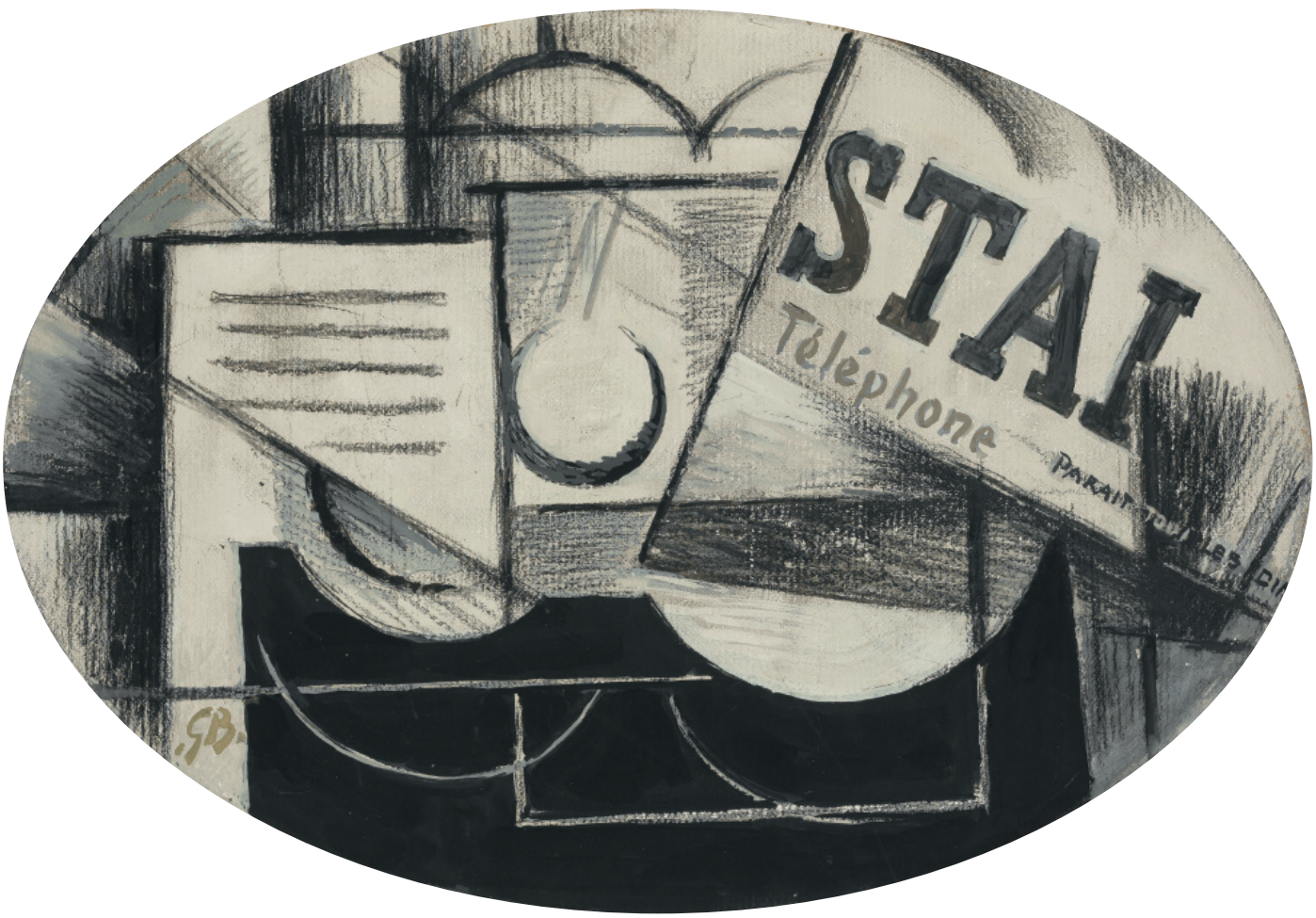
IMPRESSIONIST AND MODERN ART
WORKS ON PAPER AND DAY SALE

INCLUDING PROPERTY FROM THE COLLECTION OF NANCY LEE AND PERRY R. BASS



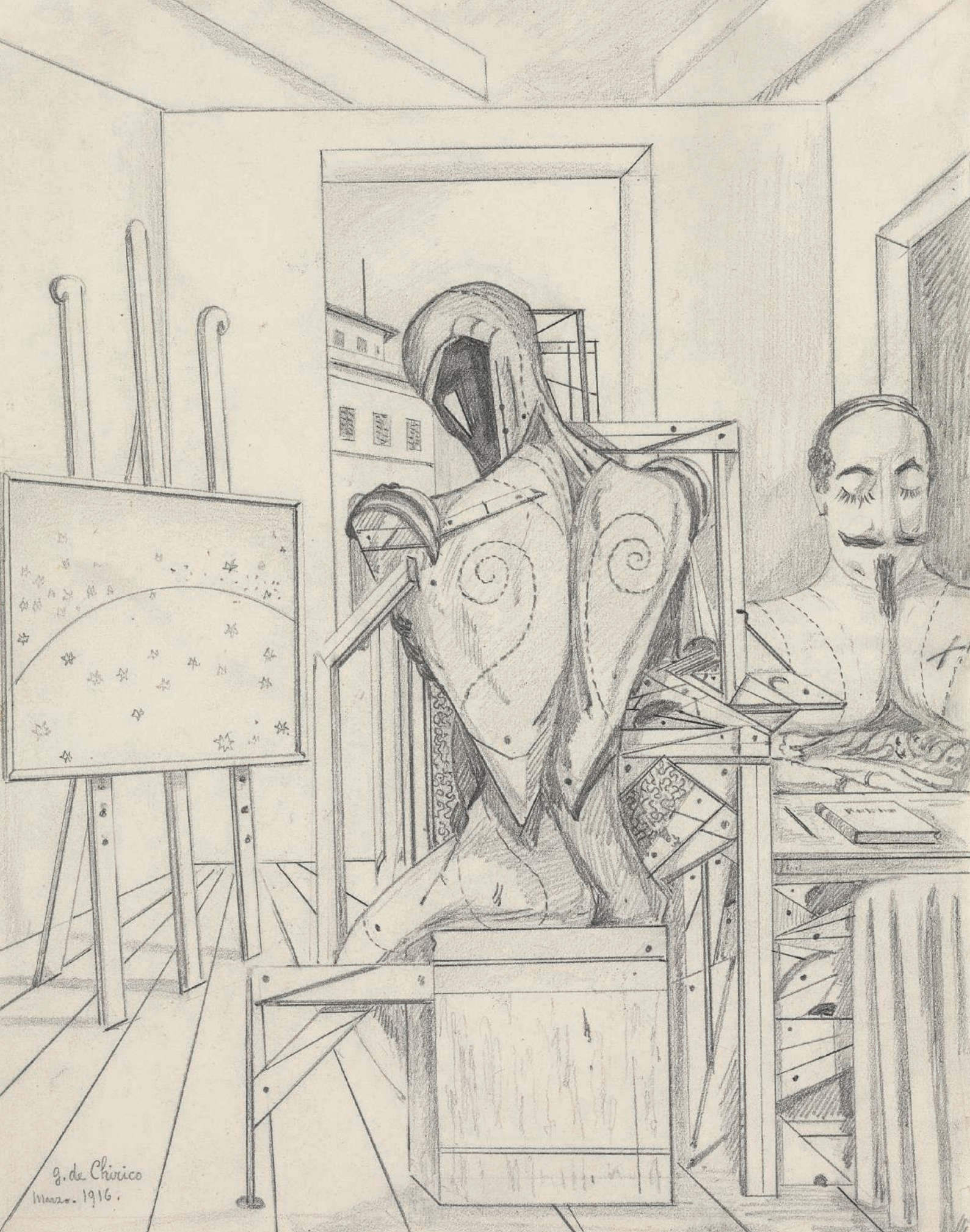
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Claude Monet




F.L.51


g. de Chirico
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The Estate of Rosamond Bernier

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21/06/16

IMPRESSIONIST AND MODERN ART WORKS ON PAPER AND DAY SALE

TUESDAY 14 NOVEMBER 2017

AUCTION

Tuesday 14 November 2017
at 9.30 am (Lots 101-242) and 2.00 pm (Lots 301-544)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Saturday	4 November	10.00 am - 5.00 pm
Sunday	5 November	1.00 pm - 5.00 pm
Monday	6 November	10.00 am - 5.00 pm
Tuesday	7 November	10.00 am - 5.00 pm
Wednesday	8 November	10.00 am - 5.00 pm
Thursday	9 November	10.00 am - 5.00 pm
Friday	10 November	10.00 am - 5.00 pm
Saturday	11 November	10.00 am - 5.00 pm
Sunday	12 November	1.00 pm - 5.00 pm
Monday	13 November	10.00 am - 12.00 pm

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David Kleiweg de Zwaan (#1365999)
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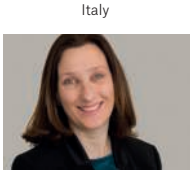
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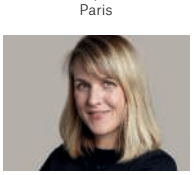
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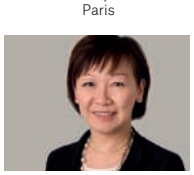
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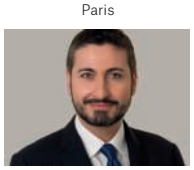
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HEAD OF WORKS ON PAPER AND DAY SALE
Vanessa Fusco
vfusco@christies.com
Tel: +1 212 636 2094
Fax: +1 212 636 2035

WORKS ON PAPER AND DAY SALE COORDINATOR
Katherine Gracey
Tel: +1 212 636 2067
Fax: +1 212 636 2035

EXPERTISE COORDINATOR
Vanessa Prill
vprill@christies.com
Tel: +1 212 636 2219
Fax: +1 212 636 2035

MANAGING DIRECTOR
Julie Kim
jkim@christies.com
Tel: +1 212 636 2317
Fax: +1 212 636 2035

BUSINESS DIRECTOR
Eileen Brankovic
ebrankovic@christies.com
Tel: +1 212 636 2198
Fax: +1 212 636 2035

HEAD OF SALE MANAGEMENT
Sima Jalili
sjalili@christies.com
Tel: +1 212 636 2197
Fax: +1 212 636 2035

EMAIL
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Avant-Garde Masterworks and Magnificent Jewels from a European Collection
13 November – 6 December 2017
New York · Geneva · Paris

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Francis Picabia © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris
Yves Klein © Yves Klein / Artists Rights Society (ARS), New York / ADAGP, Paris, 2017

Magnificent Jewels
from a European Collection
Geneva · 13 November 2017



An Art Nouveau opal and enamel brooch, c. 1900
by René Lalique

Impressionist and Modern Art
Evening Sale
New York · 13 November 2017



Wassily Kandinsky (1866–1944)
Improvisation with Horses
Improvisation mit Pferden
(Studie für Improvisation 20), 1911

Impressionist and Modern Art
Works on Paper and Day Sales
New York · 14 November 2017



Kurt Schwitters (1887–1948)
Ohne titel (ORLD'S RAREST AND MOTHS), 1945
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Post-War and Contemporary
Evening Sale
New York · 15 November 2017



Yves Klein (1928–1962)
Monogold, l'âge d'or, (MG 48), 1959
© Yves Klein / Artists Rights Society (ARS), New York / ADAGP, Paris 2017

Post-War and Contemporary
Morning Sale
New York · 16 November 2017



Yves Klein (1928–1962)
Untitled Blue Sponge Sculpture, (SE 318), 1959
© Yves Klein / Artists Rights Society (ARS), New York / ADAGP, Paris 2017

Post-War and Contemporary
Afternoon Sale
New York · 16 November 2017



Dan Flavin (1933–1996)
Diagonal of May 25, 1963
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Design
Paris · 20 November 2017



Marc Newson (b. 1963)
Pod of Drawers, 1987

African and Oceanic Art
Paris · 22 November 2017



Hemba figure, *Singiti*
Democratic Republic of Congo

Contemporary Art
Paris · 6 December 2017



Raymond Hains (1926–2005)
Palissade De 9 Planches
signed, titled and dated 'Raymond Hains 1970
© Raymond Hains

BEYOND BOUNDARIES:

Avant-Garde Masterworks from a European Collection

Francis M. Naumann

In the early years of the Twentieth Century, such dramatic discoveries were made in the world of science and mathematics that, it could be argued, ordinary people were constrained to perceive the world differently. Even though many did not fully understand what had taken place, they knew that their very conception of the universe had been altered, and some feared (quite rightly, as the future would prove) that the newest innovations in technology might pose a threat to the peaceful existence of mankind. There is no question that these revelations affected the arts—literature, music, dance and the visual arts—which, in roughly the same period, experienced a dramatic upheaval of tradition, causing some to go so far as to question the very essence of art itself. A number of artists turned to a reliance upon alternative systems of thought as a rationale for their creative activities, from the fourth dimension and non-Euclidean geometry to an exploration of heightened spiritual awareness, one that with proper focus and guidance could serve to reveal the ultimate mysteries of the universe. All of this occurred in a period of social unrest, one that led to a world war in Europe and America and a revolution in Russia, replacing the monarchs of the past with various systems of egalitarian rule. This caused some to question and challenge all forms of political authority, particularly artists—who, after all, want no restraints of any kind imposed on their work. As a result, many sought a means by which to renounce governmental control, some seeking solace in the ideals of anarchism.



