

IMPRESSIONIST AND MODERN ART

Works On Paper and Day Sale



CHRISTIE'S







15.8.70.

picasso









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21/06/16

IMPRESSIONIST AND MODERN ART WORKS ON PAPER AND DAY SALE

TUESDAY 16 MAY 2017

AUCTION

Tuesday 16 May 2017
at 10.00 am (Lots 101-195) and 1.30 pm (Lots 301-491)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Saturday	6 May	10.00 am - 5.00 pm
Sunday	7 May	1.00 pm - 5.00 pm
Monday	8 May	10.00 am - 5.00 pm
Tuesday	9 May	10.00 am - 5.00 pm
Wednesday	10 May	10.00 am - 5.00 pm
Thursday	11 May	10.00 am - 5.00 pm
Friday	12 May	10.00 am - 5.00 pm
Saturday	13 May	10.00 am - 5.00 pm
Sunday	14 May	1.00 pm - 5.00 pm
Monday	15 May	10.00 am - 12.00 pm

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Christie's (#1213717)

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[60]

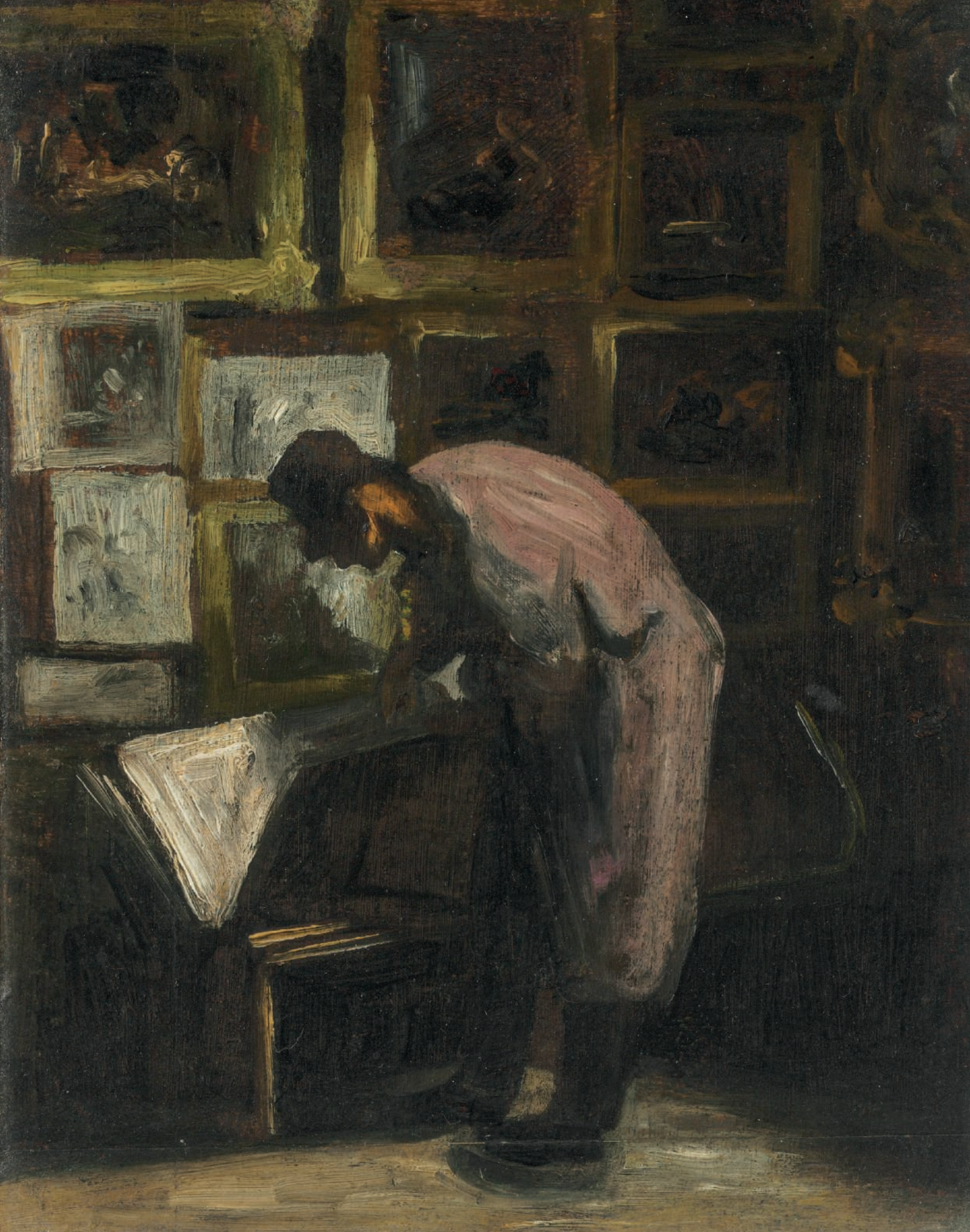
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CHRISTIE'S



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FRONT COVER:

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INSIDE FRONT COVER:

Lot 121
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FRONTISPIECE 1:

Lot 116
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FRONTISPIECE 2:

Lot 144
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FRONTISPIECE 3:

Lot 155
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OPPOSITE SALE INFORMATION:

Lot 407
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OPPOSITE:

Lot 153
TO BE SOLD IN THE MORNING SESSION

DAY SALE DIVIDER:

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INSIDE BACK COVER:

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BACK COVER:

Lot 402
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IMPRESSIONIST AND MODERN ART

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101

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Marin fumant

gouache and watercolor over pencil on paper
9 3/8 x 5 7/8 in. (23.7 x 14.8 cm.)
Painted *circa* 1879-1880

\$15,000-20,000

PROVENANCE:

Raymond Adolphe Séré de Rivières, Paris (cousin of the artist).
Kate Perls, Paris (by 1945).
By descent from the above to the present owner.

EXHIBITED:

New York, Durand-Ruel Galleries, *Lautrec at 16*, February 1945.

LITERATURE:

M.G. Dortu, *Toulouse-Lautrec et son oeuvre*, New York, 1971, vol. I, p. 478, no. A. 113 (illustrated, p. 479).

The present work was painted *circa* 1879-1880 when the artist was only fifteen years old. Toulouse-Lautrec spent these years in Nice with his family. The American naval ships, "The Trenton" and "The Devastation", were both docked outside of the harbor that summer and early fall. Fascinated by these vessels and their American sailor crews, the artist immediately began recording them in his sketchbooks.



PROPERTY FROM THE COLLECTION OF ADELE AND IRVING MOSKOVITZ

102

PAUL SIGNAC (1863-1935)

La Rochelle

signed 'Paul Signac' (lower left)

watercolor and black Conté crayon on paper laid down on card

9¼ x 12 in. (23.5 x 30.5 cm.)

Executed *circa* 1923

\$15,000-20,000

PROVENANCE:

Acquired by the late owners, *circa* 1970.

Marina Ferretti has confirmed the authenticity of this work.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

103

RAOUL DUFY (1877-1953)

Paris pavoisé et la Tour Eiffel

signed, dated and inscribed 'Raoul Dufy 1944 Pour les oeuvres sociales du 1er
Regt de la Hte Garonne' (lower right)

gouache, watercolor and brush and colored inks on paper

19½ x 25¾ in. (49.6 x 65.1 cm.)

Painted in 1944

\$100,000-150,000

PROVENANCE:

Ginza Yanagi Gallery, Tokyo.

Acquired from the above by the present owner, 2006.

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



Paris Exposition: Pont d'Iéna toward the Chateau de la Marine, 1900
(lantern slide). Photo: Brooklyn Museum of Art, New York, USA /
Bridgeman Images



Pour les œuvres sociales de l'Œuvre de la Haute Garonne Raul Dufy 1944



PROPERTY FROM A NEW YORK ESTATE

104

RAOUL DUFY (1877-1953)

Printemps normand

signed 'Raoul Dufy' (lower right)
gouache and watercolor on paper
20 x 27½ in. (50.9 x 68.8 cm.)
Painted in 1928-1929

\$35,000-45,000

PROVENANCE:

Nico Mazaraki, Paris.
Geneviève Gallibert, Paris.
Acquired from the above by the late owners, 1959.

LITERATURE:

F. Guillon-Laffaille, *Raoul Dufy, Catalogue raisonné des aquarelles, gouaches et pastels*, Paris, 1981, vol. I, p. 211, no. 578 (illustrated).



PROPERTY FROM THE ESTATE OF ARTHUR AND GWEN HILLER

105

MAURICE UTRILLO (1883-1955)

Le Moulin de Sannois (Val-d'Oise)

signed 'Maurice, Utrillo, V.' (lower right) and titled and inscribed
 '-Le Moulin de Sannois,- (Seine-et-Oise),' (lower left)
 gouache over pencil on card
 19¼ x 25¼ in. (48.9 x 64.1 cm.)
 Executed circa 1931

\$50,000-70,000

PROVENANCE:

Galerie Paul Pétridès, Paris.
 Anon. sale, Hôtel Rameau, Versailles, 8 June 1977, lot 113.
 Edgardo Acosta Gallery, Ltd., Beverly Hills.
 Acquired from the above by the late owners, December 1977.

EXHIBITED:

Tokyo, National Art Center and Kyoto Municipal Art Museum, *Utrillo, 149 Toiles, gouaches et dessins de 1904 à 1952*, March-July 1967, no. 119 (illustrated).

Osaka, Matsuyama, Takamatsu and Sapporo, Mitsukoshi Department Store; Nagoya, Aichi Prefecture Cultural Center and Matsue, Ichichara Department Store, *Valadon, Utrillo*, May-August 1972, no. 95 (illustrated).

LITERATURE:

P. Pétridès, *L'oeuvre complet de Maurice Utrillo*, Paris, 1966, vol. IV, p. 252, no. AG 255 (illustrated, p. 253).

The Association Utrillo has confirmed the authenticity of this work.

106

MARC CHAGALL (1887-1985)

Nature morte à la fenêtre

signed, dated and inscribed 'Marc Chagall 7/XII 1949 Vence' (lower right)
brush and India ink and wash and colored chalks on paper
18 $\frac{1}{8}$ x 22 $\frac{1}{8}$ in. (46.2 x 56.2 cm.)
Executed on 7 December 1949

\$150,000-200,000

PROVENANCE:

Anon. sale, Hôtel Drouot, Paris, 24 November 1989, lot 18*bis*.
Acquired at the above sale by the family of the present owner.

EXHIBITED:

Munich, Haus der Kunst, *Marc Chagall, Ausgewählte Graphik*,
August-October 1978, p. 33, no. 8 (illustrated, p. 66; titled *Stilleben
mit Früchten*).

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

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. In 1950 he purchased Les Collines, a hillside house with surrounding property in Vence, and made it his permanent home, thereafter spending only short spells in Paris. The beautiful area was an elegant medieval town on the Côte d'Azur which emerged as an artistic center following the Second World War—it quickly enchanted the artist, and he chose to spend most of his time during this period living there.

The present work was painted in Vence in 1949, the year before the artist would move there. In these years, "the light, the vegetation, the rhythm of life all contributed to the rise of a more relaxed, airy sensuous style in which the magic of color dominates more and more with the passing of the years. At Vence we witnessed the daily miracle of growth and blossoming in the mild, strong all-pervading light—an experience in which earth and matter had their place" (F. Meyer, *Marc Chagall*, London, 1964, p. 519).



The artist drawing on his balcony in Saint-Paul de Vence,
France, circa 1950. Photo: Bettmann / Getty Images



Marc Chagall
Venez 1949



107

KEES VAN DONGEN (1877-1968)

Charlus se fait présenter les fils de Surgis
(*A la recherche du temps perdu*)

signed 'Van Dongen' (lower left)
gouache and watercolor on paper laid down on board
9¾ x 8¾ in. (24.6 x 21.9 cm.)
Painted circa 1946-1947

\$50,000-70,000

PROVENANCE:

Marcel Proust family collection, Paris (gift from the artist).
Anon. sale, Sotheby Parke Bernet & Co., London, 30 June 1976, lot 270.
Acquired at the above sale by the family of the present owner.

LITERATURE:

M. Proust, *A la recherche du temps perdu*, Paris, 1947, vol. II, p. 473
(illustrated in color).

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

In 1947, the publisher Gallimard released the novel *A la recherche du temps perdu* by Marcel Proust, illustrated with 77 watercolors by Van Dongen made especially for this publication. The present work is part of this extraordinary body of illustration, and was gifted by the artist to the Proust family.



108

HENRI MATISSE (1869-1954)

Deux croquis de femme allongée

stamped with initials 'HM.' (lower right)

pen and India ink on paper

11 x 14⁷/₈ in. (27.8 x 37.7 cm.)

Drawn in Nice circa 1927

\$40,000-60,000

PROVENANCE:

Estate of the artist.

Read Stremmel Gallery, San Antonio.

James Goodman Gallery, Inc., New York.

The Waddington Galleries, Ltd., London.

Anon. sale, Hôtel Drouot, Paris, 10 April 1989, lot 23.

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

Wanda de Guébriant has confirmed the authenticity of this work.



109

THEODORE ROUSSEAU (1812-1867)

Promenade en bateau

stamped with monogram (Lugt 3604; lower right) and stamped with initials 'TH-R' (Lugt 2436; lower left)

watercolor, brush and India and brown inks and pencil on paper
6 $\frac{3}{8}$ x 10 $\frac{1}{8}$ in. (16 x 27.7 cm.)

Executed circa 1834-1840

\$6,000-8,000

PROVENANCE:

Estate of the artist; sale, Hôtel Drouot, Paris, 27 April 1868.

Henri Delacroix, Paris.

Hector Brame, Paris.

Paul Mellon, Upperville, Virginia.

Anon. sale, Christie's, New York, 16 November 1983, lot 103.

Galerie Jan Krugier, Geneva.

Acquired from the above by the family of the present owner, October 1988.

EXHIBITED:

Paris, Galerie Paul Prouté, *Dessins et Estampes*, 1963, no. 55 (illustrated).

LITERATURE:

M. Schulman, *Théodore Rousseau, Catalogue raisonné de l'oeuvre graphique*, Paris, 1997, no. 153 (illustrated).

This work is recorded in the archives of the Galerie Brame et Lorenceau.



110

EDOUARD VUILLARD (1868-1940)

Madame Henri Kapferer et ses enfants

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

pastel on toned paper

9 3/4 x 12 3/4 in. (24.9 x 32.2 cm.)

Drawn in 1926

\$15,000-20,000

PROVENANCE:

Estate of the artist.

Jacques Salomon, Paris (nephew of the artist).

Anon. sale, Sotheby & Co., London, 11 December 1969, lot 38.

The Waddington Galleries, Ltd., London.

Anon. sale, Hôtel Drouot, Paris, 10 April 1989, lot 18.

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

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

HENRI MATISSE (1869-1954)

Nu couché accoudé

signed and dated 'Matisse 46' (lower left)

brush and India ink on paper

16 x 20% in. (40.4 x 52.4 cm.)

Painted in 1946

\$220,000-280,000

PROVENANCE:

Curt Valentin Gallery, New York.

Acquired from the above by the family of the present owner, June 1955.

Wanda de Guébriant has confirmed the authenticity of this work.

The present work is from a series of large brush and ink drawings in which subject matter and expressive power are closely related to Matisse's contemporaneous paintings of figures, still-lives and interiors at Vence. These late drawings represented a synthesis of painting and drawing, pared down to the barest essentials. John Elderfield has called these drawings "truly a kind of painting by reduced means" (*Matisse, His Art and His Public*, New York, 1951, p. 128). The drawings are conceived through the juxtaposition of black and white: the white of the sheet acquires its luminous quality through the value of black and the whole composition becomes coloristically expressive. Matisse wrote in the catalogue to a 1949 exhibition of recent works at the Musée national d'art moderne, Paris of "the special quality of brush drawing, which, though a restricted medium, has all the qualities of a painting or a painted mural. It is always color that is put into play, even when the drawing consists of merely one continuous stroke. Black brush drawings contain, in small, the same elements of colored paintings that is to say, differentiations in the quality of the surfaces unified by light" (quoted in *ibid.*, p. 128).

While the paintings of the late 1940s tend to possess a domestic stillness and grandeur appropriate to the assured manner of a master in his old age, the brush drawings project a surprisingly bold and youthful dynamism. The present work captures in the most reduced and essential way the energy and dynamism of the sitter, Lydia Delectorskaya, the artist's close confidante and model at the end of his life. Matisse himself once described his pen and ink drawings of the mid-1930s as "an acrobatic feat" (quoted in J. Flam, ed., "Notes of a Painting on his Drawing," *Matisse on Art*, Berkeley, 1995, p. 131). In this regard, the great late brush drawings are perhaps even more daring and scintillating.



The artist in 1947. Photo: © Boris Lipnitzki / Roger-Viollet
Private Collection / Roger-Viollet, Paris / Bridgeman
Images



PABLO PICASSO (1881-1973)

Tête d'homme

dated and numbered '29.10.70. VI' (upper left)

colored wax crayons on paper

14½ x 10½ in. (37 x 26.9 cm.)

Drawn on 29 October 1970

\$200,000-300,000

PROVENANCE:

François Lachenal, Paris.

Anon. sale, Christie's, London, 23 June 2005, lot 308.

Acquired at the above sale by the present owner.

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

Claude Picasso has confirmed the authenticity of this work.

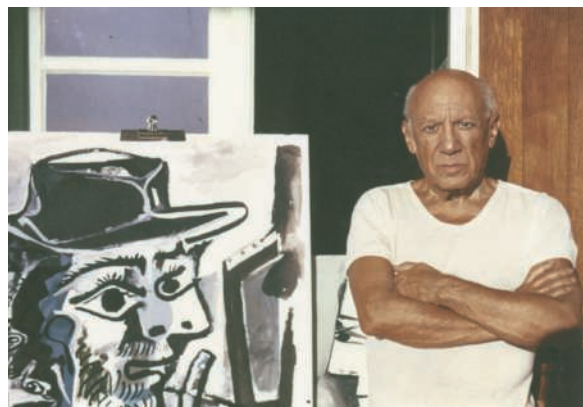
Picasso took pleasure in ascribing specific personal qualities to his *mousquetaires*. Hélène Parmelin recalled how the artist would pull out the pictures, and pointing to one or another, remark, "With this one you'd better watch out. That one makes fun of us. That one is enormously satisfied. This one is a grave intellectual. And that one... look how sad he is, the poor guy. He must be a painter" (quoted in *Picasso, Tradition and Avant-garde*, exh. cat., El Museo del Prado, Madrid, 2006, p. 340).

The impetus for the emergence of the *mousquetaires* in Picasso's *oeuvre* may be traced to early 1966, when the artist was undergoing a long convalescence from surgery at his home in Mougins. Unable to work, he passed the time by opening for the first time or re-reading many classics, including the works of Luis de Góngora, Lope de Vega and other masters from Spain's *Siglo d'Oro*. He spent long hours with the novels of Honoré de Balzac, Charles Dickens, and purportedly Alexandre Dumas's *The Three Musketeers*, which Matisse is known to have enjoyed during his recovery from a critical operation in 1941. Picasso knew the adventures of Dumas's famous characters, Aramis, Porthos, Athos and their young protégé D'Artagnan, practically by heart. During the past year Picasso had also been poring over the plays of Shakespeare.

When Pierre Daix asked the artist about the sudden appearance of so many *mousquetaires* in his recent work, Picasso replied: "It's all the fault of your old pal Shakespeare" (quoted in P. Daix, *Picasso, Life and Art*, New York, 1993, p. 355).

Inspiration for the *mousquetaires* was only in part literary. During this period Picasso had been intently studying Otto Benesch's six-volume catalogue of Rembrandt's drawings, as well as illustrated books of the paintings. Picasso would project slides of Rembrandt van Rijn's *The Night Watch* on to the walls of his studio. John Richardson believes that Rembrandt was "an all-powerful God like figure whom Picasso had to internalize before he died" (quoted in *Late Picasso*, exh. cat., Tate Gallery, London, 1988, p. 34). Picasso's fascination with the baroque cavalier had the advantage of connecting him with an entire network of old masters: besides Rembrandt, Frans Hals and others of the Dutch school, there was Diego Velázquez and his compatriots from the golden age of painting in Spain, Picasso's own native tradition. Picasso also knew the paintings of the 19th century master of historical realism, Ernest Meissonier, whose detailed depictions of battle scenes, cavaliers and musketeers made him the wealthiest painter of his day, just as Picasso was during his lifetime.

Popular cinema also had an influence on Picasso's fascination with *mousquetaires*. As John Richardson has noted, "Picasso was a movie buff and is unlikely to have missed Bernard Borderie's popular 1961 movie *Vengeance of the Three Musketeers*" (*Picasso, Mosqueteros*, exh. cat., Gagosian Gallery, New York, 2009, p. 20). Picasso and Jacqueline liked to watch old movies on television, and he might also have seen some of the other five *Three Musketeers* films made with sound in France and Hollywood between 1933 and 1966. As a much younger man, he probably took in some of the early silent versions, including *Les trois mousquetaires* of 1921, which was a blockbuster in its day, and spawned a number of sequels.



The artist, Notre Dame de Vie, 1964. Photo: Roberto Otero. © 2017 Artists Rights Society (ARS), New York / VEGAP, Madrid, © VEGAP/Art Resource. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

29.10.70.

VI



PROPERTY FROM THE ESTATE OF ROSAMOND BERNIER

Vogue's first European features editor and the founder of *L'Oeil*, Rosamond Bernier, established friendships with many of the leading artists of the 20th century, including Henri Matisse, Max Ernst and Alberto Giacometti. Her acclaimed lectures at The Metropolitan Museum of Art in New York routinely sold out months in advance over the course of her thirty-year speaking career. Christie's is honored to present works from the Estate of Mme Bernier, in memory of a vibrant life informed and surrounded by the arts.



Rosamond Bernier lecturing about Henry Moore at the Metropolitan Museum of Art in 1972. Photographer unknown. Courtesy of the Estate of Rosamond Bernier.



PROPERTY FROM THE ESTATE OF ROSAMOND BERNIER

113

HENRI MATISSE (1869-1954)

L'œuf de tourterelle

signed and inscribed with inventory number 'Henri Matisse 18' (lower right)
 charcoal on paper
 15½ x 20¾ in. (40.5 x 53.1 cm.)
 Drawn in 1945

\$8,000-12,000

PROVENANCE:

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

Wanda de Guébriant has confirmed the authenticity of this work.



The artist and Rosamond Bernier in 1948. Photo: © Clifford Coffin.
 Courtesy of the Estate of Rosamund Bernier.



114

PROPERTY FROM THE ESTATE OF ROSAMOND BERNIER

114

MAX ERNST (1891-1976)

La voix du R.P.: "Eh petiots, nous sommes à la veille du grand jour. Faites votre contrition et prenez le couteau de la suprême vicissitude, de la prudence, du zèle et de la charité."

signed 'max ernst' (extreme lower right)

printed paper collage laid down on card

5¾ x 6¾ in. (14.6 x 17.1 cm.)

Executed in 1929-1930

\$10,000-15,000

PROVENANCE:

Acquired by the late owner, by 1975.

EXHIBITED:

New York, Solomon R. Guggenheim Museum, *Max Ernst, A Retrospective*, February-April 1975, p. 151, no. 144 (illustrated).

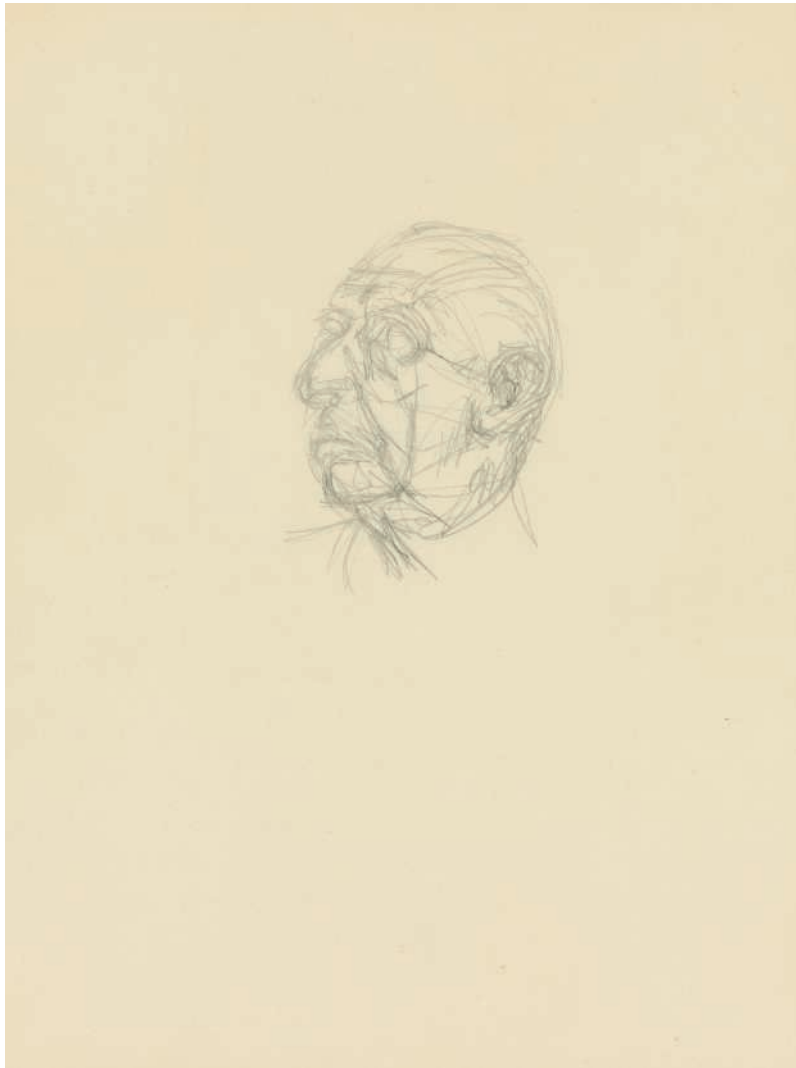
Paris, Galeries nationales du Grand Palais, *Max Ernst*, May-August 1975, p. 161, no. 178 (illustrated, p. 160).

London, Hayward Gallery, *Dada and Surrealism Reviewed*, January-March 1978, p. 268, no. 11.11.

Munich, Haus der Kunst und Berlin, Nationalgalerie, *Max Ernst, Retrospektive*, February-July 1979, p. 287, no. 193 (illustrated).



Max Ernst and Rosamond Bernier in the artist's Seillans studio in 1970. Photographer unknown. Courtesy of the Estate of Rosamond Bernier. Artwork: © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.



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New York Public Library and Ann Arbor, University of Michigan Museum of Art, *Max Ernst, Beyond Surrealism, A Retrospective of the Artist's Books and Prints*, October 1986-March 1987, p. 165, no. 25 (illustrated, p. 166).

LITERATURE:

W. Spies and S. and G. Metken, *Max Ernst, Oeuvre-Katalog, Werke, 1929-1938*, Cologne, 1979, p. 38, no. 1637 (illustrated).

The present lot is one of 80 collages executed by Ernst for his 1930 collage-novel *Rêve d'une petite fille qui voulut entrer au Carmel*, consisting purely of collaged illustrations and their captions. In 1919, Ernst began experimenting with this collage technique, involving cutting and pasting from reproductions of 19th century engravings to create a dream-like subversion of traditional illustration. He first published his collages in this style to accompany Paul Eluard's 1922 *Repetitions*, but it was not until 1929 that he published the first of the three "collage-novels," *La femme 100 têtes*. The second of these novels, *Rêve d'une petite fille qui voulut entrer au Carmel*, was published by Editions du Carrefour, Paris.

PROPERTY FROM THE ESTATE OF ROSAMOND BERNIER

115

ALBERTO GIACOMETTI (1901-1966)

Igor Stravinsky

pencil on paper
16 1/8 x 13 3/4 in. (41.2 x 32.5 cm.)
Drawn in 1957

\$20,000-30,000

PROVENANCE:

Igor and Vera Stravinsky (acquired from the artist).
Acquired from the above by the late owner, by 1982.

EXHIBITED:

Kunstmuseum Basel, *Stravinsky, Sein Nachlass, Sein Bild*, June-September 1984, p. 378 (illustrated, p. 379).

LITERATURE:

The Alberto Giacometti Database, no. 3713.

PABLO PICASSO (1881-1973)

Nu debout (Jacqueline)

signed and dated 'Picasso 15.8.70.' (upper left); dated again '15.8.70.' (on the reverse)

pastel and pencil on board

13 x 9 $\frac{7}{8}$ in. (33 x 25 cm.)

Drawn on 15 August 1970

\$350,000-550,000

PROVENANCE:

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

Galerie Berggruen et Cie., Paris.

Private collection (acquired from the above, *circa* 1975); sale, Christie's, New York, 10 May 2001, lot 156.

Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galerie Louise Leiris (Daniel-Henry Kahnweiler), *Picasso, Dessins en noir et en couleurs*, April-June 1971, no. 159 (illustrated in color, pl. 83).

LITERATURE:

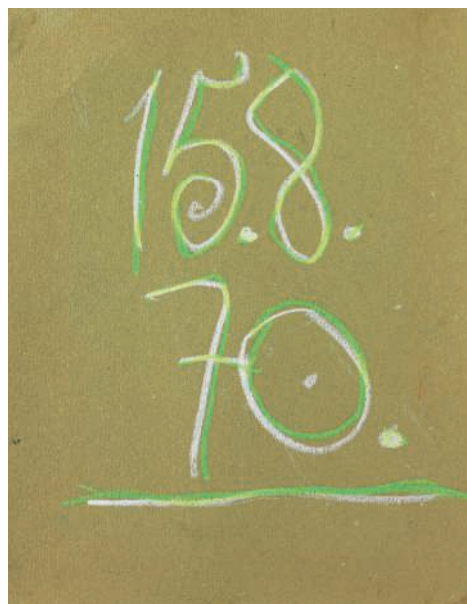
C. Zervos, *Pablo Picasso*, Paris, 1977, vol. 32, no. 260 (illustrated, pl. 81).

Unlike Henri Matisse and most early 20th century painters of the female figure, Picasso rarely used professional models, except at the beginning of his career. His chief model was always "the woman he loved, with whom he shared his daily life. What he painted, then, was not a model woman but the woman-as-model. This difference had consequences in both the emotional and pictorial realm, for the beloved woman is the painting, and the painted female is the beloved woman; thus, no distance is possible" (M.-L. Bernadac, "The Painter and His Model," *Ultimate Picasso*, New York, 2000, p. 440).

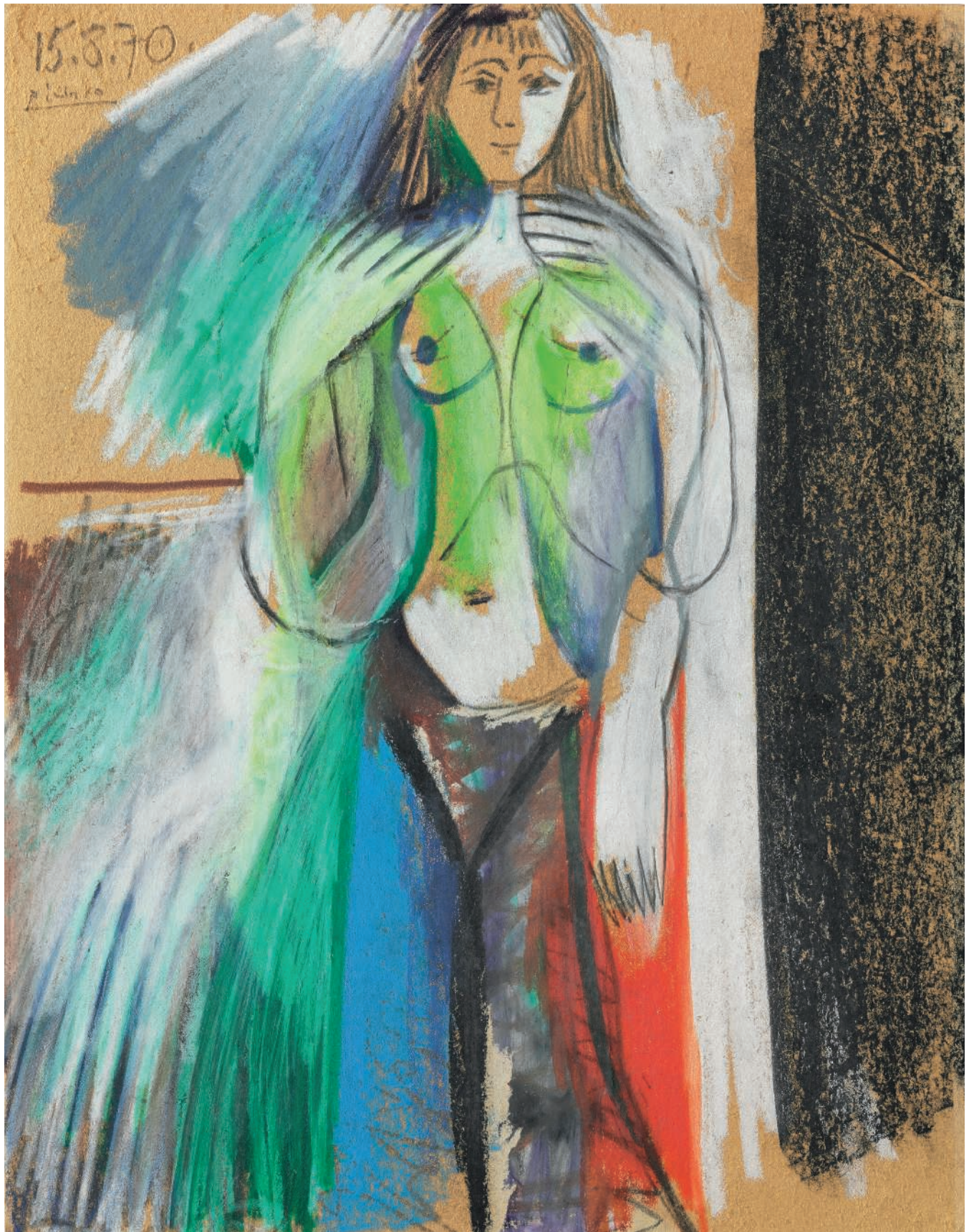
Picasso's model from the mid-1950s to the end of his life was Jacqueline Roque, whom he met at the Madoura pottery in Vallauris and married in 1961 just before his eightieth birthday. John Richardson has designated this period in the artist's life as *l'époque Jacqueline*: "It is her solicitude and patience that sustained the artist in the face of declining health and death and enabled him to be more productive than ever before and to go on working into his ninety-second year" (*Late Picasso*, exh. cat., The Tate Gallery, London, 1988, p. 47).

In the present work, Jacqueline is portrayed in the guise of an odalisque. She is bare chested, and the colorful flowing forms below her waist are the loose pants typical of harem costume. The rich, vibrant color, built up with the heavy application of one color over another, as well the placement of the figure in an interior space, is reminiscent of the odalisque paintings by Matisse, and symbolizes a nod to the works on this theme by Jean-Auguste-Dominique Ingres and Eugène Delacroix which Picasso admired at the Musée du Louvre in Paris.

If Delacroix and Ingres' odalisque paintings provided the impetus for Picasso's revived interest in Orientalism, then Jacqueline's presence embodied this historical fantasy and brought it to life. "In her physique, in her strange likeness to one of the women in the [Delacroix] painting, in her temperament, her calm, her sensuous nature, [Jacqueline] represented the ultimate odalisque" (M.-L. Bernadac, "Picasso, 1953-1972, Painting as Model," exh. cat., *op. cit.*, 1988, p. 55).



verso



The Collection of Earl and Camilla McGrath

Earl McGrath possessed a profound, lifelong connection with art and artists. Born in Wisconsin in 1931, his fantastical personal trajectory led writer Lili Anolik to muse in *Vanity Fair*, “Who is Earl McGrath? A mystery man I was never able to solve.” From his youth, the collector seemed to be at once everywhere and nowhere, fraternizing with Aldous Huxley, Henry Miller, Gian Carlo Menotti, Samuel Barber, Joan Didion, and luminaries of every cultural medium. By the end of the 1950s, McGrath was in Italy where, like in a fairy tale of his own making, he met a glamorous Italian countess, Camilla Pecci-Blunt, whom he married in 1963.

For nearly half a century, Earl and Camilla McGrath were beloved partners in art and culture. In the 1960s, Earl McGrath met Ahmet Ertegun, the co-founder and president of Atlantic Records. Ertegun became one of the McGraths’ dearest friends, and invited Earl McGrath to join Atlantic Records in 1970. Seven years later, the collector was named president of the Rolling Stones’ eponymous record label.

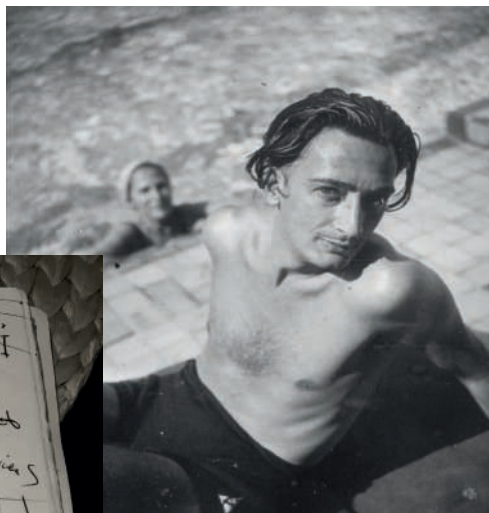
After leaving the music industry in the early 1980s, Earl McGrath chose to focus his energies on art, transforming his West Hollywood home into an Arata Isozaki-designed space to showcase both established and emerging figures. His emphasis was always on artists and their work, and how to best promote multiple generations of talent to collectors and patrons. Art proved to be Earl McGrath’s ultimate passion and puzzle: a source of inspiration and delight to which he would devote decades. “If I ever figure out this art thing,” McGrath teased to gallery director Joshua Dov Levy, “we’re going to open up a bar.” In many ways, McGrath’s foray into collecting and dealing was a natural extension of everyday life: as longtime supporters of artists, Earl and Camilla McGrath came to acquire numerous works by the same figures they counted as friends. Camilla McGrath possessed an impressive artistic eye of her own: at every riotous party, intimate gathering, or exotic



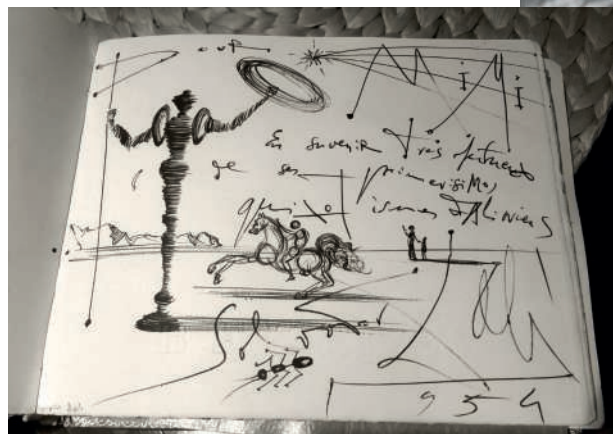
Above: Earl and Camilla McGrath, 1966. Photo: © Camilla McGrath



Left: Contessa Anna Laetitia Pecci-Blunt, 1964. Photo: © Camilla McGrath



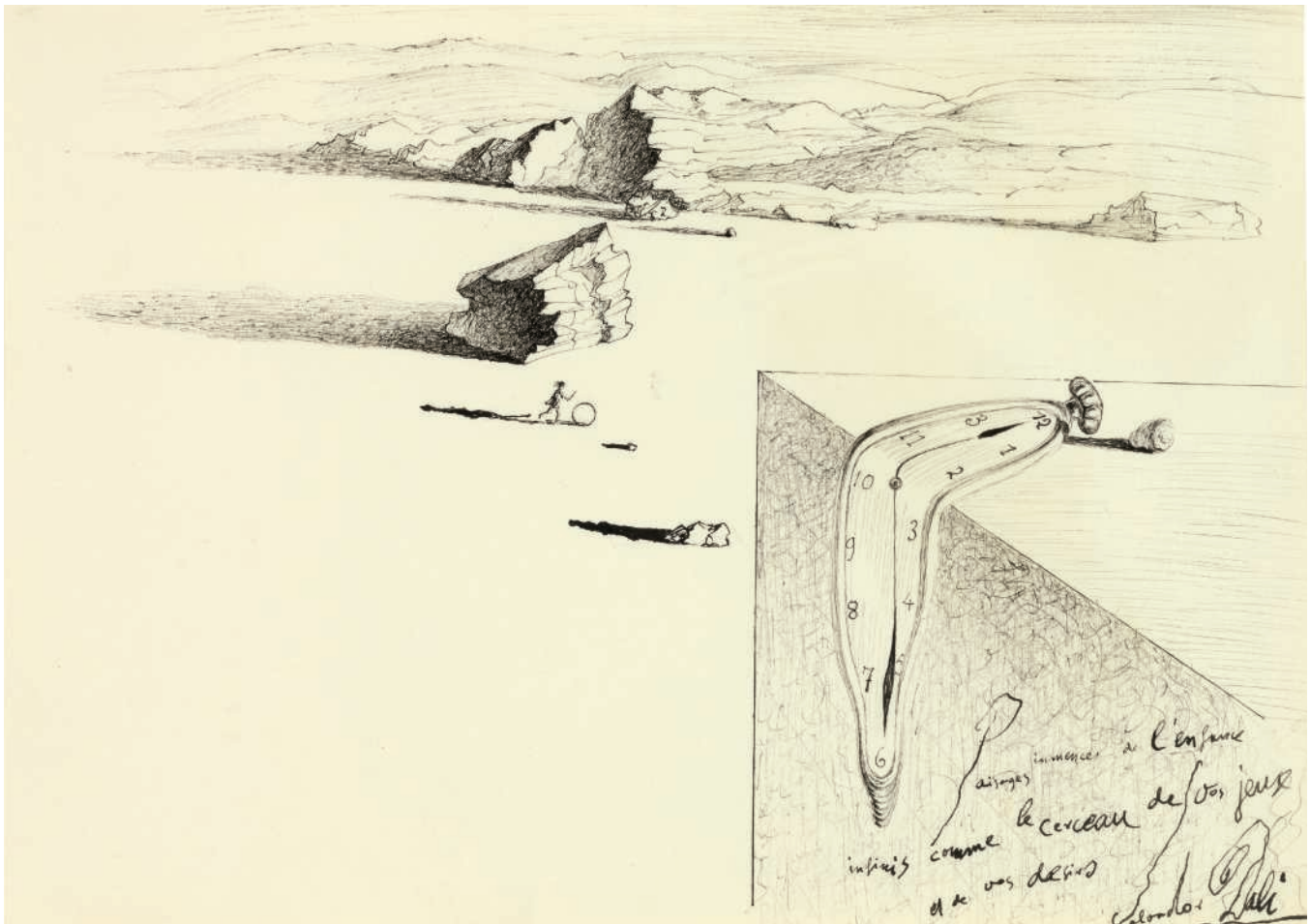
Above: The artist and Gala Dalí at the Villa Reale di Marlia, home of the Conte and Contessa Pecci-Blunt in 1936. Photo courtesy of the Villa Reale di Marlia.



Left: Dalí’s guestbook entry at the Villa Reale di Marlia, 1954. © 2017 Salvador Dalí, Fundació Gala-Salvador Dalí / Artists Rights Society (ARS), New York

foreign holiday, she was there with her camera to document the moment. Today, Camilla McGrath’s photographs are a time capsule of memories and meetings between the greatest cultural figures of the twentieth century.

Into his final years, Earl McGrath stood as a steadfast advocate for artists and visionaries of all stripes. A trusted friend and mentor, he devoted his life to those who sought to connect with the world through their work. The fine art collection of Earl and Camilla McGrath represents an extraordinary personal journey. Their vibrant and generous spirits influenced countless artists and creatives—an inspirational legacy for which Earl and Camilla will always be celebrated.



117

SALVADOR DALÍ (1904-1989)

Jeune fille au cerceau et montre molle

signed and inscribed 'Salvador Dalí Paisages immenses de l'enfance infinie comme le cerveau de vos jeux et de vos désirs' (lower right)

pen and black ink on paper

5½ x 7¾ in. (13.8 x 19.4 cm.)

Drawn circa 1932

\$30,000-50,000

PROVENANCE:

Contessa Anna Laetitia Pecci-Blunt, Lucca (gift from the artist).

By descent from the above to the late owners.

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

Contessa Anna Laetitia Pecci-Blunt, Camilla McGrath's mother, was the first owner of this work. She and her husband, the American banker Cécil Blunt, bought the historic estate, Villa Reale di Marlia, in Lucca in 1923. They opened their home to writers, poets, artists and musicians, including Dalí.



Salvador Dalí, *La persistance de la mémoire*, 1931. The Museum of Modern Art, New York. © 2017 Salvador Dalí, Gala-Salvador Dalí Foundation / Artists Rights Society (ARS), New York

118 No Lot

MAN RAY (1890-1976)

Revolving Doors I: The Mime

signed and dated 'Man Ray 1916-17' (lower right) and numbered '1' (lower center); signed, dated and numbered again and titled 'Man Ray 1916-17 I Mime' (on the reverse)

paper collage and pen and gray ink on board
22 x 14 in. (55.9 x 35.5 cm.)

Executed in 1916-1917

\$70,000-100,000

PROVENANCE:

Galerie Rive Droite, Paris.

Acquired from the above by the family of the present owner, 1959.

EXHIBITED:

New York, Daniel Gallery, *Man Ray*, November-December 1919.

Paris, Galerie Rive Droite, *Man Ray*, October 1959, no. 3.

LITERATURE:

Man Ray, *Self Portrait*, Boston, 1963, p. 62.

A. Schwarz, *Man Ray, The Rigour of Imagination*, London, 1977, pp. 38-39, 57-58, 72, 135 and 366, no. 223 (illustrated, p. 138).

N. Baldwin, *Man Ray, American Artist*, New York, 1988, p. 60.

R. Penrose, *Man Ray*, London, 1989, pp. 56 and 149 (series discussed).

F.M. Naumann, *Conversion to Modernism, The Early Work of Man Ray*, exh. cat., Montclair Art Museum, 2003, pp. 160-164 and 166 (series discussed).

M. Klein, *Alias Man Ray, The Art of Reinvention*, exh. cat., The Jewish Museum, New York, 2009, pp. 8 and 109 (series discussed).

The present collage was created as the first panel from Man Ray's original, groundbreaking *Revolving Doors* series from 1916-1917. Borne out of experimentation for his 1916 masterpiece *The Rope Dancer* (fig. 1), he began by sketching on different sheets of spectrum-colored paper attempting to create movement, not through line, but rather through the transition of colors. As Man Ray cut out his outlined shapes with a pair of scissors, these scraps of brightly colored paper—intended for scientific diagrams—floated onto the floor of his studio. Man Ray then realized “they made an abstract pattern that might have been the shadows of the dancer or an architectural subject, according to the trend of one's imagination if he were looking for a representational motive” (quoted in A. Schwarz, *op. cit.*, p. 38).

With this fresh perspective, Man Ray returned to cut out the shapes from the spectrum-colored paper and pasted the individual constructions onto slats

of white cardboard. Conceived as a series of ten, the collages constructed from sheets of the three primary colors yielded secondary and tertiary colors. Though physically set in the same flat plane, the eye was forced to view a third dimension created by the layering of the individual sheets of color. Man Ray completed the series in 1917 in preparation for his second one-man show at New York's Daniel Gallery, which was originally scheduled for January 1917 but delayed to November 1919 in order to include his airbrush paintings. For the installation, he hinged the individual compositions onto a revolving stand, hence the series of *Revolving Doors*, and then named each work from the series with a “fanciful” title: *Mime* (the present lot), *Long Distance*, *Orchestra*, *The Meeting*, *Legend*, *Decanter*, *Jeune fille*, *Shadows*, *Concrete Mixer*, and *Dragonfly*.

“While these works did not have the finished and imposing quality of the oil paintings,” Man Ray later explained in his memoir, “I considered them equally important” (Man Ray, *op. cit.*, p. 62). As was typical for Man Ray's *oeuvre* and further demonstrates the *Revolving Doors* significance to the artist, this iconography went through a myriad of iterations beginning as collages (like the present work), transitioning to oil paintings shortly thereafter for a few of the panels.

The present work is from the collection of George S. Rosenthal, a prescient collector, who distinguished himself in the field of graphic design in the early 1950s. As a publisher of *Portfolio*, he ran one of the most influential graphic design magazines of the 20th century. Rosenthal's family owned a printing press called S. Rosenthal and Co., and created Zebra Press to publish pictorial paperbacks and innovative, affordable photojournalist books including Weegee's legendary *Naked City*. Rosenthal, who was also a photographer, attended Laszlo Moholy-Nagy's school, The Chicago School of Design, and was close to artists like Man Ray and Moholy-Nagy himself. Rosenthal conceived *Portfolio* as a luxurious and avant-garde publication, bringing together the finest quality paper and printing methods with his new Bauhaus aesthetic inspiration. Alexey Brodovitch, the acclaimed visionary art director of *Harper's Bazaar* between 1934 and 1958, served as *Portfolio*'s Art Director. To maintain the publication's aesthetic integrity, they chose to forgo advertising, which made it commercially impractical; it lasted only three issues but its impact was immediate and wide-ranging. *Portfolio* featured art as an essential part of its avant-garde layouts, which Brodovitch and Rosenthal oversaw, including articles on artists such as Francisco Goya and Alexander Calder, as well as a feature on graffiti art. Most famously, Hans Namuth's cinematic photographs of Jackson Pollock flinging paint upon his canvases appeared in *Portfolio*'s third issue in 1951.



(fig. 1) Man Ray, *The Rope Dancer Accompanies Herself with Her Shadows*, 1915-1916. The Museum of Modern Art, New York. Gift of G. David Thompson, 1954 © 2017 Man Ray Trust / Artists Rights Society (ARS), New York / ADAGP, Paris



(fig. 2) Man Ray, *The Revolving Doors*, 1916-1917. Photographs attached to board, assembled circa 1945. Private collection. © 2017 Man Ray Trust / Artists Rights Society (ARS), New York / ADAGP, Paris



SALVADOR DALI (1904-1989)

Deux "esprits de l'amour" tiennent un voile devant la "chimère d'Yseult" (Isolde); étude pour le ballet Tristan fou

signed and dated 'Dali 1944' (lower left)
watercolor and brush and pen and India ink on paper
23 x 29 in. (58.5 x 73.8 cm.)
Executed in 1944

\$100,000-150,000

PROVENANCE:

Private collection, Spain (gift from the artist).
Acquired from the above by the present owner.

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

The present work is a design for Dalí's radical ballet, *Tristan fou*, which premiered on 15 December 1944 at the International Theater in New York before touring to London where the Grand Ballet de Monte Carlo performed it another five times. Tristan, in Dalí's conception, has been driven insane with love, and in this state he sees himself slowly devoured by Isolde's Chimera, a horrible and awesome transformation of his beloved. "Thus," the program for the ballet read, "in the sublimity of the human being, are reincarnated the perverse and tragic nuptial rites of the praying mantis, wherein the female devours the male as the consummation of their union."

Edwin Denby, a journalist of the time, tells of the way in which "fantastic backdrops, costumes, stage effects tumble out over the stage for half an hour in frenzied profusion...a proliferation of decoration no one in the world but Dalí can rival" ("The Ballet, Dalí to the Hilt," *The New York Herald Tribune*, 16 December 1944).



The artist painting Gala Dalí's forehead. Photo by Philippe Halsman, 1943, © Halsman Archive



JOAN MIRO (1893-1983)

Métamorphoses

signed 'Miró' (center left); signed again, dated and titled 'Joan Miró.
23/3-4/4/36. "Métamorphose"' (on the reverse)
watercolor, collage, decal, brush and India ink and charcoal on paper
18 $\frac{7}{8}$ x 25 $\frac{1}{4}$ in. (48 x 64 cm.)
Executed on 23 March-4 April 1936

\$300,000-500,000

PROVENANCE:

Pierre Matisse Gallery, New York.
Pierre-Noël Matisse, New York (by descent from the above).
By descent from the above to the present owner.

LITERATURE:

J. Dupin and A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Drawings, 1901-1937*, Paris, 2008, vol. I, p. 296, no. 613 (illustrated).

Jacques Dupin describes the early 1930s as years of great importance in the development of Miró's work: "...it was just at this time that his art underwent changes as sudden and far reaching as to deserve the term 'cataclysmic'. The serene works of the years devoted to concentration on plastic concerns and to spiritual control of figures and signs now gave way to a new outburst of subjectivism, to an expressionistic unleashing of instinctual forces. The volcano which for some years now had been quiescent suddenly erupted. The clear skies suddenly clouded over, and a violent storm proceeded to darken the peaceful artistic climate—indeed, to shake Miró's art to its foundation" (*Joan Miró, Life and Work*, London, 1962, p. 262). Miró, from the early 1930s onward, went through a period of continuous experimentation in various techniques and materials: paintings on cardboard, gouaches on a watercolor background, drawings in India ink on white paper and watercolor, and paintings on *uralita* wood, and sandpaper. He also began a series of egg tempera paintings on masonite and a series of oil paint on copper, which he finished in 1936.

The present work belongs to this period of fervent experimentation and creativity. Executed in 1936 while Miró was living in Barcelona, *Métamorphoses* is part of a series of humorous and inventive collage-drawings that differed from his previous works. Whereas the earlier collages were more rigorous in form and content and focused on images of machinery, these new works were more whimsical and liberated, incorporating images of kitschy postcards and advertisements, and amusing animals, fauna and flora appropriated from children's books. In the present composition, Miró randomly placed images of an astrologer, sea creatures, flowers, stockinged legs and a bird upon the white sheet. He playfully drew on and around these images creating fantastic figures with quick strokes of a pencil or with a brush dipped in ink. As Alberto Giacometti once relayed to Pierre Schneider, "Miró was synonymous with freedom—something more aerial, more liberated, lighter than anything I had seen before. In one sense he possessed absolute perfection. Miró could not put a dot on a sheet of paper without hitting square on the target. He was so truly a painter that it was enough for him to drop three spots of color on the canvas, and it would come to life—it would be a painting" (quoted in P. Schneider, "Miró," *Horizon*, no. 4, March 1959, pp. 70-81).

Dupin lauds Miró's collage-drawings "surrealist montages of a sort, full of humor and freshness—very much masterpieces of this genre, not just because of the poetic state of grace they reflect, but even more because of the very great plastic resources that Miró, along with Max Ernst, brought to the service of fantasy—something few artists are capable of doing...Miró's superiority over his surrealist friends in this domain also rests upon the candor and casualness with which he solicited chance; there is a constant felicity and ease in his 'findings'" (*Miró*, Paris, 2004, p. 180).



The artist in Barcelona in 1930 (detail). © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2017





122

SALVADOR DALÍ (1904-1989)

La maison surréaliste (recto); *Etude de maison* (verso)

signed and dated 'Dalí 1949' (lower right)
brush and black ink and ink wash on card (recto);
watercolor and pencil on card (verso)
10 x 13¼ in. (25.5 x 33.6 cm.)
Executed in 1949

\$40,000-60,000

PROVENANCE:

Perrot Moore Collection, Cadaqués; sale, Artcurial, Paris, 1 July 2003, lot 410.
Acquired at the above sale by the present owner.

EXHIBITED:

Vienna, Palais Auersperg; Munich, Herkulesaal; Perpignan, Palais des Rois de Majorque and Zurich, Seedamm-Kulturzentrum, *Salvador Dalí, Bilder, Zeichnungen, Objekte, eine Ausstellung des Museu Perrot-Moore, Cadaqués*, March 1982-January 1983, no. 122 (recto illustrated in color).
Toulouse, Réfectoire des Jacobins, *Salvador Dalí, Huiles, Dessins, Sculptures*, November 1983-January 1984 (recto illustrated in color).
Buenos Aires, Museo Nacional de Arte Decorativo, *Dalí en Argentina*, June-July 1986 (recto illustrated).

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



123

GIORGIO DE CHIRICO (1888-1978)

Interno metafisico

signed 'g. de Chirico' (lower right)
gouache and brush and black ink over pencil on paper laid down on board
13¼ x 18¾ in. (33.7 x 46.6 cm.)
Painted circa 1936

\$40,000-60,000

PROVENANCE:

Ward and Frances Cheney, Lattingtown, New York (acquired from the artist, circa 1936).

By descent from the above to the present owner.

The present work is a design for a dining room which De Chirico created for the Decorators Picture Gallery in New York City. The Gallery was founded by Frances Cheney and Alice T. Gates, sisters of F. Trubee Davison, the president of the American Museum of Natural History. The objective was to show how charming and livable rooms could be created by using quality pictures as focal points in the room. Pablo Picasso and Henri Matisse also participated in this initiative, designing rooms for the gallery.



The artist. Photo by Emilie Danielson

124

SALVADOR DALI (1904-1989)

The Earth Goddess ou Le Restaurateur

signed and dated 'DALI 1971' (center right)

watercolor, brush and colored inks and blue ball-point pen on card

18 $\frac{5}{8}$ x 13 $\frac{3}{4}$ in. (47.1 x 35.2 cm.)

Executed in 1971

\$100,000-150,000

PROVENANCE:

Private collection, Spain (gift from the artist).

Acquired from the above by the present owner.

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



Giuseppe Arcimboldo, *Summer*, 1573. Bayerische Staatsgemäldesammlungen, Munich.





125

FERNAND LEGER (1881-1955)

Composition murale

signed with initials 'F.L.' (lower right)
gouache, brush and India ink over pencil on paper
25% x 19% in. (65 x 50 cm.)
Painted in 1952

\$70,000-100,000

PROVENANCE:

Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris.
Anon. sale, Drouot-Montaigne, Paris, 26 March 1990, lot 61.
Anon. (acquired at the above sale); sale, Christie's, New York,
9 November 2006, lot 212.
Acquired at the above sale by the present owner.



126

JOAN MIRO (1893-1983)

Sans titre

signed 'Miró' (lower right)
gouache, colored wax crayons and pencil on paper
20½ x 16½ in. (57 x 42 cm.)
Executed circa 1981

\$80,000-120,000

PROVENANCE:

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

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

PABLO PICASSO (1881-1973)

Tête d'homme

dated and numbered '31.3.66. I' (upper left)

pastel and colored wax crayons on card

12 $\frac{3}{8}$ x 9 $\frac{3}{8}$ in. (31.4 x 23.7 cm.)

Drawn in Mougins on 31 March 1966

\$250,000-350,000

PROVENANCE:

Estate of the artist.

Marina Picasso, Paris (by descent from the above).

Galerie Jan Krugier, Ditesheim & Cie., Geneva (acquired from the above).

Rex Irwin Gallery, Sydney (by 1989).

Private collection, Australia (acquired from the above); sale, Christie's, London, 9 December 1998, lot 601.

Private collection (acquired at the above sale); sale, Christie's, New York, 5 May 2011, lot 133.

Acquired at the above sale by the present owner.

EXHIBITED:

Auckland, City Art Gallery, *Pablo Picasso, The Artist Before Nature*, September-November 1989, p. 125, no. 62 (illustrated in color; titled *Le Peintre*).

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

Claude Picasso has confirmed the authenticity of this work.

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. 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.

The often brawny, unshaven workingmen of the early 1960s soon gave way to the elegantly pointed moustaches and goatees of Picasso's newly favored personae, characters in the heraldic costume of cavaliers and *mousquetaires* that he lifted from the Spanish *Siglo de Oro* and the northern Baroque of Rembrandt van Rijn, Peter Paul Rubens, and Frans Hals (fig. 1). In this guise of mock-historical role-playing Picasso presented himself to the world during the final years of his life.

Executed in 1966, the present *Tête d'homme* shows off the *mirada fuerte*, the strong gaze, for which Picasso was famous, an indication that the artist has in some way projected himself into this character, as a surrogate or an alter ego; elsewhere the artist attired these men in the striped fisherman's jersey he liked to wear at home. These powerful eyes are one of the most striking and beguiling features seen in portraiture by the old masters to which Picasso has alluded here.

For these male heads and busts Picasso devised a particular set of facial traits, a physiognomy comprised of swerving, overlaid and intersecting strokes of color, to suggest the shape of the nose, the shadow on a cheek, the wide open eyes and raised brow. An array of green circles represent the man's hair; layered strands of heavily applied blue and brown wax crayon describe his collar. "A few lines," Picasso declared, "that's enough isn't it? What more need I do? What has to happen, when you finally look at it, is that drawing and color are the same thing" (quoted in *Late Picasso*, exh. cat., Tate Gallery, London, 1988, p. 85).



(fig. 1) Frans Hals, *Banquet of the Officers of the St George Civic Guard*, 1627 (detail). Frans Hals Museum, Haarlem.

313.66.



JOAN MIRO (1893-1983)

Sans titre I

signed 'Miró' (center right); dated and numbered '27/IX/70 I' (on the reverse)

gouache, watercolor and brush and India ink on paper

11⅞ x 30¾ in. (29 x 78 cm.)

Painted on 27 September 1970

\$120,000-180,000

PROVENANCE:

Private collection, Spain.

Acquired from the above by the present owner.

LITERATURE:

J. Dupin and A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Drawings, 1960-1972*, Paris, 2012, vol. III, p. 260, no. 2216 (illustrated in color, p. 261).

In the early 1970s, Miró was preparing for one of the most historic retrospectives of his work, to be held at the Grand Palais in Paris in 1974. Tracing the entire career of the artist, the exhibition presented Miró's early, established works as well as his most recent, experimental paintings. Miró had personally insisted on the inclusion of his latest works, sending more than one hundred canvases, on which he had been working since 1969, directly from his studio to the Grand Palais.

The present lot, conceived around bold, black shapes, complemented by flat color, fits into Miró's concept for the exhibition: the innovative series stood as a new, formal experiment in which the artist intended to attain the symbols of his art through the interaction of flat areas of color and black, calligraphic brushstrokes.

Works such as *Sans titre I* were executed in stages over long periods of time, letting forms and colors gradually determine their own evolution. In 1974, Miró explained this particular working method, "I work in stages—first stage, the blacks; with the other stages comes the rest, which is given to me by the blacks" (Y. Taillandier, "Miró, Now I Work on the Floor," in M. Rowell, ed., *Joan Miró, Selected Writings and Interviews*, London, 1987, p. 285). Here, the black elements give structure and rhythm to the composition. After the black, Miró would introduce the red, and once this section was finished he would only add one spot of blue to the picture. He explained, "Then I studied the painting for a time before resuming. When all the red is in, I begin to know where to put the blue" (quoted in W. Rubin, *Miró in the Collection of the Museum of Modern Art*, New York, 1973, p. 102). The same process was repeated for the green and yellow. Miró would often add each section of color weeks apart, leaving the work to breathe and grow over time.

According to Jacques Dupin, Miró's primordial signs, arising from a deeply animistic spirit and executed in energetic gestures, are best expressed on paper: "The sign's vivacity is nowhere more evidently produced and fortified than in Miró's improvisations on paper; the site *par excellence* for the sign's confrontation with the void's corrosive, vivifying power. The sign replies to these continual attacks, transforming itself through an endless series of mutations and encounters; these improvisations are the sign's open laboratory and, for Miró, the extremity of his pleasure" (*Miró*, Paris, 2004, p. 355).









129

AUGUSTE HERBIN (1882-1960)

Composition cubiste

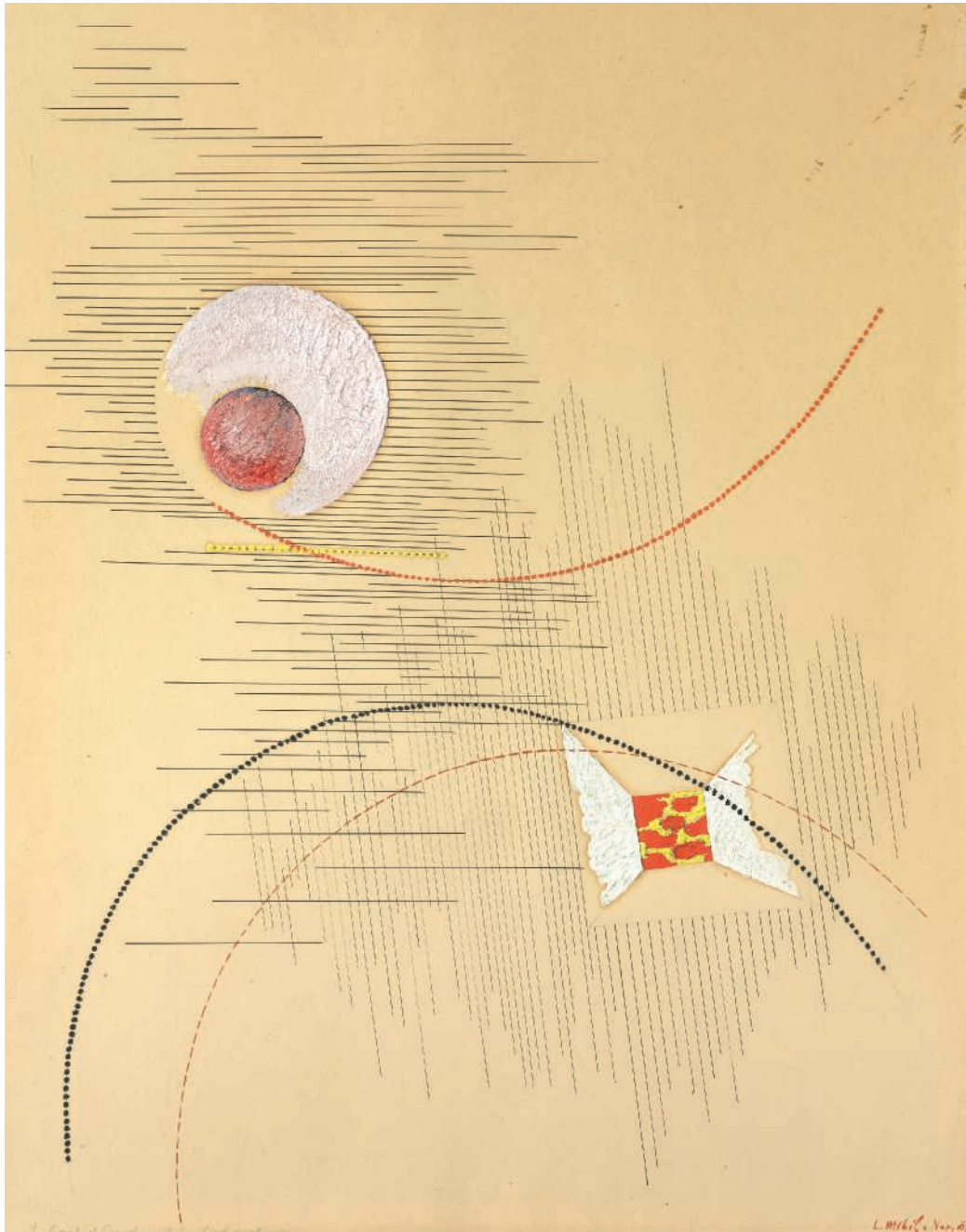
signed and dated 'herbin octobre 1918' (lower right)
gouache, watercolor, colored wax crayons and paper collage on paper
19 7/8 x 25 1/2 in. (50 x 64.5 cm.)
Executed in October 1918

\$80,000-120,000

PROVENANCE:

Anon. sale, Hôtel Drouot, Paris, 19 June 1989, lot 27.
Private collection, Europe (acquired at the above sale); sale, Sotheby's,
New York, 4 May 2011, lot 313.
Acquired at the above sale by the present owner.

Geneviève Claisse has confirmed the authenticity of this work.



130

LASZLO MOHOLY-NAGY (1895-1946)

Composition

signed and dated 'L. Moholy-Nagy 40' (lower right) and dedicated
'to Rosalind Cassidy with heartiest greetings' (lower left)
oil, pen and India ink and pencil on card
28 x 21 $\frac{1}{8}$ in. (71.2 x 55.6 cm.)
Executed in 1940

\$60,000-80,000

PROVENANCE:

Rosalind Cassidy, Montecito (gift from the artist, *circa* 1940).
Camille Brown, Los Angeles (gift from the above, 1980).
By descent from the above to the present owner.

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

Rosalind Cassidy, the first owner of this drawing, was a professor at Mills College, where Moholy-Nagy taught a summer session in 1940.



131

GEORGES VALMIER (1885-1937)

Les formes dans l'espace

signed 'G. VALMIER' (lower right)
gouache, paper collage and pencil on paper
10½ x 8¾ in. (26.7 x 21.7 cm.)
Executed in 1935

\$15,000-25,000

PROVENANCE:

Private collection, Paris.
Anon. sale, Hôtel Drouot, Paris, 12 February 1989, lot 146.
Galerie Pierre Guénégan, Paris (1990).
Private collection, Paris.

EXHIBITED:

Paris, Galerie Pierre Guénégan, *Georges Valmier*, October 1990, p. 63, no. 17 (illustrated).

LITERATURE:

D. Bazetoux, *Georges Valmier, Catalogue raisonné*, Paris, 1993, p. 216, no. 820 (illustrated).



132

LE CORBUSIER (1887-1965)

Nature morte, carafe, verre, bouteille et dé

signed with initials and dated 'L-C 42-55' (lower right); dedicated and signed and dated again 'Pour Françoise la gentille "tapissière" des temps héroïques... Avec l'amitié de Le Corbusier mai 1955' (lower left)

oil, gouache, paper collage and brush and black ink on paper laid down on card

24¾ x 18¾ in. (63.1 x 48 cm.)

Executed in 1955

\$90,000-120,000

PROVENANCE:

Françoise Leduc (gift from the artist, May 1955).

Private collection, Switzerland.

Anon. sale, Sotheby's, New York, 4 May 2011, lot 320.

Acquired at the above sale by the present owner.

THE ESTHER B. FERGUSON COLLECTION

A LEGACY OF
ART AND PATRONAGE



Esther B. Ferguson. Photo by Carolina Photosmith. Image courtesy Gibbes Museum of Art.

For the passionate collector, fine art serves as a source of continual insight, inspiring those who seek to surround themselves with artistic expression.

So it is for Esther Ferguson, a woman whose life has been tremendously enriched by her assemblage of paintings, sculpture, and works on paper. For Mrs. Ferguson, collecting reflects a simple belief in the power of scholarship and beauty—a chance to make a lasting connection with the creative vision of artists past and present. “Living with art is life for me,” she says. “I need to live surrounded by art.”

A native of Hartsville, South Carolina, Esther Baskin Moore forever dreamed of a grander, more adventurous life. “I had the desire to see the outside world and to see the world of art,” she said of her decision to move to New York City as a young woman. “I was scared,” she admitted. “Women didn’t do that sort of thing back then.” The future collector made frequent trips to museums such as the Metropolitan Museum of Art, where she sat in on educational lectures. “I remember walking out of a [Met] lecture,” she recalled, “and sitting down to cry because I’d learned so much about the world, and because I realized how much more there was to learn.” Moved by the richness and beauty of the

art historical canon, Mrs. Ferguson made a point of discovering art at every opportunity. “Attending those lectures,” she said, “kept me going throughout the week.” The collector went on to study political science and the history of art at the University of South Carolina. After returning to New York, she met the prominent businessman James Ferguson, chairman of General Foods; in 1981, the couple were married.

When James Ferguson retired in 1989, the couple relocated to Charleston, where Mrs. Ferguson oversaw the careful restoration of their magnificent James Island residence, Secessionville Manor. “I grew up on the lakes in the Midwest,” Mr. Ferguson wrote, “but, for reasons I can’t quite understand, I always yearned to live on a salt marsh near the ocean. And here was a... distinctive, historic home on the most beautiful salt marsh I had ever seen. The combination of circumstances was incendiary.” Built in 1837 in the Greek Revival style, the elegant Secessionville Manor had variously served as a private residence, a hospital for Civil War soldiers, and a home to a small community of freedmen after the war. “When we first had the house,” Mrs. Ferguson told an interviewer, “we were highly conscious of it as something for which we were stewards more



Esther and James Ferguson at Secessionville Manor. Photo by Brie Williams.

than anything else." The collector restored Secessionville Manor to reflect its roots in Southern history, preserving unique features such as graffiti from the Civil War period. "It has become a prized possession," Mr. Ferguson noted, "and a magical home."

Much of the 'magic' of Secessionville Manor comes from Esther Ferguson's notable collection of fine art, the culmination of many years spent honing connoisseurship. Her first major acquisition, a portrait by Pablo Picasso, was followed by paintings, sculpture, and works on paper by artists such as Willem de Kooning, Auguste Rodin, Barbara Hepworth, Robert Rauschenberg, Jasper Johns, James Rosenquist, Paul Gauguin, Milton Avery, and Fernand Léger. The collection reflects a boundless enthusiasm for the creative process, and a desire to live each day surrounded by works of history and importance. Indeed, the vibrant *mise-en-scène* at Secessionville Manor is a special showcase for Mrs. Ferguson's spirited élan and dedication to learning. Her Picasso portrait hung upon a wall painted a rich red hue, chosen "so that when you come in," the collector explained, "the art jumps off the walls." Upon learning of her home's association with the freedmen community, Mrs. Ferguson acquired a stirring grouping of works depicting sharecroppers by nineteenth-century artist William Aiken Walker.

Esther Ferguson's passion for art, culture, and community extends from the city of Charleston to the wider world. She is the founder of the National Dropout Prevention Center at Clemson University, and has served on the boards of the Charleston Symphony, the South Carolina Arts Commission, the Young Concert Artists, and the Spoleto Festival USA. The College of Charleston is a particular focus: Mrs. Ferguson has provided financial support and leadership to the

Avery Research Center for African-American History and Culture, as well as the renowned International Piano Series. In 1996, the Fergusons donated two of their historic homes in Trujillo, Spain, to create a dynamic new study abroad program for College of Charleston students and faculty.

Today, Esther Ferguson maintains her longtime commitment as a board member of Charleston's Gibbes Museum of Art. In 2010, she lent her private collection to the museum for the exhibition *Modern Masters* from the Ferguson Collection, allowing visitors the opportunity to experience the wonder and beauty with which she lived at Secessionville Manor. To mark the exhibition's opening, Mrs. Ferguson invited the artist Christo to speak in Charleston, a lecture so enthusiastically received that the collector began funding an ongoing series of conversations with noteworthy luminaries such as Philippe de Montebello, Leonard Lauder, Jeff Koons, Tod Williams, and Billy Tsien. For Mrs. Ferguson, the Gibbes's Distinguished Lecture Series is an especially poignant reminder of her own journey in fine art: from lectures at the Met Museum to a life collecting art and sharing it with others. "I measure in large part my life by my love of art," Mrs. Ferguson says. "It was thanks to my collecting that I met and got to know many of the people who make a great difference in the world. It is through the world of art that I met people who touched me the most."

