot 29)

Acquired at the above sale

EXHIBITED

Brussels, Palais des Beaux-Arts, *Modigliani*, 1933, no. 15 (titled *Grand nu couché* and dated 1916)

Basel, Kunsthalle, *Rétrospective Modigliani*, 1934, no. 7 (dated 1916)

Paris, Musée des Arts Décoratifs, *Cinquante ans de peinture française dans les collections particulières de Cézanne et Matisse*, 1952, no. 114 (titled *Nu couché*)

Paris, Galerie Bernheim-Jeune, *Le Nu à travers les Ages*, 1954, no. 40 (titled *Grand nu couché*)

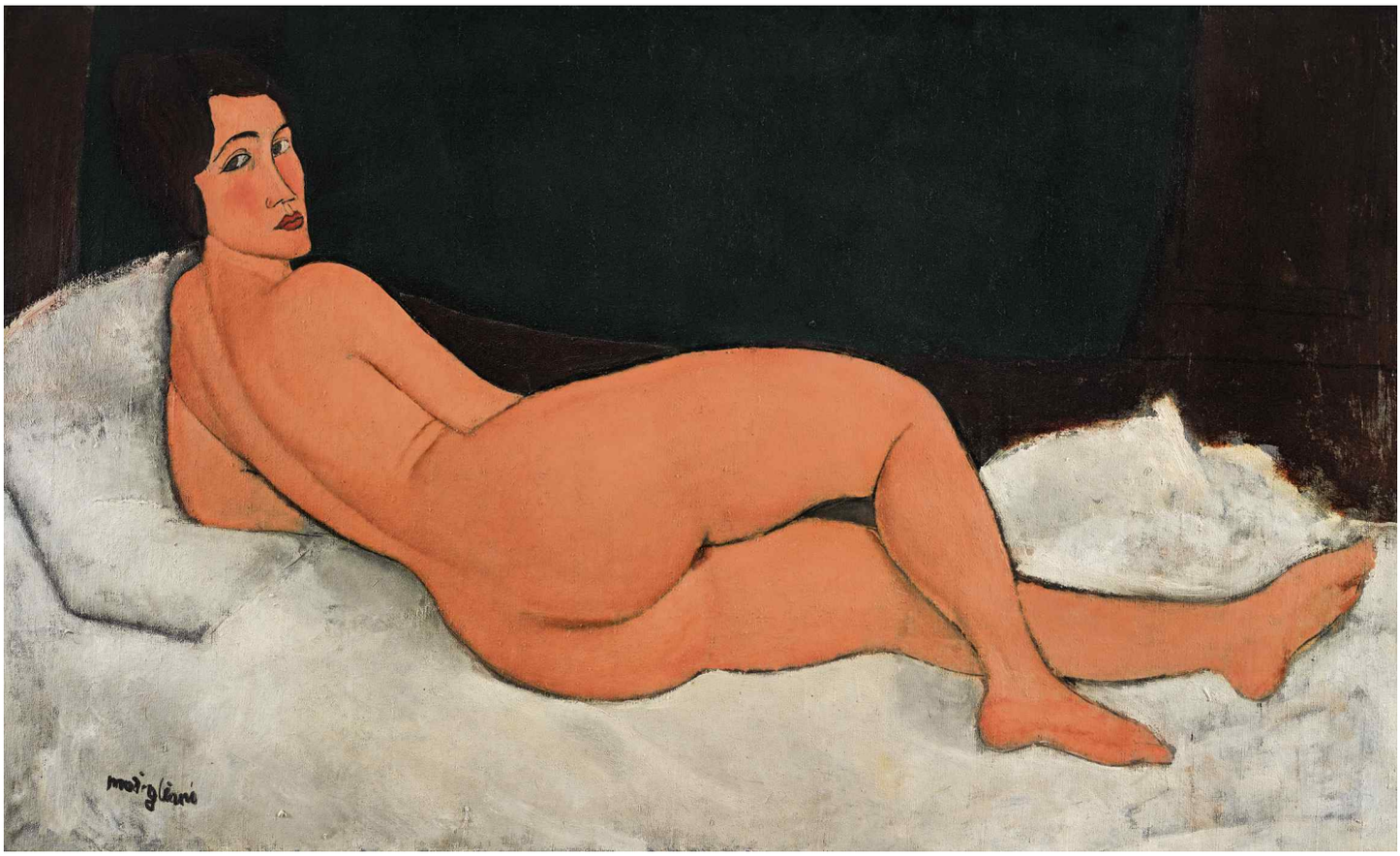
Paris, Galerie Charpentier, *Cent tableaux de Modigliani*, 1958, no. 63, illustrated in the catalogue (titled *Grand nu*)

Marseille, Musée Cantini, *Modigliani*, 1958, no. 21, illustrated in color in the catalogue (titled *Grand nu* and dated 1918)

Paris, Musée d'Art Moderne de la Ville de Paris, *Amedeo Modigliani 1884-1920*, 1981, no. 53, illustrated in color in the catalogue

Lausanne, Fondation de l'Hermitage, *Les Peintres de Zborowski: Modigliani, Utrillo, Soutine et leurs amis*, 1994, no. 19, illustrated in color in the catalogue

London, Tate Modern, *Modigliani*, 2017-18, n.n., illustrated in color in the catalogue and on the cover (titled *Nude*)


modigliani

LITERATURE

Antoine Salmon, *Modigliani: sa vie et son oeuvre*, Paris, 1926, illustrated, pl. 22 (titled *Nu couché* and dated 1918)

Mark Schwarz, *Modigliani*, Paris, 1927, illustrated pl. VI

Arthur Pfannstiel, *Modigliani, L'Art et la vie*, Paris, 1929, catalogued p. 48 (with inverted dimensions)

Oskar Schürer, "Die Kunst geht nach brot" in *Deutsche Kunst und Dekoration*, vol. 67, Darmstadt, 1930-31, illustrated p. 237

Siego Taguchi, *Modigliani*, Tokyo, 1936, illustrated pl. 18

Jean Cocteau, *Modigliani*, Paris, 1950, illustrated in color pl. 15 (titled *Nu couché*)

Paolo d'Ancona, *Modigliani, Chagall, Soutine, Pascin*, *Some Aspects of Expressionism*, Milan, 1952, illustrated in color p. 22

Arthur Pfannstiel, *Modigliani et son oeuvre*, Paris, 1956, no. 231, p. 129

Jean-Albert Cartier, *Modigliani nus*, Paris, 1958, illustrated pl. 8

Ambrogio Ceroni, *Amedeo Modigliani*, Milan, 1958, no. 120, illustrated in color pl. 120; catalogued p. 61

Geza Csorba, *Modigliani*, Budapest, 1969, illustrated pl. 32

Joseph Lanthemann, *Amedeo Modigliani 1884-1920, Catalogue raisonné: sa vie, son oeuvre complet, son art*, Barcelona, 1970, no. 149, illustrated p. 198; catalogued p. 117 (titled *Nu couché, vu de dos* and dated 1916)

Ambrogio Ceroni & Leone Piccioni, *I dipinti di Modigliani*, Milan, 1970, no. 184, illustrated p. 97; illustrated in color pl. XXXII & a detail illustrated in color on the cover

Jean Dalevèze, *Modigliani*, Lausanne, 1971, illustrated in color on the title page

Modigliani (exhibition catalogue), Liège, Musée Saint-Georges, 1980, illustrated p. 39

Douglas Hall, *Modigliani*, Edinburgh, 1984, illustrated in color pl. 37

Thérèse Castieau-Barrielle, *La Vie et l'oeuvre de Amedeo Modigliani*, Paris, 1987, illustrated in color p. 177

Angela Ceroni, *Amedeo Modigliani: Les nus*, Düdingen, 1989, no. 11, illustrated in color p. 59

Werner Schmalenbach, *Amedeo Modilgiani, Paintings, Sculptures, Drawings* (exhibition catalogue) Kunstsammlung Nordrhein-Westfalen, Dusseldorf & Kunsthaus, Zurich 1991, illustrated p. 51

Osvaldo Patani, *Amedeo Modigliani, catalogo generale: Dipinti*, Milan, 1991, no. 198, illustrated in color p. 208

Christian Parisot, *Modigliani catalogue raisonné: peintures, dessins, aquarelles*, Livorno, 1991, vol. II, no. 38/1917, illustrated in color p. 174; catalogued p. 315

Anette Kruszynski, *Amedeo Modigliani-Portraits and Nudes*, New York, 1996, illustrated in color p. 97

Victoria Soto Caba, *Modigliani el rostro intemporal*, Madrid, 2008, illustrated in color pp. 320-21

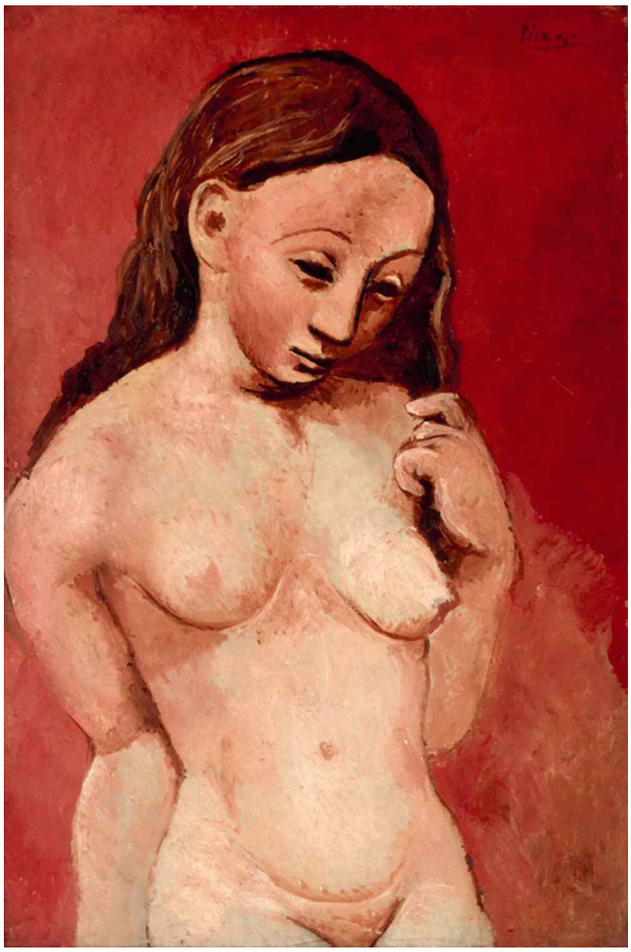


Above
East pediment of the Parthenon, Athens, 438-432 B.C.

Fifteen Francs a day. That was the stipend Leopold Zborowski, Modigliani's dealer, offered him in 1917 to paint a series of nudes. With this sum Modigliani created several of the most stunning paintings in the history of art, reimagining the nude for the Modern era. *Nu couché* is the masterpiece of that series.

Modigliani's models were paid five francs to pose in an apartment just above Zborowksi's own at 3 rue Joseph Bara, tucked between the Cimetière du Montparnasse and the Jardin du Luxembourg. These models, draped in sheets, perched on chairs, reclining on sofas or beds, were relatively anonymous; Modigliani did not paint his paramours *en déshabille*. While the artist may have had emotional distance from the sitters of these works, he certainly did not have physical distance. They dominate their space, devoid of setting beyond a pillow or chair, filling the frame with stretching hands and feet, forearms and calves literally off of the edges of the canvas. Sometimes the model clasps a chemise or sheet around her, often putting more on display than the drapery conceals. Modigliani's women feel strong, real, and substantial. Their nudity is self-assured and proud, not cloaked in myth or allegory.

Nu couché is the largest painting Modigliani every painted, and the only one of his horizontal nudes to contain the entire figure within the canvas. The sitter looks confidently back over her right shoulder, the





Above left
PABLO PICASSO,
Nude on a red background,
1906, oil on canvas, Musée
de l'Orangerie, Paris

Above right
BARNABA DE MODENA,
Virgin and Child, *circa*
1370, panel, Musée du
Louvre, Paris

slope of her profile echoing the negative space along the edges of her torso. Combined with the figures' richly modulated flesh tones and dark-hued background, *Nu couché*, delivers a uniquely modern vision of the greatest subject in Western Art.

This series of nude canvases are some of the most joyful and unabashedly erotic images in the history of art. They are deceptively pioneering; they assimilate diverse visual cultures from across the globe and across the centuries while incorporating the avant-garde of his contemporaries. These paintings also represent the new woman of World War I, Paris; a woman whose embrace of her own sexuality alludes to the increasing power and autonomy of women. The year *Nu couché* was painted, a woman's right to vote was supported in places as distant as New York State and the Russian Republic. In short order the United Kingdom and United States as a whole would follow suit, and a vast array of legal rights including control over property, wages and child support continued to be made into law throughout much of Europe.

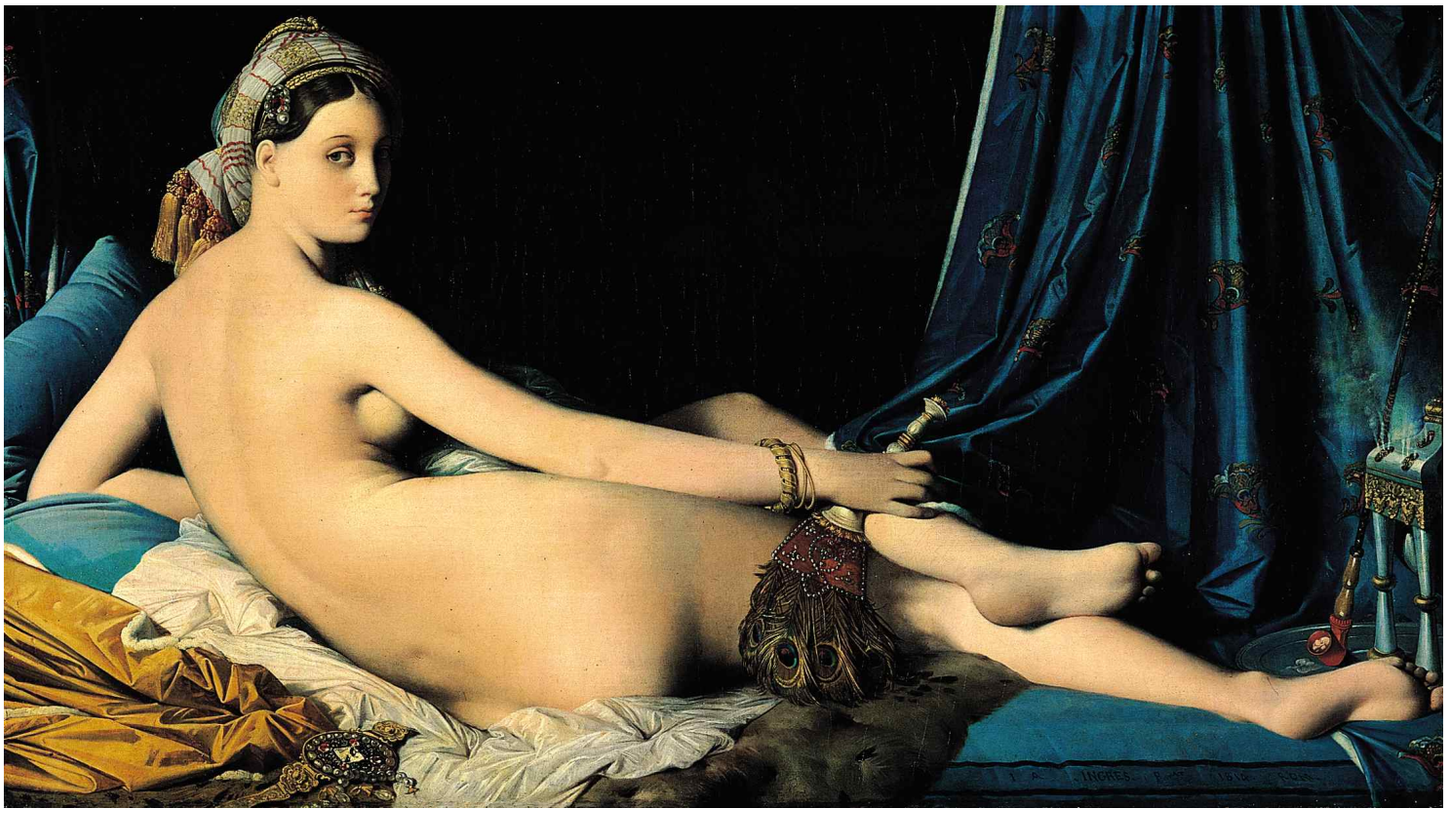
Modigliani began painting nudes in 1908, with four examples marked, it two cases, by their rigidity (Ceroni nos. 10 & 11) and in the others by a unresolved move towards expressionism (Ceroni nos. 7a & 8). A few years later from 1911-12 he executed nudes in the stylized forms of caryatids (Ceroni nos. 32-39), but it was only after he abandoned sculpture in 1914 that he developed the unique



Above
DIEGO VELÁZQUEZ,
The Toilet of Venus (The Rokeby Venus), 1647-51,
The National Gallery,
London

idiom evident in the present painting. His was an aesthetic gleaned from the artistic precedents of Italian Renaissance and Mannerist painting, the linear simplicity of African carvings and the earth-toned palette and geometric modelling of Cubism. All of these influences can be identified in *Nu couché*, painted by the artist in 1917.

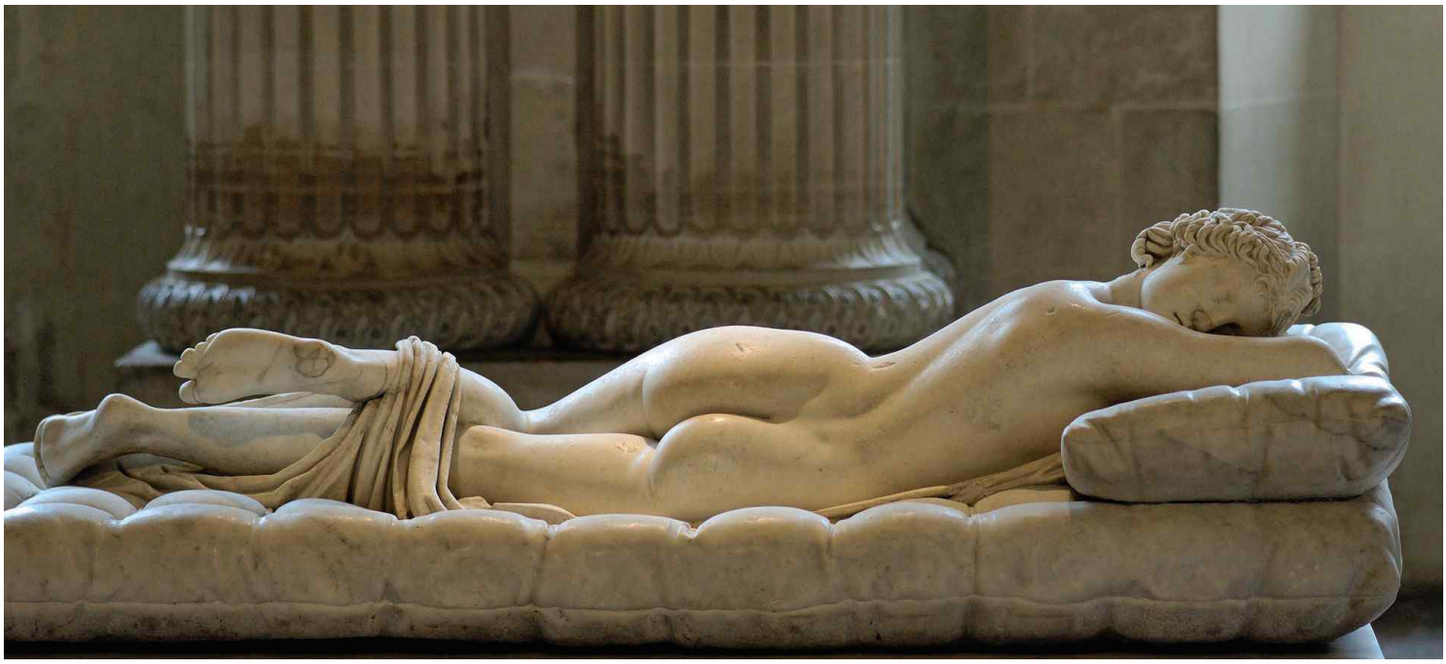
The majority of Modigliani's output was based in portraiture, which, more often than not, depicted those who surrounded him: fellow artists Jacques Lipchitz, Diego Rivera, Chaim Soutine, Juan Gris, poets including Jean Cocteau and Max Jacob, lovers from Beatrice Hastings to Jeanne Hébuterne and patrons including Paul Alexandre, Paul Guillaume and Léopold & Hanka Zborowski. Aside from a veritable who's who of the more bohemian artistic circles in Paris, Modigliani would also seize upon chances to find other sitters – though the opportunities for unpaid models were few and far between. Simonetta Fraquelli reflected on Modigliani's portraiture output: "Modigliani's portraits and single-figure paintings are among the most memorable and popular images of the early twentieth century.... They possess an archetypal quality that sets them apart from the art of his contemporaries in Paris in the first two decades of the last century. Like the artist's nudes, they testify to an enduring fascination with the human form and physiognomy. Modigliani's mastery lies in his ability to retain the essential likeness



Above
JEAN AUGUSTE DOMINIQUE INGRES, *La Grande Odalisque*, 1814, oil on canvas, Musée du Louvre, Paris

of his sitters while couching that likeness in his own circumscribed vocabulary of forms" (*Modigliani and His Models* (exhibition catalogue), Royal Academy of Arts, London, 2006, p. 31).

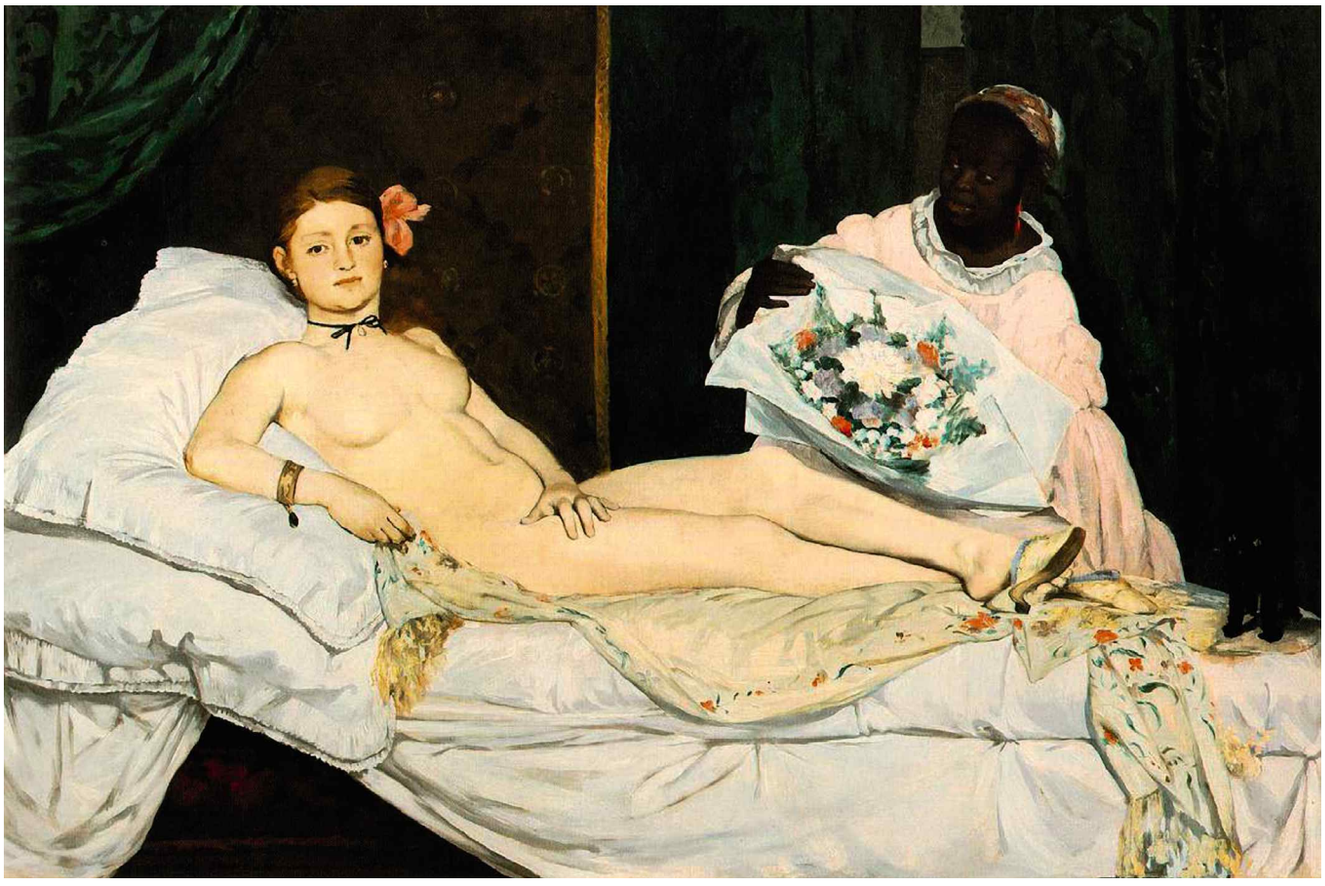
It was not until Zborowski stepped forward with both a space and paid models that Modigliani embarked on his great series of nudes. "Like the caryatids, the nudes were the result of a concerted effort," Emily Braun relates. "He completed 35 between 1916 and 1919 (the majority in 1917) on commission from the Polish expatriate and dealer Léopold Zborowski.... The artist demanded isolation and was furious when Zborowksi once interrupted him to steal a glance at a particularly attractive blonde model.... Of the 35 nudes, some two-thirds feature models reclining along the horizontal axis, while the remaining stand or sit in a vertical format. The artist's fully nude 'grand horizontals' are far more successful than the upright figures, whose bodies appear stiffer in pose and pictorial handling, and are often semi-draped, their facial demeanors less at ease" (*Modigliani and His Models* (exhibition catalogue), Royal Academy of Arts, London, 2006, pp. 52-53). The majority of the artist's reclining nudes are found in museums around the globe; the United States is particularly rich in its holdings with two in The National Gallery in Washington, one in the Barnes Foundation in Philadelphia and three in New York at the Solomon R. Guggenheim Museum, The

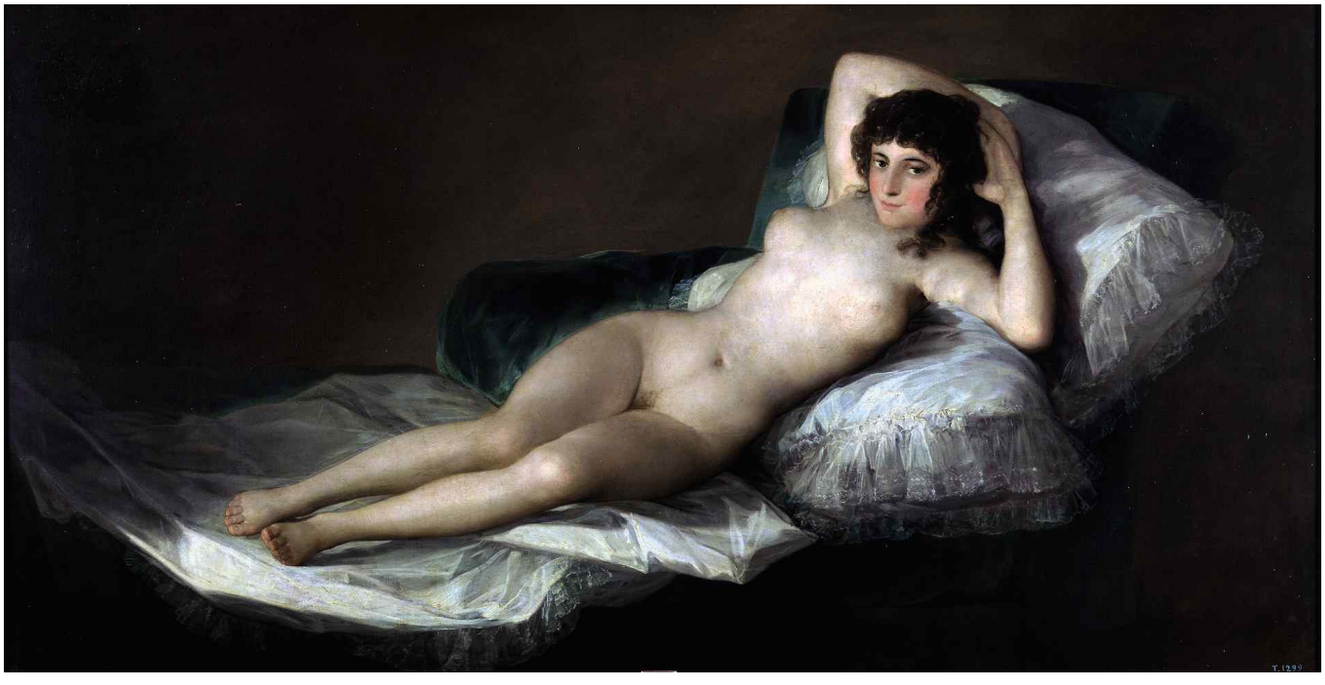


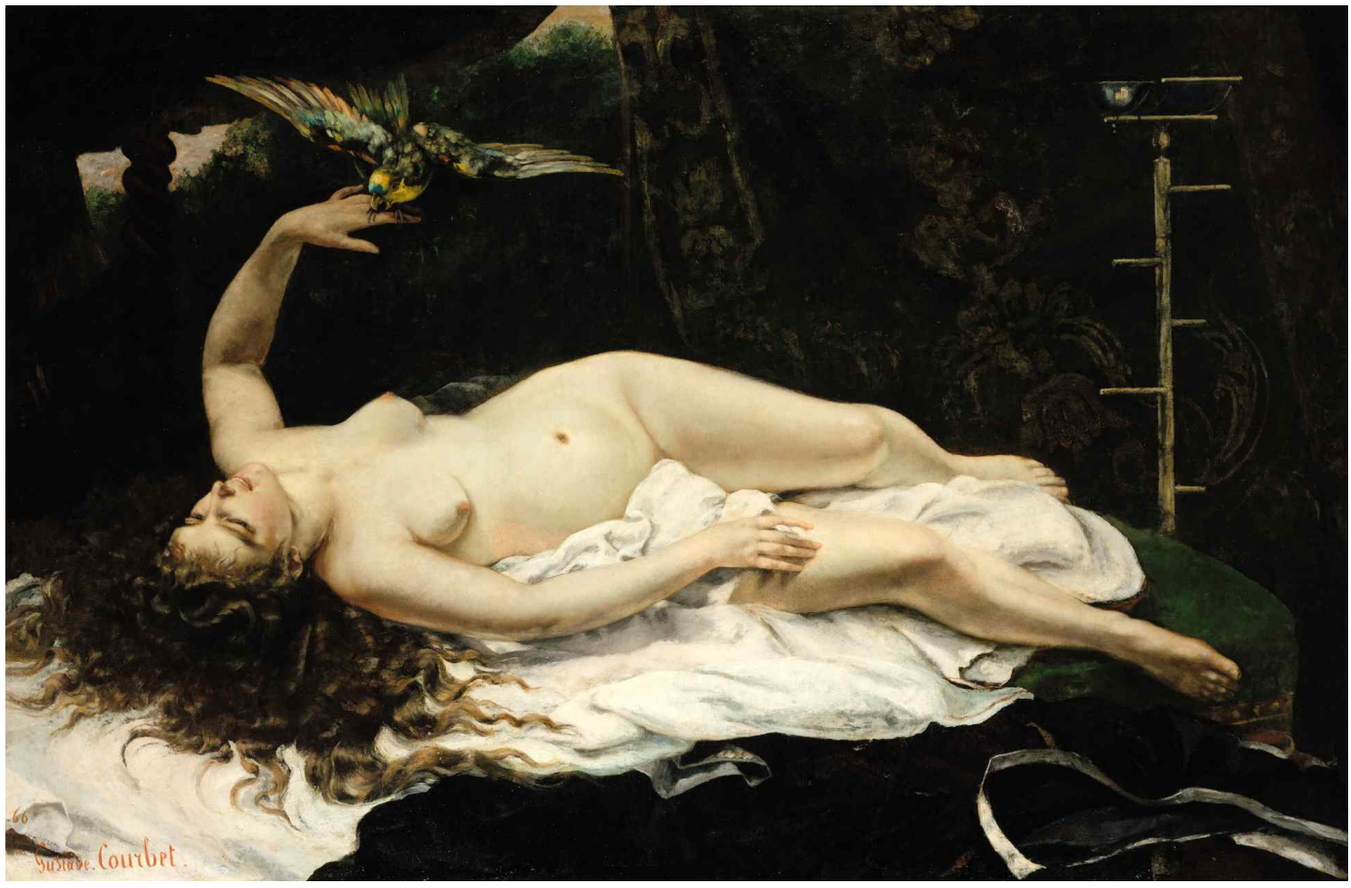
Above
Sleeping Hermaphroditus, 2nd century A.D., Roman copy of Hellenistic original,Musée du Louvre, Paris

Museum of Modern Art and The Metropolitan Museum of Art respectively; one further reclining nude is found at The Allen Memorial Art Museum in Oberlin, Ohio.

What is it about Modigliani's nudes that have long drawn fascination? From the first moment they were displayed, traffic – quite literally – stopped. In 1917, Berthe Weill, at the request of Zborowski, staged an exhibition of Modigliani's paintings and works on paper. Weill was long a champion of young Avant Garde artists in Paris. During Picasso's first visit to the city in 1900 she sold several of his pastel bull fight scenes. According to John Richardson, "Berthe Weill was virtually the only one [of the art dealers in Paris] who never took advantage of his [Picasso's] chronic penury. Her funds were very limited... but she prided herself on her fairness.... No wonder this prickly, peppery schoolmarm of a woman, who prided herself on telling people what she thought of them and had the invective with which to do so, never made enough money to build up a stock" (J. Richardson, *A Life of Picasso*, New York, 1991, vol. I, p. 163). For the opening of her Modigliani exhibition "She invited a few carefully chosen people to a vernissage on Monday, December 3, 1917. Unlike the pattern of most such events the guests came and stayed. The door was open and before she knew it passersby joined the throng, there were crowds looking into the windows, and traffic was stopped on the street" (M. Secrest, *Modigliani, A Life*, New







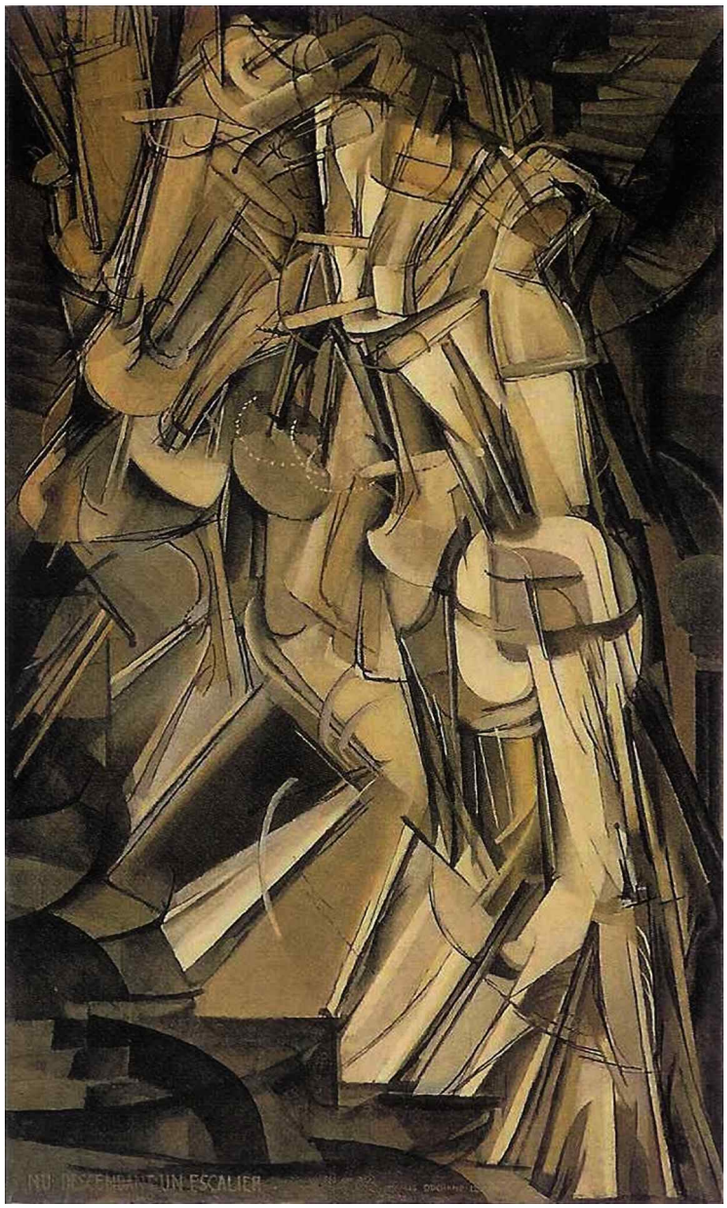
Opposite top
ÉDOUARD MANET, *Olympia*, 1863, oil on canvas, Musée d'Orsay, Paris

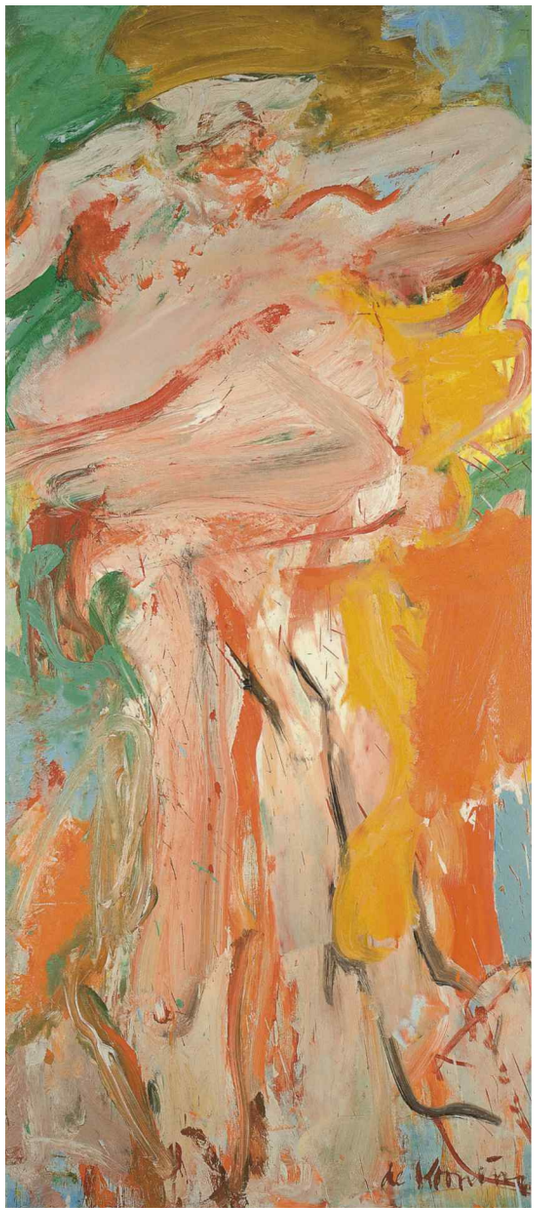
Opposite bottom
FRANCISCO DE GOYA, *La Maja desnuda*, *circa* 1795-1800, oil on canvas, Museo del Prado, Madrid

Above
GUSTAVE COURBET, *Woman with a Parrot*, 1866, oil on canvas, The Metropolitan Museum of Art, New York

York, 2011, p. 265). The crowds were after all, perhaps not so difficult to explain. In the window of her gallery – by some accounts directly hung in the window and by others clearly visible through it, though hung on the wall – were a number of Modigliani's nudes. Across the way from Weill's gallery was a police station and the aforementioned commotion did not, as one might expect, go unnoticed. An officer traipsed across the road and asked for the removal of the cause of the flap; Weill's subsequent refusal found her in the police station speaking with the police chief: "The chief constable was visibly alarmed. Either she removed them all or he was going to impound them. It was an offense against public morals. How could that be, she asked, knowing perfectly well but making him say it. 'They've got pppubic hair!' That for the moment, was that, and Zborowski only sold two drawings at thirty francs each. Weill, evidently realizing she had made a tactical error, bought five paintings so that the artist would not be too discouraged. Modigliani returned temporarily to portraits and when he tackled other nudes the offending areas were covered , as they had been since time immemorial, by lingerie, draperies, or a hand in the right place" (*ibid*., p. 266).

Growing up in Livorno and travelling in his youth to Rome, Florence and Venice, Modigliani was exposed to the greats of Medieval and Renaissance Italian art. From the elongated, sinuous lines of trecento and quattrocento images of the Virgin Mary to Titian's voluptuous *Venus of Urbino,*



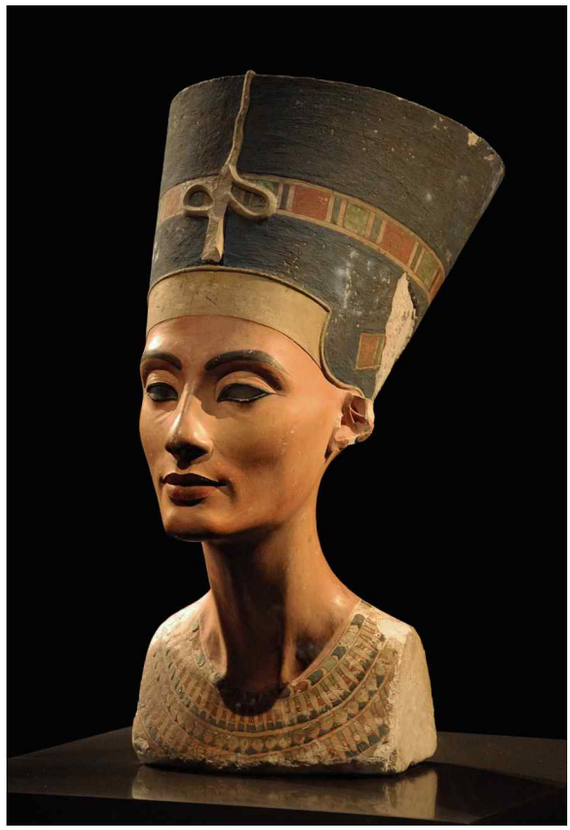


to Botticelli and Lippi's religious and mythological flights of fancy, the influences of Modigliani's early exposure to the practices of previous generations shaped his later output in much the same way as that of his Montparnasse circle and the new waves of interest in African art and the abstraction of Cubism and Futurism, not to mention the scandalous nudes of the previous century such as Édouard Manet's *Olympia* and Francisco Goya's *La Maja desnuda*. Almost from the moment he arrived in Paris, Modigliani toured the museums and galleries. He could have hardly failed to see Jean-Auguste-Dominique-Ingres *La Grande Odalisque* whose pose closely mirrors that of *Nu couché*. Painted by Ingres in 1814 and commissioned by Napoleon's sister Caroline Murat, the Queen of Naples, Ingres' nude also met with disapproval when it was exhibited in the Paris salon of 1819 – critics pointed to the anatomical impossibilities of the figure who appeared to have, according to their views, added vertebrae in her overly long, curving back. Despite the initial criticism of this work, which depicts a resplendent member of a Harem, surrounded by and

Above left
MARCEL DUCHAMP, *Nude Descending a Staircase (No. 2)*, 1912, oil canvas, Philadelphia Museum of Art, Philadelphia

Above right
WILLEM DE KOONING, *Woman Springs*, 1966, oil on wooden door, David Museum and Cultural Center, Wellesley College, Wellesley, Massachusetts





Above left
Nok Sculpture, terracotta, 500 B.C.- 500 A.D., Musée du Louvre, Paris

Above left
Nefertiti, limestone and stucco, 1345 B.C., Neues Museum, Berlin

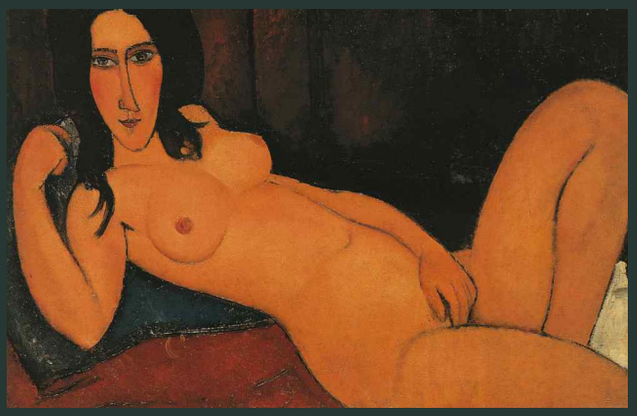
adorned in attributes to identify her as such, this work entered the Musée du Louvre's collection later in the century.

