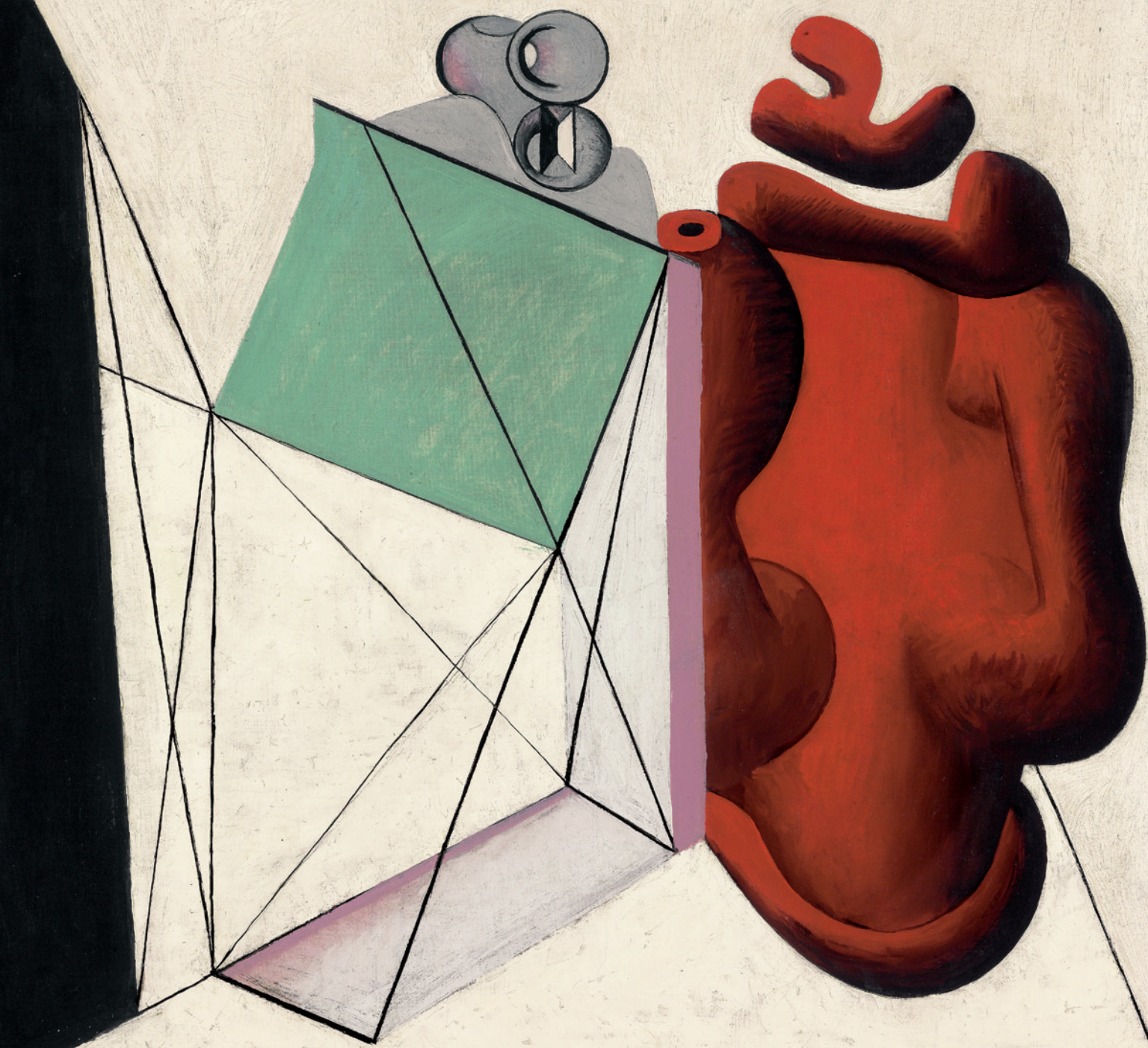
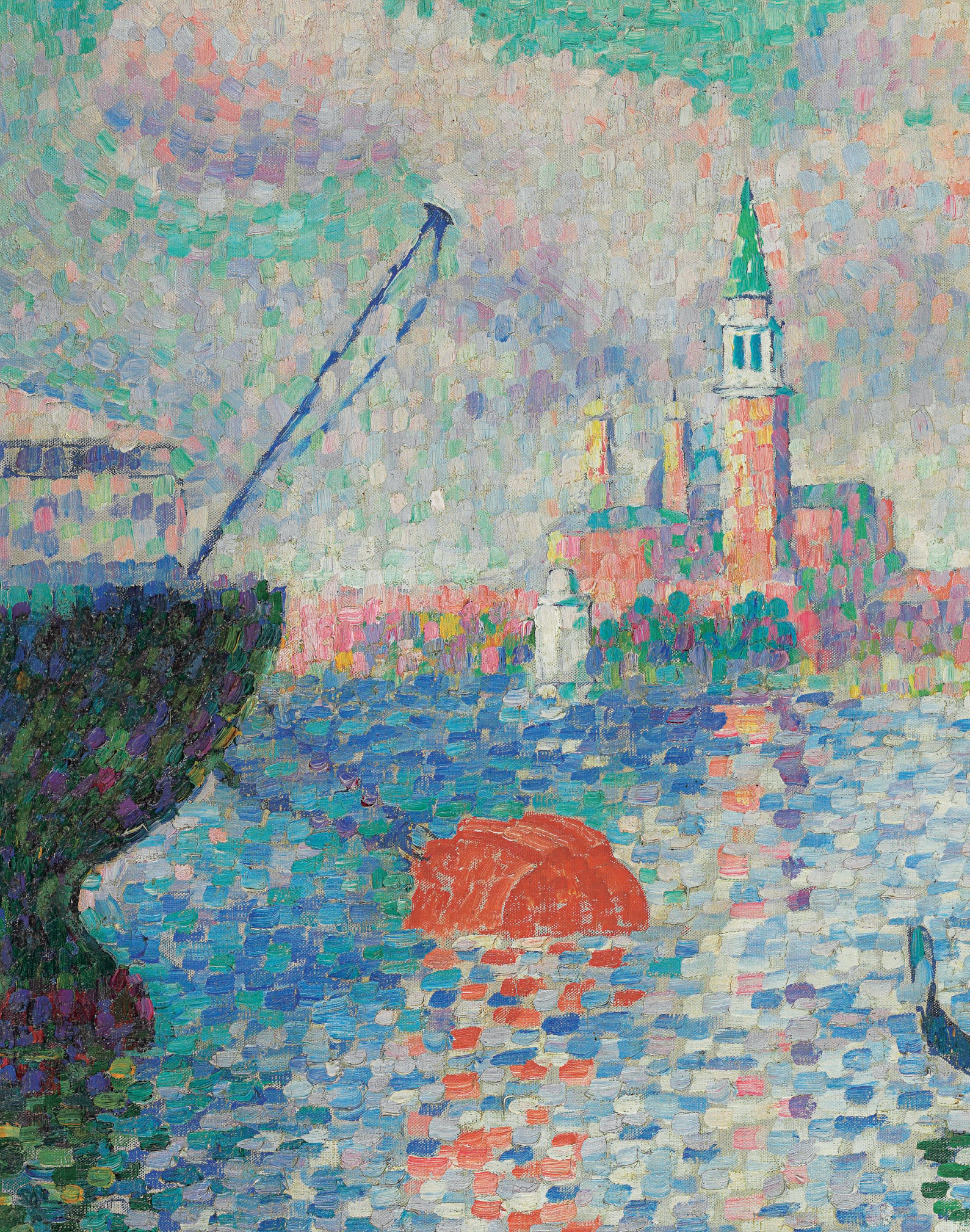


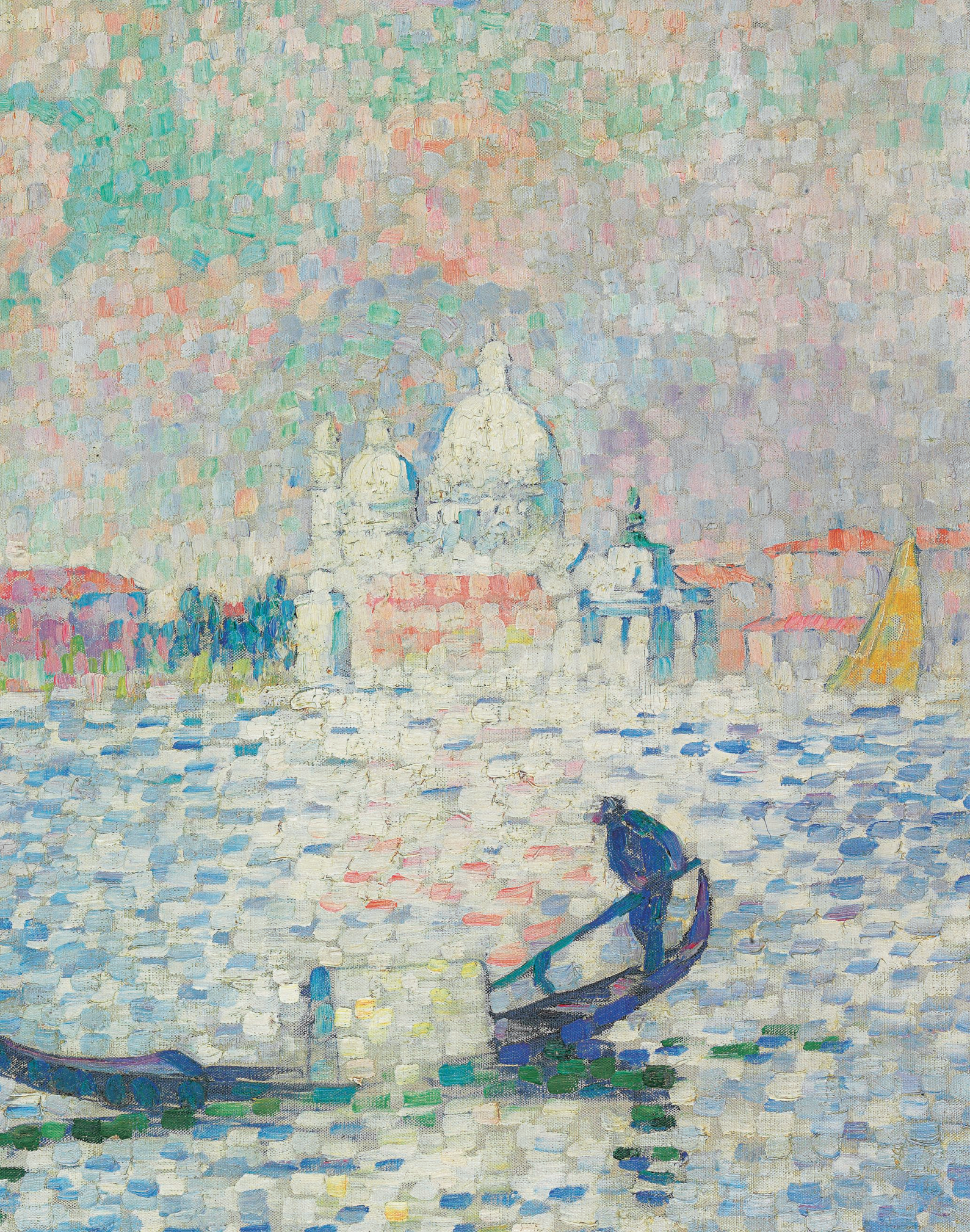
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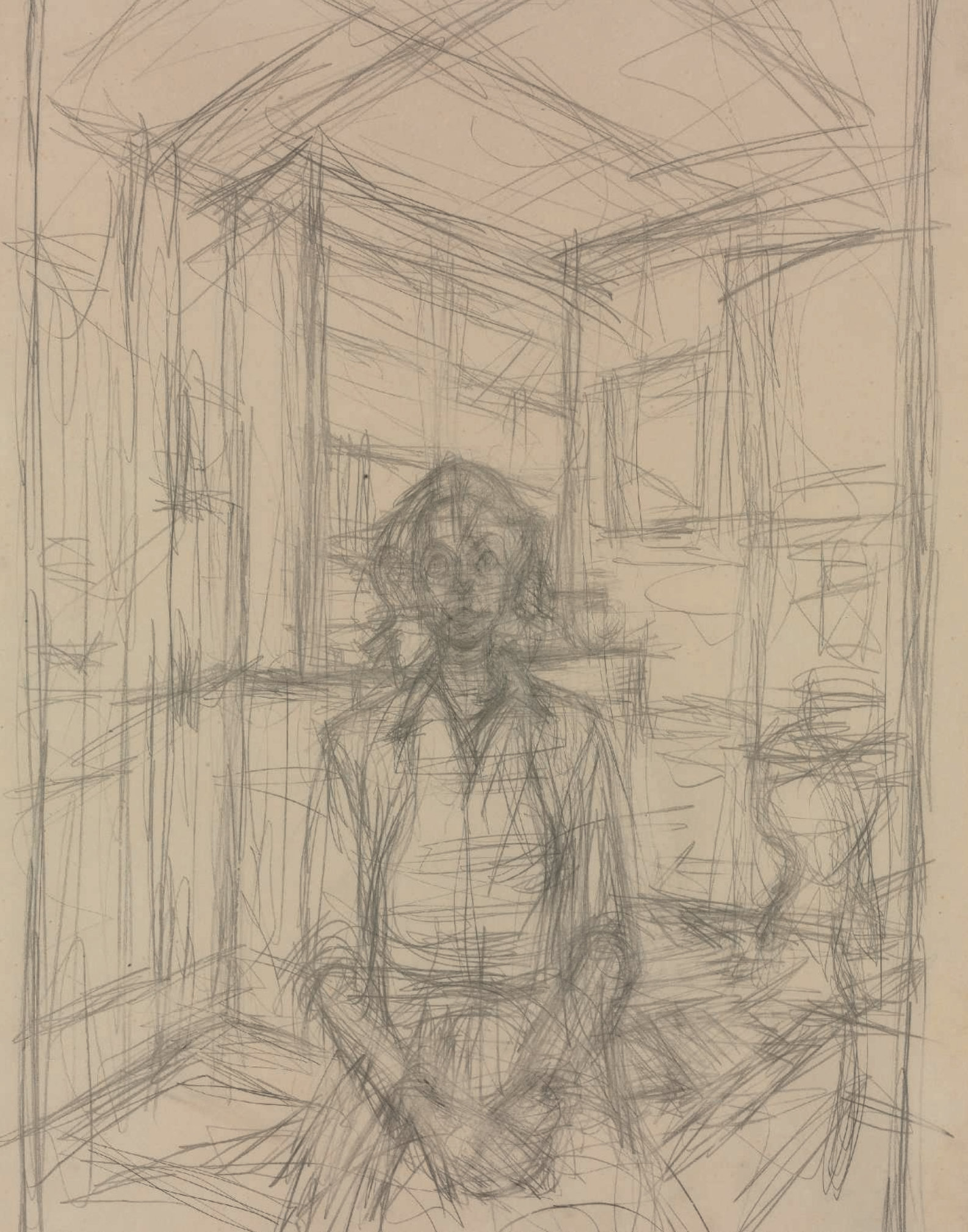
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IMPRESSIONIST & MODERN ART WORKS ON PAPER AND DAY SALE

THURSDAY 17 NOVEMBER 2016

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Thursday 17 November 2016
at 10.00 am (Lots 1001-1116) and 2.00 pm (Lots 1201-1354)

20 Rockefeller Plaza
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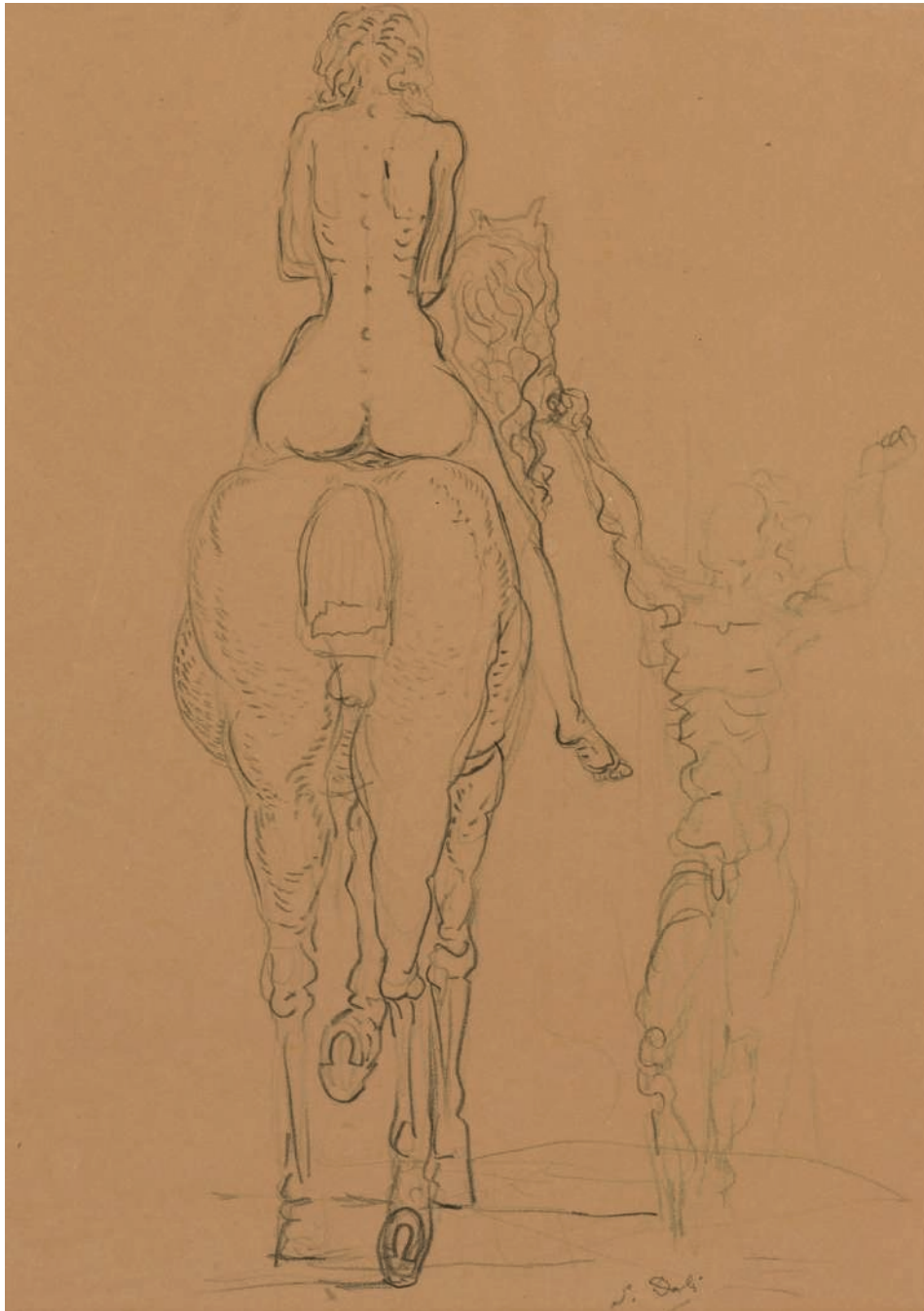
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1001

SALVADOR DALI (1904-1989)

Cavalière et nu masculin

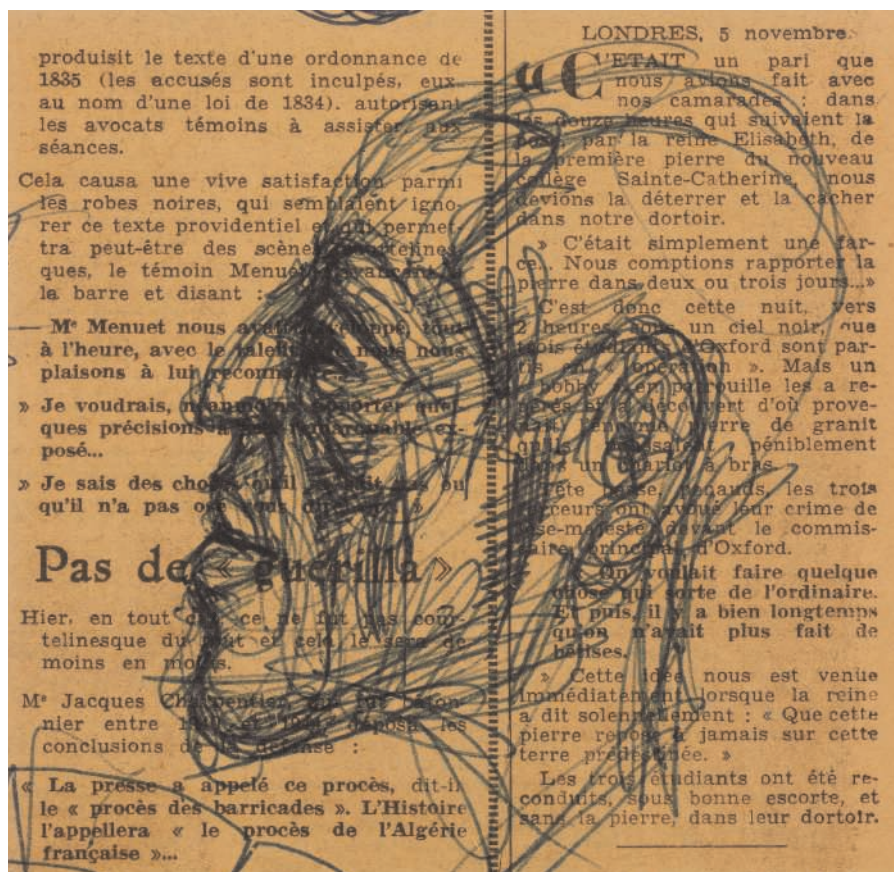
signed 'S. Dali' (lower right)
pencil on paper laid down on card
10 $\frac{5}{8}$ x 8 $\frac{1}{4}$ in. (27 x 21 cm.)
Drawn *circa* 1934

\$20,000-30,000

PROVENANCE:

Private collection, Tokyo (1990).
Franklin Bowles Galleries, San Francisco (acquired from the above, 2006).
Acquired from the above by the present owner, April 2009.

Nicolas and the late Robert Descharnes have confirmed the authenticity of this work.



PROPERTY FROM THE COLLECTION OF EDWIN AND LOLA JAFFE

1002

ALBERTO GIACOMETTI (1901-1966)

Tête de Yanaihara de profil

blue ballpoint pen on newsprint laid down on card

4 5/8 x 5 1/8 in. (12 x 13 cm.)

Drawn circa 1960

\$15,000-20,000

PROVENANCE:

Albert Loeb and Krugier Gallery, New York.

Acquired from the above by the present owner, February 1967.

LITERATURE:

The Alberto Giacometti Database, no. 3642.

1003

CONSTANTIN BRANCUSI (1867-1957)

Atelier

signed 'C. Brancusi' (lower center)
pen and black ink on paper
13¾ x 10¼ in. (35 x 26 cm.)
Drawn circa 1924

\$50,000-70,000

PROVENANCE:

Hanover Gallery, London.

Acquired from the above by the present owner, 1966.

Margit Rowell has confirmed the authenticity of this work.

a. Constantin Brancusi, *Socrates et Coupe [II]* (no. 42), 1922. Musée national d'art moderne, Centre Georges Pompidou, Paris. © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.

b. Constantin Brancusi, *Colonne sans fin*, 1918. The Museum of Modern Art, New York. © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.

c. Constantin Brancusi, *Le nouveau-né [II]*, 1919-1921. Moderna Museet, Stockholm. © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.

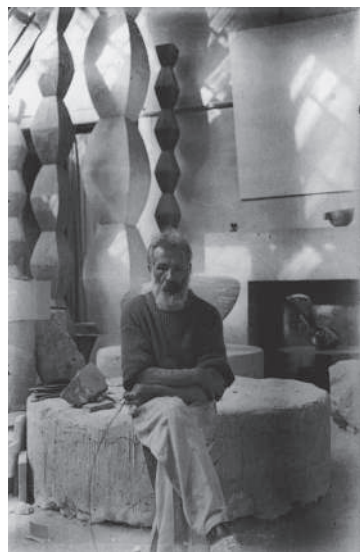
d. Constantin Brancusi, *L'Oiselet*, 1925. Private collection. © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.

e. Constantin Brancusi, *Le Baiser*, 1916. The Philadelphia Museum of Art. © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.

f. Constantin Brancusi, *Cariatide-chat*, circa 1916-1923. Musée national d'art moderne, Centre Georges Pompidou, Paris. © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.

g. Constantin Brancusi, *La Négresse blanche [I]*, 1923. Philadelphia Museum of Art. © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.

h. Constantin Brancusi, *Le Chef*, 1924-1925. Private collection.



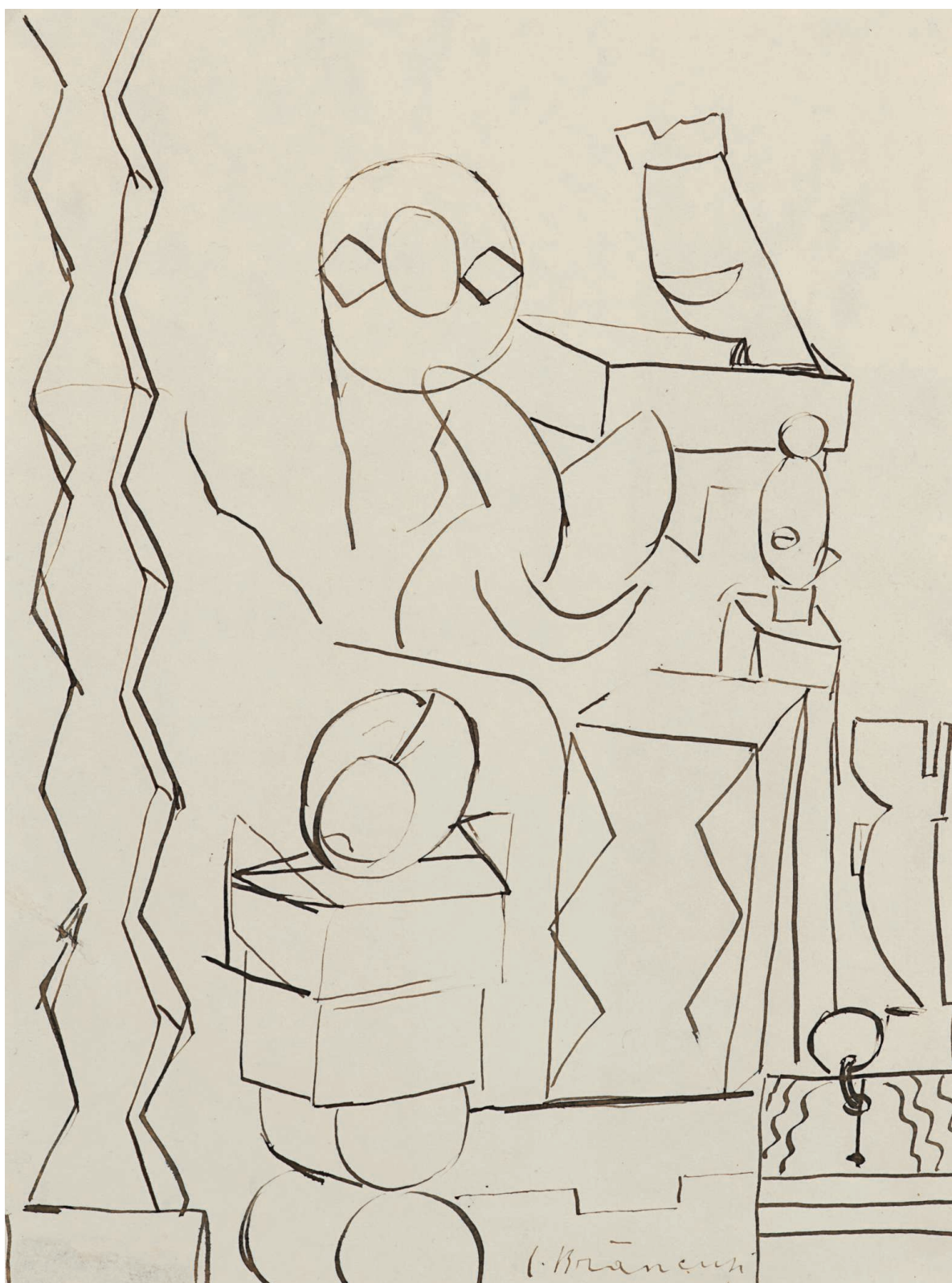
(fig. 1) The artist in his studio. Artwork: © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.



(fig. 2) The artist's studio, circa 1923-1924. Artwork: © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.



(fig. 3) View of the artist's studio in 1925. Musée national d'art moderne, Centre Georges Pompidou, Paris. Artwork: © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.

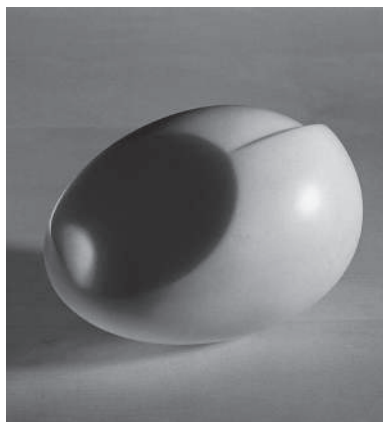




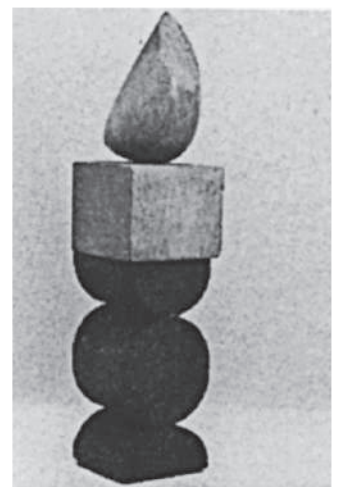
a



b



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d



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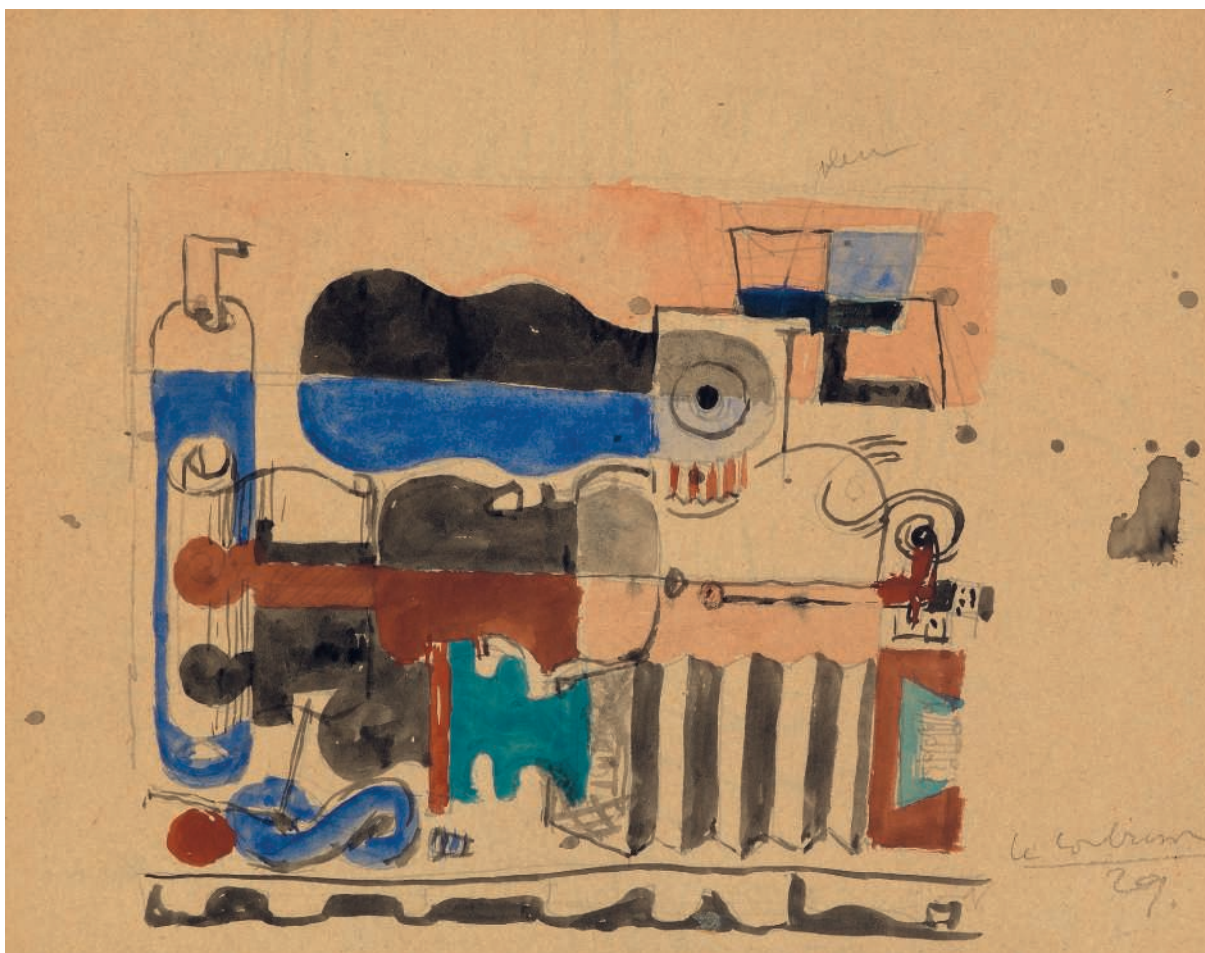
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e



f



PROPERTY FROM THE COLLECTION OF PAUL AND ELIZABETH WILSON

1004

LE CORBUSIER (1887-1965)

Nature morte

signed and dated 'Le Corbusier 29.' (lower right)
gouache, watercolor, brush and black ink and pencil on paper
laid down on card
8¼ x 10¾ in. (21 x 26.5 cm.)
Executed in 1929

\$8,000-12,000

PROVENANCE:

Anon. sale, Hôtel Drouot, Paris, 11 December 2000, lot 161.
Galerie Zlotowski, Paris.
Acquired from the above by the late owner, October 2001.

Eric Mouchet has confirmed the authenticity of this work.



1005

AMEDEE OZENFANT (1886-1966)

Composition puriste

signed 'ozenfant' (lower right)

pastel and pencil on paper

22½ x 15¾ in. (56.3 x 39.1 cm.)

Drawn in 1925

\$60,000-80,000

PROVENANCE:

Private collection, Germany (acquired from the artist, 1930).

Galerie Bourdon, Paris.

Galerie Berri-Lardy et Cie., Paris.

Private collection, Europe (acquired from the above, 1974).

Pierre Guénégan has confirmed the authenticity of this work.



PROPERTY FROM THE COLLECTION OF PAUL AND ELIZABETH WILSON

1006

LE CORBUSIER (1887-1965)

Les Mains

signed with initials and dated 'L-C 16 août 55' (lower center)

gouache, pencil and paper collage on paper

17¼ x 21⅞ in. (44.8 x 55.5 cm.)

Executed on 16 August 1955

\$15,000-20,000

PROVENANCE:

Galerie Zlotowski, Paris.

Acquired from the above by the late owner, October 2001.

Eric Mouchet has confirmed the authenticity of this work.



PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

1007

HENRY MOORE (1898-1986)

Ideas for Stone Carving

signed and dated 'Moore 35.' (lower right)
 charcoal, black Conté crayon, brush and gray wash and pencil on paper
 laid down on card
 14 $\frac{7}{8}$ x 21 $\frac{7}{8}$ in. (38 x 55.5 cm.)
 Executed in 1935

\$30,000-50,000

PROVENANCE:

Hanover Gallery, London.
 Acquired from the above by the present owner, July 1966.

LITERATURE:

A. Bowness, *Henry Moore, Complete Sculpture, Catalogue Raisonné*, London, 1944, vol. 1 (illustrated, pl. 127a).
 R. Melville, *Henry Moore, Sculpture and Drawings, 1921-1969*, London, 1970, p. 344 (illustrated, pl. 133).
 K. Clark, *Henry Moore Drawings*, London, 1974 (illustrated in color, pl. 88).
 A. Garrould, ed., *Henry Moore, Complete Drawings, 1930-1939*, Much Hadham, 1998, vol. 2, p. 161, no. AG 35.76 (illustrated).

1008

PABLO PICASSO (1881-1973)

Visite à l'atelier

signed 'Picasso' (upper right) and dated and numbered '17.1.54. IV' (lower right)

brush and pen and black ink on paper

9% x 11½ in. (24 x 31.8 cm.)

Executed on 17 January 1954

\$120,000-180,000

PROVENANCE:

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

Nelson A. Rockefeller, New York (acquired from the above, September 1955).

Marlborough Gallery, Inc., New York (acquired from the above).

Acquired from the above by the present owner, *circa* 1971.

EXHIBITED:

New York, The Museum of Modern Art and The Art Institute of Chicago, *Picasso, 75th Anniversary Exhibition*, May-December 1957, p. 106 (illustrated).

Philadelphia Museum of Art, *Picasso*, January-February 1958, p. 24, no. 239 (illustrated).

New York, The Museum of Modern Art, *Twentieth-Century Art from the Nelson Aldrich Rockefeller Collection*, May-September 1969, p. 135.

London, Marlborough Fine Art, Ltd., *Moore, Picasso, Sutherland, Drawings, Watercolours, Gouaches*, March-April 1970, p. 85, no. 39 (illustrated, p. 43).

New York, Marlborough Gallery, Inc., *Homage to Picasso for his 90th Birthday*, October 1971, p. 78, no. 68 (illustrated).

London, Marlborough Fine Art, Ltd., *XX Century Drawings and Watercolours*, September-October 1974, p. 44, no. 104 (illustrated, p. 94).

LITERATURE:

E. Tériade, ed., "Suite de 180 dessins de Picasso, 28 novembre 1953 au 3 février 1954," *Verve*, vol. VIII, nos. 29-30, fall 1954 (illustrated prior to signature).

E. Tériade, M. Leiris, and R. West, intro., *A Suite of 180 Drawings by Picasso, Picasso and the Human Comedy*, New York, 1954 (illustrated prior to signature).

C. Zervos, *Pablo Picasso*, Paris, 1965, vol. 16, no. 186 (illustrated, pl. 62).

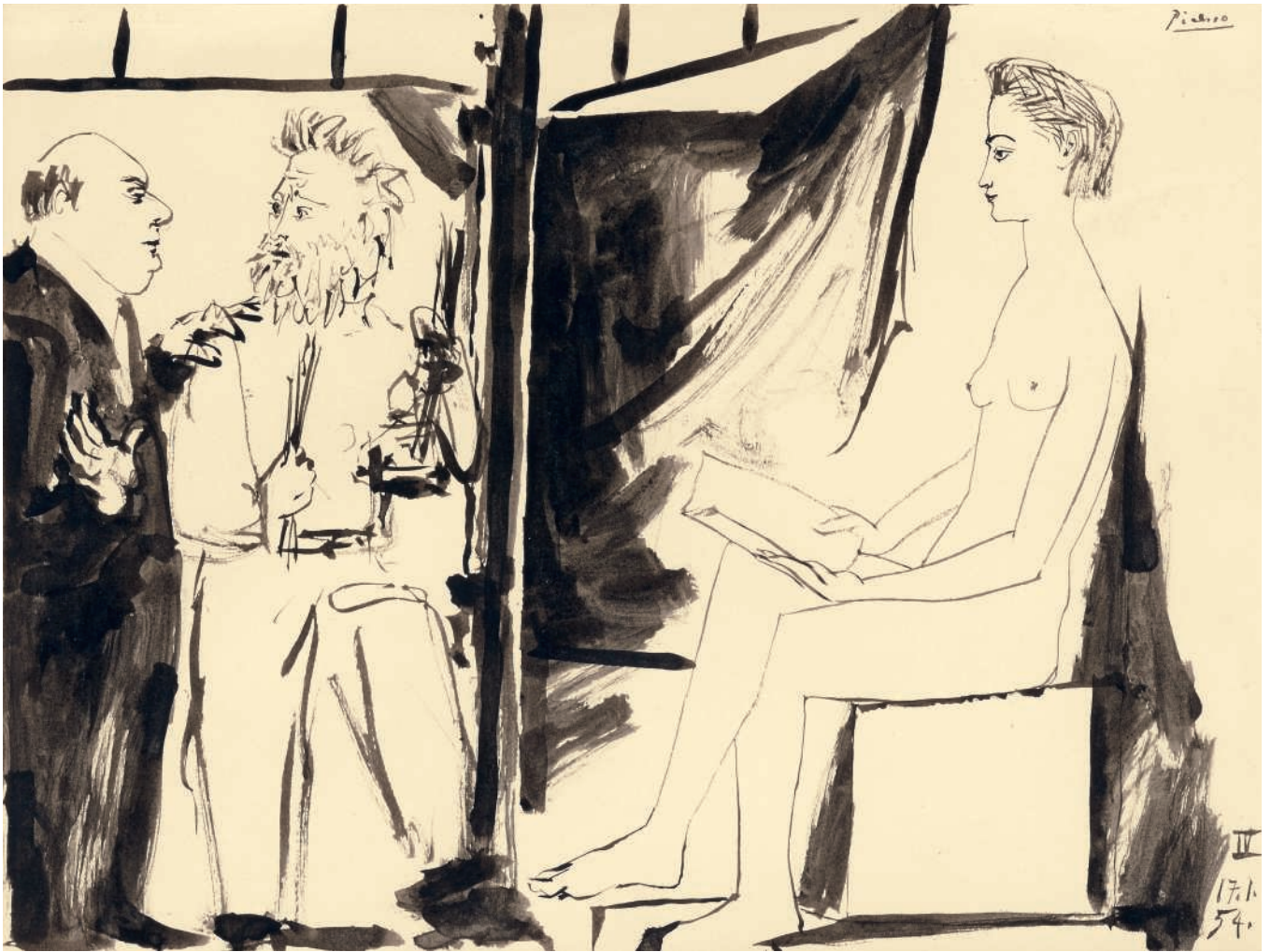
L. Boltin and W.S. Lieberman, *The Nelson A. Rockefeller Collection, Masterpieces of Modern Art*, New York, 1981, p. 113 (illustrated).

Visite à l'atelier was executed by Picasso for *Verve*, the French art periodical founded by publisher Estafros Tériade in 1937. The magazine, a French quarterly review of arts and letters, was lavish in design and challenging in content, regularly featuring designs by well-known modern artists of the twentieth century. Thirty-eight issues were published in total between 1939 and 1960.

In September 1954, Tériade published a double issue of *Verve* dedicated to Picasso and illustrating one hundred and eighty drawings by the master, the present work included, which were drawn in Vallauris that winter between 28 November 1953 and 3 February 1954. The rich publication reproduced each work in the exact size and chronological order of the original drawings, so as to preserve the integrity of the suite. Tériade remarked that this collection of drawings was Picasso's "finest, boldest, [and] most poignantly human of all he has produced in the course of his long and brilliant career" (E. Tériade, ed., *op. cit.*, n.p.).

At the time Picasso began this series in November 1953, Françoise Gilot had just deserted him, taking their two children with her and leaving him alone as an abandoned man. Deeply hurt, he shut himself away in his vacant villa in Vallauris and frantically produced the 180 drawings which represent "... the diary, not verbal but visual, of a detestable 'season in hell,' a crisis in his personal life which led him to question everything..." (*ibid.*).

These works address the central theme of the painter and his model, of a man and a woman, of the subject and the object, handled in a style which is burlesque, comic, grotesque, even caricatured. Some ironically incorporate subjects linked to the world of the circus, the monkey, the acrobat, the clown.





PROPERTY FROM THE COLLECTION OF MR. AND MRS. ALLAN FRUMKIN

1009

ALBERTO GIACOMETTI (1901-1966)

Montagne à Stampa

signed and dated 'Alberto Giacometti 1955' (lower right)

pencil on paper

17¼ x 19½ in. (43.4 x 49.7 cm.)

Drawn in 1955

\$30,000-50,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Acquired from the above by the late owners, May 1957.

EXHIBITED:

London, Tate Gallery, *Alberto Giacometti, Sculpture, Paintings, Drawings, 1913-1965*, July-August 1965, no. 185 (illustrated, pl. 70).

Paris, Orangerie des Tuileries, *Alberto Giacometti*, October 1969-January 1970, p. 162, no. 260 (illustrated, p. 140).

LITERATURE:

J. Lord, *Alberto Giacometti, Drawings*, London, 1971, p. 182, no. 84 (illustrated).

The Alberto Giacometti Database, no. 3630.



PROPERTY FROM THE COLLECTION OF MR. AND MRS. ALLAN FRUMKIN

1010

ALBERTO GIACOMETTI (1901-1966)

La rue Hippolyte-Maindron depuis une voiture

signed and dated 'Alberto Giacometti 1952' (lower right)

pencil on paper

19 $\frac{5}{8}$ x 12 $\frac{3}{4}$ in. (49.8 x 32.3 cm.)

Drawn in 1952

\$30,000-50,000

PROVENANCE:

Acquired by the late owners, circa 1960.

LITERATURE:

J. Lord, *Alberto Giacometti, Drawings*, London, 1971, p. 160, no. 71 (illustrated; titled *A Street in Paris*).

The Alberto Giacometti Database, no. 3632.

PROPERTY FROM THE COLLECTION OF MR. AND MRS. ALLAN FRUMKIN

1011

ALBERTO GIACOMETTI (1901-1966)

Annette assise à Stampa

signed and dated 'Alberto Giacometti 54' (lower right)

pencil on paper

23¾ x 16½ in. (59.5 x 41.7 cm.)

Drawn in 1954

\$300,000-500,000

PROVENANCE:

Acquired by the late owners, circa 1960.

EXHIBITED:

Washington, D.C., Hirshhorn Museum and Sculpture Garden and San Francisco Museum of Modern Art, *Alberto Giacometti*, September 1988-February 1989, p. 193, no. 77 (illustrated).

LITERATURE:

J. Lord, *Alberto Giacometti, Drawings*, London, 1971, p. 170, no. 77 (illustrated).

G. Soavi, *Dessins de Giacometti*, Rome, 1980 (illustrated).

The Alberto Giacometti Database, no. 3633.

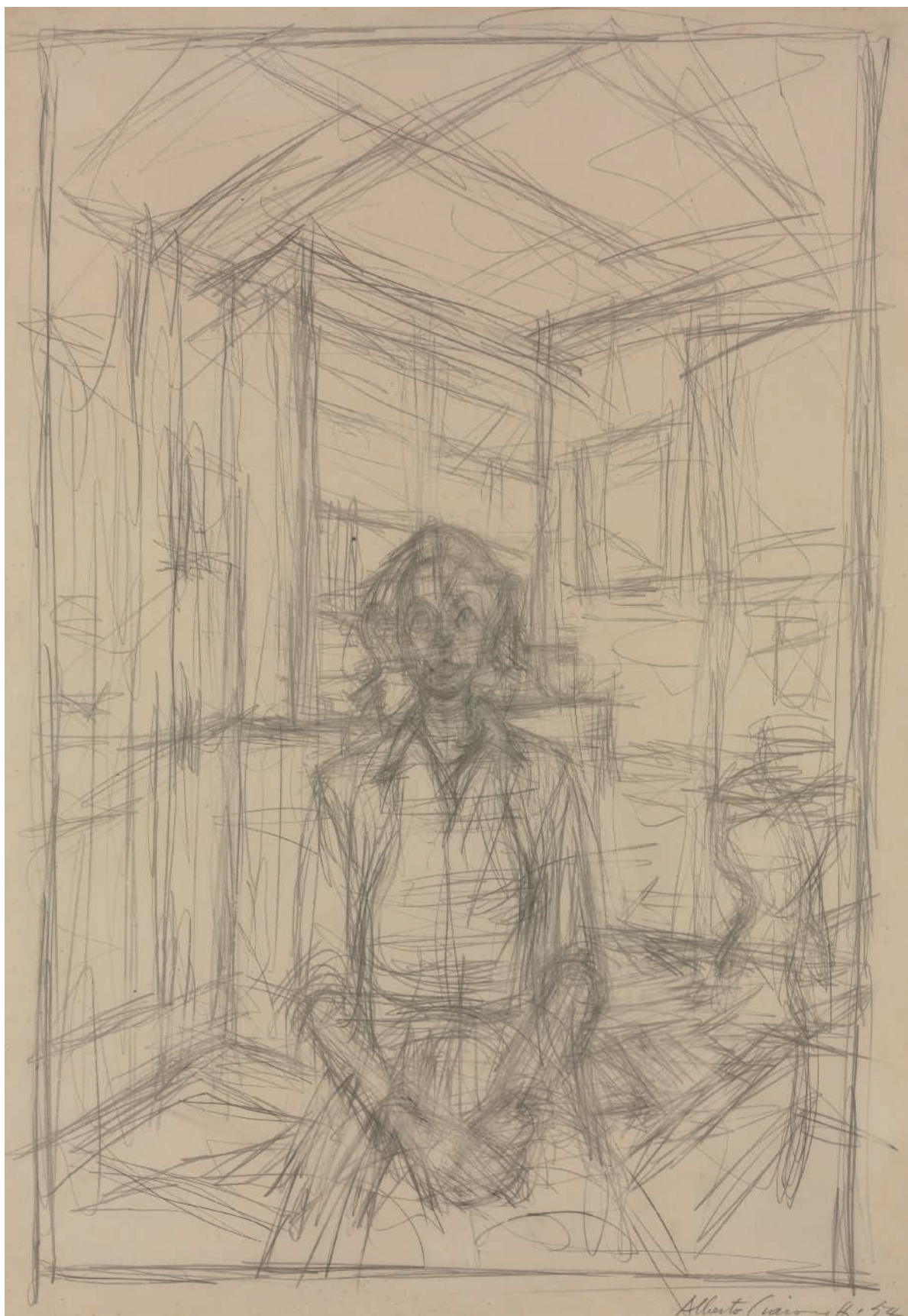
Giacometti captures his fascination with the complexities of portraiture in this exquisite drawing of his wife Annette. Drawn in 1954 in the artist's storied studio on the rue Hippolyte-Maindron, this work depicts Annette seated frontally in an unassuming posture that belies the intensity of her stare. Giacometti endeavors to record the shifting perceptions that arise from evoking a human presence in this personal yet distanced depiction of his wife.

Giacometti met Annette while living in Geneva after the Second World War. She accompanied the artist back to Paris in the summer of 1946, and they were soon married in July 1949. Annette left an indelible mark on Giacometti's *oeuvre* as one of the artist's foremost sources of inspiration, posing for him almost daily in the 1950s and until his death in 1966. While still in Switzerland, Giacometti introduced Annette to the philosopher Jean Starobinski, who remarked that "she was a young woman who stood 'facing you,' who watched, and spoke, and met life 'head on,' infinitely candid and infinitely reserved, in a wonderful frontality" (quoted in V. Wiesinger, *The Women of Giacometti*, exh. cat., PaceWildenstein Gallery, New York, 2005, p. 18). Annette—muse, model and wife—is featured prominently in Giacometti's art in the early years of their marriage as the artist probed the technical limitations of art to capture the essence of the sitter.

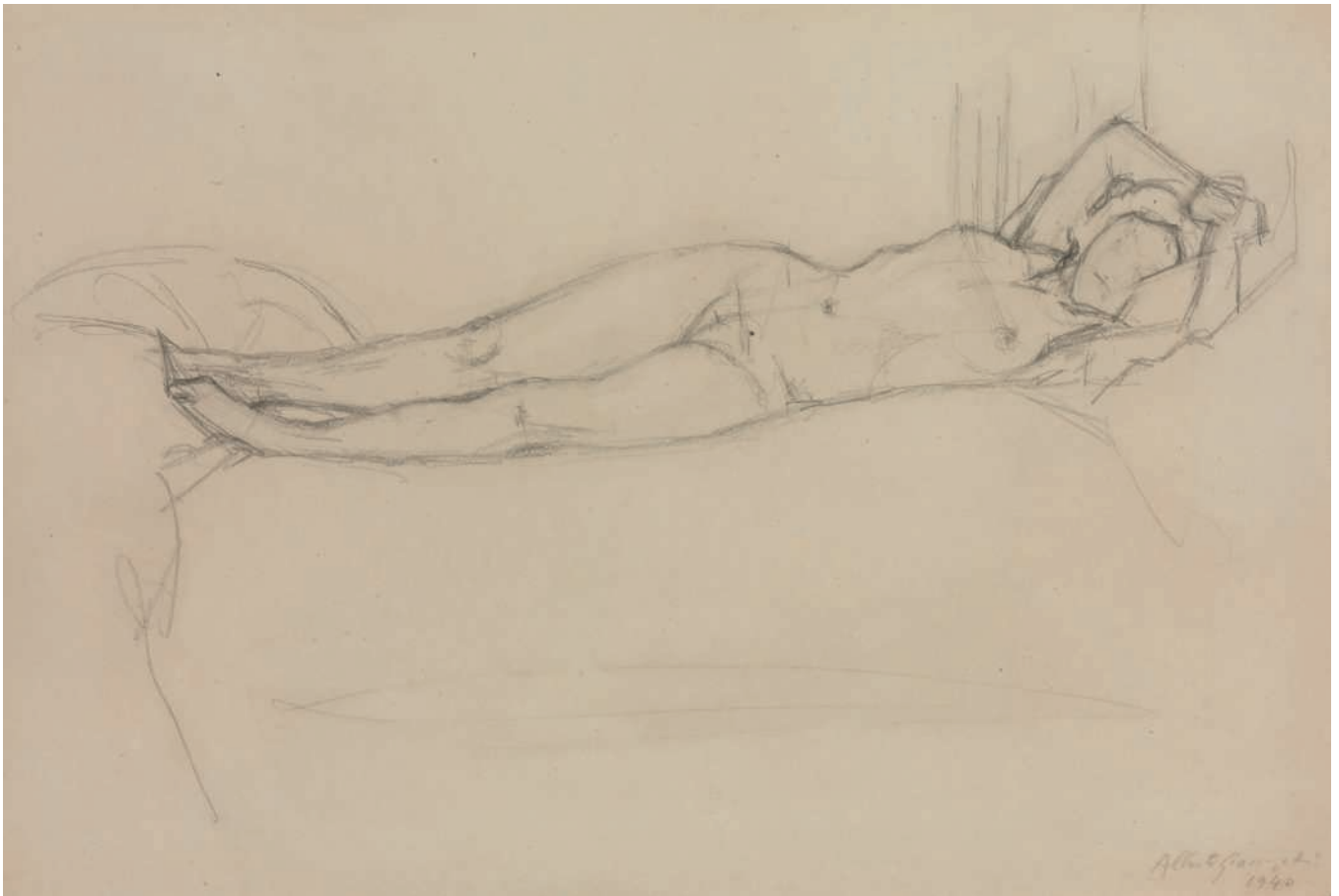
The psychological power of this drawing lies in the tension between the intimate nature of this encounter and the imposed distance between artist and sitter. Giacometti breathes life into Annette through a dynamic use of line to articulate the sculptural quality of her figure against the recessive depth of the studio. For instance, a complex succession of curved lines delineate Annette's arms and elbows, endowing the figure with a concrete sense of volume. "Everything is a sphere, a cone, or a cylinder—it's true," Giacometti would say (quoted in H. and M. Matter, *Alberto Giacometti*, 1987, p. 214). Annette's face and eyes are the focus of the composition, as Giacometti seeks to translate his wife's confrontational gaze. The artist simultaneously employs scale to create distance between model and viewer. While Annette commands attention from the center of the composition, she appears dwarfed by the height of the ceiling above her. This effect is accentuated by the drawn border in which she is framed, which calls attention to the inherently contrived nature of the act of drawing. Giacometti strives to convey the essence of his wife in this work while acknowledging the constructed nature of the artistic process.



(fig. 1) The artist painting Annette in 1954. Photograph by Sabine Weiss.
Artwork: © 2016 Alberto Giacometti Estate/Licensed by VAGA and ARS, New York.



Alberto Giacometti H. 54



PROPERTY FROM THE COLLECTION OF MR. AND MRS. ALLAN FRUMKIN

1012

ALBERTO GIACOMETTI (1901-1966)

Nu allongé les bras derrière la nuque (Isabel)

signed and dated 'Alberto Giacometti 1940' (lower right)

pencil on paper

12 $\frac{3}{8}$ x 19 in. (31.5 x 48.3 cm.)

Drawn in 1940

\$20,000-30,000

PROVENANCE:

Acquired by the late owner, by 1969.

EXHIBITED:

London, Tate Gallery, *Alberto Giacometti, Sculpture, Paintings, Drawings, 1913-1965*, July-August 1965, no. 159 (illustrated, pl. 64).

Paris, Orangerie des Tuileries, *Alberto Giacometti*, October 1969-January 1970, p. 159, no. 222 (illustrated, p. 44).

Paris, Musée national d'art moderne, Centre Georges Pompidou, *Alberto Giacometti, Le dessin à l'oeuvre*, January-April 2001, p. 227, no. 70 (illustrated, p. 118).

LITERATURE:

J. Lord, *Alberto Giacometti, Drawings*, London, 1971, p. 80, no. 29 (illustrated).

Y. Bonnefoy, *Alberto Giacometti, A Biography of His Work*, Paris, 1991, p. 253 (illustrated, fig. 232).

The Alberto Giacometti Database, no. 3631.



PROPERTY OF A PRIVATE NEW YORK COLLECTION

1013

MARCEL DUCHAMP (1887-1968)

Tutu

signed, dated and dedicated 'à Gustave Candel Amicalement Duchamp 09' (lower right)

brush and black ink on paper

13 $\frac{7}{8}$ x 9 $\frac{7}{8}$ in. (35.2 x 25 cm.)

Painted in Neuilly in 1909

\$20,000-30,000

PROVENANCE:

Gustave Candel, Paris (gift from the artist).

Cordier & Ekstrom, Inc., New York (acquired from the above, May 1964).

Mrs. Arne H. Ekstrom, New York (acquired from the above, by 1966).

Acquired by the present owner, 1995.

EXHIBITED:

New York, Cordier & Ekstrom, Inc.; Houston, Museum of Fine Arts; Baltimore Museum of Art and New Haven, Yale University Art Gallery, *Not Seen and/or Less Seen of/by Marcel Duchamp/Rose Sélavy, 1904-1964, Mary Sisler Collection*, January-June 1965, no. 42 (illustrated).

London, Tate Gallery, *The Almost Complete Duchamp*, June-July 1966, p. 21, no. 47 (illustrated).

Philadelphia Museum of Modern Art; New York, The Museum of Modern Art and The Art Institute of Chicago, *Marcel Duchamp*, September 1973-May 1974, p. 243, no. 33 (illustrated).

LITERATURE:

A. Lebel, *Marcel Duchamp*, New York, 1959, p. 157, no. 41a (titled *Girl Dancing*).

A. Schwarz, *The Complete Works of Marcel Duchamp*, New York, 1970, p. 409, no. 112 (illustrated).

A. Schwarz, *The Complete Works of Marcel Duchamp*, New York, 1997, vol. 2, p. 513, no. 148 (illustrated).

Jacqueline Matisse Monnier and the Association Marcel Duchamp have confirmed the authenticity of this work.

This rare and early figure drawing by Duchamp was gifted to the artist's long time friend, Gustave Candel, in 1909. Candel and Duchamp first met in the fall of 1904 when the artist moved to Paris to stay with his elder brother, Jacques Villon, who lived down the street from the Candel family. Candel and Duchamp would remain lifelong friends. After World War I, Candel became a well-known and successful wholesale cheese merchant with a shop in Les Halles. In the spring of 1941, Candel traveled between the occupied and free zones of Paris on business and thus was able to obtain a temporary permit or *ausweis*, from the Germans. It was thanks to this special permit that Duchamp was able to protect the various components of his *Boîte en valise* for safe transport out of France as well as acquire an exit visa to leave the country for the United States. The Candel family amassed a large collection of works by the artist including portraits of Candel's mother and father, both of which were recently gifted to the Philadelphia Museum of Art.

FRANCIS PICABIA (1879-1953)

Phmarcie Duchamps

signed 'FRANCIS PICABIA' (lower right)

gouache and pen and black ink on paper

9¼ x 11½ in. (25.2 x 32.2 cm.)

Executed circa 1920

\$150,000-250,000

PROVENANCE:

Tristan Tzara, Paris (acquired from the artist); sale, Klipstein und Kornfeld, Bern, 13 May 1958, lot 452.

L'Art Ancien, Zurich (acquired at the above sale).

Mr. and Mrs. Leonard M. Brown, Springfield, Massachusetts.

By descent from the above to the present owner.

EXHIBITED:

Kunsthaus Zürich and New York, The Museum of Modern Art, *Dadaglobe Reconstructed*, February-September 2016, p. 124 (illustrated in color and illustrated again, pl. 42).

LITERATURE:

C. Jacques and J. Gough-Cooper, *Ephemerides on and about Marcel Duchamp* and *Rose Sélavy*, Milan, 1993 (illustrated).

The Comité Picabia has confirmed the authenticity of this work.

Phmarcie Duchamps was created as a submission to Tristan Tzara's unrealized magnum opus, *Dadaglobe*, an ambitious anthology that aimed to document Dada's international activities. Tzara invited some fifty artists from ten countries to submit artworks in four categories: photographic self-portraits, photographs of artworks, original drawings, and layouts for book pages. The present work was submitted for the category of original drawing, and functions as a portrait of Picabia's friend and fellow artist, Marcel Duchamp.

Duchamp and Picabia first met in Paris in 1911. They shared an irreverent and anarchistic attitude towards life and art, and quickly became friends. *Phmarcie Duchamps* references Duchamp's 1914 ready-made, *Pharmacie* (fig. 1). In an art supply shop, Duchamp bought three copies of a commercial print of a winter

landscape by an unknown artist "of the worst kind" (quoted in A. Schwarz, *The Complete Works of Marcel Duchamp*, New York, 1969, p. 445). To the print, he added two small figures in gouache, one in red on the left and one in green on the right. It has been suggested that Duchamp's ready-made was created to commemorate Suzanne, the artist's closest sister's divorce from her husband, Charles Desmares, a pharmacist. Duchamp explained that the two figures also refer to bottles of colored water that were at the time often displayed in pharmacy windows.

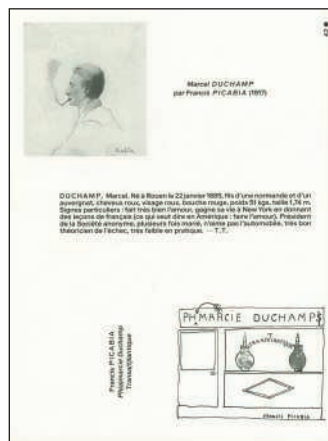
In addition to referencing Duchamp's ready-made, and inverting the order of the colored bottles in the process, Picabia's use of word play and alliteration is prevalent throughout. The word "pharmacie" is an amalgamation of Picabia's alter-ego, "Pharamousse" and Duchamp's nickname, "Marcie." Pharamousse is first mentioned by Picabia in Duchamp's sole published issue of the magazine *Rongwrong* in 1917: "C'est PHARAMOUSSE, c'est l'Amérique." Thus, Picabia's alter-ego may have been tied to both Duchamp and America. Connecting the bottles in the present work, is the word "transatlantique," referring to the international reach of the Dada movement, and specifically to America, across the Atlantic Ocean.

In Paris, just weeks before Tzara sent out the *Dadaglobe* solicitation letter, the League of Nations convened a committee in the wake of the Great War to recommend a set of international standards for documenting identity. They recommended that passports of all countries have a standardized set of requirements to prove a person's identity: a photographic portrait, a signature, descriptions of distinctive physical characteristics (such as hair and eye color), date and place of birth, and information regarding the profession, family, and current residence of each individual. As Adrian Sudhalter has explained, "Against the backdrop of what historians have called the 'administration of identity,' the Dadaists' invitation to alter one's own portrait was tantamount to inviting subterfuge. If a 'clear' photograph establishes identity, a manipulated one constructs, alters, conceals, or otherwise destabilizes it" (*Dadaglobe Reconstructed*, exh. cat., The Museum of Modern Art, New York, 2016, p. 42). Through this lens, Picabia's "portrait" reminds us that identity is an unreliable matter.

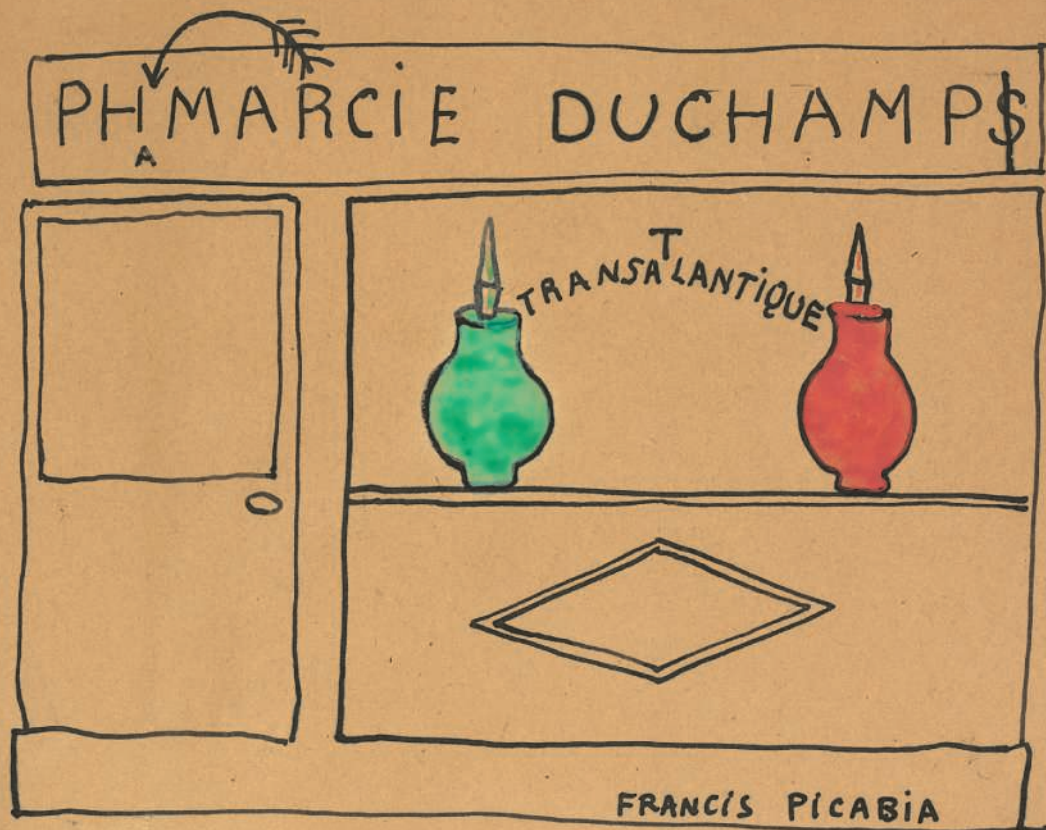
Phmarcie Duchamps was planned to be reproduced on the same page as another portrait of Duchamp which Picabia submitted to the anthology (fig. 2). It illustrates the ethos of the anti-movement that turned the senselessness of the war into something convulsive, while simultaneously demonstrating that photographic representation is hardly a guarantee of a stable, fixed identity. Moreover, it documents the close friendship of two of the most dynamic personalities of the avant-garde.



(fig. 1) Marcel Duchamp, *Pharmacie*, 1917. © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris / Succession Marcel Duchamp.



(fig. 2) Recreation of Duchamp and Picabia's page in the unpublished anthology, *Dadaglobe*. © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris / Succession Marcel Duchamp; © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.



1015

FERNAND LEGER (1881-1955)

Etude pour Le Remorqueur

signed with initials and dated 'F.L 17' (lower right)
gouache, brush and black ink and pencil on paper
9¼ x 12¼ in. (23.4 x 31 cm.)
Executed in 1917

\$300,000-500,000

PROVENANCE:

Jacques Zoubaloff, Paris.
Galerie Simon (Daniel-Henry Kahnweiler), Paris.
Ladislav Segy, Paris (by 1938 and until 1988).
Acquired by the present owner, circa 1988.

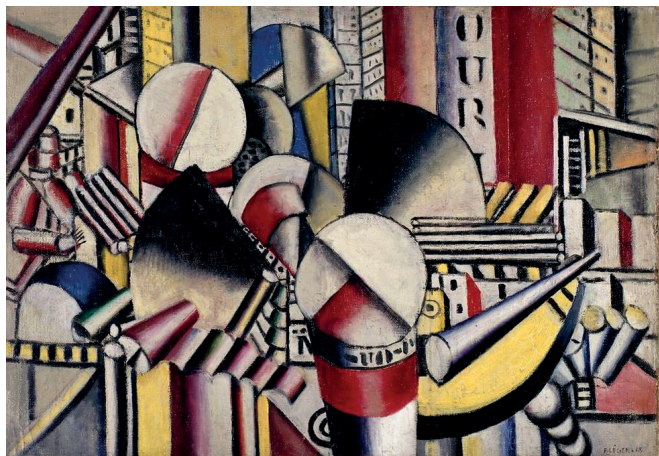
EXHIBITED:

New York, Julien Levy Gallery; Hartford, The Wadsworth Atheneum and Northampton, Massachusetts, Smith College Museum of Art, *Documents of Cubism*, December 1937-February 1938, no. 16 (titled *Landscape*).

Léger served on the front lines during the First World War, first as a sapper and then as a stretcher-bearer. He was slightly wounded and later gassed. He painted whenever he could obtain leave to Paris, and it was on one such occasion in September 1917 that he fell seriously ill with rheumatism. He spent the following months in military hospitals, and was finally diagnosed with pulmonary tuberculosis. During this period he painted his wartime masterwork, *La partie des cartes* (Bauquier, no. 102; Rijksmuseum Kröller Müller, Otterloo), which he inscribed on the reverse "fait à Paris en convalescence." He was invalided out of the service in June 1918, five months before the signing of the Armistice. He immediately signed an exclusive contract with Léonce Rosenberg, who had become the leading dealer for the Cubists during the war, and was finally able to resume painting full-time.

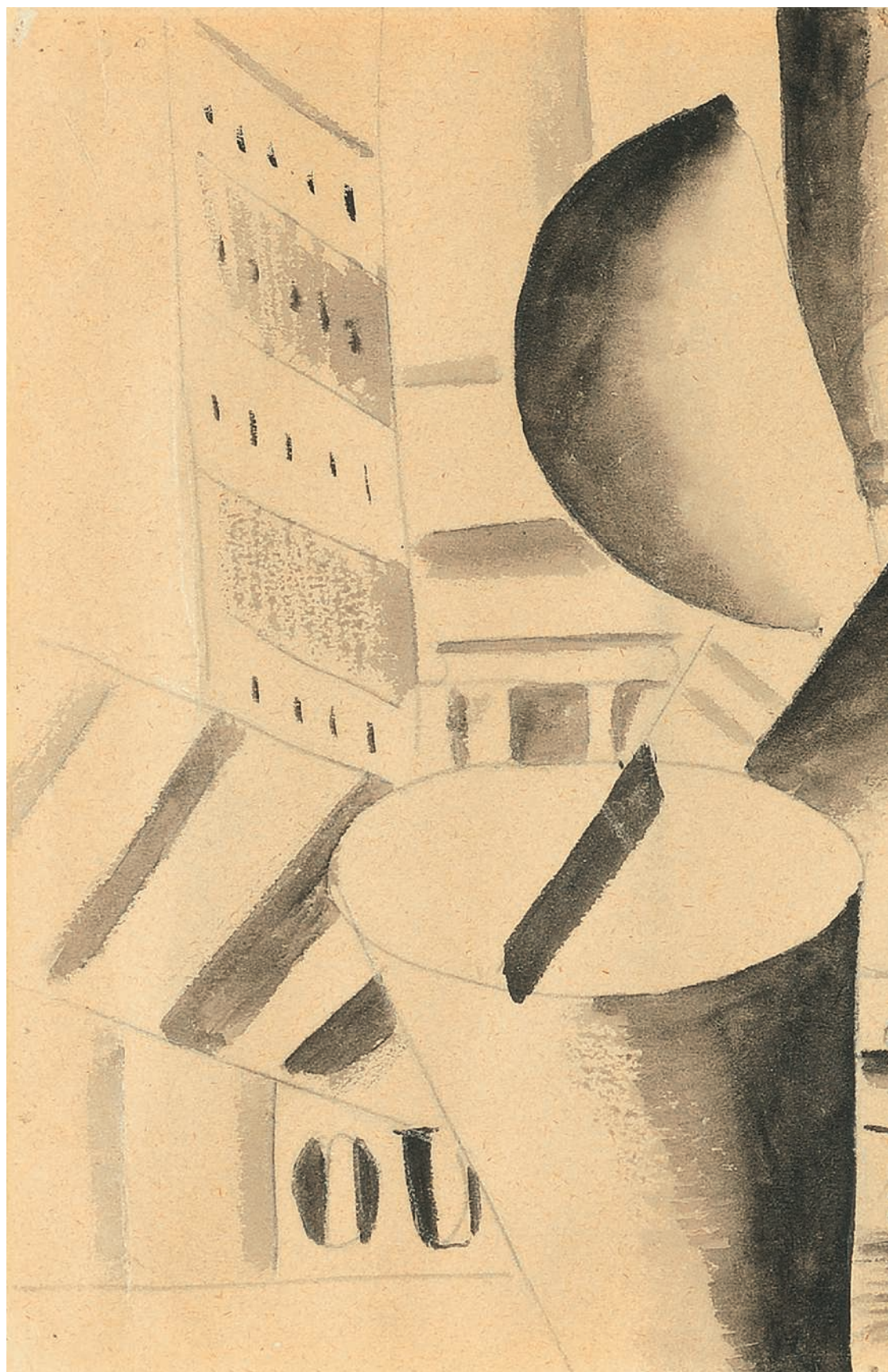
Léger painted the present watercolor around the time he was completing *La partie des cartes*, in preparation for a composition on the theme of a tugboat, his first treatment of this subject. In the following year Léger completed two paintings, *Le remorqueur rose* (Bauquier, no. 129; fig. 1) and *Le remorqueur—état définitif* (Bauquier, no. 130). No artist of the last century has so glorified the tugboat, the workhorse of the seaside or river port, and made it such a potent emblem of modernism. Léger derived the central curvilinear forms from the boat's smokestack and engine propellers, which he set against a rectilinear backdrop of city buildings and signs. He returned to this theme in four more paintings executed in 1920-1922 (Bauquier, nos. 255-257 and 341).