From her home in Charleston, Esther Ferguson continues the vision of art and philanthropy for which she is celebrated. As her collection passes to a new generation of collectors and connoisseurs, it remains indelibly linked with the legacy of this remarkable woman. "I have lived with the art of some of the great masters," she says. "I loved and nurtured these objects while they were in my care."

133

JOAN MIRO (1893-1983)

Chien I

signed 'Miró' (lower right); dated, titled and numbered
'10/XI/72. 22/XII/72 III Chien I' (on the reverse)
watercolor, pastel and brush and black ink on paper
18¼ x 29 in. (46.5 x 74.6 cm.)

Executed 10 November-22 December 1972

\$200,000-300,000

PROVENANCE:

Galerie Maeght, Paris (1980).
Bowles Sorokko Galleries, San Francisco.
Private collection, St. Louis.
Private collection (acquired from the above); sale, Christie's, New York,
8 November 2012, lot 181.
Acquired at the above sale by the present owner.

EXHIBITED:

Kumamoto, Prefectural Museum of Art and Tokyo, Isetan Museum of Art,
Joan Miró au Japon, 1980, no. 36 (illustrated).

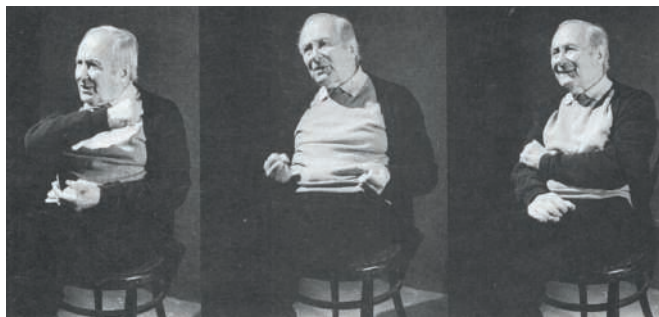
LITERATURE:

W. Schmalenbach, *Joan Miró, Zeichnungen aus den späten Jahren*, Berlin, 1982,
p. 180 (illustrated in color, pl. 21).
J. Dupin and A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Drawings,
1960-1972*, Paris, 2012, vol. III, p. 339, no. 2397 (illustrated in color).

Executed in 1972, *Chien I* is a large-scale and boldly worked composition executed at a time when Miró was pursuing the joint influences of recent American art and of Japanese calligraphy on his own uniquely poetic, instinctive and gestural style of painting. "American painting," Miró admitted in 1970, had "showed me a direction I wanted to take but which up to then had remained at the stage of an unfulfilled desire. When I saw these paintings, I said to myself, 'you can do it, too: go to it, you see, it is O.K.!' You must remember that I grew up in the school of Paris. That was hard to break away from" (quoted in M. Rowell, ed., *Joan Miró, Selected Writings and Interviews*, London, 1987, p. 219).

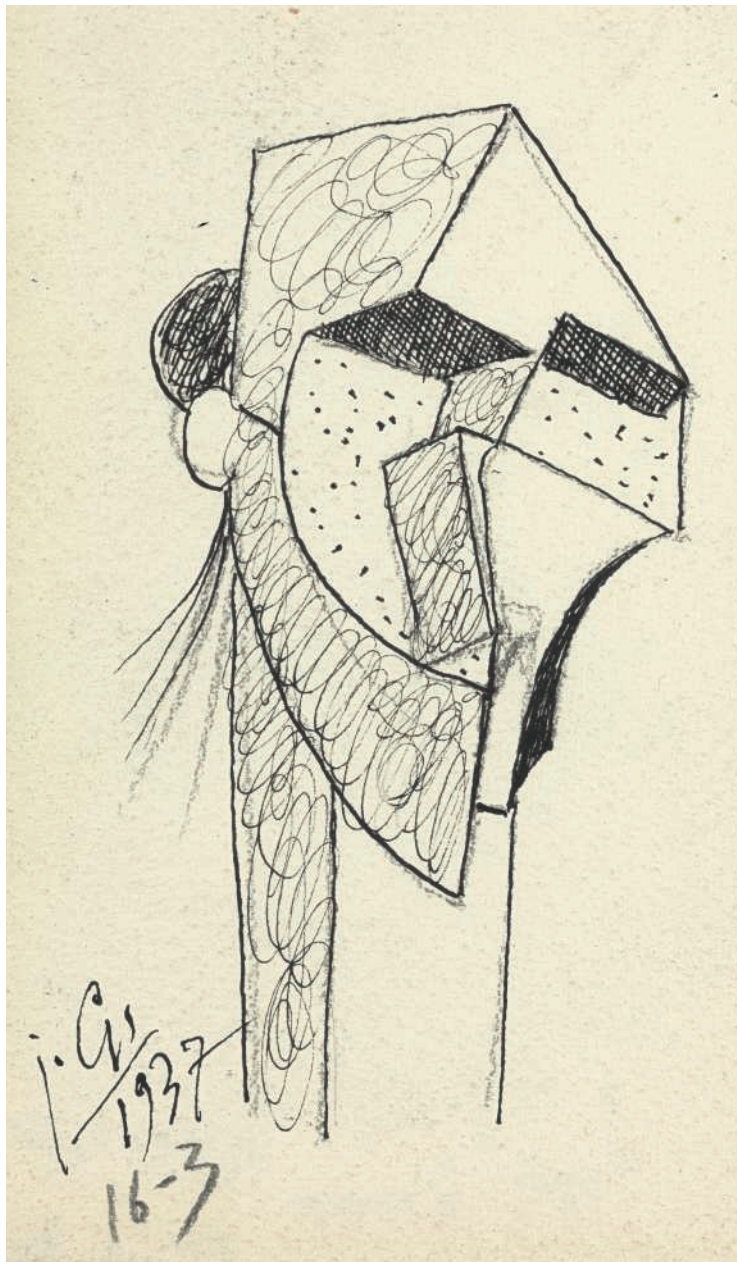
Inspired by the dramatic large scale open field style of painting as pioneered by such artists as Jackson Pollock and Franz Kline, in the 1960s, Miró, after moving into the large studio he had always dreamed of, began to make work on an ever-increasing scale. In addition to this, a visit to Japan in 1966 for a retrospective of his work held in Tokyo allowed Miró to meet with Japanese poets, potters and calligraphers whose art he had always admired. In particular, as he recalled of this visit, "I was fascinated by the work of the Japanese calligraphers and it definitely influenced my own working methods. I work more and more in a state of trance, I would say almost always in a trance these days. And I consider my painting more and more gestural" (quoted in *ibid.*, p. 219).

In 1972, the year the present work was executed, Douglas Cooper observed that, "A great part of Miró's strength lies in an uncanny power to ward off the perils of imbalance, incoherence and formlessness. His placing of colors in relation to each other, his distribution of graphic signs and large forms, his interweaving of heavy outlines and finer but rhythmically impelled lines, is not merely subtle but so cunningly done that he can produce harmony and equilibrium within a basically unstructured composition, while building up a visually delightful pattern" ("*Miró, Painter-Poet of Catalonia*," *Joan Miró*, exh. cat., Acquavella Galleries, New York, 1972, n.p.).



The artist in his Calamajor studio in 1972. © Galerie Maeght, Paris.
Photograph by Clovis Prevost.





134

JULIO GONZALEZ (1876-1942)

Tête bizarre

signed with initials and dated 'j.G. 1937 16-3' (lower left)

pen and India ink and pencil on paper

7 $\frac{7}{8}$ x 5 $\frac{1}{8}$ in. (18.8 x 13 cm.)

Drawn on 16 March 1937

\$20,000-30,000

PROVENANCE:

Private collection, Spain.

Private collection, New York.

Acquired from the above by the present owner, 1989.

LITERATURE:

J. Gibert, *Julio González Catalogue raisonné des dessins, projets pour sculptures, figures*, Paris, 1975, vol. 8, p. 103 (illustrated).



135

JULIO GONZALEZ (1876-1942)

Humour et massivité

signed with initials and dated 'j.G. 18-2-41' (lower left)
colored wax crayons and pen and black ink over pencil on paper
8⁷/₈ x 6¹/₄ in. (22.5 x 16 cm.)
Drawn on 18 February 1941

\$15,000-20,000

PROVENANCE:

Estate of the artist.
Galerie de France, Paris.
Acquired from the above by the present owner, 1989.

EXHIBITED:

Berlin, Galerie Brusberg, September-October 1983.
Tokyo, Seibu Contemporary Art Gallery, *Julio González, Sculptures and Drawings*, May-July 1987.

LITERATURE:

J. Gibert, *Julio González, Catalogue raisonné des dessins, projets pour sculptures, personnages*, Paris, 1975, vol. 9, p. 129 (illustrated).

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

136

PABLO PICASSO (1881-1973)

Nature morte au guéridon

signed 'Picasso' (lower right) and dated '20-4-21-' (upper left)

pastel on paper laid down on card

10⅞ x 8½ in. (27.6 x 21.5 cm.)

Drawn on 20 April 1921

\$90,000-120,000

PROVENANCE:

Joseph L. Shulman, New York (by 1974).

Alexander Raydon, New York (acquired from the estate of the above).

By descent from the above to the present owner.

EXHIBITED:

Hartford, Wadsworth Atheneum, *Selections from the Joseph L. Shulman Collection*, March-April 1975 (illustrated).

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

In the summer of 1919, Picasso and his wife, the Russian ballerina Olga Khokhlova, sojourned to the South of France to enjoy their second honeymoon. There Picasso began a series of gouaches and drawings of *guéridons*, or pedestal tables, which would occupy him for much of the next two years. These *guéridons* were so central to his work at this time that John Richardson devotes a chapter entitled *Summer at Saint-Raphaël (The Guéridon)* to them in his definitive biography on the artist, explaining that "Picasso's traditional attitude toward the bride who loved to sit for him made it very difficult to portray her in any but a traditionally representative way. To reconcile conventional love for Olga with his pursuit of modernity, he turned to the subject of the anthropomorphic *guéridon*, which had preoccupied him the previous winter, and applied it to Olga instead of to himself...[T]he works executed at Saint-Raphaël are about Olga and are intrinsically feminine, honeymoon images that radiate with love and sunny freshness and no hints of Picassian darkness" (*A Life of Picasso, The Triumphant Years, 1917-1932*, New York, 2007, vol. 3, p. 136).

During this period, Picasso worked alternately in both Cubist and Neoclassical styles, and sometimes interwove them. In 1920, the Cubist elements trumped the Neoclassical ones in Picasso's still-lives, as he reduced the picture window, table and its accoutrements to simple geometric shapes. The resulting compositions, such as the present work, were more abstract than those of the summer before.

As Richardson notes, "The development of this last great period of Synthetic Cubism can easily be followed through the 'Guéridons'...No longer did Picasso feel obligated to investigate the intricate formal and spatial problems that preoccupied him ten years before. Instead he felt free to relax and exploit his cubist discoveries in a decorative manner that delights the eye...Never again did the artist's style recapture the air of magisterial calm that is such a feature of this last great phase of Cubism" (*Picasso, An American Tribute*, New York, 1962, p. 52).

21-4-21 =



Picasso

PAUL KLEE (1879-1940)

Strenge Gebirgsform, Kristallines Gebirge

signed 'Klee' (upper right); dated, numbered and titled '1924 242 Strenge Gebirgsform Kristallines Gebirge' (on the artist's mount) and titled again 'Kristallines Gebirge' (extreme lower left of the artist's mount)

watercolor and gouache on paper laid down on card

Sheet size: 9¼ x 15 in. (23.6 x 38.1 cm.)

Mount size: 12½ x 18½ in. (31.8 x 47.3 cm.)

Painted in 1924

\$180,000-300,000

PROVENANCE:

Rudolf Probst (Galerie Neue Kunst Fides; Das Kunsthhaus), Dresden (on commission from the artist, by 1929).
Galerie Flechtheim, Berlin and Dusseldorf (on commission from the artist, by March 1930).
Daniel-Henry Kahnweiler, Paris.
Israel Ber Neumann, New York (before 1938).
Karl Nierendorf, New York (by 1938).
Serge Sabarsky Gallery, New York.
Andrew Pecorini, Forest Hills, New York.
Aldis Browne Fine Arts, New York (acquired from the above, 1974).
Berggruen & Cie., Paris (acquired from the above).
Paul Haim & Co., Paris (1978).
Fuji Television Gallery, Tokyo (acquired from the above, circa 1978).
Acquired by the present owner, 1990.

EXHIBITED:

Dresden, Galerie Neue Kunst Fides, *Paul Klee, Aquarelle aus den Jahren 1920-1929*, February-March 1930, no. 21.
Tokyo, Fuji Television Gallery, *Paul Klee*, September-October 1978, no. 13 (illustrated).
Kakunodate, Omura Art Museum, 1979.
Chiba, Kawamura Memorial DIC Museum of Art; Sapporo, Hokkaido Museum of Modern Art and The Miyagi Museum of Art, *Paul Klee, Erzählung und Schöpfung*, June-December 2006, p. 86, no. 67 (illustrated in color).

LITERATURE:

S. Wada, *Paul Klee and his Travels*, Tokyo, 1980, p. 45, no. 110 (illustrated).
The Paul Klee Foundation, ed., *Paul Klee, Catalogue Raisonné, 1923-1926*, Bonn, 2000, vol. 4, p. 259, no. 3614 (illustrated).

Klee had been teaching at the Bauhaus since 1921, and his newfound financial security allowed him the opportunity for the first time since the First World War to travel abroad. In September 1924 the artist journeyed to Italy with his wife, Lily. Klee had visited the country in April 1914 while returning from a trip to Tunisia, and memories of the hilly landscape, stacked houses, and sun-drenched architecture enticed him to return a decade later. The couple spent six weeks abroad—they departed from Bern to Genoa, moved on to Naples, and finally arrived at the east coast of Sicily, where they spent two weeks before returning home via Rome and Milan. The titles of Klee's watercolors trace his Sicilian itinerary; he traveled first to Catania, and then to their main destination, the beach at Mazzaró and the town of Taormina. Since the 19th century, Taormina had been a famous tourist draw, as it afforded stunning views, especially the panorama of Aetna that can be seen from the town's famous Greek amphitheater. The trip made a strong impression on Klee and Lily, who wrote to Emmy (Galka) Scheyer, on 14 October that "For Klee, Sicily was an important artistic experience" (U. Gerlach-Laxner and E. Schwinzer, eds., *Paul Klee, Reisen in den Süden*, Ostfildern-Ruit, 1997, p. 59).

The present watercolor, one of roughly two dozen that Klee executed on Sicilian subjects during 1924, represents a synthesis of nature and history that the artist equated to Sicily itself. The work is titled *Strenge Gebirgsform, Kristallines Gebirge*, which translates to *Austere Mountain Shape, Crystalline Mountain*, and depicts Mount Aetna beneath the blue-gray sky.

Will Grohmann, art historian and close friend of the painter, recalled that Klee "was always fascinated by the landscape's historical associations, and had a feeling for how regional history and geography come together" (quoted in *ibid.*, p. 53). Klee later articulated this vision of classical history as expressed in the Italian landscape when he briefly stopped at Syracuse in September 1928 while traveling to Egypt: "The landscape is naturally 'classical,'" he stated, "And, as the home of Aeschylus, Archimedes, and the great tyrants, it is also seasoned with history. This historical inspiration stands the test of time, and together with the masterpiece of nature called Aetna, becomes the fruition of classical Sicily" (quoted in *ibid.*).

Klee's memories of Sicily remained a vital part of his art long after his return to the Bauhaus and continued to appear in his work until 1931. When the Dessau Bauhaus approached closure as the result of local cultural politics in December 1924, Klee wrote in a letter to Lily in Munich: "I experience nothing, don't even want to. I carry the mountains and sun of Sicily within me. Everything else is boring."





138

LYONEL FEININGER (1871-1956)

San Francisco

signed, titled and dated 'Feininger "San Francisco" 1937' (along the lower edge); with Estate stamp (on the reverse)
watercolor and pen and black ink on paper
10½ x 9½ in. (26.7 x 24.1 cm.)
Executed in 1937

\$20,000-30,000

PROVENANCE:

Estate of the artist.
Marlborough Gallery, Inc., New York.
Philip Clark and Irene Haas-Clark, New York (acquired from the above).
Acquired from the above by the present owner.

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. 1420-02-15-17.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

139

MAX ERNST (1891-1976)

La comète affolée

signed and dated 'max ernst 51' (lower right)

pastel on blue paper

12¾ x 19½ in. (32.4 x 49.6 cm.)

Drawn in 1951

\$40,000-60,000

PROVENANCE:

Alexander Iolas Gallery, New York.

Mr. and Mrs. Alexander L. Berliner, New York (acquired from the above, 1961).

Anon. sale, Sotheby's, London, 29 June 1994, lot 265.

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

LITERATURE:

W. Spies and S. and G. Metken, *Max Ernst, Oeuvre-Katalog, Werke, 1939-1953*, Cologne, 1987, p. 298, no. 2884 (incorrectly illustrated p. 297, no. 2883).

Property From The Estate of Ronald P. Stanton



Ronald Stanton at the doctoral hooding ceremony at Yeshiva, with the help of Rabbi Ga'on, 1982.
Photographer unknown. Photo courtesy of the Estate of Ronald Stanton.

The story of Ronald P. Stanton is an inspiring one. Having fled Germany as a boy prior to the outbreak of the Second World War, Stanton embarked on an extraordinary life that epitomized the American Dream. It was, according to the collector, “a journey that brought us some hardship, tremendous good fortune, a wonderful family, many good friends, and ultimately a successful, rich life.” Stanton rose to become not merely one of the New York’s most successful entrepreneurs, but one of its most generous philanthropists—a man who dedicated his life to faith and community.

Stanton was born in Wiesbaden, Germany in 1928. The collector’s early years were spent in the city of Mainz, where he was raised by his mother, Hedwig “Hedi” Kern, and by his maternal grandparents. Hedi’s example in family and philanthropy would leave an indelible mark on her son. In particular, it was her emphasis on the Jewish tradition of *tzedakah*—heartfelt, selfless giving—that, throughout his life, Stanton considered his guiding philosophy. As he wrote in his autobiography in 2010, “[t]o me, [tzedakah] was a familiar part of her...from my earliest days. Even when we had no money and very little to share, to give in this unasked way was the motivation of her life.”

As the situation in Germany deteriorated throughout the early 1930s, Hedi began smuggling money to Switzerland in an attempt to safeguard her family’s future. In April 1937, Hedi and the nine-year-old Ronald escaped Europe for the United States. Preceded by what few possessions they could ship abroad—including a centuries-old Shabbat candelabra and a portrait of an ancestor—the pair would effectively begin life anew in New York City. Stanton later recalled his mother’s anxiety on their transatlantic voyage: “What awaited her in New York?” he asked. “She was a single mother.... She must have been petrified. But Hedi was tough, determined and, above all, hopeful.” “All my early striving,” he declared, “was inspired by her.”

In 1950, Stanton was drafted into the United States Army during the conflict in Korea. Stanton would later admit that, cliché as it sounded, “spending two years in the U.S. Army made a man out of me.” Propelled beyond the geographic and social spheres of the Upper West Side and its Jewish community, Stanton found himself surrounded by young men from all walks of life—a formative, authentically American experience. “My sense of self, and of what I wanted to accomplish,” he later wrote, “... was heavily influenced by my short stint as a soldier.” While in Europe with the Army, Stanton even managed to travel to his native Germany. “I felt, for the first time, that I was an American,” he recalled proudly.

After completing military service, Stanton returned to a job at International Ore and Fertilizer Company in Manhattan. At Interore, under the mentorship of a fellow escapee from Germany, Henry J. Leir, Stanton learned the ropes of chemical and fertilizer trading. In the booming post-war period, the collector traveled the world developing new business for the firm. By the age of thirty-seven, Stanton was an executive vice president at the company and eager to strike out on his own. In 1965, he founded Transammonia (now called Trammo). Originally, he concentrated on the nascent business of transporting and marketing anhydrous ammonia, one of the industrialized world's key chemical components. Eventually, he expanded Transammonia into a company specializing in the international trade and distribution of not only ammonia, but also other fertilizers, petrochemicals, liquefied petroleum gases, coal, petroleum coke and other products. Under Stanton's leadership, Trammo rose to become an international leader in the field. The company eventually became the largest privately owned firm in New York in terms of sales. Trammo solidified Stanton's position as a respected business leader and global entrepreneur. "I suppose I could have worked for someone else," Stanton said in his memoirs, "but that wouldn't have been any fun. And the company is fun. I love working. I love the challenge."

Having established a strong position in international business, Stanton's concern was how to live with the responsibility of wealth. "The success of [Trammo]," he wrote in his memoirs, "has afforded me the means to carry on the tradition of tzedakah I learned from my mother." The collector saw philanthropy and service—from the smallest donation to a transformational bequest—as an essential, critical aspect of living. "We don't always do what is right in this world," he wrote, echoing the tenets of his faith, "but tzedakah helps us fulfill another basic Jewish obligation... tikkun olam, literally 'repairing the world.'" Philanthropy, Stanton felt, was a simple, universal duty—to spread the same kindness that the collector had experienced from his earliest days. What was surprising to some, he believed that the more he was able to support charities financially, the more successful he would become. It seemed to work.

Stanton dedicated much of his life to the continued vibrancy and vitality of New York, a city he credited with shaping his success. "I love this city," he said. "Despite my travels to fascinating places, I have never wanted to live anywhere else." An unwavering proponent of healthcare, the performing arts, education and Jewish causes, Stanton became one of the city's most prolific philanthropists, providing significant financial support and leadership to organizations including the Congregation Shearith Israel, Lincoln Center for the Performing Arts, New York-Presbyterian Hospital, Yeshiva University, the Brooklyn Academy of Music, the Abraham Joshua Heschel School and the Windward School. He served on many charitable boards, and Chairman of Yeshiva University. He contributed his business talents as well as his funds. In the arts, music, healthcare, and education, the collector's largesse affected countless lives, and encompassed gifts ranging from the underwriting of a 2011 global tour of the Baroque opera *Atys* to funding a cancer infusion center used by tens of thousands of patients at New York Presbyterian Hospital.

"I believe in giving to the arts, education, health care, and also my synagogue," Stanton stated simply. "Instead of giving it in small bits and pieces, I believe in giving a lot to a few places so it has a definite impact." A member of the French Legion of Honor and the recipient of the Museum of Modern Art's David Rockefeller Award and an honorary degree from Yeshiva University, among other accolades, Stanton understood the importance of creating a standard of giving that would grow for generations to come. "Through philanthropy," Stanton stressed, "we have the chance to create a just society by doing the right thing for others and ourselves."

Collecting was a natural extension of Stanton's innate enthusiasm for beauty, knowledge, and inspiration. It was a passion cultivated during his boyhood in New York, when he would make regular visits to museums, the opera, and the ballet with friends. "We'd go to the Museum of Modern Art



Ronald Stanton spent years traveling for business and building his collection. Photographer unknown. Photo courtesy of the Estate of Ronald Stanton.

on 53rd Street every weekend," Stanton laughed. "We would buy the family membership cards for \$12.00. One of us would get the card, we'd place our thumb over the 'Mrs.' on the card as we walked past the guard and pay less per visit." In later years, the collector would compensate for his adolescent thrift with generous gifts to institutions such as the Israel Museum, the Asia Society, the Museum of Modern Art, the Holocaust Museum and the Museum of Arts and Design, among others.

At his residences on Fifth Avenue and in North Salem, New York, Stanton lived surrounded by a superb collection that included Impressionist and Modern art, Asian art, period European furniture, nineteenth-century painting, and Post-War and Contemporary sculpture. "I love the act of collecting," he enthused; "it gives me a real kick." Across his many years in collecting, Stanton was able to acquire choice works by artists such as Pablo Picasso, Auguste Rodin, Isamu Noguchi, Pierre Bonnard, Pierre-Auguste Renoir, Henry Moore and Henri Matisse.

Today, Ronald Stanton lives on not only in the successful company he founded over half a century ago, but also in his influence on the institutions he supported and which his Estate will continue to support long into the future. In addition, Stanton was proud to "leave my family in a mode where they understand philanthropy [and] carry on philanthropy.... I want them to have the legacy that you have to give back, make a contribution to worthwhile things so your own existence has meaning." It was a philosophy of living that informed his eighty-eight years—the demonstration of an inherent generosity of spirit.

140

PABLO PICASSO (1881-1973)

Tête couronnée

signed, dated and numbered 'Picasso 24.6.60. IX' (upper left)

black Conté crayon on paper

25½ x 19½ in. (65 x 49.6 cm.)

Drawn on 24 June 1960

\$120,000-180,000

PROVENANCE:

Benno Gitter, Tel Aviv; Estate sale, Christie's, New York, 9 November 2006, lot 193.

Acquired at the above sale by the late owner.

EXHIBITED:

Tel Aviv Museum of Art, *Picasso*, October 2002-February 2003, p. 83, no. 63 (illustrated).

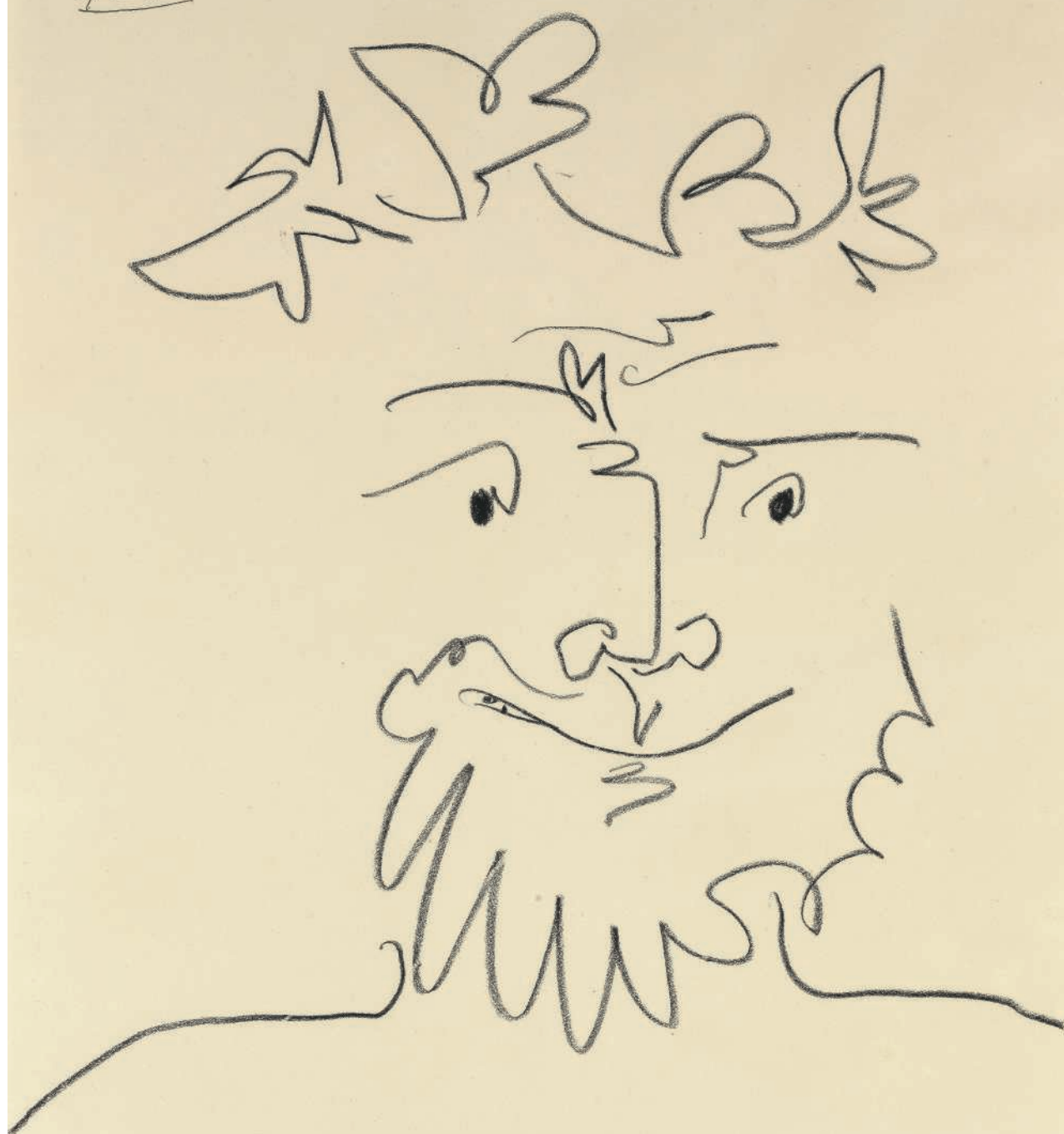
LITERATURE:

C. Zervos, *Pablo Picasso*, Paris, 1968, vol. 19, no. 367 (illustrated, pl. 109).

Picasso painted numerous portraits of male friends and colleagues during his early career. He is, of course, far more famous for later having obsessively depicted the notable women in his life—Fernande Olivier, his first wife Olga Khokhlova, Marie-Thérèse Walter, Dora Maar, Françoise Gilot and finally Jacqueline Roque, his lover since 1954, whom he married in 1961. While he occasionally drew portraits of male literary friends and a few other men after the mid-1920s, he never painted them, and only rarely depicted anonymous male subjects. The heads, busts and figures of men and boys suddenly abound, however, among his late works in all media.

The unshaven man in the present work is in the classic Mediterranean mold, of a type as old as antiquity. His forebears in earlier millennia might have joined the Argive expedition to the shores of Troy, accompanied Theseus on his quest for the Golden Fleece, or in real history been traders between southern Europe and the Levant. He might have helped turn the tide of battle aboard the galleys at Salamis, Actium or Lepanto. Picasso could easily relate to this kind of man—the sea was in his blood, too. He had been born by the Mediterranean, in Málaga, Spain. He grew up in La Coruña, on the Atlantic coast; his family subsequently moved to Barcelona, again on the Mediterranean. When as a family man during the 1920s and 1930s he needed a vacation away from Paris, he normally chose destinations on the Atlantic or Mediterranean coasts.

27.6.60. IX
11.11.10





PROPERTY FROM THE ESTATE OF RONALD P. STANTON

141

HENRY MOORE (1898-1986)

Ideas for Upright Internal/External Forms

signed and dated 'Moore 50' (lower right)
gouache, watercolor, colored wax crayons, black Conté crayon
and pen and India ink over pencil on paper
10¼ x 8¾ in. (26 x 22.2 cm.)
Executed in 1947-1949

\$50,000-70,000

PROVENANCE:

Irina Moore, Much Hadham (wife of the artist).
Mary Moore, Much Hadham (by descent from the above).
The Moore Danowski Trust (gift from the above).
The Pace Gallery, New York.

EXHIBITED:

Paris, Didier Imbert Fine Art; Tokyo, Sezon Museum of Art; Kitakyushu
Municipal Museum of Art; Hiroshima City Museum of Art and Oita Prefectural
Museum of Art, *Henry Moore, intime*, 1992-1993, no. Fa-118.

LITERATURE:

A. Garrould, ed., *Henry Moore, Complete Drawings, 1940-1949*, Aldershot,
2001, vol. 3, p. 262, no. 47-49.16 (illustrated, p. 263).



(fig. 1) Henry Moore, *Upright Internal/External Form*, conceived in 1952-1953 and cast in 1958-1960. Sale, Christie's, New York, 15 May 2017. Reproduced by permission of The Henry Moore Foundation. © The Henry Moore Foundation. All Rights Reserved, DACS 2017 / www.henry-moore.org



PROPERTY FROM THE ESTATE OF RONALD P. STANTON

142

HENRY MOORE (1898-1986)

Seated Figures (recto and verso)

signed and dated 'Moore 51' (lower right), titled 'Seated Figures' (center left) and inscribed 'Interior & exterior forms Heads' (upper right) (*recto*)

verso: inscribed throughout
gouache, watercolor, brush and gray wash and white wax crayon
over pencil on paper (*recto*); pencil on paper (*verso*)

11 $\frac{3}{8}$ x 9 $\frac{1}{4}$ in. (29 x 23.6 cm.)

Executed in 1950-1951

\$100,000-150,000

PROVENANCE:

David Popper, Rickmansworth, Hertfordshire (by 1970).
Private collection, Canada (circa 1975); sale, Christie's, New York,
9 November 2006, lot 176.

Acquired at the above sale by the late owner.

LITERATURE:

D. Sylvester, ed., *Henry Moore, Complete Sculpture, 1949-1954*, London, 1955,
vol. 2 (*recto* illustrated, pl. 95).

R. Melville, *Henry Moore, Sculpture and Drawings, 1921-1969*, London, 1970,
p. 356 (*recto* illustrated, pl. 427).

A. Garrould, ed., *Henry Moore, Complete Drawings, 1950-1976*, London, 2003,
vol. IV, p. 35, no. 50-51.34 (*recto* illustrated).

HENRI MATISSE (1869-1954)

Femme nue assise

signed and dated 'H. Matisse avril 1947' (lower right)

charcoal and *estompe* on paper

18 $\frac{7}{8}$ x 12 $\frac{3}{4}$ in. (47.9 x 31.4 cm.)

Executed in April 1947

\$300,000-500,000

PROVENANCE:

Galerie Maeght, Paris.

Anon. sale, Hôtel Georges V, Paris, 14 December 1992, lot 21.

Anon. sale, Christie's, New York, 8 November 1995, lot 253.

Acquired at the above sale by the late owner.

LITERATURE:

Galerie Maeght, ed., *Derrière le Miroir*, no. 46, May 1952, no. 5 (illustrated).

Wanda de Guébriant has confirmed the authenticity of this work.

In *Femme nue assise*, Matisse has deftly used charcoal to create a range of textures and densities of black and creamy white, using these gradations and the luminosity of the sheet itself as the equivalent of a palette. This demonstrates the truth of his own statement that "My drawing represents a painting executed with restricted means" (quoted in *The Drawings of Henri Matisse*, exh. cat., The Arts Council of Great Britain, London, 1984, p. 14). He further explained, "I have always seen drawing not as the exercise of a particular skill, but above all as a means of expression of ultimate feelings and states of mind, but a means that is condensed in order to give more simplicity and spontaneity to the expression which should be conveyed directly to the spirit of the spectator" (quoted in *ibid.*, p. 11). This spontaneity is apparent in the heavily worked surface and the darting lines that comprise the present work.

Executed in April 1947, *Femme nue assise* dates from the extraordinary surge of creativity and artistic output that Matisse experienced in the late 1940s. Here, his model is seated and supports herself with her arms as she leans back with one leg tucked underneath her. Her face and body have been rendered with numerous deft strokes, many of them arcs that accentuate the curvaceous, sensual nature of the sitter's body, and extensive use of *estompe*.

Femme nue assise was drawn with the sensitivity of a colorist. Matisse aimed for "luminous space;" tonal and value accents allow for the play of light and shadow across the sheet. In the artist's own words, "In spite of the absence of shadows or half-tones expressed by hatching, I do not renounce the play of values or modulation. I modulate with variations in the weight of line, and above all with the areas it delimits on the white paper. I modify the different parts of the white paper without touching them, but by their relationships" (quoted in *The Sculpture and Drawings of Henri Matisse*, exh. cat., The Museum of Modern Art, New York, 1984, p. 117).



The artist reading in his studio, with his painting *Nu rose*, at Villa Le Réve in Vence in 1947. Photo: © Michel Sima / Bridgeman Images. Art: © 2017 Succession H. Matisse / Artists Rights Society (ARS), New York.



HENRI MATISSE (1869-1954)

Nu dans un fauteuil

signed and dated 'Henri Matisse 35' (lower right)

charcoal and *estompe* on paper

18¾ x 13¼ in. (47.6 x 34.3 cm.)

Executed in Nice in 1935

\$300,000-500,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Thomas Gibson Fine Art, Ltd., London.

Acquired from the above by the late owner, November 1995.

LITERATURE:

L. Delectorskaya, *With Apparent Ease, Henri Matisse, Paintings from 1935-1939*, Paris, 1988, p. 39 (illustrated).

Wanda de Guébriant has confirmed the authenticity of this work.

For Matisse, the act of drawing became virtually an obsession. Prior to 1935, drawings held a subsidiary role in Matisse's work, serving as a means of solving compositional problems that the artist encountered in his works on canvas. From 1935 onward, however, the process of drawing became central to his art, and served as the catalyst for changes in the evolution of his painterly aesthetic. By the time Matisse executed the present work in 1935, he had synthesized his fondness for lavish interior subjects like those painted in Nice with the simplified grandeur of his drawings; color and drawing were at once united.

Matisse had now reached the very summit of his skills as an innovative and expressive draughtsman. He was working simultaneously in two different techniques. He made pure line drawings in pen and ink, unshaded and bare, in which erasure and revision were not possible. He also drew, as seen here, with pieces of charcoal, working and reworking the lines with a stump (*estompe*, a thick paper stick used to blend the charcoal strokes), so that the final image appears to emerge from a shadowy network of *pentimenti*, partly erased and redone lines. The charcoal drawings were the artist's most important tool in preparing for his paintings, especially those with complex compositions. The pen-and-ink line drawings are most often entirely independent works, representing the subject distilled to its very essence.

In his 1939 text *Notes of a Painter of his Drawing*, Matisse explained that the "charcoal or stump drawing... allows me to consider simultaneously the character of the model, her human expression, the quality of surrounding light, the atmosphere and all that can only be expressed by drawing." He went on to describe his approach to the model: "The emotional interest they inspire in me is not particularly apparent in the representation of their bodies, but often rather by the lines or the special values distributed over the whole canvas or paper and which forms its orchestration, its architecture" (quoted in J. Flam, ed., *Matisse on Art*, Berkeley, 1995, pp. 130-132).

Matisse liked to paint in the mornings, and draw in the afternoons, laying down the framework for the next day's work. John Elderfield has noted, "Painting and drawing were separated activities, and line and color functioned separately. This led Matisse to shift his attention, around 1937, to charcoal drawing, where line coalesced from areas of tonal shading... This, it seems, could help bring back line and areas of color more closely together..." (*The Drawings of Henri Matisse*, exh. cat., The Arts Council of Great Britain, London, 1984, p. 118). Elderfield has stated that the charcoal drawings "are realized in their own terms, and without exception show Matisse's stunning mastery of this especially sensual medium. The tonal gradations are extraordinarily subtle, yet appear to have been realized very spontaneously, and the keen sense of interchange between linear figure and ground adds tautness and intensity to their compositions... At their best, they are emotionally as well as technically rich and show us a more mortal Matisse than his pure line drawings do" (*ibid.*, pp. 118-119).



The artist in his studio, Villa Alésia, Paris in 1939. Photograph by Brassai © RMN-Grand Palais / Art Resource, NY; © ESTATE BRASSAI - RMN-Grand Palais.



PROPERTY FROM THE ESTATE OF RONALD P. STANTON

145

PABLO PICASSO (1881-1973)

Corrida (six études)

brush and India ink on paper

Largest sheet size: 4 $\frac{3}{4}$ x 8 in. (11.2 x 20.5 cm.)

Mount size: 18 $\frac{3}{4}$ x 31 $\frac{1}{2}$ in. (47.6 x 80 cm.)

Painted on 12 November 1919

(6)

\$100,000-150,000

PROVENANCE:

Estate of the artist.

Paloma Picasso, Paris (by descent from the above).

The Pace Gallery, New York.

Acquired from the above by the late owner, February 1985.

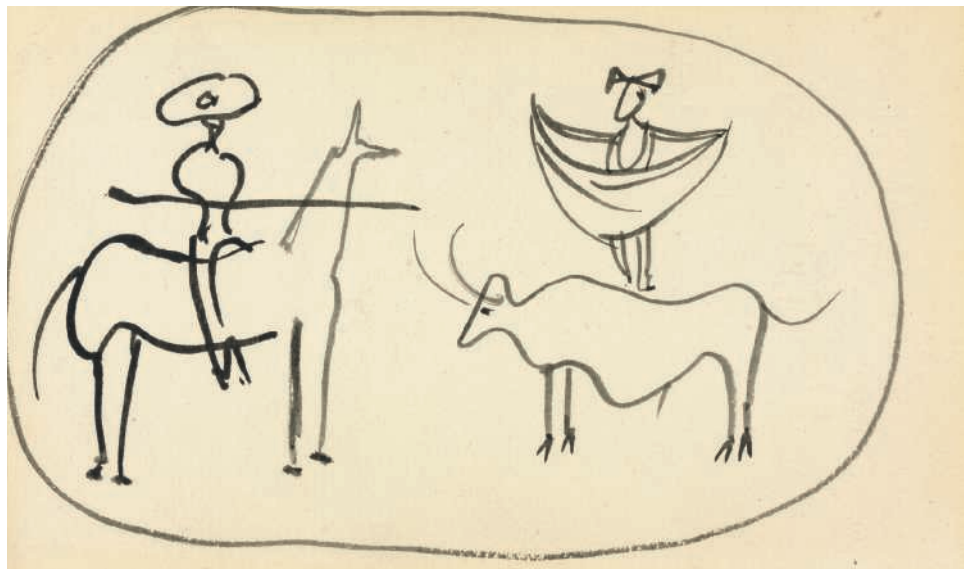
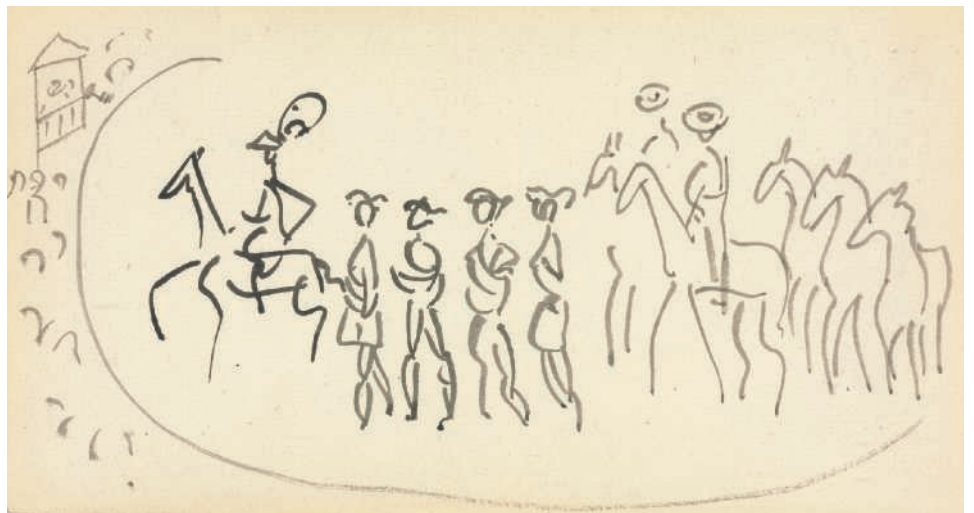
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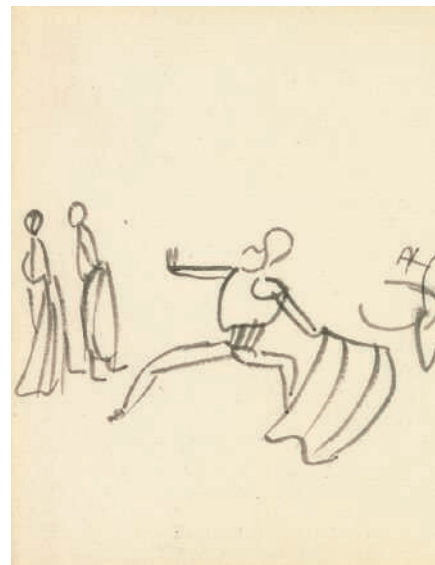
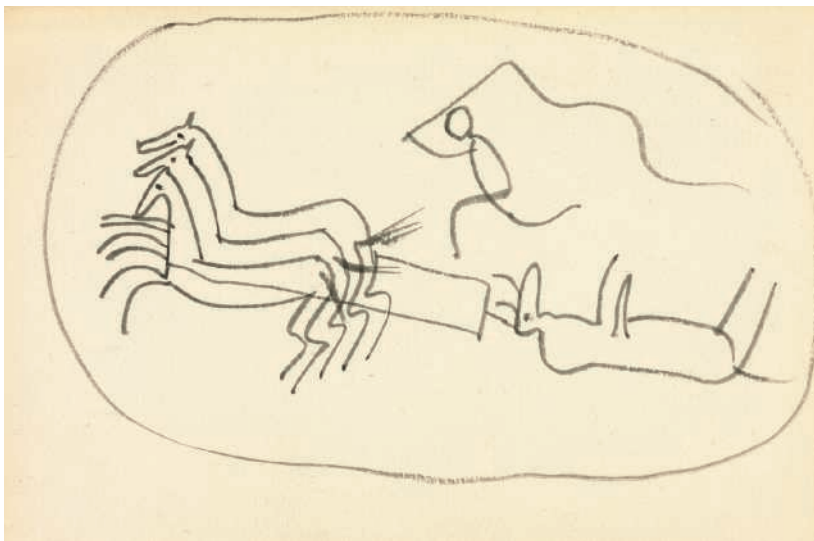
C. Zervos, *Pablo Picasso*, Paris, 1975, vol. 29, nos. 433-438 (illustrated, pl. 162).

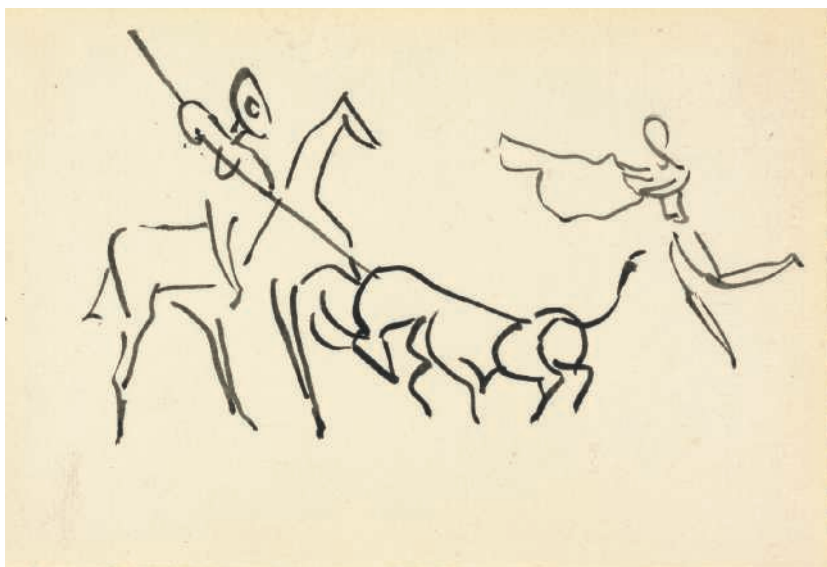
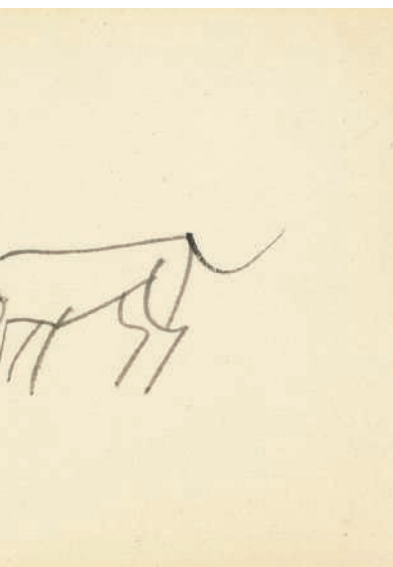
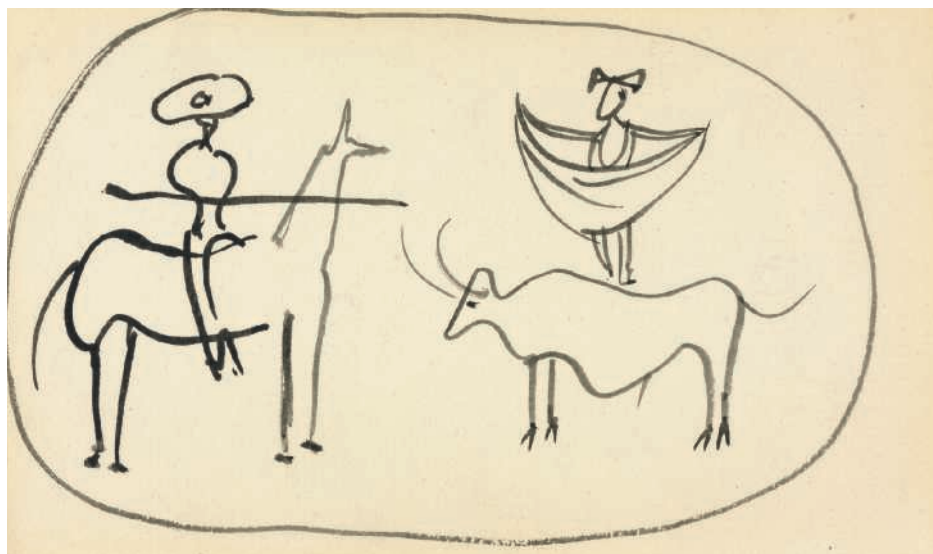


Pablo Picasso et Edouard Pignon aux Arènes d'Arles, 1958.

Photo: © Atelier Lucien Clergue / SAIF, Paris/VAGA, New York. © 2017
Estate of Pablo Picasso / Artists Rights Society (ARS), New York









PROPERTY FROM THE ESTATE OF RONALD P. STANTON

146

ANDRE DUNOYER DE SEGONZAC (1884-1974)

La table rouge

signed 'A. Dunoyer de Segonzac' (lower right); titled and inscribed
'La table rouge moyen' (on the reverse)
watercolor and pen and India ink on paper
23 x 31 in. (58.4 x 78.7 cm.)

\$15,000-25,000

PROVENANCE:

Schoneman Galleries, New York.
Private collection (possibly acquired from the above, circa 1967);
sale, Christie's, New York, 9 November 2006, lot 151.
Acquired at the above sale by the late owner.

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



147

BERNARD BUFFET (1928-1999)

Nature morte au panier de raisins

signed and dated 'Bernard Buffet 78' (upper right)
gouache, watercolor, brush and India ink and pencil on paper
19½ x 25½ in. (49.5 x 64.6 cm.)
Executed in 1978

\$30,000-40,000

PROVENANCE:

Mitsukoshi Department Store, Tokyo.
Acquired from the above by the present owner, circa 1980.

This work is recorded in the Maurice Garnier Archives.

148

PABLO PICASSO (1881-1973)

Homme assis

signed, dated and numbered 'Picasso jeudi 16.9.71. IV' (upper right)

red felt-tip pen on paper laid down on board

11 x 8½ in. (28 x 21.6 cm.)

Drawn on 16 September 1971

\$100,000-150,000

PROVENANCE:

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

Private collection, New York.

Acquired from the above by the present owner, 2010.

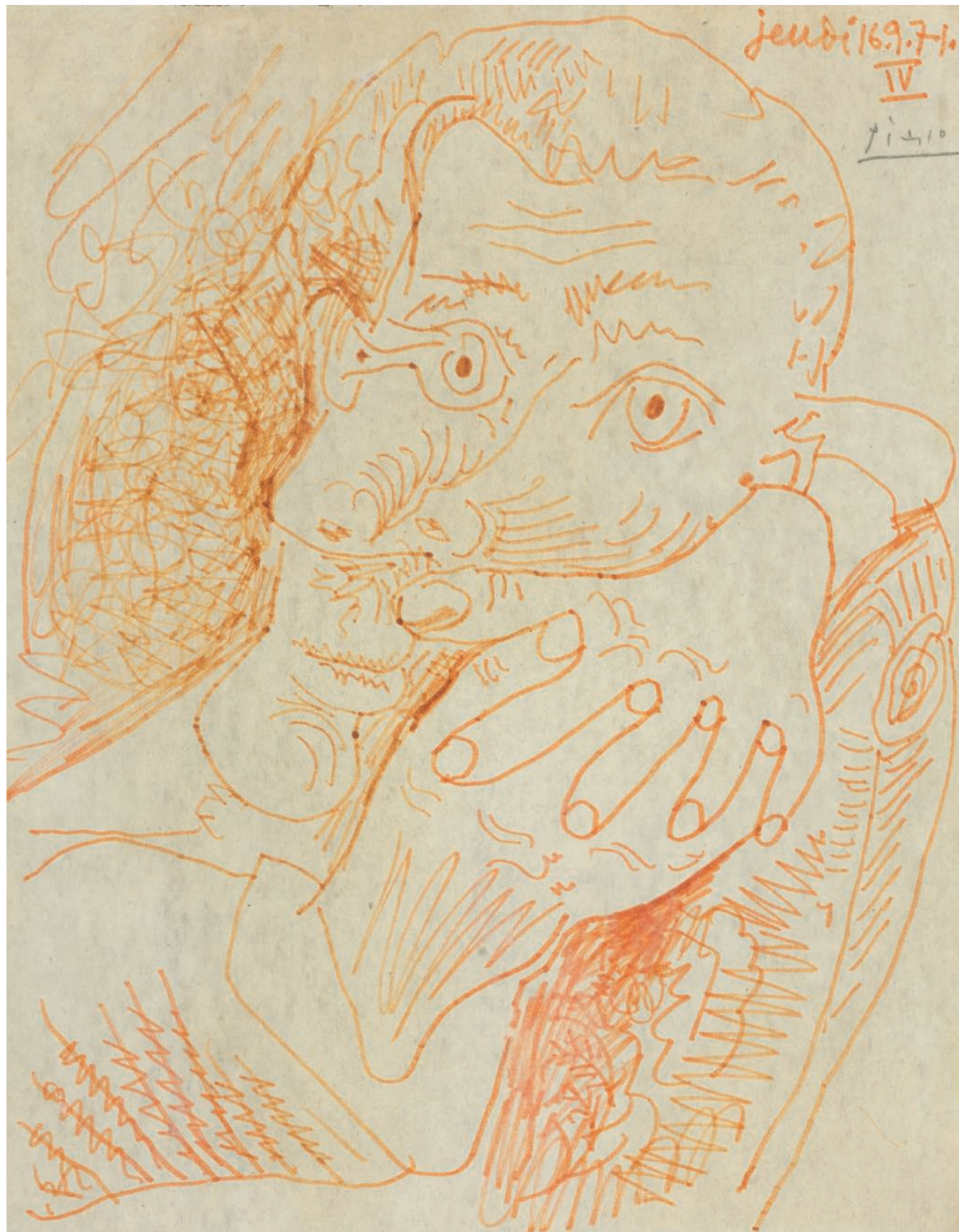
LITERATURE:

C. Zervos, *Pablo Picasso*, Paris, 1978, vol. 33, no. 188 (illustrated, pl. 69).

jeudi 16.9.71.

IV

71-10





149

PABLO PICASSO (1881-1973)

Marie-Thérèse et Maya (recto); Etudes (verso)

pencil on lined paper

8 5/8 x 7 in. (22 x 17.8 cm.)

Drawn in Paris circa 1942-1943

\$25,000-35,000

PROVENANCE:

Marie-Thérèse Walter, Paris.

Private collection, Switzerland.

Rachel Adler Gallery, New York.

Anon. sale, Sotheby's, New York, 16 November 1989, lot 193.

EXHIBITED:

Geneva, Galerie Jan Krugier, *The Collection Picasso*, December 1973.

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

Claude Picasso has confirmed the authenticity of this work.

The reverse of this sheet depicts a series of drawings which Picasso executed to illustrate his daughter Maya's written words.



verso



150

LEONARD TSUGUHARU FOIJITA (1886-1968)

La Dégustation

signed, dated and inscribed in Japanese 'T. Foujita -1917-' (lower left)
gouache and pencil on paper
16 $\frac{7}{8}$ x 9 $\frac{5}{8}$ in. (40.5 x 24.5 cm.)
Executed in 1917

\$70,000-100,000

PROVENANCE:

Brook Street Gallery, London.
Paul Haim & Co., Paris.
Fuji Television Gallery, Tokyo (acquired from the above, 1974).
Acquired by the present owner, 1990.

EXHIBITED:

Tokyo, Fuji Television Gallery, *20th Century Masters*, January-February 1974.

Sylvie Buisson has confirmed the authenticity of this work.

According to Sylvie Buisson, the male figure in the back of this drawing is likely Foujita himself, as he shares a strong resemblance to the artist's self-portraits of the late teens.



Hunt and Jeanne Henderson. Photographer unknown.

During the opening years of the twentieth century, New Orleans was more artistically engaged than any other city in the American South, owing to its well-established urban cosmopolitanism and its historical and cultural ties to France. It boasted a flourishing opera scene, an estimable School of Art at Newcomb College, and as of 1911, its own art museum, the Isaac Delgado Museum of Art. Yet the city had only one art collector of truly national standing—the sugar magnate Hunt Henderson, who assembled a world-class collection of avant-garde art, from Impressionism through early modernism, well before it was fashionable among his peers.

“Undoubtedly Henderson was the most formidable collector of paintings and prints to live in New Orleans, in fact in the South,” Prescott Dunbar has written, “until the post-World War II period” (*The New Orleans Museum of Art: The First Seventy-Five Years*, Baton Rouge, 1990, p. 60). The exceptional group of works presented here on behalf of Henderson’s descendants, which this most prescient and discerning collector acquired during the opening decades of the twentieth century, represents a rare and remarkable chapter in the chronicle of modernism in the United States.

By all accounts, Hunt Henderson enjoyed a rich and varied life. His father William had founded the Henderson Sugar Refinery in 1876, and Hunt assumed control of the prosperous enterprise after William’s death in 1900. He and his wife Jeanne divided their time between a town house at 1410 2nd Street in the Garden District of New Orleans and a country retreat at 829 East Beach in Biloxi, overlooking the Mississippi Sound. He traveled widely through Europe with Jeanne and their son Charles; he fished regularly, was active in the Carnival clubs of New Orleans, and “read more than do some who make a career of it,” according to a childhood friend.

Yet his abiding passion was modern art. He bought his first Impressionist paintings from Durand-Ruel in New York no later than 1908, and more purchases followed in rapid succession. Well-represented among these acquisitions was the work of Degas, whose mother was from New Orleans and who had himself visited the city, the only French Impressionist ever to travel to America. A delicately rendered pencil drawing of a horse and jockey by Degas is among the works now offered for sale, as is an important canvas by Whistler, another of Henderson’s favorite artists. Henderson also accumulated dozens of Japanese prints, of the variety that had served as inspiration to the Impressionists themselves in forging their new, modern mode of painting. Nor did he shy away from the artists’ most recent and experimental efforts, acquiring examples from Monet’s *London*, *Venice*, and nearly abstract *Nymphéas* series shortly after their creation.

The five paintings presented in the evening sale of Impressionist and Modern art, all but one purchased in 1913, reflect the scope and quality of Henderson’s early collecting. The two Monets are both quintessentially Impressionist in their focus on the artist’s fleeting sensations before nature. One depicts with exquisite subtlety a frosty road beneath a snow-laden sky, while the other captures the bolder effects of an orchard awash in late afternoon sun. The remaining three canvases show the Impressionists moving beyond the ephemeral moment, each in his own way. Renoir’s *Femme lisant* is soft and idealized, intimate and dreamy. Cézanne’s *Côte Saint-Denis*, with its geometric latticework of trees, reflects an increasingly abstract conception of the landscape, while Gauguin has wholly transmuted his Breton vista into flat zones of brilliant color.



Jeanne Henderson (left) and her sister Louise Crawford (right), Vienna, 1928. Photographer unknown.

When the Isaac Delgado Museum, the first art museum in New Orleans, opened its doors in 1911, Hunt Henderson was a founding trustee as well as a generous lender of his exceptional holdings. "These pictures [have] given me a world of pleasure," he wrote when his Whistler collection was exhibited there in 1917, "and I hope that this show will justify my enthusiasm" (*ibid.*, p. 60). The only painting that Henderson's descendants added to the family collection is a Daumier that depicts an art enthusiast raptly examining a folio of prints at a gallery—a selection that very likely speaks to the joy that Hunt Henderson himself took in the act of collecting.

By the early 1920s, Henderson had expanded his aesthetic interests to incorporate the very latest directions in European modernism, which had received its sensational introduction in America not long before, at the 1913 Armory Show. Likely taking advice from the pioneering photographer and New York gallerist Alfred Stieglitz, who was instrumental in promoting modernism to American audiences, Henderson acquired work by the most avant-garde artists of the day from both sides of the Atlantic—Picasso and Braque, Matisse and Derain, Georgia O'Keeffe and Marsden Hartley, among others. An ebullient gouache by Raoul Dufy now on offer represents this important stage in Henderson's collecting, which put him well ahead of his time. "A modernist was not easy to find in the New Orleans of the 1920s," Louise Hoffman has written (*Josephine Crawford: An Artist's Vision*, New Orleans, 2009, p. 101).

Indeed, Henderson's deep commitment to modern art brought him into direct conflict with other powerful figures in the New Orleans art world—most notably Ellsworth Woodward, the founder of the Southern States Art League and director of the Delgado Museum from 1925 until 1939. Woodward was

staunchly conservative in his artistic tastes and values, dismissing Picasso and his ilk as "charlatans" and their work as mere "daubs". He saw the mission of the Delgado as the promotion of regional artists with a traditional, realist bent. Vexed by Woodward's intransigent attitude toward modernism, the aesthetically adventurous Henderson eventually withdrew his support from the museum in protest, officially resigning from the board in 1928.

Hunt was not the only Henderson with a passion for avant-garde art. His sister Sarah was the co-founder and chief financial backer of the Arts and Crafts Club, which introduced innovative ideas about art to the New Orleans community through classes, exhibitions, and lectures. No less an avant-garde luminary than Gertrude Stein spoke at the Club in 1935, at Sarah's invitation. Hunt's sister-in-law Josephine Crawford studied at the Club until 1927, when she moved to Paris—very likely at Hunt and Sarah's suggestion—to finish her training at the cubist painter André Lhote's academy. Upon Josephine's return, Hunt used his connections in New York to enable her and several other Club artists to exhibit at the influential Montross Gallery, which had helped to spread the gospel of modernism in the years after the Armory Show.

When Hunt Henderson passed away in 1939, the lion's share of his collection remained with his wife Jeanne and their son Charles; only a group of works by Whistler left the family, bequeathed to Tulane University. In 1959, highlights from the Henderson collection were exhibited at the Delgado Museum and subsequently at the Knoedler Gallery in New York. This marked the first time that so many of Henderson's paintings, drawings, and prints—fifty-six in all—had been shown as an ensemble outside of his hometown. "Many are the hidden treasures, yet few are those who have known about them," wrote John Rewald in the exhibition catalogue. "My hope is that there will be many visitors, for the occasion is unique and the offering exceptional."

After Jeanne Henderson's death in 1970, the collection was partially dispersed. In 1974, Charles Henderson donated a Degas pastel, *Danseuse en vert*, to the New Orleans Museum of Art (as the Delgado was known by then) in memory of his first wife Nancy, who had served as a long-term trustee of that institution. A gift of a Renoir, *Ravaudeuse à la fenêtre*, followed in 1980, while a magnificent *Red Poppy* by Georgia O'Keeffe and one of Monet's ethereal late views of London Parliament went to the Museum of Fine Arts in Saint Petersburg, Florida. The works presented here have all remained in the family until the present day, an enduring testament to Hunt Henderson's discerning and enlightened taste.

Christie's is delighted to offer Property formerly in the Collection of Hunt Henderson in our Impressionist & Modern Art Evening and Day sales on May 15-16, and in our American Art sale on May 23.



Jeanne Henderson (right) and her sister Louise Crawford (left), probably Biloxi, Mississippi, 1930s. Photographer unknown.



151

RAOUL DUFY (1877-1953)

Chinon

signed, dated and titled 'Raoul Dufy 1937 Chinon' (lower right)
gouache, watercolor and brush and black ink on paper
20 $\frac{3}{8}$ x 25 $\frac{3}{4}$ in. (50.4 x 65.3 cm.)
Painted in 1937

\$50,000-70,000

PROVENANCE:

Bignou Gallery, New York (by January 1938).
Hunt and Jeanne Henderson, New Orleans (acquired from the above, by 1939).
By descent from the above to the present owners.

EXHIBITED:

New York, Bignou Gallery, *Water Colors by Raoul Dufy, Castles of the Loire*,
January-February 1938, no. 16.
New Orleans, Isaac Delgado Museum of Art and New York, M. Knoedler & Co.,
Inc., *Early Masters of Modern Art, A Local Collection Exhibited Anonymously*,
November 1959-June 1961, no. 17 (illustrated).
New Orleans, Isaac Delgado Museum of Art, *New Orleans Collects, Early
Masters of Modern Art*, November-December 1968, no. 14.
St. Petersburg, Florida, Museum of Fine Arts, 1970-2017 (on extended loan).

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



152

EDGAR DEGAS (1834-1917)

Jockey

stamped with signature 'Degas' (Lugt 658; lower left)
pencil on paper
9¼ x 7⅞ in. (23.5 x 19.7 cm.)

\$80,000-120,000

PROVENANCE:

Estate of the artist; Third sale, Galerie Georges Petit, Paris, 8-9 April 1919, lot 114-2.
Scott and Fowles, New York.
Hunt and Jeanne Henderson, New Orleans (acquired from the above, by 1939).
By descent from the above to the present owners.

EXHIBITED:

New Orleans, Isaac Delgado Museum of Art and New York, M. Knoedler & Co., Inc., *Early Masters of Modern Art, A Local Collection Exhibited Anonymously*, November 1959-June 1961, no. 11 (illustrated).
New Orleans, Isaac Delgado Museum of Art, *New Orleans Collects, Early Masters of Modern Art*, November-December 1968, no. 9 (illustrated).
St. Petersburg, Florida, Museum of Fine Arts, 1970-2017 (on extended loan).

153

HONORE DAUMIER (1808-1879)

L'amateur d'estampes

oil on panel
8 $\frac{3}{4}$ x 6 $\frac{1}{2}$ in. (21.2 x 16.5 cm.)
Painted circa 1860

\$300,000-500,000

PROVENANCE:

Longa collection, Paris (by 1930).
Jacques Lassaigne, Paris.
Galerie Bernheim-Jeune & Cie., Paris.
M. Knoedler & Co., Inc., New York (acquired from the above, by 1952).
Acquired from the above by the family of the present owners, April 1960.

EXHIBITED:

New York, The Century Association, *Paintings, Lithographs, and Drawings by Daumier*, March-May 1955.
New Orleans, Isaac Delgado Museum of Art, *New Orleans Collects, Early Masters of Modern Art*, November-December 1968, no. 4 (illustrated; dated circa 1855).
St. Petersburg, Florida, Museum of Fine Arts, 1970-2017 (on extended loan).

LITERATURE:

E. Fuchs, *Der Maler Daumier, Nachtrag*, Munich, 1930, p. 63, no. 299a (illustrated, p. 299; with inverted dimensions).
C. Sterling, *Daumier, Peintures, aquarelles, dessins*, exh. cat., Musée de l'Orangerie, Paris, 1934, pp. 56-57, no. 22 (illustrated).
J. Lassaigne, *Daumier*, Paris, 1938, p. 166 (illustrated in color, pl. 57; with inverted dimensions).
J. Lassaigne, "Daumier," *Les grands maîtres de la peinture*, Paris, 1946 (illustrated in color, pl. 15).
R. Cogniat, *French Painting at the Time of the Impressionists*, New York, 1951, p. 21 (illustrated in color).
C. Schweicher, *Daumier*, Paris, 1953 (illustrated, pl. 18; with incorrect support and inverted dimensions).
K.E. Maison, *Honoré Daumier, Catalogue Raisonné of the Paintings, Watercolours and Drawings*, London, 1968, vol. I, p. 123, no. I-135 (illustrated, pl. 90).



(fig. 1) Honoré Daumier, *L'amateur d'estampes*, circa 1860-1862. Musée du Petit Palais, Paris.

Reviewing the only lifetime retrospective of Daumier's work, held at Galerie Durand-Ruel in the spring of 1878, eight months before the artist's death, Marius Vachon commended Daumier for having studied and depicted "with striking veracity the many varieties of that social class: the passionate collector, the man of the world, the skeptic, the blasé collector, the man who collects for the fun of it, the ordinary collector of images" (quoted in *Daumier*, exh. cat., National Gallery of Canada, Ottawa, 1999, p. 398).

The present *L'amateur d'estampes* is the first version of three such titled paintings on panel, in which a print enthusiast leans forward to turn, in rapt attention, the sheets in a folio of a set of prints on a bench in a gallery corner, the walls behind him lined with framed paintings and pinned-up works on paper. The second, larger version, a mostly *grisaille* study, displays a more brightly lit interior (Maison, no. I-136; Philadelphia Museum of Art). The third and final version is on canvas (no. 34 in the 1878 exhibition), and depicts the collector attired in black, the gallery wall hung with prints only (Maison, no. I-137; fig. 1).

The theme of the collector preoccupied Daumier during the early 1860s; he painted some twenty variations on this subject, together with nearly thirty drawings and watercolors. He needed to attract a clientele and display his gratitude for their support. In March 1860, Charles Philipon, the owner of *Le Charivari*, the daily newspaper dedicated to humor for which Daumier had been famously producing illustrations since its founding in 1832, suddenly terminated the artist's employment. The publisher's management claimed in an article that readers and the police had vehemently complained about the content in Daumier's work, resulting in an alarming rise of cancelled subscriptions. Not mentioned was the fact that Napoléon III had re-instituted repressive measures against the press, and his agents were tracking subscribers, rendering them liable to harassment.

Without work, Daumier's financial situation quickly deteriorated. He turned to drawing and, for the first time in his career, devoted most of his time to painting in oils and watercolor. This move, born of necessity, eventually led to the wider appreciation of his genius, not only as a peerless practitioner of topical illustration, but as a uniquely impassioned and empathetic master of enduring fine art. Although Daumier in early 1862 resumed working in lithography and illustration, and the new editor of *Le Charivari* reinstated him in December 1863, he continued during the latter part of his career to broaden the scope of his art and to cultivate the growing clientele that had come to admire and collect it.

"He has everything: a generous touch, draughtsmanship, color, ideas," Paul Foucher wrote in praise of the 1878 retrospective. "Such pictures seem to have been sketched by Michelangelo and painted by Delacroix." Some forty years on, Louis Vauxcelles declared Daumier to be "a painter, first and foremost. Everyone realizes this now... Daumier was thought of as a tabloid caricaturist; so he was, a magnificent one, but he was first a painter, above all a painter, always a painter" (quoted in *ibid.*, p. 64).



154

PABLO PICASSO (1881-1973)

Buste de femme

pen and brown ink on paper laid down on card

6⅞ x 4⅞ in. (15.6 x 10.3 cm.)

Drawn in Barcelona in 1902

\$80,000-120,000

PROVENANCE:

Galerie Thannhauser, Lucerne and New York (by 1932 and until at least 1955).

Private collection, Switzerland (acquired from the above); sale, Sotheby's, London, 9 February 2012, lot 188.

Acquired at the above sale by the present owner.

EXHIBITED:

Kunsthaus Zurich, *Picasso*, September-October 1932, p. 17, no. 262 (titled *Weibliches Brustbild*).

Buenos Aires, Galerie Müller, *Picasso*, October 1934, no. 31.

Kansas City, William Rockhill Nelson Gallery of Art and Atkins Museum of Fine Arts, *Objects Lent from the Collection of Mr. and Mrs. Justin K. Thannhauser*, summer 1955.

LITERATURE:

C. Zervos, *Pablo Picasso*, Paris, 1954, vol. 6, no. 442 (illustrated, pl. 54).



PIET MONDRIAN (1872-1944)

Studie voor de Winkel Molen

signed 'Piet Mondriaan.' (lower left)

charcoal and sanguine on paper

23½ x 15½ in. (59.7 x 39.8 cm.)

Drawn in Amsterdam circa 1908

\$250,000-350,000

PROVENANCE:

Mrs. Edouard van Dam, Amsterdam (acquired from the artist, circa 1908-1910); sale, Sotheby's, London, 1 July 1981, lot 321.

Sidney Janis, New York (by 1985).

By descent from the above to the present owner.

EXHIBITED:

New York, Sidney Janis Gallery, *The Early Mondrian, Early Paintings, Watercolors and Drawings by Piet Mondrian*, February-March 1985, no. 46 (illustrated).

Haags Gemeentemuseum, *Mondrian in the Sidney Janis Family Collections, New York*, February-May 1988, p. 32, no. 14 (illustrated in color).

Amsterdam, Gemeentearchief, *Piet Mondriaan, The Amsterdam Years, 1892-1912*, February-May 1994, p. 148, no. 59 (illustrated in color).

LITERATURE:

R.P. Welsh, *Piet Mondrian's Early Career*, Ph.D. diss., Princeton University, 1965 (published, 1977), p. 136, no. 222 (illustrated).

R.P. Welsh, *Piet Mondriaan*, exh. cat., The Art Gallery of Toronto, 1966, p. 92 (illustrated, fig. 19).

R.P. Welsh, *Piet Mondrian, Catalogue Raisonné of the Naturalistic Works (Until Early 1911)*, New York, 1998, vol. I, p. 426, no. A652 (illustrated).

In 1892 Mondrian moved to Amsterdam to study at the Academy of Fine Arts. Aside from a few sojourns, he remained in the city for twenty years. During this time, Amsterdam underwent rapid expansion and its character became increasingly urban. Working concurrently with the Barbizon School artists in France, The Hague School artists in Holland began to respond to the urbanization of their environs with pictures that celebrated the virtues of unspoiled nature. Mondrian's uncle Fritz Mondriaan was a leading figure in The Hague School group and Piet Mondrian's portrayal of the waterways, farmhouses, mills, and bridges along the Amstel and Gein rivers shows an affiliation with his work.

Executed in 1908, a transitional year for Mondrian, the present large-scale and highly worked drawing depicts the Windmill near Abcoude, on the outskirts of Amsterdam (fig. 2). Here, the rejection of an explicitly narrative subject in favor of simplified outlines and planar construction presage the artist's later abstract

compositions. Furthermore, there is a diminished emphasis on perspective and the mood is contemplative, while the use of line tends towards stylization. The deliberate omission of detail signals the radical change of direction Mondrian's work was about to take.

The present composition is the prototype for two major paintings of 1908 that herald Mondrian's radical change of direction. The *Winkel Molen*, *Pointillistische Versie* (Welsh, no. A653; Dallas Museum of Art) and *Windmolen in Zonlicht* (Welsh, no. A654; Gemeentemuseum, The Hague; fig. 3) are pivotal works which are rightly understood to be amongst Mondrian's most radically avant-garde works to date.