A decade after Manet's death, in 1893, his *Olympia,* at the direction of Clemenceau, was moved to the Louvre where it hung opposite Ingres' *Grande Odalisque*. While Manet's nude wears a ribbon choker and a pair of satin slippers (not to mention her adornments of a flower in her hair, bangle on her arm and delicate earring), Ingres' *Odalisque*, barefoot, holds an ornate peacock feather fan, her hair captured in a sumptuous turban bedecked with jewels and a pipe, of some variety, rests at the base of her blue satin cushion. Almost unrecognizable from these women – who are nude and yet clothed in attributes – is Modigliani's *Nu couché*. She wears quite simply nothing. There are no symbols to allude to who she is, what her place is, where she belongs. She is simply a nude woman on a white cushion against a dark background. Modigliani doesn't tell his viewer what to think of this. As Meryle Secrest observes, "One can admire any of Modigliani's nude studies for its painterly qualities, its air of assurance, its bravado sweeps of the brush that, with great economy of means, convey the weight of a coverlet, a flash of light in the background, or those tiny, pleasing details that echo the main theme so satisfyingly. One admires most of all the lyrical loveliness of line. Years after he began a search for the simplified line, which Mauroner saw as 'a solution to his search for the essential meaning of life,' he perfected it in his magnificent nudes. The female form, idealized, stretches itself out across his canvases in 'all the lineaments of

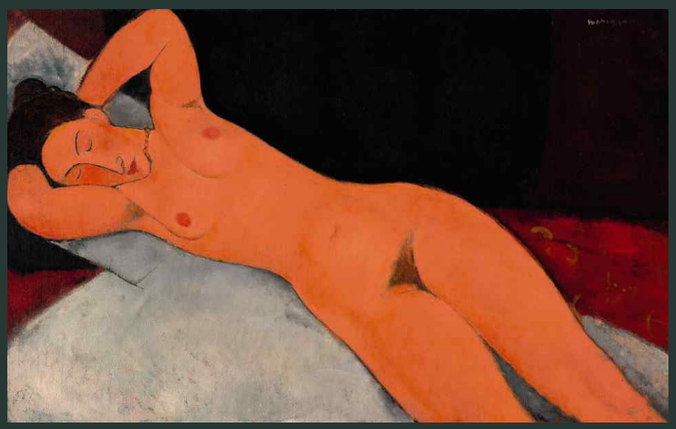
Modigliani painted twenty-two reclining nudes between 1917 and 1919, where the present work is by far the largest. Of these twenty-two reclining nudes, all but nine, including the present work, are in Museum collections.



The present work



AMEDEO MODIGLIANI, *Nu couché aux cheveux dénoués,* oil on canvas, 1917,
Osaka City Museum of Modern Art, Osaka



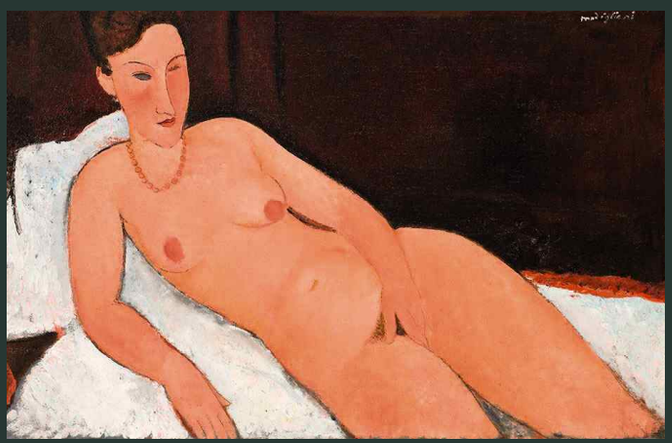
AMEDEO MODIGLIANI, *Nu couché, au collier*, oil on canvas, 1917,
Solomon R. Guggenheim Museum, New York



AMEDEO MODIGLIANI, *Nu couché, accoudé*, oil on linen, 1917,
National Gallery of Art, Chester Dale Collection, Washington D.C.



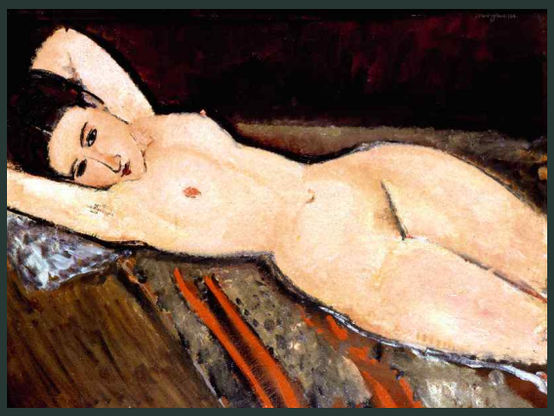
AMEDEO MODIGLIANI, *Nu sur un divan, les bras étendus*, oil on canvas, 1918,
National Gallery of Art, Chester Dale Collection, Washington, D.C.



AMEDEO MODIGLIANI, *Nu, au collier*, oil on canvas, 1918,
Allen Memorial Art Museum, Oberlin, Ohio



AMEDEO MODIGLIANI, *Nu couché de dos*, oil on canvas, 1917,
Barnes Foundation, Philadelphia



AMEDEO MODIGLIANI, *Nu couché, les bras derrière la tête*, oil on canvas, 1916,
Foundation E. G. Bührle, Zurich



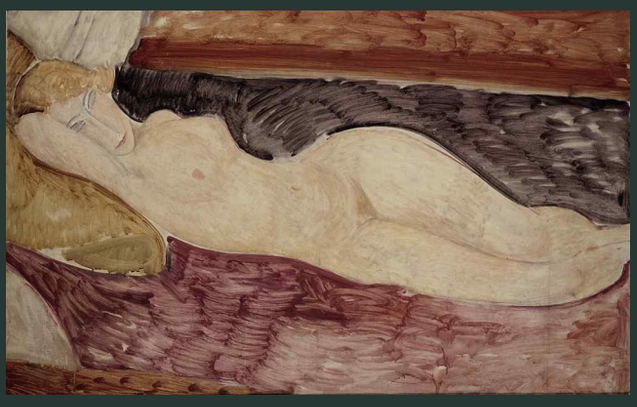
AMEDEO MODIGLIANI, *Nu couché, aux bras derrière la tête*, oil on canvas, 1917,
The Metropolitan Museum of Art, New York



AMEDEO MODIGLIANI, *Nu au coussin blanc*, oil on canvas, 1917,
Staatsgalerie, Stuttgart



AMEDEO MODIGLIANI, *Le Grand nu*, oil on canvas, *circa* 1919,
The Museum of Modern Art, New York



AMEDEO MODIGLIANI, *Nu couché, le bras droit replié sous la tête*, oil on canvas, 1919,
Galleria Nazionale d'Arte Moderna, Rome



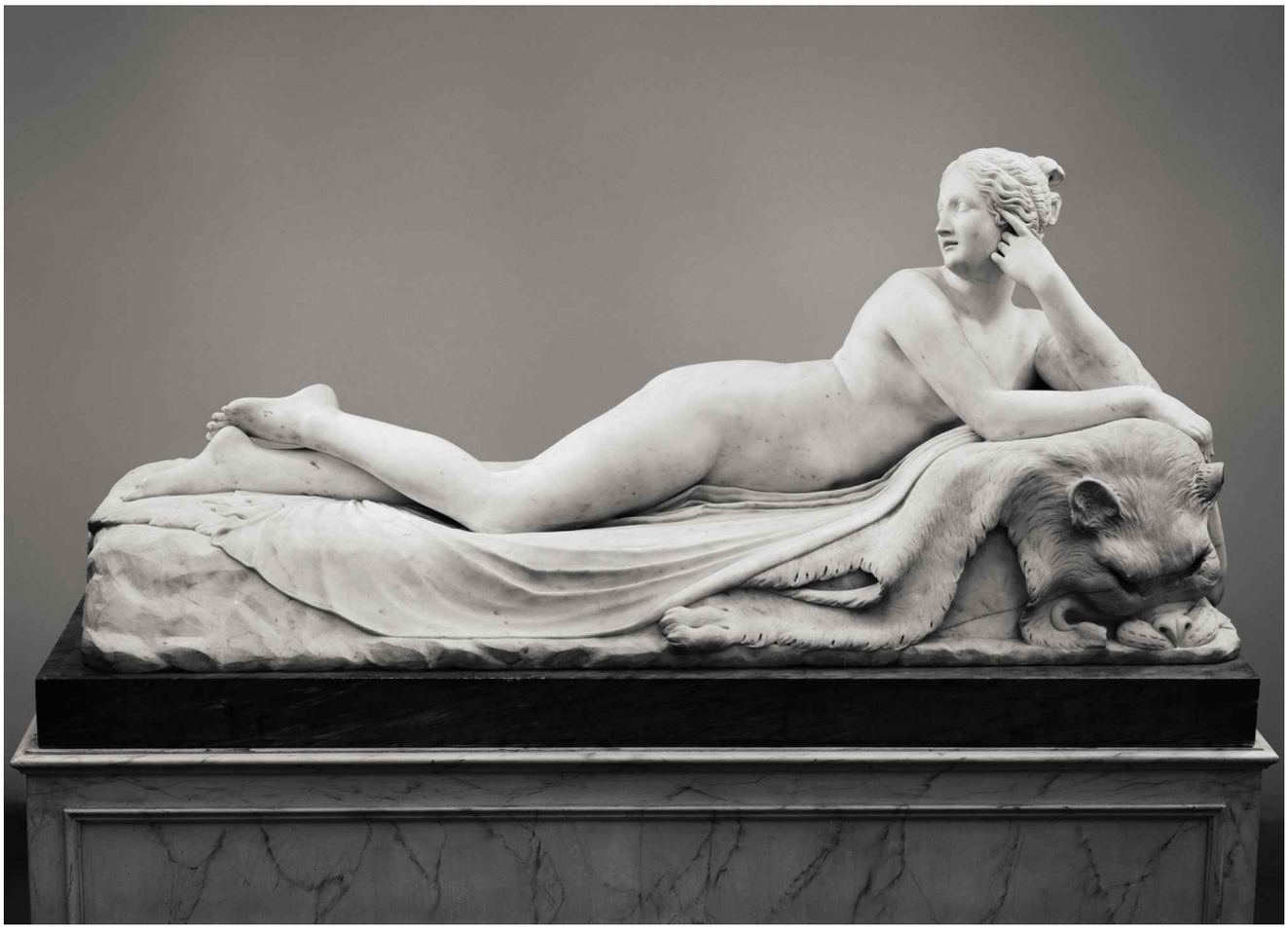


Above
LUCIAN FREUD, *Sleeping Nude,* 1950, oil on canvas, Private Collection

Opposite
PAUL GUILLAUME, Modigliani sitting in his studio at the Bateau-Lavoir, Montmartre, 1915-16, photograph, Archives Jean Bouret, Paris

gratified desire,' as William Blake wrote.... for in fact these works are 'as simple, sensuous and passionate as the poetry of Keats' to quote Kenneth Clark in *The Nude*. Masks disguise truths, his nudes reveal the essential nature of Modigliani himself" (*ibid.* pp. 262-63).

The sheer lack of explanation which accompanied the female form in *Nu couché* and the other nudes of 1917, combined with certain anatomical details, were enough to severely limit the works displayed in Berthe Weill's gallery on the first day of the exhibition's opening. This perceived indignity was not the same as the outrage which met Marcel Duchamp's *Nude Descending a Staircase, no. 2* at the Armory Show in New York in 1913, described by one critic as "an explosion in a shingle factory" - and it bears mentioning that his readymade *Fountain* (a urinal signed *R. Mutt*) was created and exhibited in 1917, the same year *Nu couché* was painted. While those works were too abstract or entirely too shocking to be grappled with by the general public, Modigliani's nudes were too understandable to ignore. Werner Schmalenbach writes: "they shocked the contemporary public.... This, again, is a symptom of Modigliani's position between tradition and Modernism. No other painter, in our century or in any other, has painted the female human body as he did. And yet his nudes evoke involuntary associations of Classicism. They are a continuation of a great tradition of European painting, not only thematically but also in the 'spiritual' interpretation of the theme, insofar as they constitute a celebration of beauty, immaculateness and perfection, and thus an idealization of physical Nature – which, in these pictures, dispenses with an idealized



Above
ANTONIO CANOVA,
Reclining Naiad, marble,
1819-24, The Metropolitan
Museum of Art, New York

visual context and may thus be understood as a contribution to the freeing of sex from moralistic intrusions. The nudes are wholly liberated, even if the artist himself had no thought of making them a liberating gesture" (W. Schmalenbach, *Amedeo Modilgiani, Paintings, Sculptures, Drawings* (exhibition catalogue) Kunstsammlung Nordrhein-Westfalen, Dusseldorf & Kunsthaus, Zurich 1991, p. 47).

During the recent Tate retrospective, the qualities of Modigliani's nudes in general and *Nu couché* in particular were fully explored. Jackie Wullschlager writes of the gallery of nudes: "From all sides of a huge central gallery, their dark almond eyes meet our gaze. Unusual vertical figures with luxuriant folds of flesh — 'Seated Nude,' 'La Belle Romaine' — arrest us with startling arabesque poses. The sweeping, sinuous 'Nude' seen from the back [the present work] turns enquiringly in our direction" (J. Wullschlager, "The Shock Factor: Modigliani at Tate Modern" in *Financial Times*, November 24, 2017). Matthew Collings goes further, exploring the shapes and textures of these canvases: "The nudes are rich in other visual dimensions besides just imagery (or what is depicted). They are arrangements of shapes and spaces, surprising surfaces and scratchy and scrubbed paintwork contrasted with thin, black, elegant lines that stop and start.... you will find yourself lost in lines and structures.... The construction of the nudes as shapes is mesmerizing" (M. Collings, "Modigliani, exhibition review: A Chaotic Bohemian Life Revealed in Mesmerising Form" in *Evening Standard*, December 21, 2017).

Modigliani's influence is clearly felt in the generations which followed. Canonized by the art world virtually within days of

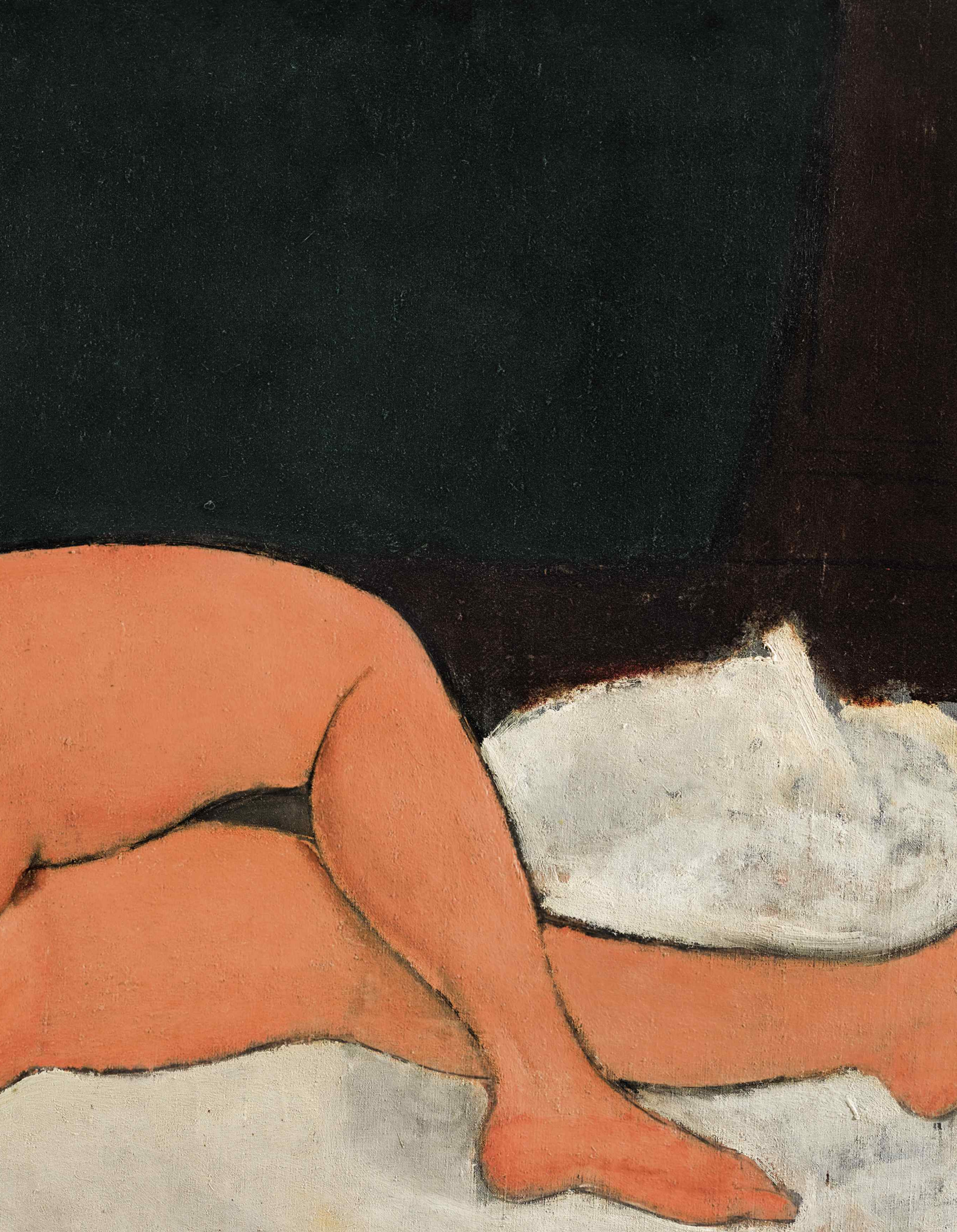


Above
FRANÇOIS BOUCHER, *Portrait de Marie-Louis O'Murphy*, oil on canvas, 1752, Alte Pinakothek, Munich

his death, and the death of his paramour Jeanne Hébuterne, the myths surrounding his artistic practice and bohemian lifestyle in Paris have become legendary. A certain romanticism, including the view of Modigliani as "the melancholy angel" permeated scholarship for decades, as demand for his paintings and sculpture soared. His shocking new take on the nude would come to influence some of the greatest artists in the generations to follow, including the somnolent figures of Lucian Freud, the brightly colored, pert bodies of Tom Wesselman, Jenny Saville's tactile nudes who fill her canvases, de Kooning's brash and flowing brushstrokes forming seemingly disembodied female figures, John Currin's playful, winking take on the Northern European Renaissance woman and Cecily Brown's frenetically active canvases whose nudes emerge on the picture surface. The frank sexuality of *Nu couché* incited the passion for the nude in Contemporary Art.

Over 100 years after its creation, *Nu couché's* power to amaze and startle remains as potent as it did in 1917. What Modigliani captured was essential in that it captures *the being* or *the essence* of the nude. Writing to his friend Oscar Ghilia in 1901, Modigliani stated "I am trying to formulate with the greatest lucidity the truths of art and life I have discerned scattered amongst the beauties of Rome; and as their inner meaning becomes clear to me, I shall seek to reveal and to re-arrange their composition, I could almost say metaphysical architecture, in order to create out of it my truth of life, beauty, and art" (quoted in *Modigliani Unmasked* (exhibition catalogue), The Jewish Museum, New York, 2017-18, p. 147).





19

PABLO PICASSO

1881 - 1973

Nu couché

Signed *Picasso* and dated *20.4.72.II* (upper right)
Pencil on paper
22 by 29½ in.; 55.8 by 74.9 cm
Executed on April 20, 1972.

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

PROVENANCE

Galerie Louise Leiris, Paris

Thomas Gibson Fine Art, London

Private Collection, London

Sale: Christie's, New York, November 12, 1997, lot 283

Private Collection, Europe (acquired in 1997)

Simon Capstick-Dale Fine Art, New York (acquired in 2004)

Private Collection, Florida (acquired from the above in 2011)

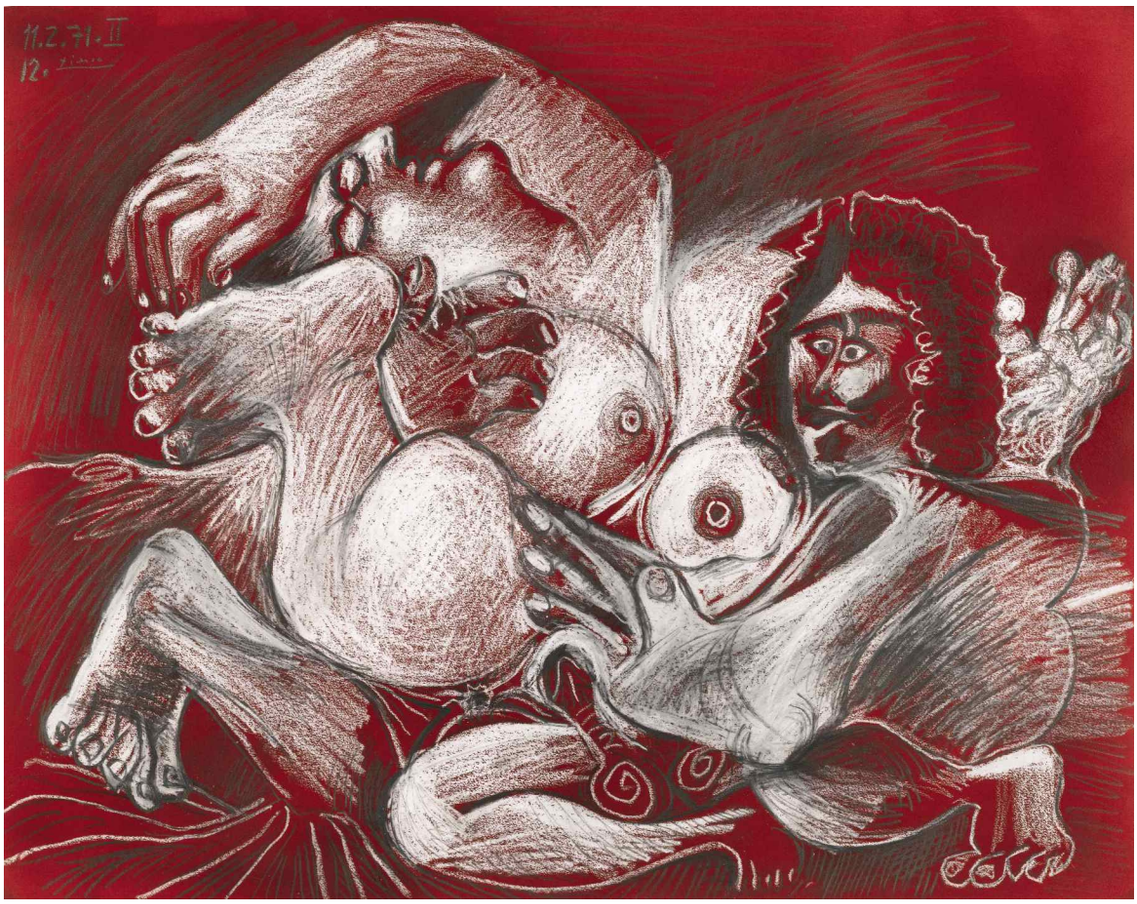
EXHIBITED

Paris, Galerie Louise Leiris, *Picasso: 172 dessins en noir et en couleurs*, 1972-73, no. 42, illustrated in the catalogue

LITERATURE

Christian Zervos, *Pablo Picasso*, Paris, 1978, vol. XXXIII, no. 357, illustrated pl. 127


20.4.72.II



Left
PABLO PICASSO, *Étreinte*, 1971, wax crayon and pencil on red paper, sold: Sotheby's, London, June 19, 2013, lot 30 for $4,863,024

Opposite
Detail of the present work

This extraordinary drawing is testament to Picasso's natural flair as a draughtsman. Executed in 1972—when, in his early 90s, Picasso's own physical stamina had inevitably waned—his focus on erotic subjects in his paintings and drawings only intensified. Rendered with a confident and free-flowing line, the image of the reclining nude in the present work is one of pure sensuality, and it takes the odalisque paintings of Ingres and Matisse as clear art historical references. The figure reclines languorously and its contortions call to mind some of Picasso's most sensual depictions of the voluptuous Marie-Thérèse from the 1930s while also evoking the drama of his masterpieces *Guernica* and *La Femme qui pleure* with the figure's gnarled fingers and contorted head. It is Picasso's innate ability to combine his dream-like, voluptuous imagery with the energetic confrontation of his strong line which makes *Nu couché* a masterpiece of his later years.

"I have less and less time and I have more and more to say" Picasso commented in his last decade (quoted in K. Gallwitz, *Picasso Laureatus*, Lausanne & Paris, 1971, p. 166). The freedom and spontaneity of his late work, together with the recourse of archetypical figures and symbols, reflect both a growing awareness of his mortality, as well as a conscious decision to allow himself total liberty with both style and subject matter. Rather than ponder the details of human anatomy and perspective, the artist isolated those elements of his subject that fascinated and preoccupied him most, and depicted them with his signature confidence and wit.

"Art can only be erotic," Picasso famously remarked; *Nu couché* certainly embodies this belief. Themes of sex and passion appeared in many guises throughout Picasso's final years, such as the virile musketeers and pipe-smoking brigadiers entangled in romantic encounters with women, or the image of the painter and his model depicted in the studio. The relationship and synergy between the artist and model was one of profound complexity: "the more Picasso painted this theme, the more he pushed the artist-model relationship towards its ultimate conclusion: the artist embraces his model, cancelling out the barrier of the canvas and transforming the artist-model relationship into a man-woman relationship. Painting is an act of love, according to Gert Schiff, and John Richardson speaks of 'sex as metaphor for art, and art as a metaphor for sex'" (M.-L. Bernadac, 'Picasso 1953-1972: Painting as Model' in *Late Picasso* (exhibition catalogue), Tate Gallery, London, 1988, p. 77).



20 ◦ # PABLO PICASSO

1881 - 1973

Famille d'Arlequin

Signed *Picasso* (lower left)
Gouache and ink on card laid down on cradled panel
11⅝ by 8½ in.; 29.5 by 21.5 cm
Executed in 1905.

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

PROVENANCE

Private Collection, Cologne (acquired from the artist in 1910)

Private Collection, Cologne (acquired from the above in 1929 and sold: Sotheby's, London, November 25, 1959, lot 61)

M. Knoedler & Co., London & New York (acquired at the above sale)

Joan Whitney Payson, Manhasset, NY (acquired from the above)

Private Collection, United States (by descent from the above and sold: Sotheby's, New York, May 8, 2007, lot 21)

Acquired at the above sale

EXHIBITED

Cologne, Kunstverein, *Malerei des 20. Jahrhunderts in Kölner Privatbesitz*, 1957, no. 99 (incorrectly catalogued as oil on canvas)

Portland, Maine, Westbrook College, Joan Whitney Payson Gallery of Art, 1977-92 (on extended loan)

Kyoto, Municipal Museum & Tokyo, Isetan Museum of Art, *The Joan Whitney Payson Collection: from Goya to Wyeth*, 1980, no. 65

Barcelona, Museu Picasso & Bern, Kunstmuseum, *Picasso 1905-1906*, 1992, no. 27, illustrated in color in the catalogue

West Palm Beach, Norton Gallery of Art, *Pablo Picasso, A Vision*, 1994, no. 6

Boston, Museum of Fine Arts & Washington, D.C., National Gallery of Art, *Picasso: The Early Years, 1892-1906*, 1997-98, no. 123, illustrated in color in the catalogue (exhibited in Boston only)

Portland, Maine, Museum of Art (on periodic loan)

Waterville, Maine, Colby College (on periodic loan)

Portland, Maine, Museum of Art, *Picasso's Human Vision*, 1999

Tokyo, National Museum of Western Art, *Picasso's World of Children*, 2000

Barcelona, Museu Picasso & Martigny, Fondation Pierre Gianadda *Picasso et le cirque*, 2006-07, no. 50, illustrated in color in the catalogue

LITERATURE

Gaya Nuño & Juan Antonio, *Picasso*, Barcelona, 1950, discussed p. 13

Wilhelm Boeck & Jaime Sabartés, *Pablo Picasso*, New York, 1955, p. 132

Christian Zervos, *Pablo Picasso*, Paris, 1957, vol. I, no. 244, illustrated pl. 109

Sir Anthony Blunt & Phoebe Pool, *Picasso. The Formative Years*, London, 1962, no. 138

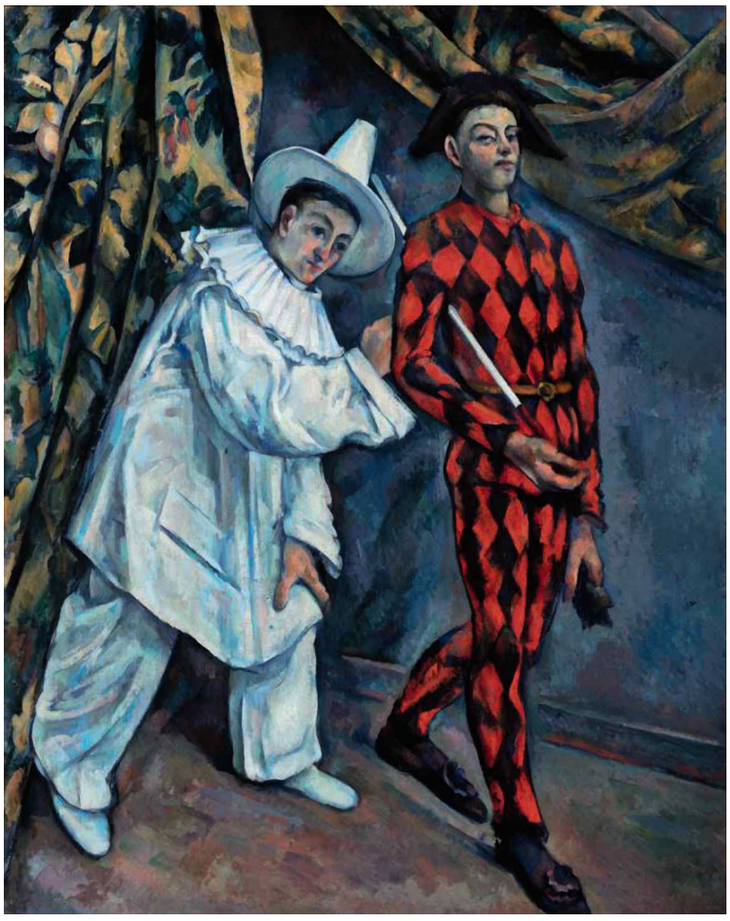
Pierre Daix & Georges Boudaille, *Picasso 1900-1906. Catalogue raisonné de l'œuvre peint*, Neuchâtel, 1966, no. XII.11, illustrated p. 260

François Daulte, "Nouveau Musée dans le Maine" in *L'Oeil,* Paris, October 1978, illustrated p. 51

Josep Palau i Fabre, *Picasso Vivo (1881-1907)*, Barcelona, 1980, no. 1034, illustrated p. 401

Josep Palau i Fabre, *Picasso, The Early Years, 1881-1907*, Barcelona, 1985, no. 1034, illustrated p. 401

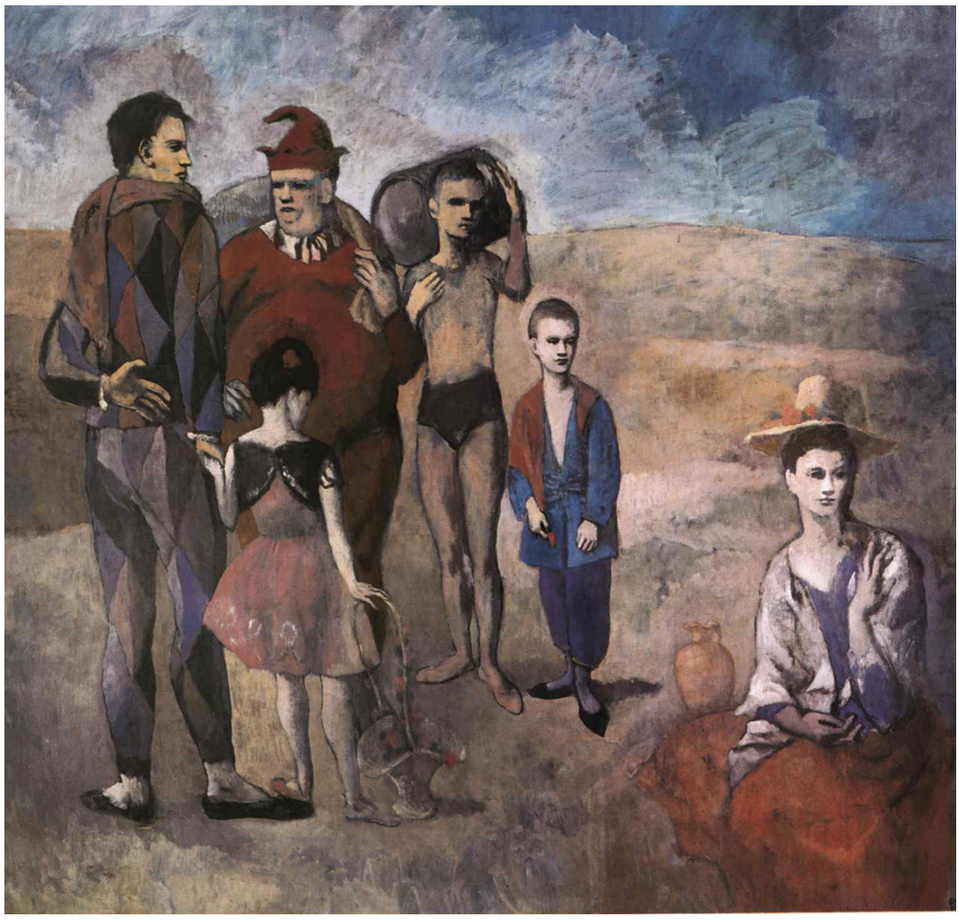

Picasso



Above
PAUL CÉZANNE,
Le Mardi Gras (Pierrot et Harlequin), 1888, oil on canvas, Pushkin Museum, Moscow

Famille d'arlequin is an exquisite example of Picasso's celebrated Rose period, which was dominated by images of family groups. During this time, the artist was fascinated by harlequins, acrobats, actors and circus performers, and his depictions of these characters and their families culminated in the monumental *La Famille de saltimbanques*. These family groups are often accompanied by an animal, such as a monkey or a dog, and feature the harlequin wearing the characteristic lozenge pattern costume and hat. The society outcasts such as circus performers had a particular resonance with the young Picasso, who saw in them a symbol of human suffering, particularly the suffering of the artist. While throughout his work most of his harlequins are depicted as lonely, melancholy figures, in *Famille d'Arlequin* the prevailing mood is one of tenderness and satisfaction of domestic life.

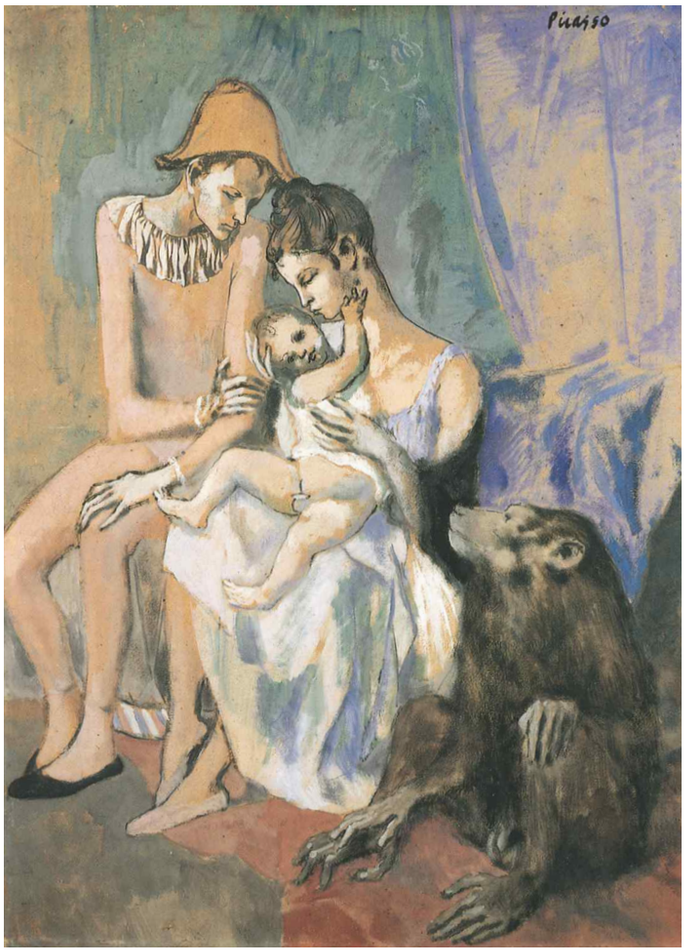
Discussing the genesis of the harlequin figure in Picasso's work, E. A. Carmean observed that "the end of the nineteenth century saw a cross-current in both literature and painting flowing between the circus performer, the saltimbanque proper, and the traditional commedia figure. It is this interaction which Picasso confronted upon his arrival in Paris in 1900" (E. A. Carmean in *Picasso. The Saltimbanques* (exhibition catalogue), National Gallery of Art, Washington, D.C., 1980, p. 25). During his Blue period, Picasso executed several works on this theme, depicting the harlequins in the same melancholy mood that marked his art during



Above
PABLO PICASSO,
La Famille de saltimbanques, 1905, oil on canvas, National Gallery of Art, Washington, D.C.

this time. His 1904-05 renderings of this subject can be seen as an extension of his Blue period work, in its exploration of the theme of the poor, the marginalized members of society, of which these circus performers, with their peripatetic life-style, were a perfect example.

However, the prevailing mood of *Famille d'arlequin* and related works is not that of melancholy, and here Picasso introduced a new atmosphere of warmth and family closeness that was not seen in his earlier work. Rather than representing the family in a bare, metaphysical landscape, as in the large oil *La Famille de saltimbanques*, in the present work he depicts them in a warmer indoor setting. A sense of tenderness is amplified by the intimate interaction of all three family members, and was probably inspired by new circumstances in Picasso's own life, namely his relationship with Fernande Olivier. Discussing the present work in the context of the other works on this theme, Núria Rivero and Teresa Llorens commented: "Within these variations, the present *Harlequin's family* is an exception, given that it is the only scene in which Harlequin, who kisses and caresses the child, plays an active part, while [in] the rest he is a passive figure, normally a spectator of the games and the intimacy between mother and child. Only in some 'fatherhoods', such as in the watercolor *Jester and saltimbanques*, do we again find the tender and playful gesture of the father towards his son" (N. Rivero & T. Llorens in *Picasso 1905-1906* (exhibition catalogue), *Op. cit.*, p. 146).



Above
PABLO PICASSO, *Famille d'acrobates avec singe*, 1905, gouache, watercolor, pastel and ink on board, Göteborg Konstmuseum, Sweden

Opposite
Pablo Picasso and Fernande Olivier with their dogs Féo and Frika, Montmartre, Paris, circa 1906, photograph, Musée Picasso, Paris

Of all the fabled personae in Picasso's repertoire, the harlequin is his most poignant. This figure, traditionally associated with the theater of the Italian seventeenth century Commedia dell'Arte, came to be known in the twentieth century as the symbol of Picasso's art. He would appear recurrently throughout the artist's career as a central character, such as in his stage set designs after the war, or as a vehicle for artistic expression in the highly geometricized Cubist constructions of the 1910s. At the end of his life Picasso would resurrect the harlequin in the form of a musketeer, symbolizing the beginning of his artistic expression and the creative force behind his entire production. Picasso personally identified with the persona of the harlequin, believing his unquenchable lust for life and whimsy to be much like his own. In 1905, an adult version of the harlequin at a night café appeared in Picasso's *Au Lapin Agile*; the figure was understood to be a thinly-veiled self-portrait, signifying the artist's coming of age in Bohemian Paris, and Picasso continued to paint him with a striking resemblance to his own image.

The harlequins that figure in Picasso's work between 1904-06 are alternately portrayed among the acrobats of a travelling circus, as in *Les Saltimbanques*, on their own, or, more rarely and as in the present work, in a convivial atmosphere of familial tranquility. This soulful composition signaled a shift in Picasso's art and led the way to the atmospheric compositions that have come to define the Rose period. Picasso's Rose period has always been admired for its melancholic charm and haunting poetry, contrasting with the deep gloom of the immediately preceding Blue period. In both instances, the source





of inspiration was in the artist's immediate surroundings. At the time he completed *Famille d'arlequin* Picasso was living in the Bateau Lavoir in Montmartre, so named because of its resemblance to a Seine washing barge. When not working in his studio, he would meet his friends in inexpensive restaurants and cabarets nearby, such as Le Zut and Le Lapin Agile. The present picture was probably inspired by one of the many acrobats who could be found performing on the street in this lively neighborhood. Roland Penrose described this environment in Montmartre as "being a village within a city... was almost self-contained. Within a small distance a great variety of amusements and theatres were at hand. For some years the most popular place of entertainment was the Cirque Medrano, which to this day still continues to enchant successive generations of Parisians. Its clowns, acrobats and horses had delighted Degas, Toulouse-Lautrec, Forain, Seurat and many others. There, behind the scenes and outside among the sideshows of the fair that traditionally occupies the whole boulevard during the winter, Picasso made friends with the harlequins, jugglers and strolling players. Without their being conscious of it, they became his models" (R. Penrose, *Picasso: His Life and Work,* 1981, p. 110).

Picasso would return to the theme of harlequins after his journey to Italy, where he traveled in 1917 with Jean Cocteau, Léonide Massine and Sergei Diaghilev, with whom he was collaborating on Erik Satie's ballet. In Naples and Pompeii they saw performances of Commedia dell'Arte, which revived Picasso's interest in the subject of harlequins and circus performers and inspired a series of works executed in 1917-18. Although he revisited this theme at various times throughout his long career, always with a fresh approach and stylistic innovations, he never rendered them with the same sense of tenderness and warmth of his 1905 works, of which *Famille d'arlequin* is an outstanding example.

Above
PABLO PICASSO, *Garçon à la pipe*, 1905, oil on canvas, sold: Sotheby's, New York, May, 5, 2004 for $104,168,000

Opposite
Detail of the present work



LINES into **FORM**

THE MARTIN AND DIANE TRUST COLLECTION

Lots 21, 22

THE EXTRAORDINARY ART COLLECTION assembled by Martin and Diane Trust was not initially conceived as a grand art historical anthology. The individual works were carefully selected over a number of years primarily because they were singularly admired and were inspirational to live with. Nevertheless, being in possession of exquisite taste, keen intellect and deeply perceptive judgement, the Trusts brought together paintings and sculptures not only of exceptional aesthetic beauty, but also of profound conceptual import. Indeed, the pieces in this collection represent some of the most significant and thrilling art historical breakthroughs of the Twentieth Century. Moreover, and as can occur with the most considered collections, through their meticulous process of acquisition they also curated a constellation of artworks that collectively illuminate a very specific and enlightening narrative of recent Art History. Despite their modest claim that this may not have been the intention, their intelligence and sensibility identified artists that in many ways forged parallel paths in the development of Modernist and Contemporary figuration through the second half of the last century. Sotheby's is deeply honored to present such a stunningly coherent and revelatory collection this spring, beginning with Pablo Picasso's *Femme Assise* and Leger's *Paysage d'hiver* to be offered in the Impressionist & Modern Art Evening auction on May 14th and continuing through the Impressionist & Modern Art Day auction on May 15th and the Contemporary Art Day auction on May 17th.

When considered en masse, important aesthetic, thematic and conceptual threads course through these works. Picasso's *Femme assise* of 1949 presents a multi-faceted seated female form through interlocking planes of bold color organized via a complex linear architecture, evoking the 50 years of his prior artistic development from Cubism to Surrealism. De Kooning's *Untitled* of *circa* 1972 explores the boundary between line and form, as the sinuous tracings of an anthropomorphic anatomy fuse with the colorful solidity of a semi-realized landscape, archetypal of the struggle between edge and interior that characterizes his 1970s practice. Dubuffet's *Mondanité XX* of 1975 exemplifies his incessantly playful and humorous interpretation of the world around him, as the nominal definition of an unhindered scrawl coalesces to contrive the forms of figures stacked on top of each other. Hockney's impressive canvas *The Only One with Waves* from 1991 reveals a powerfully dramatic landscape through sculptural blocks of bold color, arranged according to a linear design. Léger's landscape *Paysage d'hiver* sees the absolute congruence of line and form, with the silhouettes of nature and man-made fabrications cast through a geometric prism wherein the architecture of life becomes a lexicon of shapes.

Over and again in this collection of almost 20 major works there is a focus on the relationship between line and form. Needless to say these were among the most celebrated artists of the last century, but there is a specific fascination in these works relating to how our surroundings are transcribed, that lends a real coherence to the group as a whole. It is also revealing that the long careers of each of these specific artists - Picasso, Léger, Dubuffet, de Kooning, Hockney - can very readily be categorized into discreet and immediately identifiable chronological chapters. Each artist's journey began with exquisite draftsmanship and peaked through multiple variations of a fascination with describing form in two dimensions. Ultimately the manifold dialogues between the works of the Martin and Diane Trust Collection provide us with new perspective and through their vision we see these beautiful works in a new light.









21

PABLO PICASSO

1881 - 1973

Femme assise

Dated *28.2.49.* (on the reverse)
Oil on canvas
51⅛ by 38 in.; 129.8 by 96.5 cm
Painted on February 28, 1949.

$ 6,000,000-8,000,000

PROVENANCE

Estate of the artist

Jacqueline Picasso, Mougins (by descent from the above)

Galerie Louise Leiris, Paris (acquired from the above *circa* 1980-86)

Waddington Galleries, Ltd., London

Acquired from the above in October 1988

EXHIBITED

London, Waddington Galleries, Ltd., *Pablo Picasso 1881-1973*, 1987, no. 10, illustrated in color in the catalogue

London, Waddington Galleries, Ltd., *Twentieth Century Works*, 1988, no. 36

LITERATURE

Christian Zervos, *Pablo Picasso*, Paris, 1965, vol. XV, no. 122, illustrated pl. 71





Above
PABLO PICASSO,
Les Demoiselles d'Avignon,
1907, oil on canvas, The
Museum of Modern Art,
New York

Comprised of a collection of fragmented Cubist shape and executed with characteristic pictorial flatness and a vivid color palette, *Femme assise* harkens back to the earliest days of Picasso's modern aesthetic. The motif of a nude figure seated in an armchair occurred repeatedly throughout Picasso's career. While varying in style and depicting the various women that marked each period of the artist's life, these nudes always served as a vehicle of expressing the palpable sexual tension between the painter and his model. From the soft, voluptuous curves of his 1930s oeuvre to the fragmented, near-abstract nudes of his Surrealist works, and the geometrical rendering of his later years, Picasso's seated nudes have a monumental, sculptural presence, and are invariably depicted with a powerful sense of psychological drama stemming from the tension between the invisible artist and his sitter. Although the figure of the painter is not portrayed within this composition, his persona is very much present in this work. Picasso's concerns regarding the act of painting and the role of the artist, explored in the series of works on the theme of artist and model contemporaneous to the present work, carried over to his series of seated nudes, including *Femme assise*. The monumental nude in this composition, looming large on her throne like a pagan goddess, is not isolated in her own world. Her significance is in her relationship with her creator at the same time as with the viewer – a tantalizing play of attraction and menace.