Léger's wartime experiences, in which he witnessed the wholesale carnage of mechanized slaughter first-hand, did not deter him from returning to the cylindrical, machine-inspired elements that he had introduced into his celebrated pre-war *contrastes de formes* paintings. These forms now shed their generalized and abstract character and took on a more descriptive and material specificity. Léger understood the impact of the war as an irrefutable sign that society had broken with old values and that the emergence of a new, modern reality was at hand. He sought to counter the increasingly conservative and classical ideals of the postwar Paris avant-garde with his own message of new subjects drawn from the reality of modern life, represented in a brashly dissonant and dynamic pictorial language. He wrote to his pre-war dealer Daniel-Henry Kahnweiler, still living in Swiss exile, in December 1919: "I have used mechanical elements a lot in my pictures these last two years; my present method is adapting itself to this, and I find in it an element of variety and intensity. The modern way of life is full of such elements for us; we must know how to use them. Every age brings with it some new elements which should serve us; the great difficulty is to *translate* them into plastic terms" (quoted in J. Cassou and J. Leymarie, *Fernand Léger, Drawing and Gouaches*, London, 1973, p. 45).




(fig. 1) Fernand Léger, *Le remorqueur rose*, 1918. Museum Ludwig, Cologne. © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.







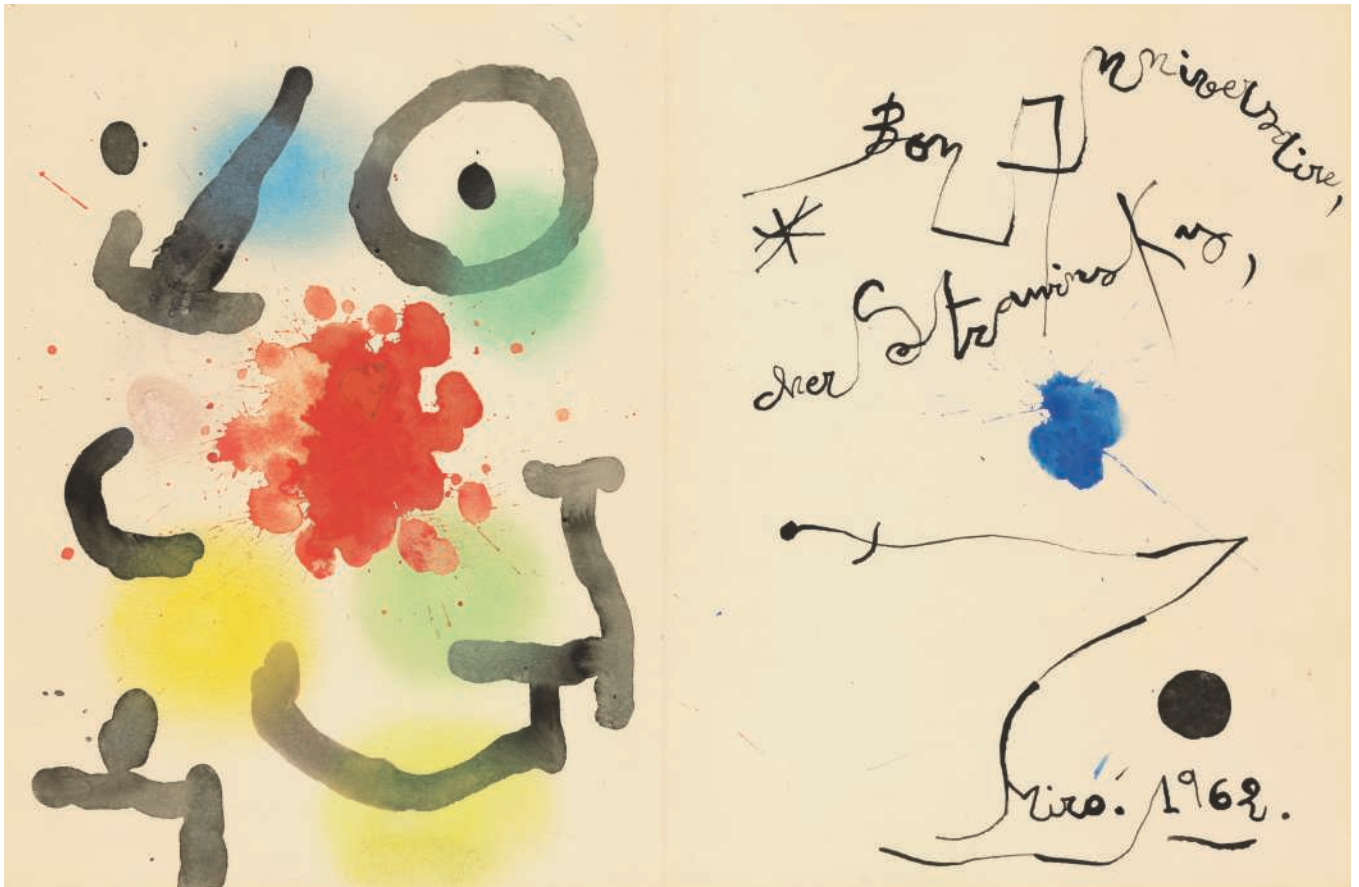
A black and white photograph of George Wein, a man with a receding hairline, wearing a dark suit and white shirt. He is holding a vintage, ribbed microphone to his mouth and singing, looking upwards and to the right. The background is dark and out of focus.

My entire life in jazz contributed to my aspiration to learn more and appreciate the world of art. Miró's ascendancy coincided with the golden age of jazz in the 1930s and 1940s. I was happy to be able to acquire these works on paper.

100% of the proceeds from the sale of these artworks will benefit Newport Festivals Foundation, Inc., a 501(c)(3) non-profit organization created in 2010 to ensure the legacies of the Newport Jazz Festival® and Newport Folk Festival®, which I founded. The mission of Newport Festivals Foundation is to continue presenting these historic festivals and to celebrate jazz and folk music through educational programs.

–George Wein

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SOLD TO BENEFIT NEWPORT FESTIVALS FOUNDATION, INC.

1016

JOAN MIRO (1893-1983)

Bon anniversaire Stravinsky

signed and dated 'Miró. 1962.' (lower right) and dedicated 'Bon anniversaire cher Stravinsky,' (upper right)
watercolor and pen and India ink on paper
13 x 19¼ in. (33 x 50.2 cm.)
Executed in 1962

\$50,000-70,000

PROVENANCE:

Mr. and Mrs. Igor Stravinsky, New York (gift from the artist).
Renée Foutouhi Fine Arts, New York.
Blue Moon Gallery, New York.
Acquired from the above by the present owner, 1989.

LITERATURE:

J. Dupin and A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Drawings, 1960-1972*, Paris, 2012, vol. III, p. 63, no. 1730 (illustrated).

SOLD TO BENEFIT NEWPORT FESTIVALS FOUNDATION, INC.

1017

JOAN MIRO (1893-1983)

L'oiseau parle à l'étoile pour guider le couple d'amoureux

signed 'Miró' (lower right); dated and titled '26 V. 81. L'oiseau parle à l'étoile pour guider le couple d'amoureux' (on the reverse)

gouache and charcoal on paper

29¾ x 22½ in. (75.6 x 57.2 cm.)

Executed on 26 May 1981

\$400,000-600,000

PROVENANCE:

Pierre Matisse Gallery, New York.

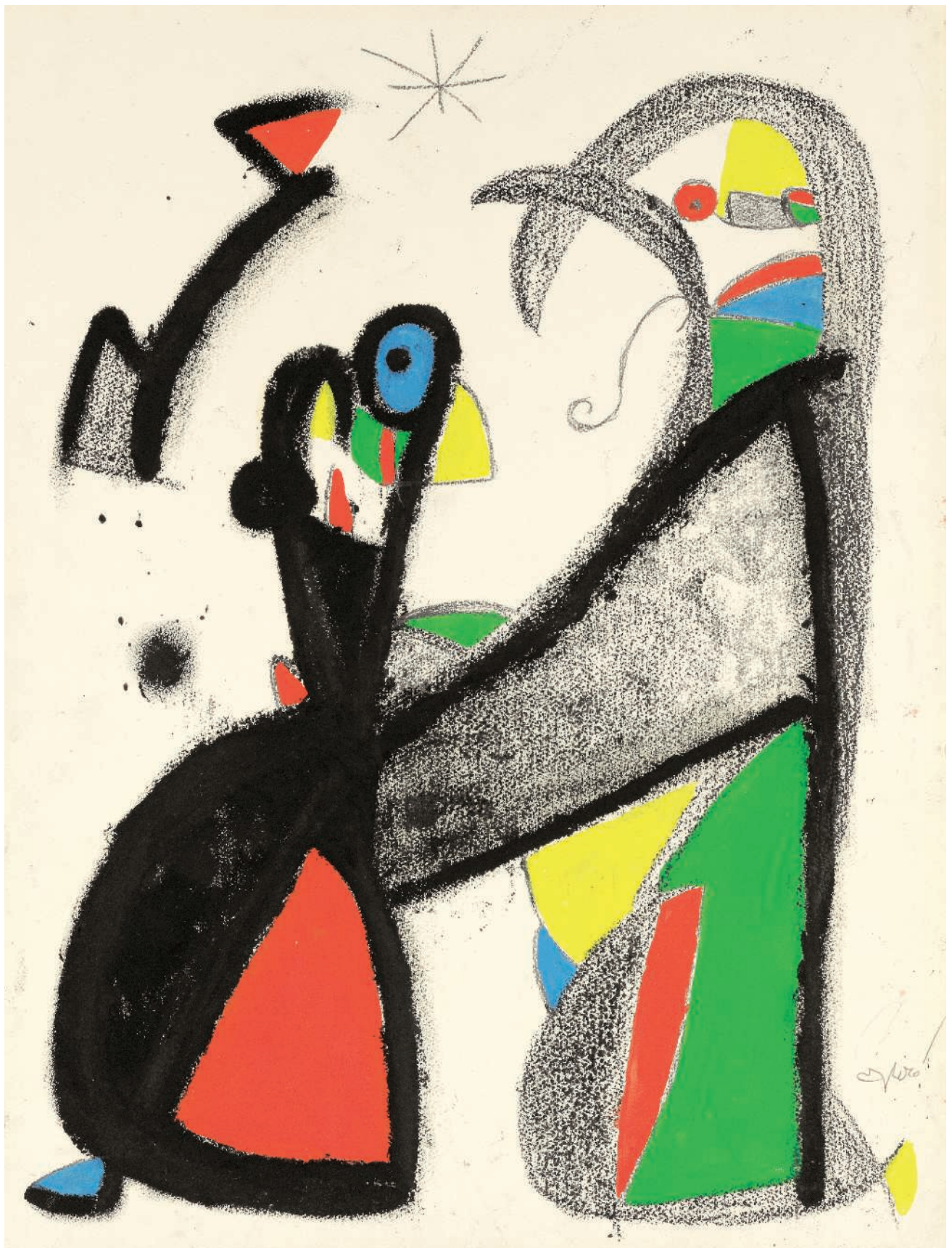
Acquired from the above by the present owner, 1984.

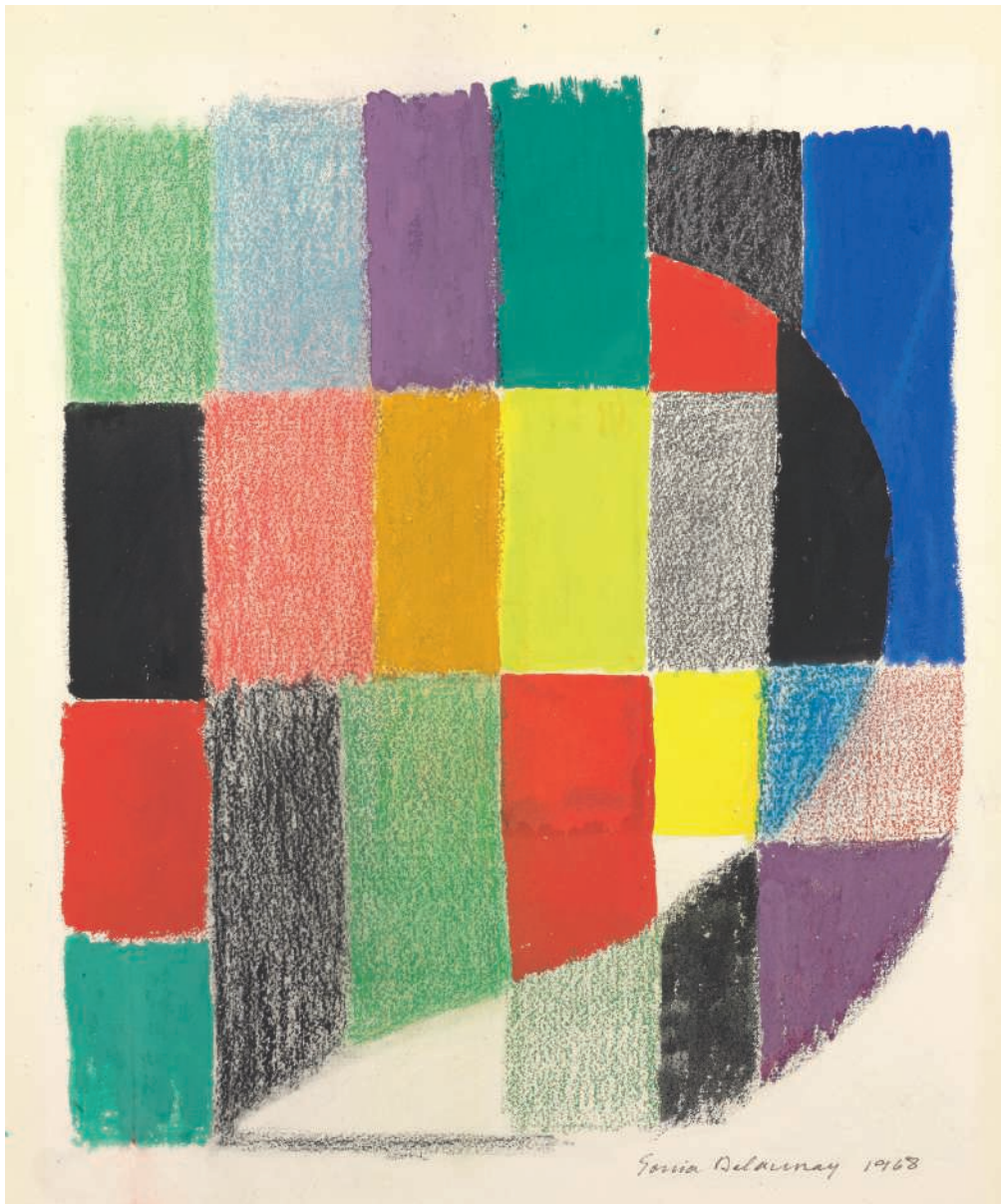
ADOM (Association pour la défense de l'oeuvre de Joan Miró) has confirmed the authenticity of this work.

Executed on 26 May 1981, *L'oiseau parle à l'étoile pour guider le couple d'amoureux* (*The Bird Talks to the Star to Guide the Two Lovers*) displays the buoyant creativity that characterized Miró's enthusiastic embrace of drawing towards the end of his career. Conjuring the presence of several of Miró's most recurrent themes—fantastical characters, a bird and a star—the work combines enveloping, black gestural brushstrokes and vibrant areas of color.

The title of this work is, in its length, noticeably dissimilar from the brief appellations of a simple generic variety, such as *femme, étoile et oiseau* or merely *peinture*, that the artist often attached to his works. It is, in its relationship to the imagery in the painting, far more evocative and vivid. Miró stated in a 1959 interview with Yvon Tallandier: "I begin my paintings because something jolts me away from reality...I need a point of departure... This form gives birth to a series of things...When I give it a title, it becomes even more alive. I find my titles in the process of working, as one thing leads to another on my canvas. When I have found the title, I live in its atmosphere. The title then becomes completely real for me, in the same way that a model, a reclining woman, for example, can become real for another painter. For me, the title is a very precise reality" (quoted in M. Rowell, ed., *Joan Miró, Selected Writings and Interviews*, Boston, 1986, p. 249).

The imagery in Miró's title does not correlate entirely or directly with that in the present work; it is, for example, difficult to detect in the picture the two lovers or the trajectory which the bird takes to guide them. Miró has not necessarily intended that his titles should be specifically descriptive, and instead they stand on their own as a poetic analogue, serving as a point of departure from which one may muse upon the configuration of signs in the picture, and the ambiguities therein.





SOLD TO BENEFIT NEWPORT FESTIVALS FOUNDATION, INC.

1018

SONIA DELAUNAY (1884-1979)

Rythme couleur no. 1562

signed and dated 'Sonia Delaunay 1968' (lower right)

gouache and pastel on paper

29 $\frac{7}{8}$ x 22 $\frac{1}{2}$ in. (75.8 x 57.1 cm.)

Executed in 1968

\$60,000-80,000

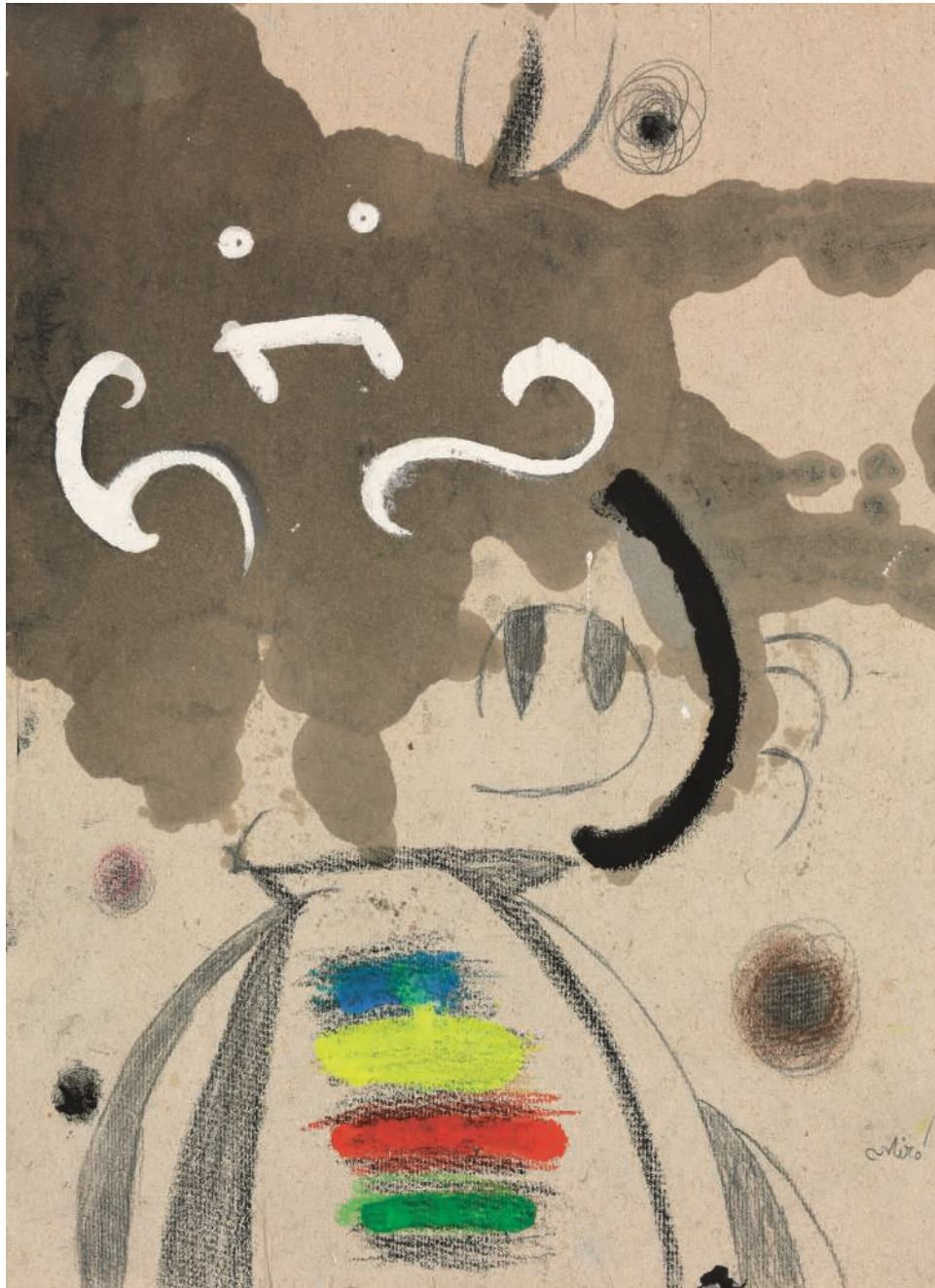
PROVENANCE:

Galerie Benador, Geneva (1969).

Artcurial, Paris (by 1973).

Acquired from the above by the present owner, January 1986.

Jean-Louis Delaunay and Richard Riss have confirmed the authenticity of this work.



SOLD TO BENEFIT NEWPORT FESTIVALS FOUNDATION, INC.

1019

JOAN MIRO (1893-1983)

Personnage

signed 'Miró' (lower right)
gouache, watercolor, brush and black ink, black chalk
and colored wax crayons on paper
21½ x 15¾ in. (54.6 x 40 cm.)
Executed on 17 December 1980

\$80,000-120,000

PROVENANCE:

Marisa del Re Gallery, Inc., New York.
Acquired from the above by the present owner, 1981.

ADOM (Association pour la défense de l'oeuvre de Joan Miró)
has confirmed the authenticity of this work.

SOLD TO BENEFIT NEWPORT FESTIVALS FOUNDATION, INC.

1020

JOAN MIRO (1893-1983)

Au clair de lune

signed 'Miró' (lower right)
gouache, pastel and brush and India ink on paper
25½ x 18¾ in. (63.6 x 48.1 cm.)
Executed on 18 December 1942

\$200,000-300,000

PROVENANCE:

Pierre Matisse Gallery, New York.
Acquired from the above by the present owner, 1984.

LITERATURE:

J. Dupin and A. Lelong-Mainaud, *Joan Miró, Catalogue Raisonné, Drawings, 1938-1959*, Paris, 2010, vol. II, p. 125, no. 1032 (illustrated).
J. Dupin, *Miró*, Paris, 2012, p. 261 (illustrated, fig. 285).

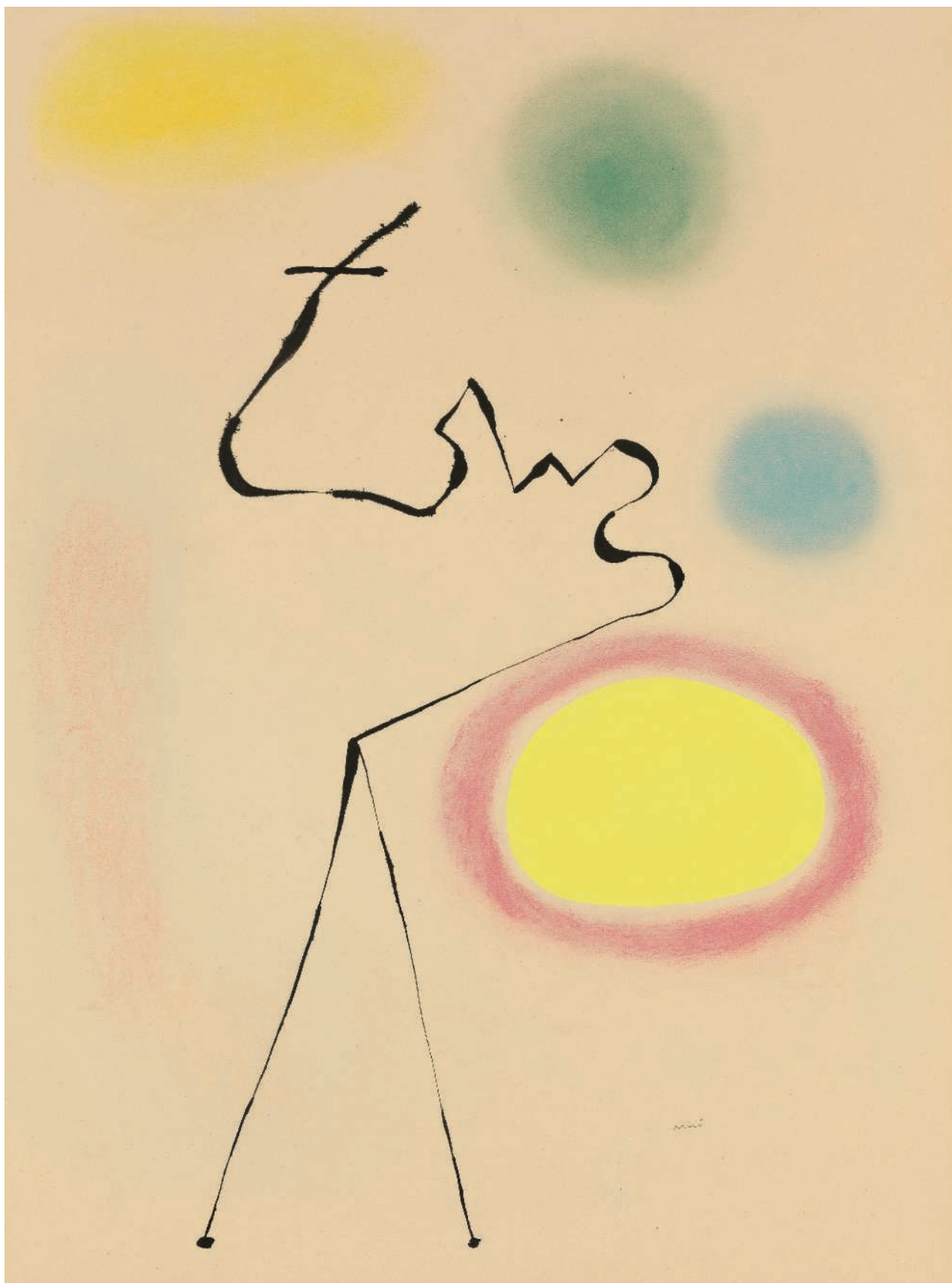
In June 1940, as the German armies entered Paris and occupied the northern part of the country, Miró fled France with his wife and daughter for his native Spain. Dividing their time between Palma, Mallorca, and Montroig, the artist spent these years in relative solitude. As he later explained to James Johnson Sweeney, "After lunch each day, I would go to the cathedral to listen to the organ rehearsal. I would sit there in that empty Gothic interior, daydreaming, conjuring up forms. The light poured into the gloom through the stained-glass windows in an orange flame. The cathedral seemed always empty at those hours. The organ music and the light filtering through the stained-glass windows to the interior gloom suggested forms to me. I saw practically no one all those months. But I was enormously enriched during this period of solitude" (quoted in J.J. Sweeney, "Joan Miró, Comment and Interview," *Partisan Review*, February 1948, p. 210).

At this time, Miró embarked upon a new series of works on paper, variations on the theme of Woman-Bird-Star, which are characterized by a freedom of invention. In *Au clair de lune*, a single line of rich India ink dances down the sheet. The purity of the line is juxtaposed with vaporous orbs of powdered pastels and gouache. This contrast between careful delineation and blurred, phosphorescent effects is musical and poetic, a duet of precision and atmosphere created at a time of deep contemplation for the artist. It elicits the same meditative response today.

Jacques Dupin has commented on the importance of this series of early 1940s works on paper: "They are explorations undertaken with no preconceived idea—effervescent creations in which the artist perfected a vast repertory of forms, signs, and formulas, bringing into play all the materials and instruments compatible with paper. The object of all these explorations is to determine the relationship between drawing and materials, the relationship between line and space" (*Miró*, Paris, 2004, pp. 257-260).



(fig. 1) The artist in his studio in 1945. Artwork: © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2016.





1021

MAURICE UTRILLO (1883-1955)

Vue du Sacré-Coeur, rue du Mont-Cenis, Montmartre

signed and dated 'Maurice, Utrillo, V, octobre 1922,' (lower right)

gouache on paper

19 x 14¼ in. (48.3 x 36.2 cm.)

Painted in October 1922

\$30,000-50,000

PROVENANCE:

Galerie Le Niveau, Paris.

Arthur Wiesenberger, New York; sale, Christie's, London, 30 November 1962, lot 103.

(possibly) Galerie Paul Pétridès, Paris.

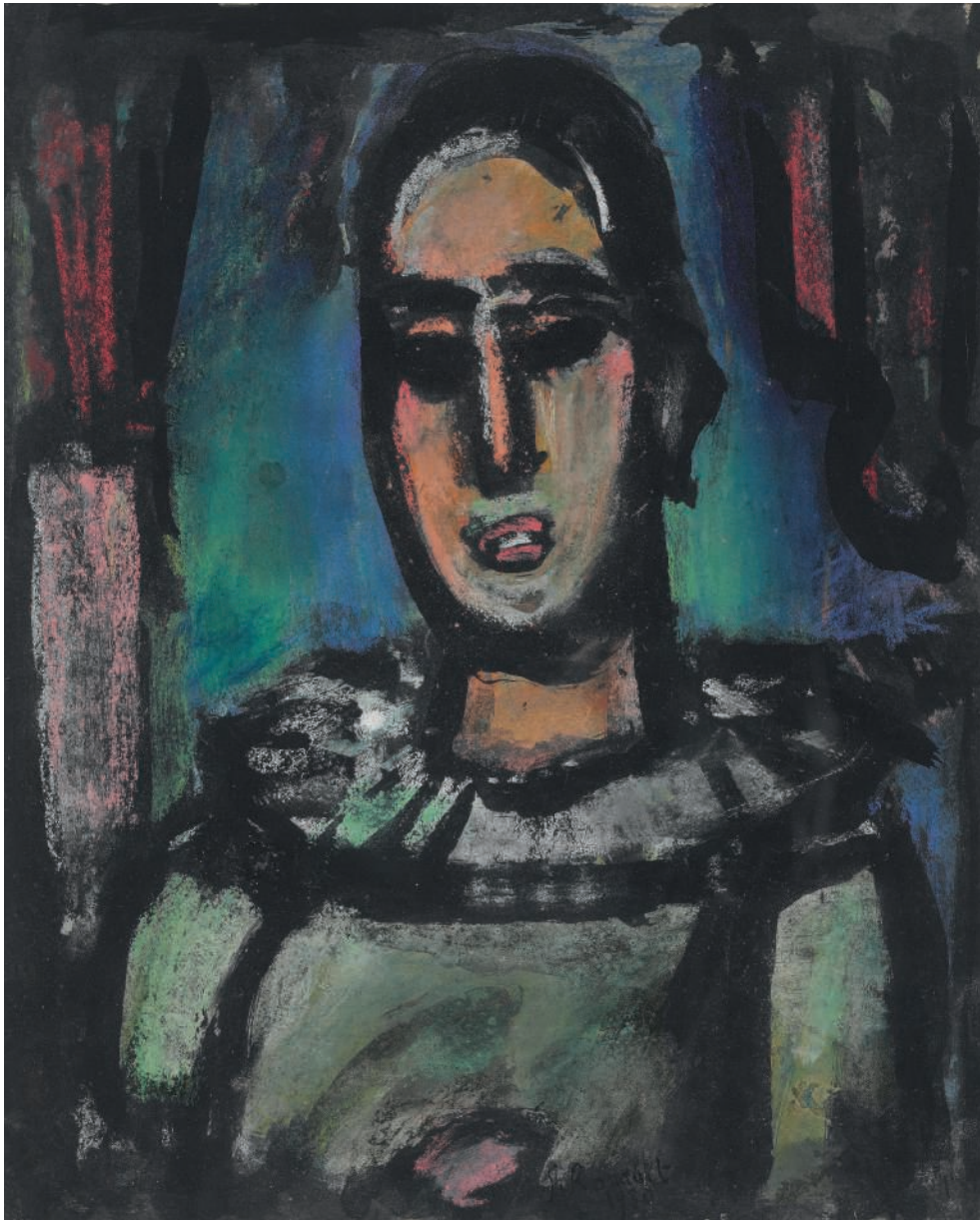
Walter Klinkhoff Gallery, Montreal (possibly acquired from the above, 1974).

Acquired from the above by the present owner, 1975.

EXHIBITED:

Boston, Museum of Fine Arts, 1954-1960 (on extended loan).

The Association Utrillo has confirmed the authenticity of this work.



PROPERTY OF A CAMBRIDGE PRIVATE COLLECTOR

1022

GEORGES ROUAULT (1871-1958)

Pierrot vieilli

signed and dated 'G. Rouault 1930' (lower center);
inscribed 'Cirque forain' (on the reverse)
gouache, pastel and brush and India ink on paper
14 x 11¼ in. (34.3 x 28.5 cm.)
Executed in 1930

\$50,000-70,000

PROVENANCE:

Marcel Fleischmann, Zurich (until at least 1942).
Justin K. Thannhauser, New York.
Acquired from the above by the present owner, *circa* 1965.

EXHIBITED:

New York, The Museum of Modern Art, September 1939-July 1942
(on extended loan).

LITERATURE:

I. Rouault and B. Dorival, *Rouault, L'oeuvre peint*, Monte-Carlo, 1988,
vol. II, p. 36, no. 1267 (illustrated).

PROPERTY FROM THE ESTATE OF ARTHUR AND GWEN HILLER

1023

MARC CHAGALL (1887-1985)

Nature morte à la jeune fille bleue

signed 'Marc Chagall' (lower right)

gouache, watercolor, brush and India ink and charcoal on paper

19¾ x 25¾ in. (50 x 65.4 cm.)

Executed in 1951

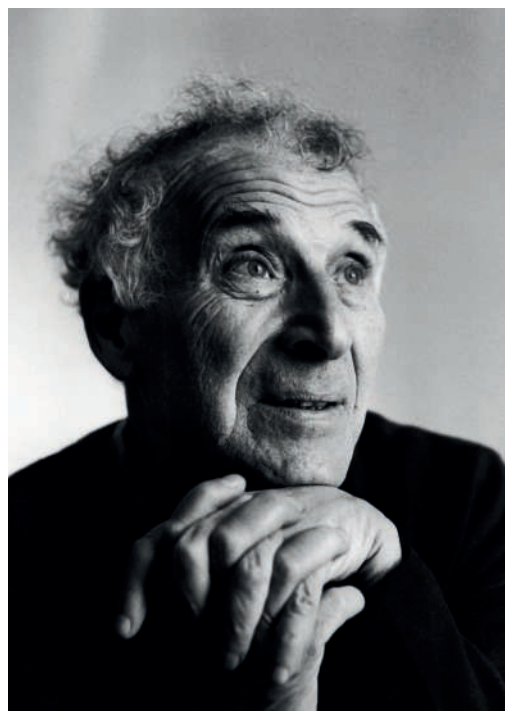
\$180,000-250,000

PROVENANCE:

Edgardo Acosta Gallery, Ltd., Beverly Hills.

Acquired from the above by the late owners, December 1976.

The Comité Marc Chagall has confirmed the authenticity of this work.



(fig. 1) The artist. Photograph by Roger-Viollet, Paris / Bridgeman Images. © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.

*Laissez-moi néanmoins vous dire que j'adore
cette gouache de mon père, dont je me
rappelle les touches bleues et roses et je
pense que mon souvenir est juste... Je l'aime
et j'espère que vous l'aimez autant que moi et
que vous l'aimerez pendant très longtemps.*

*Let me however say that I adore this gouache
by my father, of which I remember the blues
and pinks and I think my memory's correct...
I love it and I hope you love it as much as I do
and that you will love it for a very long time.*

—Ida Chagall in a letter dated 25 June 1976 to
Edgardo Acosta about the present lot





1024

JEAN DUFY (1888-1964)

Le Jongleur

signed 'Jean Dufy' (lower left)
gouache and watercolor on card
22½ x 17¼ in. (57.1 x 43.9 cm.)
Painted circa 1937-1939

\$20,000-30,000

PROVENANCE:

Private collection, Paris (circa 1965).
Acquired from the above by the present owner.

LITERATURE:

J. Bailly, *Jean Dufy, Catalogue raisonné de l'oeuvre*, Paris, 2010, vol. II, p. 290, no. J. 1327 (illustrated in color).
P. Jacob, *Jean Dufy, Le Cirque en Majesté*, Paris, 2012, p. 120 (illustrated in color).



1025

JEAN DUFY (1888-1964)

La fil-de-férististe à l'ombre

signed 'Jean Dufy' (lower right)
gouache and watercolor on card
22 $\frac{7}{8}$ x 17 $\frac{1}{2}$ in. (58.1 x 44.3 cm.)
Painted circa 1937-1939

\$20,000-30,000

PROVENANCE:

Private collection, Paris (circa 1965).
Acquired from the above by the present owner.

LITERATURE:

J. Bailly, *Jean Dufy, Catalogue raisonné de l'oeuvre*, Paris, 2010,
vol. II, p. 290, no. J. 1326 (illustrated in color).
P. Jacob, *Jean Dufy, Le Cirque en Majesté*, Paris, 2012, p. 80 (illustrated in color).

1026

BERNARD BUFFET (1928-1999)

Tête de clown au chapeau vert, fond rouge

signed and dated 'Bernard Buffet 66' (lower right)

pastel, brush and pen and India ink and charcoal on paper

25½ x 19½ in. (64.8 x 49.6 cm.)

Executed in 1966

\$100,000-150,000

PROVENANCE:

Findlay Galleries, Inc., Chicago.

Acquired from the above by the family of the present owner, *circa* 1970.

This work is recorded in the Maurice Garnier Archives.



PROPERTY FROM THE BLAIR FAMILY COLLECTION



Mr. Wolcott Blair and Mrs. Ellen Yuille Blair, Cannes, France, 1926.

Described by *Harper's Bazaar* in October 1927 as "extremely popular in the younger fashionable set," Mr. Wolcott Blair and Mrs. Ellen Yuille Blair were highly admired for their excellent sense of fashion and design from the 1920s through the 1960s. The Blairs often appeared in magazines and newspapers that featured fine living and society's best dressed.

Wolcott Blair, a grandson of Chauncey Buckley Blair, who founded Merchant's Bank of Chicago and was an early supporter of the Art Institute of Chicago, grew up in Chicago. He attended Yale College and became a successful investor. Often surrounded by

noteworthy company, Mr. Blair gained notoriety in international social circles after he hosted his friend, the Duke of Windsor, in Chicago in 1924.

Ellen Yuille Blair was born in North Carolina to Nanny Long Yuille and Thomas Burks Yuille and raised in Virginia before her family moved to New York. The eldest of four famous siblings, Mrs. Blair attended the Oldfields School, where she became an accomplished equestrian and met Wallis Warfield, the future Duchess of Windsor. The two became lifelong friends. Mrs. Blair's sister Burks married the noted American art dealer Carroll Carstairs, to whom Raoul Dufy dedicated his gouache depicting the changing of the guards at Saint James (Lot 1029).

Two years after their marriage in 1926 and after the birth of their son, Watson Keep Blair, the Blairs left Chicago and divided their time between New York City, Long Island, Palm Beach, and Islesboro, Maine. It was in Palm Beach where the Blairs built a highly acclaimed home. The architect Maurice Fatio of Treanor & Fatio designed the home in 1936, and Ruby Ross Woods and Billy Baldwin decorated it. The home was admired for its clean elegance and photographed for such publications as *Vogue*, the *Palm Beach Daily News*, and *Harper's Bazaar*.

Christie's is honored to present property from the collection of Wolcott and Ellen Yuille Blair. The artwork in this collection was originally obtained by the couple and descended directly to their son, Watson Keep Blair, who proudly displayed the collection in his homes in New York City, Long Island, and Jupiter Island and who added to the collection. The collection truly embodies the elegance and sophistication of this glamorous family.



PROPERTY FROM THE BLAIR FAMILY COLLECTION

1027

ALBERT MARQUET (1875-1947)

Audierne, Les cabines vertes

signed, dated, and titled 'Marquet 1928 Audierne' (lower right)
 watercolor and pencil on paper laid down on card
 8¾ x 11½ in. (22.2 x 28.8 cm.)
 Executed in 1928

\$10,000-15,000

PROVENANCE:

Galerie Druet, Paris.
 M. Knoedler & Co., Inc., New York.
 Acquired by the family of the late owner, by 1965.

This work is included in the archives of the Wildenstein Institute, Paris.



PROPERTY FROM THE BLAIR FAMILY COLLECTION

1028

RAOUL DUFY (1877-1953)

La relève de la garde à Saint-James

signed and dedicated 'Raoul Dufy à Bignou' (lower left)
gouache, pen and black ink and pencil on paper
13 x 18 7/8 in. (33 x 48 cm.)

\$30,000-50,000

PROVENANCE:

Etienne Bignou, Paris (gift from the artist).
Acquired by the family of the late owner, circa 1955.

Fanny Guillon-Laffaille will include this work in the forthcoming supplement to her Raoul Dufy catalogue raisonné.



PROPERTY FROM THE BLAIR FAMILY COLLECTION

1029

RAOUL DUFY (1877-1953)

La relève de la garde à Saint-James

signed, dated and dedicated 'Raoul Dufy 1933 à Monsieur Carroll Carstairs souvenir des Horses Guards' (lower center)
gouache on paper laid down on paper
20 x 26½ in. (50.8 x 66.2 cm.)
Painted in 1933

\$60,000-80,000

PROVENANCE:

Carroll Carstairs, New York (gift from the artist).
By descent from the above to the late owner.

Fanny Guillon-Laffaille will include this work in the forthcoming supplement to her Raoul Dufy catalogue raisonné.



1030

JEAN DUFY (1888-1964)

Bouquet de fleurs

signed 'Jean Dufy' (lower right)
gouache and watercolor on paper laid down on board
18 $\frac{7}{8}$ x 23 $\frac{7}{8}$ in. (47.7 x 60.6 cm.)
Painted *circa* 1945-1946

\$8,000-12,000

PROVENANCE:

Anon. sale, Hôtel Drouot, Paris, 24 March 1997, lot 256.
Private collection, France.
Acquired from the above by the present owner, *circa* 2005.

LITERATURE:

J. Bailly, *Jean Dufy, Catalogue raisonné de l'oeuvre*, Paris, 2002,
vol. I, p. 303, no. J. 594 (illustrated).



1031

JEAN DUFY (1888-1964)

Joséphine Baker

signed and dated 'Jean Dufy 1925' (lower right)

gouache and watercolor on paper

18 x 25½ in. (45.8 x 60.3 cm.)

Painted in 1925

\$15,000-20,000

PROVENANCE:

Private collection, France (circa 1990).

Jacques Bailly will include this work in the forthcoming third volume of his Jean Dufy *catalogue raisonné*.



1032

Δ1032

JEAN-PIERRE CASSIGNEUL (B. 1935)

La fleur rouge

signed 'Cassigneul' (lower right)
acrylic, watercolor, black Conté crayon and pencil on paper
laid down on paper
12¾ x 9¼ in. (32.4 x 23.5 cm.)
Executed in 1975

\$4,000-6,000

PROVENANCE:

Private collection, Japan (1993).
Acquired from the above by the present owners.

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



1033

Δ1033

JEAN-PIERRE CASSIGNEUL (B. 1935)

L'Instant

oil over pencil and paper collage on joined paper
52¾ x 29¼ in. (133.2 x 74.3 cm.)
Executed in 1982

\$8,000-12,000

PROVENANCE:

Private collection, Japan (1993).
Acquired from the above by the present owners.

EXHIBITED:

Kyoto, Museum Eki and Morioka, Civic Cultural Hall, *Cassigneul, Beautiful Flowers and Brilliant Women*, February-July 2009, no. 29 (illustrated in color).

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



1034

RAOUL DUFY (1877-1953)

Fleurs

signed 'Raoul Dufy' (lower right)
gouache and watercolor over pencil on paper
30 x 22½ in. (76.5 x 57.1 cm.)

\$30,000-50,000

PROVENANCE:

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

Fanny Guillon-Laffaille will include this work in the forthcoming supplement to her Raoul Dufy *catalogue raisonné*.

PROPERTY FROM A FAMILY COLLECTION

1035

KEES VAN DONGEN (1877-1968)

Femme nue en fourrure

signed 'Van Dongen.' (lower center)

watercolor on paper

25 x 19½ in. (63.6 x 48.8 cm.)

\$100,000-150,000

PROVENANCE:

Gertrude Stein, Paris.

Robert Elkon Gallery, New York.

Maxwell Galleries, San Francisco (by 1971).

Pascal de Sarthes Gallery, San Francisco.

Acquired from the above by the present owner, 1986.

EXHIBITED:

Tucson, University of Arizona Museum of Art and Kansas City, Missouri, William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, *Cornelis Theodorus Marie van Dongen*, January-March 1971, p. 186, no. 83 (illustrated in color, p. 105).

Jacques Chalom des Cordes will include this work in his forthcoming *Van Dongen catalogue critique* being prepared under the sponsorship of the Wildenstein Institute.



(fig. 1) The artist in Cannes in February 1923. Photograph by Jacques Henri Lartigue. © Ministère de la Culture - France / AAJHL.



BRÜCKE

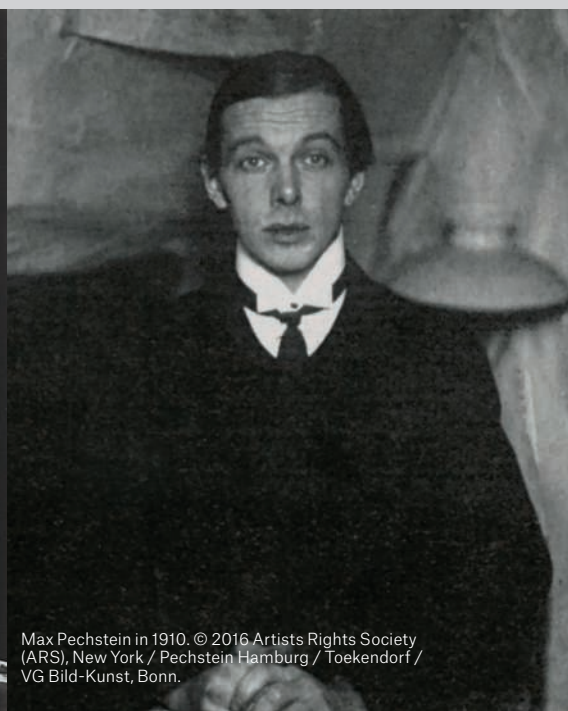
On 7 June 1905, in the city of Dresden, four architecture students founded the Künstlergruppe “Die Brücke” with the common goal of restoring a sense of value and unity through the experience of a communal studio and shared exhibitions. When Die Brücke was founded, Dresden, like other cities in the German Empire, was undergoing a rapid transition—physically, economically, and socially. The utopian principles of the Brücke artists stood in contrast to the fragmenting, debilitating effects of modern urban life, as outlined in Georg Simmel’s notable 1903 essay, “The Metropolis and Mental Life.” The group’s studio became a space for life and work: young men, women, children, acrobats and dancers came to the studio, becoming part of the artists’ lives, not just serving as frozen models. Models became

friends and companions, studio life overrode daily responsibilities, and art offered cohesion.

Die Brücke documents the beginning of German Expressionism, one of the 20th century’s most influential and controversial art movements. The artists represented here all were connected with the group for a period of time. Ernst Ludwig Kirchner was a founding member, Max Hermann Pechstein a member from 1906-1912, and Emil Nolde a member for only one year, although he brilliantly exemplified the group’s desire for subjectively expressive coloristic innovation. In the following pages, the works of Oskar Kokoschka, Paul Klee, Lyonel Feininger and George Grosz are all indebted to the Expressionist movement that began with Die Brücke.



Emil Nolde. © Nolde-Stiftung Seebüll



Max Pechstein in 1910. © 2016 Artists Rights Society (ARS), New York / Pechstein Hamburg / Toekendorf / VG Bild-Kunst, Bonn.



Ernst Ludwig Kirchner, *Self-Portrait*, circa 1914. Kirchner Museum, Davos, Switzerland.



GERMAN EXPRESSIONIST WORKS ON PAPER FROM A PRIVATE COLLECTION

1036

EMIL NOLDE (1867-1956)

Zwei Sonnenblumen und einer roten Blüte

signed 'Nolde.' (lower right)

gouache and watercolor on Japan paper

13½ x 18½ in. (34.5 x 47 cm.)

Painted in 1930-1935

\$80,000-120,000

PROVENANCE:

Nierendorf Gallery, New York (by 1946).

World House Galleries, New York.

Private collection, Seattle.

By descent from the above to the present owner.

Dr. Manfred Reuther from the Nolde Stiftung, Seebüll,
has confirmed the authenticity of this work.



GERMAN EXPRESSIONIST WORKS ON PAPER FROM A PRIVATE COLLECTION

1037

HERMANN MAX PECHSTEIN (1881-1955)

Stilleben mit Krügen

signed with initials 'HMP' (lower right)

gouache and brush and India ink on paper laid down on board

11 $\frac{7}{8}$ x 15 $\frac{3}{4}$ in. (32.8 x 40 cm.)

Painted *circa* 1908

\$25,000-35,000

PROVENANCE:

Voigt collection, Leipzig.

Anon. sale, Karl & Faber Kunstauktionen, Munich, 2 December 1997, lot 843.

Acquired at the above sale by the family of the present owner.

Alexander Pechstein has confirmed the authenticity of this work.



1038

ERNST LUDWIG KIRCHNER (1880-1938)

Drei Tänzerinnen

signed and dated 'EL Kirchner 06' (lower right); with Nachlass stamp
(Lugt 1570b; on the reverse)

watercolor and brush and pen and India ink on paper
13¼ x 17 in. (34.7 x 43.2 cm.)

Executed circa 1910

\$60,000-80,000

PROVENANCE:

Karl Moser, Zurich (acquired from the artist)

By descent from the above to the present owner.

This work is listed in the Ernst Ludwig Kirchner archives, Wichtrach/Bern.



1039

PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

1039

HERMANN MAX PECHSTEIN (1881-1955)

Blick auf Monterosso al Mare

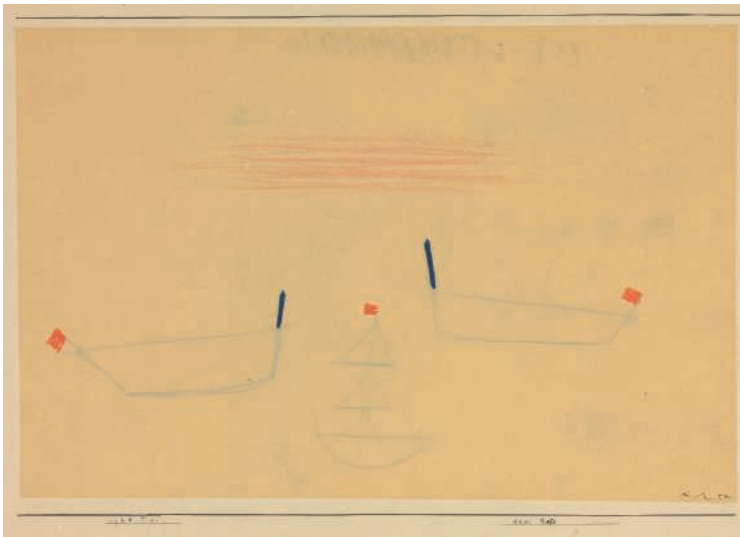
signed with initials and dated 'HMP 1913' (lower right)
and indistinctly dedicated '24. April 1914...ichst von beiden
Pechstein's' (lower center)
pen and India ink on toned paper
14½ x 19¾ in. (37 x 49.2 cm.)
Drawn in Liguria in September 1913

\$4,000-6,000

PROVENANCE:

L'Art Ancien, Zurich.
Acquired from the above by the present owner, circa 1966.

Alexander Pechstein has confirmed the authenticity of this work.



1040

PROPERTY OF A LADY

1040

PAUL KLEE (1879-1940)

Drei bote

signed 'Klee' (lower right); dated, numbered and titled
'1926. T.4. drei Bote' (on the artist's mount)
colored pencils on buff paper laid down on card
Sheet size: 10 x 15¼ in. (25.4 x 40 cm.)
Mount size: 14 x 18¾ in. (35.5 x 48 cm.)
Drawn in 1926

\$25,000-35,000

PROVENANCE:

Alexej von Jawlensky, Wiesbaden.
Helene Jawlensky, Wiesbaden (by descent from the above, 1941).
Andreas and Maria Jawlensky, Locarno (by descent from the above,
1965).
Hanover Gallery, London.
Galleria Blu, Milan (acquired from the above).
Acquired by the late owner, circa 1980.

LITERATURE:

W. Grohmann, *Paul Klee, Handzeichnungen II, 1921-1930*, Bergen,
1934, p. 27, no. 113.
S.L. Henry, "Paul Klee's Pictorial Mechanics from Physics to the
Picture Plane," *Bruckmanns Pantheon*, 1989, vol. 47, p. 165.
The Paul Klee Foundation, ed., *Paul Klee, Catalogue raisonné,
1923-1926*, Bonn, 2000, vol. 4, p. 492, no. 4152.

Zentrum Paul Klee, Bern has confirmed that this work is authentic
and that it corresponds to no. 4152 currently listed in vol. 4 of the
catalogue raisonné.



PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

1041

EMIL NOLDE (1867-1956)

Bildnis eines jungen Südseeinsulaners

signed 'Nolde.' (lower right)
gouache and watercolor on paper
19¼ x 14¼ in. (48.9 x 36.2 cm.)
Painted in 1914

\$50,000-70,000

PROVENANCE:

Nolde Stiftung, Seebüll (until 1963).
H. Shickman Gallery, New York.
Acquired from the above by the present owner, January 1967.

Dr. Manfred Reuther from the Nolde Stiftung, Seebüll, has confirmed the authenticity of this work.



1042

PROPERTY FROM
THE HOLDINGS OF THE FORD FOUNDATION

1042

OSKAR KOKOSCHKA
(1886-1980)

Stilleben mit Hummer

signed, dated and indistinctly inscribed 'Kokoschka 46'
(lower right)

watercolor on paper
19 x 25 in. (48.3 x 63.5 cm.)
Painted in 1946

\$8,000-12,000

PROVENANCE:

Marianne Feilchenfeldt, Zurich.
Acquired from the above by the present owner,
circa 1966.

This work will be included in the forthcoming
catalogue of works by Oskar Kokoschka being
prepared by Dr. Alfred Weidinger.



1043

PROPERTY FROM
THE HOLDINGS OF THE FORD FOUNDATION

1043

OSKAR KOKOSCHKA
(1886-1980)

Taube

signed and dated 'OKokoschka 1940' (lower left)

watercolor on paper
18 $\frac{7}{8}$ x 24 $\frac{7}{8}$ in. (48 x 63 cm.)
Painted in 1940

\$6,000-8,000

PROVENANCE:

Marianne Feilchenfeldt, Zurich.
Acquired from the above by the present owner,
circa 1966.

This work will be included in the forthcoming
catalogue of works by Oskar Kokoschka being
prepared by Dr. Alfred Weidinger.



PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

1044

OSKAR KOKOSCHKA (1886-1980)

Lotte Mandl

signed 'O Kokoschka' (lower left)
gouache, watercolor and colored wax crayons on paper
23¾ x 20 in. (60.3 x 50.8 cm.)
Executed in 1923

\$30,000-50,000

PROVENANCE:

Marlborough-Gerson Gallery, Inc., New York.
Acquired from the above by the present owner, December 1966.

EXHIBITED:

New York, Marlborough-Gerson Gallery, Inc., *Oskar Kokoschka, An Eightieth Birthday Tribute*, October-November 1966, p. 111, no. 100 (illustrated; titled *Girl Reading* and dated 1920-1922).

This work will be included in the forthcoming catalogue of works by Oskar Kokoschka being prepared by Dr. Alfred Weidinger.



PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

1045

PAUL KLEE (1879-1940)

Schneckenpost

signed 'Klee' (upper left)
oil over charcoal on paper
7 x 10 $\frac{7}{8}$ in. (17.7 x 28.6 cm.)
Painted in 1937

\$30,000-50,000

PROVENANCE:

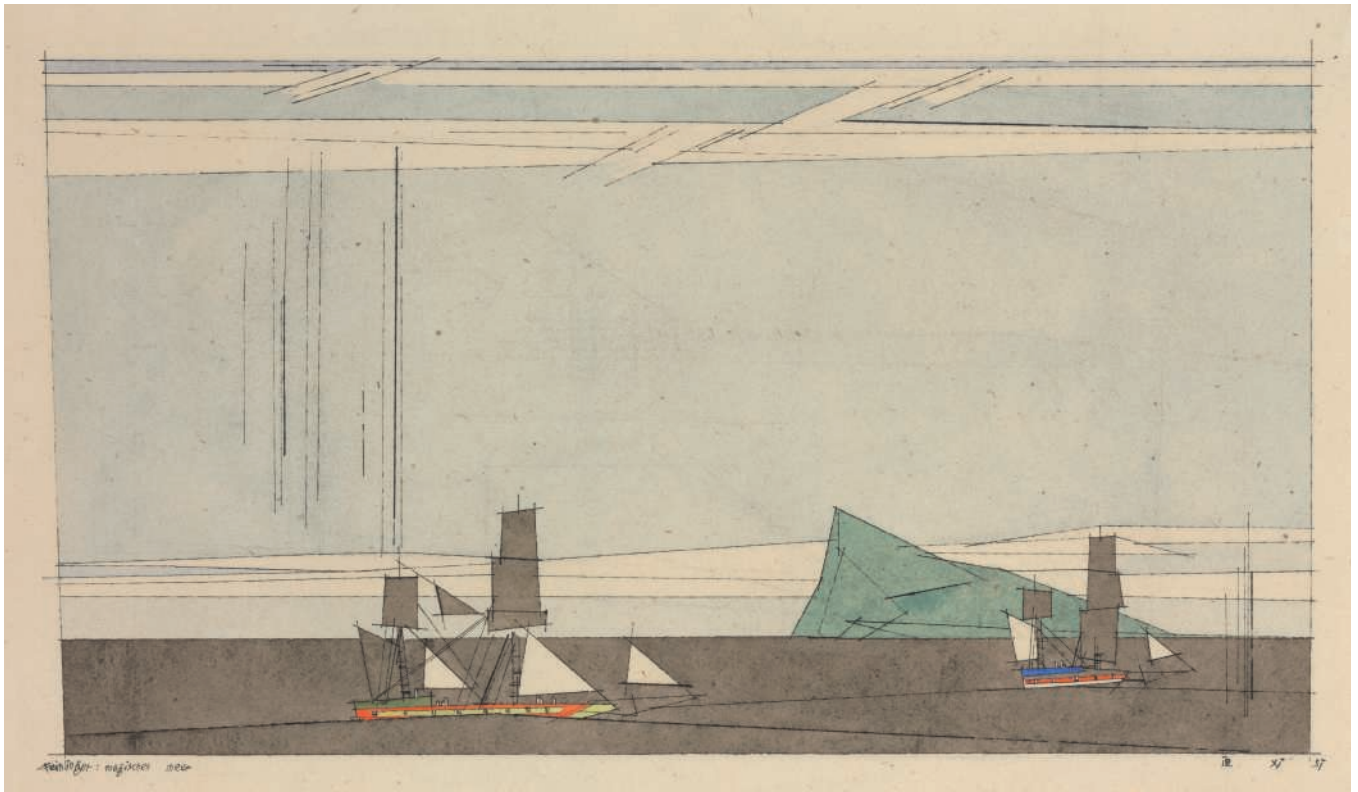
Private collection, Bern.
Galerie Rosengart, Lucerne (1959).
Acquired from the above by the present owner, July 1966.

EXHIBITED:

Lucerne, Galerie Rosengart, *Tiere in der Kunst von Paul Klee*, summer 1964, no. 53.

LITERATURE:

J. Spiller, ed., *Paul Klee, Unendliche Naturgeschichte*, Basel, 1970, vol. 2, p. 293 (illustrated, p. 292).
R. Verdi, *Klee and Nature*, London, 1984, p. 30 (illustrated, fig. 17).
The Paul Klee Foundation, ed., *Paul Klee, Catalogue raisonné, 1934-1938*, Bonn, 2003, vol. 7, p. 235, no. 6995 (illustrated).



PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

1046

LYONEL FEININGER (1871-1956)

Magisches meer

signed and titled 'Feininger: magisches meer' (lower left), dated '12 xi 31' (lower right) and dedicated, dated and signed with initials 'To Julia, for her birthday, 23. xi. 31 L.F.' (extreme lower left)
watercolor, gouache and pen and India ink on paper
Image size: 11½ x 19½ in. (28.2 x 49.9 cm.)
Sheet size: 14 x 22½ in. (37.1 x 56.8 cm.)
Executed on 12 November 1931

\$50,000-70,000

PROVENANCE:

Julia Feininger, New York (gift from the artist, November 1931).
Dr. Laurence Feininger, Trento (by descent from the above).
Schaeffer Galleries, Inc., New York.
Acquired from the above by the present owner, November 1966.

EXHIBITED:

Oakland, Mills College Art Gallery; San Francisco Museum of Art;
Los Angeles Art Association, University Gallery; Andover, Massachusetts,
Addison Gallery of American Art and Seattle Art Museum, *2nd Feininger
Exhibition, 35 New Paintings, 130 Drawings and Prints by Lyonel Feininger*,
June-December 1937, no. 50.
Städtisches Museum Wiesbaden, *Lyonel Feininger, Aquarelle, Zeichnungen,
Briefe*, April-May 1965, no. 45 (illustrated).

LITERATURE:

R.N. Ketterer, *L. Feininger, Gemälde, Aquarelle, Zeichnungen, Graphik*,
Stuttgart, 1965, p. 73, no. 54 (illustrated).

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. 1395-09-29-16.

1047

PAUL KLEE (1879-1940)

Strassenskizze aus Kairuan

signed 'Klee' (upper left); dated, numbered and titled '1914. 209.

Strassenskizze aus Kairuan' (on the artist's mount)

watercolor, pen and black ink on paper laid down on paper laid down on card

Sheet size: 4½ x 6¼ in. (11.4 x 15.9 cm.)

Mount size: 8⅞ x 10⅞ in. (22.6 x 26.6 cm.)

Executed in 1914

\$120,000-180,000

PROVENANCE:

Galerie Neue Kunst (Hans Goltz), Munich (December 1920).

Galerie Ernst Arnold, Dresden (by 1921).

Sheldon Cheney, Westport.

E.V. Thaw & Co., New York.

Stephen Hahn Gallery, New York (acquired from the above, 1973).

Gallery Sanjyo Gion, Kyoto (by 1988).

Acquired by the present owner, circa 2001.

EXHIBITED:

Dresden, Galerie Ernst Arnold, Graphisches Kabinett, *Handzeichnungen Deutscher Meister*, 1921, no. 512 (illustrated).

San Francisco Museum of Art; Portland Art Museum; Detroit Institute of Arts; The City Art Museum of St. Louis; New York, The Museum of Modern Art; Washington, D.C., Phillips Gallery and The Cincinnati Art Museum, *Paintings, Drawings, and Prints by Paul Klee from the Klee Foundation*, Berne, Switzerland with *Additions from American Collections*, March 1949-May 1950, p. 58, no. 127.

Mahwah, New Jersey, Ramapo College Art Gallery, *The Private Collector*, October-December 1981 (illustrated).

Kamakura, The Museum of Modern Art; Morioka, Iwate Museum of Art; Tsu, Mie Prefectural Art Museum and Matsumoto City Museum of Art, *Paul Klee and His Travels*, February-October 2002, p. 242, no. 76 (illustrated in color, p. 71).

Saitama, The Museum of Modern Art, *Travel and Art, Discovery, Wonder and Dreams*, November 2015-January 2016, p. 170, no. 197 (illustrated in color).

LITERATURE:

R. Suter-Raeber, "Paul Klee, Der Durchbruch zur Farbe und zum abstrakten Bild," *Paul Klee, Das Frühwerk, 1883-1922*, exh. cat., Städtische Galerie im Lenbachhaus, Munich, 1979, p. 133.

M. Benz-Zauner, *Werkanalytische Untersuchungen zu den Tunesien-Aquarellen Paul Klees*, Frankfurt, 1984, p. 8.

W. Kersten and O. Okuda, "Aufbewahren, Umarbeiten, Zerwirken, Tunesische Aquarelle, 1914-1923," *Paul Klee, Im Zeichen der Teilung*, exh. cat., Kunstsammlung Nordrhein-Westfalen, Düsseldorf, 1995, pp. 46-47.

S. Frey, "Dokumentation über Paul Klees Reisen ans Mittelmeer," *Paul Klee, Reisen in den Süden, "Reisefieber praecisiert"*, exh. cat., Gustav-Lübcke Museum, Hamm, 1997, p. 246.

O. Okuda, "Paul Klee, Buchhaltung, Werkbezeichnung und Werkprozess," *Radical Art History, Internationale Anthologie*, Zurich, 1997, p. 378, note 13. The Paul Klee Foundation, ed., *Paul Klee, Catalogue raisonné, 1913-1918*, Bonn, 2000, vol. 2, p. 209, no. 1312 (illustrated).

C. Otterbeck, *Europa verlassen, Künstlerreisen am Beginn des 20. Jahrhunderts*, Ph.D. Diss., Philipps-Universität, 2004, pp. 400-401, note 53.

M. Baumgartner, "Paul Klees Reise nach Tunesien," *The Journey to Tunisia 1914, Paul Klee, August Macke, Louis Moilliet*, exh. cat., Zentrum Paul Klee, Bern, 2014, p. 118 (illustrated).

In 1914, Klee visited Tunisia with his friends August Macke and Louis Moilliet. This trip would have a lasting influence on his artistic output long after his return to Munich and through his time at the Bauhaus. Inspired by the gently diffused light in North Africa, Klee began to remove color from pictorial description and thus was able to approach abstraction more closely. This adeptly rendered street scene, *Strassenskizze aus Kairuan*, demonstrates his move toward a more independent representation, with its detachment of color from form.

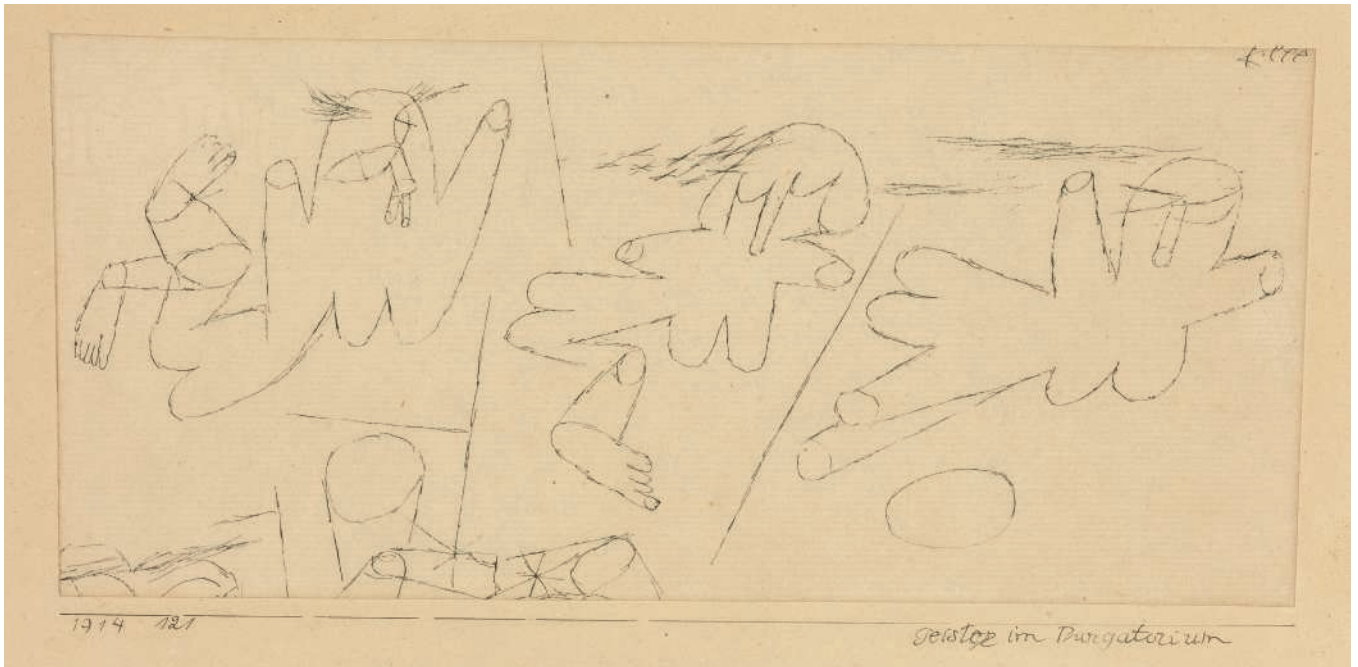
On 15 to 16 April 1914, Klee, Macke and Moilliet visited the city of Kairouan. Spending this short journey in a daze, Klee sketched around town but quickly became overcome by his surroundings. In his diary, he writes, "I now abandon work. It penetrates so deeply and so gently into me, I feel it and it gives me confidence in myself without effort. Color possesses me. I don't have to pursue it. It will possess me always, I know it. That is the meaning of this happy hour: Color and I are one. I am a painter" (*The Diaries of Paul Klee, 1898-1918*, Berkeley, 1964, p. 297).



(fig. 1) The artist (right) and August Macke (riding) in Kairouan in April 1914.



1914. 209. Strassenreise aus Kairvan



PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

1048

PAUL KLEE (1879-1940)

Geister im Purgatorium

signed 'Klee' (upper right); dated, numbered and titled
'1914 121 Geister im Purgatorium' (on the artist's mount)
pen and black ink on paper laid down on card

Sheet size: 4 x 8 $\frac{7}{8}$ in. (10.2 x 22.7 cm.)

Mount size: 8 $\frac{5}{8}$ x 12 $\frac{7}{8}$ in. (21.8 x 32.9 cm.)

Drawn in 1914

\$20,000-30,000

PROVENANCE:

Alfred Kubin, Wernstein am Inn, Austria (gift from the artist, May 1915).

Private collection, Berkeley (circa 1945).

By descent from the above to the present owners.

LITERATURE:

M. Droste and A. Zweite, eds., *Paul Klee, Das Frühwerk, 1883-1922*, exh. cat.,
Städtische Galerie im Lenbachhaus, Munich, 1979, pp. 78-79.

The Paul Klee Foundation, ed., *Paul Klee, Catalogue raisonné, 1913-1918*,
Bonn, 2000, vol. 2, p. 179, no. 1221.

Zentrum Paul Klee, Bern has confirmed that this work is authentic and that it
corresponds to no. 1221 currently listed in vol. 2 of the *catalogue raisonné*.



PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

1049

PAUL KLEE (1879-1940)

Stoerung durch Fliehende

signed 'Klee' (upper center); dated, numbered and titled
 '1932 L14 Stoerung durch Fliehende' (on the artist's mount)
 pen and brown ink on paper mounted on card
 Sheet size: 12½ x 19 in. (31.8 x 48.3 cm.)
 Mount size: 19¾ x 25½ in. (50.2 x 64.8 cm.)
 Drawn in 1932

\$40,000-60,000

PROVENANCE:

Private collection, Bern.
 Galerie Rosengart, Lucerne (by 1960).
 Acquired from the above by the present owner, July 1966.

LITERATURE:

M. Huggler, intro., *The Drawings of Paul Klee*, Alhambra, California, 1965 (illustrated).
 The Paul Klee Foundation, ed., *Paul Klee, Catalogue raisonné, 1931-1933*, Bonn, 2002, vol. 6, p. 180, no. 5750 (illustrated).



PROPERTY OF A PRIVATE COLLECTOR

1050

PAUL KLEE (1879-1940)

Die Nester

signed 'Klee' (lower right); dated, numbered and titled
'1915 26. Die Nester' (on the artist's mount)
pen and black ink on paper and metallic paper collage
laid down on card
Sheet size: 7½ x 5½ in. (19.1 x 14 cm.)
Mount size: 13 x 9¾ in. (33 x 24.4 cm.)
Executed in 1915

\$8,000-12,000

PROVENANCE:

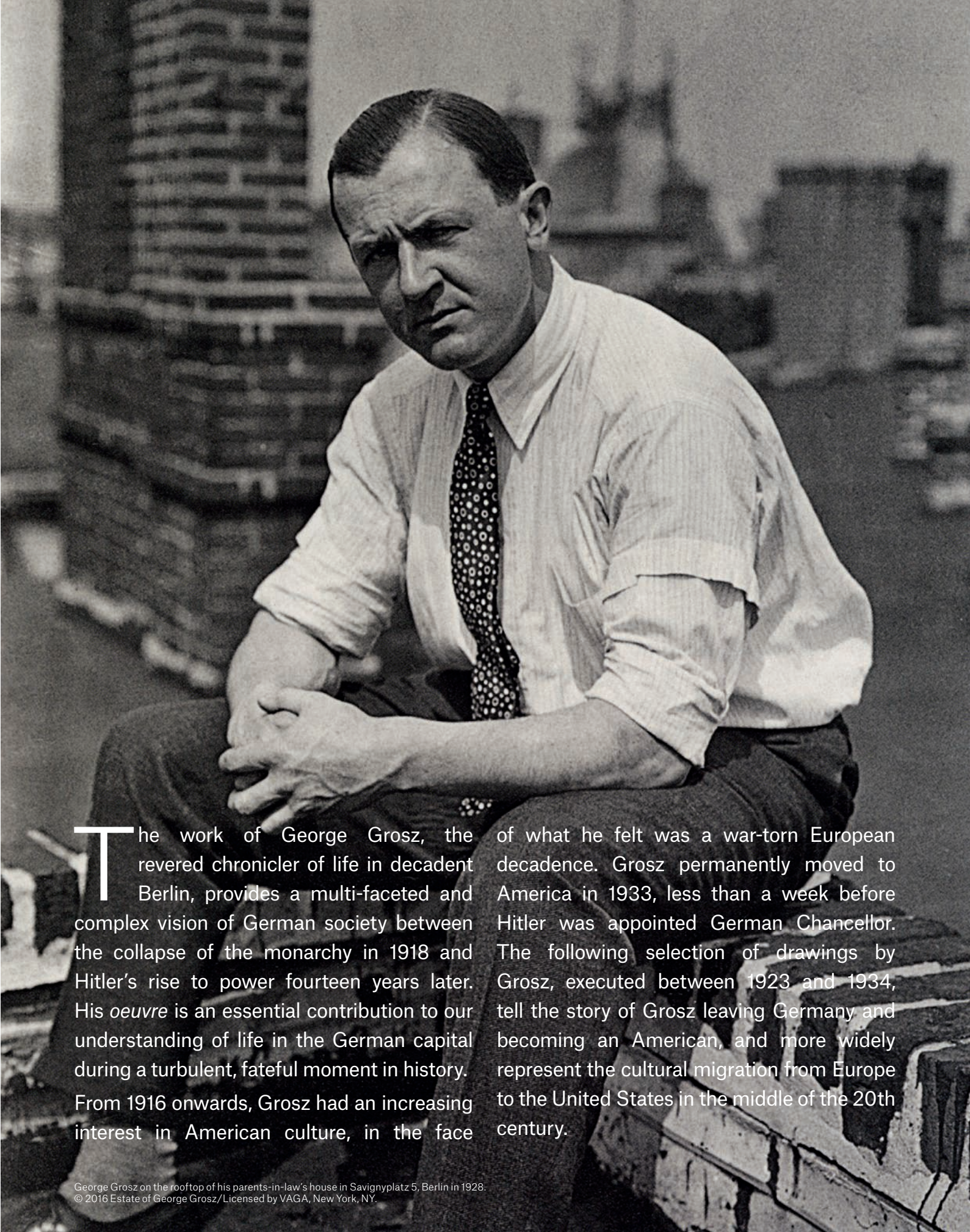
Lily Klee, Bern.
Klee-Gesellschaft, Bern (1946).
Buchholz Gallery (Curt Valentin), New York (by 1948).
Mitchell collection, Chicago.
Peter Bartlow Gallery, Chicago.
Acquired from the above by the present owner, August 2003.