At this time, drawings were no longer considered as studies for a final painted version. Herbert Henkels observes that, "the act of drawing and hence the status of the drawing was beginning to acquire a different and more autonomous meaning. We must be extremely careful, especially with regard to Mondrian's work after 1905, about the status we consciously or unconsciously assign to a work. It is vital to realize that this was a period in which the nineteenth-century tradition of executing a number of preliminary studies in a variety of techniques (pencil or oils) so as to arrive at the final result by way of a number of stages, was abandoned and the distinctions became less clear" (*Mondrian, From Figuration to Abstraction*, exh. cat., Gemeentemuseum, The Hague, 1988, p. 36).

In the early 20th century, before his adoption of the Neoplastic doctrine, Mondrian was profoundly influenced by Theosophy and Neoplatonic ideas, joining the Dutch Theosophical Society in May 1909. His metaphysical preoccupations found a focus in the windmill subject. Henkels has written "In Mondrian's Mills – the enormous machines that dominated much of the Dutch landscape and towns – we are continually struck by the opposition between the cross symbol formed by the vanes, symbolizing the unchanging, the everlasting, and the cyclical, constantly changing aspect of nature. Later, when Mondrian had abandoned the use of symbols, he also spoke out about this cross-symbolism..." Indeed: I find this windmill very beautiful. Particularly as we are too close to it now to view it in normal perspective and therefore cannot see it or draw it normally. From here it is very difficult merely to reproduce what one sees: one is compelled to a freer mode of representation. In my early work, I tried repeatedly to represent things seen from close by, precisely because of the grandeur they then attain. At that time, in the case of the windmill, I was particularly struck by the cross formed by its arms" (*ibid.*, p. 176).



(fig. 1) The artist demonstrating a meditational gesture in 1909.

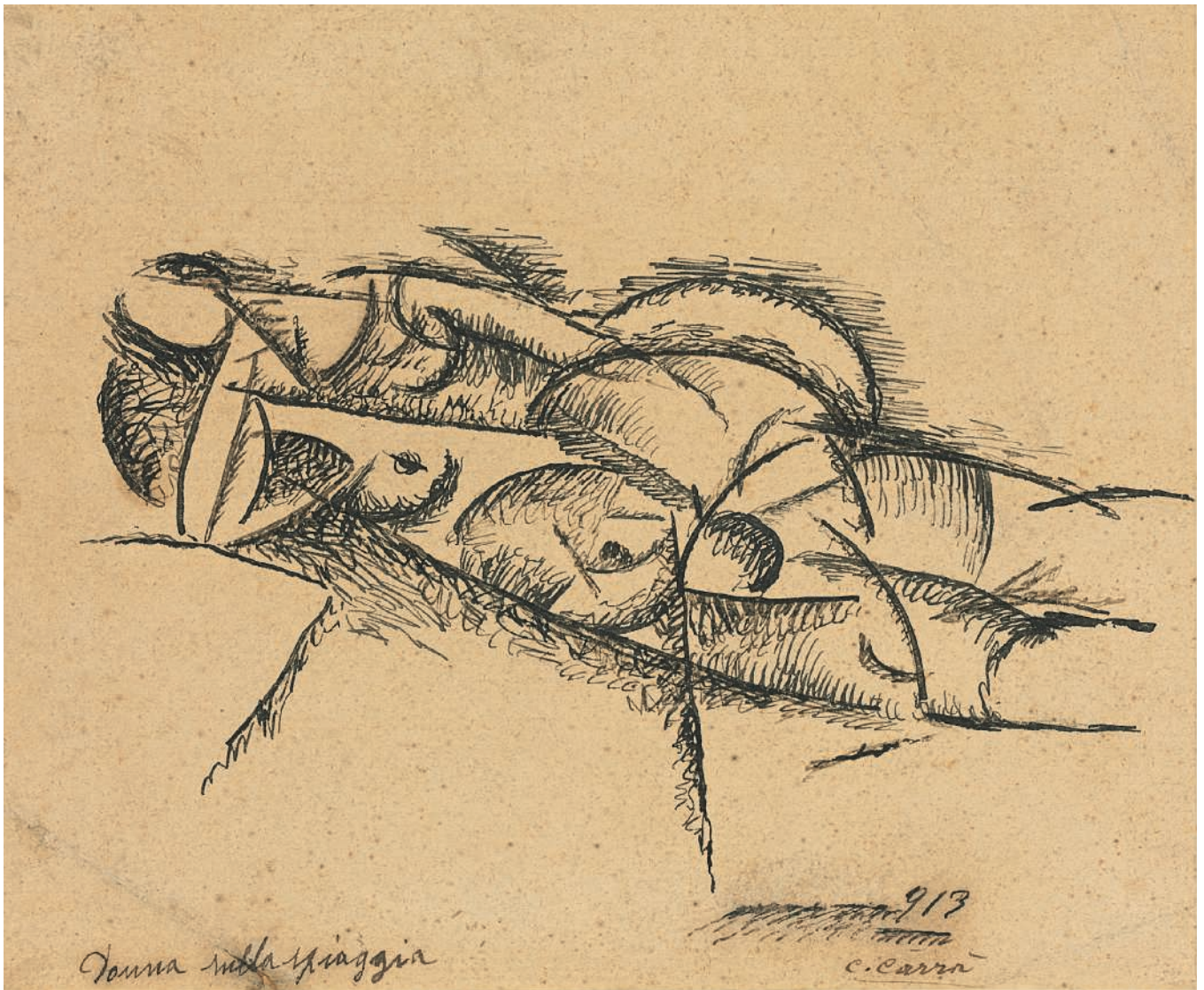


(fig. 2) The Winkel Mill, Abcoude.



(fig. 3) Piet Mondrian, *Windmill in Sunlight*, 1908. Gemeentemuseum den Haag, The Hague, Netherlands. © 2017 Mondrian / Holtzman Trust





PROPERTY OF A PRIVATE COLLECTOR

156

CARLO CARRÀ (1881-1966)

Donna sulla spiaggia

signed and dated 'C. Carrà 913' (lower right) and titled 'Donna sulla spiaggia' (lower left)

pen and black and India inks on paper laid down on board
6 $\frac{3}{8}$ x 7 $\frac{3}{4}$ in. (16.1 x 19.6 cm.)

Drawn in 1913

\$10,000-15,000

PROVENANCE:

Massimo Carrà, Milan (son of the artist).

Galleria Annunciata, Milan.

Rachel Adler Gallery, New York.

Acquired from the above by the present owner, July 1983.

EXHIBITED:

Hanover, Kestner-Gesellschaft, *Carlo Carrà, Zeichnungen*, February-March 1981, pp. 54 and 141, no. 12 (illustrated, p. 55).

New York, Rachel Adler Gallery, *Carlo Carrà, Drawings*, October-November 1983, no. 2 (illustrated).

LITERATURE:

F. Russoli and M. Carrà, *Carrà Disegni*, Bologna, 1977, p. 145, no. 72 (illustrated).

157

HENRI MATISSE (1869-1954)

Nu de dos

signed 'Henri. Matisse' (lower left)
pen and India ink on paper laid down on paper
laid down on card
10½ x 5½ in. (26.5 x 13 cm.)
Drawn circa 1903-1904

\$40,000-60,000

PROVENANCE:

Dr. Curt Glaser, Berlin; the forced sale of his
collection, Max Perl, Berlin, 18-19 May 1933,
lot 1054.

Buchholz Gallery (Curt Valentin), New York.
Walter P. Chrysler, Jr., New York; sale, Parke-
Bernet Galleries, Inc., New York, 11 April 1946,
lot 19.

Acquired at the above sale by the family of the
present owner and restituted to the heirs of
Dr. Curt Glaser, May 2017.

EXHIBITED:

Richmond, The Virginia Museum of Fine Arts and
The Philadelphia Museum of Art, *Collection of
Walter P. Chrysler, Jr.*, January-May 1941, p. 76,
no. 135 (titled *Standing Nude*).

Wanda de Guébriant has confirmed the
authenticity of this work.

The present work is being offered for sale pursuant
to an agreement between the consignor and the
heirs of Dr. Curt Glaser. This resolves any dispute
over ownership of the work and title will pass to
the buyer.

Dr. Curt Glaser (1879-1943) was a renowned art
historian and a prominent figure in the artistic and
cultural milieu of Berlin in the early decades of
the 20th century. Appointed Director of the State
Art Library in 1924, he was dismissed by the Nazi
government in 1933, and forced to flee the country,
auctioning most of his collection to finance his
emigration. He left Berlin for Switzerland via Paris
in June 1933, before finally settling in the United
States with his second wife Maria (née Milch)
in 1941.



EDGAR DEGAS (1834-1917)

Danseuse debout, les mains derrière le dos

stamped with signature 'Degas' (Lugt 658; lower right)

pastel and charcoal on toned paper

18 $\frac{5}{8}$ x 15 $\frac{3}{8}$ in. (47.3 x 38.7 cm.)

Drawn in 1882-1885

\$250,000-350,000

PROVENANCE:

Estate of the artist; Second sale, Galerie Georges Petit, Paris, 11-13 December 1918, lot 204.

Galerie Charpentier, Paris.

Gustave Pellet, Paris.

Maurice Exsteens, Paris (by descent from the above, 1919).

Otto Wertheimer, Paris (1960).

Private collection, Zurich (acquired from the above, 1961).

Private collection, Switzerland (by descent from the above); sale, Christie's, London, 27 June 2002, lot 310.

Private collection, New York (acquired at the above sale).

Stephen Ongpin Fine Art, London.

Acquired from the above by the present owner, 2009.

EXHIBITED:

Paris, Galerie André Weil, *Degas*, June 1939, no. 19.

Paris, Galerie Charpentier, *Danse et divertissements*, 1948-1949, no. 68.

Bern, Klipstein und Kornfeld, *Choix d'une collection privée*, October-November 1960, no. 21 (illustrated in color).

Kunsthalle Tübingen and Nationalgalerie Berlin, *Edgar Degas, Pastelle, Olskizzen, Zeichnungen*, January-May 1984, p. 385, no. 172 (illustrated).

Omaha, Joslyn Art Museum and Williamstown, Massachusetts, Sterling and Francine Clark Art Institute, *Degas and the Little Dancer*, February 1998-January 1999, p. 175, no. 47 (illustrated in color).

LITERATURE:

M.L. Bataille, "Zeichnungen aus dem Nachlass von Degas," *Kunst und Künstler*, vol. 28, July 1930, p. 405 (illustrated).

P.A. Lemoisne, *Degas et son oeuvre*, Paris, 1946, vol. III, p. 530, no. 909 (illustrated, p. 531; dated 1887).

Drawn in 1882-1885, this pastel of a young dancer in quarter profile, captured while wistfully gazing downward and tying the ribbon of her tutu behind her back, is directly related to the painting *Danseuses au foyer (La Contrebasse)*, 1879 (fig. 1; Lemoisne, no. 900). The dancer in the present work is identical in form to the third figure from the left in the painting: she stands alone, her legs neatly open—*écartées*—her back gently bent, and her head turned slightly to the left. She is completely absorbed in her rituals of preparation for the class, almost absent-mindedly making the final touches to her gown before joining the floor.

Degas revels in the voyeuristic depiction of the most intimate, unguarded and personal moments of his subjects. Most striking about the present work is its exquisite finished quality and dazzling palette: a rich, almost electric juxtaposition of chartreuse and plum blue, heightened by confident strokes of pure white.



(fig. 1) Edgar Degas, *Danseuses au foyer (La Contrebasse)*, 1887. Detroit Institute of Arts, City of Detroit Purchase.





159

EDGAR DEGAS (1834-1917)

Chevalier

stamped with signature 'Degas' (Lugt 658; lower left)
pencil on tracing paper laid down on paper laid down on board
6 $\frac{7}{8}$ x 9 in. (17 x 23 cm.)

\$18,000-25,000

PROVENANCE:

Estate of the artist; Fourth sale, Galerie Georges Petit, Paris, 2-4 July 1919, lot 242b.

C. Chauncey Stillman, New York.

Gift from the above to the late owner, summer 1926.



160

EDGAR DEGAS (1834-1917)

Chevalier et chien

with indistinct atelier stamp (Lugt 657; lower left)

pencil on paper laid down on card

6¾ x 8¾ in. (17.2 x 22.1 cm.)

Drawn *circa* 1860

\$25,000-35,000

PROVENANCE:

Estate of the artist.

René Degas, Paris (by descent from the above).

Gustave Pellet, Paris.

Maurice Exsteens, Paris (by descent from the above).

Justin K. Thannhauser, New York; sale, Parke-Bernet Galleries, New York, 12 April 1945, lot 38.

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

H.V. Allison & Co., Inc., New York (acquired from the above, December 1945).

Acquired from the above by the late owner, *circa* 1945.

EXHIBITED:

Buenos Aires, Museo de Bellas Artes, *Degas*, 1934.

New York, Kleemann Galleries, *Modern French Drawings and Prints*, October 1943, no. 1.

In a letter of 18 March 2017, Professor Theodore Reff has stated his opinion that this drawing is by Edgar Degas.



PROPERTY FROM THE ESTATE OF GEORGE AND PATRICIA H. LABALME

161

EUGENE BOUDIN (1824-1898)

Bretonnes

stamped twice with initials 'E.B.' (Lugt 828; lower right and extreme lower left)
watercolor, brush and black ink and pencil on paper
5¼ x 8⅞ in. (13.3 x 20 cm.)
Executed *circa* 1870-1873

\$3,000-5,000

PROVENANCE:

Léon Bourgeois, Avize, France.
Private collection, France (gift from the family of the above); sale,
Sotheby Parke Bernet & Co., London, 26 March 1980, lot 108.
Galerie Schmit, Paris (acquired at the above sale).
Noortman & Brod, Ltd., London (by 1983).
Acquired from the above by the present owner, February 1984.

EXHIBITED:

Maastricht and London, Noortman & Brod Ltd., *Boudin & Jongkind, Paintings, Watercolors and Drawings*, November 1983-February 1984, p. 32, no. 24 (illustrated).

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



162

EDOUARD VUILLARD (1868-1940)

Le chemin à la campagne en Bretonne

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

peinture à la colle on paper laid down on card

12¾ x 19 in. (32.5 x 49.3 cm.)

Painted circa 1909

\$15,000-20,000

PROVENANCE:

Estate of the artist.

Anon. sale, Sotheby Parke Bernet & Co., London, 2 December 1981, lot 177.

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

Jeffrey Archer, London (acquired from the above).

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

EXHIBITED:

Melbourne, Tolarno Galleries and Sydney Holdsworth Contemporary Galleries, *Edouard Vuillard, K.-X. Roussell*, July-September 1985, no. 30.

Lausanne, La Galerie Paul Vallotton, *Edouard Vuillard*, June-September 1989, no. 11 (illustrated in color).

Glasgow, William Hardie Gallery, Ltd., *Edouard Vuillard, 50th Anniversary*, 1990, no. 27.

Stuttgart, Kunsthauß Bühler, *Edouard Vuillard, Gemälde, Pastelle, Zeichnungen*, June-July 1996, p. 43 (illustrated in color, p. 42; titled *Der Weg zum Dorf*).

LITERATURE:

A. Salomon and G. Cogeval, *Vuillard, Le regard innombrable, Catalogue critique des peintures et pastels*, Paris, 2003, vol. II, p. 973, no. VIII-319 (illustrated in color).

CLAUDE MONET (1840-1926)

Waterloo Bridge

signed 'Claude Monet' (lower right)

pastel on paper

12¼ x 19 in. (31.2 x 48.3 cm.)

Drawn in London in January-February 1901

\$400,000-600,000

PROVENANCE:

Sacha Guitry, Paris (gift from the artist).

Anon. sale, Sotheby & Co., London, 22 June 1955, lot 53.

Zaphiriou collection (acquired at the above sale).

Arthur Tooth & Sons, Ltd., London.

Galerie Nathan, Zurich.

Dorothy Braude Edinburg, Boston (circa 1967).

Jo-Ann Edinburg Pinkowitz, John Edinburg and Hope Edinburg, Boston (acquired from the above); sale, Sotheby's, New York, 12 November 1987, lot 115.

Dennis Hotz Fine Art, Johannesburg.

Private collection (acquired from the above); sale, Christie's, London, 7 February 2013, lot 292.

Acquired at the above sale by the present owner.

EXHIBITED:

Kunsthalle Basel, *Impressionisten, Monet, Pissarro, Sisley, Vorläufer und Zeitgenossen*, September-November 1949, p. 24.

Wellesley College, Jewett Art Center, 1968 (on loan).

Wellesley College Museum, *One Century, Wellesley Families Collect*, April-May 1978, no. 18 (illustrated).

LITERATURE:

M. Pays, "M. Sacha Guitry révèle aujourd'hui sa peinture aux Parisiens," *Excelsior*, 12 January 1921, p. 5.

J. Lorcey, *Sacha Guitry*, Paris, 1971, p. 102.

D. Wildenstein, *Claude Monet, Catalogue raisonné, Supplément aux peintures, dessins, pastels, index*, Paris, 1991, vol. V, p. 174, no. P 99 (illustrated and illustrated again in color, p. 197).

Drawn from the room Monet rented at the Savoy Hotel on Victoria

Embankment during his 1901 stay in London, *Waterloo Bridge* demonstrates the artist's interest in the atmospheric impressions of his subject. The present richly worked pastel depicts Waterloo Bridge's characteristic arcs, with boats gliding over the Thames and, far in the background, a few faint chimneys. Fog and mist, however, are the real protagonists of the scene: the shades and colors blend under a grey layer, recreating the feeling of wet, dense air on a misty day. Over the bridge, an energetic stream of marks conveys the busy hustle of a commuting crowd fending through the fog.

In his letters, Monet expressed his enchantment with the English weather. In early February that year, he cheered: "there is no country more extraordinary (than this one) for a painter!" (quoted in D. Wildenstein, *Claude Monet, Catalogue raisonné*, Colonge, 1996, vol. IV, p. 351). Already in March, however, he bemoaned: "This is not a country where you can finish a picture on the spot; the effects never reappear" (*ibid.*). Contemplating the uncertain outcome of a series of paintings which he had begun during his previous stays in London and enlarged on that same occasion (Wildenstein, nos. 1521-1614), Monet thus complained: "I should have made just sketches, real impressions" (quoted in D. Wildenstein, *Monet, The Triumph of Impressionism*, Cologne, 1999, p. 354).

Within this context, *Waterloo Bridge* is an important counterexample to Monet's London paintings of the same scene. On account of the volatility of London's weather, the artist was forced to complete many canvases back at Giverny, where he reworked and completed them in his studio, far from his motif. *Waterloo Bridge*, on the other hand, presents a spontaneous, highly evocative and atmospheric drawing of the city's river side: the sought-after "real impression" which Monet tried to recapture at home on his canvases.



(fig. 1) Claude Monet, *Waterloo Bridge, effet de soleil*, 1903. The Art Institute of Chicago.
Photo: The Art Institute of Chicago / Art Resource, NY.







164

PAUL GAUGUIN (1848-1903)

Etude pour I raro te oviri

watercolor and pen and black ink on paper

3½ x 4½ in. (9 x 11.5 cm.)

Executed circa 1891

\$10,000-15,000

PROVENANCE:

Ward and Frances Cheney, Lattingtown, New York (circa 1940).
By descent from the above to the present owner.

EXHIBITED:

New York, Wildenstein & Co., Inc., *Gauguin*, April-May 1956, p. 20, no. 61.

LITERATURE:

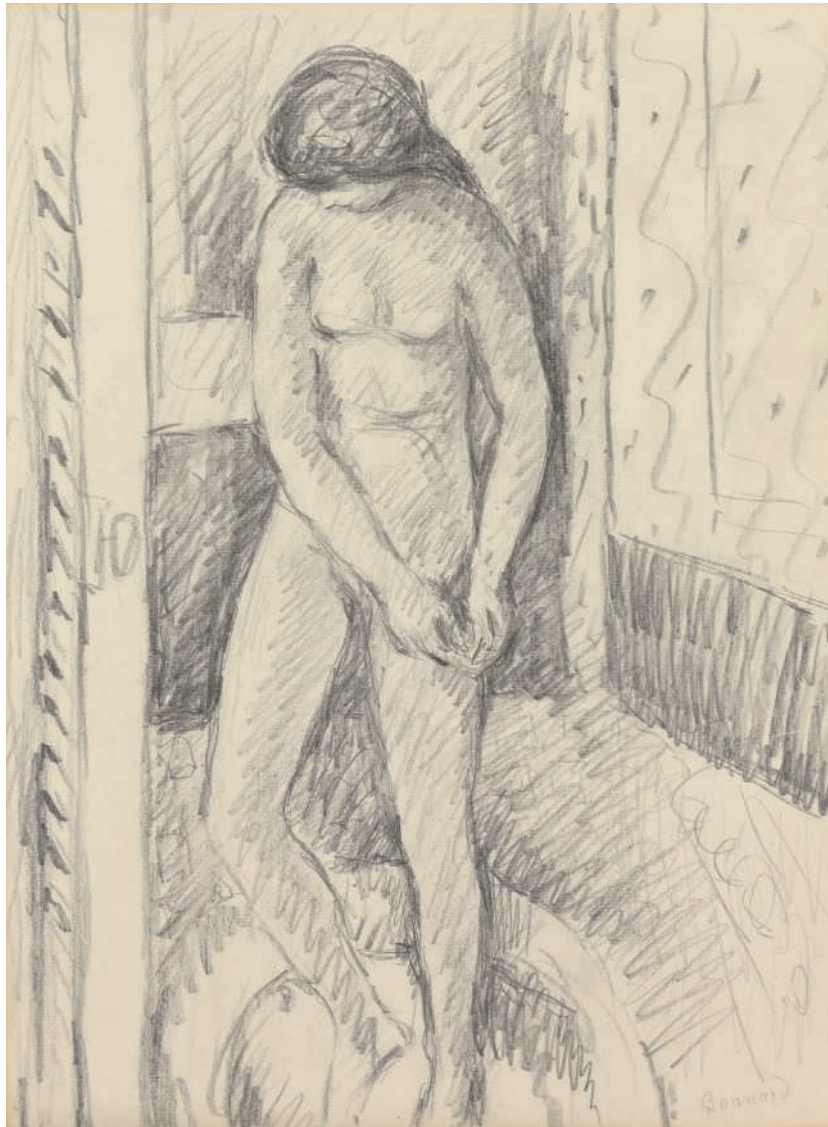
J. Rewald, *Gauguin, Drawings*, New York, 1958, p. 33, no. 71 (illustrated).

This work will be included in the forthcoming Paul Gauguin *catalogue critique*, currently being prepared under the sponsorship of the Wildenstein Institute.

This drawing is a study for the dog in Gauguin's 1891 painting *I raro te oviri* in the collection of the Minneapolis Institute of Arts (fig. 1). It was originally part of a portfolio of studies which the artist had labeled *Documents Tahiti - 1891, 1892, 1893*. In the finished painting, the animal has assumed a nearly identical posture to that of the study, and is similarly set against a purple background.



(fig. 1) Paul Gauguin, *I raro te oviri (Under the Pandanus)*, 1891.
Minneapolis Institute of Art.



165

PIERRE BONNARD (1867-1947)

Nu debout à sa toilette

signed 'Bonnard' (lower right)

pencil on paper

15½ x 11½ in. (39.7 x 29.5 cm.)

\$25,000-35,000

PROVENANCE:

Marlborough Fine Art, Ltd., London.

Denys Sutton, London.

Private collection (by descent from the above); sale,

Sotheby's, New York, 7 November 2012, lot 192.

Acquired at the above sale by the present owner.



Pierre Bonnard, *Nu à la toilette*, circa 1908. Sold, Christie's, London, 4 February 2015, lot 39. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris

Guy-Patrice and Floriane Dauberville have confirmed the authenticity of this work.



166

CAMILLE PISSARRO (1830-1903)

Eragny, le soir

dated and inscribed '13 oct 90 soir Eragny' (lower right)

watercolor and pencil on paper

7 x 5 in. (17.8 x 12.7 cm.)

Executed in Eragny on 13 October 1890

\$15,000-20,000

PROVENANCE:

Lucien Pissarro, London (son of the artist).

Private collection, London (circa 1940).

Private collection, London (by descent from the above);
sale, Christie's, New York, 7 May 2008, lot 108.

Stern Pissarro Gallery, London.

Acquired from the above by the present owner, June 2008.

EXHIBITED:

London, Ben Uri Art Gallery, *Fortieth Anniversary Exhibition*, June-July 1956,
no. 105.

London, Marlborough Fine Art, Ltd., *Pissarro in England*, June-July 1968,
p. 29, no. 39 (illustrated, p. 67).

Ferrara, Palazzo dei Diamanti, *Camille Pissarro*, February-May 1998, p. 75,
no. 41 (illustrated in color).

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



167

CAMILLE PISSARRO (1830-1903)

Terrain labouré

signed 'C. Pissarro.' (lower left) and dated and inscribed
'avril. 88 Eragny' (lower right)
watercolor over pencil on paper
8 $\frac{7}{8}$ x 11 $\frac{1}{2}$ in. (22.6 x 29.2 cm.)
Painted in Eragny in April 1888

\$30,000-40,000

PROVENANCE:

Private collection, London (circa 1940).
Private collection, London (by descent from the above); sale,
Christie's, New York, 7 May 2008, lot 109.
Acquired at the above sale by the present owner.

EXHIBITED:

London, Marlborough Fine Art, Ltd., *Pissarro in England*, June-July 1968,
p. 29, no. 37 (illustrated, p. 65).
Birmingham, City Museum and Art Gallery and Glasgow, The Burrell
Collection, *Camille Pissarro, Impressionism, Landscape and Rural Labour*,
March-June 1990, p. 125, no. 43 (illustrated, p. 60, fig. 66).
Ferrara, Palazzo dei Diamanti, *Camille Pissarro*, February-May 1998,
p. 74, no. 39 (illustrated in color).

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



168

CAMILLE PISSARRO (1830-1903)

Le pont Corneille à Rouen

stamped with initials 'C.P.' (Lugt 613e; lower right)

colored chalks on paper

4½ x 5¼ in. (11.6 x 13.4 cm.)

\$5,000-7,000

PROVENANCE:

Estate of the artist.

Private collection, Oxfordshire (by 2002).

Stern Pissarro Gallery, London.

Acquired from the above by the present owner, March 2009.

EXHIBITED:

London, Bury Street Gallery, *Master Drawings*, July 1981, no. 197 (illustrated, pl. 108).

Oxford, Ashmolean Museum and Northampton, Central Museum and Art Gallery, *For the Love of Drawing, Drawings from an Oxfordshire Private Collection*, June-October 2002.

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

On the verso of the present work is a letter in which Pissarro explains his different styles of drawing to an enquirer.

Voilà ce que j'ai pu faire
envoyer de ma main une boîte de
pastel. n°
le n°1 est une combinaison
d'encre de Terre de saint bruni, et
craie de
n°2 combinaison encore plus
et craie de
n°3. craie noire et craie
craie
au dessous je n'ai
rien de plus ni, d. temps

verso



169

PIERRE BONNARD (1867-1947)

Le parc, étude pour un éventail

signed with monogram (upper center)
brush and ink wash, brush and pen and black ink and pencil on paper
9 $\frac{7}{8}$ x 13 $\frac{3}{4}$ in. (25.1 x 34 cm.)

\$7,000-10,000

PROVENANCE:

Vitale Bloch, Paris (by 1955).
Lew and Edie Wasserman, Los Angeles (circa 1960); Estate sale,
Christie's, New York, 19 June 2012, lot 33.
Private collection, France.
Anon. sale, Kunsthaus Lempertz, Cologne, 25 May 2013, lot 715.
Anon. sale, Hôtel Drouot, Paris, 14 May 2014, lot 232.
Acquired at the above sale by the present owner.

EXHIBITED:

Milan, Palazzo della Permanente; Kunsthalle Basel and Nice, Musée des
Ponchettes, *Pierre Bonnard*, April-September 1955, p. 51, no. 72; p. 32, no. 113
and p. 35, no. 56 (respectively).

Guy-Patrice and Floriane Dauberville have confirmed the authenticity of
this work.



170

CAMILLE PISSARRO (1830-1903)

Gardeuse de vaches, étude pour un éventail

stamped with initials 'C.P.' (Lugt 613a; lower right)

charcoal on paper

12¾ x 18½ in. (31 x 47 cm.)

Drawn circa 1886

\$12,000-18,000

PROVENANCE:

Estate of the artist.

Stern Pissarro Gallery, London.

Acquired from the above by the present owner, September 2008.

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



171

CAMILLE PISSARRO (1830-1903)

Paysage à Hébécourt

signed 'C. Pissarro' (lower right), inscribed and dated 'Hébécourt
1er mai 90' (lower left) and inscribed and dated again 'Hébécourt.
1er mai 90 - soir' (extreme lower left)
watercolor and charcoal on paper
5½ x 8¾ in. (13 x 21.8 cm.)
Executed in Hébécourt on 1 May 1890

\$20,000-30,000

PROVENANCE:

Marcel Eschwege, Paris (by 1979).
Private collection, Paris.
Anon. sale, Hôtel Drouot, Paris, 18 November 1989, lot 3.
Anon. sale, Hôtel Drouot, Paris, 23 June 2008, lot 3.
Anon. sale, Ketterer Kunst, Munich, 3 December 2008, lot 221.
Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galerie Schmit, *Maîtres Français des XIXe et XXe siècles*, May-July 1979,
p. 109, no. 105 (illustrated; titled *Le village d'Hébécourt*).

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



172

PAUL SIGNAC (1863-1935)

Samois (péniches)

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

watercolor and black Conté crayon on paper

5¼ x 8¾ in. (14.5 x 22 cm.)

Executed circa 1900

\$7,000-10,000

PROVENANCE:

Estate of the artist.

Paul Kantor Gallery, Beverly Hills.

B. Gerald Cantor, Beverly Hills.

Los Angeles County Museum of Art (gift from the above, 1970);
sale, Sotheby Parke Bernet, Los Angeles, 21 June 1982, lot 71.

Private collection, Los Angeles.

Anderson Galleries, Los Angeles.

Acquired from the above by the present owner, 2008.

Marina Ferretti has confirmed the authenticity of this work.



173

PAUL SIGNAC (1863-1935)

Saint-Tropez, Voiles au sec

signed 'P. Signac' (lower left)
watercolor, black Conté crayon and pencil on paper
9¼ x 6¾ in. (24.6 x 16.2 cm.)

\$8,000-12,000

PROVENANCE:

Anon. sale, Sotheby & Co., London, 1 May 1969, lot 265.
Gabriel Sabet, Geneva; Estate sale, Sotheby's, London,
8 December 1998, lot 300.
Private collection (acquired at the above sale); sale, Christie's,
London, 19 June 2007, lot 221.
Acquired at the above sale by the present owner.

The late Françoise Cachin confirmed the authenticity of this work.

PABLO PICASSO (1881-1973)

Bacchanale

signed 'Picasso' (lower right)
 gouache, pastel and brush and black ink on paper
 19 $\frac{7}{8}$ x 25 $\frac{7}{8}$ in. (50.5 x 65.6 cm.)
 Executed in September 1955

\$120,000-180,000

PROVENANCE:

Hirschl & Adler Galleries, Inc., New York (by 1977).
 Irving Galleries, Palm Beach.
 Acquired from the above by the previous owner, *circa* 1978.

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

Claude Picasso has confirmed the authenticity of this work.

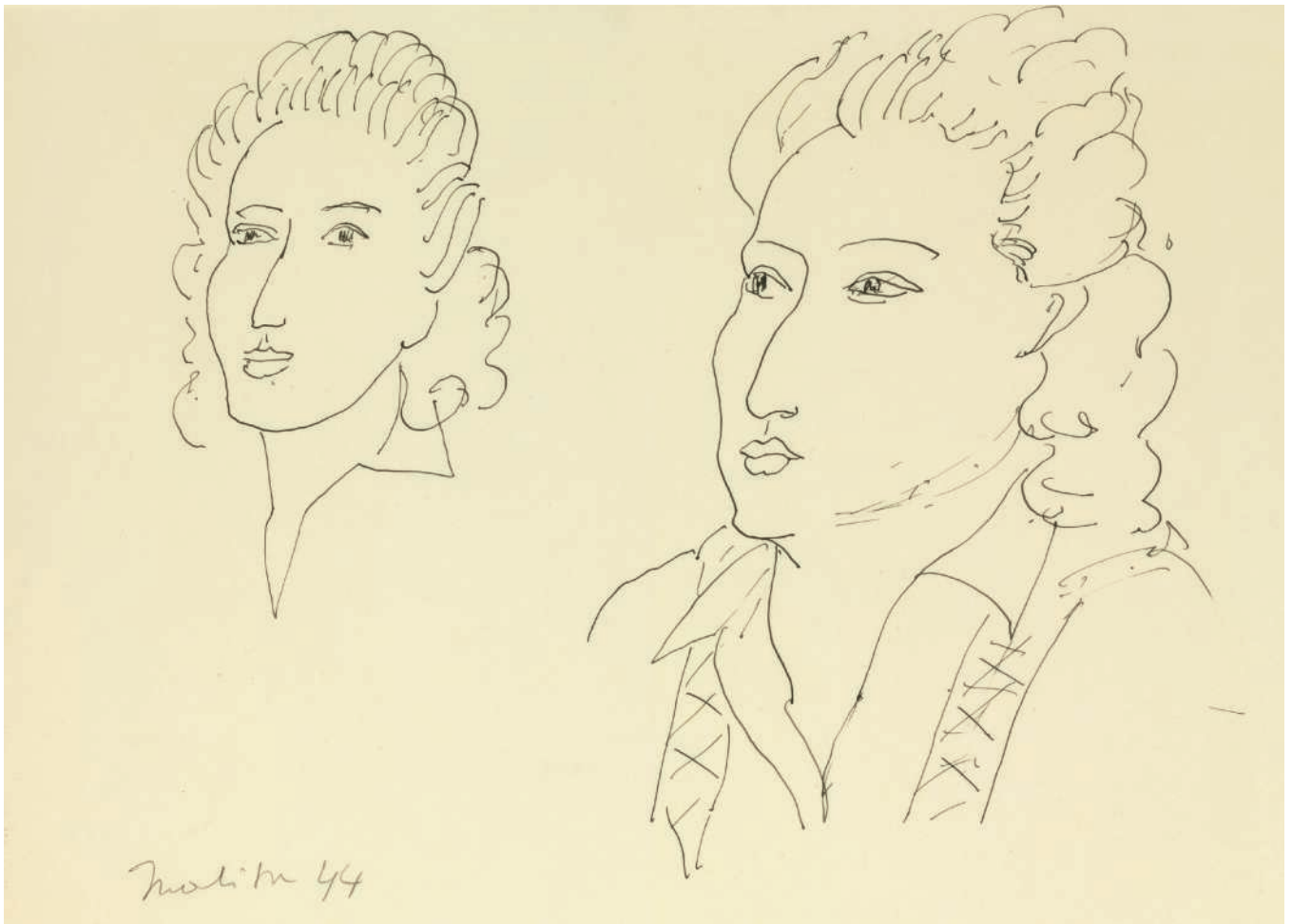
Executed at Picasso's La Californie estate, *Bacchanale* is a poignant reflection of the artist's *joie de vivre*. In the early autumn of 1955, the artist fell just after filming had wrapped for *Le Mystère Picasso*, a striking exposé on Picasso's creative process. Confined to bedrest, he could only humor his imagination through creation, with the present whimsical scene as a distraction from the realities of waning health. Pierre Cabanne further elaborates on Picasso's state of mind at this time: "Painfully. Yet insolently too. For he was struggling. The time might be nearing when he would have to give up loving, enjoying sex, women, climax, give up living" (*Pablo Picasso, His Life and Times*, New York, 1979, p. 446).

This adherence to care-free moments of jubilation mirrors Picasso's outlook on the life he had built in the South of France. In this euphoric *Bacchanale* celebration, the grouping of figures lose themselves in ritualistic movement, performing a dance to the rhythmic pulse of the tambourine and horn. The nudity, hazy laurel crown and archaic horn instrument allude to a pagan ceremony. The insertion of the frivolous goat, frolicking with the clan of troubadours references the menagerie of pets Picasso kept at La Californie during the mid-fifties. The following year, Jacqueline would surprise the artist with a pet goat, Esmeralda, whose face would subsequently be immortalized on Picasso's Madoura ceramics. As Neil Cox explains, "Goats also bring about one of Picasso's most explicit references on the nature of sacrifice...Yet we also see a playful delight in the frolicsome sexuality of these creatures, in those antics for which they have been denigrated, but which to Picasso were an enduring source of irreverent pleasure" (*A Picasso Bestiary*, London, New York, 1995, p. 132, p. 119).



Picasso and Jacqueline at Christmas with Esmeralda, the goat. Sculptures in the garden of La Californie, Cannes 1956. Photo: Edward Quinn, ©edwardquinn.com © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.





PROPERTY FROM A MEMBER OF THE MATISSE FAMILY

175

HENRI MATISSE (1869-1954)

Deux têtes

signed and dated 'Matisse 44' (lower left)

pen and India ink on paper

15¾ x 20½ in. (40 x 52 cm.)

Drawn in 1944

\$40,000-60,000

PROVENANCE:

By descent from the artist to the present owner.

Wanda de Guébriant has confirmed the authenticity of this work.

176

GUSTAV KLIMT
(1862-1918)

*Mit hängendem rechten Arm und
waagrechtem linken (recto and verso)*

pencil on paper
22½ x 14½ in. (56.2 x 36 cm.)
Drawn in 1906-1907

\$60,000-80,000

PROVENANCE:

Estate of the artist.
Hermine Klimt, Vienna (by descent from
the above).
Dr. Ernst Buschbeck, Vienna.
Dr. Kurt Rossacher, Salzburg.
Fischer Fine Art, Ltd., London (by 1979).

EXHIBITED:

Munich and Vienna, Galerie Pabst, *Gustav Klimt,
Zeichnungen*, 1976-1977.
London, Fischer Fine Art, Ltd., *Vienna, Turn of the
Century, Art and Design*, November 1979-January
1980, p. 72, no. 29 (illustrated, p. 10; titled *Standing
Nude*).

LITERATURE:

A. Strobl, *Gustav Klimt, Die Zeichnungen, 1904-
1912*, Salzburg, 1982, vol. 2, p. 114, nos. 1551 and
1552 (illustrated, p. 115).



verso



EGON SCHIELE (1890-1918)

Sitzendes Kind

with Nachlass stamp (lower right and on the reverse)

pencil on paper

17½ x 11½ in. (44.6 x 29.2 cm.)

Drawn in 1916

\$180,000-250,000

PROVENANCE:

Estate of the artist.

Anon. sale, Hauswedell & Nolde, Hamburg, 6 December 1997, lot 1072.

Dover Street Gallery, London.

Private collection, Italy (acquired from the above, *circa* 1998); sale,

Christie's, London, 5 February 2009, lot 136.

Acquired at the above sale by the present owner.

LITERATURE:

J. Kallir, *Egon Schiele, The Complete Works*, London, 1998, p. 675, no. D 1819a (illustrated; with incorrect dimensions).

Throughout his artistic career, Schiele was fascinated by the subject of children who for him represented the beginning of life, vitality, and, figuratively, fresh creativity. The theme of the mother and child is a thread running throughout his work, yet Schiele's feelings towards sexuality, procreation and motherhood were always bound up with their opposite poles of death and decay, as for example in his 1910 *Tote Mutter* painting (Kallir, no. 177) where the mother is shown having to die in order to give birth.

From 1910 onwards, Schiele had often used street children as models. Sometimes he would draw them nude, in a variety of sexually charged poses, trying to get to the bottom of human nature by exploring their awakening sexuality. In 1912, when living and working in provincial Neulengbach, he was, unfairly it seems, accused of abducting and sexually abusing a minor and imprisoned waiting trial for 24 days before being charged with allowing children access to the "immoral" drawings in his studio.

In contrast to these earlier and more provocative drawings of adolescents, *Sitzendes Kind* is a more straight-forward account of a middle-class or well-to-do toddler. The artist, who had already displayed his precocious gift for drawing as a schoolboy, here only needs a few strokes to sensitively capture the complete contour and psychology of a child of about two, tightly clinging on to its bib and immersed in its own world. Compared with his edgy, angular, and more expressive line of 1910 and 1911, here Schiele adopts a softer, more rounded, economic and realistic line with which to define his subject.

Possibly in reaction to the "Neulengbach affair" but also thanks to greater stability in his own life, Schiele painted the children of his bourgeois environment from 1912 onwards, focusing on his relatives' children, or working on commissions to record his patrons' offspring. The child depicted in this work appears in two further drawings of 1916 (Kallir, nos. D. 1819 and D. 1820). A later inscription on the verso of this drawing suggests that the child was a member of the household of Schiele's parents-in-law, the Harms family.





178

GEORGE GROSZ (1893-1959)

Evening Paper, Daily Mirror

signed 'Grosz' (lower left); with Nachlass stamp (on the reverse)

watercolor on paper

Image size: 21 x 17½ in. (61.7 x 43.6 cm.)

Sheet size: 26¼ x 19 in. (66.6 x 48.5 cm.)

Painted in 1933

\$60,000-80,000

PROVENANCE:

Estate of the artist.

David B. Findlay, Inc., New York.

Acquired by the family of the present owner, January 1967.

Ralph Jentsch has confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

179

EMIL NOLDE (1867-1956)

Sonnenblumen und eine rote Mohnblüte

signed 'Nolde.' (lower right)

watercolor on Japan paper

13½ x 18½ in. (34.4 x 47 cm.)

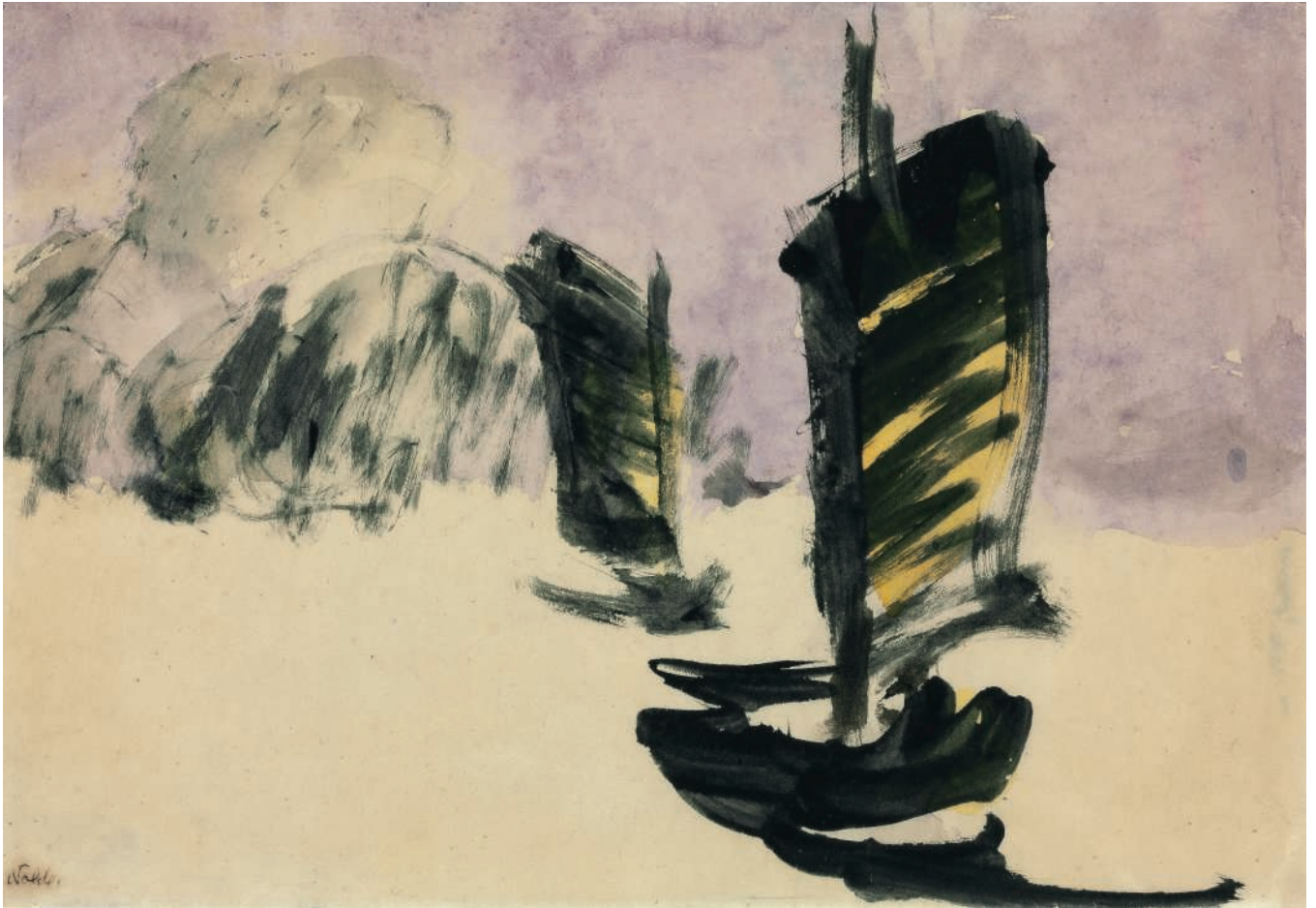
Painted circa 1935

\$100,000-150,000

PROVENANCE:

Acquired by the family of the present owner, circa 1960.

Dr. Manfred Reuther has confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

180

EMIL NOLDE (1867-1956)

Dschunken unter hellem, violetten Himmel

signed 'Nolde.' (lower left)

watercolor and brush and black ink on Japan paper

11 x 15¾ in. (27.9 x 40 cm.)

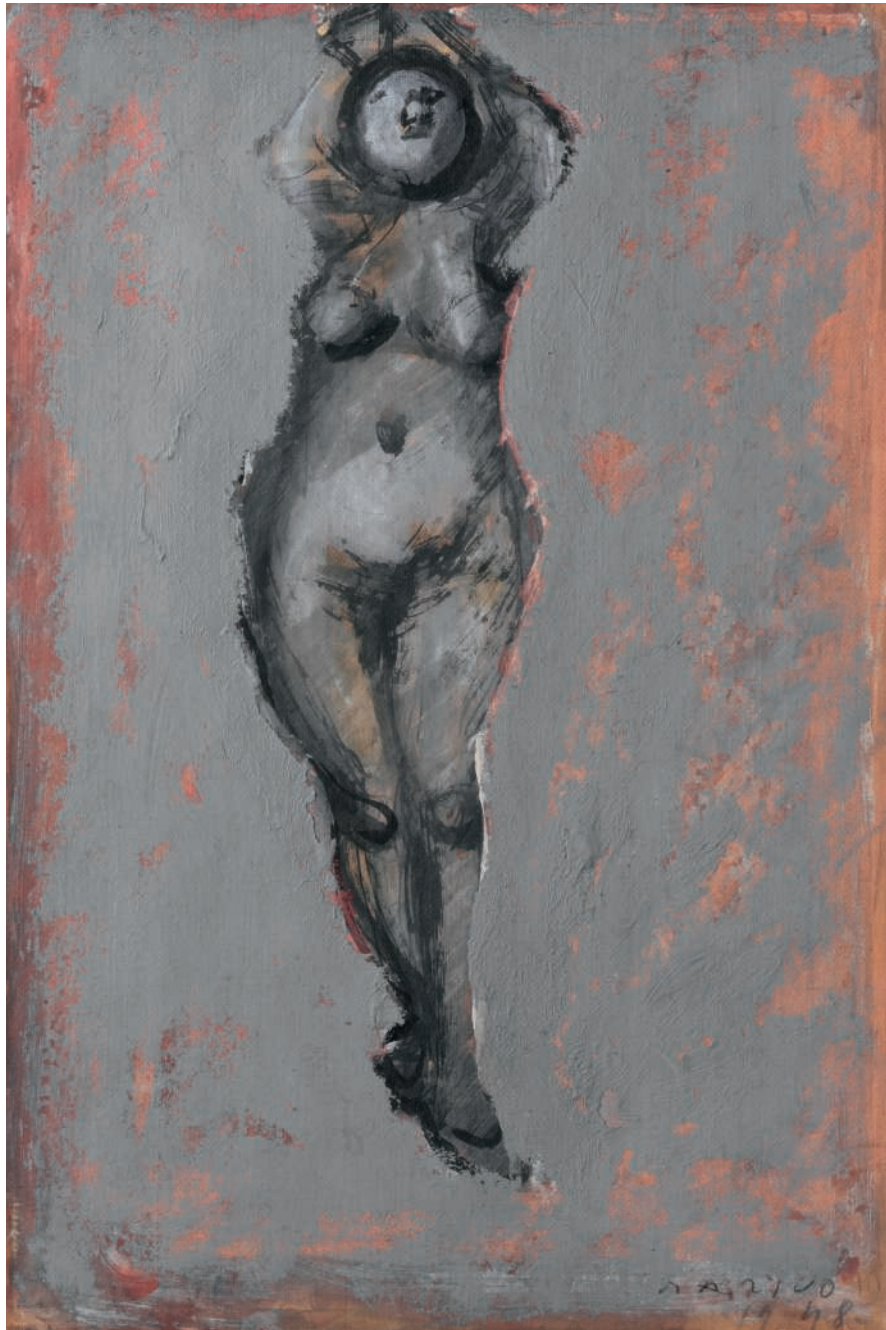
Painted in China in fall 1913

\$15,000-25,000

PROVENANCE:

Acquired by the family of the present owner, circa 1960.

Dr. Manfred Reuther has confirmed the authenticity of this work.



181

MARINO MARINI (1901-1980)

Pomona

signed and dated 'MARINO 1948' (lower right)
oil, gouache and brush and India ink on paper laid down on canvas
19½ x 13⅞ in. (49.4 x 33.4 cm.)
Painted in 1948

\$25,000-35,000

PROVENANCE:

Galerie d'Art Moderne, Basel.
Galerie Artcurial, Paris.
Anon. sale, Christie's, London, 21 June 2013, lot 238.
Acquired by the present owner, 2015.

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

182

MARINO MARINI (1901-1980)

Personaggi del circo

signed and dated 'MARINO 1948' (lower left)
tempera, gouache, colored wax crayon, chalk and brush and black ink
on paper laid down on prepared canvas
36½ x 27½ in. (92.6 x 68.7 cm.)
Executed in 1948

\$90,000-120,000

PROVENANCE:

Joseph L. Shulman, Hartford (by 1974).
Alexander Raydon, New York (acquired from the estate of the above).
By descent from the above to the present owner.

EXHIBITED:

Hartford, Wadsworth Atheneum, *Selections from the Joseph L. Shulman Collection*, March-April 1975, pp. 12 and 44 (illustrated, p. 45; titled *Horse and Clowns*).

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

"Painting is born like a spontaneous need and thrives on the appetite for colour. There is no sculpture if you first don't go through this spiritual state" (Marini quoted in G. di San Lazzaro, ed., *Homage to Marino Marini*, New York, 1975, p. 6).

Marini is best-known as a sculptor, yet color and painting were intrinsic elements in his artistic practice. Painting allowed him to explore the forms of his sculptures and also to explore color harmonies and dissonances. "Painting, for me, depends on color, which takes me further and further away from real form," he explained. "The emotion that colors awake in me, that is to say the contrast of one color with another, or their relationship, stimulates my imagination much more than does the materialization of the human figure if I have to rely on pictorial means alone" (Marini quoted in *ibid.*).





PROPERTY FROM AN ESTATE

183

GIORGIO MORANDI (1890-1964)

Natura morta

pencil on paper
6¼ x 8¾ in. (16 x 22.3 cm.)
Drawn in 1949

\$7,000-10,000

PROVENANCE:

Family of the artist, 1977.
Private collection, Milan.
Morat-Institut für Kunst und Kunstwissenschaft, Freiburg im Breisgau
(acquired from the above, by 1984).
Private collection, Italy (acquired from the above, 1990).
Acquired by the present owner, by 1994.

EXHIBITED:

Innsbruck, Tiroler Künstlerschaft im Kunstpavillon im kleinen Hofgarten,
Morandi, 1982.
New York, Italian Cultural Institute, *Giorgio Morandi, The Suspended Vision,
Watercolors, Drawings, and Etchings*, September-November 2008, p. 63
(illustrated, p. 30; dated circa 1948).

LITERATURE:

M. Valsecchi, G. Ruggeri and E. Tavoni, *Morandi, Disegni*, Bologna, 1981, vol. I,
p. 61, no. 97 (illustrated, p. 131; dated 1948).
C. Brandi, *Giorgio Morandi, Seine Werke im Morat-Institut für Kunst und
Kunstwissenschaft*, Freiburg im Breisgau, 1984, p. 27, no. 41 (dated circa 1948).
E. Tavoni and M.T. Morandi, *Morandi, Disegni, Catalogo generale*, Milan, 1994,
p. 106, no. 1949 23 (illustrated).



184

MARINO MARINI (1901-1980)

Cavaliere

signed and dated 'MARINO 1973' (on the reverse)
gouache, brush and pen and India ink, newsprint and colored paper
collage on paper laid down on canvas
20% x 15½ in. (52.2 x 39.5 cm.)
Executed in 1973

\$30,000-50,000

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.

185

MARC CHAGALL (1887-1985)

Le Visage

signed 'Marc Chagall' (lower right)
gouache, watercolor, pastel and brush and India ink on paper
40 x 28½ in. (101.6 x 72.8 cm.)
Executed in 1971-1973
\$200,000-300,000

PROVENANCE:

Galerie Maeght, Paris.
Shaindy Fenton, Inc., Fort Worth (acquired from the above).
Acquired from the above by the family of the present owner, November 1979.

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

Executed in 1971-1973, *Le Visage* presents the viewer with a striking oversized face, seemingly a self-portrait of the artist, identifiable by Chagall's distinctive hairstyle and strong features, surrounded by the dreamlike motifs and fantastical characters which were such ubiquitous elements in his paintings throughout his career. Chagall portrays himself in a direct and easily recognizable manner, grasping a bunch of flowers. To the left of his head, the voluptuous figure of a woman comes to life from the paintbrush of an artist in the foreground (a second self-portrait of Chagall). The woman lovingly gazes down at the visage, who remains oblivious to her presence. Suggesting the inner space of the artist's reverie, *Le Visage* presents an image of the artist looking back on his life, recalling and contemplating his past from a position of great contentment and happiness.

Painted while the artist was happily living in the South of France with his second wife, Vava, *Le Visage* portrays the past with a strong sense of nostalgia. The painting features several references to Chagall's early life in Russia, with the distinctive silhouettes of the houses of Vitebsk, the small town where he grew up, visible in the lower right quadrant. The farm animals which appear in this work also represent the rural upbringing he experienced there. These animals affectionately recall a simpler way of life, and were a recurring feature in Chagall's paintings. In the upper left are two lovers, and in the upper right is a rooster flying over two crescent moons, all elements which lend the composition a whimsical, dreamlike atmosphere, as the artist's sentimental recollections of his past seem to swirl around him.

For Chagall, the artist's psyche was the foundation of all his paintings. Believing that the spirit should make its way into all of the artworks he produced, he explained that "A painting must blossom like something alive. It must seize something unseizable and unclear: The allure and the profound meaning of what concerns you" (quoted in C. Sorlier, *Chagall and Chagall*, New York, 1979, p. 54). In *Le Visage*, Chagall reveals the importance of memory in his thoughts at this stage of his career. Looking back on the beginnings of his life, he fondly acknowledges the formative influence his youth in Vitebsk had, not only on his art, but also in his development as an individual.





Christie's is honored to present Property from The Tuttleman Collection.
Please refer to the introduction that precedes lot 301 for more information
on the collection.

186

JEAN DUFY (1888-1964)

Cavaliers au Bois de Boulogne

signed and dated 'Jean Dufy 28' (lower right)

watercolor and gouache on paper

16 $\frac{1}{8}$ x 21 $\frac{1}{4}$ in. (43 x 55.4 cm.)

Painted in 1928

\$15,000-20,000

PROVENANCE:

Anon. sale, Sotheby's, New York, 19 January 2005, lot 63.

Acquired at the above sale by the late owners.

LITERATURE:

J. Bailly, *Jean Dufy, Catalogue raisonné de l'oeuvre*, Paris, 2010, vol. II, p. 231,
no. J.1134 (illustrated in color).



187

JEAN DUFY (1888-1964)

Place de la Concorde

signed 'Jean Dufy' (lower left)
watercolor and gouache on paper
16 $\frac{5}{8}$ x 22 $\frac{3}{4}$ in. (42.8 x 57.9 cm.)
Painted circa 1937-1940

\$25,000-35,000

PROVENANCE:

Anon. sale, Sotheby's, New York, 19 January 2005, lot 72.
Acquired at the above sale by the late owners.

LITERATURE:

J. Bailly, *Jean Dufy, Catalogue raisonné de l'oeuvre*, Paris, 2010, vol. II, p. 209, no. J.1067 (illustrated in color).



188

JEAN DUFY (1888-1964)

L'Andalouse

signed 'Jean Dufy' (lower left)
gouache and watercolor on card laid down on canvas
18¾ x 25½ in. (47.5 x 63.6 cm.)
Painted circa 1952-1955

\$15,000-20,000

PROVENANCE:

The Marble Arch Gallery, New York.
Anon. sale, Sotheby's, New York, 18 February 1988, lot 115.
Anon. (acquired at the above sale); sale, Sotheby's, New York, 19 January 2005, lot 12.
Acquired at the above sale by the late owners.

LITERATURE:

J. Bailly, *Jean Dufy, Catalogue raisonné de l'oeuvre*, Paris, 2002, vol. I, p. 290, no. J.562 (illustrated).



PROPERTY OF A NEW YORK ESTATE

189

RAOUL DUFY (1877-1953)

La ferme Louis XIII

signed 'Raoul Dufy' (lower right)
gouache and watercolor on paper
19¾ x 25¾ in. (50.2 x 65.4 cm.)
Painted in 1927

\$35,000-45,000

PROVENANCE:

Mrs. Charles Russell, Jr., New York (by 1933).
Valentine Gallery, New York.
Sarah Jane May Waldheim, St. Louis; Estate sale, Sotheby's, New York,
4 May 2006, lot 453.
Puccio Gallery, New York.
Acquired from the above by the late owners.

EXHIBITED:

New York, The Museum of Modern Art, *Summer Exhibition, Painting and Sculpture*, July-September 1933.

LITERATURE:

P. Courthion, *Raoul Dufy*, Paris, 1929 (illustrated, pl. XXIV).
F. Guillon-Laffaille, *Raoul Dufy, Catalogue raisonné des aquarelles, gouaches et pastels*, Paris, 1981, vol. I, p. 180, no. 489 (illustrated).



PROPERTY FROM A NEW YORK ESTATE

190

MAURICE UTRILLO (1883-1955)

Chapelle Notre-Dame de Buisante sous la neige, Pommiers (Rhône)

signed and dated 'Maurice, Utrillo, V, 1933,' (lower right) and inscribed '— Chapelle de Buisante,— Environs de Limas,— (Rhône)—' (lower left)

gouache on paper laid down on card

12 $\frac{1}{8}$ x 18 $\frac{1}{2}$ in. (30.9 x 47 cm.)

Painted in 1933

\$20,000-30,000

PROVENANCE

Acquired by the family of the late owners, *circa* 1965.

The Association Utrillo has confirmed the authenticity of this work.



PROPERTY OF A CALIFORNIA ESTATE

191

RAOUL DUFY (1877-1953)

Les Pyrénées

signed 'Raoul Dufy' (lower right)
watercolor and gouache on paper
19 7/8 x 25 7/8 in. (50 x 65.8 cm.)
Painted in 1942

\$40,000-60,000

PROVENANCE:

Galerie Louis Carré, Paris.
Maxwell Galleries, Ltd., San Francisco.
Acquired from the above by the late owner, January 1998.

LITERATURE:

F. Guillon-Laffaille, *Raoul Dufy, Catalogue raisonné des aquarelles, gouaches et pastels*, Paris, 1981, vol. I, p. 155, no. 427 (illustrated).



PROPERTY FROM A NEW YORK ESTATE

192

ANDRÉ DERAÏN (1880-1954)

Nu assis

signed 'a derain' (lower right)
pastel on paper
24 $\frac{7}{8}$ x 18 $\frac{3}{4}$ in. (63.5 x 47.9 cm.)
Drawn circa 1920-1925

\$3,000-5,000

PROVENANCE:

Galerie Benezit, Paris.
Acquired from the above by the late owners, 1960.

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



193

ANDRE LHOTE (1885-1962)

Nu debout

signed 'A. LHOTE.' (lower right)

pastel and charcoal on paper

24¾ x 17¼ in. (62.9 x 43.8 cm.)

Drawn circa 1920

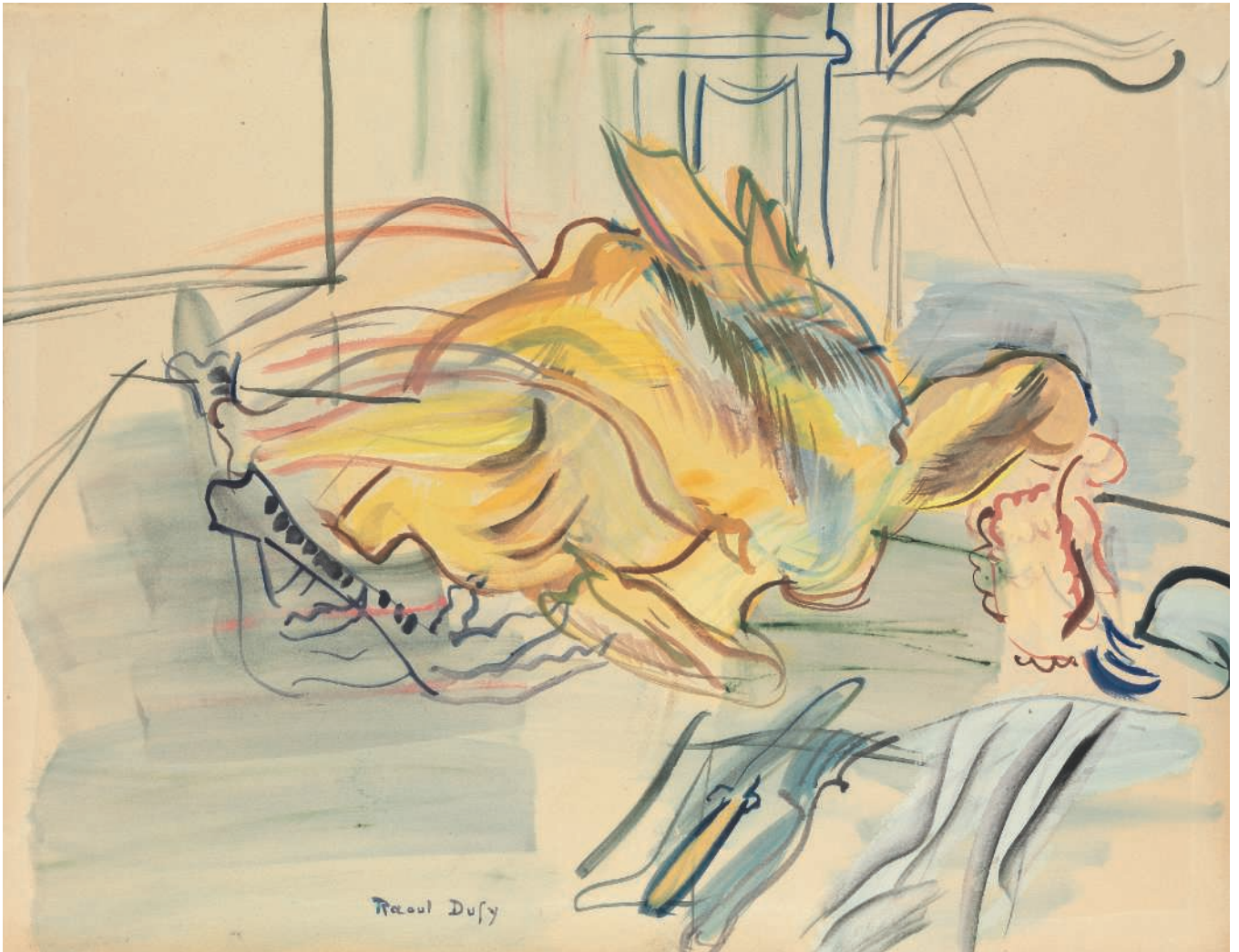
\$15,000-25,000

PROVENANCE:

Private collection, Japan (circa 1960).

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

This work will be included in the forthcoming Lhote *catalogue raisonné* being prepared by Dominique Bermann Martin.



194

RAOUL DUFY (1877-1953)

Nature morte à la dinde

signed 'Raoul Dufy' (lower left)
watercolor on paper laid down on card
19¾ x 26 in. (50 x 66.7 cm.)

\$12,000-18,000

PROVENANCE:

Galerie Louis Carré, Paris.

Acquired by the family of the present owner, by 1972.

LITERATURE:

F. Guillon-Laffaille, *Raoul Dufy, Catalogue raisonné des aquarelles, gouaches et pastels*, Paris, 1982, vol. II, p. 143, no. 1453 (illustrated).



195

FRANCOISE GILOT (B. 1921)

Deux femmes

signed 'F. Gilot' (lower right)
colored wax crayons on yellow paper
19 7/8 x 25 1/2 in. (50 x 64.8 cm.)
Drawn in 1953

\$8,000-12,000

PROVENANCE:

Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris.
Private collection (acquired from the above); sale, Sotheby's,
New York, 15 December 2014, lot 63.
Acquired at the above sale by the present owner.

Françoise Gilot has confirmed the authenticity of this work. It is recorded
in her archives under the number 1206.





DAY SALE

16 May 2017
at 1.30 pm
(Lots 301-491)



The Tuttleman Collection

During their marriage, Edna and Stanley Tuttleman curated one of the most eclectic and diverse collections of art, which spans multiple decades and a variety of media. Modernist sculpture masterpieces by artists such as Henry Moore and pop works by Roy Lichtenstein live side by side in a diverse arrangement that underscores the Tuttlemans' love of art in many forms and traditions. Sculptures and paintings are represented as equally as acoustic and kinetic forms in the collection, with works by Alexander Calder and Henry Bertoia creating an atmosphere of pleasure that transcend the conventional and leans toward the unexpected.

The Tuttlemans' love-affair with all that is modern was articulated through a bold, salon-style installation in their family home that overtook every room and extended well into the surrounding landscape. Through this unique juxtaposition of works, the viewer gains a new appreciation for the relationships between works hanging side by side in close proximity to one another. The hanging is intuitive and not belabored—not overly planned or systematic. This style of installation underscores their love of the works themselves as well as their approach to collecting overall. The Tuttlemans sought out works by artists who resonated with them and purchased their work frequently.

The Tuttlemans' vast collection of sculpture displayed primarily outdoors was inspired by the family's frequent stops at Storm King Art Center on their way to their Vermont home. While often times the sheer mass of a sculpture can limit its setting to the outdoors, many modern sculptors and collectors revel in the open air as a venue where the viewer is free to study the work from any distance and at any angle. From works by artists of American, Latin American, and British

descent, Edna and Stanley Tuttlemans' collection reveals a journey of collecting some of the finest examples of outdoor sculpture from all corners of the world. Displayed throughout the grounds of their Pennsylvania home, the Tuttlemans' extraordinary collection occupied every garden, ledge and terrace creating a truly inspiring installation. Though their works are surrounded by the sublime and ever-changing environment, the love Edna and Stanley Tuttleman bestowed upon selecting a magnificent range of internationally-represented artists is unchanging.

This passion and dedication seen not only in the Tuttlemans' approach to collecting but also in their philanthropic efforts, was a hallmark of their marriage and a legacy of their life together. Edna and Stanley Tuttleman were committed to promoting the arts, culture and education in their community, and acted as benefactors to museums, universities, hospitals and temples in the Philadelphia area. The Tuttlemans funded, among others endeavors, The Tuttleman Contemporary Art Gallery at the Philadelphia Museum of Art; Franklin Institute's Tuttleman Omniverse Theater; The Tuttleman Library at Gratz College; The Tuttleman Chapel at Temple Adath Israel; The Tuttleman Imaging Center at Graduate Hospital; The Tuttleman Learning Centers at Temple University and at Philadelphia University; The Tuttleman Auditorium and The Tuttleman Terrace at Institute of Contemporary Art; The Edna S. Tuttleman Directorship of the Museum at the Pennsylvania Academy of Fine Arts; and the Tuttleman Sculpture Gallery at the Pennsylvania Academy of the Fine Arts. These institutions that they fostered will stand as a beacon of their dedication to promoting the arts and education in their community.



301

PABLO PICASSO (1881-1973)

Faune assis

numbered '2/2' (on the right side)

bronze with brown patina

Height: 3 $\frac{3}{8}$ in. (9.6 cm.)

Conceived in 1951

\$40,000-60,000

PROVENANCE:

Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris.
James Goodman Gallery, Inc., New York.

Acquired from the above by the late owners, July 1980.

LITERATURE:

W. Spies, *Picasso, Sculpteur*, Paris, 2000, p. 412, no. 423
(another cast illustrated, p. 374).



302

HENRY MOORE (1898-1986)

Maquette for Carving

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

bronze with brown patina

Length: 4 $\frac{5}{8}$ in. (11.7 cm.)

Conceived in 1983

\$8,000-12,000

PROVENANCE:

Philip and Muriel Berman, Allentown, Pennsylvania (acquired from the artist, February 1984); sale, Sotheby's, New York, 19 January 2005, lot 82.

Acquired at the above sale by the late owners.

LITERATURE:

A. Bowness, ed., *Henry Moore, Complete Sculpture, 1980-1986*, London, 1988, vol. 6, p. 54, no. 890 (another cast illustrated, p. 55).



303

JEAN (HANS) ARP (1886-1966)

Configuration angoussante

polished bronze

Height: 4 $\frac{5}{8}$ in. (11.8 cm.)

Conceived in 1957; this bronze version cast during the artist's lifetime

\$12,000-18,000

PROVENANCE:

James Goodman Gallery, Inc., New York.

Acquired from the above by the late owners, April 1981.

LITERATURE:

E. Trier, intro., *Jean Arp, Sculpture, His Last Ten Years*, New York, 1968, p. 107, no. 161 (another cast illustrated, p. 106).

I. Jianou, *Jean Arp*, Paris, 1973, p. 74, no. 161.

A. Hartog and K. Fischer, *Hans Arp, A Critical Survey*, Ostfildern, 2012, pp. 129-130, no. 161 (another cast illustrated, p. 129).

We thank the Fondation Arp, Clamart, for their help cataloguing this work.



304

AFTER FERNAND LEGER (1881-1955)

La Branche

signed with initials and indistinctly inscribed 'F.L.' (on the right side)

painted and glazed ceramic

Height: 26¾ in. (68 cm.)

Conceived circa 1952

\$25,000-35,000

PROVENANCE:

Lillian Heidenberg Fine Art, New York.

Acquired from the above by the late owners, October 1986.



another view

305

HENRY MOORE (1898-1986)

Maquette for Draped Reclining Mother and Baby

signed and numbered 'Moore 9/9' (on the back of the base)
bronze with brown patina
Length: 8⅞ in. (20.7 cm.)
Conceived in 1981; this bronze version cast in 1982

\$100,000-150,000

PROVENANCE:

Acquired by the late owners, circa 1985.

LITERATURE:

A. Bowness, ed., *Henry Moore, Complete Sculpture, 1980-1986*, London, 1988, vol. 6, p. 41, no. 820 (another cast illustrated).
J. Hedgecoe, *Henry Moore, A Monumental Vision*, Cologne, 2005, p. 244, no. 694 (another cast illustrated in color, p. 245).

Conceived in 1981, *Maquette for Draped Reclining Mother and Baby* combines two of Moore's favorite themes: the Reclining Figure and the Mother and Child. Moore had an absolute fascination with both, employing them throughout his career through endless experimentation and innovation. For Moore, the enduring appeal of the reclining figure lay in the infinite formal and spatial possibilities. This symbiotic relationship between form and space was one of Moore's central sculptural innovations, offering unlimited views through and around the sculpture. Moore stressed the importance of such a relationship, stating, "You can't understand space without being able to understand form and to understand form you must be able to understand space" (quoted in C. Lichtenstern, *Henry Moore, Work-Theory-Impact*, London, 2008, p. 105). This can be seen to great effect in the present work, in which Moore plays with the notions of solid and void, creating a sinuous and organic form.

There is something innately organic about Moore's *Maquette for Draped Reclining Mother and Baby*, in which the mother protects her baby within the concave form of her body, her right arm wrapping around the child for added protection. Alan Bowness reflects on the artist's mature period: "Moore's sculptures have indeed become increasingly concerned with human relationships. It has always been a major preoccupation, from the earliest Mother and Child sculpture, but it seems to me that what we are offered in the late works is a paradigm of the human relationship, with the figures groping, touching, embracing, coupling, even merging with each other" (*Henry Moore, Sculpture and Drawings, 1964-1973*, London, 1977, vol. 4, p. 17).

This heightened sense of parental love in Moore's late work coincides with the birth of his first grandchild in 1977. From this point onwards, his Mother and Child works found a renewed sense of power and intimacy as he simplified his forms, emphasizing the expression of the spirit of his figures. Although heightened by personal experiences, the Mother and Child theme was a constant source of inspiration throughout the artist's career. Moore explained, "From very early on I had an obsession with the Mother and Child theme. It has been a universal theme from the beginning of time. Some of the earliest sculptures we've found from the Neolithic Age are of a mother and child. I discovered when drawing I could turn every little scribble, blot or smudge into a *Mother and Child*" (quoted in H. Moore and J. Hedgecoe, *Henry Moore*, New York, 1968, p. 61).





306

HENRY MOORE (1898-1986)

Seated Woman Holding Child

signed and numbered 'Moore 2/9' (on the back of the base)

bronze with golden brown patina

Height: 7 in. (17.6 cm.)

Conceived in 1982

\$60,000-80,000

PROVENANCE:

Lillian Heidenberg Fine Art, New York.

Kent Fine Art, Inc., New York.

Acquired from the above by the late owners, July 1986.

LITERATURE:

A. Bowness, ed., *Henry Moore, Complete Sculpture, 1980-1986*, London, 1988, vol. 6, p. 53, no. 876 (another cast illustrated, p. 52).

J. Hedgecoe, *Henry Moore, A Monumental Vision*, Cologne, 2005, p. 248, no. 740 (another cast illustrated, p. 249).



307

HENRY MOORE (1898-1986)

Semi-Seated Mother and Child

signed and numbered 'Moore 5/9' (on the back of the base)

bronze with brown and green patina

Length: 7¾ in. (19.7 cm.)

Conceived in 1981

\$70,000-100,000

PROVENANCE:

Jeffrey H. Loria & Co., Inc., New York.