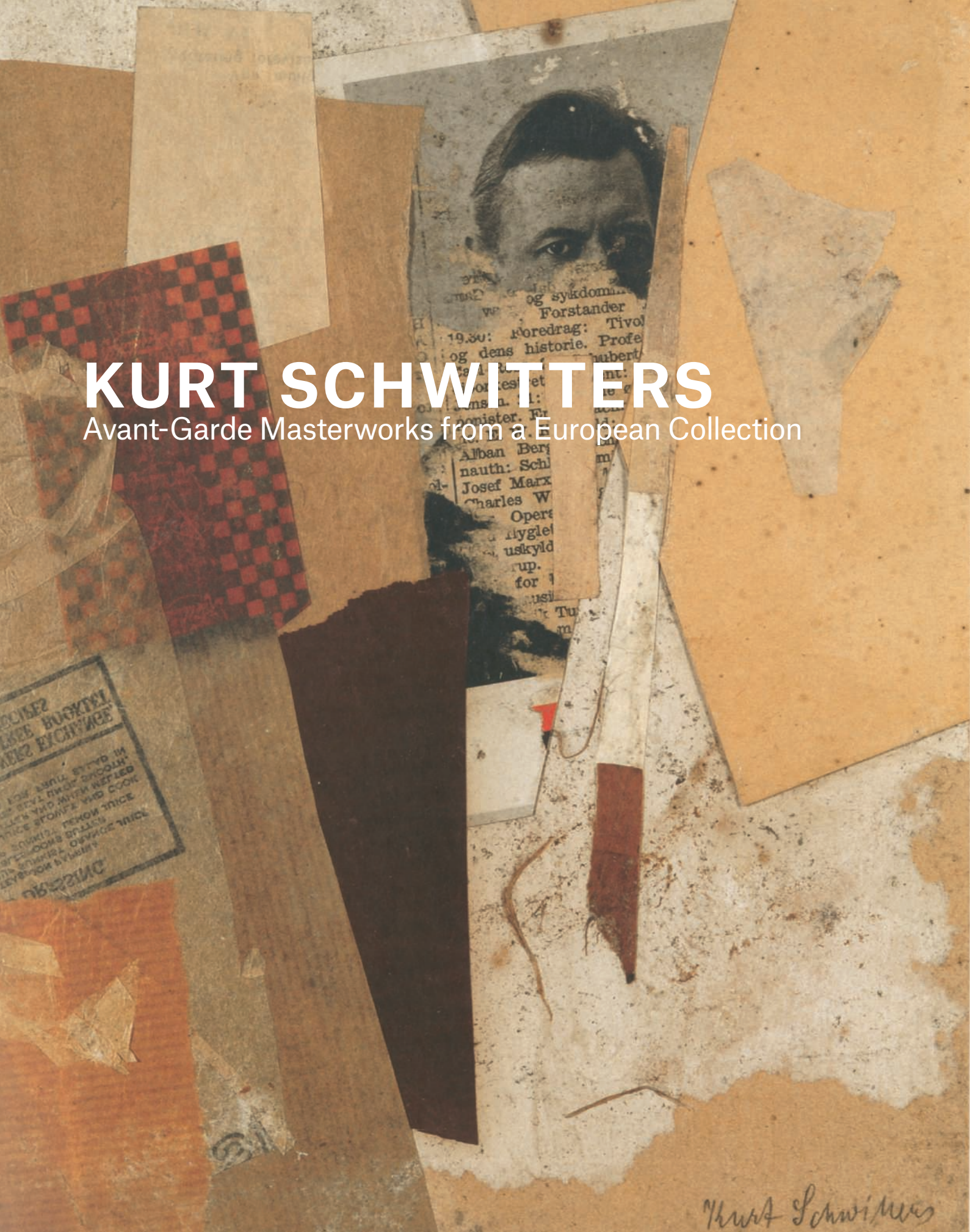
Man Ray, Katherine Kuh, and László Moholy-Nagy at the opening of "Modern Art in Advertising" at the Art Institute of Chicago, 1945.
Photo attributed to Gordon Coster.



Left to right: Francis Picabia, Germaine Everling, Michel Colin, Suzanne Duchamp, Pablo Picasso, Jean Crotti. Côte d'Azur, 1925. Photographer unknown.

The one characteristic that the artists included in the Beyond Boundaries Collection share is that they all came of age and matured as artists in roughly the same period, from 1910 through 1920, that is to say, at approximately the same time when these dramatic changes in their world were taking place. Even though they operated in highly diverse environments and sought inspiration from very different sources, each emerged and followed the basic principles and tenets of the artistic style with which they eventually became associated: (1) expressive or amorphic abstraction (Wassily Kandinsky, Francis Picabia); (2) Cubism and/or Futurism (Henri Laurens, Francis Picabia, Gino Severini); (3) Dada and/or Surrealism (Marcel Duchamp, Jean Crotti, Suzanne Duchamp, Max Ernst, Francis Picabia, Man Ray, Kurt Schwitters, Tristan Tzara, Paul Eluard, George Grosz); (4) constructivism and geometric abstraction (Theo von Doesberg, Moholy-Nagy, Naum Gabo). Many aspects of contemporary art today owe their origin to techniques and innovations introduced by these artists, but there is one approach to the art-making process—where an idea takes precedence over the material form used to express it—that was unquestionably pioneered by a single artist in this group, Marcel Duchamp. In the case of the work by him contained in this collection—an ordinary sheet of paper seemingly selected at random and signed by the artist—the very nature of what constitutes a work of art is thrown open to question. Although these ideas would not take hold in the art world until the emergence of Conceptual Art in the 1960s, once they did, they "changed," as Jasper Johns described the contribution of Marcel Duchamp, "the condition of being here."

Duchamp posited that a work of art has a life expectancy of 40 to 50 years, because after that time, he claimed, it was relegated to the dustbin of history. "I think a picture dies after a few years like the man who painted it," he said toward the end of his life. "Afterward it's called the history of art." Yet works in museums continue to exert influence, particularly among young and impressionable artists who consciously seek inspiration from them. There is no question that every work in the present collection is of such rarity, high quality and importance, that they are each worthy of being included within the chronological framework of a comprehensive museum collection. In that sense, they will continue to exert their influence for many years to come, well beyond the confines of the artistic styles to which they belong and the time period in which they were created.



KURT SCHWITTERS

Avant-Garde Masterworks from a European Collection

Christie's is honored to offer seven exceptional works by Schwitters from a European Collection in our Impressionist and Modern Art Works on Paper and Day Sale this season. These works range from paper collages to mixed media assemblages, and were executed between 1922 and 1947. While only two actually incorporate the word *Merz* in their titles—*Mz x 5. Magistrats* and *Mz 491*—all seven are prime examples of Schwitters' exploration of the collage/assemblage process which his *Merzbilder* embodied.

"It was not without reason that Kurt Schwitters signed several of his letters with the word 'Merz' and gave as his address all the four places where he had worked on his so-called 'Merzbau': Hanover in Germany, Lysaker and Hjertøya in Norway, and Elterwater in England," writes Karin Hellandsjø. "Kurt Schwitters was Merz. Having discovered the word by accident in the winter of 1918-19, he gradually came to use it as a term to refer to all his work, and not just his works of art. For Schwitters, art and life were one and the same thing—a 'Gesamtkunstwerk' in which everything he came in contact with was given an artistic form: life, nature, music, poetry" (K. Orchard, ed., *Schwitters in Norway*, exh. cat., Henie Onstad Art Centre, Høvikodden, 2009, p. 7).

"Merz," a made-up word which takes its name from a fragment of the words "Kommerz und Privatbank," was an artistic revolution in which art and life were to be merged through the "business" of assembling fragments and the detritus of modern life into new glorified forms and expressions of the triumph of the human spirit. As Schwitters' friend and neighbor in Hanover, Käte Steinitz, recalled, during this period Schwitters was frequently seen on the streets of Hanover, "a crazy, original genius-character, carelessly dressed, absorbed in his own thoughts, picking up all sorts of curious stuff in the streets... always getting down from his bike to pick up some colourful piece of paper that somebody had thrown away" (*Kurt Schwitters, A Portrait from Life,* Berkeley, 1968, p. 68). From these fragments, Schwitters constructed poetic and miraculous constellations that expressed a new formal language and seemed to hint at a hidden order among the apparent chaos of his time.

"During the war," Schwitters recalled, "everything was in a state of ferment, the abilities and skills which I had brought with me from the academy were of no use whatsoever, and all around me people were fighting about stupid things which I myself couldn't have cared less about...and then all of a sudden, the glorious revolution began. I don't think much of such revolutions, for people must be ready for them. It's like apples being shaken to the ground by the wind before they've time to ripen, such a shame. But it put an end to that enormous swindle which people call war. I quitted my job without notice and then things really got moving. The turmoil had only just begun. At last I felt free and I gave vent to my jubilation in a loud outburst. Not being wasteful, I took everything with me that I could find, for we were now an impoverished country. One can also shout with junk—and this I did, nailing and glueing it together" (quoted in F. Lach, *Kurt Schwitters, Das literarische Werk*, Cologne, 1973, vol. 5, p. 335).



Self-published catalogue of the *Great Merz Exhibition*, 1927. Photographer unknown.



Edith "Wantee" Thomas with Kurt and Ernst Schwitters in Barnes (London), Christmas 1944. Photographer unknown.

Opposite: Kurt Schwitters, *Untitled (With an Early Portrait of Kurt Schwitters)*, 1937-1938.
© 2017 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn



101

KURT SCHWITTERS (1887-1948)