In his discussion of Picasso's late works David Sylvester notes the remarkable affinity between his early masterpiece, *Les Demoiselles d'Avignon*, and these later pictures: "...this was a classic instance of the way Picasso had of picking things up, consciously or unconsciously, where he had left them long before. It would also be an instance of our habit in old age of looking at our early days: *Les Demoiselles d'Avignon* was the giant step of Picasso's early days —he knew it at the time and so did his friends, and his enemies— and in retrospect it went on being the most crucial single work in his entire development. So, given Picasso's perennial





Above left
Zoomorphic Mask, Igbo Issi, Nigeria, wood, Musée du Quai Branly-Jacques Chirac, Paris © musée du quai Branly-Jacques Chirac

Above right
GEORGE CONDO, *Woman on Brown Chair*, 2007, oil on canvas, sold: Sotheby's, New York, November 17, 2016, lot 23 for $972,500

habit of self-quotation and given that this became more addictive as he got older, it is not inconceivable that his late works sometimes quote the *Demoiselles* (D. Sylvester, *Late Picasso. Paintings, Sculpture, Drawings, Prints 1953-1972* (exhibition catalogue), Tate Gallery, London, 1988, p. 142). The faceted female bodies and mask-like faces of Picasso's seminal 1907 painting have largely been attributed to the birth of Cubism and have been considered by some to have played a defining role in the course of modern art throughout the twentieth century. Drawn by the sophisticated approach to abstraction found in these unfamiliar objects, Picasso, Matisse and many other modern artists incorporated the aesthetics of the highly stylized treatment of the human figure found in traditional African sculpture to their own works. The powerful influence of these objects, evident in the fractured facial landscape of *Les Demoiselles d'Avignon* is repeated in the angular face of the sitter in the present work.

Much in the same vein as Picasso, contemporary American artist George Condo re-contextualizes the works of artists who have come before him to produce his own, avant-garde vision. Straddling the line between the familiar and the uncanny, the grotesque and the beautiful, Condo's rich pictorial creations have made him one of the most inventive and popular artists of his generation. By emulating the pictorial modes of the Cubist cannon set out by Picasso and Georges Braque in the fractured facial features of his sitters, Condo is at once looking back to his modernist forbearers, while expanding on their aesthetic to reveal a distorted amalgamation of facial features which pushes the very tenants of abstraction. Condo himself stated: "I believe that painting needs to transform in order for it to become interesting for each and every generation, but I think of it more in terms of being liberated by history. Liberated by what has come before" (the artist cited in R. Rugoff, "The Enigma of Jean Louis," in *George Condo, Existential Portraits: Sculpture, Drawings, Paintings 2005-2006* (exhibition catalogue), Luhring Augustine Gallery, New York, 2006, p. 7).





22

FERNAND LÉGER

1881 - 1955

Paysage d'hiver

Signed *F. LEGER* and dated *53* (lower right); signed *F. LEGER.*, dated *53*, titled *PAYSAGE D'HIVER* and inscribed *E. DEFINITIF* (on the reverse)
Oil on canvas
25½ by 36⅛ in.; 64.8 by 91.4 cm
Painted in 1953.

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

PROVENANCE

Galerie Louis Carré, Paris

Galerie Beyeler, Basel

Hokin Gallery, Inc., Palm Beach

Acquired from the above on August 18, 1986

EXHIBITED

Paris, Galerie Louis Carré, *Le Paysage dans l'oeuvre de Léger,* 1954, no. 21

Paris, Musée des Arts Décoratifs & Brussels, Palais des Beaux-Arts, *Fernand Léger 1881-1955,* 1956, no. 152, illustrated in the catalogue

Stockholm, Moderna Museet, *Fernand Léger 1881-1955,* 1964, no. 94, illustrated in the catalogue

Basel, Galerie Beyeler, *F. Léger,* 1969, no. 61, illustrated in color in the catalogue

Milan, Galleria Il Milione, *Fernand Léger, Olii, guazzi, lavis, designi*, 1969-70, no. 13, illustrated in the catalogue

Genoa, Palazzo dell'Accademia e Palazzo Reale, *Immagine per la città*, 1972, n.n., illustrated in the catalogue

Basel, Galerie Beyeler, *Paysage après l'Impressionnisme,* 1975, no. 41, illustrated in color in the catalogue

Hovikodden, Henie-Onstand Kunstsenter, *Landskapkunst-Kunstlandskap,* 1978, no. 34

Berlin, Staatliche Kunsthalle, *Fernand Léger 1881-1955,* 1980-81, no. 131, illustrated in color in the catalogue

Basel, Galerie Beyeler, *Fernand Léger 1881-1981,* 1981, no. 49, illustrated in color in the catalogue

Madrid, Fundacion Juan March, *Fernand Léger,* 1983, no. 41, illustrated in color in the catalogue

Paris, Grand Palais & New York, Sidney Janis Gallery, *Exhibition of Paintings by Fernand Léger,* 1984-85, no. 46, illustrated in the catalogue

Cologne, Galerie Gmurzynska, *Fernand Léger,* 1985, n.n., illustrated in the catalogue

LITERATURE

Pierre Francastel, *Histoire de la peinture française: du Classicisme au Cubisme,* Paris, 1955,vol. II, illustrated p. 150

Georges Bauquier, Irus Hansma & Claude Lefebvre du Preÿ, *Fernand Léger, catalogue raisonné de l'œuvre peint, 1952-1953,* Paris, 2013, no. 1580, illustrated in color p. 189

In the early 1950s Léger began working on a series of paintings and works on paper on the theme of the Modern landscape which compared and contrasted nature with the rising grid-work of technology. In the present work, Léger compares the organic with the mechanistic landscape and clouds with the abstracted and geometric shapes and letters that is the modern city. *Paysage d'hiver* further plays with the juxtaposition of landscape and man made construction in the contrast of the stripped winter trees along the lower edge, whose pruned branches reach into the scaffolding set just behind.

In Léger's own words, "Later people are going to see that this modern art of ours is not so revolutionary as it seems, that it is linked to those old traditions to which it was obliged to struggle in a lonely battle before breaking free.... It is quite useless to make an attempt to force people to be aware of reality by simply showing them a replica of the reality surrounding them since... they are aware of it already. And it is no use claiming that in doing so one is revealing something that they have either failed to notice or remained insensitive to. Painter's aren't conjurers. But what is important is to make them aware, through the unexpected things they discover in a painting, which may at first appear new and strange, of the newness of the reality they would like to know - something that could add enormously to their lives" (quoted in P. de Francia, *Fernand Léger*, New York & London, 1983, pp. 210 & 220).


53
F.LEGER



“In a fire, between a Rembrandt
and a cat, I would save the cat.”

ALBERTO GIACOMETTI



23 ◦ # ALBERTO GIACOMETTI

1901 - 1966

Le Chat

Inscribed *Alberto Giacometti*, numbered *3/8* and with the foundry mark *Susse Fondeur Paris*
Bronze
Length: 32⅛ in.; 81.5 cm
Conceived in 1951 and cast in 1955.

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

PROVENANCE

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

Mr & Mrs Sidney Brody, Los Angeles (acquired from the above on May 19, 1955 and sold by the Estate: Christie's, New York, May 4, 2010, lot 4)

Acquired at the above sale by the present owner

LITERATURE

Francis Ponge, "Réflexions sur les statuettes, figures et peintures d'Alberto Giacometti" in *Cahiers d'Art,* no. 444, Paris, 1951, illustration of the plaster p. 74

Alberto Giacometti (exhibition catalogue), The Arts Council Gallery, London, 1955, illustration of another cast pl. XIa

Ernst Scheidegger, *Alberto Giacometti: Schriften, Fotos, Zeichnungen,* Zurich, 1958, illustration of the plaster p. 117

Palma Bucarelli, *Giacometti*, Rome, 1962, illustration of another cast pl. 45

Alberto Giacometti (exhibition catalogue), Galerie Beyeler, Basel, 1963, no. 48, illustration of another cast n.p.

James Lord, *Giacometti: A Portrait*, New York, 1965, p. 21

Franz Meyer, *Alberto Giacometti: Eine Kunst existentieller Wirklichkeit,* Stuttgart, 1968, p. 162

Alberto Giacometti (exhibition catalogue), Musée de l'Orangerie des Tuileries, Paris, 1969-70, illustration of another cast p. 69

Reinhold Hohl, *Alberto Giacometti*, Stuttgart, 1971, illustration of the plaster p. 121

Alberto Giacometti, A Retrospective Exhibition (exhibition catalogue), Solomon R. Guggenheim Museum, New York, 1974, illustration of another cast p. 96

Alberto Giacometti Exposition au Japon (exhibition catalogue), Seibu Museumof Art, Toyko, 1983, illustration in color of another cast pl. 23

Bernard Lamarche-Vadel, *Alberto Giacometti*, Paris, 1984, no. 202, illustration of another cast p. 142

Alberto Giacometti (exhibition catalogue), Fondation Pierre Gianadda, Martigny, 1986, illustration in color of another cast p. 66

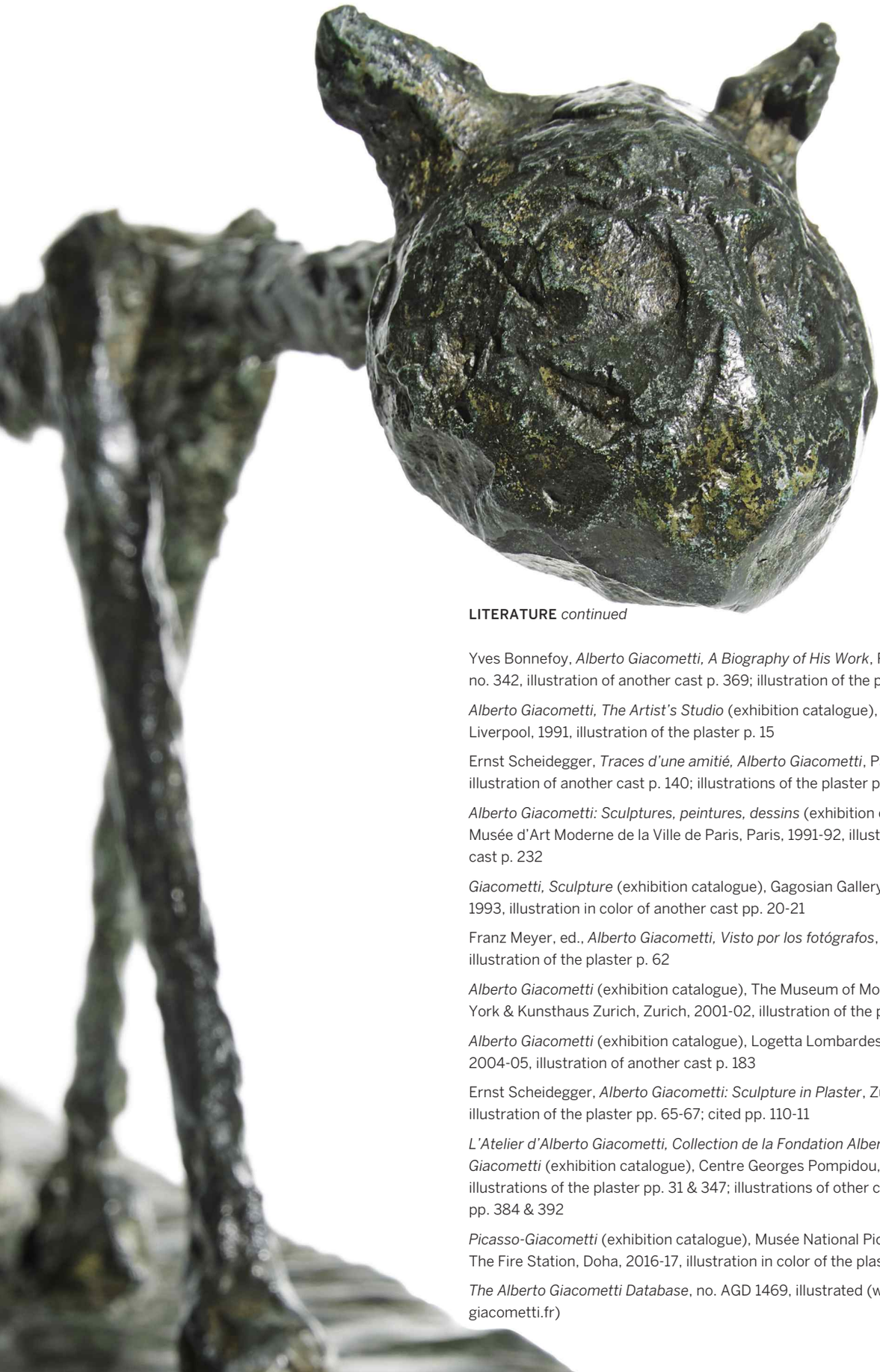
Alberto Giacometti (exhibition catalogue), Haags Gemeentemuseum, The Hague, 1986, illustration in color of another cast p. 45

Alberto Giacometti, Skulpturen-Gemälde-Zeichnungen-Graphik (exhibition catalogue), Nationalgalerie, Staatliche Museen Preussischer Kulturbesitz, Berlin & Staatsgalerie Stuttgart, Stuttgart, 1987-88, illustration of the plaster p. 34

Alberto Giacometti (exhibition catalogue), Museo d'Arte Contemporanea, Castello di Rivoli, Rivoli, 1988-89, illustration in color of another cast p. 74

Alberto Giacometti (exhibition catalogue), Galerie Beyeler, Basel, 1990, illustrations of another cast pp. 50-51





LITERATURE *continued*

Yves Bonnefoy, *Alberto Giacometti, A Biography of His Work*, Paris, 1991, no. 342, illustration of another cast p. 369; illustration of the plaster p. 557

Alberto Giacometti, The Artist's Studio (exhibition catalogue), Tate Gallery, Liverpool, 1991, illustration of the plaster p. 15

Ernst Scheidegger, *Traces d'une amitié, Alberto Giacometti*, Paris, 1991, illustration of another cast p. 140; illustrations of the plaster pp. 140-41

Alberto Giacometti: Sculptures, peintures, dessins (exhibition catalogue), Musée d'Art Moderne de la Ville de Paris, Paris, 1991-92, illustration of another cast p. 232

Giacometti, Sculpture (exhibition catalogue), Gagosian Gallery, New York, 1993, illustration in color of another cast pp. 20-21

Franz Meyer, ed., *Alberto Giacometti, Visto por los fotógrafos*, Madrid, 2000, illustration of the plaster p. 62

Alberto Giacometti (exhibition catalogue), The Museum of Modern Art, New York & Kunsthaus Zurich, Zurich, 2001-02, illustration of the plaster p. 286

Alberto Giacometti (exhibition catalogue), Logetta Lombardesca, Ravenna, 2004-05, illustration of another cast p. 183

Ernst Scheidegger, *Alberto Giacometti: Sculpture in Plaster*, Zurich, 2006, illustration of the plaster pp. 65-67; cited pp. 110-11

L'Atelier d'Alberto Giacometti, Collection de la Fondation Alberto e Annette Giacometti (exhibition catalogue), Centre Georges Pompidou, Paris, 2007-08, illustrations of the plaster pp. 31 & 347; illustrations of other casts pp. 384 & 392

Picasso-Giacometti (exhibition catalogue), Musée National Picasso, Paris & The Fire Station, Doha, 2016-17, illustration in color of the plaster p. 164

The Alberto Giacometti Database, no. AGD 1469, illustrated (www.fondation-giacometti.fr)



Above
Gordon Parks, Photograph of *Le Chat et Le Chien* plasters, The LIFE Magazine collection

Alberto Giacometti's *Le Chat* is one of the most recognizable and profound compositions of his post-war production. Slinking along, with its body in perfect alignment, this graceful creature possesses elegance akin to the artist's elongated female nudes of the period. Giacometti was fascinated by the dexterity and anatomical pliancy of the animal, which in its very nature embodies the illusionistic properties of so many of his narrow busts and standing figures. "A cat is narrow and can pass between two very close objects," Giacometti once marveled, observing his brother Diego's cat, whom Alberto admired for its litheness to pass between objects without ever touching them. Observing how the animal could defy the boundaries of form and space, the writer Jean Genet once observed that Giacometti's sinewy cat could even "pass through a mouse hole" and that "his rigid horizontality perfectly recreates the form of a cat, even when curled up in a ball" (J. Genet, *L 'Atelier d'Alberto Giacometti*, 1958, reprinted in *Alberto Giacometti, sculptures, peintures, dessins* (exhibition catalogue), Musee d'Art Moderne de la Ville de Paris, Paris, 1991, p. 232).

By 1951, when the present work was created, Giacometti had formulated the iconography that he used in both painted and sculptural work. Until the end of his life, he focused on elaborating his established subject matter more than on the invention of new themes. Only a few bronzes, however, represent a departure from the artist's usual themes of male and female figures and depictions of his studio, all supposedly executed in plaster during the course of a single day: the present work, *Le Chat,* and two other depictions of animals, *Le Chien* and *Deux Chevaux*. The latter, however, never came





Above
ALBERTO GIACOMETTI, *Le Chien*, 1951, bronze, Alberto Giacometti Foundation, Zurich

Opposite
Alberto Giacometti in Zurich for the program "The Hot Hours of Montparnasse" on the occasion of a big exhibition which is dedicated to him, 1962. Photo by Jean Adda\ INA via Getty Images

to fruition, as the life-size plaster casts were too big for Giacometti's cramped studio and dissolved outside in the rain.

As Yves Bonnefoy commented: "There are many studio interiors now, and there are, of course, many portraits, in pencil, in oils, in clay or in plaster. And also there are still a few imaginative works during these months, for instance... in 1951 *The Cat* and *The Dog* which suggest the neighboring streets and courtyard" (Y. Bonnefoy, *Op. cit.*, p. 368). Referring to its companion sculpture *Le Chien*, Giacometti told the writer Jean Genet: "The dog is myself. One day I saw it like that in the street. I was that dog" (quoted in *ibid.*, p. 50). In 1964 he expounded upon its origin, reflecting to James Lord: "For a long time I'd had in mind a memory of a Chinese dog I'd seen somewhere. And then one day I was walking along the rue de Vanves in the rain, close to the walls of the buildings, with my head down, feeling a little sad, perhaps, and I felt like a dog just then. So I made that sculpture. But it's not really a likeness at all. Only the sad muzzle is anything of likeness" (quoted in R. Hohl, ed., *Giacometti: A Biography in Pictures*, Ostfildern-Ruit, 1998, p. 135).

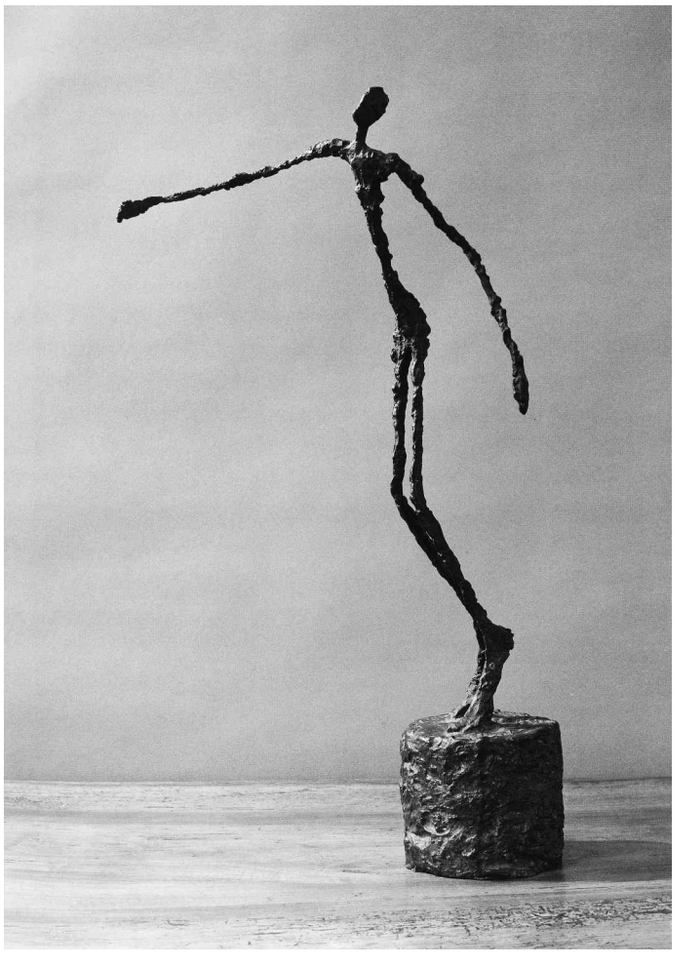
The image of the cat can be interpreted as a symbolic representation of the artist himself and, in a wider context, of the post-war period, as a reflection of the lonely and vulnerable human condition, a theme that very much preoccupied the artist at this time. The authentic experience of selfhood, freedom of choice, and ownership of individual ethics—the core tenants of Existentialism—were at the forefront of Giacometti's mind, which the artist expressed by reducing his forms, both human and bestial, to their essential shapes. Giacometti explored this austerity through repetition of multiple and conflicting thematic connotations of stoicism, resilience, passivity, solitude, strength and vulnerability.



Above
Other view of the present work

In the treatment of the animal's body, *Le Chat* is closely related to Giacometti's lean, wiry figures that reached their apex during this period and embody the Existentialist concerns for the lonely and vulnerable human condition. This sentiment is perhaps most powerfully expressed in Giacometti's image of a falling man, *L'Homme qui chavire*. Both *Le Chat* and *L 'Homme qui chavire* were executed at the beginning of the artist's mature period, when his work was impacted by interactions with the prominent intellectuals of post-war Paris. Most notable among them was the Existentialist writer Jean-Paul Sartre, whom Giacometti had met in 1939. After the war, the two men engaged in long discussions about the philosophical dilemmas of existence in the modern world. Along with Samuel Beckett and Albert Camus, Giacometti incorporated these Existentialist concerns into his art.

Valerie Fletcher described the extent to which these philosophical underpinnings transformed Giacometti's creative vision during these years: "Giacometti did not evolve his postwar figurative art with the deliberate intention of creating an Existentialist art; his motivations were personal, instinctive, and aesthetic. Nonetheless Existentialist interpretations of Giacometti's art, although somewhat facile, are substantiated by the





Above left
ALBERTO GIACOMETTI,
L'Homme qui chavire,
1950, bronze, private
collection

Above right
ALBERTO GIACOMETTI,
L'Homme qui marche I,
conceived in 1960, bronze,
sold: Sotheby's, London,
February 3, 2010, lot 8 for
$103,935,481

artworks themselves, especially those from 1946-51. A number of sculptures and paintings depict figures whose proportions and solitary stance within a large, often desolate space connote the essential isolation of the individual. In addition to such iconographic connections with Existentialism, Giacometti's art involved a profound philosophical investigation of the nature of the self. For Sartre and Giacometti, being is neither defined nor fully revealed by its apparent manifestations, it transcends description, although it is not separate from its phenomena, and so human consciousness remains always in flux" (V. Fletcher in *Alberto Giacometti* (exhibition catalogue), Hirshhorn Museum and Sculpture Garden, Washington, D.C. & San Francisco Museum of Art, San Francisco, 1988-89, p. 35).

It was in 1951, the year he executed *Le Chat*, that Giacometti had his first solo exhibition at Galerie Maeght, Paris. The show, which included the plaster cast of *Le Chat*, was a tremendous success and helped propel Giacometti to his status as one of the foremost avant-garde artists working in Paris. The Solomon R. Guggenheim Museum in New York staged a retrospective exhibition of his work in 1955, and in the following year he exhibited a now celebrated group of large





female figures at the Venice Biennial. Despite his growing success, Giacometti remained true to his working ethic and his profound material simplicity, retaining his small studio and returning every year to his native Stampa to visit his mother who would serve as his model. Writing about his personality and his disregard for conventions, Bernard Lamarche-Vadel recounted an anecdote: when asked whether in a burning house, he would save a painting by Rembrandt or a cat, Giacometti said that he would save the cat, an answer that reflects his personality better than any analysis (B. Lamarche-Vadel, *Op. cit*., p. 143). It is this sense of humanity, coupled with the philosophical undertones so poignant in this era, that *Le Chat* so powerfully embodies.

Subsequent to the creations of the plaster casts for *Le Chat, Le Chien* and *Deux Chevaux*, then the bronze renditions of *Le Chat* and *Le Chien,* Alberto never again sculpted animals, in effect ceding this domain to Diego, who developed a variety of his own delightful animal motifs, which he used to whimsically decorate the furniture he began to produce in the 1950s. Other casts of *Le Chat* are in major public collections including The Metropolitan Museum of Art in New York; the Fondation Marguerite et Aime Maeght, Saint-Paul-de-Vence; The Berggruen Museum in Berlin, and the Stiftung Alberto Giacometti in Zurich.

Above Left
ALBERTO GIACOMETTI, *Deux chevaux*, plaster, 1951, destroyed, photograph by Ernst Scheidegger

Above right
PABLO PICASSO, *La Grue*, conceived in 1951-52, painted bronze, sold: Sotheby's, New York, May 7, 2008, lot 14 for $19,193,000

Opposite
Alberto, Diego and Annette in Giacometti's studio, with *Le Chat* visible on the right, *circa* 1952. Photograph by Alexander Liberman



24

PABLO PICASSO

1881 - 1973

Cigare

Painted wood
Length: 4½ in.; 11.4 cm
Executed in 1941; this work is unique.

Claude Picasso has confirmed the authenticity of this work.

$ 600,000-800,000

PROVENANCE

Dora Maar, Paris (a gift from the artist and sold by the Estate: Piasa, Paris, May 26, 1999, lot 4)

Private Collection (acquired at the above sale and sold: Sotheby's, London, June 24, 2003, lot 154)

Jan Krugier, Switzerland (acquired at the above sale and sold by the Estate: Christie's, New York, A Dialogue Through Art: Works from the Jan Krugier Collection Evening Sale, November 4, 2013, lot 1)

Acquired at the above sale

EXHIBITED

Paris, Musée National d'Art Moderne, Centre Georges Pompidou, *Picasso, sculpteur*, 2000, no. 146

LITERATURE

Brassaï & David Henri Kahnweiler, *The Sculptures of Picasso,* London, 1949, no. 117 illustrated n.p.

Werner Spies, *Sculpture by Picasso, With A Catalogue of the Works,* New York, 1971, no. 199, illustrated, p. 278

Werner Spies & Christine Piot, *Picasso: Das plastische Werk,* Stuttgart, 1983, no. 199, p. 381; illustrated p. 341 (with incorrect dimensions)

Werner Spies & Christine, *Picasso, sculpteur*, Paris, 2000, no. 199, p. 402; illustrated in color p. 224; illustrated p. 361

Brassaï/Picasso: conversations avec la lumière (exhibition catalogue), Musée Picasso, Paris, 2000, illustrated pp. 284-85

Picasso, Life with Dora Maar: Love and War 1935-1945 (exhibition catalogue), National Gallery of Victoria, Melbourne, 2006, p. 252

A part of Dora Maar's collection until her death in 1997, *Cigare* exemplifies Picasso's unstoppable creative output, even in the midst of the devastation and deprivation of Nazi-occupied Paris. As a result of his classification as a degenerate artist, Picasso was banned from exhibiting or publishing any of his work during the war years. Moreover, he was watched closely by the authorities and in turn had to witness the departure of many of his cl0osest friends and dealers. After several months in Royan immediately following the Occupation, Picasso returned to Paris in August of 1940. Instead of resuming residency in his home at 23 rue La Boétie, he moved in to his studio on the rue des Grands Augustins. His move to his studio was likely precipitated by several factors, both the practicality of moving around Paris during these years as well as the looting of Paul Rosenberg's gallery by the Nazis in the fall of 1940. Rosenberg's gallery, directly next to Picasso's residence, would become some months later the Institute d'Étude des Questions Juives (Institute for the Study of the Jewish Question). A less friendly neighbor was hard to imagine.

Metal in general and bronze in particular, as well as foundries who handled these materials, were under intensive scrutiny during wartime. Picasso relocated many of his sculptures from foundries as well as his country home in Boisgeloup to his studio in Paris. There, in the bathroom, which was the only room he could properly heat, Picasso continued to create sculpture. The bathtub held the plaster model of *Le Chat* and the same year that *Cigare* was created, Picasso would sculpt *Tête de mort* and his monumental *Tête de femme*. At night, Picasso and his friends would secretly transport plasters to foundries and bronzes back from them, often hidden in a wheelbarrow. Casting sculpture in bronze was forbidden at this time but the artist, his friends and dealers found ways around these restrictions. Not all of his sculptural output was made in such large scale or of such immutable materials. Everything in Paris was precious at this time and Picasso created delicate sculpted works from paper table clothes, bits of string, thin wires and, in the case of *Cigare*, found pieces of wood.

In her exploration of Picasso and Dora's life together, Anne Baldassari writes of these magical objects: "Picasso worked on an ironic game that consisted of turning himself into a *counterfeiter* of the real.... The slow burning imitation cigar, made of painted wood [the present work], the bird fluttering on its wire twig and the paper flower planted in a crust of bread all bear witness to the impoverished state of the times. This treasure trove also includes masks made from paper restaurant table covers and napkins, objects made from bottle tops and twisted wires, from tobacco tins and embellished matchboxes. Brassaï's interpretation through these ghostly images of the story of Picasso and Dora forms a sort of inventory of fetishes and pretenses of 'tricks and trompe l'oeil, full of humor and mischief,' that attest to the inventiveness of their collaborative legend: 'with the utmost care, she took them out the other day for me [Brassaï] to photograph.... The numerous papers and pieces of card cut out with scissors or torn into silhouettes by hand are quite enchanting...'" (*Picasso, Life with Dora Maar: Love and War 1935-1945, Op. cit.*, p 252).



25 ◦ RUFINO TAMAYO

1899 - 1991

Perro aullando a la Luna (Dog Howling at the Moon)

Signed *Tamayo* and dated *42* (lower left)
Oil on canvas
44¼ by 33¾ in.; 112.4 by 85.7 cm
Painted in 1942.

We wish to thank Juan Carlos Pereda for his kind assistance in the cataloguing of this work.

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

PROVENANCE

Valentine Gallery, New York

Inés Amor, Mexico City

John Huston, Beverly Hills

Evelyn Keyes, Beverly Hills

Frank Perls Gallery, Los Angeles

Peter G. Wray, Scottsdale, Arizona (acquired from the above in 1977)

Otto Atencio, New York

Acquired from the above in 1993

EXHIBITED

New York, Valentine Gallery, *Rufino Tamayo: New Paintings*, 1943, no. 8

Chicago, The Arts Club of Chicago, *Tamayo*, 1945, no. 20

Mexico City, Instituto Nacional de Bellas Artes, Museo Nacional de Artes Plásticas, *Tamayo: 20 años de su labor pictórica*, 1948, no. 32, illustrated in the catalogue

Paris, Musée National d'Art Moderne de la Ville de Paris; Stockholm, Liljevalchs Konsthall & London, Tate Gallery, *Mexican Art from Pre-Columbian Times to the Present Day*, 1952-53 (in Paris, no. 1065; in Stockholm, no. 1050; in London, no. 1043)

Mexico City, Palacio de Bellas Artes, *Exposición inaugural del Museo de Artes Plásticas del INBA*, 1953, n.n., p. 68

New York, Solomon R. Guggenheim Museum, *Rufino Tamayo: Myth and Magic*, 1979, no. 28, illustrated in color in the catalogue

San Antonio, San Antonio Museum of Art & Monterrey, Museo de Monterrey, *Tamayo*, 1985-86, illustrated in color in the catalogue

Mexico City, Museo de Arte Contemporáneo Internacional Rufino Tamayo, *Setenta años de creación*, 1987-88, no. 76

Madrid, Centro de Arte Reina Sofía, *Rufino Tamayo: Pinturas*, 1988, no. 22, illustrated in color in the catalogue

Mexico City, Museo Nacional de Arte Proyecto Ciudad de México, *Modernidad y modernización en el arte mexicano, 1920-1960*, 1991-92, no. 41, illustrated in the catalogue

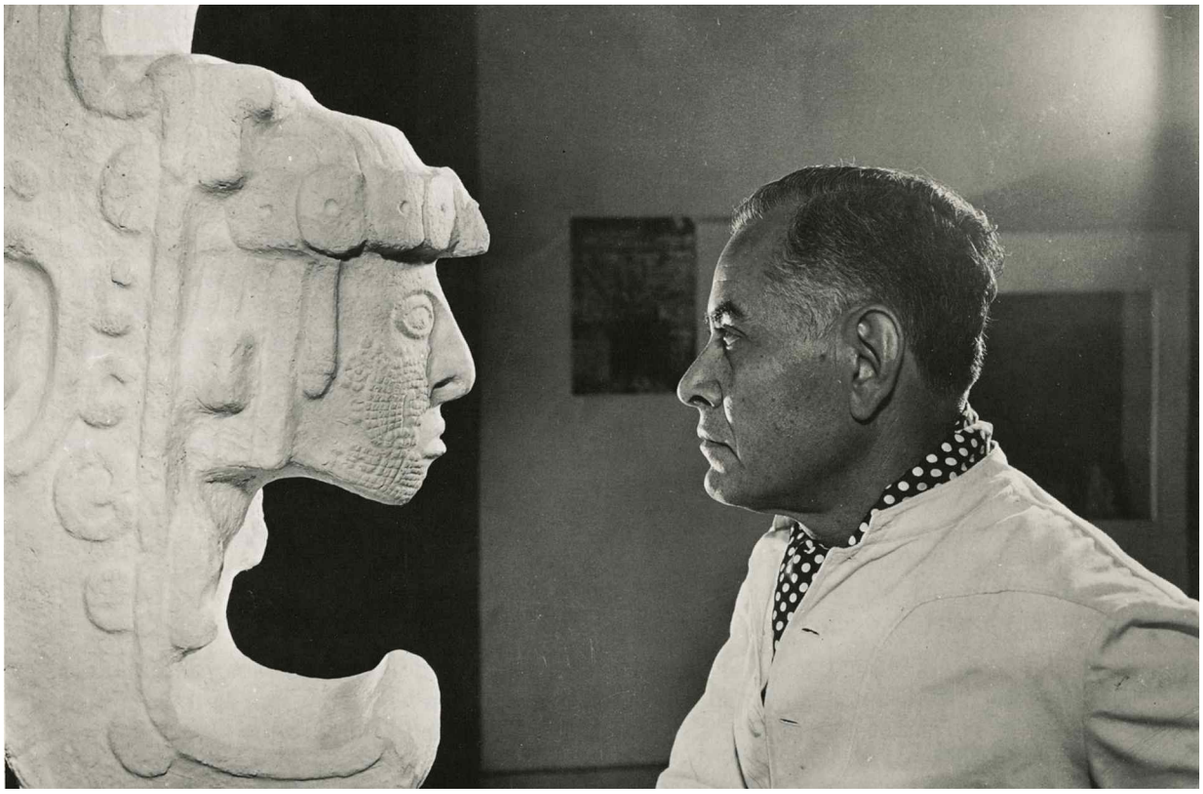
Nagoya, Nagoya City Art Museum; Kamakura, The Museum of Modern Art & Kyoto, The National Museum of Modern Art, *Retrospectiva Tamayo*, 1993-94, no. 27, illustrated in color on the cover of the catalogue

Monterrey, Museo de Arte Contemporáneo de Monterrey, *Sala México revolución y revelación*, 2007-08, no. 49, illustrated in color in the catalogue

Santa Barbara, Santa Barbara Museum of Art; Miami, Miami Art Museum & Mexico City, Museo Tamayo de Arte Contemporáneo, *Tamayo: A Modern Icon, Reinterpreted*, 2007-08, no. 64, illustrated in color in the catalogue

Washington, D.C., Smithsonian Museum of American Art, *Tamayo: The New York Years*, 2017-18, no. 33, illustrated in color in the catalogue





LITERATURE

Robert Goldwater, *Rufino Tamayo,* New York, 1947, no. XLII, illustrated p. 86

Justino Fernández, *Rufino Tamayo*, Mexico City, 1948, discussed p. 15

Justino Fernández, *Arte moderno y contemporáneo de México*, Mexico City, 1952, no. 472, illustrated p. 410

Paul Westheim, "Ein Mexikanischer Maler: Rufino Tamayo" in *Kunst und Volk Art*, no. 2, Zurich, 1952, illustrated p. 28

Luis Cardoza y Aragón, *Pintura mexicana contemporánea*, Mexico City, 1953, no. 17, illustrated n.p.

Buró Interamericano de Arte, *Exposición de Arte Mexicano*, Mexico City, 1954, illustrated p. 75

Paul Westheim, *Tamayo: Una investigación estética*, Mexico City, 1957, illustrated in color n.p.

Raidar Revold, *Rufino Tamayo en Kunsten idag*, Oslo, 1957, illustrated p. 43

Octavio Paz, *Tamayo en la Pintura Mexicana*, Mexico City, 1959, no. 11, illustrated n.p.

Luis Cardoza y Aragón, *México: pintura activa*, Mexico City, 1961, illustrated n.p.

Justino Fernández, *La Pintura moderna mexicana*, Mexico City, 1964, illustrated n.p.

Eduardo Tamon, "Tamayo, Genio sin demagogia" in *Impacto*, no. 1159, Mexico City, 1972, illustrated p. 38

Luis Cardoza y Aragón, *Pintura contemporánea de México*, Mexico City, 1974, illustrated n.p.

Xavier Moyssén, *Los Grandes maestros de la pintura universal*, Milan, 1980, discussed p. 135

Robert Rosenblum, *The Dog in Art: From Rococo to Post-Modernism*, New York, 1988, no. 46, illustrated in color p. 89

Maribel Toro Gayol, "Abel Quezada and Rufino Tamayo" in *Voices of México: Mexican Perspectives on Contemporary Issues*, n.n., Mexico City, 1991, illustrated in color p. 70

Antonio Granados Valdez, *Artistas de América*, Madrid, 1993, illustrated p. 89

Ludwig Zeller, "Rufino Tamayo" in *Huaxyácac Revista de educación*, no. 8, Oaxaca, 1996, illustrated in color p. 54

Octavio Paz, "Tamayo en la Pintura Mexicana" in *Rufino Tamayo* (exhibition catalogue)*,* Museo Nacional de Bellas Artes, Buenos Aires, 1997, detail illustrated in color p. 39

Teresa del Conde, et al., *Tamayo,* Mexico City, 1998, illustrated in color p. 80

Teresa del Conde, et al., *La Aparición de la Ruptura en 1900-2000: Un siglo de arte mexicano*, Mexico City, 1999, discussed p. 192

Octavio Paz, *Rufino Tamayo, tres ensayos*, Mexico City, 1999, illustrated in color p. 23

Octavio Paz, *Rufino Tamayo*, Mexico City, 2003, no. 16, illustrated in color n.p.

Norma Jiménez Ávila, *El Arte cósmico de Tamayo*, Mexico City, 2010, no. 22, illustrated in color p. 84

Ana Torres, *Identidades pictóricas y culturales de Rufino Tamayo, ¿Un pintor de ruptura?*, Mexico City, 2011, no. 8, illustrated in color p. 88

Beatriz Espejo, "La ruta de Rufino Tamayo" in *Revista de la Universidad de México*, no. 121, Mexico City, 2014, illustrated in color p. 61





Above left
RUFINO TAMAYO,
Perra rabiosa (Mad Dog),
oil on canvas, 1943,
Philadelphia Museum of
Art, Gift of Mrs. Herbert
Cameron Morris, 1945.

Above right
RUFINO TAMAYO,
*León y caballo (Lion and
Horse)*, oil on canvas,
1942, Mildred Lane
Kemper Art Museum,
Washington University,
St. Louis, Missouri

Opposite
Rufino Tamayo at the
Museo Antropología de
México. Photo by Juan
Guzmán.

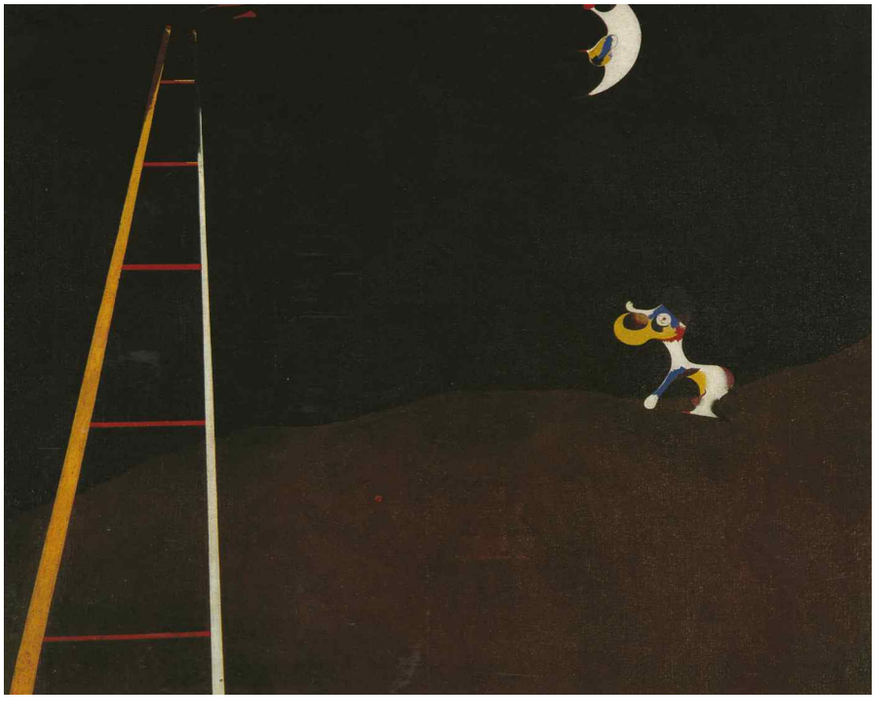
From the moment of its debut in New York at the Valentine Gallery in 1943, *Perro aullando a la Luna* was acclaimed as a landmark work announcing a pivotal stage in Rufino Tamayo's career for its novelty and significance. A review of the exhibition reads: "A taste of fury has replaced the mystic calm that once characterized the work of Tamayo, the new works have been enhanced in enthusiasm, strength and savagery, and the colors are now deep, dry, and magnificent... the images... are daring, frontal, bearing segments obscurely shaded, there's no place for stillness in the composition, but if any image is immobile, other elements of the painting add vibrations of movement and violence... however, it is when depicting animals that Tamayo reaches the peak of fantasy, of strength."

While living in New York during the early 1940s, Tamayo concentrated his artistic efforts on creating a dialogue between the aesthetics and artistic ethos of pre-Hispanic Mexican cultures and the diverse currents emerging in the European and American avant-gardes. Many of his American colleagues, including Adolph Gottlieb, disillusioned with "cold" European modernism, also turned to the art of indigenous people for inspiration. In his 1945 article *The Painting of Tamayo and Gottlieb*, Barnett Newman described this movement: "Tamayo and Gottlieb are alike in that, working in a free atmosphere of the art tradition of the school of Paris, they have their roots deep in the great art traditions of our American aborigines. This artistic synthesis has permitted them to produce works that are making a powerful imprint on the art of our times, both in America and Europe" (Newman, "The Painting of Tamayo and Gottlieb" in *La Revista Belga*, April 1945, n.p.)

Perro aullando a la Luna is at once related to the pure animal despair of *Guernica*, to the hope of rebirth embodied in Colima funerary animals, and emotional power of abstract expressionism's rich colors and dynamic compositions. Tamayo depicts the powerful effects, both generative and destructive, of war on the Western psyche. Rich, vivid colors and the tense posture of the dog as it raises its head towards an eclipsing moon in a resounding howl transform the canvas into visual poetry. One can almost hear the echo of the howl as it fades further away into the cold blue, silent night in the background, furthering the feeling of desperation as his cry is not heard. *Perro aullando a la Luna* is a testament to the unprecedented aesthetic Tamayo adopted that established him as a critical figure in the canon of twentieth century art.

Juan Carlos Pereda
Curator, Museo Tamayo de Arte
Contemporáneo, Mexico City





Rufino Tamayo spent his life filtering European modernism through his own undeniable Mexican identity. He made a career of not being political, setting himself in opposition to the didactic public murals and ideological discourse of his contemporaries, particularly Diego Rivera and David Alfaro Siqueiros. His paintings, he argued, were "purer," generally engaging with timeless universal themes. In 1949, in a tersely worded artistic statement, he declared that "Painting is not literature, or journalism, or demagogy. Painting is... the wonderful combination of poetry, which bears the message, and visual qualities, which transmit that meaning." (Tamayo, "Unas palabras de Rufino Tamayo"*Espacios,* June 1949, cited in *Rufino Tamayo: Pinturas,* Madrid, 1988, p. 35)

However, the artist's work of the early 1940s cannot be understood without reference to World War II, a time of "great intensity," as he said in a later interview (Ingrid Suckaer, *Rufino Tamayo: Aproximaciones,* Mexico City, 2000, p. 181.) In this period, while based primarily in New York, he created a series of anxious and unsettling pictures in which animals, particularly howling and barking dogs, serve as overt metaphors for conflict. This group of paintings was directly inspired by Picasso's *Guernica* (1937), a denunciation of the bombing of civilians during the Spanish Civil War. In 1939, probably on more than one occasion, Tamayo saw and studied Picasso's mural-sized canvas in exhibitions in New York, where it had been sent for safekeeping. *Guernica* famously includes two prominent animals—a threatening bull and a screaming horse. Tamayo's paintings, however, were far more electric in their color range than *Guernica's* newspaper-like monochrome; in addition, as Robert Goldwater noted early on, Tamayo's animals were far more aggressive: "They express a spirit of revolt rather than the passive anguish Picasso depicted" (Goldwater, *Rufino Tamayo,* New York, 1947, p. 27.)