Kent Fine Art, Inc., New York.

Acquired from the above by the late owners, July 1986.

LITERATURE:

A. Bowness, ed., *Henry Moore, Complete Sculpture, 1980-1986*, London, 1988, vol. 6, p. 44, no. 835 (another cast illustrated; another cast illustrated again, pls. 80-81).

308

JACQUES LIPCHITZ (1891-1973)

Mother and Child

signed, numbered and marked with artist's thumbprint
'JLipchitz 3/7' (on the top of the base)
bronze with brown patina
Height: 55½ in. (140.9 cm.)
Conceived in 1930

\$80,000-120,000

PROVENANCE:

Lillian Heidenberg Fine Art, New York.
Acquired from the above by the late owners, January 1992.

LITERATURE:

A.M. Hammacher, *Jacques Lipchitz, His Sculpture*, New York, 1960, pp. 47-49, no. B.LII (plaster version illustrated, p. 58; another cast illustrated, pl. 51).
B. van Bork, *Jacques Lipchitz, The Artist at Work*, New York, 1966 (another cast illustrated; dated 1929-1930).
H.H. Arnason, *Jacques Lipchitz, Sketches in Bronze*, New York, 1969, p. 13 (another cast illustrated, fig. 9; dated 1929-1930).
A.G. Wilkinson, *The Sculpture of Jacques Lipchitz, A Catalogue Raisonné, The Paris Years, 1910-1940*, New York, 1996, vol. 1, p. 222, no. 255 (another cast illustrated, p. 200).
C. Pütz, *Jacques Lipchitz, The First Cubist Sculptor*, London, 2002, p. 43, no. 42 (another cast illustrated).



another view





309

JACQUES LIPCHITZ (1891-1973)

Variation on the Theme of the Last Embrace (Salvataggio) IV

signed, numbered and marked with artist's thumbprint 'Lipchitz 6/7' (on the top of the base); stamped with foundry mark 'FONDERIA LUIGI TOMMASI PIETRASANTA' (on the back of the base)

bronze with dark brown patina

Height: 11¼ in. (28.6 cm.)

Length: 12 in. (30.3 cm.)

Conceived in 1970-1972

\$10,000-15,000

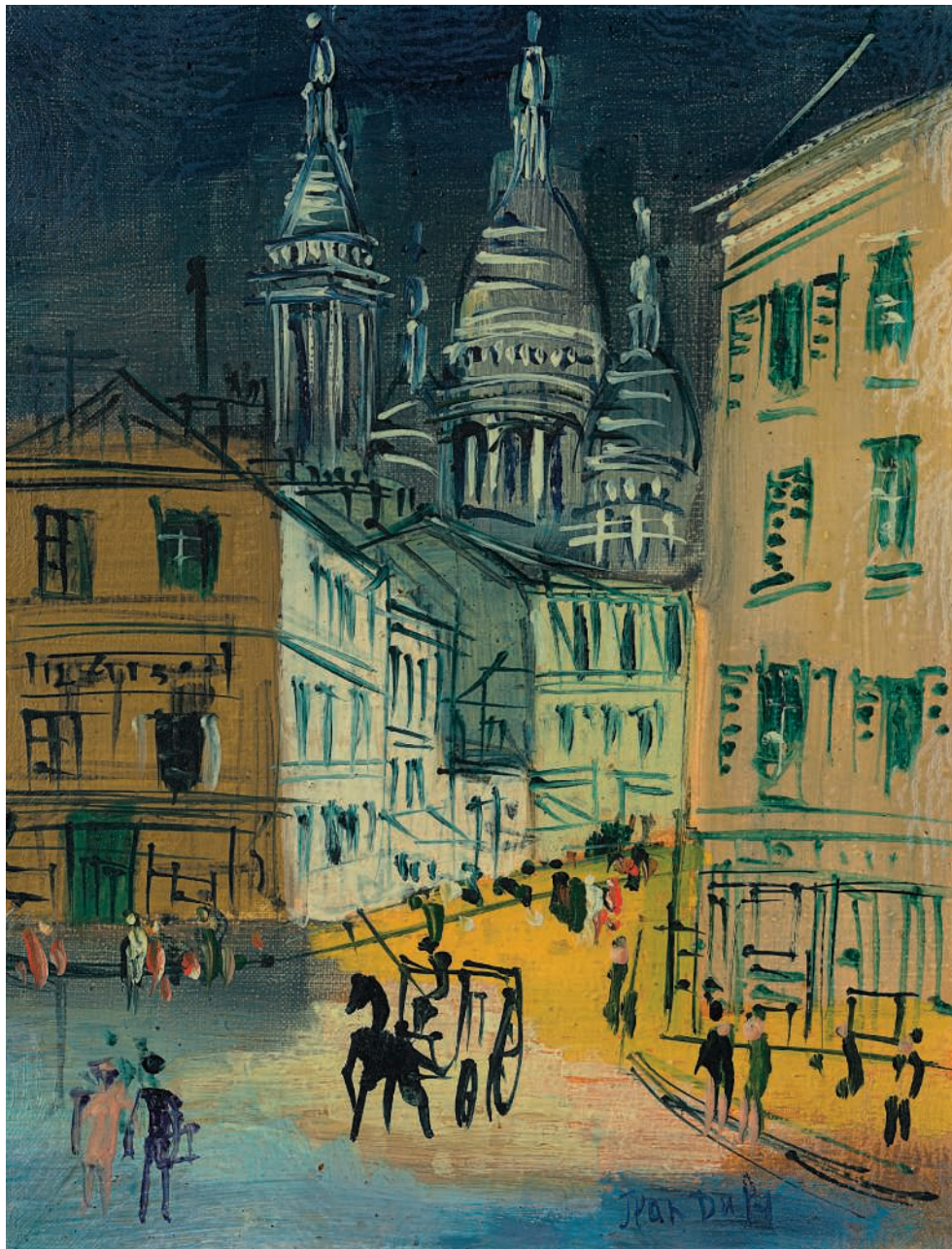
PROVENANCE:

Benjamin Mangel Gallery, Philadelphia.

Acquired from the above by the late owners, January 1985.

LITERATURE:

A.G. Wilkinson, *The Sculpture of Jacques Lipchitz, A Catalogue Raisonné, The American Years, 1941-1973*, New York, 2000, vol. 2, p. 259, no. 706 (another cast illustrated, p. 110).



310

JEAN DUFY (1888-1964)

Montmartre, Rue Norvins

signed 'Jean Dufy' (lower right)

oil on canvas

13 $\frac{7}{8}$ x 10 $\frac{3}{4}$ in. (35.3 x 27.2 cm.)

Painted circa 1955-1956

\$15,000-25,000

PROVENANCE:

Schoneman Galleries, Inc., New York.

Diane D. Burkhart, New York; Estate sale, Sotheby's, New York, 19 January 2005, lot 118.

Acquired at the above sale by the late owners.

LITERATURE:

J. Bailly, *Jean Dufy, Catalogue raisonné de l'oeuvre*, Paris, 2010, vol. II, p. 226, no. B. 1126 (illustrated in color).

311

RAOUL DUFY (1877-1953)

La flotte à Villefranche

signed 'Raoul Dufy' (lower right)

oil on canvas

25 $\frac{5}{8}$ x 31 $\frac{1}{8}$ in. (65.1 x 80.9 cm.)

Painted *circa* 1926

\$200,000-300,000

PROVENANCE:

Mr. and Mrs. Peter A. Rübel, New York.

The Museum of Modern Art, New York (gift from the above, 1950).

Perls Galleries, New York (acquired from the above, November 1953).

Werner and Margaret Josten, New York (acquired from the above, by 1975).

By descent from the above to the present owner.

EXHIBITED:

New York, The Museum of Modern Art, *Recent Acquisitions*, February-April 1951.

LITERATURE:

The Museum of Modern Art Bulletin, vol. XIX, no. 3, spring 1952, p. 23, no. 934 (illustrated, p. 13).

A. Werner, *Raoul Dufy*, New York, 1953 (illustrated in color, pl. 11).

M. Laffaille, *Raoul Dufy, Catalogue raisonné de l'oeuvre peint*, Geneva, 1973, vol. II, p. 182, no. 631 (illustrated).

In 1919, Dufy made his first extended visit to the Alpes-Maritimes region in the South of France. The Mediterranean sun and lush vegetation made an immediate impression upon him. He began to incorporate broad bright color with calligraphic line, developing what was to become his trademark style. As Grace L. McCann Morley writes, "It was in the twenties that Dufy adopted the peculiar conventions of color characteristic of so many of his oils and watercolors for two decades. The arrangement of bands of color to establish a composition... and application of color independent of forms and their contours became the rule. The result is an abstract color composition which exists and functions on its own terms...the result of his long research in color as the expression of light. Like the local colors that spill over the outline of the forms, they have the effect of suggesting movement" (*Raoul Dufy*, exh. cat., San Francisco Museum of Art, 1954, p. 18).

In the present work, bands of varying shades of rich blues comprise the sprawling port of Villefranche-sur-Mer, where the visiting fleet of the world's navies would often dock. Thick lines of purple paint form the boardwalk, where a well-dressed couple on a stroll watches as sailors unload onto land. Various types of boats populate the vast Mediterranean Sea. Here Dufy, the devoted colorist, has brilliantly captured the intensity of the light and colors in the South of France.

La flotte à Villefranche was previously in the collection of The Museum of Modern Art in New York, and was thereafter acquired by the preeminent musician, Werner Eric Josten and his wife Margaret. Maestro Josten began a distinguished teaching career at Smith College in 1923, a post he held until 1949, the year he and his wife moved to Manhattan. It was during the ensuing decade and a half that the Jostens began amassing an extraordinary collection of European art from the late 19th through mid-20th century, which adorned the walls of their Fifth Avenue apartment. Although much of the collection was dispersed in the mid-1970s, many works were passed on to their children, Peter Josten and Eileen Josten Lowe. Eileen Josten Lowe followed in her parents' footsteps; she and her husband Dr. Charles Lowe, began collecting contemporary art of the 1950s. Theirs was an eclectic but harmonious collection, which favored color and texture, and celebrated an exuberance and deep love of art.



The artist in his studio. Photographer unknown. Art: © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris





312

MOISE KISLING (1891-1953)

Portrait à la collerette

signed 'Kisling' (lower right)

oil on canvas

16¼ x 13 in. (41 x 33 cm.)

Painted in 1938

\$40,000-60,000

PROVENANCE:

Anon. sale, Christie's, New York, 5 May 2005, lot 388.

Opera Gallery, New York.

Acquired from the above by the present owner, 2005.

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.



PROPERTY OF A CALIFORNIA ESTATE

313

MAURICE UTRILLO (1883-1955)

Maquis sous la neige, Montmartre

signed 'Maurice, Utrillo, V.' (lower right)

oil on canvas

18 $\frac{1}{8}$ x 21 $\frac{3}{4}$ in. (46.3 x 55.2 cm.)

Painted circa 1950

\$80,000-120,000

PROVENANCE:

Galerie Paul Pétridès, Paris.

Paul Laszlo, Beverly Hills.

Maxwell Galleries, San Francisco.

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

LITERATURE:

P. Pétridès, *L'oeuvre complet de Maurice Utrillo*, Paris, 1969, vol. III, p. 332, no. 2335 (illustrated, p. 333).

The Association Utrillo has confirmed the authenticity of this work.

314

MARC CHAGALL (1887-1985)

Maternité au soleil rouge

stamped with signature 'Marc Chagall' (lower right)

oil and brush and black ink on canvasboard

10¾ x 8¾ in. (27.2 x 22.1 cm.)

Painted in 1975-1977

\$200,000-300,000

PROVENANCE:

Estate of the artist.

Valentine Chagall, Saint-Paul-de-Vence (wife of the artist).

Vered Gallery, East Hampton.

Gasiunasen Gallery, Palm Beach.

Private collection, New York (acquired from the above, 1997).

York University, Toronto (gift from the above, 2000); sale, Sotheby's,

New York, 6 November 2015, lot 191.

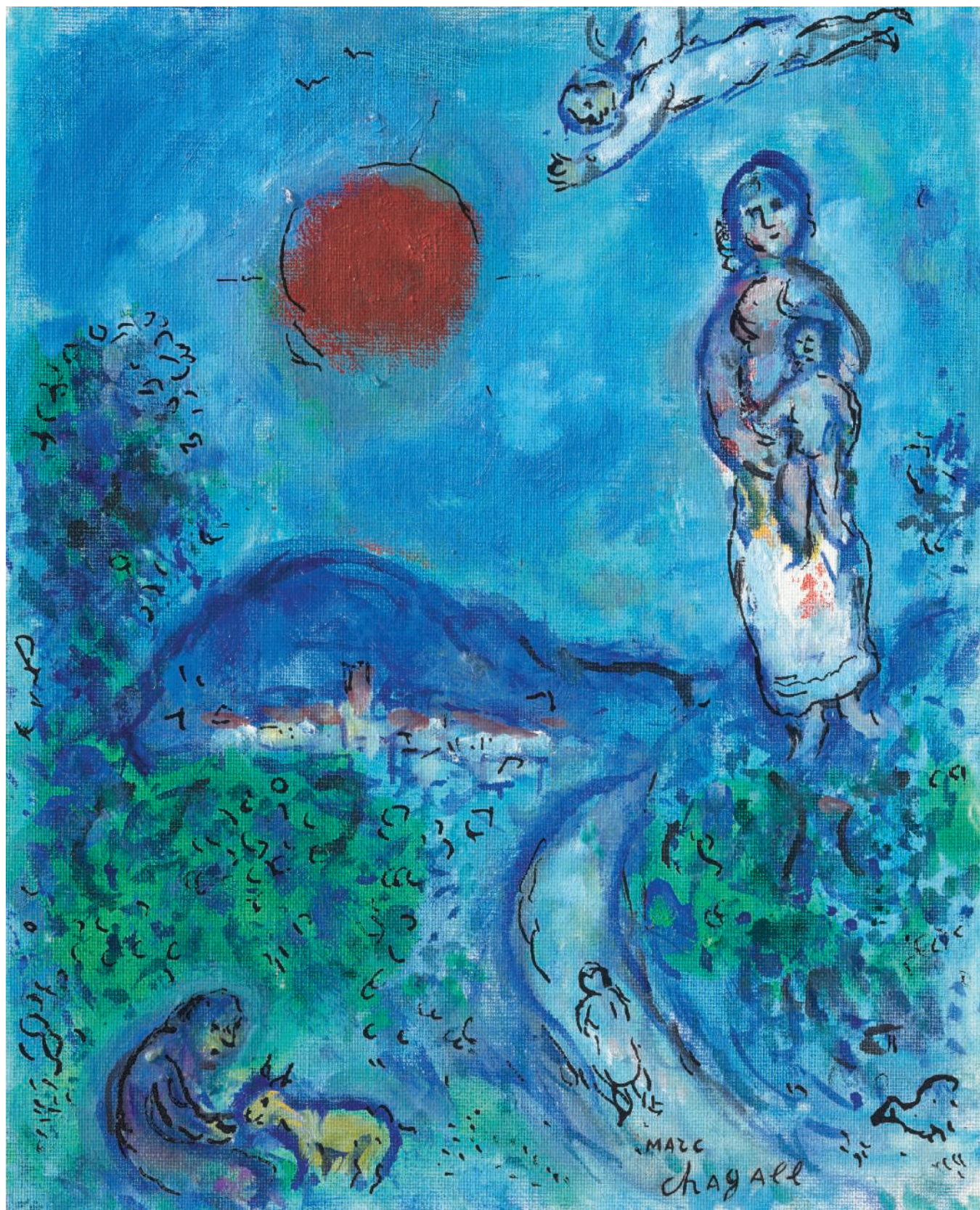
Acquired at the above sale by the present owner.

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

"For me, you are—my life," Chagall wrote encouragingly to his young paramour, Virginia Haggard McNeil, three days after their son David was born in 1946.

"I can't live anymore without you. Fate wanted me to meet you after dear Bella (whom you love too)" (quoted in B. Harshav, ed., *Marc Chagall and His Times, A Documentary Narrative*, Stanford, 2004, p. 588). Writing from Paris, Chagall had timed his first return to Europe after the war purposefully to be absent at the birth of his son, the undeniable proof of a relationship he was not yet prepared to admit. Virginia, the Paris-born cosmopolitan daughter of a British diplomat, had entered his life in 1945 as his housekeeper, rebellious in youth and unhappy in her marriage. Each of them had felt "starved," as Virginia later recalled, but they found new love together, unexpectedly for Chagall only nine months after the death of his beloved wife, Bella (quoted in *ibid.*, p. 565). The pleasant reality of daily domestic intimacy, however, could never upstage the power of the mythic eternal moment that Chagall had created around the memory of Bella, nor diminish the intensity of imagery for which she remained the principal source.

Both women appear to grace *Maternité au soleil rouge*: the angelic Bella hovers over the body of Virginia, who holds a child in her arms. As years passed following Bella's death, her specter made only occasional, ectoplasmic appearances in Chagall's paintings, almost always in bridal veil. Chagall's brides were, according to Virginia, "*always Bella*," but the Madonna and Child images were generally Virginia and David, his son (*ibid.*, p. 386).





315

MAURICE DE VLAMINCK (1876-1958)

Vase de fleurs

signed 'Vlaminck' (lower right)
oil on canvas
22 $\frac{1}{2}$ x 15 in. (55 x 38.3 cm.)
Painted *circa* 1945-1950

\$50,000-70,000

PROVENANCE:

Galerie Paul Pétridès, Paris.
Private collection, Zurich; sale, Christie's, New York, 9 May 2000, lot 219.
Acquired at the above sale 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 FROM THE ESTATE OF GEORGE AND PATRICIA H. LABALME

316

MAURICE UTRILLO (1883-1955)

Le jour des élections dans le X^e arrondissement

signed and dated 'Maurice, Utrillo, V, Avril 1925,' (lower right)

oil on paper laid down on canvas

19 x 25 in. (48.8 x 64.2 cm.)

Painted in April 1925

\$60,000-80,000

PROVENANCE:

Henry Reinhardt & Sons, Inc., New York.

Acquired from the above by the family of the present owners, February 1927.

LITERATURE:

P. Pétridès, *L'oeuvre complet de Maurice Utrillo*, Paris, 1962, vol. II, p. 440, no. 1108 (illustrated, p. 441).

The Association Utrillo has confirmed the authenticity of this work.



PROPERTY FROM A NEW YORK ESTATE

317

MARIE LAURENCIN (1883-1956)

Tête de femme

signed 'Marie Laurencin' (upper left)

oil on canvas

13 x 16 in. (33 x 41 cm.)

Painted *circa* 1936-1938

\$40,000-60,000

PROVENANCE:

Galerie Benezit, Paris.

Acquired from the above by the late owners, 1961.



PROPERTY FROM A PRIVATE ATLANTA COLLECTION

318

GEORGES ROUAULT (1871-1958)

Jeune clown pensif

with atelier stamp (on the reverse)
oil on paper laid down on canvas
8¾ x 6½ in. (22.2 x 15.7 cm.)

\$30,000-40,000

PROVENANCE:

Estate of the artist.
Private collection, France; sale, Sotheby's, Paris, 10 December 2015, lot 94.
Acquired at the above sale by the present owner.

The Fondation Georges Rouault has confirmed the authenticity of this work.

319

JEAN METZINGER (1883-1956)

Acrobate sur un cheval blanc

signed 'JMetzinger' (lower right)

oil on canvas

39 $\frac{3}{4}$ x 28 $\frac{3}{4}$ in. (100 x 73 cm.)

Painted *circa* 1924

\$250,000-350,000

PROVENANCE:

Anon. sale, Hôtel Drouot, Paris, 4 June 1926, lot 132.

Anon. sale, Hôtel Drouot, Paris, 14 December 1964, lot 127.

The Greer Gallery, New York.

Anon. (acquired from the above, *circa* 1970); sale, Christie's, New York,

8 November 2012, lot 417.

Acquired at the above sale by the present owner.

The late Bozena Nikiel confirmed the authenticity of this work.

Metzinger is in a long and distinguished line of painters who featured the circus in their *oeuvre*, including Edgar Degas, Georges Seurat, Henri de Toulouse-Lautrec, Marc Chagall, Pablo Picasso, and Fernand Léger. The smooth delineation of contours and volumetric shading of rounded forms is clearly indebted to his Purist aesthetic of the 1920s.

Painted during the *années folles*, the effervescence of the post-war period translated especially through leisure and entertainment. The music-hall shows, operettas, theater, circus and cinema all became popular pastimes for the burgeoning middle class. Metzinger captures this moment in *Cirque* where he situates the viewer close to the scene as the performance unfolds before our eyes. In the center of the ring a beautiful female performer wears a golden crown and costume while daringly balancing on a trotting white horse. She is perhaps like the Greek hero Bellerophon, who, mounted on the winged-steed Pegasus, vanquished the chimera, symbolizing the triumph of good over evil. In the far left a clown prepares for his next routine, grabbing hold of a yellow sash and pulling it tightly.

Metzinger's tendency towards legible forms was cemented in the 1920s by a shift from Cubism to Purism in his art. Though not formally involved in the circle of artists around Le Corbusier and Amédée Ozenfant, Metzinger did contribute to Ozenfant's review *L'Elan*. By 1925, he had also adopted much brighter colors and his works of the period clearly evince the influence of Fernand Léger in the preference for urban and still life scenes.

Another example from this series is in the permanent collection of the Metropolitan Museum of Art, New York.





320

JEAN DUFY (1888-1964)

Calèches et cavaliers

signed 'Jean Dufy' (lower right)

oil on canvas

15 x 18½ in. (38 x 46.1 cm.)

\$30,000-50,000

PROVENANCE:

Wally Findlay Galleries, New York.

Acquired from the above by the present owner, circa 1957.

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



321

BERNARD BUFFET (1928-1999)

Marguerites jaunes II

signed and dated 'Bernard Buffet 65' (center right)

oil on canvas

25½ x 19¾ in. (64.9 x 49.8 cm.)

Painted in 1965

\$50,000-70,000

PROVENANCE:

Galerie David et Garnier, Paris.

Galerie Nichido, Tokyo (acquired from the above).

Mitsukoshi Department Store, Tokyo.

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

EXHIBITED:

Tokyo, Mitsukoshi Department Store, *Exposition Internationale du Figuratif*, 1966.

This work is recorded in the Maurice Garnier Archives.

322

RAOUL DUFY (1877-1953)

Epsom, la course

signed 'Raoul Dufy' (lower right)

oil on canvas

15 x 18⅞ in. (38 x 46 cm.)

Painted *circa* 1931

\$120,000-180,000

PROVENANCE:

Max Kaganovitch, Paris.

Marc Bloch, Paris (acquired from the above, by 1978).

Gift from the above to the present owner.

LITERATURE:

M. Laffaille, *Raoul Dufy, Catalogue raisonné de l'oeuvre peint*, Geneva, 1976, vol. III, p. 308, no. 1300 (illustrated).





323

ANDRÉ BRASILIER (B. 1929)

Chantal aux fleurs

signed 'André Brasilier.' (lower center); signed again, titled and dated
'André Brasilier. Chantal aux Fleurs 1969' (on the reverse)

oil on canvas

38¼ x 51½ in. (97.1 x 129.7 cm.)

Painted in 1969

\$50,000-70,000

PROVENANCE:

Acquired from the artist by the present owner.

LITERATURE:

D. Rosenberg, ed., *André Brasilier*, Milan, 2014, p. 65 (illustrated in color).

This work will be included in the forthcoming *André Brasilier catalogue raisonné* being prepared by Alexis Brasilier.



PROPERTY FROM A DISTINGUISHED FAMILY COLLECTION

324

BERNARD BUFFET (1928-1999)

Delphiniums bleus

signed and dated 'Bernard Buffet 64' (center right)

oil on canvas

31¾ x 25½ in. (80.6 x 65 cm.)

Painted in 1964

\$70,000-100,000

PROVENANCE:

Galerie David et Garnier, Paris.

Jacques Séry.

This work is recorded in the Maurice Garnier Archives.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

325

MARC CHAGALL (1887-1985)

La Nuit (Série de Paris)

signed and dated 'Marc Chagall 954' (lower left)

oil on canvas

21 $\frac{5}{8}$ x 18 $\frac{1}{8}$ in. (55 x 46 cm.)

Painted in 1954

\$400,000-600,000

PROVENANCE:

Svetlana Gallery, Munich.

Acquired from the above by the present owner, 1996.

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

Chagall painted *La Nuit* as part of his "Paris Series," a group of more than thirty works that he conceived in February 1952, and executed over the course of the next two years. A selection of twenty-nine of these pictures was exhibited at Galerie Maeght in June 1954. He based many of these views on drawings he made as he walked the boulevards and streets of a city he had known since he was a young man; he also returned to sketches he made in colored chalks and pastels while on a three-month sojourn in Paris during the spring of 1946, the first of several visits he made to France as he considered relocating from America, where he had spent his wartime exile. Following his permanent return in 1948 Chagall eventually settled in Vence, a town in the Midi. He continued to use his daughter Ida's home in Paris as a base and was a frequent visitor to the capital for exhibitions and other activities.

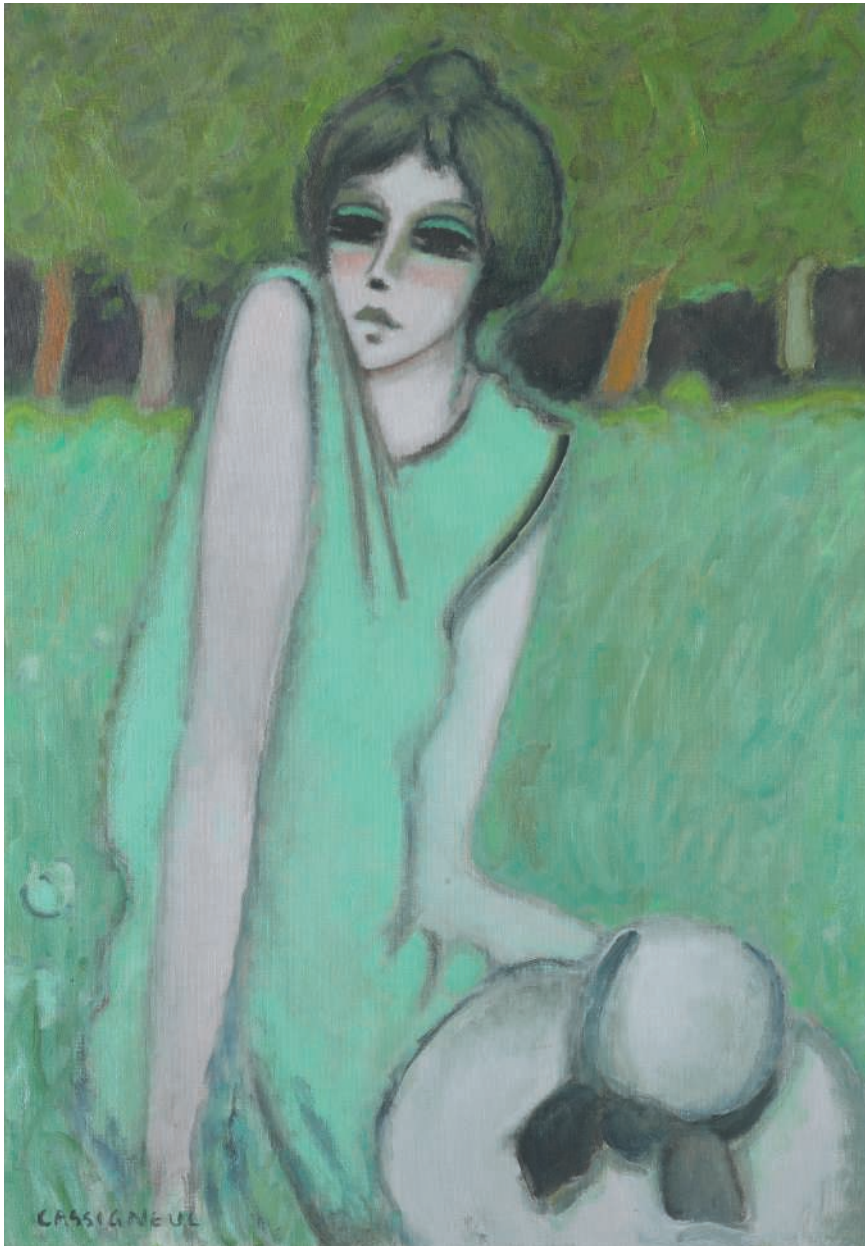
The views in the "Paris Series," as Franz Meyer has written, "blend under a magic veil of color with the dance of lovers and fabulous creatures" (*Marc Chagall, Life and Work*, New York, 1964, p. 530). The artist evoked well-known sites in the capital including Notre Dame, the Eiffel Tower, Bastille, Opéra, Panthéon, Place de la Concorde, St-Germain-des-Près and the bridges and quays along the Seine. Chagall wrote in the Maeght exhibition catalogue: "Paris, my heart's reflection: I would like to blend with it, not to be alone with myself." As Jackie Wullschlager has noted, this was "his first exhibition since his marriage to Vava [in 1952], and it demonstrated a new ambition, scale and consistency of vision that had been absent from his work in the decade following Bella's death" (*Chagall, A Biography*, New York, 2008, p. 483).

The present painting is Chagall's poetic evocation of Paris representing two lovers and the Eiffel Tower. The composition is dominated by the mysterious red cock, vibrant against the more subdued palette of the rest of the scene. It is a mystical creature, as is only suited to this mystical scene. The picture is peopled with various characters, all engaged in some narrative that the viewer can but guess at, possibly recalling memories from the artist's own past or imagined, chance fragments, reflecting other stories. This is a glimpse into a pantheon that is Chagall's own, and yet its magical quality and its open, honest charm are enchanting, inviting us to share in his whimsical dream.



The artist on the Quai d'Anjou in Paris, circa 1957.
Photographer unknown.





326

JEAN-PIERRE CASSIGNEUL (B. 1935)

Dans l'herbe

signed 'CASSIGNEUL' (lower left); signed again and titled
'CASSIGNEUL DANS L'HERBE' (on the stretcher)

oil on canvas

36½ x 25½ in. (91.8 x 64.6 cm.)

Painted in 1969

\$60,000-80,000

EXHIBITED:

Tokyo, Mitsukoshi Department Store, *Exposition Internationale du Figuratif*, 1969.

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



PROPERTY FROM THE COLLECTION OF PRINCESS MARIA BEATRICE DI SAVOIA

327

TAMARA DE LEMPICKA (1898-1980)

Arums VIII

signed 'T. LEMPICKA' (upper left)

oil on canvas

31½ x 19½ in. (80 x 49.6 cm.)

Painted circa 1965

\$80,000-120,000

PROVENANCE:

Princess Maria Beatrice di Savoia and Luis Reyna Corvalan, Cuernavaca (acquired from the artist, 1979).

Gift from the above to the present owner.

Alain Blondel has confirmed the authenticity of this work.

After the death of her husband, Lempicka left New York for Houston to live with her daughter Kizette's family before eventually settling in Cuernavaca, Mexico in 1978, where she bought a villa named *Tres Bambus*. At that time, the city of Cuernavaca was popular with the international jetsetting elite and favored by Elizabeth Taylor, Barbara Hutton, Gary Cooper, Omar Sharif and the like. In this glamorous city, Lempicka would spend her final years, enriched by her close friendship with the Princess Maria Beatrice di Savoia, the first owner of this work.

BERNARD BUFFET (1928-1999)

Clown au chapeau noir fond rouge

signed and dated 'Bernard Buffet 61' (center right)

oil on canvas

39½ x 32 in. (100.4 x 81.4 cm.)

Painted in 1961

\$300,000-500,000

PROVENANCE:

Acquired from the family of the artist by the present owner, 1979.

This work is recorded in the Maurice Garnier Archives.

Painted in 1961, *Clown au chapeau noire fond rouge* portrays a tragicomic clown: a figure in a costume stands facing the viewer, engaging us with a melancholic gaze that is at odds with the cheerful character of his attire; the exaggerated make-up on his face contrasts sharply with his forlorn expression. The present work evokes a tradition which had been central to much of the art of the *avant-garde*. In the first half of the 20th-century, clowns, acrobats, and musicians had become symbolic figures in the works of artists such as Pablo Picasso, Marc Chagall and Georges Rouault. In those years, the figure of the circus performer was often used as a representation of the marginalized, story-teller figure of the artist himself, evoking the hardships of his vocation, but also the charm and magic of his art, as he conjures new imaginary worlds into existence, immersing the viewer in his narrative web. This work presents the theme of the clown in the unmistakable style of Buffet: the figure is outlined with dramatic black lines, combined with flat areas of vivid color, adding to the picture's charged atmosphere.

Buffet first turned to the subject of clowns and the circus in 1955. Though a seemingly light-hearted and entertaining subject matter, the flamboyantly attired clowns and acrobats were depicted with the same solemn, melancholic expressions that can be seen in the present work. Instead of presenting a comedic extrovert, Buffet has portrayed a vulnerable, introverted image of the clown; his theatrical and cheerful mask is dropped, exposing a more human element to the portrait of the entertainer.



The artist in his studio in Marne. Photo by Maurice Jarnoux/Paris Match via Getty Images. Artwork: © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.





329

GEORGES ROUAULT (1871-1958)

Saint Jean Baptiste

signed and dated 'G Rouault 1939' (lower right)

oil on card laid down on panel

20 x 15½ in. (50.9 x 38.4 cm.)

Painted in 1931-1939

\$30,000-50,000

PROVENANCE:

Mrs. Jonathan Griffith, London.

Dalzell Hatfield Gallery, Los Angeles.

Marian G. Hendrie, Denver (1942).

Private collection, New York.

Acquired from the above by the present owner, September 2013.

LITERATURE:

I. Rouault and B. Dorival, *Rouault, L'oeuvre peint*, Monte Carlo, 1988, vol. II, p. 94, no. 1587 (illustrated).

EXHIBITED:

The Denver Art Museum, 1966 (on loan).



PROPERTY FROM AN ESTATE

330

GEORGES BRAQUE (1882-1963)

Nature morte au plat de pommes

oil on canvas

8 $\frac{5}{8}$ x 10 $\frac{3}{4}$ in. (21.4 x 27.3 cm.)

Painted in 1947

\$40,000-60,000

PROVENANCE:

Estate of the artist.

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

Acquired from the above by the late owner, January 1973.

MAX ERNST (1891-1976)

Oiseaux

signed 'Max Ernst' (lower right)
oil on sandpaper laid down on panel in the artist's cork frame
Panel size: 9 $\frac{7}{8}$ x 7 $\frac{7}{8}$ in. (25 x 20 cm.)
Artist's frame size: 14 x 12 $\frac{1}{4}$ in. (35.8 x 31 cm.)
Executed in 1924

\$120,000-180,000

PROVENANCE:

Walter Schwarzenberg, Brussels; sale, Galerie Georges Giroux, Brussels, 1-2 February 1932, lot 284.
Galerie Rive Droite, Paris.

Acquired from the above by the family of the present owner, 1959.

EXHIBITED:

New York, The Museum of Modern Art and The Art Institute of Chicago, *Max Ernst*, March-July 1961, p. 51, no. 16 (illustrated, p. 28).

LITERATURE:

W. Spies and S. and G. Metken, *Max Ernst, Oeuvre-Katalog, Werke, 1906-1925*, Cologne, 1975, p. 385, no. 738 (illustrated).

Depicting two confined love-birds in oil on a sandpaper ground surrounded by a thick cork frame, *Oiseaux* is part of a major series of object-paintings on the theme of imprisoned birds that Ernst made in 1924-1925. It was executed when the artist was on the verge of discovering the frottage technique and, like these works, it makes use of a semi-random technique in order to create its imagery. The elaborate pattern of the feathers of each bird, for example, has here been made by repeatedly impressing into the wet surface of the multi-colored oil paint with a blunt object to create a patterned shell-like relief.



Max Ernst, *Le Punching Ball ou l'Immortalité de Buonarroti*, 1920.
© 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.

The creatures that emerged from the depths of Ernst's unconscious, through such experimental processes with his materials, came into being almost as if they had walked out from the shadows of the dark, impenetrable forests that he repeatedly found himself painting at this time. Among these, birds were the most common creatures to appear. Birds had always played a significant role in Ernst's life. Ernst's features not only resembled a bird, but, since childhood, as he himself explained, he had made a clear subconscious connection in his mind between people and birds. When only a boy, Ernst's favorite pet (a bird by the name of Horneborn) died during the night. That same night, his sister Loni was born. This, Ernst later wrote, led to "confusion in the brain of this otherwise quite healthy boy—a kind of interpretation mania, as if the newborn innocent...had, in her lust for life, taken possession of the vital fluids of his favorite bird. The crisis is soon overcome. Yet in the boy's mind there remains a voluntary if irrational confounding of the images of human beings with birds and other creatures, and this is reflected in the emblems of his art" (quoted in *Max Ernst*, exh. cat., Kunsthaus Zürich, 1962-1963, p. 23).

Many of Ernst's 1924-1925 paintings depict two caged birds, trapped together in close confinement where they are prevented from spreading their wings. In *Oiseaux* the two birds huddle close together, the smaller one curling up into the body of the larger one. The delicacy of their forms and of the pattern of their feathers is presented in sharp contrast to the heavy texture of the sandpaper ground and the strong cork boundary of the picture-frame. Here a poetic expression of something exotic and precious seems to have been both constrained by as well as born from a heavy, earthy materiality.

Such was the profligacy of Ernst's depiction of imprisoned love birds that it is tempting to see these works as being in some way expressive of his personal life. The following year, Ernst would travel to Indochina to save the relationship between Gala and Paul Éluard. These were two dear friends with whom Ernst had lived for over a year in a *ménage à trois* until Éluard had suddenly fled to Saigon in desperation. Now living alone after effectively reuniting Éluard and Gala as a couple, it seems likely that the series of dove paintings that Ernst began to create upon his return, and which more often than not depict either a lone caged bird or, as in this work, a loving couple, to some extent mirror his reflections on the inevitable and necessary break-up and reconfiguring of this important relationship in his life.

The present work is from the collection of George S. Rosenthal, a prescient collector, who distinguished himself in the field of graphic design in the early 1950s. As a publisher of *Portfolio*, he ran one of the most influential graphic design magazines of the 20th century. Rosenthal's family owned a printing press called S. Rosenthal and Co., and created Zebra Press to publish pictorial paperbacks and innovative, affordable photojournalist books including Weegee's legendary *Naked City*. Rosenthal, who was also a photographer, attended Laszlo Moholy-Nagy's school, The Chicago School of Design, and was close to artists like Man Ray and Moholy-Nagy himself. Rosenthal conceived *Portfolio* as a luxurious and avant-garde publication, bringing together the finest quality paper and printing methods with his new Bauhaus aesthetic inspiration. Alexey Brodovitch, the acclaimed visionary art director of *Harper's Bazaar* between 1934 and 1958, served as *Portfolio*'s Art Director. To maintain the publication's aesthetic integrity, they chose to forgo advertising, which made it commercially impractical; it lasted only three issues but its impact was immediate and wide-ranging. *Portfolio* featured art as an essential part of its avant-garde layouts, which Brodovitch and Rosenthal oversaw, including articles on artists such as Francisco Goya and Alexander Calder, as well as a feature on graffiti art. Most famously, Hans Namuth's cinematic photographs of Jackson Pollock flinging paint upon his canvases appeared in *Portfolio*'s third issue in 1951.



FERNAND LEGER (1881-1955)

Femmes aux perroquets

signed and dated 'F. LEGER 52' (lower right)

partially glazed ceramic relief

31¾ x 46½ in. (81 x 118 cm.)

Executed in 1952; unique

\$300,000-500,000

PROVENANCE:

Galerie Louis Carré, Paris.

Femmes aux perroquets is one of a group of ceramic works made using Léger's designs following his discovery of the medium in the early 1950s. It was through Roger Brice, one of his former students and a master ceramicist, that he had come to understand the potential of ceramics to enlarge his own images, resulting in murals that allowed him to present his images on a vast scale, as he had already done in works in other media such as mosaic. Brice and his son Claude, also one of Léger's students, were instrumental in assisting the artist to create these vast works such as *Femmes au perroquet*, meaning that the incredibly socially-minded artist was able to bring color and happiness to even greater numbers of people. Léger's desire to improve the surroundings of as many people as possible through his art is fulfilled in the fact that several versions of *Femmes au perroquet* in various media adorn public institutions such as the Yale University Art Gallery, the Pérez Art Museum, Miami and the Musée Fernand Léger in Biot itself, which houses the black and white ceramic example from 1951. A variant was acquired the following year by the legendary restaurant, the Colombe d'Or, at Saint-Paul-de-Vence.

Femmes au perroquet, Léger's infectious sense of fun is palpable in the wide, open faces of the figures within the composition and especially the bird itself. A sense of dynamism is introduced by the ambiguous leaves or feathers which appear to be gracefully fluttering down the composition. Léger's restrained palette adds to the vitality of the picture: rendered in black, white and a vivid orange, it has all the more striking a visual impact.

Femmes au perroquet appears to have taken as its inspiration a subject that had appeared in *Composition aux deux perroquets*, a monumental canvas that Léger painted in 1935-1939 which is now in the collection of the Centre Georges Pompidou, Paris (Bauquier, no. 881; fig. 1). A more directly similar group to the figures holding the bird in *Femmes au perroquet* was shown in a large gouache which was sold by Christie's in 2008 (fig. 2). However, where in those two works Léger was clearly playing with a range of volumetric forms, rendered through tonal variations in his colors, in *Les femmes au perroquet* he has abandoned such illusionism, instead harnessing the rich visual effect of the deep, glowing red background, the bold black outlines and the brilliant white of the monumental figures, bird and trees.



(fig. 1) Fernand Léger, *Composition aux deux perroquets*, 1935-1939. Musée national d'art moderne, Centre Georges Pompidou, Paris. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris



(fig. 2) Fernand Léger, *Femme aux perroquets*, 1941. Sold, Christie's, New York, 6 November 2008, lot 3. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris



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

LOTS 333-334



333

DIEGO GIACOMETTI (1902-1985)

Table basse trapezoïdale, modèle aux hiboux et grenouilles

bronze with brown patina

Height: 17 in. (43.3 cm.)

Length: 24 in. (61 cm.)

Width: 18¾ in. (47.7 cm.)

\$100,000-150,000

PROVENANCE:

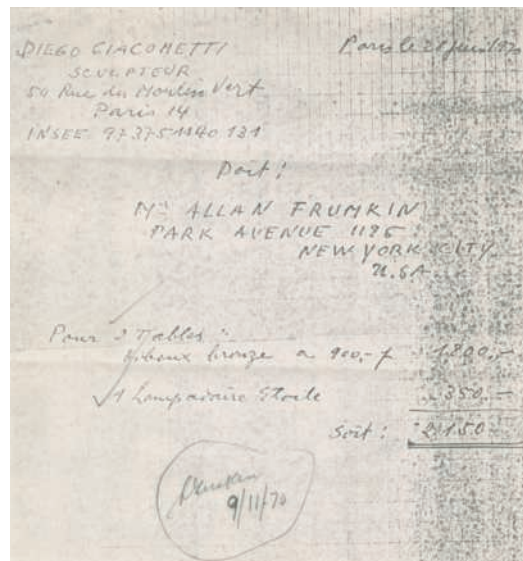
Acquired from the artist by the late owners, June 1970.

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, p. 85 (other version illustrated; detail illustrated, p. 84).



Original purchase invoice.



detail

334

DIEGO GIACOMETTI (1902-1985)

Table basse trapezoïdale, modèle aux hiboux et grenouilles

bronze with brown patina

Height: 17 in. (43.3 cm.)

Length: 24 in. (61 cm.)

Width: 18¾ in. (47.7 cm.)

\$100,000-150,000

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D. Marchesseau, *Diego Giacometti*, Paris, 1986, p. 85 (other version illustrated; detail illustrated, p. 84).

PROPERTY SOLD BY THE ART INSTITUTE OF CHICAGO

335

FERNAND LEGER (1881-1955)

Figure

signed and dated 'F. LEGER 47' (lower right); signed and dated again and titled 'F. LEGER F.IGURE 47' (on the reverse)

oil on canvas

25½ x 21¼ in. (64.9 x 54 cm.)

Painted in 1947

\$500,000-700,000

PROVENANCE:

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

Buchholz Gallery (Curt Valentin), New York.

Mary and Earle Ludgin, Chicago (November 1950).

Gift from the above to the present owner, 1981.

EXHIBITED:

New York, Buchholz Gallery, *Léger, Recent Paintings and Le Cirque*, November-December 1950, no. 11.

Washington, D.C., Corcoran Gallery of Art, *The Ludgin Collection of Contemporary Paintings*, April-May 1954.

The Art Institute of Chicago, *The Mary and Earle Ludgin Collection*, September-October 1982.

LITERATURE:

D.-H. Kahnweiler, "Fernand Léger," *The Burlington Magazine*, vol. XCII, no. 564, March 1950, p. 66 (illustrated, fig. 6; titled *Head*).

G. Bauquier, *Fernand Léger, Catalogue raisonné, 1944-1948*, Paris, 2000, vol. 7, p. 157, no. 1250 (illustrated).



(fig. 1) The artist in his New York studio, circa 1944-1945. Photograph by Lilly Joss. Artwork: © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris





(fig. 2) Fernand Léger, *Portrait de Paul Eluard (Figure IV)*, 1947. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris

After five years of wartime exile, Léger returned to France in December 1945. He was glad to be home. In "Art and the People," a 1946 article published in the journal *Arts de France*, Léger declared, "I want to tell what I felt in returning to France, the joy I have had in rediscovering my country... I assure you that the people have made a great advance in France. I assure you that a magnificent evolution has come about... I have faith in France" (quoted in E.F. Fry, ed., *Fernand Léger, Functions of Painting*, New York, 1973, pp. 147-148).

The return to his homeland corresponded with a period of intense creativity for the artist. Léger began working toward a crowning series of large murals, culminating in *La grande parade*, 1954 (Solomon R. Guggenheim Museum, New York). Engaging in an increasingly diverse range of projects, within a few years he commanded a small army of studio assistants, artisans and craftsmen to help him create ceramics, monumental sculptures, mosaics and stained-glass windows. He directed his own school, the Atelier Fernand Léger on the boulevard Clichy, where he had as many as a hundred students at a time. The reputation he established in New York during the war encouraged many young American artists, including Sam Francis, Richard Stankiewicz, Kenneth Noland, and Jules Olitski, to seek him out and enroll in his Atelier under the G.I. Bill. Remarkably, Léger found time to paint numerous easel-sized paintings as well, some of which are directly related to his larger compositions. There are independent figures, abstract pictures that were intended as ideas for murals, and still-life paintings in the time-honored French tradition of Chardin.

In the political climate of post-war France, it was more important than ever to Léger to develop a strikingly novel, but still decorative, approach to the modern presentation of objects, in order to create an art that was accessible to the working classes. In these years, Léger spent considerable time with the poet, Paul Eluard, who had become a prominent voice of the Resistance during the war. In the same year as the present work, Léger painted Eluard's portrait

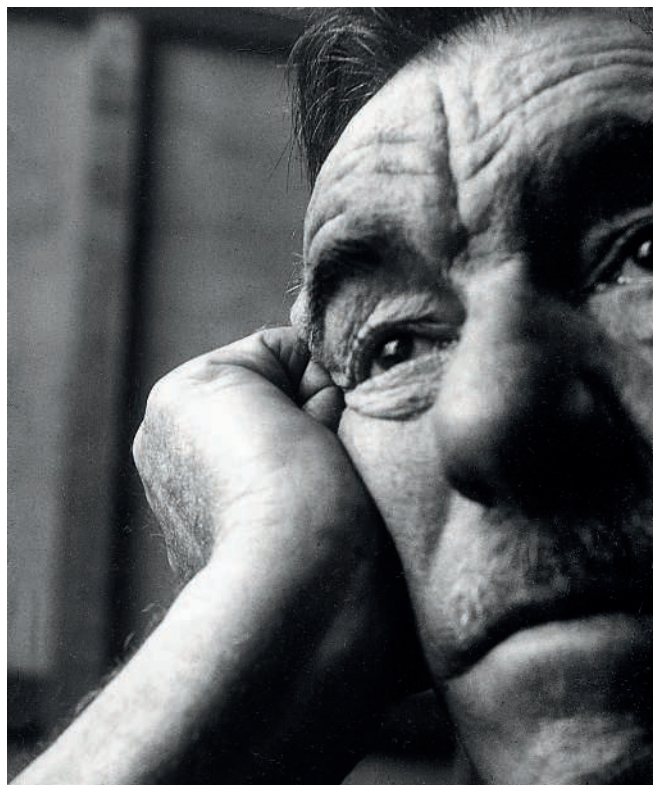


(fig. 4) Fernand Léger, *Liberté, j'écris ton nom (A)*, 1953. Based on the poem by Paul Eluard. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris

(fig. 2), which is closely related to *Figure* (the present work). Léger's oil portrait of the poet would serve as the stylistic model for his 1953 illustration of Eluard's celebrated, *Liberté*, written in 1942 during the German occupation of France (fig. 4).

In both the painting of Eluard and in *Figure*, Léger retains the black contours of the face while discarding all local color. The imagery is consequently graphic and reductive, rendered entirely in black outlines against a white ground partially covered with bands and patches of pure color—in this case red, green and yellow—which are not directly tied to the form. In the present work, the curved forms of the woman's hair stand out against the surrounding stiff lines, creating both a sense of depth and movement. He reworked several of the colored passages, applying additional layers of color to the bands as well as to the white background.

The face of *Figure* is transformed into an anonymous object depicted as volume, line and color, devoid of psychological insight or sense of personal individuality. It exists primarily for its plastic qualities and potential. Here, as Léger explained, "The human figure remains purposely *inexpressive*" (*Functions of Painting*, Paris, 1973, p. 155). In the catalogue for his 1952 exhibition at Galerie Louis Carré, *The Figure in Léger's Art*, he again emphasized the need for the artist to break away from the sentimentality of subjects such as landscapes and portraits: "The object has replaced the subject, abstract art has freed us, and we can now consider the human figure not as a sentimental value, but solely as a plastic value...I know that this very radical idea of the figure as an object revolts a lot of people, but I cannot do anything about that. In my latest paintings, which have figures related to subjects, perhaps you will think that the human figure tends to become a major object. The future will tell if that is better in plastic terms or if it is a mistake. In any case, the present arrangement is still dominated by the contrast in values which is the whole point of this evolution" (quoted in Y. Brunhammer, *Fernand Léger, The Monumental Art*, Paris 2005, p. 96)



(fig. 3) The artist. Photo: Hervé, Lucien / Fratelli Alinari Museum Collections, Florence, Italy / Bridgeman Images





PROPERTY FROM A DISTINGUISHED FRENCH COLLECTION

336

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

\$80,000-120,000

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.

PROPERTY OF A CHICAGO COLLECTOR

337

AFTER A DESIGN BY
PABLO PICASSO
(1881-1973)

La Danse

with signature 'PICASSO' and Cavalaire Dürrbach
atelier monogram (lower left)

hand-woven Aubusson wool tapestry

116 $\frac{1}{8}$ x 78 $\frac{1}{2}$ in. (297 x 199.3 cm.)

Conceived in 1925; this tapestry woven in 1990

\$80,000-120,000

PROVENANCE:

Robert Four Manufacture, Aubusson.

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

The present work is the third example from the
edition. The first example was sold to Nelson A.
Rockefeller, Tarrytown, New York and the second
to the Musée d'art moderne de la ville de Paris.



ALBERTO GIACOMETTI (1901-1966)

Couple cubiste

signed and numbered 'Alberto Giacometti 4/8' (on the back); inscribed with foundry mark 'Susse Fondeur Paris' (on the left side); stamped with foundry mark 'SUSSE FONDEUR PARIS CIRE PERDUE' (on the underside)

bronze with brown patina

Height: 26½ in. (66.3 cm.)

Length: 17½ in. (44.5 cm.)

Width: 14¾ in. (37.5 cm.)

Conceived *circa* 1926-1927; this bronze version cast by the estate of the artist

\$400,000-600,000

PROVENANCE:

Private collection, Japan.

Private collection, Japan (acquired from the above, *circa* 1991); sale,

Sotheby's, New York, 7 November 2013, lot 329.

Acquired at the above sale by the present owner.

LITERATURE:

The Alberto Giacometti Database, no. 2789.

Couple cubiste was conceived *circa* 1926-1927 and marks an important watershed in Giacometti's career. At this time, he was beginning to develop an idiosyncratic style which would evolve over the years, through his almost Cycladic works and then the Surreal-infused sculptures, eventually culminating in the elongated, existential figures of the post-war period. *Couple cubiste* dates from the moment that this journey truly began. In the artist's biography, James Lord explains that "no young artist anxious to make his mark could afford to disregard the Cubist revolution" (J. Lord, *Giacometti A Biography*, New York, 1997, p. 98).

Giacometti had moved to Paris in the 1920s and often worked in the studio of Emile-Antoine Bourdelle. In 1926, when he began to create his more stylized, avant-garde works, Bourdelle tolerated them, insisting however that he continue to create more traditional works. Giacometti studied under Bourdelle for several years, but they retained a respectful distance in terms of their styles. Around the time that *Couple cubiste* was created, Giacometti became acquainted with two other sculptors, both of whom had adapted Cubism to their own needs: Jacques Lipchitz and Henri Laurens. The latter in particular fostered a relationship with Giacometti that would continue over the years.

In *Couple cubiste*, Giacometti has created his own variation of Cubism, bending its visual language to his own purposes. The two main elements resemble two heads, indicating Giacometti's refusal to stray fully into the abstraction. Instead, he retained a solid link to the world around him. Looking at the two main parts of *Couple cubiste*, with one tilting in and down towards the other, the viewer is reminded of another sculpture from the same period, *Le Couple*, hinting at the notion that they both present the same subject. In *Couple cubiste*, though, Giacometti has eschewed the influence of tribal art so clearly present in *Le Couple*. Instead, he has created a modern vision of form while also paring back his subject matter to raw essentials. In this, Giacometti was showing his intense focus on the core of his subject; this would come to the fore in the coming years, when he created works such as *Femme* of 1927 and *Tête qui regarde* (fig. 1) of the following year, which are essentially monoliths in which the barest details have been added, almost as dents. *Couple cubiste* anticipates these developments in its depiction of the heads as rectangles, the closer of the two with a vertical line which resembles a nose, as though the face were turned.



(fig. 1) Alberto Giacometti, *Tête qui regarde*, 1928-1929. Fondation Alberto et Annette Giacometti, Paris. © 2017 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York.



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AUGUSTE HERBIN (1882-1960)

Nid

signed and dated 'Herbin 55' (lower right) and titled "'nid'" (lower left)

oil on canvas

39 3/4 x 31 1/4 in. (99.9 x 80.7 cm.)

Painted in 1955

\$120,000-180,000

PROVENANCE:

Galerie Denise René, Paris.

Mrs. Pierre Janlet, Brussels (by 1956).

The Riklis Collection, McCrory Corporation (by 1977).

Gift from the above to the present owner, 1983.

EXHIBITED:

Paris, Galerie Denise René, *Herbin*, June-July 1955, no. 16.

Brussels, Palais des Beaux-Arts, *Herbin, rétrospective*, January-February 1956, no. 68.

Charleroi, Palais des Beaux-Arts, 1968, no. 15.

Kunsthhaus Zürich and Musée d'art moderne de la ville de Paris, *Aspects historiques du constructivisme et de l'art concret*, January-August 1977 (illustrated in color).

Tel Aviv Museum, *Constructivism in the Art of the 20th Century*, September-December 1978.

Buffalo, Albright-Knox Art Gallery and Dallas Museum of Art, *Constructivism and the Geometric Tradition, Selections from the McCrory Corporation Collection*, October 1979-August 1981, p. 83, no. 72 (illustrated in color, p. 55). Tokyo, The National Museum of Modern Art and Hokkaido Museum of Modern Art, *Constructivism and the Geometric Tradition, Selections from the McCrory Corporation Collection*, September-December 1984, p. 101, no. 100 (illustrated in color).

New York, The Museum of Modern Art, *Contrasts of Form, Geometric Abstract Art, 1910-1980, From the Collection of the Museum of Modern Art, Including the Riklis Collection of McCrory Corporation*, October 1985-January 1986, p. 183 (illustrated with incorrect orientation).

Madrid, Biblioteca Nacional; Buenos Aires, Museo Nacional de Bellas Artes; São Paulo, Museu de Arte Assis Chateaubriand and Caracas, Museo de Arte Contemporáneo, *Contrasts of Form, Geometric Abstract Art, 1910-1980, From the Guggenheim Museum and MoMA New York*, April 1986-January 1987.

New York, Secretary General's Office, United Nations, September 1992-December 1996 (on extended loan).

LITERATURE:

C. Kotik, N.C. Buck and R.T. Buck, *Herbin, The Plastic Alphabet*, New York, 1973 (installation view illustrated, fig. 28).

W. Rotzler, *Constructive Concepts, A History of Constructive Art from Cubism to the Present*, Zurich, 1977, p. 270, no. 235 (illustrated, p. 113).

G. Claisse, *Herbin, Catalogue raisonné de l'oeuvre peint*, Lausanne, 1993, p. 455, no. 988 (illustrated).

Although involved with Cubism as early as 1909 when he had a studio at the Bateau Lavoir, Herbin would eventually proclaim the downfall of easel painting and the advent of a geometric and pure abstraction. His fascination with the esoteric work of Goethe and the alchemists, and his interest in color theory inspired his publication of *L'art non-figuratif non-objectif* in 1949, in which he established a system of correspondences between colors, forms, notes of music and letters of the alphabet.

The present bold, chromatic painting is laid out according to the principles of Herbin's *L'alphabet plastique*. Each letter of the title corresponds to a color and form or combination of forms. Herbin's late paintings are geometric statements that prefigure Op Art and reflect his experiments with Hard-edge painting. In his own words: "it is necessary to have a color conceived strictly on the surface, linked to a shape conceived in two dimensions with means and technique without any rapport with the idea object" (quoted in *Herbin, The Plastic Alphabet*, exh. cat., Galerie Denise René, Paris, 1973, n.p.).



The artist in his Paris workshop studio in 1953. Photo: © Michel Sima / Bridgeman Images. Artwork: © 2017 Artists Rights Society (ARS), New York



Installation shot from the 1983 *Contrasts of Forms* exhibition at The Museum of Modern Art, New York. The present lot is displayed. Artwork: © 2017 Artists Rights Society (ARS), New York.



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PABLO PICASSO (1881-1973)

Vase aztèque au visage et hibou

dated '17.2.61.' (at the base of the handle); stamped 'D'APRES PICASSO MADOURA PLEIN FEU' (on the underside)
white earthenware ceramic vessel, partially engraved, with colored engobe and glaze

Height: 21½ in. (54.5 cm.)

Executed in Vallauris on 17 February 1961; unique

\$150,000-200,000

PROVENANCE:

Estate of the artist.

Marina Picasso, Paris (by descent from the above).

Gerald Peters Gallery, Santa Fe, New Mexico.

Acquired from the above by the present owner, September 2000.

Claude Picasso has confirmed the authenticity of this work.

In autumn 1946, while Picasso was working in the Musée Grimaldi at Antibes, a small owl with an injured claw was discovered in a corner of the museum, where it had fallen from the rafters. Picasso agreed to take in the bird, whom he named Ubu, a play on the French word for owl (*hibou*) and the obnoxious anti-hero of Alfred Jarry's play *Ubu Roi*. Picasso bandaged Ubu's claw, and it gradually healed. When the artist returned to Paris in November, he brought along the owl to join his menagerie of caged birds.

"We were very nice to him but he only glared at us," recounted Françoise Gilot, Picasso's companion at the time. "He smelled awful and ate nothing but mice. Every time the owl snorted at Pablo he would shout, '*Cochon, merde*,' and a few other obscenities, just to show the owl that he was even worse mannered than *he* was" (*Life with Picasso*, New York, 1964, pp. 144-145).

The presence of the owl—at once the attribute of Athena, the Greek goddess of wisdom and craft, and a legendary harbinger of evil and doom—deeply affected Picasso. Between November 1946 and March 1947, he painted his new avian companion at least a dozen times. No doubt, he identified with the bird—his nocturnal habits, perhaps his predatory nature, and especially his preternatural power of sight, which penetrates the night like the painter's own vision penetrates ordinary experience.

At Vallauris in the early 1950s, although the irascible Ubu seems to have moved on, the owl became a dominant motif in Picasso's work in three dimensions. The present ceramic sculpture features a small, playful owl perched at the top of the vase (fig. 1), which Picasso has partially engraved into the clay.



detail



The artist painting a ceramic at Madoura, 1953. Photo: André Villers © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris. Image source: © RMN-Grand Palais (musée national Picasso - Paris) / image RMN-GP. Artwork: © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



PABLO PICASSO (1881-1973)

Femme en fichu

dated '4.1.53' (on the right shoulder); numbered and stamped with foundry mark '2/2 E. GODARD CIRE PERDUE' (on the underside)

bronze with brown patina

Height: 6½ in. (16.8 cm.)

Conceived in Vallauris on 4 January 1953

\$300,000-400,000

PROVENANCE:

Private collection, Europe (gift from the artist, *circa* 1965).
Private collection, Europe (by descent from the above); sale,
Christie's, London, 5 February 2009, lot 473.
Acquired at the above sale by the present owner.

LITERATURE:

W. Spies, *Picasso, Sculpteur*, Paris, 2000, p. 414, no. 466.II
(another cast illustrated, p. 377).

In the summer of 1945, nearly one year after Paris was liberated, Picasso returned to the Côte d'Azur for the first time since the war had begun. The renewed contact with the sun, sand and light of the Mediterranean ushered in a new phase for the artist. While there, he was introduced to Suzanne and Georges Ramié, artisans who were trying to revive the ancient pottery industry in the town of Vallauris, one of many efforts at the time to restore France's wounded national pride in the aftermath of the war. Through the Ramiés, Picasso had space, supplies and skilled ceramicists at his disposal to push the boundaries of what could be created with clay and terracotta.

Picasso's time at Madoura led to a series of small scale sculptures, subsequently cast by Godard in very small edition sizes, typically only two casts. These sculptures are often of faces, fauns or animals, created by Picasso rolling, stretching, and pinching pliant clay in the free-spirited way a child might play with putty. Though created with the most basic of tools, *Femme en fichu* is a sophisticated work, which demonstrates the artist's mastery of the medium. The woman's face, undoubtedly that of Picasso's partner at the time, Françoise Gilot, is extraordinarily expressive. His skillful application of a sharp point creates the iconic eyes of Gilot, the texture of her hair and the folds of her headscarf.



The artist in his studio at Le Fournas, Vallauris in 1953. Photo: Associated Press.
© 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



THE ESTHER B. FERGUSON COLLECTION

A LEGACY OF
ART AND PATRONAGE



Esther B. Ferguson. Photo by Carolina Photosmith. Image courtesy Gibbes Museum of Art.

For the passionate collector, fine art serves as a source of continual insight, inspiring those who seek to surround themselves with artistic expression.

So it is for Esther Ferguson, a woman whose life has been tremendously enriched by her assemblage of paintings, sculpture, and works on paper. For Mrs. Ferguson, collecting reflects a simple belief in the power of scholarship and beauty—a chance to make a lasting connection with the creative vision of artists past and present. “Living with art is life for me,” she says. “I need to live surrounded by art.”

A native of Hartsville, South Carolina, Esther Baskin Moore forever dreamed of a grander, more adventurous life. “I had the desire to see the outside world and to see the world of art,” she said of her decision to move to New York City as a young woman. “I was scared,” she admitted. “Women didn’t do that sort of thing back then.” The future collector made frequent trips to museums such as the Metropolitan Museum of Art, where she sat in on educational lectures. “I remember walking out of a [Met] lecture,” she recalled, “and sitting down to cry because I’d learned so much about the world, and because I realized how much more there was to learn.” Moved by the richness and beauty of the

art historical canon, Mrs. Ferguson made a point of discovering art at every opportunity. “Attending those lectures,” she said, “kept me going throughout the week.” The collector went on to study political science and the history of art at the University of South Carolina. After returning to New York, she met the prominent businessman James Ferguson, chairman of General Foods; in 1981, the couple were married.

When James Ferguson retired in 1989, the couple relocated to Charleston, where Mrs. Ferguson oversaw the careful restoration of their magnificent James Island residence, Secessionville Manor. “I grew up on the lakes in the Midwest,” Mr. Ferguson wrote, “but, for reasons I can’t quite understand, I always yearned to live on a salt marsh near the ocean. And here was a... distinctive, historic home on the most beautiful salt marsh I had ever seen. The combination of circumstances was incendiary.” Built in 1837 in the Greek Revival style, the elegant Secessionville Manor had variously served as a private residence, a hospital for Civil War soldiers, and a home to a small community of freedmen after the war. “When we first had the house,” Mrs. Ferguson told an interviewer, “we were highly conscious of it as something for which we were stewards more



Esther and James Ferguson at Secessionville Manor. Photo by Brie Williams.

than anything else." The collector restored Secessionville Manor to reflect its roots in Southern history, preserving unique features such as graffiti from the Civil War period. "It has become a prized possession," Mr. Ferguson noted, "and a magical home."

Much of the 'magic' of Secessionville Manor comes from Esther Ferguson's notable collection of fine art, the culmination of many years spent honing connoisseurship. Her first major acquisition, a portrait by Pablo Picasso, was followed by paintings, sculpture, and works on paper by artists such as Willem de Kooning, Auguste Rodin, Barbara Hepworth, Robert Rauschenberg, Jasper Johns, James Rosenquist, Paul Gauguin, Milton Avery, and Fernand Léger. The collection reflects a boundless enthusiasm for the creative process, and a desire to live each day surrounded by works of history and importance. Indeed, the vibrant *mise-en-scène* at Secessionville Manor is a special showcase for Mrs. Ferguson's spirited élan and dedication to learning. Her Picasso portrait hung upon a wall painted a rich red hue, chosen "so that when you come in," the collector explained, "the art jumps off the walls." Upon learning of her home's association with the freedmen community, Mrs. Ferguson acquired a stirring grouping of works depicting sharecroppers by nineteenth-century artist William Aiken Walker.

Esther Ferguson's passion for art, culture, and community extends from the city of Charleston to the wider world. She is the founder of the National Dropout Prevention Center at Clemson University, and has served on the boards of the Charleston Symphony, the South Carolina Arts Commission, the Young Concert Artists, and the Spoleto Festival USA. The College of Charleston is a particular focus: Mrs. Ferguson has provided financial support and leadership to the

Avery Research Center for African-American History and Culture, as well as the renowned International Piano Series. In 1996, the Fergusons donated two of their historic homes in Trujillo, Spain, to create a dynamic new study abroad program for College of Charleston students and faculty.

Today, Esther Ferguson maintains her longtime commitment as a board member of Charleston's Gibbes Museum of Art. In 2010, she lent her private collection to the museum for the exhibition *Modern Masters* from the Ferguson Collection, allowing visitors the opportunity to experience the wonder and beauty with which she lived at Secessionville Manor. To mark the exhibition's opening, Mrs. Ferguson invited the artist Christo to speak in Charleston, a lecture so enthusiastically received that the collector began funding an ongoing series of conversations with noteworthy luminaries such as Philippe de Montebello, Leonard Lauder, Jeff Koons, Tod Williams, and Billy Tsien. For Mrs. Ferguson, the Gibbes's Distinguished Lecture Series is an especially poignant reminder of her own journey in fine art: from lectures at the Met Museum to a life collecting art and sharing it with others. "I measure in large part my life by my love of art," Mrs. Ferguson says. "It was thanks to my collecting that I met and got to know many of the people who make a great difference in the world. It is through the world of art that I met people who touched me the most."

From her home in Charleston, Esther Ferguson continues the vision of art and philanthropy for which she is celebrated. As her collection passes to a new generation of collectors and connoisseurs, it remains indelibly linked with the legacy of this remarkable woman. "I have lived with the art of some of the great masters," she says. "I loved and nurtured these objects while they were in my care."

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JEAN (HANS) ARP (1886-1966)

Echo de torse

signed with monogram and numbered '4/5' (on the underside)
polished bronze
Height: 13 in. (33.1 cm.)
Conceived in 1961; this bronze version cast in 1964

\$100,000-150,000

PROVENANCE:

Edouard Loeb, Paris.
Galeria Adler Castillo, Caracas (1979).
Private collection, Boca Raton.
Philip McCarter Tifft Fine Art, New York.
Acquired from the above by the present owner, April 2006.

LITERATURE:

G. Marchiori, *Arp*, Milan, 1964, p. 164, no. 149 (marble version illustrated).
E. Trier, intro., *Jean Arp, Sculpture, His Last Ten Years*, New York, 1968, p. 117, no. 254 (marble version illustrated, p. 63).
A. Hartog and K. Fischer, *Hans Arp, A Critical Survey*, Ostfildern, 2012, p. 353, no. 254 (marble version illustrated).

We thank the Fondation Arp, Clamart, for their help cataloguing this work.

Arp conceived *Echo de torse* in marble in 1961, one year before his important retrospective in Paris and New York. With this sculpture, the artist revisits one of his earlier works, *Torse* (fig. 1), which was originally carved in marble in 1931. *Torse* was one of two abstracted bodies that the artist identified as his first works in the round. Having previously created reliefs and other primarily frontal compositions of biomorphic forms, it was in his artistic exploration of the human body that Arp was able to give full expression to the analogy of human and vegetal forms that was the inspiration for much of his subsequent *oeuvre*. Recalling the creative epiphany that led to these important works, Arp commented:

"For many years, roughly from the end of 1919 to 1931, I interpreted most of my works. Often the interpretation was more important for me than the work itself. Suddenly my need for interpretation vanished, and the body, the form, the supremely perfected work became everything to me. In 1930 I went back to the activity which the Germans so eloquently call *Hauerei* (hewing). I engaged in sculpture and modeled in plaster. The first products were two torsos" (quoted in *Arp*, exh. cat., The Museum of Modern Art, New York, 1958, p. 14).

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. In 1960, he carved another, smaller version of the 1931 *Torse*, also in marble. Preoccupied with the form, he further investigated its possibilities in the present work, *Echo de torse*. Here the artist horizontally bisects the figure, and places each half next to the other on the same plane, perched upon the rectangular base that he employed in both versions of *Torse*. How the top and bottom of *Torse* interact with and relate to one another in their newly occupied spaces is the subject of *Echo de torse*. The smoothly rounded and sensually undulating forms of the human body take on new meaning through Arp's disruption of his own previous creation.



The artist in his workshop studio in Clamart, circa 1948-1950. Photo: © Michel Sima / Bridgeman Images. Art: © 2017 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.



(fig. 1) Jean (Hans) Arp, *Torse*, conceived in 1931 and executed in 1960. Sold, Christie's, New York, 4 May 2011, lot 1. Sold for \$986,500 with premium. © 2017 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.



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BARBARA HEPWORTH (1903-1975)

Green Head

Irish green marble

Height: 10½ in. (27.1 cm.)

Executed in 1970

\$500,000-800,000

PROVENANCE:

Gimpel Fils, London (February 1972).

Gimpel Weitzenhoffer, New York (acquired from the above).

George Kravis, Tulsa (acquired from the above, April 1972).

Philip McCarter Tifft Fine Art, New York.

Acquired from the above by the present owner, April 1997.

Dr. Sophie Bowness will include this work in her forthcoming revised Hepworth *catalogue raisonné* under the catalogue number BH 510.



The artist on the harbor at St. Ives in May 1964. Photographer unknown.





another view

"Sculpture is a three-dimensional projection of primitive feeling: touch, texture, size and scale, hardness and warmth, evocation and compulsion to move, live and love" (Hepworth, quoted in A.M. Hammacher, *Barbara Hepworth*, London, 1998, p. 97)

"Carving to me is more interesting than modelling, because there is an unlimited variety of materials from which to draw inspiration. Each material demands a particular treatment and there are an infinite number of subjects in life each to be recreated in a particular material. In fact, it would be possible to carve the same subject in a different stone each time, throughout life, without a repetition of form" (Hepworth, "Contemporary English Sculptors," *The Architectural Association Journal*, April 1930, vol. XLV, no. 518, p. 14).

With its richly colored surface and juxtaposing convex and concave planes, *Green Head* reflects the distinctive shift which occurred in Barbara Hepworth's oeuvre during the 1960s and 1970s, as she returned to direct carving on an intimate scale after almost a decade focused on bronze casting and monumental public sculptures. From the earliest stages of her career, Hepworth held a deeply rooted passion for carving, a technique she had first discovered during an extended sojourn to Italy as a young student in the 1920s. She often expressed her enjoyment of the physical process of the technique, the rhythms and motions that occurred in the act of cutting into and shaping the material with her own hands, even the sounds of the stone or wood as it yielded to her tools. She believed that working directly with the material in this way allowed her a more intimate relationship with the medium, enabling her to achieve a deeper understanding of its unique personality. It was this direct contact with the material, the physicality and tactile nature of the process of carving, that Hepworth wished to reconnect with in sculptures such as *Green Head*, as she began to revisit subjects and materials which had occupied her during the earliest stages of her artistic career.

Key to this revival within Hepworth's work was the re-emergence of colored marble as a primary material in the artist's sculptures. In her youth, Hepworth had explored a great variety of stones, both indigenous and exotic, commonplace and exceedingly rare, alongside her first husband John Skeaping. Indeed, one critic reviewing their joint exhibition at Tooth's Gallery

in 1930 commented that the catalogue read "at first like a geological and forestry exhibition" (quoted in S. Bowness, *Barbara Hepworth, Stone Sculpture*, exh. cat., Pace Gallery, New York, 2001, p. 8). However, marble soon emerged as a favorite material—in 1964 she proclaimed a distinctive preference for the geologically rich stone, telling the critic J.P. Hodin: "I love marble specially because of its radiance in the light, its hardness, precision and response to the sun... Marble is indeed a noble material, it has a most exceptional sensitivity and delicacy as well as a tremendous strength" (quoted in *ibid*, p. 5). In keeping with the retrospective nature of her work during the 1960s and 1970s, Hepworth began incorporating sensuous, colored stones into her oeuvre once again, sourcing a variety of marbles from Ireland, Portugal and Sweden. In *Green Head*, an exquisite piece of Irish green marble drawn from the quarries of the West of Ireland is employed by the artist to create a polychromatic, dynamic sculpture. This highly-polished stone carries the distinctive veins of olive green serpentine so characteristic of Irish green marble, their fluid lines rippling across the sculpture in meandering bands, overlapping and interlacing with darker ribbons of black and brown as they travel around the elegant curves of the sculpture.