Mz x 5. Magistrats

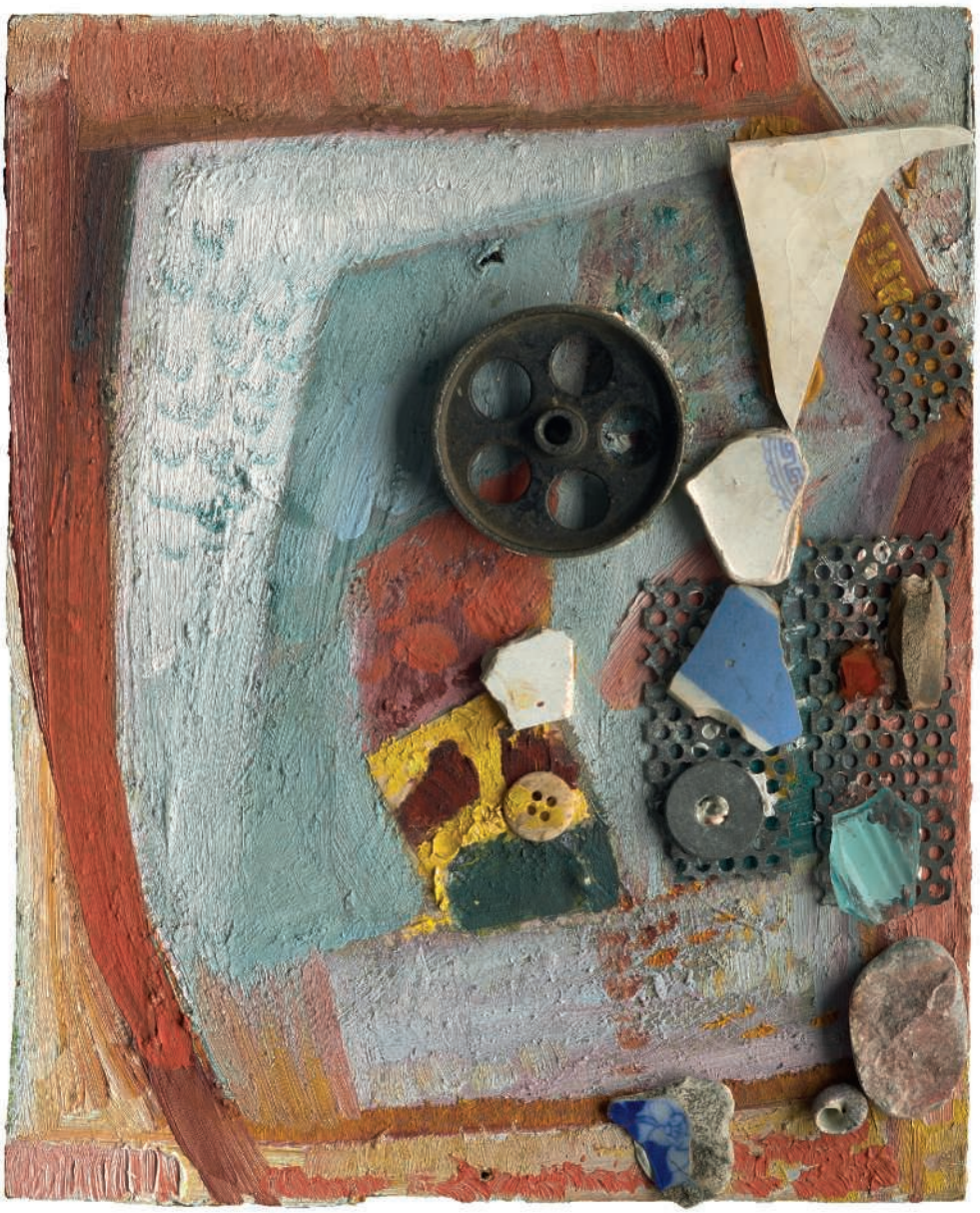
signed, dated and titled 'Kurt Schwitters 1947 Mz x 5-Magistrats' (on the artist's mount)
oil and paper collage on paper
Image size: 6¼ x 5¾ in. (15.9 x 14.5 cm.)
Mount size: 9⅜ x 7⅜ in. (23.8 x 18.6 cm.)
Executed in 1947

$30,000-50,000

PROVENANCE
Estate of the artist.
Edith Thomas, London (by descent from the above and until 1964).
Hanover Gallery, London.
Galerie Tarica, Paris.
Acquired from the above by the family of the present owners, *circa* 1970.

EXHIBITED
Hannover, Sprengel Museum; Dusseldorf, Kunstsammlung Nordrhein-Westfalen and Munich, Haus der Kunst, *Aller Anfang ist Merz, Von Kurt Schwitters bis heute,* August 2000-May 2001, p. 180, no. 224 (illustrated in color).

LITERATURE
K. Orchard and I. Schulz, eds., *Kurt Schwitters, Catalogue Raisonné, 1937-1948,* Bonn, 2006, vol. 3, p. 590, no. 3437 (illustrated).



102

KURT SCHWITTERS (1887-1948)

Ohne titel (Merzbild mit Porzellanscherben)

signed 'Kurt Schwitters' (on the reverse)
metal, button, porcelain, snail shell, glass, wood, paper and stone assemblage and oil on board
10½ x 8½ in. (26.8 x 22 cm.)
Executed in 1945-1947

$70,000-90,000

PROVENANCE

The London Gallery, London.
Anon. sale, Sotheby & Co., London, 25 April 1968, lot 364.
Barry Miller, London (acquired at the above sale).
Galerie Tarica, Paris.
Acquired from the above by the family of the present owners, *circa* 1970.

LITERATURE

K. Orchard and I. Schulz, eds., *Kurt Schwitters, Catalogue Raisonné, 1937-1948*, Bonn, 2006, vol. 3, p. 458, no. 3144 (illustrated; with incorrect dimensions).



103

KURT SCHWITTERS (1887-1948)

Like a Wave

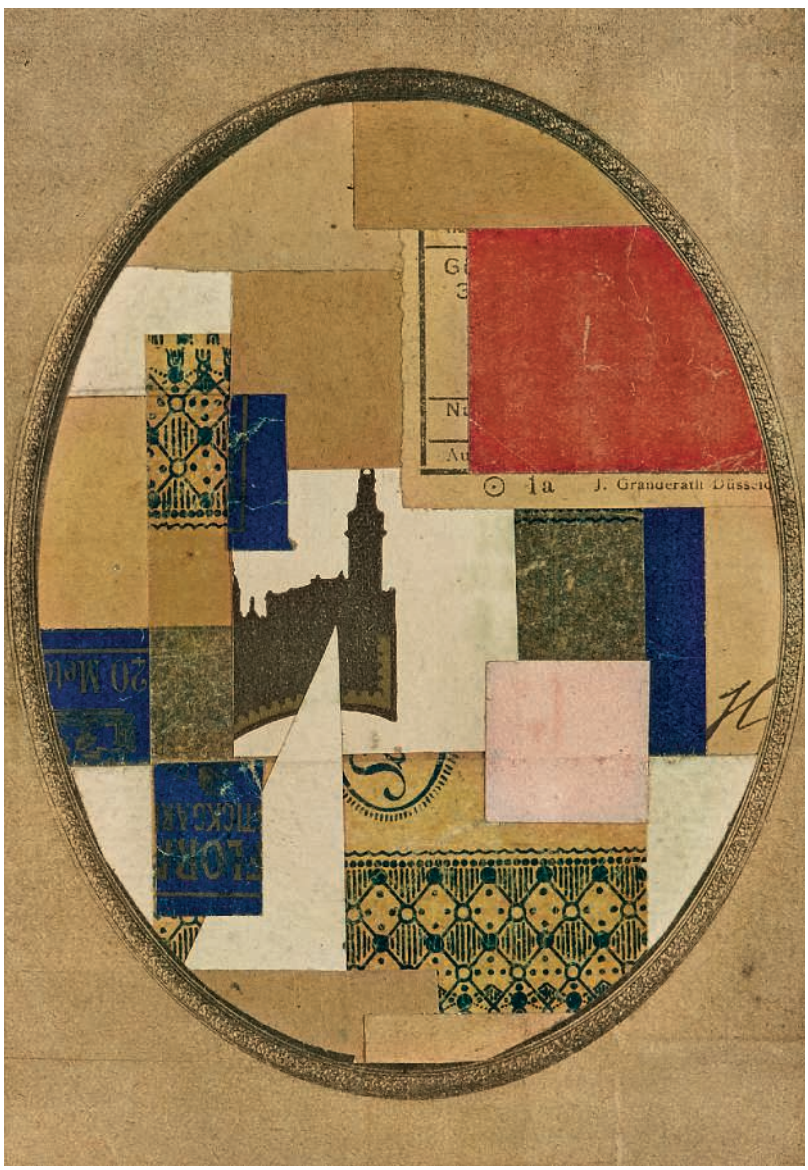
signed, dated and titled 'Kurt Schwitters 1947 Like a Wave' (on the artist's mount)
photo and paper collage on card laid down on card
Image size: 8⅛ x 6⅝ in. (20.5 x 16.8 cm.)
Mount size: 12¼ x 10⅜ in. (31.3 x 26.4 cm.)
Executed in 1947

$50,000-70,000

PROVENANCE
Estate of the artist.
Edith Thomas, London (by descent from the above and until 1964).
Hanover Gallery, London.
Galerie Tarica, Paris (acquired from the above).
Acquired from the above by the family of the present owners, *circa* 1970.

EXHIBITED
Kendal, Abbott Hall Art Gallery, *Kurt Schwitters in the Lake District*, October-November 1964, no. 17.

LITERATURE
I. Ewig, "Le Bourgeois de Hanovre," *Beaux Arts Magazine,* 1994, p. 16 (illustrated in color).
K. Orchard and I. Schulz, eds., *Kurt Schwitters, Catalogue Raisonné, 1937-1948*, Bonn, 2006, vol. 3, p. 653, no. 3621 (illustrated).



104

KURT SCHWITTERS (1887-1948)

Mz 491

paper collage on paper laid down on paper
Image size: 6 x 4⅛ in. (15 x 10.4 cm.)
Mount size: 7½ x 5⅛ in. (18.9 x 13 cm.)
Executed in 1922

$50,000-80,000

PROVENANCE

Herman Schütte, Hamburg (acquired from the artist, *circa* 1922-1925).
Galerie Brockstedt, Hamburg (acquired from the above, 1970).
Anon. sale, Hauswedell, Hamburg, 5 June 1970, lot 1167.
Galerie Tarica, Paris (acquired at the above sale).
Acquired from the above by the family of the present owners, *circa* 1970.

LITERATURE

K. Orchard and I. Schulz, eds., *Kurt Schwitters, Catalogue Raisonné, 1905-1922,* Bonn, 2000, vol. 1, p. 494, no. 1016 (illustrated).

According to Karen Orchard and Isabel Schulz, the first owner of the present work, the painter and sculptor Herman Schütte (1893-1974), "is reputed to have exchanged [the present] collage for one of his hairpin sculptures produced around 1925" (*op. cit.*).

105

KURT SCHWITTERS (1887-1948)

Ohne titel (ORLD'S RAREST AND MOTHS)

signed with initials and dated 'KS 45' (lower center)
wood, plastic, glass, metal, fabric and newsprint assemblage and oil on panel
23¾ x 19¾ in. (60.3 x 50.3 cm.) (oval)
Executed in 1945

$200,000-300,000

PROVENANCE
Ernst Schwitters, Lysaker, Norway (son of the artist).
Marlborough Fine Art, Ltd., London (acquired from the above, 1963).
Galerie Tarica, Paris (acquired from the above).
Acquired from the above by the family of the present owners, 1971.

EXHIBITED
Stockholm, Konstsalongen Samlaren; Cologne, Wallraf-Richartz-Museum; Rotterdam, Museum Boymans-van Beuningen and Milan, Toninelli Arte Moderna, *Kurt MERZ Schwitters, Retrospektivt*, 1962-1964, no. 181 (Stockholm), no. 254 (Cologne and Rotterdam) and no. 102 (Milan).

LITERATURE
K. Orchard and I. Schulz, eds., *Kurt Schwitters, Catalogue Raisonné, 1937-1948*, Bonn, 2006, vol. 3, p. 454, no. 3135 (illustrated).



The artist bending over by a canal. Photo by Ernst Schwitters.
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Photo: Tate Archive

Executed in 1945 while Schwitters was living in exile in England, *Ohne Titel (ORLD'S RAREST AND MOTHS)* is one of the largest examples of the artist's late work. It marks a highpoint of a flowering period of creativity when, living under difficult circumstances, Schwitters began to work with a renewed vigor.

Schwitters' *Merzbilder* were revolutionary and utopian works in the sense that their aim was the complete transformation of the entire world into a creative resource and through that transformation, the turning of life itself into an aesthetic act. It is tempting to contemplate the significance of the newspaper headline "ORLD'S RAREST AND MOTHS" which is pasted in the center of this piece, however Schwitters maintained that the *Merzbilder* were always "self-contained" and referred "to nothing outside of" themselves. Schwitters thus withdraws all significance from the news headline and transforms it into a small part of a whole—a simple element of the larger collage/assemblage. The partial news headline, outside of the context of a newspaper, thus loses its ability to link the reader/viewer to life, instead drawing him even further into the artwork. A "consistent work of art," Schwitters argued, "can never refer to anything outside of itself without loosening its ties to art" (quoted in W. Schmalenbach, *Kurt Schwitters*, Cologne, 1967, p. 97). The *Merzbilder* were a new visual form of poetry, and as in poetry, "words and sentences are nothing but parts. Their relation to one another is not the customary one of everyday speech, which after all has a different purpose: to express something. In poetry, words are torn from their former context, dissociated and brought into a new artistic context, they become formal parts of the poem, nothing more" (quoted in J. Elderfield, *Kurt Schwitters*, New York, 1985, p. 43).

Ultimately, in a *Merzbild*, Schwitters explained, the "material matters as little as I do myself. What matters is forming it. Since the material does not matter, I take whatever material I like, if the picture requires it. Because I balance different kinds of material against one another, I have an advantage over oil painting, for in addition to evaluating colour against colour, line against line, form against form, and so on, I also evaluate material against material—wood as opposed to burlap, for example...'' ("Merz," *Der Ararat*, 1921, reproduced in R. Motherwell, *The Dada Painters and Poets*, London, 1989, pp. 55-65). *Merz*, in this way, comes to stand ultimately for "freedom from all fetters, for the sake of artistic creation. Freedom is not lack of restraint, but the product of strict artistic discipline" (quoted in W. Schmalenbach, *op. cit.*, p. 78).