EXHIBITED:

Berlin, Nationalgalerie, Kronprinzenpalais, *Paul Klee*, February 1923.
Kunsthalle Basel, *Gedächtnisausstellung Paul Klee*, February-March 1941,
p. 11, no. 28.
New York, Buchholz Gallery (Curt Valentin), *Fifty Drawings by Paul Klee*,
October-November 1948, no. 3.

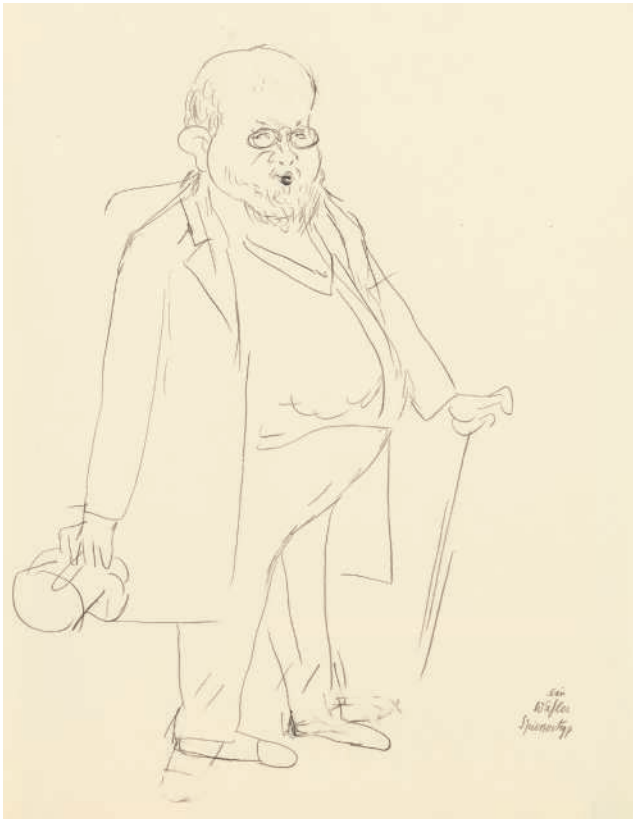
LITERATURE:

The Paul Klee Foundation, ed., *Paul Klee, Catalogue raisonné, 1913-1918*,
Bonn, 2000, vol. 2, p. 226, no. 1359 (illustrated).



The work of George Grosz, the revered chronicler of life in decadent Berlin, provides a multi-faceted and complex vision of German society between the collapse of the monarchy in 1918 and Hitler's rise to power fourteen years later. His *oeuvre* is an essential contribution to our understanding of life in the German capital during a turbulent, fateful moment in history. From 1916 onwards, Grosz had an increasing interest in American culture, in the face

of what he felt was a war-torn European decadence. Grosz permanently moved to America in 1933, less than a week before Hitler was appointed German Chancellor. The following selection of drawings by Grosz, executed between 1923 and 1934, tell the story of Grosz leaving Germany and becoming an American, and more widely represent the cultural migration from Europe to the United States in the middle of the 20th century.



1051

1051

GEORGE GROSZ (1893-1959)

Ein Wähler, Spiessertyp

titled 'ein Wähler Spiessertyp' (lower right);

with Nachlass stamp (on the reverse)

pencil on paper

23½ x 18½ in. (60 x 46.1 cm.)

Drawn in 1929

\$6,000-8,000

PROVENANCE:

Estate of the artist.

Acquired from the above by the present owner.

Ralph Jentsch has confirmed the authenticity of this work.



1052

1052

GEORGE GROSZ (1893-1959)

Bach

titled 'Bach' (lower right); with Nachlass stamp (on the reverse)

pencil on paper

23½ x 18½ in. (60.1 x 46.1 cm.)

Drawn in 1929

\$5,000-7,000

PROVENANCE:

Estate of the artist.

Acquired from the above by the present owner.

Ralph Jentsch has confirmed the authenticity of this work.



1053

GEORGE GROSZ (1893-1959)

Louise und Evelyn

inscribed 'Louise' (lower center) and 'Evelyn Engländerin' (lower right);
with Nachlass stamp (on the reverse)

pencil on paper

23 $\frac{3}{8}$ x 18 $\frac{1}{8}$ in. (60 x 46.1 cm.)

Drawn in 1929

\$8,000-12,000

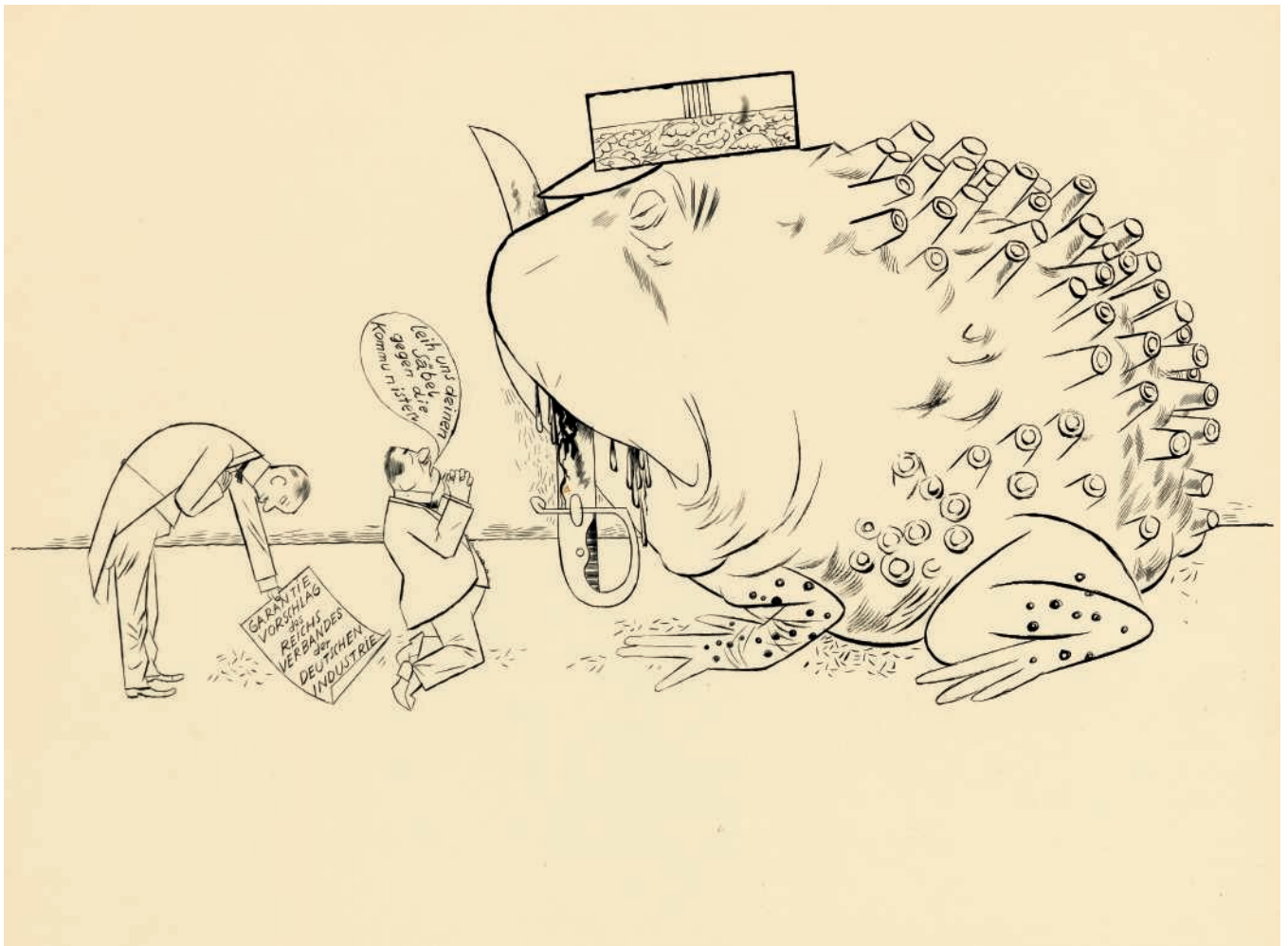
PROVENANCE:

Estate of the artist.

Acquired from the above by the present owner.

Ralph Jentsch has confirmed the authenticity of this work.

Lots 1051-1053 are costume designs for Carl Sternheim's *Der Kandidat*, based on Gustave Flaubert's *Le Candidat* from 1873. The play was performed at the Deutsches Theater in Berlin on 27 January 1930. Grosz's fascination with all aspects of the electoral process are displayed in his treatment of the four archetypes presented here. Sternheim and Grosz were both keen observers with a caustic, bitter temperament and by exaggerating certain features they produced parody and highly stylized social criticism.



1054

GEORGE GROSZ (1893-1959)

*Garantievorschlag des Reichverbandes
der deutschen Industrie*

with Nachlass stamp (on the reverse)

pen and India ink on paper

20 x 25½ in. (52.3 x 65 cm.)

Drawn in 1923

\$18,000-25,000

PROVENANCE:

Estate of the artist.

Acquired from the above by the present owner.

Ralph Jentsch has confirmed the authenticity of this work.

This drawing illustrates the power dynamics between France and Germany following World War I. Two German gentlemen bow and plead to a massive frog (a derogatory term for the French) that holds a bloody sword in its mouth. The figure on the left promises a written guarantee of good payment and the kneeling figure to his right begs for assistance in fighting the Communists.



1055

GEORGE GROSZ (1893-1959)

Hoover

signed 'Grosz' (lower right); with Nachlass stamp (on the reverse)
brush and pen and India ink over pencil on paper
23 $\frac{5}{8}$ x 18 $\frac{1}{8}$ in. (60.3 x 45.9 cm.)
Drawn in 1932

\$20,000-30,000

PROVENANCE:

Estate of the artist.
Acquired from the above by the present owner.

Ralph Jentsch has confirmed the authenticity of this work.

Grosz witnessed firsthand the 1932 U.S. Presidential election, as he had taken a temporary teaching position that year at the New York Art Students League. The present work depicts Herbert Hoover, who took office in 1929, the year the American economy plummeted into the Great Depression. Hoover lost the election of 1932, mostly on account of his being blamed for the depressed economy. In fact, he had largely inherited the teetering economic situation from his predecessor, Calvin Coolidge. Grosz here depicts Hoover as a bust, an artefact of history to be placed up on a dusty shelf. The pickle over his head may be a reference to Coolidge, who was described as a dour personality and who often looked "as though he had been weaned on a pickle."

1056

GEORGE GROSZ (1893-1959)

Die amerikanische Dingobar in Paris

signed and inscribed 'Grosz Paris' (lower right)

watercolor and pen and brown ink on paper

25 x 18¼ in. (63.5 x 46.4 cm.)

Executed in 1925

\$300,000-500,000

PROVENANCE:

Peter Deitsch Fine Arts, Inc., New York.

Lucien Goldschmidt, Inc., New York.

Acquired from the above by the present owner, March 1972.

EXHIBITED:

New York, Peter Deitsch Fine Arts, Inc., *George Grosz*, March-April 1970, no. 36 (illustrated; titled *Bar in Paris* and dated 1924).

LITERATURE:

H. Hess, *George Grosz*, New York, 1974, p. 127, no. 119 (illustrated, p. 129; titled *Bar du Dingo*).

H. Hess, *George Grosz*, Dresden, 1982, p. 127 (illustrated).

G. Ho, *George Grosz und Frankreich*, Berlin, 2016, pp. 123 and 125, no. 36 (illustrated, p. 124).

Ralph Jentsch has confirmed the authenticity of this work.

Grosz's often violent and satirical body of work depicts the politically charged and corrupt society of Berlin in between the First World War and Hitler's rise to power. Many of these works were bundled and reproduced in publications such as *Ecce Homo* (1923), which was seized by the Public Prosecutor. Grosz was tried for defaming public morals and corrupting the inborn sense of shame and virtue innate in the German people in February 1924. He was fined 6,000 marks and numerous plates from the publication were confiscated and banned. These events may have led to his extended trip to France in 1924, and a further stay in Paris from June to October in 1925.

Grosz had studied at the Atelier Colarossi in Paris in 1912 and met artists such as Moise Kisling and Jules Pascin. He rekindled these connections

on his return to Paris and turned to the Bohemian author Pierre Mac Orlan to help him explore Parisian nightlife. Hans Hess has written, "In April 1924 Grosz travelled to Paris for the first time since the war. With his old friend, Pierre Mac Orlan, he visited Pascin, and with Francis Carco and Man Ray, explored 'Montmartre at night,' making the typical remark all visitors make that they 'went to those hidden places which no foreigner ever gets to know'" (*op. cit.*, 1974).

Painted in 1925, the present highly worked and large-scale watercolor depicts a popular haunt in the Montparnasse Quarter of Paris. The Dingo American Bar was opened in 1923 and quickly gained notoriety among English-speaking artists and writers, not least because it was one of the few drinking-houses that was open all night. For example, Ernest Hemingway first met F. Scott Fitzgerald at the bar in April 1925, two weeks after the publication of *The Great Gatsby* and a few months before the present work was executed.

In 1925, Grosz also published a paper that elucidated his opinion of contemporary French art and politics. He writes, "There is no point in surrendering to dreams: France today is intellectually and spiritually exhausted, almost dead; and those individuals who are always speaking about 'tradition' will find out, when they come to investigate the individual supports or pillars of this 'tradition,' that there is the same rottenness and disunity present here as there is everywhere else in Europe" ("Paris als Kunststadt," *Die Kunst ist in Gefahr*, Berlin, 1925). This led Kay Flavell to conclude that, "By the mid-twenties, Grosz had formed a negative impression of the Soviet Union, France and England as alternative cultures to try to establish a new life in if conditions in Germany deteriorated to the point where that seemed necessary. The only untried alternative, in his mind at least, was America" (*George Grosz, A Biography*, New Haven, 1988, p. 53).

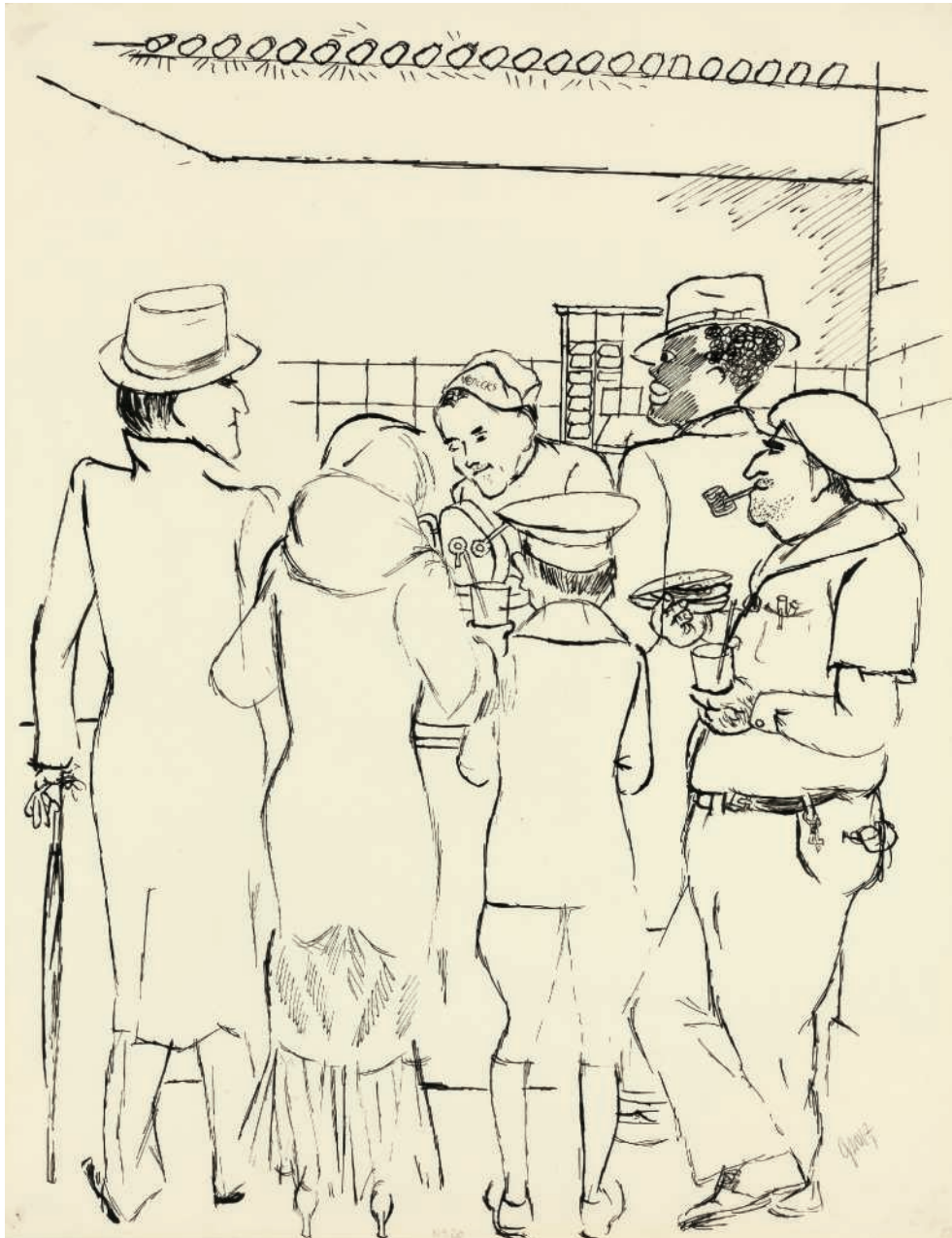


(fig. 1) The artist at a café in 1925. © 2016 Estate of George Grosz/Licensed by VAGA, New York, NY.

Lights...the hum of voices...summer evening on the Boulevards St. Michel and Montparnasse...foreigners of every nationality on the terraces...peanut-vendors...1924...trees green as if they had been painted, like Menthe à l'eau. What an international revue! Citizens of every country shoving and pushing, among them many an American...

—George Grosz





PROPERTY FROM A FAMILY COLLECTION

1057

GEORGE GROSZ (1893-1959)

Quick Lunch

signed 'Grosz' (lower right)
pen and India ink on paper
23¼ x 18½ in. (59.2 x 46 cm.)
Drawn in New York in 1933

\$30,000-50,000

PROVENANCE:

Estate of the artist.
ACA Galleries, New York.
Robert Atkins, New York.
Acquired from the above by the present owner, 1985.

Ralph Jentsch has confirmed the authenticity of this work.

Grosz roamed New York City day and night when he moved from Berlin in 1933, filling his sketchbooks with urban observations. In the evening, back in his small hotel room, he would create large, finished versions of these scenes, such as the present work. Identified by the server's hat as a scene unfolding in the fast-food chain restaurant "Nedicks," the socio-economically diverse customers all crowd around a counter to eat lunch. This was and in many ways still is a quintessentially New York moment.



PROPERTY FROM A FAMILY COLLECTION

1058

GEORGE GROSZ (1893-1959)

The First Christians

titled 'The First Christians' (upper right); with Nachlass stamp (on the reverse)
watercolor and pen and India ink on paper
19 5/8 x 24 1/2 in. (50 x 62.3 cm.)
Executed in 1934

\$40,000-60,000

PROVENANCE:

Estate of the artist.
Serge Sabarsky Gallery, New York.
Anon. sale, Christie's, New York, 19 May 1981, lot 155.
Robert Atkins, New York.
Acquired from the above by the present owner, 1985.

Ralph Jentsch has confirmed the authenticity of this work.



1059

GEORGE GROSZ (1893-1959)

*Refugees, The Artist with his Two Children (recto);
Bürgerwehr (verso)*

with Nachlass stamp (upper left)

pen and India ink on paper
24 7/8 x 18 7/8 in. (63.2 x 48 cm.)

Drawn in 1934

\$12,000-18,000

PROVENANCE:

Estate of the artist.

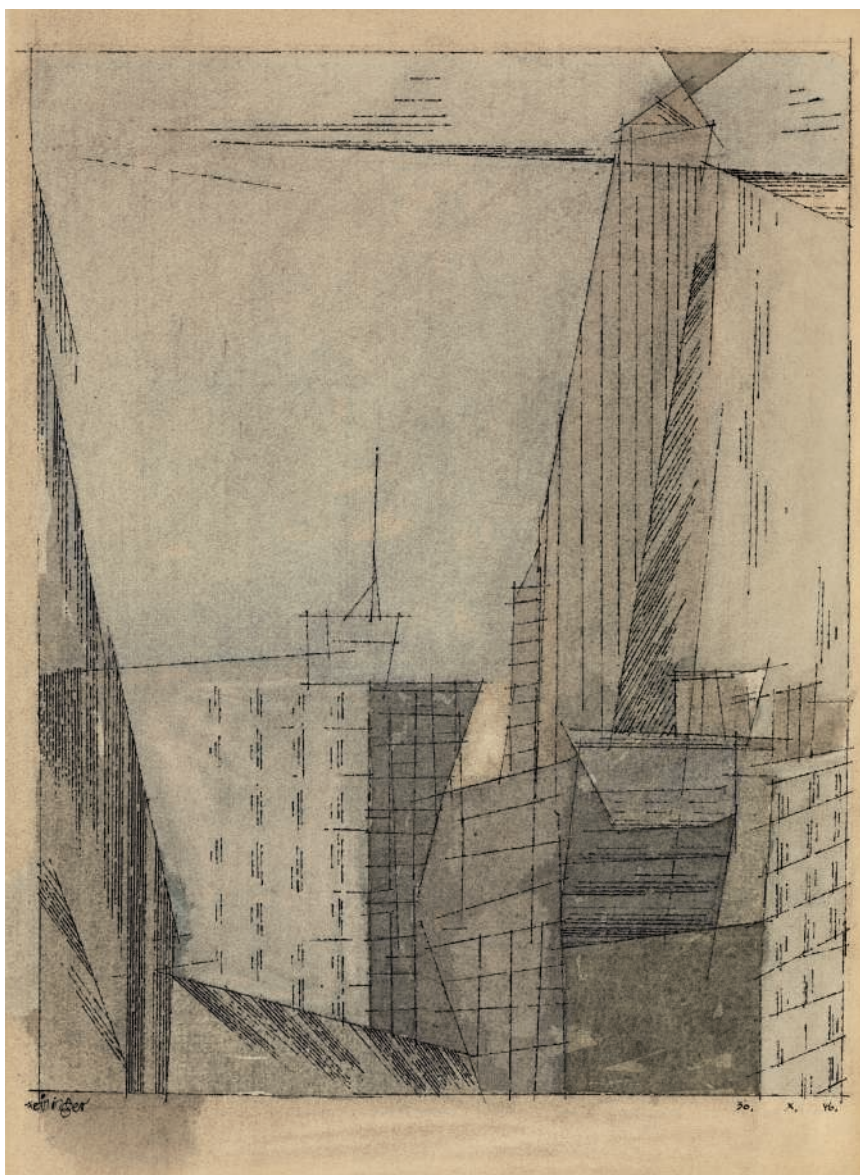
Acquired from the above by the present owner.

Ralph Jentsch has confirmed the authenticity of this work.

While Grosz loved and embraced life in America, he was one of the refugees who had to flee the extreme repression of freedom of expression, not to mention those who had to flee to save their lives and the lives of their families. His identification as a refugee is embodied in this self portrait of the artist with his two children.



verso



PROPERTY FROM THE COLLECTION OF EDWIN AND LOLA JAFFE

1060

LYONEL FEININGER (1871-1956)

The Tower

signed 'Feininger' (lower left) and dated '30. x. 46.' (lower right)
watercolor, pen and India ink and charcoal on paper
19 x 14 in. (48.3 x 35.6 cm.)
Executed on 30 October 1946

\$20,000-30,000

PROVENANCE:

Van Diemen-Lilienfeld Galleries, New York.
Private collection, New York.
Serge Sabarsky Gallery, New York.
Acquired from the above by the present owner, February 1973.

EXHIBITED:

New York, Willard Gallery, *Lyonel Feininger*, March-April 1958, no. 11
(titled *Sky Script*).
New York, Serge Sabarsky Gallery, *Expressionists, Major Paintings, Watercolors, Drawings and Sculptures by 17 German Expressionists*,
December 1972-May 1973, no. 11 (illustrated in color; titled *Manhattan*).

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. 1397-09-29-16.

PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

1061

PAUL KLEE (1879-1940)

Aquarell mit d. grünen kreuz

signed, dated, numbered and titled 'Klee 1914. 85. d. grüne Kreuz'
(on the artist's mount)

watercolor over pencil on paper laid down on card

Sheet size: 7½ x 4½ in. (18 x 11.4 cm.)

Mount size: 13 x 9¾ in. (33 x 25 cm.)

Painted in 1914

\$250,000-350,000

PROVENANCE:

Galerie Neue Kunst (Hans Goltz), Munich (by February 1921).

Private collection, Berkeley, California (circa 1945).

By descent from the above to the present owners.

EXHIBITED:

Munich, Galerie Neue Kunst (Hans Goltz), *Paul Klee*, May-June 1920, no. 67.

Kunst-Verein zu Jena, *Paul Klee*, July-August 1920, no. 38.

LITERATURE:

E.-M. Triska, "Die Quadratbilder Paul Klees," *Paul Klee, Das Werk der Jahre, 1919-1933, Gemälde, Handzeichnungen, Druckgraphik*, exh. cat., Kunsthalle Köln, 1979, pp. 49 and 73.

B.S. Tower, *Klee and Kandinsky in Munich and at the Bauhaus*, Ann Arbor, 1981, p. 95.

C. Lenz, "Klee und Delaunay," *Delaunay und Deutschland*, exh. cat., Haus der Kunst, Munich, 1985, p. 231.

A.-M. Ehrmann-Schindlbeck, "Paul Klees Leihgaben an die Familie Grebe," *Paul Klee in Jena 1924*, exh. cat., Stadtmuseum Göhre, Jena, 1999, p. 123.

The Paul Klee Foundation, ed., *Paul Klee, Catalogue raisonné, 1913-1918*, Bonn, 2000, vol. 2, p. 168, no. 1185.

Zentrum Paul Klee, Bern has confirmed that this work is authentic and that it corresponds to no. 1185 currently listed in vol. 2 of the *catalogue raisonné*.

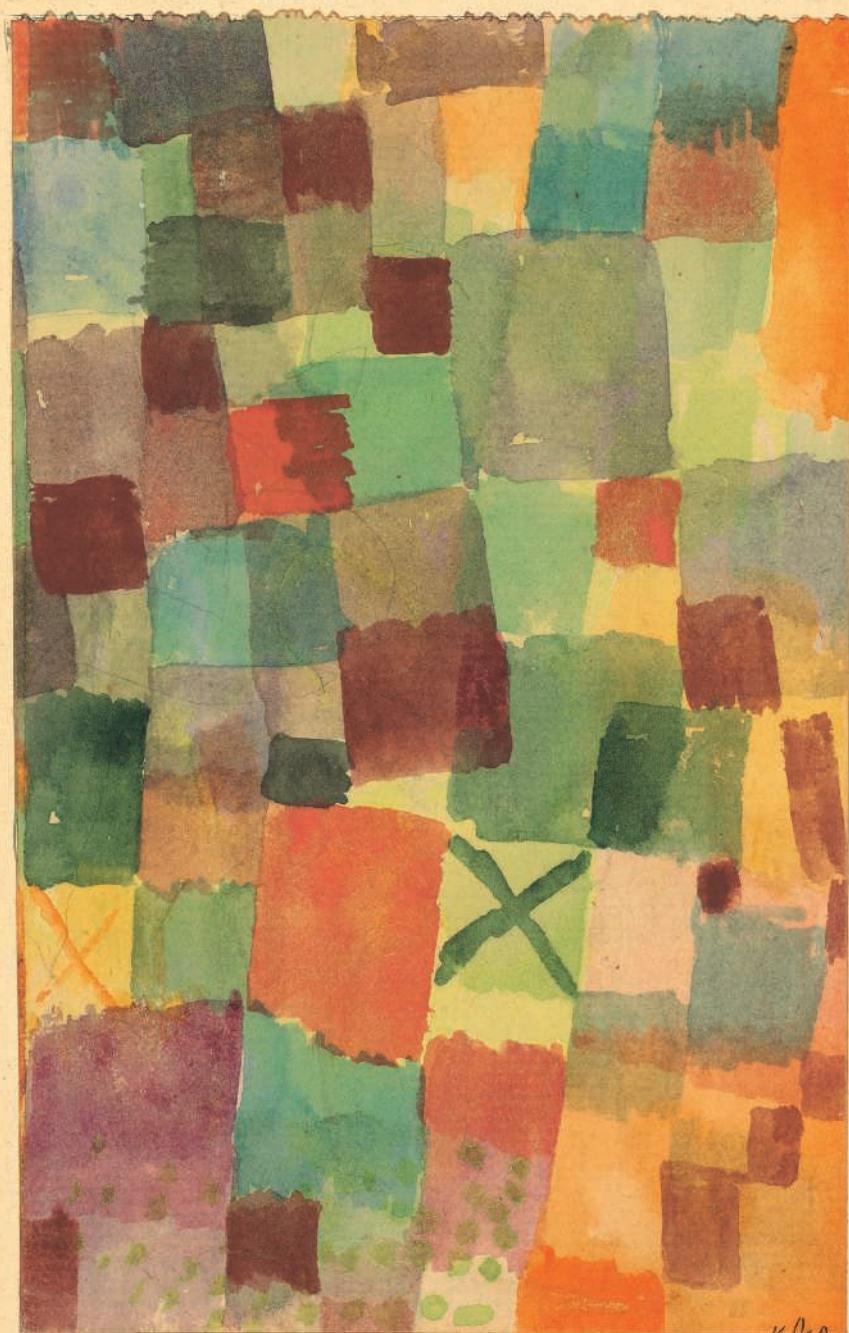
Aquarell mit d. grünen kreuz is a complex and integrated semi-abstract watercolor-landscape from 1914 that reflects Klee's absorption of important avant-garde influences, and marks the full maturation in his art that took place in the aftermath of his journey to Tunisia in 1914.

Executed during the first year of the Great War, *Aquarell mit d. grünen kreuz* is a work that, despite the dramatic progress in Klee's art during this period, was painted against an atmosphere of increasing gloom. The painting's crystalline break-up of form into a series of playful "magic squares" of "joyful color" were, for Klee, elements that reflected a desire to escape from the trauma of the times. As he confided to his diary at this time, "One deserts the realm of the here and now to transfer one's activity into a realm of the yonder where total affirmation is possible. Abstraction. The cool Romanticism of this style without pathos is unheard of. The more horrible this world (as today, for instance), the more abstract our art, whereas a happy world brings forth an art of the here and now. Today is a transition from yesterday. In the great pit of forms lie broken fragments to some of which we still cling. They provide abstraction with its material" (Paul Klee, Diary Entry no. 951, 1915, F. Klee, ed., *The Diaries of Paul Klee*, London, 1964, p. 313).

With its Cubistic abstraction of the architectural forms of a medieval town, the painting is a work that illustrates how Klee fused the constructive principles of Cubism with the color theory of Robert Delaunay, to create a new, simple but articulate language representing Nature in abstract terms but without completely departing from the world of objective reality. One of a small group of works similarly titled from this year, here the color harmonies of Delaunay's Orphist circles have been translated into the simplicity and compactness of the architectural geometry to create a Cubist mosaic of colored form that shimmers with light and gaiety. This joyous quality is conveyed purely through Klee's remarkable sensitivity to color and light and reflects the astonishing developments he had made working alongside August Macke in Tunisia—where both artists had experimented with precisely the same break-up of form using a similar combination of Cubist and colorist principles.

As a harmonious tapestry of abstract form and color *Aquarell mit d. grünen kreuz* can also be seen to correspond to the similar principles of tonal harmony and composition that characterized Klee's beloved Baroque music. Exploring the relationship between art and music, Klee often attempted to create pictorial "fugues" and famously expressed his desire to be able to "improvise freely on the keyboard of rows of watercolor cups" (Klee, Diary Entry no. 873, in *ibid.*, p. 244).

Aquarell mit d. grünen kreuz was exhibited in what was considered Klee's first survey exhibition held at the Galerie Neue Kunst Hans Goltz in Munich in 1920. Included in this landmark exhibition were 38 oil paintings, 112 watercolors, 179 drawings, 6 plaster sculptures and 27 prints. It was with this exhibition that Klee formalized his contract with Hans Goltz signed on 1 October 1919 and would last until 1925, providing the artist with financial stability and relieving him of the burden of organizing his own sales and exhibitions. Matthew Gale has written of this exhibition that this was "an extraordinary declaration of an artist's public presence...It had the advantage for the artist of providing a detailed retrospective overview" (*Paul Klee, Making Visible*, exh. cat., Tate Modern, London, 2013, pp. 46 and 48). While no photographs of the exhibition installation exist, this was the first show to emphasize the importance of the Tunisian works and therefore "established that experience as the watershed in his early career" (*ibid.*). Significantly, this exhibition was followed by the artist's invitation to join the Bauhaus in the fall of 1920.



85. 1914.

d. grüne kreuz

KAP

1062

JAMES ENSOR (1860-1949)

Projet pour Cortège représente Maurice de Nassau à Ostende après la Bataille de Nieuport (I)

signed 'James Ensor' (lower left), signed again 'Ensor' (lower center) and signed again 'Ensor' (lower right)

watercolor, colored wax crayons and pencil on joined paper laid down on card

9¼ x 34¾ in. (23.5 x 88.3 cm.)

Executed *circa* 1904

\$15,000-20,000

1064

JAMES ENSOR (1860-1949)

Projet pour Cortège représente Maurice de Nassau à Ostende après la Bataille de Nieuport (III)

signed 'James Ensor' (lower left), signed again 'James Ensor' (lower center) and signed again 'Ensor' (lower right)

watercolor, colored wax crayons and pencil on joined paper laid down on card

9½ x 35½ in. (24.1 x 89.3 cm.)

Executed *circa* 1904

\$15,000-20,000

1063

JAMES ENSOR (1860-1949)

Projet pour Cortège représente Maurice de Nassau à Ostende après la Bataille de Nieuport (II)

signed 'Ensor' (lower center) and signed again 'James Ensor' (lower right)

watercolor, colored wax crayons and pencil on joined paper laid down on card

9¼ x 35¼ in. (23.5 x 89.5 cm.)

Executed *circa* 1904

\$15,000-20,000

1065

JAMES ENSOR (1860-1949)

Projet pour Cortège représente Maurice de Nassau à Ostende après la Bataille de Nieuport (IV)

signed and inscribed 'James Ensor Projet pour cortège... Maurice de Nasseau à Ostende après la bataille de Nieuport' (upper left) and signed again 'James Ensor' (lower right)

watercolor, colored wax crayons and pencil on joined paper laid down on card

9¼ x 35½ in. (23.5 x 89.3 cm.)

Executed *circa* 1904

\$15,000-20,000



(fig. 1) The artist (left) and Henri-Victor Wolvens at the Studio gallery in Ostend on 10 August 1946, with lot 1062 hanging behind them. Photo: Maurice Antony, Ostend. Artwork: © 2016 Artists Rights Society (ARS), New York / SOFAM, Brussels.

FOR LOTS 1062-1065

PROVENANCE:

Estate of the artist.

Marlborough-Gerson Gallery, Inc., New York (by 1960).

Acquired from the above by the present owner, December 1966.

EXHIBITED:

Ostend, Galerie Studio, *James Ensor*, August 1945, no. 1.

Ostend, Galerie Studio, *78ième Salon de la Galerie Studio, James Ensor*, May-June 1947, no. 19.

London, Marlborough Fine Art, Ltd., *James Ensor, A Retrospective Centenary Exhibition*, April-May 1960, no. 97 (illustrated).

New York, Marlborough-Gerson Gallery, Inc., *Modern Masters, Drawings and Watercolors*, November-December 1966, p. 9, no. 35 (illustrated; titled *Study for Maurice de Nassau's Funeral Procession after the Battle of Nieuport*).

LITERATURE:

A. Swinbourne, *Marvelous Spectacle, The Role of Ostend's Benediction of the Sea in Selected Paintings and Drawings by James Ensor*, Ph.D. Diss., New York University, 2015, pp. 148-164.

The Ensor Advisory Committee is pleased to give a positive opinion regarding the authorship of these drawings by James Ensor.

In 1904, on the occasion of the 300th anniversary of the Siege of Ostend (1601-1604), the city of Ostend held a competition for artists to submit designs for a cortège that would evoke scenes from the battle. This military campaign was one of the most devastating in the Eighty Years' War between the Spanish and Dutch over control of the Southern Netherlands. Ensor was among the selected artists to participate and the final submissions were exhibited together in a promotional event at the Casino-Kursaal in Ostend.



1062



1063



1064



1065

1066

MARC CHAGALL (1887-1985)

Les Campanules

signed 'Marc Chagall' (lower left)
gouache, tempera, pastel and pencil on paper
28¼ x 22½ in. (72 x 57.2 cm.)
Executed in 1976

\$250,000-350,000

PROVENANCE:

Galerie Maeght, Paris.
Acquired by the family of the present owner, *circa* 1980.

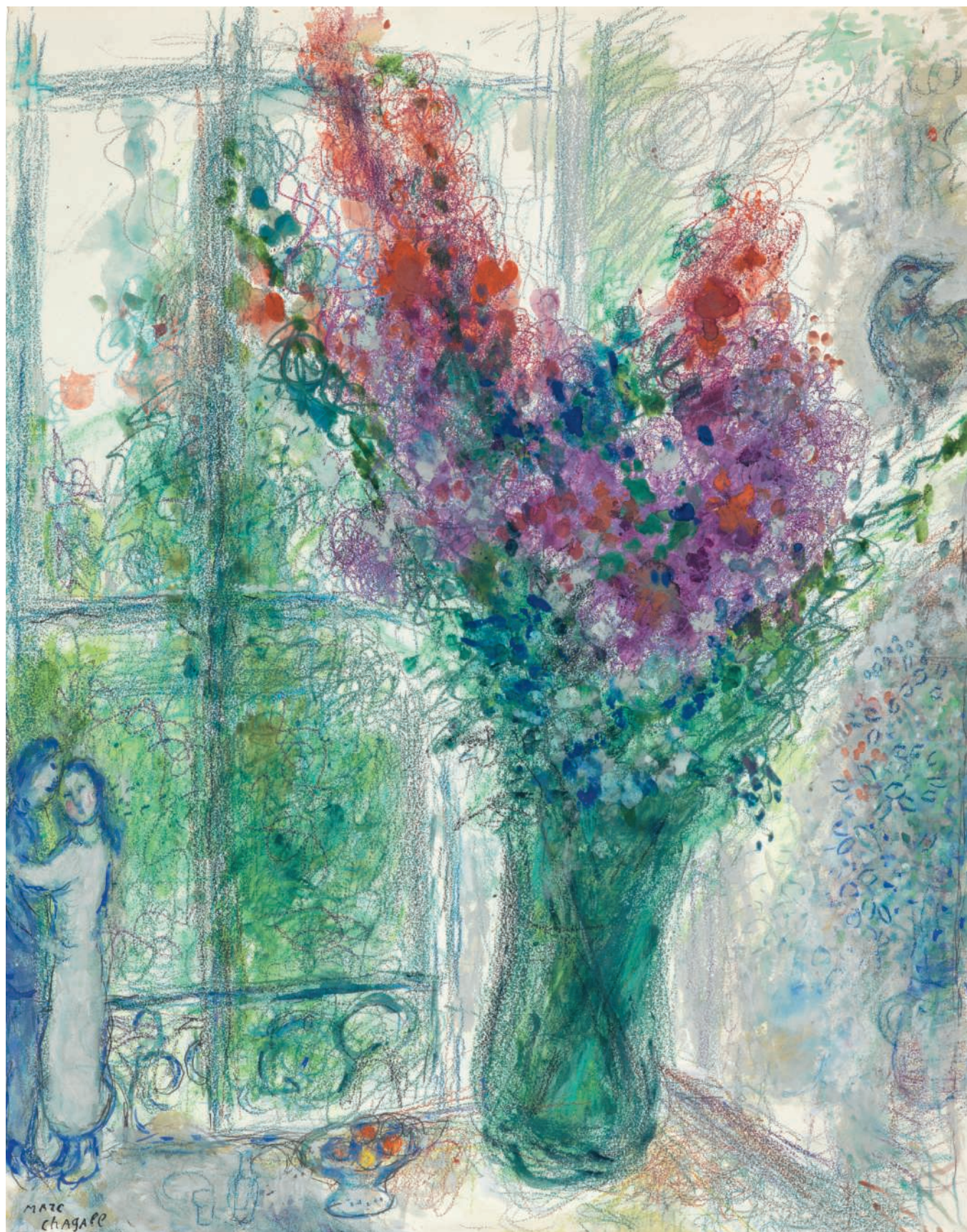
EXHIBITED:

Munich, Haus der Kunst, *Marc Chagall, Ausgewählte Graphik*, August-October 1978, p. 102, no. 67 (illustrated).

The Comité Marc Chagall has confirmed the authenticity of this work.

First explored by Chagall in the early 1920s as a romantic extension to the symbolic vocabulary of the paintings depicting himself with his beloved wife Bella, the vase of flowers became a perennial theme in Chagall's art. "It was in Toulon in 1924... that the charm of French flowers first struck him. [Chagall] 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 interests. 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. 56).

The autobiographical lexicon inherent in Chagall's works is hard to ignore. Following Bella's untimely death in 1944, poignant images of her would continue to appear in Chagall's paintings and gouaches, serving as imagined reunions between the two lovers. This sensibility is apparent on the left of the composition where lovers are depicted at the base of the window sill. These characters are a thinly veiled reference to the painter's affection for his late wife and fervent belief that their bond would be eternal.



1067

PABLO PICASSO (1881-1973)

Fillette

pencil on paper

24¾ x 16¾ in. (62.8 x 42.1 cm.)

Drawn in Paris on 24 March 1922

\$300,000-400,000

PROVENANCE:

Pierre Boncenne, Paris (acquired from the artist).

Anne Couzineau-Boncenne, Paris (by descent from the above).

Private collection, Paris (by descent from the above).

Anon. sale, Sotheby's, London, 6 February 2008, lot 128.

Private collection; sale, Christie's, Paris, 22 October 2015, lot 32.

Acquired at the above sale by the present owner.

LITERATURE:

C. Zervos, *Pablo Picasso*, Paris, 1951, vol. 4, no. 366 (illustrated prior to trimming of the sheet, pl. 148; with incorrect medium).

J. Palau i Fabre, *Picasso, From the Ballets to Drama, 1917-1926*, Barcelona, 1999, p. 513, no. 1179 (illustrated prior to trimming of the sheet, p. 319; titled *Little Girl with Leggings* and with incorrect medium).

Drawn with an impressive economy of means, *Fillette* is a delicate portrait by Picasso depicting Anne Boncenne, the young daughter of the drawing's first owner. The drawing marks the culmination of two other studies the artist executed of the same small girl (Zervos, vol. 30, nos. 345 and 347). Before portraying the child in full length, Picasso sketched her face multiple times on a single sheet and on another depicted her seated. Adopting a more formal pose and executed in finer detail, *Fillette* illustrates Picasso's final rendition of the subject. In all its simplicity, the drawing nevertheless captures that hesitating curiosity that sometimes seizes small children in front of an unknown adult, halting for a moment their relentless movement. With a serious look and an arm half withdrawn, the small girl seems to have paused in her wondering, perhaps to consider the presence of the artist himself in front of her. Three years later, Picasso explored a similar idea in the famous portrait of his son Paulo (fig. 1; Zervos, vol. 5, no. 374), in which the small boy is portrayed as a pierrot caught in a similar state of candid scrutiny.

The round and linear forms employed by Picasso in *Fillette* are consistent with the classical and monumental style the artist had adopted in the early 1920s. In his paintings, Picasso had indeed introduced colossal figures, endowed with clear profiles and sculptural bodies. This aesthetic was reflected, in Picasso's drawings by a precise, single line graphic style of "Ingresian" inspiration. One of the most remarkable expressions of this style is found in a series of portraits of several of his friends and acquaintances that Picasso executed in 1922: André Derain, Pierre-Auguste Renoir and Igor Stravinsky among others. Of great acumen and precision, those portraits were executed only a few months following *Fillette*. Depicting a more endearing and spontaneous subject, *Fillette* displays a similar, yet less restrained graphic style, offering a more vibrant counterpart to those portraits' authoritative stillness and meticulous rigor. During the same year, the birth of Picasso's first son Paulo inspired him to undertake a celebrated series of portraits, where he is sometimes depicted with his mother Olga, and which share the same sense of tenderness and fascination seen in *Fillette*.



(fig. 1) Pablo Picasso, *Le fils de l'artiste en pierrot*, 28 February 1925. Musée Picasso, Paris. © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



I believe study by means of drawing to be essential. If drawing belongs to the realm of the Spirit and color to that of the Senses, you must first draw to cultivate the Spirit and to be able to lead color through the paths of the Spirit.

–Henri Matisse

Matisse's drawings were seldom studies for paintings, and even when they were preparatory to a painting of the same subject, they were almost invariably conceived and executed as works in their own right. The following selection of drawings illustrate the phases of Matisse's long career and the varied media and techniques in which he worked. From

his early academic studies as a student; the tantalizing Odalisques and the refined charcoal and *estompe* drawings of his Nice period; the reductive, flowing lines of India ink in the late 1930s and 1940s; and the final chapter of drawing with scissors in which paint and paper were transformed into a world of plants, animals, figures, and shapes, Lots 1068-1075 offer direct insight into Matisse's evolving creative process.



The artist drawing the model Zita as an Odalisque at Place Charles-Félix in Nice in 1928.
Photographer unknown. © 2016 Succession H. Matisse / Artists Rights Society (ARS), New York.



PROPERTY FROM THE COLLECTION OF PAUL AND ELIZABETH WILSON

1068

HENRI MATISSE (1869-1954)

La blouse roumaine

pencil on paper

16½ x 12¾ in. (42 x 32.2 cm.)

Drawn in Nice on 15 December 1939

\$80,000-120,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Galerie Claude Bernard, Paris (by 1974).

C & M Arts, New York.

Acquired from the above by the late owner, June 1998.

EXHIBITED:

Marseille, Musée Cantini, *130 Dessins de Matisse*, June-September 1974, no. 58 (illustrated).

Wanda de Guébriant has confirmed the authenticity of this work.



PROPERTY FROM THE COLLECTION OF MR. AND MRS. ALLAN FRUMKIN

1069

HENRI MATISSE (1869-1954)

Femme nu de dos

signed 'Henri-Matisse' (lower right)

pencil on paper

9 x 12¼ in. (23 x 30.7 cm.)

Drawn circa 1900

\$30,000-50,000

PROVENANCE:

Acquired by the late owners, by 1970.

Wanda de Guébriant has confirmed the authenticity of this work.



PROPERTY FROM THE COLLECTION OF MR. AND MRS. ALLAN FRUMKIN

1070

HENRI MATISSE (1869-1954)

Portrait d'Henriette

signed 'Henri-Matisse' (lower left)

charcoal and *estompe* on paper

12½ x 9½ in. (30.8 x 24 cm.)

Executed *circa* 1920

\$60,000-80,000

PROVENANCE:

Acquired by the late owners, by 1970.

Wanda de Guébriant has confirmed the authenticity of this work.

1071

HENRI MATISSE (1869-1954)

Odalisque

stamped with signature 'H. Matisse' (lower left)

pen and India ink on paper

11 x 14¾ in. (27.8 x 37.6 cm.)

\$100,000-150,000

PROVENANCE:

Pierre Matisse, New York.

Maria-Gaetana Matisse, New York (by descent from the above, 1989).

Joseph R. Coulon, Southbury, Connecticut (gift from the above, May 1990).

By descent from the above to the present owner.

Wanda de Guébriant has confirmed the authenticity of this work.

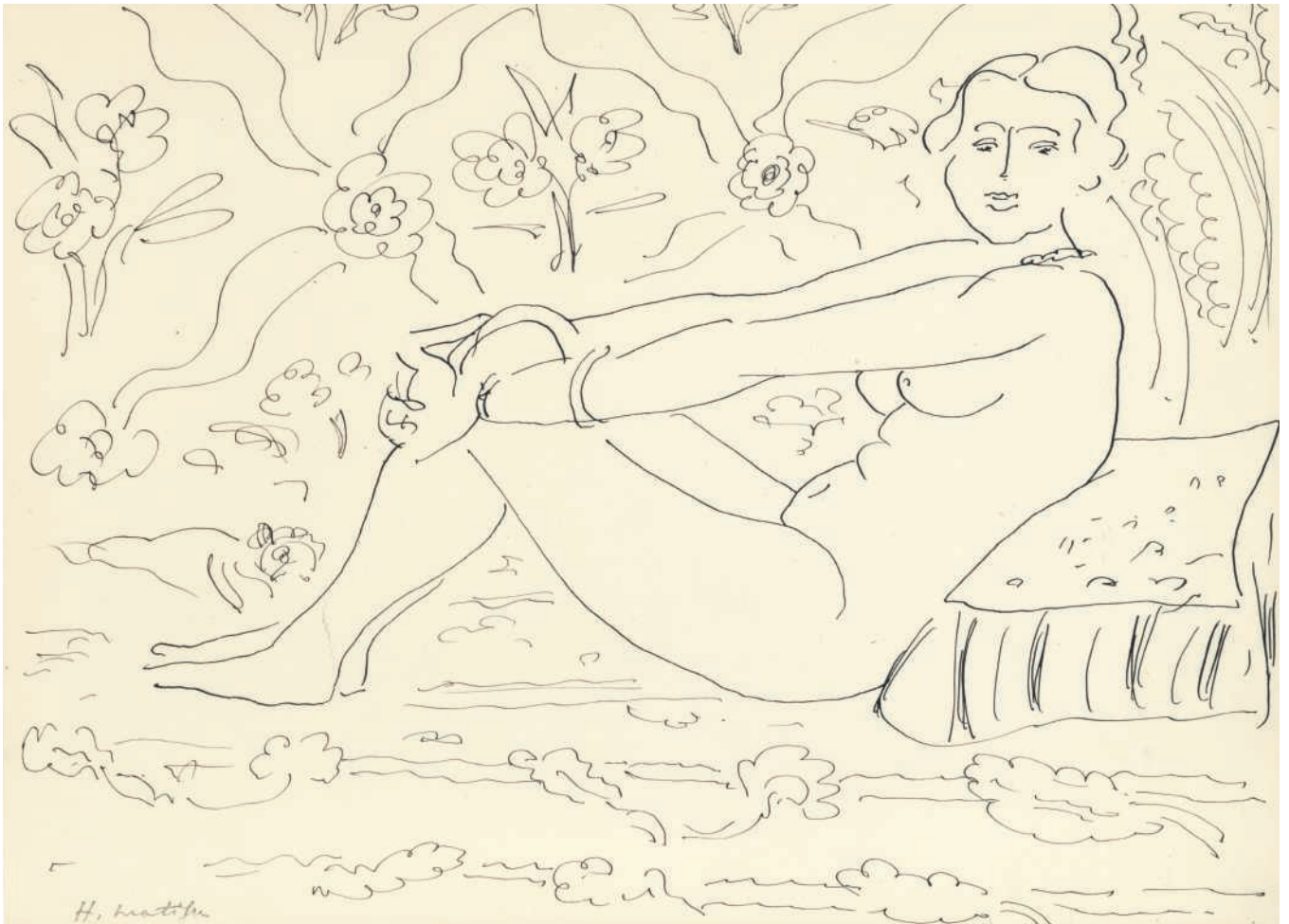
Matisse employed rubbed charcoal or pencil for many of the drawings that he executed in Nice. While working on his odalisque paintings in the early 1920s, he drew less frequently in pen and ink. The charcoal drawings were usually heavily shaded, while the ink drawings were hatched, in order to express a fuller and more sculptural sense of volume and modeled form. In the later 1920s, however, Matisse turned increasingly to what would prove to become his signature style of draughtsmanship: making pure line drawings in pen and ink. John Elderfield has observed, "In the second half of the 1920s, Matisse's drawings would seem to throw off their wistful moods to become as relaxed and hedonistic as most of his paintings were. This was accompanied and made possible by a shift from tonal charcoal drawing to line. Compared to the ink drawings of the early 1920s, the new ink drawings tend, by and large, to eschew shading. Line alone gives weight to figures and participates in the ornamentation provided by the similarly arabesque treatment of the setting. The sheet is often filled out right to the edges to form a single patterned unit within which the identities of the figures are obscured. In drawings of this kind, the decorative function of the figure subsumes its human identity" (*The Drawings of Henri Matisse*, exh. cat., The Museum of Modern Art, New York, 1984, p. 91).

The present drawing is related to a series of odalisque paintings executed in 1927-1928. "These striking paintings are the fullest realization of Matisse's thesis on pattern, decoration, and the odalisque placed in this 'brewing tension'" (J. Cowart, *Matisse, The Early Years in Nice 1916-1930*, exh. cat., The National Gallery of Art, Washington, D.C., 1987, p. 37). The composition

mirrors the paintings of this period in their tripartite layout, with a floral design in the foreground leading the eye into the space, in which the model occupies the center, with various props and patterning constituting the background.

Matisse wrote in his 1939 text, *Notes of a Painter on his Drawing*, "My line drawing is the purest and most direct translation of my emotion" (J. Flam, ed., *Matisse on Art*, Berkeley, 1995, pp. 130-131). These drawings were done at a single, concentrated sitting, in which the artist cast aside caution and deliberation in order to achieve the freshness and spontaneity that best expressed his vision of an immediate perception of sensuality and visual delight. The results could not be reworked or corrected—Matisse compared himself to a "dancer or tightrope walker." Elderfield stated, "When he did succeed, his line is as stubborn and searching as any we know, as well as direct. Like any act of achieved condensation, it simply *seems* so fluently easy. The supposed elegance of Matisse's line, like the supposed hedonism of his work as a whole, is nothing less than the convincing clarity of an art that contains its creative struggle within the vividness, and grace, of its realization" (*op. cit.*, p. 92).

The previous owner of this drawing, Joseph Coulon, was the accountant for Pierre Matisse Gallery and an executor of the gallery owner's estate. Following Pierre Matisse's death in 1989, his wife Maria-Gaetana gifted this work to Mr. Coulon to keep as a memento of his friend's life. The drawing has remained in Mr. Coulon's family ever since.





PROPERTY FROM THE ESTATE OF VIVIAN S. SCHULTE

1072

HENRI MATISSE (1869-1954)

Nature morte

signed and dated 'H Matisse 40' (lower left)

pen and India ink on paper

20¾ x 16 in. (52.7 x 40.5 cm.)

Drawn in 1940

\$40,000-60,000

PROVENANCE:

Acquired by the late owner, by 1980.

Wanda de Guébriant has confirmed the authenticity of this work.



PROPERTY FROM THE ESTATE OF VIVIAN S. SCHULTE

1073

HENRI MATISSE (1869-1954)

Buste de femme

signed and dated 'Henri Matisse 19/3 39' (lower left)

pen and India ink on paper

20 $\frac{5}{8}$ x 15 $\frac{1}{8}$ in. (52.5 x 40.4 cm.)

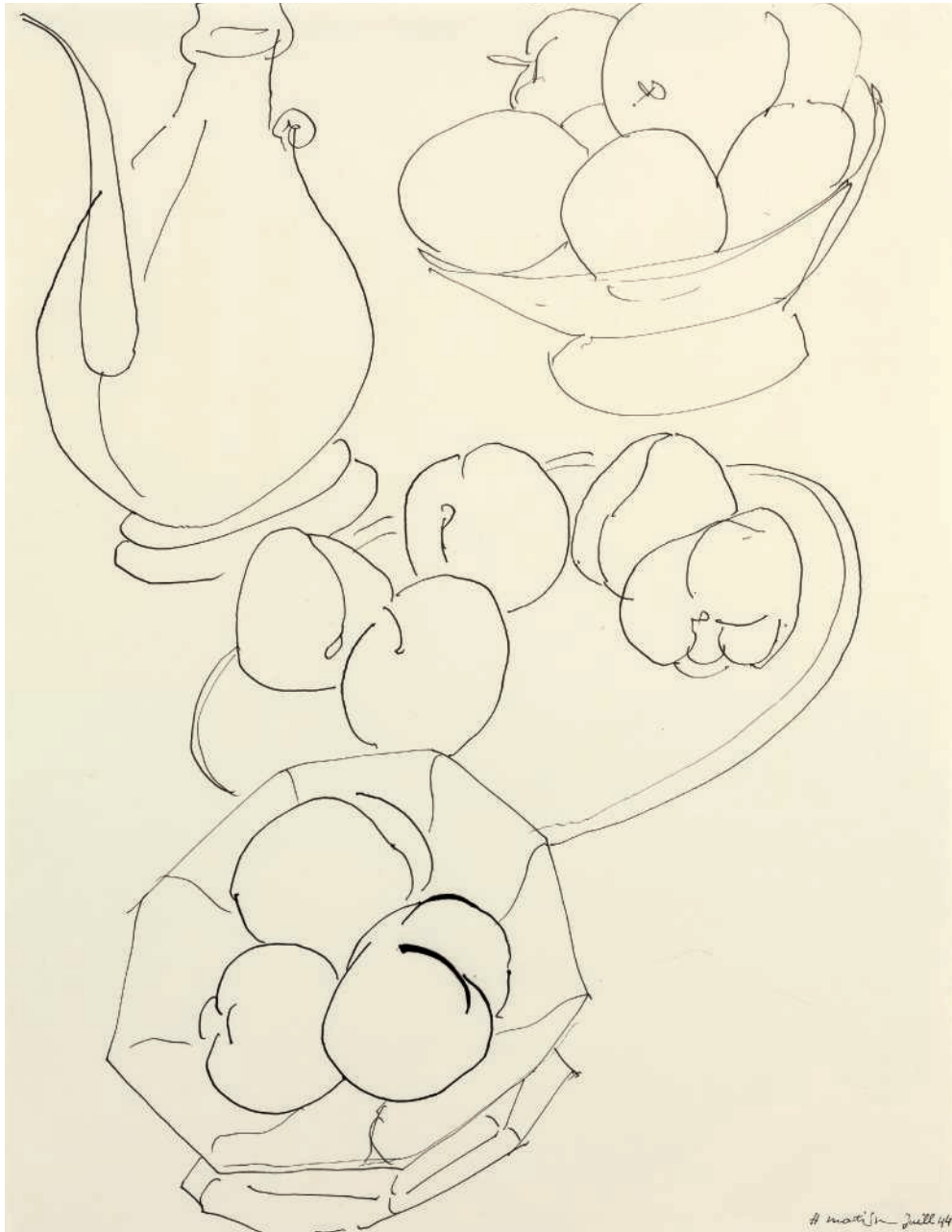
Drawn on 19 March 1939

\$80,000-120,000

PROVENANCE:

Acquired by the late owner, by 1980.

Wanda de Guébriant has confirmed the authenticity of this work.



PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

1074

HENRI MATISSE (1869-1954)

Nature morte

signed and dated 'H Matisse Juill 44' (lower right)

pen and India ink on paper

20½ x 16¾ in. (52.1 x 42.5 cm.)

Drawn in July 1944

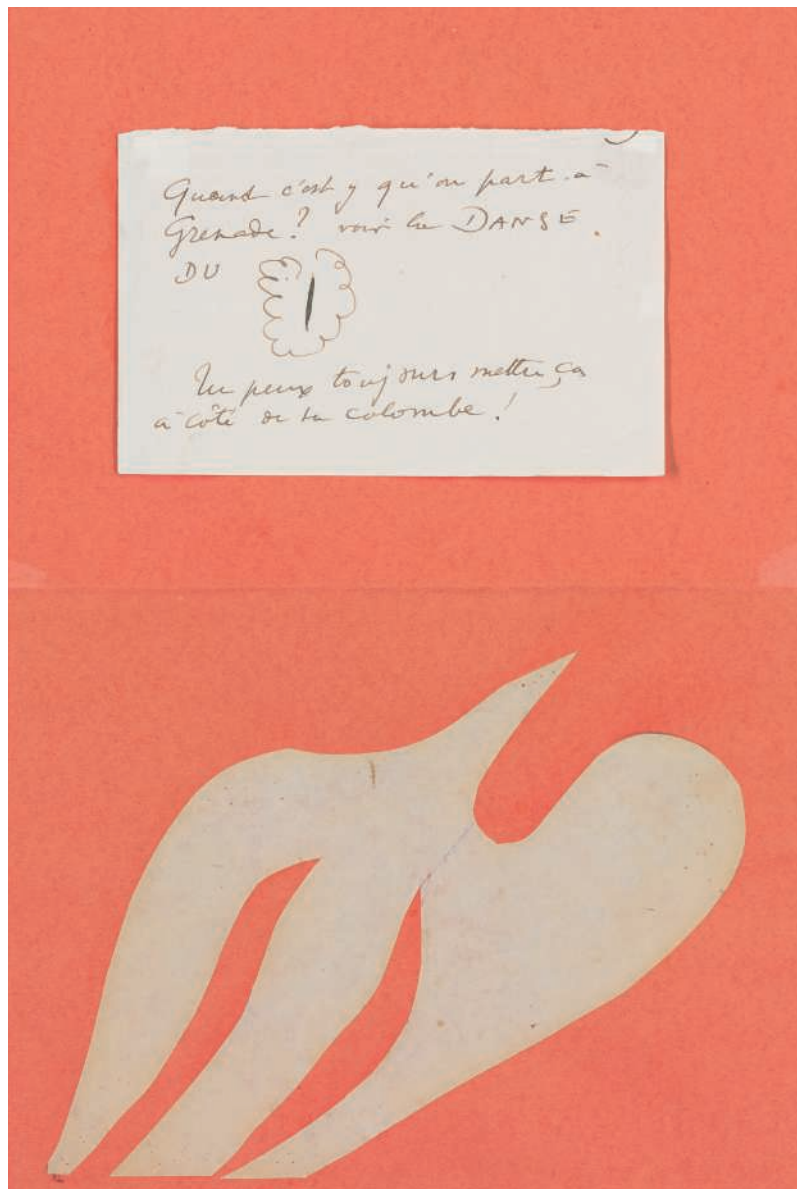
\$40,000-60,000

PROVENANCE:

Marianne Feilchenfeldt, Zurich.

Acquired from the above by the present owner, circa 1966.

Wanda de Guébriant has confirmed the authenticity of this work.



Δ1075

HENRI MATISSE (1869-1954)

Colombe

inscribed 'Quand c'est y qu'on part à Grenade? voir la danse du...
Tu peux toujours mettre ça à côté de la colombe!' (on the note)
paper cut-out and a note on paper laid down on red paper by
another hand
18¾ x 12½ in. (47.7 x 31.8 cm.)
Executed *circa* 1946

\$25,000-35,000

PROVENANCE:

André Rouveyre, Paris (gift from the artist).
Anon. sale, Sotheby's, London, 29 November 1989, lot 490.
Private collection, New York (*circa* 1990).

Wanda de Guébriant has confirmed the authenticity of this work.

The *colombe* cut-out in the present work relates to the mural composition that Matisse created in 1946 on the walls of his atelier in Montparnasse, *Océanie, Le ciel and Océanie, La mer*. Inspired by his trips to Tahiti and the South Pacific, Matisse affixed paper cut-outs of birds and marine-life motifs directly on the walls with pins in what would be considered his first monumental *papier découpés* composition. The presence of pin-holes on this cutout suggests it was pinned to a wall at some point before Matisse sent it to his friend, the satirical draughtsman and writer, André Rouveyre. Rouveyre and Matisse exchanged some twelve hundred letters between 1941 and 1954, which provide unprecedented insight into Matisse's creative process and artistic aims at this time. Rouveyre and Matisse also collaborated throughout the 1940s on a book about the late poet Guillaume Apollinaire. Following Matisse's instructions to "put this next to the dove," Rouveyre mounted the cutout alongside his friend's note, creating the present tableau.

1076

PABLO PICASSO (1881-1973)

Deux soeurs

pencil on paper
24% x 18% in. (62 x 46.6 cm.)
Drawn in Barcelona circa 1902

\$180,000-220,000

PROVENANCE:

Marius de Zayas, New York (acquired from the artist, circa 1920).
George de Zayas, New York (by descent from the above).
Richard Salmon, London.
Anon. (acquired from the above, January 1989); sale, Christie's, London, 3 February 2016, lot 254.
Acquired at the above sale by the present owner.

EXHIBITED:

Munich, Moderne Galerie (Heinrich Thannhauser), *Pablo Picasso*, February 1913, no. 96 (illustrated; titled *Die Begegnung* and dated 1906).
New York, The Artis Group, Ltd., *Drawings, Watercolors & Sculpture, From Lautrec to Picasso to Warhol*, November-December 1987, no. 3 (illustrated and detail illustrated on a frontispiece).
Washington, D.C., National Gallery of Art and Boston, Museum of Fine Arts, *Picasso, The Early Years, 1892-1906*, March 1997-January 1998, pp. 291 and 357, no. 78 (illustrated, p. 177).
Bogotá, Museo Nacional de Colombia, *Picasso en Bogotá*, May-August 2000, pp. 188 and 206, no. 5 (illustrated, p. 71).

LITERATURE:

M. Raynal, *Picasso*, Paris, 1922 (illustrated, pl. XIII; titled *Deux femmes* and dated 1906).
D.E. Gordon, *Modern Art Exhibitions, 1900-1916, Selected Catalogue Documentation*, Munich, 1974, p. 246, no. 1215 (illustrated).
A. Podoksik, *Picasso, The Artist's Works in Soviet Museums*, New York, 1989, p. 142 (illustrated, fig. 39).
D. Chevalier, *Picasso, The Blue and Rose Periods*, Bergamo, 1991, p. 45 (illustrated).

Maya Widmaier-Picasso has confirmed the authenticity of this work.

Claude Picasso has confirmed the authenticity of this work.



(fig. 1) Pablo Picasso, *L'Entrevue (Les deux soeurs)*, 1902. State Hermitage Museum, St Petersburg. © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

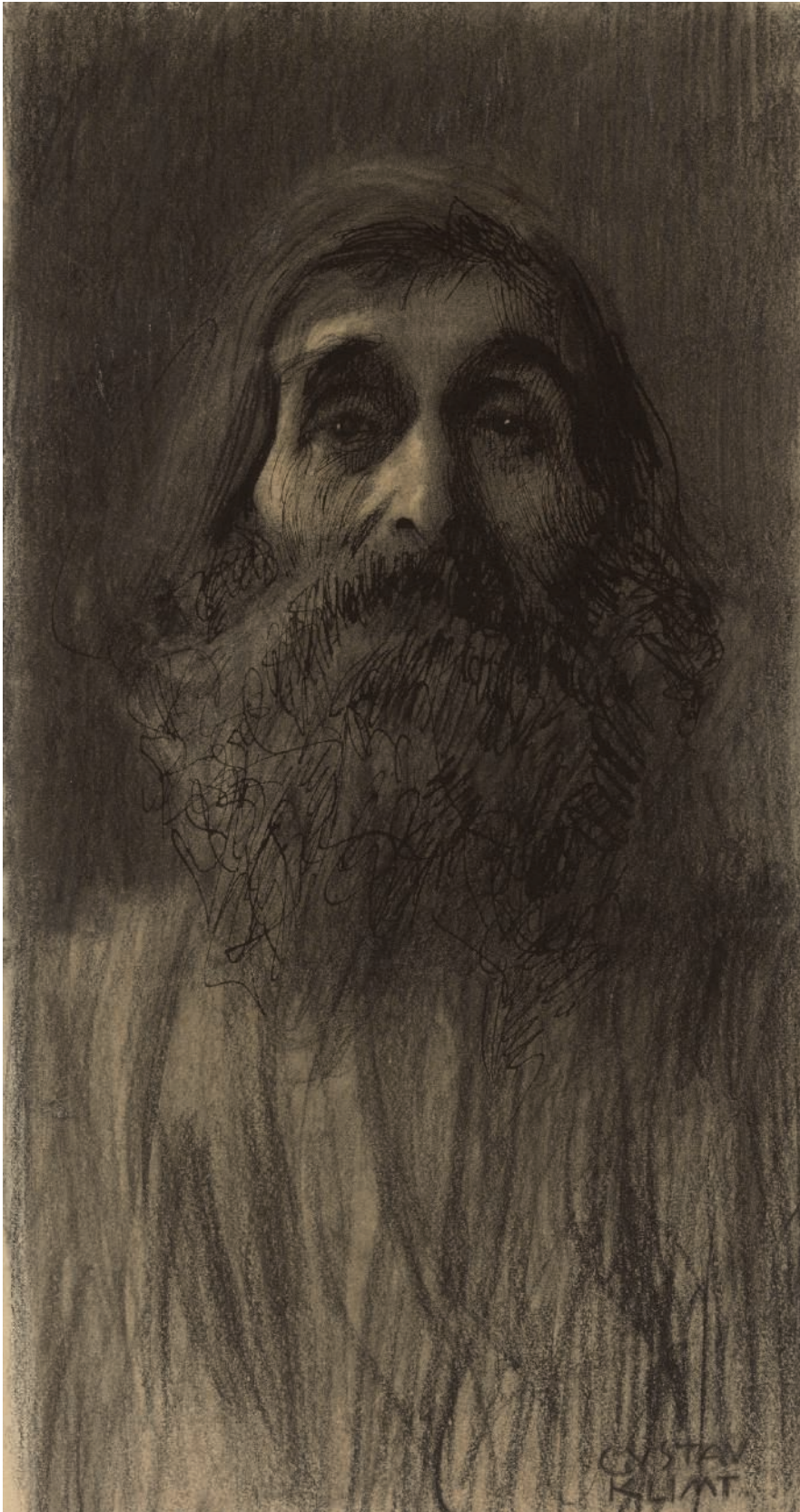
In 1965, Pierre Daix, while preparing his catalogue of Picasso's Blue and Rose period works, showed the artist a photograph of a painting (Zervos, vol. 21, no. 410) which was hitherto known simply as *La femme au châle* and had never before been published. "C'est Germaine, la femme de Pichot," Picasso told him (in P. Daix, *Picasso, Life and Art*, New York, 1993, p. 31). The significance of this portrait was immediately apparent: Germaine was the young coquette for whose affections Picasso's friend Carles Casagemas had killed himself. Picasso also had a liaison with her. Moreover, Picasso informed Daix that he painted this picture in Barcelona, not Paris, which indicated that memories of Germaine continued to haunt Picasso's thoughts, months after they had broken up. Indeed, the presence of Germaine ran like a throbbing vein in Picasso's life from the years 1900 to 1903, as the artist left his youth behind, entered manhood, and created his Blue paintings, in his first signature style. Germaine was, according to Daix, the inspiration for the two women of Saint-Lazare seen in *L'Entrevue (Les deux soeurs)* (fig. 1), the largest and most important of the paintings that Picasso executed in Barcelona in 1902.

The present work is one of six drawings directly related to this painting. Of the six drawings, this sheet is the largest, and the composition is the most similar to the oil (see Zervos, vol. 6, nos. 435 and 436; Zervos, vol. 21, nos. 368 and 369; and Zervos, vol. 22, no. 37). Picasso explained the subject of this series in a letter to Max Jacob dating from the time of execution: "It's a picture of a St. Lazare whore and a sister" (letter from Picasso to Max Jacob, 13 July 1902). Saint-Lazare was a women's prison and hospital in Montmartre which was run by Dominican nuns. Many of the women there were imprisoned for offenses related to prostitution, and some even served their sentences in the company of their infants and young children. Picasso frequented the prison in search of unpaid models, which inspired his series of Blue Period paintings on the theme of maternity, where women are seen huddled in heavy cloaks, blankets and hoods that recall the head-coverings worn by the inmates. At the time he was working on the *L'Entrevue* series, Picasso was in Barcelona, far from Saint-Lazare. However while he found new subjects among the poor and destitute of Barcelona, he continued to find inspiration in his memories and sketches of these unfortunate women of Paris, and of Germaine.

Deux soeurs was one of the seventy-six paintings and thirty-seven works on paper chosen by Picasso and his dealer, Daniel-Henry Kahnweiler, for his first major retrospective exhibition, which was held in Munich at Heinrich Thannhauser's Moderne Galerie in February 1913. The inclusion of this work in the exhibition is a testament to the importance of the subject and to this drawing in particular.

The first owner of this work, Marius de Zayas, was an artist, photographer and a member of Alfred Stieglitz's circle. He was first introduced to Picasso's work during a 1910 trip to Paris, and was later responsible for the first American publication to record Picasso's own views on art.





1077

GUSTAV KLIMT
(1862-1918)

*Brustbild eines bärtigen Mannes
von vorne*

signed 'GUSTAV KLIMT' (lower right)
charcoal and pen and black ink on paper
14 $\frac{7}{8}$ x 9 $\frac{1}{2}$ in. (38 x 24 cm.)
Drawn circa 1895

\$20,000-30,000

PROVENANCE:

Christian M. Nebehay, Vienna.
Anon. sale, Sotheby Parke Bernet, Inc., New York,
16 May 1979, lot 48.
Fredrick Schab, New York.
Ian Woodner, New York (acquired from the above).
Dian and Andrea Woodner, New York (by descent
from the above); sale, Christie's, New York,
13 May 1993, lot 114.

EXHIBITED:

Vienna, Galerie Michael Pabst, *Osterreichische
und Deutsche Kunst seit 1890*, p. 17, no. 74
(illustrated).

LITERATURE:

A. Strobl, *Gustav Klimt, Die Zeichnungen,
1878-1903*, Salzburg, 1980, vol. I, p. 94, no. 259
(illustrated, p. 95).



1078

CLAUDE MONET (1840-1926)

Le peintre Azaïsse

charcoal on paper
16 $\frac{1}{8}$ x 11 $\frac{1}{8}$ in. (40.3 x 30 cm.)