Hepworth plays with the naturally variegated character of this stone, introducing a pair of concave indentations to the surface of the sculpture in order to enhance the interplay of light and shadow on the colored marble, while also revealing the continuous path of the natural pigment as it permeates the stone. Carved into opposing sides of the stone, these oval indentations are executed in different dimensions, one slightly larger and deeper than the other, giving each "face" of the sculpture a distinctly individual character. While the title and overall shape of the composition may suggest a figurative source, the sculpture is defiantly abstract, reflecting the evolution of the subject in Hepworth's oeuvre in the intervening decades following its first emergence in her art. As she explained in the 1940s: "I have always been interested in oval or ovoid shapes. The first carvings were simple realistic oval forms of the human head or of a bird. Gradually my interest grew in more abstract values—the weight, poise, and curvature of the ovoid as a basic form" (quoted in S. Bowness, ed., *Barbara Hepworth, Writings and Conversations*, London, 2015, pp. 32-33). It is this poise, this internal balance and inherent elegance of the oval that Hepworth seems to have been searching for in the current sculpture, carefully analyzing the distribution of weight and curvature within the piece to accurately capture the pure essence of the shape.

One of the most appealing aspects of *Green Head* lies in its distinctly organic character, as the gentle curves and smooth surface of the finished sculpture recall that of a pebble or stone found on the shoreline, its edges softened, its contours smoothed, as a result of natural erosion by the elements. Indeed, Hepworth was fascinated by the formal qualities of the stones she discovered and collected on her beach walks during the holidays she took along the English coast, especially their unexpected shapes and delicate surfaces. Writing to her future husband Ben Nicholson in 1931, she explained that she had filled multiple boxes with stones that she had discovered on a trip to Norfolk with her family, which she planned to transport back to her studio in London for further examination. The soft, silky texture of these stones inspired Hepworth to seek a finish in her sculptures that resembled "a surface eroded by sea and rain or polished by the wind" (quoted in S. Bradwell, "Barbara Hepworth," *Arts Review*, May 1975, p. 308). This finish introduces a heightened sense of tactility to *Green Head*, with Hepworth's skillful manipulation of the colored marble encouraging an intimate connection through the caress of a hand. As such, the sculpture seems to reflect the artist's belief that the sensation of touch was integral to the appreciation of a piece of sculpture, endowing forms with a different sense of life and vitality than that achieved through vision alone.





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AUGUSTE RODIN (1840-1917)

Buste de Victor Hugo dit, à l'illustre maître

signed 'A. Rodin' (on the left shoulder); inscribed with foundry mark, dated and inscribed 'Georges Rudier Fondateur. Paris © by Musée Rodin 1955' (on the back); with raised signature 'A. Rodin' (on the underside)
bronze with brown and green patina
Height: 21 in. (53.4 cm.)
Conceived in 1883; this bronze version cast in 1955

\$70,000-100,000

PROVENANCE:

Musée Rodin, Paris.
World House Galleries, New York (acquired from the above, 1955).
Galerie Charles & André Bailly, Paris.
Anon. sale, Sotheby's, New York, 6 October 1989, lot 1.
Acquired at the above sale by the present owner.

LITERATURE:

J.L. Tancock, *The Sculpture of Auguste Rodin, The Collection of the Rodin Museum*, Philadelphia, 1976, p. 508 (marble version illustrated, p. 509).
A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, Paris, 2007, vol. II, pp. 432-433 (other casts 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 2017-5243B.



PROPERTY FROM AN IMPORTANT COLLECTION

345

ARISTIDE MAILLOL (1861-1944)

Jeune fille au chignon pointu

signed with monogram and numbered '3/6' (on the top of the base); stamped with foundry mark 'C. VALSUANI CIRE PERDUE' (on the back of the base)
bronze with brown patina
Height: 6 $\frac{3}{4}$ in. (16.2 cm.)
Conceived in 1900

\$22,000-28,000

PROVENANCE:

Galerie Nichido, Tokyo.
Acquired from the above by the present owner, August 1988.

LITERATURE:

M. Denis, *A. Maillol*, Paris, 1925, p. 10 (another cast illustrated, pl. 18).
J. Rewald, *Maillol*, New York, 1939, p. 166 (another cast illustrated, pl. 100; titled *Girl Crouching* and dated circa 1905).
W. George, *Aristide Maillol*, Paris, 1971, p. 44 (another cast illustrated).

Olivier Lorquin has confirmed the authenticity of this work.



346

MAXIMILIEN LUCE (1858-1941)

La route aux environs de Méréville

signed and dated 'Luce 1902' (lower right)

oil on canvas

32 x 25¾ in. (81.3 x 65.4 cm.)

Painted in 1902

\$60,000-80,000

PROVENANCE:

Acquired by the present owner, 2012.

Denise Bazetoux has confirmed the authenticity of this work.



347

MAXIMILIEN LUCE (1858-1941)

Paris, démolitions

signed and dated 'Luce 96' (lower right)

oil on canvas

31 $\frac{7}{8}$ x 25 $\frac{1}{2}$ in. (80.9 x 64.8 cm.)

Painted in 1896

\$80,000-120,000

PROVENANCE:

Louis and Annette Kaufman, Los Angeles (by 1995).

Acquired from the above by the present owner.

LITERATURE:

P. Cazeau, *Maximilien Luce*, Paris, 1982, p. 98 (illustrated).

D. Bazetoux, *Maximilien Luce, Catalogue de l'oeuvre peint*, Paris, 1986, vol. II, p. 213, no. 834 (illustrated; with incorrect dimensions).

348

HENRI MARTIN (1860-1943)

La baie de Collioure, avec le fort

signed 'Henri Martin' (lower left)

oil on canvas

37 x 32.5/8 in. (94 x 82.6 cm.)

Painted *circa* 1930

\$200,000-300,000

PROVENANCE:

Galerie Georges Petit, Paris.

Private collection, Paris.

Private collection (by descent from the above); sale, Sotheby's, London, 22 June 2004, lot 132.

Acquired at the above sale by the present owner.

Cyrille Martin has confirmed the authenticity of this work.

"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 quoted in J.D. Herbert, *Fauve Painting, The Making of Cultural Politics*, New Haven, 1992, p. 92).

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 Henri Matisse and André Derain 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 village homes on the shorefront, perfectly illustrates Martin's interest in recording both the interplay of light on objects and the rhythmic orchestration of line and geometric pattern.



349

HENRI MANGUIN (1874-1949)

Mimosas en fleurs

signed 'Manguin' (lower left)

oil on canvas

18¼ x 21¾ in. (46.3 x 55.5 cm.)

Painted in summer-autumn 1907

\$150,000-200,000

PROVENANCE:

Paul Vallotton, Lausanne (acquired from the artist, March 1910).

Marianne Vallotton, Lausanne (by 1964).

Gurr Johns, London.

Acquired from the above by the present owner, October 2000.

EXHIBITED:

Neuchâtel, Musée des Beaux-Arts, *Henri Manguin*, June-September 1964, p. 27, no. 62 (illustrated; titled *Arbres en fleur*).

Musée des Beaux Arts de Vevey, *De Vallotton à Desnos*, July-October 1965, p. 20, no. 83 (illustrated).

Düsseldorf, Städtische Kunsthalle and Neuer Berliner Kunstverein, *Henri Manguin, Erste Deutsche Retrospektive*, October-May 1970, nos. 44 and 45 (respectively).

Saint-Tropez, Chapelle de la Miséricorde, *Henri Manguin*, June-September 1976, p. 35, no. 8 (illustrated; illustrated again in color, p. 22).

Tokyo, Isetan Museum of Art; Yamaguchi, Prefectural Museum; Iwaki-shi Cultural Center and Tamagawa, Takashimaya Art Galleries, *Manguin*, June-August 1980, no. 38.

Martigny, Fondation Pierre Gianadda, *Manguin parmi les fauves*, June-September 1983, no. 24 (illustrated in color).

LITERATURE:

P. Cabanne, *Henri Manguin, Hommages de André Dunoyer de Segonzac et Charles Terrasse*, Neuchâtel, 1964, p. 162, no. 83 (illustrated, p. 112).

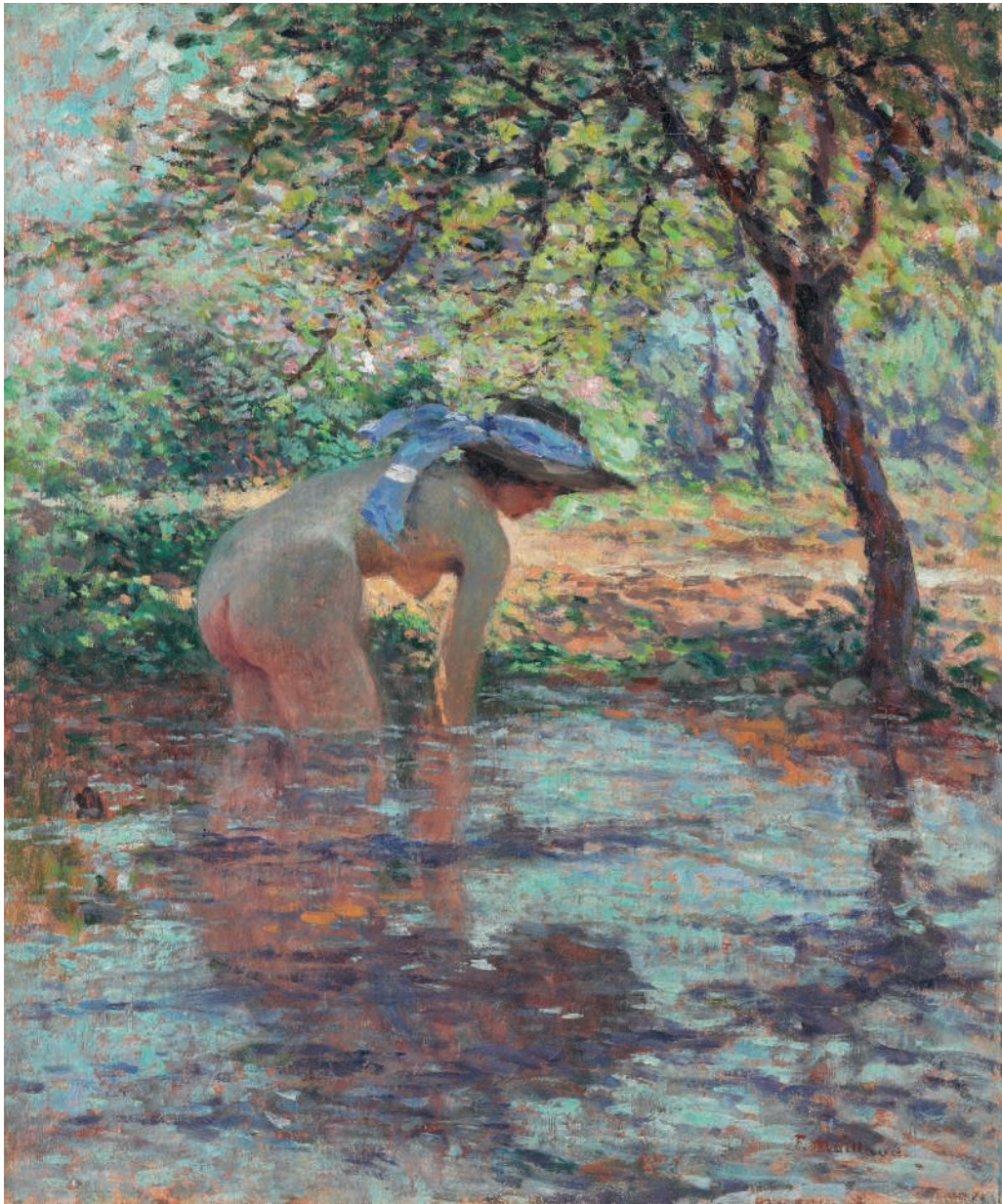
L. and C. Manguin and M.C. Sainsaulieu, *Henri Manguin, Catalogue raisonné de l'oeuvre peint*, Neuchâtel, 1980, p. 125, no. 271 (illustrated).

Manguin, along with Henri Matisse, André Derain, Maurice de Vlaminck, Albert Marquet and Charles Camoin, was a founder and early exponent of the Fauve movement. He had been close friends with Camoin, Matisse, and Marquet since 1895 when they were students of Gustave Moreau at the Ecole des Beaux-Arts in Paris. Their camaraderie and shared theoretical philosophy contributed to the momentous joint impact of their pioneering canvases when they were first shown to the public in 1905.

Along with the others, Manguin became fascinated by the color and intense light along the southern coast of France. Matisse had spent the summer of 1904 in Saint-Tropez, then a nearly inaccessible fishing village, where Signac had a home. Matisse's pictorial experimentation with divisionism, prompted by Signac, "reached a pitch at which colour itself felt to him like dynamite" (H. Spurling, *The Unknown Matisse, A Life of Henri Matisse, The Early Years, 1869-1908*, New York, 1998, vol. I, p. 239). In 1905, Manguin, Marquet and Camoin took up residence in Saint-Tropez while Matisse traveled east along the coast to Collioure, where they all experimented with brilliantly colored canvases. In the fall of 1905, Manguin exhibited five of these paintings alongside works by his friends in the notorious Room VII—the *cage aux fauves*—at the Paris Salon d'Automne.

Jean-Paul Crespelle has observed that "what distinguishes [Manguin from Matisse] is the strength and solidity of his draughtsmanship, a lesson learned from Cézanne, who he came to appreciate much earlier than his friends in the studio of Moreau. While the other Fauves were lost in admiration for Gauguin, Manguin realized how much Gauguin owed to Cézanne" (*The Fauves*, London, 1962, p. 227). Painted in 1907, *Mimosas en fleurs* reflects Manguin's complete and enthusiastic adherence to Fauvism.





350

FERNAND MAILLAUD (1862-1948)

Baigneuse au chapeau

signed 'F. Maillaud' (lower right)

oil on canvas

21¾ x 18½ in. (55.2 x 47 cm.)

Painted *circa* 1915

\$10,000-15,000

PROVENANCE:

Private collection, Finland.

Anon. sale, Sotheby's, London, 23 March 2006, lot 53.

Franklin Bowles Galleries, San Francisco (acquired at the above sale).

Acquired from the above by the present owner, *circa* 2007.

François Boule has confirmed the authenticity of this work.



351

MAXIMILIEN LUCE (1858-1941)

La Baignade

signed and dated 'Luce 08-9' (lower left)

oil on canvas

31¾ x 25½ in. (80.9 x 64.8 cm.)

Painted in 1908-1909

\$30,000-50,000

PROVENANCE:

Galerie Matignon, Paris.

Pierre Goral, France (acquired from the above, *circa* 1985).

Anon. sale, Christie's, London, 27 June 2000, lot 157.

Private collection, London (acquired at the above sale); sale, Christie's, London, 7 February 2006, lot 231.

Franklin Bowles Galleries, San Francisco (acquired at the above sale).

Acquired from the above by the present owner, *circa* 2007.

LITERATURE:

J. Bouin-Luce and D. Bazetoux, *Maximilien Luce, Catalogue de l'oeuvre peint*, Paris, 1986, vol. II, p. 359, no. 1455 (illustrated).

352

HENRI LE SIDANER (1862-1939)

Les pots de faïence

signed 'Le Sidaner' (lower left)

oil on canvas

28½ x 36 in. (72.7 x 91.5 cm.)

Painted in Gerberoy in 1928

\$300,000-500,000

PROVENANCE:

Marcel Bernheim & Cie., Paris.

Anon. sale, Christie's, New York, 7 May 2009, lot 228.

Acquired at the above sale by the present owner.

EXHIBITED:

New York, M. Knoedler & Co., Inc., *Henri Le Sidaner*, March 1929, no. 12.

London, The Royal Academy of Arts, *Painting the Modern Garden, Monet to Matisse*, January-April 2016, p. 204, no. 90 (illustrated in color).

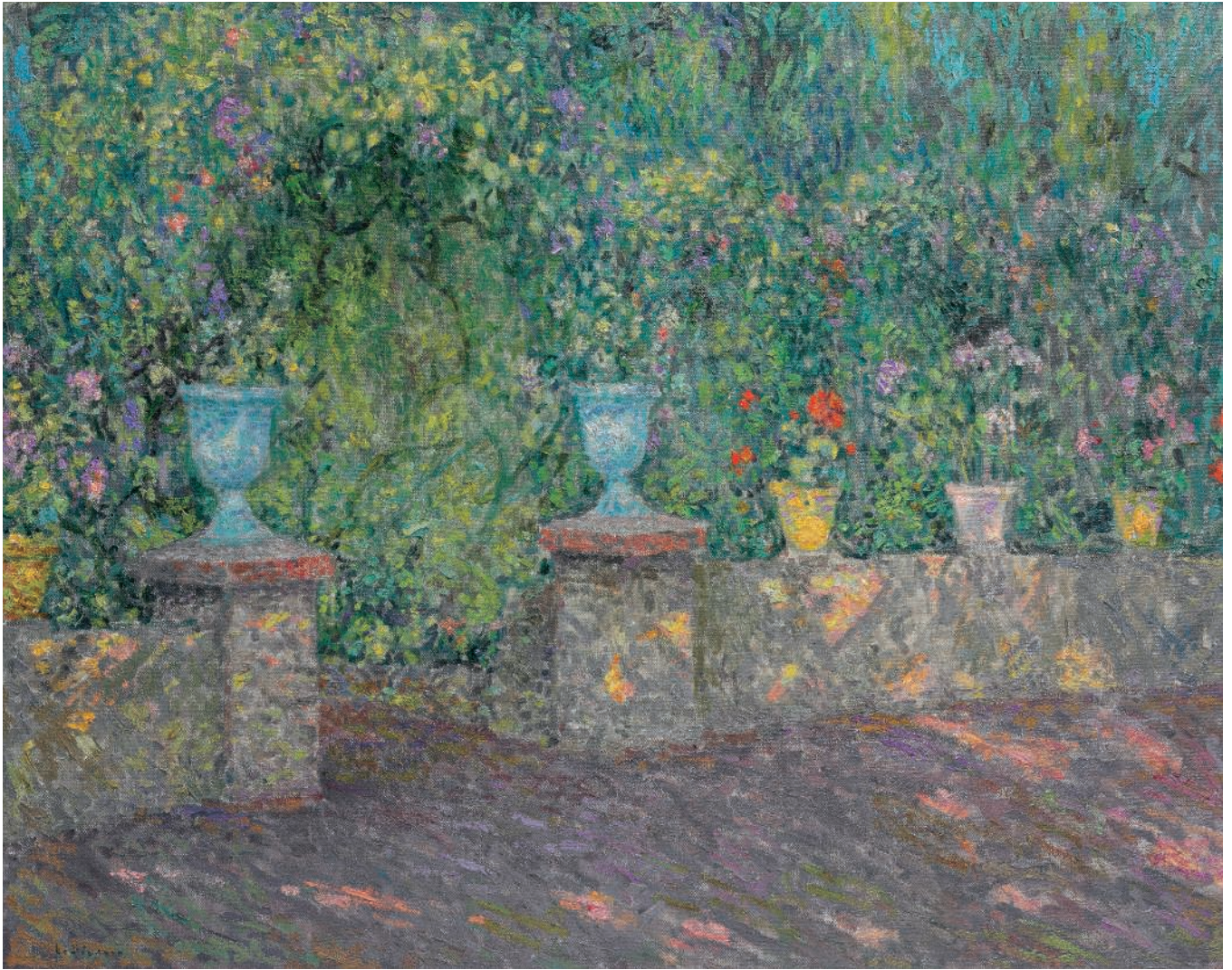
LITERATURE:

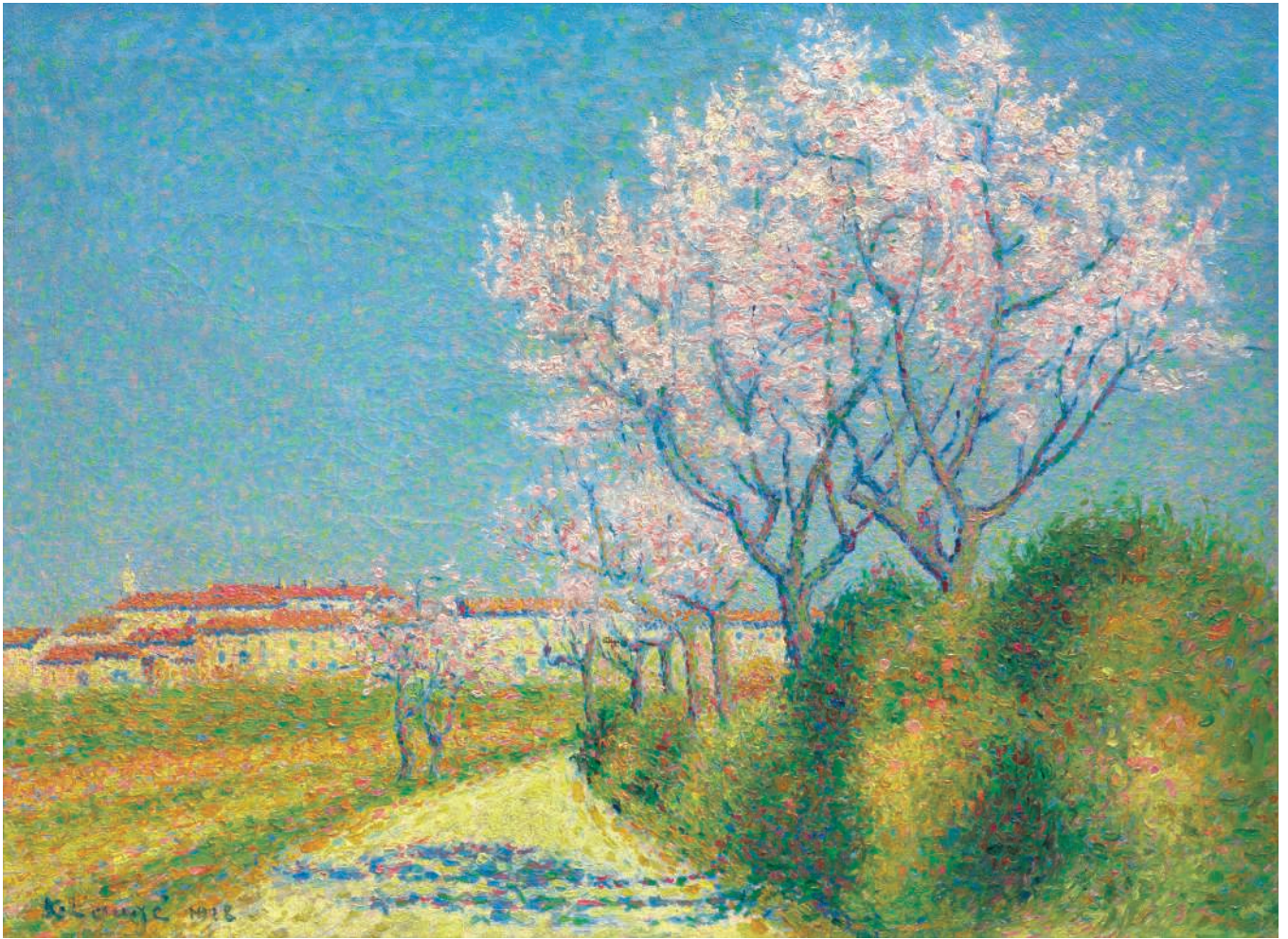
Y. Farinaux-Le Sidaner, *Le Sidaner, L'oeuvre peint et gravé*, Paris, 1989, p. 237, no. 641 (illustrated).

Le Sidaner first visited the historic fortress town of Gerberoy in March 1901 and was immediately taken with the tranquility of his surroundings. He purchased property there in 1904, and in 1910 he undertook a large-scale renovation of the buildings and grounds on his land with the intention of using it as a summer residence. Auguste Rodin had suggested the town to Le Sidaner as the perfect location for his ambitious plan to design a home that would also serve as a setting for his painting. Situated sixty-five miles northwest of Paris on the border between Picardy and Normandy, the village was notable for its quaint blend of brick frame and timber homes and its cobblestone streets. The slow pace of life there appealed to Le Sidaner, who had grown dissatisfied with his hectic life in Paris.

Like Claude Monet, who found limitless inspiration from his carefully constructed garden at Giverny, Le Sidaner devoted ceaseless attention to his home and its environs, enlarging the buildings and designing all aspects of the improvements himself. These enhancements, particularly those centered around the flower garden in the courtyard in which he attempted to create harmony between the plants and the buildings, provided the artist with a wealth of inspiration and a crucial source of new subject matter and, like Monet at Giverny, Le Sidaner's art became inextricably linked with his house and gardens at Gerberoy.

Le Sidaner's plan called for a main house, pavilion, studio barn, tower and extensive gardens. The artist made careful studies of his subjects from nature, then returned to his studio to craft his compositions. Le Sidaner's paintings are characterized by the subtle interplay of light and shadow and an overall sense of serenity, which he achieved by juxtaposing cool and warm tones. The critic Jacques Bashet commented that Le Sidaner "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 ...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).





PROPERTY FROM A PRIVATE WEST COAST COLLECTION

353

ACHILLE LAUGE (1861-1944)

Amandiers en fleur à l'entrée de Cailhavel

signed and dated 'A. Laugé 1928' (lower left)

oil on canvas

21¼ x 28½ in. (54 x 72.7 cm.)

Painted in 1928

\$25,000-35,000

PROVENANCE:

Private collection, Paris; sale, Christie's, London, 7 December 1999, lot 137.

Acquired at the above sale by the present owner.

This work will be included in the *catalogue raisonné* of Achille Laugé currently being prepared by Nicole Tamburini.



354

BLANCHE HOSCHÉDE MONET (1865-1947)

Giverny, Peupliers des Ajoux

signed 'B Hoschede Monet' (lower left)

oil on canvas

18¼ x 25½ in. (46.4 x 65.2 cm.)

Painted circa 1896

\$50,000-70,000

PROVENANCE:

Estate of the artist.

James P. Butler, France (nephew of the artist).

Anon. sale, Hôtel Drouot-Richelieu, Rouen, 10 June 2013, lot 74.

Acquired by the present owner, 2015.

Philippe Piguet has confirmed the authenticity of this work.

355

GUSTAVE LOISEAU (1865-1935)

Les peupliers sur l'Eure

signed 'G. Loiseau' (lower right)

oil on canvas

36½ x 28¾ in. (92.4 x 73.4 cm.)

Painted in 1900

\$250,000-350,000

PROVENANCE:

Private collection, United Kingdom (circa 1955); sale, Christie's, London, 28 June 1988, lot 126.

Anon. sale, Christie's, New York, 14 November 1996, lot 134.

Private collection, Chicago (acquired at the above sale); sale, Christie's, New York, 9 May 2000, lot 141.

Acquired at the above sale by the present owner.

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

Loiseau received a small inheritance upon the death of his grandmother in 1887 which enabled him to leave Paris and cease earning his livelihood as a decorator in order to fully dedicate himself to painting. As a self-taught artist, his work was created by observation and imitation which, led by his instinct and acute sensibility, culminated in an *oeuvre* of his very own stylistic and formal vernacular. In 1897, Loiseau found financial independence when his work caught the attention of the dealer Paul Durand-Ruel. An ensuing contract permitted the painter to spend extended periods of time away from Paris. As his eye matured, so did his technique. He synthesized the methods of Impressionist masters like Camille Pissarro and Alfred Sisley, while maintaining his own style. He developed a predilection for treating muted subjects which he elaborated in series over time much like one of his most important influences, Claude Monet.

Loiseau seemed to prefer the early and later hours of day. He shied from the vivid light of noon in favor of effects such as rain, frost, and mist. *Les peupliers sur l'Eure* is a magnificent example of Loiseau's treatment of the gentle diffusion of light in order to attain chromatic harmony. The contemporary art critic Louis Vauxcelles observed that among his peers, Loiseau particularly drew inspiration from Monet's paintings such as *L'île aux Orties, Giverny* (fig. 1) and *Effet de vent, séries des peupliers* (fig. 2). The latter, which is part of an extensive series of its own, seems to be the most apparent reference material for the younger painter. In the present work, Loiseau treats the landscape with a poetic touch, rendering the qualities of the mist with a balance of both realism and ethereality: one can almost see it float among the poplar trees and over the undulating waters of the river Eure. His technique allowed him to create a duality between stillness and vigor, quietude and sound which is most visible in his rendering of shimmering reflections of the water.



(fig. 1) Claude Monet, *L'île aux Orties, Giverny*, 1897. Columbia Museum of Art, Columbia, South Carolina.



(fig. 2) Claude Monet, *Effet de vent, séries des Peupliers*, 1891. Musée d'Orsay, Paris.





PROPERTY FROM A PRIVATE WEST COAST COLLECTION

356

HENRI MARTIN (1860-1943)

Bergère et son agneau

signed 'Henri Martin' (lower right)

oil on canvas

25 $\frac{5}{8}$ x 18 $\frac{1}{8}$ in. (65 x 46.1 cm.)

\$25,000-35,000

PROVENANCE:

Maurice Fenaille, Paris (acquired from the artist).

Private collection, Paris (by descent from the above); sale, Christie's, London, 7 December 1999, lot 116.

Acquired at the above sale by the present owner.

Cyrille Martin has confirmed the authenticity of this work.

Maurice Fenaille, the first owner of the present work, was an important patron of the arts who, in 1897, published 142 of Rodin's drawings with a preface by Octave Mirabeau in what became known as the "Goupil" album.



357

HENRI MARTIN (1860-1943)

Le Vert, à l'entrée de Labastide-du-Vert

signed 'Henri Martin' (lower right)

oil on canvas

25½ x 32 in. (65.1 x 81.1 cm.)

\$70,000-100,000

PROVENANCE:

Galerie Bernheim-Jeune et Cie., Paris.

André J. Kahn-Wolf, San Francisco (by 1958).

The Fine Arts Museum of San Francisco (gift from the above, 1961);
sale, Butterfield and Butterfield, San Francisco, 9 June 1999, lot 8019.

Private collection, Los Angeles.

Anderson Galleries, Beverly Hills.

Private collection, San Francisco (acquired from the above, 2002);

sale, Sotheby's, New York, 10 May 2016, lot 102.

Acquired at the above sale by the present owner.

EXHIBITED:

Stanford University, Stanford Museum (on loan).

Beverly Hills, Anderson Galleries and New York, Hammer Galleries, *Eden Close at Hand, The Paintings of Henri Martin*, October-December 2005, p. 82, no. 21 (illustrated in color, p. 83).

Cyrille Martin has confirmed the authenticity of this work.

MAXIMILIEN LUCE (1858-1941)

Le quai Saint-Michel

signed and dated 'Luce 1900' (lower right)

oil on canvas

18½ x 21¼ in. (46.1 x 55.3 cm.)

Painted in 1900

\$400,000-600,000

PROVENANCE:

Georges Bouin, Paris (by descent from the artist).

Private collection (acquired from the above); sale, Sotheby's, New York, 8 November 2006, lot 210.

Richard Green Gallery, London.

Acquired from the above by the present owner.

EXHIBITED:

Paris, Galerie Bernheim-Jeune et Cie., *50 ans de peinture, Maximilien Luce*, June 1929, no. 48.

Paris, Musée Marmottan, *Maximilien Luce*, February-April 1983, no. 34.

Paris, Galerie H. Oudematt-Ph. Cazeau, *Maximilien Luce, époque néo-impressionniste, 1887-1903*, November 1987-January 1988, no. 46 (illustrated in color).

LITERATURE:

J. Sutter, *Luce, Les travaux et les jours*, Lausanne, 1971, p. 23 (illustrated in color).

P. Cazeau, *Maximilien Luce*, Paris, 1982, p. 208 (illustrated in color).

J. Bouin-Luce and D. Bazetoux, *Maximilien Luce, Catalogue de l'oeuvre peint*, Paris, 1986, vol. I, p. 81, no. 301 (illustrated).

Luce painted over a dozen versions of the Seine and its stately bridges during the 1890s and the early years of the new century. As befits this iconic subject, these paintings are among the most impressive works that Luce ever painted around a single motif.

The painter Albert Dubois-Pillet, a close friend and fellow Neo-Impressionist, gave Luce the use of his studio at 19, quai Saint-Michel, which offered an excellent vantage point of the Pont Saint-Michel. From the studio windows Luce looked east across the Seine to the twin towers of the front portals of Notre-Dame, and to the north west he looked toward the Pont Saint-Michel with the Pont Neuf in the distance. Luce would make interesting compositional use of the slanting lines of the quays and the brace-like angles created by the bridges which span the river between the Left Bank and the Ile de la Cité. This has become an archetypal view of the Pont Saint-Michel familiar from other modern paintings, both Henri Matisse (fig. 2) and Albert Marquet later painted the city from this perspective from studios they occupied in the same building where Luce worked.



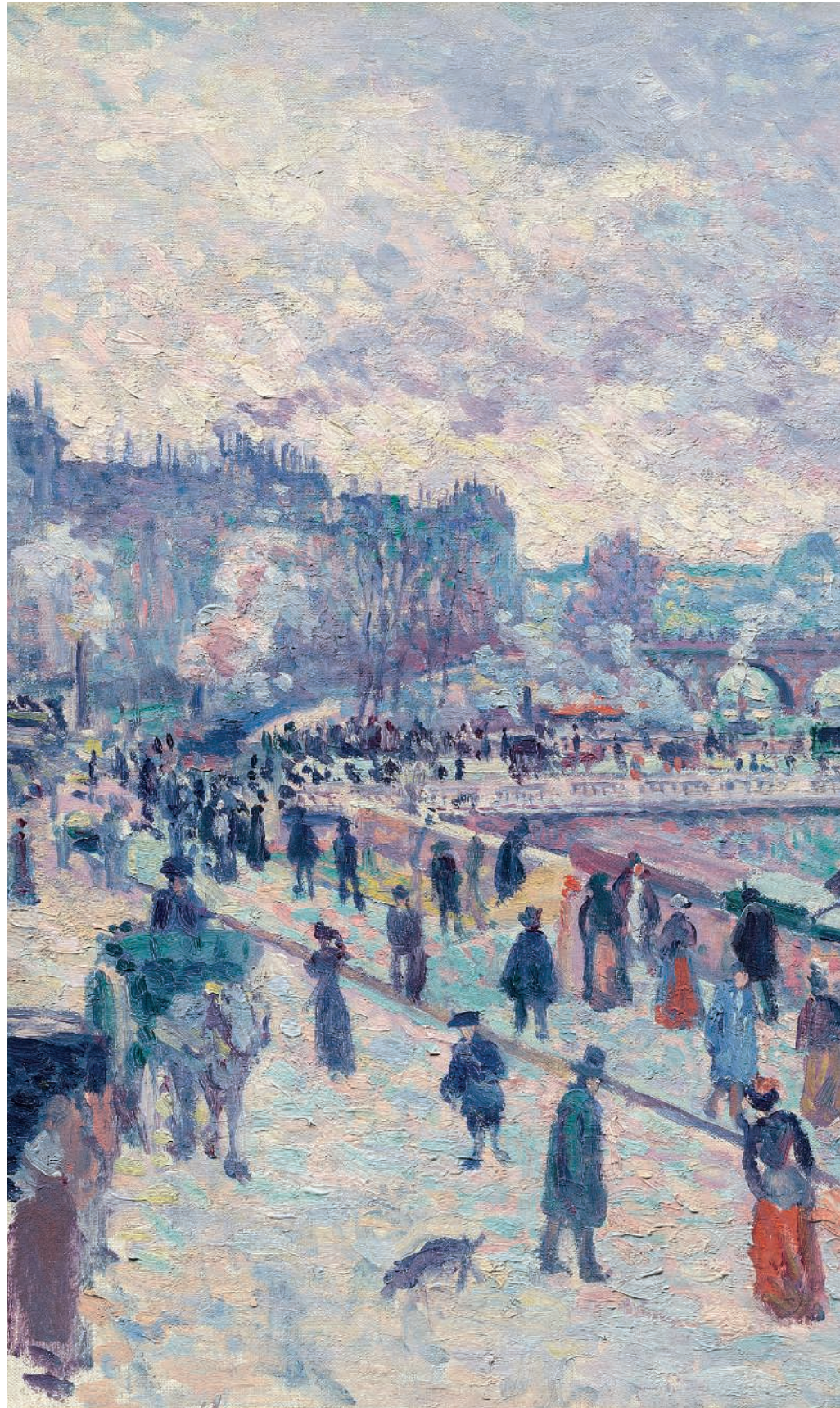
The artist painting. Photographer unknown.

Although Luce's Saint-Michel canvases comprise a distinctive group, they are not serial, a term which has been applied to Claude Monet's Rouen Cathedral façades, in which that artist focused on the changing appearance of a single motif within a relatively constant pictorial format. Luce's approach was neither methodical nor analytical; he instead derived his strong qualities as a painter from his varied, all-encompassing outlook and interests. True to his social conscience as a committed anarchist (as was Camille Pissarro), Luce sought to arrive at a synthesis of elements that would convey the totality of the experience of modern urban living. Luce's method was similar to that of Paul Signac, who since the death of Georges Seurat in 1891, had been the leading exponent and theoretician of Neo-Impressionism. Both painters preferred to initially explore a motif through studies done on site, from which they subsequently developed and realized in the studio one or more key paintings on a large easel scale.

Scores of pedestrians, and a half-dozen types of horse-drawn conveyances are observable in the traffic that crosses the Pont Saint-Michel. Luce wrote in a letter from late January or early February 1900: "I would like to depict ceremonies, marriages, people coming and going, the crowds, in short, Paris" (quoted in B. de Verneilh, "Maximilien Luce et Notre-Dame de Paris," *L'Oeil*, March 1983, pp. 25-26). Luce was the consummate urban Neo-Impressionist, while Seurat and Signac were drawn to landscapes and marines in which people are rarely present. Luce shared with Pissarro a love for the boulevards and buildings of Paris, and the great mass of people from all walks of life who moved among them. Indeed, no painter of his generation, or even among the Impressionists, could match Luce in the range and diversity of his subjects, from picturesque scenes along the Seine at Herblay to sun-drenched landscapes at Saint-Tropez, while being best-known for his views of Paris both by day and by night. He also painted among the grimly colorless mining towns of the Pays noir, he recreated scenes from the bloody aftermath of the Paris Commune, and with great fascination recorded the rebuilding of rue Réaumur, the final act in Baron Haussmann's plan to modernize Paris. Luce always demonstrated great compassion and respect for people, and was a keen observer of the nature and quality of their lives. He was equally skilled at painting the figure, whether in single portraits, as teams of workmen, or passing crowds of anonymous city-dwellers, seen up close or from far away. People gave life to the city, they animated its bridges and squares, and indeed they are as important to the overall impact of the present painting as the great quay after which it is named.



Luce 1900







359

EDOUARD VUILLARD (1868-1940)

Modèle blond

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

oil on canvas

21½ x 18½ in. (54.4 x 46.3 cm.)

Painted *circa* 1903

\$70,000-90,000

PROVENANCE:

Estate of the artist.

JPL Fine Arts, London (acquired from the above, 1988).

Acquired from the above by the present owner, *circa* 1996.

EXHIBITED:

Paris, Grand Palais, *Salon des artistes français, Bonnard, Roussel, Vuillard, Mayol*, May 1983, no. 69 (illustrated, p. 54).

London, JPL Fine Arts, *Edouard Vuillard, Paintings, Pastels, Watercolours and Drawings*, February-April 1988, p. 9, no. 2 (illustrated in color, p. 8; titled *Miss Marguerite Chapin* and dated *circa* 1910).

Lausanne, Galerie Paul Vallotton, *Edouard Vuillard*, June-September 1989, no. 8 (titled *Portrait de Marguerite Chapin* and dated *circa* 1910).

LITERATURE:

G. Groom, *Edouard Vuillard, Painter-Decorator*, New Haven, 1993, pp. 179 and 193 (illustrated in color, pl. 312; titled *Marguerite Chapin* and dated *circa* 1910).

A. Salomon and G. Cogeval, *Vuillard, Le regard innombrable, Catalogue critique des peintures et pastels*, Paris, 2003, vol. II, p. 663, no. VII-245 (illustrated).

Antoine Salomon and Guy Cogeval, authors of the *catalogue raisonné* for Vuillard, have dated this painting to *circa* 1903 and state that it is a study of a blonde woman with light colored eyes. However, it has been suggested that this painting could be a portrait of Marguerite Chapin, and should rather be dated *circa* 1910 given the artist's first meeting with Chapin in March 1910. Chapin was a young American woman who left the United States for Paris in 1900 in the hopes of pursuing a career as a vocalist. Upon meeting her, Vuillard saw much potential for collaborating with Chapin, and quickly began working on a series of paintings featuring her. According to Gloria Groom, "the Chapin project seems to have unleashed new creative energies in the artist, and he was elated to be following through new ideas for what he considered to be a major undertaking" (*op. cit.*, p. 182).

PROPERTY FROM THE MAURICE RAYNAL COLLECTION

360

PABLO GARGALLO (1881-1934)

Petit nu

alabaster

Height: 8¾ in. (22.4 cm.)

Executed in 1900; unique

\$60,000-90,000

PROVENANCE:

Maurice Raynal, Paris (gift from the artist, *circa* 1913).

By descent from the above to the present owners.

EXHIBITED:

Duisburg, Wilhelm Lehmbruck Museum, *Gargallo*, November-December 1966, no. 1 (illustrated).

Paris, Musée Rodin, *Pablo Gargallo*, April-June 1970, no. 2 (illustrated).

Musée d'art moderne de la ville de Paris, *Pablo Gargallo*, December 1980-March 1981, no. 2.

Barcelona, Palau de la Virreina, *Gargallo*, April-May 1981, p. 179, no. 19 (illustrated, p. 96; dated *circa* 1906).

Lisbon, Fundação Calouste Gulbenkian, *Pablo Gargallo*, June-July 1981, no. 2 (detail illustrated).

Madrid, Palacio de Cristal, *Gargallo*, October-November 1981, p. 108, no. 5 (illustrated; illustrated again, p. 59).

Zaragoza, Palacio de la Lonja, *Gargallo*, December 1981-January 1982.

LITERATURE:

P. Courthion, *Pablo Gargallo*, Paris, 1973, pp. 126-127, no. 4 (illustrated; illustrated again, p. 29).

J. Anguera, *Gargallo*, Paris, 1979, p. 37 (illustrated, pp. 34-36).

P. Gargallo-Anguera, *Pablo Gargallo, Catalogue raisonné*, Paris, 1998, p. 65, no. 9 (illustrated).

Following in the footsteps of his friends Pablo Picasso and Julio González, Gargallo's primary interest was with the physical material: "it dictates the appearance of surface, it stimulates or obstructs the possibilities of manipulation... Each material has its own exclusive properties. It only offers up the entirety of its means of expression to artists who are capable of celebrating all of its qualities" (the artist quoted in P. Courthion, *L'oeuvre complet de Pablo Gargallo*, Paris, 1973, p. 105). Gargallo would in turn work with terracotta, alabaster (as in the present work), gold, silver, Belgian black limestone, pink marble, iron, copper, lead and bronze, concentrating on the expressive qualities of each. Through their unique surface appearance and the manner in which they occupy space, Gargallo's sculptures seem to speak, to cry out, to entice the viewer to touch.



361

KEES VAN DONGEN (1877-1968)

Portrait de femme

signed 'van Dongen' (lower right); signed again and indistinctly dedicated 'Kees van Dongen à Mme B... affectueusement' (on the reverse)

oil on canvas

25½ x 21¼ in. (65 x 54 cm.)

\$180,000-250,000

PROVENANCE:

Mme B., Paris (acquired from the artist).

Kunstzalen d'Audretsch, The Hague.

Dr. P. Rykens, London.

Clifford and John Rykens, London (by descent from the above); sale,

Sotheby's, London, 28 June 1972, lot 89.

Acquired at the above sale by the family of the late 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 artist in his studio at 35 rue Lamarck, Paris, circa 1908. (detail) Photo: Augusta (Dolly) van Dongen Archives, private collection, The Hague.

Van Dongen was immediately taken with Paris when he arrived there in 1899 from his native town of Delfshaven in Holland. By 1906, the artist had moved to the Bateau-Lavoir in Montmartre and spent much of his early career in search of models among the bistros and *bals musettes*. A great chronicler of the exotic, the erotic and the sensuous, and motivated by a bohemian lifestyle in stark contrast to the bourgeoisie, Van Dongen inhabited the Parisian *demi-monde*, reveling in its antics and creating vivid portraits in which he sought to reveal the raw, inner truths of human personality and desire.

The parade of models Van Dongen painted during these years engaged the artist so completely that, by 1908, he had all but abandoned the scenes of Parisian nightlife with which he had earned his reputation, and which had been his staple subject matter since his days as an illustrator. Choosing to represent his Fauvist ideals mainly through portraiture, the clubs and dance halls of Montmartre were replaced by intimate depictions of the women in his life, many of whom belonged to the glamorous circles in which he had begun to move. Van Dongen was thus provided with an endless source of inspiration and material for his paintings. The extreme stylization of forms, his preference for bright, saturated colors and the avoidance of half-tones and realistic shadows became characteristic of his portraits throughout his career.

In the present work, Van Dongen has focused his attention on a woman whose identity remains unknown but who is presumably a member of the bourgeoisie. The artist was less concerned with exact anatomical representation, preferring instead to seek the essence of the sitter. In this case he focuses solely on the woman's face, setting it starkly against an undefined background. This lack of form and structure in both the face and in the background, combined with Van Dongen's delicate nuances of tone and color throughout the composition, would suggest an early date for the painting. His discreet colorism, seen especially in the modulated tones of her face, marks an evolution in the artist's approach to his subject. Whereas Van Dongen initially distinguished himself through the bold application of contrasting primary colors, here he has limited his palette to a more reserved array of cool colors; he designates volume and dimension through subtle shifts of pinks, yellows and greens, picking out her lips with bold dashes of red and her eyes with extraordinary touches of green, which mirror the areas of greenish pallor to her skin. In addition the use of deep, luminescent blue with which the artist outlines his sitter's hair and eyes, a characteristic of Van Dongen's early work that betrays the influence of Vlaminck and Derain, contrasts with the overall predominance of subtle tones of cream, pink and grey adding a visual strength to the picture which complements the direct and confident gaze of the woman herself.

Anita Hopmans observed that "Van Dongen filled a sort of vacuum at the Salons of the early twenties...In Naturalism, Van Dongen's latest work stood out as innovative. His entries were hung in the place of honor at several Salons. In these pictures, he explained, he had wanted to express the character of the modern woman and, through her, the spirit of the age" (*All Eyes on Kees van Dongen*, exh. cat., Museum Boymans-van Beuningen, Rotterdam, 2010, p. 149).



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AUGUSTE RODIN (1840-1917)

Fugit amor, petit modèle, première version sur une base carrée

signed 'Rodin' (on the left side of the base)

bronze with brown patina

Length: 18 $\frac{3}{4}$ in. (47.7 cm.)

Conceived before 1887; this bronze version cast in 1895

\$200,000-300,000

PROVENANCE:

Galerie Bernheim-Jeune et Cie., Paris (acquired from the artist, 1895).

Bernard collection, Paris (acquired from the above).

Marcel Gauthier, Montrouge (gift from the above, 1930).

Librairie Eugène Rossignol, Paris (acquired from the above, July 1941).

Pierre La Brely, Paris (acquired from the above, July 1941).

Anon. (acquired from the above); sale, Hôtel Drouot, Paris, 24 November 1956, lot 50.

Roland, Browse & Delbanco, London (acquired at the above sale).

Acquired from the above by the present owner, March 1959.

LITERATURE:

G. Grappe, *Catalogue du Musée Rodin*, Paris, 1927, vol. I, p. 76, no. 201 (plaster version illustrated, p. 77).

G. Grappe, *Le Musée Rodin*, Paris, 1947, p. 142 (marble version illustrated, pl. 77).

A.E. Elsen, *Rodin*, New York, 1963, p. 61 (another cast illustrated; dated 1880-1882).

R. Descharnes and J.-F. Chabrun, *Auguste Rodin*, Lausanne, 1967, p. 90 (marble version illustrated).

I. Jianou and C. Goldscheider, *Rodin*, Paris, 1967, p. 91.

J.L. Tancock, *The Sculpture of Auguste Rodin, The Collection of the Rodin Museum*, Philadelphia, 1976, p. 202 (another cast illustrated, p. 203).

A.E. Elsen, *In Rodin's Studio, A Photographic Record of Sculpture in the Making*, Ithaca, 1980, p. 18, no. 1342 (plaster version illustrated, pls. 32-33).

R. Crone and S. Salzmann, ed., *Rodin, Eros and Creativity*, Munich, 1992, p. 198 (another cast illustrated, p. 199, fig. 13).

A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, Paris, 2007, vol. I, pp. 378-383 (illustrated, p. 380, fig. 1).

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 2011-3519B.

Fugit Amor was originally conceived for Rodin's monumental project *La Porte de l'Enfer*, designed for the Musée des arts décoratifs in Paris. Rodin worked on this project for over thirty years from 1880 until his death in 1917, inspired by Lorenzo Ghiberti's *Gates of Paradise* and Dante's *Divine Comedy*. The subject was likely inspired by the story of the doomed lovers, Paolo and Francesca, evoked by Dante in *Canto V* of the *Inferno*. Rodin's dramatic vision of this famous story suggests wider interpretations, exploring beyond Dante's narrative to incorporate themes explored in Charles Baudelaire's *Les Fleurs de mal*: "Like the *Divine Comedy*, *Les Fleurs de mal* expressed a tragic view of the human condition, and Rodin responded to Baudelaire's evocation of sexual decadence and images of seduction, fatal women and rejected, remorseful men" (J.V. Miller and G. Marotta, *Rodin, The B. Gerald Cantor Collection*, New York, 1986, pp. 11-12). In *Fugit Amor* the two figures, touching but unable to embrace, exemplify unconsummated passion.

Commenting on the bronze, first presented to the public in 1889 at an exhibition of works by Claude Monet and Rodin, Octave Mirbeau was fascinated: "All Rodin's art is present in this small bronze, more distressing than any of Baudelaire's lines. Her bust erect, her temptingly fleshy breast pointing out, her body horizontal and quivering as an arrow shot through air, her face cruel, relentless, the woman flies through space. She has the unembraceable beauty of the chimeras we chase and of the dreams we never reach" (*Claude Monet, Auguste Rodin*, exh. cat., Paris, Galerie Georges Petit, p. 1). The symbolist interpretation of this group caused its immediate success. As early as 1888, Joanny Peytel, the sculptor's financial backer, the poet Gustave Kahn and the writer Guy de Maupassant commissioned the subject from Rodin, in marble and bronze versions. Rodin, who particularly liked this subject, offered several to some friends and leading figures. He gave a bronze version to the director of the *Académie des beaux-Arts*, Gustave Larroumet, who had just commissioned Rodin's monument to Victor Hugo for the Panthéon in Paris. The present bronze is an exceptionally early cast, produced by the Adolphe Gruet Fils Aîné foundry in March 1895.



another view



JEAN-FRANCOIS RAFFAELLI (1850-1924)

Promenade aux Champs-Élysées

signed 'JF RAFFAËLLI' (lower right)

oil on paper laid down on canvas

29¾ x 36¼ in. (72.9 x 91.8 cm.)

\$200,000-300,000

PROVENANCE:

Wally Findlay Galleries, New York.

Alma de Bretteville Spreckels, San Francisco.

Private collection, Texas (by descent from the above); sale, Sotheby's, New York, 5 May 2011, lot 47.

Acquired at the above sale by the present owner.

LITERATURE:A. Alexandre, *Jean-François Raffaëlli, Peintre, graveur et sculpteur*, Paris, 1909, p. 237 (illustrated, p. 147).

We are grateful to Galerie Brame et Lorenceau and the *Comité Raffaëlli* for confirming the authenticity of this painting.

In 1880 and 1881, at the urging of his friend, Edgar Degas, Raffaëlli exhibited in the Impressionist exhibition despite having little affinity with the movement. Even though his work was for the most part either overlooked or not understood within the context of the exhibition, not everyone found Raffaëlli's singularity within the Impressionist exhibitions undesirable. In reviewing the 1881 Impressionist exhibition, *Le Petit Parisien* noted, "M. Raffaëlli seems to us to differ noticeably from the artists known as Impressionists: he paints with an extreme meticulousness, leaves out no detail...", while the reviewer for *L'Art* commented that the artist "does not content himself with the approximate. He pursues to the very end what he undertakes" (quoted in M. Young, "Heroic Indolence, Realism and the Politics of Time in Raffaëlli's Absinthe Drinkers," *Art Bulletin*, June 2008, vol. XC, no. 2, pp. 237-238). It is in fact this distinction which so startled participants, viewers and critics of the Impressionist exhibitions that in time led to Raffaëlli's enduring appeal. Indeed, Raffaëlli's inclusion in the 1881 exhibition virtually upstaged the works of those artists who had helped found the new movement and regarded themselves as bona fide Impressionists; their protests against Raffaëlli's inclusion fueled a growing rift within the group that eventually led to its dissolution in 1886.

In the early 1890s, Raffaëlli produced numerous street scenes of the French capital, many of which were exhibited at the Salon. The present painting depicts the *Allée d'arbres*, a tree-lined promenade adjacent to the Champs Élysées, its shaded pathway frequented by well-dressed Parisians out for an afternoon stroll. The *allée* serves as an outdoor stage for the artist, upon which the city's elite and fashionable play out a timeless pantomime. The vivacity of the boulevards of Paris also attracted the attention of Camille Pissarro and Gustave Caillebotte, both of whom painted panoramic bird's eye views of the city. By contrast, Raffaëlli presents the viewer with an intimate view at street level. The scene is painted using short rapid brushstrokes, and becomes a showcase for Raffaëlli's confident brushwork and sophisticated palette.





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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

\$15,000-25,000

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
(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
(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'œuvre 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 2002-73B.



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EUGENE BOUDIN (1824-1898)

Voiliers, marée basse

signed and dated 'E. Boudin - 92' (lower left)

oil on panel

14 x 18 $\frac{3}{4}$ in. (35.5 x 46.8 cm.)

Painted in 1892

\$50,000-70,000

PROVENANCE:

James Vigeveno Galleries, Los Angeles.

Acquired from the above by the family of the present owner, circa 1960.

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

PIERRE-AUGUSTE RENOIR (1841-1919)

Buste de femme nue

signed 'Renoir' (upper left)
oil on canvas
11½ x 9½ in. (29.3 x 24.3 cm.)
Painted *circa* 1900

\$120,000-180,000

PROVENANCE:

Ambroise Vollard, Paris.
Galerie Paul Pétridès, Paris.
Galería Acquavella, Caracas.
Acquired from the above by the family of the present owner, *circa* 1975.

LITERATURE:

A. Vollard, *Tableaux, pastels et dessins de Pierre-Auguste Renoir*, Paris, 1918, vol. I, p. 50, no. 200 (illustrated).
G.-P. and M. Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, Paris, 2010, vol. III, p. 448, no. 2469 (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.

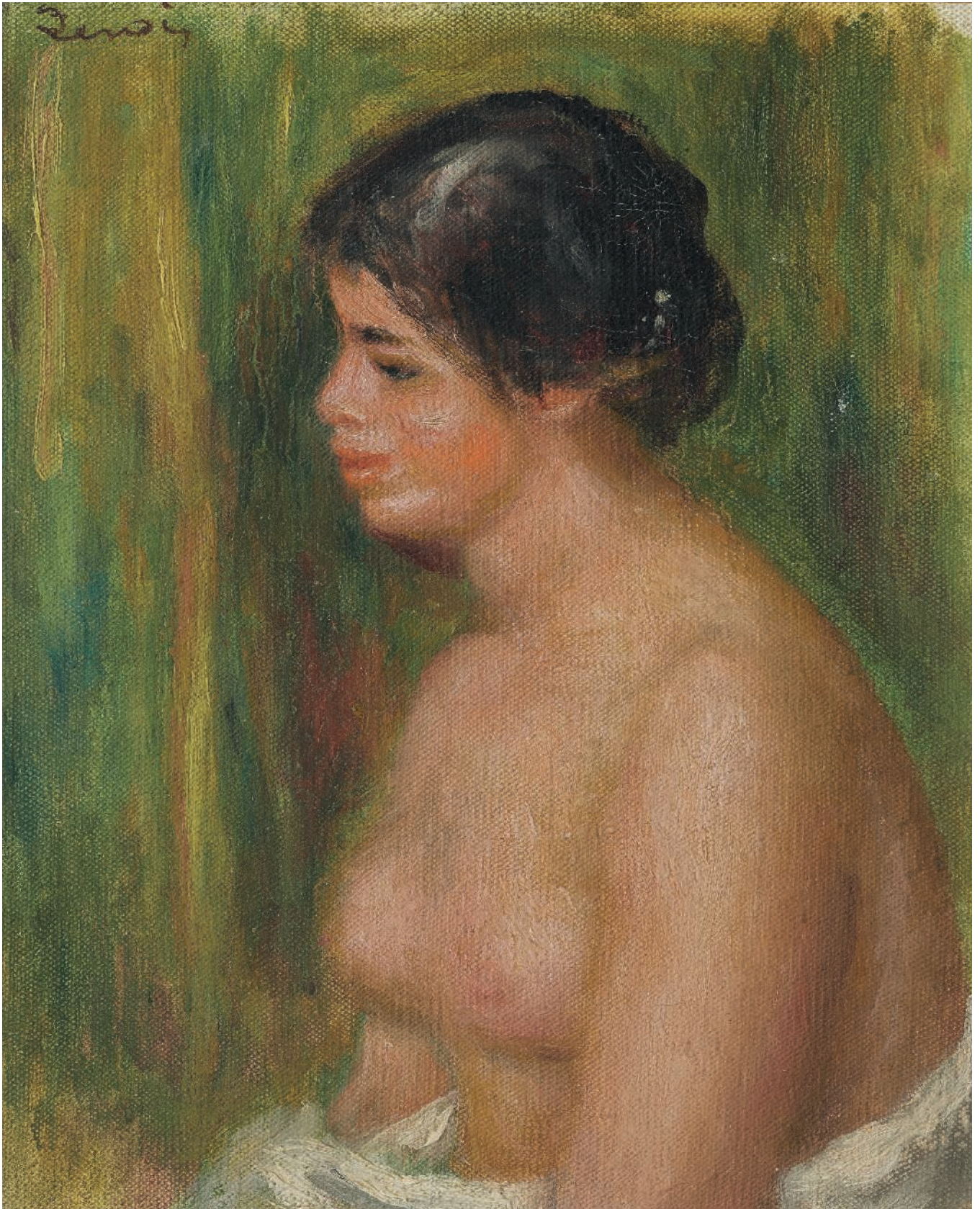
The young model in the present work is Fernande-Gabrielle Renard (fig. 1), the best-known of the models who appeared in Renoir's late paintings—she features in about two hundred of his works, far more than any other. Known as Gabrielle, she was a country girl from the town of Essoyes, which was also the birthplace of Renoir's wife, Aline. Gabrielle provided indispensable support in the Renoir household, and her warm, glowing presence enlivens many of the artist's most charming domestic scenes of the 1890s. It was around the turn of the century that Renoir began to paint Gabrielle in the nude, when he rented a summer house in Magagnosc, near Grasse. As his son, Jean Renoir, recalled: "It was in that house that Gabrielle began posing in the nude for the first time. La Boulangère [Marie Dupuis, a servant who joined the Renoir household in 1899 and served as his model] had a cold, and Renoir had tried in vain to get a model from Grasse. It was the rose gathering season for the perfume industry, and all the young people in the vicinity were employed. At the same time, it is possible that the prospect of appearing naked in front of a gentleman frightened many of the girls...My mother finally had the idea of getting Gabrielle as a substitute. She had just turned twenty and she was in the flower of youth. She was accustomed to seeing her friends pose in the nude that she took the suggestion as a matter of course. She had already appeared in countless pictures, but always fully clothed and always with me" (*Renoir, My Father*, New York, 1958, pp. 365-366).

With her full, voluptuous figure and velvety, soft skin, Gabrielle represents one of the key obsessions that occupied Renoir during the final three decades of his life—the nude female body. Berthe Morisot, recalling a discussion she had with Renoir about his fascination with the nude female figure, explained that "the nude seemed to him to be one of the most essential forms of art" (quoted in M. Lucy and J. House, eds., *Renoir in the Barnes Foundation*, New Haven, 2012, p. 10). Indeed, Renoir had begun to explore the theme of the nude female bather in the 1880s, and returned again and again to the subject throughout the rest of his career, painting figures both standing and seated, in interior and exterior locations, and in various states of undress. In the present work, Gabrielle's torso is revealed, with a robe around her waist, as if about to go into or having just finished her bath. She is set against an abstracted background, which could be indoors or out, and is lost in contemplation, unaware of the viewer.

Describing his aims as a colorist in his painting of flesh tones, Renoir stated: "I look at a nude; there are myriads of tiny tints. I must find the ones that will make the flesh on my canvas live and quiver" (quoted in W. Pach, "Pierre Auguste Renoir," *Scribner's Magazine*, vol. 51, no. 5, May 1912, pp. 606-612). In the present work, the artist's layering of paint and tiny brushstrokes allowed these "tints" to mix and combine, achieving a lively, vibrant surface which suggests the flutter of living flesh. This treatment is juxtaposed with the loose and fluid handling of the background, further enhancing the soft, supple appearance of the skin.



(fig. 1) Portrait of Gabrielle Renard. Photo: Musee Marmottan Monet, Paris, France / Bridgeman Images





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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); with raised signature 'A. Rodin' (on the underside)

bronze with brown and green patina

Height: 6¾ in. (17.1 cm.)

Conceived in 1882; this bronze version cast in 1960

\$12,000-18,000

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.



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PIERRE-AUGUSTE RENOIR (1841-1919)

Saufe au bord d'une mare

signed 'Renoir' (lower left)

oil on canvas

9½ x 12 in. (24.1 x 30.4 cm.)

Painted circa 1874

\$80,000-120,000

PROVENANCE:

Galerie Durand-Ruel et Cie., Paris (acquired from the artist, August 1916).

Anon. sale, Galerie Charpentier, Paris, 4 April 1957, lot 67.

Robert Damond, Paris (acquired at the above sale).

Private collection, France (by descent from the above); sale, Christie's, Paris, 28 May 2013, lot 32.

Acquired at the above sale by the present owner.

EXHIBITED:

New York, Durand-Ruel Galleries, *Recently Imported Works by Renoir*, April 1919, no. 13.

LITERATURE:

G.-P. and M. Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, Paris, 2012, vol. I, p. 10, no. 104 (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, Volland and Wildenstein.

369

CAMILLE PISSARRO (1830-1903)

Femme se coiffant

signed and dated 'C. Pissarro. 94' (lower left)

oil on canvas

18⅞ x 15⅞ in. (46.2 x 38.4 cm.)

Painted in 1894

\$400,000-600,000

PROVENANCE:

Estate of the artist.

Paul-Emile Pissarro, Paris (by descent from the above, 1904).

Galerie Paul Rosenberg, Paris.

Georges Urion, Paris; sale, Galerie Georges Petit, Paris, 30-31 May 1927, lot 78.

Gérard Frères, Paris (acquired at the above sale).

Freund-Deschamps, Paris.

Acquired by the family of the late owners, *circa* 1970.

EXHIBITED:

Paris, Galerie Manzi-Joyant, *Rétrospective d'oeuvres de Camille Pissarro*, January-February 1914, no. 85.

LITERATURE:

L.R. Pissarro and L. Venturi, *Camille Pissarro, son art—son oeuvre*, Paris, 1939, vol. I, p. 201, no. 864 (illustrated, vol. II, pl. 176; with incorrect provenance).

J. Pissarro and C. Durand-Ruel Snollaerts, *Pissarro, Catalogue critique des peintures*, Paris, 2005, vol. III, p. 671, no. 1048 (illustrated).

Painted in 1894, Pissarro's *Femme se coiffant* presents a young woman in an intimate, private moment of repose, pictured within an interior brushing her long auburn colored hair. Throughout the 1880s and 1890s, Pissarro depicted rural women engaged in a variety of everyday activities both amidst the landscape and within domestic interiors. Pictured often in quiet solitude sewing, reading or simply at rest, the female figures are painted with a statuesque monumentality that sets these figurative genre scenes apart from those of Pissarro's Impressionist contemporaries, in particular the *toilette* scenes of Edgar Degas. At the same time as he painted the present work, Pissarro executed similar compositions in both gouache and pastel. The latter now resides in the National Gallery of Canada, Ottawa.

With its subtly nuanced color palette and mosaic-like surface of short, staccato brushstrokes, *Femme se coiffant* demonstrates the unique Pointillist-inspired technique that Pissarro had developed by this time. In the late 1880s, Pissarro had become one of the foremost champions of Neo-Impressionism, adopting the Pointillist technique of the movement's leaders, Georges Seurat and Paul Signac. By 1890 however, Pissarro started to distance himself from this movement. He realised that the protracted and painstaking method of applying paint in tiny dots according to scientific color theories inhibited a direct and evocative portrayal of the original motif. "How can one combine the purity and simplicity of the dot with the fullness, suppleness, liberty, spontaneity, and freshness of sensation postulated by our impressionist art?" he mused (Pissarro quoted in *Camille Pissarro, Le premier des Impressionnistes*, exh. cat., Musée Marmottan Monet, Paris, 2017, p. 126). From 1890 onwards, Pissarro forged his own distinctive technique: merging the color theories and divisionist practice of Pointillism with the lightness, looseness and freedom of his Impressionist style. Encapsulating this distinctive painterly approach, the composition of *Femme se coiffant* is dominated by the subtly orchestrated combination of the complementary color pairing orange and turquoise. The rich jewel-like color of the figure's shoes is echoed in the sweeping drapery atop the bed in the background, accentuated and illuminated by the dazzling shades of her orange skirt and tumbling hair.

Pissarro painted *Femme se coiffant* at a turbulent moment in his life. At the beginning of the year, he had suffered the losses of three of his oldest friends and key supporters: Gustave Caillebotte, the pioneering collector; Georges de Bellio; and the dealer Père Tanguy. Later in the year, he left Éragny and travelled to Belgium with his wife Julie and their son, Félix. This trip turned out to be extremely well-timed; a month after their arrival there, the French National Assembly ordered the arrest and round up of anarchists and sympathizers, which would have included even a peaceful sympathizer such as Pissarro. Unable to return to France, he remained in Belgium until the beginning of October. *Femme se coiffant* was most likely painted soon after his return.





370

ROBERT DELAUNAY (1885-1941)

Bretonne, Ecarteuse de Goémon

signed and dated 'Robert Delaunay 06' (upper left); signed again, titled and inscribed 'R. Delaunay Ecarteuse de Goémon N 2 Les Indépendants, Paris' (on the reverse)

oil on canvas

25 x 23¼ in. (63.4 x 59.1 cm.)

Painted in Brittany in 1906

\$60,000-80,000

PROVENANCE:

Galerie Louis Carré, Paris (by October 1947).

Olga Carré, Paris (by descent from the above); Estate sale, Artcurial, Paris, 10 December 2002, lot 203.

Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Salon des Artistes Indépendants, 1906, no. 1307.

Musée de Lyon, *Robert et Sonia Delaunay*, June-October 1959, no. 7.

LITERATURE:

G. Habasque and P. Francastel, *Robert Delaunay, Du cubisme à l'art abstrait*, Paris, 1957, p. 247, no. 16 (dated 1905).

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



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

371

ANDRÉ DERAÏN (1880-1954)

Paysage aux environs de Chatou

signed 'Derain' (lower right)

oil on canvas

13 x 16¼ in. (33 x 41 cm.)

Painted *circa* 1904-1905

\$60,000-80,000

PROVENANCE:

Galerie Schmit, Paris.

Wright S. Ludington, Santa Barbara (acquired from the above, November 1976); sale, Sotheby's, New York, 12 May 1993, lot 143.

Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galerie Schmit, *Derain*, May-June 1976, p. 10, no. 5 (illustrated in color, p. 11).

LITERATURE:

M. Kellermann, *André Derain, Catalogue raisonné de l'oeuvre peint*, Paris, 1992, vol. I, p. 29, no. 46 (illustrated).



372

GEORGES LEMMEN (1865-1916)

Vase de fleurs

signed with monogram and dated '1901' (upper left)

oil on paper laid down on canvas

25½ x 19¾ in. (64.6 x 49.7 cm.)

Painted in 1901

\$15,000-20,000

PROVENANCE:

Acquired by the family of the present owner, before 1972.

This work will be included in the forthcoming online Georges Lemmen *catalogue raisonné* being prepared by Olivier Bertrand.



PROPERTY FROM AN ESTATE

373

LOUIS VALTAT (1869-1952)

Vase à l'oiseau, crocus et tulipes

signed 'L. Valtat' (lower right)

oil on canvas

16½ x 11½ in. (41 x 28.2 cm.)

Painted in 1919

\$20,000-30,000

PROVENANCE:

Acquired by the late owner, 1971.

LITERATURE:

J. Valtat, *Louis Valtat, Catalogue de l'oeuvre peint*, Neuchâtel, 1977, vol. I, p. 158, no. 1417 (illustrated).

374

PIERRE BONNARD (1867-1947)

Bord de mer avec paysage

stamped with signature 'Bonnard' (Lugt 3883; lower left)
oil on panel
14 $\frac{7}{8}$ x 18 $\frac{1}{8}$ in. (37.7 x 46 cm.)
Painted *circa* 1912

\$180,000-250,000

PROVENANCE:

Estate of the artist.
Anon. sale, Hôtel Drouot, Paris, 18 January 1988, lot 3.
Acquired at the above sale by the family of the present owner.

LITERATURE:

J. and H. Dauberville, *Bonnard, Catalogue raisonné de l'oeuvre peint*, Paris, 1974, vol. IV, p. 324, no. 02013 (illustrated).

*I have become a painter of landscapes, not
because I have painted landscapes—I have
done only a few—but because I have acquired
the soul of a landscape painter insofar as I
have been able to free myself of everything
picturesque, aesthetical or any other convention
that has been poisoning me.*

– Pierre Bonnard

As seen in the present work, Bonnard deployed a highly individual style, which flouted conventions of color and form, focusing instead on the fugitive and delicate forms of observation. Bonnard's keen sense of observation was highlighted by Thadée Natanson, an early collector of the artist's work: "His nearsightedness is that of an observer, but it eliminates useless details. Behind his spectacles, usually lively pupils glanced at or fix upon successive objects, to make them his own" (quoted in J.T. Soby, J. Elliott and M. Wheeler, *Bonnard and his Environment*, exh. cat., The Museum of Modern Art, New York, 1964, p. 17). This sense of "making them his own" was characteristic of Bonnard, who enjoyed manipulating and modifying reality to his own artistic vision, offering new pictorial interpretations of visual experience, which pushed his art to new limits. Around the time the present work was painted, Bonnard was in the midst of an introspective period in which he attempted to reconcile and balance color with form, anxious that he had given too much precedence to color in his formative Impressionist days. Bonnard began to work with a new emphasis on composition, constantly shifting the perspective and arrangement of everyday subjects. One of his most effective tools was the deployment of space, introducing framing and enclosing devices, which imbued a personal and familiar feel to his work. Despite these measures, however, Bonnard remained essentially a colorist, devoted to wedding sensations of color and rejoicing in combinations of unfamiliar intermediate tones. Bonnard expressed

his joy of color: "Colour alone will suffice to express all one wants to say, there is no need for highlighting or modelling in painting. It seemed possible for me to reproduce light, shape and character by the use of colour alone, without the help of any values" (quoted in exh. cat., *op. cit.*, 1991, n.p.). *Bord de mer avec paysage* displays Bonnard's mastery of tone, seen most notably in the mountains in the background, in which he pairs sky blue and lilac hues to give a sense of half-light.

Bord de mer avec paysage expresses the luxuriant aspect of the French countryside; its rich sinuous textures and the vibrancy of southern light, while instilling a sense of permanence. Bonnard initiates a dialogue with the classical landscapes conceived by Nicolas Poussin, Claude Lorrain, Camille Corot, and Paul Cézanne. But, most importantly, he sets out on a personal exploration of the different formal and pictorial possibilities offered to him by the colorful Mediterranean landscape. Bonnard did not imagine his pictures in the abstract, yet he aimed to create a strong and sumptuous texture throughout his painting, which often gave his work a decorative aesthetic. Nicolas Watkins explains: "Bonnard's solution to the problem of reconciling depth with the decorative assertion of the surface in the painting was to treat the landscape as a kind of tapestry into which the view was woven" (*Bonnard*, London, 1994, p. 156).





375

CHARLES CAMOIN (1879-1965)

Assiette bleue aux pêches et aux cerises

signed 'Ch Camoin' (lower left)
oil on canvas
11 $\frac{7}{8}$ x 16 $\frac{5}{8}$ in. (30.2 x 42.3 cm.)
Painted in 1960

\$15,000-20,000

PROVENANCE:

Anon. sale, Hôtel Drouot, Paris, 10 April 1989, lot 50.
Acquired at the above sale by the family of the present owner.

This work will be included in the forthcoming Camoin *catalogue raisonné* being prepared by the Archives Camoin.



376

MAURICE UTRILLO (1883-1955)

Rade de Beaulieu (Alpes-Maritimes)

signed 'Maurice, Utrillo, V.' (lower right)

oil on canvas

7¼ x 9½ in. (18.6 x 24 cm.)

Painted circa 1950

\$30,000-50,000

PROVENANCE:

Private collection, Paris (by 1969).

Acquired by the family of the present owner, circa 1990.

LITERATURE:

P. Pétridès, *L'oeuvre complet de Maurice Utrillo*, Paris, 1969, vol. III, p. 328, no. 2319 (illustrated, p. 329).

The Association Utrillo has confirmed the authenticity of this work.



377

EMILE OTHON FRIESZ (1879-1949)

Saint-Cirq-Lapopie

signed 'E. Othon Friesz' (lower right)

oil on canvas

15 x 18 in. (38 x 46 cm.)

\$25,000-35,000

PROVENANCE:

Galerie Anne Julien, Paris.

Acquired from the above by the family of the present owner, circa 1990.



378

RAOUL DUFY (1877-1953)

La Sieste

signed 'R Dufy' (lower left)
oil on paper laid down on canvas
9½ x 13 in. (24.2 x 33 cm.)
Painted circa 1903

\$40,000-60,000

PROVENANCE:

Anon. sale, Hôtel Drouot, Paris, 21 November 1988, lot 9.
Acquired at the above sale by the family of the present owner.

LITERATURE:

M. Laffaille, *Raoul Dufy, Catalogue raisonné de l'oeuvre peint*, Geneva, 1972,
vol. I, p. 86, no. 93 (illustrated).

379

MAURICE DE VLAMINCK (1876-1958)

La mare aux Canes

signed 'Vlaminck' (lower left); titled 'La mare aux Canes' (on the reverse)

oil on canvas

25 $\frac{3}{4}$ x 31 $\frac{1}{8}$ in. (65.2 x 81 cm.)