ASTER O
DURING this war, as in the last, owing to
FIELD
& V
ORLD'S RAREST
AND MOTHS
KS 45



106

KURT SCHWITTERS (1887-1948)

Ohne titel (Schuhsohle)

signed with initials and dated 'KS 47' (lower left)
leather sole, gauze and paper assemblage on paper
10¼ x 8⅛ in. (26.2 x 21.7 cm.)
Executed in 1947

$40,000-70,000

PROVENANCE
Estate of the artist.
Edith Thomas, London (by descent from the above).
Hanover Gallery, London (acquired from the above, 1955).
Irvin Shapiro, New York (acquired from the above, 1958).
Galerie Tarica, Paris.
Acquired from the above by the family of the present owners, *circa* 1970.

EXHIBITED
Paris, Musée national d'art moderne, Centre Georges Pompidou; Institut Valencià d'Art Modern, Centre Julio González and Musée de Grenoble, *Kurt Schwitters,* November 1994-November 1995, p. 382 (Valencia, p. 445; titled *Collage 2* and with incorrect dimensions).

LITERATURE
K. Orchard and I. Schulz, eds., *Kurt Schwitters, Catalogue Raisonné, 1937-1948,* Bonn, 2006, vol. 3, p. 617, no. 3517 (illustrated; with incorrect dimensions).



107

KURT SCHWITTERS (1887-1948)

Ohne titel (Kork-Butterbrot)

cork and wood assemblage and oil on plywood
14⅜ x 13⅛ in. (36.6 x 33.3 cm.)
Executed in 1937-1940

$70,000-100,000

PROVENANCE

Ernst Schwitters, Lysaker, Norway (son of the artist).
Galleria Schwarz, Milan (acquired from the above, 1961).
Roberto Crippa, Milan (1967).
Chiara and Roberto Crippa, Jr., Milan (by descent from the above).
Galleria Schwarz, Milan (acquired from the above).
Galerie Tarica, Paris (aquired from the above).
Acquired from the above by the family of the present owners, *circa* 1972.

EXHIBITED

London, Lord's Gallery, *Kurt Schwitters,* October-November 1958, no. 36.
Cambridge Arts Council Gallery; Swansea, Glynn Vivian Art Gallery; Sheffield, Graves Art Gallery; Leicester Museum and Art Gallery; Coventry, Herbert Temporary Art Gallery and Glasgow University Print Room, *Kurt Schwitters,* November 1959-May 1960, no. 44.
Milan, Galleria Schwarz, *Schwitters, Mostra personale*, November 1961 (illustrated).

LITERATURE

W. Schmalenbach, "Kurt Schwitters," *Art International*, vol. IV, no. 7, 1960, p. 61 (illustrated).
W. Schmalenbach, *Kurt Schwitters,* Cologne, 1967, p. 397 (illustrated, pl. 135).
K. Stadtmüller, ed., *Schwitters in Norwegen, Arbeiten, Dokumente, Ansichten*, Hannover, 1997, p. 18 (illustrated).
K. Orchard and I. Schulz, eds., *Kurt Schwitters, Catalogue Raisonné, 1937-1948*, Bonn, 2006, vol. 3, p. 41, no. 2113 (illustrated).
K. Orchard, ed., *Schwitters in Norway*, exh. cat., Henie Onstad Art Center, Høvikodden, 2009, p. 102 (illustrated in color, p. 103).

108

SERGE FERAT (1881-1958)

Le Livre

signed 'S Ferat' (lower right)
oil and printed paper collage on board
13⅞ x 9⅝ in. (35.9 x 24.5 cm.)

$50,000-80,000

PROVENANCE
Anon. sale, Sotheby & Co., London, 13 July 1960, lot 63.
Andrea Electronics Corporation, United States.
Anon. sale, Sotheby Parke Bernet, Inc., New York, 19 May 1978, lot 332.
Galerie Tarica, Paris (acquired at the above sale).
Acquired from the above by the family of the present owners, *circa* 1980.

EXHIBITED
Paris, Centre national d'art et de culture Georges Pompidou, *Paris-Moscou, 1900-1930,* May-November 1979, p. 129 (illustrated).

In 1913, Serge Férat was one of a few foreign-born artists in Paris primarily interested in Cubism. He arrived in the French capital in 1901 under the name Serguei Zhastrebzov with his close friend, the Baroness Hélène d'Oettingen, the widow of a Polish nobleman née Yelena Zhadviga Mionteska or possibly Miaczinscka. Once settled on the Boulevard Berthier, the Baroness's well-attended literary salon led Zhastrebzov to meet the notable characters of the Parisian avant-garde, most significantly Pablo Picasso and Guillaume Apollinaire. It was Apollinaire who encouraged the artist to change his name to Serge Férat and shepherded him into the artistic community. After briefly studying under William-Adolphe Bouguereau, Férat faced difficulty finding his own style. He amassed a collection of works by Le Douanier Rousseau, Picasso, Giorgio de Chirico, among others. Run by Apollinaire, *Les Soirées de Paris*, the literary and artistic magazine, was at the center of the avant-garde in Montparnasse before World War I. Apollinaire invited his wealthy friends Férat and the Baroness to collaborate on the publication after falling out with André Salmon and André Billy over his own support for Cubism and Futurism. The first issue edited by Férat and the Baroness in November 1913 included Apollinaire's review of the Salon d'Automne, a poem written by the Baroness under her pseudonym Roch Grey and a handful of cubist constructions by Picasso.

Emulating the Barbizon School, the Nabis and the Fauves without significant success, Férat did not commit to any particular style until he developed his own version of Cubism around 1913. With its flattened perspective, use of *trompe-l'oeil* and inclusion of text, *Le Livre* represents Férat's systematic application of Cubism in the early teens. The printed excerpt of *Les siècles sont au peuple*, from Victor Hugo's *L'Année terrible,* an 1872-published series of poems based on the horrible events of 1870—for both France as a nation with the loss of the Franco-Prussian War and the establishment of the Paris Commune as well as for Hugo with the death of his son, Charles. This gripping series of poems positioned Hugo as a national hero and symbol of Republicanism in France. In *Le Livre,* the main collage element is a poignant reference to a politically-charged poem at a time when the nation was on the brink of World War I, a war in which Férat served in the same Foreign Legion regiment as Apollinaire. With its bold tonality and use of collage, this work is among the finest examples of the artist's own Cubist vision.

Que dirait-on de toi si tu faisais
Envoler ton lion de Saint-Marc, ô Venise !
L'histoire est balafrée et la gloire agonise.
Quoi qu'on puisse penser de la France d'hier,
De cette rude armée et de ce peuple fier,
Et de ce que ce siècle à son troisième lustre
Avait rêvé, tenté, voulu, c'était illustre.
Pourquoi l'effacement ? qu'a-t-on crée d'ailleurs
Pour les déshérités et pour les travailleurs ?
A-t-on fermé le bagne ? A-t-on ouvert l'école ?
On détruit Marengo, Lodi, Wagram, Arcole ;
A-t-on du moins fondé le droit universel ?
Le pauvre a-t-il le toit, le feu, le pain, le sel ?
A-t-on mis l'atelier, a-t-on mis la chaumière
Sous une immense loi de vie et de lumière ?
A-t-on déshonoré la guerre en renonçant
A l'effusion folle et sinistre du sang ?
A-t-on refait le code à l'image du juste ?

–Victor Hugo



Serge Ferat, *Composition*, *circa* 1914. Musée d'art moderne de la ville de Paris. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris Photo: © Musée d'Art Moderne / Roger-Viollet



Baroness d'Oettingen and Serge Férat. Photographer unknown.


IN
Envoler ton lion de Saint-Marc
L'histoire est bafouée et la gloi
Quoi qu'on puisse penser de
De cette rude armée et de c
Et de ce que ce siècle
Avait rêvé, tenté
Pourquoi l'eff
Pour les dé
A-t-on ferm
On détruit Mar
A-t-on du moi
Le pauvre a-t-
A-t-on mis l'at
Sous une immens
A-t-on
A l'eff
A-t-o



109

TRISTAN TZARA (1896-1963)
AND PAUL ELUARD (1895-1952)

Papillons Dada

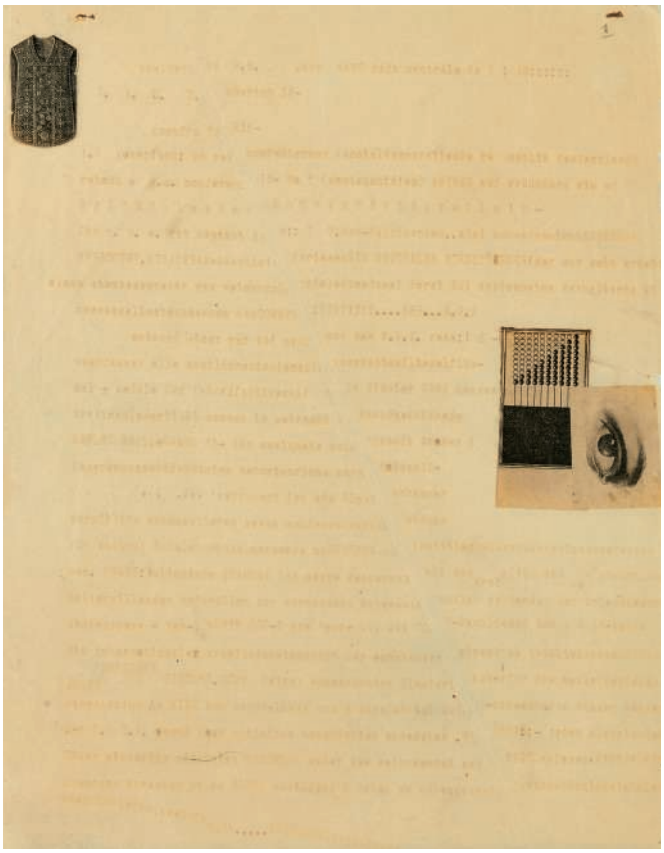
printed paper
Each: 2¾ x 4¼ in. (6.9 x 10.7 cm.)
Executed *circa* 1919-1920 (4)

$4,000-7,000

PROVENANCE
Galerie Tarica, Paris.
Acquired from the above by the family of the present owners, *circa* 1970.

The *Papillons Dada*, an ephemeral series of four broadsides with texts attributed to Paul Eluard and Tristan Tzara, were issued by the Paris Dada group in December 1919. These printed papers were intended for general distribution, the first such use of leaflets as a form of advertisement in the artistic field and one that would be significant for the Dada movement and later the Surrealists.





110

MAX ERNST (1891-1976)
AND JOHANNES THEODOR
BAARGELD (1892-1927)

Typoskript-Manifest

First: printed paper collage on typed paper
Second: printed paper collage and *frottage* on typed paper
Each: 11¼ x 8⅞ in. (28.6 x 22.4 cm.)
Executed in 1920 (2)

$20,000-30,000

PROVENANCE
Tristan Tzara, Paris (acquired from the artists); sale, Kornfeld & Klipstein, Bern, 12 June 1968, lot 286.
Galerie Tarica, Paris (acquired at the above sale).
Acquired from the above by the family of the present owners, *circa* 1970.

EXHIBITED
New York, The Museum of Modern Art; Philadelphia Museum of Art; Boston Museum of Modern Art; Springfield Museum of Fine Arts; Milwaukee Art Institute; Minneapolis, University of Minnesota, University Art Gallery and San Francisco Museum of Art, *Fantastic Art, Dada, Surrealism,* December 1936-September 1937, no. 298.
Düsseldorf Kunsthalle; Frankfurt Kunstverein and Amsterdam, Stedelijk Museum, *Dada, Dokumente einer Bewegung*, September 1958-February 1959, no. 315.
New York, The Museum of Modern Art; Houston, The Menil Collection and The Art Institute of Chicago, *Max Ernst, Dada and the Dawn of Surrealism*, March-November 1993, p. 366, nos. 47-48.

LITERATURE
W. Spies and S. and G. Metken, *Max Ernst, Werke, 1906-1925,* Cologne, 1975, p. 169, nos. 334 and 335 (illustrated).