\$20,000-30,000

PROVENANCE:

Frédéric Bazille, Montpellier.

Anon. sale, Galerie Charpentier, Paris, 2-3 December 1952, lot 43.

Private collection, France (*circa* 1965).

By descent from the above to the present owner.

LITERATURE:

D. Wildenstein, *Claude Monet, Catalogue raisonné*, Lausanne, 1991, vol. V, p. 125, no. D 426 (illustrated).



verso

1079

EDGAR DEGAS (1834-1917)

*Homme nu, debout et tenant un bâton (recto);
Homme nu debout (verso)*

stamped with signature 'Degas' (Lugt 658; lower left)
and with atelier stamp (Lugt 657; lower right)
pencil on paper
11¼ x 8 in. (30 x 20.6 cm.)

\$35,000-45,000

PROVENANCE:

Estate of the artist; Third sale, Galerie Georges Petit,
Paris, 7-9 April 1919, lot 121a-b.
William Falenki, New York (1950).
Gift from the above to the present owner, circa 1956.

The figure on the *recto* is a study for the standard-bearer at the far left
and the figure on the *verso* for the bound prisoner at the far right of
Degas' *La Fille de Jephté*, 1859-1860 (fig. 1).



(fig. 1) Edgar Degas, *La fille de Jephté*, circa 1859-1861. Smith College Museum of Art, Northampton, Massachusetts.

1080

PAUL CEZANNE (1839-1906)

Etudes d'après Madame Cézanne (recto and verso)

pencil on paper

12 $\frac{7}{8}$ x 9 $\frac{7}{8}$ in. (32.6 x 25.2 cm.)

Drawn circa 1879-1880 (*recto*); Drawn circa 1878-1880 (*verso*)

\$70,000-100,000

PROVENANCE:

Ambroise Vollard, Paris.

Kenneth Clark, London (by 1936).

Sidney Nolan, London.

Acquired by the present owner, 1994.

EXHIBITED:

Kunsthalle Basel, *Paul Cézanne*, August-October 1936, no. 159.

Vienna, Österreichische Galerie Belvedere, *Paul Cézanne*, April-June 1961, p. 37, no. 106.

Aix-en-Provence, Pavillon de Vendôme, *Paul Cézanne*, 1961, no. 43.

Newcastle upon Tyne, Laing Art Gallery and London, Hayward Gallery, *Watercolour and Pencil Drawings by Cézanne*, September-December 1973, no. 33 (illustrated).

LITERATURE:

L. Venturi, *Cézanne, Son art—son oeuvre*, Paris, 1936, p. 325, no. 1477

(*recto* illustrated, vol. II, pl. 378).

W. Andersen, *Cézanne's Portrait Drawings*, Cambridge, 1970, p. 90, no. 55

(*recto*) and p. 93, no. 62 (*verso*) (illustrated, vol. II; *recto* dated circa 1881-1882; *verso* dated circa 1882-1883).

A. Chappuis, *The Drawings of Paul Cézanne, A Catalogue Raisonné*, London, 1973, vol. I, pp. 190 and 193, no. 711 (*verso*) and no. 728 (*recto*) (illustrated).

This work will be included in the online catalogue raisonné of Paul Cézanne's works on paper, under the direction of Walter Feilchenfeldt, David Nash and Jayne Warman.

Throughout his life Cézanne executed many portraits, primarily of his family members and close friends. Most frequently portrayed was Hortense Fiquet, the mother of his child and the woman he would marry in 1886. Cézanne met Hortense, a tall nineteen-year-old artist's model with brown hair and large black eyes, in 1869 in Paris. Over the course of his career, he painted twenty-seven oil portraits of his wife in addition to numerous works on paper. All the portraits of Hortense depict her motionless and quiet; the present sheet shows a group of intimate drawings of her, each one with her head bowed down slightly as if leaning over a book or needlepoint.



(fig. 1) Paul Cézanne, *Madame Cézanne cousant*, circa 1877. Nationalmuseum, Stockholm.



verso



PROPERTY FROM THE ESTATE OF WALTER KAISER

1081

EUGENE BOUDIN (1824-1898)

Sur la plage de Trouville

signed and dated 'E Boudin 65.' (lower left) and inscribed
'Trouville' (lower right)

pastel on paper laid down on toned paper

8¾ x 11⅞ in. (20 x 30.2 cm.)

Drawn in 1865

\$15,000-20,000

PROVENANCE:

C.M. de Hauke & Co., Inc., New York.

Acquired from the above by the family of the present owners, April 1950.

This work will be included in the forthcoming Boudin *catalogue raisonné* being prepared by Manuel Schmit.



1082

EDOUARD VUILLARD (1868-1940)

La Faux ou Le Râteau

stamped with initials 'E.V.' (Lugt 909c; lower left)

pastel on paper

12¾ x 6½ in. (31.5 x 16.4 cm.) (irregular)

Drawn circa 1890

\$20,000-30,000

PROVENANCE:

Estate of the artist.

JPL Fine Arts, London (acquired from the above, March 1986).

Neffe-Degandt Fine Art, London (acquired from the above, 2000).

Private collection, Switzerland (acquired from the above).

Neffe-Degandt Fine Art, London (acquired from the above).

Jeffrey Archer, London (acquired from the above).

Acquired from the above by the present owner, 2011.

LITERATURE:

A. Salomon and G. Cogeval, *Vuillard, Le regard innombrable, Catalogue critique des peintures et pastels*, Paris, 2003, vol. I, p. 100, no. II-43 (illustrated).

PROPERTY FROM
THE COLLECTION OF CEIL AND MICHAEL PULTZER, SANTA BARBARA

1083

LOUIS ANQUETIN (1861-1932)

Avenue de Clichy, le soir, cinq heures

signed and dated 'L Anquetin 87' (lower left); signed and dated again, titled and inscribed 'Louis Anquetin. mars 87. "Avenue de Clichy, le Soir, Cinq Heures". 113bis Avenue Clichy. Paris' (on the reverse)

pastel on board

23¾ x 19¾ in. (60.3 x 50.3 cm.)

Drawn in March 1887

\$500,000-700,000

PROVENANCE:

Galerie Brame et Lorenceau, Paris.

Private collection, United States (acquired from the above, June 2002); sale, Sotheby's, New York, 8 May 2014, lot 311.

Acquired at the above sale by the present owners.

EXHIBITED:

Paris, Galerie Brame et Lorenceau, *Anquetin, La passion d'être peintre*, March-April 1991, no. 8 (illustrated in color).

Brame and Lorenceau have confirmed the authenticity of this work, which is registered in their Louis Anquetin archives.

The artists that populated Montmartre in late 19th century Paris found inspiration in its modern milieus—the convivial café, the seductive dance hall, the theatrical circus, the bustling street life. Anquetin was a leading figure within the Parisian avant-garde, accompanied by stalwarts of the modern movement such as Vincent van Gogh, Paul Gauguin, Henri de Toulouse-Lautrec, and Emile Bernard, in the café-cabaret circle centered in Montmartre. Anquetin was a true modern artist with an ever-evolving style. One such style, Cloisonnism, established by Anquetin and Bernard in the spring of 1887, was a direct departure from previous forays in Impressionism and Divisionism, with their focus on the brushstroke and heavy applications of paint. The Cloisonnist style was inspired by medieval stained glass enameling techniques and

Japanese wood block prints, which were influential in works produced by a number of Parisian artists of the period (Brame et Lorenceau, *Anquetin, La passion d'être peintre*, Paris, 1991, p. 17).

Executed in March 1887, *Avenue de Clichy, le soir, cinq heures* is a vivid example of a work executed in the early Cloisonnist style. The setting is bright and animated, conveying a sense of action and theatricality. The cropped female in the right foreground of the picture as well as the bird's-eye perspective project the viewer into this tightly framed scene. Anquetin's contoured figures are incised in the backdrop, cutting through the color and celebrating the supremacy of the drawn line.

In an essay in the 1 March 1888 issue of *La Revue indépendante*, critic Edouard Dujardin pointed out "a rather new and novel manner" that he had detected in the work of his friend Anquetin, who had recently made his debut in exhibitions of the group Les Vingt in Brussels and at the Salon des Indépendants in Paris:

"At first sight, his works proclaim the idea of decorative painting: traced outlines along with strong and fixed colouration. Outline, is quasi-abstract sign, gives the character of an object; unity of colour determines the atmosphere, fixes the sensation. From this derives the circumspection of outline and colour as conceived by popular imagery and Japanese art. The artists of the 'image d'Épinal' and Japanese woodcut albums first trace lines within which are placed colours according to the 'colour pattern' process. Likewise, the painter Anquetin traces his design with enclosing lines, within which he places his various colour tones juxtaposed in order to produce the desired sensation of general colouration. Drawing predicates colour and colour predicates drawing. And the work of the painter will be something like painting by compartment, analogous to *cloisonné* works of art, and his technique consists in a sort of *cloisonnisme*" (quoted in B. Welsh-Ovcharov, *Vincent van Gogh and the Birth of Cloisonism*, exh. cat., Art Gallery of Ontario, Toronto, 1981, pp. 23 and 24).

The technique of *cloisonné* was widely used in Medieval France, with its great center in Limoges, and consisted of firing ground glass that had been placed in a metal framework that outlined the design of the object. The "images d'Épinal" were popular woodcuts whose tradition was also traceable back to the late Middle Ages, and were characterized by their primitive drawing and heavy lines. By the mid-1880s the influence of Japanese prints had touched most progressive artists, who were drawn to their unusual manipulation of spatial relationships and flattened areas of color.

Anquetin created three other versions of this subject: an oil in the collection of the Wadsworth Atheneum Museum of Art, a second pastel, and a gouache and watercolor.



(fig. 1) Vincent van Gogh, *Terrasse du café le soir, place du forum, à Arles, 1888*. Rijksmuseum Kröller-Müller, Otterlo, Netherlands.





1084

PAUL CEZANNE (1839-1906)

*L'Estaque et le golfe de Marseille (recto);
Rochers à L'Estaque (verso)*

pencil on paper

9½ x 12 in. (24 x 30.5 cm.)

Drawn *circa* 1882-1885 (*recto*); Drawn in 1886 (*verso*)

\$50,000-70,000

PROVENANCE:

Alfred Cassirer, Berlin (by 1932).

Private collection, Germany (by descent from the above).

Peter Nathan, Zürich.

Private collection, Germany.

Anon. sale, Phillips Son & Neale, London, 29 June 1987, lot 133.

Acquired at the above sale by the present owner.

LITERATURE:

J. Rewald, *Cézanne, A Biography*, New York, 1986, p. 276

(*recto* illustrated, p. 162).

I. Cahn, *Paul Cézanne*, Paris, 1995, pp. 63-64 (*recto* and *verso* illustrated).

This work will be included in the online catalogue raisonné of Paul Cézanne's works on paper, under the direction of Walter Feilchenfeldt, David Nash and Jayne Warman.



verso



1085

PAUL CEZANNE (1839-1906)

Paysage provençal (recto); Montagne Sainte-Victoire, environs de Gardanne (verso)

pencil on paper
9¼ x 12½ in. (23.4 x 30.9 cm.)
Drawn circa 1886

\$80,000-120,000

PROVENANCE:

Alfred Cassirer, Berlin (by 1932).
Private collection, Germany (by descent from the above).
Peter Nathan, Zurich.
Private collection, Germany.
Anon. sale, Phillips, Son & Neale, London, 29 June 1987, lot 134.
Acquired at the above sale by the present owner.

EXHIBITED:

London, Wildenstein & Co., Ltd., "Cabinet des Dessins,"
French Master Drawings, XVth-XIXth Century, June-July 1993, no. 3.

LITERATURE:

J. Rewald, *Cézanne, A Biography*, New York, 1986, p. 276
(recto illustrated, p. 162).

This work will be included in the online catalogue raisonné of Paul Cézanne's works on paper, under the direction of Walter Feilchenfeldt, David Nash and Jayne Warman.



verso



1086

PAUL SIGNAC (1863-1935)

Les Sables d'Olonne, le chantier naval

signed, dated and inscribed 'P. Signac 21 Avril Sables d'Olonne' (lower right)

watercolor and black Conté crayon on paper

11¼ x 18 in. (30 x 45.7 cm.)

Executed circa 1929

\$20,000-30,000

PROVENANCE:

Anon. sale, Palais Galliera, Paris, 30 May 1967, lot 15.

Walter Klinkhoff Gallery, Inc., Montreal.

Acquired from the above by the family of the present owner, circa 1968.

Marina Ferretti has confirmed the authenticity of this work.



PROPERTY FROM A FAMILY COLLECTION

1087

CAMILLE PISSARRO (1830-1903)

Paysannes au Marché de Gisors

signed 'C. Pissarro.' (lower left)
watercolor and black Conté crayon on paper
12¼ x 9½ in. (31.1 x 24.1 cm.)
Executed *circa* 1885

\$60,000-80,000

PROVENANCE:

Private collection, Paris (1897).
Pascal de Sarthe Fine Arts, Scottsdale.
Acquired from the above by the present owner, November 1996.

Dr. Joachim Pissarro will include this work in his forthcoming
Catalogue Raisonné of Drawings by Camille Pissarro.

PROPERTY FORMERLY FROM
THE COLLECTION OF FRIEDA KITTAY GOLDSMITH, PALM BEACH, FLORIDA

1088

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Femme nue, de profil, se coiffant

stamped with monogram (Lugt 1338; lower left)

watercolor and gouache on board

22 x 16¼ in. (55.7 x 41 cm.)

Painted in 1896

\$200,000-300,000

PROVENANCE:

Gabriel Tapié de Céleyran, Paris (cousin of the artist).

Dr. Gold, Paris.

Franz Koenigs, Amsterdam.

Anon. sale, Sotheby & Co., London, 23 June 1965, lot 62.

Frieda Kittay Goldsmith, Palm Beach (acquired at the above sale).

By descent from the above to the present owner.

EXHIBITED:

Paris, Galerie Manzi Joyant, *Rétrospective de l'œuvre de H. de Toulouse-Lautrec*, June-July 1914, p. 19, no. 125 (titled *Femme nue, debout, se coiffant, esquisse*).

LITERATURE:

M. Joyant, *Henri de Toulouse-Lautrec*, Paris, 1926, vol. I, p. 293 (titled *Femme nue debout, de profil vers la droite, se coiffant* and with incorrect dimensions).

M.G. Dortu, *Toulouse-Lautrec et son œuvre*, New York, 1971, vol. III, p. 380, no. P. 623 (illustrated, p. 381).

Painted in 1896, *Femme nue, de profil, se coiffant* dates from one of the great highpoints of the short life and artistic career of an artist often considered to epitomize the values, or lack thereof, in late 19th century Paris. Ballet dancers, circus performers and dance-hall ladies of Montmartre provided staple subjects for Toulouse-Lautrec from the late 1880s through the 1890s. Toulouse-Lautrec had been struck by Baudelaire's suggestion, in his essay "Painters of Modern Life" that artists abandon the seclusion of their studios and go outdoors to directly capture contemporary life. Rejecting the stiff, unnatural pose of the professional model, he began observing modern life. The artist now focused on unrehearsed gestures thereby eliminating unnecessary details from his paintings. Toulouse-Lautrec found it necessary to abbreviate his technique, and fortunately his facile draughtsmanship allowed him to develop a style using very rapid strokes of thinned oil, most of which was concentrated on the subject with the background left just to a bare minimum. At the time the present work was painted, Toulouse-Lautrec was at work on a series of color lithographs that were published in May 1896 in an album entitled *Elles*. He chose this title to refer to the private world of the prostitutes who inhabited the luxurious brothels in Paris, where he would periodically live for weeks at a time from 1892-1895 in order to objectively record the daily lives of the women. Speaking of the artist's choice to live among the women, Edouard Vuillard commented in an interview in 1931 "Lautrec kept very odd company. But the real reasons for his behavior were moral ones...Lautrec was too proud to submit to his lot, as a physical freak, an aristocrat cut off from his kind by his grotesque appearance. He found an affinity between his own condition and the moral penury of the prostitute" (quoted in *Henri de Toulouse-Lautrec, Performers of the Stage and Boudoir, 1891-1899*, exh. cat., Theodore B. Donson Ltd., New York, 1980, n.p.).

In the present work, Toulouse-Lautrec deftly combines his subject from *Elles* and his signature style, rendering the figure with the most economical use of line, using the exposed support to function as part of the composition. Recording only the necessary detail adds to the intensity of the portrait, and the thinly washed transparent whites act to highlight the curves and crevices of the woman's body. She is caught in a transient moment of observed reality. Lautrec's interest in these fleeting moments is discussed by Charles Stuckey: "Unaware that they are being observed, their private meditation is witnessed but not understood. Lautrec had the profound insight to scrutinize people looking, or as they follow their thought along paths of glances over shoulders and across rooms, or tracked backwards into private reveries. Confronting the visual act increases our awareness of all that it can mean to see, and this was Lautrec's poetry" (*Toulouse-Lautrec, Paintings*, exh. cat., Art Institute of Chicago, 1979, p. 28).





PROPERTY FROM A FAMILY COLLECTION

1089

PIERRE-AUGUSTE RENOIR (1841-1919)

Danseuse au chapeau

signed with initial 'R' (lower right)

charcoal on paper

15 $\frac{5}{8}$ x 10 $\frac{1}{4}$ in. (35 x 25 cm.)

Drawn circa 1881

\$40,000-60,000

PROVENANCE:

Anon. sale, Hôtel Drouot, Paris, 24 June 1982, lot 3.

Pascal de Sarthes Gallery, San Francisco.

Acquired from the above by the present owner, 1982.

LITERATURE:

A. Vollard, *La vie et l'oeuvre de Pierre-Auguste Renoir*, Paris, 1919,

p. 154 (illustrated; titled *La femme au chapeau*).

G.-P. and M. Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, Paris, 2007, vol. I, p. 609, no. 652 (illustrated).



PROPERTY FROM THE COLLECTION OF ADELE AND IRVING MOSKOVITZ

1090

EDGAR DEGAS (1834-1917)

Danseuse vue de profil

stamped with signature 'Degas' (Lugt 658; lower left)
charcoal with white heightening on blue paper laid down on paper
18½ x 12⅞ in. (47 x 30.7 cm.)

\$70,000-100,000

PROVENANCE:

Estate of the artist; Fourth sale, Galerie Georges Petit, Paris,
2-4 July 1919, lot 285a.

Mme Roger Bernheim, Paris.

Acquired from the above by the late owners, circa 1961.



1091

EDGAR DEGAS (1834-1917)

Cheval galopant

stamped with signature 'Degas' (Lugt 658; lower left)
charcoal on paper
9% x 10% in. (23.8 x 27.1 cm.)
Drawn circa 1885-1890

\$40,000-60,000

PROVENANCE:

Estate of the artist; Fourth sale, Galerie Georges Petit, Paris, 2-4 July 1919, lot 208a.
Private collection, New York (circa 1955); Estate sale, Christie's, New York, 5 May 2005, lot 101.
Acquired at the above sale by the present owner.

In reference to the Degas' drawings of horses, Jean Sutherland Boggs has written, "The more nearly sentimental side of Degas...comes out in charcoal drawings of young horses out for pasture in a state of perfect freedom, undoubtedly fenced but unfettered by harness, saddle or rider. One colt, with a gentle expression conveyed by its large black eyes, can only be described as of the charcoal is very close to the contours in a drawing made for the sculpture of the fourteen-year-old dancer nude" (*Degas at the Races*, exh. cat., National Gallery of Art, Washington, D.C., 1998, p. 140).



1092

EDGAR DEGAS (1834-1917)

Cheval

with atelier stamp (Lugt 657; on the reverse)

pencil on paper

12¼ x 7½ in. (31.1 x 19.1 cm.)

Drawn circa 1868-1872

\$30,000-50,000

PROVENANCE:

Estate of the artist.

Curtis O. Baer, New York.

Jill Newhouse, New York (acquired from the family of the above).

Acquired from the above by the present owner, May 2007.

EXHIBITED:

Washington, D.C., The National Gallery of Art; Indianapolis Museum of Art and Atlanta, High Museum of Art, *Master Drawings from Titian to Picasso, The Curtis O. Baer Collection*, July 1985-August 1986, p. 139, no. 81 (illustrated).

In a letter of 26 March 2001, Professor Theodore Reff has stated his opinion that this drawing is by Edgar Degas.

1093

EDOUARD VUILLARD (1868-1940)

Etude pour Le lacet de la bottine

stamped with signature 'E Vuillard' (Lugt 2497a; lower left)

peinture à la colle on paper

25% x 19% in. (64.5 x 49.3 cm.)

Painted in 1917-1918

\$200,000-300,000

PROVENANCE:

Private collection, Lyon.

Private collection, Lyon (acquired from the above, *circa* 1995).

Acquired from the above by the present owner, *circa* 2010.

This work will be included in the forthcoming supplement of the Edouard Vuillard *catalogue critique* currently being prepared by the Wildenstein Institute.

Etude pour Le lacet de la bottine represents Vuillard's ongoing focus on the quiet intimacy of domestic life, wherein he repeatedly painted his close friends and family in their surroundings. Elizabeth Easton has written, "The interior was the locus of the family, a place where Vuillard beheld the quiet dignity of labor and its characteristic gestures. Family life, confined within these ever-present walls, aroused Vuillard's most powerful emotions, so that his interiors also function as theaters within which the family enacted the compelling drama of everyday life" (*The Intimate Eye of Edouard Vuillard*, Katonah, 1989, p. 14).

The present work is a study for *Le lacet de la bottine*, 1917-1918 (A. Salomon and G. Cogeval, no. X-205), which depicts the same exact scene in the sitting-room in the rue de Naples, with Madame Hessel seated on the right while a kneeling maid laces up one of her boots. The figures' facial characteristics and expressions are deliberately concealed, and the door left ajar in the background evokes a slight sense of hostility or uneasiness in the work (perhaps a silent nod to the society's class distinctions and inequalities). The room is elaborately decorated, with various elements competing for the viewer's attention: the fireplace in the foreground draped with lacework fabric, the walls filled with framed oil paintings (including Vuillard's portrait of Lucy Hessel in blue), the ornate ceiling, or the richly patterned carpet and upholstery.

Although the finished work is painted in oil on cardboard, the present study was painted with Vuillard's preferred medium, *peinture à la colle* or distemper. According to Belinda Thomson, Vuillard "first used *colle* as a scene-painter in the theatre and liked its quick-drying properties as well as its chalky, unreflective surface, which harmonized well in an interior setting...In cultivating a dry, matt quality, Vuillard was in tune with most of the decorative painters of his generation who, in the wake of Puvis and Gauguin, sought to avoid the illusion of depth and reflective properties associated with oil paint and to approximate, in different ways, the flat wall-enhancing effects of fresco" (*Vuillard*, New York, 1988, p. 44).





PROPERTY FROM A FAMILY COLLECTION

1094

PAUL SIGNAC (1863-1935)

Voilier

stamped with signature 'P. Signac' (Lugt 2285b; lower right)

watercolor and black Conté crayon on paper

6½ x 8¾ in. (16.6 x 22 cm.)

Executed *circa* 1920

\$8,000-12,000

PROVENANCE:

Pascal de Sarthes Gallery, San Francisco.

Acquired from the above by the present owner, 1982.

Marina Ferretti has confirmed the authenticity of this work.



1095

CAMILLE PISSARRO (1830-1903)

Les Seigles

signed 'C. Pissarro' (lower left), titled 'Les Seigles' (lower center) and inscribed and dated 'Éragny aout 88' (lower right)

watercolor and pencil on paper

9 7/8 x 12 1/4 in. (23.7 x 31 cm.)

Executed in August 1888

\$20,000-30,000

PROVENANCE:

Georges Bergaud, Paris.

Private collection, Paris (by descent from the above); sale, Sotheby's, London, 29 November 1989, lot 416.

JPL Fine Arts, London (acquired at the above sale).

Private collection, Switzerland.

Acquired from the above by the present owner.

EXHIBITED:

London, Stern Pissarro Gallery, *Camille Pissarro, St. Thomas to Paris*, November-December 2003, no. 30 (illustrated in color).

Dr. Joachim Pissarro will include this work in his forthcoming *Catalogue Raisonné of Drawings by Camille Pissarro*.

Executed in 1888, *Les Seigles* depicts the landscape at Éragny-sur-Epte, where the artist moved in 1884 and remained until his death in 1903. Pissarro returned to capture the same exact viewpoint in a pastel titled *Les coteaux de Thierceville* drawn circa 1889-1890 (L.R. Pissarro and L. Venturi, no. 1582). The first owner of this work, Georges Bergaud, was a director of the Galeries Georges Petit in Paris.



1096

PROPERTY FROM THE FORBES COLLECTION

1096

HENRI LE SIDANER (1862-1939)

Le Portail

signed 'LE SIDANER' (lower left)
pencil on paper laid down on board
7 $\frac{5}{8}$ x 10 $\frac{1}{2}$ in. (19.5 x 26.9 cm.)
Drawn in Gerberoy in 1902

\$4,000-6,000

PROVENANCE:

Maurice Sternberg Gallery, Chicago.
Private collection, Michigan (acquired from the above);
sale, Christie's, New York, 5 May 2004, lot 102.
Acquired at the above sale by the present owner.

EXHIBITED:

Chicago, Maurice Sternberg Gallery, *Le Sidaner*, 1968, no. 1
(illustrated).

LITERATURE:

C. Maclair, "Le Sidaner," *La Gazette des Beaux-Arts*, June 1905.
"Artisti Contemporanei, Henri Le Sidaner," *Emporium*, vol. XXXV,
no. 210, June 1912, p. 406 (illustrated; titled *Cantuccio di città di provincia*).
Oise Tourisme, April 1973.
Y. Farinaux-Le Sidaner, *Le Sidaner, L'oeuvre peint et gravé*, Milan,
1989, p. 313, no. 907 (illustrated).

The present drawing is a sketch for an oil painting *Le Portail* which
Le Sidaner exhibited at the Paris Salon in 1902 (Farinaux-Le
Sidaner, no. 128).



1097

1097

CAMILLE PISSARRO (1830-1903)

Le Village

signed 'C. Pissarro' (lower left)
charcoal on paper
Image size: 9 $\frac{5}{8}$ x 16 $\frac{1}{8}$ in. (24.6 x 41 cm.)
Sheet size: 12 $\frac{1}{4}$ x 18 $\frac{3}{4}$ in. (31.1 x 47.6 cm.)

\$12,000-18,000

PROVENANCE:

Galerie Romanet, Paris (by 1963).
Walter Klinkhoff Gallery, Inc., Montreal.
Acquired from the above by the family of the present owner,
circa 1965.

EXHIBITED:

Paris, Galerie Romanet, *Deux cents aquarelles et dessins
de Renoir à Picasso*, November 1963, no. 148.

Dr. Joachim Pissarro will include this work in his forthcoming
Catalogue Raisonné of Drawings by Camille Pissarro.

1098

PIERRE-AUGUSTE RENOIR
(1841-1919)

Femme se coiffant et autres personnages, études

pencil and pastel on paper
10¼ x 12 in. (26 x 30.5 cm.)

\$8,000-12,000

PROVENANCE:

Anon. sale, Galerie Charpentier, Paris, 9 March 1956, lot 21.
Acquired at the above sale by the family of the present owner.

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



1098

PROPERTY OF A LADY

1099

HENRI DE TOULOUSE-LAUTREC
(1864-1901)

Profil de Monsieur Sescou

pencil on paper laid down on card
5½ x 4½ in. (14 x 10.4 cm.)
Drawn in 1891

\$6,000-8,000

PROVENANCE:

M. and Mme Maurice Bunau-Varilla, Paris; Estate sale, Hôtel Drouot, Paris, 9 July 1947, lot 9.
M. Raykis, Paris (acquired at the above sale).
Ludwig Charell, New York.
Acquired by the late owner, circa 1980.

EXHIBITED:

New York, The Museum of Modern Art, *Toulouse-Lautrec, Paintings, Drawings, Posters and Lithographs*, March-May 1956.

LITERATURE:

M.G. Dortu, *Toulouse-Lautrec et son oeuvre*, New York, 1971, vol. VI, p. 928, no. S.D.21 (illustrated, p. 929).



1099



1100

ANDRÉ DUNOYER DE SEGONZAC (1884-1974)

Le panier fleuri

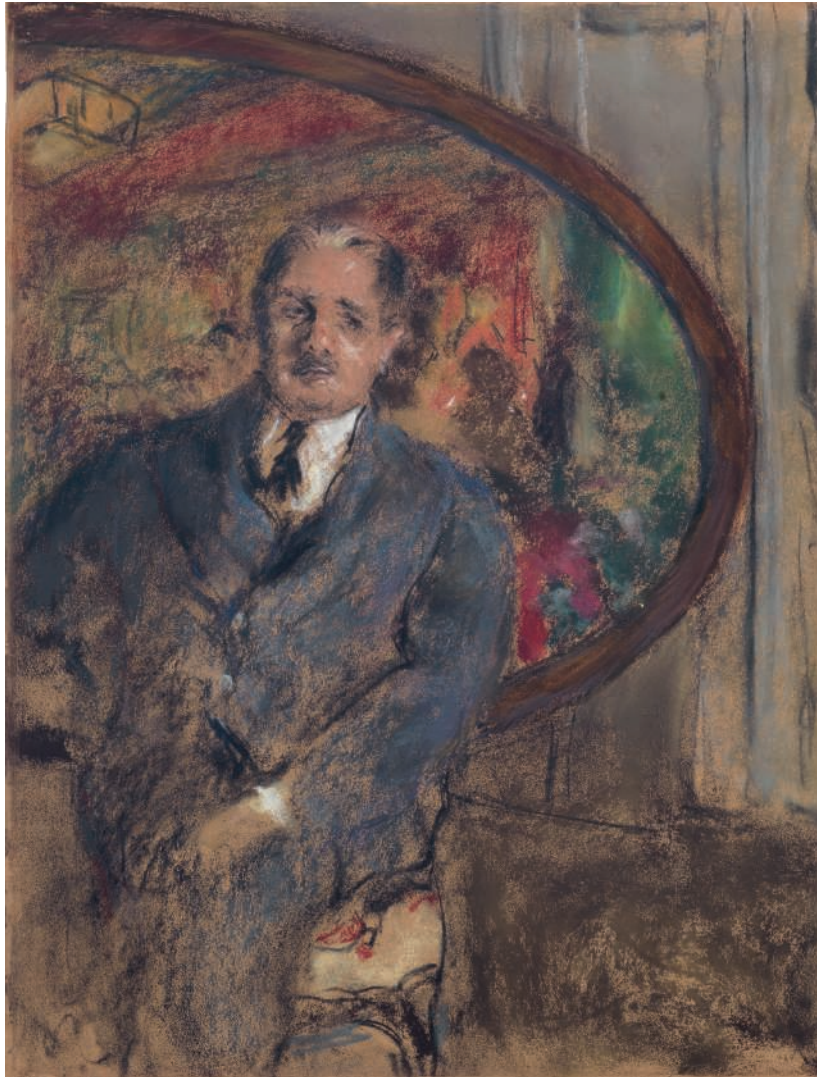
signed 'A. Dunoyer de Segonzac' (lower right)
gouache, watercolor and pen and India ink on paper
22½ x 31 in. (57.2 x 78.7 cm.)

\$15,000-20,000

PROVENANCE:

Schoneman Galleries, Inc., New York.
Baroness Guy de Gunzburg, New York (acquired from the above, January 1974).
Acquired from the estate of the above by the present owner.

Michet de Varine Bohan has confirmed the authenticity of this work.



1101

EDOUARD VUILLARD (1868-1940)

Monsieur Bénard devant le tableau du Grand Teddy

stamped with signature 'E Vuillard' (Lugt 2497a; lower right)

pastel on card

24¾ x 18¾ in. (62.6 x 48 cm.)

Drawn in 1931

\$18,000-25,000

PROVENANCE:

Estate of the artist.

Amante, Paris.

Anon. sale, Palais Galliera, Paris, 17 June 1965, lot 30.

Anon. sale, Hôtel George V, Paris, 12 June 1969, lot 119.

Anon. sale, Hôtel Rameau, Versailles, 2 December 1973, lot 187.

Oscar Ghez, Geneva.

Anon. sale, Hôtel des Ventes, Bourg-en-Bresse, 3 December 1978, lot 180.

Private collection, Switzerland (circa 1999).

Neffe-Degandt Fine Art, London.

Jeffrey Archer, London (acquired from the above).

Acquired from the above by the present owner, 2011.

LITERATURE:

A. Salomon and G. Cogeval, *Vuillard, Le regard innombrable, Catalogue critique des peintures et pastels*, Paris, 2003, vol. III, p. 1492, no. XII-77 (illustrated in color).

The present work depicts Georges Bénard (1881-1934), whose family bank of the same name was responsible for financing railroad construction in Paris and the Parisian metro. He was a great art collector of works by Amedeo Modigliani, Henri Matisse, Marie Laurencin, Pablo Picasso and Vuillard, among others. The stock market crash in 1929 forced him to sell most of his artworks the following year. He was a great friend of many artists including Vuillard and Laurencin, who also painted his portrait in 1922 (Marchesseau, no. 269). In the present work, Bénard is depicted standing in front of Vuillard's *Le Grand Teddy*, a series of three oval paintings executed in 1918 for Le Grand Teddy tea rooms in Paris.

PROPERTY FROM THE ESTATE OF ARTHUR AND GWEN HILLER

1102

MARC CHAGALL (1887-1985)

L'été, les récoltes (Les 4 saisons)

signed 'Marc Chagall' (lower right)
tempera, gouache, watercolor and pastel on paper
41½ x 29¾ in. (106.2 x 75.3 cm.)
Executed in 1974

\$300,000-500,000

PROVENANCE:

Pierre Matisse Gallery, New York (acquired from the artist, 1975).
Edgardo Acosta Gallery, Ltd., Beverly Hills.
Acquired from the above by the late owners, August 1978.

EXHIBITED:

New York, Pierre Matisse Gallery, *Marc Chagall, The Four Seasons*, May 1975,
no. 8 (illustrated in color).

The Comité Marc Chagall has confirmed the authenticity of this work.

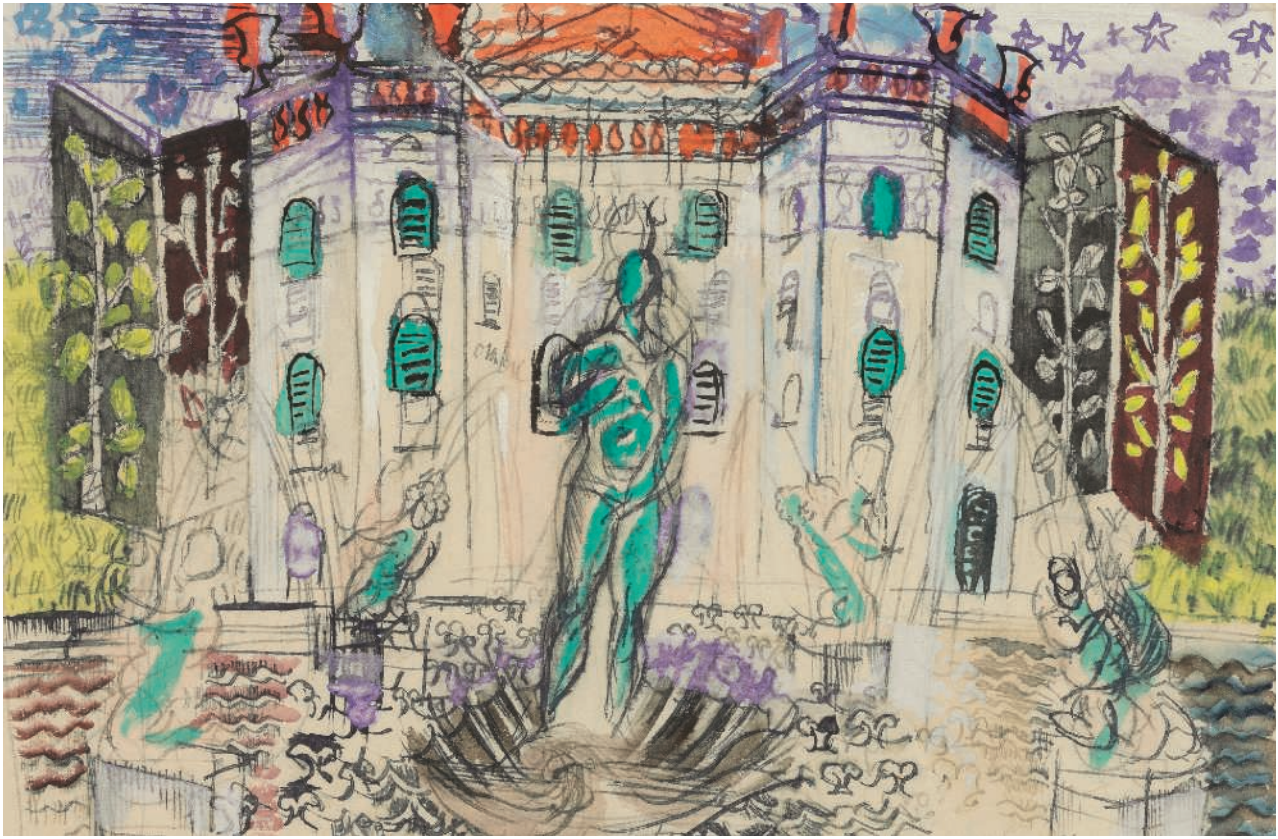
*In my mind, the four seasons
represent human life, both physical
and spiritual, at its different stages*

–Marc Chagall

The present picture depicts a bustling summer harvest in the French countryside, utilizing numerous motifs culled from Chagall's personal lexicon: the mother and child, the lovers in the corner, the donkey and the rooster to name a few. Chagall developed an abiding love for the beauty of the French landscape while he was painting the gouaches for Fontaine's *Fables* in 1926-1927. Having lived in the Ile-de-France, the Auvergne and on the Mediterranean coast, sometimes away from Paris for weeks at a time, he found the pace of country living and indeed the people themselves very much to his liking. All these experiences were far removed from the more primitive conditions he had known growing up in Russia, where he was subject to a harsh and unrelenting tradition of anti-Semitism. "I threw myself at new themes I had never seen before in Vitebsk—the flowers in the south of France, the farm workers in Savoy, the well-fed animals. After the Revolution, the destitution and the hunger, I gave my appetite free reign. In all the fantastic things I saw, I could not forget the earth from which we come" (C. Sorlier, *Marc Chagall et Ambroise Vollard*, Paris, 1981, p. 24).

L'été, les récoltes (Les 4 saisons) belongs to the series of gouaches illustrating the seasons that Chagall painted during 1974. That same year, *The Four Seasons*, a mosaic ensemble consisting of 128 separate panels, measuring 14 feet high, 10 feet wide and 70 feet long, was installed on the Chase Tower Plaza in downtown Chicago, a gift to the city from the American investor Frederick J. Prince. An artisan mosaicist completed the assembly from a model that Chagall prepared in his studio in France. Chagall had customized the Seasons theme by incorporating the Chicago skyline into some of the panels. He arrived in Chicago two weeks before the unveiling to make adjustments to the sections that included the city views, which he had depicted initially from his memories of the time he spent in the Windy City in late 1946, before returning to France from his wartime exile.





PROPERTY OF A PRIVATE COLLECTOR

1103

RAOUL DUFY (1877-1953)

*Composition, naissance de Vénus et fontaine (recto);
La Tonnelle (verso)*

gouache, watercolor and pen and black ink on paper (*recto*);
pencil on paper (*verso*)

Image size: 8 $\frac{7}{8}$ x 13 $\frac{3}{4}$ in. (22.7 x 33.2 cm.)

Sheet size: 11 $\frac{1}{2}$ x 17 $\frac{3}{4}$ in. (28.2 x 45.1 cm.)

\$15,000-20,000

PROVENANCE:

Galerie Louis Carré, Paris.

Olga Carré, Paris (by descent from the above); Estate sale, Artcurial, Paris,
10 December 2002, lot 299.

Peter Bartlow Gallery, Chicago.

Acquired from the above by the present owner, August 2003.

LITERATURE:

F. Guillon-Laffaille, *Raoul Dufy, Catalogue raisonné des aquarelles, gouaches et
pastels*, Paris, 1982, vol. II, p. 347, no. 2008 (illustrated).



PROPERTY FROM AN EAST COAST ESTATE

1104

GEORGES ROUAULT (1871-1958)

La famille du clown

signed and dated 'G Rouault 1930' (lower right);
numbered and inscribed 'XXIV XXIV Cirque forain' (on the reverse)
pastel, gouache and brush and India ink on paper
13¾ x 11½ in. (34.5 x 30.2 cm.)
Executed in 1930

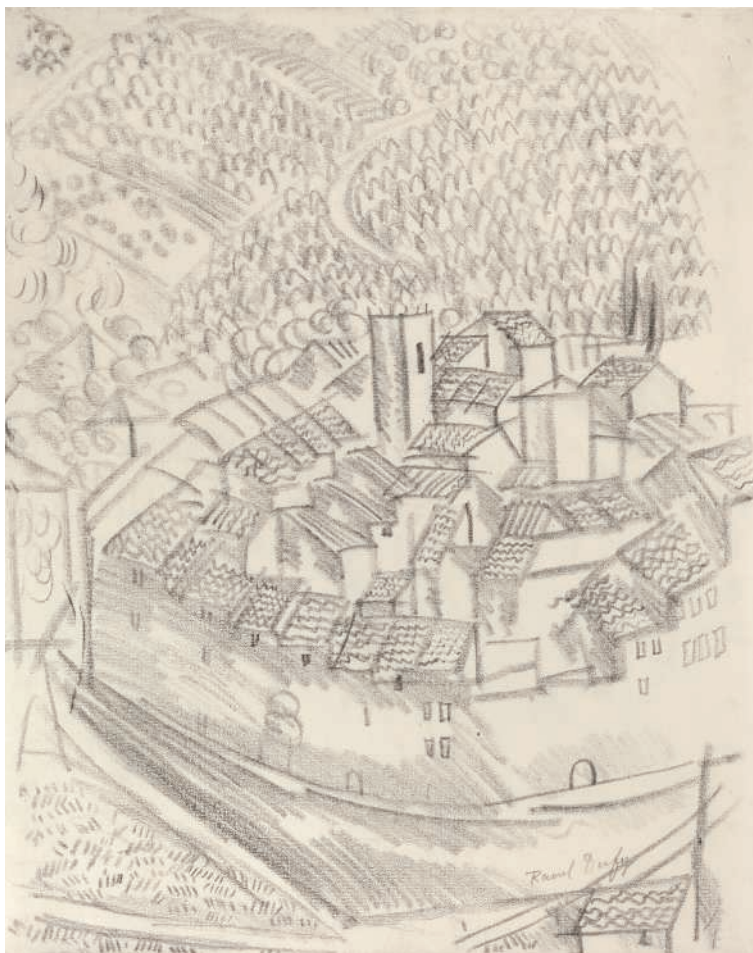
\$50,000-70,000

PROVENANCE:

Acquired by the family of the late owner, circa 1950.

LITERATURE:

B. Dorival and I. Rouault, *Rouault, L'oeuvre peint*, Monaco, 1988, vol. II, p. 36, no. 1262 (illustrated).



1105

PROPERTY OF A PRIVATE COLLECTOR

1105

RAOUL DUFY (1877-1953)

Vence

signed 'Raoul Dufy' (lower right)
charcoal on paper
22¼ x 17¼ in. (56.5 x 45.1 cm.)

\$4,000-6,000

PROVENANCE:

Peter Bartlow Gallery, Chicago.
Acquired from the above by the present owner,
August 2003.

Fanny Guillon-Laffaille will include this work in the
forthcoming supplement to her Raoul Dufy *catalogue
raisonné*.



1106

PROPERTY FROM AN EAST COAST ESTATE

1106

ANDRÉ DERRAIN (1880-1954)

La Flagellation

watercolor, brush and black ink over pencil on paper
Image size: 5½ x 6¼ in. (14 x 16 cm.)
Sheet size: 10 x 11¼ in. (25.4 x 29.9 cm.)
Painted circa 1908-1911

\$5,000-8,000

PROVENANCE:

Samuel A. Lewisohn, New York.
By descent from the above to the late owner, circa 1950.

The Comité André Derain has confirmed the authenticity
of this work.



1107

LEONARD TSUGUHARU FOUJITA
(1886-1968)

Chatte et chaton

signed 'Foujita' and signed again in Japanese (center right)
watercolor and brush and black ink on paper laid down on board
12¾ x 18¾ in. (32.4 x 47.6 cm.)
Painted in 1932

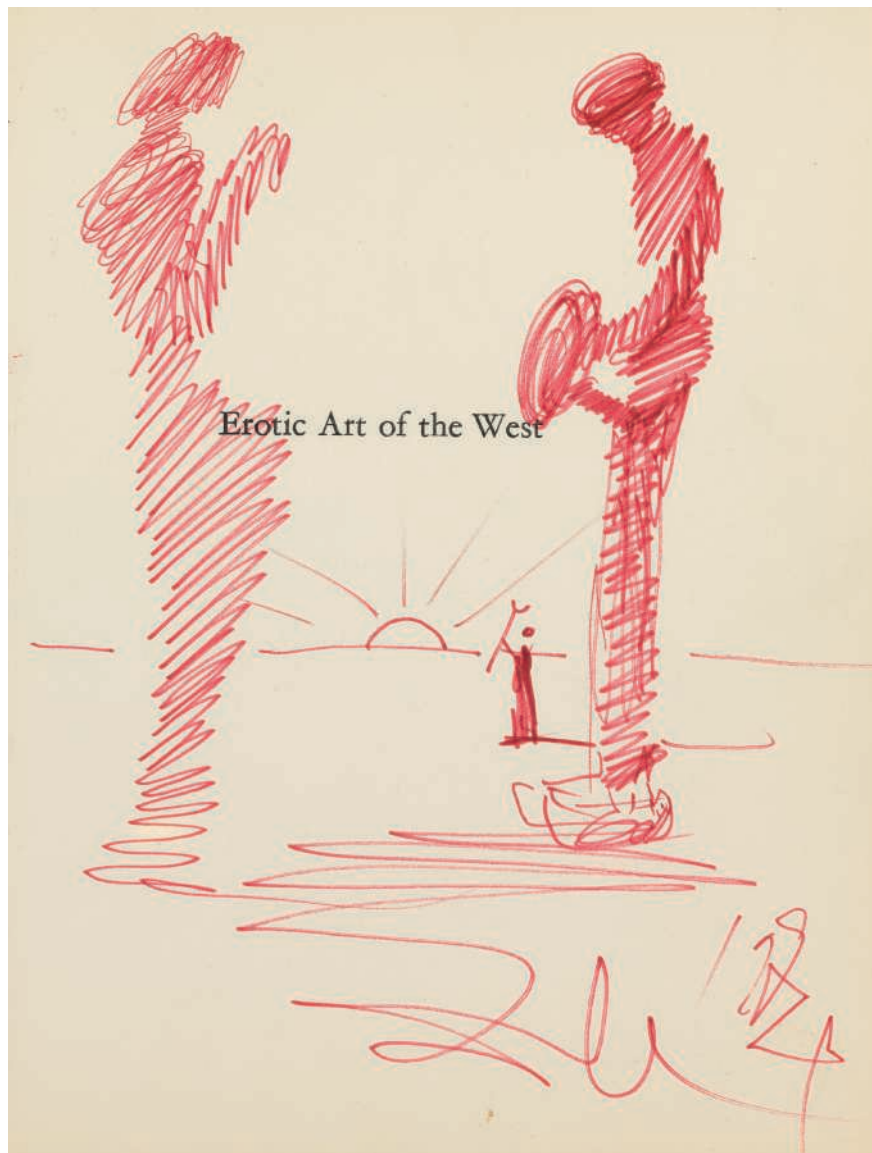
\$20,000-30,000

PROVENANCE:

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

LITERATURE:

S. Buisson, *Léonard Tsuguharu Foujita*, Paris, 2001, vol. 2,
p. 330, no. 32.145 (illustrated).



1108

SALVADOR DALI (1904-1989)

Angélus

signed and dated 'Dali 1974' (lower right)

red felt-tip pen on paper

11 x 8 7/8 in. (28 x 21.5 cm.)

Drawn in 1974

\$8,000-12,000

Nicolas and Olivier Descharnes have confirmed the authenticity of this work.

PROVENANCE:

Anon. sale, Swann Galleries, New York, 18 September 2008, lot 439.

Acquired at the above sale by the present owner.

The present lot is drawn on the half-title page of Robert Melville's *Erotic Art of the West*, New York, 1973.



1109

SALVADOR DALÍ (1904-1989)

Vision

signed 'Dalí' (lower right)
watercolor on board laid down on panel
40¼ x 30 in. (102.2 x 76.3 cm.)
Painted in 1977

\$50,000-70,000

PROVENANCE:

Enrique Sabater, Andorra (acquired from the artist).
Pere Vehi, Cadaqués (acquired from the above).
Acquired from the above by the present owner, 2008.

EXHIBITED:

San Francisco, Concourse Exhibition Center and Fort Worth
Community Arts Center, *Dalí, 100 Years*, May-June 2004.

The late Robert Descharnes confirmed the authenticity of this work.

1110

RENE MAGRITTE (1898-1967)

Sans titre (Plante avec fleur et feuilles)

signed 'Magritte' (lower right)
gouache and brush and black ink on paper
9 x 6½ in. (22.9 x 16.5 cm.)
Painted *circa* 1946

\$90,000-120,000

PROVENANCE:

Louis Scutenaire and Irène Hamoir, Brussels (gift from the artist).
André Garitte, Brussels (acquired from the above, 1991).
Musée Maison René Magritte, Brussels (gift from the above, 1994).
Acquired from the above by the present owner.

LITERATURE:

D. Sylvester, ed., *René Magritte, Catalogue raisonné, Supplément*,
London, 1997, vol. V, p. 65, no. 1219b (illustrated).

The first owners of this work, Louis Scutenaire and Irène Hamoir, were both Belgian writers and surrealist poets who married in 1930. They received the present lot and *Sans titre (Deux maisons)* (Sylvester, no. 1219a) as gifts from the artist, and kept them in their collection for close to 50 years. According to the second owner André Garitte's conversation with Irène, the two works were executed to serve as front and back covers of a box for Scutenaire's copy of Paul Eluard's *Exemples*.

Regarding this theory, David Sylvester has written: "It is not clear whether this was the first edition of *Les Nécessités de la vie et les conséquences de rêves précédés par Exemples* published in Paris in 1921, or the reprint with illustrations by Magritte published by Editions Lumière, Brussels, in 1946 (45.1.2)... The oval shape of Magritte's twelve pen-and-ink drawings for the 1946 edition is echoed in these two designs [cat. 1219a and the present lot, cat. 1219b], but whether they were painted in 1946 or at a later date is uncertain" (*op. cit.*, p. 65).





1111

SALVADOR DALÍ (1904-1989)

Autoportrait et explosion

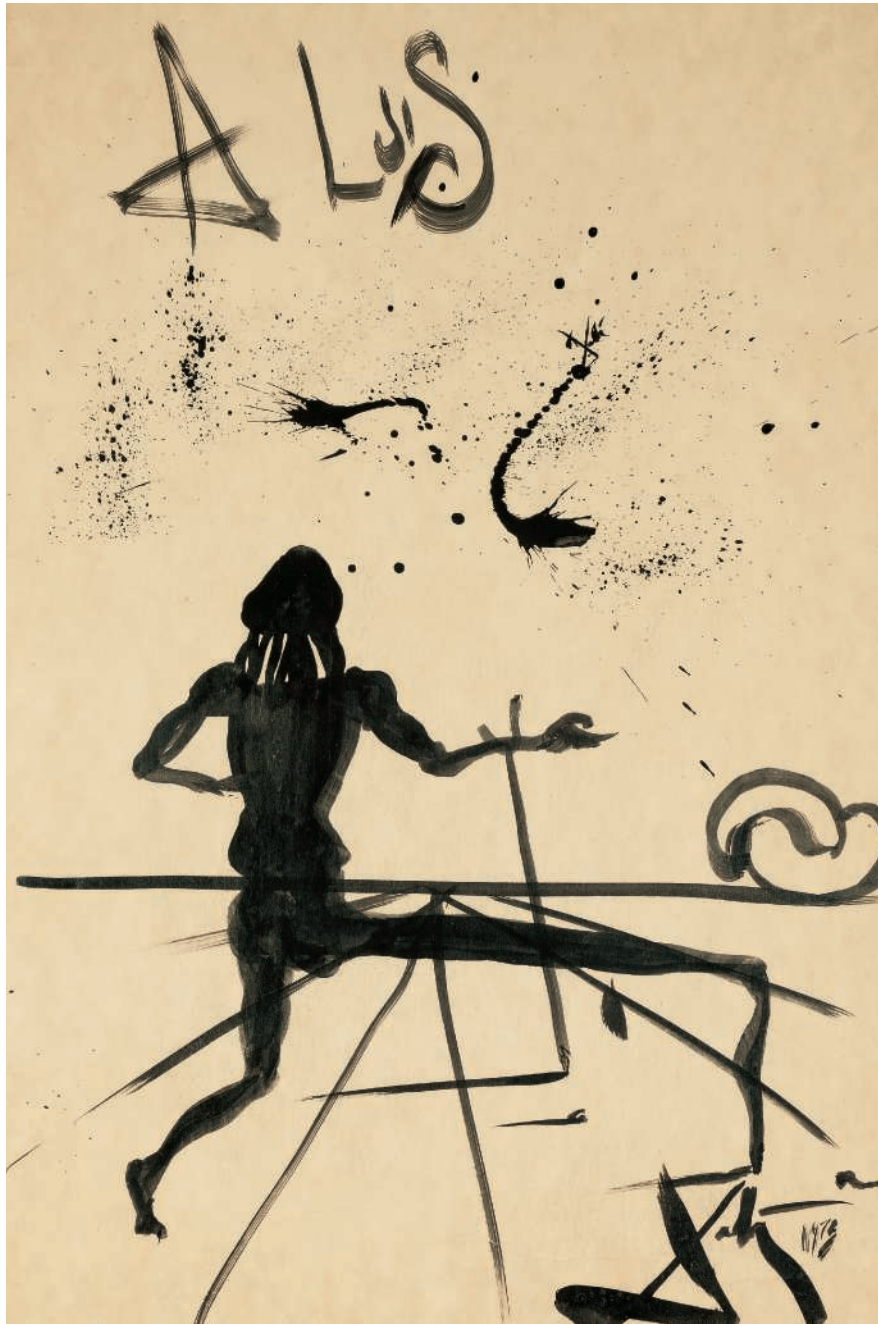
signed, dated and dedicated 'Dalí 1965 pour Niki' (lower center)
watercolor, brush and black ink, pencil and paper collage on paper
22 $\frac{1}{8}$ x 17 $\frac{3}{4}$ in. (56.2 x 45.1 cm.)
Executed in 1965

\$15,000-20,000

PROVENANCE:

Niki de Saint Phalle, Paris (gift from the artist).
Phoenix Gallery, Minnesota.
Private collection, Pennsylvania (acquired from the above);
sale, Freeman's, Philadelphia, 20 May 2007, lot 57.
Acquired at the above sale by the present owner.

Nicolas and Olivier Descharnes have confirmed the authenticity of this work.



1112

SALVADOR DALÍ (1904-1989)

Le spectre de Vermeer

signed and dated 'Dalí 1973' (lower right) and dedicated 'A LUIS' (upper left)
brush and India ink on card
22 x 14¼ in. (55.9 x 36.4 cm.)
Painted in 1973

\$60,000-80,000

PROVENANCE:

Louis Markoya, New York (gift from the artist, 1973); sale, Christie's, New York, 7 November 2007, lot 232.
Acquired at the above sale by the present owner.

Robert and Nicolas Descharnes have confirmed the authenticity of this work.

1113

PABLO PICASSO (1881-1973)

Trois personnages et tête de profil

signed, dated and numbered 'Picasso 11.4.66.V' (lower center)
black felt-tip pen on paper
14½ x 21 in. (36.8 x 53.3 cm.)
Drawn on 11 April 1966

\$120,000-180,000

PROVENANCE:

Anon. sale, Sotheby's, New York, 16 May 1984, lot 190.
Chalk & Vermillion Fine Arts, Greenwich.
Acquired by the present owner, by 1990.

EXHIBITED:

Roslyn Harbor, New York, Nassau County Museum of Art, *Long Island Collects, The Figure & Landscape, 1870's-1980's*, September-December 1990, p. 106 (illustrated, p. 39).

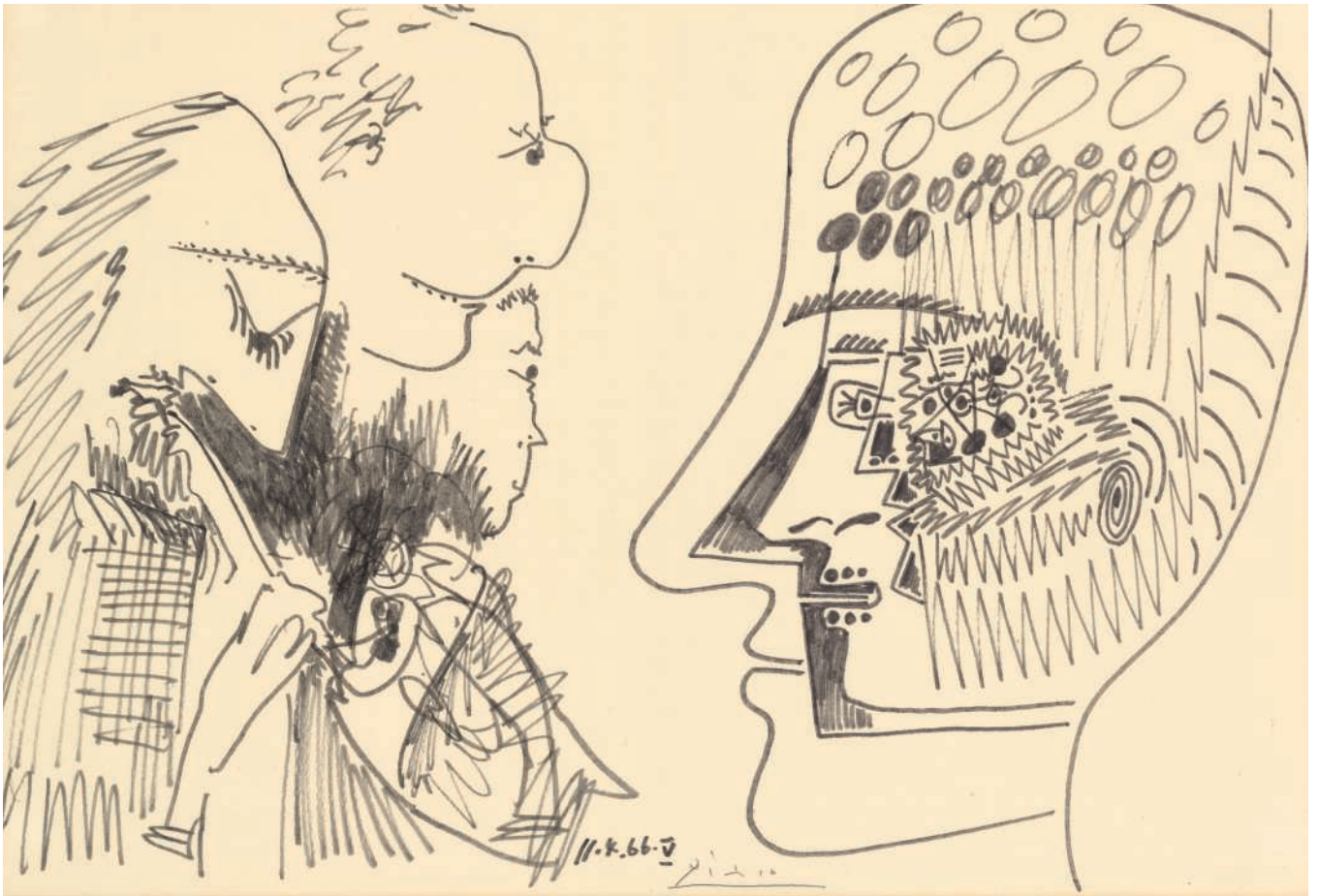
LITERATURE:

C. Zervos, *Pablo Picasso*, Paris, 1972, vol. 25, no. 201 (illustrated, pl. 104; with incorrect medium).

While Picasso's wife Jacqueline was the artist's chief model in his last years, the male figures in Picasso's late work have more varied sources. They are often an alternate representation of the artist himself, or they may be figures from fictional sources, such as the *mousquetaires*, or dead artists brought back to life, like Rembrandt or Degas. Prior to 1965, the young men and boys who feature in Picasso's paintings and drawings might easily recall faces or types that Picasso and Jacqueline encountered in day trips away from their home in Mougins. After November 1965, however, following major surgery, Picasso grew increasingly reclusive, relying ever more on memory and imagination to supply the many personages who populate his pictures.

Discussing his late drawings with Roberto Otero, Picasso explained the development of the narratives as he tapped into his world of whimsy. These characters are propelled by the artist's own imagination, an internal narrative develops, there is an organic process of creation as the characters almost prompt Picasso: "Of course, one never knows what's going to come out, but as soon as the drawing gets underway, a story or an idea is born. And that's it. Then the story grows, like theatre or life and the drawing is turned into other drawings, a real novel. It's great fun, believe me. At least, I enjoy myself no end inventing these stories, and I spend hour after hour while I draw, observing my creatures and thinking about the mad things they're up to. Basically, it's my way of writing fiction" (quoted in R. Otero, *Forever Picasso, An Intimate Look at His Last Years*, New York, 1974, p. 171).

Executed on 11 April 1966, *Trois personnages et tête de profil* accordingly comprises disparate archetypal figures. Three whimsical visages on the left of the composition are confronted by a large and richly worked silhouetted profile on the right. A few years after the present sheet was executed, Karl Gallwitz observed, "By eliminating the usual distance from the subject, he forces the viewer to confront the picture directly. Liberties he seems to have taken in combining details, parts of the body, or movements turn out to be compelling and 'natural' when we place ourselves in the painter's position, who no longer tolerates any separating gap. Now the viewers as well as the pipe-smokers and musketeers, lovers and portrait heads are forced into the almost frightening situation of having to 'squat down their noses'...The figures are held up to us like a mirror pressed into our face, enlarging and distorting the image" (*Picasso at 90, The Late Work*, New York, 1971, pp. 185-186).



1114

MARC CHAGALL (1887-1985)

La Famille

signed and dated 'Marc Chagall 1953' (lower right)
gouache, pastel and brush and India ink on paper laid down on canvas
25% x 18% in. (65.2 x 47.4 cm.)
Executed in 1953

\$180,000-250,000

PROVENANCE:

Farsettiarte, Milan.
Acquired from the above by the present owner, December 2001.

EXHIBITED:

Turin, Galleria Gissi, *Maestri stranieri contemporanei*, March 1970, no. 3906.
Milan, Galleria Arte Borgogna, *Pagine per Franco Russoli, Luigi Cavallo*,
January-March 1998, p. 77 (illustrated, pl. 26).

LITERATURE:

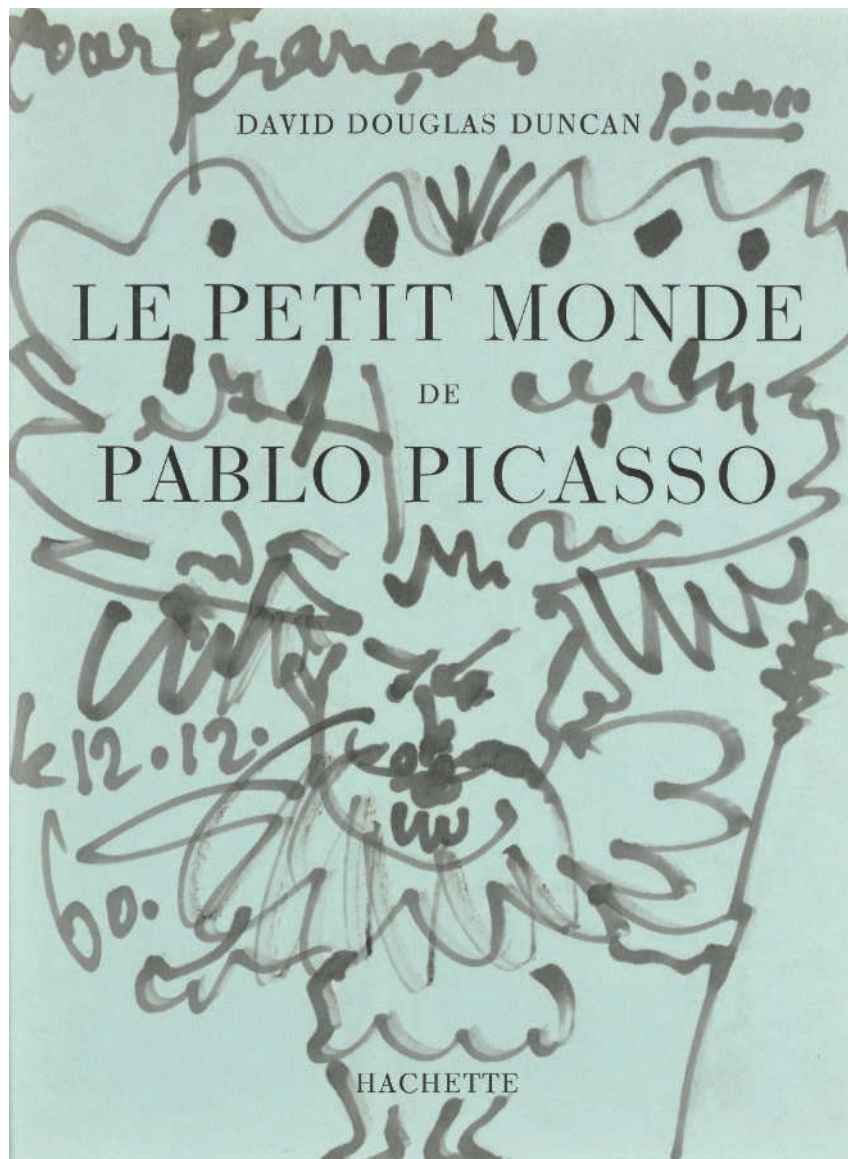
R. Negri and G. Arpino, intro., *Marc Chagall*, Milan, 1978 (illustrated in color,
pl. 75).

The Comité Marc Chagall has confirmed the authenticity of this work.



(fig. 1) The artist with Bella and Ida Chagall in Petrograd in 1917. © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.





1115

PABLO PICASSO (1881-1973)

Chevalier au chapeau énorme

signed 'Picasso' (upper right), dedicated 'Pour François' (upper left)
and dated '12.12.60.' (center left)

black felt-tip pen on paper

11 x 8 $\frac{3}{4}$ in. (27.9 x 21.2 cm.)

Drawn on 12 December 1960

\$15,000-25,000

PROVENANCE:

Anon. sale, Sotheby's, London, 12 July 2007, lot 310.

Private collection, Georgia (acquired at the above sale).

Acquired from the above by the present owner, January 2014.

Maya Widmaier-Picasso has confirmed the authenticity of this work.

Claude Picasso has confirmed the authenticity of this work.

The present lot is drawn on the title page of David Douglas Duncan's *Le petit monde de Pablo Picasso*, Paris, 1959.



1116

MARINO MARINI (1901-1980)

Giocolieri

signed and dated 'MARINO MARINI 1973' (on the reverse of the sheet)
tempera, brush and pen and India ink and colored paper collage on paper
laid down on canvas
20 $\frac{3}{8}$ x 15 $\frac{1}{2}$ in. (52.3 x 39.3 cm.)
Executed in 1973

\$25,000-35,000

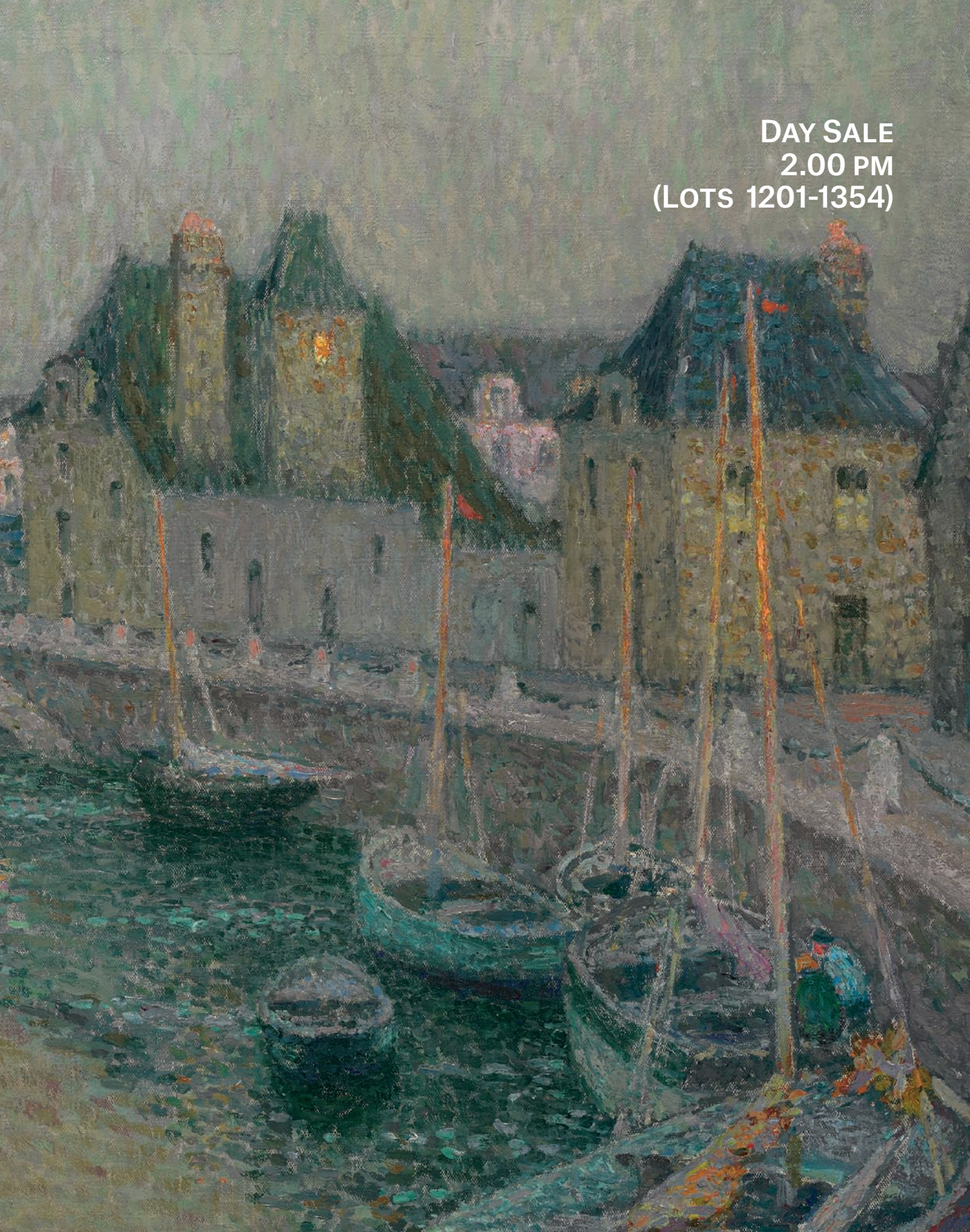
PROVENANCE:

Vincenzo Sanfo, Turin.
Minuti collection, Rome.
Nicola Berardi, Bari.
Acquired from the above by the present owner, circa 1996.

The Marino Marini Foundation has confirmed the authenticity of this work.



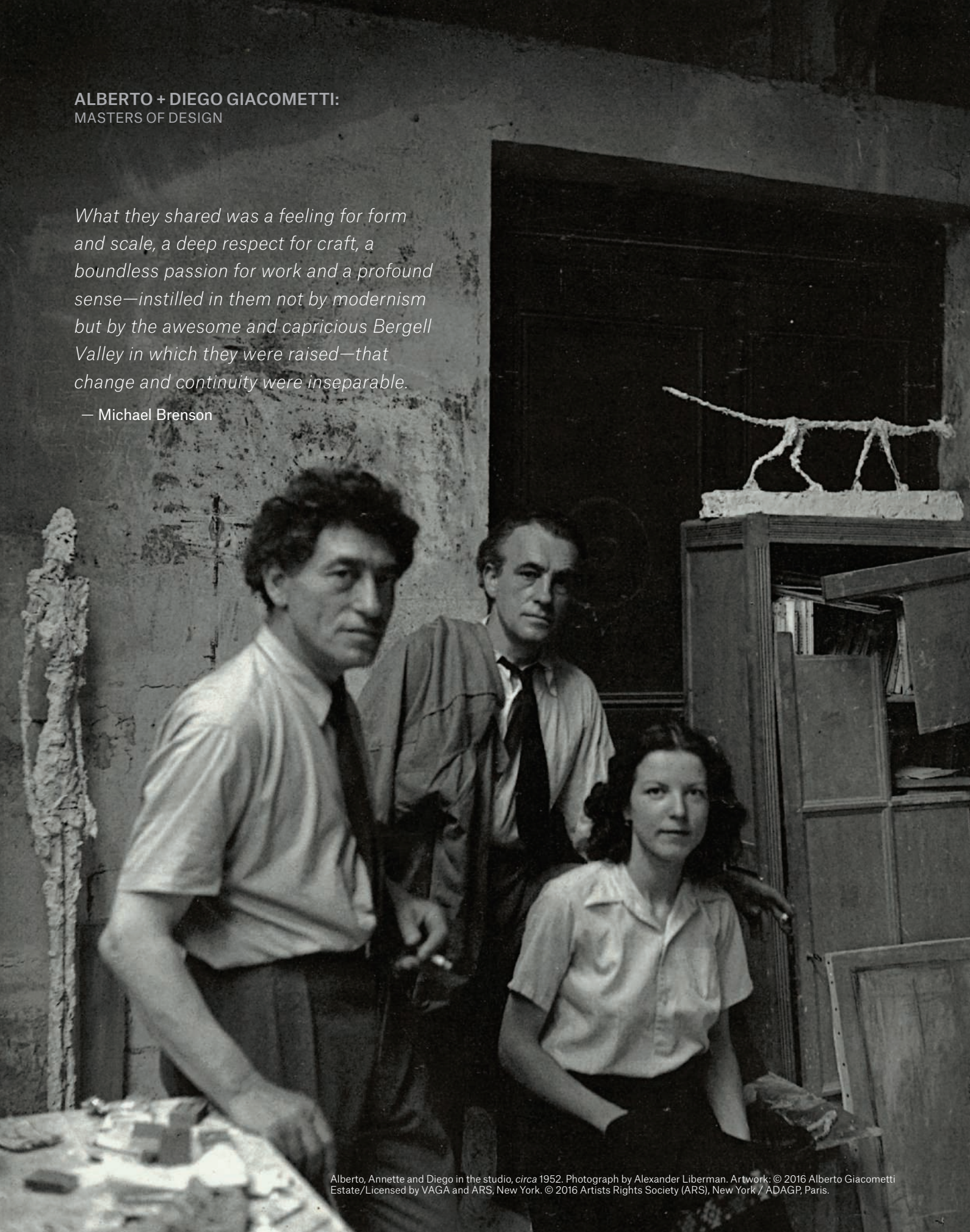
DAY SALE
2.00 PM
(LOTS 1201-1354)



ALBERTO + DIEGO GIACOMETTI:
MASTERS OF DESIGN

What they shared was a feeling for form and scale, a deep respect for craft, a boundless passion for work and a profound sense—instilled in them not by modernism but by the awesome and capricious Bergell Valley in which they were raised—that change and continuity were inseparable.