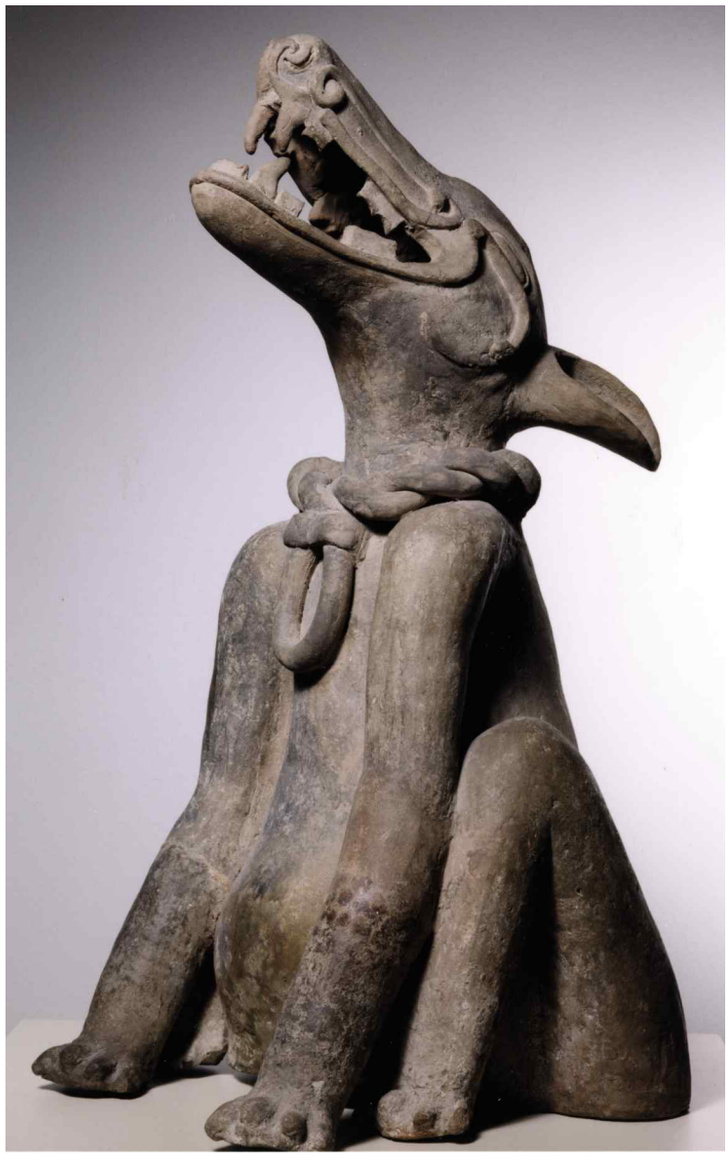
In *Perro aullando a la Luna* (1942), the animal raises its head towards a moon in eclipse, set against a deep blue night sky. The veins of the dog's throat seem to burst with energy, as the howl travels from his broad chest to the slash of white teeth in his open mouth. As in other works in this series showing dogs—most importantly *Animals* (1941), now in The Museum of Modern Art in New York—dry meatless bones appear in the foreground. The dark green wall to the right reinforces our sense that the dog is outside, unprotected, and perhaps unheard, as were so many voices in that terrible year of the Second World War, when democracy and freedom seemed irrevocably eclipsed by fascist victories.

Tamayo's painting recalls—and perhaps cites—Joan Miró's *Dog Barking at the Moon* (1926; Philadelphia Museum of Art), which in the early 1940s was on display at the Gallery of Living Art in New York, where Tamayo would have easily encountered it. Here, however, the artist replaces surrealist playfulness with something more sinister. Closer in date to Tamayo's howling dog is Jackson Pollock's equally fierce *The She-Wolf* (1943; The Museum of Modern Art). But whereas Pollock turned to Classical history (the title refers to the legendary she-wolf who suckled the founders of Rome), Tamayo's references are drawn from Mexico's pre-Columbian heritage.

Opposite top
RUFINO TAMAYO,
Animales (Animals),
1941, Oil on canvas, The Museum of Modern Art, New York

Opposite bottom
JOAN MIRÓ,
Dog Barking at the Moon,
1926, oil on canvas, Philadelphia Museum of Art, Philadlephia

Right
A Veracruz Seated Howling Paca, courtesy of BAMW Photography



The seated pose, taut rib-revealing skin, and open mouth—as well as the loud red color—are all features found on the ceramic figures from tombs in Colima showing the *xoloitzcuintli* (a local hairless breed used as both guard dog and food source); such sculptures were widely collected in both the United States and Mexico. But Colima dogs rarely look up; the specific position of the head more closely resembles effigies of seated howling coyotes from Gulf Coast Mexico.

Such references to the pre-Columbian past were an important part of post-Revolutionary Mexican art, a path signaled by David Alfaro Siqueiros in 1921, when he issued a manifesto calling for artists across the Americas to "absorb the synthetic energy" of the "ancient inhabitants of our valleys" without recourse to facile or illustrative recreations. (Siqueiros, "Three Appeals for the Current Guidance of the New Generation of American Painters and Sculptors" in Mari-Carmen Ramírez et al., *Inverted Utopias: Avant-Garde Art in Latin America,* Houston Museum of Fine Arts, 2004, p. 459) Thus, the references in Tamayo's animal paintings are not archaeological, or even overtly nationalist. They fit within a broader narrative in which diverse artists across the hemisphere consciously sought to construct a distinctly "American" modernism, informed equally by the local *and* the international—along with Pollock, Barnett Newman, Wifredo Lam and Maria Martins are just a few of the many proponents of this continental impulse.

Perro aullando a la Luna, the last major work from Tamayo's series of animal paintings in private hands, was first acquired by Hollywood actress Evelyn Keyes from the Galería de Arte Mexicano, run by Inés Amor, then the leading dealer in Mexico City. It was once owned by Peter G. Wray, who amassed one of the most important collections of pre-Columbian art in the United States in the 1970s and 1980s. Wray surely appreciated the allusions to ancient Colima and Veracruz still apparent in this powerful image.

James Oles
Senior Lecturer, Wellesley College, Wellesley, Massachusetts





26

FERNAND LÉGER

1881 - 1955

Une Voiture à bras dans un paysage

Signed *F. LEGER* and dated *53* (lower right); signed *F. LEGER,* dated *53* and titled *Une voiture à bras dans le paysage* (on the reverse)
Oil on canvas
36¼ by 25⅝ in.; 92 by 65 cm
Painted in 1953.

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

PROVENANCE

Estate of the artist

Galerie Louise Leiris, Paris

Galerie Gissi, Turin

Waddington Galleries, London

Sale: Palais Galliera, G. Loudmer & H. Poulain, Paris, May 27, 1975, lot 77

Sale: Sotheby's, New York, May 11, 1987, lot 89

Acquired at the above sale

EXHIBITED

Leverkusen, Städtisches Museum, *Fernand Léger*, 1955, no. 11 (titled *Wagen in Landschaft*)

London, Waddington Galleries, *Fernand Léger*, 1970

Geneva, Galerie Motte, *F. Leger*, 1974, no. 1, illustrated in color in the catalogue

Paris, Galerie 22, *F. Léger*, 1974, no. 1, illustrated in color in the catalogue

Geneva, Musée de l'Athénée, *Léger-Vasarely*, 1979, no. 12, illustrated in the catalogue

Monte Carlo, Sporting d'Hiver, *Maitres du XXème Siecle*, 1994, illustrated in color in the catalogue

LITERATURE

Georges Bauquier, Irus Hansma & Claude Lefebvre du Preÿ, *Fernand Léger, Catalogue raisonné de l'oeuvre peint, 1952-1953*, Paris, 2013, no. 1539, illustrated in color p. 135


53
FLEGER



Left
Cover of *L'URSS en construction*, 1949, no. 11, private collection

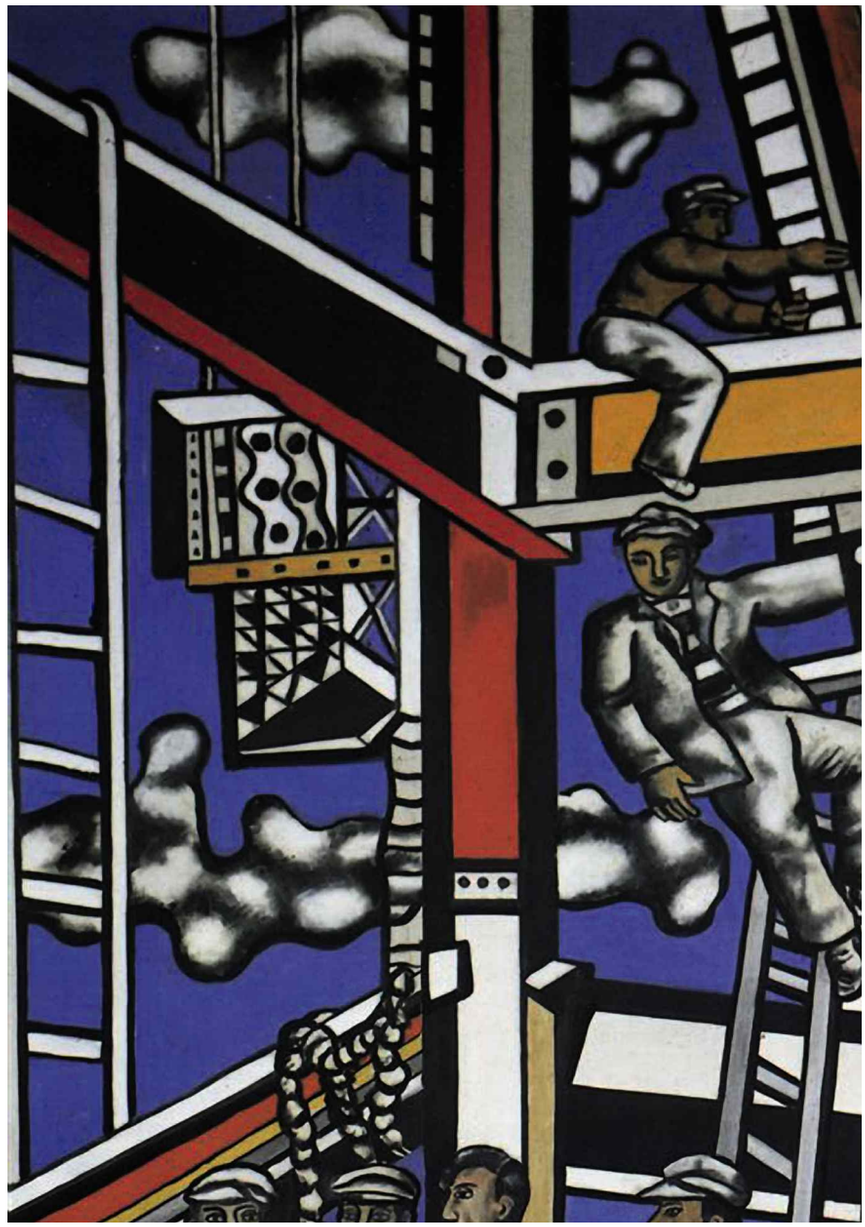
Une Voiture à bras dans un paysage is a powerful example from one of Fernand Léger's most acclaimed body of paintings, his series depicting construction workers in action. Culminating in the monumental oil on canvas *Les Constructeurs, état definitif* , this series was pivotal in Léger's late career, and marked a decisive turning point towards the "humanization" of his oeuvre.

This new direction coincided with an important new chapter in Léger's personal life. The end of World War II prompted Léger to resume life in France after five years of exile in New York. The renewed experience of war – Léger had fought in the battlefields of Verdun in World War I – also strengthened the artist's political beliefs. In 1945, Léger joined the French Communist Party, a movement attracting many artists and intellectuals aspiring to radical change after the horrors of war, including Louis Aragon, Paul Éluard and Picasso, who registered for the party just one year before Léger. His radicalization of beliefs prompted Léger to explore new themes in the 1950s. From then on, he devoted his attention to the celebration of his fellow man through a variety of subjects, ranging from campers on a country outing to construction workers engaged in reshaping an urban landscape ravaged by years of destruction.

While Léger drew inspiration from Communist magazines celebrating the proletariat such as *L'URSS en construction*, the main revelation for his *Constructeurs* series came to him during his evening drive through the Parisian banlieue: "I got the idea travelling to Chevreuse by road every evening. A factory was under construction in the field there. I saw the men swaying high up on the steel girders! I saw man like a flea; he seemed still lost in his inventions with the sky above him. I wanted to render that; the contrast between man and his inventions, between the worker and all that metal architecture, that hardness, that ironwork, those bolts and rivets. The clouds, too, I arranged technically, but they form a contrast with the girders" (quoted in W. Schmalenbach, *Fernand Léger*, New York, 1976, p. 158).

Une Voiture à bras dans un paysage exemplifies this penchant for contrast, relying on an additive construction of the composition. Werner Schmalenbach commented on the dynamics between these juxtaposed pictorial elements, asserting the supremacy of the human over the industrialized world: "When Léger took up the theme of construction workers... it looked as if he was reverting to the technical, mechanical world of his youth. But his attitude to that world was very different from what it had been thirty years before. Then he celebrated the glory of modern technology, which he placed above humanity; now, in the Constructors series, man asserts his freedom even in the face of technological constraint" (*ibid*., p. 158).

In addition to this innovative modernist composition, *Une Voiture à bras dans un paysage* also demonstrates Léger's mastery of color. Flat streaks of primary shades add an additional layer to the composition, making



Above
FERNAND LÉGER,
Les Constructeurs, état definitif, 1950, oil on canvas, Musée national Fernand Léger, Biôt

it visually dazzling. Charlotta Kotik notes: "Bands of color were organized on canvas to create a composition which could exist on its own if the design of the now-simplified figures was suddenly lifted off. A pure color abstraction was thus created, presenting a sharp contrast to the black outlines of figurative design" (*Fernand Léger* (exhibition catalogue), Albright-Knox Art Gallery, New York, 1982, p. 52). In this instance too, Léger's inspiration came from his New York years, when he was renting a studio on 80 West 40th Street in the heart of the Theater District: "It is not imaginary. It is what you see. In 1942, when I was in New York, I was struck by the neon advertisements flashing all over Broadway. You are there, you talk to someone, and all of a sudden he turns blue. Then the color fades – another one comes and turns him red or yellow. The color – the color of neon advertisement is free: it exists in space. I wanted to do the same in my canvases" (*ibid.,* p. 52). This innovative use of flat fields of color would extend to a new generation of American artists, such as Ellsworth Kelly, who pushed the limits of color and form, ultimately freeing them completely from the picture plane.

27 ◦ FRANCIS PICABIA

1879 - 1953

Sous les oliviers (Coquetterie)

Signed *Francis Picabia* (lower right)
Oil and Ripolin on board
29⅜ by 41⅛ in.; 74.5 by 104.5 cm
Painted *circa* 1924-27.

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

PROVENANCE

(probably) Mariette Mills, Paris & New Jersey (acquired by *circa* 1949)

Mme M Paimparay, Paris (acquired by *circa* 1951-52)

Michel Périnet, Paris (acquired in 1973)

Sale: Palais d'Orsay, Paris, June 9, 1977, lot 38

Galerie de Siene, Paris (acquired at the above sale)

(probably) Galerie Rudolf Springer, Berlin (acquired by *circa* 1980)

Galerie Neuendorf, Hamburg

Charles & Doris Saatchi, London (acquired in 1983)

Private Collection, London (acquired from the above in the 1980s and sold: Sotheby's, London, June 25, 2008, lot 40)

Acquired at the above sale

EXHIBITED

Paris, Galerie René Drouin, *491, 50 ans de plaisirs*, 1949, no. 33 (titled *Coquetterie* and dated 1922)

(probably) Paris, Galerie Artiste et Artisan, *Quelques oeuvres de Picabia (époque Dada 1915-1925)*, 1951, n.n.

Paris, Galerie Furstenberg, *Exposition Picabia*, 1956, no. 34 (titled *Coquetterie*)

Paris, Galerie Mona Lisa, *Picabia vu en transparence*, 1961, no. 26, illustrated in the catalogue (dated 1922)

Düsseldorf, Städtischen Kunsthalle & Zurich, Kunsthaus, *Francis Picabia*, 1983-84, no. 51, illustrated in color in the catalogue (titled *Coquetterie* and dated 1922)

Stockholm, Moderna Museet, *Francis Picabia*, 1984, no. 48

LITERATURE

"Francis Picabia in His Latest Moods" in *This Quarter*, vol. 1, no. 3, Monte Carlo, Spring 1927, illustrated n.p.

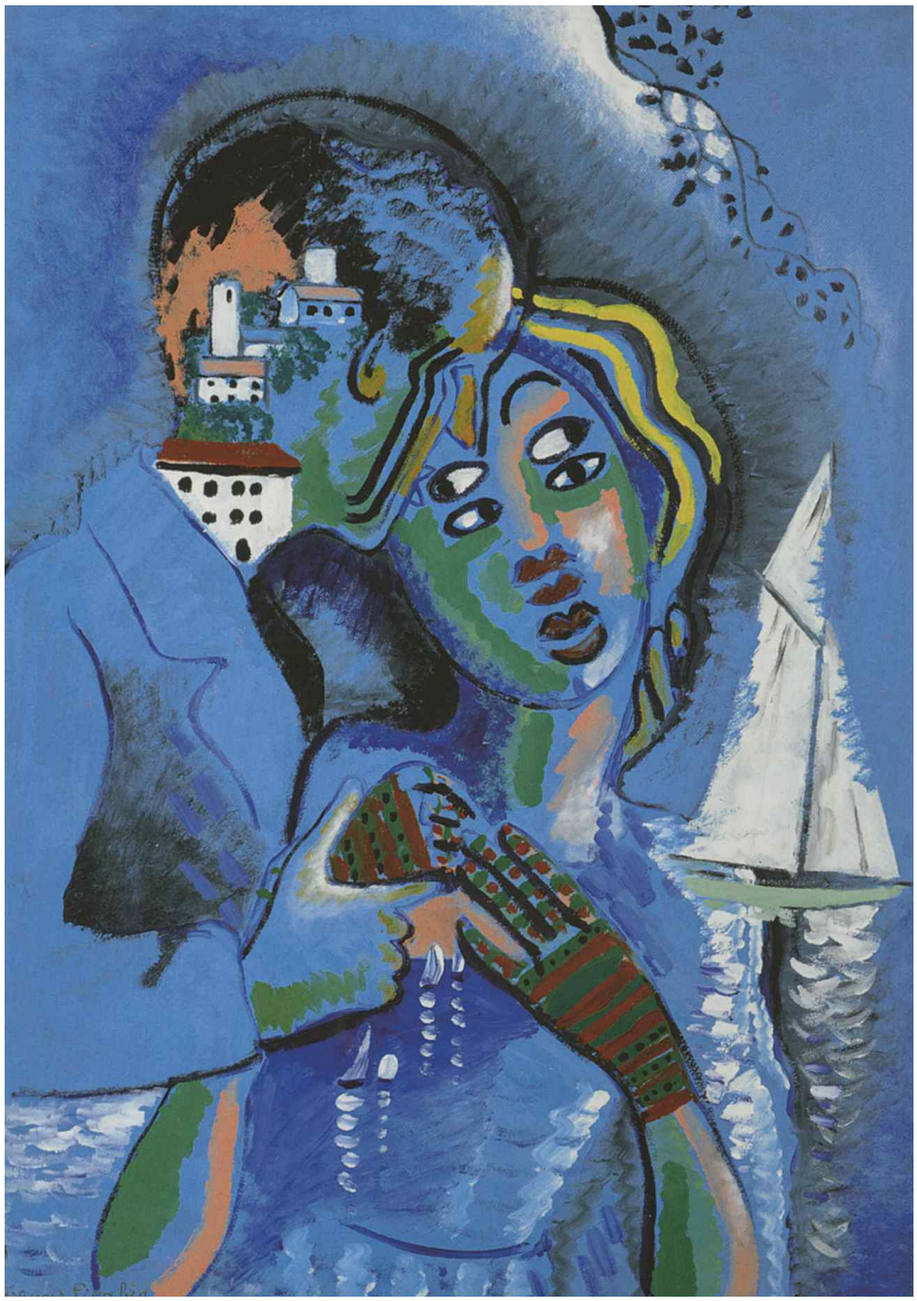
Michel Perrin, ed., *Fixe: Francis Picabia. Dau al set* (exhibition catalogue), Galerie Dalmau, Barcelona, 1952, illustrated n.p.

Olga Mohler Picabia & Maurizio Fagiolo, *Francis Picabia*, Turin, 1975, illustrated p. 34

Maria Lluïsa Borràs, *Picabia*, London, 1985, no. 442, illustrated in color p. 320 & on the cover (titled *Under the Olive Trees* and dated 1926)

William A. Camfield, Beverly Calté, Candace Clements, Arnaud Pierre & Pierre Calté, *Francis Picabia, Catalogue Raisonné*, New Haven & London, 2016, vol. II, no. 916, illustrated p. 404





Above
FRANCIS PICABIA, *Idylle*, *circa* 1925-27, oil and Ripolin on board, Musée de Grenoble, France

Sous les oliviers (Coquetterie) belongs to one of the most celebrated bodies of work in Picabia's oeuvre, the so-called "monster" paintings dating from the mid-1920s. Having broken off from the official Surrealist movement Picabia left Paris in 1925 and moved to the Midi, where he built the Château de Mai. Enjoying the splendor offered by this new environment in the South of France, his creativity received a new impetus, and the artist spent his days painting in the vast studio space of the Château. This renewed interest in the medium of painting resulted in works executed in Ripolin paint, with subjects which were adapted from the imagery of mass-produced sentimental postcards of the period. Picabia's embracing figures repeat poses in those popular postcards but parody them with their multiple eyes, elongated noses, and aggressive patterns and colors. The present work is one of the most remarkable of Picabia's "monsters," where the highly stylized figures are rendered in brilliant, strong colors applied with a great sense of energy and dynamism. The artist



Above
Postcard ('PC Paris 2501'), 1928, Archives Picabia, Paris

himself attached great importance to this group of works, selecting sixteen "monster" paintings, including the present work, for publication in the Spring 1927 edition of the review *This Quarter*.

After his experimentation with various media and techniques that characterized his Dada years, in the mid-1920s Picabia rejoiced in the act of painting, using simplified signs, such as circles, crosses and zig-zag lines that can be seen as a legacy of his Dada style. The abstract, geometric forms and lines painted in strong, bright colors are used to signify various elements of the composition, a style that came to be known as signic automatism. Maria Lluïsa Borràs wrote about this group of works that includes *Sous les oliviers (Coquetterie)*: "This protracted series of couples transformed into notable examples of signic automatism may have had its origin in the film and play reviews that filled so many pages of *Comoedia*, which were nearly always illustrated by photographs of the two leading characters in the work under review – almost invariably represented with their heads very close together" (M. L. Borràs, *Op. cit*., p. 290).

Although not officially a member of André Breton's Surrealist group, Picabia continued to work in the field of automatism, central to their ideology. Borràs further commented about the unique pictorial language Picabia developed during this period: "... the eye is simply replaced by the sign of an eye. In these works, now known as his 'monsters,' Picabia created a new language that enhanced sign and rhythm over and above any other pictorial element, such as line, mass or color, freeing the hand from all control by reason in such a way that it seemed to be receiving its impulse from the subconscious. He

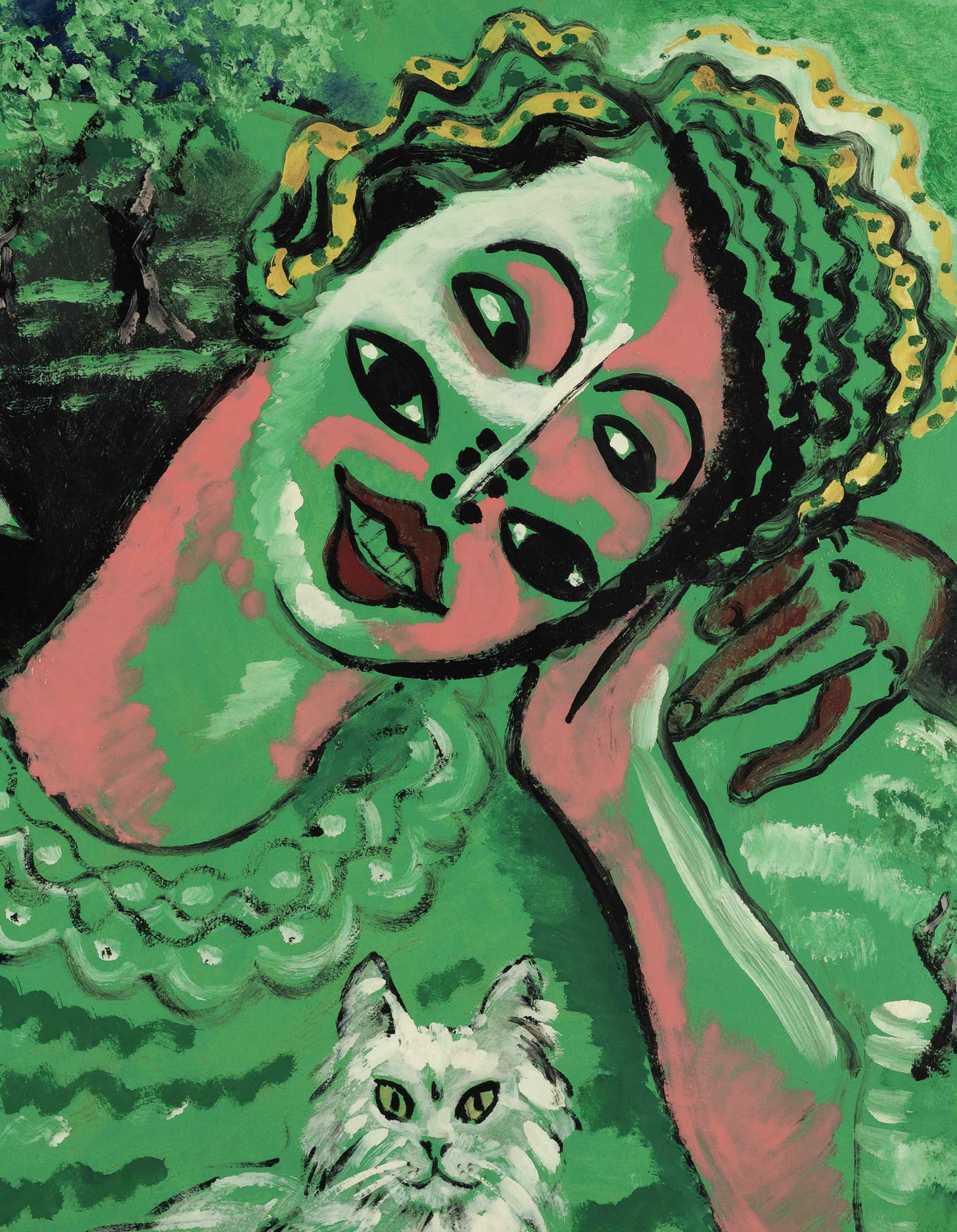


transformed the traditional portrait of a lady with her hand on her breast into the basis of a completely new language, as far removed from Renaissance perspective as it was from Cubist dogmatism...The number of works extant in this style permit us to assert that on Picabia's part this was neither a passing whim nor a chance experiment; it was, on the contrary, the result of a firm intention to explore this new mode and new language to its ultimate consequences" (*ibid.*, p. 289).

Picabia painted *Sous les oliviers (Coquetterie)* using Ripolin, an industrial enamel paint originally developed in the 1890s. Immensely popular in the early 20th century for commericial use, certain artists including Picabia, Picasso, Moholy-Nagy, Magritte and Kandinsky began to experiment with and incorporate Ripolin into their canvases. "Ripolin paints were high-grade enamels that enjoyed enormous success in commercial applications as well as with the avant-garde artists of the time. These paints were so renowned that the term 'Ripolin' soon became synonymous with modernity, sophisticated technology, excellent quality and high performance" (M. Kokorri, "Some Notes on Enamel Paints and Modernism" in J. H. Townsend, A. King & A. Wright, eds., *Picasso, Picabia, Ernst, New Perspectives*, London, 2018, p. 5). Writing about Picabia's use of Ripolin in the mid-1920, Marcel Duchamp commented: "His concern for invention leads him to use Ripolin instead of sanctified tube paints, which, in his view, take on too rapidly the patina of posterity. He loved the new, and his canvases of 1923, 1924, 1925, have this aspect of fresh painting, which keeps the intensity of the first moment" (quoted in *ibid.*, p. 6). These new paints, created for the ever-more productive industrial uses of the early twentieth century, attracted the most experimental and boundary breaking artists of the time; it is no surprise that Picabia would be drawn to both the connotations and visual effects of this new medium.

Above
ROY LICHTENSTEIN, *We Rose Up Slowly*, 1964, oil and magna on canvas © Estate of Roy Lichtenstein

Opposite
Detail of the present work



28

PABLO PICASSO

1881 - 1973

Femme au chien

Dated *3.2.53.* and inscribed *Vallauris* (on the reverse)
Oil on panel
51⅛ by 38⅛ in.; 129.9 by 96.8 cm
Painted on February 3, 1953.

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

PROVENANCE

Estate of the artist

Bernard Ruiz-Picasso, Paris (by descent from the above)

Galerie Claude Bernard, Paris

Galerie Rosengart, Lucerne

Sale: Sotheby's, London, March 29, 1988, lot 44

Acquired at the above sale

EXHIBITED

Paris, Galerie Claude Bernard, *Picasso Peintures 1901-1971,* 1980, no. 33, illustrated in color in the catalogue

Lucerne, Galerie Rosengart, *Les Elues,* 1981, n.n.

LITERATURE

David Douglas Duncan, *Picasso's Picassos,* London 1961, illustrated p. 245

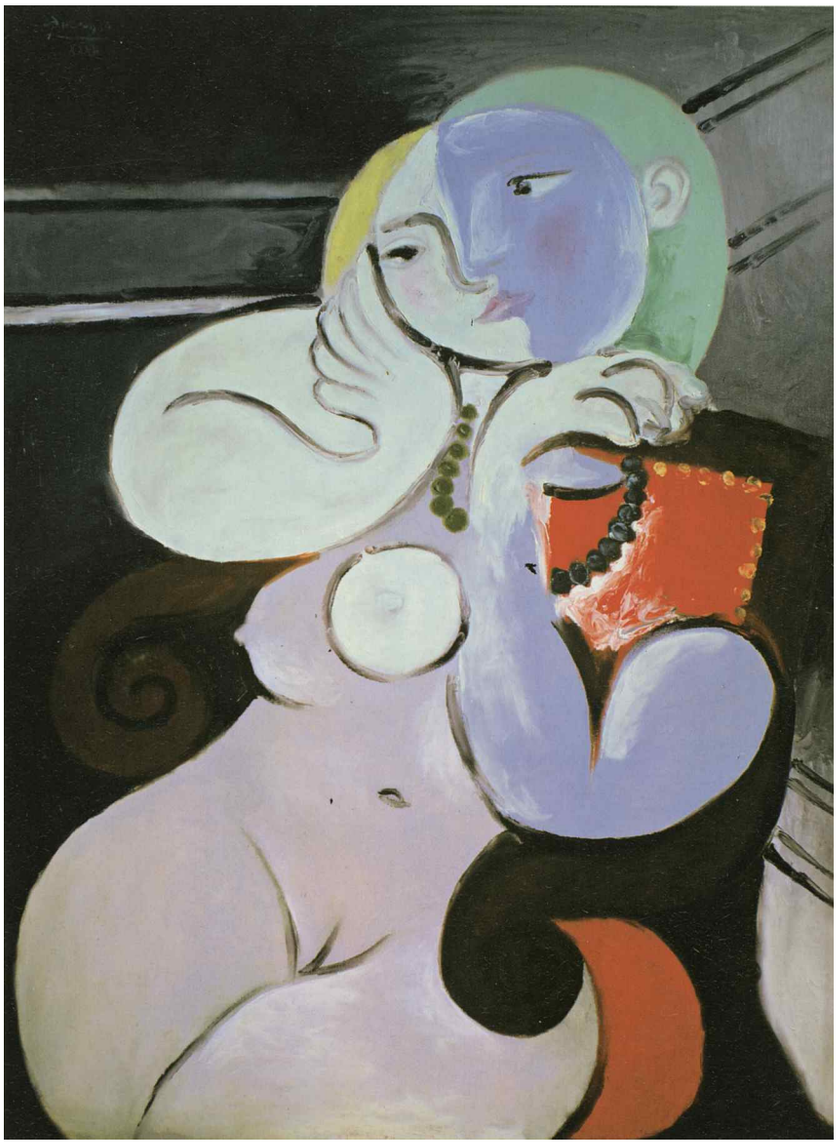
Christian Zervos, *Pablo Picasso,* Paris, 1965, vol. XV, no. 236, illustrated pl. 134 (titled *Femme au Chignon)*

Pierre Cabanne, *Picasso - Pour le centenaire de sa naissance,* Neuchatel, 1981, illustrated in color pl. 52

Edward Quinn & Pierre Daix, *The Private Picasso,* Boston, 1987, visible in an archival studio photo p. 66

Carsten-Peter Warncke & Ingo F. Walther, *Pablo Picasso 1881-1973*, Cologne, 1994, vol. II, illustrated in color p. 507





Painted six months before the breakdown of Picasso's relationship with Françoise Gilot, *Femme au chien* provides a powerful commentary on this passionate and tumultuous time in the artist's life. Picasso and Gilot first met in in 1943, while he was still entangled with an increasingly mentally fragile Dora Maar. By 1946 he and Gilot had settled in Vallauris and in the years that followed with the birth of their children Claude ad Paloma, Picasso was, probably more than at any other time, devoted to his family. The happiness of his private life spilled into his canvases, resulting in a number of portraits of Gilot and their children.

Over the years Picasso's depictions of Françoise became increasingly stylized, from painting her as a "Woman-flower" to those that essentialize her image. Having left behind the innocent, dream-like portraits of Marie-Thérèse Walter, as well as the dramatic, distorted depictions of Dora Maar, Picasso found a new style for his portraits inspired by Françoise, characterized by a certain calm elegance and poise that carries throughout all his depictions of her over the decade they were together. In the present painting, she sits on the floor, holding a dog in her lap and offering it a ball. Picasso had previously depicted Gilot in similar poisitions at play with the couple's

Above
PABLO PICASSO, *Femme nue dans un fauteuil rouge*, 1932, oil on canvas, Tate Gallery, London

Opposite
The charcoal drawing *Vue de Village* on the easel at Picasso's studio Le Fourans Vallauris, June 26, 1953 ©edwardquinn.com/ Succession Picasso, Paris (the present work visible at back right)





Above
PABLO PICASSO, *Femme et chien jouant, fond bleu*, 1953, oil on panel, Private Collection

children, as well as his children engaging with animals, dolls and other toys. As Frank Elgar pointed out: "The portraits of Françoise Gilot have a Madonna-like appearance, in contrast to the tormented figures he was painting a few years earlier" (F. Elgar, *Picasso*, New York, 1972, p. 123). While the present work still depicts Gilot in a nurturing position, the replacement of children with a dog and the extremely saturated and bright color palette, allude to the disquieting final weeks and months of their time together.

Gilot was forty years Picasso's junior and was herself a painter. Her youthful spirit and interest in art not only inspired Picasso, but also encouraged a new direction in his portraiture. The majority of his depictions of Françoise, with her hair in the characteristic chignon, are infused with a calm elegance and poise. The present work, however, painted just several months before the breakup of their relationship, demonstrates a stylistic shift that may indicate a decline in their partnership, as well as an early appearance of a new woman in the artist's life. The tranquil and domestic atmosphere of the previous decade is here replaced with a degree of energy and drama stemming from a sharp, linear execution. The angular, broken forms which were developed during Picasso's Cubist phase recall the dramatic depictions of Dora Maar and his wartime portraits.

Speaking with John Richardson, Françoise Gilot discussed another work, *Femme et chien jouant, fond bleu*, painted just seven days after the present work: "When Pablo became



Above
Picasso with his goat Esmeralda and boxer Jan. La Californie, Cannes, Christmas 1956.
Photo Edward Quinn, © edwardquinn.com

disagreeable, he could be very disagreeable.... I started talking about this with Pablo, raising issues that we had been unable to discuss, given how unpleasant the outcomes would be for both of us. As to leaving him, Pablo replied to my suggestion in a decidedly royal manner. To make matters worse, I , too, have a temper, even though I normally try to hide it. So when Pablo informed me that nobody would leave a man like him, I said, 'Ha! That we will see!' Pablo should not have provoked my aggressiveness. The fact that I had been so nice to him didn't mean that I myself was always nice. When I was no longer nice to him, that's when he did the painting of me with the dog, *Femme et chien jouant, fond bleu*" (reproduced in *Picasso and Françoise Gilot, Paris-Vallauris, 1943-1953* (exhibition catalogue), Gagosian Gallery, New York, 2012, p. 35).

The inclusion of a dog as a main character in the artist's work has precedent dating back to his earliest days as an artist. The titular dog, in *Femme au chien,* likely his boxer Jan, is depicted with clear affection and humor and is a nod to Picasso's adoration of dogs. Canines of various sorts are present in Picasso's works throughout his oeuvre: the emaciated figures of his Rose Period; his serial reinterpretations of Velazquez's *Las Meninas*; and his Afghan hounds, Kasbek and Kaboul, in the 1940s and 1960s. The importance of dogs to Picasso is particularly evident in his 1903 self-portrait, in which a young, penurious artist, shrunken underneath the overcoat, confronts adversity with only his canine companion (Zervos, vol. I, no. 196).

29 ○ ⅁

PABLO PICASSO

1881 - 1973

Femme au chapeau assise, buste

Signed *Picasso* (center right); dated *29.10.62.* (on the reverse)
Oil on canvas
31⅞ by 25½ in.; 81 by 64.7 cm
Painted on October 29, 1962.

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

PROVENANCE

Galerie Louise Leiris, Paris

Dunkelman Gallery, Toronto (sold: Sotheby Parke Bernet, New York, October 22, 1975, lot 188)

Galería Theo, Madrid & Valencia

Private Collection, Spain (acquired from the above in 1981 and sold: Sotheby's, London, February 3, 2004, lot 51)

Haaken Christensen, Norway (acquired at the above sale and sold by the Estate: Sotheby's, London, June 25, 2008, lot 32)

Edward Tyler Nahem Gallery, New York

Acquired from the above

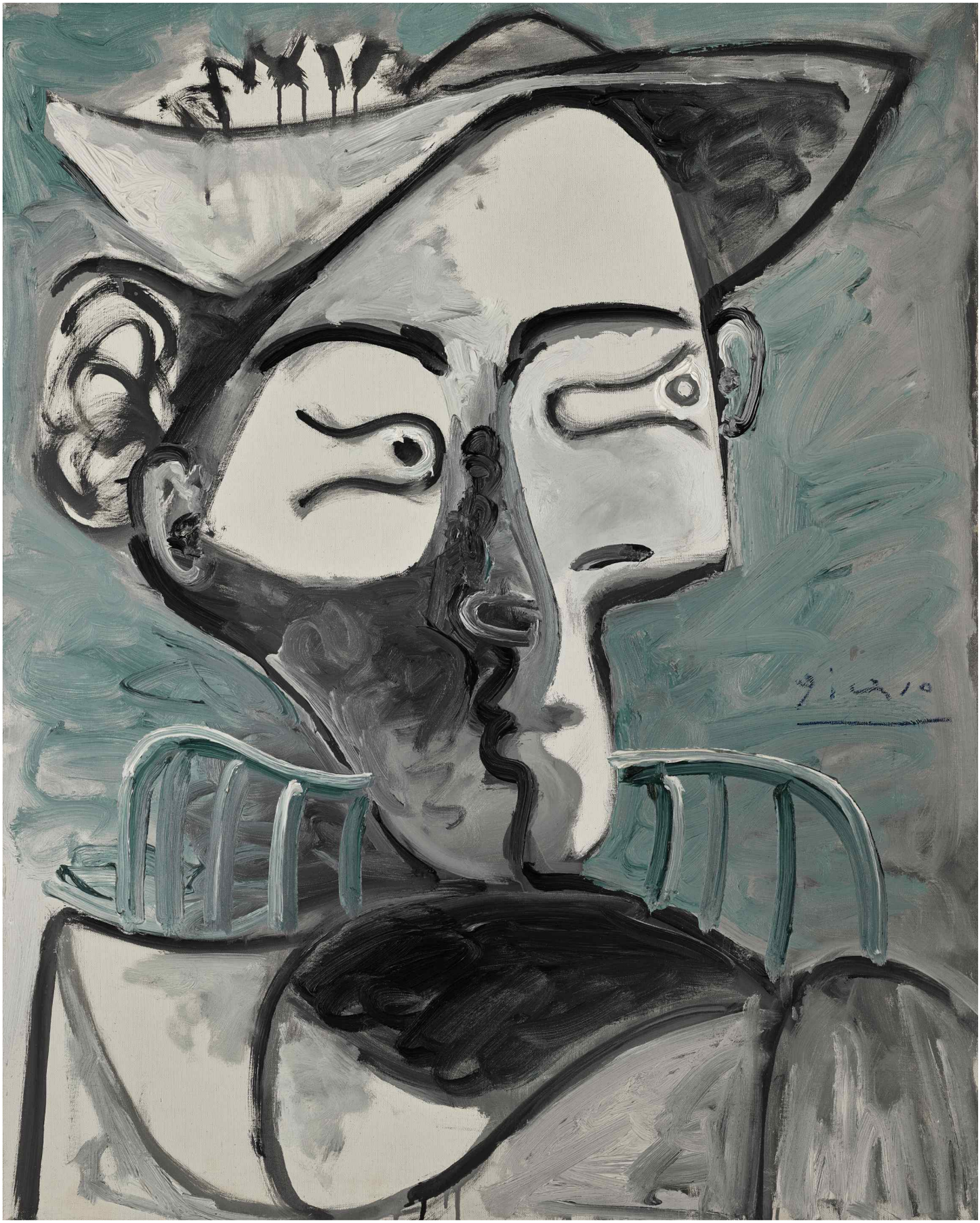
EXHIBITED

Toronto, Dunkelman Gallery, *Picasso*, 1969-70, no. 3, illustrated in the catalogue

Oslo, Galleri Haaken*, Picasso: Peintures - Sculptures - Dessins*, 2004, n.n., illustrated in color in the catalogue

LITERATURE

Christian Zervos, *Pablo Picasso*, Paris, 1971, vol. XXIII, no. 62, illustrated pl. 27





Executed in luminous, expressionistic brushstrokes *Femme au chapeau assise, buste* is a powerful depiction of Picasso's second wife, Jacqueline. According to the photographer Edward Quinn, whose photographs document Picasso's studio work in the early 1960s at Notre-Dame-de-Vie, Jacqueline was the driving force behind Picasso's ceaseless production: "His close friends agree that Jacqueline's presence and attention were mainly responsible for Picasso's having remained so active until his death. His outlook on life and his enthusiasm for work helped him defy old age and stay young in mind, and even in body. He liked to be with younger people, and his 'eternal youth' coupled with Jacqueline's adaptability, made the great difference between their ages unimportant" (E. Quinn & P. Daix, *The Private Picasso*, New York, 1987, p. 291).

Throughout their life together, Jacqueline served as a model for several of Picasso's reinterpretations of art historical masterworks, including his studies of Manet's *Déjeuner sur l'herbe* and Delacroix' *Femmes d'Algiers*. But here, the artist has chosen to paint her not in any narrative context, but rather as the singular object and focus of his attention. In the present composition Jacqueline's large eyes are combined with her other characteristic attributes – a strong nose and accentuated eyebrows – creating an expression that is at once self-assured and apprehensive. According to Elizabeth Cowling, "One of Jacqueline's attractions for Picasso was her uncanny ability to inhabit and blend with now one picture in his musée imaginaire, now another" (E. Cowling in *Picasso Portraits* (exhibition catalogue), National Portrait Gallery, London, 2016-17, p. 184). Picasso painted Jacqueline in a variety of manners, from the more naturalistic, frontal depictions he explored in a range of media, to the more stylized, abstract renderings reminiscent of his earlier portraits of Dora Maar, including the present work. In the present work Jacqueline is depicted in characteristic double-profile, a jaunty hat set on her head and the outline of one of the chairs she regally inhabited, picked out in bold strokes of white and aquamarine.

During his final decades, Picasso reexamined artists who had come before. At one point in the 1960s Picasso was so fixated on Van Gogh that he carried in his wallet the original news article detailing Van Gogh's self-mutilation of his ear. It was here on his hilltop in Notre Dame de Vie that Picasso would further deepen his study of the old



Above
VINCENT VAN GOGH,
Young Peasant Woman with Straw Hat Sitting in the Wheat, 1890, oil on canvas, Private Collection

Opposite
Jacqueline Roque at Villa la Californie, photograph by René Burri/Magnum Photos

masters. According to Elizabeth Cowling "In old age, when he no longer went to Paris and left his country house outside Mougins with the greatest reluctance, Picasso immersed himself in masterpieces like Poussin's *Massacre of the Innocents* (1628), Rembrandt's *Night Watch* (1642) and a van Gogh *Self Portrait* (1889) by projecting slides blown up to a gigantic scale onto his studio wall" (*Picasso, Challenging the Past* (exhibition catalogue), National Gallery, London, 2009, pp. 12-13). Vincent van Gogh was the artist Picasso admired most and he referred to him frequently throughout his career. In Picasso's final decade, Van Gogh came to be the greatest source of inspiration: "Of all the artists with whom Picasso identified, van Gogh is the least often cited but probably the one that meant the most to him in later years. He talked of him as his patron saint, talked of him with intense admiration and compassion, never with any of his habitual irony or mockery. Van Gogh, like Cézanne earlier in Picasso's life, was sacrosanct.... Why, one wonders, should a great artist want to paint self-portraits in the guise of another great artist?... The answer is surely that in losing your identity to someone else you gain a measure of control over them...I suspect that Picasso also wanted to galvanize his paint surface...with some of the Dutchman's Dyonisian fervor. The surface of the late paintings has a freedom, a plasticity, that was never there before; they are more spontaneous, more expressive and more instinctive than virtually all his previous work" (J. Richardson in *Late Picasso, Paintings, sculpture, drawings, prints 1953-1972*, Tate Gallery, London & Musée National d'Art Moderne, Paris, 1988, pp. 31-34).