The present works, *Typoskript-Manifest,* are the result of a collaboration between Max Ernst and Johannes T. Baargeld. Baargeld created the left-leaning art and political journal, *Der Ventilator,* with which Max Ernst was closely involved. Following the establishment of Dada in Berlin, they formed the Cologne branch of the movement with Hans Arp with an emphasis on the art becoming depersonalized and automatic. Ernst and Baargeld remained separate from the Berlin arm of the group, but they did participate in the famed 1920 Dada exhibition in Berlin. The same year they published *Bulletin D* and the first edition of *Die Schammade*; both of which were subsequently banned. The present works executed in 1920 stem from their work together and the founding of the Dada movement in Cologne.

111

MAN RAY (1890-1976)

Rayograph

signed and dated 'Man Ray - 22' (lower right)
gelatin silver print
11⅝ x 9⅜ in. (29.5 x 23.7 cm.)
Conceived in 1922 and printed at a later date

$20,000-30,000

PROVENANCE
Galerie des Quatre Mouvements, Paris.
Galerie Tarica, Paris (acquired from the above, *circa* 1965).
Acquired from the above by the family of the present owners, *circa* 1970.

LITERATURE
E. de l'Ecotais, *Man Ray, Rayographies,* Paris, 2002, p. 213, no. 59 (illustrated; with inverted dimensions).

Man Ray arrived in France in the summer of 1921, where he was already well-known in artistic circles. His work had been reproduced in Francis Picabia's magazine, *391*, in July 1920. His publications, notably *New York Dada*, were familiar to the young avant-garde artists and writers who welcomed him to Paris. He soon met the couturier Paul Poiret, and began photographing his models. By Man Ray's own account, it was while developing these fashion photographs that he discovered the rayograph. After turning on the light in the darkroom, he accidentally placed objects directly on an extra piece of wetted paper in the developing tray: "I turned on the light: before my eyes an image began to form" (quoted in *Perpetual Motif, The Art of Man Ray,* exh. cat., National Museum of American Art, Smithsonian Institution, Washington, D.C., 1988, p. 29).



Man Ray's *Rayographs* published in the November 1922 issue of Vanity Fair. Photographer unknown.
© 2017 Man Ray Trust / Artists Rights Society (ARS), New York / ADAGP, Paris

Through placing and moving solid or translucent objects across sensitized photo paper, adjusting and moving the angle of lights, and at times immersing objects in the developer during exposure, Man Ray achieved photographic images without using a camera. The rayographs elicited an immediate response from the Dadaists, who saw them as an artistic breakthrough that brought photography on par with the avant-garde paintings of the day. Tristan Tzara heralded these new works, referring to them as Dada photographs. Poiret bought two and Jean Cocteau published one in the April-May 1922 issue of *Les Feuilles libres*. By the end of May, Man Ray had sold twelve of the pieces, and *Vanity Fair* published four in their November 1922 issue (fig. 1). These unique, visionary images, hovering between the abstract and the representational, revealed a new way of seeing that delighted the Dada poets who championed Man Ray's work, and which pointed the way to the dreamlike visions of the Surrealist writers and painters who followed.

In an April 1922 letter to his patron, Ferdinand Howald, Man Ray wrote: "In my new work I feel I have reached the climax of things I have been searching the last ten years—I have never worked as I did this winter, I have freed myself from the sticky medium of paint, and am working directly with light itself. I have found a way of recording it. The subjects were never so near to life itself as in my new work, and never so completely translated to the medium" (quoted *ibid.*, pp. 28-29).



112

NAUM GABO (1890-1977)

Construction in Space with Balance on Two Points

Perspex
Height: 11⅜ in. (29.1 cm.)
Length: 13¼ in. (33.7 cm.)
Executed in 1936-1946; unique

$200,000-300,000

PROVENANCE
Mr. and Mrs. Bernard Reis, New York (acquired from the artist, by 1957).
Harold Diamond, New York (*circa* 1978).
Galerie Tarica, Paris.
Acquired from the above by the family of the present owners, *circa* 1978.

EXHIBITED
Münster, Westfälisches Landesmuseum für Kunst und Kulturgeschichte, *Skulptur,* July-November 1977, p. 118 (illustrated; dated 1925).
Paris, Centre national d'art et de culture Georges Pompidou, *Paris—Berlin, rapports et contrastes, France—Allemagne, 1900-1933*, July-November 1978, p. 5, no. 116 (illustrated, p. 229; dated 1925).
New York, The Solomon R. Guggenheim Museum, *The Planar Dimension, Europe, 1912-1932*, March-May 1979, p. 141, no. 102 (illustrated; dated 1960 and with incorrect medium).
Moscow, Pushkin Museum of Fine Arts, *Moskva—Parizh, 1900-1930*, June-October 1981, vol. 1, p. 312 (illustrated, vol. 2).

LITERATURE
H. Read and L. Martin, intro., *Gabo, Constructions, Sculpture, Paintings, Drawings, Engravings,* Cambridge, 1957, p. 183 (illustrated, pl. 36; dated 1925).
C. Sanderson and C. Lodder, *Naum Gabo Sixty Years of Construction Including Catalogue Raisonné of the Constructions and Sculptures*, Dallas, 1985, p. 213, no. 22.5 (illustrated).
J. Prosyniuk, ed., *Modern Arts Criticism*, Detroit, 1992, vol. 2, pp. 240-241, 243 and 249 (dated 1924-1925).

We thank Graham and Nina Williams for their help cataloguing this work.

First conceived in 1924-1925, *Construction in Space with Balance on Two Points* perfectly embodies Gabo's Constructivist ethos. There is no figurative content, but instead a celebration of material, light, time and space. Here, Gabo has successfully reduced the properties of modern scientific and technological form to its abstract essence, and achieves a free interaction of matter and space. Eric Gibson stated, "*Points* engages with space in a manner quite different from any sculpture before it. It goes beyond a simple physical involvement with space in the manner of Picasso and Tatlin and enters a realm in which it is no longer clear where matter ends and space begins. *Points* seems at once to contain space and to be constructed from it, even to move through it while remaining at rest" (J. Prosyniuk, ed., *op. cit.*, p. 240).

As with many of Gabo's most successful compositions, this elegant, complex construction was executed in various sizes and materials over the course of fifty years. Of the seven versions of *Construction in Space with Balance on Two Points* listed in the *catalogue raisonné* of Gabo's works, most are unique variations rather than reconstructions, varying in scale and appearance. A number are also in museums, including the Yale University Art Gallery and the Busch-Reisinger Museum at Harvard University.

Referring to the present lot, Stephen Nash and Jörn Merkert note that, "This version is distinct from the others because the upper pair of slanting white sheets each join the black angled pieces at the ends rather than at the angles, and there are no cross-pieces between the quarter-annulars at the base" (*op. cit.*, p. 213).

Gabo considered *Construction in Space with Balance on Two Points* one of his masterpieces and the work was given various titles over the years, including, *Raum-Konstruktion, schwebend*, *Construction on Two Points* and *Two Circles*. In their outstanding book on Gabo's life and work, Martin Hammer and Christina Lodder observe: "The most striking quality of the sculpture is its apparent denial of gravity and structural support. As the title implies, the entire construction is balanced on just two points at its base, to either side of the central vertical axis. Immediately above, the cube which is implied by the four rectangular planes appears to hover in space, while its 45° orientation suggests the possibility of rotation. In this respect, *Balance on Two Points* recalls monumental machines such as dynamos, where a moving component is suspended within a rigid structure…Moving around the sculpture, the viewer is presented with a constantly shifting interplay of solid and void, stasis and movement, opacity and transparency, black and white. From all angles, these oppositions seem to be held in poised equilibrium. Yet there is no viewpoint from which the sculpture is completely symmetrical, despite the geometric regularity of the elements and the recurrent pairing of forms" (*Constructing Modernity, The Art & Career of Naum Gabo*, New Haven, 2000, p. 129).



The original box for the present lot.



The artist at work in his Berlin studio, *circa* 1925. Photographer unknown.
© Nina and Graham Williams





113

GEORGE GROSZ (1893-1959)

Die von der liebe Leben

signed 'Grosz' (lower right); with Estate stamp (on the reverse)
black Conté crayon on joined paper laid down on card
23⅝ x 34½ in. (60 x 87.4 cm.)
Drawn *circa* 1926

$30,000-50,000

PROVENANCE
Estate of the artist.
Galerie Tarica, Paris (acquired from the above).
Acquired from the above by the family of the present owners, 1996.

EXHIBITED
London, Royal Academy of Arts, *The Berlin of George Grosz, Drawings, Watercolours and Prints, 1912-1930,* March-June 1997, p. 166, no. 125 (illustrated).

LITERATURE
G. Grosz, *George Grosz, Uber alles die Liebe,* Berlin, 1930 (illustrated, pl. 124).
G. Grosz, *Love Above All and Other Drawings, 120 Works by George Grosz,* New York, 1971, p. 59 (illustrated).

Ralph Jentsch has confirmed the authenticity of this work.

Between 1924 and 1932, Grosz created a number of large Berlin street scenes such as the present work, which was drawn *circa* 1926. These works, according to Ralph Jentsch, "belong to the most important component in the artist's *oeuvre* of these years." Grosz had an interest in depicting all kinds of people walking through the busy city streets—the rich, the poor, the elderly, the children. Jentsch has described the present work as a "friendly scene", one "probably taking place in the busy Westend of the city, like on Kurfürstendamm or the short stretch of Tauentziehnstraße. In the center of the drawing, there walks a neatly dressed rich couple while two women are looking at a posh window display of leather suitcases. Only by a poor cripple on the left, wearing a sign on his coat with the inscription 'Ganz blind und Taubstumm' ('Totally blind and deaf'), is one reminded that there is also a shadow side of the lively metropolis, still the consequence of a murderous and irresponsible war Germany had launched in the neighboring countries of France and Belgium."



114

PIET MONDRIAN (1872-1944)

Veld met links een rij bomen

charcoal and sanguine on paper
37¾ x 29½ in. (95.6 x 74.9 cm.)
Drawn *circa* 1907

$60,000-100,000

PROVENANCE

Dr. J.S.F. Esser, Amsterdam (*circa* 1907-1912).
Private collection, France (by descent from the above).
Galerie Tarica, Paris (acquired from the above).
Acquired from the above by the family of the present owners, *circa* 1970.

LITERATURE

M. Seuphor, *Piet Mondrian, sa vie, son oeuvre,* Paris, 1970, p. 429, no. 631.
R.P. Welsh, *Piet Mondrian, Catalogue Raisonné of the Naturalistic Works,* New York, 1998, vol. I, p. 388, no. A579 (illustrated).
M. Seuphor, *Piet Mondrian, Life and Work,* New York, 2015, p. 344 (illustrated).

115

PABLO PICASSO (1881-1973)

L'espagnole devant le miroir

dated 'Avril 1903' (on the reverse)
pen and brush and India ink on paper
12⅜ x 8⅝ in. (31.5 x 22 cm.)
Executed in Barcelona in April 1903

$180,000-250,000

PROVENANCE
Estate of the artist.
Claude Picasso, Paris (by descent from the above, by 1984).
Wildenstein & Co., Inc., New York.
Private collection, Miami (acquired from the above, 1990).
Private collection, Miami (acquired from the above, 1995).
Acquired from the above by the present owner.

EXHIBITED
Kunstmuseum Bern, *Der Junge Picasso, Frühwerk und Blaue Periode,* August 1984-February 1985, p. 325, no. 180.

LITERATURE
C. Zervos, *Pablo Picasso,* Paris, 1942, vol. 1, no. 177 (illustrated, pl. 82; with incorrect medium).
D. Chevalier, *Picasso, The Blue and Rose Periods,* New York, 1991, p. 96 (illustrated, p. 59).
S. Picasso, *Picasso, Comme si j'étais une signature,* Paris, 1996, p. 15 (illustrated; titled *Danseuse espagnole se recoiffe*).



Gustave Courbet, *Adela Guerrero, danseuse espagnole*, 1851.
Musées Royaux des Beaux-Arts de Belgique, Brussels.

Executed in 1903, *L'espagnole devant le miroir* dates from a formative and exhilarating period in Picasso's youth. He had moved from Paris to Barcelona, finding a city gripped by civil unrest, where he saw a controversial exhibition of drawings by Isidre Nonell at the *Sala París*. They depicted the city's gypsies, degraded and oppressed, and the show caused general outrage. The febrile atmosphere was compounded by the momentum of the anti-bourgeois, nationalistically Catalan *Modernisme* movement. Picasso, fresh from Paris and at the height of his intensely melancholic Blue Period, captures in *Danseuse espagnole se recoiffe* the spirit of his recent experiences of art and reality, echoing Edouard Manet and Montmartre, the bohemian and the tragic.