— Michael Brenson



Alberto, Annette and Diego in the studio, circa 1952. Photograph by Alexander Liberman. Artwork: © 2016 Alberto Giacometti Estate/Licensed by VAGA and ARS, New York. © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.



PROPERTY FROM A DISTINGUISHED FRENCH COLLECTION

1201

DIEGO GIACOMETTI (1902-1985)

Chat maître d'hôtel

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

bronze with brown and red patina

Height: 11 $\frac{1}{8}$ in. (30 cm.)

Conceived in 1967

\$60,000-80,000

PROVENANCE:

Count Lionel de Tinguy du Pouët, Paris (acquired from the artist, circa 1978).

By descent from the above to the present owner, circa 1981.

LITERATURE:

F. Francisci, *Diego Giacometti, Catalogue de l'oeuvre*, Paris, 1986, vol. I, p. 115 (another cast illustrated, pl. 19).

D. Marchesseau, *Diego Giacometti*, Paris, 1986, p. 120 (another version illustrated in color, p. 121).

F. Baudot, *Diego Giacometti*, New York, 2001, p. 79 (another cast illustrated).



PROPERTY FROM A DISTINGUISHED FRENCH COLLECTION

1202

ALBERTO GIACOMETTI (1901-1966)

Lampadaire modèle "Feuille"

bronze with green and dark brown patina

Height: 54 $\frac{3}{4}$ in. (138.2 cm.)

Designed by Alberto Giacometti for Jean-Michel Frank *circa* 1936;
this bronze version cast by Diego Giacometti at a later date

\$100,000-150,000

PROVENANCE:

Count Lionel de Tinguy du Pouët, Paris (acquired from Diego Giacometti,
circa 1978).

By descent from the above to the present owner, *circa* 1981.

LITERATURE:

M. Butor, *Diego Giacometti*, Paris, 1985, p. 102 (another cast illustrated).

L.D. Sanchez, *Jean-Michel Frank, Adolphe Chanaux*, Paris, 1997, pp. 45,
162 and 164 (another cast illustrated).

The Alberto Giacometti Database, no. 3644.

PROPERTY FROM A DISTINGUISHED FRENCH COLLECTION

1203

ALBERTO GIACOMETTI (1901-1966)

Lampadaire modèle "Feuille"

bronze with green and dark brown patina

Height: 54¾ in. (138.2 cm.)

Designed by Alberto Giacometti for Jean-Michel Frank *circa* 1936;
this bronze version cast by Diego Giacometti at a later date

\$100,000-150,000

PROVENANCE:

Count Lionel de Tinguy du Pouët, Paris (acquired from Diego Giacometti, *circa* 1978).

By descent from the above to the present owner, *circa* 1981.

LITERATURE:

M. Butor, *Diego Giacometti*, Paris, 1985, p. 102 (another cast illustrated).

L.D. Sanchez, *Jean-Michel Frank, Adolphe Chanaux*, Paris, 1997, pp. 45, 162 and 164 (another cast illustrated).

The Alberto Giacometti Database, no. 3645.



ALBERTO + DIEGO GIACOMETTI:
MASTERS OF DESIGN

PROPERTY FROM A DISTINGUISHED FRENCH COLLECTION

1204

DIEGO GIACOMETTI (1902-1985)

Promenade des amis

stamped with signature and signed with monogram 'DIEGO'

(on the right side of the base)

bronze with brown and green patina

Length: 21¼ in. (54.1 cm.)

Conceived *circa* 1976

\$120,000-180,000

PROVENANCE:

Count Lionel de Tinguy du Pouët, Paris (acquired from the artist,
circa 1978).

By descent from the above to the present owner, *circa* 1981.





ALBERTO + DIEGO GIACOMETTI:
MASTERS OF DESIGN



PROPERTY FROM A DISTINGUISHED FRENCH COLLECTION

1205

DIEGO GIACOMETTI (1902-1985)

L'Autruche

stamped with signature and inscribed with monogram 'DIEGO'
(on the underside of the belly)

bronze with green patina

Height: 19¾ in. (50 cm.)

Conceived *circa* 1977

\$50,000-70,000

PROVENANCE:

Count Lionel de Tinguy du Pouët, Paris (acquired from the artist,
circa 1978).

By descent from the above to the present owner, *circa* 1981.

LITERATURE:

F. Francisci, *Diego Giacometti, Catalogue de l'oeuvre*, Paris, 1986,
vol. I, p. 115 (another cast illustrated, pl. 20).

D. Marchesseau, *Diego Giacometti*, Paris, 1986, p. 125 (another cast
illustrated in color, p. 124).

1206

ALBERTO GIACOMETTI (1901-1966)

Lampadaire modèle "Femme"

signed 'Alberto.Giacometti.' (on the top of the base)

bronze with dark brown patina

Height: 62 in. (157.5 cm.)

Designed by Alberto Giacometti for Jean-Michel Frank circa 1933-1934;
this bronze version cast by Diego Giacometti at a later date

\$80,000-120,000

PROVENANCE:

Darryl F. Zanuck, Los Angeles.

David Raphel, Los Angeles (gift from the above).

Acquired from the above by the present owner.

LITERATURE:

M. Butor, *Diego Giacometti*, Paris, 1985 (another cast illustrated).

F. Francisci, *Diego Giacometti, Catalogue de l'oeuvre*, Paris, 1986, vol. I,
p. 115 (other casts illustrated in color, p. 30).

D. Marchesseau, *Diego Giacometti*, Paris, 1986, p. 11 (another cast
illustrated in color).

L.D. Sanchez, *Jean-Michel Frank, Adolphe Chanaux*, Paris, 1997, p. 204
(another cast illustrated; titled *Lampadaire en bronze orné d'un buste de
femme aux épaules relevées*).

F. Baudot, *Diego Giacometti*, Paris, 2001, p. 77 (another cast illustrated
in color).

P.-E. Martin-Vivier, *Jean-Michel Frank, l'étrange luxe du rien*, Paris,
2006, p. 143 (other casts illustrated, pp. 143, 198 and 250).

The Alberto Giacometti Database, no. 3661.



ALBERTO + DIEGO GIACOMETTI:
MASTERS OF DESIGN

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

1207

DIEGO GIACOMETTI (1902-1985)

Grande table torsade, modèle carré

stamped eight times with signature 'Diego' (on the crossbars and sidebars)

bronze with brown and green patina

Height: 15½ in. (39.6 cm.)

Length: 44½ in. (112.2 cm.)

Depth: 42 in. (106.7 cm.)

Conceived *circa* 1965

\$200,000-300,000

PROVENANCE:

Private collection, London (acquired from the artist, 1981).

Private collection, England (gift from the above, 1981); sale, Christie's, London, 8 February 2012, lot 552.

Acquired at the above sale by the present owner.

LITERATURE:

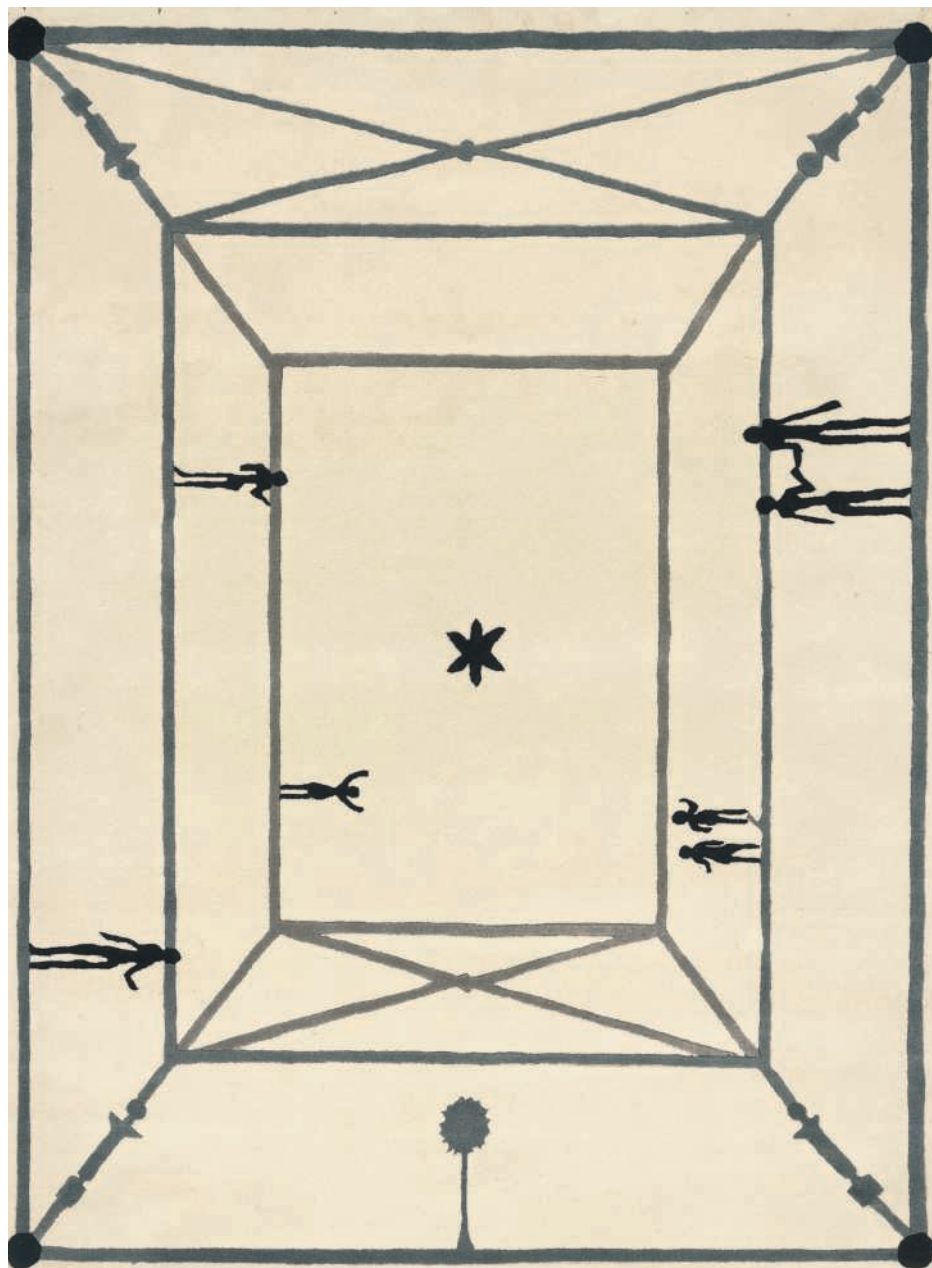
M. Butor, *Diego Giacometti*, Paris, 1985, p. 95 (smaller version illustrated).

F. Francisci, *Diego Giacometti, Catalogue de l'oeuvre*, Paris, 1986, vol. I, pp. 87-89 (smaller version illustrated).

D. Marchesseau, *Diego Giacometti*, Paris, 1986, p. 65 (smaller version illustrated).



ALBERTO + DIEGO GIACOMETTI:
MASTERS OF DESIGN



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

1208

*AFTER A DESIGN BY DIEGO
GIACOMETTI (1902-1985)*

La Rencontre

inscribed with initials 'DG' and numbered twice '39/100' (on the reverse)
hand-woven wool pile rug
90½ x 67¼ in. (230 x 172 cm.)
Designed in 1984 and woven in an edition of 100 plus artist's proofs

\$8,000-12,000

PROVENANCE:

Anon. sale, Christie's, London, 22 June 2011, lot 503.
Acquired at the above sale by the present owner.



PROPERTY FROM THE COLLECTION OF MR. AND MRS. ALLAN FRUMKIN

1209

DIEGO GIACOMETTI (1902-1985)

Lampe à quatre feuilles

stamped with signature 'DIEGO' (on the side of the base)

bronze with brown and green patina; wired for electricity

Height: 24 in. (61 cm.)

Conceived circa 1959

\$60,000-80,000

PROVENANCE:

Acquired from the artist by the late owners, by 1979.

LITERATURE:

F. Francisci, *Diego Giacometti, Catalogue de l'oeuvre*, Paris, 1986, vol. I, p. 115 (another cast illustrated, pl. 29).

D. Marchesseau, *Diego Giacometti*, Paris, 1986, p. 151 (another cast illustrated).

ALBERTO + DIEGO GIACOMETTI:
MASTERS OF DESIGN

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

1210

DIEGO GIACOMETTI (1902-1985)

Table basse trapezoïdale, modèle aux têtes de chien

stamped with signature and monogram 'DIEGO DG' (on the crossbrace)

bronze with green patina

Height: 16½ in. (40.6 cm.)

Length: 23½ in. (59.7 cm.)

Depth: 20½ in. (52.1 cm.)

Conceived circa 1963; this bronze version cast by 1984

\$100,000-150,000

PROVENANCE:

Private collection (acquired from the artist, 1984).

Anon. (acquired from the above); sale, Christie's, New York,
2 November 2005, lot 492.

Acquired at the above sale by the present owner.

LITERATURE:

M. Butor, *Diego Giacometti*, Paris, 1985, pp. 109 and 125 (other versions illustrated).

F. Francisci, *Diego Giacometti, Catalogue de l'oeuvre*, Paris, 1986, vol. I,
pp. 104-105 (other versions illustrated).

D. Marchesseau, *Diego Giacometti*, Paris, 1986, pp. 84-85 (other versions illustrated).



detail



PROPERTY OF A PRIVATE NEW YORK COLLECTOR

1211

JEAN (HANS) ARP (1886-1966)

Figure-germe dite l'après-midinette

with raised monogram and numbered 'III/V' (on the underside)
polished bronze

Height: 31¾ in. (80.6 cm.)

Conceived in 1959; this bronze version cast in November 1962

\$400,000-600,000

PROVENANCE:

Edouard Loeb, Paris.

Galerie Chalette (Madeleine Lejwa), New York.

Anon. sale, Sotheby Parke Bernet, Inc., New York, 19 May 1978, lot 405.

Acquired at the above sale by the present owner.

LITERATURE:

E. Trier, intro., *Jean Arp, Sculpture, His Last Ten Years*, New York, 1968, p. 109, no. 187 (another cast illustrated, pl. 22).

I. Jianou, *Jean Arp*, Paris, 1973, p. 76, no. 187.

A. Hartog and K. Fischer, *Hans Arp, A Critical Survey*, Ostfildern, 2012, p. 318, no. 187 (another cast illustrated).

By 1930, some two years after he disengaged from the Surrealist camp, Arp found himself more and more preoccupied by the expanded volumes of sculpture in the round. Years later he recalled, "Suddenly my need for interpretation vanished, and the body, the form, the supremely perfected work became everything to me" (*Arp*, exh. cat., The Museum of Modern Art, New York, 1958, p. 14). It was from this point forward that he learned to transform the biomorphic shapes of his earlier reliefs into full-fledged sculptural forms. Finding a touchstone in the eternal process of nature, the sculpture of the second half of Arp's career includes infinite variations on this theme, instinctively recasting its elemental motifs—organic bodies, biological shapes—into integral new forms.

"The content of a sculpture," wrote Arp in 1955, "has to come forward on tiptoe, unpretentious and as light as the spoor of an animal in the snow. Art has to melt into nature. It should even be confused with nature. But this should be attained not by imitation but by the opposite of naturalistic copying on canvas or stone. Art will thus rid itself more and more of selfishness, virtuosity, and foolishness" (*Collected French Writings*, London, 1972, p. 341).

Conceived in 1959, *Figure-germe dite l'après-midinette* is a proudly organic form, with its soft, wavering silhouette suggestive of transformation and growth. Its smoothly rounded and sensually undulating form is characteristic of Arp's approach to the human body, which he primarily explored through a language of organic abstraction. "With Arp, a new aspect of sculpture is born," remarked a critic of his earliest sculptures in the round that were conceived in the 1930s (J. Brzekowski, "Les Quatres Noms," *Cahiers d'Art*, no. 9, 1934, p. 197, quoted in *Arp, 1886-1966*, exh. cat., Württembergischer Kunstverein, Stuttgart, 1986, p. 148). Arp arrived at the forms in his sculptures in a gradual manner, taking his inspiration from the shapes suggested to him by the natural world, as well as from his own body of existing work.



another view





1212

JOSEPH CSAKY (1888-1971)

Tête de femme

signed, numbered and stamped with foundry mark
'CSAKY E.A.1 AC Blanchet Fondeur' (on the back of the base)

silvered and gilt bronze

Height: 11 $\frac{7}{8}$ in. (30 cm.)

Conceived in 1924; this bronze version cast in 1984

\$25,000-35,000

PROVENANCE:

Galerie Vallois, Paris.

Acquired by the present owner, circa 2005.

LITERATURE:

F. Marcilhac, *Joseph Csaky, Du cubisme historique à la figuration réaliste, Catalogue raisonné des sculptures*, Paris, 2007, p. 333, no. 1924-FM.76/d (another cast illustrated; another version illustrated in color, p. 95 and on the cover).

1213

OSSIP ZADKINE (1890-1967)

Les Confidences

signed, numbered and inscribed with foundry mark
'O ZADKINE 1/5 Susse Fondeur Paris' (along the base)
bronze with brown patina
Height: 15¾ in. (40 cm.)
Conceived in 1944
\$50,000-70,000

PROVENANCE:

Gift to the family of the present owners, *circa* 1970.

LITERATURE:

I. Jianou, *Zadkine*, Paris, 1979, no. 295 (dated 1942).
S. Lecombre, *Ossip Zadkine, L'oeuvre sculpté*, Paris, 1994,
p. 419, no. 385 (another cast illustrated).



1214

ALEXANDER ARCHIPENKO (1887-1965)

Woman with Folded Arms

signed 'Archipenko.' (on the top of the base)

bronze with dark brown and red patina

Height: 22½ in. (57.2 cm.)

Conceived in 1922; this bronze version cast during the artist's lifetime
in an edition of three

\$120,000-180,000

PROVENANCE:

Private collection, Detroit (circa 1970).

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

EXHIBITED:

(possibly) Chicago, Ukrainian Pavillion, *The World's Fair*, 1933.

LITERATURE:

E. Wiese, *Alexander Archipenko*, Leipzig, 1923, no. XIII (another cast illustrated; titled *Stehende Frau*).

A. Barth, *Alexander Archipenkos plastisches Oeuvre*, Frankfurt, 1997, p. 264, no. 134 (another cast illustrated, p. 265).

Frances Archipenko Gray has confirmed the authenticity of this work.





PROPERTY FROM THE COLLECTION OF THE HONORABLE MIRANDA ROTHSCHILD

1215

ARSHILE GORKY (1904-1948)

Abstraction

oil on canvas
11 x 7 $\frac{7}{8}$ in. (29 x 19.9 cm.)
Painted *circa* 1937

\$20,000-30,000

PROVENANCE:

Estate of the artist.
Agnes "Mougouch" Gorky Fielding, London (by descent from the above).
Gift from the above to the present owner, 2012.

LITERATURE:

J. Jordan and R. Goldwater, *The Paintings of Arshile Gorky, A Critical Catalogue*, New York, 1982, p. 303, no. 162 (illustrated).

This work is catalogued in the Arshile Gorky Foundation Archives as number P162.



PROPERTY FROM A NEW YORK COLLECTION

1216

KURT SCHWITTERS (1887-1948)

Ohne Titel (Glas auf Stein)

signed with initials and dated 'KS 47' (lower right)
painted stone, glass, leather and plaster assemblage on board
laid down on panel

Height: 13½ in. (33.4 cm.)

Length: 11½ in. (29.2 cm.)

Depth: 2¾ in. (6 cm.)

Executed in 1947

\$70,000-100,000

PROVENANCE:

Edith Thomas, London (by descent from the artist).

Hanover Gallery, London.

William N. Copley, New York (acquired from the above, 1960).

Barnet Hodes, Chicago; Estate sale, Christie's, New York, 12 November 1984, lot 38.

Acquired at the above sale by the late owner.

LITERATURE:

K. Orchard and I. Schulz, eds., *Kurt Schwitters, Catalogue raisonné, 1937-1948*, Bonn, 2006, vol. 3, p. 578, no. 3400 (illustrated).

Schwitters' late assemblages incorporate organic material and found objects, such as the painted stone and glass in the present work. In this series the artist replaced the mass-produced ephemera of previous years reflecting his move away from London to rural Cumbria in 1945. Through his use of found materials and the elevation of the discarded, Schwitters inspired post-war pioneers like Robert Rauschenberg, who, after viewing an exhibition of Schwitters' work at the Sidney Janis Gallery in 1959, said: "I felt like he made it all just for me."

1217

LASZLO MOHOLY-NAGY (1895-1946)

Untitled (Space Modulator)

signed and dated 'Moholy=Nagy 45' (lower left); signed with initials and numbered 'LMN 20' (on the reverse of the artist's frame)

oil on incised Plexiglas in the artist's painted frame
Plexiglas size: 18 x 12 in. (45.8 x 30.6 cm.)

Artist's frame size: 26 x 20 in. (66 x 50.8 cm.)

Executed in 1945

\$200,000-300,000

PROVENANCE:

Estate of the artist.

Sibyl Moholy-Nagy, Chicago (by descent from the above).

Gift from the above to the family of the present owner, 1949.

EXHIBITED:

Los Angeles County Museum of Art; Montreal Museum of Fine Arts and Berlin, Neue Nationalgalerie, *Exiles + Emigrés, The Flight of European Artists from Hitler*, February 1997-January 1998, pp. 266 and 406, no. 123 (illustrated in color, p. 267, fig. 264).

Hattula Moholy-Nagy has confirmed the authenticity of this work.



another view

*My belief is that mathematically
harmonious shapes, executed
precisely, are filled with emotional
quality, and that they represent the
perfect balance between feeling
and intellect.*

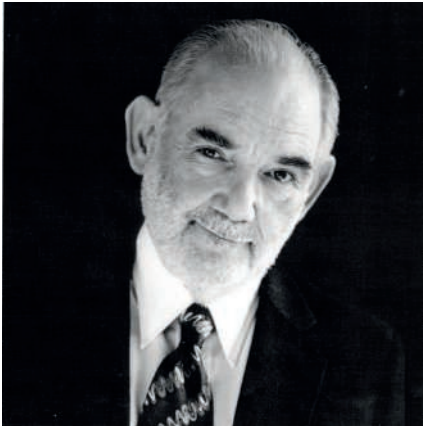
—Moholy-Nagy

In July 1937, Moholy-Nagy sailed to Chicago to become the director of the New Bauhaus American School of Design, subsequently named the Institute of Design, which today is part of the Illinois Institute of Technology. It was during this time that he became especially captivated by the physical and translucent properties of Plexiglas, which had become available in the United States only a few years prior in 1934. Constantly fascinated by technical innovation, in this new material, Moholy-Nagy found the ideal medium for a new series of sculpture and painting hybrid creations, which served as painterly extensions of the pioneering developments he had achieved with light, motion and space during his time at the Bauhaus. In 1944, the year before he executed the present work, the artist described working on transparent plastics: "I made discoveries which were instrumental in changing my painting technique... By producing real radiant light effects through transparent dyes on plastic and through other means...Light painting had arrived" (quoted in K. Passuth, *Moholy-Nagy*, London, 1985, pp. 381-382). A passion for light, as a powerful sensation, an aesthetic ideal, and in a most profoundly philosophical sense as well, became the all-consuming quest in Moholy-Nagy's life and art.

In the present work, light passes through the raised, partly etched and painted plastic sheet to create active and ever-evolving shadows that shift—depending on the position of the light source and the viewer's vantage point—upon the white wooden frame behind it. Additionally, Plexiglas gave him a two-dimensional surface upon which he could apply synthetic versions of colors from the light spectrum. At once paintings and sculptures, they create visual tension between movement and stasis, between two-dimensions and three-dimensions, between light and darkness, resulting in a conjunction of art and design. The floating forms of the abstract composition are painted in, overlapped, and spliced apart with the precision of a design master who understood exactly how to marry the properties of Plexiglas with expression of painted and incised line and sophisticated contrasts of pigments

After the artist's death in 1946, his second wife, Sibyl, moved to the Bay Area with her two daughters to pursue her doctoral studies at the University of California, Berkeley. There she met Professor Walter Horn, a founder of the University's Art History Department and a Medieval art scholar, who became a key mentor to her during her doctoral work. In 1949, Sibyl gifted the present work to Professor and Alberta Horn on the occasion of their marriage. This painting, which can be described more broadly as a contemporary take on the principles of stained glass, was an especially suitable gift for the Medieval scholar. *Untitled (Space Modulator)* has remained within the Horn family's collection ever since.





PROPERTY FROM THE COLLECTION OF JULIEN J. STUDLEY

Julien Studley was the founder and CEO of Julien J. Studley, Inc, the international commercial real estate brokerage he established in New York City in 1954. Julien Studley served as CEO of the firm until 2002 and was widely recognized as a visionary business leader who pioneered new strategies in real estate brokerage and development. After selling the company in 2002, he and his wife Jane devoted their efforts to supporting the performing arts and higher education through the Studley Foundation. Julien served on the Boards of Lincoln Center, The Lincoln Center Film Society, The New School, and the Graduate Center at CUNY, to name a few. He loved art and built a well-regarded collection of Modern and Contemporary paintings, but it was Le Corbusier's *Nature morte à la lanterne* that was his favorite, hanging in his office for over 50 years.

1218

LE CORBUSIER (1887-1965)

Nature morte à la lanterne

signed and dated 'Le Corbusier 30' (lower right)

oil on canvas

39% x 31% in. (100.2 x 81 cm.)

Painted in 1930

\$900,000-1,200,000

PROVENANCE:

Pierre Winter, Paris (acquired from the artist, 1934).

Acquired by the late owner, circa 1955.

LITERATURE:

J. Badovici, *Le Corbusier, Oeuvre plastique, peintures et dessins, architecture*, Paris, 1939 (negative illustrated, pl. 9).

Le Corbusier, "Le Modulor," *Architecture d'aujourd'hui*, 1950, p. 34 (illustrated, p. 35, fig. 4C).

Le Corbusier, *L'Atelier de la recherche patiente*, Paris, 1960, p. 53 (illustrated).

F. Tentori, *Le Corbusier*, Milan, 1965, p. 71 (illustrated, fig. 3).

J. Petit, *Le Corbusier lui-même*, Geneva, 1970, p. 213 (illustrated, p. 220).

J. Guiton, *The Ideas of Le Corbusier on Architecture and Urban Planning*, New York, 1981, p. 63 (illustrated, fig. C).

J. Guiton, *Le Corbusier, Textes choisis, Architecture et urbanisme*, Paris, 1982, p. 58 (illustrated, fig. C).

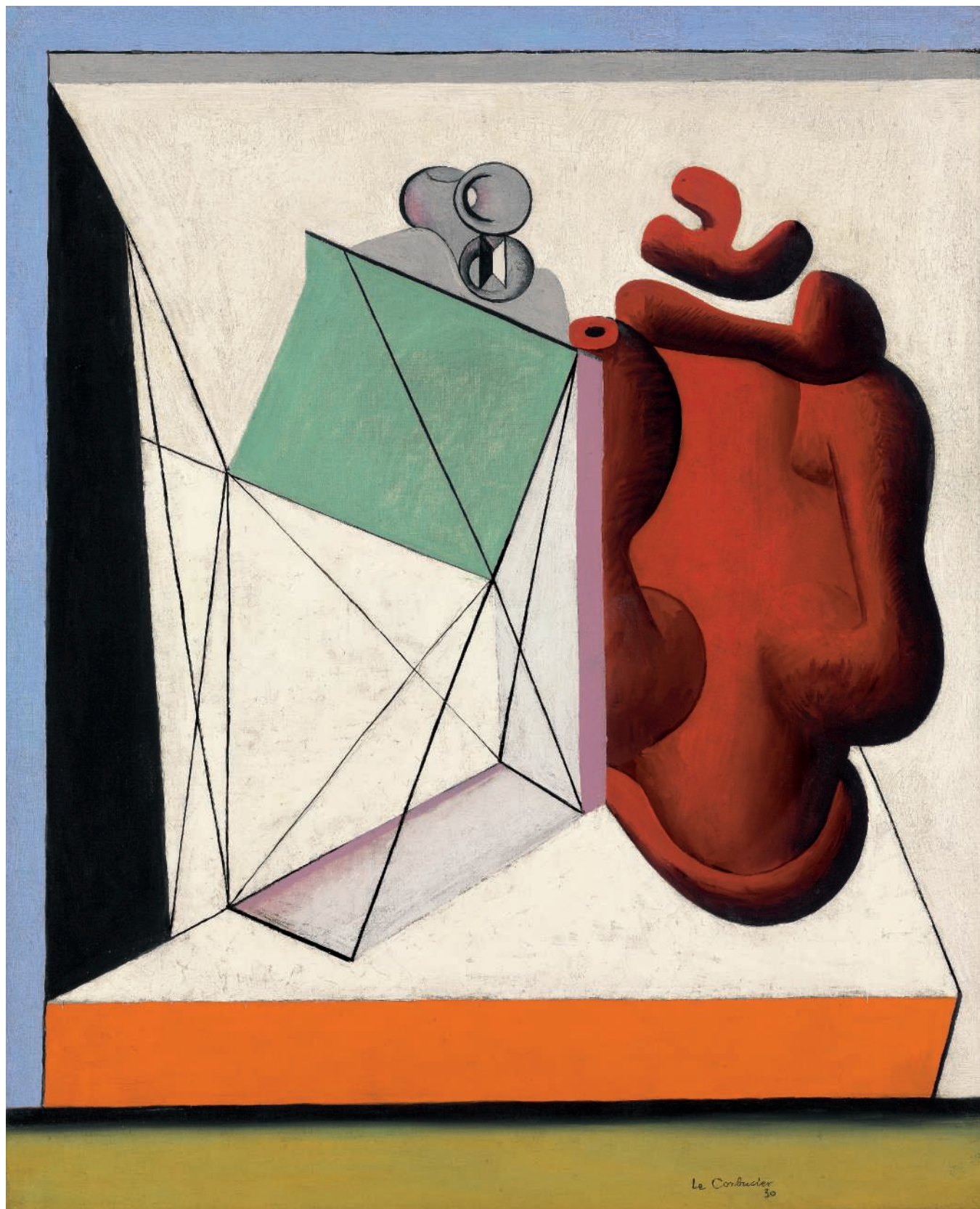
Le Corbusier, Maler og Arkitekt, exh. cat., Nordjyllands Kunstmuseum, Aalborg, 1995, p. 139 (detail illustrated, fig. 33).

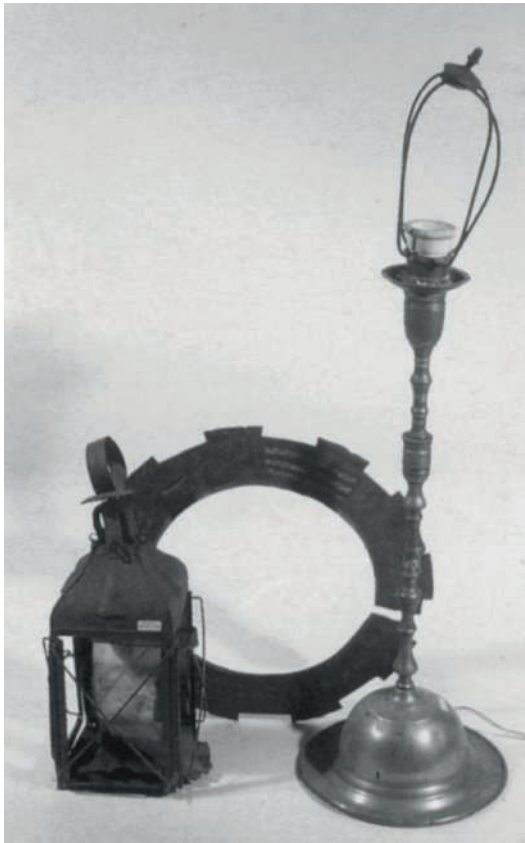
N. and J.-P. Jornod, *Le Corbusier, Catalogue raisonné de l'oeuvre peint*, Milan, 2005, vol. I, p. 474, no. 101 (illustrated, p. 475).

Eric Mouchet has confirmed the authenticity of this work.

*There are no sculptors who
just sculpt, no painters who
just paint, and no architects
who just design buildings;
the artistic event takes place
in 'ONE FORM'—in the
service of poetry.*

— Le Corbusier





(fig. 1) Lantern and lamp from the artist's collection. © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.



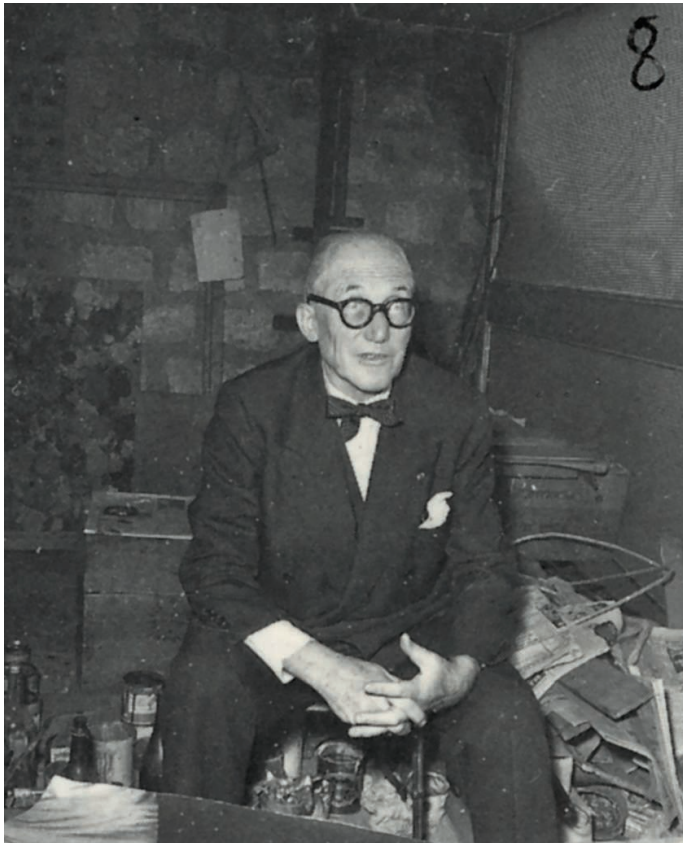
(fig. 2) Le Corbusier, *La lanterne et le petit haricot*, 1930. © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.

Painted in 1930, Le Corbusier's *Nature morte à la lanterne* is a striking and large still-life that dates from a fascinating period in the artist's career during which the rigid stasis of Purism softened, and a looser, more organic style began to dominate his work. An architect as well as an artist, the Swiss-born Charles-Edouard Jeanneret, as he was known before he adopted the pseudonym Le Corbusier in 1920, first burst into the Parisian art world when he and his artistic comrade, Amédée Ozenfant, published the bold manifesto *Après le cubisme* in 1918. Calling for a "return to order" after the fragmentation and incomprehensibility of Cubism, these artists founded Purism, a movement that established an aesthetic of order, clarity and rhythmic unity. By 1925, the pair had disbanded, and Le Corbusier began to adopt a freer painterly idiom, looking to the natural world for inspiration; a stylistic shift that occurred both in his painting and his architecture. Depicting two objects, a lantern and a *cafetière*, a coffee pot, upon a tabletop, *Nature morte à la lanterne* encapsulates this radical artistic transition, a work that appears almost abstract in its construction. Resonating with a clarity and purity, it is imbued with a distinctly surreal quality, a complex and compelling painting by one of the key figures of early 20th century modernism. On the reverse of *Nature morte à la lanterne*, Le Corbusier dedicated the work to his close friend, the French doctor Pierre Winter, who was the original owner of the painting.

The lantern that appears in *Nature morte à la lanterne* was in the artist's personal collection and was a motif that had appeared in a variety of guises throughout Le Corbusier's career. Starting in 1918, the form of the lantern appeared as a legible, opaque geometric structure (Jornod, no. 13), yet this gradually evolved to an abstracted object. Le Corbusier simplified the structure of the lantern, transforming it into the form of a geometric prism that depicted the shafts of light and shadow created by its presence (Jornod, no. 31). In the present work, this abstraction is taken to an extreme. A pattern of interlocking geometric lines denotes the lantern, which has cast a dramatic shadow on the far left hand side of the composition.

The *cafetière* was also featured in a number of other works of this period (Jornod, nos. 61, 88 and 100). Throughout his Purist phase, Le Corbusier had focused on simple, unembellished and most importantly, functional mass-produced objects—glasses, bottles, plates or vases for example—pure plastic forms that were represented in their most generalized and depersonalized form. This was one of the central characteristics of Purism, reflecting the artists' desire for an aesthetic based on order, unity, discipline and control in contrast to the hedonistic idiosyncrasy and excess that they believed had characterized Cubism. As the artists stated in *Après le cubisme*, Purism presents "not variations, but what is invariable. The work should not be accidental, exceptional, impressionistic,...picturesque, but on the contrary general, static, expressive of what is constant...PURISM fears the bizarre and the 'original.' It seeks out pure elements with which to reconstruct organized paintings" (Le Corbusier and A. Ozenfant, "Après le cubisme," 1918, quoted in C. Eliel, *Purism in Paris, 1918-1925*, *L'Esprit Nouveau*, exh. cat., Los Angeles County Museum of Art, 2001, p. 22). By using uniform objects in their works, Le Corbusier and Ozenfant focused solely on form, creating art that they believed would be permanent and enduring.

In the late 1920s, however, Le Corbusier's still lifes underwent a dramatic change. He began to expand his repertoire of objects, incorporating what he termed *objets à réaction poétique*—objects that evoked poetry for the viewer. Finding unique objects from the natural world—shells, pebbles, pieces of wood or bone—Le Corbusier started to include these organic pieces into his work alongside the functional, pure forms of Purism. The rigors of geometry were infused with the natural world. "For Le Corbusier now," Christopher Green has written, "all natural phenomena, along with the perfectable utensils of the man-made world, can inspire, can have a place in both painting and architecture" (C. Green, "The architect as artist," *Le Corbusier: Architect of the Century*, exh. cat., Hayward Gallery, London, 1987, p. 114). Interestingly, at the same time, organic and irregular forms also assumed greater importance in Le Corbusier's friend Fernand Léger's work.



(fig. 3) The artist in his studio. Artwork: © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.

Seek and you shall find. Look into the depths of the work and ask yourself questions. There are illuminations and scenes, hours of substance...And in addition there are the screams of the subconscious, sensual and chaste; everything you can imagine.

—Le Corbusier

Le Corbusier's depiction of these still life objects also altered. The rigidity of his ordered Purist battalions of vessels relaxed. No longer controlled and uniform, the objects became rounder and more exaggerated. In the present work, the *cafetière* has been metamorphosed into an amorphous undulating form; its sensuous outlines conjuring a distinctly corporeal quality, appearing almost like the soft contours of the female figure. In stark contrast, the lantern that stands next to it is constructed solely with a network of fine geometric lines. Unlike the volumetric depiction of the *cafetière*, only the barest structural outlines of its form have been depicted. Playing with form, proportion and construction, Le Corbusier was clearly relishing in the nature of three-dimensional objects and how they could be depicted onto a two-dimensional surface: a very different means of expression in comparison to the rigorously mechanized, almost depersonalized Purist compositions. Color—an aspect that had come secondary to form in Le Corbusier's Purist works—was also freed. In *Nature morte à la lanterne* color was used in the construction of the composition: bold shades of red, orange and yellow contrast with the softer tones of green, blue and pink, all of which vibrantly erupt against the white background of the painting.

Yet, while the type of objects that Le Corbusier chose to include changed, as well as the style with which he used to depict them, *Nature morte à la lanterne* demonstrates that the spatial construction of a composition remained a central preoccupation for the artist throughout his career. As with his Purist paintings that have a stringently architectonic structure, in the present work, Le Corbusier focused on the formal relationships between objects. Framed by a number of vertical lines and horizontal planes of color, the carefully composed composition is dominated by an acute sense of tension. The lines that depict the lantern appear almost like structural plans, revealing the artist's architectural tendencies. Yet, the image is infused by the strange, disquieting, almost surreal effect created by the contrasting objects and their setting; a unique and compelling work within the artist's richly varied *oeuvre*.



(fig. 4) Fernand Léger, *La feuille verte*, 1930. Philadelphia Museum of Art. © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.

SOLD TO BENEFIT NEWPORT FESTIVALS FOUNDATION, INC.

1219

FERNAND LEGER (1881-1955)

La Fleur

signed and dated 'F. LEGER. 38' (lower right)

oil on canvas

16½ x 10½ in. (41 x 26.8 cm.)

Painted in 1938

\$250,000-350,000

PROVENANCE:

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

Private collection, Stockholm.

Marisa Del Re Gallery, Inc., New York.

Acquired from the above by the present owner, 1994.

LITERATURE:

G. Bauquier, *Fernand Léger, Catalogue raisonné, 1938-1943*, Paris, 1998, vol. 6, p. 14, no. 979 (illustrated in color, p. 15).

During the late 1930s, Léger primarily focused on international interior design projects, and his paintings from this period often incorporate the crisp imagery that he devised for these endeavors. In 1937, he designed stage sets for the Paris Opéra and in 1938 he traveled to New York to complete a commission from Nelson A. Rockefeller to decorate his Fifth Avenue apartment. By the end of the year the artist completed, painting *in situ*, a sequence of murals adorning the walls of a circular staircase that linked two floors of the Rockefeller residence (fig. 1). He then proceeded in early 1939 to paint a decorative wall piece which surmounted the fireplace in Rockefeller's sitting room situated across from the Matisse mural *La Poésie*, 1938 (fig. 2). Léger's enthusiastic patron thereafter commissioned him to provide a roof design for Hawes House, his country home in Pocantico Hills, upstate New York, a building that was completed later that year.

Complementing the grand scale of his major projects of 1937-1939, the artist worked through ideas in his easel-size still-life canvases to consider their application on a larger scale. His aim was the development of a strikingly novel, but still decorative approach to the modern presentation of objects, whether assembled from nature, the commercial sphere, or the latest technology. He cut loose these chosen objects from the formal strictures of conventional spatial arrangement, and allowed them to float freely but inter-connectedly in space. *La Fleur* is an energetic demonstration of this principle, evoking a musicality and rhythm which illustrates Léger's affinity toward the perfect harmony of color and form. The disparate shapes, composed of bright primary colors separated by thick black outlines silhouetted against a flat white background, converge to create a dynamic floral motif. The vibrancy and contrast of the forms deliver a sense of depth despite the sparse conventional modeling. The artist asserted that "all the spectacular, sentimental or dramatic manifestations of life are dominated by the laws of contrast" (quoted in E.F. Fry, ed., *Fernand Léger, Functions of Painting*, New York, 1973, p. 132-133). Léger intended this method of composition to apply to all his work, from easel paintings in all sizes and formats to in- and outdoor murals executed on a monumental scale.



(fig. 1) The artist with his fireplace mural for Nelson A. Rockefeller's apartment in New York in 1938-1939. Archives Georges Bauquier. Artwork: © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.



(fig. 2) Léger's murals for the stairwell of Nelson A. Rockefeller's apartment in New York in 1938. The Rockefeller Archive Center. Artwork: © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.



1220

HENRY MOORE (1898-1986)

Mother and Child: Armless

signed and numbered 'Moore 4/9' (on the back of the base)

bronze with green and brown patina

Height: 6⅞ in. (15.6 cm.)

Length: 6¼ in. (15.9 cm.)

Conceived in 1979

\$100,000-150,000

PROVENANCE:

Vanderwoude Tananbaum Gallery, New York.

Acquired from the above by the present owner, 1986.

LITERATURE:

A. Bowness, ed., *Henry Moore, Complete Sculpture, 1974-1980*, London, 1994, vol. 5, p. 46, no. 765 (another cast illustrated, p. 47).



another view



PROPERTY OF A DISTINGUISHED GENTLEMAN

1221

BERNARD BUFFET (1928-1999)

La Tour Eiffel, vue du Trocadéro

signed 'Bernard Buffet' (upper right) and dated '1972' (upper left);
titled 'La Tour Eiffel vue du Trocadéro' (on the reverse)

oil on canvas

51 $\frac{1}{8}$ x 32 in. (130 x 81.2 cm.)

Painted in 1972

\$200,000-300,000

PROVENANCE:

Galerie Maurice Garnier, Paris.

Wally Findlay Galleries, Beverly Hills.

Acquired from the above by the family of the late owner, *circa* 1972.

This work is recorded in the Maurice Garnier Archives.



(fig. 1) The artist working in his studio in 1977. Photograph by Luc Fournol and Benjamin Augur. Artwork: © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.





1222

LOUIS VALTAT (1869-1952)

La sortie d'école

indistinctly stamped with initials

oil on canvas

21¾ x 18¼ in. (55.4 x 46.4 cm.)

Painted *circa* 1902

\$30,000-50,000

PROVENANCE:

Anon. sale, Hôtel Drouot, Paris, 25 June 1987, lot 75.

Walter Klinkhoff Gallery, Inc., Montreal (acquired at the above sale).

Acquired from the above by the present owner, 1990.

The late Louis-André Valtat confirmed the authenticity of this work.



PROPERTY FROM THE FORBES COLLECTION

1223

HENRI LE SIDANER (1862-1939)

Les Barques

signed 'LE SIDANER' (lower left)

oil on canvas

25¾ x 32 in. (65.2 x 81.3 cm.)

Painted in Fort Philippe in 1902

\$100,000-150,000

PROVENANCE:

Galerie Georges Petit, Paris (acquired from the artist, July 1902).

Private collection, London.

Waterhouse & Dodd, London.

Acquired from the above by the present owner, 2006.

EXHIBITED:

Paris, Salon de Gand, April 1908, no. 360.

London, Roland, Browse & Delbanco Gallery, *Paintings by Le Sidaner, Drawings by Puvis de Chavannes and Carrière*, March-April 1961, p. 4, no. 16 (illustrated; titled *Bateaux à voiles*).

LITERATURE:

Y. Farinaux-Le Sidaner, *Le Sidaner, L'oeuvre peint et gravé*, Milan, 1989, p. 83, no. 131 (illustrated).

PROPERTY FROM AN IMPORTANT SOUTH AMERICAN COLLECTION

1224

HENRI MARTIN (1860-1943)

Le port de Collioure

signed 'Henri Martin.' (lower left)

oil on canvas

33½ x 37½ in. (85 x 95.5 cm.)

Painted *circa* 1930

\$300,000-500,000

PROVENANCE:

The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London.

Galerías Witcomb, Buenos Aires.

Dr. Raul T. Canevari, Buenos Aires (acquired from the above, June 1939).

Acquired from the above by the present owner.

EXHIBITED:

Buenos Aires, Galerías Witcomb, *Arte frances, escuela 1830 y moderna*, May-June 1939, no. 109 (illustrated; titled *A Collioure*).

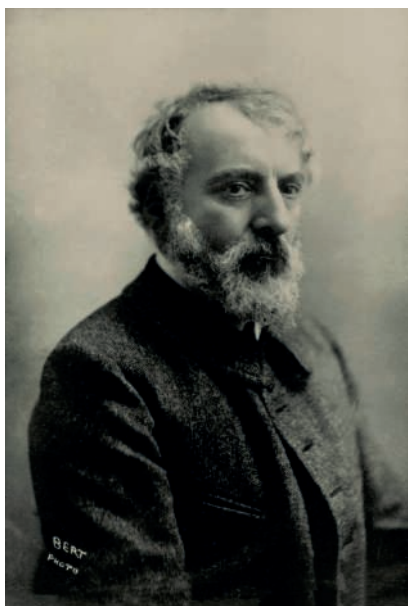
Cyrille Martin has confirmed the authenticity of this work.

Martin purchased a house in Collioure in 1923. He knew the village well, as his old friend Henri Marre spent part of every year there, but it was not until he was in his sixties that he put down roots. Located at the foot of the Pyrenees near the Spanish border, Collioure had been a significant port in Roman times and remained of strategic importance throughout the Middle Ages. At various times belonging to the kingdoms of Aragon, Majorca, France and Spain, it had become a permanent part of France in the late 17th century, but later lost its military significance and lapsed into a peaceful fishing village. By the 1880s it had been discovered by artists and was to serve as the backdrop for some of the most significant *fauve* paintings by Matisse, Derain and Signac in 1905. By the 1920s this sleepy village saw an ever-growing tourist industry, attracted by its historic architecture, colorful fishing fleet and temperate Mediterranean climate.

Just as he had done at his home in Marquayrol, Martin meticulously oversaw every detail of the renovations on his new house to his exacting specifications. He also rented a studio overlooking the port. For Martin, Collioure offered subjects that could not be found at Marquayrol or at St. Cirq-Lapopie. Views from his studio, with the walls of the old royal castle, Mediterranean fishing boats and, unusually for the artist, human bustle and activity, characterize many of his most successful compositions of this time. The present work presents a view of the bay drenched in the southern light which characterizes much of Martin's work. The harmony of the composition, with the rampart walls, village homes and fishing boats, perfectly illustrates Martin's interest in recording both the interplay of light on objects and the rhythmic orchestration of line and geometric pattern.

In a bend of the coastline, at the outlet of a valley, scattered around the forts, gardens and coves in a picturesque manner...here is the pleasant town of Collioure. The prospect is charming.

— V.-E. Ardouin-Dumazet



(fig. 1) The artist. © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.





1225

FERDINAND DU PUIGAUDEAU
(1864-1930)

Paysage de bord de mer

signed and dated 'F du Puigaudeau 11' (lower left)
oil on canvas
23¾ x 28¾ in. (60.5 x 73.3 cm.)
Painted in 1911
\$30,000-50,000

PROVENANCE:

Private collection, France (gift from the artist).
Anon. (by descent from the above); sale, Sotheby's, London, 26 June 2008,
lot 459.
Acquired at the above sale by the present owner.

This work will be included in the forthcoming Puigaudeau *catalogue raisonné*
being prepared by Antoine Laurentin.



1226

AUGUSTE RODIN (1840-1917)

Danaïde, petit modèle, version dite type I

signed 'A. Rodin' (on the front of the rock); inscribed and dated '© by musée Rodin 1971' (on the right side of the base); inscribed with foundry mark 'Georges Rudier. Fondateur. Paris.' (on the back of the rock); with raised signature 'A. Rodin' (on the underside)

bronze with dark brown and green patina

Height: 8¾ in. (22.2 cm.)

Length: 15 in. (38.1 cm.)

Conceived in 1885; this bronze version cast in July 1971

\$80,000-120,000

PROVENANCE:

Musée Rodin, Paris.

Private collection, Japan (circa 1990).

Acquired from the above by the present owner.

LITERATURE:

G. Grappe, *Catalogue du Musée Rodin*, Paris, 1927, p. 44, no. 77 (marble version illustrated).

S. Story, *Rodin*, New York, 1939, p. 145, nos. 43-45 (marble version illustrated).

R.M. Rilke, *Rodin*, New York, 1948, p. 7 (marble version illustrated).

I. Jianou and C. Goldscheider, *Rodin*, Paris, 1967, no. 28 (marble version illustrated).

J.L. Tancock, *The Sculpture of Auguste Rodin, The Collection of the Rodin Museum*, Philadelphia, 1976, pp. 253-254 (marble version illustrated, p. 254, fig. 35-2).

A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, Paris, 2007, vol. I, pp. 292-294 (another cast illustrated, p. 292).

This work will be included in the forthcoming Auguste Rodin *catalogue critique de l'oeuvre sculpté* currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay under the archive number 2016-4940B.

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

1227

HENRI EDMOND CROSS (1856-1910)

Vue du bassin de Saint-Marc

signed 'henri Edmond Cross' (lower right)

oil on canvas

23½ x 28¾ in. (59.8 x 73 cm.)

Painted *circa* 1905

\$500,000-700,000

PROVENANCE:

(possibly) Galerie E. Druet (by 1905).

Acquired by the family of the present owner, by 1965.

EXHIBITED:

Paris, Galerie E. Druet, *Henri Edmond Cross*, March-April 1905.

LITERATURE:

I. Compin, *H.E. Cross*, Paris, 1964, p. 220 (illustrated, p. 221, fig. b).

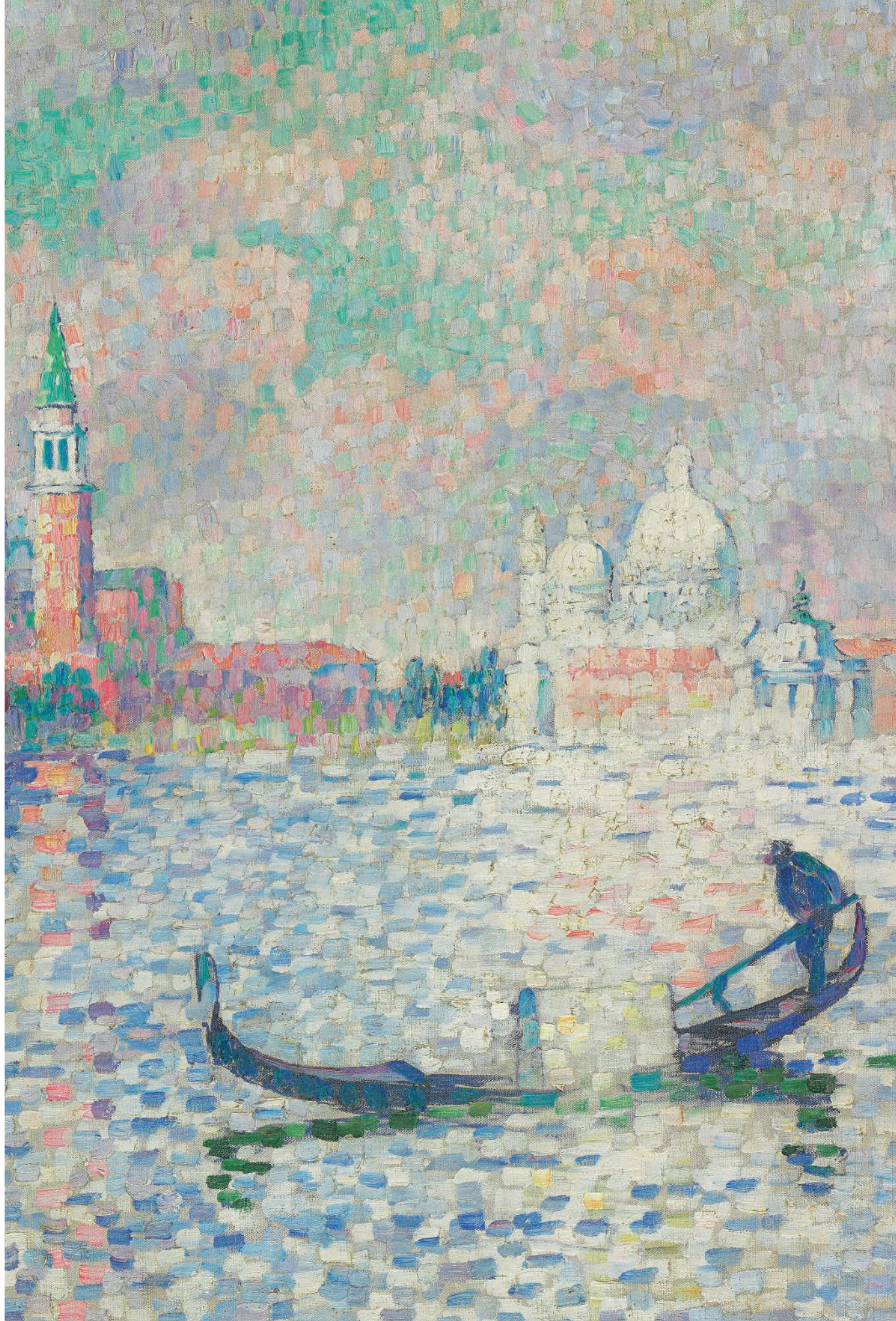
This work will be included in the forthcoming *catalogue raisonné* of Henri Edmond Cross being prepared by Patrick Offenstadt.

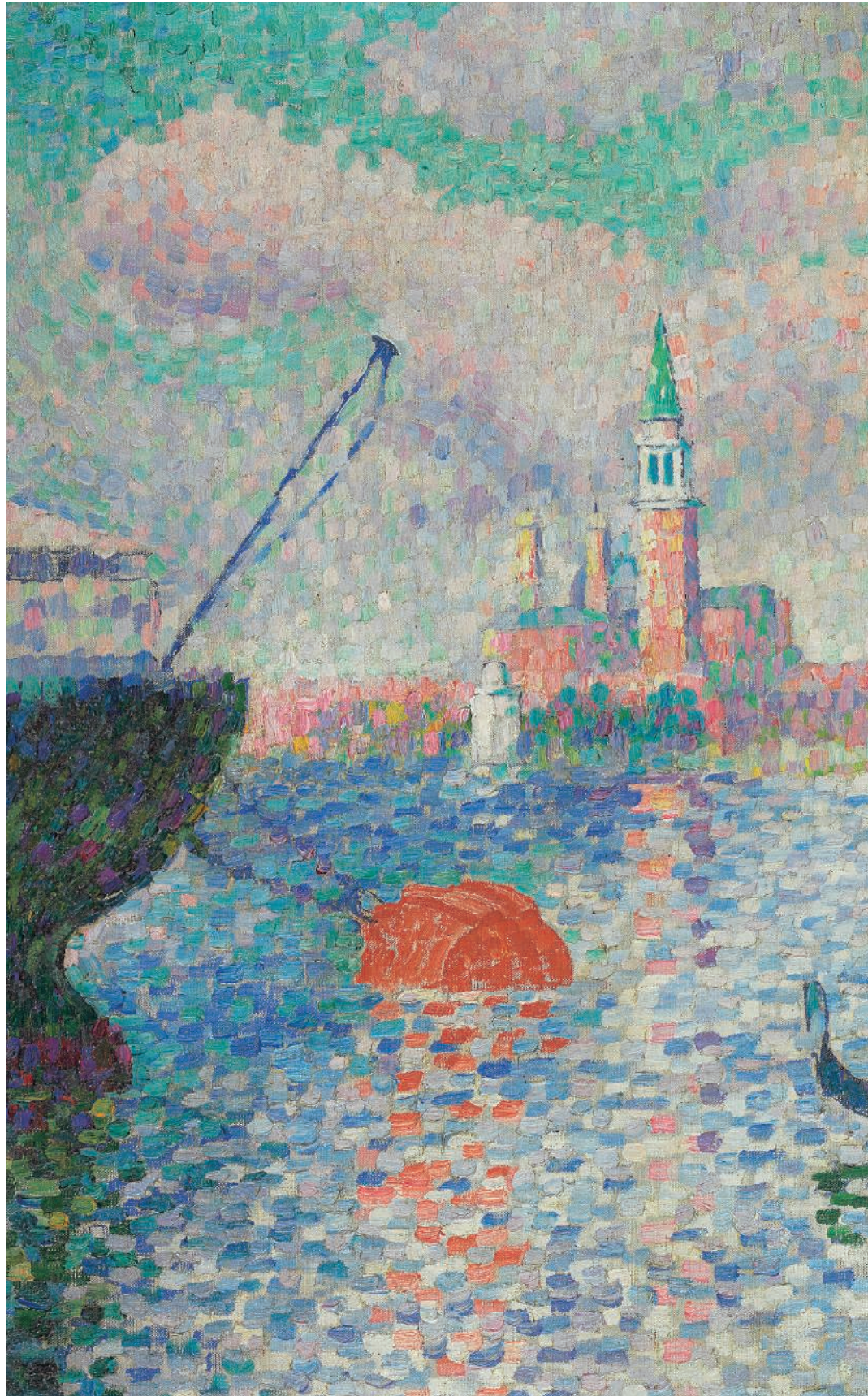
Working in close proximity on the Côte d'Azur in 1892, Cross and Paul Signac explored the methods and theories of Neo-Impressionist divisionism as pioneered by Georges Seurat, who passed away the year prior. Scientists Ogden Rood, Michel-Eugène Chevreul and Charles Henry each published theories of light and color in which they analyzed the differentiation between color-light and color-pigment. Their findings provoked the interest of a group of young artists frustrated by the Impressionist approach to painting the effects of light and atmosphere. Experimenting with the scientific notion of optical mixing, they created forms out of small dots of pure pigment in their painting. Though Cross was friendly with many of the Neo-Impressionist group, he did not begin painting divisionist pictures until after Seurat's death in 1891. By the end of the decade, Cross had abandoned the pointillist dot and instead favored separated rectangular strokes of pure color, similar to the tesserae of mosaics. Cross aimed ultimately for his "technique [to] cede its place to sensation" (I. Compin, *op. cit.*, p. 42).

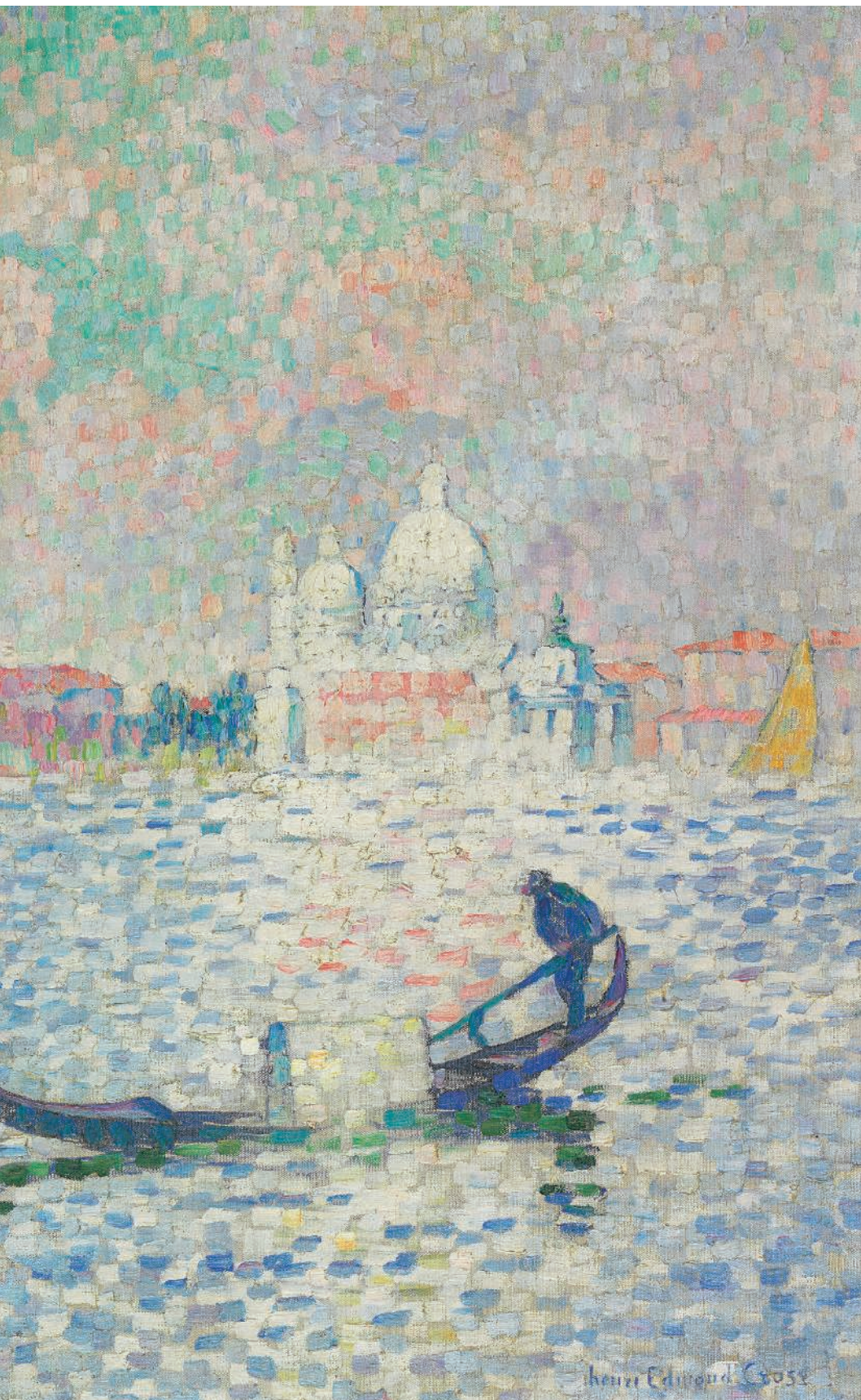
In July 1903, Cross and his wife traveled to Venice, where they remained for five weeks. The artist was captivated by the beauty of the city, falling under its spell like so many others before him. While the artist was moved by the works of Vittore Carpaccio, Giovanni Bellini, Francesco Guardi, Paolo Veronese and Jacopo Tintoretto, he was disappointed by the Venetian scenes by Canaletto, noting that they were far too "cold and linear." His notebooks were filled with sketches and watercolors of the lagoon and city's canals with careful detailing of the gondolas and sailing vessels. After returning to his home in Saint-Clair in September, Cross began a series of oil paintings that he based on his notes and sketches from his Venetian sojourn. In a letter to fellow neo-Impressionist Charles Angrand, Cross wrote, "The admiration and the taste that one has for the coast of Provence prepares one for the sensual joy of Venice. Their two contrasted beauties create a happy balance: one is brown and stripped bare, the other is blonde and bedecked in the most marvelous jewels. As it is in Titian's *Sacred and Profane Love*, the two gaze at one another in the same water" (quoted in F. Baligand, *Cross et le néo-impresionnisme*, exh. cat., Musée de la Chartreuse de Douai, 1998, p. 42).



(fig. 1) Paul Signac, *La voile verte (Venise)*, 1904. Musée d'Orsay, Paris.







1228

EDGAR DEGAS (1834-1917)

Femme se lavant la jambe gauche

stamped with signature 'Degas' (Lugt 658; on the top); numbered and stamped with foundry mark '61/M A.A. HEBRARD CIRE PERDUE' (on the back)

bronze with brown and red patina

Height: 8 in. (20.2 cm.)

Length: 7½ in. (19 cm.)

Original wax model executed in the 1890s; this bronze version cast at a later date in an edition numbered A to T, plus two casts reserved for the Degas heirs and the founder Hébrard marked HER.D and HER respectively

\$150,000-200,000

PROVENANCE:

Anon. sale, Sotheby & Co., London, 11 April 1962, lot 41a.

Anon. sale, Parke-Bernet Galleries, Inc., New York, 13 October 1965, lot 44.

Acquired at the above sale by the late owner.

LITERATURE:

J. Rewald, ed., *Degas, Works in Sculpture, A Complete Catalogue*, New York, 1944, p. 28, no. LXVIII (original wax model illustrated, pp. 132-133).

J. Rewald and L. von Matt, *Degas Sculpture, The Complete Works*, New York, 1956, p. 156, no. LXVIII (another cast illustrated, pls. 81-82).

J. Lassaigne and F. Minervino, *Tout l'oeuvre peint de Degas*, Paris, 1974, p. 144, no. S 64 (original wax model illustrated, p. 145).

C.W. Millard, *The Sculpture of Edgar Degas*, Princeton, 1979, p. xix (original wax model illustrated, pl. 131).

J. Rewald, *Degas's Complete Sculpture, Catalogue Raisonné*, San Francisco, 1990, p. 174, no. LXVIII (original wax model illustrated; another cast illustrated, p. 175 and another cast illustrated in color, p. 199).

A. Pingeot, *Degas Sculptures*, Paris, 1991, p. 183, no. 64 (original wax model illustrated, pp. 183-184 and another cast illustrated, pp. 103-105).

S. Campbell, "Degas, The Sculptures, A Catalogue Raisonné," *Apollo*, vol. CXLII, no. 402, August 1995, p. 41, no. 61 (another cast illustrated, fig. 59).

J.S. Czestochowski and A. Pingeot, *Degas Sculptures, Catalogue Raisonné of the Bronzes*, Memphis, 2002, p. 241, no. 61 (another cast illustrated in color, p. 240 and original wax model illustrated, p. 241).

S. Campbell, R. Kendall, D.S. Barbour and S.G. Sturman, *Degas in the Norton Simon Museum*, Pasadena, 2009, vol. II, pp. 441, 444 and 547-548, no. 89 (details of another cast illustrated in color, p. 442, figs. 89c-e and another cast illustrated in color, p. 443).

S. Glover Lindsay, D.S. Barbour and S.G. Sturman, *Edgar Degas, Sculpture, The Collections of the National Gallery of Art*, Princeton, 2010, pp. 276 and 278-280, no. 47 (original wax model illustrated in color, p. 277 and original wax model illustrated again, p. 278, fig. 3).

The nude female bather in the present work raises her left foot over the edge of a basin, her toes curled over its rim for balance as she dries her left leg with a dangling towel. Cleaning the legs and feet was a vital part of a woman's toilette routine, to remove the pollution of the ground underfoot. Degas takes great liberties here with accepted canons of female physical grace, and indeed his bather works alarmed contemporary critics, who likened the angular, awkwardly posed bodies to zoological specimens. These quotidian but shockingly intimate scenes were explored by the artist in a variety of media (figs. 1 and 2).

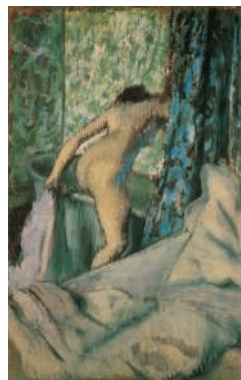
Freed from all narrative codes and literary references, Degas' bathers gave rise to intense and uncomfortable speculation about the identity of the women depicted. Were they prostitutes (who were required by law to bathe frequently), working women, or even modern *bourgeoises*? "Uncertainty about the sexual status of the women depicted provides Degas' images with one of their most powerful effects of modernity," Carol Bernheimer has written. "A hint of prostitution is countered by a suggestion of autonomy; an alluring appearance of sexual accessibility is undermined by an alienating sense of the subject's absorption" (*Figures of Ill Repute, Representing Prostitution in Nineteenth-Century France*, Cambridge, Massachusetts, 1989, p. 163).

To create *Femme se lavant la jambe gauche*, Degas modeled wax over wire and incorporated a found or ready-made object, making it one of a handful of his sculptures that offer context and an authentic, tangible setting. At once illusory and real, it anticipates the central role that the *objet trouvé* would play in twentieth-century sculpture, from Picasso onward. "Degas' sculpture was crucial to the development of cubist sculptural collages and the surrealists' magical concoctions," Ann Dumas has written, "and his experiments even touched artists in the later twentieth century, such as Robert Rauschenberg and others who conjure poetry from everyday items" (*op. cit.*, 2002, p. 47).

The original wax version of this sculpture is housed today in the National Gallery of Art, Washington, D.C., and the bronze *modèle* in the Norton Simon Art Museum, Pasadena. Other bronze casts reside in the Metropolitan Museum of Art, New York, the Hirshhorn Museum and Sculpture Garden, Washington, D.C., the Ny Carlsberg Glyptotek, Copenhagen, the Museu de Arte de São Paulo, and the Musée d'Orsay, Paris.



(fig. 1) Edgar Degas, *Le Bain*, circa 1892-1895. Harvard Art Museums, Fogg Museum, Cambridge, Massachusetts; bequest of Meta and Paul J. Sachs.



(fig. 2) Edgar Degas, *Le Bain (Le bain matinal)*, 1887-1890. The Art Institute of Chicago.



another view



Christie's is pleased to offer works from the Blair Family Collection. Please refer to the introduction that precedes lot 1027 for more information on the Blair Family Collection.

PROPERTY FROM THE BLAIR FAMILY COLLECTION

1229

PIERRE-AUGUSTE RENOIR (1841-1919)

Mandarines et tasse

signed 'Renoir.' (lower right)

oil on canvas

7 $\frac{7}{8}$ x 13 $\frac{3}{4}$ in. (20 x 33.8 cm.)

Painted *circa* 1910

\$150,000-250,000

PROVENANCE:

Galerie Durand-Ruel et Cie., Paris.

Mme M. Béraud, Paris.

M. Knoedler & Co., Inc., New York (acquired from the above, June 1951).

Acquired from the above by the family of the late owner, January 1952.

LITERATURE:

A. Vollard, *Tableaux, pastels et dessins de Pierre-Auguste Renoir*, Paris, 1918, vol. II, p. 50 (illustrated).

G.-P. and M. Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles, 1903-1910*, Paris, 2012, vol. IV, p. 86, no. 2803 (illustrated).

This work will be included in the forthcoming *catalogue critique* of Pierre-Auguste Renoir being prepared by the Wildenstein Institute established from the archives of François Daulte, Durand-Ruel, Venturi, Vollard and Wildenstein.

Unlike his contemporaries Claude Monet, Alfred Sisley and Frédéric Bazille, Renoir showed little interest in painting still lifes at the beginning of his career. From the early 1880s onwards, however, it began to occupy an increasing position of importance in his oeuvre. Among the most “academic” of the Impressionists—a position he shared with Paul Cézanne, another devotee of the still life subject—Renoir is frequently remembered as a painter of the female figure. Although he recommended to Edouard Manet’s niece Julie to paint still life “in order to teach yourself to paint quickly” (quoted in J. Manet, *Journal, 1893-1899*, Paris, n.d., p. 190), the numerous works, often elaborate and ambitious, which Renoir executed in this genre over the course of his career attest to his sustained interest in still life as an end in itself. It was in these compositions that Renoir pursued some of his most probing investigations of the effects of light and color on objects and surfaces. Renoir told his biographer, Albert André, that it was in his small-scale still lifes, such as the present work, that “he put the whole of himself, that he took every risk” (A. André, *Renoir*, Paris, 1928, p. 49).





PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

1230

EDOUARD VUILLARD (1868-1940)

Portrait de Thadée Natanson

signed with initials 'E.V.' (lower left)
oil on board laid down on cradled panel
15½ x 13 in. (39.3 x 32.9 cm.)
Painted in 1897

\$70,000-100,000

PROVENANCE:

Ambroise Vollard, Paris.
Galerie Etienne Bignou, Paris.
Galerie Michel Couturier, Paris (circa 1966).
Acquired by the family of the present owner, by 1970.