30

PABLO PICASSO

1881 - 1973

Pierrot et danseuse (La Danseuse bleue)

Signed –*P. R. Picasso*– (lower left)
Oil on canvas
15⅛ by 18⅛ in.; 38.4 by 46 cm
Painted in 1900.

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

PROVENANCE

Emmanuel Virenque, Paris (acquired from the artist)

Private Collection, France (by descent from the above and sold: Sotheby's, London, April 1, 1981, lot 36)

Private Collection (sold: Sotheby's, London, June 26, 1984, lot 21)

Stanley J. Seeger, London (acquired at the above sale and sold: Sotheby's, New York, November 4, 1993, lot 405)

Acquired at the above sale

EXHIBITED

Paris, Galerie Charpentier, *Paris,* 1944-45, no. 404 (titled *Danseuse sur une scène)*

Geneva, Musée d'Art et d'Histoire, *Picasso et l'Art Contemporain Hispano-Americain*, 1956, no. 9, illustrated in the catalogue (titled *Danseuse sur une scène)*

New York. The Museum of Modern Art, *Pablo Picasso, A Retrospective*, 1980, n.n., illustrated in the catalogue

Kunstmuseum Bern, *Der junge Picasso, Frühwerk und Blaue Periode,* 1984, no. 107, illustrated in color in the catalogue

LITERATURE

Pierre Daix & Georges Boudaille, *Picasso 1900-1906, Catalogue raisonné de l'oeuvre peint*, Neuchâtel, 1966, no. II.23, illustrated p. 126

Douglas Cooper, *Picasso Theatre*, New York, 1968, no. 19, illustrated n.p.

Christian Zervos, *Pablo Picasso*, Paris, 1969, vol. XXI, no. 224, illustrated pl. 87 (titled *Pierrot et danseuse*)

Josep Palau i Fabre, *Picasso, The Early Years, 1881-1907*, Barcelona, 1981, no. 507, illustrated p. 209 (titled *Pierrot and Columbine*)

John Richardson, *A Life of Picasso,* New York, 1991, vol. I, illustrated p. 164

Marilyn McCully, *Picasso, A Private Collection*, London, 1993, pp. 22-24; illustrated in color p. 23

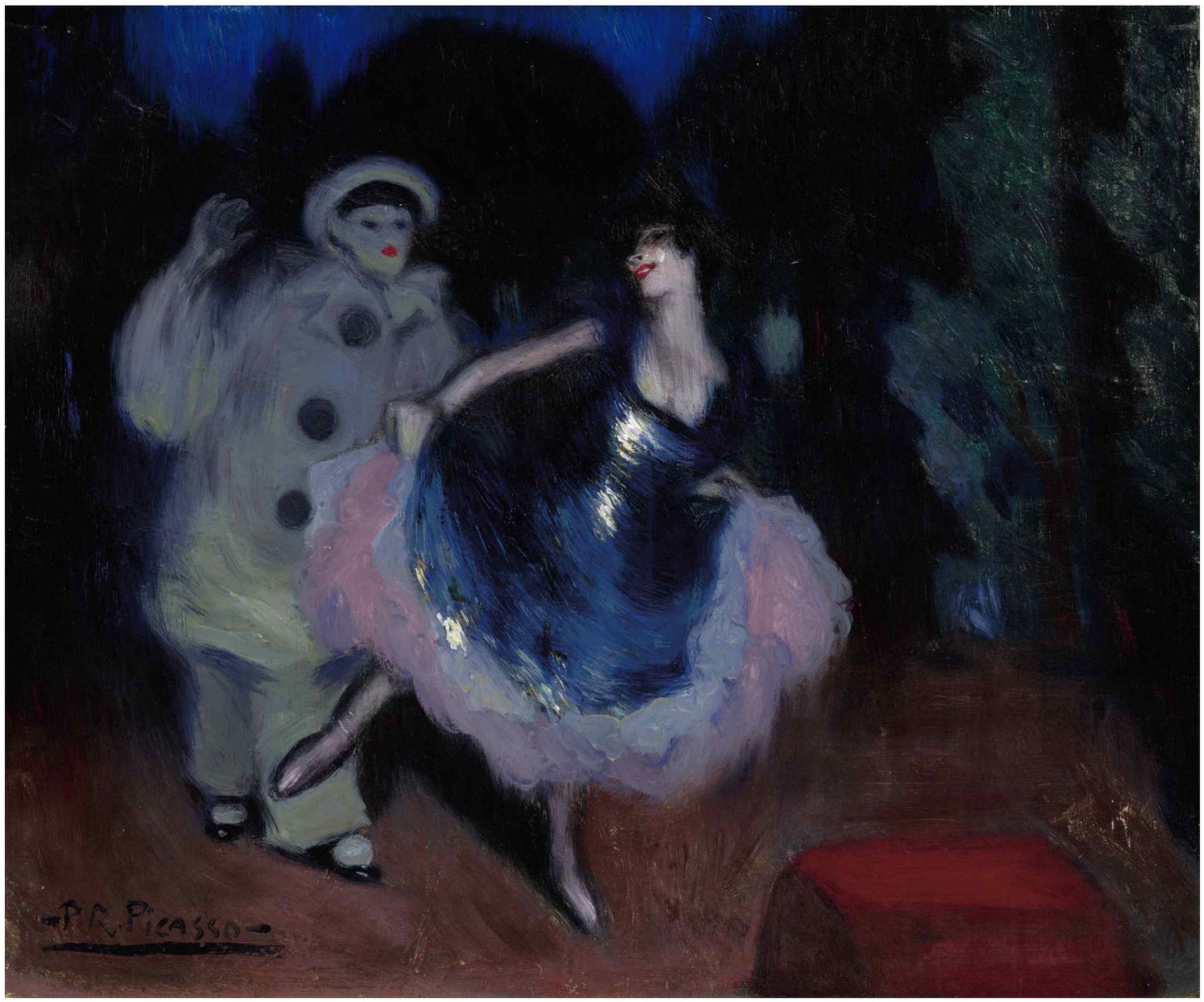
Carsten-Peter Warncke & Ingo F. Walther, *Pablo Picasso 1881-1973*, Cologne, 1994, vol. I, illustrated in color p. 59

Picasso and els 4Gats, The Early Years in Turn-of-the-Century Barcelona (exhibition catalogue), Museu Picasso, Barcelona, 1995-96, illustrated in color p. 16

Brigitte Léal, Christine Piot & Marie-Laure Bernadac, *The Ultimate Picasso,* Madrid, 2000, no. 39, illustrated in color p. 36

Cézanne to Picasso. Ambroise Vollard, Patron of the Avant-Garde (exhibition catalogue), The Metropolitan Museum of Art, New York; Art Institute of Chicago, Chicago & Musée d'Orsay, Paris, 2006-07, illustrated in color p. 385

Marilyn McCully, *Picasso in Paris 1900-1907, Eating Fire* (exhibition catalogue), Van Gogh Museum, Amsterdam & Museu Picasso, Barcelona, 2011, illustrated in color p. 21


P.R. Picasso



Above
PABLO PICASSO,
Le Moulin de la Galette,
oil on canvas, 1900,
Solomon R. Guggenheim
Museum, New York

Pierrot et danseuse (La Danseuse bleue) is one of the very few oils that Picasso completed on his first trip to Paris in the last months of 1900. Working as an artist and illustrator in Madrid, Picasso realized that he needed to establish a foothold in the Parisian art world in order to advance his career; he arrived in Paris in September 1900 with his friend Carlos Casagemas and stayed for three months. During this time he visited the Louvre and the Luxembourg and made the rounds of the commercial galleries including Durand-Ruel, Bernheim-Jeune and Ambroise Vollard. Picasso was attracted to the works of contemporary illustrators such as Toulouse-Lautrec, who captured the excitement of the city in his swiftly executed drawings of the cabaret. Picasso attended the Universal Exhibition several times during the weeks it was on view, first to see his own work, which he criticized for being hung too high, and then returned to see the paintings of David, Corot and Manet.

The first works Picasso sold in Paris were handled through Pere Mañach and Berthe Weill. Mañach introduced Picasso to Emmanuel Virenque, who purchased *Pierrot et danseuse (La Danseuse bleue)* shortly after its creation. Virenque, the Spanish Consul in Paris, would, the following year, go on to purchase *Au Moulin Rouge (Le Divan japonais)*. Of the six oils Picasso created during his first visit to Paris, only *La Danseuse bleue (Pierrot et danseuse)* and *Le Moulin de la Galette* (Zervos, vol. I, no. 41; Solomon R Guggenheim Museum, New York) depicted the excitement of the French capital's nightlife.

For the nineteen year old Picasso, the bars, cafes and cabarets of Paris, which provided a



Above
GEORGES SEURAT,
Pierrot and Colombine,
conté crayon on paper,
1887-88, The Kasama
Nichido Museum of Art,
Kasama

stage for theatrical performances, dance and song, proved irresistible. "Picasso's interest in the theater as a source of paintable subject," art historian Douglas Cooper states, "showed itself early: to be exact, in a group of paintings executed in Barcelona, Paris and Madrid between the ages of eighteen and twenty.... Picasso seems to have enjoyed the spectacle, whatever it was, for its own sake and to have relished the gay, excited atmosphere of these places of public entertainment, where he gained many insights into human nature and could find relief from the drabness of his own impoverished existence. Nevertheless, Picasso was no mere passive observer we can see from the liveliness, the intensity and the acute observation of the movements and facial expressions of the performers, which characterize these works" (D. Cooper, *Op. cit.*, pp. 13-14).

In this particular canvas, two of the beloved characters from the Commedia dell'Arte interact on the stage - the sad clown Pierrot and his unfaithful wife Columbine, who preferred the company of the Harlequin. Scenes from the Commedia dell'Arte were perennial favorites for European artists since the mid-1500s. Antoine Watteau, Georges Seurat and Paul Cézanne sensitively rendered these characters in a variety of styles, while Picasso himself would use particular figures from the Commedia throughout his career from Rose period imagery to a more cubist Harelquin of 1909 and various iterations in the decades that followed. Like his references to Mythology, theatrical interpretation from the Commedia dell'Arte to Ubu Roi would emerge in new stylistic endeavors. *Pierrot et danseuse (La Danseuse bleue)* is one of the first and most dazzling of his Commedia dell'Arte scenes.





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RUTH SHARP ALTSHULER

Sotheby's is honored to offer property from the collection of prominent Dallas philanthropist Ruth Sharp Altshuler. A pillar of charitable and civic efforts in Dallas, Mrs. Altshuler's commitment to and mastery of fundraising transformed her beloved hometown and helped raise millions of dollars for countless local charities. Called the most influential woman in Dallas, she mobilized and inspired civic leaders and society doyennes alike through her charisma, charm, and innate generosity. The intelligence and compassion demonstrated through her public service extended to her private life and the works in her personal collection highlighted by intimate portraits by Édouard Manet and Frederick Frieseke and a tender embrace by Auguste Rodin.

In a lifetime of service filled with many firsts, Mrs. Altshuler became the first woman to serve or chair numerous Dallas charitable boards, including the Salvation Army Dallas Advisory Board, Goodwill Industries, Communities Foundation of Texas Board, United Way, and the Board of Trustees of Southern Methodist University. Her decades of philanthropic work were honored by her induction to the Texas Woman's Hall of Fame. Later marrying Dr. Kenneth Altshuler, Chairman of the Department of Psychiatry at UT Southwestern Medical Center, Mrs. Altshuler's tireless civic efforts would continue. In 2011 she became the first person in the United States to receive all three national service honors—the Outstanding Philanthropist of the Year Award from the National Society of Fundraising Executives, the national Alexis de Tocqueville Award of the United Way of America, and the Distinguished Service Award given by the Association of Governing Boards of Universities and Colleges.

Born in Dallas, Ruth was the youngest child of Carr Collins Sr., founder of Fidelity Union Life Insurance Company. As an undergraduate at Southern Methodist University, Ruth met her first husband who died in combat during World War II. After graduating from SMU, Ruth began working at Dallas Love Field and met her second husband, Fidelity Union executive, Charles S. Sharp. A turning point in Ruth's life would come when, as mother to her three young children, Sally, Stanton and Susan, she joined the Junior League. Influenced by philosopher Albert Schweitzer she would espouse his belief that "Example is not the main thing in influencing others. It is the only thing."

We are delighted to celebrate the peerless philanthropic legacy and example set by Mrs. Ruth Sharp Altshuler across our Impressionist & Modern Art and American Art sales this spring in New York.

31

ÉDOUARD MANET

1832 - 1883

Profil de jeune fille

Oil on canvas
12⅞ by 9¾ in.; 32.7 by 24.7 cm
Painted *circa* 1880.

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

PROVENANCE

Estate of the artist (sold: Hôtel Drouot, Paris, February 4-5, 1884, lot 25)

Mme Suzanne Manet, Paris (acquired at the above sale)

Ambroise Vollard, Paris

Eugène Blot, Paris (acquired from the above by 1902)

Galerie Barbazanges, Paris (acquired from the above *circa* 1912)

Tryggve Sagen, Oslo (acquired by 1922)

David David-Weill, Paris & New York (acquired by 1932)

Private Collection, Paris (by descent from the above)

Galerie Schmit, Paris (acquired from the above in 1983)

Acquired from the above *circa* 1983

EXHIBITED

Brussels, Palais des Beaux-Arts, *La Libre Esthétique: Exposition des peintres impressionnistes*, 1904, no. 83 (titled *Portrait de jeune fille*)

Paris, Galerie Eugène Blot, *Exposition de cent vingt tableautins*, 1907, no. 57

Paris, Grand Palais, *Salon d'Automne: Portraits du XIXe siècle*, 1912, no. 152 (titled *Jeune Fille*)

Copenhagen, Ny Carlsberg Glyptotek; Stockholm, Nationalmuseum & Oslo, Nasjonalmuseet, *Édouard Manet 1832-1883*, 1922, no. 24

Paris, Musée de l'Orangerie des Tuileries, *Exposition Manet, 1832-1883*, 1932, no. 71 (titled *Portrait de Mlle André*)

Paris, Galerie Schmit, *Les Impressionnistes et leurs précurseurs*, 1972, no. 42, illustrated in color in the catalogue (titled *Portrait de Mademoiselle Ellen Andrée*)

Paris, Galerie Schmit, *Choix d'un amateur, XIXe-XXe siècles*, 1977, no. 46, illustrated in color in the catalogue (titled *Portrait de Mademoiselle Ellen Andrée*)

Paris, Galerie Schmit, *Lumières sur la peinture XIXe-XXe siècles*, 1983, no. 52, illustrated in color in the catalogue

London, The Lefevre Gallery, *Important XIX & XX Century Works of Art*, 1983, no. 8, illustrated in color in the catalogue

Dallas, The Dallas Museum of Art, *Impressionist and Modern Masters in Dallas: Monet to Mondrian*, 1989, no. 50, illustrated in color in the catalogue (titled *Profile of a Young Woman*)

Washington D.C., The Phillips Collection, *Renoir and Friends: Luncheon of the Boating Party*, 2017-18, no. 14, illustrated in color in the catalogue (titled *Portrait d'une jeune femme - mademoiselle Ellen Andrée*)

LITERATURE

Théodore Duret, *Histoire d'Édouard Manet et de son oeuvre*, Paris, 1902, no. 276, listed p. 264

Julius Meier-Graefe, *Édouard Manet*, Munich, 1912, no. 25, mentioned p. 320

Théodore Duret, *Histoire d'Édouard Manet et de son oeuvre*, Paris, 1919, no. 276, listed p. 264

Étienne Moreau-Nélaton, *Catalogue général, manuscrit de l'œuvre de Manet* [unpublished manuscript], 1926, no. 253

Adolphe Tabarant, *Manet, histoire catalographique*, Paris, 1931, no. 327, listed p. 376 (titled *Jeune fille assise*)

Paul Jamot & Georges Wildenstein, *Manet*, Paris, 1932, vol. I, listed no. 342; vol. II, illustrated p. 60

Eugène Blot, *Histoire d'une collection de tableaux modernes*, Paris, 1934, mentioned p. 58 (titled *Femme assise*)

Adolphe Tabarant, *Manet et ses oeuvres*, Paris, 1947, no. 351, illustrated p. 614

Phoebe Pool & Sandra Orienti, *The Complete Paintings of Manet*, London, 1967, no. 312, illustrated p. 113

Marcello Venturi & Sandra Orienti, *L'Opera pittorica di Édouard Manet*, Milan, 1967, no. 312, illustrated p. 113 (titled *Ragazza seduta*)

Merete Bodelsen, "Early Impressionist Sales, 1874-1894, in Light of Some Unpublished 'Procès-Verbaux'" in *The Burlington Magazine*, June 1968, no. 25, mentioned p. 343

Denis Rouart & Sandra Orienti, *Tout l'oeuvre peint d'Édouard Manet*, Paris, 1970, no. 316, illustrated p. 113 (titled *Jeune fille assise*)

Denis Rouart & Daniel Wildenstein, *Édouard Manet, Catalogue raisonné*, Lausanne, 1975, vol. I, no. 339, illustrated p. 261

Barbara Ehrlich White, *Impressionists Side by Side: Their Friendships, Rivalries and Artistic Exchanges*, New York, 1996, n.n., illustrated in color p. 55 (titled *Ellen Andrée*)

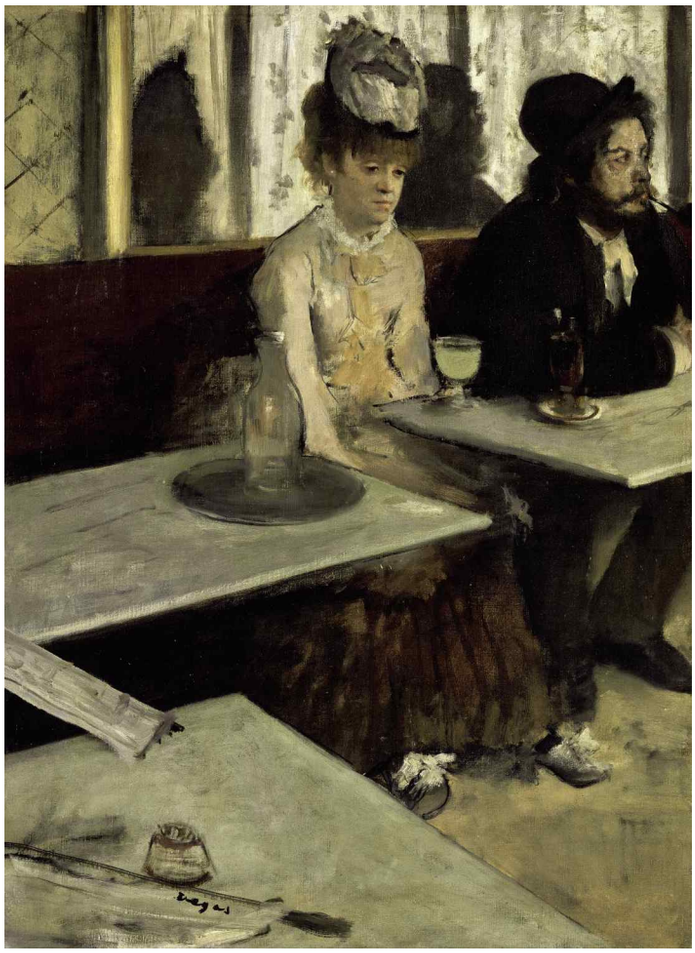




Above
PIERRE-AUGUSTE RENOIR,
Le Déjeuner des canotiers,
1881, oil on canvas,
The Phillips Collection,
Washington D.C.

A towering figure in the second half of the nineteenth century, Édouard Manet was a serious and dedicated artist strongly committed to his artistic practices, and, particularly to his portraiture, transforming his medium into a record of contemporary life. Throughout his lifetime, Manet surrounded himself with a wide circle of friends, admirers and supporters, who inevitably found their way into his canvases, both in straight forward portraits or as actors in scenes from modern day Paris. He insisted that these acquaintances, family and occasionally professional models endure prolonged and frequent sittings while he captured their essence on canvas, leaving a rich legacy of innovative portraits in his wake.

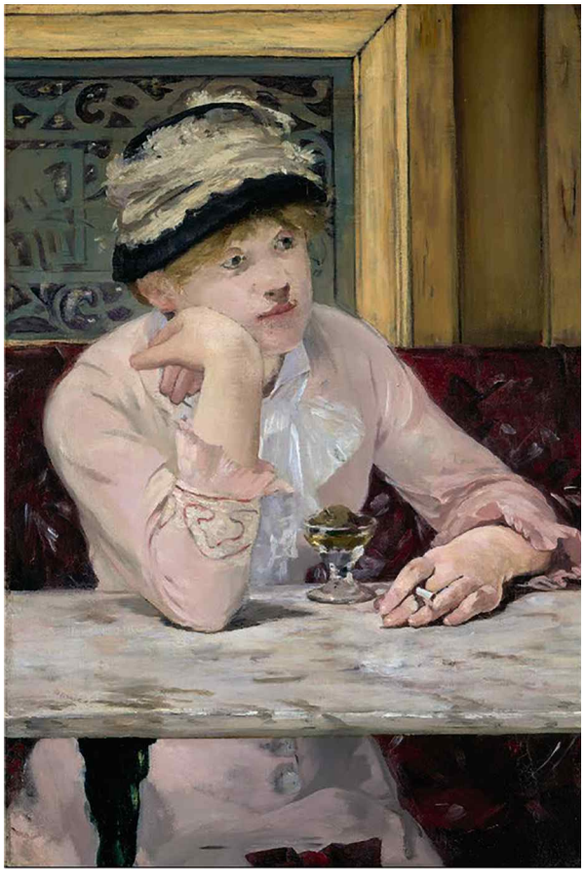
Manet threw himself into the challenge of finding subjects, compositional formats and painting techniques that would provide a new language of art suitable for the representation of modernity and contemporary life. In *Profil de jeune fille* we see this desire manifested with particular strength in the tight, avant-garde framing and strong illumination of the figure. Coupled with the brilliant painting technique of animated, varied strokes of vibrant colors which he transferred to the canvas with seeming spontaneity and deference, the intimate character of the sitter has been uncovered. It is clear from the subtle characteristics of this young woman that Manet knew his model firsthand, having spent long hours in her company. The sitter of the present work has variously been identified by scholars as Ellen Andrée, the model-turned-actress featured in a number of Impressionist



Above
EDGAR DEGAS,
L'Absinthe, 1875-76, oil on canvas, Musée d'Orsay, Paris

works, and Ellen André, daughter of fellow artist Edmond Alphonse André, a friend of Manet. The near-identical spelling of their last names, not to mention their similar physical appearance has led to continued uncertainty about the identity of the young subject. Though somewhat ambiguous, an examination of each attribution offers exciting insight into Manet's portraiture practice, demonstrating the ways in which *Profil de jeune fille* is a reflection of the artist's time, the city in which he lived and the inhabitants he encountered there.

Ellen Andrée (born Hélène Andrée) was a young ingénue of barely twenty when she embarked on a career as an artist's model and joined the circle of cultural personalities of the Parisian café crowd. It was here that she was introduced to the painters Degas, Renoir and Manet and ultimately would appear in a number of significant Impressionist paintings in the 1870s and early 1880s. It has been proposed that a number of the features of the woman in the right foreground of Renoir's celebrated *Le Déjeuner des canotiers* resemble those of Ellen Andrée and she most famously served as the model for the dissolute figure in Degas' *L'Absinthe*, whose expressionless features and vacant stare perhaps suggests her future success as a genre actress. The young model began posing for Manet in the early 1870s, about the same time she sat for Degas, and looking back many years later on the experience of serving as an artist's model said, "I was pretty good, I can say so now; I had a look that the Impressionists considered





Above left
ÉDOUARD MANET,
La Prune, circa 1877, oil on canvas, Collection of Mr. & Mrs. Paul Mellon, National Gallery of Art, Washington D.C.

Above right
ÉDOUARD MANET,
La Parisienne, circa 1876, oil on canvas, Nationalmuseum, Stockholm

very modern, sexy, and I held the pose they wanted." On the subject of Manet she is reported to have said, "Of all those painters, he was the only one I looked up to. I remember noticing he painted standing up, whereas his friends all sat. He was engrossed, courteous, distant. He was so high class! I felt so inferior in that studio on the rue d'Amsterdam. A really exceptional man" (quoted in A. Tabarant, "Des Peintres et leur modèles" in *Bulletin de la Vie Artistique*, May 1, 1921, pp. 261-63, reproduced in B. A. Brombert, *Edouard Mantet: Rebel in a Frock Coat*, New York, 1996, p. 383). Andrée has become recognizable as one of Manet's female figures noted for their particular character and features, sitting for Manet's works *La Parisienne, Dans le Café,* possibly *La Prune* and the present work. She would ultimately abandon modeling for a successful stage career in vaudeville and pantomime, where her skill in mimicry and strong presence on stage, much as in her portraits, was celebrated.

Alternatively, it has been speculated that the young woman who sat for *Profil de jeune fille* could be the daughter of the painter Edmond Alphonse André, Ellen André, a habitué of Café Guerbois and friend of Manet. According to the Wildenstein and Rouart catalogue entry, in 1873 Edmond André posed for Manet's four versions of the notorious Commedia dell'Arte character Polichinelle. Although little is known about the life of André's daughter, as the child of a friend and former subject and therefore likely also an acquaintance, her presence as the object of study for Manet is consistent within the scope of Manet's portraiture practice. Given the strong physical resemblance of the two women, as well as the remarkable similarity in their names, confusion about the identity of the sitter for the present work endures.

Since very few of Manet's extensive number of portraits produced were commissions, but rather invitations from the artist to act as a subject in his works, the restrictive parameters of commercial portraits have been removed allowing the artist greater flexibility towards experimentation. As with many portraits from Manet's oeuvre, the present work remained



Above
ÉDOUARD MANET,
Polichinelle, 1873, oil on canvas, sold: Sotheby's, New York, November 4, 2014, lot 54 for $3,525,000

unsigned and was kept in his collection until his death, later to be sold at the 1884 *Vente Manet* at Hôtel Drouot. *Profil de jeune femme* was among a select number of paintings that was purchased by a member of the Manet family. The work eventually became part of the illustrious personal collection of French-American banker David David-Weill. In 1939 David-Weill charged his curator Marcelle Minet with the task of preparing an inventory of his magnificent art collection and crating the bulk of it in order to save it from the feared Nazi invasion of France. The most important and valuable pieces in the collection were sent directly to the United States, including the present work. A further 130 crates were sent for safe keeping—unsuccessfully as it turned out—with the French National Art collections at the Château de Sourches and 22 crates to the Château de Mareil-le-Guyon. The present work remained in the David-Weill family until the 1980s but still bears the 1939 crate and inventory numbers, 45 and DW 30/89 respectively, on its stretcher and frame.

32

PABLO PICASSO

1881 - 1973

Paysage

Signed *Picasso* (upper left); dated *27.5.65.* (on the reverse)
Oil on panel
34⅝ by 45½ in.; 87.9 by 115.5 cm
Painted on May 27, 1965.

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

PROVENANCE

Galerie Louise Leiris, Paris (acquired from the artist)

Sale: Christie's, London, November 27, 1989, lot 64A

Acquired at the above sale

LITERATURE

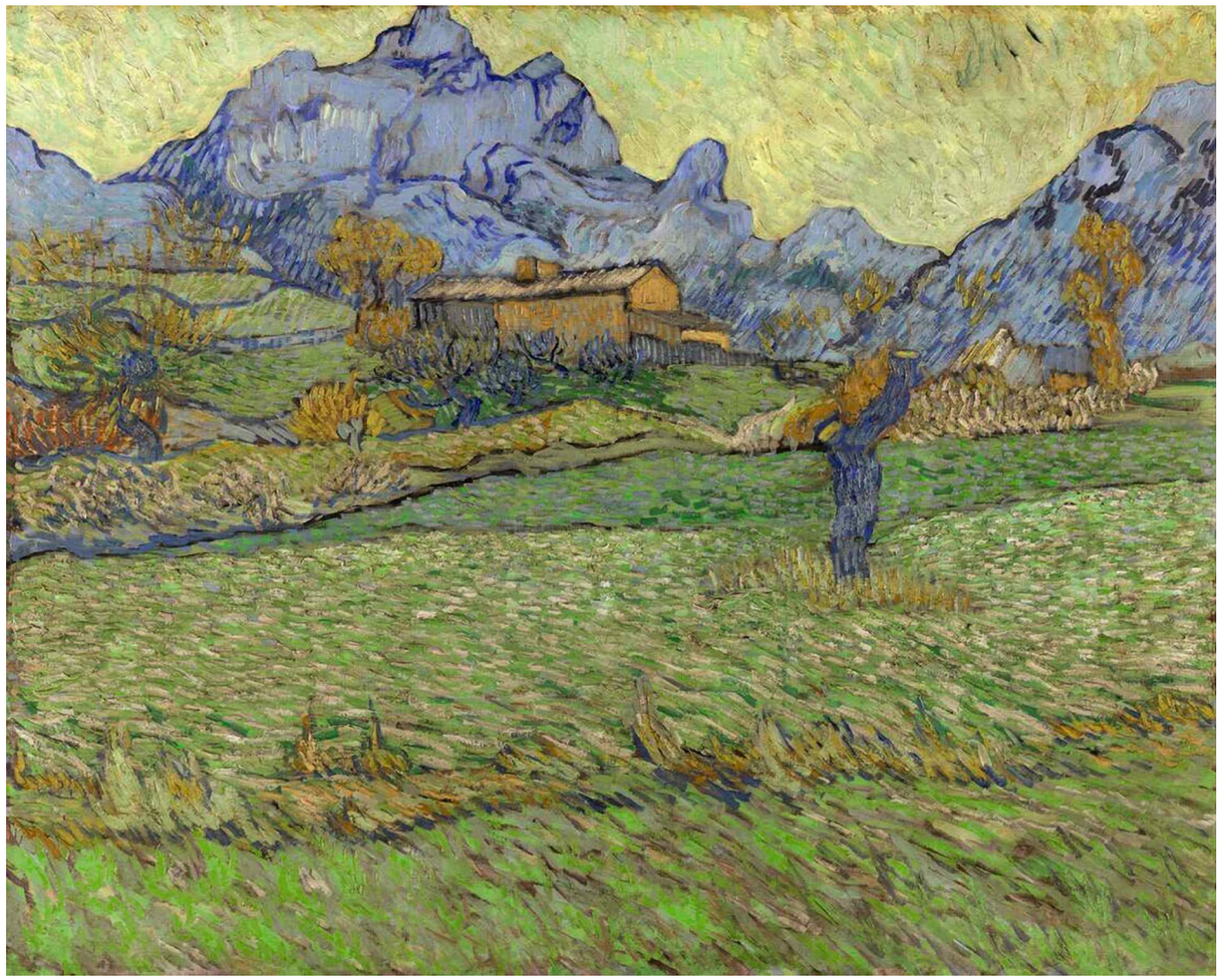
Christian Zervos, *Pablo Picasso*, Paris, 1972, vol. XXV, no. 135, illustrated pl. 76





Above
Picasso, Mougins, 1965
by Cecil Beaton
©The Cecil Beaton Studio
Archive at Sotheby's

On March 2, 1961 Pablo Picasso married Jacqueline Roque following a prolonged courtship that had begun in the summer of 1952. Tired of the constant invasion of their privacy at the Villa La Californie in Cannes, the couple retreated to a handsome, well-protected villa situated on a terraced hillside near Mougins. The artist was to spend the last twelve years of his life here, and *Paysage à Mougins* evinces some of the traits and preoccupations of Picasso's late work. In the first months of 1965, Picasso embarked on a painting campaign of the landscape that surrounded him in Mougins. He completed five canvases (Zervos XXV nos. 32-36) in February and returned to the landscape again three months later in May (Zervos XXV nos. 121-126 and the present work no. 135).



Above
VINCENT VAN GOGH, *Le Mas de St Paul*, oil on canvas, 1889, Kröller-Müller Museum, Otterlo

Paysage depicts Mougins in swirling strokes of blue, green, yellow and pink pigment. Like many of Picasso's unpopulated views of the town, this canvas is a continuation of the pastoral theme that dominated his oeuvre between 1966 and 1968. While there are no figures in these works, they share to some extent the bucolic feel that characterizes Picasso's paintings of couples, nudes and fauns comporting themselves in the landscape. These late visions of Arcadian harmony are indicative of the ageing artist's desire to retreat from civilization and towards a rural idyll which mingled both classical Greece and the artist's childhood memories from rustic Spain.

Picasso's Arcadia, however, was not a simple vision of innocence but contains a darker undercurrent. As in so many of the works from Picasso's late period, there is another artist persona present, in this case, Van Gogh. For Picasso, the Dutch artist exemplified artistic sincerity; Van Gogh's psychological intensity and spiritual tumult effectively isolated him from contamination by the pressures of commerce and fame. Thus, as Picasso sought to distance himself from his own celebrity, he turned towards the convulsive landscapes of his predecessor. The kinetic brushwork of *Paysage* gives the paint surface a freedom and spontaneity that certainly suggests a debt to the expressive fervor of Van Gogh's technique. However, the connection between the two artists at this point in Picasso's life went deeper than a mere artistic identification. As John Richardson observed, "The more one studies these late paintings, the more one realizes that they are, like Van Gogh's terminal landscapes, a supreme affirmation of life in the teeth of death" (J. Richardson, *Late Picasso, Paintings, Sculpture, Drawings Prints 1953-1972* (exhibition catalogue), Tate Gallery, London, 1988, p. 34).

33

CLAUDE MONET

1840 - 1926

Sur la falaise, au Petit Ailly

Stamped with the signature *Claude Monet* (lower right); stamped again with the signature *Claude Monet* (on the reverse)
Oil on canvas
28¾ by 36¼ in.; 73 by 92 cm
Painted at Varengeville, 1896.

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

PROVENANCE

Estate of the artist

Michel Monet, Giverny (by descent from the above)

Private Collection, France (acquired by 1982)

Sale: Galerie Koller, Zurich, November 12-13, 1982, lot 5115A

Private Collection, Switzerland (acquired at the above sale and sold: Christie's, New York, May 4, 2011, lot 49)

Acquired at the above sale

EXHIBITED

Boston, Museum of Fine Arts & London, Royal Academy of Arts, *Monet in the '90s, The Series Paintings*, 1990, no. 63, illustrated in color in the catalogue

Winterthur, Kunstmuseum Winterthur, *Die natur der Kunst: Begegnungen mit der Natur vom 19. Jahrhundert bis in die Gegenwart*, 2010-11, no. 32, illustrated in color in the catalogue

Basel, Fondation Beyeler, *Monet*, 2017, n.n., illustrated in color in the catalogue

LITERATURE

Daniel Wildenstein, *Claude Monet, Biographie et catalogue raisonné,* Lausanne & Paris, 1979, vol. III, no. 1428, illustrated p. 195

Daniel Wildenstein, *Monet, catalogue raisonné*, Cologne, 1996, vol. III, no. 1428, illustrated p. 592


Claude Monet





Above left
CLAUDE MONET,
Le Cabane des douaniers,
1882, oil on canvas, The
Metropolitan Museum of
Art, New York

Above right
EDGAR DEGAS,
Rochers au bord d'une rivière, 1890, pastel over
monotype on paper,
Private Collection

Sur la falaise, au Petit Ailly belongs to the seminal series of expansive views from the towering cliffs along the coast of Normandy. Steeped in boundless originality of representation, this seaside motif is credited as one of Monet's earliest experiments with the serial practice, the bursts of concentrated work on a specific and related subject that would come to dominate his artistic production in the 1890s and beyond. Monet steadfastly painted the northern French coast, a region to which, as a native of Le Havre, he was deeply attached and spent a great deal of time in the early 1880s. Returning once more to the seaside towns of Pourville, Dieppe, and Varengeville in the early months of 1896 represented the first time in a decade that the artist returned to the vistas of his youth as his subject matter. Upon his arrival to Pourville, a port roughly two miles from Dieppe, the artist wrote to his dealer Paul Durand-Ruel in Paris, his delight evident: "I set myself up here several days ago. I needed to see the sea again and am enchanted to see once more so many things that I did here fifteen years ago. And so I have set to work with ardor"(quoted in *Monet in Normandy* (exhibition catalogue), Fine Arts Museums of San Francisco, San Francisco, 2006, p. 156).

The return to these coastal scenes indicates Monet's re-engagement with the very motifs that were instrumental to his evolution as an artist. This re-examination of the familiar panoramas resulted in a series of nearly fifty paintings depicting several towns along the coast executed in 1896 and 1897, the same years he executed his famed *Matinée sur la Seine* series near his home in Giverny. The resulting works represent a narrower range of vistas than the artist's previous trips, a noticeable assessment of and reflection on his preceding compositions. Whereas in 1881 and 1882 the artist roamed all along the chalky cliffs looking for ideal locations to set his easel, in 1896, Monet limited himself to the select vistas he had explored during his earlier sojourn, prompting the most enthralling compositions. Through repetition, consistency and a strong understanding of the motif, Monet was afforded the opportunity to elaborate on these established scenes with greater freedom to undertake innovative risks, pushing the boundaries of his composition quite literally off the page. Compared to the earlier motifs of the rocky coastline, Monet created striking visual abstraction in these later views by bringing the viewer in as close as possible to the rocky



Above
GEORGES SEURAT,
Le Bec du Hoc, Grandcamp,
1885, oil on canvas, Tate
Gallery, London

landscape. The composition of *Sur la falaise, au Petit Ailly* is dominated by the rearing form of the massive cliff, which fills the left and center of the picture, compressing the sky to a narrow strip and all but effacing the view, merely hinting at vast expanse of the sea that lies before it. Executed with surety, the vistas in the distance are veiled in hazy light; the steadying horizontals of the sea and sky provide a balanced contrast to the variegated tones and textures of the bluffs. As in other works from 1896-97, the brushwork is less defined and more nuanced. The indistinct contours, and melded tones and forms of the bluff suggest the influence of Degas's late landscape pastels and monotypes, which Monet would have seen when they were exhibition at Durand-Ruel in the fall of 1892. Heightened with pastel, Degas's monotypes achieved a liberation of color and form that transcended any literal representation of the landscape. Soft-focused, grandly spacious vistas such as *Rochers au bord d'une rivière* are close in spirit to Monet's later views of the Norman coast and undoubtedly inspired this return to the craggy shore. Degas's clear influence demonstrates the ways in which Monet habitually adopted and then quickly transcended the influence of recent artistic traditions, pushing well beyond them and adapting the best qualities to create works that are startlingly fresh, thrusting the boundaries of his medium to new heights. Monet's success with the coastal series would in turn influence a whole group of French painters to travel to the sea to capture the imposing rock formations of the Norman coastline.

34 ◦ # MARC CHAGALL

1887 - 1985

L'Esprit de roses (Au-dessus des fleurs)

Signed *Marc Chagall* (lower right)
Oil on canvas
36⅜ by 28¾ in.; 92.4 by 73.1 cm
Painted in 1926.

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

$ 2,800,000-3,500,000

PROVENANCE

Georges Bernheim, Paris

Georges Lurcy, France & United States (acquired before 1947 and sold by the Estate: Parke-Bernet Galleries, Inc., New York, November 7, 1957, lot 60)

Private Collection, California (acquired at the above sale)

Thence by descent

LITERATURE

Franz Meyer, *Marc Chagall*, New York, 1963, no. 399, illustrated n.p.; listed p. 752


Chagall



L'Esprit de roses (Au-dessus des fleurs) was painted during Chagall's second period in France, where he returned in 1923 and remained until his move to the United States during the Second World War. Over the course of Chagall's years in France, his subjects were divided between those inspired by his adopted country and those reminiscent of his native Russia, with the two often combined in his phantasmagorical compositions. Chagall had first arrived in France in the summer of 1910 at the age of 23. Within his first two days in Paris, he visited the *Salon des Indépendants* and there he saw the work of a panoply of contemporary artists, including the Fauves and the Cubists. Paintings by Derain, Léger, Matisse and Picasso hung alongside the vibrant Orphist canvases of Robert Delaunay, who was to become the mentor of Paul Klee, August Macke, and Chagall himself. Very soon he had moved into lodgings in the legendary block of studios known as *La Rûche* on the rue Vaugirard in Montparnasse, a building famed for its lively bohemian atmosphere and its cosmopolitan array of inhabitants. Chagall lodged in the room next to Modigliani; Soutine also lived in the building during this time. The poets Apollinaire, Blaise Cendrars and Canudo frequently visited. In this milieu of spontaneity and rich cultural exchange, Chagall began his first period of painting in Paris.

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

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

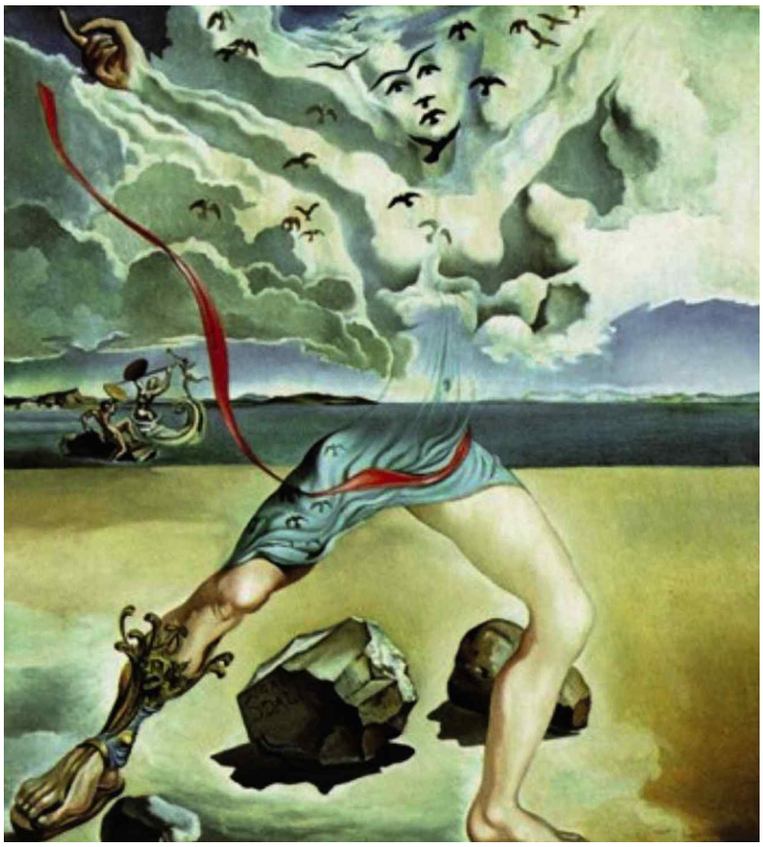
Opposite
YVES KLEIN,
People Begin to Fly (ANT 96), 1961, oil on paper mounted on canvas, The Menil Collection, Houston



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

With his great love with him in France, Chagall was able to fully enjoy his adopted country. Andrew Kagan comments on the sweetness of this time for the artist writing: "This was a period [the mid-to-late 1920s] of unrivaled happiness and contentment for Chagall. He and Bella were able to discover the joys of traveling throughout France, where the artist fell in love with the varied landscapes and the distinctive effects of light. These journeys yielded works with a brilliant new illumination and an unprecedented airiness... There also appeared paintings of intense color and lyric forms, such as *Lovers with Flowers*, which express the renewed spirit of romance and youthfulness that he and Bella found in their pleasant new circumstances" (A. Kagan, *Marc Chagall*, New York, 1989, p. 53). The intense dream-like quality of *L'Esprit de roses (Au-dessus des fleurs)* incorporates, aside from the floating/flying figure, several other elements which would become hallmarks of Chagall's best work: the inclusion of floral bouquets and the importance of the color blue. The bouquet at center, with its rich red blossoms and verdant greenery appears before a balustrade, which in turn gives way to a view of the sea with two distant ships at the far horizon line.

Another artists whose love of the color blue became his hallmark, Yves Klein, interacted with the sky some twenty years after *L'Esprit de roses (Au-dessus des fleurs)* was painted: "The boundlessness of the heaven had long been a source of inspiration to Klein. At the age of nineteen, as he lay on the beach one hot, sunny summer day in the south of France, he embarked on a 'realistic-imaginary' mental journey into the blue depths. On his return he declared 'I have written my name on the far side of the sky!'" (H. Weitemeir, *Yves Klein 1928-1962, International Klein Blue*, Cologne, 2001, p. 8). In 1961, Klein would further explore the human figure set against the blue expanse of the heavens: "When we look at *Humans Begin to Fly* of 1961, we see a series of silhouetted figures apparently hovering in an indeterminate space, above or before the actual painting surface... The enigmatic *Humans Begin to Fly*, like *The Leap into the Void*, poignantly conveys the idea of harmonious self-sublimation. This derived from Klein's insight into the deeper meaning of the ancient alchemistic vision of



universal levitation. 'Thus we will become aerial men,' he predicted. 'We will literally float in total physical and mental freedom'" (*ibid*., p. 62). Marc Chagall had conveyed these sensibilities and dreams decades prior in his floating couples and single figures, achieving weightlessness and freedom through his fantastical imagery.