The scene is a glimpse backstage; a Spanish dancer stands before her dressing table, arranging her hair. Her form is rendered in quick, deft pen and ink strokes, while the shawl which drapes her body is given texture and shape by emphatic hatching. The flounces of her dress and her heavy, dark hair are painted in thickly applied wash. The curvilinear lines demonstrate an early example of Picasso's distinctive graphic simplicity and sureness of line. The dancer raises one arm to adjust her coiffure, the other, crossed across her body, lifts a small flower coyly to her pointed nose. She wears flowers in her hair and bangles on her wrists, and a few simple cosmetic objects sit on the table before her. Picasso has drawn this moment of demure femininity with all his characteristic humor and lightness of touch. He depicts the dancer as majestic rather than slender, investing the sensuality of her broad silhouette with a coarse edge. An elderly woman, her hair scraped back, observes the dancer with arms crossed. Her gaze is a knowing one; perhaps she is looking at her younger self and the transience of youth and vanity.

Picasso arrived in Barcelona with little money, and found a place to live amid the colorful squalor of Barcelona's Gothic quarter. The young artist would easily have encountered the scene he depicts in *L'espagnole devant le miroir*. The dancer is an interesting subject, a favorite choice of the great French painters Manet and Gustave Courbet, who used the motif to explore the quintessentially "Spanish" (fig. 1). The subject also anticipates an intimate theme prevalent in his early paintings: the woman at her toilette. Picasso at twenty-two was a youthful Spaniard with a ferocious visual appetite, who had witnessed first-hand the decaying *belle époque*. Returning to Spain, he invokes in this remarkable drawing the Spanish dancers glamorized by Manet and Courbet, penning this Barcelona dressing-room with his own inimitable panache.


A603

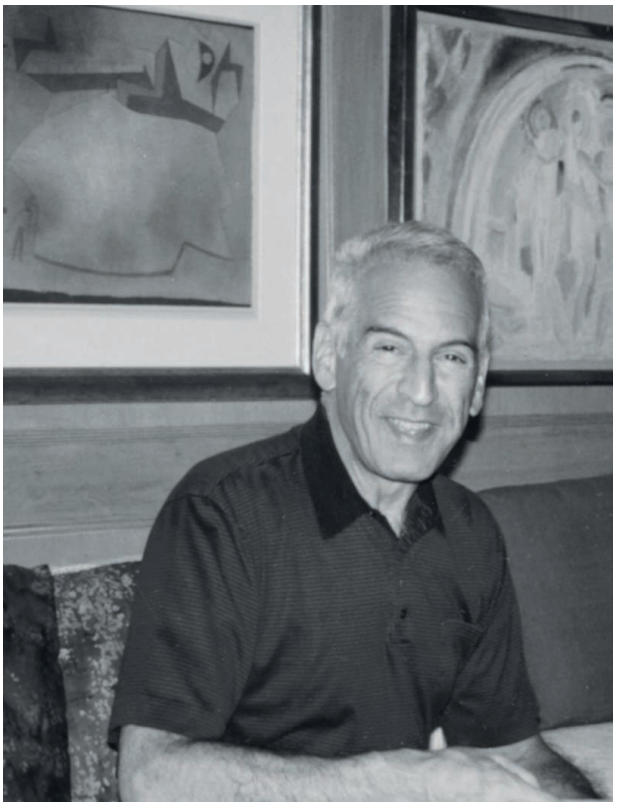
A 40 YEAR JOURNEY

Property from the

STANFORD Z ROTHSCHILD, JR. COLLECTION



Marie L. Rothschild and her son Stanford Z. Rothschild, Jr. Courtesy of the family.



Stanford Z. Rothschild, Jr. at home. Courtesy of the family.

For the investor, philanthropist, and collector Stanford Z. Rothschild, Jr., life was a never-ending opportunity for exploration and discovery. Across his ninety-one years, Stan cultivated a reputation as a fiercely intellectual and generous man with a passion for culture and community.

Stanford Z. Rothschild, Jr. was the son of prominent Baltimore insurance executive Stanford Z. Rothschild, Sr. and his wife, the philanthropist, Marie Rothschild. Since the late nineteenth century, the family has championed civic leadership in their Maryland community. Marie Rothschild, in particular, was known as a stalwart supporter of causes such as the Baltimore Symphony Orchestra, Sinai Hospital—where she was the first woman to serve on the board of directors—the Jewish Community Federation of Baltimore, and the American Red Cross—where Marie spearheaded the de-segregation of blood donation during the Second World War. "My grandma was a primary inspiration for our interest in making the world a better place," noted David Rothschild, son of Stanford Z. Rothschild, Jr. "She made it clear that when you are privileged enough to not have to worry about providing for yourself or your family, there is a fundamental responsibility to 'make the world a better place'."

Marie Rothschild would pass on her dedication to helping others to her son, who utilized his success in business and his love of fine art for the public good. A graduate of City College and the University of Pennsylvania's Wharton School of Business, Stan served as an officer in the United States Navy before joining his family's Sun Life Insurance Company, where he rose to President and CEO. After selling Sun Life in 1971, the collector founded The Rothschild Company to focus his energies on investing, a field that had always captured his imagination. At his investment management firm, the collector was known for his keen intelligence and commitment to innovation—qualities that earned him not only prodigious success, but also the respect of his colleagues. In recounting her father's progressive mentality towards investing and collecting, his daughter, Ellen Rothschild Dame, recalls Stan "pouring over the book *Art as Investment* in the late 1960s, which acted as a catalyst for some of his earliest purchases, such as the Kandinsky and the Monets. As he developed his understanding of art as an asset, his passion for learning about the origin and historical significance of the work itself blossomed."

Enthralled with artists and the creative process, Stan assembled a striking collection of paintings, sculpture, and works on paper by master figures of the art historical canon. He was especially drawn to artists whose work was both intellectually rigorous and historically provocative, namely El Greco, Claude Monet, Robert Delaunay, Camille Pissarro, and Russian artists of the twentieth century. During his lifetime, Stan amassed one of the largest, privately owned collections of Russian avant-garde art in the United States. Through personal scholarship and in conversation with art historians and curators, he honed his unique connoisseurial vision, and could speak at length about the fascinating philosophical and social histories behind each work. For Stan, art was a rich, challenging source of inspiration—a means of interacting with the ideas and individuals that shaped the world. "He would have people come to the house to talk about the art," David said of his father. "He loved to give tours and talk about the art. It was not only about the beauty—it was about the purpose, the political meaning, and the intent. It was beyond the aesthetic."

Stan approached philanthropy in the same way that he approached collecting: with energy, dedication, and a desire to foster and acquire inspiration. For him, giving was an opportunity to think more broadly about improving communities through bold thinking; his philanthropic reach extended across the arts, education, political advocacy, and Jewish causes. To this end, he sold major works of art to fund his eponymous charitable foundations and gifted pieces to institutions, including the Baltimore Museum of Art. In recent years, a meaningful portion of proceeds from The Rothschild Art Foundation's sale of Russian artworks expanded its annual giving capability and has supported major gifts to charities such as Central Scholarship, enabling greater college and vocational access in Maryland and beyond. With the proceeds from some of his most beloved works, including major pictures by Redon, Monet, and Delaunay, the Rothschild Art Foundation is poised to significantly expand its impact throughout the United States and catalyze major change in areas of education, entrepreneurship, and civic activism. As David explained of his family's philosophy toward giving, "one of the greatest joys in life is being generous and working to make the world better for others."

Today, his children David Rothschild and Ellen Rothschild Dame, together with the extended Rothschild family, continue to champion the art and causes that shaped the life of Stanford Z. Rothschild, Jr. Benevolent, innovative, and intellectual, Stan represents the best in American philanthropy and entrepreneurship. Like the artwork he collected and cherished deeply, the legacy of Stanford Z. Rothschild, Jr., will leave a lasting impression on and enrich the lives of those who benefit from his philanthropic spirit for many years to come.



Works from the Stanford Z. Rothschild, Jr. collection hung *in situ*. Artworks: Georges Braque © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris © Estate of Jose de Rivera

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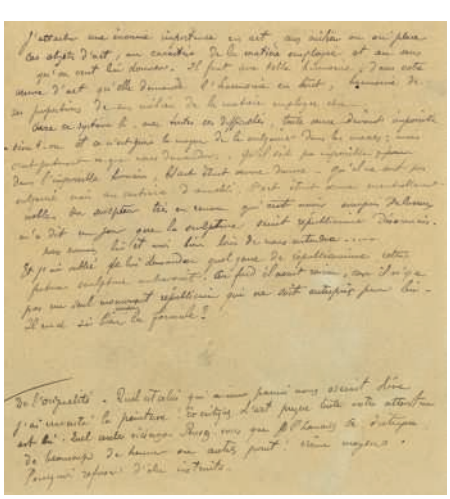
PAUL GAUGUIN (1848-1903)

Danse maori

watercolor and pencil on paper
12¼ x 8 in. (31.1 x 20.5 cm.)

$30,000-50,000

PROVENANCE
Daniel de Monfreid, Paris.
Agnès Huc de Monfreid, Béziers.
Galerie Bellier, Paris (*circa* 1974).
Stanford Z. Rothschild, Jr., Baltimore (acquired from the above, March 1980).
Gift from the above to the present owner.



(detail of verso)

EXHIBITED
Perpignan, Musée Hyacinthe Rigaud, *Gauguin*, July-August 1958.
Paris, Galerie Bellier, *Oeuvres choisies des XIXe and XXe siècles*, Paris, December 1976-January 1977.
Baltimore, The Walters Art Gallery, *Gauguin and the School of Pont-Aven,* November 1994-January 1995.

LITERATURE
D. Wildenstein and R. Cogniat, *Gauguin*, Milan, 1971, p. 89 (illustrated).
D. Druick and P. Zegers, "Le kampong et la pagoda," *Gauguin, Actes du colloque*, exh. cat., Musée d'Orsay, 1992, pp. 118-119, 133 and 138-139, note 51 (illustrated).

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

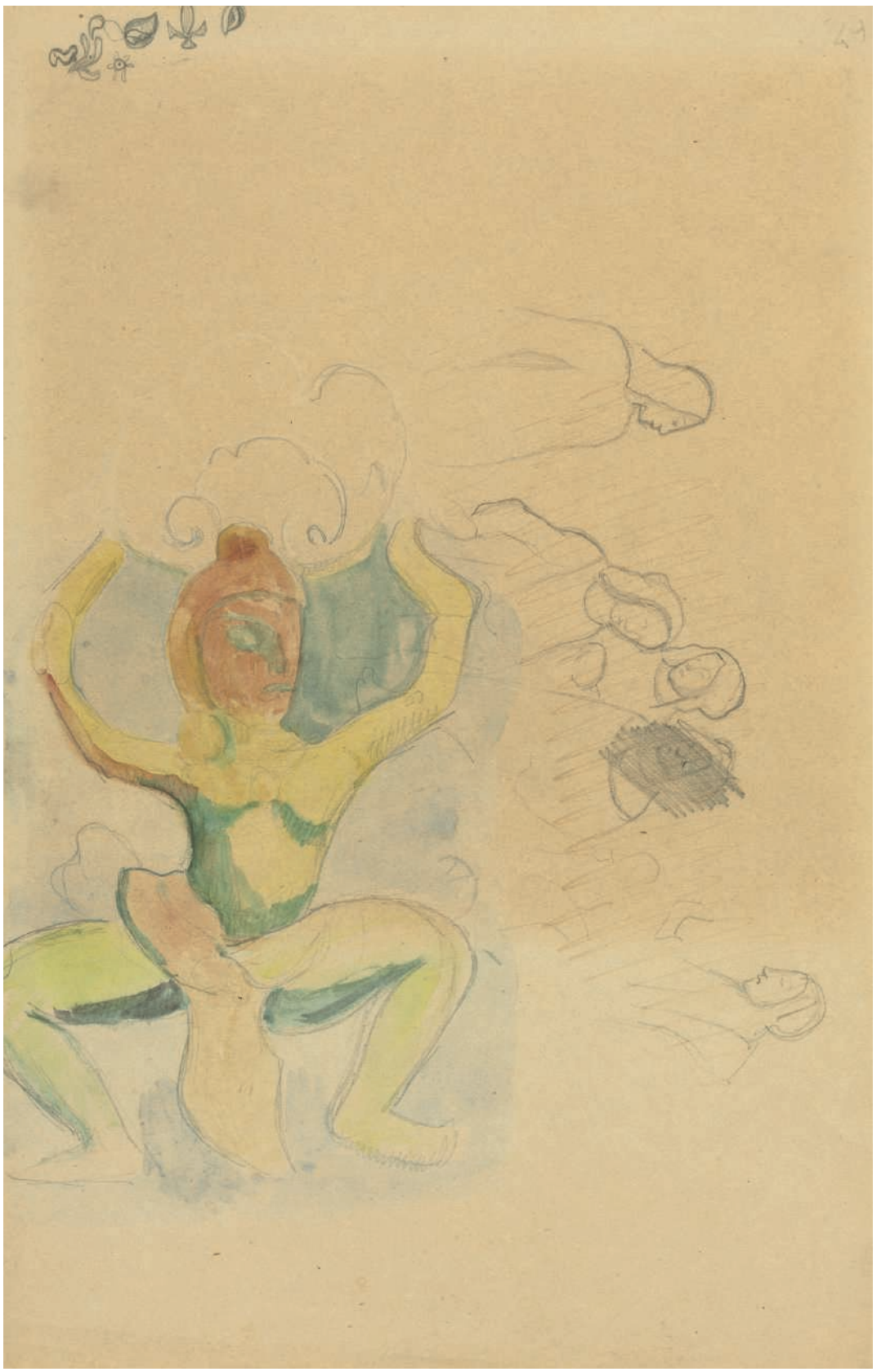
On the reverse of the present lot, Gauguin has written the following text:

"I attach great importance to art, to the surroundings where the art objects are placed, to the character of the material used, and to the meaning that one wants to give it. One must have such a harmony in a work of art that it requires a total harmony of its proportion and again within its environment, and material used, etc.