LITERATURE:

A. Salomon and G. Cogeval, *Vuillard, Le regard innombrable, Catalogue critique des peintures et pastels*, Paris, 2003, vol. I, p. 495, no. VI-63 (illustrated).



1231

HENRI LE SIDANER (1862-1939)

Maisons sur la rivière

signed 'LE SIDANER' (lower left)

oil on canvas

21 $\frac{1}{2}$ x 25 $\frac{1}{2}$ in. (54.1 x 65 cm.)

Painted in Falaise in 1920

\$80,000-120,000

PROVENANCE:

Galerie Georges Petit, Paris (acquired from the artist, 1920).

Anon. sale, Hôtel Drouot, Paris, 26 April 1922, lot 41.

Private collection, Montreal.

Acquired from the above by the present owner.

EXHIBITED:

Paris, Galerie Georges Petit, *Le Sidaner*, February 1925, no. 35.

LITERATURE:

Y. Farinaux-Le Sidaner, *Le Sidaner, L'oeuvre peint et gravé*, Milan, 1989, p. 174, no. 437 (illustrated).

1232

AUGUSTE RODIN (1840-1917)

Eternel printemps, second état, 4ème réduction

signed 'A. Rodin' (on the right side); inscribed with foundry mark
'Alexis Rudier. Fondeur. Paris.' (on the left side); with raised signature
'A. Rodin' (on the underside)

bronze with dark brown patina

Height: 9¾ in. (24.7 cm.)

Length: 12¾ in. (31.5 cm.)

Conceived in 1884; this bronze version cast in May 1944

\$220,000-280,000

PROVENANCE:

Musée Rodin, Paris.

Roger Gouinguenet, Paris (acquired from the above, 1945).

Private collection, Arcachon (by descent from the above).

LITERATURE:

L. Maillard, *Auguste Rodin, Statuaire*, Paris, 1899, pp. 121-122 (marble version illustrated, fig. 16).

G. Grappe, *Catalogue du Musée Rodin*, Paris, 1927, p. 42, nos. 69-70 (another version illustrated).

G. Grappe, *Le Musée Rodin*, Paris, 1947, p. 141 (another version illustrated, pl. 56).

R. Descharnes and J.F. Chabrun, *Auguste Rodin*, London, 1967, p. 135 (larger version illustrated in color, p. 134).

I. Jianou and C. Goldscheider, *Rodin*, Paris, 1967, p. 96 (another illustrated, pls. 56-57).

L. Steinberg, *Other Criteria, Confrontations with Twentieth-Century Art*, Oxford, 1972, p. 428, no. 232 (marble version illustrated, p. 365).

J.L. Tancock, *The Sculpture of Auguste Rodin, The Collection of the Rodin Museum*, Philadelphia, 1976, pp. 241, 244-245 and 247, no. 32b (other versions illustrated, pp. 242-243 and 246, figs. 32-3 and 32-4).

A.E. Elsen, *Rodin's Art, The Rodin Collection of the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University*, New York, 2003, pp. 494-497, no. 148 (another cast illustrated, pp. 494-495, fig. 413 and larger version illustrated, p. 496, fig. 414).

A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, Paris, 2007, vol. I, pp. 334-337 (another cast illustrated, p. 334; terracotta version illustrated, p. 334; other versions illustrated, p. 336 and marble version illustrated, p. 337).

A. Le Normand-Romain, *Rodin*, New York, 2013, p. 146 (plaster version illustrated, p. 147, fig. 139).

This work will be included in the forthcoming *Auguste Rodin catalogue critique de l'oeuvre sculpté* currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay under the archive number 2015-4825B.

Eternel printemps is one of Rodin's most popular compositions and one of the sculptor's greatest commercial successes. Also titled *Zéphyr et la Terre* and *Cupidon et Psyché* (there are small Cupid's wings on the back of the male figure), it was exhibited at the Salon of 1897. It was originally intended as a figural grouping for *La porte de l'enfer*, but as the tone of the commission evolved into a more tragic representation, the amorous couple was not included in the final version. As with many of his great figural groupings, Rodin developed the characters from earlier works. The female figure is based on *Torse d'Adèle*, which appears on the top left corner of the tympanum of *La porte de l'enfer*.

The present work may reflect the emotional impact of Rodin's personal life, as he sculpted the blissful embrace while involved in an affair with the beautiful sculptor, Camille Claudel, who had entered his studio as a pupil the previous year. This new wellspring of romantic passion may have further induced Rodin to abandon the *politesse* of allegorical convention and instead depict romantic love in deeply intimate, individual terms. Rodin also claimed that the idea for the present bronze came to him while listening to Beethoven's sublime Second Symphony. He confided much later to Jeanne Russell, the daughter of the Australian painter John Russell: "God, how [Beethoven] must have suffered to write that! And yet, it was while listening to it for the first time that I pictured Eternal Springtime, just as I have modeled it since" (quoted in *The Bronzes of Rodin*, exh. cat., Musée Rodin, Paris, 2007, p. 336).

Animated by the dazzling play of light on the surface and the sweeping upward movement of the man, the couple seems ready to take flight. The dynamic arrangement of the bodies is characteristic of Rodin's innovative treatment of figures at this time. The female figure is leaning against the tree-like formation behind her and Rodin deliberately preserves the enigma of whether or not she has indeed emerged from it. It is unsurprising that collectors have always been attracted to the potent combination of physical lyricism and romanticism that defines this work.



PROPERTY FROM AN IMPORTANT COLLECTION

1233

ALBERT MARQUET (1875-1947)

La pointe de l'Île Saint-Louis, Paris

signed 'marquet' (lower right)

oil on canvas

25½ x 31¾ in. (65 x 80.8 cm.)

\$150,000-200,000

PROVENANCE:

Anon. sale, Hôtel Drouot, Paris, 20 November 1988, lot 77.

Galerie Nichido, Tokyo.

Acquired from the above by the present owners, 1989.

As a young student, Marquet spent time at the Louvre copying works by Claude Lorrain, Jean-Baptiste-Siméon Chardin, and Jean-Baptiste-Camille Corot. It was through his rapid but nevertheless accurate sketches and drawings executed on the sidewalks of Paris that he developed his sense of movement. The hustle and bustle of Parisian life complemented what he learned in the museums and galleries, and it was this energy which caused the avid traveler to always return to Paris, the city he so loved.

When living in Paris, Marquet made sure that his studio had a good view of the Seine so that he could paint the ever-changing appearance of the city on the water. Like Claude Monet, he sought to capture in his works the subtle changes in character of various buildings and bridges, in particular the cathedral of Notre-Dame and the Pont-Neuf.

The present canvas depicts the tip of the Île Saint-Louis surrounded by the Seine, with the great Parisian monuments and bridges in the background. François Daulte has written about the artist's Parisian paintings: "Here are Paris and its bridges freeing themselves through the light of the river; here is the Paris of trees sheltering the booksellers; here are the popular quarters with their fences covered with multi-coloured posters and their decaying houses...He drapes them in the sun of springtime or bathes them in the sad atmosphere of a winter's day, when the snow dribbles down on the quays and a fog, light and damp, hangs over the entire city" (*Albert Marquet*, Lausanne, 1988, p. 24).





1234

EUGENE BOUDIN (1824-1898)

Portrieux, le port marée basse

signed, dated and inscribed 'E. Boudin 73 a Portrieux' (lower left)

oil on canvas

14½ x 23½ in. (37 x 58.7 cm.)

Painted in 1873

\$70,000-100,000

PROVENANCE:

Galerie Bernheim-Jeune et Cie., Paris.

Paul Melchior Robinow, Hamburg; sale, Cassirer-Helbing, Berlin, 30 November 1928, lot 54.

Galerie Georges Petit, Paris.

Dhainaut collection, Paris.

Anon. sale, Sotheby Park Bernet & Co., London, 4 July 1979, lot 67.

Walter Klinkhoff Gallery, Inc., Montreal (acquired at the above sale).

Acquired from the above by the present owner, 1979.

LITERATURE:

R. Schmit, *Eugène Boudin*, Paris, 1973, vol. I, p. 330, no. 924 (illustrated).



PROPERTY FROM A FAMILY COLLECTION

1235

AUGUSTE RODIN (1840-1917)

Tête monumentale de Balzac

signed and numbered 'A. Rodin No 3' (on the right side); inscribed with foundry mark 'Georges Rudier. Fondateur Paris.' (on the left side); dated and inscribed '© by Musée Rodin 1972.' (on the back); with raised signature 'A. Rodin' (on the underside)

bronze with dark brown and green patina

Height: 20 in. (50.8 cm.)

Conceived in 1898; this bronze version cast in 1972

\$100,000-150,000

PROVENANCE:

Musée Rodin, Paris.

Charles Slatkin Galleries, New York (acquired from the above, 1977).

Private collection, United States.

Pascal de Sarthe Fine Arts, Scottsdale (1994).

Acquired from the above by the present owner, July 1995.

EXHIBITED:

Lisbon, Calouste Gulbenkian Foundation, *Rodin*, April-May 1973, no. 19.

LITERATURE:

I. Jianou and C. Goldscheider, *Rodin*, Paris, 1967, pp. 106-107.

J.L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, p. 425, no. 76 (another cast illustrated, p. 431).

A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, Paris, 2007, vol. I, pp. 178-179 (another cast illustrated, p. 179).

This work will be included in the forthcoming *Auguste Rodin catalogue critique de l'oeuvre sculpté* currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorraine under the direction of Jérôme Le Blay under the archive number 2016-4953B.

PROPERTY OF A GENTLEMAN

1236

HENRI LE SIDANER (1862-1939)

Neige, Boulevard de la Reine

signed 'Le Sidaner' (lower right)

oil over pencil on canvas

25¾ x 32 in. (65.2 x 81.2 cm.)

Painted in 1928

\$120,000-180,000

PROVENANCE:

Galerie Georges Petit, Paris (acquired from the artist, 1928).

Acquired by the family of the present owner, *circa* 1935.

EXHIBITED:

Paris, Galerie Georges Petit, *Henri Le Sidaner*, 1928, p. 261 (illustrated, p. 159; titled *La Neige*).

LITERATURE:

Le Gaulois Artistique, 9 January 1929, p. 99 (illustrated).

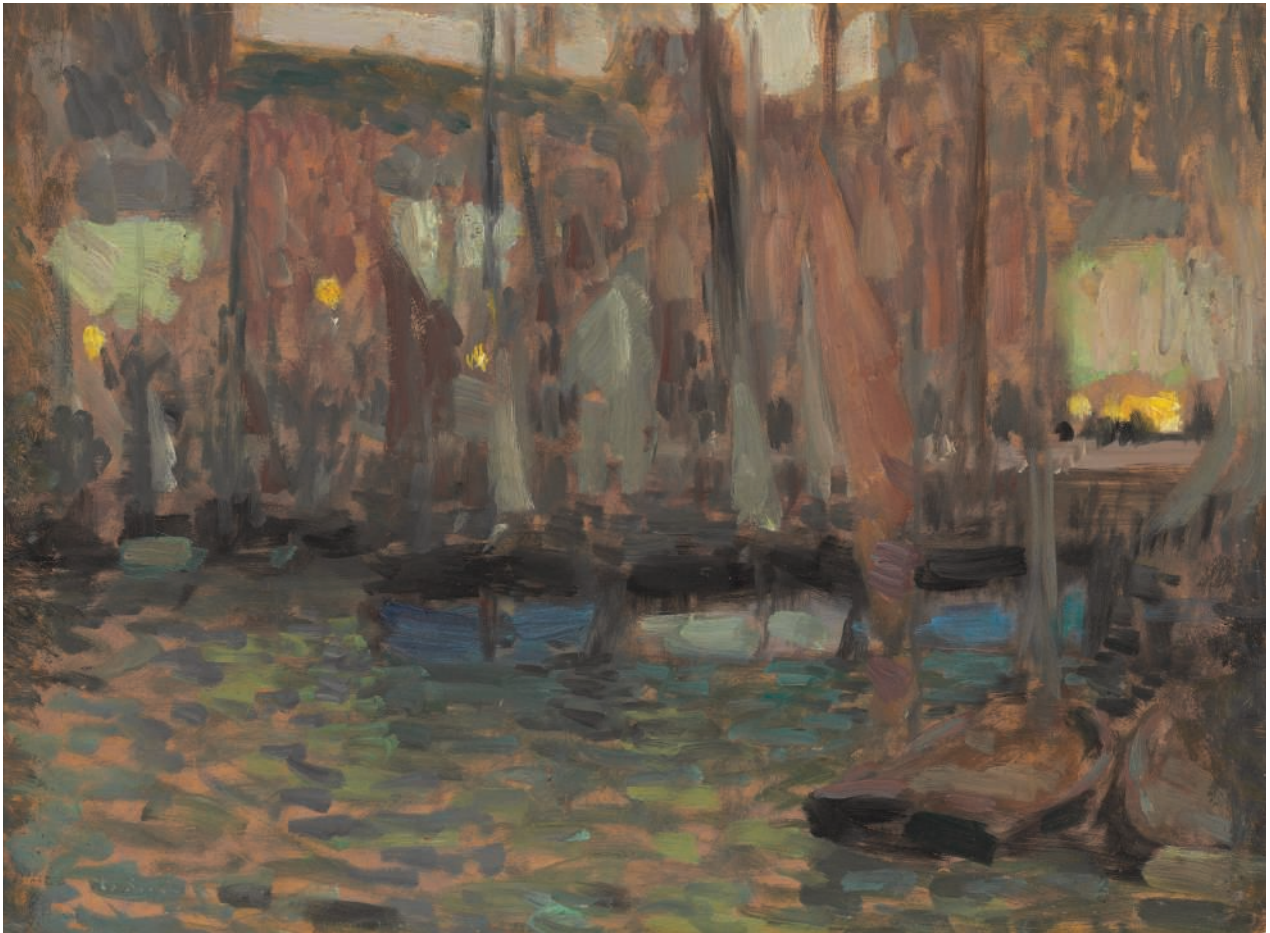
Y. Farinaux-Le Sidaner, *Le Sidaner, L'oeuvre peint et gravé*, Milan, 1989, p. 242, no. 650 (illustrated).

Denoted by planar, fragmented brushwork, the colored light in Le Sidaner's *Neige, Boulevard de la Reine* seamlessly hops across the snowy path from window to window under the hazy dusk of day's end. The stillness and dreamy silence of what Camille Mauclair coined as "Le Sidaner's time" elicits a sense of dream-like nostalgia and sentimental realism over the dissolving forms.

Often compared to Claude Monet for his portrayal of light through the manipulation of color, Le Sidaner differed from the older generation of Impressionists in that he rarely painted outdoors. He would quickly sketch the scenes he observed as he walked through the town, later crafting the compositions from his imagination. Le Sidaner breached a new realm of symbolist rhetoric through his "musical quality of colour" (I. Mössinger and K. Sagner, *Henri Le Sidaner*, Chemnitz, 2009, p. 66) and "taste for tender, soft and silent atmospheres" (Y. Farinaux-Le Sidaner, *op. cit.*, p. 31).

The setting of the present painting possesses an air of stillness, and it is obvious that great care has been taken in the framing of the composition, the precise arrangement of which engenders a subtle play on formal correspondences. The lavender highlights in the snow and sky complement the shutters on the houses and contrast with the glowing pink and amber light coming from the windows.





PROPERTY FROM THE FORBES COLLECTION

1237

HENRI LE SIDANER (1862-1939)

Le Soir

indistinctly signed (lower left)

oil on panel

10 $\frac{5}{8}$ x 14 $\frac{1}{8}$ in. (26.7 x 35.8 cm.)

Painted at Le Tréport in July 1906

\$15,000-20,000

PROVENANCE:

Anon. sale, Sotheby's, New York, 23 February 2000, lot 41.

Acquired at the above sale by the present owner.

Yann Farinaux-Le Sidaner will include this work in the forthcoming supplement to his *Le Sidaner catalogue raisonné*.



1238

LOUIS VALTAT (1869-1952)

Péniches au port de Rouen

signed with initials 'L.V.' (lower left)

oil on board

16¼ x 20⅞ in. (40.9 x 53 cm.)

Painted *circa* 1893

\$20,000-30,000

PROVENANCE:

Ambroise Vollard, Paris (acquired from the artist).

Louis Valtat, Paris (acquired from the estate of the above, 1939).

Gallery Moos, Ltd., Toronto.

Acquired by the family of the present owner, *circa* 1980.

This work will be included in the forthcoming Valtat *catalogue raisonné* currently being prepared by Les Amis de Louis Valtat.



PROPERTY FROM THE COLLECTION OF ADELE AND IRVING MOSKOVITZ

1239

GEORGES LEMMEN (1865-1916)

Coin de jardin

signed with monogram and dated '92' (lower left)

oil on panel

6¼ x 9⅞ in. (15.9 x 24 cm.)

Painted in 1892

\$25,000-35,000

PROVENANCE:

Marlborough-Gerson Gallery, Inc., New York.

This work will be included in the forthcoming online Georges Lemmen *catalogue raisonné* being prepared by Olivier Bertrand.

PROPERTY FROM THE COLLECTION OF ADELE AND IRVING
MOSKOVITZ

1240

EDGAR DEGAS (1834-1917)

L'Ecolière ou Femme marchant dans la rue

stamped with signature, numbered and stamped with foundry
mark 'Degas (3) A.A. HEBRARD CIRE PERDUE' (on the top of
the base)

bronze with brown patina

Height: 10¾ in. (27.4 cm.)

Original wax model executed circa 1880-1881; this bronze
version cast in 1955-1957 in an edition numbered 1 to 20

\$60,000-80,000

PROVENANCE:

Nélly Hébrard, Paris.

M. Knoedler & Co., Inc., New York (acquired from the above,
1957).

Barbara N. Thurston, New York (acquired from the above,
February 1962); Estate sale, Sotheby Parke Bernet, Inc.,
New York, 22 May 1975, lot 562a.

Acquired at the above sale by the late owner.

LITERATURE:

J. Rewald, ed., *Degas, Works in Sculpture, A Complete
Catalogue*, New York, 1944, p. 28 (original wax model
illustrated, p. 144).

J. Rewald and L. von Matt, *Degas Sculpture, The Complete
Works*, New York, 1956, no. LXXIV (another cast illustrated,
fig. 25).

J. Lassaigne and F. Minervino, *Tout l'oeuvre peint de Degas*,
Paris, 1974, p. 144, no. S 74 (original wax model illustrated,
p. 145).

C.W. Millard, *The Sculpture of Edgar Degas*, Princeton, 1979,
p. xi (original wax model illustrated, pl. 32).

I. Dunlop, *Degas*, New York, 1979, p. 8, no. 202 (another cast
illustrated, p. 219).

J. Rewald, *Degas's Complete Sculpture, Catalogue Raisonné*,
San Francisco, 1990, p. 186, no. LXXIV (another cast illustrated
and original wax model illustrated, p. 187).

A. Pingot, *Degas Sculptures*, Paris, 1991, p. 190, no. 74
(original wax model illustrated).

S. Campbell, "Degas, The Sculptures, A Catalogue Raisonné,"
Apollo, vol. CXLII, no. 402, August 1995, p. 48 (another cast
illustrated, fig. 72; this cast listed as no. 20/20).

J.S. Czestochowski and A. Pingot, *Degas Sculptures,
Catalogue Raisonné of the Bronzes*, Memphis, 2002, p. 268,
no. 74 (another cast illustrated in color and original wax model
illustrated).

S. Campbell, R. Kendall, D.S. Barbour and S.G. Sturman,
Degas in the Norton Simon Museum, Pasadena, 2009, vol.

II, pp. 474-476 and 556-557, no. 98 (original wax model
illustrated, p. 474, fig. 98a and another cast illustrated in color,
p. 475; this cast listed as no. 20/20).

S. Glover Lindsay, D.S. Barbour and S.G. Sturman, *Edgar
Degas, Sculpture, The Collections of the National Gallery of Art*,
Princeton, 2010, pp. 322, 324-328 and 330, nos. 57 and 58
(original wax model illustrated, p. 324, fig. 3; original wax model
illustrated in color, pp. 323 and 326, fig. 4 and another cast
illustrated in color, p. 329).



PROPERTY FROM THE COLLECTION OF MR. AND MRS. ALLAN FRUMKIN

1241

HENRI MATISSE (1869-1954)

Paysage de Bretagne

signed 'Henri-Matisse' (lower right)

oil on canvas

15 x 18 $\frac{1}{8}$ in. (38.2 x 46.3 cm.)

Painted in 1897

\$150,000-200,000

PROVENANCE:

Mrs. Pringsheim, Berlin.

Dr. Fritz Nathan, Zurich.

The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London (by 1960).

Miriam Sacher, London; Estate sale, Christie's, London, 3 July 1979, lot 41.

Anon. sale, Sotheby Parke Bernet, Inc., New York, 21 May 1982, lot 305.

Acquired at the above sale by the late owners.

EXHIBITED:

London, The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), *XIX and XX Century French Paintings and Drawings*, October-November 1960, p. 13, no. 19 (illustrated).

Wanda de Guébriant has confirmed the authenticity of this work.

Painted in the summer of 1897, during Matisse's third trip to Brittany, *Paysage de Bretagne* demonstrates the young artist's transformation from a student of Impressionism to the Fauve master of color. Matisse had first travelled to the island of Belle-Ile, off of the Brittany coast, in 1895 with his friend Emile-Auguste Wéry, a fellow artist. However, this had been an abortive trip, as Matisse had been astounded and shocked at Wéry's squeezing paint directly from the tube onto his palette. Unable to cope with the prospect of working side by side with such a rebel, Matisse left, touring other regions in the still-remote and relatively unspoiled Brittany. Remarking upon this first visit to the region, he said: "I had only *bistres* and earth colors on my palette...I began to work from nature. And soon I was seduced by the brilliance of pure color. I returned from my trip with a passion for rainbow colors" (quoted in P. Schneider, *Matisse*, London, 2002, p. 59).

In depicting the island and its environs, Matisse was inspired by the example of two other painters who had captured the ferocious energy of Belle-Ile, with the waves crashing against its giant, jagged cliffs: Claude Monet and John Peter Russell. Monet had painted Belle-Ile in 1886, and Matisse is known to have seen his works, not least at the 1897 exhibition of the Caillebotte Bequest. The Australian painter Russell lived in Belle-Ile, and Matisse stayed with and painted alongside him on these trips.

By the time of Matisse's final visit to the island in 1897, he was looking to fully cement his individual approach to the Impressionist style. He was ready to show one of his Belle-Ile landscapes to his teacher, Gustave Moreau, as he attempted to break with the Symbolist's tenets and determine his own path towards the avant-garde. In *Paysage de Bretagne* Matisse employs an Impressionistic handling of the paint, a looseness that has been taken beyond even the example of Monet. This humble, rural landscape is bathed in dusk's luminous pink light, electrifying the scene and demonstrating the artist's imaginative and emotional connection to color, a connection which would soon evolve into the wild pigments of Fauvism.



1243

MARC CHAGALL (1887-1985)

La nuit de la Saint-Jean

signed 'Marc Chagall' (lower right); signed again 'Marc Chagall' (on the reverse)

oil on canvas

28¾ x 23¾ in. (73.4 x 60 cm.)

Painted in 1980

\$800,000-1,200,000

PROVENANCE:

Galería Theo, Madrid.

Anon. sale, Christie's, London, 24 June 1997, lot 347.

Acquired at the above sale by the present owner.

The Comité Marc Chagall has confirmed the authenticity of this work.

Painting the present work in 1980, Chagall was one of the greatest living masters of the modern movement. Faithful to the inspiration which had fired his art from the very beginning, Chagall continued to paint with the same vigor and intensity that he had shown all through his life. Old age never makes its appearance in Chagall's paintings after his early period. And given its rapturously romantic subject and the brilliant freshness of his motifs and colors, one might easily mistake *La nuit de la Saint Jean* for the work of a much younger man. It is indeed a work of youthful aspect by an old master, all the more remarkable at this late date.

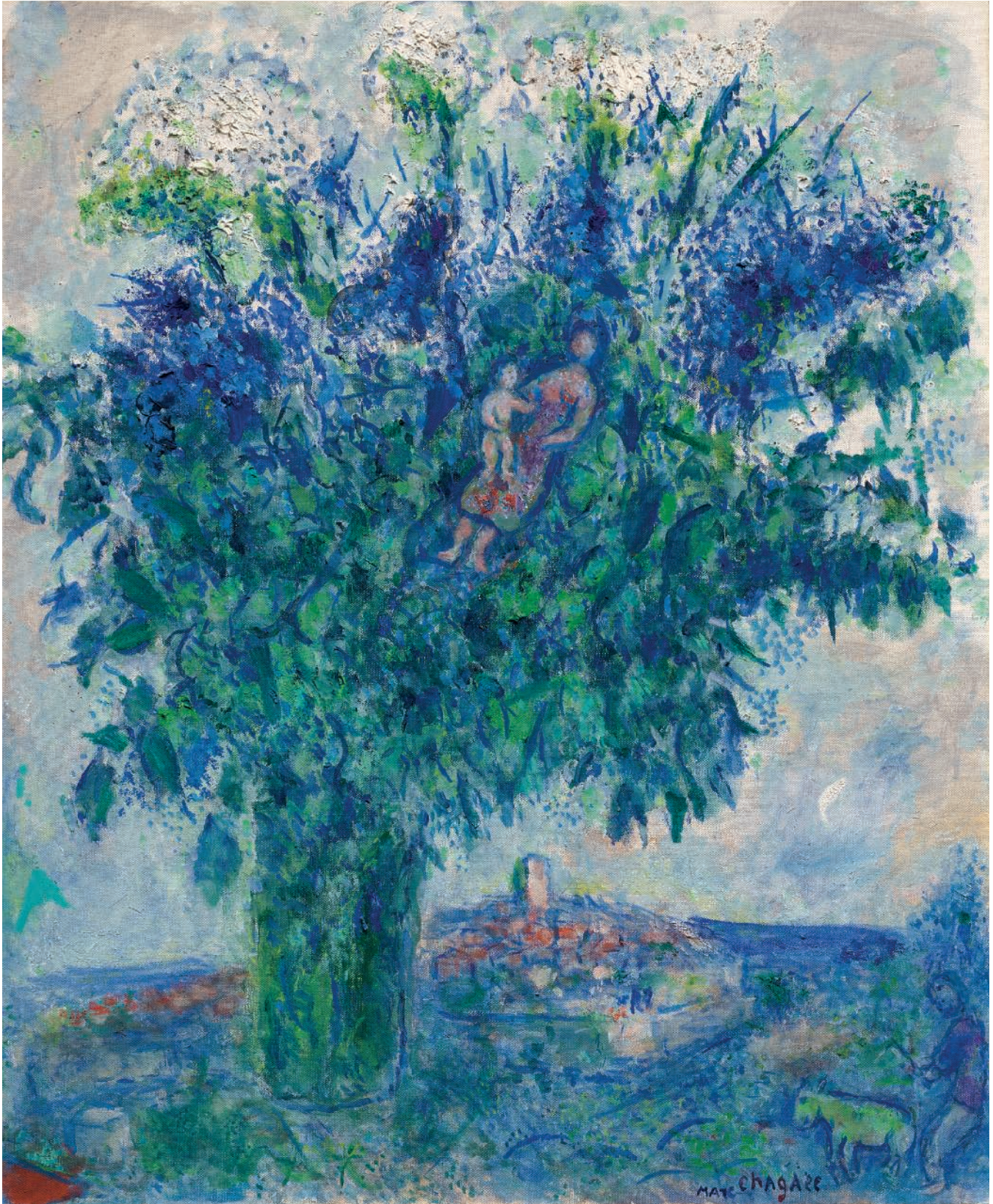
The title refers to the second tale in Nikolai Gogol's *Les Soirées du hameau près de Dikanka*, which was first published in 1830. The story involves a magic flower that blooms only on Kupala Night, known in the west as the Summer solstice, or Feast of St. John. Gogol's writings had long been a source of inspiration for Chagall, beginning in 1923 when he produced a playful series of etchings for the novel *Les Âmes mortes* published by Ambroise Vollard.

As had Pierre-Auguste Renoir, Henri Matisse, Pablo Picasso, and Pierre Bonnard before him, Chagall found the Mediterranean an irresistibly congenial and stimulating environment in which to live and work. The scene here is a view of the old walled hilltop town of Saint-Paul-de-Vence, the 14th century Tour de la Fondule rising above its ramparts, which Chagall could see from the studio window in his home 'Les Collines'. The horizon is delineated by the azure sea and the composition is dominated by a great blossoming bouquet that bursts forth against the sky.

Flowers were an integral part Chagall's life-affirming vision of the world, in which these colorful splendors of nature actually seem larger, more brilliant, and even more vital than they do in real life. Particularly in his late years, Chagall painted flowers with utter abandon, as if they were earthly matter transformed into pure energy, emitting their own light. As Susan Compton has written, "Cut flowers are ephemeral: through man's artifice their beauty is arranged momentarily. So in these themes the artist reminds us of the impermanence as well as the ecstasy of human love" (*Chagall*, exh. cat., Royal Academy of Arts, London, 1985, p. 212).



(fig. 1) Marc Chagall, *Hommage à Gogol*. Study for the curtain for the Gogol festival. Hermitage Theater, Petrograd, 1917. Museum of Modern Art, New York. © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.



1244

ANDRE LHOTE (1885-1962)

Les Rugbymen

signed 'A. LHOTE.' (lower right)

oil on panel

19 $\frac{3}{8}$ x 29 in. (49.2 x 73.8 cm.)

Painted *circa* 1920

\$180,000-250,000

PROVENANCE:

Private collection, Europe (acquired from the artist).

Private collection (by descent from the above).

Acquired from the above by the present owner.

This work will be included in the forthcoming Lhote *catalogue raisonné* being prepared by Dominique Bermann Martin.

When rugby was first introduced to France *circa* 1880, it was primarily played by members of the upper classes—it was not until 1917 that it gained a more widespread popularity in the country. Like many of his contemporaries such as Robert Delaunay, Albert Gleizes, and Fernand Léger, Lhote sought to capture the vibrancy of modern life in his art, and rugby offered an exciting new lens to accomplish this. The art critic René Chavance described these Section d'Or artists' interest in rugby as follows: "Sculptors and painters must have found in stadiums an opportunity to observe muscles, harmony of movement, and rhythmic attitude. Who knows whether it was even a source of inspiration for those who wished to confer importance on a neglected subject and modernize it?" ("L'Art et les sports," *La Liberté*, 4 July 1924).

Delaunay explored the theme of rugby several times between 1912 and 1921, most notably in his 1912-1913 painting *L'équipe de Cardiff* (Musée d'art moderne de la ville de Paris). Lhote only turned his attention to the sport in 1917, and thus embarked upon a series of works dedicated to the theme shortly after it started to become more prevalent in France (fig. 1). He continued to explore the theme over the course of the next 20 years, leading to the creation of some of his most important artworks.

Painted *circa* 1920, the present work was executed several years into the artist's experimentations with the subject. Lhote has written about another 1920 rugby painting, "In 1920 the joy had returned, and so we could provisionally reintroduce into the austere wartime compositions the smile of the atmosphere and the momentum of depth" (quoted in A. Jakovsky, *André Lhote, 48 reproductions commentées par le peintre*, Paris, 1947, no. 22). While in the 1917 painting Lhote employs an intensely vibrant palette with a harsh, linear angularity, the later work exhibits a softer palette and a slightly more organic quality to the forms, which accentuates the action and dynamism within the scene.



(fig. 1) André Lhote, *Rugby*, 1917. Musée national d'art moderne, Centre Georges Pompidou, Paris. © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.





PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

1245

HENRI LAURENS (1885-1954)

Femme couchée de dos

numbered '7/8' (on the reverse)

bronze with dark brown patina

5 $\frac{7}{8}$ x 15 $\frac{1}{4}$ in. (14 x 39 cm.)

Conceived in 1921

\$30,000-50,000

PROVENANCE:

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

Galerie Rosengart, Lucerne.

Acquired from the above by the present owner, July 1966.

LITERATURE:

M. Laurens, *Henri Laurens, Sculpteur*, Paris, 1955, p. 95, no. 22 (another cast illustrated).

W. Hofmann, *The Sculpture of Henri Laurens*, New York, 1970, p. 217 (another cast illustrated, pl. 102).

Quentin Laurens, the holder of the Droit Moral, has kindly confirmed that this work is registered in his archives.

PROPERTY FROM A DISTINGUISHED COLLECTION



Jugglers on the Mantlepiece (from left to right: Read, Waldberg and Di San Lazzaro, nos. 308, 320, 304, 309, 341, 306, 300, 305, 307). Artwork: © 2016 Marino Marini / Artists Rights Society (ARS), New York / SIAE, Rome.

The following hand-chiseled and painted bronzes depicting *giocolieri* (jugglers) were executed in 1953 when Marini was at the height of his creative power. The artist's exploration of the dissolution of monumental solidity—which had characterized his representation of the horse in earlier sculptures—was reaching its climax. Only several years earlier, Marini's horses were shown in graceful union with their riders sitting steadily on their backs. But from 1951, they began to depict various stages of the rider being thrown from his steed and tumbling to the ground in crisis. The *Miracolo* (miracle) series, executed between 1952 and 1970, includes some of the most poignant examples of dramatically dissolved form that expresses Marini's anxiety for the human condition.

At the same time, however, Marini was absorbed by the antithesis of the drama and discord imbued in his horses and riders. Giovanni Carandente, the author of the Marini catalogue raisonné, has written, "Marino was simultaneously trying another motif that was dear to him, a joyful one this time; the result was the series of nine small sculptures of jugglers and acrobats, veritable masterpieces for the visual keenness, for the chromatic frenzy that animates them" (*op. cit.*, p. 18).

The present bronzes are two from a group of only nine sculptures that Marino Marini created on the theme of jugglers and acrobats. According to Carandente, "In those

nine models—one could say—Marini reached the apex of his expression" (*ibid.*, p. 18). In them, Marini relinquished the tragic theme of the rider collapsing from the horse that was his most frequent theme in favor of one filled with joy and dynamism. In the *giocolieri* series, Marini has taken the subject of the juggler and used it as a springboard for an exploration of movement and form. He has rendered the flying balls through the stylistic shorthand of a gentle arc that deftly conveys the sense of motion and effortless action of the performer. Marini has clearly espoused this theme as one of celebration, revelry and fun. The elongated figure, reminiscent of the Rose Period pictures painted half a century earlier by Marini's friend Pablo Picasso, has a waif-like elegance that accentuates the agility that is encompassed both in the theme and in Marini's own exploration of it.

Carandente suggests that ultimately, the violence inherent in Marini's equestrian sculptures of the period is complemented by the color and joy of his *giocolieri*. "Expressionism in the nine jugglers was also, in the end, the other side of the dramatic force of the *Miracles*. That kind of formal chasm that unites, rather than separating, the rearing horse to the collapsing rider has the same violence that merges form and color in the jugglers" (*ibid.*, p. 18).

PROPERTY FROM A DISTINGUISHED COLLECTION

1246

MARINO MARINI (1901-1980)

Piccolo giocoliere in policromia

with raised initials 'M.M.' (on the top of the base)

bronze with brown patina, hand-chiseled and painted by the artist

Height: 19½ in. (47 cm.)

Conceived in 1953

\$150,000-250,000

PROVENANCE:

Acquired by the family of the present owner, circa 1970.

LITERATURE:

A.M. Hammacher, *Marino Marini, Sculpture, Painting, Drawing*, New York, 1970 (another version illustrated, pl. 202).

H. Read, P. Waldberg and G. di San Lazzaro, *Marino Marini, Complete Works*, New York, 1970, p. 369, no. 306 (another version illustrated).

S. Hunter, *Marino Marini, The Sculpture*, New York, 1993, p. 216.

G. Carandente, intro., *Marino Marini, Catalogue Raisonné of the Sculptures*, Milan 1998, p. 269, no. 385 (another version illustrated, p. 268).

The Marino Marini Foundation has confirmed the authenticity of this work.



another view



PROPERTY FROM A DISTINGUISHED COLLECTION

1247

MARINO MARINI (1901-1980)

Piccolo giocoliere in policromia

with raised initials 'M.M.' (on the top of the base)

bronze with brown patina, hand-chiseled and painted by the artist

Height: 18¼ in. (46.5 cm.)

Conceived in 1953

\$100,000-150,000

PROVENANCE:

Acquired by the family of the present owner, circa 1970.

LITERATURE:

A.M. Hammacher, *Marino Marini, Sculpture, Painting, Drawing*, New York, 1970 (another version illustrated, pl. 202).

H. Read, P. Waldberg and G. di San Lazzaro, *Marino Marini, Complete Works*, New York, 1970, p. 368, no. 300 (other casts illustrated, pp. 156-157).

G. Carandente, intro., *Marino Marini, Catalogue Raisonné of the Sculptures*, Milan, 1998, p. 267, no. 382 (another version illustrated).

The Marino Marini Foundation has confirmed the authenticity of this work.



another view



1248

HENRI HAYDEN (1883-1970)

Banjo

signed 'Hayden' (lower left); signed again, dated, and inscribed
'H. Hayden J-Paris 1922' (on the reverse)

oil on canvas

32½ x 51 in. (81.6 x 129.5 cm.)

Painted in 1922

\$180,000-250,000

PROVENANCE:

(possibly) Anon. sale, Hôtel Drouot, Paris, 20 June 1941, lot 71.

(possibly) Galerie Berri, Paris (acquired at the above sale).

Galerie Percier, Paris (1955).

Roland, Browse & Delbanco Gallery, London.

Schoneman Galleries, Inc., New York.

Private collection, New York.

Arthur G. Altschul, New York (June 1984); sale, Sotheby's, New York,
8 November 2006, lot 377.

Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Musée national d'art moderne, *Hayden, 1908-1968, Soixante
ans de peinture*, May-June 1968, no. 51.

Pierre Celice from the Association des Amis de Henri Hayden has
confirmed the authenticity of this work.

When he arrived in Paris in 1907, the young Polish painter Hayden discovered the work of Paul Cézanne during the retrospective exhibition at the Salon d'Automne of the Aix master's work organized a year after his death. The impact of this encounter would be deep and lasting, shaping Hayden's work until his relatively late adhesion to Cubism, in 1916. As the art critic André Salmon explained: "Hayden joined Cubism, following an already productive period during which he discovered much about himself. His move to join the movement came when his contemplations led him to realize that Cubism was, in short, simply a slightly faster conclusion to his own personal investigations" (C. Zagrodzki, *Hayden*, Paris, 2005, p. 51).

Hayden further assimilated into the Cubist movement after a 1915 encounter with Juan Gris, who subsequently introduced him to Léonce Rosenberg, the director of the Galerie l'Effort Moderne. The German dealer Daniel-Henry Kahnweiler had been forced into Swiss exile during the First World War, and his inventory sequestered, and in his place Rosenberg became the leading promoter of Cubism in wartime Paris. Rosenberg signed Hayden to a contract, and at his gallery the painter met Jacques Lipchitz, André Lhote, Jean Metzinger, Gino Severini and Pablo Picasso. During this time his approach to Cubism moved into step with the prevailing synthetic mode practiced by Rosenberg's artists, and he exhibited at the Salon des Indépendants. Independently-minded and in perpetual evolution as an artist, Hayden moved definitively away from Cubism in 1921 and turned to a more conventional, naturalistic style as seen in the present still-life. The items Hayden chose to include in the present work exemplify an artist still deeply connected and influenced by Cubism, as seen in *Banjo*, playing cards, fruit and cup—all common objects in cubist compositions.





1249

MAURICE DE VLAMINCK (1876-1958)

La Place

signed 'Vlaminck' (lower left)

oil on canvas

21¼ x 25½ in. (54 x 64.8 cm.)

Painted *circa* 1918-1920

\$40,000-60,000

PROVENANCE:

Private collection, Nagoya.

Acquired from the above by the present owner.

Maïthé Vallès-Bled and Godeliève de Vlaminck will include this work in their forthcoming Maurice de Vlaminck *catalogue critique* currently being prepared under the sponsorship of the Wildenstein Institute.



PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

1250

MAURICE UTRILLO (1883-1955)

Moulin de la Galette, Montmartre

signed and dated 'Maurice, Utrillo, V, 1937,' (lower right)
and inscribed '-Paris-Montmartre-' (lower left)

oil on canvas

18½ x 21½ in. (46 x 55 cm.)

Painted in 1937

\$70,000-100,000

PROVENANCE:

Acquired by the family of the present owner, by 1965.

The Association Utrillo has confirmed the authenticity of this work.



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

1251

MOISE KISLING (1891-1953)

Lys

signed 'Kisling' (lower left)
oil on canvas
28 $\frac{7}{8}$ x 21 $\frac{1}{4}$ in. (73.2 x 54 cm.)
Painted in 1930

\$50,000-70,000

PROVENANCE:

Oscar Ghez, Geneva (by 1971).
Acquired from the above by the father of the present owner.

LITERATURE:

J. Kessel and J. Kisling, *Kisling*, Turin, 1971, vol. I, p. 179, no. 31 (illustrated).



Δ1252

JEAN-PIERRE CASSIGNEUL (B. 1935)

Nu au chapeau

signed 'CASSIGNEUL' (lower left); signed again
and inscribed 'Cassigneul Nu au Chapeau' (on the reverse)

oil on canvas

51 $\frac{1}{8}$ x 35 $\frac{1}{8}$ in. (129.9 x 89.2 cm.)

Painted in 1970

\$80,000-120,000

PROVENANCE:

Private collection, Japan (1995).

Acquired from the above by the present owners.

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

PROPERTY FROM AN IMPORTANT COLLECTION

1253

LEONARD TSUGUHARU FOUJITA (1886-1968)

Nu

signed and dated 'Foujita 1931' and signed again in Japanese (lower left)

oil on canvas

25½ x 31¾ in. (64.8 x 80.6 cm.)

Painted in 1931

\$150,000-200,000

PROVENANCE:

Galerie Gilbert et Paul Pétridès, Paris.

Galerie Nichido, Nagoya.

Acquired from the above by the present owner, 1987.

EXHIBITED:

Moscow, The Pushkin State Museum of Fine Arts and St. Petersburg, The State Hermitage Museum, *French Modern Art Owned by Japanese*, February-March 1988.

Kasama Nichido Museum of Art, *Modigliani et ses amis*, September-November 1988, no. 30 (illustrated in color).

LITERATURE:

S. Buisson, *Léonard Tsuguharu Foujita*, Paris, 2001, vol. II, p. 313, no. 31.82 (illustrated).

In 1913, at the age of twenty-seven, Foujita left Japan for France, where he would quickly make the acquaintance of many artists including Pablo Picasso, Chaïm Soutine, Amedeo Modigliani, and Moïse Kisling, and would learn from and exchange various ideas with them. In 1917 he met and fell in love with Fernande Barrey, a young painter studying in Montparnasse, and married her soon thereafter. It was in this period that Foujita experienced his first major successes, exhibiting six works at the Salon d'Automne in 1919, two more in 1920, and three in 1921, becoming a leading member of the Ecole de Paris. Unfortunately, with professional success came the dissolution of his marriage to Fernande, who would quickly be replaced by the fair-skinned and cheerful Lucie Badoul, nicknamed "Youki" by the artist. Foujita and Youki married in 1924, and his new wife would serve as his muse and principal model for the next decade.

Painted in 1931, *Nu* is a beautiful example of Foujita's explorations of the reclining nude motif, which he began in the early 1920s: "Foujita liked to depict nude women just as they were, without making them the subject of allegory or history. For a long time he remained particularly fond of painting nudes lying down, as can be seen, for example, in *Nu allongé au chat* (Buisson, no. 21.05) or *Nu à la toile de Jouy* (Buisson, no. 22.06). It is their simplicity, serenity, and purity of line that makes his nudes at once so lifelike and so chaste. The way the forms are modeled, with scarcely any shading and very little color, recalls the stump technique the artist used so often in his drawings. Thiébauld Sisson wrote of Foujita, 'It is the relief without shading of M. Ingres—with whom, indeed, Foujita seems to have as much in common as with his Japanese ancestors—a relief which is suggested, at least in its essentials, merely by the supple arabesques of the lines'" (J. Selz, *Foujita*, New York, 1981, pp. 32 and 61).





1254

ANDRÉ BRASILIER (B. 1929)

La Forêt

signed 'André Brasilier.' (lower right); signed with initials, titled and dated 'A.B. La Forêt 1973-1981' (on the reverse)

oil on canvas

57% x 44% in. (145.7 x 113.9 cm.)

Painted in 1973-1981

\$60,000-80,000

PROVENANCE:

Galerie Martal, Montreal.

Private collection, Montreal (circa 1986).

Acquired from the above by the present owner.

This work will be included in the forthcoming André Brasilier *catalogue raisonné* being prepared by Alexis Brasilier.



Δ1255

JEAN-PIERRE CASSIGNEUL (B. 1935)

Les Promeneuses

signed 'CASSIGNEUL' (lower center); signed again and titled
'Cassigneul Les Promeneuses' (on the reverse)

oil on canvas

51¼ x 35 in. (130.2 x 88.8 cm.)

Painted in 1985

\$80,000-120,000

PROVENANCE:

Private collection, Japan (1993).

Acquired from the above by the present owners.

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

1256

BERNARD BUFFET (1928-1999)

Nature morte aux artichauts

signed and dated 'Bernard Buffet 53' (center left)

oil on canvas

39 $\frac{3}{4}$ x 76 $\frac{3}{4}$ in. (100 x 195.1 cm.)

Painted in 1953

\$150,000-250,000

PROVENANCE:

Galerie Drouant-David, Paris.

Charles K. Feldman, Beverly Hills (by 1954).

Mr. and Mrs. Louis Jourdan, Beverly Hills; sale, Christie's, New York, 16 May 1990, lot 460.

Corporate collection, Japan.

Acquired from the above by the present owner.

EXHIBITED:

Los Angeles County Museum, *Paintings by Bernard Buffet*, December 1954-January 1955.

This work is recorded in the Maurice Garnier Archives.

Nature morte aux artichauts utilizes the bold outlines and angular forms which were emblematic of the artist's early works from the 1950s. This monumental composition, adorned with a table composed of strong perpendicular lines with deliberately spaced props, pushes to the surface of the tableau. The tilted perspective and slightly asymmetrical lines are quintessential of Buffet's modern delineation of still-life subject matter. The artichokes perch upon a stark white platter which rises from the darkened tones of the wooden tabletop. Bold curtains fold behind the central block, adding to the theatricality of the set arrangement.

Nature morte aux artichauts was exposed to the global eye in 1954, when it made the transatlantic voyage to the Los Angeles County Museum, when the artist was only twenty-six.

Louis Jourdan, a previous owner of this work, was a dashing French film and television actor best known for his roles in *Gigi* (1958), *The Best of Everything* (1959) and *Octopussy* (1983). He and his wife Berthe were childhood sweethearts who lived in Beverly Hills until their recent passing (she in 2014 and he in 2015).





1257

JEAN DUFY (1888-1964)

Calèche et cavaliers près du Bois de Boulogne

signed 'Jean Dufy' (lower right)

oil on canvas

15 x 18½ in. (38 x 46 cm.)

\$30,000-50,000

PROVENANCE:

Dominion Gallery, Montreal.

Acquired from the above by the family of the present owner, circa 1975.

Jacques Bailly will include this work in the forthcoming third volume of his *Jean Dufy catalogue raisonné*.



1258

MOÏSE KISLING (1891-1953)

Vase de fleurs

signed 'Kisling' (lower left) and dated and inscribed '1947 Paris' (lower right)
oil on canvas

16 x 13 in. (39.8 x 33.2 cm.)

Painted in Paris in 1947

\$40,000-60,000

PROVENANCE:

Acquired by the family of the present owner, by 1965.

This work will be included in the forthcoming *Volume IV et Additifs aux Tomes I, II et III* of the Moïse Kisling *catalogue raisonné* currently being prepared by Jean Kisling and Marc Ottavi.



1259

ANDRÉ BRASILIER (B. 1929)

Courses à Auteuil

signed 'André Brasilier' (lower center); signed again, dated and titled 'André Brasilier 1972 Courses à Auteuil' (on the reverse)

oil over charcoal on canvas
38% x 51% in. (97.3 x 130.3 cm.)

Painted in 1972

\$40,000-60,000

PROVENANCE:

Private collection, Tokyo (acquired from the artist).
Acquired from the above by the present owner.

This work will be included in the forthcoming André Brasilier *catalogue raisonné* being prepared by Alexis Brasilier.



1260

BERNARD BUFFET (1928-1999)

Pavots rouges et jaunes

signed and dated 'Bernard Buffet. 64' (lower right)

oil on canvas

39% x 25% in. (100.5 x 65.7 cm.)

Painted in 1964

\$70,000-100,000

PROVENANCE:

David et Garnier, Paris.

Wally Findlay Galleries, Chicago.

Acquired from the above by the present owner, April 1968.

This work is recorded in the Maurice Garnier Archives.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

1261

MAURICE UTRILLO (1883-1955)

Rue du Chevalier de la Barre, Les coupoles du Sacré-Cœur et le clocher de Saint-Pierre de Montmartre

signed and dated 'Maurice, Utrillo, V, Septembre 1926,' (lower left);
signed and dated again and inscribed 'Maurice, Utrillo, V, Septembre 1926,
Sacré-Coeur de Montmartre, Paris, (18^e Arrt),' (on the reverse)
oil on canvas
39½ x 32½ in. (100.3 x 81.4 cm.)
Painted in September 1926

\$500,000-700,000

PROVENANCE:

Dr. Alexandre Roudinesco, Paris (by 1959).
Gallery Kawasumi, Osaka.
Acquired from the above by the present owner, October 2000.

EXHIBITED:

Paris, Galerie Charpentier, *Plaisir de France*, 1951, no. 179 (titled *Montmartre*).
Paris, Galerie Charpentier, *Cent tableaux par Utrillo*, January 1959, no. 94 (illustrated; titled *Sacré-Coeur de Montmartre*).
Cologne, Dom Galerie and Paris, Galerie Charpentier, *Gemälde aus Pariser Privatbesitz, Bonnard bis de Staël*, April-May 1962, no. 20 (titled *Sacré-Coeur de Montmartre*).

LITERATURE:

P. Pétridès, *L'oeuvre complet de Maurice Utrillo*, Paris, 1962, vol. II, p. 460, no. 1138 (illustrated, p. 461).

The Association Utrillo has confirmed the authenticity of this work.

"Maurice Utrillo is the painter of Montmartre. Since Lupine, I believe no other artist has been able to render with such acute sensitivity the charm of this little provincial town, isolated on the summit of Paris. Utrillo excels in painting the cracked walls of the old houses. The smallest miserable front takes on in his paintings an extraordinary intensity of color and life" (L. Libaude, *Maurice Utrillo*, exh. cat., Galerie Eugène Blot, Paris, 1913).

From a young age, Utrillo began depicting urban landscapes with originality and a recognizable style of quiet simplification. He dedicated his long, troubled life to painting his beloved neighborhood of Montmartre, the winding, narrow streets which had become the principle artistic center of Paris by the early 1900s. While Utrillo rarely presented important monuments and structures as the main focus in his paintings, he painted the streets of Montmartre many times throughout his career from various view points and in great detail. *Rue du Chevalier de la Barre, Les coupoles du Sacré-Cœur et le clocher de Saint-Pierre de Montmartre* is an example in which the Sacré-Coeur is given prime placement in the central background—the bright white edifice stands proudly at the top of the street with colorful pedestrians walking to and fro.

Although his life was plagued by alcoholism and self-destruction, Utrillo's artistic genius was unwavering with a remarkable gift for composition and unerring sense of color relation. His fellow artists enviously lamented Utrillo's expertise at special effects—he knew how to bring together art and science in order to obtain rare contrasts of color with changing effects of light. The present work embodies these qualities and those of his "colorist period" later in life, in which he masterfully applied color with thick impasto to create undulating light and shadows in the buildings and pavement.



(fig. 1) The artist in his studio. Artwork: © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris and Association Maurice Utrillo.





1262

MOISE KISLING (1891-1953)

Nu

signed 'Kisling' (upper right)
oil on canvas
28¾ x 21¼ in. (73 x 54 cm.)
Painted in 1931

\$40,000-60,000

PROVENANCE:

Private collection, Paris.

EXHIBITED:

Vitoria-Gasteiz, Sala Fundación Caja Vital Kutxa, *L'Atelier de Montparnasse*,
November-December 2003, p. 93 (illustrated in color).

LITERATURE:

J. Kisling, ed., *Kisling*, Landshut, 1995, vol. III, p. 379, no. 72 (illustrated).



1263

MOISE KISLING (1891-1953)

Jeune fille aux nattes

signed and dated 'Kisling 1951' (upper right)

oil on canvas

21 $\frac{5}{8}$ x 18 $\frac{1}{8}$ in. (55 x 46 cm.)

Painted in 1951

\$60,000-90,000

PROVENANCE:

Private collection, Paris (by 1982).

EXHIBITED:

(possibly) Paris, Galerie Drouant-David, *Kisling*, November 1953.
Paris, Galerie Daniel Malingue, *Centenaire, Kisling*, April-July 1991, no. 59 (illustrated in color).

Tokyo, Mitsukoshi Art Museum; Mitsukoshi Matsuyama; Kawaguchiko, Municipal Museum of Fine Arts; Mitsukoshi Osaka; Mitsukoshi Hiroshima; Mitsukoshi Takamatsu and Fukuoka Art Museum, *Kisling, Centenaire, Japon*, November 1991-May 1992, no. 69 (illustrated in color).

Cortina d'Ampezzo, Prato and Milan, Farsettiarte, *Soutine, Kisling, Utrillo e la Parigi di Montparnasse*, December 2003-February 2004, p. 36, no. 8 (illustrated in color, p. 37).

Geneva, Galerie Interart, *Figures impressionnistes et modernes*, April-June 2008.

LITERATURE:

J. Kisling, *Kisling*, Turin, 1982, vol. II, p. 163, no. 248 (illustrated).

1264

KEES VAN DONGEN (1877-1968)

La robe jaune

signed 'van Dongen' (lower left); signed again, titled, dated and inscribed
'Van Dongen La Robe Jaune 1925 5 Rue Juliette-Lamber Paris XVII'
(on the reverse)

oil on canvas

21¾ x 12⅞ in. (55 x 32.8 cm.)

Painted in 1925

\$150,000-250,000

PROVENANCE:

Iris and Max Stern, Montreal (acquired from the artist); sale, Christie's,
London, 10 December 1997, lot 182.

Acquired at the above sale by the present owner.

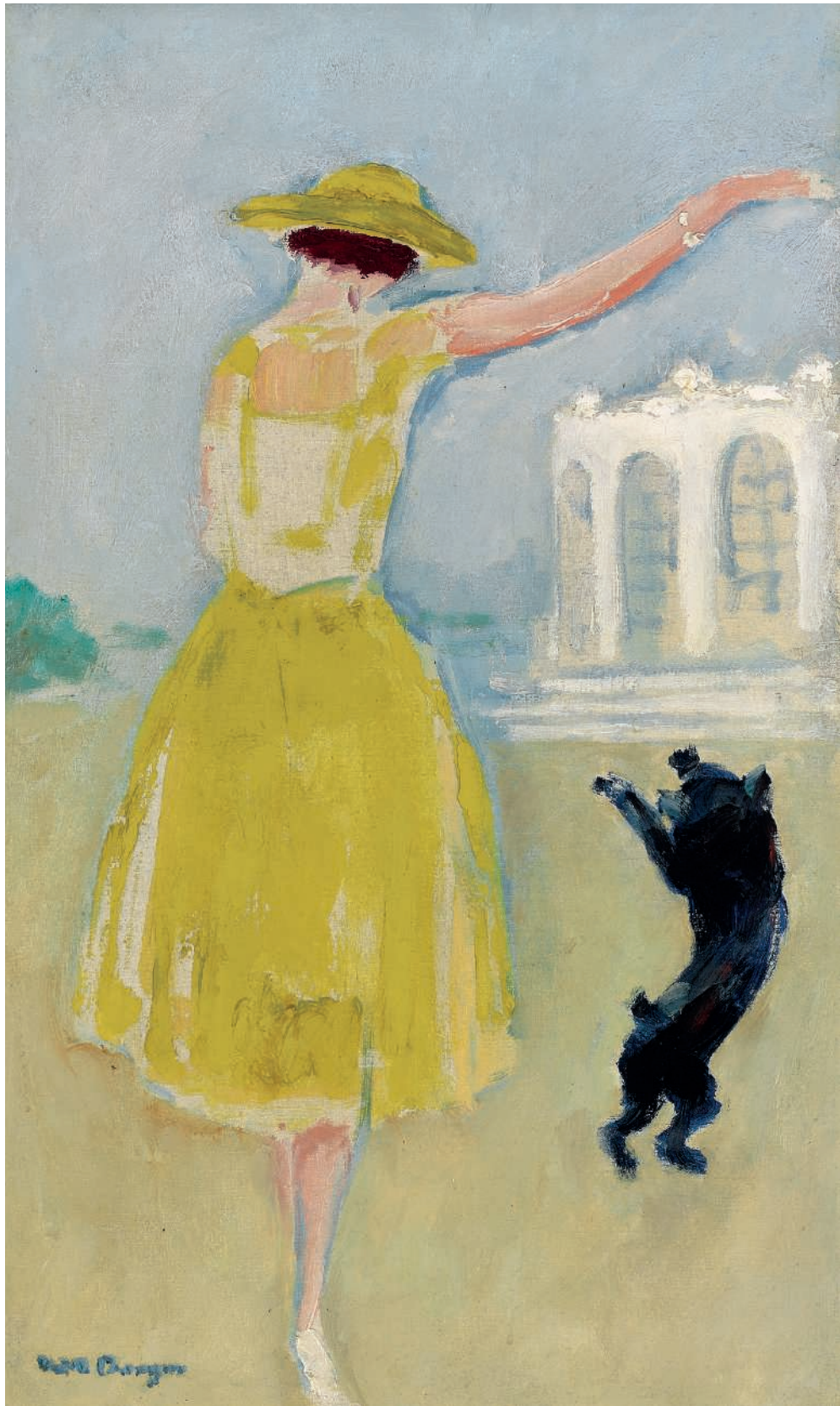
EXHIBITED:

Alberta, The Edmonton Art Gallery, 1969-1971 (on extended loan).

Tuscon, The University of Arizona Museum of Art and Kansas City,

William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine
Arts, *Cornelis Theodorus Marie van Dongen*, February-March 1971, p. 180,
no. 26 (illustrated in color, p. 83; titled *Woman with Leaping Dog*).

Jacques Chalom des Cordes will include this work in his forthcoming
Van Dongen *catalogue critique* being prepared under the sponsorship of
the Wildenstein Institute.





1265

PROPERTY FROM THE COLLECTION OF ARTHUR AND CHARLOTTE
VERSHBOW

1265

MOÏSE KISLING (1891-1953)

Jeune femme

signed and dated 'Kisling 1918' (upper right); signed and dated again and inscribed 'M. KISLING JANVIER 1918 PARIS' (on the reverse)

oil on canvas

10¼ x 8¼ in. (26.3 x 21.1 cm.)

Painted in Paris in January 1918

\$10,000-15,000

PROVENANCE:

Childs Gallery, Boston.

Acquired from the above by the present owners, September 1951.

This work will be included in the forthcoming *Volume IV et Additifs aux Tomes I, II et III* of the Moïse Kisling *catalogue raisonné* currently being prepared by Jean Kisling and Marc Ottavi.



1266

1266

BERNARD BUFFET (1928-1999)

Narcisses mauves

signed and dated 'B. Buffet 53' (lower right)

oil on canvas

10% x 6% in. (26.9 x 16.1 cm.)

Painted in 1953

\$15,000-20,000

PROVENANCE:

Galerie Maurice Garnier, Paris.

Acquired from the above by the family of the present owner, circa 1955.

This work is recorded in the Maurice Garnier Archives.



1267

BERNARD BUFFET (1928-1999)

Nature morte aux poires

signed and dated 'Bernard Buffet 68' (upper left)

oil on canvas

23¾ x 28¾ in. (59.9 x 73.1 cm.)

Painted in 1968

\$60,000-80,000

PROVENANCE:

Galerie Maurice Garnier, Paris.

Galleria Fiorentina d'Arte, Florence.

Herbert Hirschfeld, Caracas (acquired from the above, September 1972).

This work is recorded in the Maurice Garnier Archives.

1268

MAURICE DE VLAMINCK (1876-1958)

La Seine à Chatou

signed 'Vlaminck' (lower right)

oil on canvas

28½ x 36¼ in. (72.3 x 92.2 cm.)

Painted *circa* 1908

\$200,000-300,000

PROVENANCE:

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

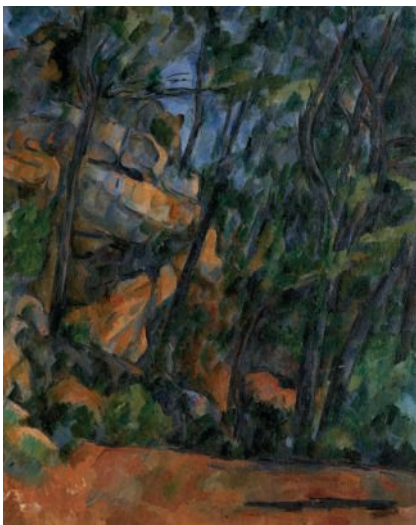
EXHIBITED:

Paris, Galerie Charpentier, *L'Oeuvre de Vlaminck, du fauvisme à nos jours*, 1956, no. 36 (illustrated).

Maïthé Vallès-Bled and Godeliève de Vlaminck will include this work in their forthcoming Maurice de Vlaminck *catalogue critique* currently being prepared under the sponsorship of the Wildenstein Institute.

In 1907, Vlaminck attended the *Salon d'Automne*, where two rooms were devoted to a retrospective of Paul Cézanne's work, including *Arbres et rochers dans le parc du Château Noir* (fig. 1). While Vlaminck, through his association with Ambroise Vollard, can hardly have been ignorant of Cézanne up to that point, the impact of such a large-scale exhibition was to be profound. This rediscovery of the *provençal* master's work was perfectly timed for Vlaminck, as he was becoming increasingly dissatisfied with the coloristic exuberances of the Fauve period. The protean quality of Cézanne's art offered many avenues of exploration for Vlaminck, which he pursued upon his return to his hometown, Chatou, later that year.

La Seine à Chatou illustrates the lessons learned from Cézanne on building form through careful planar construction. The left bank of the river and the houses and hills in the distant background are reduced to a series of overlapping, structural planes. Vlaminck also reduces his palette to a cool range of Cézannian blues, greens and ochres. He employs varied brushwork in the river, where the trees and homes are reflected. The strokes are careful and deliberate in the depiction of the facades of the houses near the water's edge, but give way to a wilder and looser handling which is reminiscent of his earlier Fauve works.



(fig. 1) Paul Cézanne, *Arbres et rochers dans le parc du Château Noir*, *circa* 1904. Stiftung Langmatt Sidney and Jenny Brown, Baden.



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION



(fig. 1) Léonard Tsuguharu Foujita, *Autoportrait dans l'atelier*, 1926. Artwork: © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.

Christie's is honored to present a collection of works by the Japanese master Tsuguharu Foujita from a private European collection. Born in Tokyo in 1886, Foujita first arrived in Paris in 1913 and would spend most of his life there. He immersed himself in the artistic scene of the city and was known as a humorous, eccentric character. One day, he presented himself at the Opera wearing a lampshade as a hat, claiming with a deadpan expression that it was his country's national headdress. More importantly, however, Foujita's careful examination of the art of his Western predecessors and contemporaries, led him to move beyond the academic constraints that had previously been instilled in him. "I, who did not even know the names Cézanne and Van Gogh, now opened my eyes to look out in a radically different direction. I saw that my artistic education up to then had been confined to the artistic styles of one or two people...I suddenly realized that I should forge ahead, with a completely free spirit, to break new ground with my ideas. That day I threw my box of painting materials down on the floor, realizing that

I had to start all over again from the beginning" (quoted in P. Birnbaum, *Glory in a Line, A Life of Foujita, The Artist Caught Between East and West*, New York, 2006, p. 36).

Uncompromising and innovative, Foujita developed a very personal technique which he called *le grand fond blanc*, which involved the use of a milky white ground in combination with subtle gray tones that give his subjects an almost sculpture-like quality. Furthermore, his use of oil paints mixed with white talcum powder produce a delicate translucent appearance. *Chatte et chaton* (lot 1270) is a wonderful example of this pioneering method which relied heavily on the artist's extraordinary abilities as a draughtsman. In 1923, Thiébolt Sisson wrote: "It is the relief without shading of M. Ingres—with whom, indeed, Foujita seems to have as much in common as with his Japanese ancestors—a relief which is suggested, at least in its essentials, merely by the supple arabesques of the lines" (*Le Temps*, 1 May 1923). Later, the modernist author Paul Morand observed that, "Foujita's mastery of drawing refined lines on a flawlessly ivory white canvas and his depiction of shadow in a non-material form created a pure and mysterious form of art."

By the 1920s Foujita had achieved critical and commercial success. "The French critics were ecstatic about Foujita's originality and his combination of Eastern and Western traditions. They were impressed by Foujita's restrained use of color: in those days artists usually brought countless hues to their paintings, but Foujita made his name on white...At the Salon d'Automne, crowds jockeyed for space in front of Foujita's works to take in their magical emanations, while artists tried to determine the ingredients that had gone into producing such effects. For this reason, Foujita guarded his recipe for the white color, keeping competitors out of his studio where they might steal his secrets" (P. Birnbaum, *op. cit.*, p. 5).

The present group of works encapsulates Foujita's mastery of his medium, as well as the joy he found in his subjects. As Sylvie Buisson has written, "To travel in the work of Foujita signifies embarking for Cythera, forgetting the baggage on the banks and penetrating into a world situated half way between the Orient and the Occident, at the fancy of a man in constant renewal and of his soul, perfected with the same dew that baths the leaves of the maple trees in Japan and those of the plane trees in Paris" (*Foujita, Inédits*, Paris, 2007, p. 16)



1269

LEONARD TSUGUHARU FOUJITA
(1886-1968)

La Lecture

signed, dated and inscribed 'Foujita 1951 Paris' (lower right)
brush and India ink and charcoal on paper laid down on board
6½ x 9½ in. (15.6 x 24.2 cm.)
Executed in Paris in 1951

\$40,000-60,000

PROVENANCE:

Anon. sale, Hôtel Drouot, Paris, 22 January 2003, lot 204.
Acquired at the above sale by the present owner.

EXHIBITED:

Dinard, Palais des Arts et du Festival, *Dinard invite Foujita, Le maître japonais de Montparnasse*, June-September 2004 (illustrated in color).
Paris, Galerie Felix Vercel, *40e anniversaire de la disparition de Léonard Tsuguharu Foujita*, November 2007-January 2008, no. 24 (illustrated in color).
Chilleurs-aux-Bois, Château de Chamerolles, *Foujita et ses amis du Montparnasse*, June-September 2010 (illustrated).

Sylvie Buisson has confirmed the authenticity of this work.

1270

LEONARD TSUGUHARU FOUJITA
(1886-1968)

Chatte et chaton

signed and dated 'Foujita 1932' and signed again in Japanese (lower right)

oil on canvas

18 $\frac{1}{8}$ x 21 $\frac{1}{8}$ in. (46.9 x 55 cm.)

Painted in 1932

\$150,000-200,000

PROVENANCE:

Private collection, Buenos Aires.

Private collection (1989); sale, Christie's, New York, 2 November 2005, lot 450.

Private collection, Paris (acquired at the above sale).

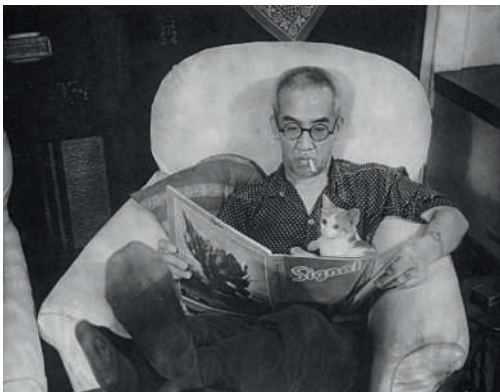
Acquired from the above by the present owner, *circa* 2007.

EXHIBITED:

Paris, Galerie Felix Vercel, *40e anniversaire de la disparition de Léonard Tsuguharu Foujita*, November 2007-January 2008, no. 11 (illustrated in color).

LITERATURE:

S. Buisson, *Léonard Tsuguharu Foujita*, Paris, 2001, vol. 2, p. 322, no. 32.97 (illustrated).



(fig. 1) The artist at home in Tokyo, *circa* 1942. Photograph by Domon Ken. © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.





1271

LEONARD TSUGUHARU FOUJITA
(1886-1968)

Jeune fille avec son chat sur la plage

signed and dated 'Foujita 1950' (lower left) and inscribed 'Paris' (lower right);
signed, dated and inscribed again 'Foujita 1950 Paris' (on the stretcher)
oil on canvas
13 $\frac{1}{8}$ x 9 $\frac{7}{8}$ in. (33.2 x 23.8 cm.)
Painted in Paris in 1950

\$100,000-150,000

PROVENANCE:

Anon. sale, Christie's, London, 5 February 2002, lot 222.
Private collection, Paris (acquired at the above sale).
Acquired from the above by the present owner.

EXHIBITED:

Dinard, Palais des Arts et du Festival, *Foujita, Le maître japonais de Montparnasse*, June-September 2004, p. 187, no. 118 (illustrated in color, p. 132).
Valencia, Centro Cultural Banjaja and Museo Diocesà de Barcelona, *Foujita, Entre Orient et Occident*, July-October 2005, pp. 217 and 267, no. 69 (illustrated in color).
Paris, Galerie Felix Vercel, *40e anniversaire de la disparition de Léonard Tsuguharu Foujita*, November 2007-January 2008, no. 6 (illustrated in color).

LITERATURE:

S. and D. Buisson, *La vie et l'oeuvre de Léonard Tsuguharu Foujita*, Paris, 1987, vol. I, pp. 234 and 464, no. 50.37 (illustrated in color, p. 234; illustrated again, p. 464).



1272

LEONARD TSUGUHARU FOJITA
(1886-1968)

Jeune femme de profil, les mains croisées sur la poitrine

signed, dated and inscribed 'Foujita 1954 Paris' (on the stretcher)

oil on canvas

13 $\frac{1}{8}$ x 9 $\frac{5}{8}$ in. (33.2 x 24.3 cm.)

Painted in Paris in 1954

\$90,000-120,000

PROVENANCE:

Anon. sale, Mes Palloc-Courchet-Fede, Nice, 20 December 2005, lot 524.

Private collection, Paris (acquired at the above sale).

Acquired from the above by the present owner.

EXHIBITED:

Paris, Galerie Felix Vercel, *40e anniversaire de la disparition de Léonard Tsuguharu Foujita*, November 2007-January 2008, no. 7 (illustrated in color; titled *Jeune fille aux mains jointes*).

LITERATURE:

S. Buisson, *Foujita, Inédits*, Paris, 2007, vol. 3, p. 399, no. C54.055.H (illustrated in color, p. 302).

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

1272A

LEONARD TSUGUHARU FOUJITA
(1886-1968)

Deux fillettes à la poupée

signed 'Foujita' (lower left)

oil on canvas

18½ x 14⅞ in. (46.1 x 37.9 cm.)

Painted in 1954

\$100,000-200,000

PROVENANCE:

Private collection (circa 1955); sale, Sotheby's, London, 5 December 1990, lot 154.

Private collection, Paris (acquired at the above sale).

Private collection, Pétange, Luxembourg (acquired from the above)

Acquired from the above by the present owner.

EXHIBITED:

Paris, Musée de Montmartre and Tokyo, Museum of Art Ecole de Paris, *Foujita et L'Ecole de Paris*, April-September 1991.

Dinard, Palais des Arts et du Festival, *Foujita, Le maître japonais de Montparnasse*, June-September 2004, p. 187, no. 134 (illustrated in color, p. 145).

Valencia, Centro Cultural Banjaja and Museo Diocesà de Barcelona, *Foujita, Entre Orient et Occident*, July-October 2005, pp. 218 and 268, no. 89 (illustrated in color, p. 218; dated 1956).

Paris, Galerie Felix Vercel, *40e anniversaire de la disparition de Léonard Tsuguharu Foujita*, November 2007-January 2008, no. 5 (illustrated in color).

LITERATURE:

S. Buisson, *Léonard Tsuguharu Foujita*, Paris, 2001, vol. II, p. 438, no. 54.38 (illustrated).



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

1273

LEONARD TSUGUHARU FOUJITA
(1886-1968)

La Laborantine

signed and dated 'Foujita 59' (lower left)

oil on canvas

21¾ x 13 in. (55 x 33 cm.)