L'Esprit de roses (Au-dessus des fleurs) has impeccable provenance and has been in the same family's collection since 1957, when it was acquired from the Georges Lurcy auction at Parke-Bernet Galleries. Lurcy was born in Paris in 1891. An investor whose successes stemmed from developments in aeronautics during World War I, Lurcy went on to avidly collect art, living between Paris and the Unites States until 1940, when he moved permanently to America. The sale of his collection was a turning point in the history of auctions in the United States. A few months prior, the William Weinberg collection at Sotheby's, London became a society event, including a visit to the exhibition by none other than the Queen. "If the Queen had viewed the Weinberg sale at Sotheby's in London," Philip Hook illuminates, "then New York's equivalent of royalty - not to be outdone - turned up in all their glory for the Lurcy sale. The Rockefellers, Fords, Vanderbilts, Goulandrises, Dillons, Chester Dales and Lehmans were all conspicuously present as the the hammer came down on the first lot. The room was so crowded that Mrs. Niarchos had to be given a chair in the wings of the stage. An eye-witness recorded that Eleanor Roosevelt sat beside Helena Rubinstein: 'Miss Rubinstein dressed as a rich gipsy, Mrs. Roosevelt as the most stolid librarian.' Art auctions were taking their place with society weddings and first nights at the ballet as places to be seen'" (P. Hook, *The Ultimate Trophy, How the Impressionist Painting Conquered the World*, New York, 2010, p. 155). It was in this atmosphere that *L'Esprit de roses (Au-dessus des fleurs)* last appeared at auction, remaining in the same family's collection since they acquired it at the Lurcy sale.

Above
SALVADOR DALI,
Mural Painting for Helena Rubinstein, 1942, oil on canvas, Tokohama Museum of Art, Yokohama

Opposite
Detail of the present work



35 ○ ⋑ # PABLO PICASSO

1881 - 1973

Mousquetaire

Signed *Picasso* (lower right); dated *21.4.67 III.* (on the reverse)
Oil on canvas
45⅝ by 35 in.; 116 by 89 cm
Painted on April 21, 1967.

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

PROVENANCE

Alex Maguy, Paris

Private Collection (acquired *circa* 1977)

Thence by descent

LITERATURE

Christian Zervos, *Pablo Picasso*, Paris, 1972, vol. XXV, no. 344, illustrated pl. 150





Above
PABLO PICASSO, *Le Matador,* 1970, oil on canvas, sold: Sotheby's, London, February 28, 2018, lot 16 for $22,781,992

Mousquetaire, Picasso's richly-colored depiction of his alter-ego, is a testament to the artist's stamina and powerful creative expression. Picasso painted this picture in the spring of 1967, when the prominence of youth culture and "free love" dominated cultural consciousness. Although he had outlived many of his contemporaries by this point, including Matisse, Picasso remained at the forefront of the avant-garde and the heroic musketeer served as his youthful avatar during the final years of his life. "You see, this isn't over!" Picasso exclaimed to his friend Helene Parmelin around this time, "I still have things to say" (quoted in H. Parmelin, "Picasso on his Little Terrace" reprinted in *Picasso Mosqueteros* (exhibition catalogue), Gagosian Gallery, New York, 2009).

Parmelin wrote at length about Picasso's paintings of the late 1960s, many of which she saw under production at the artist's studio at Notre-Dame-de-Vie: "During Picasso's last years — marked by his Avignon paintings — he often speaks of the obscure direction that his research has taken, a movement closer and closer to reality. The canvas becomes so true that, he says, 'One can no longer see the difference between it and reality. It is natural.'" (*Op. cit.,* p. 288). Picasso's objective to paint 'nature' is in direct opposition to the examples of abstraction and minimalism that proliferated the art world during the 1960s. Grounding his work in figuration, he embarked on a major series of monumental paintings featuring the theme of the musketeer, which became one of the key subjects of his late work. Picasso had 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 reaffirmed his connection to some of the greatest painters in the history of art. The musketeer series was a continuation of this interest and began, according to his wife Jacqueline Roque, "when Picasso started to study Rembrandt," but his appreciation of other great figures of the Renaissance,



Above
REMBRANDT VAN RIJN, *The Night Watch*, 1642, oil on canvas, Rijksmuseum, Amsterdam

including Shakespeare, also influenced the appearance of these characters.

Towards the end of his life, the image of the musketeer evoked Picasso's Spanish heritage and his nostalgia for the youthful vigor of his early years. As Marie-Laure Bernadac has observed: "If woman was depicted in all her aspects in Picasso's art, man always appeared in disguise or in a specific role, the painter at work or the musketeer. In 1966, a new and final character emerged in Picasso's iconography and dominated his last period to the point of becoming its emblem. This was the Golden Age gentleman, a half-Spanish, half-Dutch musketeer dressed in richly adorned clothing complete with ruffs, a cape, boots, and a big plumed hat ... All of these musketeers are men in disguise, romantic gentlemen, virile and arrogant soldiers, vainglorious and ridiculous despite their haughtiness. Dressed, armed, and helmeted, this man is always seen in action; sometimes the musketeer even takes up a brush and becomes the painter" (B. Léal, C. Piot & M.-L. Bernadac, *The Ultimate Picasso*, New York, 2000, p. 455).

As the character of the musketeer developed in Picasso's paintings in the late 1960s and early 1970s, he became a multi-dimensional figure, exhibiting a range of characters including card players, musicians and pipe smokers, often with swords or accompanied by female nudes. The present work features the character in a bust-portrait, reminiscent of the noble self-portraits of the old masters with whom the artist identified during his final years. The influence of salon painters such as Velázquez and Delacroix are evident in Picasso's works from this period, yet with his fluid technique, Picasso made no attempt here to create a realistic portrait. Rather, his flat layers of paint give the musketeer's face a mask-like quality and his garment are reduced to geometric planes and undulating lines. The energy which results from this synthesis of styles and subject matter reflects the passion Picasso maintained into his later years.

36

EDVARD MUNCH

1863 - 1944

Sommernatt (Summer Night)

Signed *E Munch* (lower left)
Oil on canvas
45½ by 40 in.; 115.5 by 101.5 cm
Painted in 1902.

$ 10,000,000-15,000,000

PROVENANCE

Johan Anker, Asker (acquired before 1907 and until at least 1927)

Private Collection, Oslo (acquired after 1927)

Private Collection, Oslo (by descent from the above and until at least 1990)

Private Collection, Europe (sold: Sotheby's, New York, May 3, 2005, lot 20)

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

Acquired from the above

EXHIBITED

Oslo, Nasjonalgalleriet, *Edvard Munch*, 1927, no. 126 (titled *Sensommerkveld*)

Oslo, Kunstnernes Hus, *Edvard Munch utstilling: Malerier, akvaeller, tegninger, graphic works*, 1951, no. 66

New York, National Academy of Design, *Edvard Munch and Harald Sohlberg. Landscapes of the Mind*, 1995-96, no. 23, illustrated in color in the catalogue

Lugano, Museo d'Arte Moderna, *Edvard Munch*, 1998, no. 49, illustrated in color in the catalogue

Bielefeld, Kunsthalle Bielefeld, *Edvard Munch, 1912 in Deutschland*, 2002-03, n.n., illustrated in color in the catalogue

Oslo, Nasjonalmuseet, *Munch 150*, 2013

LITERATURE

Gerd Woll, *Edvard Munch, Complete Paintings, Catalogue Raisonné*, London, 2009, vol. II, no. 533, illustrated in color p. 566 (titled *Hus i sommernatten* (*House in the Summer Night*))

"A landscape will alter according to the mood of the person who sees it, and in order to represent that particular scene, the artist will produce a picture that expresses his own personal feelings."

EDVARD MUNCH





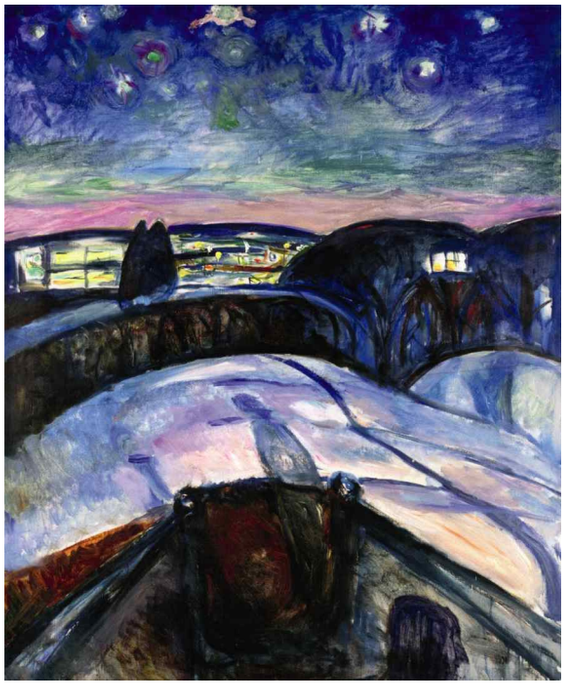
Above
VINCENT VAN GOGH,
The Starry Night, 1889, oil on canvas, The Museum of Modern Art, New York

Sommernatt (Summer Night), depicting the abbreviated night skies of summer in Åsgårdstrand, encapsulates Edvard Munch's Expressionist opus while foreshadowing his growing interest in the landscape of his native Norway, which would dominate his oeuvre in the years that followed. Painted in 1902, the same year Munch's *Frieze of Life* was exhibited at the Berlin Secession, the present work captures his use of bold coloration, sharp perspective and sinuous line. Munch's importance to the history of twentieth century art cannot be overstated. From Expressionism to Fauvism to Pop Art his far reaching influence is impossible to ignore. Instead of visual reality, it is his uncanny ability to capture the human experience and its emotions that makes him one of the most powerful artist in history.

Alongside Vincent van Gogh, Munch was the key pioneer of Expressionism. Both artists used the genre of landscape as a vehicle to express inner states of being. In depicting nature in a highly individual, internalized manner, Munch draws on the tradition of *stemningsmaleri*, or "mood-painting," characteristic of Nordic art towards the end of the nineteenth century, notably his contemporary Harald Sohlberg and Eugène Jansson. Alongside several fellow avant-garde artists, Munch abandoned the *plein-air* naturalism, which had dominated Norwegian landscape painting, in favor of an emotionally charged and resonant vision of nature. In *Sommernatt (Summer Night)*, he took as a starting point the night scene from just outside his house in Åsgårdstrand. Creating a strong perspectival device of the path and greenery leading toward his garden bench, allowing for the deep recess of space to flow sharply towards the hills beyond the red-roofed dwelling and the stars which pinprick the night sky, Munch used non-natural color and distorted perspective to express emotion.

The year the present work was painted was a seminal year in the artist's career, both professionally and personally. After a long love affair with Tulla Larsen, Munch managed to separate himself once and for all from her in dramatic fashion. The affair ended in a self-inflicted gunshot wound, obliterating the knuckle of one of his fingers leading to a surgery he insisted on being awake for, which he would later use to create paintings





Above left
EUGÈNE JANSSON,
Hornsgatan by Night,
1902, oil on canvas,
Nationalmuseum, Sweden

Above right
EDVARD MUNCH,
Starry Night, 1922-24,
oil on canvas, Munch
Museum, Oslo

of the medical procedure. The year 1902 was also one of considerable career triumph - he first exhibited the *Frieze of Life* at the Berlin Secession, he bought and began to use a camera and he met Max Linde, who would publish, that same year, *Edvard Munch und die Kunst der Zukunft (Edvard Munch and the Art of the Future*).

During this period Munch moved increasingly away from portraits and representations of people in outdoor settings towards the motif of landscape. This shift of focus, however, did not signify a departure from his earlier obsession with tormented, angst-ridden individuals. On the contrary, it was precisely this emotional and mental instability that gave the artist the insight to produce such masterpieces as the present work, in which he reached a certain level of abstraction. "Munch's statement 'I do not paint what I see but what I saw' suggests that he understands his work as the product not of an empirical, observational process but of the cumulative emotion of the mind's eye. Intentionally and consciously, between seeing something in the world and realizing it in paint, he passes it through a mental filter from which it later emerges transformed in the intensity of the remembered moment. Like van Gogh and Gauguin before him and the Expressionists after him, Munch often uses color not for naturalistic description but to convey authenticity of feeling. Meanwhile his loose, flowing brushstrokes shape figures whose contours pulsate with lines and movements in the scene surrounding them. Understanding the world as a place of agitation and stress, Munch makes that vision literal; the emotional states that concern Munch are often disruptive—anxiety, jealousy—but he also knows quieter moods, like melancholy, loneliness, or, more positively, the shared solitude of lovers as in *The Kiss*, where the couple seem to melt into each other in an erasure of separate identities" (K. McShine in *Edvard Munch, The Modern Life of the Soul* (exhibition catalogue), The Museum of Modern Art, New York, 2006, p. 15).

Sommernatt (Summer Night), was not the artist's first depiction of the Åsgårdstrand landscape by night. In 1895-7 he painted *Starry Night*, now in the collection of the Von der Heydt Museum in Wuppertal. Two scenes set outside of Paris in 1890 were shown in the



Above
EDVARD MUNCH,
Self Portrait, 1907,
photograph, Munch
Museum, Oslo

evening hours - *Night in Saint-Cloud* and *The Seine at Saint-Cloud*. In the latter Munch's treatment of stars in the night sky develops towards that seen in the present work. Within two years, his output of night time scenes became more pronounced, often including human figures, though S*ommernatt (Summer Night)* is one of only three works painted from this vantage point, and the only nighttime scene. The other two works, a small, loose oil on cardboard *Munch's House in Åsgårdstrand* of 1899, in the collection of the Munch Museet, Oslo and a much later work from 1932, *The Fight* showing two men tumbling down the hillside, looking up towards the house, also in the Munch Museet, are both suffused with bright sunlight and quite dissimilar from the present work. It was rare for Munch to not incorporate a vantage point into his work repeatedly thus making S*ommernatt (Summer Night)* quite rare in its unique viewpoint in Munch's production.

Munch's mystical and mysterious scenes of night are dominated by either the moon, whose bright beam illuminates the canvases and ripples in the water normally present in these scenes, or by the expressively painted deep blue sky, punctuated by distant stars and



Above
VINCENT VAN GOGH,
Starry Night over the Rhône, 1888, oil on canvas,
Musée d'Orsay, Paris

planets. In his use of broad brush strokes and a dazzling array of constellations, Munch's nighttime output echoes that of Vincent Van Gogh's in the late 1880s. Munch reflected on Van Gogh's importance, stating "During his short life, Van Gogh did not allow his flame to go out. Fire and embers were his brushes during the few years of his life, whilst he burned out for his art. I have thought, and wished, that in the long term, with more money at my disposal, like him, I would not let my flame go out, and with a burning brush paint until the end" (quoted in *Munch: Van Gogh* (exhibition catalogue), Van Gogh Museum, Amsterdam & Munch Museum, Oslo, 2015-16, p. 6).

Writing about these nighttime scenes in both Van Gogh and Munch's work, Reinhold Heller states: "Van Gogh, too, shared a fascination with the nocturnal, star-filled sky with Munch, and both artists projected into these scenes mingled feelings of melancholy and foreboding, but also hope and longing as slivers of light, whether from the moon or from stars, broke into the mysteriously enveloping atmosphere of blue tones. To Van Gogh, the starry night sky could make him yearn for the comforts of religion, as he wrote to his brother, and it was key to his painting effort that he experienced the night sky on the spot while in the process of painting it, illuminating his canvas by the light of a gas lamp as he employed a wide range of colors to match what he saw. The settings of Munch's starry nights and moonlit scenes are similarly specific on location.... Despite such topographical specificity, however, Munch employed his shifting tones and veils of blue-tinged color, his ambiguously darkened and flattened shapes, and his suggestions of mistily indeterminable space and distance to embody moods and memories more than precise locations, evoking dreamy states of melancholy, meditation, isolation and longing, often mingled with thoughts of death" (*ibid.*, pp. 77-78). S*ommernatt* (*Summer Night)* sublimely evokes this mysterious state, conveying through Munch's familiar surroundings all of the uncertainties and beauty of the human condition.

37

MARC CHAGALL

1887 - 1985

Le Pont-Neuf

Signed *Chagall Marc* and dated *1953.* (lower right); signed *Marc Chagall* (on the stretcher)
Oil on canvas
39⅜ by 31⅞ in.; 100 by 81 cm
Painted in 1953.

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

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

PROVENANCE

Galerie Maeght, Paris

Galerie Tamenaga, Paris

Sale: Christie's, New York, November 7, 2001, lot 281

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

Private Collection (acquired from the above)

Acquired from the above

EXHIBITED

Paris, Galerie Maeght, Paris. *Marc Chagall,* 1954, no. 29

New York, Wildenstein & Co., Inc., *Marc Chagall,* 2000-01, no. 7, illustrated in color in the catalogue

LITERATURE

Galerie Maeght, ed., "Paris de Marc Chagall" in *Derrière le Miroir,* 1954, no. 29, listed n.p.

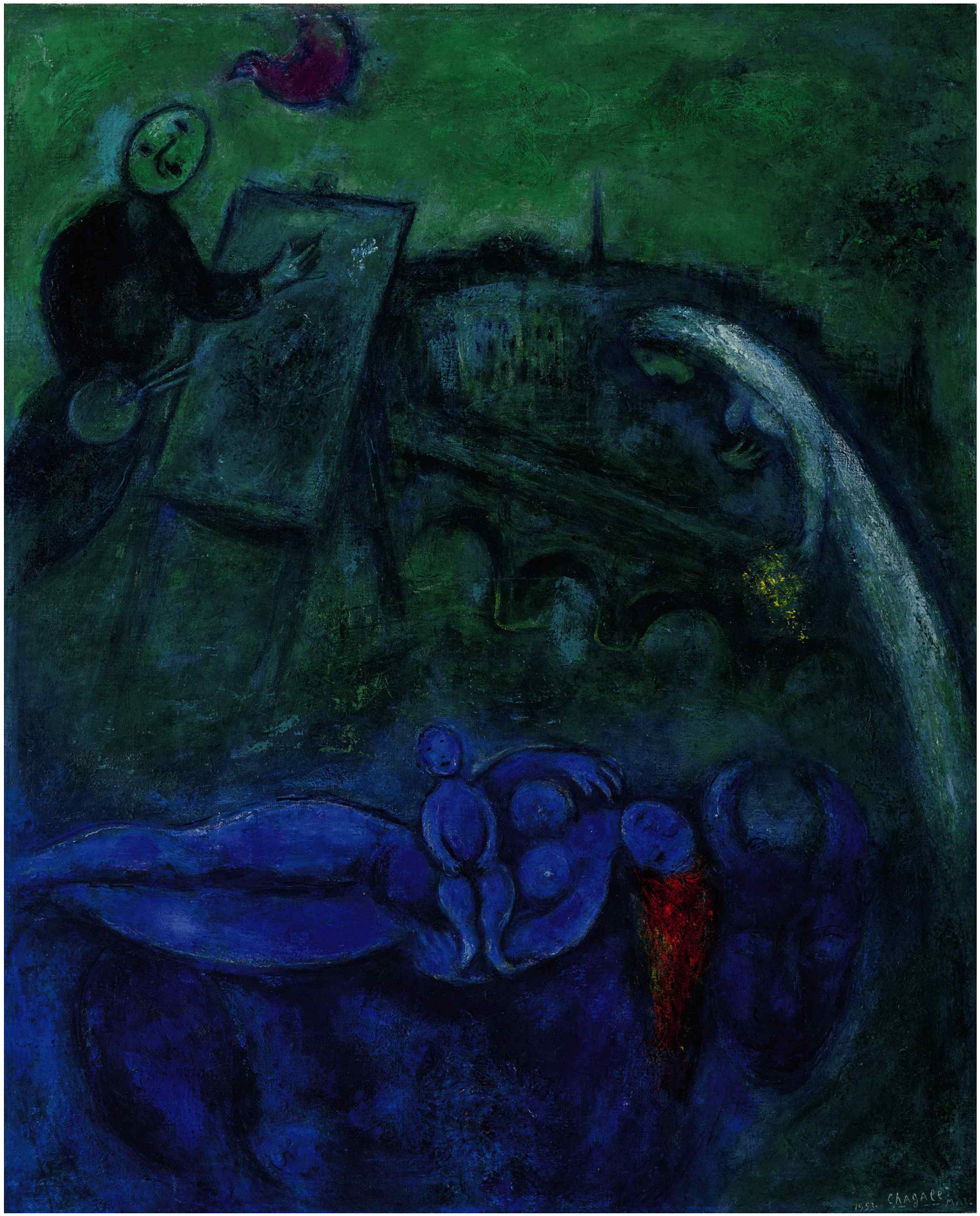
Franz Meyer, "Chagall Pariser zyklus" in *Jahrbuch der Hamburger Kunstsammlungen,* Hamburg, 1960, p. 96

Franz Meyer, Marc Chagall, *Life and Work,* New York, 1963, no. 901, illustrated n.p.

Jacob Baal-Teshuva, ed., *Chagall, A Retrospective,* New York, 1995, illustrated in color p. 261

Jacob Baal-Teshuva, *Marc Chagall 1887-1985,* Cologne, 1998, illustrated in color p. 264

Monica Bohm-Duchen, *Chagall,* London, 1998, p. 276


1953. CHAGALL



Le Pont-Neuf is a deeply evocative rendering of Paris, swathed in hues of emerald-green and indigo. The Chagallian blue twilight is replete with motifs from the artist's personal cosmos of dream-like characters: a floating recumbent nude, a cast of otherworldly animals, a self-portrait of the artist hovering high above the city, and the magical figure of an angel picked out by luminous white robes and a posy of yellow flowers. The Pont-Neuf itself straddles the central area of the composition, while the angular Paris skyline along the banks of the Seine emerges in the far background. The bridge is partially obscured at the left by a representation of the artist's easel, and at the right by the sweeping gown of the angel. A large, flying, anthropomorphized cow dominates the foreground, carrying the reclining figures of a nude and small child while gazing directly out of the canvas.

Such creatures inhabit the celestial sphere of Chagall's symbolist universe. With their size and extraordinary, vivid colors, the artist gives prominence to these pillars of his fantasy world, which allows only fragments of the urban landscape into view. Beyond the Pont-Neuf, the distant city is distinguished only by two dark, sharp steeples which soar vertically from the curvilinear horizon. The artist used the same aerial aspect in depictions of his native Vitebsk, crafting similar visions of ethereal cattle drifting over the lost rural idyll of his birthplace. Filled with yearning and tenderness, the swirling inhabitants of the skies seem to represent the dream-like memories of his beloved home and the strength of feeling it inspired in him. 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 J. Baal-Teshuva, *Marc Chagall: 1887-1985,* New York, 1998, p. 19).

Upon moving to New York in 1941 as a refugee from the volatile political environment of Europe, the artist felt alienated by the hostile landscape he had left behind. The death of his beloved wife Bella in 1944 would also affect Chagall very deeply: the artist turned his unfinished canvases to the walls of his New York studio and did not paint for the year following her passing. While in exile, The Museum of Modern Art, New York held a retrospective for the artist in 1946. However, it was only after his return to France in 1947, and with his growing sympathies for the South, that Chagall seemed to rediscover the joy of color as he has once known it: "As I got nearer to the Côte d'Azur, I experienced a feeling of regeneration, something I hadn't felt since childhood. The smell of flowers, a sort of new energy poured through me.... Near to Nice already, I felt that numerous artists had come here, that it was a place where it was possible to establish oneself, to set oneself up. In such a town, you could write music, poetry, paint pictures.... It was here I stayed. Perhaps I am feeling the years, but anyway this place has become to me like my hometown Vitebsk. As if I was rejuvenated, and that I was waiting for something. And this flower-filled world colored my new life" (quoted in *Marc Chagall. Rétrospective 1908-1985* (exhibition catalogue), Musées Royaux des Beaux-Arts de



Above
MARC CHAGALL, *Le Cheval d'Aleko*, 1954-56, oil on canvas, sold: Sotheby's, New York, November 14, 2017, lot 64 for $2,055,000

Opposite
Le Pont Neuf, 1855, photograph by Adolphe Braun

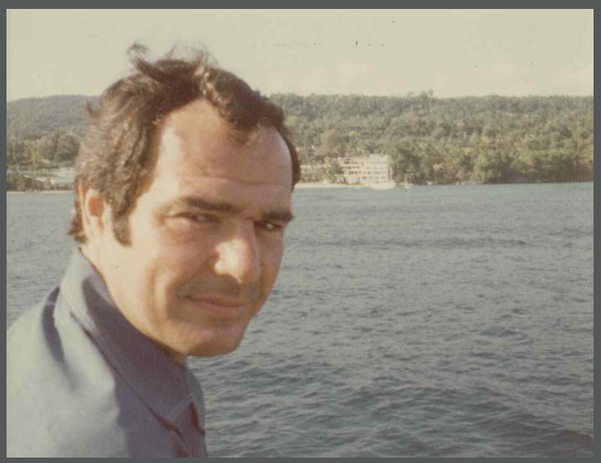
Belgique, Brussels, 2015, p. 48, translated from the French).

To the upper left of the canvas, the artist at his easel occupies the mythological realm between earth and sky; he is an arbiter of this oneiric world which surpasses the mundanity of terrestrial life, a conduit for the enchantment and revelry to be found in the *au-delà*. With his head conspicuously upturned, Chagall seems to draw attention to the transversal role of the artist in making it possible to convey the substance of dreams with his poised brush. The journalist Alexander Liberman, who visited Chagall in the late 1950s, 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" (A. Liberman, "The Artist in His Studio," 1958, reprinted in J. Baal-Teshuva, *Chagall: A Retrospective*, New York, 1995, p. 337).

Apollinaire once described the "supernatural" features of the Chagallian dreamscape, which seems always to be peppered with symbols memorializing love, loss and life. As Susan Compton writes, "his meetings on canvas were not of chance objects" (S. Compton, *Marc Chagall, My Life – My Dream*, Munich, 1990, p. 34). The artist's unique assemblage of images in the present work is a profoundly personal one, celebrating his encounter with a city and a country which had once again become a source of joy and inspiration.



A PASSION FOR COLLECTING:
PROPERTY FROM THE ESTATE OF DR. MARTIN S. WESELEY



Sotheby's is honored to present the Collection of Dr. Martin S. Weseley, an esteemed surgeon and passionate art collector. Dr. Weseley possessed an exacting eye, bringing surgical precision to the pursuit of collecting, acquiring important and often intricate examples of artistic masters.

Dr. Weseley was born and raised in New York City, where he remained throughout his career which spanned over 50 years. Dr. Weseley received his medical degree from New York Medical College and pioneered many arthroscopic surgery techniques still in use today. A lauded orthopedic surgeon, excellence and precision were his hallmarks—a theme explored throughout his collection.

Art was amongst Dr. Weseley's greatest pleasures: weekends were spent with his family at museums, galleries and the homes of artists and other collectors; frequent correspondence was exchanged with auction houses and trusted experts; and meaningful purchases were made starting as early as his collegiate years with a series of Boudin seascapes. His appreciation for art was deepened by his own ability to sketch detailed figures, create complex ship models and paint military figures. In addition to his passion for art, Dr. Weseley similarly appreciated military history and assembled an impressive group of soldier figurines, naval models and other military-inspired collectibles. As a result, his home was a delightful juxtaposition of Degas dancers, French landscapes, Cubist still lifes and curio cabinets full of military figures.

In his later years, Dr. Weseley moved to Naples, Florida; the expansive blue of the Gulf of Mexico served as a remarkable backdrop for his diverse, yet interconnected, collection of paintings, drawings and sculpture.

38

FERNAND LÉGER

1881 - 1955

Dessin pour “Contrastes de formes No. 2”

Signed with the initials *F. L.* (lower left); titled *Dessin pour constrastes de formes (no. 2)* (lower right); inscribed *H* (upper left); inscribed *H* (upper right)
Gouache and brush and ink on paper
19¼ by 25½ in.; 49 by 64.9 cm
Executed in 1913-14.

$ 2,700,000-5,000,000

PROVENANCE

Galerie Kahnweiler (Daniel Henry Kahnweiler), Paris (inv. 1518; probably acquired from the artist by August 1914; sequestered on December 12th, 1914 and sold: Hôtel Drouot, Paris, May 7, 1923, no. 69 (comprised of 39 works on paper))

(probably) Galerie de l’Effort Moderne (Léonce Rosenberg), Paris (acquired at the above sale)

Saidenberg Gallery, New York (acquired by 1968)

Private Collection, United States (acquired from the above by 1974)

Thence by descent

EXHIBITED

New York, Saidenberg Gallery, *Fernand Léger, Gouaches, Watercolors & Drawings from 1910 to 1953,* 1968, no. 6, illustrated in the catalogue

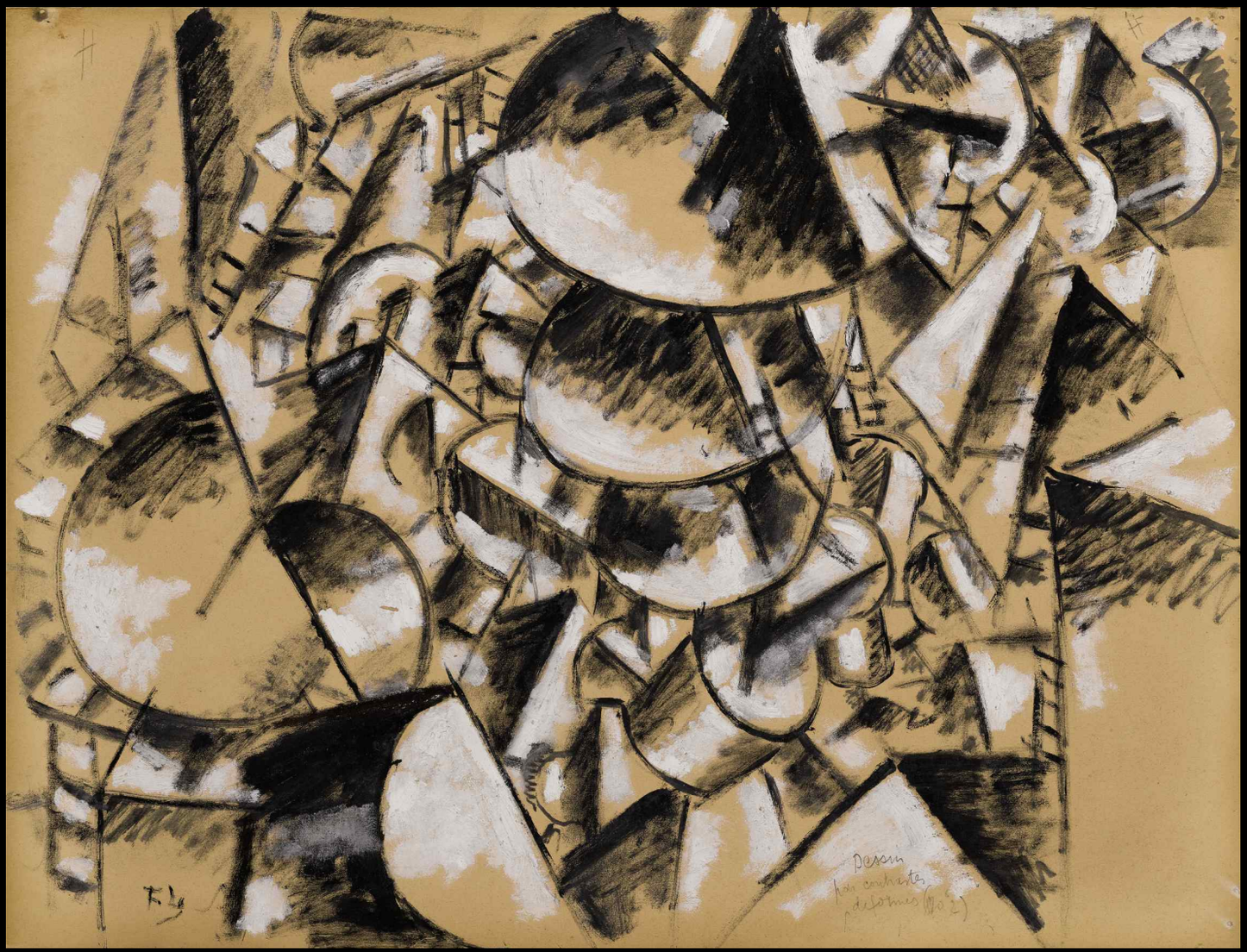
Los Angeles, Los Angeles County Museum of Art & New York, The Metropolitan Museum of Art, *The Cubist Epoch,* 1971, no. 186, illustrated in the catalogue

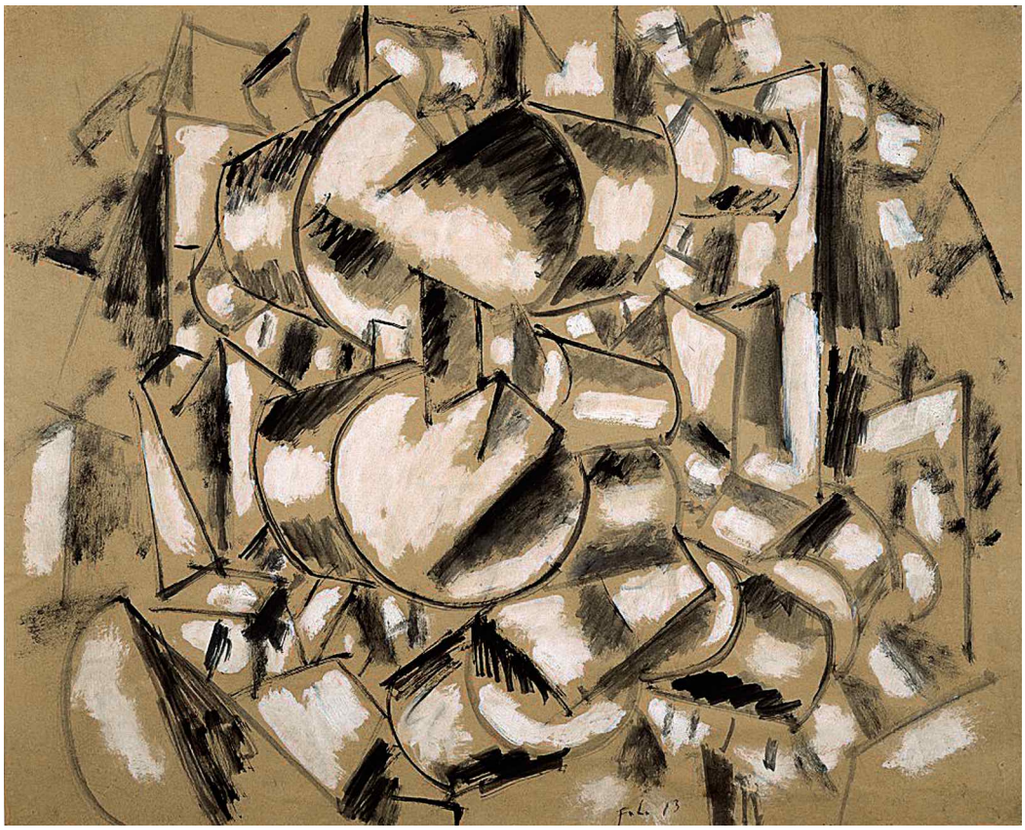
New York, Lerner-Heller Gallery, *An Intimate View of F. Léger,* 1974, no. 2 (dated 1913)

LITERATURE

Christopher Green, *Léger and the Avant-Garde,* New Haven & London, 1976, no. 40, illustrated p. 66

Douglas Cooper, *The Cubist Epoch,* London, 1994, no. 186, catalogued p. 297; illustrated p. 93



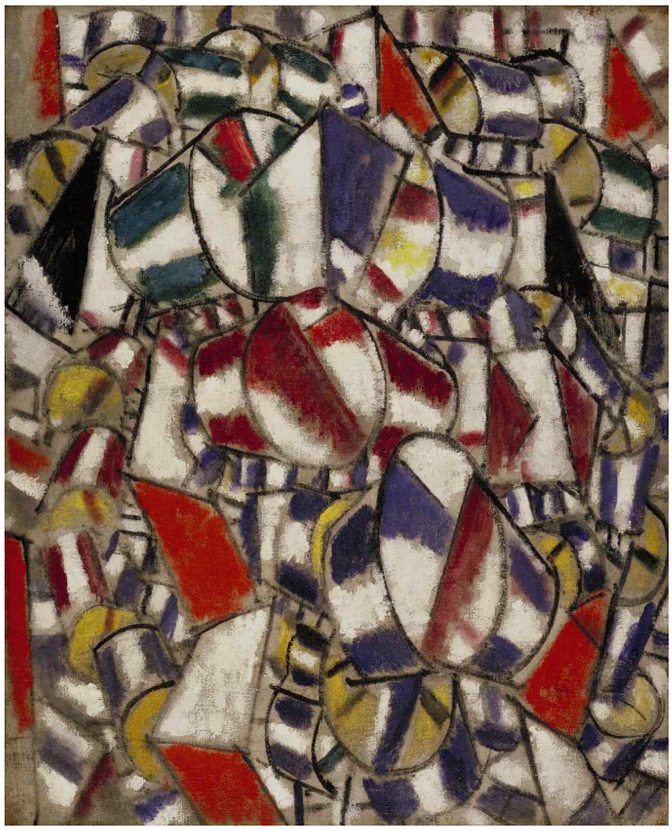


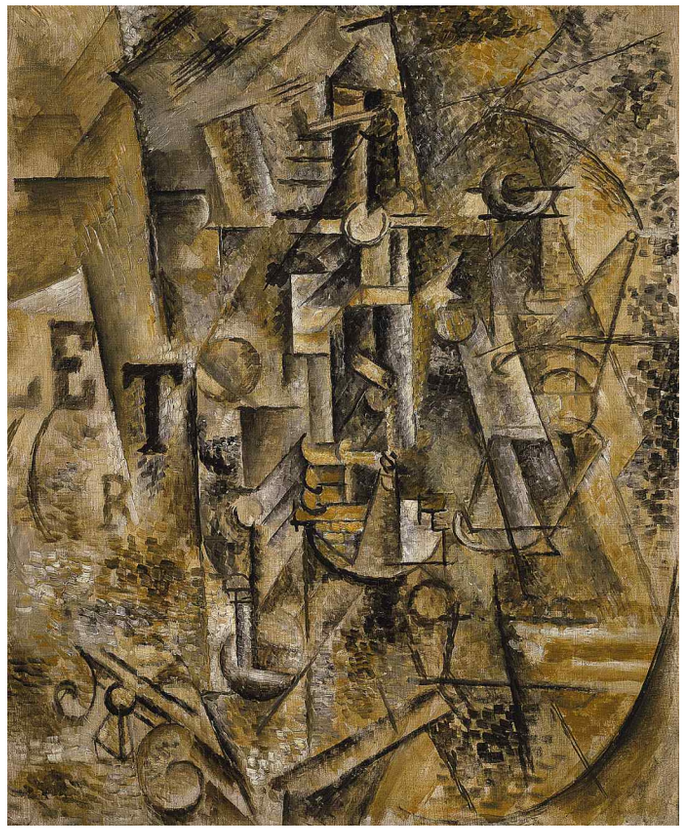
Above
FERNAND LÉGER,
Etude pour "Contraste de formes", 1913, gouache and brush and ink on paper, Solomon R. Guggenheim Museum, New York

In 1913 Léger embarked on a series of works collectively entitled *Contrastes de formes* that are now recognized as his most important contribution to twentieth century art. This revolutionary series, which consisted of some of the first abstract paintings and works on paper, were developed through Léger's pursuit of the concept of "Pure Art" a style of representation that was devoid of direct reference to visual reality, yet which explores the relationship between shape and tone through geometric abstraction.

In the *Contrastes de formes*, he experimented radically with the plastic qualities of form, line and color, replacing basic components of the human anatomy or landscapes with geometric shapes, and retaining only two crucial elements of traditional visual representation – the construction of pictorial depth and the modelling of form using light and dark. In the works on paper, such as the present sheet, the rejection of color further enforced the radical nature of his technique, in a similar way Picasso and Braque had in their analytical cubist works. However, though considered a Cubist by his association with the two leading figures of the movement, Léger did not attempt to recreate a literal representation of objects in their totality as they had, but rather exclude objects in their entirety. Léger's personal contribution to the movement developed in the *Contrastes de formes* was to further develop the dynamic possibilities inherent in trying to represent simultaneity, an aim held in common with his Futurist contemporaries Umberto Boccioni and Gino Severini who celebrated the age of the machine and movement. Léger incorporated this mechanized aesthetic into his art in an attempt to reveal the vitality and beauty that was inherent in geometric form.

Taking Cézanne as a starting point and building on the innovations of Picasso and Braque, Léger created an entirely new abstract language. "Léger's early reputation rested upon the fact that he was able to





Above left
FERNAND LÉGER,
Contraste de formes, 1913,
oil on canvas, The Museum
of Modern Art, New York

Above right
PABLO PICASSO,
*Nature morte au bouteille
de rhum*, 1911, oil on
canvas, The Metropolitan
Museum of Art, New York

develop his own version of Cubism, and one so original that it almost seemed as if it could have been invented without that of Picasso or Braque. Indeed so persuasive was the 'cubism' of Léger's, as it was called, that it alone probably would have insured him a place in the history of modern painting, even if he had not survived World War I... Like his contemporaries Picasso and Braque, Léger was enormously affected by and indebted to the art of Cézanne, whom he saw as a transitional figure between traditional and modern painting. It was Cézanne, Léger wrote in 1913 while he was painting the *Contrastes de Formes* pictures, who has 'understood everything that was incomplete in traditional painting' and who had 'felt the necessity for a new form and draftsmanship closely linked to the new color.' And it was Cézanne, Léger wrote the following year, who 'was the only one of the Impressionists to lay his finger on the deeper meaning of plastic life, because of his sensitivity to the contrasts of forms" (J. Flam in *Fernand Léger* (exhibition catalogue), Acquavella Galleries Inc., New York, 1987, p. 10).

In his essays of 1913 to 1923, Léger set out his pictorial aesthetic as epitomized in the *Contrastes de formes* series of 1913. Explaining Legér's aims and quoting from his essays, Dorothy Kosinski wrote: "One essential tenet of this aesthetic was the equation "Contrast = dissonance, [achieving] a maximum of expressive effect". This was Legér's battle-cry against traditional notions of pictorial realism which were bound to sentiment, representation and popular expressions of the subject... For him, the dynamic dissonance of form, line and color was the delineation of, indeed, the direct result of, rupture and change in the modern world: 'Present-day life, more fragmented and faster moving than life in previous eras, has had to accept as its means of expression an art of dynamic divisionism'" (D. Kosinski, *Fernand Léger, 1911-1924, The Rhythm of Modern Life,* Munich & New York, 1994, p. 17).

39

JUAN GRIS

1887 - 1927

Journal et compotier

Signed *Juan Gris* and indistinctly dated *10-1917* (lower left)
Oil on cradled panel
10⅝ by 13¾ in.; 27 by 35 cm
Painted in October 1917.

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

PROVENANCE

Galerie de l'Effort Moderne (Léonce Rosenberg), Paris

Dr. John Joseph Wardell Power, Brussels (acquired before 1943 and sold by the Estate: Sotheby's, London, November 7, 1962, lot 19)

Galerie Louise Leiris, Paris (acquired at the above sale)

Saidenberg Gallery, New York

Private Collection, United States (acquired from the above)

Thence by descent

LITERATURE

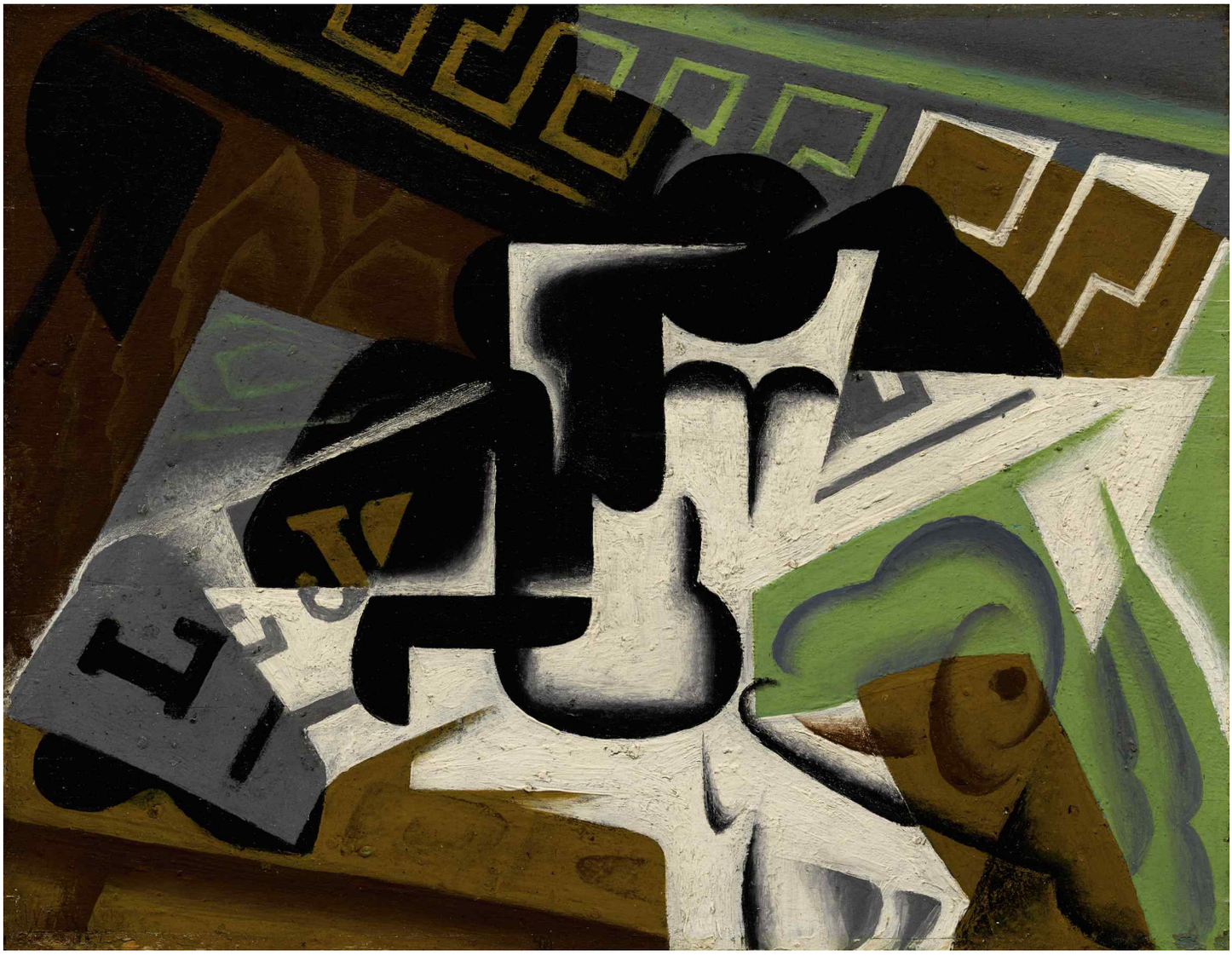
Juan Antonio Gaya-Nuño, *Juan Gris,* Barcelona & Paris, 1974, illustrated p. 108 (titled Journal, verre et poire)

Douglas Cooper & Margaret Potter, *Juan Gris, Catalogue raisonné de l'oeuvre peint,* Paris, 1977, vol. I, no. 234, illustrated p. 345

Douglas Cooper & Margaret Potter, *Juan Gris, Catalogue raisonné de l'oeuvre peint*, San Francisco, 2014, vol. I, no. 234, illustrated p. 399

Juan Gris's still-life from 1917, *Journal et compotier*, captures the exuberance of the artist's Synthetic cubist style. Following the muted tones and geometric weight of early cubism, Gris along with Picasso and Braque re-introduced color as a dominant factor in his still-life compositions. Gris was undoubtedly a master of Synthetic cubism and his strongest works were executed in the years just before and throughout World War I. With brilliant tones of white and green, *Journal et compotier* is a rare example of his unique continuation of the Cubist idiom. Gris presents an art historical trope of tilted table-top with glass and newspaper but the objects and their surrounding space are fragmented into illogical planes. Though he brings his representation to the brink of abstraction, he allows the viewer just the right amount of clues necessary to reconstruct the subject. Gris painted several still-lifes on panel along these lines in 1917, including *La Chaise* now at the Centre Georges Pompidou in Paris.