With the above rule, with all these difficulties, all work becomes impossible one will tell me and it is not a way of popularizing (...usually referred to in Roman times as spirits of the departed or pagan gods); but it is exactly that we are looking for that it would be more impossible in the human impossibility because it is divine work. It should not be popularized but on the contrary ennobled, art being essentially noble work. A well-known sculptor who thinks that he has understood Delacroix (?) told me one day that sculpture will from now on become republican. We, he and I, are very far from understanding each other...

And I forgot to ask him what kind of republicanism this future sculpture will embrace. After all he was right because there is not a single republican monument which has been created by him. Hasn't he understood the formula so well?

Of originality. Who has said among us that he has invented painting? (Simply because) In criticizing art almost all the attention is present there. What a vicious circle..."



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PAUL CÉZANNE (1839-1906)

Baigneur

watercolor on paper
8⅝ x 6⅝ in. (21.9 x 17 cm.)
Painted *circa* 1890

$150,000-250,000

PROVENANCE
Ambroise Vollard, Paris.
Arthur Sachs, Paris (by 1950); Estate sale, Sotheby Parke Bernet, Inc., New York, 28 November 1973, lot 3.
Stanford Z. Rothschild, Jr., Baltimore (acquired at the above sale).
Gift from the above to the present owner.

EXHIBITED
San Francisco, California Palace of the Legion of Honor, *The Arthur Sachs Collection,* 1950-1951.
The Baltimore Museum of Art, *Baltimore Collects, Constructivism & De Stijl, From a Private Collection,* December 1983-February 1984, no. 4.

LITERATURE
J. Rewald, *Paul Cézanne, The Watercolors, A Catalogue Raisonné,* Boston, 1983, pp. 115-116, no. 131 (illustrated).

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



(fig. 1) Paul Cézanne, *Baigneur debout*, *circa* 1880. Albertina, Vienna.

The vast majority of Cézanne's watercolors feature landscape and still-life subjects, but there is a small number related to bathers and important figure paintings. Much of the expressive quality in Cézanne's depiction of bathers derives from a deliberately exaggerated and heroic conception of the human figure. This is partly the result of observation, but primarily stems from his study and interpretation of the figure as drawn by earlier artists.

In the present watercolor, Cézanne depicts a nude man standing, with his arms bent backwards behind his head. In reference to another watercolor of a standing man in the same pose (Rewald, no. 119; fig. 1), John Rewald has written: "The stance of this figure, which appears in many of Cézanne's paintings of bathers, preoccupied the artist over several decades; he studied it singly, as here, or incorporated it into various compositions...Though this seems to be the earliest preserved work in which this figure appears, there may have been many more (possibly even drawn from life) which the artist used as models throughout the years" (*op. cit.*, p. 113).

Here, Cézanne modifies the pose slightly by beginning to turn the figure to one side, even more so than in Rewald no. 119. In other versions from this period, the artist achieves the final transformation of this pose, with torso and legs seen from the side. Cézanne's frequent reference to this pose attests to the significance he attached to it.



o ◆ **118**

VINCENT VAN GOGH (1853-1890)

Hoofd van een visser, driekwart naar rechts gekeerd

pencil and black lithographic crayon on paper
17⅜ x 11 in. (44 x 27.5 cm.)
Drawn in The Hague in January-February 1883

$500,000-700,000

PROVENANCE
H.P. Bremmer, The Hague (until 1956).
Private collection, The Hague (by descent from the above).
E.J. van Wisselingh & Co., Amsterdam.
The Norton Simon Foundation, Pasadena; sale, Sotheby Parke Bernet, Inc., New York, 2 May 1973, lot 30.
Stanford Z. Rothschild, Jr., Baltimore (acquired at the above sale).
Gift from the above to the present owner.

EXHIBITED
London, The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), *XIX and XX Century French Paintings and Drawings,* November-December 1963, p. 34, no. 39 (illustrated, p. 36).

LITERATURE
H.P. Bremmer, ed., *Moderne Kunstwerken,* 1907, no. 4 (illustrated on the cover).
W. Vanbeselaere, *De Hollandsche Periode (1880-1885) in het Werk van Vincent van Gogh,* Antwerp, 1937, pp. 101, 200 and 409, no. 1012.
V.W. van Gogh and J. van Gogh-Bonger, eds., *The Complete Letters of Vincent van Gogh,* London, 1958, vol. I, pp. 527-528, 542-544, letter nos. 261 and 267; vol. III, pp. 354-355, letter no. R22.
J.-B. de la Faille, *The Works of Vincent van Gogh, His Paintings and Drawings,* New York, 1970, p. 374, no. F 1012 (illustrated).
J. Hulsker, *The Complete Van Gogh, Paintings, Drawings, Sketches,* New York, 1977, p. 76, no. 308 (illustrated, p. 77).
J.-B. de la Faille, *Vincent Van Gogh, The Complete Works on Paper, Catalogue Raisonné*, San Francisco, 1992, vol. I, p. 261, no. 1012 (illustrated, vol. II, pl. XLVII).
J. Hulsker, *The New Complete Van Gogh, Paintings, Drawings, Sketches,* Amsterdam, 1996, p. 76, no. 308 (illustrated, p. 77).
L. Jansen, H. Luijten and N. Bakker, *The Letters, The Complete Illustrated and Annotated Edition,* London, 2009, vol. 2, pp. 88-90, 233-236 and 274-275, letter nos. 235, 301, 302 and 316.

Executed in 1883, *Hoofd van een visser, driekwart naar rechts gekeerd* belongs to a series of drawings Van Gogh dedicated to the figure of the fisherman. Portrayed in three-quarter profile, a man poses in the traditional outfit of his trade, composed of a jacket with stand-up collar and distinctive sou'wester hat. Van Gogh considered drawings such as the present work to be important studies that allowed him to master his technique as a draughtsman, while bringing him closer to the subjects he desired to depict the most: the working class.

Van Gogh had started to work methodically from models in 1881, while in Etten, where he employed the family's gardener, Piet Kaufman, and other villagers for his studies. The artist, however, had a hard time trying to make them pose as he wished: "But what a job [it] is to make people understand how to pose," he lamented to his brother Theo. "Folks are desperately obstinate about it, and it is hard to make them yield on this point: they only want to pose in their Sunday best, with impossible folds in which neither their knees, elbows, shoulder blades nor any other part of the body have left their characteristic dents or bumps" (Letter no. 148, *The Complete Letters of Vincent Van Gogh*, London, 1958, vol. I, p. 237). By 1883, Van Gogh had found a solution to the problem: he had started collecting a series of second-hand clothes that he wished his models to wear. He announced his plan to Theo: "For you should know that eventually I must have a small collection of workmen's clothes in which to dress the models for my drawings. For instance, a Brabant blue smock, the grey linen suit that the miners wear and their leather hat, then a straw hat and wooden shoes, a fisherman's outfit of yellow oilskin and a sou'wester…Drawing the model with the necessary costumes is the only true way to succeed" (Letter no. 141, *ibid.*, p. 216).

The isolated pose of the model in the present work anchors it within the realm of the life-drawing study. The figure's withdrawn stare, however, demonstrates Van Gogh's sensitive eye, turning the image into a compassionate homage to the harsh life of the fisherman, possibly even carrying some religious undertones, resonating with the Biblical symbolism of the subject. Van Gogh achieves this effect through the richly worked lines of pencil and black lithographic crayon. In November 1882, he had begun to experiment with lithography. He used as a basis his drawings of old men, and planned to execute a series of prints that would be affordable and attractive to working class people. The scheme never went beyond an early experimental stage, however in the process he was introduced to materials commonly used in printmaking, including the lithographic crayon. With this medium, Van Gogh could achieve an elevated sense of expression in his drawings, a phenomenon he described as "painting in black." As he explained to Theo, "*Painting in black*…in the sense that one puts into a drawing the depth of effect and the rich gradations of tone that a painting should have. You rightly said not long ago that every colorist has an individual color spectrum. This is also the case with Black and White. Yet fundamentally it's one and the same. One must be able to go from the highest lights to the deepest shadows, and do so with a few simple ingredients" (Letter no. 297, *ibid.,* vol. 2, p. 228).

In his desire to paint in black, Van Gogh was drawn to the potential of oily, deep-black lithographic crayons, even though these were not ordinarily used for drawing. This material, however, did not permit any corrections. When working with the lithographic crayon on a stone, marks could be removed with a scraper, but this was not possible with paper as it would be damaged by scraping off the crayon. Van Gogh adopted a solution whereby he began with a comprehensive drawing in carpenter's pencil, and then added the dark areas in lithographic crayon on top. If the lithographic crayon needed to be scratched off, it would reveal the lighter pencil underneath, rather than harming the paper. One sees this process skillfully employed in the present work, where the grey of the graphite is the mid-tone, and the black of the lithographic crayon is used to further model the subject. The effect is one of a rich and deeply expressive drawing, which reveals the artist's sensitivity to his subject and the skillful manipulation of his materials.



o ◆ **119**

GEORGES BRAQUE (1882-1963)

*Guitare et journal: STAL (*recto*);*
*Femme à la mandoline (*verso*)*

signed with initials '.GB.' (lower left; *recto*);
signed 'G. Braque' (upper center; *verso*)
gouache, charcoal, colored wax crayons and pencil on board (*recto)*;
charcoal and pencil on board (*verso*)
11⅜ x 16⅞ in. (29 x 42.8 cm.)
Executed in 1913

$900,000-1,200,000

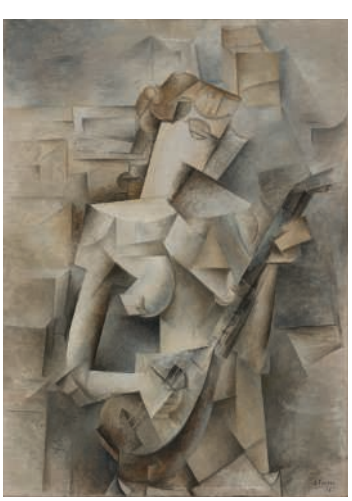
PROVENANCE
Jean Lenthal, Paris.
Walter Feilchenfeldt, Zurich (acquired from the above, 1956).
Galerie Wilhelm Grosshennig, Dusseldorf (acquired from the above 1957).
Dr. Werner Muensterberger, New York; sale, Parke-Bernet Galleries, Inc., New York, 8 December 1965, lot 62.
Joan and Lester Avnet, New York; Estate sale, Sotheby Parke Bernet, Inc., New York, 18 March 1976, lot 8.
Stanford Z. Rothschild, Jr., Baltimore (acquired at the above sale).
Gift from the above to the present owner.