Painted *circa* 1908-1910

\$120,000-180,000

PROVENANCE:

Galerie Georges Maratier, Paris.

Galerie Kahnweiler, Paris.

Acquired by the family of the present owner, November 1989.

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.



380

PIERRE-AUGUSTE RENOIR (1841-1919)

Paysage à Cagnes

signed 'Renoir.' (lower left)
oil on canvas
12 $\frac{5}{8}$ x 15 in. (32.2 x 38.3 cm.)
Painted *circa* 1910

\$250,000-350,000

PROVENANCE:

Private collection, Europe; Estate sale, Christie's, London,
28 November 1989, lot 275.
Acquired by the family of the present owner, *circa* 1990.

LITERATURE:

A. Volland, *Tableaux, pastels et dessins de Pierre-Auguste Renoir*, Paris, 1918,
vol. II, p. 9 (illustrated).

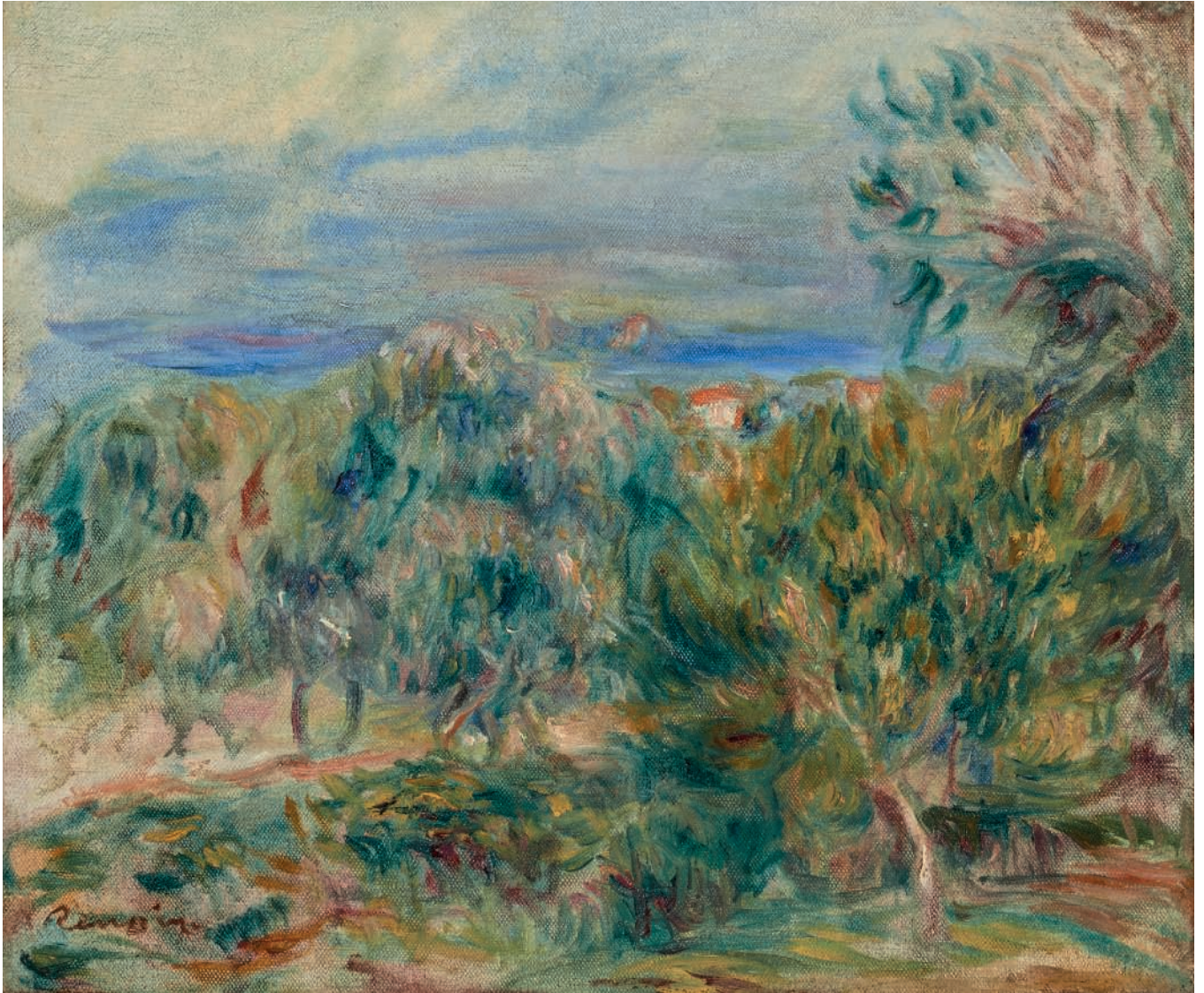
G.-P. and M. Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels,
dessins et aquarelles*, Paris, 2012, vol. IV, p. 241, no. 3102 (illustrated).

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, Volland and Wildenstein.

Following his trip to Italy in 1881, Renoir became preoccupied with the classical tradition of landscape composition. Contrary to many of his Impressionist colleagues, he was keen to portray an Arcadian vision of the French landscape, which was natural and unchanging, choosing to depict unspoiled views, free from any signs of industry or modern life. In 1907, the artist moved to the picturesque setting of Cagnes-sur-Mer, on the Côte d'Azur, purchasing the pretty stone farmhouse Les Collettes, where he was to live for the remainder of his life. Relocating here with his wife, Aline Charigot, and their two children, Pierre and Jean, the move was in part prompted by Renoir's increasing rheumatoid arthritis, which he hoped would desist in the warmer climate. Set among beautiful olive and citrus groves, with views overlooking the Mediterranean Sea and mountainous vistas beyond, the two-story house provided the perfect setting for Renoir's painting, supplying an infinite source of inspiration in his final years. The present work is evocative of Renoir's feelings for the place, with the warmth of tone and radiance of light conveying his love for Les Collettes. Depicting the charming countryside that surrounded his home, Renoir's enlivened brushstroke and dynamic use of color beautifully capture the lush, serene environment.



The artist in the garden of Les Collettes at Cagnes, April-May 1914. Photo by Konrad von Freyhold.





381

ALBERT LEBOURG (1849-1928)

Honfleur, barques de pêche

signed and inscribed 'a Lebourg Honfleur' (lower left)

oil on canvas

16 x 25¾ in. (40.5 x 65.5 cm.)

Painted in 1901

\$10,000-15,000

PROVENANCE:

Roger Marx, Paris; Estate sale, Galerie Manzi-Joyant, Paris, 11-12 May 1914, lot 39.

Anon. sale, Sotheby & Co., London, 21 April 1971, lot 124.

Private collection, Houston; sale, Christie's, London, 5 July 1974, lot 296.

Private collection, Buntingford, England; sale, Christie's, London, 9 December 1977, lot 448.

Anon. sale, Sotheby's, New York, 8 October 1986, lot 140.

Anon. sale, Hôtel Drouot, Paris, 10 April 1989, lot 13.

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

LITERATURE:

L. Bénédict, *Albert Lebourg*, Paris, 1923, p. 350, no. 1238.

François Lespinasse has confirmed the authenticity of this work.



382

AUGUSTE RODIN (1840-1917)

Main droite, moyen modèle

signed, dated, numbered and inscribed with foundry mark
'A. Rodin N°5 © by Musée Rodin.1965..Georges Rudier..
Fondeur.Paris.' (on the base); with raised signature 'A. Rodin' (on the underside)

bronze with brown and green patina

Height: 9 7/8 in. (25.2 cm.)

Conceived *circa* 1890; this bronze version cast in 1965

\$40,000-60,000

PROVENANCE:

Musée Rodin, Paris.

Private collection, New York (acquired from the above,
March 1966).

By descent from the above to 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 2017-5244B.

383

ARISTIDE MAILLOL (1861-1944)

La Montagne

signed with monogram (on the top of the base); numbered and inscribed with foundry mark '6/6 Alexis. Rudier. Fondateur. Paris' (on the back of the base)
bronze with green and dark brown patina
Height: 10 3/4 in. (27 cm.)
Length: 10 in. (25.6 cm.)
Conceived in 1936

\$80,000-120,000

PROVENANCE:

Gallery Suzuki, Tokyo.

Acquired from the above by the present owner, December 1988.

LITERATURE:

J. Rewald, *Maillol*, New York, 1939, p. 166 (terracotta version illustrated, pl. 120).
W. George, *Aristide Maillol*, London, 1965, pp. 234 and 194, no. 200 (terracotta version illustrated, p. 200).

W. George, *Aristide Maillol*, Paris, 1971, p. 38 (monumental version illustrated) and p. 67 (another cast illustrated).

W. George, *Aristide Maillol et l'âme de la sculpture*, Neuchâtel, 1977, p. 245, no. 115 (larger lead version illustrated in color, p. 115).

B. Lorquin, *Aristide Maillol*, New York, 1995, pp. 140 and 199 (larger lead version illustrated, pp. 136, 138 and 139; monumental stone version illustrated, p. 184).

L.K. Kramer, *Aristide Maillol, Pioneer of Modern Sculpture*, Ph.D. diss., New York University, 2000 (another cast illustrated, pl. 224; monumental version illustrated, pl. 231).

Olivier Lorquin has confirmed the authenticity of this work.

La Montagne was commissioned by the Musée national d'art moderne, for display at the great *Exposition Internationale*, held in Paris in 1937. It was initially conceived as a monumental piece in which a larger-than life-size female figure is shown seated on the ground, with her left knee raised and her left hand raised above her head. It is one of a series of monumental seated figures by Maillol, beginning with *La Méditerranée*, first exhibited in 1905.

During the early 1890s Maillol was mainly involved in easel painting, printmaking and designing tapestries. He was affiliated with the young followers of Paul Gauguin who called themselves "Les Nabis," and like them he sought to explore the decorative possibilities in modern art. Emulating the example of Gauguin, Maillol carved some reliefs and statuettes in wood, but he did not turn to sculpture as his primary means of expression until 1898, when a chronic eye inflammation caused him to close his tapestry workshop. He began to model clothed and nude female figures in clay and terracotta. Maillol displayed in these earliest efforts his characteristic classical manner, in which he deliberately eschewed the emotional subjects and dramatic movement seen in the sculpture of Rodin, which was then in vogue. He instead chose poses of simplicity, stillness and calm, in which he refrained from outward expressive display. In contrast to the tactile and refractive faceting found in Rodin's sculpture, Maillol favored smooth, plain surfaces that reflected light more softly.

La Montagne is a key sculpture in Maillol's ongoing effort to fuse an earthly sensuality with the formal traditions of classical antiquity, which he viewed as the rightful artistic inheritance of his Mediterranean homeland. However, the artist never becomes formulaic in his approach. As John Rewald noted, "...Maillol is convinced that there are rules of harmony in sculpture as well as in music, and he sets out to find them. But he refuses to fetter his genius with formulae and set rules; he is guided only by his taste, his inborn sense of beauty and harmony and artistic conscience" (*op. cit.*, p. 23).

Indeed, his artistic goals and working methods remained more or less the same throughout his long career: "Form pleases me and I make it, but for me it is a means of expressing an idea. I look for ideas. I avail myself of form in order to achieve that which is formless. I am inclined to express the unpalpable and the intangible.... That is why it is nothing to copy the nude. Reproducing a nude woman does not mean making a statue. It is necessary, when composing the face of a young girl, that I give her the expression of all young girls. My feeling passes from my mind into my fingers. My statues are poems of life. Instead of using the medium of verse I explain myself in sculpture" (quoted in *ibid.*)



384

HENRI MATISSE (1869-1954)

Petit nu accroupi avec bras (Petit nu accroupi avec deux bras sur terrasse)

signed with initials and numbered 'HM. 9' (on the top of the base); stamped with foundry mark 'C. VALSUANI CIRE PERDUE' (on the back of the base)

bronze with brown patina

Height: 5½ in. (14.4 cm.)

Conceived in 1908; this bronze version cast in 1952

\$100,000-150,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Mrs. Victor Leventritt, New York (by 1997).

Galerie Cazeau-Béraudière, Paris.

Acquired from the above by the present owner, 2005.

LITERATURE:

A.E. Elsen, *The Sculpture of Henri Matisse*, New York, 1972, p. 100, no. 125

(another cast illustrated).

C. Duthuit and W. de Guébriant, *Henri Matisse, Catalogue raisonné de l'oeuvre sculpté*, Paris, 1997, pp. 96-99, no. 37 (other casts illustrated).



A model used by Matisse in 1908 for his *Petit nu accroupi avec bras*. Photographer unknown.



385

MAURICE DE VLAMINCK (1876-1958)

Voiliers

signed 'Vlaminck' (lower left)

oil on canvas

35 x 45¾ in. (88.8 x 116.4 cm.)

Painted *circa* 1908-1910

\$400,000-600,000

PROVENANCE:

Ambroise Vollard, Paris (1910).

Dahmen-Lilienfeld Galleries, New York.

Private collection, New York (by descent from the above).

Achim Moeller Fine Art, New York (1994).

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.

By 1907 and following on from the coloristic exuberances of the previous two years, Vlaminck found himself becoming increasingly dissatisfied with the Fauve experiment. His natural predilection for a sense of spatial structure and legibility led him to adopt a more structured approach to his compositions. He wrote, "Working directly in this way, tube against canvas, one quickly arrives at an excessive facility. One ends in transposing mathematically. The emerald green becomes black, the pink flaming red, etc. Winning numbers come up at every draw and immediate success becomes an impasse. Preoccupied with light I neglected the object...either you think nature or you think light" (M. de Vlaminck, *Dangerous Corner*, London, 1961, p. 15).

A way forward was offered by the work of Paul Cézanne exhibited at the Salon d'Automne in 1907. It devoted two rooms to a retrospective of Cézanne's work and while Vlaminck, through his association with Vollard, can hardly have been ignorant of Cézanne up to that point, the impact of such a large-scale exhibition was to be profound. Vlaminck primarily absorbed Cézanne's lessons on building form through careful planar construction; the bold recession and sustained tension of the present work owes an obvious debt to the "ordered sensations" of Cézanne and offered Vlaminck a convincing alternative to the perceived formlessness of Fauve landscapes. Furthermore, the dynamic brushwork and increasingly naturalistic use of blues, greens and ochres, that was to characterize his work for the following years, also recalls Cézanne's palette.

In the present painting, Vlaminck has mastered this next stage of his artistic trajectory. Even before the major Cézanne retrospective at the Salon d'Automne, where Vlaminck himself had been a recent exhibitor, his fellow fauves Henri Matisse and André Derain had turned to Cézanne, as of course had Pablo Picasso and Georges Braque, but in a mode against which Vlaminck later reacted strongly. Maurice Denis captured this regard for the deceased master in his review of the retrospective: "It is understood that Cézanne is a kind of classic and that the younger generation considers him a representative of classicism" (J.D. Herbert, *Fauve Painting, The Making of Cultural Politics*, 1992, p. 152).

For the next six years, Vlaminck explored Cézanne's fusion of post-Renaissance convention, perspectival subversion and liberating brushwork. During that transitional period, he placed himself among those who intended to convey longstanding and hard-won pictorial structures into the emerging forms of modernity. This moment in Vlaminck's work is a fascinating one, when he travels alongside a master of order while retaining the spontaneous painterly freedom he'd acquired as a fauve.



Maurice de Vlaminck, *Autoportrait*, 1920.

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386

LEOPOLD SURVAGE (1878-1968)

Les Baigneuses

signed and dated 'Survage. 23.' (lower right)

oil and pencil on canvas

14 $\frac{7}{8}$ x 23 $\frac{7}{8}$ in. (37.8 x 60.9 cm.)

Painted in 1923

\$30,000-50,000

PROVENANCE:

Anon. sale, Artcurial, Paris, 3 April 2007, lot 242.

Acquired at the above sale by the present owner.

The late Marie Bertin confirmed the authenticity of this work.



387

EMILE OTHON FRIESZ (1879-1949)

Paresse, Cassis

signed and dated 'Othon Friesz 09' (lower right); dated again and inscribed '1909 Composition à Cassis' (on the reverse)

oil on canvas

25½ x 32 in. (65 x 81.1 cm.)

Painted in 1909

\$50,000-70,000

PROVENANCE:

Saidie Adler May, Baltimore (acquired from the artist, June 1934).

Gift from the above to the present owner, 1935.

EXHIBITED:

New York, Armory of the Sixty-Ninth Regiment and The Art Institute of Chicago, *The Armory Show, International Exhibition of Modern Art*, February-April 1913, p. 25, no. 156 (titled *Baigneuse*).

New York, The Museum of Modern Art, *Gifts and Loans from the Collection of Mrs. Saidie A. May*, November-December 1933.

New York, The Museum of Modern Art, *Modern Works of Art, Fifth Anniversary Exhibition*, November 1934-January 1935, pp. 14 and 29, no. 80 (illustrated; titled *The Bathers*).

Winnipeg Art Gallery Association, *Painting and Sculpture from the Collection of The MoMA*, January-February 1951.

Akron Art Institute, *Painting and Sculpture from the Collection of The MoMA*, March-April 1951.

New Orleans, Isaac Delgado Museum of Art, *50th Anniversary Exhibition*, November 1960-January 1961.

Utica, New York, Munson-Williams-Proctor Institute Museum of Art and New York, Armory of the Sixty-Ninth Regiment, *Armory Show, 50th Anniversary Exhibition*, February-April 1963, p. 80, no. 156 (illustrated; titled *Landscape with Figures*).

Roslyn, New York, Nassau County Museum of Fine Art, *The Shock of Modernism in America, The Eight and Artists of the Armory Show*, April-July 1984.

LITERATURE:

Museum of Modern Art Bulletin, December 1933, vol. I, no. 4, p. 2.

A.H. Barr, *Painting and Sculpture in The Museum of Modern Art*, New York, 1942, p. 41, no. 222 (titled *Landscape with Figures (Bathers)*).

A.H. Barr, *Painting and Sculpture in The Museum of Modern Art*, New York, 1948, p. 307, no. 267 (illustrated, p. 56; titled *Landscape with Figures (Bathers)*).

A.H. Barr, *Painting and Sculpture in The Museum of Modern Art*, New York, 1958, p. 26 (titled *Landscape with Figures (Bathers)*).

R. Martin and O. Aittouarès, *Emile Othon Friesz, l'oeuvre peint*, Paris, 1995, vol. I, p. 175, no. 454 (illustrated).

Saidie A. May, a pioneering collector of modern art, studied painting with Friesz and later acquired this work from the artist directly. Painted in 1909, *Paresse, Cassis* was included in the groundbreaking 1913 Armory Show, which set the stage for the avant-garde at the beginning of the 20th century.

388

KARL HOFER (1878-1955)

Badendes Hindumädchen

signed and dated 'C Hofer 1913.' (lower right)

oil on canvas

39 x 26½ in. (99 x 67.4 cm.)

Painted in 1913

\$150,000-200,000

PROVENANCE:

Städtische Museum für Kunst und Kunstgewerbe Halle (1914, inventory number 310); removed as 'entartete Kunst' by the National Socialists in 1937 (EK inv. no. 14197).

Bernard A. Boehmer, Güstrow (acquired from the above).

Galerie Valentien, Stuttgart (1945-1946).

Anon. sale, Stuttgarter Kunstkabinett, Stuttgart, 1953, lot 1335.

Galerie Schlichtenmaier, Grafenau (1992).

Rolf Dehyle, Stuttgart (acquired from the above, 1993); sale, Sotheby's, London, 6 October 1999, lot 228.

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

EXHIBITED:

Berlin, Paul Cassirer, *Sonderausstellung Karl Hofer*, April 1914.

Dresden, Emil Richter, *Gemälde und Zeichnungen von Karl Hofer*, 1917, no. 18.

Grafenau, Galerie Schlichtenmaier, *Karl Hofer, Gemälde, Zeichnungen, Druckgraphik*, January-February 1992, p. 27, no. 2 (illustrated in color, p. 35).

Cismar, Schleswig-Holsteinisches Landesmuseum; Halle, Staatliche Galerie Moritzburg and Stuttgart, *Städtische Galerie, Robert Breyer und die Berliner Secession, Die Sammlung Rolf Deyhle I*, March 1992-March 1994, p. 186, no. 74 (illustrated in color, p. 121).

Cismar, Schleswig-Holsteinisches Landesmuseum; Stuttgart, Galerie der Stadt; Erfurt, Hofheim; Landesmuseum Mainz and Hamm, Städtische Gustav-Lübcke-Museum, *Karl Hofer, Die Sammlung Rolf Deyhle III*, June 1996-June 1998, p. 91, no. 4 (illustrated in color, p. 34; with incorrect dimensions).

Halle, Staatliche Galerie Moritzburg, 1993-1999 (on extended loan).

LITERATURE:

Der Tag, Berlin, no. 97, 26 April 1914 (installation view).

K. Scheffler, "Karl Hofer," *Kunst und Künstler*, no. 12, 1913-1914, p. 462.

P. Berges, "Ein Besuch Halles und seiner modernen Gemäldesammlung," *Hamburger Fremdenblatt*, July 1916, p. 2, no. 198 B.

Das Kunstblatt, March 1919, p. 235.

W. Waetzoldt, *Deutsche Malerei seit 1870*, Leipzig, 1919, p. 35 (illustrated, pl. 15; dated 1912).

K. Woermann, *Die Kunst der Neuesten Zeit*, Leipzig, 1923, p. 90.

U. Thieme and F. Becker, *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart*, Leipzig, 1924, vol. 17, p. 240.

K. Woermann, *Geschichte der Kunst aller Zeiten und Völker*, Leipzig, 1924, vol. 6, p. 467 (dated 1927).

A.J. Schardt, "Das Hallische Museum in Der Moritzburg," *Mitteldeutsche Illustrierte*, 1931, p. 8, no. 6 (illustrated).

Karl Hofer, exh. cat., Galerie Henning, Halle, 1949 (illustrated).

Karl Hofer, exh. cat., Karlsruhe, Berlin, 1978, p. 76 (illustrated).

Im Kampf um die moderne, exh. cat., Staatliche Galerie Moritzburg, Halle, 1985, p. 26 (illustrated).

A. Hüneke, "Expressionistische Kunst in Deutschen Museen bis 1919," *Das Schicksal einer Sammlung*, exh. cat., Staatliche Museen, Berlin, 1986, p. 2.

W. Rebmann, "Deutsche Impressionisten an der Spree," *Esslinger Zeitung*, no. 64, 17 March 1992, p. 16.

O. Lilienthal, "'Badende' kam zurück nach Halle," *Hallesches Tageblatt*, no. 200, 28-29 August 1993, p. 12.

S. Süßlohn, "Überstrahlt von hellem Licht," *Neue Zeit*, Berlin, no. 207 B, 6 September 1993, p. 12.

"Gemälde von Karl Hofer kehrt jetzt zurück," *Hallesche Tageblatt*, no. 53, 3 March 1994, p. 14 (illustrated).

"Hofer-Gemälde als Dauerleihgabe in Halle," *Sächsische Zeitung*, Dresden, no. 54, 5-6 March 1994, p. 17.

"Gemälde als Dauerleihgabe in Halle," *Leipziger Volkszeitung*, Leipzig, no. 56, 8 March 1994, p. 16.

K.B. Wohlert, "Hofers Mädchen ist die Nummer 3," *Hallesches Tageblatt*, no. 75, 30 March 1994, p. 17.

M. Hüber, "Chronist und Einzelgänger," *Hamburger Abendblatt*, no. 136, 13 June 1996, p. 8.

K.B. Wohlert and M. Eisenbeis, *Karl Hofer, Werkverzeichnis der Gemälde*, Cologne, 2007, vol. II, p. 57, no. 249 (illustrated; illustrated again in color, vol. I, p. 53).

Hofer first discovered India in the fall of 1909 while on a voyage to the Malabar Coast with the son of his patron, Dr. Theodor Reinhart. Here, the artist found the paradise he had been dreaming of for many years, with the country's lush vegetation, serene atmosphere and exotic climate providing rich inspiration for his paintings. Heavily influenced by the example of Paul Gauguin's Polynesian expeditions, Hofer attempted to assimilate to local life, learning Malayale, the local Dravidian dialect, and even taking on an Indian mistress as he sought to create his own "Noa-Noa" in the idyllic Indian countryside. Hofer spent long passages of his *Memoirs* detailing these journeys, recalling with clarity his impressions of the landscape, the culture, language and the Indian people. However, it is in paintings such as *Badendes Hindumädchen* that Hofer truly captures the vibrant life and paradisiacal atmosphere that he discovered there, evocatively translating his experiences into colourful, expressionistic compositions.

Drawn from the artist's memories of India almost two years after his return to Europe, *Badendes Hindumädchen* focuses on the supple, lithe body of a local Indian woman as she bathes in the shallow waters of a lake or river, her form framed by the lush foliage of a rich green tree growing directly out of the water. The young woman stands tall, completely nude from the waist up, her long dark hair cascading down her back as she reaches up to her shoulder to wash herself. Her gently tilted head, closed eyes and tranquil expression evoke the dreamy, romantic atmosphere of life in the Indian countryside, and align the scene with similar examples of bathing women in Hofer's *oeuvre*. Executed in flowing, pigment-laden brushstrokes, the composition is filled with an array of bright colour combinations, from olive green to turquoise, sandy-hued creams to rich canary yellows. In this way, Hofer eloquently conveys an impression of the heat of the sun as it touches his model's body, the abundant vegetation as it surrounds her, and the serene way of life he found in India.

Formerly in the collection of the Städtische Museum für Kunst und Kunstgewerbe Halle, *Badendes Hindumädchen* was seized by the National Socialist Party in 1937 as part of their campaign against so-called "degenerate art." Hofer had taken a very public stance against the party throughout the 1930s, writing an open letter to Josef Goebbels in 1933 in which he defended artistic freedom, an act which caused him to swiftly lose his teaching position in Berlin. Over the course of the following decade, Hofer was the victim of several attacks in the press, and was sporadically forbidden to paint by the authorities. The present composition was one of over three hundred works by Hofer that were confiscated by the Nazis during the 1937 cull of modern and contemporary art from state institutions across Germany, with several paintings by the artist going on to be included in the infamous Munich Degenerate Art Show later that year.



HENRI MATISSE (1869-1954)

Petit nu au polochon

signed with initials, numbered and stamped with foundry mark
'HM 9. C VALSUANI CIRE PERDUE' (on the left side of the cushion)
bronze with dark brown patina
Length: 10 3/8 in. (26.4 cm.)
Conceived in Nice in 1918; this bronze version cast in 1950

\$200,000-300,000

PROVENANCE:

Sumner McKnight and Sarah Townsend Crosby, Old Lyme, Connecticut
(1960); Estate sale, Christie's, New York, 3 May 2006, lot 381.
Acquired at the above sale by the present owners.

LITERATURE:

A.E. Elsen, "The Sculpture of Matisse, Part II," *Artforum*, October 1968, vol. VII, no. 2, p. 26 (another cast illustrated).
M. Luzi and M. Carrà, *L'opera di Matisse dalla rivolta 'fauve' all'intimismo, 1904-1928*, Milan, 1971, p. 109, no. S 18 (another cast illustrated, p. 108).
A.E. Elsen, *The Sculpture of Henri Matisse*, New York, 1972, pp. 140, 144 and 157 (another cast illustrated, p. 143, pl. 192).
A.H. Barr, *Matisse, His Art and His Public*, London, 1975, p. 205 (another cast illustrated, p. 424).
P. Schneider, *Matisse*, London, 1984, p. 524.
C. Duthuit and W. de Guébriant, *Henri Matisse, Catalogue raisonné de l'oeuvre sculpté*, Paris, 1997, pp. 174 and 176, no. 62 (another cast illustrated, pp. 175 and 177).

In December of 1916, Matisse sought refuge on the French Riviera in Nice where he established residency for the better part his life. He took a room in Hôtel Beau-Rivage which overlooked the Mediterranean Sea. While in Nice, the artist imposed a rigorous routine on himself which mostly consisted of practicing the violin, painting, drawing from casts in the École des Arts Décoratifs, and modeling in clay.

The pleasure that Matisse took from his new surroundings soon became evident in his work, as it was increasingly imbued with a more sensual and exuberant tone than that of the preceding wartime years in Paris. Albert Elsen has described the present work in relation to two other sculptures created the same year, *Nu accroupi (Vénus assise)* and *Vénus accroupie* (Duthuit and de Guébriant, nos. 61 and 63, respectively). Although the exact chronology of these works is not certain, Elsen believes that *Petit nu au polochon* was conceived subsequent to the Venus figures on account of its stylistic attributes: "the first [*Nu accroupi*], the continued flow of ideas, masculine energy, and recklessness from the paintings; then a return [*Vénus accroupie*] to the patience, discipline and pleasure of studying museum art; and finally [*Petit nu au polochon*] a new mood of contentment and détente in his style" (A.E. Elsen, *op. cit.*, 1972, p. 138).

The reclining pose in *Petit nu au polochon* is reminiscent of odalisques in Orientalist paintings of the latter part of the 19th century, as well as the work of academic sculptors who showed in the official Salon, such as Just Becquet, whose marble sculpture *La Seine et la Source* (fig.1) Matisse could have encountered in Paris or at the École. In the present work, Matisse's figure is relaxed and sprawled, her arm comfortably resting on a *polochon*, a cylindric pillow which was fashioned not as support for the head but specifically for lounging. As Elsen has explained, "The feeling of *détente* in this last sculpture complements what was happening in the paintings, where for many years Matisse was to avoid tautness of drawing and to lighten his touch and palette in order to produce tasteful sunlit interiors, landscapes and views of Nice" (*ibid.*, p. 144). Indeed, the pose of the female in the present work would be replicated in the odalisque paintings of the 1920, such as *Deux odalisques dont l'une dévêtue, fond ornemental et damier* (fig. 2).



(fig. 1) Justin Becquet, *La Seine et la Source*, circa 1900.



(fig. 2) Henri Matisse, *Deux odalisques dont l'une dévêtue, fond ornemental et damier*, 1928. Moderna Museet, Stockholm. © 2017 Succession H. Matisse / Artists Rights Society (ARS), New York



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

390

MOISE KISLING (1891-1953)

Nu dans le paysage

signed and dated 'Kisling 1918' (lower left); signed again, dated and inscribed 'M. KISLING JUIN 1918 ST. TROPEZ' (on the reverse)

oil on canvas

25½ x 31¾ in. (65.4 x 81 cm.)

Painted in Saint-Tropez in June 1918

\$250,000-350,000

PROVENANCE:

Anon. sale, Hôtel George V, Paris, 5 May 1993, lot 38.

Private collection, Nîmes.

Anon. sale, Sotheby's, London, 8 December 1999, lot 321.

Acquired at the above sale by the present owner.

LITERATURE:

J. Dutourd and J. Kisling, *Kisling*, Landshut, 1995, vol. III, p. 364, no. 10 (illustrated).

With its exuberant palette and nuanced brushwork, *Nu dans le paysage* acts as Kisling's ode to the sweet relief of the Midi coast, a daydream from the realities of war-torn Paris in 1918. Ignited by the fuchsia and violet of the foreground, his technicolor nude rests in an almost mythical setting suspended in between the pink heavens and the lush emerald forest. For Kisling, his art was a representation of life's beauty whether it be a sensuous nude, luscious landscape or a blossoming bouquet of flowers. Kisling thought "a painter must give in to instinct while retaining control over his reason. It is the glory of our enthusiasm, or our passion that we must celebrate. We should read on a canvas the joy that a painter felt in creating it" (quoted in J. Kessel and J. Kisling, *Kisling*, New York, 1971, vol. I, p. 37).

Inspired by his avant-garde contemporaries, Kisling painted *Nu dans le paysage* with its flattened brushwork and non-representational color on an extended stay on the Provençal coast. In March 1918, the Germans went on the offensive, launching attacks on the French capital through Krupp canons from over seventy miles away. Terrified by Big Bertha, nearly half a million Parisians left the city for the Riviera. The South of France had long attracted artists to its coast for inspiration, relaxation and sometimes convalescence. Kisling was indeed recovering from the wound he sustained in 1915 as part of the Foreign Legion. In the years following, he returned to his bohemian Montparnasse coterie at his studio on 3 rue Joseph-Bara, the center of it all. This one building housed art dealer Léopold Zborowski and his wife, writer André Salmon, and Kisling and his wife Renée while welcoming frequent visitors like Guillaume Apollinaire, Marie Laurencin, Kiki de Montparnasse, Chaïm Soutine and Amedeo Modigliani.



The artist paints on the balcony of his house at Saint-Tropez. Photo by Jean Kisling.





391

ANDRÉ BRASILIER (B. 1929)

Rives du Loir

signed 'André Brasilier.' (lower center); signed again, dated and titled
'André Brasilier. 1979. Rives du Loir.' (on the reverse)

oil on canvas

51 x 38½ in. (129.9 x 96.7 cm.)

Painted in 1979

\$50,000-70,000

PROVENANCE:

Private collection, Japan (circa 1995).

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.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

392

RAOUL DUFY (1877-1953)

Route en forêt

signed 'Raoul Dufy' (lower left)

oil on canvas

13 x 16¼ in. (33 x 41 cm.)

Painted *circa* 1930

\$40,000-60,000

PROVENANCE:

Svetlana Gallery, Munich.

Acquired from the above by the present owner, 1992.

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

393

ALEXANDER ARCHIPENKO (1887-1964)

Repose

signed, dated and numbered 'Archipenko. 1911. 2/6' (lower right)

bronze with green patina

Height: 13½ in. (34.1 cm.)

Length: 15 in. (38 cm.)

Conceived in 1911; this bronze version cast during the artist's lifetime

\$150,000-250,000

PROVENANCE:

Perls Galleries, New York (acquired from the artist, 1958).

Grosvenor Gallery (Eric Estorick), London (acquired from the above, 1961).

Evelyn Sharp, New York (acquired from the above, June 1964); Estate sale, Sotheby's, New York, 12 November 1997, lot 1.

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

EXHIBITED:

New York, The Solomon R. Guggenheim Museum, *The Evelyn Sharp Collection*, April-October 1978, p. 6, no. 1 (illustrated in color, p. 7).

LITERATURE:

F. Saponi, *La dodicesima esposizione d'arte a Venezia*, Bergamo, 1920, p. 30 (marble version illustrated).

H. Hildebrandt, *Alexander Archipenko*, Berlin, 1923, no. 6 (marble version illustrated).

R. Schacht, *Alexander Archipenko*, Berlin, 1924, p. 8.

A. Archipenko, *Archipenko, Fifty Creative Years, 1908-1958*, New York, 1960 (marble version illustrated, pl. 79; dated 1910).

K.J. Michaelsen, *Archipenko, A Study of the Early Works, 1908-1920*, New York, 1977, pp. 30-31 and 161, no. S24 (marble and plaster versions illustrated; dated 1911-1912).

Frances Archipenko Gray has confirmed the authenticity of this work.

In the radical innovations of his sculpture between 1908, the year he left Russia for Paris, and 1914, Archipenko advanced a revolutionary restructuring of sculpture's visual syntax. His work during these years often straddled the line between relief and free-standing sculpture. Under the influence of Cubist collage and Futurist sculpture, he began attaching painted plaster sculptures to two-dimensional backgrounds as a means of linking his sculptural forms to their environment and connecting sculpture with the picture plane of painting.

Archipenko sent four sculptures to the legendary 1913 Armory Show in New York, the exhibition that introduced America to modernism. Writing in 1914, Guillaume Apollinaire heaped unreserved praise on the artist: "He has composed remembrances of one vision or another, one gesture or another. He has let his fancy, enriched by oriental imagery, create freely, while at the same time always remaining mindful of the instruction of his European masters, who have restrained him from falling into high-handedness and have bound him to them through well-assimilated knowledge and through dexterity never carried to excess. The art of the young Russian Archipenko who works in Paris, presses toward a new thing as yet unseen sculpture has hitherto been only a melody. The works of Archipenko are *harmony*—its first chords" (quoted in D.H. Karshan, *Archipenko, International Visionary*, Washington, D.C., 1969, pp. 13-14).



The artist working on Seated Black Torso, Paris, circa 1909-1912. Photo: Courtesy of The Archipenko Foundation.



394

ALEXEJ JAWLENSKY (1864-1941)

Abstrakter Kopf: Durchdringendes Licht

signed with initials 'A.J.' (lower left); inscribed 'I' (on the reverse)

oil on board

16 $\frac{7}{8}$ x 13 in. (43 x 32.8 cm.)

Painted in 1921

\$400,000-600,000

PROVENANCE:

Estate of the artist.

Dalzell Hatfield Galleries, Los Angeles.

Acquired from the above by the family of the present owner, August 1971.

EXHIBITED:

Munich, Städtische Galerie im Lenbachhaus, *Alexej von Jawlensky*,

July-September 1964, no. 107 (illustrated in color).

Kunstverein Braunschweig, *Alexej Jawlensky, Bilder aus den Jahren, 1916-1938*,

September-November 1965, no. 18.

Los Angeles, Dalzell Hatfield Galleries, *Creators and Masters of German*

Expressionist Art, August-September 1968 (illustrated).

The Santa Barbara Museum of Art, *Santa Barbara Collects*, January-March

1985.

LITERATURE:

C. Weiler, *Alexej Jawlensky*, Cologne, 1959, p. 247, no. 278 (illustrated; titled *Geheimnis* and with incorrect dimensions).

J. Schultze, *Alexej Jawlensky*, Cologne, 1970, p. 75, no. 27 (illustrated).

M. Jawlensky, L. Pieroni-Jawlensky and A. Jawlensky, *Alexej von Jawlensky, Catalogue Raisonné of the Oil Paintings, 1914-1933*, London, 1992, vol. II, p. 344, no. 1159 (illustrated in color, p. 350).

Painted in 1921, *Abstrakter Kopf: Durchdringendes Licht* is an early example of the series of "Abstract Heads" which Jawlensky began a few years after the end of the First World War, and which was to occupy him throughout the 1920s and 1930s. It was in this group of paintings that Jawlensky truly pared back all the superfluous details that had been in his earlier "Mystical Heads" and the "Saviour's Faces" of the preceding years. These simplified, frontal faces are characterized by a consistent compositional design which retains the main structure of the head while translating features such as the closed eyes and thin mouth into geometric planes that surround the central axis, creating a formalized template that allowed him to arrange color systematically in his search for harmony and spirituality.

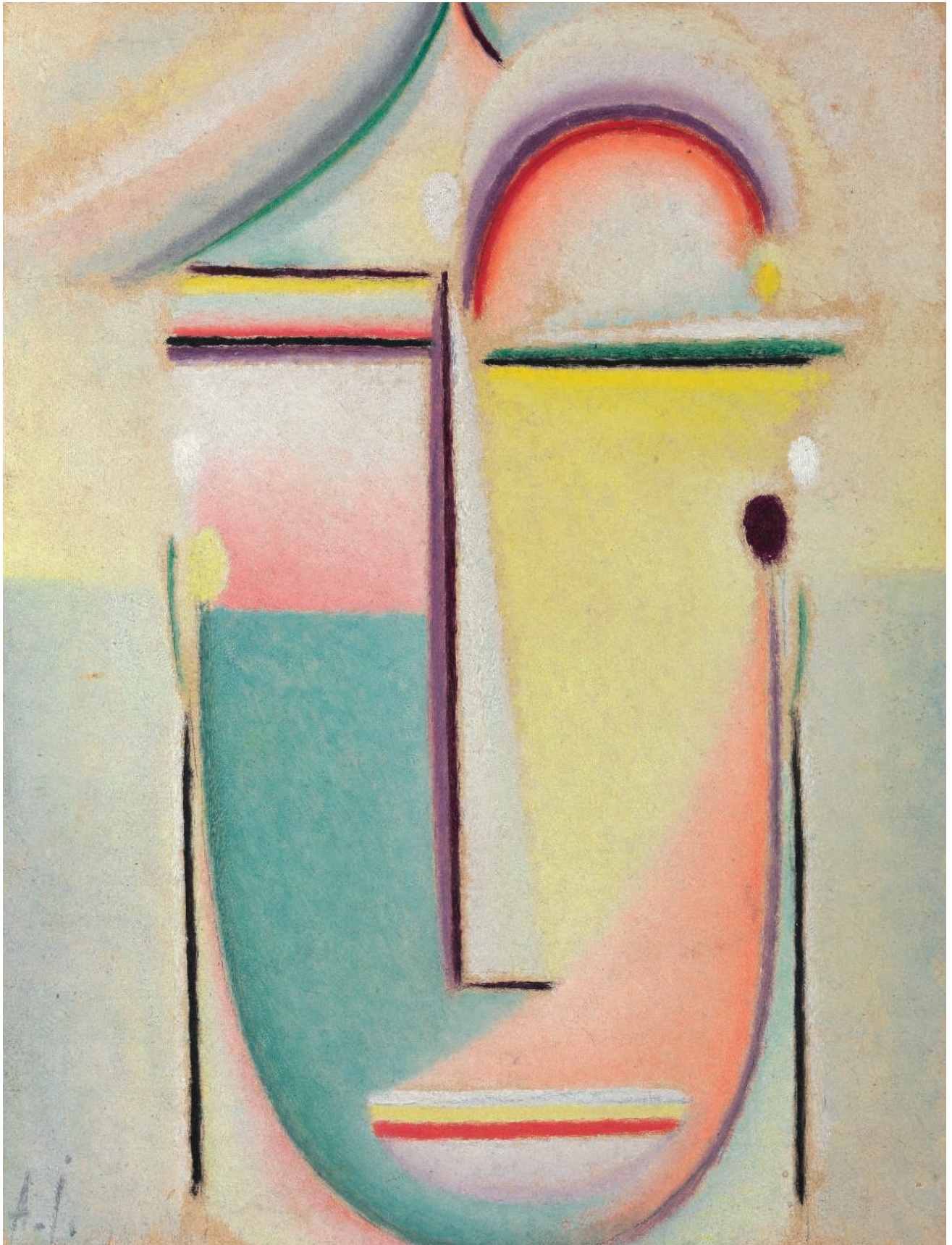
Jawlensky's schematic approach to painting was closely related to the linear style of Paul Klee, Wassily Kandinsky and Lyonel Feininger, who all taught at the Bauhaus in the 1920s. Together with Jawlensky, they formed the Blue Four, an artist's group tirelessly promoted by Galka Scheyer and which first exhibited together at the Nassauischer Kunstverein in Wiesbaden in 1921, the year the present work was painted.

Discussing his use of the face to undertake his personal examinations of the spiritual, Jawlensky explained that, "I found it necessary to find form for the face, because I had come to understand that great art can only be painted with religious feeling. And that I could only bring to the human face. I understood that the artist must express through his art, in forms and colors, the divine inside him. Therefore a work of art is God made visible, and art is a longing for God. I have painted Faces for many years. I sat in my studio and painted, and did not need Nature as a prompter. I only had to immerse myself in myself, pray, and prepare my soul to a state of religious awareness...

They are technically very perfect, and radiate spirituality" (letter to Pater Willibrord Verkade, Wiesbaden, 12 June 1938, quoted in M. Jawlensky, L. Pieroni-Jawlensky and A. Jawlensky, *op. cit.*, 1991, vol. I, p. 34).



Photograph of the artist for his sixtieth birthday, 1924. Photo by Adolf Elmain.





395

OTTO DIX (1891-1969)

Mädchen mit aufgestütztem Arm

signed with monogram and dated '1930' (upper left)

oil on canvas laid down on panel

20 3/8 x 26 1/8 in. (51.7 x 66.4 cm.)

Painted in 1930

\$25,000-35,000

PROVENANCE:

Martha Dix, Berlin (wife of the artist).

Galerie Valentien, Stuttgart (acquired from the above).

Anon. sale, Christie's, London, 8 February 2005, lot 364.

Acquired at the above sale by the present owner.

LITERATURE:

F. Löffler, *Otto Dix, Oeuvre der Gemälde*, Recklinghausen, 1981, no. 1930/12 (illustrated).

PROPERTY FROM A CHICAGO COLLECTION

396

WILHELM LEHMBRUCK
(1881-1919)

Hagener Torso

signed and stamped with foundry mark

'W. LEHMBRUCK H. NOACK BERLIN'

(on the back of the base)

bronze with brown patina

Height: 27¼ in. (69.2 cm.)

Conceived in 1911; this bronze version cast
circa 1950

\$40,000-60,000

PROVENANCE:

Galerie Valentien, Stuttgart.

Anon. sale, Kornfeld und Klipstein, Bern,

12 June 1969, lot 787.

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

LITERATURE:

D. Schubert, *Die Kunst Lehmbrechts*, Dresden,
1990, p. 149, no. 121 (another cast illustrated, pl. 75;
stone version illustrated, pl. 74; dated 1910-1911).

D. Schubert, *Wilhelm Lehmbruck, Catalogue
Raisonné der Skulpturen, 1898-1919*, Worms, 2001,
p. 231, no. 56.B.b.7 (another cast illustrated, p. 22,
fig. 26; other versions illustrated, pp. 220-234).



MARINO MARINI (1901-1980)

Piccolo cavallo

signed with initials 'MM' (on the top of the base)

bronze with brown patina

Height: 10 3/4 in. (27.3 cm.)

Length: 13 in. (33 cm.)

Conceived in 1945

\$80,000-120,000

PROVENANCE:

Laing Art Gallery, Toronto.

Acquired by the family of the present owner, July 1961.

LITERATURE:

H. Read, P. Waldberg and G. di San Lazzaro, *Marino Marini, Complete Works*, New York, 1970, p. 353, no. 211 (another cast illustrated).

C. Pirovano, ed., *Marino Marini, Scultore*, Milan, 1972, no. 215 (another cast illustrated).

G. Carandente, intro., *Marino Marini, Catalogue Raisonné of the Sculptures*, Milan, 1998, p. 197, no. 282 (another cast illustrated).

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

With its sleek contours, rounded forms, and powerful stance, Marini's *Piccolo cavallo* elegantly demonstrates the artist's mastery of the equine form, a subject that permeated his *oeuvre* for almost his entire career. His first forays into equestrian sculpture had come about in the late 1930s, with early examples focusing on the connection between the animal and an anonymous rider. As Marini's explorations continued, he began to consider the horse as an autonomous subject, examining its muscular form in various different iterations, playing with proportion, shape, size, stance and attitude. The present work hails from this period of transition, and demonstrates the artist's more condensed approach to the animal's anatomy, as he shortens the horse's torso and neck, employing reduced and rounded forms to create a squatter, plumper body. The horse's hooves remain firmly grounded in the base, the weight of its form granting it a sense of massiveness and power as it stands to attention. While there is a sense of serenity to the horse, there is also a tension that seems to envelope its body—despite its stillness, the horse exudes a quiet energy, its muscles remaining taut, as if it is poised to spring into movement at any moment.

One of the most striking elements of *Piccolo cavallo* is its highly tactile, manipulated surface. Marini deliberately created a weathered and eroded surface in order to veil the work's modernity, granting it a powerful sense of timelessness that echoes ancient sculpture. The artist's passion for Etruscan art was fostered during his visits to Florence's rich archaeological museum while a student at the city's Academy of Fine Arts. He spoke about this fascination with the past in several texts, explaining: "Here in Italy, the art of the past is part and parcel of our daily life in the present. We live among the monuments of the past. I, for instance, was born in Tuscany, where the rediscovery of Etruscan art, in the past fifty years, has been something of great importance in contemporary local life" (quoted in D. Finn, *Marino Marini, The Sculpture*, New York, 1993, p. 16).



another view



Detail of an Etruscan bronze of an Amazon archer on horseback, showing the "Parthian shot." From Capua, 6th century BC. Photo: HIP / Art Resource, NY.



398

BERNARD BUFFET (1928-1999)

Grand hibou et petit duc

signed 'Bernard Buffet' (upper left) and dated '1988' (upper right);
titled 'grand Hibou et Petit Duc' (on the reverse)

oil on canvas

44¾ x 57½ in. (113.9 x 145.8 cm.)

Painted in 1988

\$300,000-500,000

PROVENANCE:

Galerie Taménaga, Osaka.

Acquired from the above by the present owner, 1989.

This work is recorded in the Maurice Garnier Archives.

Grand hibou et petit duc was painted in 1988, a time during which Buffet had achieved great artistic renown in Paris. Buffet had begun to achieve national acclaim by the beginning of the 1950s, and in 1955 he was voted one of the greatest post-war artists in France by the art review *Connaissance des Arts*. A predominantly figurative artist, Buffet developed a distinctive and unmistakable style depicting highly stylized figures and objects with strong, expressive black lines and flattened, bold color. In 1971 the French State awarded him the Légion d'Honneur, and in 1974 he was elected to join the Académie des Beaux-Arts.

The present work depicts two owls—a “grand hibou,” or big owl, and a “petit duc,” or little horned owl. Traditionally, the owl has symbolized the attribute of Athena, Greek goddess of wisdom and craft. Here, the artist paints the two owls using very few colors—browns, whites and yellows—and it is his signature expressive black lines which bring the owls to life.





° 399

HENRY MOORE (1898-1986)

Maquette for Mother and Child

bronze with brown patina

Height: 8½ in. (20.7 cm.)

Conceived in 1952

\$50,000-70,000

PROVENANCE:

Marlborough Gallery, Inc., New York.
Acquired from the above by the present owner,
October 1972.

LITERATURE:

W. Grohmann, *The Art of Henry Moore*, London, 1960,
p. 8 (another cast illustrated, pl. 115).
A. Bowness, ed., *Henry Moore, Complete Sculpture,
1949-1954*, London, 1986, vol. 2, p. 39, no. 314 (another
cast illustrated; another cast illustrated again, pl. 82).

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTOR

400

JACQUES LIPCHITZ (1891-1973)

Enchanted Flute

signed and marked with artist's thumbprint 'JLipchitz'
(on the top of the base)

bronze with dark brown and green patina

Height: 35½ in. (90.2 cm.)

Conceived in 1959; unique

\$80,000-120,000

PROVENANCE:

Yulla Lipchitz, New York (wife of the artist).

Acquired from the above by the present owner, *circa* 1990.

LITERATURE:

A.G. Wilkinson, *The Sculpture of Jacques Lipchitz, A Catalogue Raisonné, The American Years, 1941-1973*, New York, 2000, vol. 2, p. 256, no. 565 (illustrated, p. 76).



PROPERTY FROM A PRIVATE COLLECTION

401

FRANCIS PICABIA (1879-1953)

Tête de femme

signed 'Francis Picabia' (lower right)

oil over charcoal on board

16½ x 11¼ in. (41.9 x 28.7 cm.)

Painted *circa* 1940-1942

\$200,000-300,000

PROVENANCE:

Olga Picabia, Paris (by descent from the artist).

Acquired from the above by the family of the present owner, 1972.

The Comité Picabia has confirmed the authenticity of this work.

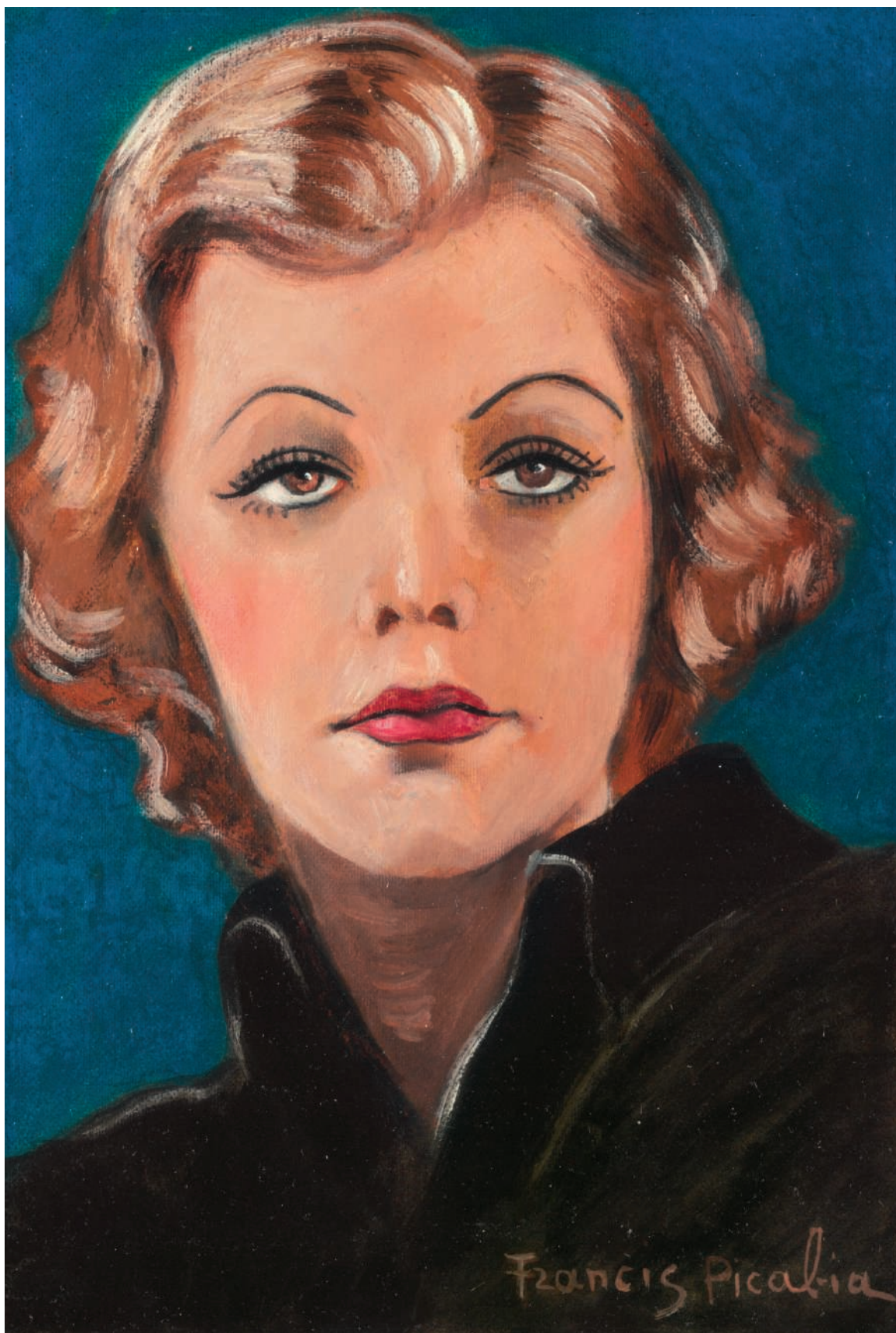
Painted *circa* 1940-1942, *Tête de femme* belongs to a series of realist, figurative paintings of women that Picabia commenced at the beginning of the 1940s during a period of prolific artistic production while living in the South of France. Often derived from photographs and images found in fashion magazines, nightclub advertisements, and picture postcards, these images of women are rendered in a "popular" realist style which allowed Picabia to clearly imitate and replicate the original source image. Picabia had employed this iconoclastic strategy of appropriating mechanically reproduced images for the first time in the 1910s with his Dadaist machine-inspired works, many of which were based on industrial drawings and images that were published in a popular science magazine. There is a strategic continuity between these works and the wartime series, which marks one of the last great stylistic shifts in Picabia's richly diverse and varied *oeuvre*.

In *Tête de femme*, the realistic, imitative style that Picabia used mimics the photographic quality of the image from which it was most likely derived. The figure's frozen pose and illuminated face is immediately reminiscent of the headshots and portraits of women that adorned the covers of fashion magazines and beauty advertisements. Reproducing the harsh glow of artificial light that falls upon the model's face, Picabia has also imitated the glossiness of the printed-paper on which the original photographs would have been found. Rendering bright highlights on the model's glossy hair, her pouting red lips and heavily made-up face, Picabia has not sought to create a smooth photographic-like image, but has instead left his brushstrokes visible, shattering the mimetic façade by revealing the presence of his own hand. In this way, Picabia has wryly played with the concepts of artistic authorship and individual skill that were central to modern painting.

An artist who continuously broke artistic tradition, Picabia maintained a defiantly individual stance throughout his career, refusing to conform to prevailing styles of art and continuously inverting elitist rules of taste. It is this iconoclastic tendency and bold disregard for convention that made *Tête de femme* and this series of paintings highly influential for future generations of artists. Indeed, with the elevation of mass-media and photography to the realm of art, these playfully parodic works are often considered to be among the very first "postmodern" pictures, pre-empting the work of Andy Warhol and Gerhard Richter. Likewise, in his blatant embrace of kitsch, Picabia also prefigures Jeff Koons. As early as 1921, Picabia stated his defiantly modern objectives: "The painter makes a choice, then imitates it; the deformation of this choice constitutes art" (quoted in C. Boulbès, "Francis Picabia, Delicious Monsters, Painting, Criticism, History" in *"Dear Painter, paint me..." Painting the Figure since late Picabia*, exh. cat., Musée national d'art moderne, Centre Georges Pompidou, Paris, 2002, p. 31).



Paris Magazine, no. 26, October 1933.



402

JOAN MIRO (1893-1983)

Personnages dans la nuit

oil on burlap mounted at the edges on board

16% x 11 $\frac{1}{8}$ in. (42.1 x 28.4 cm.)

Painted in 1944

\$500,000-800,000

PROVENANCE:

Galerie Pierre, Paris (acquired from the artist).

Valentine Gallery, New York.

Morton R. Goldsmith, New York; sale, Sotheby's, New York, 15 May 1985, lot 361.

Acquired at the above sale by the present owner.

LITERATURE:

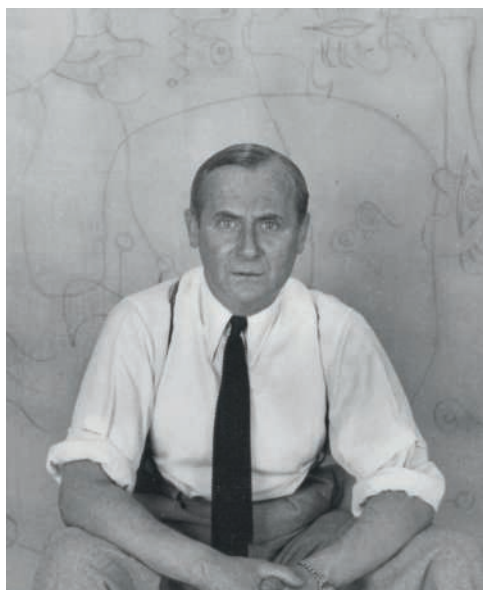
Town and Country, February 1947, p. 110 (illustrated).

J. Dupin and A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Paintings, 1942-1955*, Paris, 2001, vol. III, p. 58, no. 725 (illustrated in color; catalogued as signed, titled and dated on the reverse).

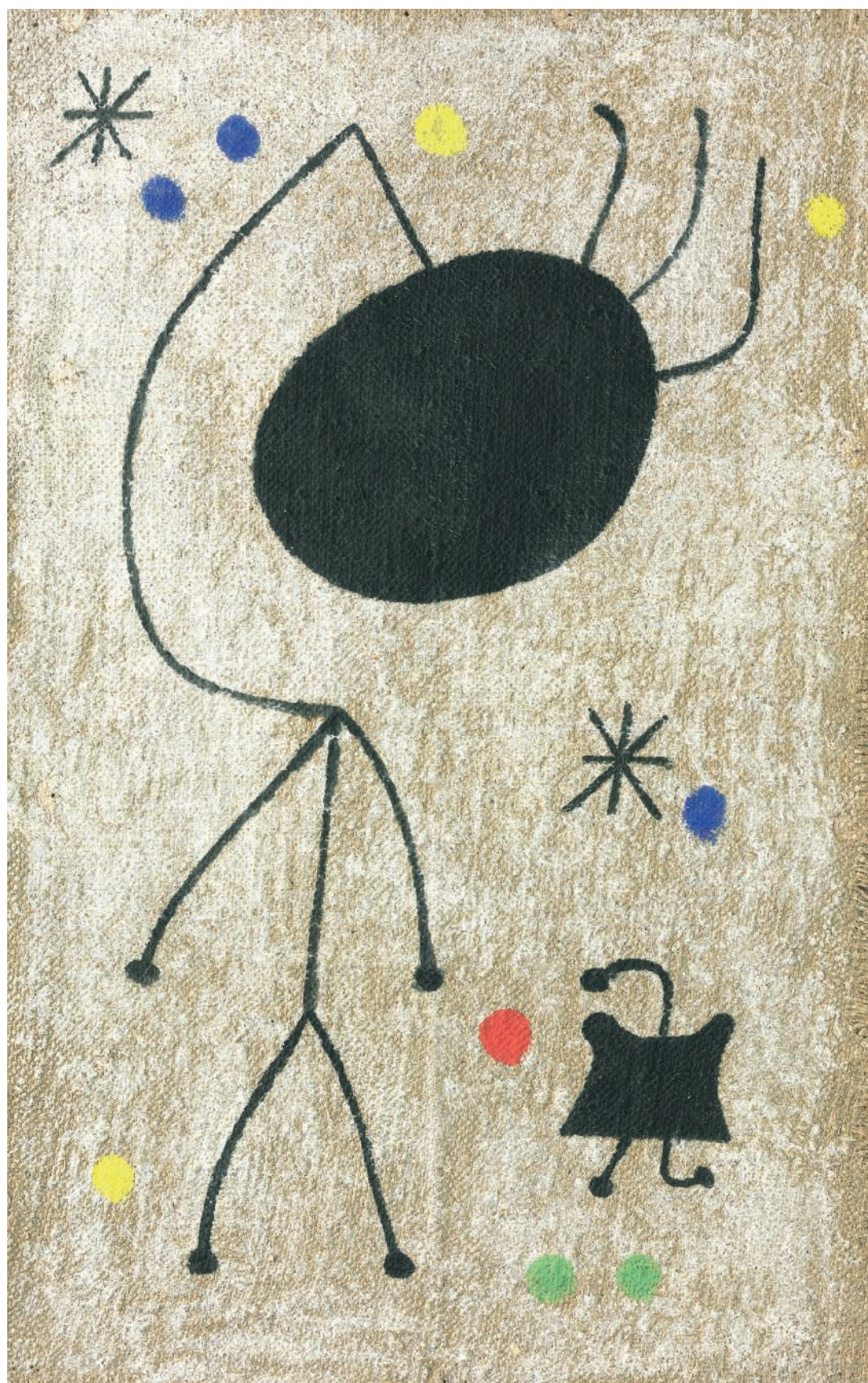
In early 1944, Pierre Matisse, Miró's dealer in New York, wrote to the artist, expressing concern that he no longer seemed interested in painting. Miró had last worked in oil on canvas in his Varengeville series, which he began only days before the Germans invaded Poland in September 1939, and brought to a conclusion at the end of that year. During his final days in Varengeville, he commenced his celebrated *Constellations*, painted in gouache on paper (Dupin, nos. 628-650). Miró completed the final works in this series in Palma, Mallorca and at his family's home in Montroig, Catalonia during 1941. For most of the next several years the artist worked only on paper, experimenting with various media and techniques, and made numerous prints and ceramics. Miró wrote Matisse on 17 June 1944, seeking to reassure him, "I work as always a lot; if I've made ceramics and lithographs, and this summer I am going to make sculpture, it is not to abandon painting on the contrary, it is to enrich it with new possibilities and to take it up with a new enthusiasm" (quoted in C. Lanchner, *Joan Miró*, exh. cat., The Museum of Modern Art, New York, 1993, p. 336).

Miró had already begun, in fact, to paint on canvas again. Jacques Dupin has written, "In 1944, after four years away from oil painting, Miró went back to it in a new spirit, displaying astonishing ease and productivity. Oil confers an authority, a decisiveness, and a clarity to canvas that modifies its structure and its spirit. The climate is a more relaxed one, and figures have a sobriety that intensifies them" (*Miró*, Barcelona, 2004, p. 264). Miró executed the first pictures on scraped canvases, with thinly painted figures emerging like wraiths from the stressed surface. Some of the paintings that followed are more like drawings on canvas, as Miró sought to translate some of the graphic techniques he had improvised for his gouaches and drawings into oil paint on canvas. He wrote in a war time notebook that he wanted to "achieve the same spontaneity in the paintings as in the drawings" (M. Rowell, ed., *Joan Miró, Selected Writings and Interviews*, Boston, 1986, p. 188).

Toward the end of 1944, Miró had fully reclaimed a vigorous and assured manner in oil, whose aspect and methods would characterize his painting for years to come. *Personnages dans la nuit* is virtually perfect in the way Miró has combined drawing with color, and employed different applications of paint. The imagery fills the canvas and is more compactly interactive than in previous works. The result is carefully composed, but possesses a felicitous aspect that is completely fresh and spontaneous. Miró wrote, "I will make my work emerge naturally, like the song of a bird or the music of Mozart, with no apparent effort, but thought out at length and worked out from within" (*ibid.*, pp. 185-186).



The artist in his studio in Passatge del Crèdit, Barcelona, 1945. Photograph by Joaquim Gomis. © Hereus de Joaquim Gomis. Fundació Joan Miró, Barcelona.



403

MORDECAI ARDON (1896-1992)

In Memory of Stefan

signed 'Ardon' (upper right); signed again, titled and dated
'Ardon In Memory of Stefan 1972' (on the stretcher)
oil and pen and black ink on canvas
45¼ x 50¼ in. (115 x 129 cm.)
Executed in 1972

\$200,000-300,000

PROVENANCE:

Marlborough Fine Art, Ltd., London.
Acquired from the above by the present owner, January 1981.

EXHIBITED:

London, Marlborough Fine Art, Ltd., *Mordecai Ardon*, April-May 1973, p. 18, no. 32 (illustrated, p. 50).
The Tel Aviv Museum, *Ardon, A Retrospective*, May-October 1985, no. 99 (illustrated in color on the cover and illustrated again in color).
The Tel Aviv Museum of Art, *Mordecai Ardon, The Colors of Time, Time, Space and Metaphysics*, February-June 2003.

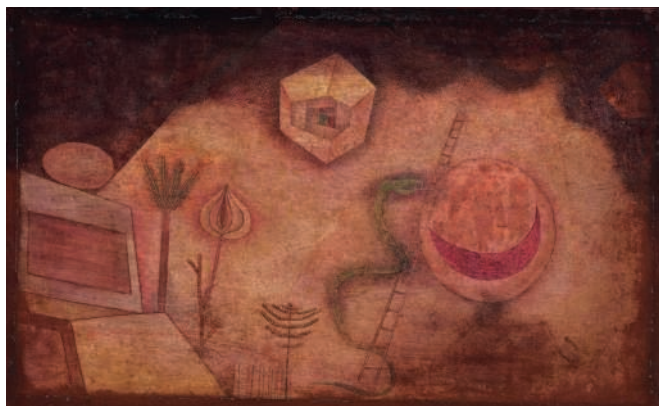
LITERATURE:

M. Vishny, *Mordecai Ardon*, New York, 1974, p. 234, no. 288 (illustrated, pl. 207).

In Memory of Stefan is a touching commemoration from one friend to another. Ardon and Stefan Wolpe met as students during the early twenties at the Bauhaus where they formed a strong friendship. The present painting is a fine example among a series of spiritually charged works with which Ardon has come to be associated. It features a complex system of symbolic imagery borrowed from the Kabbalah. The most apparent is the reference to Jacob's ladder, representing the connection between the spiritual and physical world. Ardon depicts the ladder at an angle as to imply the afterlife; a vertical ascension betokening Wolpe's departure from the physical world. The two red spheres painted above it suggest the spheres of Heaven, the realm to which the artist's beloved friend now belonged.

Painted the year of Wolpe's passing, Ardon pays tribute to his friend through specific stylistic choices. The picture's background is predominantly painted in a multitude of short, rapid brushstrokes in which the foreground bleeds into the horizon, disorienting the viewer. This type of handling is akin to the asymmetricality of the brisk rhythms employed by the composer. This parallel goes beyond visual and sonic pace; it can also be noticed between melody and color. The painter created both harmony and chromatic dissonance within the color scheme as he believed that "there is a dialogue between colors...if they are not in proximity, they cannot be understood" (M. Vishny, *Mordecai Ardon*, New York, 1974, p. 19). In his music, Wolpe's extensive use of Schoenbergian twelve-tone theory produced similar sonic elements and resonated deeply with Ardon's painterly approach.

In Memory of Stefan also references the time Ardon spent studying under Paul Klee at the Bauhaus, when he and Wolpe first met. Michelle Vishny recounts that he and Klee spent a great deal of time together, both in and out of the classroom: "Klee's words and works were a source of inspiration and the greatest Bauhaus influence on Ardon" (*ibid.*, p. 19). One can see the compositional similarities between Klee's *Schlang auf der Leiter* (fig. 1) and Ardon's present tribute. Both make use of negative space to let the compositional elements breathe and attract the viewer's attention. They create a notion of physicality amidst an otherwise ethereal and dreamlike environment where their respective systems of symbolic imagery are free to take on the full weight of their significance.



(fig. 1) Paul Klee, *Die Schlange auf der Leiter*, 1929. Sold, Christie's New York, 12 May 2016, lot 48C.





PROPERTY FROM
THE COLLECTION OF DR. BENJAMIN AND DR. GLORIA ENGEL

404

JEAN (HANS) ARP (1886-1966)

Buste Silvestre

signed and numbered 'ARP 2/10' (on the underside)

polished bronze

Height: 5½ in. (13.6 cm.)

Conceived and cast in 1963

\$10,000-15,000

PROVENANCE:

Galerie Raymond Dreyfus, Paris.

Brook Street Gallery, London.

Anon. sale, Artcurial, Paris, 16 July 1987, lot 36.

Acquired at the above sale by the present owners.

LITERATURE:

E. Trier, intro., *Jean Arp Sculpture, His Last Ten Years*, New York, 1968, p. 123, no. 305 (another cast illustrated, p. 85, pl. 89).

I. Jianou, *Jean Arp*, Paris, 1973, p. 81, no. 305.

A. Hartog and K. Fischer, *Hans Arp, A Critical Survey*, Ostfildern, 2012, p. 374, no. 305 (another cast illustrated).

We thank the Fondation Arp, Clamart, for their help cataloguing this work.



405

LEOPOLD SURVAGE (1878-1968)

Univers

signed and dated 'Survage. 63.' (lower right)

oil on canvas

39¼ x 31¼ in. (99.8 x 80.8 cm.)

Painted in 1963

\$50,000-70,000

PROVENANCE:

Estate of the artist.

Galerie Verrière, Lyons.

EXHIBITED:

New York, Greer Gallery, *Survage*, 1968, no. 39 (illustrated).

406

JOAN MIRO (1893-1983)

Femme

bronze

Height: 23½ in. (60 cm.)

Conceived in 1970

\$250,000-350,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Acquired from the above by the late owner, June 1983.

LITERATURE:J. Dupin, *Miró escultor*, Barcelona, 1972 (another cast illustrated, pls. 116 and 118; installation view of another cast, pl. 96; dated 1971).A. Jouffroy and J. Teixidor, *Miró Sculptures*, Paris, 1980, p. 204, no. 185 (another cast illustrated, p. 129; dated 1971 and catalogued as unique).Fundació Joan Miró, *Obra de Joan Miró*, Barcelona, 1988, p. 435, no. 1595 (illustrated).E. Fernandez-Miró and P. Ortega Chapel, *Joan Miró, Sculptures, Catalogue raisonné, 1928-1982*, Paris, 2006, p. 211, no. 212 (another cast illustrated in color).**EXHIBITED:**New York, Pierre Matisse Gallery, *Joan Miró, 90 Years*, May-June 1983, no. 13.

Conceived in 1971 and cast in an edition of only four, *Femme* appears as an outrageous and whimsical Neolithic fertility goddess, with her exaggerated pointy breasts, protruding buttocks and tear-shaped lower section that is a typically Miróesque emblem of her sex. The placement of the breasts and vaginal crevice can also be read as an enlarged human face; a duality that seems to illustrate Miró's metamorphic understanding of what he termed humankind's "true reality," where "forms give birth to other forms, constantly changing into something else. They become each other and in this way create the reality of a universe of signs and symbols in which figures pass from one realm to another, their feet touching the roots, becoming roots themselves as they disappear into the flowing hair of the constellations" (J. Miró, "Statement", in *XXe siècle*, June 1957 reproduced in M. Rowell, ed., *Joan Miró, Selected Writings and Interviews*, London, 1987, p. 240).

Throughout his artistic career, Miró fixated on the idea of woman as the ultimate generative symbol, connecting her with the fecundity of the earth, with creativity, and the artist's own flights of imagination. This persistent, reoccurring image can be traced back to his Surrealist masterpieces of the 1920s such as *Maternité* (Dupin, no. 99; fig. 1) in which a large female figure is rendered by entirely abstract means, stripped back to her basic procreative functions as she nurses two tiny insect-like infants at her breasts. The nurturing, procreative female closely correlates with Miró's organic and vitalist vision and his deep connection to the Catalan countryside. Indeed, he saw much of his sculpture as bound up in nature, while the bronzes he cast from figures modelled in clay were indebted to the folk ceramics of Mallorca and Catalonia. Like much of the artist's work, *Femme* departs from representation and reality in an attempt to stimulate the imagination. From raw and found materials Miró has conjured a new poetry and meaning that evoke unconscious primordial forms and ancient long-forgotten myths.

In 1972, David Sylvester observed that Miró was a self-made sculptor, not a born one, having developed his talent for three-dimensional form whilst in his fifties. It was perhaps for this reason, Sylvester explained, that Miró had a "tendency to put more trust in the given shapes of found objects than in his power to invent forms in the round" (D. Sylvester, *Miró Bronzes*, exh. cat., Hayward Gallery, London, 1972, p. 15). Two years later, the artist later stated in an interview with a French newspaper, "To paint, to sculpt, to etch, is maybe to give form to a myth, to produce a new reality from a given material, from a physical thrust that forces a gesture to be carried and placed in the world. The real suddenly appears from this struggle. Nothing is foreign to painting, to etching, to sculpture: one can work with anything—everything can be useful. If I frequently integrate the objects as they are, with raw materials, it is not to obtain a plastic effect but by necessity. It is in order to produce the shock of one reality against another...I need to walk on my earth, to live among my own, because everything that is popular is necessary for my work" (quoted in R.-J. Moulin, *L'Humanité*, 25 May 1974).



(fig. 1) Joan Miró, *Maternité*, 1924. Scottish National Gallery of Modern Art, Edinburgh. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2017



another view



FERNAND LEGER (1881-1955)

Le linge qui sèche

signed and dated 'F. LEGER 47' (lower right); signed and dated again and titled 'F. LEGER. 47 Le linge qui sèche' (on the reverse)

oil on canvas

36 x 28¾ in. (91.5 x 73 cm.)