Over the course of the 1910s, several artists would attempt to adopt the perspectival and compositional devices that the Cubist founders Braque and Picasso had started using at the end of the first decade, but few would be as highly regarded for their talent and vision as Gris. Recalling this period and her association with the Cubists, Gertrude Stein identified Gris as an artist of foremost importance among these cultural figures: "The only real Cubism is that of Picasso and Juan Gris. Picasso created it and Juan Gris permeated it with his clarity and exaltation" (G. Stein, *The Autobiography of Alice B. Toklas*, New York, 1933, p. 111). Daniel-Henry Kahnweiler, who had been Gris' dealer until his enforced exile from France at the outset of the war, furthermore provided the following analysis of Gris' particular Cubist style: "... [T]he emblems which Juan Gris invented 'signified' the whole of the object which he meant to represent. All the details are not present. The emblems are not comprehensible without previous visual experiences. . . The picture contains not the forms which have been collected in the visual memory of the painter, but *new forms*, forms which differ from those of the 'real' objects we meet within the visible world, forms which are truly emblems and which only become objects in the perception of the spectator" (D. H. Kahnweiler, *Juan Gris: His Life and Work*, London, 1947, p. 90).



40

HENRY MOORE

1898 - 1986

Falling Warrior

Bronze
Length: 60 in.; 152.4 cm
Conceived in 1956-57 and cast in bronze in an edition of 10 plus 1 artist's proof.

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

PROVENANCE

Private Collection, Europe (acquired from the artist *circa* 1957-59 and sold: Christie's, New York, May 6, 2009, lot 31)

Acquired at the above sale

LITERATURE

Will Grohmann, *The Art of Henry Moore*, London, 1960, detail of another cast illustrated pl. 168

Herbert Read, *Henry Moore: A Study of His Life and Work*, London, 1965, another cast illustrated in color pl. 192

Ionel Jianou, *Henry Moore*, Paris, 1968, no. 405, another cast illustrated pl. 68

John Hedgecoe & Henry Moore, *Henry Moore*, New York, 1968, another cast illustrated pp. 276-79, 284-85 & 381

Robert Melville, *Henry Moore: Sculpture and Drawings 1921-1969*, London, 1970, another cast illustrated pls. 538-40

Giulio Carlo Argan, *Henry Moore*, New York, 1971, another cast illustrated pls. 135-36

Gualtieri di San Lazarro, ed., *XXe siècle. Special edition: Homage to Henry Moore*, 1972, another cast illustrated p. 85

John Russell, *Henry Moore*, London, 1973, another cast illustrated p. 161

David Finn, *Henry Moore: Sculpture and Environment*, London, 1977, other casts illustrated pp. 120-24 & 272-75

Henry Moore, Geoffrey Shakerley & Stephen Spender, *Henry Moore: Sculptures in Landscape*, London, 1978, illustrated in color pls. 17-18

David Mitchinson, ed., *Henry Moore: Sculpture with Comments by the Artist*, London, 1981, nos. 278 & 279, another cast illustrated pp. 138-39

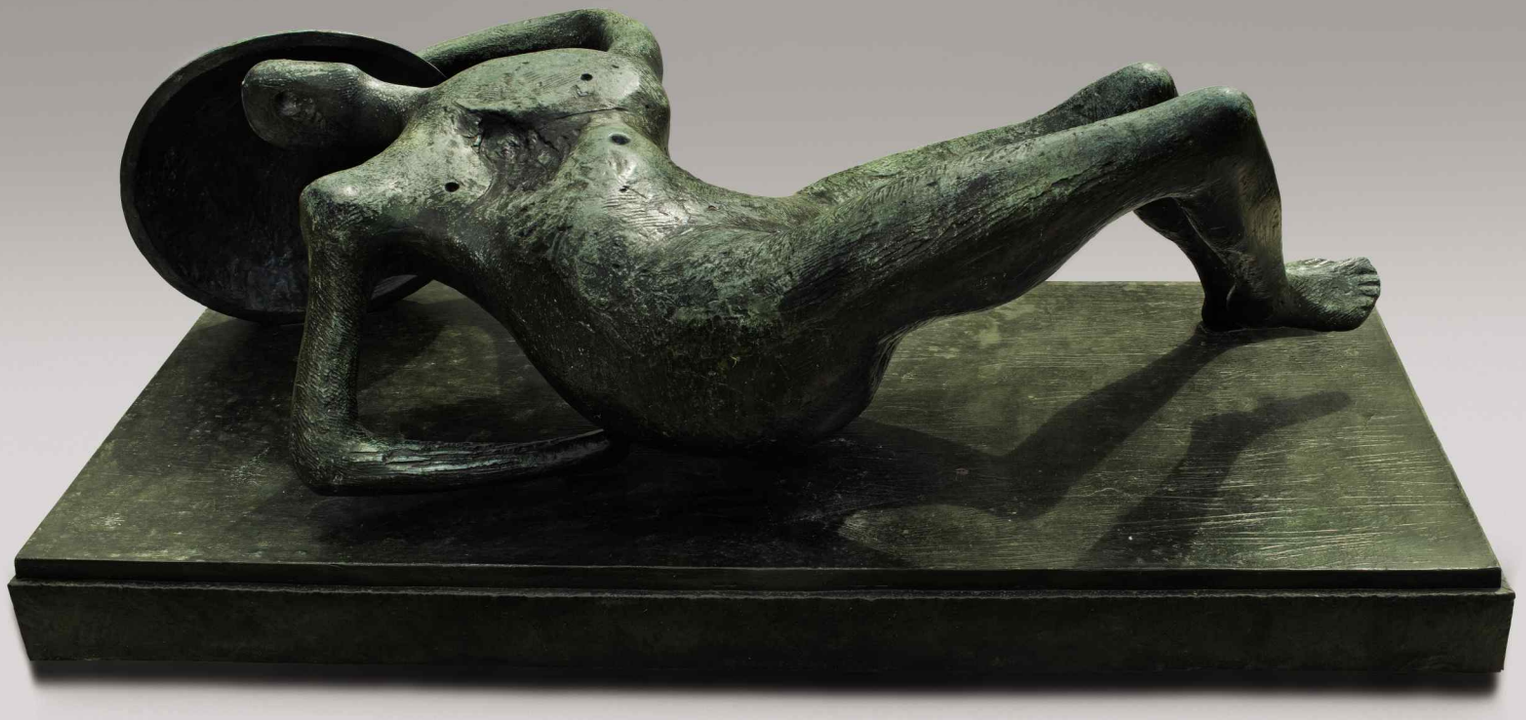
William S. Lieberman, *Henry Moore, 60 Years of his Art*, London & New York, 1983, another cast illustrated p. 84

Alan Bowness, ed., *Henry Moore: Sculpture and Drawings*, London, 1986, vol. 3, no. 405, another cast illustrated pls. 28-31

John Hedgecoe & Henry Moore, *Henry Moore: My Ideas, Inspiration and Life as an Artist*, Toronto, 1986, another cast illustrated pp. 88-89

Gérard-Georges Lemaire, *Moore*, Paris, 2003, no. 57, another cast illustrated in color n.p.

John Hedgecoe, *Henry Moore: A Monumental Vision*, Cologne, 2005, no. 372, another cast illustrated pp. 130-31 & p. 221





Left
Fallen Warrior from the Temple of Aphaia on Aigina, East Pediment Glypthotek, Munich

Opposite
IDA KAR,
Henry Moore, vintage bromide print, 1954, National Portrait Gallery, London

Henry Moore's extraordinary and moving *Falling Warrior* was originally conceived a few years after his first trip to Greece in 1951. Moore's idea for the present work clearly had its origin in classic Greek sculpture, yet it possesses an unmistakable sense of modernity. In 1961, in conversation with John Russell, Moore recalled this journey which was taken to coincide with his debut exhibition in Greece at the Zappeion Gallery in Athens: "My first visit to Greece came late in life - it was 1951, when I was fifty-three - and I thought before going that I knew about Greek art, because I'd been brought up on it, and that I might even be disappointed. But not at all, of course. I'd say that four or five of my top ten or twelve visual experiences came in Greece. For example, Mycenae had a tremendous impact. I felt that I understood Greek tragedy and - well, the whole idea of Greece - much, much more completely than ever before... And the Greek landscape was another revelation for me - that stark, stony quality, with the feeling that the sea may be round the next corner. I can understand why they were sculptors - the stone just had to be used, it was the one thing they had to hand" (quoted in A. Wilkinson, ed., *Henry Moore: Writings and Conversations*, Berkeley, 2002, p. 69).

Moore had long been an outspoken critic of what he saw as the long-standing pervasive influence of the Classical period on sculpture. In his attempts to circumvent the Classical idiom he frequently sought inspiration from non-Western sources such as African and Oceanic sculpture. However his experience of Greece in 1951 - seeing ancient sculpture and monuments in their original settings - caused him to readdress this prejudice and his own work began to betray his new-found acceptance of certain Classical elements. Most notably the draped figures of 1952 and 1953 clearly reference the antique. Conceptually, this damascene conversion led Moore to introduce male figure into his almost entirely female figure based oeuvre. The first of these was *Warrior with Shield* of 1953-54. As Moore explained: "Except for a short period when I did coal-mining drawings as a war artist, nearly all my figure sculpture and drawings, since being a student, has been of the female, except for the Family Groups, but there the man was part of the group. [*Warrior with Shield*] is the first single and separate male figure that I have done in sculpture and carrying it out in its final large scale was almost like the discovery of a new subject matter; the bony, edgy, tense forms were a great excitement to me" (J. Russell, *Op. cit*., p. 159).

Moore wrote in a letter dated 15th January 1955: "The idea for *The Warrior* came to me at the end of 1952 or very early in 1953. It was evolved from a pebble I found on the seashore in the summer of 1952, and which reminded me of the stump of a leg, amputated at the hip... First I added the body, leg and one arm and it became a wounded warrior, but at first the figure was reclining. A day or two later I added a shield and altered its position into a seated figure and so it changed from an inactive pose into a figure which, though wounded, is still defiant. The figure may be emotionally connected with one's feelings and thoughts about England during the crucial and early part of the last war. The position of the shield and its angle give protection from above" (quoted in A Wilkinson, ed., *Op. cit*., pp. 283-84).

John Russell noted that "these Greekish figures are among [Moore's] pieces in which his loyalty is given over entirely to bronze... to the quintessence of the material" (J. Russell, *Op. cit*., p. 159). This dedication to the material was of especial importance to the genesis of the present work which, as the artist explained, required the structural strength along with the malleability only possessed by bronze: "In the Falling Warrior sculpture I wanted a figure that was still alive. The pose in the first maquette [A. Bowness, ed., *Op. cit*., no. 404] was that of a completely dead figure and so I altered it to make the action that of a figure in the act of falling, and the shield became a support for the warrior, emphasizing the dramatic moment that precedes death" (quoted in D. Mitchinson, ed., *Op. cit*., p. 138).

Of the other ten examples of *Falling Warrior* that Moore had cast at the Fiorini foundry in London, seven are currently in institutional collections, including Tate, London; The Hirshhorn Museum and Sculpture Garden, Washington, D.C.; The Art Institute of Chicago; Clare College, Cambridge; The Walker Art Gallery, Liverpool; Bayerische Staatsgemäldesammlungen, Munich; Huddersfield Art Gallery, Kirklees Metropolitan Council and the municipality of Zollikon, Zurich.



41

WASSILY KANDINSKY

1866 - 1944

Die schwarze Linie (The Black Line)

Signed with the monogram and dated *22* (lower left)
Watercolor, brush and ink and ink wash on paper
12¾ by 18¾ in.; 32.4 by 47.6 cm
Executed in 1922.

$ 700,000-1,000,000

PROVENANCE

Private Collection, Berlin

Galka E. Scheyer, Los Angeles (acquired *circa* 1924)

Modern Institute of Art, Beverly Hills, California (acquired from the Estate of the above in 1948)

Edna Reindel, California (acquired from the above in 1949 and sold by the Estate: Sotheby's, New York, November 16, 1989, lot 170)

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

Thence by descent

EXHIBITED

Berlin, Galerie Goldschmidt-Wallerstein, *Kandinsky*, 1922, n.n.

Stockholm, Gummesons Konsthandel, *Kandinsky*, 1922, n.n.

Oakland, California, The Oakland Art Gallery, *The Blue Four: Feininger, Jawlensky, Kandinsky, Klee*, 1926, no. 9

Los Angeles, The Los Angles Museum of Art (LACMA), *The Blue Four*, 1926, no. 71

Portland, Oregon, Museum of Art (Portland Art Association) & Spokane, Washington, Grace Campbell Memorial Building (Spokane Art Association), *Feininger, Jawlensky, Kandinsky, Paul Klee*, 1927, no. 3

San Francisco, California Palace of the Legion of Honor, *The Blue Four: Feininger, Jawlensky, Kandinsky, Paul Klee*, 1931, no. 31

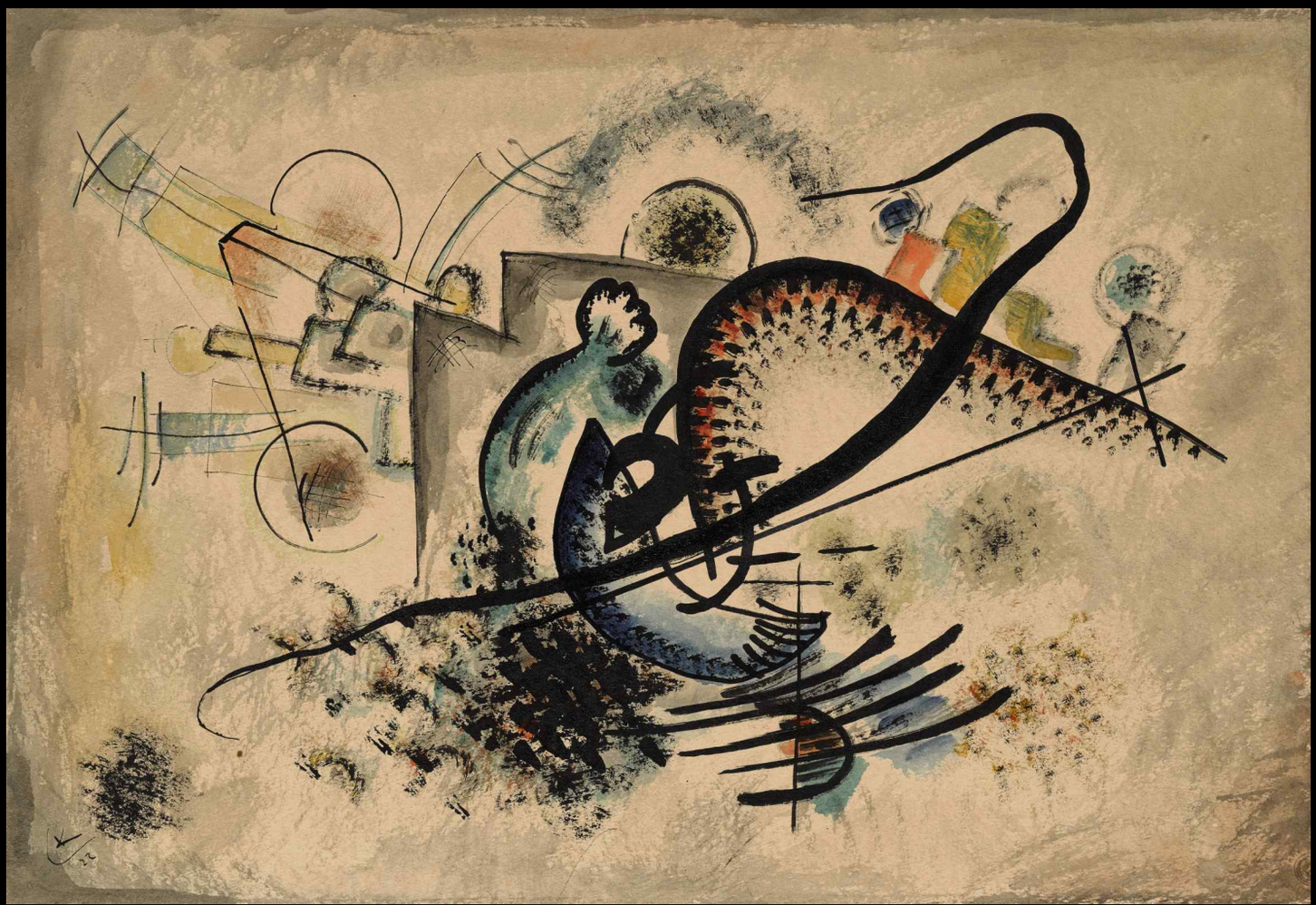
Santa Barbara, Faulkner Memorial Art Gallery, *The Blue Four: Feininger, Jawlensky, Kandinsky, Paul Klee*, 1932, no. 17

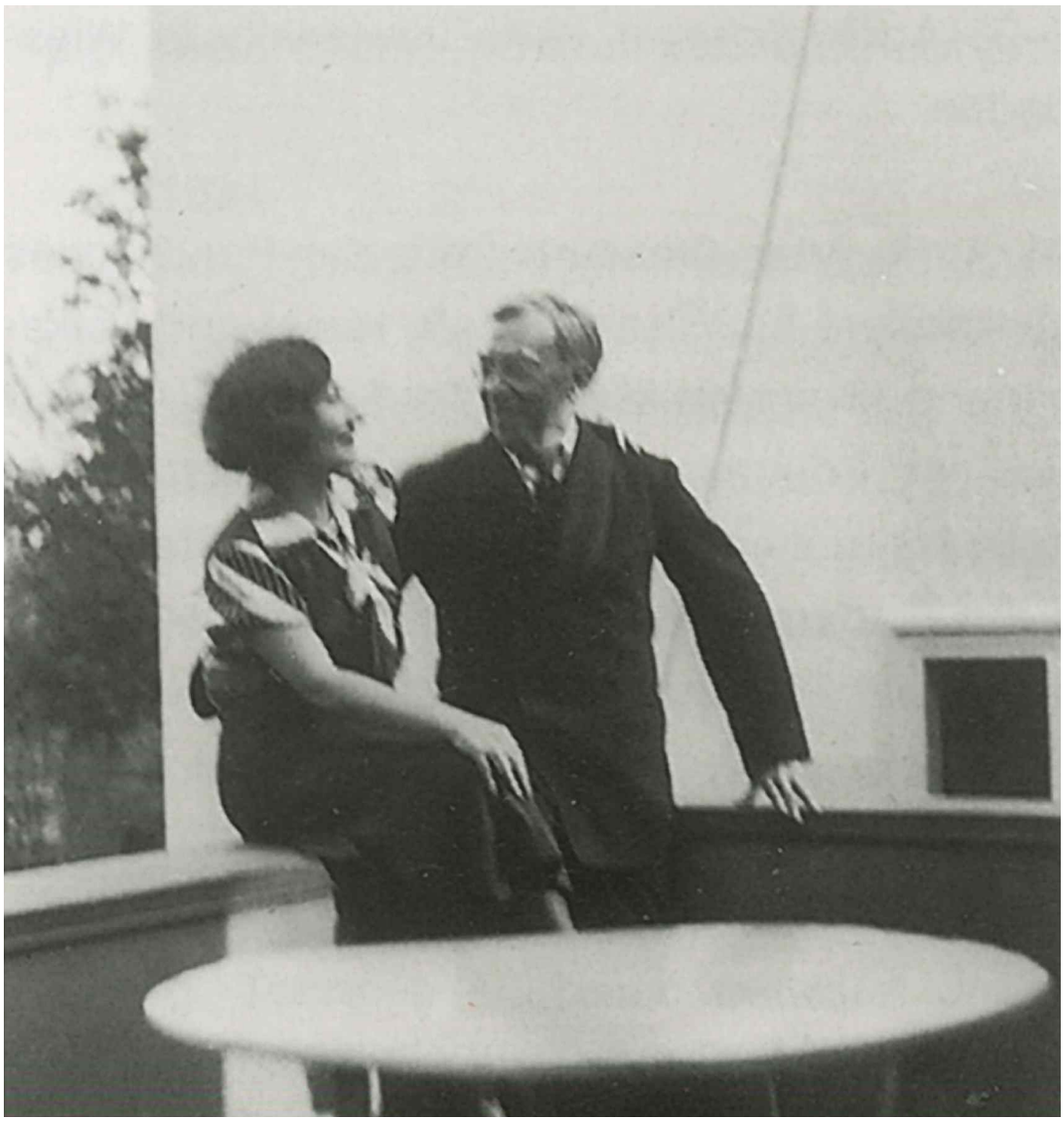
Chicago, The Arts Club of Chicago, *The Blue Four: Feininger, Jawlensky, Kandinsky, Paul Klee*, 1932, no. 107

LITERATURE

The artist's handlist of watercolors, no. 18 (possibly)

Vivian Endicott Barnett, *Kandinsky Watercolours: Catalogue raisonné*, London, 1994, vol. II, no. 564, illustrated p. 20



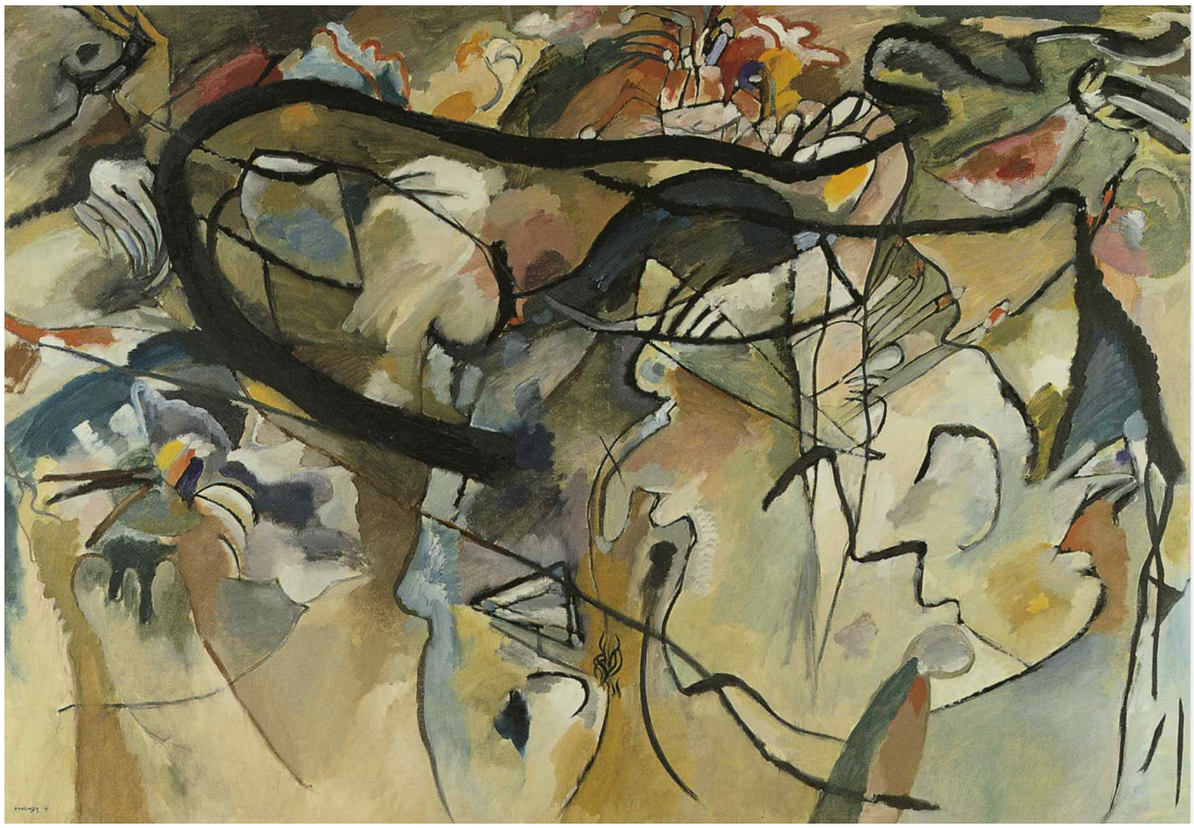


Left
Galka Scheyer & Wassily Kandinsky on the terrace of the *Meister* house, Dessau, *circa* 1928

Opposite
WASSILY KANDINSKY, *Composition V*, 1911, oil on canvas, Private Collection

Die schwarze Linie reveals the dual strands of Kandinsky's creative dialectic to intriguing effect, juxtaposing the angular, geometrically inspired forms of the background shapes with the more organic, colored elements which drift across the center of the composition. The result is a superb example of Kandinsky's pioneering cultural language during a period of seminal development in his career. The elegant yet emphatic stroke of black ink that dominates the composition, supplying this work with its title, winds its way through the central area of the composition, delineating more delicate watercolor forms and areas of wash.

This graceful and exquisitely formed work was created in 1922, shortly after Kandinsky joined the teaching faculty at the newly founded Bauhaus school of art and design in Weimar. Kandinsky's role, alongside future *Blue Four* members Lyonel Feininger and Paul Klee, provided the students with introductory courses in art and design as well as lectures on the most innovative artistic theories of the day. Throughout his time at the Bauhaus, Kandinsky's mode of artistic expression underwent significant change, and his recent acquaintance with the Russian avant-garde and the Revolution had a particularly profound impact on his art. While Kandinsky never fully committed himself to the Constructivist cause, during the course of 1922-23 his work gradually moved away from the free flowing, irregular lines and shapes of his earlier oeuvre, towards a more geometric form of abstraction. Works executed during this pivotal moment were created in a manner honed by a period of great experimentation with new abstract forms and geometrical compositions, dominated by circles, triangles and straight lines rather than undefined shapes and loosely applied paint. *Die schwarze Linie* reveals Kansinsky's early explorations into the inherent values of various shapes, and how they interact together. Clark Poling comments, "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 works" (C. Poling in *Kandinsky: Russian and Bauhaus Year, 1915-1933* (exhibition catalogue), Solomon R. Guggenheim Museum, New York, 1983, p. 51).

This eventual shift to strict geometric forms reflects the influence of Russian Constructivist art, to which Kandinsky was exposed during the war years spent in Moscow. The movement was gaining international scope and becoming a significant artistic force in Germany during this time, where geometry was accepted as a universal artistic language. However, while developing his increasingly geometrically abstract vocabulary, Kandinsky's art did not fully adopt the practical, utilitarian quality characteristic of much of Constructivist art. Instead, the poetic and spiritual elements of his earlier works remained the underlying force of his art in the 1920s. This reluctance to fully adopt the rectilinear formula is visible in *Die schwarze Linie*, the graceful line of which traverses the center of the composition, echoing earlier compositions, particularly the hooked line in his groundbreaking *Composition V*. Painted in 1911 this controversial work, with its accompanying manifesto *On the Spiritual in Art*, announced Kandinsky's unique blend of abstraction to the world. While the more strictly geometric abstractions are apparent in the background of the present work, the twisting, irregularly-shaped fields which coexist in *Die schwarze Linie* ground the work in Kandinsky's unique, adaptive style, marrying the tenants of Constructivism with his unique vision of abstraction.

Early on *Die schwarze Linie* was in the collection of Galka E. Scheyer, a young art promoter and exhibition organizer who, in March 1924 founded the *Blue Four* (*Die Blaue Vier*). An artistic cooperative that included Kandinsky, Alexej von Jawlensky, Paul Klee and Lyonel Feininger, the *Blue Four* was born from the desire to extend the influence of Central and Eastern European contemporary art to America. Scheyer, who had worked tirelessly on expanding Jawlensky's audience throughout Germany, left for the United States to embark on an exhibition program a few weeks after the group's founding. Her early appreciation of the worth of these artists and her pioneering efforts to bring attention to their works made great strides in capturing the attention of the American public. Having legally changing her name from Emmy to "Galka,"a playful nickname bestowed by Jawlensky early on in their friendship, and covering her home in the Blue Four works she collected, including the present work, Scheyer's determination and enthusiasm helped to transform the landscape for the *Blue Four* internationally. *Die schwarze Linie* was later in the collection of Surrealist and American Regionalist artist Edna Reindel. It has remained in the same family's collection for almost thirty years.

42

CLAUDE MONET

1840 - 1926

Inondation à Giverny

Stamped with signature *Claude Monet* (lower right)
Oil on canvas
25⅝ by 32 in.; 65 by 81.3 cm
Painted in 1886.

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

PROVENANCE

Estate of the artist

Michel Monet, Giverny (by descent from the above)

Wildenstein & Co., Inc., London (acquired by 1952)

Henrik Nordmark, Sweden (acquired by *circa* 1954)

Sale: Galerie Koller, Zurich, May 25-26, 1979, lot 5180

Sale: Christie's, New York, November 6, 1979, lot 16

Acquired at the above sale

EXHIBITED

Stockholm, Liljevalchs Konsthall, *Cézanne till Picasso: Fransk konst i svensk ägo*, 1954, no. 268 (titled *Paysage, Île de France*)

Bordeaux, Galerie des Beaux Arts, *La Peinture Française en Suède: Hommage à Alexander Roslin et à Adolf Ulrik Wertmüller*, 1967, no. 53, illustrated in the catalogue (titled *Vétheuil*)

LITERATURE

Eric Newton,"French Painters VIII – Claude Monet" in *Apollo*, London, December 1952, fig. 11, illustrated p. 195 (titled *Vétheuil*)

Daniel Wildenstein, *Claude Monet, Biographie et Catalogue raisonné*, Lausanne & Paris, 1979, vol II, no. 1058, illustrated p. 187

Daniel Wildenstein, *Monet, Catalogue raisonné,* Cologne, 1996, vol. III, no. 1058, illustrated p. 400







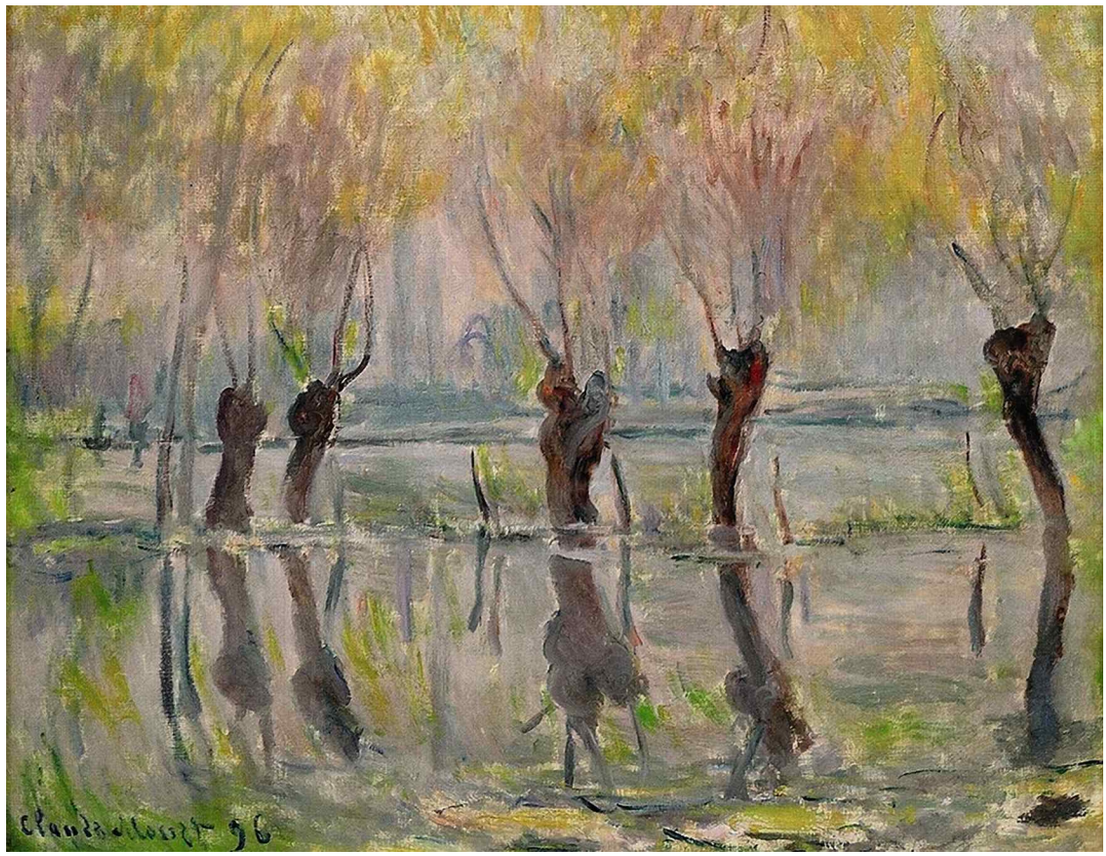
Above left
CLAUDE MONET, *Vétheuil*, 1879, oil on canvas, National Gallery of Victoria, Melbourne

Above right
CAMILLE PISSARRO, *Inondation à Pontoise*, 1882, oil on canvas, Private Collection

In *Inondation à Giverny* Monet has created a vibrant landscape that pulses with dynamism. With the patchwork of colors that makes up the rolling hills of the landscape in the distance, coupled with the expansive stretch of water that carries the fragmented reflections of Giverny's church and neighboring houses on its mirror-like surface, Monet has captured the effects of the natural light as it illuminated the region, and the atmospheric quality of the landscape as a whole, with remarkable results.

The rural town of Giverny rests against the hills on the east bank of the Seine, where the valley broadens and offers extraordinary vistas of the sprawling rural landscape. Having moved to the small town in 1883, Monet found endless inspiration in the hills overlooking the village, the roads and field near his home, along the banks of the Seine and ultimately amidst the vast landscaping project in his extensive flower gardens. Each location would become the subjects of his best-known works, such as *Les Meules à Giverny, Les Peupliers, Matinée sur la Seine* and *Nymphéas*. During a period of heavy rain in the early spring of 1886, the meadows next to Monet's property flooded with overflow from the nearby river. As a chronicler of the village and surrounding landscape Monet clambered to higher ground to capture the event in the present work, *Inondation à Giverny*. By capturing the stilled movements of the ripples atop the transient floodwaters, which at any moment might recede, Monet has instilled *Inondation à Giverny* with a sense of heightened intensity, while the picturesque town is bathed in a soft light as the clouds withdraw, simultaneously supplying a sense of momentary stillness. The vitality with which Monet has applied his brushstrokes, and the subtle tonal shifts used by the painter allow him to capture the rippling reflections of the hills, the grassy banks of the river and the gnarled trees in the water with a great immediacy that epitomizes the Impressionist desire to render the characteristics of light as it changes the appearance of nature. A primary goal of the Impressionist painters was to capture fleeting visual effects of the natural world; the transitory nature of the deluge and the rapidly altered landscape was one that fascinated a number of the Impressionist artists and would feature in the works of Pissarro and Sisley in the 1870s and reappear in the work of Monet in late 1896, when the countryside near Giverny was once again transformed by the neighboring river.

The composition of the present work seems to recall Monet's series paintings depicting the small medieval village of Vétheuil where the



Above
CLAUDE MONET,
Inondation à Giverny, 1896,
oil on canvas, Ny Carlsberg
Glyptotk, Copenhagen

artist and his family lived in from 1878-1881, affording him an extended period to paint the backdrops of rural France. Monet's many paintings from Vétheuil both during this time and upon his return in the late 90s are evidence of a critical development in the evolution of his style, when he began to strike out from the already established techniques of the early Impressionist imagery that he had perfected while living in Argenteuil in the 1870s. The Vétheuil series is representative of the ways in which Monet successfully integrated his vision of landscape painting with the village motif, personalizing this by focusing most pressingly on capturing the vagaries of natural light. As John House explained: "He gradually moved away from a concern with the individual elements in the scene, and the relationships between them, to concentrate on its overall effect; whereas his earlier technique served to differentiate particular elements, later their specificity became absorbed into a closely integrated whole" (J. House, *Monet: Nature into Art*, New Haven & London, 1986, p. 15).

Many of these canvases strike a balance between the naturalist-realist origins of Impressionism and a boldly experimental approach to capturing the changing qualities of light. This small stretch of the Seine that contains both Givery and Vétheuil provided innumerable opportunities for Monet to observe the same, or similar, views in different seasons and at different times of day and to explore the resulting nuances of light and color. The artist's fascination with exploring the ever-changing nature of a given motif resulted in the series paintings, which are counted among the most celebrated achievements of the Impressionist movement. Returning to the same vistas over a number of years allowed Monet to observe the landscape in all its moods: capturing it bathed in the crisp, golden light of a warm afternoon or by way of contrast, in the somber, muted tones that he used to evoke the particularly harsh winter of 1879-80. By capturing the passing floodwaters that filled the valley near his home Monet has provided a rare glimpse into a moment otherwise lost in time.

43

PIERRE BONNARD

1867 - 1947

Femme nue vue de dos

Stamped with the signature *Bonnard* (lower right)
Oil on canvas
46 by 35 in.; 116 by 88.9 cm
Painted *circa* 1916.

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

PROVENANCE

Estate of the artist

Bonnard-Terrasse Collection, Paris (by descent from the above)

Wildenstein & Co., New York

Maxwell Cummings, United States (acquired from the above on June 27, 1969 and sold by the Estate: Sotheby's, London, February 5, 2002, lot 13)

Acquired at the above sale

LITERATURE

Jean & Henry Dauberville, *Bonnard, Catalogue raisonné de l'oeuvre peint 1906-1919*, Paris, 1968, vol. II, no. 885, illustrated in the catalogue p. 397 (with incorrect dimensions)

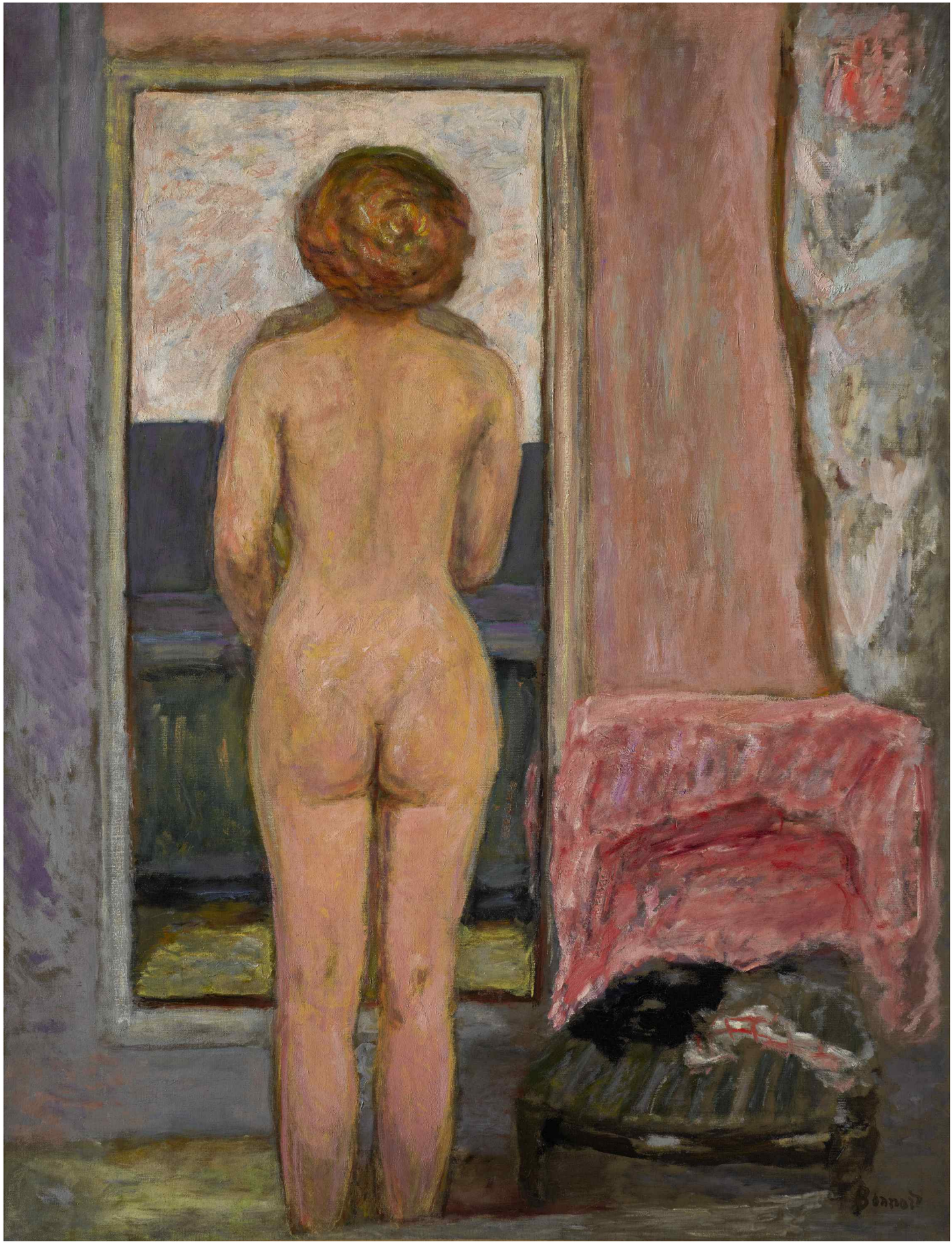


PIERRE BONNARD, *Marthe Bonnard au tub*, 1912, photograph

Painted in luminous purples, pinks and yellow the present work is a stunning example of Bonnard's preferred subject, the female nude. Bonnard's paintings of the female nude are the most renowned within his oeuvre. The primary model for these canvases was the eccentric Marthe de Meligny, a young woman of elusive origin whom Bonnard met in Paris in 1893 and who would become his wife in 1925. Bonnard executed portraits of Marthe across multiple mediums including photography, but it is his paintings of her that are bathed in luxurious color and build upon compositional complexities that are novel within the Modernist canon. Sarah Whitfield writes, "Bonnard began painting pictures of Marthe washing early on (from the 1900s), rather in the manner of Degas who had made the subject of feminine hygiene his own. The subject of the nude washing herself in a round zinc tub was one Bonnard treated at least a dozen times in the period between 1914 and 1917. These works are concerned above all with composition, combining Bonnard's favorite device of creating a painting around an empty space, preferably a round void (for which the tub provided the best possible pretext) with his attachment to classical sculpture" (S. Whitfield, *Bonnard* (exhibition catalogue), Tate Gallery, London & The Museum of Modern Art, New York, 1998, p. 28).

As Whitfield mentions, Bonnard's intimate depictions of nudes are indebted to the tradition of Degas, whose pastels of women at their toilette were a great source of inspiration for the artist. In the present work, Bonnard chose a soft palette similar in tonality to Degas's delicate pastels, however, the medium of oil allows for a clearly defined depiction of the figure. Bonnard enhanced the balance of this composition by adding the device of a mirrored surface, in which the tub where Marthe is about to bathe is clearly reflected.

The monumental nude depicted in the bathroom, as in the present work, was a major recurring theme in Bonnard's work from his early years until his death in 1947. Sasha Newman discusses the early influential nudes as follows: "This early exploration of the female subject culminated in a series of nudes painted in the years preceding the turn of the century, including *L'Homme et la femme, L'Indolente*, and *La Sieste*, which resonate with an explicit eroticism unique in Bonnard's work. The emotional charge of these paintings continues to inform his later nudes – modulated, transformed, but ever present – and becomes the central feature in so many of the interiors in the early years of the twentieth century. Bonnard's obsession with the nude is generally focused on the lonely, solitary figure of Marthe" (*Pierre Bonnard: the Late Paintings* (exhibition catalogue), Centre Georges Pompidou, Paris; Phillips Collection, Washington D.C. & Dallas Museum of Art, Dallas, 1984, p. 108).



44

ÉDOUARD MANET

1832 - 1883

Jeune homme en costume de toréador

Signed *éd. Manet* (lower right)
Oil on canvas
21¾ by 18¼ in.; 55.2 by 46.3 cm
Painted in 1862.