Painted in 1959

\$150,000-200,000

PROVENANCE:

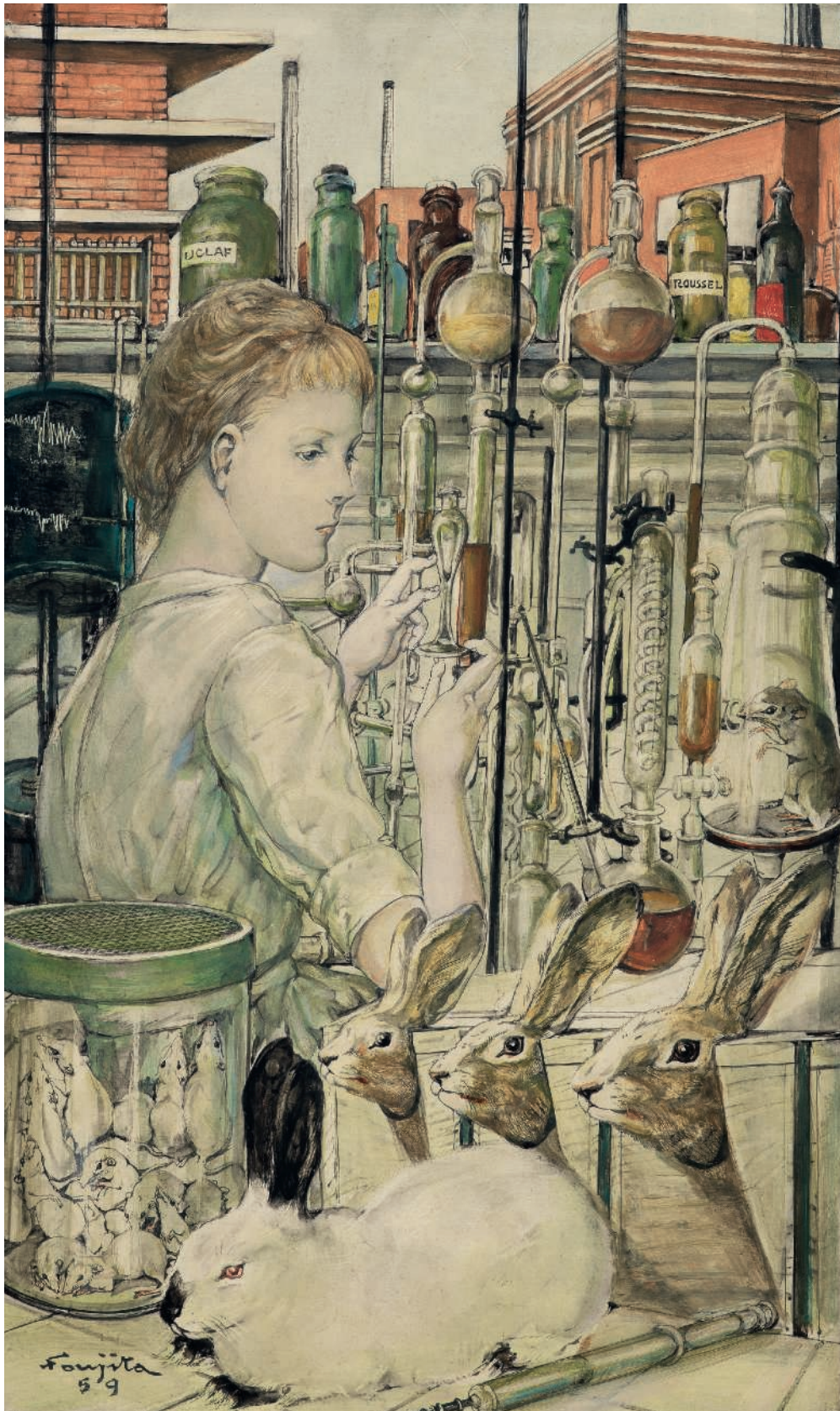
Jean-Claude Roussel, Paris (acquired from the artist, 1959).

Private collection, France.

Anon. sale, Sotheby's, Paris, 5 December 2012, lot 48.

Acquired at the above sale by the present owner.

Sylvie Buisson has confirmed the authenticity of this work.





1274

LEONARD TSUGUHARU FOJITA
(1886-1968)

Les deux boliviens

signed, dated and inscribed 'Foujita AOUT 1932 BOLIVIE' and signed again in Japanese (lower right)

watercolor, brush and India ink and charcoal on paper laid down on board
35 $\frac{1}{2}$ x 27 $\frac{1}{2}$ in. (90.6 x 69.7 cm.)

Executed in Bolivia in August 1932

\$90,000-120,000

PROVENANCE:

Acquired by the present owner, by 1989.

EXHIBITED:

Dinard, Palais des Arts et du Festival, *Dinard invite Foujita, Le maître japonais de Montparnasse*, June-September 2004 (illustrated in color).

Paris, Galerie Felix Vercel, *40e anniversaire de la disparition de Léonard Tsuguharu Foujita*, November 2007-January 2008, no. 21 (illustrated in color).

LITERATURE:

S. and D. Buisson, *La vie et l'oeuvre de Léonard Tsuguharu Foujita*, Paris, 1987, vol. I, p. 328, no. 32.131 (illustrated).



1275

BERNARD BUFFET (1928-1999)

Bateaux près de la plage

signed 'Bernard Buffet' (upper center) and dated '1981' (upper right)

oil on canvas

35¼ x 51¾ in. (89.4 x 130.5 cm.)

Painted in 1981

\$70,000-100,000

PROVENANCE:

Matsuzakaya Department Store, Nagoya.

Acquired from the above by the previous owner, 1991.

This work is recorded in the Maurice Garnier Archives.

◊1276

MARC CHAGALL (1887-1985)

Les deux ânes au soleil

signed 'Chagall' (lower right); signed again 'Marc Chagall' (on the reverse)

oil on canvas

28¾ x 23⅝ in. (73 x 60 cm.)

Painted *circa* 1980

\$500,000-700,000

PROVENANCE:

J.F. Gobbi Galerie d'Art, Neuchâtel.

Acquired from the above by the present owner, *circa* 2000.

The Comité Marc Chagall has confirmed the authenticity of this work.

"There is nothing anecdotal in my pictures—no fairy tales—no literature in the sense of folk-legend associations...For me a picture is a plane surface covered with representations of objects—beasts, birds, or humans—in a certain order in which anecdotal illustrational logic has no importance. The visual effectiveness of the painted composition comes first" (Chagall quoted in J. Baal-Teshuva, ed., *Chagall, A Retrospective*, New York, 1995, p. 277).

Painted *circa* 1980, *Les deux ânes au soleil* comes from a period of stability and contentment in Marc Chagall's life. Having settled in Vence in the South of France, the artist and his second wife, Valentina "Vava" Brodsky, were living in a house called "La Collines." Painted towards the end of the artist's life, *Les deux ânes au soleil* can be seen as an amalgamation of some of the leading themes that Chagall had examined throughout his career—love, memory and fantasy—as well as a presentation of many of the artist's most evocative and emblematic motifs. A street scene from Chagall's beloved Vitebsk, the Russian town in which he was born, provides the setting over which a sky full of floating figures and animals are depicted. The scene is bathed in a haze of rich blue, a characteristic of many of Chagall's works, imbuing the image with a fantastical atmosphere, a figment of the distinctive visionary imagination of the artist.

The animals that appear in the hazy, blue sky appear as symbols of the rural town of Vitebsk. Even though the artist spent many years away from Russia, his national heritage and identity remained a potent force within his painting. Chagall once stated, "If I create from the heart, nearly everything works; if from the head, almost nothing" (quoted in *ibid.*, p. 16). *Les deux ânes au soleil* displays an enthralling and vivid depiction of the artist's imagination and memory. With a poetic lyricism that unites the characters and motifs, this work is a magical impression of the artist's wondrous pictorial world.



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

1277

ALBERT GLEIZES (1881-1953)

Symphonie de violets, 1^{re} version

signed and dated 'Albert Gleizes 1930.31' (lower right)

oil on canvas

77¼ x 52 in. (197.4 x 132 cm.)

Painted circa 1930-1931

\$300,000-500,000

PROVENANCE:

Rudolf Indlekofer, Basel (1964 and until 1982).

Private collection, Europe; sale, Sotheby's, Paris, 4 December 2013, lot 40.

Acquired at the above sale by the present owner.

EXHIBITED:

New York, Galerie René Gimpel, *A Retrospective Exhibition of Modern Paintings by Albert Gleizes*, December 1936-January 1937, no. 29.

New York, The Solomon R. Guggenheim Museum; Paris, Musée national d'art moderne and Dortmund, Museum am Ostwall, *Albert Gleizes, A Retrospective*, September 1964-April 1965, p. 94, no. 143 (New York; illustrated in color, p. 99) and p. 34, no. 66 (Paris and Dortmund; illustrated in color, p. 55).

LITERATURE:

R. Indelkofer, J. Roche-Gleizes and, J. Chevalier, *Albert Gleizes et le Cubisme*, Basel, 1962, p. 119, no. VIII (illustrated in color, p. 51; titled *Symphonie des violets, composition à deux éléments cadencés et rythmés*).

H.H. Arnason, *History of Modern Art, Painting, Sculpture, Architecture, Photography*, New York, 1986, p. 174 (illustrated in color, p. 158, pl. 72).

A. Varichon, *Albert Gleizes, Catalogue raisonné*, Paris, 1998, vol. II, p. 447, no. 1394 (illustrated in color).

Anne Varichon has confirmed the authenticity of this work.

*To paint is to give life to a
flat surface; to give life to a
flat surface is to endow its
space with rhythm.*

—Albert Gleizes

Gleizes played a pivotal role within the French avant-garde. He first exhibited in the *Salon d'Automne* in 1903, and by 1910 his early Cubist works were shown at the *Salon des Indépendants*. He is widely considered one of the great champions of Cubism, co-authoring with Jean Metzinger the first major text on the movement, the theoretical treatise *Du cubisme*, in 1912. Gleizes exhibited in the renowned Armory Show in New York in 1913, and moved to America following the First World War. He was respected and admired by Peggy Guggenheim, who acquired a large number of his works for her collection and in 1931, Gleizes became a founding member of the Abstraction-Création group, alongside Jean (Hans) Arp, Jean Hélion, Auguste Herbin, Georges Valmier and František Kupka.

Painted circa 1930-1931, the present work belongs to a series of large scale canvases begun in the late 1920s, in which Gleizes subordinated iconography to plastic activity, creating compositions which were largely devoid of figurative references. Paintings from this series are characterized by an exuberant freedom of application in the brushwork, while still maintaining a sense of structure and control. Infused with lyrical movement, the constant turning of the forms creates rhythmic thrusts and depth within the picture plane. The work is not wholly abstract; however it does not allow the viewer to create a specific frame of reference to the material world when lost within the composition. In her *catalogue raisonné*, Anne Varichon writes, "Beginning in 1928-1929, Gleizes imbues his compositions with a circular and rhythmic character. The colored motifs are organized around scattered chromatic centers... The color tones, deployed as 'color cadences' in chromatic succession, create a luminous atmospheric glow. *Symphonie de violets* from 1930-1931 exemplifies this effect" (*op. cit.*, vol. I, p. 436).

Symphonie de violets certainly does demand prolonged looking, the swirling forms and harmony of rich colors inducing the meditative state which the artist so valued. As Daniel Robbins wrote in the introduction to the artist's 1964 retrospective at the Guggenheim in which the present canvas was included, "Gleizes' individual development, his unique struggle to reconcile forces made him one of the few painters to come out of Cubism with a wholly individual style, undeflected by later artistic movements. Although he occasionally returned to earlier subjects... these later works were treated anew, on the basis of fresh insights. He never repeated his earlier styles, never remained stationary, but always grew more intense, more passionate" (*Albert Gleizes, A Retrospective Exhibition*, exh. cat., The Solomon R. Guggenheim Museum, New York, 1964, p. 25).



(fig. 1) The artist, circa 1932. Photograph: The Baltimore Museum of Art, Baltimore. © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.





1278

LEOPOLD SURVAGE (1878-1968)

Le Soleil

signed and dated 'Survage. 38.' (lower right)

oil on canvas

28¾ x 36¼ in. (72.9 x 92.1 cm.)

Painted in 1938

\$40,000-60,000

PROVENANCE:

Estate of the artist.

Acquired from the above by the present owner, 1968.

EXHIBITED:

Minneapolis Art Institute, 1946 (on loan).

New York, Greer Gallery, *Survage*, April-May 1970, no. 17 (illustrated).



1279

JOAN MIRO (1893-1983)

Jeune fille au soleil

signed, numbered and inscribed with foundry mark 'Miró 3/6 Parellada' (on the right side); stamped with foundry mark 'PARELLADA' (on the back)

bronze with gray and green patina

Height: 13¼ in. (33.7 cm.)

Length: 25 in. (63.5 cm.)

Conceived in 1981

\$80,000-120,000

PROVENANCE:

Pierre Matisse, New York.

Pierre-Noël Matisse, New York (by descent from the above); Estate sale, Christie's, New York, 10 May 2007, lot 367.

Acquired at the above sale by the present owner.

LITERATURE:

E.F. Miró and P.O. Chapel, *Joan Miró, Sculptures, Catalogue raisonné, 1928-1982*, Paris, 2006, pp. 346-347, no. 373 (another cast illustrated in color, p. 346).

1280

PABLO PICASSO (1881-1973)

Nature morte aux citrons

dated 'mai XXXVI.' (on the reverse)
oil and black Conté crayon on canvas
25% x 21¼ in. (65 x 54.2 cm.)
Executed in May 1936

\$800,000-1,200,000

PROVENANCE:

Estate of the artist.
Private collection, Geneva.
Anon. sale, de Pury & Luxembourg, London, 24 June 2002, lot 16.
Acquired at the above sale by the present owner.

LITERATURE:

D.D. Duncan, *Picasso's Picassos, The Treasures of La Californie*, London, 1961, p. 218 (illustrated).

Maya Widmaier-Picasso has confirmed the authenticity of this work.

Claude Picasso has confirmed the authenticity of this work.

Executed in 1936, *Nature morte aux citrons* is filled with a sense of playfulness yet dates from a period of introspection and turmoil both in Picasso's personal life and in history as a whole. "I paint the same way some people write their autobiography," Picasso once explained (quoted in J. Richardson, "L'Epoque Jacqueline," *Late Picasso, Paintings, Sculpture, Drawings, Prints, 1953-1972*, exh. cat., Tate Gallery, London, 1988, p. 28). It is therefore to the artist's life that one looks in order to discover the rationale behind his chosen subjects. At the time the present work was painted, Picasso had recently separated from his wife, Olga, and had established a home with his lover Marie-Thérèse Walter and their daughter Maya; but his relationship with the enigmatic and intellectual Dora Maar was also coming increasingly to the fore. Does the still life of lemons and pitcher imply some moment of domestic stability in his home with Marie-Thérèse? Certainly, life with Dora, of whom he created myriad images during this period, was less homely, and his relationship with Marie-Thérèse continued relatively untroubled for some time after this period.

For Picasso, painting, particularly the genre of still life, had always been deeply autobiographical. Everyday, inanimate objects are charged with a human, and in this case, sexual presence. In *Nature morte aux citrons*, the ripe fruit and the curvature of the jug and pitcher are all suggestive of the sensual, undulating curves of Marie-Thérèse. The voluptuous blonde here evokes contrasts with the features of Dora Maar, whose ruggedness is suggested in the jagged tabletop and ridged lines in the tablecloth design.

The autobiographical dimension to Picasso's paintings may also mean that his anxieties about the Civil War that had broken out in his native Spain informed, to some degree, this *nature morte*. Still life painting has long been associated with the tradition of the *memento mori*. Here, Picasso has brought the lemons to life through his playful use of color; however, the aforementioned jagged forms of the table and table cloth also evoke Picasso's anxiety about the war, adding a deliberately discomfiting angularity to the painting. "I have not painted the war because I am not the kind of painter who goes out like a photographer for something to depict," Picasso later stated. "But I have no doubt that the war is in these paintings I have done. Later on perhaps the historians will find them and show that my style has changed under the war's influence. Myself, I do not know" (quoted in S.A. Nash, ed., *Picasso and the War Years, 1937-1945*, exh. cat., Fine Arts Museums of San Francisco, 1998, p. 13).



(fig. 1) The artist at the Hôtel Vaste Horizon in Mougins in August 1937. Photograph by Lee Miller. © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



PROPERTY FROM A PRIVATE COLLECTION

1281

MAX ERNST (1891-1976)

La plus belle

signed, numbered, dated and inscribed 'Max Ernst 7/7 MA CAST 99'

(on the right side of the base)

bronze with black patina

Height: 72 in. (183 cm.)

Conceived in 1967; this bronze version cast in 1999

\$300,000-500,000

PROVENANCE:

Alan Koppel Gallery, Chicago.

Acquired from the above by the present owner, May 2000.

LITERATURE:

J. Pech, *Max Ernst, Plastische Werke*, Cologne, 2005, p. 192 (detail of another cast illustrated; another cast illustrated again, p. 193).

W. Spies, ed., *Max Ernst, Life and Work*, Cologne, 2005, p. 301 (plaster version illustrated).

W. Spies, S. and G. Metken and J. Pech, *Max Ernst, Werke, 1964-1969*, Cologne, 2007, p. 380, no. 4594,III (another cast and plaster version illustrated).

After having fled Europe for America at the outbreak of World War II, Ernst returned to France in 1953 with his fourth wife and fellow artist, Dorothea Tanning. He was welcomed upon his return with international acclaim as a master of modern art. In 1966, the year before he conceived *La plus belle* in stone, Ernst received the celebrated Grand Prize for Painting at the Venice Biennale. By 1967, the couple had settled in Huismes, in the serene countryside of the Loire Valley so that Ernst could pursue his artistic practice in relative privacy (fig. 1). It was in that pastoral location that, as Uwe Schneede states, the artist created works "filled with a fairytale atmosphere, witty, ironic and hinting at deeper implications" (*The Essential Max Ernst*, London, 1972, p. 195).

La plus belle is part of a group of nine monumental freestanding sculptures that Ernst conceived while in Huismes. It retains the whimsy and fantastical

nature of his earlier Surrealist and Dadaist works. Although the echoes of his integral involvement in the development of both Dadaism and Surrealism resonate within these late works, the characteristic highly imaginative imagery and playful sensibility representative of the artist's mature personal aesthetic transcends simple categorization. French writer Georges Bataille aptly describes Ernst as "the philosopher who plays," as is evident in the friendly smile, off-set eyes, and twisted torso of *La plus belle* (quoted in *op. cit.*, 2013, p. 295). Recalling the exhibition of the plaster version of this sculpture at Galerie Alexandre Iolas in Paris in 1968 (fig. 2), Mimi Johnson, Tanning's niece, recollected the good-humored nature of her uncle which was visibly manifested in his sculptures: "I remember when 'La Plus Belle' was finished and delivered to the Iolas Gallery in Paris, and her neck was broken in transit... And Max just laughed" (quoted in H. Moss, "Max Ernst's Surprisingly Constant Medium, Stone," *T Magazine*, 21 October, 2015).

The distinctly feminine shape and graceful curvature of *La plus belle*, albeit abstracted and pared down, hints at it being an homage to Tanning. Fittingly, in 1961, Ernst described his relationship with sculpture in romantic terms: "[S]culpture originates in an embrace, two-handed, like love itself. It's the most simple, the most primeval art" (quoted in A. Bosquet, "Sculptures de Max Ernst," *Max Ernst, Oeuvre sculpté, 1913-1961*, exh. cat., Le Point Cardinal, Paris, 1961). The totemic quality of this anthropomorphic form, mask-like face, and overall resemblance to early Cycladic sculpture, illustrates the personal lexicon of imagery that Ernst had developed with a notable emphasis on the influences of primitive and tribal art. Regarding this influence, John Russell emphasizes: "Ernst was a pioneer collector of what was once called 'primitive art'" (quoted in *op. cit.*, 2013, pp. 206-207).

According to Jürgen Pech, other casts of *La plus belle* are included in the collection of the Max Ernst Museum in Brühl (this version is installed as a permanent loan at the Kreissparkasse Cologne), the Botero Museum in Bogotá and the Museum Scharf-Gerstenberg in Berlin, as well as in the collection of Ursula and Heiner Pietzsch in Berlin.



(fig. 1) The artist in his garden in Huismes in 1963. Artwork: © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.



(fig. 2) The plaster version of *La plus belle* installed at the Galerie Alexandre Iolas reflected in a window looking onto the Boulevard Saint-Germain in Paris, January 1968.

When I come to a dead end in my paintings, which repeatedly happens, sculpture provides me with a way out. Because sculpture is even more like playing a game than painting is. In sculpture, both hands play a role, just as they do in love. It's as though I were taking a vacation, to return to painting afterwards, refreshed

- Max Ernst



1282

FRANCIS PICABIA (1879-1953)

Pancho

signed 'Francis Picabia' (lower left) and titled 'PANCHO' (upper right)
oil on canvas
36½ x 29 in. (92.7 x 73.5 cm.)
Painted *circa* 1934

\$150,000-250,000

PROVENANCE:

Acquired by the family of the present owner, *circa* 1990.

EXHIBITED:

(possibly) Paris, Galerie Vignon, *Francis Picabia*, October-November 1934.
New York, Valentine Gallery, *Recent Paintings by Francis Picabia*, November 1934, no. 12.

The Comité Picabia has confirmed the authenticity of this work.

From the early-1930s to the outbreak of the Second World War, Picabia's life was more stable than ever. He renewed a lively relationship with Gertrude Stein, with whom he had lost contact for seventeen years, and was among the handful of artists that Léonce Rosenberg felt "counted," and therefore gave enormous support. Stein also introduced Picabia to Madame Marie Cuttoli, an influential woman in the artistic and political life of France and director of Galerie Vignon in Paris.

In Picabia's studio at the Château de Mai in the winter of 1934-1935, he completed a distinct group of figurative paintings that were in stark contrast to the multiple layering of imagery of the *transparences* of the 1920s. These works are deliberately simplified, heavily outlined solid images in which transparency is entirely eliminated. In some instances the forms are modeled in light and dark, but for the most part these boldly contoured figures are filled in with bright, flat colors or washed over with a dark, monochromatic blue-green tone. The subject matter was exceptionally varied and consisted of portraits such as the present lot, landscapes, genre scenes, religious and mythological subjects.

The inescapable simplicity of these images was unnerving to the critics, who declared that these paintings were meant to parody the current vogue for naturalism, or to take naïve sources such as primitive German woodcuts, images of sweet girls from fashion or pin-up magazines, and classic insipidities such as Cupids or Venus, and proceed to present them to the public through Picabia's sophisticated brush. Although Picabia's taste for parody was undeniable, his correspondence with Stein and his wife, Olga, during this time makes clear that he considered these significant paintings in their own right, not jokes or mockeries of contemporary naturalistic art.





1283

1283

SAMUEL BAK (B. 1933)

Still Life with Clear Ground

signed 'BAK' (lower right); titled 'STILL-LIFE WITH CLEAR GROUND' (on the stretcher)

oil on canvas

32 x 32 in. (81.2 x 81.2 cm.)

Painted in 1985

\$18,000-25,000

PROVENANCE:

Acquired from the artist by the present owner, 1992.

Samuel Bak has confirmed the authenticity of this work.



1284

1284

SAMUEL BAK (B. 1933)

Near the Riverside

signed and dated 'BAK 91' (lower left); titled 'NEAR THE RIVERSIDE' (on the stretcher)

oil on canvas

32 x 25 1/2 in. (81.2 x 65.2 cm.)

Painted in 1991

\$20,000-30,000

PROVENANCE:

Acquired from the artist by the present owner, 1992.

Samuel Bak has confirmed the authenticity of this work.



PROPERTY FROM THE COLLECTION OF DR. HERBERT KAYDEN AND DR. GABRIELLE REEM

1285

JACQUES LIPCHITZ (1891-1973)

Between Heaven and Earth II

signed and numbered 'J. Lipchitz 3/3' (on the top of the base)

bronze with gold patina

Height: 45 in. (114.3 cm.)

Conceived in 1958; this bronze version cast by 1961

\$50,000-70,000

PROVENANCE:

Acquired from the artist by the late owners, November 1961.

LITERATURE:

A.G. Wilkinson, *The Sculpture of Jacques Lipchitz, A Catalogue Raisonné, The American Years, 1941-1973*, New York, 2000, vol. 2, p. 255, no. 549 (another cast illustrated, p. 73).

1286

JOAN MIRO (1893-1983)

Personnage et oiseau

signed 'Miro' (on the front); numbered and stamped with foundry mark 'N° 4 CLEMENTI FONDEUR PARIS' (on the back)

bronze with black patina

Height: 61½ in. (156.1 cm.)

Conceived in 1970; this bronze version cast circa 1973

\$500,000-700,000

PROVENANCE:

Galerie Maeght, Paris.

Galerie Urban, Paris.

Anon. sale, Christie's, London, 22 June 1993, lot 214.

Acquired by the present owner, 1993.

LITERATURE:

A. Jouffroy and J. Teixidor, *Miró Sculptures*, Paris, 1974, p. 236, no. 168 (another cast illustrated, p. 122).

P. Gimferrer, *The Roots of Miró*, New York, 1993, p. 406, no. 1250 (another cast illustrated).

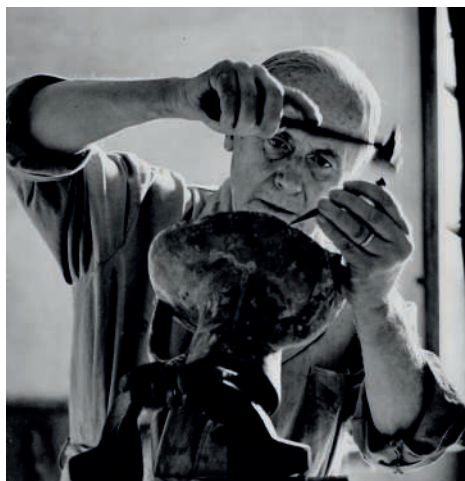
E.F. Miró and P.O. Chapel, *Joan Miró, Sculptures, Catalogue raisonné, 1928-1982*, Paris, 2006, p. 191, no. 191 (another cast illustrated in color).

In his *Working Notes, 1941-1942*, Miró anticipated his future engagement with sculpture, writing, "when sculpting, I start from the objects I collect, just as I make use of stains on paper and imperfections in canvas...I make a cast of these objects and work on it like [Julio] González does until the object as such no longer exists but becomes a sculpture, but not like Picasso—do it like a collage of various elements" (quoted in M. Rowell, ed., *Joan Miró: Selected Writings and Interviews*, Boston, 1986, p. 175). His words prophetically map out the trajectory of his sculpture from the 1950s, when he began to fill his new large studio in Palma with all sorts of found objects, to the final series of bronzes he executed during the early 1980s.

The late bronze sculptures reflect retrospectively on Miró's *oeuvre*, invoking both the playful, risk-taking attitude he took during the Surrealist 1930s and the grand, totemic monumentality of his work during the later post-war period. The affinities between the anti-aestheticism of the Surrealist period, when Miró called for the "assassination of painting," led directly to his first reliefs, and the same collage principles governing these and subsequent works again came into play more than forty years later in the present sculpture, *Personnage et oiseau*. Miró explained in 1970 that his sculpture "has to do with the unlikely marriage of recognizable forms" (quoted in D. Swanson, "The Artist's Comments," *Miró Sculptures*, exh. cat., Walker Art Center, Minneapolis, 1971, n.p.). Miró has created in the present work a noticeably phallic male personage out of a spherical pipe-fitting and a triangular wooden lattice, juxtaposing its symmetrical geometry with the freer and more whimsical form of the bird, which he fashioned from a pair of chair legs and fragments of tree bark. Jacques Dupin has written:

"The work of assembly, on the floor, is rough and irreverent. Miró, with artless audacity, takes very little trouble to restrain the forms, inflect the lines, modify the volumes or specify the dimensions. He is seeking, above all, to release the secret structure of the encounter he has provoked, to find exactly the right proportion and to further free the forces combined. It is a question of the energy circulating and harmonizing the incongruities, without lessening the violence, the humour or the pleasure of the confrontation" (*Miró as Sculptor*, Barcelona, 1976, pp. 12-14).

The poetics of these late sculptures owe much to the tension between the happenstance of the sundry found objects Miró has assembled and their final perpetuation in cast bronze. While even the most mundane, worthless object qualified in his view as "sculpture," Miró was careful to distinguish his work from that of other contemporary sculptors, whose welding and relief constructions had the appearance for him of rarified luxury objects. For Miró, the revelation of sculpture lay not within himself but in the diversity and integrity of his humble components, culled from the detritus of life and pieced together to create, in his words, "a truly phantasmagoric world of living monsters" (M. Rowell, ed., *op. cit.*, p. 175). Indeed, when Miró revisited the elements of *Personnage et oiseau* in 1982, he had them cast on a truly monstrous scale, measuring 55 feet tall (E.F. Miró and P.O. Chapel, no. 394); this painted bronze and stainless steel sculpture today stands in front of the Chase Tower in Houston.



(fig. 1) The artist working in his studio. Artwork: © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2016.





PROPERTY FROM THE ESTATE OF DANIEL W. DIETRICH II

1287

GIORGIO DE CHIRICO (1888-1978)

Combattimento di gladiatori

signed 'G. de Chirico' (lower right)

oil on canvas

18¼ x 15¼ in. (46.5 x 38.5 cm.)

Painted in 1929

\$80,000-120,000

PROVENANCE:

Galerie Zak, Paris.

Mr. and Mrs. Maurice J. Speiser, Philadelphia (by 1934); sale, Parke-Bernet Galleries, Inc., New York, 26 January 1944, lot 18.

Acquired at the above sale by the family of the late owner.

EXHIBITED:

Philadelphia Museum of Art, *Contemporary Painting from the Collection of Mr. and Mrs. Maurice J. Speiser*, January-February 1934, no. 10 (titled *Warriors*).

The Fondazione de Chirico has confirmed the authenticity of this work. It is recorded in the archives under the number 025/04/16.



PROPERTY FROM THE ESTATE OF JOHN PERONA

1288

SALVADOR DALÍ (1904-1989)

Portrait de Monsieur John Perona

signed and dated 'SALVADOR DALÍ 1949' (lower center)

oil on canvas

34 $\frac{1}{8}$ x 25 in. (86.2 x 63.6 cm.)

Painted in 1949

\$80,000-120,000

PROVENANCE:

Acquired from the artist by the late owner, 1949.

Nicolas and Olivier Descharnes have confirmed the authenticity of this work.

John Perona was the owner of El Morocco night club in New York, a favorite among the city's elite, including Salvador Dalí. The club was widely known through its candid photographs of celebrities lounging on the zebra upholstered banquets, a detail Dalí cleverly alludes to in the present work with the inclusion of a small zebra in the lower left corner.



(fig. 1) John and Edwin Perona at the El Morocco club circa 1950. Photo by Jerome Zerbe.

1289

GIORGIO DE CHIRICO (1888-1978)

Tre gladiatori

signed 'g. de Chirico' (upper right)

oil on canvas

31½ x 23¾ in. (80 x 60 cm.)

Painted in 1963

\$350,000-550,000

PROVENANCE:

Paolo Berardelli, Rome.

Galleria Mazzoleni, Turin (by 1989).

Acquired from the above by the present owner.

EXHIBITED:

Turin, Galleria d'Arte Nuova Gissi, *Giorgio de Chirico—Alberto Savinio, Fratelli in Grecia*, November 2000-January 2001, no. 15 (illustrated in color).

Palermo, Palazzo Ziino, *Giorgio De Chirico, Miti, enigmi, inquietudini*, October 2002-January 2003, p. 64 (illustrated).

LITERATURE:

C.B. Sakraischik, *Giorgio de Chirico, Catalogo generale, opere dal 1951 al 1970*, Milan, 1976, vol. 1, no. 99 (illustrated).

D. Porzio, *Conoscere de Chirico, la vita e l'opera dell'inventore della pittura metafisica*, Milan, 1979, p. 300, no. 313 (illustrated).

Tre gladiatori is an appropriation of a series of gladiatorial paintings that de Chirico created in the late 1920s and early 1930s. These mysterious works depict strange battles and usually take place inside a bourgeois interior. They closely echo a scene in de Chirico's 1929 novel *Hebdomeros*, an acknowledged masterpiece of Surrealist literature in which the hero of the novel (a Ulysses-like alter-ego of de Chirico named "Hebdomeros") encounters just such a scene in the early stages of his apparently hallucinatory or dream-like odyssey through a bizarre Mediterranean world beyond time. "The enigma of this magnificent group of warriors, who in one corner of a room formed a polychrome block immobile in its gestures of attack and defense," de Chirico wrote, was one "basically only understood by [Hebdomeros] himself" (*Hebdomeros*, 1929, quoted in M. Holzhe, *Giorgio de Chirico*, Cologne, 2005, p. 78).



(fig. 1) Detail of a relief depicting three gladiators from the monument of Lusius Storax, circa 30-50 A.D. Museo archeologico nazionale d'Abruzzo.

Tre gladiatori depicts three figures, one of which is presumably dead as he has been transformed into a green stone-like color. The painting presents a bizarre faceless battle; the face of the dead warrior seemingly fallen on his shield is blank, another hidden and a third masked by his helmet. This gladiatorial combat over the fallen warrior may relate to an ancient Roman funeral tradition involving a special kind of gladiator, the *Bustuarii*. These were gladiators who fought around the bustum, or funeral pile of a dead person. It was a practice that had evolved out of the ancient Greek tradition of the sacrifice of slaves on a funeral pyre, where their blood was believed to appease the gods. In Ancient Rome it was believed that a gladiatorial battle around the deceased person would serve the same purpose.

As a tradition that the Romans are believed to have adopted from the Greeks, the idea of the *Bustuarii* was one that may well have appealed to de Chirico. In *Tre gladiatori*, the deceased figure, lying on his shield in the classical pose of the "fallen warrior," looks not only dead but as if encrusted in stone, more like a victim from Pompeii than a corpse or statue. In this respect, and fitting of the enigma of time that de Chirico often bestowed on his work, this figure may echo another mysterious passage from de Chirico's novel in which Hebdomeros encounters the figure of man known as King Lear:

"Lying down on the platform, as motionless as a log, he ('the man known as King Lear') no longer looked like a human being. But he did not look like a statue, either. Even when he turned over to take a few minutes' rest, there was nothing in his attitude reminiscent of those figures that lie on stone sarcophagi, be they Etruscan couples or landgraves armed from head to foot... Nor did he remind one of how gladiators lay, or warriors wounded or dying. This strange man looked more as though he were petrified, which is why he brought to mind the corpses uncovered at Pompeii. Through lying so long on the platform, he was finally becoming part of it, he was becoming platformized" (*ibid.*, pp. 15-16).

As de Chirico borrowed the images and themes of antiquity, the constant repetition of many of the key themes and motifs of his work stands as one of the first examples of appropriation in modern art. For de Chirico, who saw himself primarily as a philosophical painter, it was purely the idea expressed within a painting that was of value, never the artifact itself nor the means by which the idea was expressed. One of the first artists to recognize the central importance of this pioneering aspect of de Chirico's work was the Pop artist, Andy Warhol. In a tribute to the artist, and in recognition of his use of appropriation as an artistic technique, Warhol created a series of silkscreen paintings of de Chirico's work in the 1980s.



PROPERTY FROM A PRIVATE COLLECTION

1290

JEAN (HANS) ARP (1886-1966)

Entre lys et défense

stamped with monogram, numbered and stamped with foundry mark
'1/3 Susse Fondeur Paris' (on the underside)

bronze with brown patina

Height: 35¼ in. (90.8 cm.)

Conceived in 1958; this bronze version cast in 1974

\$150,000-250,000

PROVENANCE:

Edouard Loeb, Paris (by 1979).

Waddington Galleries, London.

Acquired from the above by the present owner, March 1993.

LITERATURE:

E. Trier, intro., *Jean Arp, Sculpture, His Last Ten Years*, New York, 1968, p. 107, no. 164.

A. Hartog and K. Fischer, *Hans Arp, A Critical Survey*, Ostfildern, 2012, p. 309, no. 164 (another cast illustrated).

The mysterious title *Entre lys et défense*, which Arp invented for this sculpture, describes an odd but typically characteristic commingling (for this artist) of two opposing notions, which the sculptor has visually joined in this single form. Here he conjures the sensuous idea of the smooth curves and silken softness of a fragile lily, and, by abrupt contrast, the hard defensive point of an elephant's ivory tusk. Formally, Arp derived this sculpture from a smaller work of 1949 that he named *Buste de lutin* ("Bust of Gnome"; Giedion-Welcker, no. 92). The tusk in the present sculpture, as well as the pointed gnomonic hat in *Buste de lutin*, resemble a common motif of Arp's sculpture, a bluntly pointed growth, as may be found on a stalk, which for him represented a bud, a symbol of gestation, an embryonic shoot from which a flower would eventually emerge.

The process of evolution is a key element in Arp's sculpture. He sought to achieve a transformation where human and natural elements converge and then venture forth to assume still further formal identities, mysterious, perhaps even ambiguous, but illuminating in unforeseen ways, that create a vast network of poetical visual metaphors, a universal morphology. "Often some detail in one of my sculptures, a curve or a contrast that moves me, becomes the germ of a new work," he wrote, explaining the process at work in the case of the present sculpture. He traces the development of the bud form to the gnome's hat, and then finally to the lily and the elephant's tusk. "I accentuate the curve or the contrast and this leads to the birth of new forms. Among these, perhaps two of them will grow more quickly and more strongly than the others. I let these continue to grow until the original forms have become secondary and almost irrelevant... Sometimes it will take months, even years to work out a new sculpture..." (quoted in H. Read, *Arp*, London, 1968, p. 87).





PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

1291

GIORGIO DE CHIRICO (1888-1978)

Cavaliere frigio con due cavalli

signed 'g de Chirico' (lower right)

oil on canvas

17¾ x 21¾ in. (45.2 x 55.3 cm.)

Painted in 1939

\$60,000-80,000

PROVENANCE:

Galleria del Milione, Milan.

Acquired by the family of the present owner, by 1965.

EXHIBITED:

Rome, Studio d'Arte Palma, *Mostra di pittori italiani del seicento*, December-February 1945.

The Fondazione de Chirico has confirmed the authenticity of this work, which is recorded in their archives.



PROPERTY FROM A PRIVATE ROMAN COLLECTION

1292

GIORGIO DE CHIRICO (1888-1978)

Venezia (Isola S. Giorgio)

signed 'g. de Chirico' (lower right); signed again, titled and inscribed 'Giorgio de Chirico questa "Venezia" (Isola S. Giorgio), é opera autentica, da me eseguita e firmata.' (on the reverse)

oil on canvas

13¾ x 21⅞ in. (35 x 55.5 cm.)

Painted *circa* 1950-1955

\$80,000-120,000

PROVENANCE:

Acquired by the present owner, *circa* 1975.

The Fondazione de Chirico has confirmed the authenticity of this work. It is recorded in the archives under the number 007/03/16.

1293

EMILE-ANTOINE BOURDELLE (1861-1929)

Héraklès archer, cinquième étude

with artist's cipher (on the front of the right rock); numbered and inscribed with foundry mark '2 E. Godard Fondr Paris' (on the back of the rock); inscribed '© BY BOURDELLE' (on the back of the rock)
bronze with brown and green patina
Height: 31¼ in. (79.4 cm.)
Conceived in 1909

\$200,000-300,000

PROVENANCE:

Cléopâtre Bourdelle, Paris (wife of the artist).
Acquired from the above by the family of the present owner,
November 1964.

LITERATURE:

A. Fontainas, *Bourdelle*, Paris, 1930 (another cast illustrated, pl. 17).
P. Lorenz, *Bourdelle, Sculptures et dessins*, Paris, 1947, p. 22 (another version illustrated, pl. 25).
P. Descargues, *Bourdelle*, Paris, 1954 (larger version illustrated, pl. 38 and details of larger version illustrated, pls. 39-41).
I. Jianou and M. Dufet, *Bourdelle*, Paris, 1975, pp. 105 and 180, no. 394 (larger cast illustrated, pl. 29).
C.M. Lavrillier and M. Dufet, *Bourdelle et la critique de son temps*, Paris, 1979, p. 44 (larger version illustrated in the artist's studio, p. 45; larger version illustrated, pp. 106-107 and 212-213).
P. Cannon-Brookes, *Emile-Antoine Bourdelle, An Illustrated Commentary*, London, 1983, pp. 63-64 (other casts illustrated, pp. 59 and 62-63, figs. 89-92).

Bourdelle did not have his first great artistic success until he was almost fifty years old, when he exhibited *Héraklès archer* in the Salon of 1910. He began his career as a student of Jules Dalou and worked as carver for Auguste Rodin for fifteen years. Bourdelle's early work was strongly influenced by Rodin, who was the only sculptor at the time whose work provided a serious alternative to the polished surfaces and easy sentiment of academic sculpture. By 1900, however, Bourdelle had established his own manner, as his sculpture moved away from the sensual, light-catching modeling of Rodin to an overtly heroic and monumental conception of the figure. "Whereas Rodin followed a

romantic realist literary tradition which saw human frailty, misery and fallibility as absorbingly interesting and in some sense sacred, Bourdelle was beginning to express a contemporary yearning for a race of supermen" (D. Hall, "Emile Antoine Bourdelle, Heroic Post-Modernist," *Bourdelle, Pioneer of the Future*, exh. cat., Yorkshire Sculpture Park, Wakefield, 1989, p. 31).

Bourdelle signaled his divergence from the aesthetic of Rodin and his followers in his *Tête d'Apollon*, executed in 1900 while he was still working with the older master. Bourdelle's emerging ideal was essentially classical in spirit, and it is interesting to note that Aristide Maillol, his contemporary, was also guided by the dream of the archaic past, although Bourdelle's art is vigorously active and heroic in contrast to the idyllic character of Maillol's sculpture. Bourdelle "preferred the architectural and spiritualized conception of Egyptian sculpture and Greek art of the archaic period to the idealism and the masterful and luminous modelling of the age of Phydias. He appreciated the 'ardent wisdom' of Romanesque and Gothic churches more than the masterpieces of the Italian Renaissance" (M. Dufet, "Bourdelle the Forerunner," *Sculpture of Antoine Bourdelle*, exh. cat., Hirschl and Adler Galleries, Inc., New York, 1970, p. 14).

There is no question that Bourdelle intended to create the perfect form with the subject of *Héraklès archer*. In creating this work, he strayed from the harsh naturalism that saturated the studios and salons at the time, as he chose to consider sculpture only in monumental parameters, constructed by bold planar forms and pronounced features.

In this present work, Bourdelle harkens back to Herakles' triumph of the Stymphalian birds, a valiant epoch rooted in Greek mythology. Adorning his model with god-like invincibility, the artist enlivens the sculpture with vivid expressionism and energy. Bourdelle's theatricality of form "is an effective symbol of human force, appealing at the most universal human level to the empathetic faculty and arousing a primitive admiration for size and strength" (exh. cat., *op. cit.*, 1989, p. 27). Bourdelle catapults the classical subject into the modern age by provoking a certain human empathy, exhibiting anatomical realism—both traits inherited from his mentor and contemporary Rodin.

Upon acceptance to the *Salon de la Société Nationale des Beaux-Arts*, the *Héraklès* model was met with abundant scrutiny by Bourdelle's contemporaries. The sculpture was exiled to an ill-lit corner of the exhibition space. Combating the poor placement and dim lighting, Bourdelle gilded the full-scale cast, allowing the Archer to illuminate from the shadows (P. Cannon-Brookes, *op. cit.*, p. 63).

Héraklès archer was eventually heralded as the paradigm of Bourdelle's career, shifting the artist's technique into the convention of architectonic idealized sculpture. Bourdelle remained servant to the parameters and balanced ideals of architecture, rooted in the Greek canons of sculpture. Creating new paths for dramatic form, Bourdelle's known fiery temperament and audacity for artistic expression is further contrasted by the balanced and contemplative construction of planar form in this rendition of the "Archer." The static motif of the lunging man locked in a moment of calculated restraint is complemented by the vibrancy of a hidden current, which flows through the carefully crafted angles and spaces. *Héraklès'* restrained demeanor, locked in a moment of precise concentration, is lightened with the apparent ease of god-like strength.



(fig. 1) The artist at age 25.



PROPERTY FROM A PRIVATE SWISS COLLECTION

1294

HENRI LE SIDANER (1862-1939)

Le Port

signed 'Le Sidaner' (lower left)
oil on canvas
32½ x 39½ in. (81.4 x 100.5 cm.)
Painted in Le Croisic in 1923

\$400,000-600,000

PROVENANCE:

Galerie Georges Petit, Paris (acquired from the artist, March 1923).
Henri Duhem, Douai (1923).
Fleuret collection, Paris (by 1928).
Anon. sale, Hôtel Drouot, Paris, 29 April 1963, lot 71.
Galerie Urban, Paris.
Acquired from the above by the family of the present owner, 1964.

EXHIBITED:

Paris, Galerie Georges Petit, *Henri Martin, Ernest Laurent, Henri Le Sidaner, Tableaux*, March 1923, no. 50.
Paris, Salon des Tuileries, 1923, p. 43, no. 684.

LITERATURE:

L'Illustration, 8 March 1924, no. 4227 (illustrated).
C. Mauclair, *Henri Le Sidaner*, Paris, 1928, p. 123 (illustrated).
Y. Farinaux-Le Sidaner, *Le Sidaner, L'oeuvre peint et gravé*, Milan, 1989, p. 196, no. 506 (illustrated).

In the present work, Le Sidaner has captured the port of Le Croisic at dusk, the fleeting moment before the sun has extinguished its light for the day. A lone fisherman, a rare appearance of a figure in Le Sidaner's work, hurries to finish work on his boat before he loses the light. This transitory time of day was a favorite for Le Sidaner, allowing the artist to play with color and light, dappling the effects with nimble brushstrokes across the canvas. Le Sidaner painted at least eleven canvases of the port during his stay in Le Croisic in the summer of 1923. Each one is painted from a different vantage point and at different times of day, including the early morning sun as seen in *Port du Croisic, matinée d'été (Les maisons et le clocher, le croisic)* (fig. 1). Le Sidaner also varied his brushstrokes, as can be seen in comparing the highly keyed palette of the present work with *Port du Croisic, matinée d'été (Les maisons et le clocher, le croisic)* which features softer and wider strokes to the sky.

Jacques Baschet wrote of Le Sidaner's style in his newspaper, *L'Illustration* in 1924 "He is a pointillist, but not the kind who decomposes tones and applies them unmixed, thereby letting our eyes reconstitute the colors on our retina. His palette is extremely varied and subtle. The oils bind and melt together in highly delicate harmonies. Nor is he the kind to enclose forms within a heavy brushstroke, as is the practice among the younger school of painters. With him, contours seem to emerge from the interplay of light, and in this respect, he is similar to Claude Monet" (quoted in Y. Farinaux-Le Sidaner, *op. cit.*, p. 37).



(fig. 1) Henri Le Sidaner, *Port du Croisic, matinée d'été (Les maisons et le clocher, le croisic)*, 1923. Musée d'art et d'histoire, Geneva.





1295

AFTER PAUL GAUGUIN (1832-1906)

Cylindre au Christ en croix

with raised initials 'PGO' (on the top); numbered and stamped with foundry mark 'P.S.C. VALSUANI CIRE PERDUE' (on the back)

bronze with brown patina

Height: 19½ in. (49.6 cm.)

Conceived circa 1894

\$15,000-20,000

PROVENANCE:

Anon. sale, Christie's, London, 6 December 1983, lot 319.

Acquired at the above sale by the present owner.

LITERATURE:

R. Rey, "Les bois sculptés de Paul Gauguin," *Art et Décoration*, vol. LIII, February 1928, p. 62 (original wood version illustrated).

R. Puig, *Paul Gauguin, G.D. de Monfreid et leurs amis*, Perpignan, 1958, p. 40 (original wood version illustrated, p. 37).

C. Gray, *Sculpture and Ceramics of Paul Gauguin*, Baltimore, 1963, pp. 268-270, no. 125 (original wood version illustrated).



1296

PAUL SERUSIER (1863-1927)

Jeune hiérophante tendant sa coupe

stamped with initials 'PS' (lower left)
oil on board laid down on cradled panel
26 $\frac{1}{8}$ x 20 $\frac{1}{8}$ in. (66.3 x 51 cm.)
Painted in 1912

\$50,000-70,000

PROVENANCE:

Galleries Maurice Sternberg, Chicago.
Acquired from the above by the present owner, 1973.

LITERATURE:

M. Guicheteau, *Paul Sérusier*, Pontoise, 1989, p. 118, no. 163 (illustrated; with incorrect support).



1297

1297

AFTER PAUL GAUGUIN (1832-1906)

Cylindre représentant la déesse Hina

signed with initials 'PGO' (on the top); numbered and stamped with foundry mark 'A-M VALSUANI CIRE PERDUE' (on the back)

bronze with brown patina

Height: 14 $\frac{1}{4}$ in. (36.5 cm.)

Conceived *circa* 1888

\$10,000-15,000

PROVENANCE:

Anon. sale, Christie's, London, 6 December 1983, lot 316.

Acquired at the above sale by the present owner.

LITERATURE:

R. Rey, "Les bois sculptés de Paul Gauguin," *Art et Décoration*, vol. LIII, February 1928, p. 63 (original wood version illustrated).

R. Puig, *Paul Gauguin, G.D. de Monfreid et leurs amis*, Perpignan, 1958, p. 40 (original wood version illustrated, p. 42).

C. Gray, *Sculpture and Ceramics of Paul Gauguin*, Baltimore, 1963, p. 220, no. 95 (original wood version illustrated, p. 221).



1298

1298

AFTER PAUL GAUGUIN (1832-1906)

Hina et Te Fatou

with raised initials 'PGO' (on the top); numbered and stamped with foundry mark 'A.M.C. VALSUANI CIRE PERDUE' (on the back)

bronze with brown patina

Height: 12 $\frac{3}{4}$ in. (32.2 cm.)

Conceived *circa* 1890

\$8,000-12,000

PROVENANCE:

Anon. sale, Christie's, London, 6 December 1983, lot 315.

Acquired at the above sale by the present owner.

LITERATURE:

La Toison d'Or, no. 1, 1909, p. 12 (terracotta version illustrated).

C. Morice, *Paul Gauguin*, Paris, 1919, p. 156 (terracotta version illustrated).

R. Rey, "Les bois sculptés de Paul Gauguin," *Art et Décoration*, vol. LIII, February 1928, p. 63 (original wood version illustrated).

A. Alexandre, *Paul Gauguin, Sa vie et le sens de son oeuvre*, Paris, 1930, p. 273 (original wood version illustrated, p. 211).

R. Puig, *Paul Gauguin, G.D. de Monfreid et leurs amis*, Perpignan, 1958, p. 38 (original wood version illustrated; titled *Stèle aux quatre personnages, quand le conteur parle...*).

C. Gray, *Sculpture and Ceramics of Paul Gauguin*, Baltimore, 1963, pp. 60-61 and 222, no. 96 (original wood version illustrated and wood version illustrated again in color, p. 99, pl. XV).

G.M. Sugana, *L'opera completa di Gauguin*, Milan, 1972, no. 11 (original wood version illustrated; dated *circa* 1900).



1299

ODILON REDON (1840-1916)

Tête de vieillard ou Le Temps

signed 'ODILON REDON' (lower left)

oil on canvas

18 7/8 x 15 1/2 in. (47.5 x 39 cm.)

\$40,000-60,000

PROVENANCE:

Mme J. Danthon, Paris; sale, Hôtel Drouot, Paris, 24 May 1933, lot 41.
Private collection, France.

Anon. sale, Hôtel des ventes, Pontoise, 4 June 1972.

Acquired at the above sale by the present owner.

EXHIBITED:

Greenvale, Hillwood Art Gallery, Long Island University, *Painting from the Mind's Eye*, February-March 1983, p. 31, no. 35.

LITERATURE:

H. Harrison, "Something Beyond Seeing," *The New York Times*, 6 March 1983, p. 20.

A. Wildenstein, *Odilon Redon, Catalogue raisonné de l'oeuvre peint et dessiné*, Paris, 1992, vol. I, p. 158, no. 390 (illustrated).

M. Restellini, *Odilon Redon, Entre rêve et mystère*, exh. cat., Museum of Modern Art, Gunma, 2001, pp. 141 and 149, no. 31 (illustrated in color, p. 54).



1300

AUGUSTE RODIN (1840-1917)

Figure féminine de l'Eternelle Idole, petit modèle

signed, numbered, dated and inscribed 'A. Rodin No 4 1960 © by Musée Rodin' (on the right side of the base); inscribed with foundry mark 'Georges Rudier. Fondateur Paris.' (on the back of the base)

bronze with brown and green patina

Height: 6¾ in. (17.1 cm.)

Conceived in 1882; this bronze version cast in 1960

\$20,000-30,000

PROVENANCE:

Musée Rodin, Paris.

Dominion Gallery, Montreal (acquired from the above, October 1960).

Private collection, New York.

Gift from the above to the present owners, circa 1986.

LITERATURE:

A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, Paris, 2007, vol. I, p. 328 (another cast illustrated).

This work will be included in the forthcoming Auguste Rodin *catalogue critique de l'oeuvre sculpté* currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay under the archive number 2016-4839B.



PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

1301

ALBERT MARQUET (1875-1947)

Le pont de Saint Samois

signed 'marquet' (lower left)
oil on canvas
23½ x 28¾ in. (59.7 x 73 cm.)
Painted in 1917

\$80,000-120,000

PROVENANCE:

Acquired by the family of the present owner, by 1965.

This work will be included in the forthcoming volume of the *catalogue critique* of Albert Marquet's paintings being prepared by the Wildenstein Institute.

1302

PIERRE-AUGUSTE RENOIR (1841-1919)

Nature morte aux pommes, mandarines et citron

signed 'Renoir.' (lower right)
oil on canvas
9½ x 14¼ in. (23.1 x 36.2 cm.)
Painted in 1911

\$400,000-600,000

PROVENANCE:

Galerie Durand-Ruel et Cie., Paris (acquired from the artist, January 1912).
Elizabeth Lefébure, Paris (acquired from the above, February 1912).
Private collection (1947); sale, Sotheby's, London, 28 November 1995, lot 182.
Galerie Taménaga, Paris.
Acquired from the above by the present owner, 2008.

LITERATURE:

G.-P. and M. Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, Paris, 2014, vol. V, p. 82, no. 3730 (illustrated).

This work will be included in the forthcoming *catalogue critique* of Pierre-Auguste Renoir being prepared by the Wildenstein Institute established from the archives of François Daulte, Durand-Ruel, Venturi, Vollard and Wildenstein.

Still life occupies a prominent position in Renoir's work from the early 1880s onward. Among the most academic of the Impressionists, Renoir is frequently remembered as a painter of the female figure. Although he recommended to Manet's niece Julie to paint still life "in order to teach yourself to paint quickly" (quoted in J. Manet, *Journal, 1893-1899*, Paris, n.d., p. 190), the numerous works, often elaborate and ambitious, which Renoir executed in this genre over the course of his career attest to his sustained interest in still life as an end in itself. Indeed, it was in his still life compositions that Renoir pursued some of his most searching investigations of the effects of light and color on objects and surfaces.

As with Cézanne, another devotee of the still life subject, the masters of French eighteenth-century painting exerted a strong influence on Renoir. While his figure pictures looked towards Watteau and Boucher, his still lifes found their inspiration in Chardin's unique vision. Discussing Renoir's pictorial dialogue with Chardin, Charles Sterling has rendered a statement of Renoir's achievement in still life which could well describe the present painting: "Nurtured on the traditions of eighteenth-century French painting, Renoir made no attempt to energize his compositions, as Monet did, but carried on the serene simplicity of Chardin... Pale shadows, light as a breath of air, faintly ripple across the perishable jewel of a ripe fruit. Renoir reconciles extreme discretion with extreme richness, and his full-bodied density is made up, it would seem, of colored air. This is a lyrical idiom hitherto unknown in still life, even in those of Chardin. Between these objects and us there floats a luminous haze through which we distinguish them, tenderly united in a subdued shimmer of light" (*Still Life in Painting from Antiquity to the Present Time*, Paris, 1959, p. 100).





1303

ANDRÉ HAMBOURG (1908-1999)

La fête de la mer

signed 'a. hambourg' (lower right); signed with initials, titled, dated and inscribed 'a.h. "La fête de la mer" 1966 Trouville' (on the reverse)
oil on canvas

31 7/8 x 39 1/8 in. (81 x 99.9 cm.)

Painted in Trouville in 1966

\$30,000-50,000

PROVENANCE:

Wally Findlay Galleries, New York.

Acquired from the above by the present owner, March 1970.

LITERATURE:

L. Hambourg, *André Hambourg, Catalogue raisonné de l'oeuvre peint*, Paris, 2012, vol. II, p. 343, no. BEF13 (illustrated in color; dated circa 1969).



Δ1304

JEAN-PIERRE CASSIGNEUL (B. 1935)

Vacances

signed 'CASSIGNEUL.' (lower left)

oil on canvas

31¼ x 23½ in. (80.9 x 60 cm.)

Painted in 1967

\$30,000-50,000

PROVENANCE:

Private collection, Japan (1993).

Acquired from the above by the present owners.

EXHIBITED:

Kyoto, Museum Eki and Morioka, Civic Cultural Hall, *Cassigneul, Beautiful Flowers and Brilliant Women*, February-July 2009, no. 24 (illustrated in color).

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

1305

HENRI LEBASQUE (1865-1937)

La sieste à Saint-Tropez

signed 'H. Lebasque' (lower left)

oil on canvas

35 x 45½ in. (88.8 x 115.8 cm.)

Painted in 1906

\$300,000-500,000

PROVENANCE:

Mme Henri Lebasque, Paris (until at least 1957).

Anon. sale, Musée Galliéra, Paris, 6 December 1963, lot 41.

Hammer Galleries, New York (1981).

Anon. sale, Sotheby's, London, 26 March 1986, lot 179.

Anon. sale, Hôtel Rameau, Versailles, 7 December 1986, lot 128.

Anon. sale, Hôtel Drouot, Paris, 29 October 1999, lot 55.

Anon. sale, Hôtel Drouot, Paris, 22 June 2016, lot 63.

Acquired at the above sale by the present owner.

EXHIBITED:

(probably) Paris, Galerie Georges Petit, *Henri Lebasque*, February 1907, no. 2 (titled *Nu, en plein air*).

Nice, Musée d'art moderne des Ponchettes, *H. Lebasque*, July-September 1957, p. 12, no. 22.

New York, Hammer Galleries, *19th & 20th Century European & American Paintings, The Gallery Collection*, January-February 1983, p. 9, no. 24571-4 (illustrated in color; titled *Nu*).

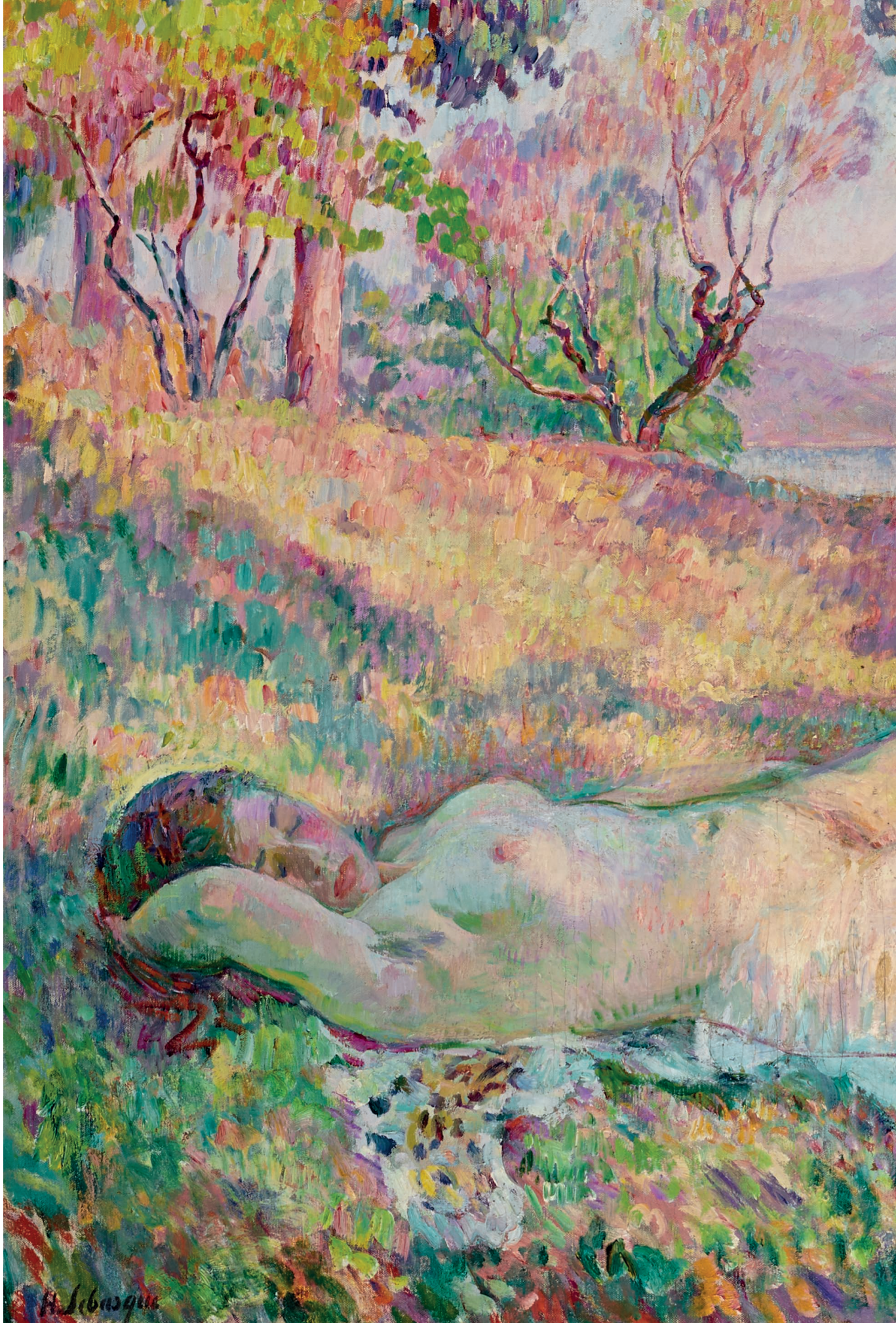
LITERATURE:

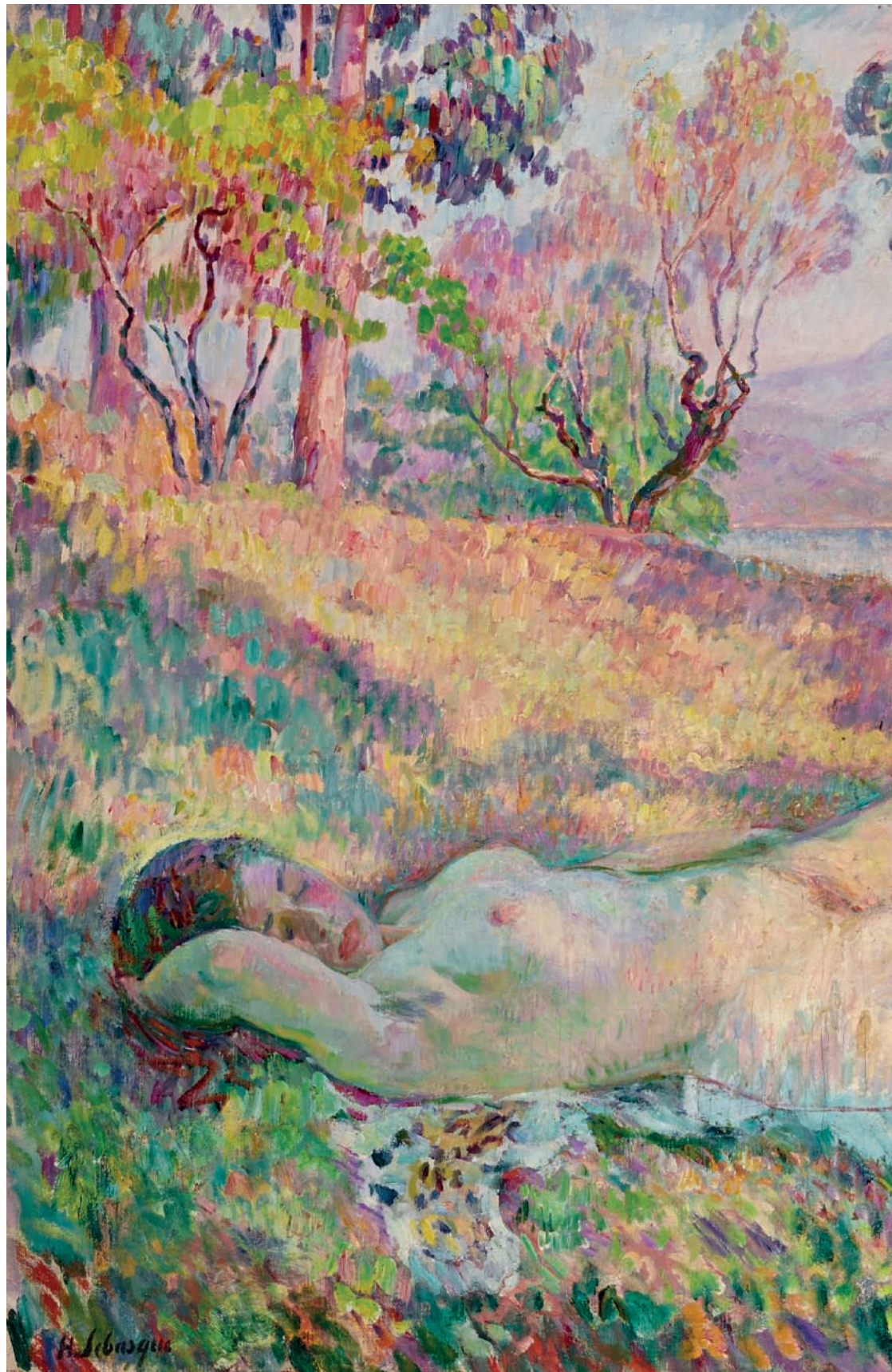
D. Bazetoux, *Henri Lebasque, Catalogue raisonné*, Neuilly-sur-Marne, 2008, vol. I, p. 240, no. 923 (illustrated; with incorrect dimensions).

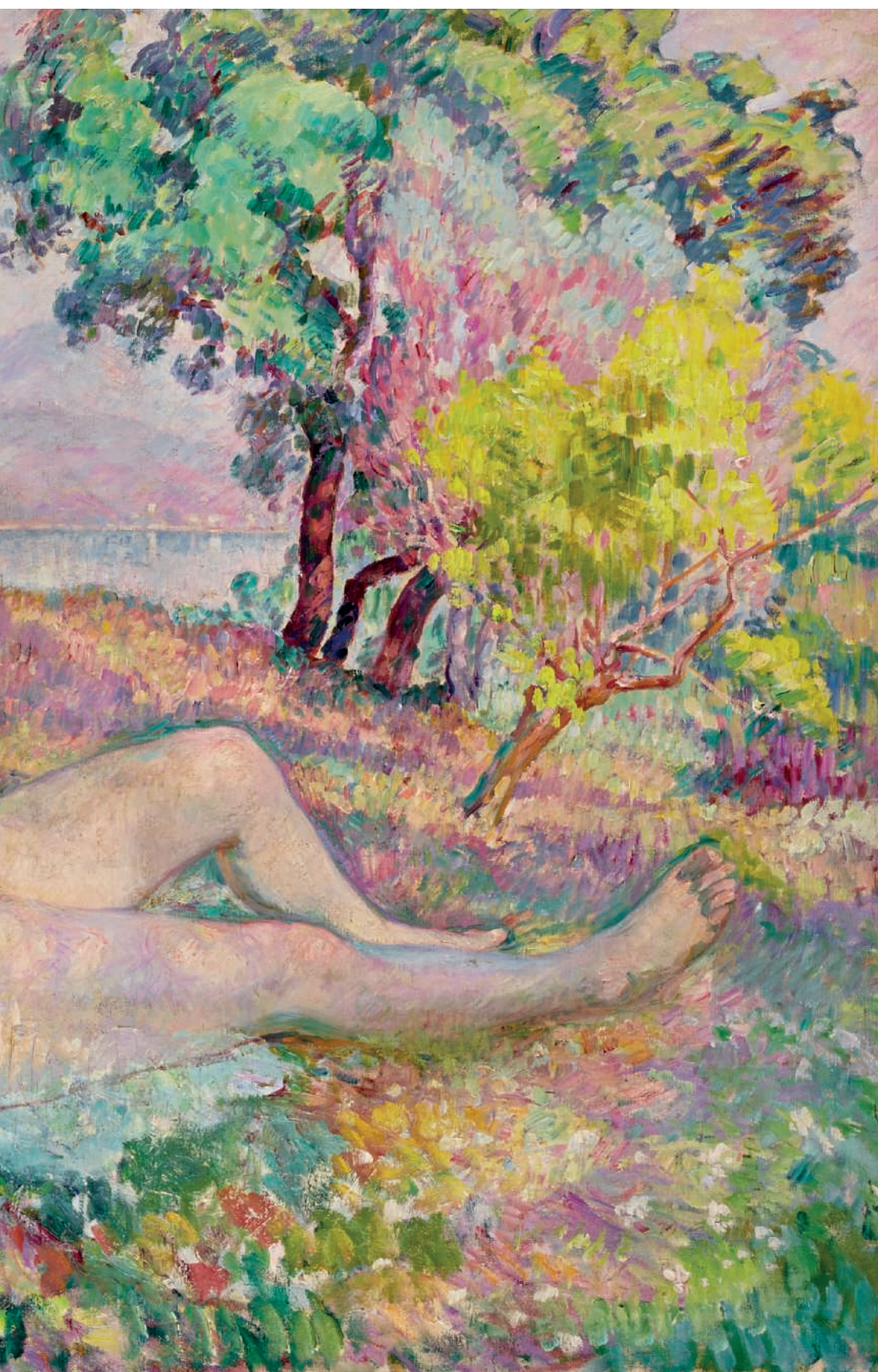
Christine Lenoir and Maria de la Ville Fromoit have confirmed the authenticity of this work.

La sieste à Saint-Tropez was painted in 1906, at an important juncture in the career of Lebasque. The artist had already been a presence in the Parisian art world for some time, having participated repeatedly in various exhibitions. He was a friend of the Neo-Impressionists and the Nabis alike, and was rumored to have had his first art lesson from Camille Pissarro. He was already held in high regard for his lyrical images of family life or children playing. However, from 1906 onwards, these subjects started to gain a new luster thanks to his exposure to the South of France. Until that point, Lebasque had seldom traveled, aside from brief trips to London, Madrid and Venice. When he went to Saint-Tropez in 1906, by contrast, this marked the beginning of a love affair which would continue for much of the rest of his life. In 1924, he moved to Le Cannet, where his friend Pierre Bonnard would buy a house two years later.

Lebasque had initially traveled to the South to stay with Henri Manguin, who was working in close contact with Henri Matisse at the time. From the present work it is clear that Lebasque shared some of the ideas that these artists were exploring during that period, at the high point of Fauvism. In this picture, the near-Pointillist manner that had characterized some of his earlier works has given way to a freer use of paint and color that is more expressive and expressionistic, recalling the brushwork of Vincent van Gogh more than his old mentor Pissarro. Lebasque has given a sense of life through the vitality of his brushwork to this scene of a beautiful reclining nude relaxing in a meadow. The olive trees and other foliage have been brought to life through the use of purples, pinks, and greens, while the dappled ground has been rendered using a rich tapestry of juxtaposed colors which shows a freedom that surpasses even the later works of Lebasque's friend Paul Signac.









1306

MAXIME MAUFRA (1861-1918)

Bord de mer

signed and dated 'Maufra 97' (lower right)

oil on canvas

23 $\frac{5}{8}$ x 28 $\frac{7}{8}$ in. (60 x 73.2 cm.)

Painted in 1897

\$15,000-20,000

PROVENANCE:

Acquired by the family of the present owner, by 1965.

Caroline Durand-Ruel Godfroy will include this painting in her forthcoming *catalogue critique* of paintings by Maxime Maufra.



PROPERTY FROM THE FORBES COLLECTION

1307

HENRI LE SIDANER (1862-1939)

Les trois pots de fleurs

signed 'LE SIDANER' (lower left)

oil over charcoal on canvas

18 $\frac{1}{8}$ x 21 $\frac{1}{8}$ in. (46 x 54.9 cm.)

Painted in Gerberoy in 1938

\$70,000-100,000

PROVENANCE:

Anon. sale, Sotheby Parke Bernet & Co., London, 2 April 1981, lot 382.

Private collection, London.

Noortman Master Paintings, Maastricht.

Acquired from the above by the present owner, 2006.

EXHIBITED:

Paris, Galerie Charpentier, *Le Sidaner*, February-March 1939, no. 37.

London, Roland, Browse & Delbanco Gallery, *Paintings by Le Sidaner*,

Drawings by Puvis de Chavannes and Carrière, March-April 1961, p. 3, no. 1.

LITERATURE:

Y. Farinaux-Le Sidaner, *Le Sidaner, L'oeuvre peint et gravé*, Milan, 1989, p. 288, no. 794 (illustrated).

Y. Farinaux-Le Sidaner, *Henri Le Sidaner, Paysages intimes*, Saint-Rémy-en-l'Eau, 2013, p. 236 (illustrated in color).



1308

AUGUSTE RODIN (1840-1917)

L'un des Bourgeois de Calais, Tête de Pierre de Wiessant, étude type B, variante avec piédouche

signed, inscribed with foundry mark, dated and inscribed 'A. Rodin
Georges Rudier Fondateur Paris © by Musée Rodin 1960.' (on the back);
with raised signature 'A. Rodin' (on the underside)
bronze with dark brown and green patina
Height: 10 $\frac{7}{8}$ in. (27.8 cm.)
Conceived *circa* 1885; this bronze version cast in 1960

\$25,000-35,000

PROVENANCE:

Musée Rodin, Paris.
Mrs. Harry Jackson, New York (acquired from the above, October 1961).
Anthony Quinn, New York; Estate sale, Christie's, New York, 8 May 2002,
lot 325.
Private collection, Miami (acquired at the above sale).
Acquired from the above by the present owner, *circa* 2005.

LITERATURE:

G. Grappe, *Catalogue du Musée Rodin*, Paris, 1927, p. 52, no. 111
(another cast illustrated).
I. Jianou and C. Goldscheider, *Rodin*, Paris, 1967, p. 98 (larger version
illustrated, pl. 47; dated 1889).
L. Goldscheider, *Rodin Sculptures*, London, 1970, pp. 119-120
(another cast illustrated, pl. 45).
J. de Caso and P. Sanders, *Rodin's Sculpture*, San Francisco, 1977,
p. 213, no. 38 (plaster version illustrated, p. 212).
A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works
in the Musée Rodin*, Paris, 2007, vol. I, p. 237 (another cast illustrated,
pp. 98 and 237-238).

This work will be included in the forthcoming Auguste Rodin *catalogue critique
de l'oeuvre sculpté* currently being prepared by the Comité Auguste Rodin at
Galerie Brame et Lorenceau under the direction of Jérôme Le Blay under the
archive number 2002-73B.



1309

AUGUSTE RODIN (1840-1917)

*Tête de Balzac au front dégagé et au menton fendu dit aussi
Tête type H*

signed, numbered, inscribed and dated 'A. Rodin N° 9. © by musée Rodin 1980.' (on the right shoulder); inscribed with foundry mark 'Georges Rudier. Fondateur. Paris.' (on the left shoulder); with raised signature 'A. Rodin' (on the underside)

bronze with dark brown patina

Height: 12 in. (30.5 cm.)

Conceived *circa* 1894; this bronze version cast in 1980

\$30,000-50,000

LITERATURE:

A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, Paris, 2007, vol. I, pp. 173-174 (another cast illustrated).

This work will be included in the forthcoming *Auguste Rodin catalogue critique de l'oeuvre sculpté* currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay under the archive number 2016-4962B.

PROVENANCE:

Musée Rodin, Paris.

Eric Sabers, New York (acquired from the above, February 1985).

Gertrude Stein Gallery, New York.