Painted in 1947

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

PROVENANCE:

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

Svensk-Franska Konstgalleriet, Stockholm (by 1953).

Private collection, Sweden (acquired from the above, circa 1965);

sale, Bukowskis, Stockholm, 22 October 2013, lot 203.

Acquired at the above sale by the present owner.

LITERATURE:

G. Bauquier, *Fernand Léger, Catalogue raisonné*, 1944-1948, Paris, 2000, vol. 7, p. 165, no. 1257 (illustrated).

EXHIBITED:

Stockholm, Svensk-Franska Konstgalleriet, *Svensk-Franska Konstgalleriet*

1918-1953, November-December 1953, p. 92, no. 103.

Helsinki, Galerie Artek, *Hommage à Léger*, November-December 1955, no. 13.

Copenhagen, Charlottenborg, *Fernand Léger, malerier, tegninger og grafik*, 1959, no. 38.

Stockholm, Moderna Museet, *Fernand Léger*, October-November 1964, no. 78.

Düsseldorf, Städtische Kunsthalle, *Fernand Léger*, December 1969-February 1970, p. 24, no. 86.

Geneva, Galerie Bonnier, *Henri Laurens, pierres, bronzes et terres cuites de 1919 à 1944, Fernand Léger, peintures de 1920 à 1947*, October 1974, no. 23 (illustrated).





Léger, Georges Braque and Pablo Picasso were all born within a year of each other; each had their beginnings as modernists in Cubism, and they all painted prolifically to the end of lengthy careers. Léger holds the special distinction among them of having executed one of his greatest and largest canvases near the end of his life in 1954, the *état définitif* of *La Grande Parade* (The Solomon R. Guggenheim Museum, New York). Far from slowing down, Léger appears to have grown ever more eager to engage in diverse projects as he approached his seventieth year. He directed a large *atelier* capable of producing stained-glass windows (fig. 1), and monumental sculpture and mosaics.

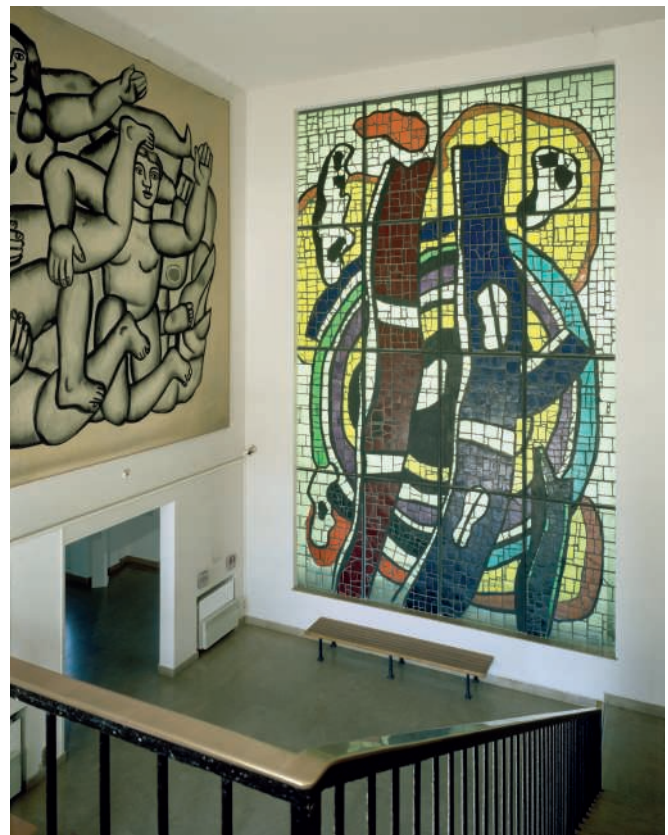
Léger's post-war pictures usually display one of two formal approaches, and often he treated a subject twice, first in one and then in the other manner. One approach—as seen in the present work—was to define the figure or object using black contours which like a vessel contain local color that may have been derived from the actual object or arbitrarily selected for pictorial purposes. In the alternative approach, black contours were retained and even strengthened while local color was discarded. The imagery is consequently flatter, the design more graphic and reductive, having been rendered entirely as black outlines on a gray and black ground which has been partly covered with bands and patches of pure color.

The present spirited, colorful and pulsing *Le linge qui sèche* of 1947 carries forward, in Léger's more freely composed and organic post-war style, the precedents of the great compositions he had done during the 1920s. Compositional elements are bound together in this complex and large-scale canvas on a single, flattened but spatially ambiguous plane. Objects and the ground merge into a single, unified space. The irregular and twisting borders of the composition moreover appear to negate the rectangular format of the canvas. The artist thereafter employed this means of enmeshing object with ground to guide the composition of his relief sculptures in bronze and painted ceramic.

The straightforward use of blue, white and red—the French tricolor—also points to the allegorical dimension in this canvas, as a paean to his native land, even if the artist would argue that he was simply using objects, “not for its sentimental value,” he declared, but solely for its plastic value. Léger wrote: “The plastic life, the picture, is made up of harmonious relationships among volumes, lines and colors. These are the three forces that must govern works of art. If, in organizing these three essential elements harmoniously, one finds that objects, elements of reality, can enter into the composition, it may be better and may give the work more richness. But they must be subordinated to the three essential elements mentioned above... Sometimes these relationships are merely decorative when they are abstract. But if objects figure in the composition—free objects with a genuine plastic value—pictures result that have as much variety and profundity as any with an imitative subject” (quoted in E.F. Fry, ed., *Fernand Léger, Functions of Painting*, New York, 1973, pp. 155, 168 and 169).

It is color that lends this work its sense of depth, despite the sparse conventional modeling. Bright primary colors separated by thick black outlines, create the semblance of space within the picture plane. Five years before painting the present work Léger asserted that, “Color can enter into play with a surprising and active force without any need to incorporate instructive or sentimental elements. A wall can be destroyed by the application of pure colors... A wall can be made to advance or recede, to become visually mobile. All this with color” (quoted in *ibid.*, p. 123). Léger's late “mural” style represents the ultimate evolution of the basic principles of painting that he set forth in his celebrated *Contrastes de formes* series of 1913-1914, “the simultaneous ordering of three plastic components: Lines, Forms and Colors” (quoted in *ibid.*, p. 4).

Since the 1930s Léger had been striving to create a popular art that would communicate clearly and effectively among large numbers of people he believed would be receptive to art, but had few opportunities to enjoy it. Even if Léger has cast this picture in the modern syntax of his late mural style, *Le linge qui sèche* is a universally communicative and engaging painting. Peter de Francia observed that, “Intensity of reality is achieved by the contrast of prosaic objects with pictorial artifice... Léger's paintings are exorcized of mystery. Formalized elements, used sparingly, invalidate any tendency to interpret figuration in terms of naturalism... Each element is completely predictable and readable” (*ibid.*, p. 228).



Stained glass executed by Aubert and Pittelou after a drawing by Léger, and presently installed in Lausanne. Photo: © RMN-Grand Palais (musée Fernand Léger) / Gérard Blot. Art: © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.

408

VICTOR BRAUNER (1903-1966)

Nepotopen

signed and dated 'VICTOR BRAUNER 7.XII.1945' (lower right) and titled 'NEPOTOPEN' (lower left); titled again "'NEPOTOPEN'" (on the reverse) encaustic, oil and pen and brush and black ink on board
25½ x 19½ in. (64.8 x 49.5 cm.)
Executed on 7 December 1945

\$100,000-150,000

PROVENANCE:

Julien Levy Gallery, New York.
Mr. and Mrs. William Lindsay White, Emporia, Kansas (acquired from the above, January 1948).
By descent from the above to the present owner.

EXHIBITED:

New York, Julien Levy Gallery, *Victor Brauner*, April 1947, no. 3.

Samy Kinge has confirmed the authenticity of this work.

Brauner was born in Romania and spent some of his childhood in the Carpathians, an environment crucial to the development of the personal mythology and iconography of his paintings. His father was a spiritualist and from a young age, Brauner too was closely involved with the occult. His dark childhood experiences were important to him in both his life and his art, which were profoundly connected. Brauner's epitaph reads: "Painting is life, real life, my life."

Brauner left his homeland and settled in Paris in 1930, where he became deeply involved with the Dada and Surrealist review *UNU* and worked alongside Constantin Brancusi, Yves Tanguy, and Alberto Giacometti. Officially joining the Surrealist movement in 1932, Brauner derived much inspiration from the flatness of folk art, as well as from themes of spiritualism. Through his interest in arcana, Brauner became particularly obsessed with all matters related to eyes and sight and in 1931 he painted a self-portrait in which one

of his eyes is deliberately gouged out (fig. 1). This remarkable portrait is more prophetic than anyone could have predicted for, eight years later, Brauner lost his eye intervening in a fight. On his way to the hospital he said he should never have painted the cyclopic self-portrait. Already a deeply mystic artist, this event confirmed, in his mind, the spiritual nature of his work and vision. The monsters that peopled his creations changed dramatically from this time. His paintings became imbued with a frantic vitality less evident in his earlier work and the strange creatures of his paintings became gradually more abstract and geometrically simplified.

During the war and for many years thereafter, Brauner experimented with the medium of encaustic, creating "candle paintings" using wax when he did not have ready access to oil paint and canvas. In the present work, executed in 1945, the medium is applied with particular heaviness. Titled *Nepotopen*, a palindrome with the rather cryptic meaning—"not submerged" or "undipped"—the central element in the composition can be read as a mysterious bird in one direction and as an arm with a hand clutching a scepter in the other direction. Eyes figure prominently, belying the artist's personal fascination with this element of human anatomy.

Of Brauner's *oeuvre*, Susan Davidson has written, "An erudite man of high intellect, Brauner made paintings that often have a naïve, folk art quality. Primarily focusing on figuration—whether human, animal, occult or mythological beings—his works conversely are often realized in boldly colored abstract shapes permeated by expanses of decorative two-dimensional patterning. While his paintings often seem thematically simple and straightforward, invoking images from a child's storybook, they are in fact underpinned by a lexicon of symbolism and archetypes that waves an intricate tapestry of meaning" (*Victor Brauner, Surrealist Hieroglyphs*, exh. cat., The Menil Collection, Houston, 2001, p. 9).

William Lindsay White, who purchased the present work from Brauner's principle American dealer, Julien Levy, was the third generation of an important American family. His grandfather, Dr. Allen White, was a well-known politician in Kansas during the mid-19th century. His father, William Allen White, was an internationally renowned journalist, newspaper publisher, political pundit and Pulitzer Prize winning author who was posthumously honored by having his image placed on a postage stamp by the U.S. Postal Service in 1948. William Lindsay White continued in his father's footsteps, becoming a noted international journalist, broadcaster, author and politician in his own right. He was on the staff of the Washington Post and Fortune magazine in the 1930s, became a war correspondent for numerous American newspapers and represented the Columbia Broadcasting System as European correspondent. He later represented the North American Newspaper Alliance and Reader's Digest in London and became an editor of Reader's Digest. He wrote three books that were made into movies, and John F. Kennedy once commented that he was inspired to volunteer for P-T boat service in the Navy after reading William Lindsay White's book, *They Were Expendable*. Today, the White family home contains a collection that was accumulated over these three generations and the Kansas State Historical Society plans to maintain the house and contents. The home was declared a National Historic Landmark in 1976 and was donated to the Kansas State Historical Society in 2001.



(fig. 1) Victor Brauner, *Autoportrait*, 1931. © 2017 Victor Brauner / Artists Rights Society (ARS), New York / ADAGP, Paris.



NEPOTOPEN

VICTOR BRAUNER
7. XII. 1945



PROPERTY OF A NEW YORK COLLECTOR

409

MAN RAY (1890-1976)

Boule sans neige

inscribed with signature and numbered 'Man Ray EA' (on the right side);

signed and numbered again 'Man Ray E.A.' (on the base)

plastic assemblage

Height: 9 $\frac{1}{2}$ in. (23.5 cm.)

Conceived in 1927; this plastic version assembled in 1970

\$15,000-20,000

PROVENANCE:

Private collection (acquired from the artist, 1973); sale, Christie's, New York, 5 May 2010, lot 430.

Acquired at the above sale by the present owner.

LITERATURE:

J.-H. Martin, *Man Ray, Objets de mon affection*, Paris, 1983, p. 143, no. 36 (another example illustrated, p. 51, titled *Boule de neige*).

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

410

SALVADOR DALI (1904-1989)

Ange

signed and dated 'Dali 1972' (lower right)

oil on lenticular plastic

49 $\frac{7}{8}$ x 20 in. (126.7 x 50.7 cm.)

Painted in 1972

\$80,000-120,000

PROVENANCE:

M. Knoedler & Co., Ltd., London.

Private collection, Palm Beach and Rome (acquired from the above, 1973).

Private collection, Rome (gift from the above); sale, Christie's, London, 9 December 1999, lot 358.

Acquired at the above sale by the present owner.

EXHIBITED:

Rio de Janeiro, Museu de Belas Artes and Museu de Arte de São Paulo, *Dali, Monumental*, March-August 1998, p. 97, no. 116 (illustrated in color; dated 1965).

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



JOAN MIRO (1893-1983)

La Boulangère

signed and numbered 'Miró 6/6' (on the top of the base); inscribed with foundry mark 'Parellada.' (on the side of the base)

bronze

Height: 41½ in. (105.1 cm.)

Conceived in 1970; this bronze version cast by the estate of the artist

\$400,000-600,000

PROVENANCE:

Estate of the artist.

Acquired from the above by the present owner.

LITERATURE:

E. Fernandez-Miró and P. Ortega Chapel, *Joan Miró, Sculptures, Catalogue raisonné, 1928-1982*, Paris, 2006, p. 189, no. 188 (other casts illustrated in color).

Miró's sculptures were the crowning achievement of his late career. Although he had created surrealist painting-objects during the late 1920s and 1930s, it was not until a decade later, while he was living in Palma, Montroig and Barcelona during the Second World War, that he considered making large free-standing forms. He wrote in his *Working Notes, 1941-1942*, jotted down in Montroig: "...it is in sculpture that I will create a truly phantasmagoric world of living monsters; what I do in painting is more conventional." He also noted his desire to build himself a "big studio, full of sculptures that give you a tremendous feeling of entering a new world...unlike the paintings that are turned facing the wall or images done on a flat surface, the sculptures must resemble living monsters who live in the studio, a world apart" (quoted in M. Rowell, ed., *Joan Miró, Selected Writings and Interviews*, Boston, 1986, p. 175).



Miró's workbench at the Paralleda Foundry, Barcelona, circa 1970. Photo by Francesc Català Roca. © Photographic Archive F. Català-Roca - Arxiu Històric del Col·legi d'Arquitectes de Catalunya.

The possibility of undertaking larger and more imposing sculptures became a reality when Miró's "big studio," about which the artist had dreamed for years, was finally built in 1956, in Palma. He would produce nothing more in bronze until 1966, probably because he was too involved in investigating the possibilities of ceramics, but after that point his work became monumental in scale, executed under his supervision by skilled enlargers. These bronzes can be determined as two distinct types: those that have been modelled in clay and those that have been assembled from found objects. The former tend to be smooth and rounded, swollen with mass and yet despite their great weight they appear light, buoyant, and full of life. The latter are often rough and jagged, or are painted in vibrant, eye-popping colors.

Conceived in 1970, *La Boulangère* pays homage to the female bread and pastry bakers in Mallorca and encapsulates Miró's spontaneous and playful approach to sculpture, incorporating *objets trouvés*, or found objects. The baker's head is crowned with a pretzel—an ode to the German population in Mallorca—and the two-pronged fork that is used on the island for eating snails. Together, they form an ingenious *peineta*, the decorative comb worn under a mantilla, or lace head covering. The bakers round belly consists of an *ensaimada*—Mallorca's most famous pastry—and is filled with numerous tubes of paint, revealing the figure's voracious appetite. Finally, the round flat base is made up of a *roscón de reyes*, a pastry that is customarily eaten to celebrate the Epiphany.

Miró would link his own growing delight in working in three dimensions to his earliest training as an artist. As a young man his tutor Francesc Galí encouraged him to draw objects from touch rather than sight. In 1970, talking to Dean Swanson, Miró described this process and said: "Galí was a remarkable teacher, and he gave me an exercise so that I would learn to 'see' form: he blindfolded me, and placed objects in my hands, then he asked me to draw the objects without having seen them" (quoted in D. Swanson, "The Artist's Comments," *Miró's Sculptures*, exh. cat., Walker Art Center, Minneapolis, 1971, n.p.). This formative experience offered Miró entirely new ways of seeing, feeling, and inventing form and ultimately fueled his attraction to sculpture in his later years.

Miró's close friend and biographer, Jacques Dupin, describes how he had initially looked upon the artist's sculptures as works created in conjunction with his better known achievements in painting. However, he eventually revised this view, in light of the scope and scale of the artist's later work in bronze: "The sculptures from the last two decades of Miró's productive life took on a broad place and force. For Miró, sculpture became an intrinsic adventure, an important means of expression that competed with the canvas and sheet of paper—the domains and artistic spaces proper to Miró—without ever simply being a mere derivative or deviation from painting. Miró's approach and conception of sculpture offered him an immediate contact with a reality that, in painting, was attainable through the screen of an elaborately constructed language" (*Miró*, Barcelona, 2004, pp. 361 and 367).





412

ENRICO DONATI (1909-2008)

Untitled

signed and dated 'donati 46' (lower right)

oil on canvas

30 $\frac{1}{8}$ x 25 $\frac{1}{8}$ in. (76.4 x 63.9 cm.)

Painted in 1946

\$20,000-30,000

PROVENANCE:

Acquired by the family of the present owner, circa 1955.



PROPERTY FROM A DISTINGUISHED AMERICAN ESTATE

413

JEAN (HANS) ARP (1886-1966)

Petit sphinx

bronze with green and brown patina

Length: 16 $\frac{3}{8}$ in. (41.5 cm.)

Conceived in 1942; this bronze version cast in 1949

\$40,000-60,000

PROVENANCE:

Acquired by the late owners, by 1957.

LITERATURE:

C. Giedion-Welcker, *Jean Arp*, Stuttgart, 1957, p. 110, no. 70 (another cast illustrated, p. 56).

I. Jianou, *Jean Arp*, Paris, 1973, p. 70, no. 70.

A. Hartog and K. Fischer, *Hans Arp, A Critical Survey*, Ostfildern, 2012, p. 267, no. 70 (another cast illustrated).

We thank the Fondation Arp, Clamart, for their help cataloguing this work.

SALVADOR DALÍ (1904-1989)

L'oeil fleuri, décor pour le ballet Tristan fou

oil and tempera on joined canvas

64¾ x 74½ in. (164 x 189 cm.)

Painted in 1944

\$250,000-350,000

PROVENANCE:

Marqués de Cuevas (acquired from the artist, 1944).

Mrs. Margaret Rockefeller de Cuevas (by descent from the above).

Raymundo Larrain, Santiago (by descent from the above, 1976).

By descent from the above to the present owners.

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

Prominent artists have long been involved in set design; in the 20th century Dalí, Pablo Picasso, Georges Braque, Juan Gris, Georges Rouault, Giorgio de Chirico and others saw the theater as a fitting venue to present large-scale works of art. Sergei Diaghilev engaged Picasso between 1917 and 1924 to design the backdrops and costumes for his Ballets Russes, providing an opportunity for experimental design and close collaboration on ballets that were often choreographed by Léonide Massine.

Dalí was designing for theater productions as early as 1927 and later the extent of his involvement went beyond creating stage décor and costumes to providing the libretto for the ballets *Bacchanale* (1939) and *Labyrinth* (1941). Massine, whom Dalí had met in the mid-1930s, choreographed these performances as well as *Tristan Fou*. Based on the opera *Tristan and Isolde* by Richard Wagner, it was produced by Ballet International and premiered at the International Theater in Manhattan in December 1944 before touring to London where the Grand Ballet de Monte Carlo performed it another five times.

It was described by Dalí as "The First Paranoiac Ballet based on the Eternal Myth of Love in Death." Tristan, in Dalí's conception, has been driven insane with love, and in this state he sees himself slowly devoured by Isolde's Chimera, a horrible and awesome transformation of his beloved. "Thus,"

the program for the ballet read, "in the sublimity of the human being, are reincarnated the perverse and tragic nuptial rites of the praying mantis, wherein the female devours the male as the consummation of their union." Dalí explained in a 1944 interview with *Cue* magazine that Wagner's opera is "presented from the angle of love in death and death in love, the great theme of life." In this way, Dalí brings together love and destruction and allows them to evolve into one another.

The present work, painted *circa* 1944, was part of the extravagant décor for the performance: "Dalí's set depicted a fantastic island with three jutting masonried horses' heads rising up from the sea. On the periphery were a car flung out on a rampart, fleurs-de-lis sprouting from human eyes, crumbling balustrades and stairs winding up to nowhere. The ballet's highlight was the fantastic final section, when the large horses' heads on the backcloth parted for the death and transfiguration of Tristan...Overall, Robert Bagar found Dalí's work 'superb, painted with Mr. Dalí's wonted mastery'" (L. Norton, *Léonide Massine and the 20th Century Ballet*, Jefferson, 2004, p. 286).



The set for *Tristan Fou*, 1944. Art: © 2017 Salvador Dalí, Fundació Gala-Salvador Dalí / Artists Rights Society (ARS), New York.



The artist and Toni Worth (Isolde) in 1944. Photo by Philippe Halsman. © Halsman Archive





PROPERTY FROM
THE ESTATE OF EILEEN JOSTEN LOWE

415

JEAN HELION (1904-1987)

Chapellerie à l'oeillet

signed with initial and dated 'H. 48' (upper right);
signed and dated again 'Hélion mars mai 48'
(on the reverse)

oil on canvas

23 $\frac{7}{8}$ x 15 in. (60.9 x 38 cm.)

Painted in March-May 1948

\$25,000-35,000

PROVENANCE:

Eileen Josten Lowe, Brooklyn.

By descent from the above to the present owner.

EXHIBITED:

Roslyn Harbor, New York, Nassau County Museum
of Art, *The Avant Garde of France, The 1940's and
1950's*, June-September 1994, p. 41 (illustrated,
p. 12; titled *Still Life*).

This painting will be included in the forthcoming
Jean Hélion *Catalogue Raisonné* being prepared by
the Jean Hélion Association.

Eileen Josten Lowe, the first owner of *Chapellerie
à l'oeillet*, worked for Peggy Guggenheim after
graduating from college, traveling with the
Baroness Hilla von Rebay on behalf of the
Museum of Nonobjective Art in the late 1940s.
It was during these travels that she met Hélion,
who was married to Guggenheim's daughter
Pegeen, and from then on followed in her parents'
footsteps as an art collector. She and her husband
Dr. Charles Lowe collected work from mid-century
and beyond, and owned paintings by various 20th
century artists including Hans Hoffmann, Karel
Appel, Alexej von Jawlensky, Helen Frankenthaler
and Sam Francis.

PROPERTY FROM THE ESTATE OF ROSAMOND BERNIER

416

JEAN (HANS) ARP (1886-1966)

Torse

with raised monogram (on the underside)

polished bronze

Height: 12 $\frac{1}{8}$ in. (30.2 cm.)

Conceived in 1930; this bronze version cast in 1958

\$40,000-60,000

PROVENANCE:

Acquired by the late owner, by 1973.

LITERATURE:

C. Giedion-Welcker, *Jean Arp*, Stuttgart, 1957, p. 108, no. 5.

I. Jianou, *Jean Arp*, Paris, 1973, p. 66, no. 5.

A. Hartog and K. Fischer, *Hans Arp, A Critical Survey*, Ostfildern, 2012, p. 66, no. 5 (marble version illustrated).

We thank the Fondation Arp, Clamart, for their help cataloguing this work.





417

SAMUEL BAK (B. 1933)

In the Open

signed and dated 'BAK 73' (lower left); titled 'IN THE OPEN' (on the stretcher)

oil on canvas

31 $\frac{7}{8}$ x 25 $\frac{1}{2}$ in. (81 x 64.8 cm.)

Painted in 1973

\$12,000-18,000

PROVENANCE:

Anon. sale, Hôtel Drouot, Paris, 1 December 2008, lot 107.

Acquired at the above sale by the present owner.

Samuel Bak has confirmed the authenticity of this work.



418

BERNARD BUFFET (1928-1999)

Phare et jetée

signed 'Bernard Buffet' (upper center) and dated '1981' (upper right)
oil on canvas
31 $\frac{1}{8}$ x 50 $\frac{5}{8}$ in. (81 x 130.7 cm.)
Painted in 1981

\$70,000-100,000

PROVENANCE:

Mitsukoshi Department Store, Tokyo.
Acquired from the above by the present owner, circa 1982.

This work is recorded in the Maurice Garnier Archives.

HENRY MOORE (1898-1986)

Three Standing Figures

numbered '1/7' (on the top of the base); stamped with foundry mark 'C. VALSUANI CIRE PERDUE' and stamped 'BRONZE' (on the back of the base)
bronze with dark brown patina
Height: 9 in. (23.1 cm.)
Conceived and cast in 1945

\$400,000-600,000

PROVENANCE:

Buchholz Gallery (Curt Valentin), New York.
Mrs. Nelson A. Rockefeller, New York (acquired from the above, November 1950); sale, Christie's, New York, 7 November 2007, lot 513.
Acquired at the above sale by the late owner.

LITERATURE:

W. Grohmann, *The Art of Henry Moore*, New York, 1960 (monumental stone version illustrated, pls. 129-132).
R. Melville, *Henry Moore, Sculpture and Drawings, 1921-1969*, London, 1970 (monumental stone version illustrated, figs. 365-367).
D. Mitchinson, ed., *Henry Moore, Sculpture*, London, 1981, p. 311, no. 190 (plaster version illustrated, p. 100; monumental stone version illustrated, p. 101).
D. Sylvester, ed., *Henry Moore, Complete Sculpture, 1921-1948*, London, 1988, vol. 1, p. 16, no. 258 (terracotta version illustrated, p. 164; monumental stone version illustrated, pp. 165-168).

Christie's is honored to present Property from the Estate of Ronald P. Stanton. Please refer to the introduction that precedes lot 140 for more information on the collection.



(fig. 1) Henry Moore, *Three Standing Figures*, 1947-1948. Battersea Park, London. Reproduced by permission of The Henry Moore Foundation. © The Henry Moore Foundation. All Rights Reserved, DACS 2017 / www.henry-moore.org

At the onset of the Second World War, as materials became increasingly difficult to obtain, Moore was forced to turn his focus from sculpture to drawing. He was asked by Sir Kenneth Clark early in the war to assume the role of a salaried war artist. Although he initially resisted the offer based on the belief that his work was not well suited to wartime subjects, he found himself increasingly occupied with the theme. The war affected him personally when he was forced to abandon both his home in Kent and then the studio space in London that he was renting from Ben Nicholson after it was damaged during a bombing raid. It was around this time that Moore encountered the topic that would become central to his wartime work.

While returning from a dinner party in Central London one evening, Moore and his wife had to seek refuge on the platform of a nearby Underground station. It was there that he witnessed the tragic effects of war on common Londoners. The platforms were filled with huddled figures seeking shelter from the raids above. Moore later recalled, "I saw hundreds of Henry Moore reclining figures stretched along the platform. I was fascinated, visually. I went back again and again" (quoted in *Henry Moore, Sculpting the 20th Century*, exh. cat., Dallas Museum of Art, 2001, p. 144). These tragic scenes of huddled groups, with their sense of calm expectancy, both monumental and sculptural in appearance, occupied Moore for the next two years.

As the war came to a close, the artist's focus shifted back to sculpture. Echoing the themes of his shelter drawings, Moore's post-War figures took on a more compassionate and human quality. He began working on several large outdoor sculpture commissions including the commission for *Three Standing Figures* of 1947-1948, which stands in Battersea Park, London (fig. 1; Sylvester, no. 268), and for which the present work is a study.

In 1945, Moore executed two models for *Three Standing Figures*: the first in terracotta, and the second in a bronze edition, which includes the present work. Both the terracotta and the bronze models closely relate to the final stone sculpture. In all three versions, Moore arranges the figures side-by-side, casually draped and staring off into the distance. Despite its small scale, the present work successfully achieves the monumentality and permanence conveyed by the larger carved stone version. In discussing *Three Standing Figures*, Moore states: "The three Battersea Standing Figures in Darley Dale sandstone are probably the first big sculptures that showed the influence of my war drawings. Although the figures are static, I made them look into the distance, as if they were expecting something dramatic to happen. Drama can be implied without the appearance of physical action" (quoted in D. Mitchinson, ed., *op. cit.*, p. 101).



PROPERTY FROM THE ESTATE OF RONALD P. STANTON

420

JEAN (HANS) ARP (1886-1966)

Outrance d'une outre mythique

polished bronze

Height: 16½ in. (42.2 cm.)

Length: 18 in. (45.8 cm.)

Conceived in 1952; this bronze version cast in 1960

\$100,000-150,000

PROVENANCE:

Edouard Loeb, Paris.

Sidney Janis Gallery, New York.

Ethel Steuer Epstein, New York; Estate sale, Parke-Bernet Galleries, New York, 5 April 1967, lot 44.

Anon. (acquired at the above sale); sale, Sotheby's, New York, 7 November 1991, lot 179.

Acquired at the above sale by the late owner.

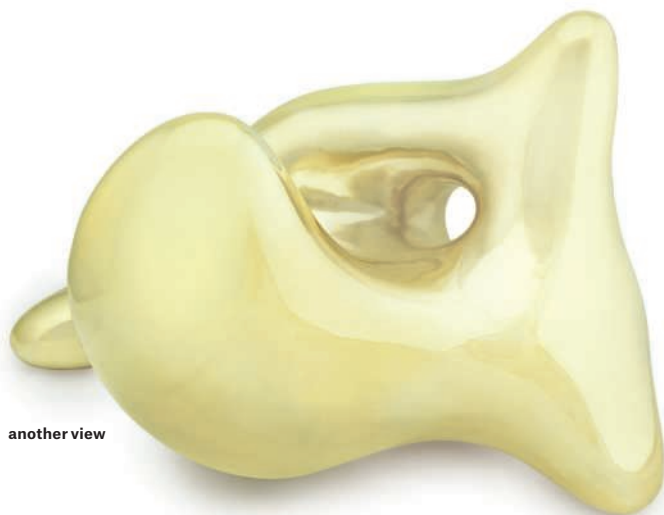
LITERATURE:

C. Giedion-Welcker, *Jean Arp*, Stuttgart, 1957, p. 111, no. 117.

I. Jianou, *Jean Arp*, Paris, 1973, p. 72, no. 117 (limestone version illustrated, pl. 16).

A. Hartog and K. Fischer, *Hans Arp, A Critical Survey*, Ostfildern, 2012, p. 110, no. 117 (another cast illustrated).

We thank the Fondation Arp, Clamart, for their help cataloguing this work.



another view



421

GEORGES ROUAULT (1871-1958)

Pierrot (à la lune)

signed 'G Rouault' (lower right)
oil on paper laid down on canvas
25½ x 19½ in. (64.8 x 49.9 cm.)
Painted in 1939

\$250,000-350,000

PROVENANCE:

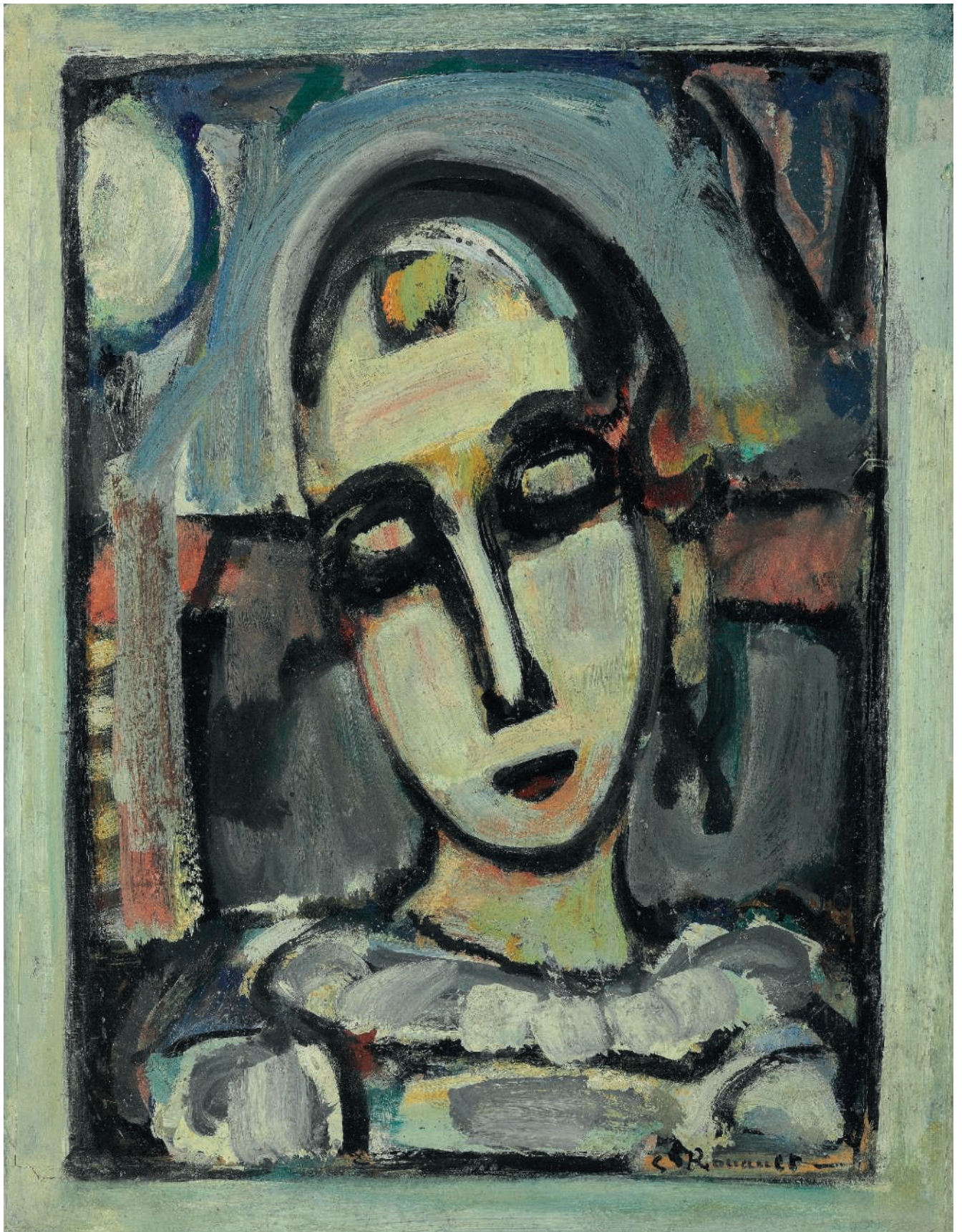
The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London.
Acquired from the above by the late owner, May 1999.

LITERATURE:

I. Rouault and B. Dorival, *Rouault, L'oeuvre peint*, Monte Carlo, 1988,
vol. II, p. 167, no. 1969 (illustrated).

The characters of the *commedia dell'arte*, which were ubiquitous in twentieth century French culture, remained Rouault's most frequent subjects over the course of his career. In this intimate portrait of Pierrot, the artist challenges ideas of the clown as a common performer and instead underlines the figure's higher philosophical purpose: the noble clown aims to distract his audience from the absurdity of the human condition through the art of comedy. As the poet André Suarès wrote to Rouault in 1917, "the clown [...] is a leader, the very opposite of a victim. The clown is wisdom or its parody, folly; full of a sometimes terrible irony, full of eternal laughter. And the clown of clowns, of course, is the death's head" (quoted in P. Courthion, *Georges Rouault*, New York, 1961, p. 198).

Painted in 1939, this mature work employs visual elements proper to the genre of portraiture and religious painting to convey Pierrot's dual role as spiritual guide. With his eyes veiled, the lone pantomime tilts his head in inward contemplation, with us as his sole spectators. Framed in the center of the composition, the bust of the sitter is artfully delineated by a painted black and chalky green border that distances him from the earthly reality of the viewer. Moreover, the richly encrusted surface in *Pierrot* is characteristic of Rouault's lyrical aesthetic and conveys both spiritual gravitas and the magnitude of mortal existence. Rouault's subtle handling of line and light evokes the effects of stained glass, which the artist studied for five years as a young apprentice, and which amplifies the work's religious dimension. Thick black contour lines offset the figure's form from the luminous color quadrants they circumscribe, as seen in the ethereal orange glow that emanates from behind Pierrot's mouth and eyes. Broad brushstrokes of blue and white paint crown the figure's head in a halo that echoes the curvature of his ruffled collar and visually reinforces the clown's paradoxical role as spiritual icon. Just like the multifaceted nature of the clown himself, this complex work marries lyrical aesthetic and imagery with the solemnity of the human condition on the eve of World War II.



AUGUSTE RODIN (1840-1917)

Balzac en robe de dominicain

signed and numbered 'A. Rodin No 6' (on the top of the base); inscribed and dated '© by. Musée Rodin 1975' (on the right side of the base); inscribed with foundry mark 'Georges Rudier..Fondeur.Paris.' (on the back of the base); with raised signature 'A. Rodin' (on the underside)

bronze with dark brown patina

Height: 42¾ in. (108 cm.)

Conceived circa 1893; this bronze version cast in 1975

\$250,000-350,000

PROVENANCE:

Musée Rodin, Paris.

B. Gerald Cantor, Beverly Hills (acquired from the above, June 1978).

Anon. sale, Sotheby's, New York, 12 November 1988, lot 311.

Private collection, Europe (acquired at the above sale); sale, Christie's, New York, 7 November 2007, lot 400.

Acquired at the above sale by the late owner.

LITERATURE:

B. Champigneulle, *Rodin*, London, 1967, p. 282 (plaster version illustrated).

R. Descharnes and J.-F. Chabrun, *Auguste Rodin*, Lausanne, 1967, p. 170 (smaller plaster version illustrated).

J.L. Tancock, *The Sculpture of Auguste Rodin, The Collection of the Rodin Museum*, Philadelphia, 1976, p. 438 (plaster version illustrated).

A.E. Elsen, *Rodin's Art, The Rodin Collection of the Iris and B. Gerald Cantor Center for Visual Arts at Stanford University*, New York, 2003, pp. 392 and 395 (another cast illustrated, p. 394, fig. 336; dated circa 1891-1892).

A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, Paris, 2007, vol. I, pp. 171-172 (another cast illustrated).

This work will be included in the forthcoming *Auguste Rodin catalogue critique de l'œuvre 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 2007-1240B.

In 1885, the Société des Gens de Lettres, a leading literary society in France, commissioned a monument to their second president, the celebrated novelist Honoré de Balzac. A budget of 36,000 francs was established, the site was chosen and the sculptor Henri Chapu was selected to undertake the task. Chapu died suddenly in 1891, leaving the commission incomplete, while having exhausted 6,000 francs from the allotted fund. Although Chapu had completed a terracotta study for the proposed monument, Emile Zola, the president of the Société des Gens de Lettres, decided that the commission should be transferred to another artist, who would start anew. Shortly thereafter, Auguste Rodin was chosen for the commission and awarded the remainder of the budget to complete the task.

Under the terms of the commission, Rodin was to complete a monument measuring three meters in height within eighteen months. Since Rodin was accustomed to working from live models, capturing the likeness of a man who had died roughly forty years earlier was a challenging assignment. To prepare for the work Rodin traveled to Tours, Balzac's birthplace, where he studied visual records of the author's appearance in the city museum and

spoke with people who had known the writer. He even located a tailor who had made clothes for Balzac and ordered a suit from him using the author's measurements, which were fortunately still in the tailor's records. In order to garner a full understanding of Balzac's persona and not merely familiarize himself with the author's physical attributes, Rodin also read and reread many titles from Balzac's voluminous *oeuvre*.

Armed with these details, Rodin made nearly fifty studies for the monument, including the present work. Initially he planned to create a literal portrait of Balzac and clothed him in contemporary attire. However, after several attempts, Rodin found that this approach did not successfully capture the complexities of his subject. Moreover, he felt that these life-like images placed too much emphasis on the author's unusual physical proportions, which Alphonse de Lamartine, the Romantic poet, described:

"It was the face of an element; a big head, hair disheveled over his collar and cheeks, like a mane which the scissors never clipped; very obtuse, eye of flame, and colossal body. He was big, stout, square at the base and shoulders—much of the amplexity of Mirabeau, but no heaviness. There was so much soul that it carried it all lightly; the weight seemed to give him force, not to take it away from him; his short arms gesticulated with ease" (quoted in L. Goldscheider, *Rodin Sculptures*, London, 1970, p. 122)

Rodin subsequently decided to portray a more spiritual interpretation of his subject. In the present study, he draped Balzac in a Dominican monk's robe, the author's favorite working attire, and depicted him clutching a manuscript at his side with his right hand and his left arm bent as if to rest on his hip. A pile of manuscripts were placed near the author's right leg, and his features were exaggerated to show a huge head set on a thick neck.

By now Rodin was overdue in meeting his contractual obligations to the Société des Gens de Lettres. A final sculpture had not yet been produced, and many members of the Société had become angrily impatient. In an attempt to defuse the increasingly tense situation, Rodin agreed to invite the members of the committee to his studio to inspect the progress of his work. Unfortunately, the committee's visit to his studio did not bring about the outcome he had hoped for. Still unable to commit to a firm delivery date, Rodin was only able to allay their fears when he agreed to place the monies awarded to him for the commission on deposit until the monument was completed. Rodin continued to work on his Balzac until May 1898, when at last the final plaster version was exhibited at the Salon de la Société Nationale. The unveiling of the sculpture resulted in scandal and public outrage. The Société des Gens de Lettres refused to accept the statue of Balzac, which was widely viewed as misshapen and obscene, a gross insult to the French literary tradition it was meant to commemorate. Shortly thereafter, Rodin withdrew his sculpture from the Salon and installed it at his home in Meudon. In a show of support, several patrons, including Auguste Pellerin, the famous Paul Cézanne collector, wrote to Rodin offering to purchase the statue. Rodin chose to keep it. It was not until 1939 that the final version of Balzac was cast in bronze and installed in Paris near the intersection of the boulevards Montparnasse and Raspail, where it can be seen today.





PROPERTY FROM THE ESTATE OF RONALD P. STANTON

423

PIERRE EUGENE MONTEZIN (1874-1946)

Paysage en forêt

signed 'Montezin' (lower right)

oil on canvas

32 x 39 $\frac{5}{8}$ in. (81.3 x 99.9 cm.)

Painted circa 1935

\$30,000-50,000

PROVENANCE:

Daniel Hechter, Paris.

Galerie du Post-Impressionnisme, Paris.

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

Cyril Klein-Montezin has confirmed the authenticity of this work.



424

ARMAND GUILLAUMIN (1841-1927)

Gelée blanche à Crozant

signed 'Guillaumin' (lower left)

oil on canvas

25¾ x 32 in. (65.9 x 81.4 cm.)

\$50,000-70,000

PROVENANCE:

Private collection, France.

Anon. (circa 1990); sale, Sotheby's, London, 8 February 2006, lot 411.
Franklin Bowles Galleries, San Francisco (acquired at the above sale).
Acquired from the above by the present owner, circa 2007.

The Comité Guillaumin (Dominique Fabiani, Stéphanie Chardeau-Botteri, Jacques de la Béraudière) will include this work in their forthcoming second volume of the Guillaumin *catalogue raisonné*.



425

HENRI MARTIN (1860-1943)

Sous-bois

signed 'Henri Martin' (lower left)

oil on panel

21 $\frac{3}{4}$ x 14 $\frac{7}{8}$ in. (55.2 x 37.6 cm.)

\$50,000-70,000

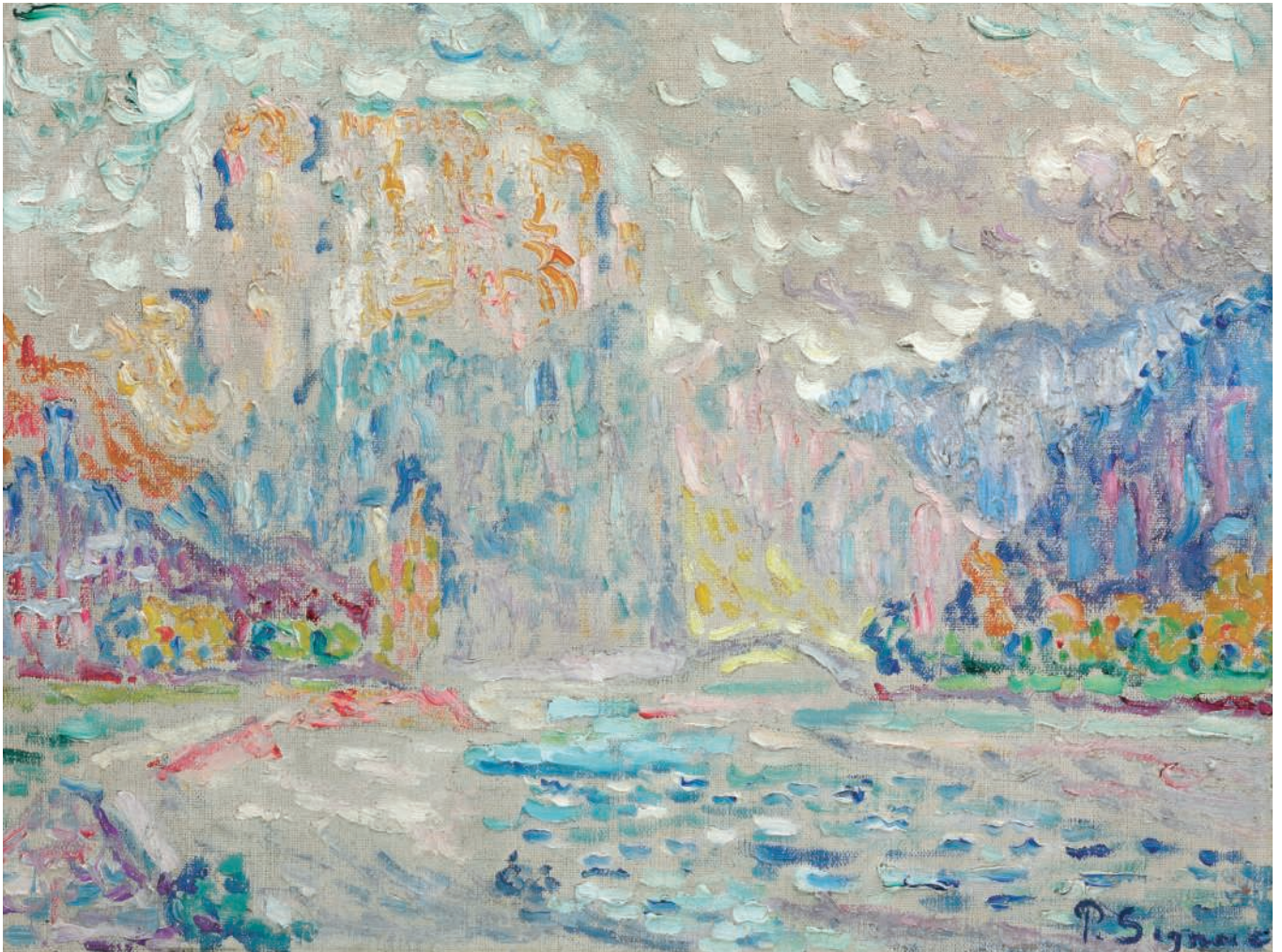
PROVENANCE:

Galerie Marcel Bernheim, Paris.

Private collection, Bethesda, Maryland (acquired from the above, 1981).

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

Cyrille Martin has confirmed the authenticity of this work.



426

PAUL SIGNAC (1863-1935)

Etude pour Castellane

signed 'P. Signac' (lower right)

oil on canvasboard

10½ x 14 in. (26.7 x 35.5 cm.)

Painted in 1902

\$70,000-100,000

PROVENANCE:

Ernest Arnold, Dresden.

François Schoeni, Zurich (1965).

Dr. Fuchs, Berlin.

By descent from the above to the present owner, 1971.

LITERATURE:

F. Cachin, *Signac, Catalogue raisonné de l'oeuvre peint*, Paris, 2000, p. 256, no. 378 (illustrated).

THEO VAN RYSSSELBERGHE (1862-1926)

La Mortola

bears monogram

oil on canvas

33 x 33¾ in. (85 x 85.8 cm.)

Painted in 1921

\$140,000-180,000

PROVENANCE:

Kaplan Gallery, London.

Anon. sale, Christie's, London, 4 December 1984, lot 438.

Anon. sale, Christie's, London, 30 June 1987, lot 195.

EXHIBITED:

London, Kaplan Gallery, *A Selection of Impressionist and Post-Impressionist Paintings, Watercolours, Pastels, and Drawings*, 1966, no. 63 (illustrated; titled *Paysage provençale* and dated circa 1905).

LITERATURE:

R. Feltkamp, *Théo van Rysselberghe*, Brussels, 2003, p. 426, no. 1919-018 (illustrated; titled *Villas vues à travers les eucalyptus* and dated 1919).

This work will be included in the forthcoming Van Rysselberghe *catalogue raisonné* currently being prepared by Olivier Bertrand, to whom we are grateful for his help in cataloguing this work.

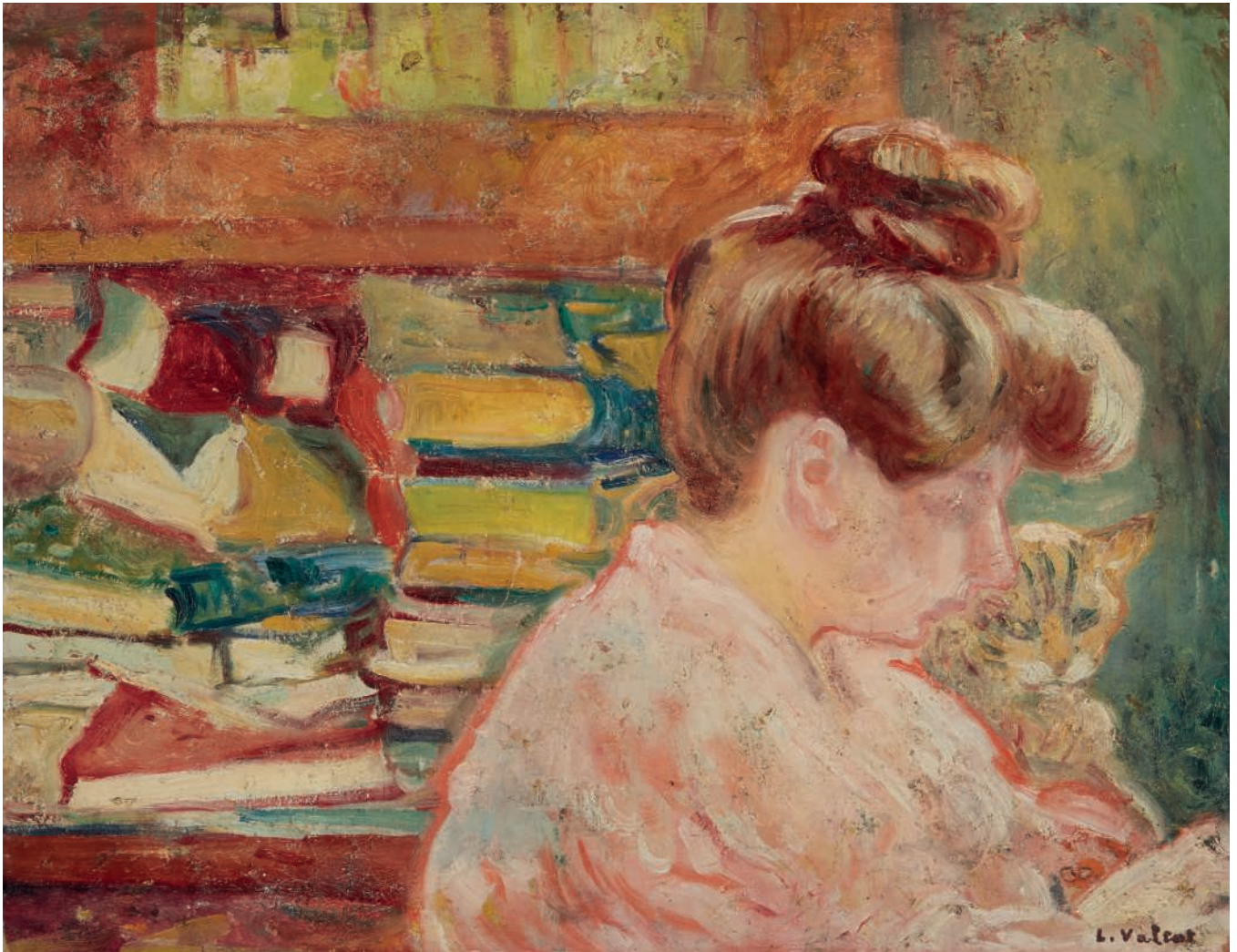
While in Paris scouting for new talent to exhibit with *Les XX*, a circle of radical young Belgian artists which Van Rysselberghe co-founded, the artist saw Georges Seurat's *La Grande Jatte* at the eighth Impressionist exhibition in 1886. He was deeply influenced by the innovations of pointillism, and began to incorporate the technique into his work. As a fierce proponent of pointillism, he worked hard to "import" the movement into Belgium. He organized the exhibition of *La Grande Jatte* at the salon of *Les XX* in Brussels, yet the work was met with fierce criticism. Van Rysselberghe's efforts were not entirely unnoticed—he can be credited with influencing a number of Belgian and Dutch artists through his promotion of Neo-Impressionism, such as Jan Toorop and Piet Mondrian. Although the artist would largely abandon the style at the turn of the century, its influence would remain visible in his work until his death in 1926.

Van Rysselberghe became close with two other painters of the Divisionist movement—Paul Signac and Henri-Edmond Cross. In 1896 he spent two months at Signac's home in Saint-Tropez, and the two artists traveled to the Netherlands together later that year. In 1898, they had a difference of opinion over the development of their art. Van Rysselberghe wanted to concentrate more on nature and move away from what he began to see as a confining technique. The relationship became strained as Van Rysselberghe abandoned the strict division of colors and lengthened his brushstrokes once again.

The artist's relationship with Henri-Edmond Cross never faltered—even after his attempts to distance himself from the movement, he would still spend much time with Cross. From 1904 on, he would often stay at Cross' home in Saint-Clair, and they would explore the Côte d'Azur together. Van Rysselberghe was fascinated by the brilliant light of the Mediterranean coast and the wild countryside around Saint-Clair.

Painted in 1921, *La Mortola* exhibits Van Rysselberghe's new, freer, less rigorous style which made use of looser and more varied brushstrokes. This painting displays a scintillating use of color in the landscape—the blue sky pours above the houses, with the vibrant green leaves of the trees shimmering in the sunlight.





428

LOUIS VALTAT (1869-1952)

Femme au chat et livres

signed 'L. Valtat' (lower right)
oil on paper laid down on panel
19¾ x 25¾ in. (50.2 x 65.5 cm.)
Painted in 1905

\$40,000-60,000

PROVENANCE:

Galerie Denise Valtat, Paris.
Private collection (acquired from the above, 1961); sale, Sotheby's, New York, 25 February 1992, lot 14.
Private collection, New York; sale, Christie's, New York, 1 May 1996, lot 178.
Private collection, New York (acquired at the above sale); sale, Sotheby's, New York, 8 November 2006, lot 211.
Acquired at the above sale by the present owner.

LITERATURE:

J. Valtat, *Louis Valtat, Catalogue de l'oeuvre peint*, Neuchâtel, 1977, vol. I, p. 58, no. 520 (illustrated).



429

HENRI LEBASQUE (1865-1937)

Saint-Tropez, après-midi dans les bois

signed 'Lebasque' (lower left)
oil on paper laid down on canvas
19 7/8 x 25 5/8 in. (50.8 x 65.2 cm.)
Painted circa 1907

\$60,000-90,000

PROVENANCE:

Estate of the artist.
Private collection, San Francisco (acquired from the above); sale, Christie's,
New York, 7 November 2007, lot 440.
Acquired at the above sale by the present owner.

LITERATURE:

D. Bazetoux, Henri Lebasque, Catalogue Raisonné, Neuilly-sur-Marne, 2008,
vol. I, p. 287, no. 1161 (illustrated).

Christine Lenoir and Maria de la Ville Fromoit have confirmed the authenticity
of this work.

Δ 430

JEAN-PIERRE CASSIGNEUL (B. 1935)

Percée sur la Dordogne

signed 'CASSIGNEUL.' (lower right); titled 'Percée sur la dordogne'
(on the stretcher)

oil on canvas

51¼ x 63¾ in. (130 x 162.1 cm.)

Painted in 1978

\$100,000-150,000

PROVENANCE:

Galerie Wally Findlay, Paris.

Galerie Rienzo, New York (1988).

Private collection, Japan (acquired from the above, 1989).

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. 2 (illustrated in color; detail illustrated on the cover).

LITERATURE:

C. Sorlier and J.-F. Josselin, *Cassigneul*, Nice, 1983, pp. 114-115
(illustrated in color).

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





431

ALBERT ANDRÉ (1869-1954)

Vase de fleurs

signed 'Albert André' (lower right)

oil on canvas

28 $\frac{5}{8}$ x 23 $\frac{3}{4}$ in. (72.7 x 60.2 cm.)

Painted in Laudun in 1935

\$12,000-18,000

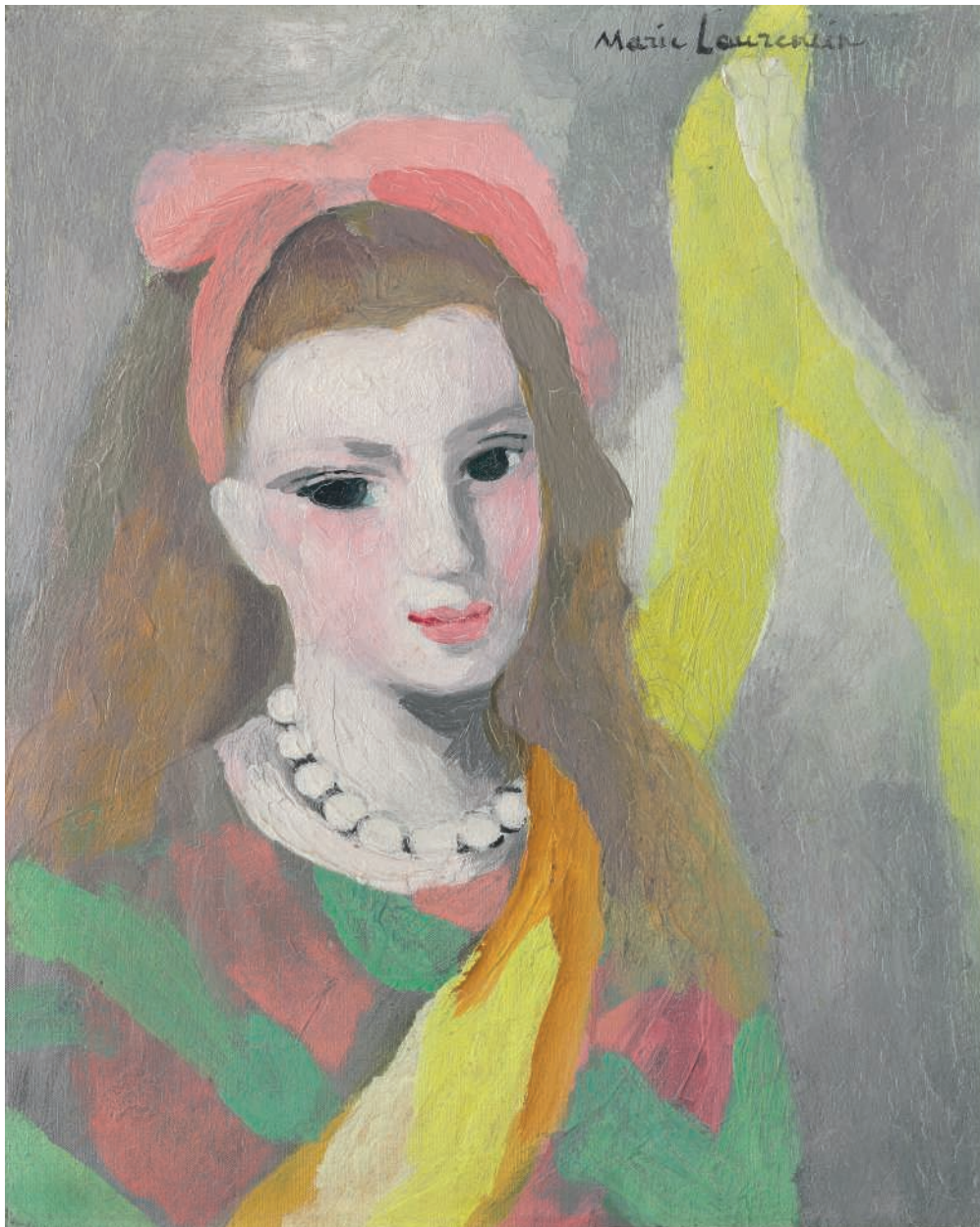
PROVENANCE:

Galerie Durand-Ruel et Cie., Paris (acquired from the artist, March 1943).

Maurice Gutmann (acquired from the above, June 1954).

Acquired by the family of the present owner, before 1972.

This work will be included in the forthcoming *catalogue critique* being prepared by Béatrice Roche, Alain Girard and Flavie Durand-Ruel.



PROPERTY FROM THE COLLECTION OF FREDERICK AND DOROTHY RUDOLPH

432

MARIE LAURENCIN (1883-1956)

Jeunesse

signed 'Marie Laurencin' (upper right)
oil on canvas
16 x 13 in. (40.6 x 33.2 cm.)
Painted *circa* 1946

\$30,000-50,000

PROVENANCE:

Dalzell Hatfield Galleries, Los Angeles.
Acquired from the above by the late owners, April 1950.

EXHIBITED:

Williamstown, Massachusetts, Williams College Museum of Art,
An Exhibition of Works of Art Lent by the Alumni of Williams College,
May-June 1962, p. 24, no. 46.

LITERATURE:

D. Marchesseau, *Marie Laurencin, Catalogue raisonné de l'oeuvre peint*,
Tokyo, 1986, vol. I, p. 436, no. 1064 (illustrated).

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

433

MARC CHAGALL (1887-1985)

Ecuyère au cirque ensoleillé

stamped with signature 'Marc Chagall' (lower right); signed and inscribed 'Marc Chagall Tempera' (on the reverse)
tempera, gouache, colored wax crayons, pen and India ink
and pencil on masonite
16 x 13 in. (41 x 31.2 cm.)
Executed in 1980

\$300,000-400,000

PROVENANCE:

Estate of the artist.
Ginza Yanagi Gallery, Tokyo.
Acquired from the above by the present owner, 2005.

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

The circus became one of Chagall's favorite subjects during his early years in Paris, and remained so throughout his career. His experience and memory of clowns, acrobats and young ladies on horseback lay at the heart of his personal mythology. He joined a long and distinguished line of Impressionist and Modern painters who featured the circus in their work, including Edgar Degas, Georges Seurat, Henri de Toulouse-Lautrec, Pablo Picasso, Georges Rouault, Kees van Dongen and Fernand Léger. In 1927, as Chagall was finishing his series of one hundred gouaches based on the fables of La Fontaine, the dealer Ambroise Vollard, sponsor of this project, suggested that the artist undertake a second group of pictures, based this time on the theme of the circus. Chagall painted a suite of gouaches, *Le cirque Vollard* (Meyer, nos. 481-501), many of which were based on sketches that he drew while enjoying the spectacle of the Paris Cirque d'Hiver from Vollard's reserved box seats. The variety of the characters and their performing roles in these works provided elements to which the artist subsequently returned on many occasions.

Chagall's circus pictures stand out among his subjects as being especially joyous and life-affirming. Nevertheless, the artist's experience of the circus was tinged with introspection and melancholy, feelings which are apparent in reminiscences he wrote in 1966:

"For me a circus is a magic show that appears and disappears like a world. A circus is disturbing. It is profound. These clowns, bareback riders and acrobats have themselves a home in my visions. Why? Why am I so touched by their make-up and their grimaces? With them I can move toward new horizons. Lured by their colors and make-up, I can dream of painting new psychic distortions. It is a magic word, circus, a timeless dancing game where tears and smiles, the play of arms and legs take the form of a great art. The circus seems to me like the most tragic show on earth. I would like to go up to that bareback rider who has just reappeared, smiling; her dress, a bouquet of flowers. I would circle her with my flowered and unflowered years. On my knees, I would tell her wishes and dreams, not of this world. I would run after her to ask her how to live, how to escape from myself, from the world, whom to run to, where to go" (quoted in "The Circus," *Marc Chagall, Le Cirque, Paintings, 1969-1980*, exh. cat., Pierre Matisse Gallery, New York, 1981).





434

MARCEL GROMAIRE (1892-1971)

Grand nu rouge

signed and dated 'Gromaire 19' (lower right); signed and dated again and titled 'GROMAIRE NU 1919' (on the reverse)

oil on canvas

23¾ x 36¼ in. (60.3 x 92 cm.)

Painted in 1919

\$30,000-50,000

PROVENANCE:

Dr. Maurice Girardin, Paris.

Galerie Romanet, Paris.

Private collection, Neuilly.

Jean Laroignou, Paris (by 1994).

Anon. sale, Hôtel Drouot, Paris, 22 June 2001, lot 74.

Anon. sale, Artcurial, Paris, 26 April 2005, lot 231.

Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galerie La Licorne, *L'artiste et sa famille*, February 1921, no. 13.

Musée des Beaux-Arts de la Ville de Clermont Ferrand, *Rétrospective Marcel Gromaire*, October-December 1994.

Nice, Musée International d'Art Naïf, *Un dialogue, René Rimbert-Marcel Gromaire*, June-October 2007, p. 67 (illustrated in color).

LITERATURE:

F. Gromaire and F. Chibret-Plaussy, *Marcel Gromaire, la vie et l'oeuvre, catalogue raisonné des peintures*, Paris, 1993, p. 42, no. 20 (illustrated).



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

435

MOISE KISLING (1891-1953)

Femme nue assise

signed 'Kisling' (lower left)
oil on canvas
28¾ x 21½ in. (73 x 54.5 cm.)
Painted in 1928

\$70,000-90,000

PROVENANCE:

Mr. and Mrs. William Preston Harrison, Los Angeles.
Los Angeles County Museum of Art (gift from the above, 1937);
sale, Sotheby Parke Bernet, Los Angeles, 9 November 1977, lot 425.
Anon. sale, Sotheby's, New York, 11 November 1992, lot 224.
Acquired at the above sale by the present owner.

LITERATURE:

J. Kisling and H. Troyat, *Kisling*, Turin, 1982, vol. II, p. 287, no. VI
(illustrated in color).

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

436

RAOUL DUFY (1877-1953)

Le chef d'orchestre

signed 'Raoul Dufy' (lower right)

oil on canvas

28¾ x 36¼ in. (73.2 x 92.2 cm.)

Painted in 1932

\$300,000-400,000

PROVENANCE:

Anon. sale, Galerie Charpentier, Paris, 11 December 1958, lot 169.

Galerie de l'Elysée (Alex Maguy), Paris.

Private collection, France (by descent from the above); sale, Christie's,

London, 22 June 2005, lot 173.

Ginza Yanagi Gallery, Tokyo.

Acquired from the above by the present owner, 2006.

LITERATURE:

M. Laffaille, *Raoul Dufy, Catalogue raisonné de l'oeuvre peint*, Geneva, 1977, vol. IV, p. 26, no. 1411 (illustrated).

Dufy, the eldest of nine siblings, was born into musical surroundings. His father, Léon-Marius Dufy, was an organist and conductor for church choirs in his spare time, and two of his brothers, Léon and Gaston, were professional musicians. Gaston would later shift to criticism and often supplied Dufy with concert passes. The artist himself was an amateur violinist, but was more interested in attending the symphony than playing. Music featured prominently in Dufy's art, from his first orchestral composition in 1902, *L'orchestre du théâtre du Havre* (Laffaille, no. 47), to his later homages to the illustrious composers Wolfgang Amadeus Mozart, Johann Sebastian Bach, Frédéric Chopin and Claude Debussy, among others.

Le chef d'orchestre depicts a musical performance from the vantage point of one of the musicians, looking out at the audience members who in turn look back at the musicians. At the center of the composition is the scene's protagonist, the conductor who stands tall and commanding over audience and performers. His authority over the setting is reinforced through Dufy's compositional choices, whereby all of the energy and movement flows towards him.

In addition to the interesting perspective Dufy places the viewer in, *Le chef d'orchestre* is also notable for its striking red tonality. In the later phase of his career, Dufy became preoccupied with the phenomenon of tonal painting, in which one color dominates the entire composition. In particular, he espoused this method of painting with his musical subjects, for he felt the richness of one color offered an emotional intensity akin to the effect of harmonic tonality in the compositions of his favorite composers. Of Dufy's sonorous, evocative colors, the celebrated cellist Pablo Casals once said, "I cannot tell what piece your orchestra is playing, but I know which key it is written in" (quoted in D. Perez-Tibi, *Dufy*, New York, 1989, p. 292). *Le chef d'orchestre* is an exuberant expression of the joy that Dufy found in music.





437

MANÉ-KATZ (1894-1962)

Wedding

signed with initials 'M.K.' (lower left); signed again and dated
'Mané-Katz 59' (on the reverse)

oil on canvas

7 $\frac{7}{8}$ x 19 $\frac{3}{4}$ in. (20.2 x 50.2 cm.)

Painted in 1959

\$20,000-30,000

PROVENANCE:

Anon. sale, Tajan, Paris, 8 June 2011, lot 42.

Acquired at the above sale by the present owner.

LITERATURE:

R.S. Aries, *Mané-Katz, The Complete Works*, London, 1972, vol. II,
p. 86, no. 262 (illustrated).



438

REUVEN RUBIN (1893-1974)

Olive Trees

signed 'Rubin' and signed again in Hebrew (lower right)

oil on canvas

20 x 26 in. (51 x 66.3 cm.)

\$30,000-50,000

PROVENANCE:

Gift from the artist to the family of the present owner, *circa* 1955.

Carmela Rubin has confirmed the authenticity of this work.



439

439

LOUIS VALTAT (1869-1952)

Vase de fleurs sur un fond rouge

signed 'L. Valtat' (lower right)

oil on board

9½ x 7½ in. (24 x 19.2 cm.)

Painted circa 1940

\$15,000-25,000

PROVENANCE:

Anon. sale, Sotheby's, London, 24 June 2003, lot 194.
Acquired at the above sale by the present owner.

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

440

MOISE KISLING (1891-1953)

Bouquet de fleurs

signed 'Kisling' (lower left)

oil on canvas

28½ x 21 in. (73 x 54.2 cm.)

Painted in 1920

\$100,000-150,000

PROVENANCE:

Gustave Fayet, Béziers.

Private collection, Switzerland (by descent from the above); sale, Christie's, Paris, 1 December 2011, lot 15.

Acquired at the above sale by the present owner.

EXHIBITED:

Palm Beach, Wally Findlay Galleries, *Chagall and the Circle of Jewish Painters of the 20th Century*, December 2012-January 2013 (illustrated in color).

The late Jean Kisling confirmed the authenticity of this work.



441

RAOUL DUFY (1877-1953)

Paysage de Sicile

signed 'Raoul Dufy' (lower center)

oil on canvas

31 $\frac{7}{8}$ x 39 in. (81.1 x 100.2 cm.)

Painted in 1923

\$180,000-250,000

PROVENANCE:

Dr. Maurice Girardin, Paris; sale, Galerie Charpentier, Paris,
10 December 1953, lot 40.

Dalzell Hatfield Galleries, Los Angeles (by 1961).

Takashimaya Department Store, Tokyo.

Acquired by the present owner, *circa* 1972.

EXHIBITED:

Los Angeles, Dalzell Hatfield Galleries, *Hommage à Raoul Dufy*, May-June 1961
(illustrated).

LITERATURE:

P. Courthion, *Raoul Dufy*, Geneva, 1951 (illustrated, pl. 69).

M. Laffaille, *Raoul Dufy, Catalogue raisonné de l'oeuvre peint*, Geneva, 1973,
vol. II, p. 165, no. 609 (illustrated).





PROPERTY FROM THE ESTATE OF GEORGE AND PATRICIA H. LABALME

442

ANDRÉ DERAÏN (1880-1954)

Sous-bois

signed 'a derain' (lower right)
oil on canvas
30 x 36 in. (76.6 x 91.7 cm.)
Painted *circa* 1925

\$20,000-30,000

PROVENANCE:

Paul Guillaume, Paris.
Henry Reinhardt & Sons, Inc., New York.
Acquired from the above by the family of the present owners, November 1927.

LITERATURE:

M. Kellermann, *André Derain, Catalogue raisonné de l'œuvre peint, 1915-1934*, Paris, 1996, vol. II, p. 29, no. 520 (illustrated).



PROPERTY FROM A NEW YORK ESTATE

443

MAURICE UTRILLO (1883-1955)

Le Moulin à l'Île d'Ouessant (Finistère)

signed 'Maurice. Utrillo. V.' (lower right)

oil on board

18 $\frac{7}{8}$ x 24 $\frac{1}{2}$ in. (48 x 62.5 cm.)

Painted *circa* 1912

\$40,000-60,000

PROVENANCE:

Louis Libaude, Paris.

Acquired by the family of the late owners, *circa* 1965.

The Association Utrillo has confirmed the authenticity of this work.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

444

KEES VAN DONGEN (1877-1968)

La Moisson

signed 'van Dongen' (lower right)

oil on canvas

19 $\frac{7}{8}$ x 25 $\frac{5}{8}$ in. (50.4 x 65.2 cm.)

\$120,000-160,000

PROVENANCE:

Private collection, Switzerland (*circa* 1970); sale, Christie's, London, 21 June 2006, lot 268.

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 artist as a young man, 1902. Photo by Apic / Getty Images.





445

BERNARD BUFFET (1928-1999)

Rue de village

signed and dated 'Bernard Buffet 70' (lower center)

oil on masonite

28¾ x 36¼ in. (73.1 x 92.1 cm.)

Painted in 1970

\$50,000-70,000

PROVENANCE:

Galerie Maurice Garnier, Paris.

Galerie Taménaga, Tokyo (acquired from the above).

Nihon Art Koeki, Tokyo.

Mitsukoshi Department Store, Tokyo.

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

This work is recorded in the Maurice Garnier Archives.



Δ 446

JEAN-PIERRE CASSIGNEUL (B. 1935)

Le Parc Monceau

signed 'CASSIGNEUL' (lower left)

oil on canvas

57 x 44 7/8 in. (145.8 x 114 cm.)