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

PROVENANCE

Isidore Montaignac, Paris

Paul Hermann Heilbuth, Copenhagen

V. Winkel & Magnussen, Copenhagen (acquired from the above and sold: American Art Association, New York, April 6, 1922, lot 18)

J. Hudson, New York (acquired from the above sale)

Josef Stransky, New York (acquired by 1931)

Mr & Mrs. Carleton Mitchell, Maryland (acquired by 1951 and until at least 1970)

Sale: Christie's, New York, May 13, 1993, lot 108

Acquired at the above sale

EXHIBITED

New York, P. Jackson Higgs, *An Important and Interesting Collection of Paintings*, 1922, n.n.

Philadelphia, Pennsylvania Museum, *Manet et Renoir*, 1933-34, n.n.

Baltimore, Baltimore Museum of Art, *From Ingres to Gauguin: French Nineteenth Century Paintings Owned in Maryland*, 1951, no. 93, illustrated in the catalogue (titled *Girl in the Costume of a Toreador,* with incorrect dimensions and dated *circa* 1860-62)

Baltimore, Baltimore Museum of Art, 1953 (on loan)

Baltimore, Baltimore Museum of Art, *Manet, Degas, Berthe Morisot and Mary Cassatt*, 1962, no. 2 (titled *Girl in the Costume of a Toreador,* with incorrect dimensions and dated *circa* 1860-62)

Baltimore, Baltimore Museum of Art, *Exhibition of Masterworks from the Baltimore Museum and Private Collections*, 1963, n.n.

Rome, Complesso del Vittoriano, *Manet*, 2005-06, no. 35, illustrated in color in the catalogue

LITERATURE

Théodore Duret, *Histoire d'Édouard Manet et de son oeuvre*, Paris, 1919, supplement no. 3, listed p. 299 (titled *Jeune femme en costume de toreador* and with incorrect dimensions)

Ralph Flint, "The Private Collection of Joseph Stransky" in *Art News*, New York, May 16, 1931, illustrated in color p. 93 (titled *Jeune femme en costume de toréador*)

Paul Jamot & Georges Wildenstein, *Manet*, Paris, 1932, vol. I, listed no. 49; vol II, illustrated p. 24 (titled *Jeune femme en costume de toréador*)

Daniel Catton Rich, "The Spanish Background for Manet's Early Work" in *Parnassus*, New York, 1932, illustrated p. 5 (titled *Sketch of Young Woman in the Costume of a Toreador*)

Gotthard Jedlicka, *Édouard Manet*, Zurich, 1941, mentioned p. 85

Adolphe Tabarant, *Manet et ses oeuvres*, Paris, 1947, no. 56, illustrated p. 603 (with incorrect dimensions)

Jacques de Caso, "Una fuente del Hispanismo de Manet" in *Goya*, 1965, illustrated p. 94 (titled *Joven en trame de torero*)

Phoebe Pool & Sandra Orienti, *The Complete Paintings of Manet*, London, 1967, no. 52, illustrated p. 91 (titled *Jeune femme en costume de Toréador*)

Marcello Venturi & Sandra Orienti, *L'Opera pittorica di Édouard Manet*, Milan, 1967, no. 52, illustrated p. 91 (titled *Giovane donna in costume di Torero*)

Jacques de Caso, "Une source de l'hispanisme de Manet" in *Bulletin de la Société d'Études pour la Connaissance d'Édouard Manet*, Paris, 1968, illustrated p. 10

Denis Rouart & Sandra Orienti, *Tout l'oeuvre peint d'Édouard Manet*, Paris, 1970, no. 51, illustrated p. 91 (titled *Jeune femme en costume de toreador*)

Denis Rouart & Daniel Wildenstein, *Édouard Manet, Catalogue raisonné*, Lausanne, 1975, vol. I, no. 56, illustrated p. 67

Françoise Cachin, *Manet*, Paris, 1990, illustrated p. 149 (titled *Jeune femme en costume de toréador*)

Mario Bois, *Manet: Tauromachies et autres, thèmes espagnols*, Paris, 1994, illustrated p. 88

Denise Bonnaffoux, *Images d'Espagne en France au détour d'un siècle (XIXe-XXe)*, Provence, 1999, mentioned p. 109

Nancy Locke, *Manet & the Family Romance*, Princeton & Oxford, 2001, illustrated p. 128







Above left
ÉDOUARD MANET, *Victorine Meurent in costume d'espada*, 1862, oil on canvas, The Metropolitan Museum of Art, New York

Above right
ACHILLE DEVÉRIA, *Costume Espagnol*, 1831, colored lithograph on paper

An exceptional example of Manet's early Spanish period, *Jeune homme en costume de toreador* is an assemblage of colorful and stylish details executed with a heightened sense of realism. It is an extraordinary work that cannot be categorized as a portrait, but rather as a personification of the engagement of a people with the foreign and spectacular. Much like the whole of nineteenth-century France whose collective imagination was preoccupied with all things Spanish, Manet developed a fascination with Iberian culture and art as a young man. The exposure to Spanish paintings acquired by King Louis-Phillipe in the Galerie Espagnole of the Louvre left an indelible impression on the French people whose *espagnolisme* and thirst for Spanish painting caused a shift in taste, perceptible in the altered style and subjects displayed at the annual Paris Salon by the 1860s. As a young man Manet had the opportunity to study a few of the Spanish masters in the French institutions, with great interest in Goya and Velázquez. The early exposure to these works from the Spanish Golden Age were fundamental in Manet's development as a painter: "The years during which he absorbed the art of Spain are Manet's most vital....Velasquez and Ribera taught him a method of painting more vigorous and more final then he had learned with [Thomas] Coutour; Goya dictated fresh design; the Spanish costumes and figures suggested color harmonies and poses unusual to French art.... it is essentially Manet's feeling for strong and vivid decoration in the Spanish phase....that leads on to the barbaric stylizations of Gauguin and the oriental arabesques of Matisse" (D. Catton Rich, *Op. cit.*, pp. 4-5).

Developed over centuries the *corrida* or bullfight is synonymous with Spain. More than the combination of contest and high drama, the bullfight contains elements of ritual, spectacle and, above all, pageantry. The enthralling and emotionally engaging aspects of the battle occupied the minds of native-born artists and foreign painters alike. Manet would only make the pilgrimage to Spain once, in 1865, though he completed more than a dozen works featuring Spanish subjects in the early 1860s, including *Jeune homme en costume de toreador*. For inspiration for these early works Manet relied heavily upon the Spanish paintings in French institutions, Spanish dancers and musicians performing in and around Paris, an assortment of Spanish costumes he acquired for his studio,



Above
PABLO PICASSO,
Le Picador, 1900, pastel on paper, Solomon R. Guggenheim Museum, New York

and a series of prints from various publications. *Jeune homme en costume de toreador* is derived from a lithograph by the French painter and curator of prints and drawings at the Bibliothèque Nationale, Achille Devéria, which appeared in *L'Almanach d'Andalousie*, published in 1836; it has been speculated by scholars that Manet also adapted some early sketches for his controversial painting *Olympia* from the poses found in Devéria's lithographic studies. While Devéria and Manet's versions share noticeable compositional similarities, the present work reflects Manet's keen visual sensitivity and manual dexterity where the artist enlisted subtle changes in the depiction of the toreador. The figure, removed from the bullring, has become a spectacle of costume, executed with vivid swathes of flat color outlined in black that brings an undeniable freshness to the work. Interestingly Manet never painted the dramatic and violent climax of the *corrida*, as native-born Spanish painter Picasso often chose to illustrate. Instead Manet chose to focus on the spectacle of color, gesture and the romantic vision of the toreador himself.

As discussed by Juliet Bareau-Wilson "The impact of Velázquez on the art of Édouard Manet was profound." Velázquez was, according to Manet "a painter's painter," and Manet was influenced in both his style and subject-matter from "the beginning of the 1860s by what he saw as the master's bold and simple handling of clean, colorful pigments and by his way of placing figures on a canvas" (J. Wilson-Bareau in *Manet/Velázquez: The French Taste for Spanish Painting* (exhibition catalogue), Musée d'Orsay, Paris, 2003, p. 203). Primarily impressed by the Spanish master's atmospheric effects, vivid brushwork and use of an undefined spatial setting, Manet would adopt these tools with greater dedication following his trip to Spain in 1865. Upon his return to Paris, Manet would write to the poet Baudelaire: "At last, my dear Baudelaire, I've really come to know Velásquez and I tell you he's the greatest artist there has ever been; I saw thirty or forty of his canvases in Madrid, portraits and other things, all masterpieces" (quoted in *ibid.*, p. 231). Manet's subsequent paintings of Spanish subjects following the 1865 trip reflect his continued admiration for seventeenth-century Spanish painting and the influence of the collective hispanophilia of the early nineteenth century on his artistic production.

PROPERTY
FROM THE ESTATE OF

BERNARD CHAPPARD

Bernard Chappard, a French Venezuelan hard-working bon vivant, whose favorite motto was "There is no greatness without madness," moved to New York in 1979 to promote the champagne Veuve Clicquot. At this time, he started to collect art avidly, and when he discovered Joaquín Torres-García and the artists of his Atelier, their works became the core of his collection. Bernard's taste was eclectic, and he liked to point to parallels between European and Latin American masters: in Reverón and Bonnard for example, he detected a common pursuit to capture light. Through Philippe Briet, a French dealer in New York, he learned of Jean-Michel Basquiat, who was interested in Torres-García. A year before Basquiat died, Bernard purchased a drawing in which words and schematic, symbolic representations of what lays below the surface of conscious thought demonstrated clear affinities with Torres-García's aesthetic language. At his Downtown apartment in the Police Building he displayed his growing collection. Bernard was a good dancer and loved to throw great parties flowing with champagne, gathering an unlikely international mix of artists, chefs and beautiful people.

Bernard Chappard was born in Paris in 1930, the younger of two sons. The war left indelible memories of his family's dangerous exodus to the countryside under German occupation. As a teenager, he studied Spanish with a teacher who encouraged him to leave depressed post-war France and look for new horizons. In 1950, not yet twenty, Bernard emigrated to Caracas, Venezuela where he met his future wife Graciela Laserre, who introduced Bernard to Venezuelan art. Daniela, their talented and beautiful daughter, was born in 1959; following her mother's footsteps, she studied art and became an accomplished photographer. When Daniela was diagnosed with HIV in the 1980s, little was known about the devastating disease. Daniela told her father: "Papa, I didn't know." Bernard then vowed: "Never again do I want to hear 'I didn't know' from a young person!" When Daniela died of AIDS in 1996, he channeled his sorrow by declaring war on the disease. Bernard visited schools to educate teenagers about the dangers of unprotected sex and the importance of being tested for HIV. With failing health, Bernard chose to retire to his 17th-century restored hacienda in Guanajuato, where the sunny weather and beautiful garden were a welcome refuge. He died there in December 2016 at eighty-six, but his fight will not end: Bernard left the proceeds of his entire art collection to the Daniela Chappard Foundation, which he created in New York, to continue his advocacy for sex education and HIV prevention.

— Cecilia de Torres

Bernard Chappard
Photo © Gabriela Medina,
Guanajuato, 2016



PROPERTY
FROM THE ESTATE OF
BERNARD
CHAPPARD

45

JOAQUÍN TORRES-GARCÍA

1874 - 1949

Constructivo en blanco y negro con pez

Signed *JTG* and dated *31* (lower left)
Oil on wood
27⅞ by 14⅜ in.; 70.8 by 36.5 cm
Painted in 1931.

$ 800,000-1,000,000

PROVENANCE

Horacio Torres, Montevideo (acquired from the Estate of the artist)

André Emmerich Gallery, New York (acquired from the Estate of the above)

Royal S. Marks, New York (acquired from the above and sold by his Estate: Sotheby's, New York, *Nineteen Works by Joaquín Torres-García, from the Estate of Royal S. Marks*, November 23, 1992, lot 4)

Acquired at the above sale

EXHIBITED

Montevideo, Museo Torres-García, *Joaquín Torres-García 28 VII-1874 – 8 VIII-1949,* 1962, no. 15, illustrated in color on the cover of the catalogue

New York, André Emmerich Gallery, *18 Works by Joaquín Torres-García,* 1971

Pontevedra, Museo de Pontevedra, *J.Torres-García, obra constructiva,* 1996, no. 7, illustrated in color in the catalogue

Lisbon, Fundação Arpad Szenes–Vieira da Silva, *Torres-García, obra constructivista,* 1996, no. 5, illustrated in color in the catalogue

Biarritz, Espace Bellevue, *Passion et raison d'un esprit constructif: Une Conquête de l'art d'Amérique Latine, Oeuvres de la Fundación Daniela Chappard*, 2006, no. 32, illustrated in color in the catalogue

Madrid, Fundación Carlos de Amberes & Madrid, Sala Espacio Dos del Museo de Arte Contemporáneo, *Explorando el sur: el universalismo constructivo y otras tendencias en america latina,* 2008, p. 6, illustrated in color in the catalogue

Houston, The Menil Collection & San Diego, San Diego Museum of Art, *Joaquín Torres-García: Constructing Abstraction with Wood,* 2009-10, no. 62, illustrated in color in the catalogue

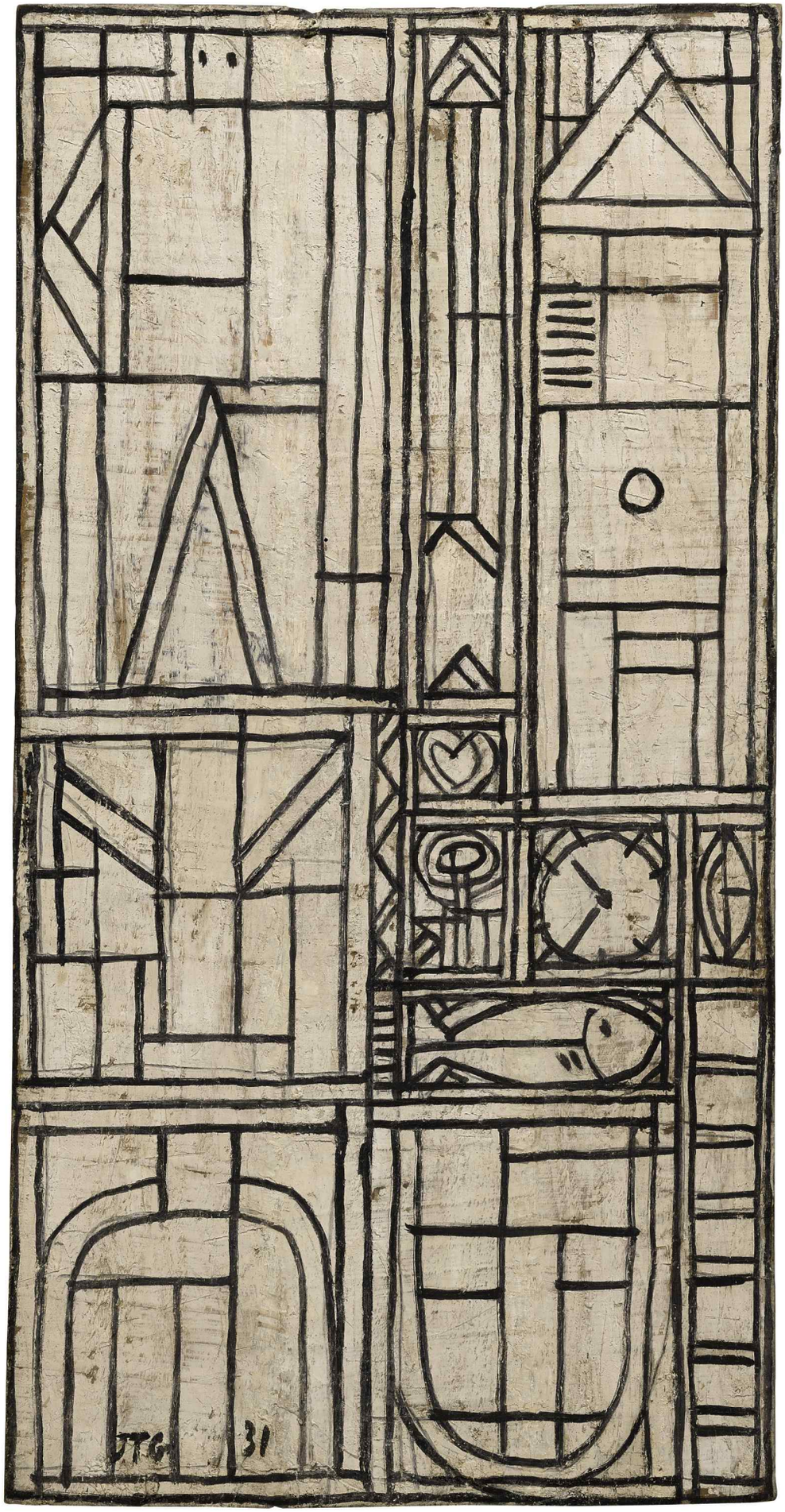
New York, The Museum of Modern Art, Madrid, Fundación Telefónica & Málaga, Museo Picasso, *Joaquín Torres-García: The Arcadian Modern,* 2015-16, p. 124, illustrated in color in the catalogue

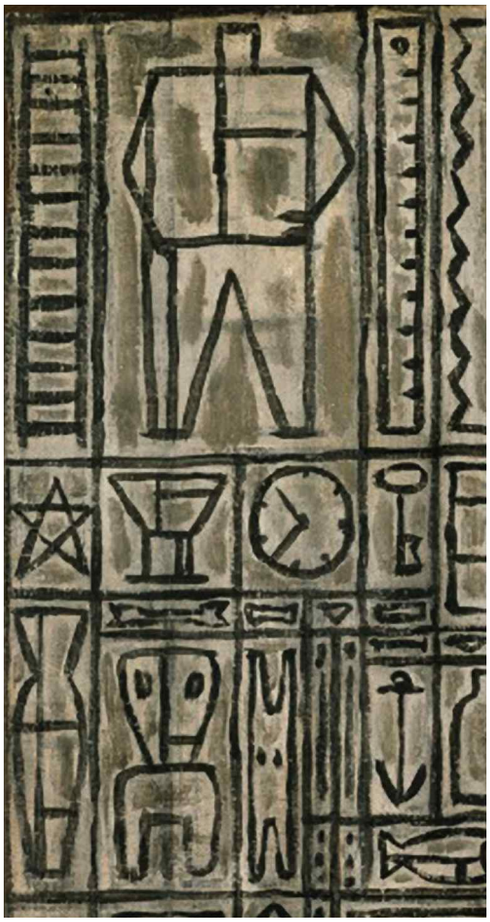
LITERATURE

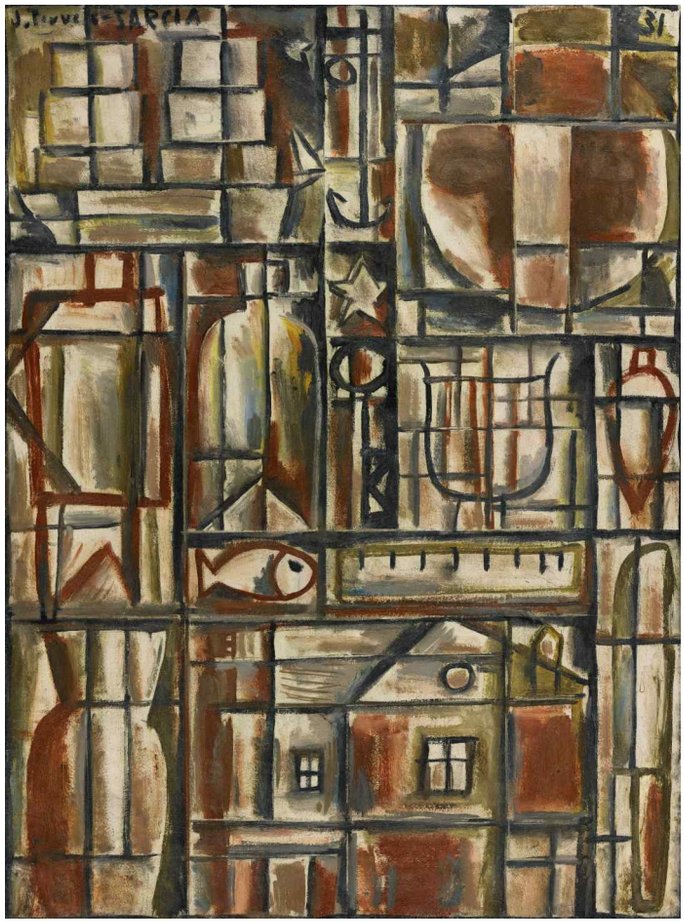
Enric Jardí, *Joaquín Torres-García,* Barcelona, 1973, no. 229, illustrated in color p. 172

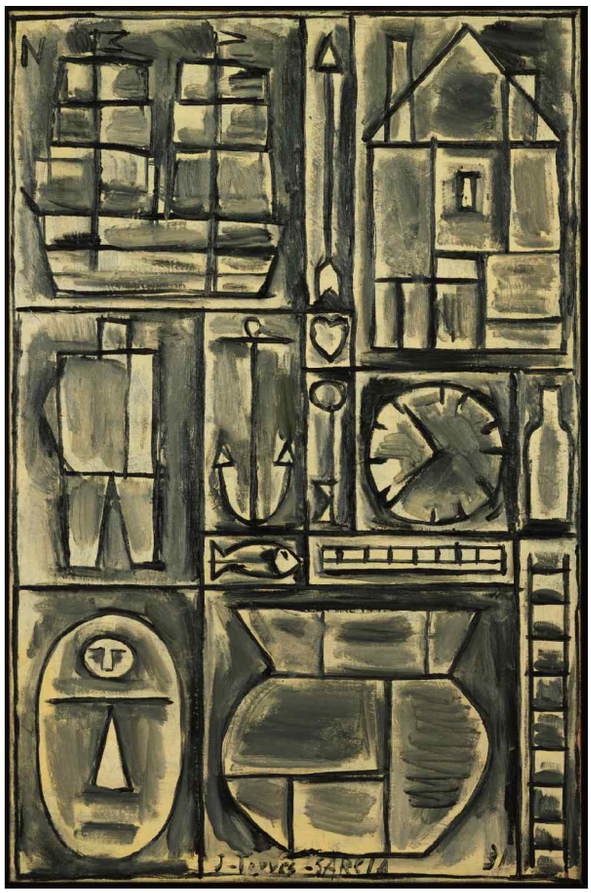
Edward Sullivan, "Erasing Borders" in *Art in America,* September 2012, illustrated in color p. 50

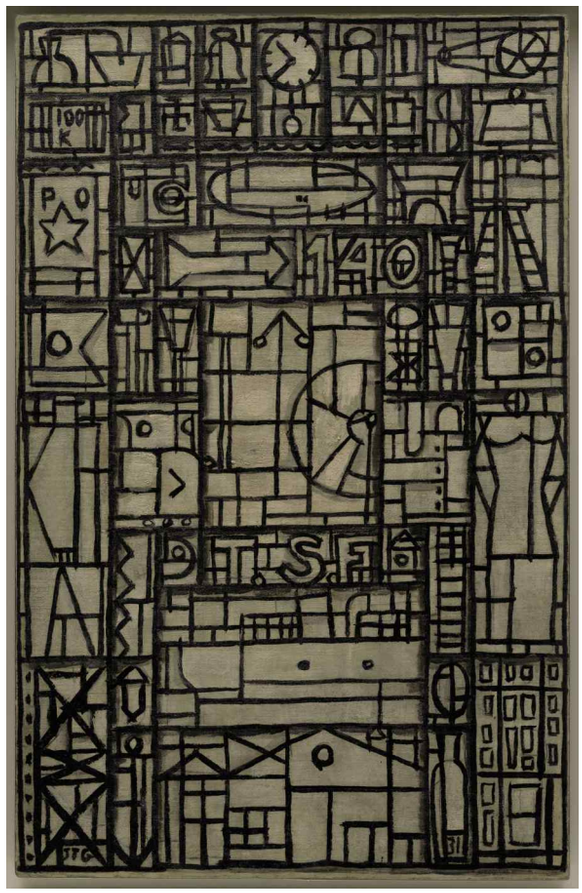
This work is included in the Joaquín Torres-Garcia Online Catalogue Raisonné (www.torresgarcia.com) as no. 1931.85.


JTG 31









Opposite, Clockwise from top left
JOAQUÍN TORRES-GARCÍA, *Constructif avec petits objets,* oil on wood, 1931, Collection: Musée d'Art Moderne de la Ville de Paris.

JOAQUÍN TORRES-GARCÍA, *Peinture constructive,* oil on canvas, 1931, sold: Sotheby's, London, June, 2016, lot 16 for $1,450,572

JOAQUÍN TORRES-GARCÍA, *Constructive Composition (Composición constructiva),* oil on canvas, 1931, Solomon R. Guggenheim Museum, New York

JOAQUÍN TORRES-GARCÍA, *Composition,* oil on canvas, 1931, The Museum of Modern Art, New York

As this century ushered in a re-examination of the artists and movements in Western Art History, recent monographic exhibitions such as: *Joaquín Torres-García: Constructing Abstraction with Wood* at The Menil Collection, Houston and *Torres-García: The Arcadian Modern* retrospective at New York's Museum of Modern Art reinforced Joaquín Torres-García's importance as a modern innovator, recognition as the father figure of Modern Latin American Art, and most importantly, seminal in the creation of a post-Cubist language.

Already in a review of the 1931 Salon des Surindépendents, in Paris' Porte de Versailles, where Torres-García presented works similar to *Constructivo en blanco y negro con pez*, the writer signaled him as the first promoter of "a new tendency" that he described as "a kind of constructivism in compartments, which consists of dividing the canvas surface into boxes according to an extremely sensitive geometric graphic rhythm that brought to mind the first cubist constructions."

The elegant structure that divides the picture plane and the lineal symbolic figures as exemplified in *Constructivo en blanco y negro con pez*, executed in 1931, although thoroughly modern, has a timeless, classical spirit. It is a prime example of the new style that the French art critic identified. The universal man is a symbol for human kind; the key, a symbol for reason; the heart, for emotion; the clock, for time; the fish, life; the ascending ladder, the spirit; a vase, art; and the mask, for primitive art.

Torres-García was an artist whose life and work were connected to diverse and important movements in twentieth century European as well as North and South American Modern Art. Although born in Montevideo, his artistic education took place in the Spanish academy in Barcelona, where among his classmates, were Pablo Picasso and Julio González. Torres-García's multiple roles as teacher and theoretician; his involvement with toy design; his early sojourn in New York from 1920 to 1922 where he sought the modern urban spirit; his years in Paris from 1926 to 1932 where he co-founded *Cercle et Carré*, were crucial to the development of Universal Constructivism: a concept that encompassed rational structure, emotion, and symbolic references to the world of nature. His later creation of the unique art workshop, the "Taller Torres-García," and his validation of Indoamerican Art, make Torres-García one of the most complex and interesting modern artists.

Museum quality works by Torres-García rarely come up for auction. This is due, in part, to the seventy constructive paintings and works of wood that were lost in the 1978 fire that destroyed the Rio de Janeiro Museum of Modern Art, and also because his work is already in most major museums across Europe and the Americas. Recent purchases by the Art Institute of Chicago, the National Gallery of Art in Washington, D.C., and The Metropolitan Museum of Art, New York, confirm the artist's status as one of the major modern masters.

Cecilia de Torres
March, 2018

46

LYNN CHADWICK

1914 - 2003

Pair of Walking Figures – Jubilee 1977

Each figure inscribed *Chadwick*, dated *77* and numbered *769 1/6*
Bronze
Female figure height: 78¾ in.; 200 cm
Male figure height: 78 in.; 198 cm
Conceived in 1977 and cast in bronze in an edition of 6. This example was cast in 1978 by the Morris Singer Foundry.

Eva Chadwick has kindly confirmed that this cast is recorded in the artist's archives.

Π **$ 1,200,000-1,800,000**

PROVENANCE

Marlborough Fine Art, London

Roger & Josette Vanthournout, Belgium (acquired from the above in 1980 and sold: Sotheby's, New York, November 7, 2006, lot 75)

Acquired at the above sale by the present owner

EXHIBITED

London, Marlborough Fine Art Gallery & Zürich, Marlborough Gallery, *Chadwick, Recent Sculptures*, 1978, no. 11, illustrated in the catalogue

LITERATURE

Art International, vol. XXII/1, January 1978, another cast illustrated p. 5

L'Oeil, no. 274, Lausanne, May 1978, another cast illustrated p. 87

Nico Koster & Paul Levine, *Lynn Chadwick: The Sculptor and His World/The Artist and his Work*, Leiden, 1988, another cast illustrated pp. 95 & 110

Dennis Farr & Eva Chadwick, *Lynn Chadwick: Sculptor. With a Complete Illustrated Catalogue, 1947-1988*, Oxford, 1990, no. 769, another example illustrated p. 296 & pl. 8

Dennis Farr & Eva Chadwick, *Lynn Chadwick: Sculptor. With a Complete Illustrated Catalogue, 1947-2005*, London, 2006, no. 769, another example illustrated p. 327

Dennis Farr & Eva Chadwick, *Lynn Chadwick: Sculptor. With a Complete Illustrated Catalogue, 1947-2003*, Farnham & Burlington, 2014, no. 769, another example illustrated p. 333



Lynn Chadwick with *The Inner Eye*, 1953
photograph by David Farrell





Right & opposite
Other views of the
present work



Dating from 1977, the majestic *Pair of Walking Figures - Jubilee* represents one of Chadwick's most impressive and dynamic large-scale sculptures. The present bronze is also a wonderful example of his depiction of motion, presenting a sense of eminence which the sculptor characteristically bestowed on his mature works. The monolithic, stately figures stride forward and Chadwick seems not only to have cast their clothing in bronze but the very air that they stir as they move by. Dennis Farr and the artist's wife, Eva Chadwick, discuss the importance of movement in his work: "Chadwick has always been intrigued by movement, either actual or implied, in his sculpture. From his early mobiles to his dancing *Teddy Boy and Girl* series of the 1950s to his cloaked walking women with windswept hair of the 1980s, he has explored figures in motion. Sometimes their cloaks and draperies flow out in the wind from behind them, or are caught by a gust and wrap themselves around the figures. This essentially lateral progression gives place to a vertical rhythm in his groups of, usually two, figures" (D. Farr & E. Chadwick, *Op. cit.*, 2006, p. 15).

The present work was one of the very first in the group of bronzes titled *Jubilee*, a theme Chadwick would continue throughout the 1980s, producing a number of variations on the theme of a cloaked male and female figure, both as maquettes and monumental bronzes. In discussing the development of these figures Dennis Farr explained that "... [Chadwick] evolved striding figures clad in cloaks which, as the idea took hold of his imagination, became ever more voluminous and billow out in the wind behind them, as in *Pair of Walking Figures – Jubilee*... Chadwick had delighted in contrasting the extravagant curves of the drapery with the gaunt angularity of the bodies they help to define" (D. Farr & E. Chadwick, *Op. cit.*, 2014, p.28).

While in some of the compositions the figures are rendered in a highly stylized, semi-abstract manner, in *Pair of Walking Figures – Jubilee* they retain recognizable anatomical features, although their heads are reduced to purely geometric shapes – a rectangle for the man and triangle for the woman. An allusion to classicism is particularly evident in the female figure of the present work, whose pleated dress, seen frontally, is reminiscent of a classical column. In a manner also found in Henry Moore's monumental female figures, the woman's garment at once covers and reveals the contours of her body, a feature that may have been inspired by the Parthenon relief sculptures at the British Museum.

Two casts of *Pair of Walking Figures - Jubilee* are at Le Parc du Château, Saint-Priest in Rhône and Museo Ruffino Tamayo Arte Contemporáneo Internacional in Mexico City.

End of Sale



IMPRESSIONIST & MODERN ART FROM

RAISING THE BAR

MASTERWORKS FROM THE COLLECTION OF
MORTON AND BARBARA MANDEL

AUCTION IN NEW YORK
16 MAY 2018
SALE N09862
6:30 PM

JEAN ARP

1886 - 1966

Fleur dansante

inscribed with the artist's monogram, numbered *3/3* and with the foundry mark *Susse Fondr Paris*
bronze
Height: 45½ in.; 115.5 cm
conceived in 1957 and cast in January 1962 in a numbered edition of 3, plus 1 artist's proof.

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

PROVENANCE

Wilfred P. Cohen, New York (acquired by 1992)
Galerie Denise René, Paris
The Pace Gallery, New York
Acquired by the present owner from the above on September 30, 1993

LITERATURE

Giuseppe Marchiori, *Arp*, Milan, 1964, p. 66, no. 112, illustration of another cast
Eduard Trier, *Jean Arp, Sculpture, His Last Ten Years*, New York, 1968, n.p., no. 153, pl. 3, illustration of another cast
Arie Hartog & Kai Fischer, *Hans Arp. Sculptures – A Critical Survey*, Ostfildern, 2012, pp. 127 & 305, no. 153, illustration of another cast



ALBERTO GIACOMETTI

1901 - 1966

Diego (tête sur socle cubique)

inscribed with the signature *Alberto Giacometti,* numbered *6/6* and with the foundry mark *Susse Fondeur Paris*
bronze
Height: 12 in.; 30.5 cm
conceived in 1958 and cast in 1960.

The authenticity of this work has been confirmed by the Comité Giacometti and it is recorded in the Alberto Giacometti database as AGD 3903.

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

PROVENANCE

Galerie Maeght, Paris (acquired in 1960)
The Pace Gallery, New York (acquired in 1965)
Acquired by the present owner from the above on April 29, 1994

LITERATURE

Jacques Dupin, *Alberto Giacometti*, Paris, 1962, n.n., p. 277, illustration of the plaster
Exh. Cat., Paris, Centre Pompidou, *L'Atelier d'Alberto Giacometti:Collection de la Fondation Alberto et Annette Giacometti*, 2007-08, p. 193, no. 223, color illustration of the plaster



BARBARA HEPWORTH

1903 - 1975

Solitary Form

marble
Height: 25½ in.; 64.7 cm
carved in 1971.

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 533.

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

PROVENANCE

Estate of the artist
Pace Wildenstein, New York
Acquired by present owner from the above on July 10, 1996

EXHIBITED

London, Marlborough Gallery, *Barbara Hepworth: The Family of Man - Nine Bronzes and Recent Carvings*, April - May 1972, pp. 56 & 67, no. 19, illustrated
New York, Marlborough Gallery, *Barbara Hepworth: Carvings and Bronzes*, May - June 1979, p. 18, no. 7, illustrated
New Windsor, New York, Storm King Art Center, *Barbara Hepworth*, 1982, n.p., no. 1, illustrated
New York, Pace Wildenstein, *Barbara Hepworth, Sculptures from the Estate*, October - November 1996, p. 85, n.n., illustrated in color

LITERATURE

Abraham M. Hammacher, *Barbara Hepworth*, New York, 1998, p. 196, illustrated
Mildred Glimcher, ed. *Adventures in Art, 40 Years at Pace*, Milan, 2001, p. 513, illustrated in color



FERNAND LÉGER

1881 - 1955

Le Vase jaune dans un paysage

signed *F. LEGER* and dated *49* lower right; signed *F. LEGER*, titled *LE VASE JAUNE DANS LE PAYSAGE*, and dated *49* on the reverse
oil on canvas
36 by 25¾ in.; 91.4 by 65.4 cm
Executed in 1949.

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

PROVENANCE

Konstsalong Samlaren (Agnes Widlund), Stockholm (acquired directly from the artist in 1950)
Galerie Svensk-Franska, Stockholm
Jon Österlöf, Stockholm (acquired by 1964)
Galerie Bonnier (Jan Runnqvist), Geneva (acquired in 1990)
Edward Tyler Nahem Gallery, New York
The Pace Gallery, New York
Acquired by the present owner from the above on October 31, 1994

EXHIBITED

Stockholm, Nationalmuseum, *Modern Konst*, 1954, no. 35
Copenhagen, Kunsthal Charlottenborg, *Fernand Léger, Malerier, tegninger og grafik*, 1959, no. 44
Stockholm, Moderna Museet, *Fernand Léger 1881-1955*, 1964, no. 81

LITERATURE

Georges Bauquier, *Fernand Léger, catalogue raisonné de l'œuvre peint, 1949-1951*, Paris, 2003, p. 47, no. 1339, illustrated in color


49
FLEGER

JOAN MIRÓ

1893 - 1983

Femme, oiseau

signed *Miró*, titled *Femme, oiseau*, dated *1969* and *4/IX/74* on the reverse
oil on canvas
85 by 68½ inches; 216 by 174 cm
Painted in 1969-74.

$ 10,000,000-15,000,000

PROVENANCE

Galerie Maeght, Paris
Private Collection, Barcelona (acquired by 1979)
Pace Gallery, New York
Private Collection (acquired from the above in 1986)
Pace Wildenstein, New York
Acquired by the present owner from the above on July 10, 1996

EXHIBITED

Madrid, Museo Español de Arte Contemporáneo, *Joan Miró: pintura*, 1978, no. 92
Palma de Mallorca, Sa Llotja, *Miró*, 1978, no. 63
Saint-Paul de Vence, Fondation Maeght, *Joan Miró, Peintures, Sculptures, Dessins, Ceramiques, 1956-1979*, 1979, p. 139, no. 22, illustrated (dated 1969)
Mexico City, Museo de Arte Moderno, *Joan Miró, exposición antologica: 100 obras de 1914 a 1980*, 1980, no. 71
Saint-Paul de Vence, Fondation Maeght, *L'Univers d'Aimé et Marguerite Maeght*, 1982, p. 143, no. 105, illustrated in color
Paris, Galerie Maeght, *Joan Miró 90e Anniversaire*, 1983, n.p., no. 5, illustrated in color (titled *Personnage et Oiseau*)
London, Waddington Galleries, *Joan Miró/Henri Laurens*, 1984, p. 22, no. 19, illustrated in color (dated 1974)

LITERATURE

Pere Gimferrer, *Miró, Catalan Universel*, Barcelona, 1978, p. 213, no. 197, illustrated in color
Walter Erben, *Joan Miró, 1893-1983, The Man and His Work*, Cologne, 1988, p. 225, n.n., illustrated in color (dated 1974)
Jacques Dupin & Ariane Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Paintings*, vol. V, Paris, 2003, p. 229, no. 1632, illustrated in color



JOAN MIRÓ

1893 - 1983

Personnage

inscribed *Miró*, numbered *3/4* and stamped with the foundry mark *FONDERIA BONVICINI VERONA ITALIA*
bronze
Height: 71 inches; 180.3 cm

conceived in 1982 and cast in a numbered edition of four.

∏ $ 1,500,000-2,500,000

PROVENANCE

Galerie Maeght-Lelong, Paris
Guy Loudmer, Paris
Haim Chanin Fine Arts, New York
James Goodman Gallery, New York
Pace Wildenstein, New York
Acquired from the above on April 15, 1997

EXHIBITED

Paris, Galerie Maeght, *Joan Miró 90e Anniversaire*, 1983, n.p., no. 15, illustrated in color in the catalogue

LITERATURE

Emilio Fernández Miró & Pilar Ortega Chapel, *Joan Miró, Sculptures, Catalogue raisonné, 1928-1982*, Paris, 2006, p. 365, no. 396, illustration in color of another cast



HENRY MOORE

1831 - 1895

Mother with Child on Lap

inscribed *Moore* and numbered *8/9*
bronze
Height: 32 in.; 81.3 cm

conceived in 1982 and cast in 1985 in a numbered edition of 9 plus 1 artist's proof.

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

PROVENANCE

Private Collection
Pace Wildenstein, New York
Acquired by the present owner from the above on June 3, 1999

EXHIBITED

Helsinki, Didrichsenin Taidemuseo, *Henry Moore in Memoriam,* January-March, 1987, n.p.
New York, James Goodman Gallery, *Henry Moore: A Centennial Exhibition*, October-November, 1998, n.p., no. 25, illustrated in color (titled *Working Model for Mother and Child on Lap*)
New Haven, Yale Center for British Art, *Henry Moore and the Heroic: A Centenary Tribute*, January-March, 1999, n.p., no. 26, illustrated in color (titled *Working Model for Mother and Child on Lap*)

LITERATURE

Alan Bowness, Ed., *Henry Moore Complete Sculpture, 1980-1986*, vol. 6, London, 1988, p. 51, no. 870, illustration of another cast pls. 97-99
Exh. cat., Switzerland, Castelgrande de Bellinzona & Naples, Italy, Castel Nuovo, *Henry Moore, gli ultimi 10 anni*, 1995, p. 96, no. 35, illustration of another cast
Alan Bowness, Ed., *Henry Moore Complete Sculpture, 1980-1986*, vol. 6, London, 1999, p. 53, no. 870, illustration of another cast pls. 108-110



PABLO PICASSO

1881-1973

La Chouette en colère

signed *Picasso*
painted and partially glazed ceramic
Height: 11⅝ in.; 29.5 cm
executed in 1953; this work is unique.

Claude Picasso has confirmed the authenticity of this work.

$ 800,000-1,200,000

PROVENANCE

Otto Gerson Gallery, New York
Private Collection, Connecticut (sold: Sotheby's, New York, November 16, 1989, lot 452)
The Pace Gallery, New York (acquired at the above sale)
Acquired by the present owner from the above on December 21, 1990

LITERATURE

Exh. Cat., New York, Otto Gerson Gallery, *Picasso, An American Tribute*, 1962, illustration of the bronze version n.p.
Exh. Cat., New York, The Museum of Modern Art, *The Sculpture of Picasso,* 1967, illustration of another example p. 141
Exh. Cat., London, Tate Gallery, *Picasso. Sculptures, Ceramics, Graphic Works*, 1967, illustration of the bronze version p. 66
Georges Ramié, *Picasso Keramik*, Bern, 1980, p. 68, no. 157, illustration of another example
Werner Spies, *Picasso, Das Plastische Werk*, Stuttgart, 1983, p. 390, no. 404-III, listed
Exh. Cat., Vallauris, Atelier Sassi-Milci, *Pablo Picasso, Ceramiques*, 1986, n.p., illustration of another example
Werner Spies, *Picasso: The Sculptures. Catalogue Raisonné of the Sculptures*, Stuttgart, 2000, p. 373, no. 404 II, illustration of another example



PABLO PICASSO

1881 - 1973

Tête de femme au chignon

dated *Mardi 8 Fevrier 72.* on the reverse
mixed media on canvas
28⅝ by 23½ in.; 72.7 by 59.7 cm

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

PROVENANCE

Estate of the artist
Bernard Picasso, Paris (by descent from the above)
Pace Gallery, New York
Acquired by the present owner from the above
on November 23, 1988

EXHIBITED

New York, The Pace Gallery, *Pablo Picasso, The Avignon Paintings*, January - March 1981, n.n., illustrated in the catalogue p. 32

LITERATURE

Christian Zervos, *Pablo Picasso,* Paris, 1978, vol. XXXIII, n.p., no. 305, pl. 107, illustrated
Mildred Glimcher, ed., *Adventures in Art, 40 Years at Pace*, Milan, 2001, p. 223, illustrated in color



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MARK ROTHKO *Untitled*, 1969

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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 saleroom 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. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

⊻ Interested Parties
Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances,

interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

◉ Restricted Materials
Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

∏ Monumental
Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

♢ Premium Lot
In order to bid on "Premium Lots" (♢ in print catalogue or ✧ in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

2. BEFORE THE AUCTION

The Catalogue A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

Estimates Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Specialist Advice Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

The Exhibition An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

Salesroom Notices Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Please take note of them.

Registration Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

3. DURING THE AUCTION

The Auction Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

Bidding in Person If you would like to bid, you must register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Absentee Bidding If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

Telephone Bidding In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

Online Bidding If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see www.sothebys.com. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

Employee Bidding Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

Hammer Price and the Buyer's Premium For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

Results Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope with their absentee bid form. Printed lists of auction prices are available at our galleries approximately three weeks following each auction and are sent on request to catalogue purchasers and subscribers. Results may also be obtained online at sothebys.com.

International Auctions If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

4. AFTER THE AUCTION

Payment If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

Payment by Cash It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US $10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: verification of identity
(by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of permanent address and identification of the source of the funds.

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed $50,000 per sale. Payment by credit card may be made (a) online at https://www.sothebys.com/en/invoice-payment.html, (b) by calling in to Post Sale Services at
+1 212 606 7444, or (c) in person at Sotheby's premises at the address noted
in the catalogue.

Payment by Check Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash

equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

Payment by Wire Transfer To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

Sales and Use Tax New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

Collection and Delivery
Post Sale Services
+ 1 212 606 7444
FAX: + 1 212 606 7043
uspostsaleservices@sothebys.com

Once your payment has been received and cleared, property may be released. Unless otherwise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

Shipping Services Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

Collecting your Property As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature 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.

Restoration and Other Services Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

Certain Exemptions Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

Local Tax Advisors As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue:

GLOSSARY FOR PAINTINGS

Giovanni Bellini
The work is, in our best judgement, by the named artist. When the artist's forename is not known, a series of asterisks followed by the surname of the artist, whether preceded by an initial or not, indicates that the work is, in our best judgement, by the named artist.

Attributed to Giovanni Bellini
In our opinion, probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

Studio of Giovanni Bellini
In our opinion, a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

Circle of Giovanni Bellini
In our opinion, a work by an as yet unidentified but distinct hand closely associated with the named artist but not necessarily his pupil.

Style of...Follower of Giovanni Bellini
In our opinion, a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.

Manner of Giovanni Bellini
In our opinion, a work in the style of the artist and of a later date.

After Giovanni Bellini
In our opinion, a copy of a known work of the artist.

The term signed and/or dated and/or inscribed means that, in our opinion, a signature and/or date and/or inscription are from the hand of the artist.

The term bears a signature and/or a date and/or an inscription means that, in our opinion, a signature and/or date and/or inscription have been added by another hand.

Dimensions are given height before width. Pictures are framed unless otherwise stated.

IMPORTANT NOTICES

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