Anon. sale, Christie's, New York, 6 October 1988, lot 4.

Acquired at the above sale by the family of the present owner.



1310

1310

FRANCIS PICABIA (1879-1953)

Sans titre

signed and dated 'Picabia 1901' (lower left)

oil on canvas

13⅞ x 16¼ in. (33.3 x 41.3 cm.)

Painted in 1901

\$25,000-35,000

PROVENANCE:

Private collection, Switzerland.

Galerie Tonon, Geneva (acquired from the above, 2000).

Anon. sale, Sotheby's, Paris, 10 December 2015, lot 90.

Acquired at the above sale by the present owner.

LITERATURE:

W.A. Camfield, B. Calté, C. Clements and A. Pierre, *Francis Picabia, Catalogue raisonné, 1898-1914*, Brussels, 2014, vol. I, p. 175, no. 26 (illustrated in color and detail illustrated in color, p. 174).



1311

1311

GUSTAVE CARIOT (1872-1950)

Meules de foin

signed and dated 'G. Cariot 1903' (lower right)

oil on canvas

18¼ x 24⅞ in. (46.4 x 61.1 cm.)

Painted in 1903

\$20,000-30,000

PROVENANCE:

Anon. sale, Sotheby's, New York, 6 October 2009, lot 152.

Acquired at the above sale by the present owner.



1312

LOUIS VALTAT (1869-1952)

Paysage à Choisel

signed and dated 'L. Valtat 35' (lower right)

oil on canvas

25 $\frac{7}{8}$ x 32 $\frac{1}{4}$ in. (65.5 x 81.5 cm.)

Painted in 1935

\$30,000-50,000

PROVENANCE:

Galerie Durand-Ruel et Cie., Paris.

Private collection, France.

Anon. sale, Sotheby's, London, 26 June 2008, lot 456.

Acquired at the above sale by the present owner.

The late Louis-André Valtat has confirmed the authenticity of this work.



1313

AUGUSTE RODIN (1840-1917)

Nu féminin assis

signed, inscribed and dated 'A. Rodin © by musée Rodin 1965' (on the right side); inscribed with foundry mark 'Georges Rudier. Fondateur. Paris.' (on the back)

bronze with brown and green patina

Height: 11 $\frac{1}{2}$ in. (29.5 cm.)

Conceived in 1885; this bronze version cast in 1965

\$30,000-50,000

PROVENANCE:

Musée Rodin, Paris.

Dominion Gallery, Montreal (acquired from the above, January 1965).

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

This work will be included in the forthcoming Auguste Rodin *catalogue critique de l'oeuvre sculpté* currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay under the archive number 2010-3097B.

1314

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Yvette Guilbert

signed with monogram (upper right) and inscribed 'Petit monstre!! Mais vous avez fait une horreur!! Yvette Guilbert' (lower left); stamped 'EMILE MULLER IVRY PARIS REPRODUCTION INTERDITE' (on the reverse)
hand-painted, engraved and partially glazed ceramic plaque
20¼ x 11½ in. (51.5 x 28.4 cm.)
Executed in 1895

\$80,000-120,000

PROVENANCE:

Anon. sale, Hôtel Drouot, Paris, 12 June 1992, lot 23.
Soufer Gallery, New York (acquired at the above sale).
Acquired from the above by the present owner, 1993.

LITERATURE:

G. Coquiot, *Lautrec*, Paris, 1913, p. 131 (another version illustrated).
T. Duret, *Lautrec*, Paris, 1920, p. 113.
M. Joyant, *Henri de Toulouse-Lautrec*, Paris, 1927, pp. 44 and 208 (another version illustrated, p. 47).
Art Digest, vol. 9, July 1935, p. 10 (another version illustrated).
G. Mack, *Toulouse-Lautrec*, New York, 1938, pp. 200-201.
M.G. Dortu, *Toulouse-Lautrec*, Paris, 1952, p. 7, no. 34 (another version illustrated).
H. Perruchot, *La vie de Toulouse-Lautrec*, Paris, 1958, p. 244.
M.G. Dortu, *Toulouse-Lautrec et son oeuvre*, New York, 1971, vol. III, p. 534, no. C. 1 (another version illustrated, p. 535).
D. Cooper, *Henri de Toulouse-Lautrec*, New York, 2004, p. 30 (another version illustrated, fig. 38).

Yvette Guilbert commissioned this plaque from Toulouse-Lautrec as the top for a small tea table. Lautrec sent the design to the potter Emile Muller in Ivry for him to produce a ceramic tile. Lautrec hand-colored each plaque himself before it was fired and no two examples are identical. When he submitted the design to Yvette Guilbert, she added the humorous inscription which appears in the lower left corner.



1316

PIERRE-AUGUSTE RENOIR (1841-1919)

Grenades et figues

signed 'Renoir.' (lower left)
oil on canvas
8½ x 15¼ in. (21.6 x 38.7 cm.)
Painted *circa* 1915

\$150,000-200,000

PROVENANCE:

Galerie Durand-Ruel et Cie., Paris (acquired from the artist, December 1917).
Galerie Bollag, Zurich (acquired from the above, December 1917).
Corinne Ehrlich, New York.
Anon. sale, Christie's, London, 30 November 1976, lot 22.
Acquired at the above sale by the family of the present owner.

LITERATURE:

G.-P. and M. Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles, 1911-1919*, Paris, 2014, vol. V, p. 73, no. 3713 (illustrated).

This work will be included in the forthcoming *catalogue critique* of Pierre-Auguste Renoir being prepared by the Wildenstein Institute established from the archives of François Daulte, Durand-Ruel, Venturi, Vollard and Wildenstein.

In contrast to his contemporaneous portrait practice, in which the expectations of his well-heeled sitters often led him to adopt surprisingly traditional methods, still-life painting provided Renoir the welcome opportunity to improvise freely in his technique. He explained to Georges Rivière that painting still lifes “is a form of mental relaxation. I do not need the concentration that I need when I am faced with a model...I can experiment boldly with tones and values without worrying about destroying the whole painting. I would not dare to do that with a figure” (quoted in *Renoir*, exh. cat., Hayward Gallery, London, 1985, p. 183). In the present still-life, for example, a rich display of pomegranates and figs provide Renoir with a pretext for a luscious display of brushwork that fills the canvas to the brim, almost tempting the fruits to fall right off the edge of the picture plane.

Renoir utilizes a riot of colors to depict the fruits before him. Deftly arranged to fill the rectangular space, the pomegranates and figs cast shadows made of deep blue, green and red. The tablecloth is built up with multi-directional brushwork that is chromatically harmonized with the fruits depicted. The deep blue in the shadow of the pomegranate can be seen in subdued form in the unripe skin of one of the figs and along the lower edge of the composition. The rich crimson of the ripest pomegranate flashes beneath the central fig and again in a lighter wash along the upper edge, providing a framework to the arrangement.

As much as Renoir was deeply inspired by the still lifes of Jean-Baptiste-Siméon Chardin, a later generation of modernist painters would find inspiration in Renoir, as seen in the comments by the American artist Marsden Hartley in a letter he wrote to Kenneth Hayes Miller in 1920: “I think of Renoir as a great painter of fruit. It always seems like the journey through the sensuous orchard of the aesthetic sound in Renoir. His flesh is eatable—and his vistas and still lifes so strokable” (quoted in B. Weber, *The Heart of the Matter, The Still Lifes of Marsden Hartley*, exh. cat., Berry Hill Galleries, New York, 2003, p. 15).



1317

HENRI FANTIN-LATOURE (1836-1904)

Roses thé dans une flûte à champagne

signed and dated 'Fantin. 73.' (upper right)

oil on canvas

15 x 12¼ in. (38.2 x 31.3 cm.)

Painted in 1873

\$120,000-180,000

PROVENANCE:

Edwin Edwards, London.

Bryant, London.

Galerie Bonjean, Paris.

F. and J. Tempelaere, Paris.

Alfred Strölin, Paris (by 1906).

Victor Rollin, Malaunay.

Galerie Etienne Bignou, Paris.

Lockett Thomson, London.

E.J. van Wisselingh & Co., Amsterdam (by 1956).

H.J. Blijdenstein, Enschede.

H.G.W. Blijdenstein, Enschede (by descent from the above).

Henriette Antoinette Polak-Schwarz, Amsterdam.

The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London.

Acquired by the present owner, *circa* 1990.

EXHIBITED:

Paris, Musée National du Luxembourg, *Lithographies originales de Henri Fantin-Latour*, June 1899, no. 101.

Paris, Palais de l'Ecole Nationale des Beaux-Arts, *Exposition de l'oeuvre de Fantin-Latour*, May-June 1906, p. 49, no. 101.

Almelo, Kunstkring de Waag, *Van Daumier tot Picasso*, March-April 1956,

p. 28, no. 43 (illustrated, fig. 10).

Amsterdam, E.J. van Wisselingh & Co., *Maîtres Français XIXe et XXe siècle, tableaux provenant de collections particulières néerlandaises*, May-June 1962, no. 18.

LITERATURE:

Mme Fantin-Latour, *Catalogue de l'oeuvre complet de Fantin-Latour, 1849-1904*, Paris, 1911, p. 76, no. 683.

Brame et Lorenceau will include this work in their forthcoming

Fantin-Latour *catalogue raisonné des peintures et pastels*.

Fantin-Latour painted all varieties of flowers, often mixing them in a single composition, but it was his paintings of roses alone, or those in which roses dominate the arrangement, which were especially prized in England, where Fantin developed the most steady and reliable market for his flower paintings. Roses were the rage in Victorian England, which surpassed France to become the world's leader in rose cultivation. A rosarium constructed in Abner Park Cemetery, northeast London, in 1840 possessed a collection numbering more than one thousand cultivars, varieties and species, and attracted visitors from around the world. A newly-bred variety of the Old Centifolia rose, still available today, was named the "Fantin-Latour."

The rose is the supreme test of a flower-painter's skill: the artist needs to impart a convincing sense of roundness and weight to the densely layered blossoms of the most complex varieties—the tea rose, noisette and hybrid perpetuals (the latter developed by the Victorians)—while at the same time suggesting the lightness and delicacy of the individual petals. The painter Jacques-Emile Blanche wrote:

"It is in his roses that Fantin has no equal. The rose—so complicated in its design, contours and colour, in its rolls and curls, now fluted the decoration of a fashionable hat, round and smooth, now like a button or a woman's breast—no one understood them better than Fantin. He confers a kind of nobility on the rose, which so many watercolourists have rendered insipid and insignificant by their bits of colouring on vellum, screens, and fans. He bathes it in light and air, uncovering with the point of his scraper the canvas...beneath layers of colour, so creating these interstices through which the painting breathes...He captures the physiognomy of the flower he is copying; it is that particular flower and not another on the same stem: he draws and constructs the flower, and does not satisfy himself with giving an impression of it through bright, cleverly juxtaposed splashes of colour" ("Fantin-Latour," *Revue de Paris*, 15 May 1906, pp. 311-312).

Marcel Proust, in his novel *Temps retrouvé*, the final volume of his monumental *A la recherche du temps perdu*, described his fictional painter Elstir as "the artist who is cited by connoisseurs today as our leading flower-painter, superior to even Fantin-Latour" (A. Mayor and T. Kilmartin, trans., *The Past Regained*, London, 1981, p. 34). Writing some twenty years after Fantin's death, Proust was secure in the knowledge that Fantin's reputation was such that even his readers among a later generation would know of the painter's fame—and, as time would prove, many more down to the present day.



PROPERTY FROM AN IMPORTANT SOUTH AMERICAN COLLECTION

1318

HENRI LE SIDANER (1862-1939)

Le quai au clair de lune

signed 'Le Sidaner' (lower right)

oil on canvas

25¾ x 31⅞ in. (65.3 x 81 cm.)

Painted in Nemours in 1920

\$200,000-300,000

PROVENANCE:

The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London.

Galerie Georges Petit, Paris (acquired from the artist, January 1920).

M. de Campagna, Paris (acquired from the above, 1920).

Galerías Witcomb, Buenos Aires.

Dr. Raul T. Canevari, Buenos Aires (acquired from the above, June 1939).

Acquired from the above by the present owner.

EXHIBITED:

Paris, Galerie Georges Petit, *Henri Le Sidaner*, February 1925, no. 34.

Buenos Aires, Galerías Witcomb, *Arte frances, escuela 1830 y moderna*, May-June 1939, no. 97.

LITERATURE:

C. Mauclair, *Henri Le Sidaner*, Paris, 1928, p. 150 (illustrated).

Y. Farinaux-Le Sidaner, *Le Sidaner, L'oeuvre peint et gravé*, Milan, 1989, p. 173, no. 433 (illustrated).

Writings on Le Sidaner tend to focus on the silence and subtle play of anticipation exemplified in his work, and his contemporary Paul Signac even went so far as to characterize Le Sidaner's entire career as a progression towards the elimination of human figures: "His *oeuvre* displays a taste for tender, soft and silent atmospheres. Gradually, he even went so far as to eliminate all human presence from his pictures, as if he feared that the slightest human form might disturb their muffled silence" (quoted in Y. Farinaux-Le Sidaner, *op. cit.*, p. 31).

Painted in 1920, *Le quai au clair de lune* depicts the canal in the picturesque town of Nemours near Fontainebleau. Catherine Lévy-Lambert could easily be thinking of the present painting when she describes the artist's ability to capture "the indistinct hour when the day is about to die" (*ibid.*, p. 31). It is the hour that the critic Camille Mauclair has evocatively termed "*l'heure Le Sidaner*" (quoted in R. Le Sidaner, "Le peintre Henri Le Sidaner tel que je l'ai connu," *Henri Le Sidaner*, exh. cat., Musée Marmottan, Paris, 1989, p. 11).

Le Sidaner developed his distinctive visual lexicon during the 1890s, under the influence of Symbolism. The poignant *fin-de-siècle* mood of early Belgian Symbolists Maurice Maeterlinck, Emile Verhaeren, and Fernand Khnopff set the tone of his *oeuvre*. On a formal level, he found a suitably harmonious, all-over treatment for his compositions in Neo-Impressionism. The sense of understated mystery and gentle poetry, evident in the present work, was Le Sidaner's artistic inheritance from his Symbolist-inspired early years; while the highly-keyed palette, subtly worked contrasts and painterly application of pigment owed its debt to Impressionism. This dual aspect of his art was touched on by Mauclair who wrote: "born out of Impressionism, [Le Sidaner] is as much the son of Verlaine as of the snow scenes of Monet" (*ibid.*, p. 12).

Le Sidaner differed from the older generation of Impressionists in that he rarely painted outdoors. He would quickly sketch the scenes he observed as he walked through the town, later crafting the compositions from his imagination. Painted from memory, *Le quai au clair de lune*, is an intimate manifestation of the artist's imaginative psyche. It is an ode to symbolist ideology and a model of neo-impressionist execution, and demonstrates the artist's ability to construct "symbolically charged, atmospheric images with veiled views of the town in the dreamy stillness of twilight" (I. Mössinger and K. Sagner, *Henri Le Sidaner*, Chemnitz, 2009, p. 39).



(fig. 1) The artist in Villefranche-sur-Mer circa 1910.





1319

ANDRE HAMBOURG (1908-1999)

Temps calme, début Septembre, à Trouville

signed 'a. hambourg' (lower left); signed with initials and titled
'a.h. "Temps calme, début Septembre, à Trouville"' (on the reverse)

oil on canvas

23 $\frac{3}{4}$ x 28 $\frac{7}{8}$ in. (60.3 x 73.2 cm.)

Painted in 1982

\$18,000-25,000

PROVENANCE:

Wally Findlay Galleries, New York.

Acquired from the above by the family of the present owner, *circa* 1985.

Nicole Hambourg has confirmed the authenticity of this work.



Δ1320

JEAN-PIERRE CASSIGNEUL (B. 1935)

La capeline rouge

signed 'CASSIGNEUL.' (lower right); titled "La Capeline Rouge"
(on the reverse)

oil on canvas

36¼ x 28⅞ in. (92.1 x 73.4 cm.)

Painted in 1976

\$70,000-100,000

PROVENANCE:

Galerie Taménaga, Tokyo.

Private collection, Japan (1992).

Acquired from the above by the present owners.

EXHIBITED:

Kyoto, Museum Eki and Morioka, Civic Cultural Hall, *Cassigneul, Beautiful Flowers and Brilliant Women*, February-July 2009, no. 9 (illustrated in color).

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

1322

KEES VAN DONGEN (1877-1968)

Ariane

signed 'van Dongen.' (upper center)
oil on canvas
18⅞ x 10¾ in. (46.2 x 27.2 cm.)

\$150,000-250,000

PROVENANCE:

Private collection, Nîmes.
Anon. sale, Hôtel George V, Paris, 12 June 2002, lot 21.
Acquired at the above sale by the present owner.

Jacques Chalom des Cordes will include this work in his forthcoming Van Dongen *catalogue critique* being prepared under the sponsorship of the Wildenstein Institute.

The 1930s were a significant decade for Kees van Dongen, which saw him return to Paris after living for a time outside of the city. Having separated from his lover and muse Léa Alvin, or 'Jasmy', in 1927, they had nevertheless continued living together until she married in 1932, upon which Van Dongen had left for Garches. He now took up residence at 75 rue de Courcelles, where he would spend the rest of his life. Returning from a reclusive existence, he was soon a regular on the social scene and gossip pages of Paris, and within a year, had painted the portraits of King Léopold III of Belgium and the Agha Khan and was on his way to Hollywood to paint the stars of the silver screen. Now at the height of his commercial success, he was the most sought-after portraitist of his day.

In addition to high-profile commissions, Van Dongen continued to paint the society portraits and paintings of young women for which he had found renown in the 1920s, and he found further inspiration in his new mistresses. With her delicate bone structure, heavy-lidded eyes, thin, high eyebrows and perfectly formed red mouth, *Ariane* depicts one of them. Van Dongen enjoyed a liaison with Ariana Gedeonov that was to last until 1936 and exhibited her portrait at the Paris Salon d'Automne in 1934. More important than the identity of the sitter, however, is his approach to portraiture. Louis Chaumeil described Van Dongen as 'le roi et peintre de son temps' (in *Van Dongen*, Geneva, 1967, p. 216), and indeed in addition to paintings of celebrities and socialites, he took as his subject the *temps* itself. With her short hair and blazer, *Ariane* shows the artist's sensitivity to the changing fashions of his day. Depicted against a neutral background, the sitter is the embodiment of the fresh-faced modern women of the inter-war era, lightly made-up, in contrast to the heavily-kohled and rouged faces of the 1910s and 1920s.

van Dongen.



1323

WASSILY KANDINSKY (1866-1944)

Spitzingsee

signed in Cyrillic (lower left); titled 'Spitzingsee' (on the reverse)

oil on canvasboard

9½ x 12¾ in. (24 x 32 cm.)

Painted in 1901

\$180,000-250,000

PROVENANCE:

Private collection, Sweden (by 1982).

Kerstan collection, Germany.

Varena Bolinder (1997).

By descent from the above to the present owner.

EXHIBITED:

Berlin, Brücke-Museum and Kunsthalle Tübingen, *Der frühe Kandinsky, 1900-1910*, September 1994-February 1995, no. 2 (illustrated in color).

Museum am Ostwall, *Von der Brücke zum Blauen Reiter, Farbe, Form und Ausdruck in der deutschen Kunst von 1905 bis 1914*, September-December 1996.

LITERATURE:

H.K. Roethel and J.K. Benjamin, *Kandinsky, Catalogue Raisonné of the Oil-Paintings*, London, 1982, vol. I, p. 56, no. 10 (illustrated).

Spitzingsee is a rare, early work by Kandinsky that epitomizes his innovations in the Neo-Impressionist style and anticipates his exploration with luminous color as a future member of the Blaue Reiter. In 1901, Kandinsky produced a small number of oil paintings depicting Munich and its environs including this picturesque lake in the foothills of the Alps. Working primarily in oil and in small format, Kandinsky worked to capture the atmosphere and ambience of the lake and surrounding landscape. The paintings Kandinsky created in the south of Germany show the artist in early maturity. Heavily influenced by the Neo-Impressionist techniques with which he had been experimenting, the thick impasto of his paintings has grown so intense that they become almost over-laden with color.

Kandinsky joined the Munich Academy in 1900 to take classes taught by Franz von Stuck. He soon, however, left his academic studies to become a founding member of the Phalanx group in Schwabing at the end of May 1901. Phalanx operated as both a school and a gallery aiming to move away from the traditional conservatism of the academy by teaching and exhibiting a more avant-garde approach to art (fig. 1). Kandinsky became president of the society later that year and planned most of the exhibitions, including one of the first exhibitions of Monet's work in Munich.

Kandinsky's works of 1901 mainly consist of small oil studies completed *en plein air*. The artist wrote in his *Rückblicke*: "If the weather was at all decent, I would paint every day for an hour or two" (quoted in V.E. Barnett, *Vasily Kandinsky, A Colorful Life*, New York, 1996, p. 45). These *plein-air* studies, executed with paint taken directly from the tube, show the growing influence of Monet's sense of light and Signac's stylistic technique on the artist. In the present work, his use of the palette knife to apply the paint in thickly worked and textured strokes infuses it with an expressive weight of color that, in its immediacy and simplicity, seems to be on the point of breaking down his rigorously constructed composition, anticipating the artist's move towards abstraction.



(fig. 1) The artist with his Phalanx pupils in Kochel in 1902. Gabriele Münter is to his left.





PROPERTY FROM THE COLLECTION OF HARRIET AND JEROME ZIMMERMAN

1324

KATHE KOLLWITZ (1867-1945)

Turm der Mütter

signed and stamped with foundry mark 'Kollwitz H. NOACK BERLIN'

(on the back of the base)

bronze with brown patina

Height: 11 in. (28 cm.)

Conceived in 1937-1938; this bronze version cast by 1970

\$25,000-35,000

PROVENANCE:

Anon. sale, Sotheby Parke Bernet, Inc., New York, 10 December 1982, lot 54.

Acquired at the above sale by the present owners.

Ms. Annette Seeler, Berlin, author of the recently published *catalogue raisonné* of Kollwitz' sculptures, has confirmed from photographs and other significant material that this bronze is an authorized posthumous cast.

1325

ALEXEJ VON JAWLENSKY (1864-1941)

Variation: Nacht II

signed with initials 'A.j.' (lower left); signed again, dated and numbered 'A. Jawlensky 1916 N.6.' (on the reverse)
oil on linen-finish paper laid down on board
14 $\frac{1}{8}$ x 10 $\frac{5}{8}$ in. (35.7 x 27 cm.)
Painted in 1916

\$60,000-80,000

PROVENANCE:

Galka Scheyer, New York and Los Angeles (acquired from the artist, 1924); Estate sale, U.S. Department of Justice, San Francisco, September 1954, lot 8.
Paul Kantor Gallery, Los Angeles (acquired at the above sale).
Stanley N. Barbee, Beverly Hills (acquired from the above); sale, Parke-Bernet Galleries, Inc., New York, 9 December 1959, lot 42.
Acquired at the above sale by the family of the present owner.

EXHIBITED:

Hagen, Museum Folkwang, *Alexej Jawlensky, Gemälde, Aquarelle, Zeichnungen*, 1922 (titled *Nacht II*).
Dresden, Galerie Emil Richter, *Alexej von Jawlensky*, 1922.
Kunsthütte zu Chemnitz, *Alexej von Jawlensky*, 1923, no. 242 (titled *Nacht II*).
Stuttgart, Kunsthaus Schaller, *Alexej von Jawlensky*, 1923 (titled *Nacht II*).
Oakland Art Gallery, *The Blue Four, Feininger, Jawlensky, Kandinsky, Paul Klee*, May 1926, no. 3 (titled *Night*; dated 1915).
Los Angeles Museum, *The Blue Four, Feininger, Jawlensky, Kandinsky, Paul Klee*, October 1926, no. 19 (titled *Night*; dated 1915).
San Diego Museum of Fine Arts, *The Blue Four, Feininger, Jawlensky, Kandinsky, Paul Klee*, 1927, no. 2 (titled *Night*; dated 1915).
Portland Museum of Art, *The Blue Four, Feininger, Jawlensky, Kandinsky, Paul Klee*, 1927, no. 77 (titled *Night*).
Seattle, University of Washington Henry Art Gallery, *The Blue Four, Feininger, Jawlensky, Kandinsky, Paul Klee*, 1927, no. 22 (titled *Night*).
Los Angeles Museum, *The Blue Four, Feininger, Jawlensky, Kandinsky, Paul Klee*, October 1933, no. 57 (titled *Night*).
Los Angeles, Stendhal Art Gallery; San Francisco Museum of Art and Seattle, Henry Art Gallery, University of Washington, *Jawlensky Retrospective Exhibition 1909-1936, 1936-1937*, no. 13 (titled *Night*; dated 1916).
New York, Nierendorf Gallery, *Homage to Jawlensky, A Retrospective Show, 1909-1938, 1939*, no. 27 (titled *Depth of Night*).
Los Angeles, Stendahl Art Gallery, *Alexej Jawlensky*, 1940 (titled *Night*).

LITERATURE:

C. Weiler, *Alexej von Jawlensky, Köpfe, Gesichte, Meditationen*, Hanau, 1970, p. 155, no. 1193 (titled *Nacht*).

The Alexej von Jawlensky Archives will include this work in the forthcoming volume of their Von Jawlensky *catalogue raisonné*.



PROPERTY OF A PRIVATE AMERICAN COLLECTOR

1326

MAX BECKMANN (1884-1950)

Stilleben mit Rosen

signed, dated and inscribed 'Beckmann F 27' (lower center)

oil on canvas

22¾ x 25¼ in. (57.6 x 64 cm.)

Painted in Frankfurt in June-July 1927

\$400,000-600,000

PROVENANCE:

Günther Franke, Munich.

(probably) Acquired from the above by the family of the present owner, by 1938.

EXHIBITED:

Berlin, *Ausstellung der Berliner Secession*, February-April 1928, no. 5.

Düsseldorf, Kunstpalast, *Deutsche Kunst*, May-October 1928, p. 14, no. 48 (titled *Rosen*).

Stuttgart, Kunsthaus Schaller, *Max Beckmann*, November 1928.

Braunschweiger Schloss, Gesellschaft der Freunde junger Kunst, *Max Beckmann*, January-February 1929.

Pittsburgh, Carnegie Institute, *Twenty-Eighth Annual International Exhibition of Paintings*, October-December 1929, no. 335.

LITERATURE:

The artist's handlist (annotated 'Frankfurt 1927: Stilleben mit Rosen [in Vase]. 15. Juni begonnen, beendet 18. Juli').

B. von Erhard Göpel and B. Göpel, *Max Beckmann, Katalog der Gemälde*, Bern, 1976, vol. I, p. 196, no. 270 (illustrated, vol. II, pl. 96).

Beckmann often included objects from his own domestic surroundings in his still lifes. In *Stilleben mit Rosen*, painted in Frankfurt in 1927, he incorporated his own smoking pipe and the daily newspaper, the *Frankfurter Zeitung*, into the composition. The objects are isolated from each other and set starkly against a dominant black background. This articulates Beckmann's claim that "it is, in fact, reality which forms the mystery of our existence" and that the primary aim of his work was "to get hold of the magic of reality and to transfer this reality into painting—to make the invisible visible through reality" (quoted in P. Selz, *Max Beckmann*, New York, 1996, p. 101).

Stilleben mit Rosen can be seen within the context of the long tradition of vanitas painting, where classic symbols—here the wilted leaves of the flowers, the pipe whose smoke dissipates and fades away, and the open door leading to black emptiness—are meant to remind the viewer of their own mortality, referring to existential questions of death, hollowness, the unknown and transcendence. In the aftermath of the war, Beckmann, like many other artists, abandoned the utopian visions of the Expressionists in favor of a more tangible and meaningful reality. As Beckmann put it, his heart was "attuned rather to a rougher more ordinary, more vulgar art. Not the kind that lives dreamy fairy-tale moods in a poetic trance, but which gives direct access to the frightful, vulgar, spectacular, ordinary, grotesquely banal in life; an art that can always be immediately present to us where life is most real" (quoted in *Max Beckmann, Retrospective*, exh. cat., Los Angeles County Museum of Art, 1985, p. 18).



(fig. 1) The artist in the late 1920s. Photograph by Hugo Erfurth. Max Beckmann Archive, Munich. © 2016 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.





1327

LOUIS VALTAT (1869-1952)

Houx et gui

signed with initials 'L.V.' (lower right)

oil on canvas

19 3/4 x 15 1/2 in. (50.2 x 39 cm.)

Painted in 1929

\$30,000-50,000

PROVENANCE:

Private collection, New York; sale, Christie's, New York, 30 May 1985, lot 82.

Anon. sale, Sotheby's, New York, 23 February 1993, lot 129.

Anon. sale, Sotheby's, New York, 30 September 1999, lot 40.

Anon. (acquired at the above sale); sale, Sotheby's, New York, 4 May 2005, lot 409.

Acquired at the above sale by the present owner.

LITERATURE:

J. Valtat, *Louis Valtat, Catalogue de l'oeuvre peint*, Neuchâtel, 1977, vol. I, p. 231, no. 2072 (illustrated).



1328

BALTASAR LOBO (1910-1993)

Moment de bonheur

signed and numbered 'Lobo 6/8' (on the top of the base);
inscribed with foundry mark and stamped 'Susse Frères Paris
RESYGRAM' (on the back of the base)

bronze with green and dark brown patina

Height: 26 in. (68 cm.)

Length: 27½ in. (70 cm.)

Conceived in 1990; this bronze version cast in 1992

\$60,000-80,000

PROVENANCE:

Galería Freites, Caracas.

Acquired from the above by the present owners, September 1993.

Galería Freites will include this work in their forthcoming Baltasar Lobo *catalogue raisonné* under the archive number 9002.



PROPERTY FROM THE ESTATE OF ARTHUR AND GWEN HILLER

1329

HENRY MOORE (1898-1986)

Seated Woman: Shell Skirt

signed, numbered and stamped with foundry mark

'Moore 12/12 H. NOACK BERLIN' (on the back)

bronze with dark brown and green patina

Height: 6 $\frac{1}{8}$ in. (15.5 cm.)

Conceived in 1960

\$25,000-35,000

PROVENANCE:

Acquired by the late owners, *circa* 1980.

LITERATURE:

A. Bowness, ed., *Henry Moore, Sculpture and Drawings, 1955-1964*, London, 1965, vol. 3, p. 28, no. 459 (another cast illustrated, pl. 97; with incorrect dimensions).



PROPERTY FROM THE ESTATE OF ARTHUR AND GWEN HILLER

1330

HENRY MOORE (1898-1986)

Three Bathers, after Cézanne

signed and numbered 'Moore 3/7' (on the back of the base)

bronze with green and brown patina

Length: 11 $\frac{1}{2}$ in. (29.5 cm.)

Width: 8 $\frac{3}{4}$ in. (21.7 cm.)

Height: 6 $\frac{1}{4}$ in. (15.7 cm.)

Conceived in 1978

\$50,000-70,000

PROVENANCE:

Acquired by the late owners, circa 1980.

LITERATURE:

D. Mitchinson, ed., *Henry Moore Sculpture*, London, 1981, p. 291, no. 601-606 (another cast illustrated in color).

A. Bowness, ed., *Henry Moore, Complete Sculpture, 1974-1980*, London, 1994, vol. 5, p. 41 (another cast illustrated; another cast illustrated again, pls. 150 and 151).



(fig. 1) Paul Cézanne, *Trois baigneuses*, 1876-1877. Musée du Petit-Palais, Paris.



1331

MAURICE UTRILLO (1883-1955)

Eglise de Clichy sous la neige

signed 'Maurice, Utrillo, V.' (lower right)

oil on canvas

9½ x 13 in. (24.1 x 33.1 cm.)

Painted circa 1955

\$50,000-70,000

PROVENANCE:

Galerie 65, Cannes.

Private collection; Estate sale, Sotheby's, New York, 2 May 1996, lot 377.

Acquired at the above sale by the present owner.

LITERATURE:

P. Pétridès, *L'Oeuvre complet de Maurice Utrillo*, Paris, 1969, vol. III, p. 364, no. 2455 (illustrated, p. 365).

The Association Utrillo has confirmed the authenticity of this work.



1332

BERNARD BUFFET (1928-1999)

Chateaulin, l'église Notre-Dame, Finistère

signed 'Bernard Buffet' (upper left) and dated '1975' (upper right); titled 'Chateaulin l'Eglise N-D Finistère' (on the reverse)

oil on canvas

35½ x 51½ in. (89.9 x 130.7 cm.)

Painted in 1975

\$70,000-100,000

PROVENANCE:

Matsuzakaya Department Store, Nagoya.

Acquired from the above by the previous owner, 1990.

This work is recorded in the Maurice Garnier Archives.



1333

1333

FRANCOISE GILOT (B. 1921)

Danseuse devant un miroir

signed 'F. Gilot' (lower right); signed again and dated 'Françoise Gilot 1955' (on the stretcher)

oil on canvas

18 x 10 $\frac{3}{4}$ in. (47.8 x 27.3 cm.)

Painted in 1955

\$20,000-30,000

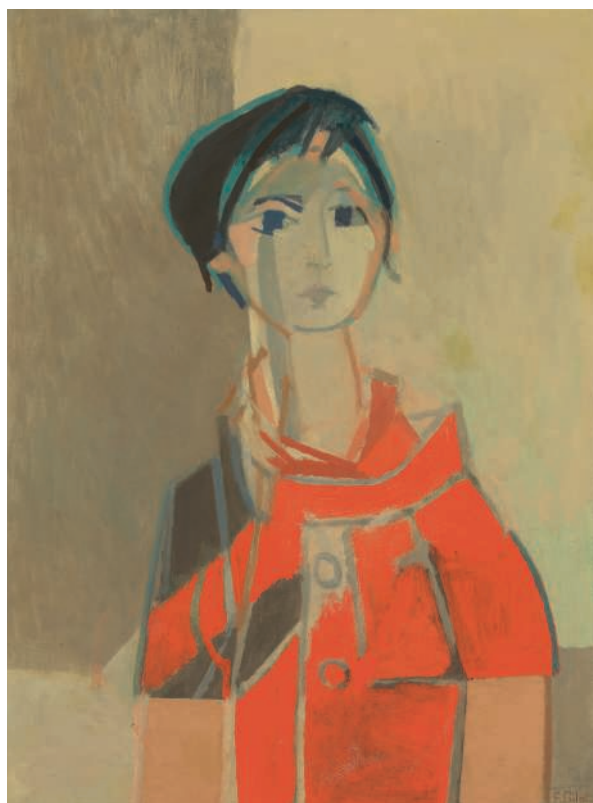
PROVENANCE:

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

Robertson Gallery, Beverly Hills (circa 1987).

Acquired from the above by the present owner.

Françoise Gilot has confirmed the authenticity of this work.
It is recorded in her archives under the number 318.



1334

1334

FRANCOISE GILOT (B. 1921)

Portrait de Paula

signed 'F. Gilot.' (lower right)

oil on canvas

31 $\frac{7}{8}$ x 23 $\frac{5}{8}$ in. (80.9 x 60.1 cm.)

Painted in 1960

\$18,000-25,000

PROVENANCE:

Pierre Antiques, Seattle.

Acquired from the above by the present owner, 1981.

Françoise Gilot has confirmed the authenticity of this work.
It is recorded in her archives under the number 489.



PROPERTY FROM THE COLLECTION OF THE LATE JAYNE MEADOWS AND STEVE ALLEN

1335

BERNARD BUFFET (1928-1999)

Bouteille de vin et verres

signed and dated 'Bernard Buffet 51' (upper left)

oil on canvas

14¾ x 21½ in. (37.5 x 54.9 cm.)

Painted in 1951

\$30,000-50,000

PROVENANCE:

Galerie Drouant David, Paris.

Galerie Visconti, Paris.

Jayne Meadows and Steve Allen, Los Angeles (acquired from the above, circa 1958).

By descent from the above to the present owners.

This work is recorded in the Maurice Garnier Archives.

1336

BALTASAR LOBO (1910-1993)

Grande jeune fille à genoux

signed, numbered and stamped with foundry mark 'Lobo 8/8 FONDERIA
ART. F.LLI BONVICINI SOMMACAMPAGNA' (on the top of the base)

bronze with brown patina

Height: 84 in. (214 cm.)

Conceived in 1987; this bronze version cast in 1994

\$200,000-300,000

PROVENANCE:

Galería Freites, Caracas.

Acquired from the above by the present owner, 2004.

LITERATURE:

G. Diehl, *Baltasar Lobo*, Caracas, 2005, pp. 42-43 (another cast illustrated).

Galería Freites will include this work in their forthcoming Baltasar Lobo
catalogue raisonné under the archive number 8708.



another view





PROPERTY FROM THE COLLECTION OF EDWIN AND LOLA JAFFE

1337

HENRY MOORE (1898-1986)

Head: Cyclops

signed and numbered 'Moore 6/9' (on the back)

bronze with golden brown patina

Height: 6¼ in. (15.9 cm.)

Conceived in 1963

\$20,000-30,000

PROVENANCE:

Marlborough Fine Art, Ltd., London.

Acquired from the above by the present owner, October 1965.

LITERATURE:

I. Jianou, *Henry Moore*, Paris, 1968, p. 86, no. 494 (another cast illustrated, pl. 23).

R. Melville, *Henry Moore Sculpture and Drawings, 1921-1969*, London, 1970, p. 364, no. 656 (another cast illustrated).

A. Bowness, ed., *Henry Moore, Sculpture and Drawings, 1955-1964*, London, 1986, vol. 3, p. 58, no. 507 (another cast illustrated and another cast illustrated again, pl. 153).

J.D. Weintraub, *Master Sculptors of the XX Century*, New York, 1987, no. 72 (another cast illustrated in color).



underside

1338

PABLO PICASSO (1881-1973)

Visage en relief

dated, numbered, stamped and inscribed '23.10.47. V MADOURA PLEIN FEU 1.96' (on the underside)

white earthenware ceramic plate, partially engraved, with colored engobe and glaze

Length: 15½ in. (38.3 cm.)

Executed on 23 October 1947; unique

\$60,000-80,000

PROVENANCE:

Estate of the artist.

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

Catherine Hutin, Paris (by descent from the above).

Private collection, Japan.

Galerie Beyeler, Basel.

Jane Kahan Gallery, New York.

Acquired from the above by the family of the present owner, 1999.

Claude Picasso has confirmed the authenticity of this work.



1339

BERNARD BUFFET (1928-1999)

Rue de village

signed and dated 'Bernard Buffet 1997' (upper left)

oil on canvas

28¾ x 39¾ in. (73 x 99.9 cm.)

Painted in 1997

\$60,000-80,000

PROVENANCE:

Galerie Maurice Garnier, Paris.

Gallery Rienzo, Ltd., New York.

Acquired from the above by the family of the present owner, circa 2004.

This work is recorded in the Maurice Garnier Archives.



1340

MAURICE UTRILLO (1883-1955)

Rue Saint-Vincent à Montmartre

signed and dated 'Maurice, Utrillo, V, Novembre 1936,' (lower right)
and titled 'Rue Saint-Vincent, à Montmartre,' (lower left)

oil on canvas

16½ x 13 in. (41 x 33.2 cm.)

Painted in November 1936

\$70,000-90,000

PROVENANCE:

Galerie Kate Perls, New York.

Anon. sale, Christie's, London, 28 June 1994, lot 171.

Acquired at the above sale by the present owner.

The Association Utrillo has confirmed the authenticity of this work.



1341

EMILE OTHON FRIESZ (1879-1949)

Le port de Toulon

signed 'E Othon Friesz' (lower right)

oil on canvas

25¾ x 31¾ in. (65.4 x 81 cm.)

\$25,000-35,000

PROVENANCE:

Galerie Michel Grilichess, Paris.

Private collection (acquired from the above, July 1958).

Private collection (by descent from the above); sale, Sotheby's, London, 4 February 2004, lot 324.

Acquired at the above sale by the present owner.

Odile Aittouarès will include this work in the forthcoming second volume of her *Friesz catalogue raisonné*.



1342

MAURICE DE VLAMINCK (1876-1958)

Southampton

signed 'Vlaminck' (lower left)

oil on canvas

20½ x 24 in. (51 x 61 cm.)

Painted *circa* 1911

\$100,000-150,000

PROVENANCE:

Private collection, Pully, Switzerland (by 1956).

EXHIBITED:

Kunstmuseum Bern, *Vlaminck*, February-April 1961, no. 159.

LITERATURE:

M. Sauvage, *Vlaminck, Sa vie et son message*, Geneva, 1956, p. 113, no. 94 (illustrated in color).

Maïthé Vallès-Bled and Godeliève de Vlaminck will include this work in their forthcoming *Maurice de Vlaminck catalogue critique* currently being prepared under the sponsorship of the Wildenstein Institute.

1343

RAOUL DUFY (1877-1953)

Le Havre

signed 'Raoul Dufy' (lower right)
oil on canvas
15 x 18½ in. (38 x 45.9 cm.)
Painted in 1922

\$180,000-250,000

PROVENANCE:

Private collection (*circa* 1960); sale, Sotheby's, London, 22 June 2004, lot 161.
Acquired at the above sale by the present owner.

LITERATURE:

M. Laffaille, *Raoul Dufy, Catalogue raisonné de l'oeuvre peint*, Geneva, 1973, vol. II, p. 215, no. 673 (illustrated).

Dufy's abiding interest with color found its perfect outlet in seascapes and the activities that happened within, whether it be a high society regatta or the bustling activity of the ports. The present work captures the port of the artist's birthplace, Le Havre, and presents him with ample opportunities to experiment with movement and color. He produced numerous depictions of Le Havre and Deauville from 1920-1930, always keeping his treatment fresh by varying colors and perspectives.

Dufy's interest here was two-fold: that of color and that of social observation. He was fascinated by the luminosity and transience of sunlight upon water and used this to further his theory of *couleur-lumière*. Dufy wrote, "The color captures the light that forms and animates the group as a whole. Every object or group of objects is placed within its own area of light and shade, receiving its share of reflections and being subjected to the arrangement decided by the artist" (quoted in D. Perez-Tibi, *Dufy*, London, 1989, p. 150).

Le Port employs a dynamic composition that places all of the sea vessels in extreme verticality—sailboats on top of ships, on top of steamers—all to create a skewed sense of perspective and depth. Dufy further highlights the bustling activity of the port with black and white brushstrokes creating the movement of the waves throughout the composition, providing a dramatic backdrop to the marina traffic. Speaking of Dufy's color choice of black, Dora Perez-Tibi has written: "He uses the color black not to try to convey depth of the water but rather to express the intensity of the light, a method used by Matisse in 1914 in his *Window at Collioure*, and before him by Odilon Redon, who gives black a value of luminosity" (*ibid.*, p. 151).





1344

REUVEN RUBIN (1893-1974)

Harvest near Jerusalem

signed 'Rubin' and signed again in Hebrew (lower left)

oil on canvas

21 $\frac{1}{2}$ x 28 $\frac{3}{4}$ in. (54.2 x 73.4 cm.)

Painted in 1968

\$60,000-80,000

PROVENANCE:

Gregorio Shapiro, Mexico City (acquired from the artist, 1969); sale, Sotheby's, New York, 12 September 2006, lot 182.

Acquired at the above sale by the present owner.

LITERATURE:

S. Wilkinson, *Reuven Rubin*, New York, 1974, p. 248, no. 254 (illustrated in color).

Carmela Rubin has confirmed the authenticity of this work.



PROPERTY FROM A FAMILY COLLECTION

1345

MAURICE DE VLAMINCK (1876-1958)

Cour de ferme animée

signed 'Vlaminck' (lower left)

oil on canvas

29 x 36½ in. (73.5 x 92.7 cm.)

Painted circa 1925-1927

\$80,000-120,000

PROVENANCE:

Pascal de Sarthes Gallery, San Francisco.

Acquired from the above by the present owner, 1997.

Maïthé Vallès-Bled and Godeliève de Vlaminck will include this work in their forthcoming Maurice de Vlaminck *catalogue critique* currently being prepared under the sponsorship of the Wildenstein Institute.



1346

TAMARA DE LEMPICKA (1898-1980)

Tête de femme

signed 'LEMPICKA' (lower right)

oil on canvas

9 x 8 in. (23 x 21.4 cm.)

Painted *circa* 1967

\$30,000-50,000

PROVENANCE:

Acquired by the family of the present owner, *circa* 1985.

Alain Blondel has confirmed the authenticity of this work.



1347

LOUIS VALTAT (1869-1952)

Tulipes et renoncules

signed 'L. Valtat' (lower left)

oil on canvas

21 $\frac{7}{8}$ x 18 $\frac{1}{4}$ in. (55.6 x 46.3 cm.)

Painted circa 1928

\$50,000-70,000

PROVENANCE:

Acquired by the family of the present owner, by 1965.

This work will be included in the forthcoming Valtat *catalogue raisonné* currently being prepared by Les Amis de Louis Valtat.

1348

GEORGES ROUAULT (1871-1958)

Pierrot debout aux rideaux rouges, entrée en scène

indistinctly signed (lower right)

oil on board laid down on cradled panel

20 $\frac{7}{8}$ x 16 $\frac{1}{2}$ in. (52.8 x 41.9 cm.)

Painted in 1939

\$150,000-200,000

PROVENANCE:

Ambroise Vollard, Paris.

Anon. sale, Sotheby's, London, 20 June 2007, lot 466.

Acquired at the above sale by the present owner.

The Fondation Georges Rouault has confirmed the authenticity of this work.





1349

TAMARA DE LEMPICKA (1898-1980)

Vase de fleurs

signed 'LEMPICKA.' (lower left)

oil on board

16 x 12 $\frac{3}{4}$ in. (40.6 x 31.3 cm.)

Painted *circa* 1965

\$20,000-30,000

PROVENANCE:

Doris Childress, Houston (by 2001).

Private collection, Houston (acquired from the above).

Acquired from the above by the present owner.

Alain Blondel has confirmed the authenticity of this work.



1350

ANDRÉ BRASILIER (B. 1929)

Chevaux dans le cirque

signed 'André Brasilier' (lower left)

oil on burlap

36 $\frac{3}{4}$ x 71 $\frac{1}{4}$ in. (92.5 x 180.5 cm.)

\$60,000-80,000

PROVENANCE:

Acquired by the family of the present owner, *circa* 1990.

This work will be included in the forthcoming André Brasilier *catalogue raisonné* being prepared by Alexis Brasilier.



1351

BERNARD BUFFET (1928-1999)

Place du village

signed 'Bernard Buffet' (upper left)

oil on masonite

15 x 18 in. (38.2 x 46.1 cm.)

Painted in 1996

\$25,000-35,000

PROVENANCE:

Galerie Maurice Garnier, Paris.

Gallery Rienzo, Ltd., New York.

Acquired from the above by the family of the present owner, circa 2004.

This work is recorded in the Maurice Garnier Archives.



1352

MOISE KISLING (1891-1953)

Bouquet de fleurs

signed 'Kisling' (upper right)

oil on canvas

16 x 10½ in. (40.6 x 26.7 cm.)

Painted *circa* 1935

\$25,000-35,000

PROVENANCE:

Acquired from the artist by the family of the present owner.

This work will be included in the forthcoming *Volume IV et Additifs aux Tomes I, II et III* of the Moïse Kisling *catalogue raisonné* currently being prepared by Jean Kisling and Marc Ottavi.



1353

HENRY MOORE (1898-1986)

Two Small Forms

signed and numbered 'Moore 4/9' (on the back of the base)

polished bronze

Length: 4½ in. (11.4 cm.)

Conceived in 1982

\$20,000-30,000

PROVENANCE:

Dr. Herbert Kayden and Dr. Gabrielle Reem, New York (acquired from the artist, March 1983); Estate sale, Christie's, New York, 13 November 2015, lot 1235.

Acquired at the above sale by the present owner.

LITERATURE:

A. Bowness, ed., *Henry Moore, Complete Sculpture, 1980-1986*, London, 1988, vol. 6, p. 52, no. 865 (another cast illustrated, p. 52).



1354

ANDRÉ LHOTE (1885-1962)

Ombre portée sur la terrasse

signed and dated 'A.LHOTE.55.' (lower right)

oil on canvas

25¾ x 21 in. (65.1 x 54.5 cm.)

Painted in 1955

\$20,000-30,000

PROVENANCE:

Ellen Dreyer, New York (by 1962).

Ruth and Leon Juster, New York.

Constance Juster, New York (by descent from the above).

Acquired from the above by the present owner, 2007.

EXHIBITED:

New York, Juster Gallery, *André Lhote, Paintings and Watercolors, 1906 to 1959*, 1959, no. 3 (dated 1956).

Albi, Musée Toulouse-Lautrec, *André Lhote, peintures, aquarelles, gouaches, dessins, lithographies*, June-September 1962, p. 26, no. 53.

New York, Leonard Hutton Galleries, *André Lhote, Cubism*, October-December 1976, p. 32, no. 38.

New York, Weintraub Gallery, *André Lhote, Cubism and Later Periods*, December 1979-January 1980, no. 17.

This work will be included in the forthcoming Lhote *catalogue raisonné* being prepared by Dominique Bermann Martin.

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

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- (b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

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We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

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4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

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Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

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- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- (d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
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- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

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- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

- (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

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As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +1 212-636-2490.

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Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

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the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders;
- (c) internet bidders through 'Christie's LIVE™' (as shown above in paragraph B6); and
- (d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$150,000, 20% on that part of the **hammer price** over US\$150,000 and up to and including US\$3,000,000, and 12% of that part of the **hammer price** above US\$3,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased **lots** that are picked up in New York or delivered to locations in California, Florida, Illinois, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the **lot**. For more information, please contact Purchaser Payments at +1 212 636 2496.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1 (a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "authenticity warranty"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further,

it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(i) above and the property must be returned to us in accordance with E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

- Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only
- Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid

by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

- we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

- We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.
- If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
 - we will charge you storage costs from that date.
 - we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
 - we may sell the **lot** in any commercially reasonable way we think appropriate.
 - the storage terms which can be found at christies.com/storage shall apply.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

2 STORAGE

- (a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
- (i) charge you storage fees while the **lot** is still at our saleroom; or
 - (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.

(b) **Endangered and protected species**

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(c) **Lots containing Ivory or materials resembling ivory**

If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) **Gold**

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) **Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-US party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United

States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it paragraph F1 (a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1 (a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

◦ Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△ Owned by Christie's or another **Christie's Group** company in whole or in part. See Important Notices and Explanation of Cataloguing Practice.

◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■ See Storage and Collection pages in the catalogue.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△: Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

◦ Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

◦ ♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ♦.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

***Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

***Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

***Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

***Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

***Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

***After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/ "Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold may be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from

either location are from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

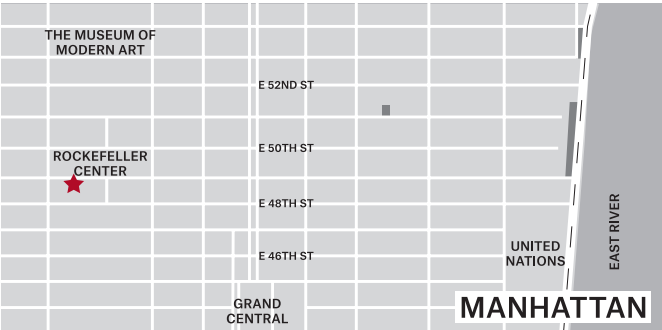
Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

| ADMINISTRATION FEE, STORAGE & RELATED CHARGES | | |
|--|---|--|
| CHARGES PER LOT | LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture | SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings |
| 1-30 days after the auction | Free of Charge | Free of Charge |
| 31st day onwards: Administration | \$100 | \$50 |
| Storage per day | \$10 | \$6 |
| Loss and Damage Liability | Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount. | |
| All charges are subject to sales tax. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion. | | |

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center
20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
nycollections@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays



Christie's Fine Art Storage Services (CFASS)
62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
nycollections@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

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ENQUIRIES?— Call the Saleroom or Office

EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com

07/03/16



Property from an American Collection
JACKSON POLLOCK (1912-1956)
Number 7, 1951
ink on rice paper
24 $\frac{7}{8}$ x 39 $\frac{1}{8}$ in. (63.2 x 99.4 cm.)
Painted in 1951.

© 2016 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York

POST-WAR AND CONTEMPORARY ART

EVENING SALE

New York, 15 November 2016

VIEWING

5-15 November 2016
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Sara Friedlander
sfriedlander@christies.com
+1 212 641 7554



CHRISTIE'S



PROPERTY FROM AN EAST COAST ESTATE
 PAUL CÉZANNE (1839-1906)
Théière et oranges (La Nappe)
 gouache, watercolor and pencil on paper
 18 7/8 x 24 5/8 in. (48 x 62.7 cm.)
 Painted *circa* 1895-1900
 \$8,000,000 - 12,000,000

**IMPRESSIONIST & MODERN ART
 EVENING SALE**

New York, 16 November 2016

VIEWING

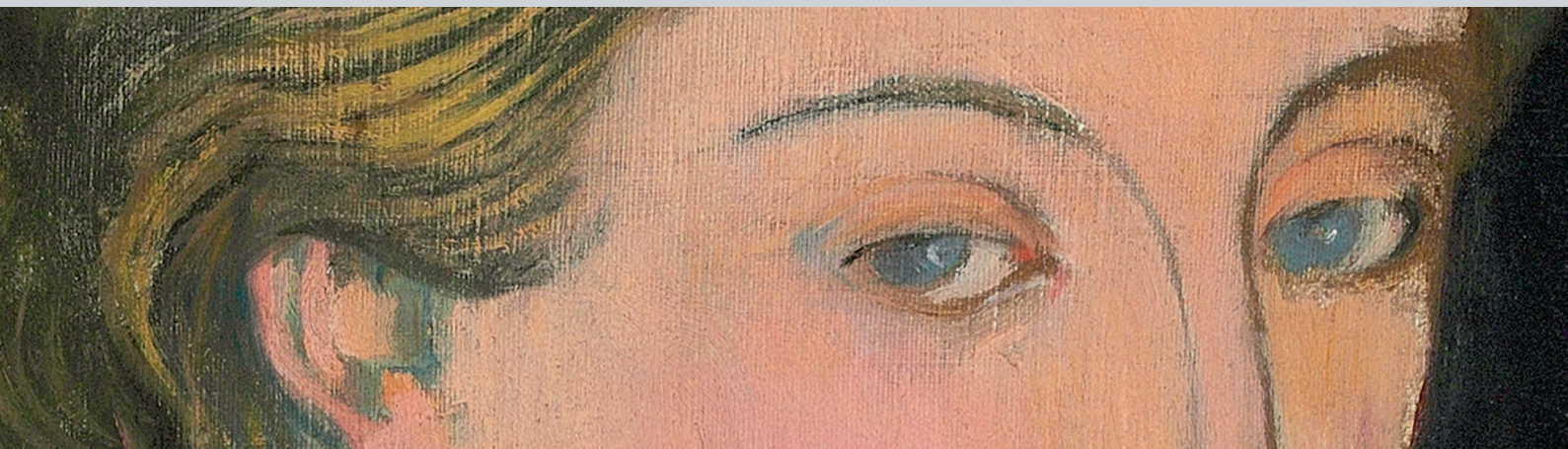
5-16 November 2016
 20 Rockefeller Plaza
 New York, NY 10020

CONTACT

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CHRISTIE'S



IMPRESSIONIST & MODERN ART

Christie's Private Sales is a bespoke service for those looking to buy and sell privately.

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CHRISTIE'S
PRIVATE SALES



PICASSO CERAMICS ONLINE SALE

New York, 4-18 November 2016

VIEWING

20 Rockefeller Plaza
New York, NY 10020

CONTACT

Sarah El-Tamer
sel-tamer@christies.com
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PABLO PICASSO (1881-1973)

Tête de femme couronnée de fleurs (A.R. 237)

dated '20.3.54.' (on the side); marked and numbered

'Edition Picasso/14/100/Madoura' (underneath)

white earthenware ceramic vase, partially engravé,

with colored engobe and glaze

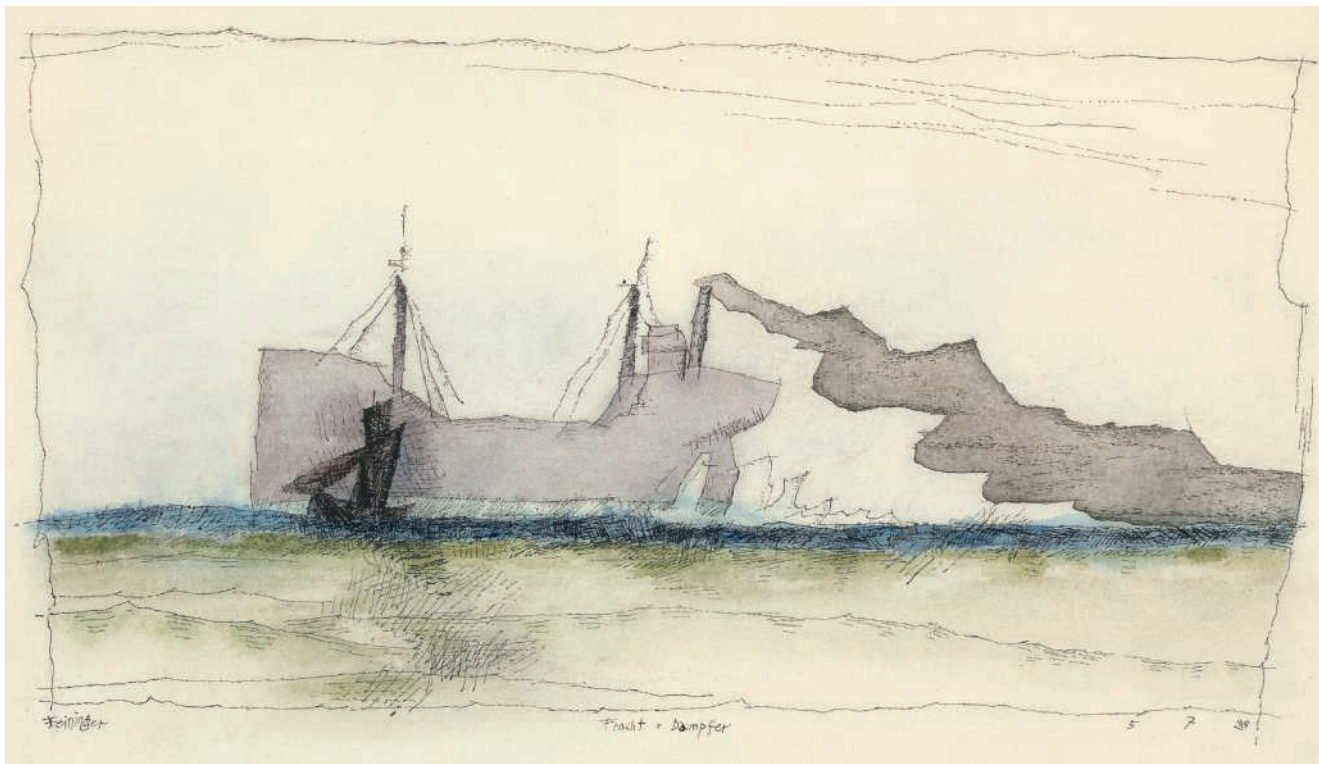
Height: 9½ in. (23.5 cm.)

Conceived on 20 March 1954 and executed in a numbered edition of 100

\$20,000-30,000



CHRISTIE'S



LYONEL FEININGER (1871-1956)

Fracht = Dampfer

signed 'Feininger' (lower left); titled 'Fracht = Dampfer' (lower centre); dated '5 7 28' (lower right)

watercolour and pen and ink on paper

11 3/8 x 18 1/4 in. (28.8 x 46.5 cm.)

Executed in Deep on 5 July 1928

£15,000-20,000

**IMPRESSIONIST & MODERN ART
WORKS ON PAPER SALE**
London, King Street, 2 February 2017

VIEWING

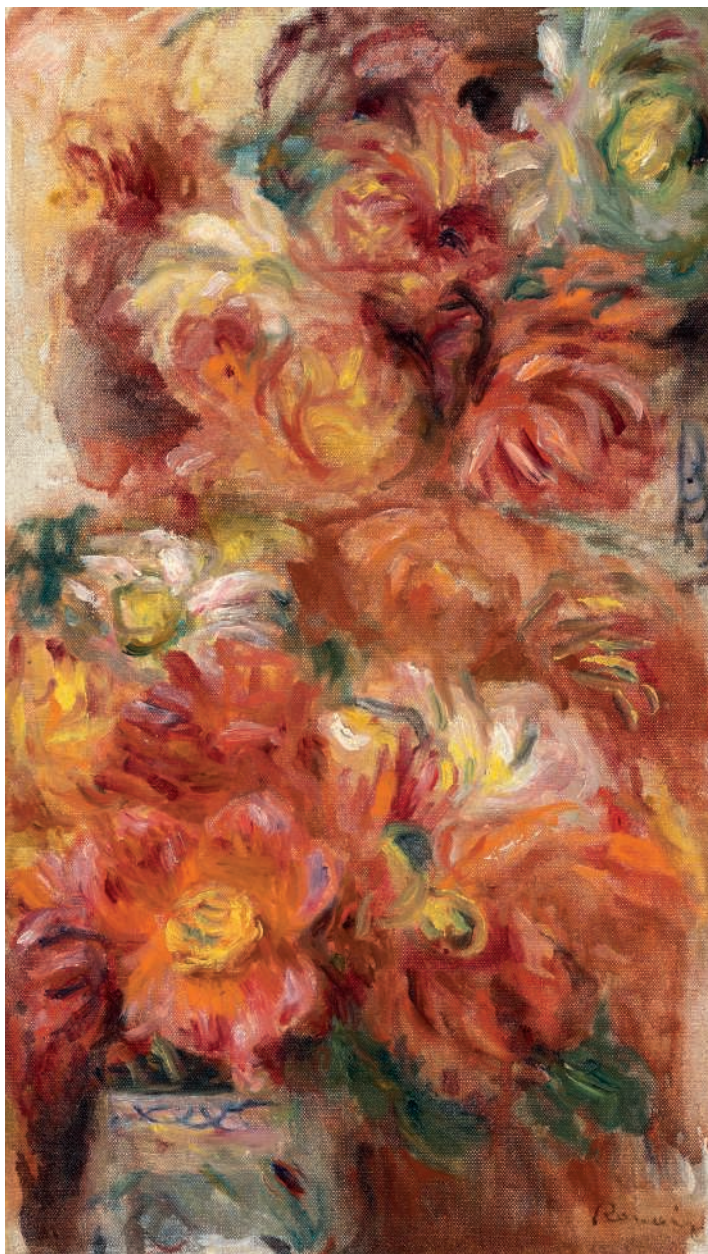
8 King Street
London SW1Y 6QT

CONTACT

Keith Gill
kgill@christies.com
+44 207 389 2175



CHRISTIE'S



Property from a Private Collection
PIERRE-AUGUSTE RENOIR (1841-1919)
Deux études de fleurs dans des vases
signed 'Renoir' (lower right)
oil on canvas
20 x 12 ¼ in. (50.5 x 31 cm.)
£180,000-250,000

IMPRESSIONIST & MODERN ART

DAY SALE

London, King Street, 2 February 2017

VIEWING

8 King Street
London SW1Y 6QT

CONTACT

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mmcmullan@christies.com
+44 207 389 2137



CHRISTIE'S



Property from an Important American Collection

LUCIAN FREUD (1922-2011)

Naked Man on a Sofa

charcoal on paper

22 $\frac{3}{8}$ x 30 in. (56.8 x 76.2 cm.)

Drawn in 1989.

\$250,000-350,000

© Lucian Freud Archive / Bridgeman Images

POST-WAR AND CONTEMPORARY ART

MORNING SESSION

New York, 16 November 2016

VIEWING

5-15 November 2016

20 Rockefeller Plaza

New York, NY 10020

CONTACT

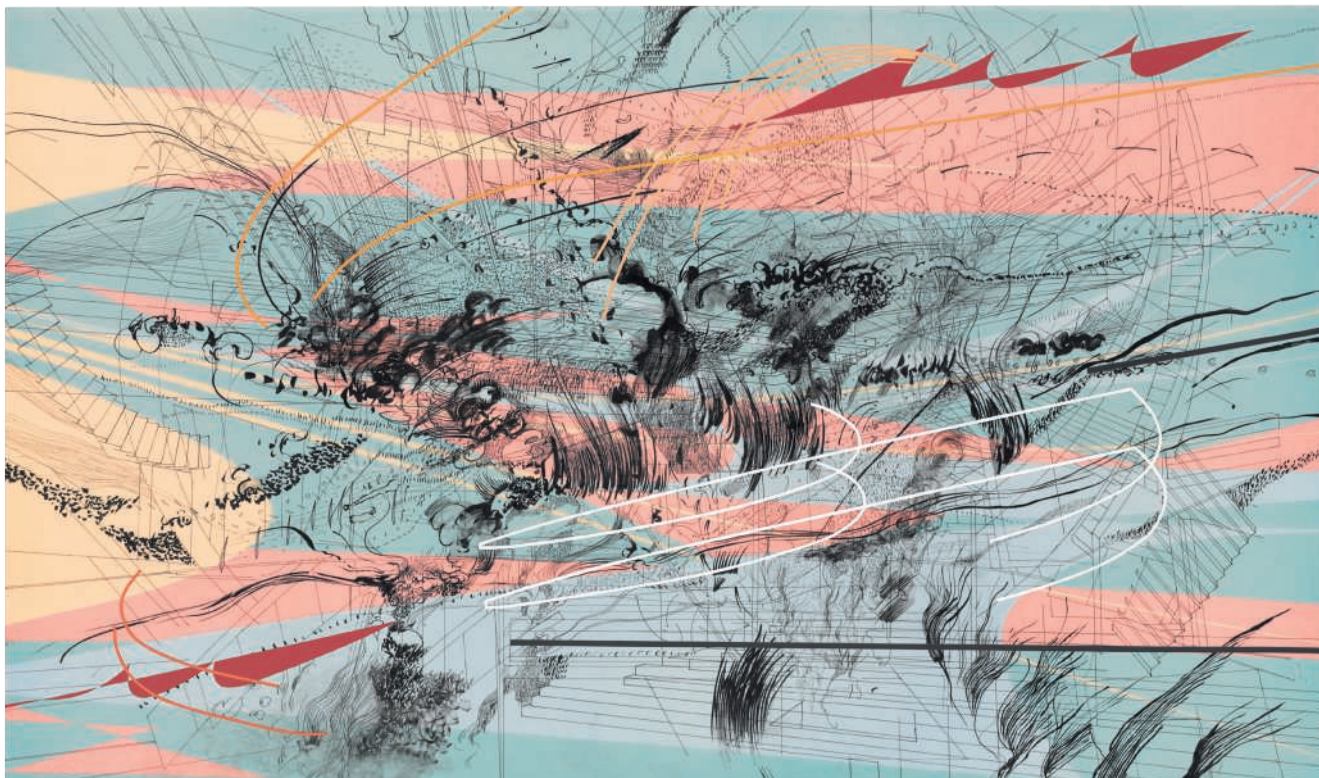
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CHRISTIE'S



© Julie Mehretu

JULIE MEHRETU (B. 1970)
Excerpt (citadel)
 acrylic and ink on canvas
 32 1/8 x 54 1/8 in. (81.5 x 137.4 cm.)
 Executed in 2003.
 \$1,000,000-1,500,000
 © Julie Mehretu

POST-WAR AND CONTEMPORARY ART

AFTERNOON SESSION

New York, 16 November 2016

VIEWING

5-15 November 2016
 20 Rockefeller Plaza
 New York, NY 10020

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CHRISTIE'S



MAGNIFICENT JEWELS

New York, 7 December 2016

VIEWING

2-6 December 2016
20 Rockefeller Plaza
New York, NY 10020

CONTACT

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A SUPERB COLLECTION OF IMPORTANT GEMSTONES,
PROPERTY FROM A PRIVATE COLLECTION

A BURMA SAPPHIRE AND DIAMOND RING
OF 31.38 CARATS

\$700,000-1,000,000



CHRISTIE'S



Property of a Philadelphia Estate
 IRVING RAMSAY WILES (1861-1948)
Idleness
 oil on canvas
 26 x 36 in. (66 x 91.4 cm.)
 Painted *circa* 1889.
 \$400,000-600,000

AMERICAN ART

New York, 22 November 2016

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Elizabeth Beaman
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Property from the Blair Family Collection

REMBRANDT BUGATTI (1884-1916)

'JEUNESSE', 1906

patinated bronze

32 ¾ in. (83.1 cm.) high, 23 ½ in. (59.7 cm.) wide, 39 in. (99 cm.) deep

signed and dated *R. Bugatti 1906* with foundry mark *CIRE PERDUE A. A. HÉBRARD*

\$400,000-600,000

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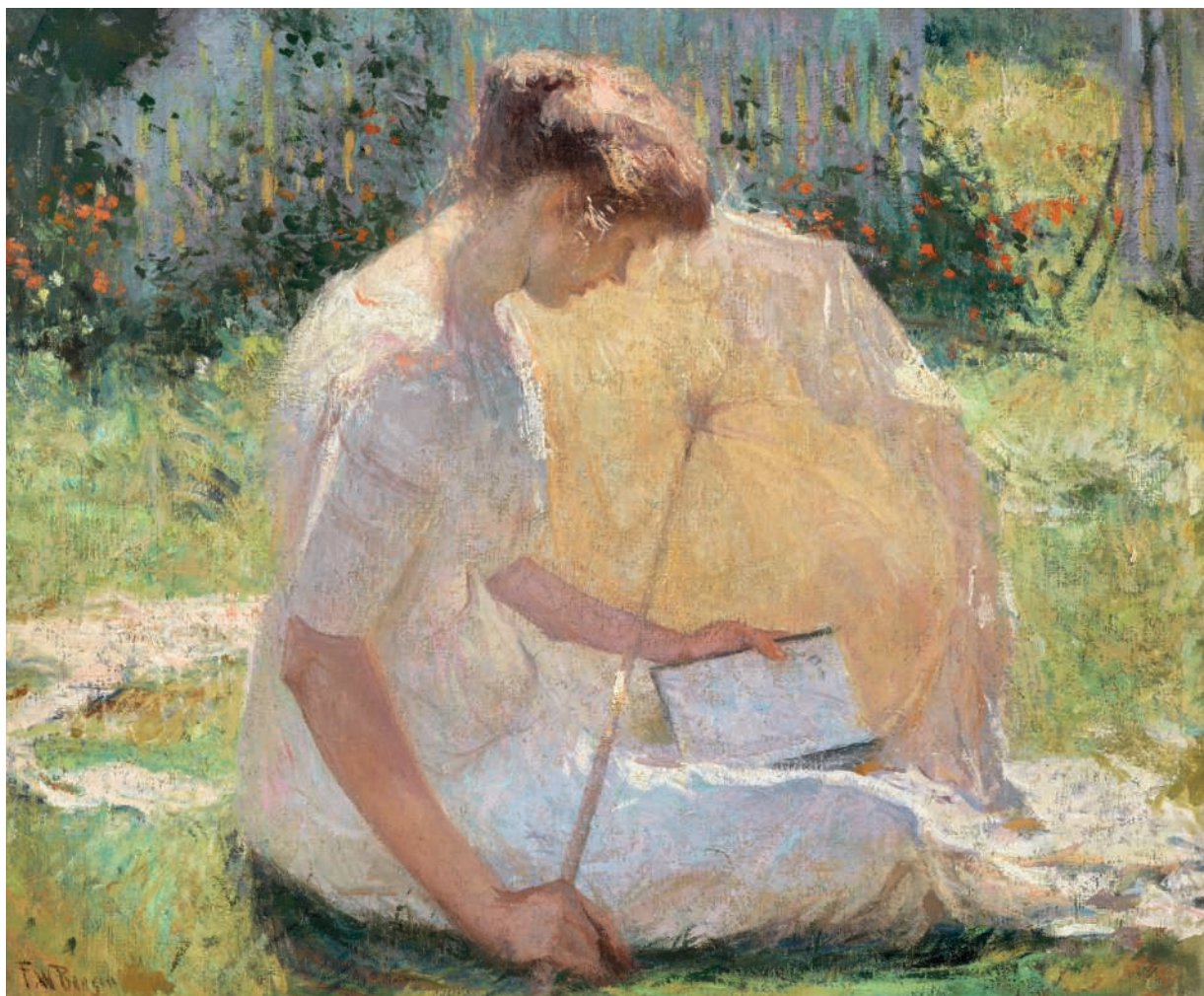
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Gift from the Collection of Esther and Howard Freeman

FRANK WESTON BENSON (1862-1951)

The Reader

oil on canvas

25 3/8 x 30 1/4 (64.5 x 76.8 cm.)

Painted in 1906.

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

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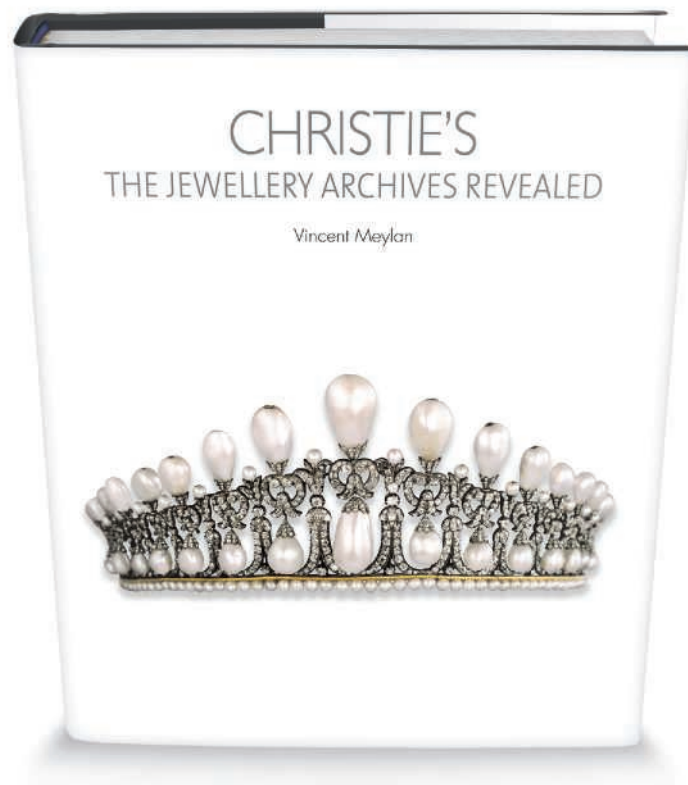
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| US\$3,000 to US\$5,000 | by US\$200, 500, 800 |

| | |
|--------------------------------|----------------------------|
| (e.g. US\$4,200, 4,500, 4,800) | |
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| US\$10,000 to US\$20,000 | by US\$1,000s |
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