Painted in 1978

\$70,000-100,000

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. 5 (illustrated in color; titled *Cour dans le parc*).

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



447

ALBERT MARQUET (1875-1947)

Nature morte aux fruits, tasse et bouteille

signed 'marquet' (lower right)

oil on canvas

14 $\frac{7}{8}$ x 18 $\frac{1}{4}$ in. (38 x 46.2 cm.)

\$40,000-60,000

PROVENANCE:

Max Kaganovitch, Paris.

Nehama Jaglom, New York (acquired from the above, June 1969); Estate sale, Sotheby's, New York, 4 May 2005, lot 396.

Acquired at the above sale by the present owner.

This work will be included in the forthcoming volume of the catalogue critique of Albert Marquet's paintings being prepared by the Wildenstein Institute.



448

MAURICE DE VLAMINCK (1876-1958)

Nature morte au journal et à la bouteille

signed 'Vlaminck' (lower right)

oil on canvas

18 x 21¾ in. (46 x 55 cm.)

\$50,000-70,000

PROVENANCE:

Anon. sale, Hôtel Drouot, Paris, 24 November 2010, lot 111.

Acquired at the above sale by the present owner.

EXHIBITED:

Shizuoka Prefectural Museum of Art, *Léonard Foujita et Paris, 1913-1931, Le centenaire de son arrivée à Paris, Paris accueille et glorifie Foujita*, July 2013-April 2014, p. 161, no. 98 (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.



449

MAURICE UTRILLO (1883-1955)

Rue Sarrette, Petit-Montrouge, Paris

signed 'M, U, Valadon,' (lower right)

oil on card laid down on canvas

15 x 19 in. (38.8 x 49.2 cm.)

Painted *circa* 1904-1906

\$40,000-60,000

PROVENANCE:

Galerie Barbazanges, Paris.

Galerie Paul Pétridès, Paris.

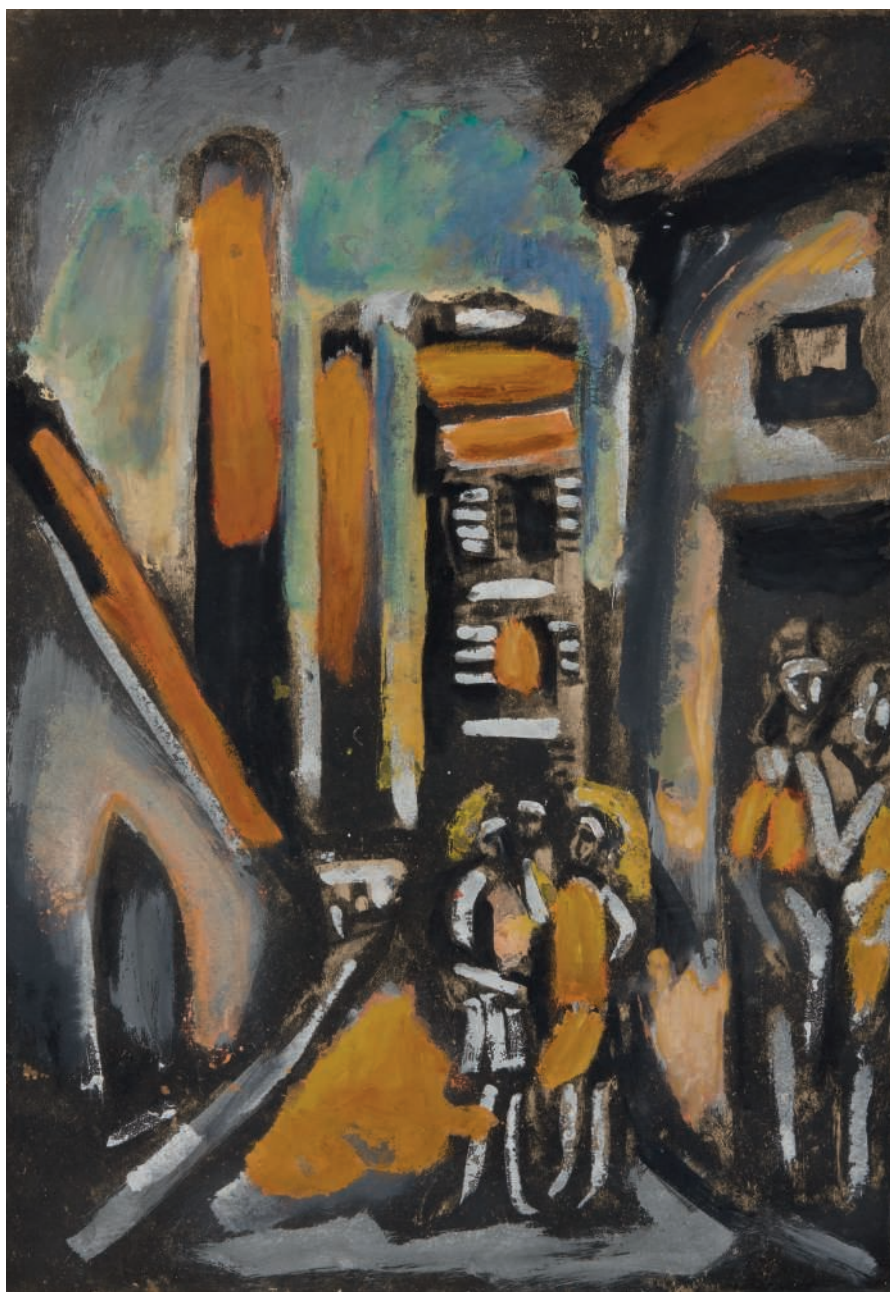
Mr. and Mrs. V. Theodore Low, New York (by 1966).

By descent from the above to the present owner.

LITERATURE:

P. Pétridès, *L'oeuvre complet de Maurice Utrillo*, Paris, 1959, vol. I, p. 66, no. 15 (illustrated, p. 67).

The late Jean Fabris and Cédric Paillier have confirmed the authenticity of this work.



450

GEORGES ROUAULT (1871-1958)

Filles et usine

with two atelier stamps (on the reverse)
oil and gouache on paper laid down on canvas
22 $\frac{7}{8}$ x 16 in. (58 x 41 cm.)
Painted in 1939

\$80,000-120,000

PROVENANCE:

Estate of the artist.
Anon. sale, Sotheby's, London, 30 November 1988, lot 282.
Anon. sale, Christie's, London, 30 June 1999, lot 250.
Acquired at the above sale by the present owner.

The Fondation Georges Rouault has confirmed the authenticity of this work.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

451

RAOUL DUFY (1877-1953)

La Régate

signed 'Raoul Dufy' (lower right)

oil on canvas

13 x 16 in. (34 x 41.6 cm.)

Painted in 1924

\$100,000-150,000

PROVENANCE:

Perls Galleries, New York.

Private collection, New York (acquired from the above, 1954); sale,
Christie's, New York, 9 November 1999, lot 305.

Private collection, Los Angeles (acquired at the above sale); sale,
Christie's, New York, 10 May 2007, lot 354.

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. 217, no. 677 (illustrated).





452

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.



PROPERTY FROM A NEW YORK ESTATE

453

MAURICE DE VLAMINCK (1876-1958)

L'église du Vexin

signed 'Vlaminck' (lower right)

oil on canvas

19 $\frac{7}{8}$ x 25 $\frac{3}{4}$ in. (50.4 x 65.4 cm.)

Painted *circa* 1923

\$40,000-60,000

PROVENANCE:

Acquired by the family of the late owners, *circa* 1965.

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.



454

JACQUES LIPCHITZ (1891-1973)

Mother and Child I

signed, numbered and marked with artist's thumbprint

'JLipchitz 6/7' (on the underside)

bronze with brown patina

Height: 17 in. (44.1 cm.)

Conceived in 1949

\$18,000-25,000

PROVENANCE:

Gallery Reese Palley, Atlantic City.

Acquired from the above by the present owner, June 1971.

LITERATURE:

A.G. Wilkinson, *The Sculpture of Jacques Lipchitz, A Catalogue Raisonné, The American Years, 1941-1973*, New York, 2000, vol. 2, p. 49, no. 441 (another cast illustrated).



455

TAMARA DE LEMPICKA (1898-1980)

Le turban orange IX

oil on canvas

10 $\frac{7}{8}$ x 9 in. (27.6 x 22.9 cm.)

Painted in 1976-1979

\$30,000-50,000

PROVENANCE:

Estate of the artist.

Private collection, United States (by descent from the above); sale, Christie's, New York, 21 September 2010, lot 96.

Acquired at the above sale by the present owner.

LITERATURE:

A. Blondel, *Tamara de Lempicka, Catalogue raisonné, 1921-1979*, Lausanne, 1999, p. 419, no. B.498 (illustrated).

456

BALTASAR LOBO (1910-1993)

Repos

signed, numbered and stamped with foundry mark 'Lobo 7/8 FONDERIA ART.

F.LLI BONVICINI SOMMA CAMPAGNA' (on the back of the base)

bronze with brown and red patina

Length: 37½ in. (95.7 cm.)

Conceived in 1988; this bronze version cast in 1996

\$120,000-180,000

PROVENANCE:

Estate of the artist.

Acquired from the above by the present owner, 1996.

Galeria Freites will include this work in their forthcoming Baltasar Lobo *catalogue raisonné* under the archive number 8808.



another view





PROPERTY FROM THE ESTATE OF HARRY M. GOLDBLATT

457

HENRY MOORE (1898-1986)

Maquette for Reclining Figure: Cloak

signed and numbered 'Moore 3/9' (on the back of the base)

bronze with dark brown patina

Length: 4¾ in. (12.1 cm.)

Conceived in 1966; this bronze version cast in 1969

\$20,000-30,000

PROVENANCE:

Jeffrey H. Loria & Co., Inc., New York.

Acquired from the above by the late owner, April 1973.

LITERATURE:

A. Bowness, ed., *Henry Moore, Complete Sculpture, 1964-1973*, London, 1977, vol. 4, p. 49, no. 564 (another cast illustrated, p. 48; another cast illustrated again, pl. 66b).

PROPERTY FROM THE ESTATE OF HARRY M. GOLDBLATT

458

HENRY MOORE (1898-1986)

Thin Standing Figure

signed and numbered 'Moore 2/6' (on the left side of the base)

bronze with brown patina

Height: 7¾ in. (19.5 cm.)

Conceived in 1965; this bronze version cast in 1968

\$20,000-30,000

PROVENANCE:

Marlborough Fine Art, Ltd., London.

Acquired from the above by the late owner, August 1966.

LITERATURE:

J. Russell, *Henry Moore*, Baltimore, 1968, p. 268, no. 129 (another cast illustrated).

R. Melville, *Henry Moore, Sculpture and Drawings, 1921-1969*, London, 1970, no. 699 (another cast illustrated).

A. Bowness, ed., *Henry Moore, Complete Sculpture, 1964-1973*, London, 1977, vol. 4, p. 42, no. 539 (another cast illustrated, p. 43).



459

ALEXANDER ARCHIPENKO (1887-1964)

Geometric Figure with Space and Concave

signed, numbered, dated and inscribed 'Archipenko 5/8 F 1920 Paris' (on the right side of the base); inscribed 'CONCAVE OF L'ESPACE' (on the back of the base)

bronze with dark blue and green patina

Height: 25 $\frac{1}{2}$ in. (65.6 cm.)

Conceived in 1920; this bronze version cast by the estate of the artist

\$150,000-250,000

PROVENANCE:

Kovler Gallery, Chicago.

Acquired from the above by the family of the present owner, by October 1969.

EXHIBITED:

Chicago, Kovler Gallery, *Archipenko, Content and Continuity, 1908-1963*, 1968, p. 51, no. 19 (illustrated and illustrated again, p. 25, pl. 17).

LITERATURE:

M. Raynal, *A. Archipenko*, Rome, 1923, p. 14, no. 26 (plaster version illustrated; titled *Femme assise*).

A. Archipenko, *Fifty Creative Years, 1908-1958*, New York, 1960, no. 178 (terracotta version illustrated; titled *Geometric Figure Seated*).

A. Barth, *Alexander Archipenkos, plastisches Oeuvre*, Frankfurt, 1997, p. 218, no. 106 (another cast illustrated, p. 219; titled *Geometric Figure Seated*).

Frances Archipenko Gray has confirmed the authenticity of this work.

Archipenko has been lauded as the leading and most influential sculptor of the pre-war Paris avant-garde, creating a new unique modernist language which would leave a lasting legacy on twentieth-century sculpture. Christa Lichtenstern has written, "The esteem in which Archipenko was held as sculptor, first in Germany and later in the United States, reinforces his position as a unique modernist phenomenon in the history of sculpture" (*Canto d'Amore*, exh. cat., Kunstmuseum Basel, 1996, p. 152).

Closely allied with Paris's artistic vanguard, Archipenko was among the earliest sculptors to attempt a truly three-dimensional equivalent of Cubism and among the first to produce sculpture by means of assemblage. Influenced by the Cubist notion of integrating the figure with surrounding space, Archipenko embraced negative space as an active element of sculptural articulation, imbuing it with equal value. By introducing the void as a positive element in sculpture, he helped change the traditional concept of sculptural form in the early twentieth century. Drawing a new equivalent between the dialectics of plane and shadow and the play of presence and absence implied by concave and convex shapes, Archipenko incorporated light into his sculpture. This was important in perceiving the human form as it added an element of dynamism to his work, which emphasized their effects of movement and life.

Donald H. Karshan, the foremost scholar of Archipenko's work, has remarked, "When reviewing Archipenko's *oeuvre* before World War I...we are able to arrive at the following conclusion: ...the Ukrainian émigré, virtually on his own, established an entire new vocabulary for twentieth-century sculpture" (*Archipenko International Visionary*, Washington, D.C., 1969, pp. 28-29). Archipenko is regarded by critics as a great inventor of sculptural forms who exercised a powerful influence on the art of our century.





460

ANDRÉ LHOTE (1885-1962)

Barques sur la grève

signed 'A. LHOTE.' (lower right); signed again, dated, and titled 'A. LHOTE 1956 Barques sur la grève' (on the reverse) and signed again 'A. LHOTE' (on the stretcher)

oil on canvas

21¼ x 25½ in. (54 x 65 cm.)

Painted in 1956

\$40,000-60,000

PROVENANCE:

Ralph W. Fabacher, Mexico (by 1958).

Private collection, Mexico; sale, Sotheby's, New York, 7 November 2013, lot 385.

EXHIBITED:

New York, Juster Galleries, *André Lhote, rétrospective*, April 1958, no. 18.

This work will be included in the forthcoming Lhote *catalogue raisonné* being prepared by Dominique Bermann Martin.

PROPERTY FROM A CHICAGO COLLECTION

461

ALEXANDER ARCHIPENKO (1887-1964)

Standing Figure

signed and dated 'Archipenko 1916' (on the back); numbered '9/12F' (on the right side)

bronze with dark brown patina

Height: 12¾ in. (32.5 cm.)

Conceived in 1916; this bronze version cast by the estate of the artist

\$60,000-80,000

PROVENANCE:

Kovler Gallery, Chicago.

Acquired from the above by the family of the present owner, by October 1969.

LITERATURE:

A. Archipenko, *Fifty Creative Years, 1908-1958*, New York, 1960, no. 154 (another cast illustrated).

D.H. Karshan, *Archipenko, The Sculpture and Graphic Art, Including a Print Catalogue Raisonné*, Boulder, 1975, p. 109 (another cast illustrated).

A. Barth, *Alexander Archipenko, plastisches Oeuvre*, Frankfurt, 1997, p. 170, no. 76 (terracotta version illustrated, p. 171).

Frances Archipenko Gray has confirmed the authenticity of this work.



PROPERTY FROM A NEW YORK COLLECTION

462

HENRY MOORE (1898-1986)

Reclining Figure

bronze with brown patina

Length: 6 in. (15.2 cm.)

Conceived in 1945

\$120,000-180,000

PROVENANCE:

Paulus and Emmy Leeser, New York (by 1968).

Gift from the above to the present owner.

LITERATURE:

H. Read, intro., *Henry Moore, Sculpture and Drawings*, New York, 1949, no. 70q (terracotta version illustrated).

R. Melville, *Henry Moore, Sculpture and Drawings, 1921-1969*, London, 1970, p. 352, no. 342 (monumental wood version illustrated).

D. Sylvester, ed., *Henry Moore, Complete Sculpture, 1921-1948*, London, 1988, vol. 1, p. 15, no. 247 (another cast illustrated).

D. Mitchinson, ed., *Celebrating Moore*, London, 1998, p. 212, no. 145 (terracotta version illustrated, p. 211).

Intricately shaped, Moore's *Reclining Figure* exemplifies his recumbent female forms, while displaying the artist's signature amalgamation of figurative forms and abstract elements in bronze. "From the very beginning," Moore reflected in 1968, "the reclining figure has been my main theme. The first one I made was around 1924, and probably more than half of my sculptures since then have been reclining figures" (quoted in A.G. Wilkinson, ed., *Henry Moore, Writings and Conversations*, Los Angeles, 2002, p. 212). His mastery of this form is patently evident in the rhythmic rising and falling curves seen in *Reclining Figure*. In this composition, Moore contrasts the solid form of the bronze elements with his accentuation of the empty space in between the figure's legs. This remarkable interplay of three-dimensional forms and empty space is produced by meandering and undulating lines that create the "tension, force, and vitality," as well as the harmony, that Moore sought to convey (quoted in C. Lichtenstern, *Henry Moore, Work, Theory, Impact*, London, 2008, p. 101).

The manner in which the female form is propped up on one elbow, with her twisting elongated torso and her knee raised up, is compositionally similar to other important examples of Moore's reclining figures such as *Recumbent Figure* (fig. 1) currently in the collection of the Tate Britain in London. Moore's reclining figures sculpted during the earlier pre-war years appear more grounded with all four limbs securely attached to the base, projecting in Albert Elsen's words, "a quiet majesty, an aloofness and serenity" (*Modern European Sculpture, 1918-1945*, New York, 1978, p. 50). Arguably the growing political instability in Europe led Moore to explore progressively more unstable and asymmetrical positions for his figures, as seen in the tension and delicate balance exhibited in the present lot. However, the durability conveyed by the bronze medium and the dynamism expressed in these forms have also been interpreted as emblematic of the resilience of the human spirit. The artist has spoken of his desire for his sculpture to convey a sense of immutability: "A reclining figure can recline on any surface. It is free and stable at the same time. It fits in with my belief that sculpture should be permanent, should last for eternity" (quoted in D. Mitchinson, ed., *Henry Moore, Sculpture*, London, 1981, p. 52).



(fig. 1) Henry Moore, *Recumbent Figure*, 1938. Tate Britain, London. Reproduced by permission of The Henry Moore Foundation. © The Henry Moore Foundation. All Rights Reserved, DACS 2017 / www.henry-moore.org



463

MARC CHAGALL (1887-1985)

La visite du peintre

stamped with signature 'Marc Chagall' (lower center)

tempera and gouache on masonite

12 $\frac{5}{8}$ x 9 $\frac{1}{2}$ in. (32 x 24.2 cm.)

Painted *circa* 1982

\$150,000-250,000

PROVENANCE:

Estate of the artist.

Klabal Gallery Inc., Greenwich, Connecticut.

Acquired from the above by the family of the present owner, October 1997.

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

As James Johnson Sweeney wrote of the artist, "In an age that has fled from sentiment he has drawn constantly on it for his stimulation. And our debt to Chagall is to an artist who has brought poetry back into painting through subject matter, without any sacrifice of his painter's interest in the picture for itself, and entirely aside from any communication that can be put into words" (*Chagall*, exh. cat., The Museum of Modern Art, New York, 1947, p. 71).

In its narrative plenitude, rich decoration and vibrant sense of movement, *La visite du peintre* is typical of the dynamism and energy of Chagall's later work. While the figure of the artist, clad in blue against a red background, largely ignores his own magical surroundings, a wealth of visual imagery from Chagall's own array of fictional characters and animals swirls around the easel, creating an intense and intoxicating vision. To the right under a vivid red sun is Chagall's traditional *shtetl*, with its distinctive buildings and rural character, in the foreground a bright green donkey, and floating above the scene is an angel speaking with another figure—seemingly the artist once again with his palette in hand.



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

\$120,000-180,000

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.



The artist at 25. Photographer unknown.





465

GUSTAVE LOISEAU (1865-1935)

La pointe de l'île submergée

signed and dated 'G. Loiseau. 1910' (lower right)

oil on canvas

23¾ x 32 in. (60.5 x 81.2 cm.)

Painted in 1910

\$35,000-55,000

PROVENANCE:

Galerie Durand-Ruel et Cie., Paris (acquired from the artist, 1911).
 Durand-Ruel Galleries, New York (acquired from the above, 1926).
 J. Hume, New York (acquired from the above, 1926).
 Anon. sale, Christie's, New York, 12 February 1987, lot 35.
 Anon. sale, Sotheby's, New York, 6 October 1989, lot 37.
 Anon. sale, Christie's, New York, 8 November 2000, lot 40.
 Acquired at the above sale by the present owner.

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



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

466

AUGUSTE RODIN (1840-1917)

Etude pour une damnée

signed, numbered, dated and inscribed with foundry mark 'A. Rodin. no 4 Georges Rudier. Fondateur. Paris. © by musée. rodin. 1964.' (on the torso)

bronze with brown and green patina

Length: 14¾ in. (37.3 cm.)

Conceived *circa* 1888; this bronze version cast in 1964

\$25,000-35,000

PROVENANCE:

Musée Rodin, Paris.

Roland, Browse & Delbanco, London (acquired from the above, 1965).

Acquired from the above by the present owner, April 1965.

LITERATURE:

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. 245-247 (another cast illustrated, pp. 245 and 247, fig. 193; dated *circa* 1884).

A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, Paris, 2007, vol. I, pp. 287-288 (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 2017-5249B.



another view

467

HENRI MARTIN (1860-1943)

*Vieille femme menant deux chèvres près du pont
de Labastide-du-Vert*

oil on canvas

35¾ x 46¼ in. (90.1 x 117.4 cm.)

Painted *circa* 1900-1905

\$200,000-300,000

PROVENANCE:

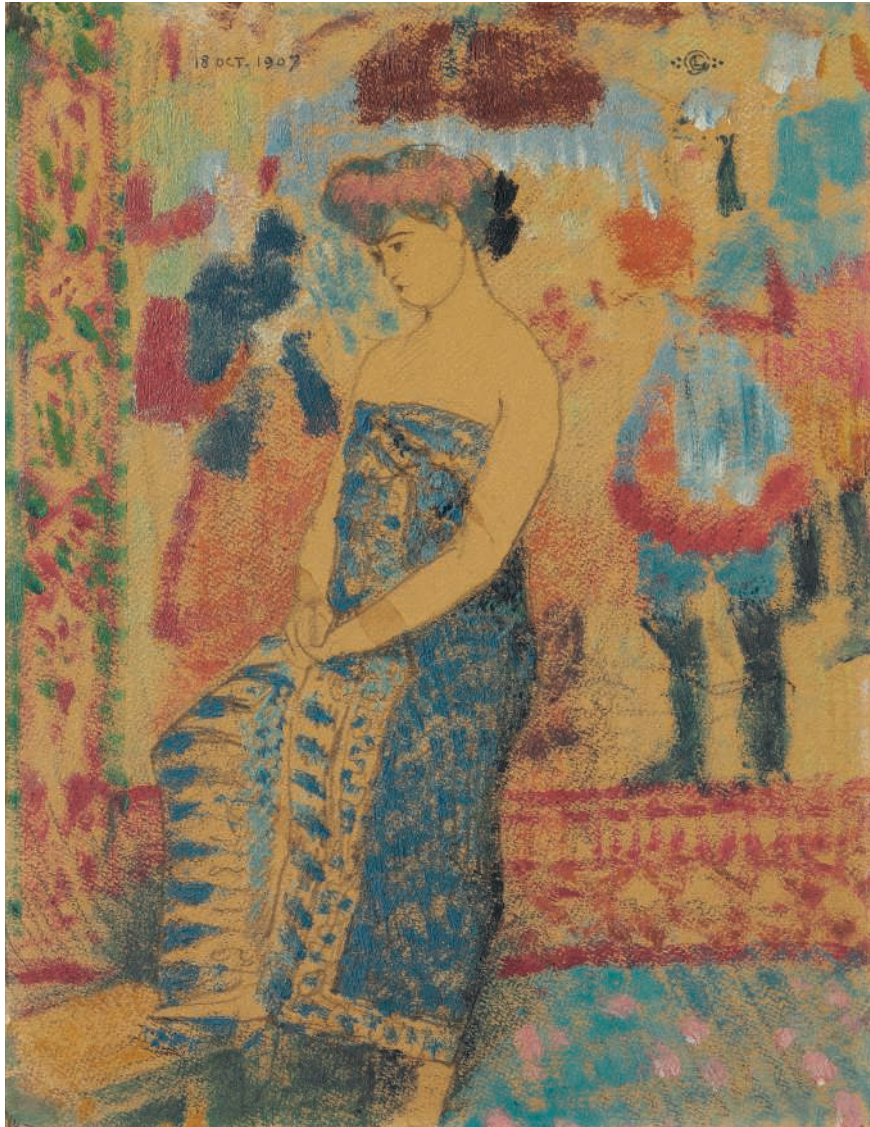
Hammer Galleries, New York.

Acquired from the above by the family of the present owner, March 1967.

Cyrille Martin has confirmed the authenticity of this work.

In 1900, at the age of forty, Martin purchased a large 17th century house in the village of Labastide-du-Vert in southwest France. Marquayrol, as the house was called, became Martin's summer retreat, and it was here that he would retire from city life between the months of May and November, reveling in the beauty and serenity of nature that he lacked in Paris. The house was set on the side of a hill, with a large terrace overlooking the village and the surrounding valley. The intensely peaceful surroundings of Marquayrol were to become Martin's preferred subject matter. In addition to painting the landscape around the property, Martin depicted every single detail of the house and gardens: the round pool and its statue, the terrace, the pergola, the vineyard, the gate and even his pots of geraniums. Marquayrol remained Martin's connection with nature and light for more than forty years, providing him with both his subject matter and his inspiration.





468

GEORGES LEMMEN (1865-1916)

Nu à la draperie

signed with monogram (upper right) and dated '18 OCT. 1907' (upper left)

oil over pencil on paper laid down on panel

13¼ x 10¼ in. (33.4 x 26.1 cm.)

Painted on 18 October 1907

\$3,000-6,000

PROVENANCE:

Acquired by the family of the present owner, before 1972.

This work will be included in the forthcoming online Georges Lemmen *catalogue raisonné* being prepared by Olivier Bertrand.



469

EDOUARD VUILLARD (1868-1940)

Intérieur d'auberge, maquette de décor pour La Lépreuse

signed with initials and inscribed 'E.V. Maquette 2e acte de la Lépreuse' (lower right)

peinture à la colle on card laid down on cradled panel

23¼ x 39 in. (59 x 100.1 cm.)

Painted in 1919

\$50,000-70,000

PROVENANCE:

M. Lenormand, Paris.

Galerie Bernheim-Jeune et Cie., Paris (by January 1924).

Raphaël Gérard, Paris.

Georges Viau, Paris; Estate sale, Hôtel Drouot, Paris, 24 February 1943, lot 140.

Georges Maratier, Paris.

Anon. sale, Galerie Charpentier, Paris, 15 December 1958, lot 183.

Anon. sale, Sotheby & Co., London, 28 June 1961, lot 54.

Galerie Berri-Lardy et Cie., Paris.

Anon. sale, Hôtel Rameau, Versailles, 2 June 1982, lot 86.

Anon. sale, Maître Loiseau, Schmitz, Digard, Saint-Germain-en-Laye, 19 June 1994, lot 41.

Acquired by the present owner, October 2007.

LITERATURE:

A. Salomon and G. Cogeval, *Vuillard, Le regard innombrable, Catalogue critique des peintures et pastels*, Paris, 2003, vol. III, p. 1288, no. X-228 (illustrated).

HENRI LE SIDANER (1862-1939)

Le canal au crépuscule

signed 'Le Sidaner' (lower left)

oil on canvas

25¾ x 32 in. (65.4 x 81.7 cm.)

Painted in Gisors in 1912

\$300,000-500,000

PROVENANCE:

Galerie Georges Petit, Paris.

Walter Klinkhoff Gallery, Montreal.

Acquired by the family of the present owner, *circa* 1978.

EXHIBITED:

London, The Goupil Gallery, *Salon*, 1912, no. 39.

LITERATURE:

Y. Farinaux-Le Sidaner, *Le Sidaner, L'oeuvre peint et gravé*, Milan, 1989, p. 132, no. 300 (illustrated; catalogued as signed lower right).

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 1912, *Le canal au crépuscule* depicts the canal in the picturesque town of Gisors. 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 canal au crépuscule 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).



471

LOUIS VALTAT (1869-1952)

La promenade des élégantes

signed 'L. Valtat' (lower right)

oil on canvas

32½ x 39½ in. (81.7 x 100.4 cm.)

Painted in 1898

\$100,000-150,000

PROVENANCE:

Private collection, Portugal (1960); sale, Christie's, Paris,

3 December 2013, lot 23.

Acquired at the above sale by the present owner.

LITERATURE:

J. Valtat, *Louis Valtat, Catalogue de l'oeuvre peint*, Neuchâtel, 1977,
vol. I, p. 24, no. 207 (illustrated).



472

HENRI LEBASQUE (1865-1937)

Mère et enfant dans un paysage

signed 'Lebasque' (lower left)

oil on canvas

45 $\frac{5}{8}$ x 35 in. (115.8 x 88.9 cm.)

Painted *circa* 1901

\$150,000-200,000

PROVENANCE:

Marthe Lebasque, Paris (wife of the artist).

Mr. and Mrs. Alfred Chenier (acquired from the above, *circa* 1950).

Anon. sale, Christie's, London, 7 December 1999, lot 120.

Acquired at the above sale by the present owner.

LITERATURE:

D. Bazetoux, *Henri Lebasque, Catalogue raisonné*, Paris, 2008, vol. I, p. 158, no. 508 (illustrated).

Christine Lenoir and Maria de la Ville Fromoit have confirmed the authenticity of this work.

Lebasque began his career as a painter in the mid-1880s executing borders for Pierre Puvis de Chauvannes' large murals and coloring religious statuary in the Saint-Sulpice quarter. Around this time he met Camille Pissarro and Pierre-Auguste Renoir, whose Impressionist technique would have a profound impact on his work. In the early 1890s he was also influenced by his interactions with a younger generation of painters, including Edouard Vuillard and Pierre Bonnard, who favored depicting works of intimate domestic tranquility. Through his acquaintance with Georges Seurat and Paul Signac, he was inspired to adopt Pointillism and learned the significance of color theory, which emphasized the use of complementary colors.

The brushwork in *Mère et enfant dans un paysage* is akin to that of the Impressionists, yet, one can also see the influence of Signac's tessera-like application of small rectangular blocks of color, although Lebasque elected not to use this technique in a systematic way. The emphatic contrast of deep magenta and mauve tones with brilliant greens is less typical of Pissarro but may be observed in the paintings of Henri-Edmond Cross, another artist in Signac's Neo-Impressionist group. The three figures in this quiet, domestic scene are most likely his wife, Catherine—called Ella—and their two daughters, Marthe and Hélène (also known as Nono).

Of the artist's penchant for the depiction of such personal subjects, Lisa Banner has noted, "Intimism, a term which best describes Lebasque's painting, refers to the close domestic subject matter in such a manner as to convey the personal nature of his response to the thing painted, and the universal familiarity of home and family. There is a sense of calm infused in Lebasque's paintings which celebrate the fullness and richness of life. In his placid scenes of gardens and beaches, terraces and dinner tables, Lebasque portrays his family in particular, but in such a way that he appeals to a larger sense of family gathering and devotion" (*Lebasque*, exh. cat., Montgomery Gallery, San Francisco, 1986, p. 12).





473

GUSTAVE LOISEAU (1865-1935)

Vue de ville ensoleillée à travers la rivière (L'Oise à Pontoise)

signed 'G Loiseau' (lower left)

oil on canvas

13 x 18¼ in. (33.8 x 46.4 cm.)

Painted *circa* 1914

\$40,000-60,000

PROVENANCE:

Private collection, Paris; sale, Christie's, London, 25 June 1976, lot 8.

David B. Findlay Galleries, New York.

Private collection, New York; sale, Christie's, New York, 11 November 1987, lot 240.

Private collection, New York (acquired at the above sale); sale, Christie's, New York, 19 November 1998, lot 212.

Acquired at the above sale by the present owner.

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



474

ARMAND GUILLAUMIN (1841-1927)

La Seine à Ivry

signed 'Guillaumin' (lower right)

oil on canvas

21¼ x 32 in. (54.1 x 81.1 cm.)

Painted *circa* 1887

\$50,000-70,000

PROVENANCE:

Louis and Annette Kaufman, Los Angeles (by 1971).

Acquired from the above by the present owner.

LITERATURE:

G. Serret and D. Fabiani, *Armand Guillaumin, Catalogue raisonné de l'oeuvre peint*, Paris, 1971, no. 158 (illustrated).



475

GUSTAVE CARIOT (1872-1950)

Les Meules

signed and dated 'G. Cariot 1927' (lower right)

oil on canvas

23½ x 31¼ in. (59.7 x 80.5 cm.)

Painted in 1927

\$18,000-25,000

PROVENANCE:

Private collection, France.

Anon. sale, Hôtel Drouot, Paris, 11 May 2003, lot 148.

Acquired at the above sale by the present owner.



476

GUSTAVE LOISEAU (1865-1935)

La Rue de Village, Saint-Cyr-du-Vaudreuil

signed 'G Loiseau' (lower right)

oil on canvas

21 x 25¾ in. (54.3 x 65.4 cm.)

Painted *circa* 1923

\$50,000-70,000

PROVENANCE:

Galerie Felix Vercel, Paris.

Galerie Maison Bernard, Caracas.

Anon. (acquired from the above, *circa* 1985); sale, Christie's, New York, 7 November 2007, lot 327.

Private collection, New York (acquired at the above sale).

Acquired from the above by the present owner.

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

HENRI LE SIDANER (1862-1939)

L'horloge de la place Saint Marc

signed 'Le Sidaner' (lower left)

oil over pencil on canvas

29¼ x 32 in. (74.1 x 82.1 cm.)

Painted in Venice in 1906

\$150,000-250,000

PROVENANCE:

Galerie Georges Petit, Paris.

Anon. sale, Hôtel Drouot, Paris, 14 December 1927, lot 111.

Private collection, England (by 1928).

The British Printing Corporation, Ltd, London; sale, Christie's, London, 24 June 1966, lot 19.

Walter Klinkhoff Gallery, Montreal.

William Allan Manford, Toronto.

By descent from the above to the present owner, *circa* 1985.

EXHIBITED:

Paris, Salon de la S.N.B.A., 1906, no. 780.

London, Goupil Gallery, *Henri Le Sidaner, Venise du crépuscule à la nuit*, March 1906, no. 4.

LITERATURE:

C. Maclair, *Henri Le Sidaner*, Paris, 1928, p. 258 (illustrated, p. 45).

E. Joseph, *Dictionnaire biographique des artistes contemporains, 1910-1930*, Paris, 1931, p. 383 (illustrated).

Y. Farinaux-Le Sidaner, *Le Sidaner, L'oeuvre peint et gravé*, Milan, 1989, p. 107, no. 212 (illustrated).

Denoted by planar, fragmented brushwork, the colored light in Le Sidaner's *L'horloge de la place Saint Marc* seamlessly hops across the canvas under the hazy dusk of day's end. The stillness and dreamy silence of what Camille Maclair 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).





478

MAXIMILIEN LUCE (1858-1941)

Le Pont des Arts

stamped with signature 'Luce' (lower right)

oil on paper laid down on canvas

14 $\frac{7}{8}$ x 18 in. (37.8 x 46 cm.)

Painted in 1930

\$15,000-20,000

PROVENANCE:

Estate of the artist.

Anon. sale, Tajan, Paris, 18 December 2002, lot 33.

Anon. sale, Christie's, New York, 14 September 2005, lot 108.

Franklin Bowles Galleries, San Francisco (acquired at the above sale).

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

Denise Bazetoux has confirmed the authenticity of this work.



479

GUSTAVE LOISEAU (1865-1935)

Les Falaises (Normandie)

signed 'G. Loiseau' (lower left)

oil on canvas

18 x 25½ in. (45.9 x 65 cm.)

\$20,000-30,000

PROVENANCE:

Private collection, England.

Anon. sale, Christie's, London, 21 February 1989, lot 119.

Anon. sale, Hôtel Drouot, Paris, 9 December 1989, lot 65.

Private collection, Switzerland (acquired at the above sale); sale, Christie's, London, 26 June 2015, lot 730.

Acquired at the above sale by the present owner.

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



480

BALTASAR LOBO (1910-1993)

L'île du levant

signed, numbered and inscribed with foundry mark

'Lobo 6/8 Susse Fondeur Paris.' (on the back)

bronze with green and brown patina

Length: 9 in. (22.9 cm.)

Conceived in 1981; this bronze version cast in 1982

\$40,000-60,000

PROVENANCE:

Private collection, Paris (gift from the artist, 1986).

Acquired from the above by the present owner.

LITERATURE:

J.-E. Muller and V. Bollmann-Müller, *Lobo, Catalogue raisonné de l'oeuvre sculpté*, Lausanne, 1985, no. 499 (another cast illustrated).

Galería Freites will include this work in their forthcoming Baltasar Lobo *catalogue raisonné* under the archive number 8101.



481

MOÏSE KISLING (1891-1953)

Vase d'orchidées

signed 'Kisling' (lower right)

oil on canvas

25½ x 18 in. (65 x 46 cm.)

\$60,000-80,000

PROVENANCE:

Galerie Romanet, Paris.

Private collection, Holland.

Private collection, Europe.

Anon. sale, Hôtel Drouot, Paris, 9 December 2013, lot 229.

Acquired at the above sale by 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.



underside

482

PABLO PICASSO (1881-1973)

Musicien et danseur

dated twice and stamped '28.2.57. 12.3.57. MADOURA PLEIN FEU'
(on the underside)

terracotta plate with colored engobe and glaze

Diameter: 9 in. (23.1 cm.)

Executed on 28 February 1957 and 12 March 1957; unique

\$30,000-50,000

PROVENANCE:

Estate of the artist.

Marina Picasso, Paris (by descent from the above); sale, Sotheby's, London,
5 February 2016, lot 647.

Acquired at the above sale by the present owner.

EXHIBITED:

Geneva, Galerie Jan Krugier, Ditesheim & Cie, *Le feu et la terre*, 2004-2005.

Claude Picasso has confirmed the authenticity of this work.



PROPERTY FROM A NEW YORK ESTATE

483

BERNARD BUFFET (1928-1999)

Paysage de Bretagne

signed and dated 'Bernard Buffet 61' (upper right)

oil on canvas

18 x 25½ in. (46.2 x 65 cm.)

Painted in 1961

\$60,000-80,000

PROVENANCE:

Galerie David et Garnier, Paris.

David B. Findlay Galleries, New York (acquired from the above).

Acquired from the above by the late owners, circa 1965.

This work is recorded in the Maurice Garnier Archives.



484

ANDRÉ BRASILIER (B. 1929)

Les amoureux de Montparnasse

signed 'A. BRASILIER.' (lower left)
oil on burlap
17¼ x 28¾ in. (45.2 x 73.1 cm.)
Painted in 1952

\$25,000-35,000

PROVENANCE:

Anon. sale, Hôtel Drouot-Richelieu, Paris, 10 December 2008, lot 113.
Anon. sale, Christie's, New York, 22 September 2009, lot 52.
Acquired by the present owner, 2014.

This work will be included in the forthcoming André Brasilier *catalogue raisonné* being prepared by Alexis Brasilier.



485

BERNARD BUFFET (1928-1999)

Les deux bégonias

signed 'Bernard Buffet' (upper left) and dated '1977' (lower left)

oil on canvas

25½ x 31½ in. (64.9 x 80.9 cm.)

Painted in 1977

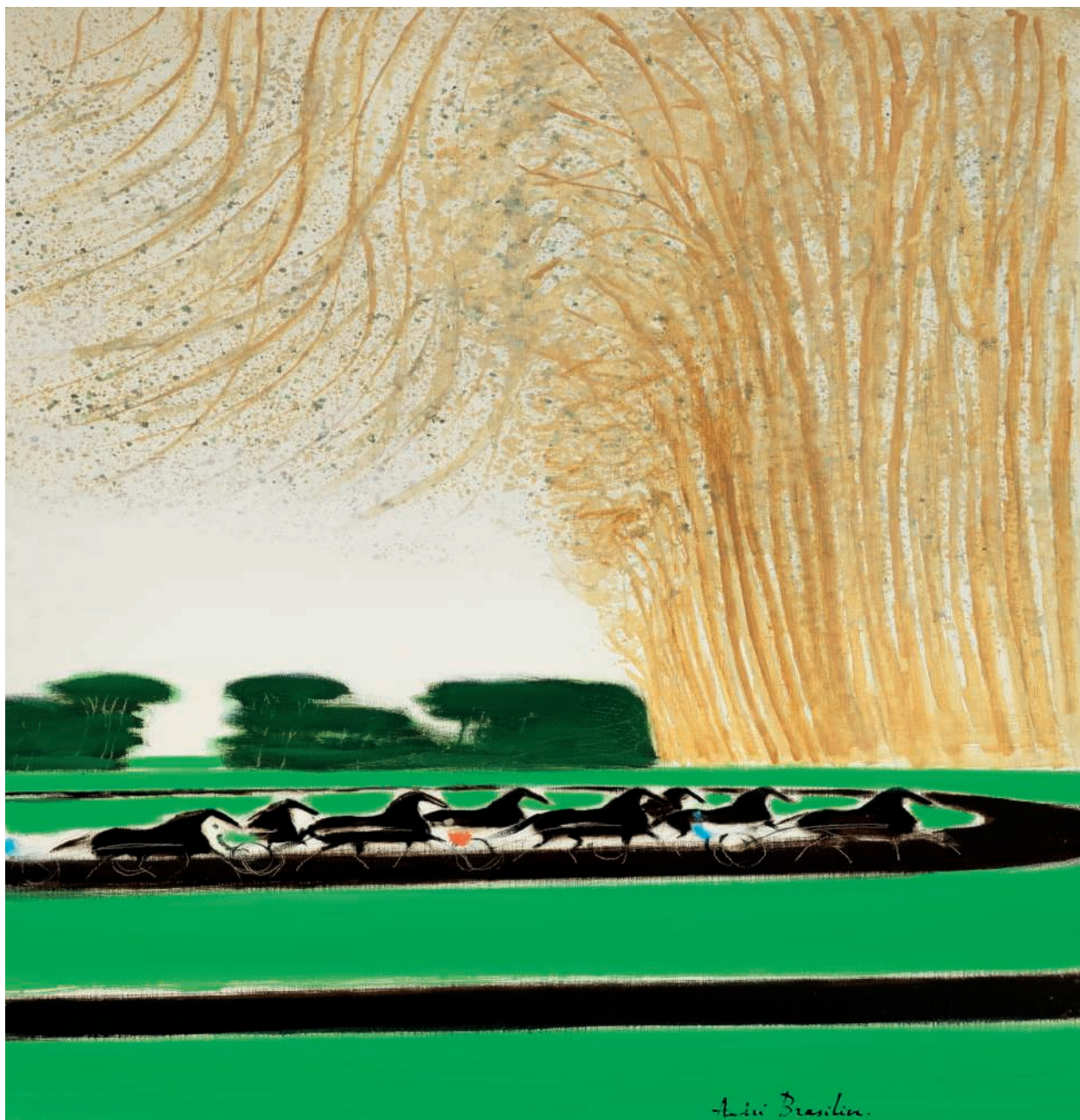
\$60,000-80,000

PROVENANCE:

Mitsukoshi Department Store, Tokyo.

Acquired from the above by the present owner, circa 1977.

This work is recorded in the Maurice Garnier Archives.



486

ANDRÉ BRASILIER (B. 1929)

Les chevaux, Vincennes

signed 'André Brasilier.' (lower right); inscribed 'Vincennes' (on the reverse)

oil over pencil on canvas

36¼ x 25¼ in. (92 x 65.4 cm.)

Painted in 1981

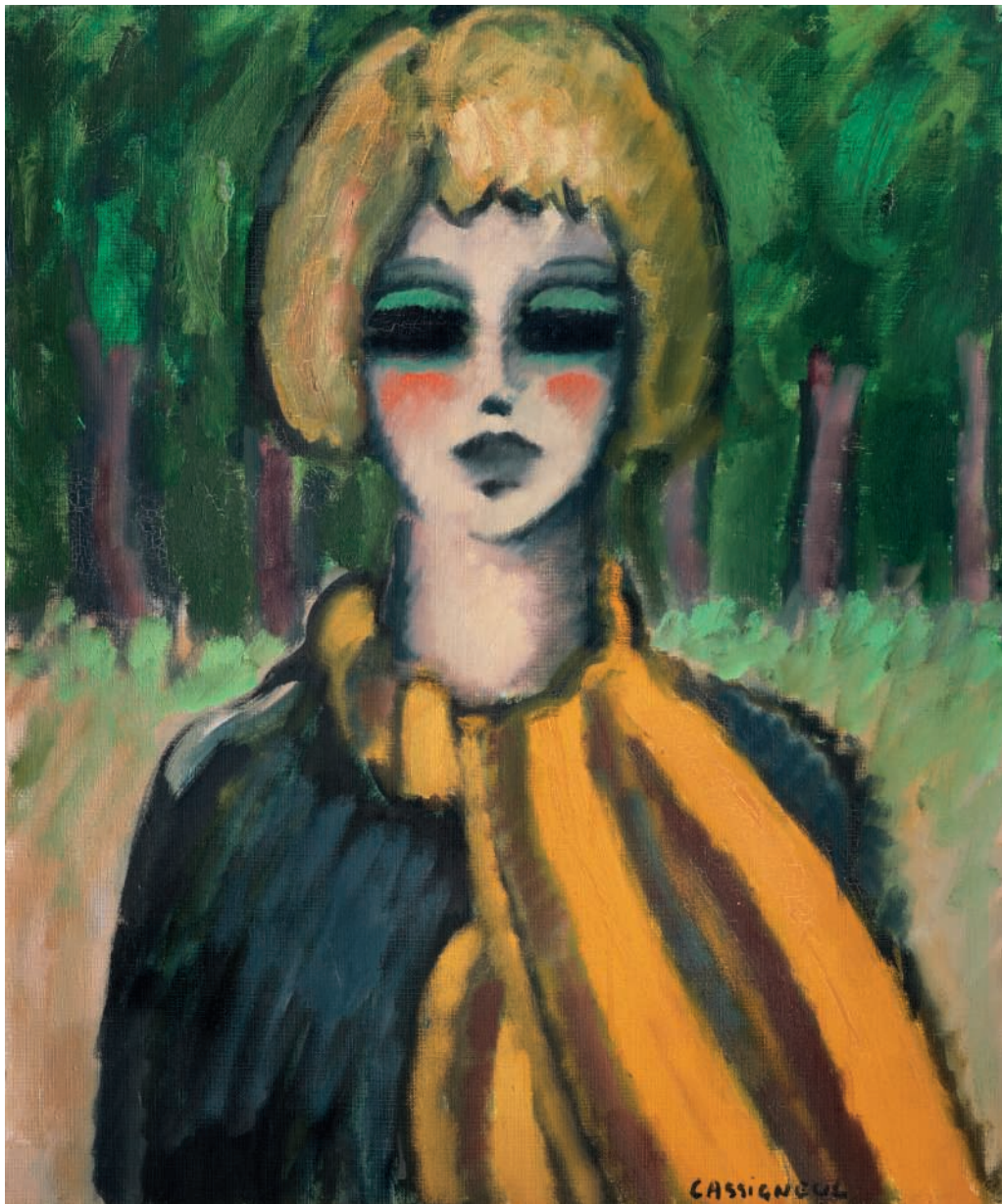
\$30,000-50,000

PROVENANCE:

Private collection, Japan (circa 1985).

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.



487

JEAN-PIERRE CASSIGNEUL (B. 1935)

L'écharpe orange

signed 'CASSIGNEUL' (lower right)

oil on canvas

21 $\frac{5}{8}$ x 18 in. (55 x 46 cm.)

Painted in 1972

\$30,000-50,000

PROVENANCE:

Private collection, Japan (circa 1975).

Acquired from the above by the present owner.

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



488

JEAN DUFY (1888-1964)

Nature morte au coquillage

signed 'Jean Dufy' (lower right)

oil over pencil on canvas

7 $\frac{7}{8}$ x 25 $\frac{3}{4}$ in. (19.9 x 65.3 cm.)

Painted circa 1934-1937

\$8,000-12,000

PROVENANCE:

Acquired by the family of the present owner, before 1972.

LITERATURE:

J. Bailly, *Jean Dufy, Catalogue raisonné de l'oeuvre*, Paris, 2010, vol. II, p. 350, no. B.1492 (illustrated in color).



489

ANDRÉ HAMBOURG (1908-1999)

La fête de la mer

signed 'a. hambourg' (lower right); signed again with initials, titled, dated and inscribed 'a.h. "La fête de la mer" 1966 Trouville' (on the reverse)

oil on canvas

31 $\frac{7}{8}$ x 39 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. Harambourg, *André Hambourg, Catalogue raisonné de l'oeuvre peint*, Paris, 2012, vol. II, p. 343, no. BEF13 (illustrated in color; dated circa 1969).



490

ANDRE HAMBOURG (1908-1999)

L'été à Deauville

signed 'a. hambourg' (lower left); dated and inscribed "'1981 Deauville'" (lower right); signed with initials, titled and dated again 'a.h. "l'été à Deauville" (Aout 1981)' (on the reverse)

oil on canvas

19 $\frac{5}{8}$ x 28 $\frac{3}{4}$ in. (49.8 x 72.8 cm.)

Painted in August 1981

\$15,000-20,000

PROVENANCE:

Wally Findlay Galleries, Beverly Hills.

Acquired from the above by the family of the present owner, January 1984.

Nicole Hambourg has confirmed the authenticity of this work.



Δ 491

JEAN-PIERRE CASSIGNEUL (B. 1935)

Deauville

oil over pencil on card laid down on board

22¼ x 17 in. (56.4 x 43 cm.)

Painted in 1963

\$25,000-35,000

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. 25 (illustrated in color; titled *Deux silhouettes*).

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

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.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- (a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- (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.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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.

3 CONDITION

- (a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- (b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

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.

5 ESTIMATES

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.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (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.
- (b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (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).

B REGISTERING TO BID

1 NEW BIDDERS

- (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.

2 RETURNING BIDDERS

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.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

- (a) **Phone Bids**

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.

- (b) **Internet Bids on Christie's LIVE™**

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

- (c) **Written Bids**

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are

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 Δ 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)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) 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-U.S. 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.

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ALL **lots** whether sold or unsold maybe 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.

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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.

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STORAGE AND COLLECTION

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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

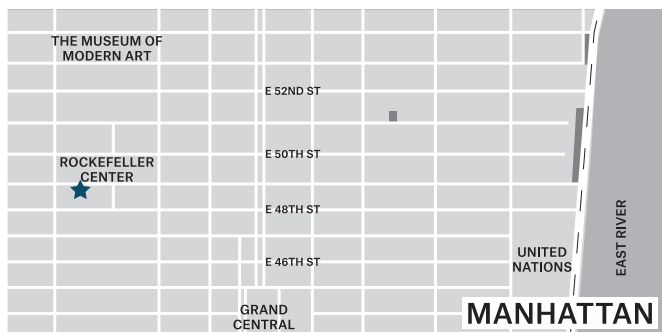
Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

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.

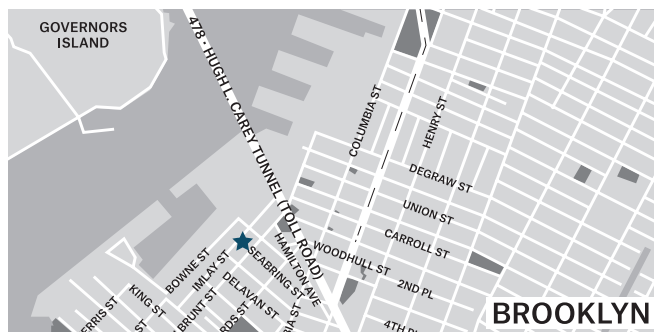
ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	\$100	\$50
Storage per day	\$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.	
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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)
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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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GIORGIO DE CHIRICO (1888-1978)
Malinconia torinese
 signed and dated 'g. de Chirico 1915' (lower right)
 oil on canvas
 21 $\frac{5}{8}$ x 13 $\frac{1}{8}$ in. (55 x 33.3 cm.)
 Painted in 1915
 £275,000-375,000

IMPRESSIONIST AND MODERN ART DAY SALE

London, 28 June 2017

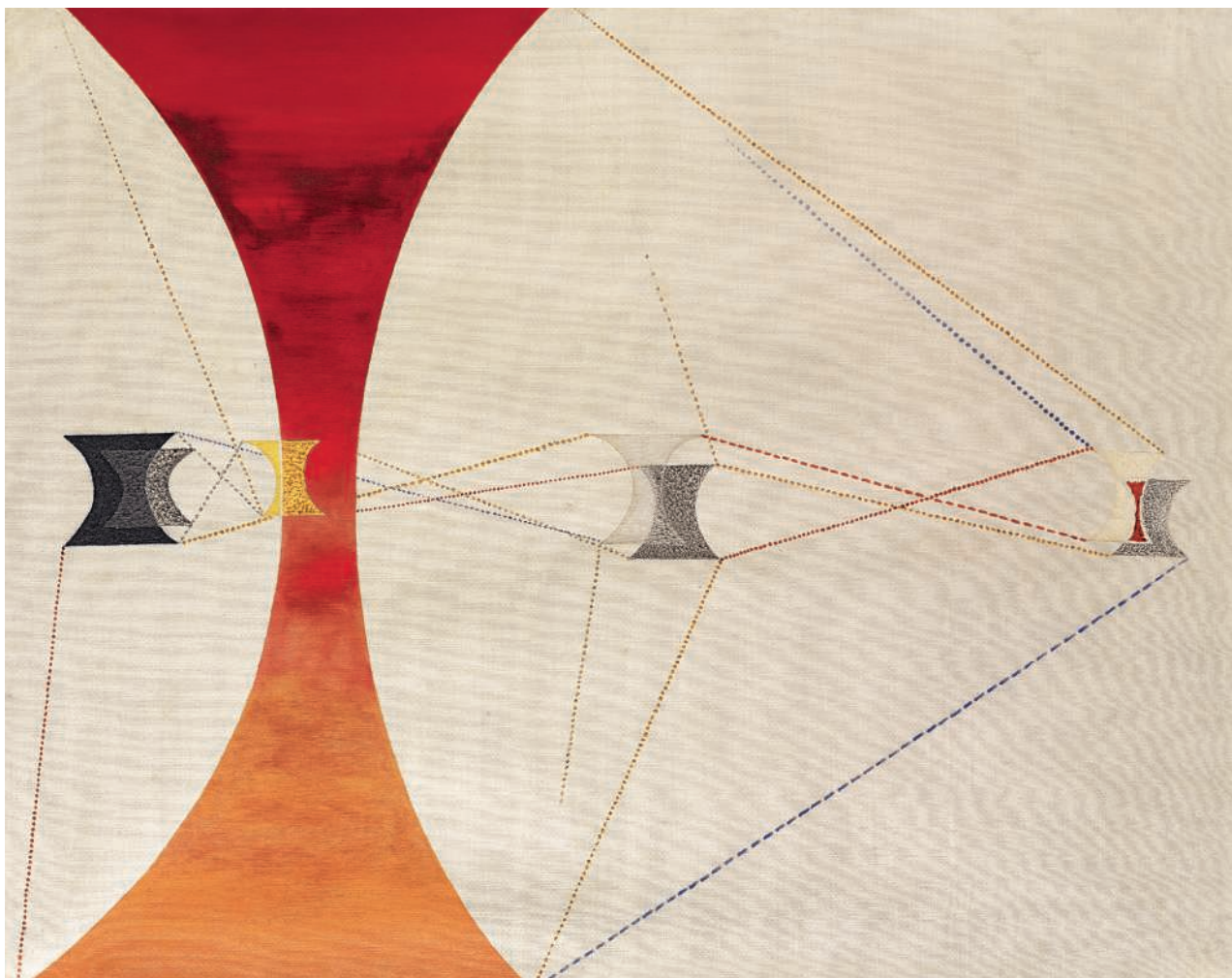
VIEWING

19-27 June 2017
 8 King Street
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CONTACT

Keith Gill
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 +44 (0)20 7389 2175

CHRISTIE'S



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Property of a Private Collector
LÁSZLÓ MOHOLY-NAGY (1895 – 1946)

CH 14B Variation of a Rh Picture

signed and titled 'L. MOHOLY NAGY CH 14B 40 VARIATION OF A Rh PICTURE' (on the reverse); signed with initials 'LMN' (on the stretcher)
oil on canvas

30 1/8 x 38 in. (76.5 x 96.5 cm.)

Painted in Chicago, 1940

\$1,500,000 – 2,500,000

IMPRESSIONIST AND MODERN ART EVENING SALE

New York, 15 May 2017

VIEWING

6-15 May 2017

20 Rockefeller Plaza

New York, NY 10020

CONTACT

Jessica Fertig

jfertig@christies.com

+1 212 636 2050

CHRISTIE'S



© Succession H. Matisse/ DACS 2017.

HENRI MATISSE (1869-1954)

Buste de jeune femme

signed, dated and inscribed 'matisse; oct.44; Baudelaire l'amour du mensonge' (upper right)

charcoal and estompe on paper

Executed in October 1944

52.5 x 40.5 cm.

£300,000-500,000

IMPRESSIONIST DAY AND WORKS ON PAPER

London, 28 June 2017

VIEWING

19-27 June 2017

8 King Street

London SW1Y 6QT

CONTACT

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CHRISTIE'S



Photograph shot on location at Pear Tree Point, Darien, Connecticut, with special thanks to David Ogilvy and Associates/Christie's International Real Estate. Artwork © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

PABLO PICASSO (1881-1973)

Chouette mate (A.R. 405)

stamped, marked and numbered 'Madoura Plein Feu/Edition Picasso/16/200/Edition Picasso' (underneath)
 terracotta vase, partially engraved, with colored engobe and glaze
 Height: 10 ½ in. (26.9 cm.)

Conceived in 1958 and executed in a numbered edition of 200
 \$10,000-15,000

PABLO PICASSO (1881-1973)

Hibou mat (A.R. 284)

stamped 'Madoura Plein Feu/Edition Picasso' (underneath)
 white earthenware ceramic plate, partially engraved, with colored
 engobe and glaze

Length: 15 ¾ in. (39 cm.)

Conceived in 1955 and executed in an edition of 450
 \$8,000-12,000

PICASSO CERAMICS

Online, 5-17 May 2017

VIEWING

20 Rockefeller Plaza
 New York, NY 10020

CONTACT

Sarah El-Tamer
 sel-tamer@christies.com
 +1 212 636 2146

CHRISTIE'S



© The Richard Diebenkorn Foundation

RICHARD DIEBENKORN (1922-1993)
Untitled (Nude Woman in Blue Chair)
gouache on paper
16 $\frac{3}{4}$ x 13 $\frac{3}{4}$ in. (42.5 x 34.9 cm.)
Executed in 1959
\$350,000-450,000

**POST-WAR AND CONTEMPORARY ART
MORNING SESSION**

New York, 18 May 2017

VIEWING

6-17 May 2017
20 Rockefeller Plaza
New York, NY 10020

CONTACT

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jszymkowiak@christies.com
+1 212 636 2100

CHRISTIE'S



© The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2017

Property from a Private American Collection

JEAN-MICHEL BASQUIAT (1960-1988)

Untitled (Jorr)

signed with the artist's initials 'JMB' (on the reverse)

oilstick on paper

36 ¼ x 24 ¼ in. (92 x 61.6 cm.)

Drawn in 1982. This work is registered as no. 1988 in the archives of Annina Nosei Gallery.

\$900,000-1,200,000

POST-WAR AND CONTEMPORARY ART AFTERNOON SESSION

New York, 18 May 2017

VIEWING

6-17 May 2017

20 Rockefeller Plaza

New York, NY 10020

CONTACT

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CHRISTIE'S



-Photography by Dean Digital Imaging. / © Fundación Zúñiga Laborde A C (Mexico)

THE TUTTLEMAN COLLECTION
FRANCISCO ZÚÑIGA (1912-1998)

Mujer del sureste

Bronze

42 x 26 x 29 in. (106.7 x 66 x 73.7 cm.)

Executed in 1960.

Edition of two.

\$250,000-350,000

LATIN AMERICAN ART

New York, 24-25 May 2017

VIEWING

20-24 May 2017

20 Rockefeller Plaza

New York, NY 10020

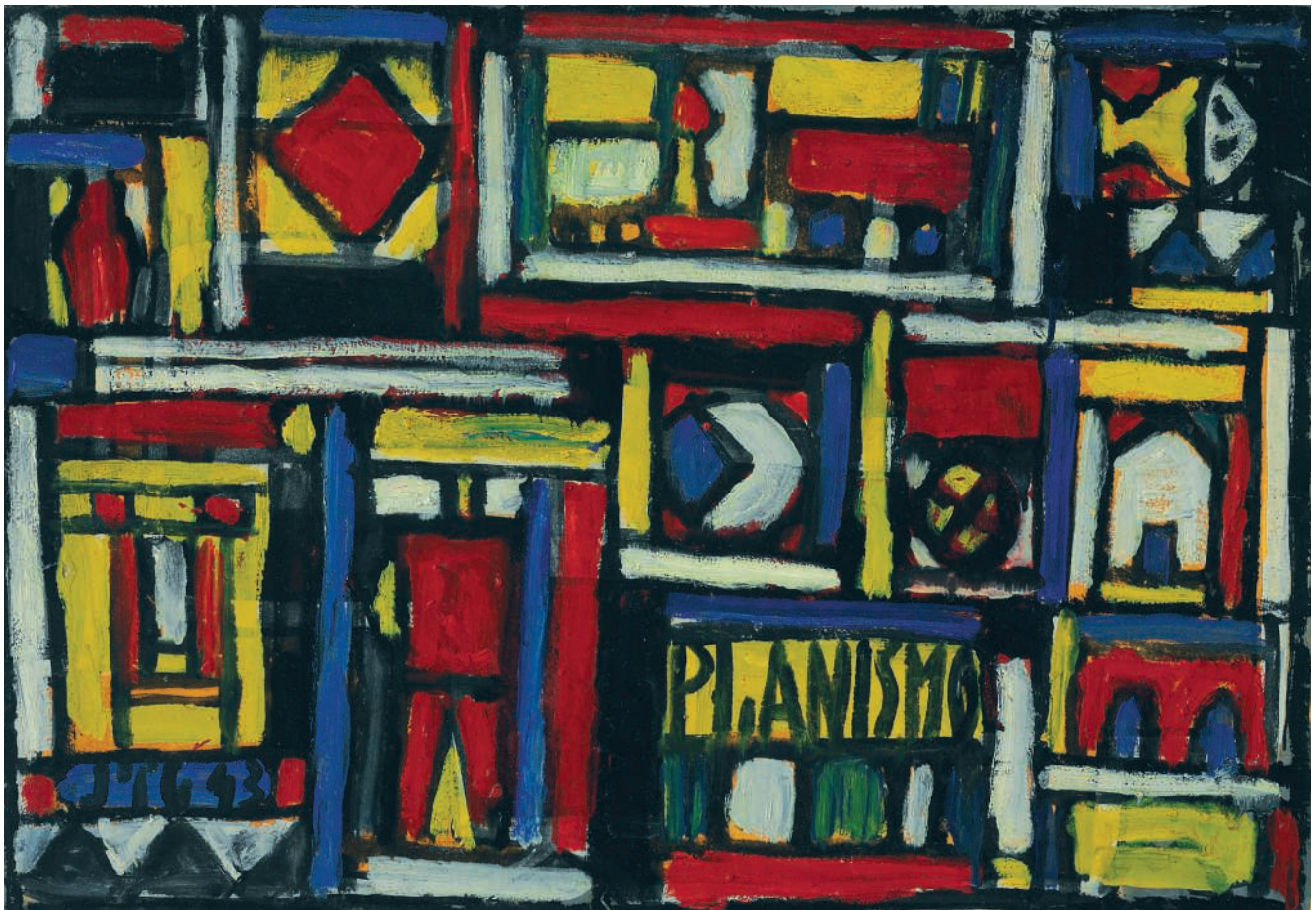
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CHRISTIE'S



© Copyright Succession Joaquín Torres- García, Montevideo 2017. Alejandra, Aurelio and Claudio Torres.

Property from a Distinguished Family Collection

Joaquín Torres-García (1874-1949)

Planismo

signed and dated 'JTG 43' (lower left) and titled 'Planismo' (lower center)

oil on cardboard mounted on board

17 ¾ x 23 ⅞ in. (45 x 66 cm.)

Painted in 1943.

\$120,000-180,000

LATIN AMERICAN ART

New York, 24-25 May 2017

VIEWING

20-24 May 2017

20 Rockefeller Plaza

New York, NY 10020

CONTACT

Virgilio Garza

vgarza@christies.com

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CHRISTIE'S



AMERICAN ART

New York, 23 May 2017

VIEWING

20-22 May 2017

20 Rockefeller Plaza

New York, NY 10020

CONTACT

William Haydock

whaydock@christies.com

+1 212 636 2140

Property from the Estate of Richard J. Schwartz

CHILDE HASSAM (1859-1935)

Just Off the Avenue, Fifty-third Street, May 1916

signed and dated 'Childe Hassam May 1916' with
artist's crescent device (lower left)

oil on canvas

31¼ x 26½ in. (79.4 x 67.3 cm.)

Painted in 1916

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

CHRISTIE'S



DESIGN VENTE SOIR

Paris, 16 May 2017

VIEWING

11-15 May 2017
9, Avenue Matignon
75008 Paris

CONTACT

Pauline De Smedt
pdesmedt@christies.com
+33 1 40 76 83 54

REMBRANDT BUGATTI (1884-1916)
Femme nue debout, les mains sur la nuque,
pièce unique, vers 1906
patinated bronze
29 x 10 $\frac{3}{8}$ x 12 $\frac{7}{8}$ in. (73.7 x 25.4 x 30.5 cm.)
300,000-500,000€

CHRISTIE'S



EUGÈNE PRINTZ (1889-1948)

Enfilade, 1942-1946

Gabon ebony, sycamore and oxidized brass; five original keys
39 x 98 x 17 in. (100 x 250 x 43 cm.)

AN EDUCATED EYE

CHEFS-D'ŒUVRE D'UNE COLLECTION PRIVÉE SUISSE

Paris, 16 May 2017

VIEWING

11-15 May 2017
9, Avenue Matignon
75008 Paris

CONTACT

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EGON SCHIELE (1890-1918)
Seated Model with Raised Left Knee
signed and dated 'EGON SCHIELE 1918' (lower right)
black crayon on paper
18 $\frac{1}{8}$ x 11 $\frac{3}{4}$ in. (46 x 29.7 cm.)
Drawn in 1918
£200,000-300,000

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London, King Street, 18 May 2017

VIEWING

13-17 May 2017
8 King Street
London SW1Y 6QT

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MAGNIFICENT JEWELS

Geneva, 17 May 2017

VIEWING

12-17 May 2017
Four Seasons Hotel des Bergues
1201 Geneva

CONTACT

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AN EXCEPTIONAL 15.03 CARAT BURMESE RUBY
AND DIAMOND RING
\$10,000,000 – 15,000,000

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WRITTEN BIDS FORM

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TUESDAY 16 MAY 2017
AT 10.00 AM AND 1.30 PM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: JAKOB/PARKER
SALE NUMBER: 14185/14186

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

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US\$100 to US\$2,000	by US\$100s
US\$2,000 to US\$3,000	by US\$200s
US\$3,000 to US\$5,000	by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)	
US\$5,000 to US\$10,000	by US\$500s
US\$10,000 to US\$20,000	by US\$1,000s
US\$20,000 to US\$30,000	by US\$2,000s
US\$30,000 to US\$50,000	by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)	
US\$50,000 to US\$100,000	by US\$5,000s
US\$100,000 to US\$200,000	by US\$10,000s
Above US\$200,000	at auctioneer's discretion

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3. I agree to be bound by the Conditions of Sale printed in the catalogue.
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AUCTION RESULTS: CHRISTIES.COM

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14185/14186

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I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

Signature _____

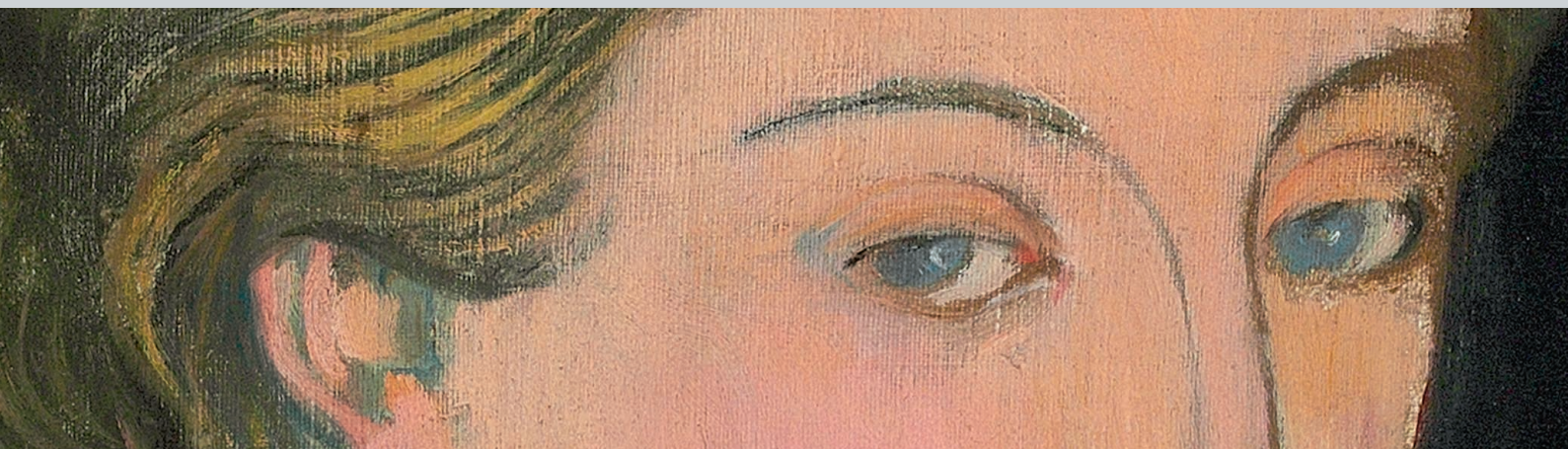
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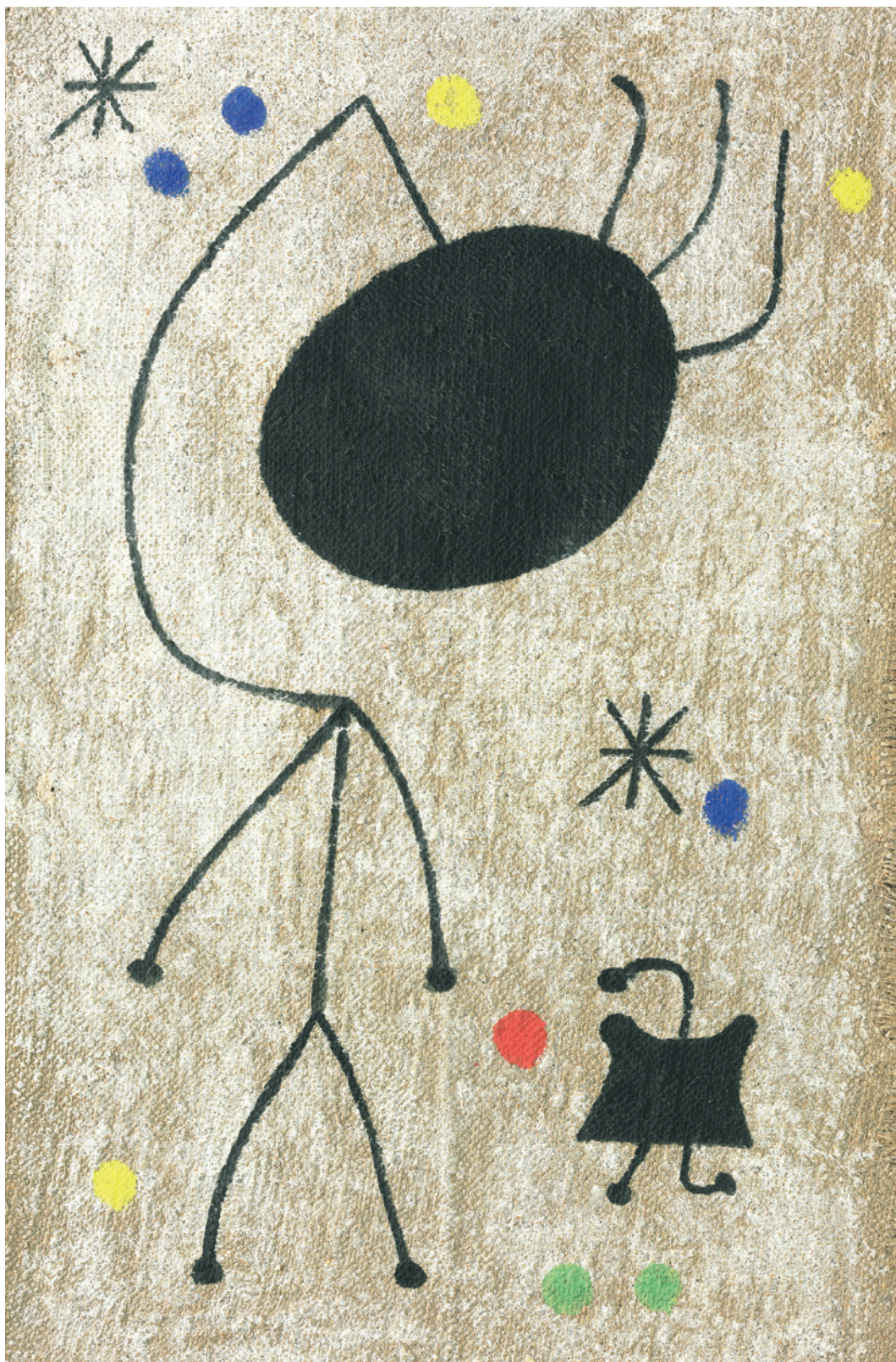
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