EXHIBITED
New York, Saidenberg Gallery, *Georges Braque, An American Tribute,* April-May 1964, p. 26, nos. 25a and 25b (illustrated).
New York Cultural Center, *A Selection of Drawings, Pastels and Watercolors from the Collection of Mr. and Mrs. Lester Francis Avnet,* December 1969 -January 1970, no. 11 (illustrated).
The Baltimore Museum of Art, *Baltimore Collects, Constructivism & De Stijl, From a Private Collection*, December 1983-February 1984, no. 2.
The Baltimore Museum of Art, *Abstract Drawings,* February-April 1993.
The Baltimore Museum of Art, *Abstract Photographs,* March-June 1995.

LITERATURE
J. Richardson, "Braque, Pre-cube to post-Zen," *ArtNews,* vol. 63, no. 2, April 1964, p. 29 (*verso* illustrated).
N. Worms de Romilly and J. Laude, *Braque, Le Cubisme, fin 1907-1914,* Paris, 1982, p. 286, no. 214B (*recto* illustrated, p. 226).



(verso)


(fig. 3) Pablo Picasso, *Jeune fille a la mandoline (Fanny Tellier),* 1910. The Museum of Modern Art, New York.


STAI
Téléphone



The artist in his army uniform, photographed by Pablo Picasso in the latter's studio, Paris, 1911. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

The cubist paintings of Braque and Picasso instigated the most far-reaching and revolutionary reassessment of spatial conventions in Western art since the development of perspective during the Renaissance. The two artists likened themselves to a pair of mountain climbers roped to each other by their safety line, or the pioneer aviators Orville and Wilbur Wright—Picasso was fond of addressing Braque as "Wilbourg," and Braque occasionally signed himself as such in letters to his dealer Daniel-Henry Kahnweiler. Their quest seemed no less audacious, for they sought to upend and supplant all prior values and priorities concerning visual perception and pictorial illusion. Braque later told John Richardson: "The whole Renaissance tradition is repugnant to me. The hard-and-fast rules of perspective which it succeeded in imposing on art were a ghastly mistake which it has taken four centuries to redress; Cézanne and after him, Picasso and myself can take a lot of the credit for this. Scientific perspective is nothing but eye-fooling illusionism; it is simply a trick—a bad trick—which makes it impossible for artists to convey a full experience of space, since it forces the objects in a picture to disappear away from the beholder instead of bringing them within his reach, as painting should. Perspective is too mechanical to allow one to take full possession of things. It has its origins in a single viewpoint and never gets away from it...When we arrived at this conclusion, everything changed—you have no idea how much" (quoted in J. Richardson, *Braque*, London, 1961, p. 10).

The still-life proved to be the most effective genre in spearheading their efforts—it was from the outset the cubist subject *par excellence*. Braque and Picasso realized their radical aims in subjects unaccompanied by either fanfare or drama, for they brought to the table the most humble and familiar of everyday objects. Within the present work, Braque incorporates two of these ordinary elements: a guitar and a newspaper weekly. Karen Wilkin has observed that "Braque turns the commonplace, by now predictable iconography of the cubist studio into some of the most elegant, intelligent painting of the twentieth century" (*Georges Braque*, New York, 1991, p. 58).

Its modestly scaled format notwithstanding, Braque recapitulates in *Guitare et journal: STAL* many of the astonishing innovations that he and Picasso had introduced into painting during the past four years of their "rope climbing party." Braque, in fact, led the way in many instances. His father had been a house-painter and contractor, and as Braque grew up he learned many of the decorative skills of the trade, which he now adapted for his revisionist assault with Picasso on the conventions of "high" art. In 1910 Braque included a *trompe-l'oeil* rendering of a nail in several compositions, by which he created the playful illusion of having nailed the canvas to the wall. In the same year he introduced stenciled and hand-drawn lettering into his paintings (seen here as well, three years later) and thereafter both he and Picasso frequently employed words, letters and numbers as active pictorial elements. Richardson has noted, "Braque's refusal to be bound by convention in his handling of artist's materials resulted in his exploitation of unorthodox paint-surfaces and a new kind to tactile values" (*ibid.*, p. 8). He employed a house painter's comb to rake the surface of paint film in order to simulate a wood-grain surface. He added sand to his oil colors. Braque felt the strong need to ground himself in reality as he and his colleague dismantled the spatial framework that painting had long since taken for granted, to avoid the tendency to abstraction, which had become real possibility during the hermetic phase of analytic Cubism in 1912. The use of such real elements, which he called "certainties," played a major role in establishing the painting as a *tableau-objet*, a fabrication that perched daringly on the very boundary between painting and reality, and, as the artists claimed, was entirely concrete and real in its own right.

Both Braque and Picasso had been using oval-shaped compositions since 1910, and the format and various elements in the present work were used in several paintings in 1911-1912 (figs. 1-2). Isabelle Monod-Fontaine has noted that, "the real support of the objects making up the still life is transposed into the particular format of these works. The tondo or oval shape permits the viewer concretely to experience the tactile space intended by the painter, the proximity of the assembled objects. Better, in any case, than the more abstract



(fig. 1) Pablo Picasso, *Nature morte à la chaise canée*, 1912. Musée Picasso, Paris.
© 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

'window' formed by the traditional rectangular frame" (in *Georges Braque, Order & Emotion*, exh. cat., Goulandris Foundation, Andros, Greece, 2003, pp. 21-22). Both artists had noticed that the presence of corners in the conventional rectangular canvas was especially problematic in still-life painting. The definition of space becomes ambiguous in these outlying areas, a situation that the corner-less tondo remedied, allowing the painter to create a compact space around the subject, and to concentrate more closely on the still-life objects themselves. The oval shape moreover served as a foil to the rectilinear cubist grid within the composition. Braque stated, "The point of my oval compositions was that they allowed me to rediscover the contrast between horizontals and verticals" (quoted in J. Richardson, *ibid*, p. 11).

Interestingly, a drawing on the reverse of the present lot depicts a literal copy of the head of Picasso's 1910 masterpiece *Jeune fille a la mandoline (Fanny Tellier)*, now in the collection of The Museum of Modern Art in New York (fig. 3). There are no other known copies by Braque of Picasso or vice versa, and Braque admitted he could not remember when or why he made it (J. Richardson, *op. cit.*, p. 29).

Braque was mobilized for military service in early August 1914 following the outbreak of the First World War. As a foreign national from a neutral country, Picasso was not obliged to don a uniform, and he continued painting while his friend, his "pardner" or "pard," as he called him, could not. These events marked the end of an era for Braque, when he was at the height of his powers. He did not resume painting until 1917, having suffered a grievous head wound which required trepanation and nearly two years of convalescence. When Braque and André Derain, another good friend, boarded the train in Avignon in August 1914 to return to Paris and serve their country, Picasso lamented, "I never saw them again." Of course, he did encounter them again, but the camaraderie and mutually stimulating dialogue of the halcyon days of pre-war Cubism were now only memories, and come what may, life and art would never be the same.



(fig. 2) Georges Braque, *Bouteille et journal*, 1911-1912. Museum Folkwang, Essen.
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GIACOMO BALLA (1871-1958)

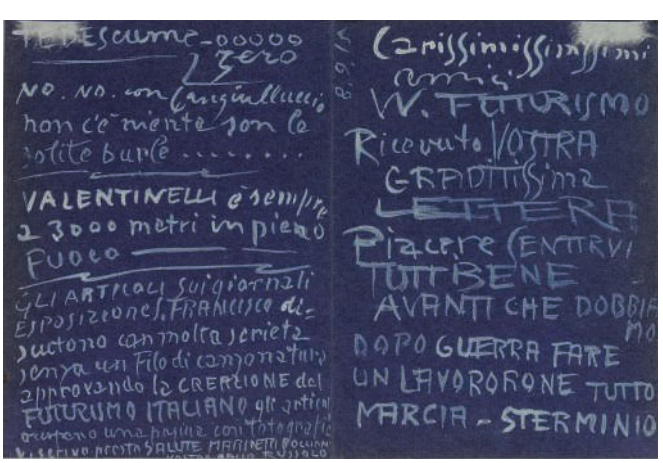
Italia futurista

gouache, pen and red ink and colored paper collage on blue paper
5⅞ x 8¾ in. (15 x 22.5 cm.)

$40,000-60,000

PROVENANCE
Filippo Tommaso Marinetti, Rome.
Luce Marinetti, Rome (by descent from the above).
Leonard Hutton Galleries, New York (acquired from the above).
Acquired from the above by the present owner, April 1994.

LITERATURE
P. Weiss, "Art and Antiques," *Where New York,* February 1994, p. 17 (illustrated in color).



(verso)



121

AMÉDÉE OZENFANT (1886-1966)

Nature morte géométrique à la bouteille

signed and dated 'AMÉDÉE OZENFANT 1916' (center left)
gouache and watercolor on paper
15¾ x 12⅝ in. (40.3 x 32 cm.)
Painted in 1916

$60,000-80,000

PROVENANCE
Private collection, France.
Anon. sale, Sotheby's, London, 23 June 2010, lot 135.
Stanford Z. Rothschild, Jr., Baltimore (acquired at the above sale).
Gift from the above to the present owner.

Pierre Guénégan has confirmed the authenticity of this work.

o ◆ **122**

WASSILY KANDINSKY (1866-1944)

Bestimmt

signed with monogram and dated '29' (lower left); dated again, numbered and titled '1929 N° 357 -"Bestimmt"' (on the reverse)
watercolor and brush and pen and India ink on paper laid down by the artist on card
20⅛ x 17¼ in. (51.2 x 43.8 cm.)
Executed in October 1929

$500,000-800,000

PROVENANCE

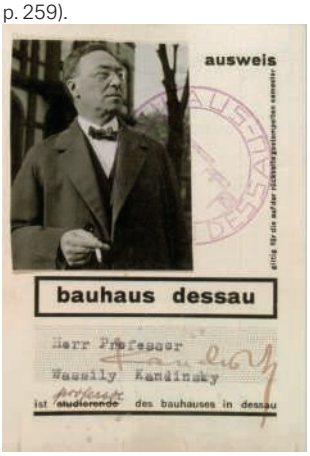
Nina Kandinsky, Neuilly-sur-Seine (wife of the artist; until at least 1953).
The Pinacotheca Gallery, New York.
Kleemann Galleries, New York (*circa* 1957).
Royal Marks Gallery, New York.
Anon. sale, Sotheby & Co., London, 4 July 1962, lot 308.
Brook Street Gallery, London (acquired at the above sale).
Heinz Berggruen, Paris.
David B. Findlay Galleries, New York (acquired from the above, 1966).
Stanford Z. Rothschild, Baltimore (acquired from the above, June 1969).
Gift from the above to the present owner.

EXHIBITED

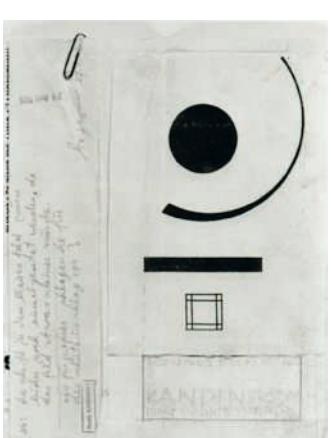
Copenhagen, Liniens Samenslutning, *Efter-Expressionisme, Abstrakt Kunst, Neoplasticisme, Surrealisme,* September 1937, no. 39.
New York, Sidney Janis Gallery, *Kandinsky,* November-December 1949.
Lucerne, Galerie Rosengart, *Kandinsky, Paintings, Watercolors, Drawings,* June-September 1953, no. 10.
New York, Kleemann Galleries, *Wassily Kandinsky,* January 1957, no. 4 (illustrated; titled *"K357"*).
Baltimore, Temple Oheb Shalom, *Gropius Memorial Exhibit,* December 1969.
The Baltimore Museum of Art, *Rembrandt to Rivers, Art Assembled from Maryland Collectors,* October 1971.
The Baltimore Museum of Art, *Baltimore Collects, Constructivism & De Stijl, From a Private Collection*, December 1983-February 1984, no. 10.

LITERATURE

The Artist's Handlist of Watercolors, no. 357.
V.E. Barnett, *Kandinsky, Watercolours, Catalogue Raisonné, 1922-1944,* Ithaca, 1994, vol. 2, p. 269, no. 948 (illustrated; illustrated again in color, p. 259).



(fig. 1) The artist's Bauhaus I.D., 1926.



(fig. 2) Design for the cover of *Punkt und Linie zu Fläche*, 1926.

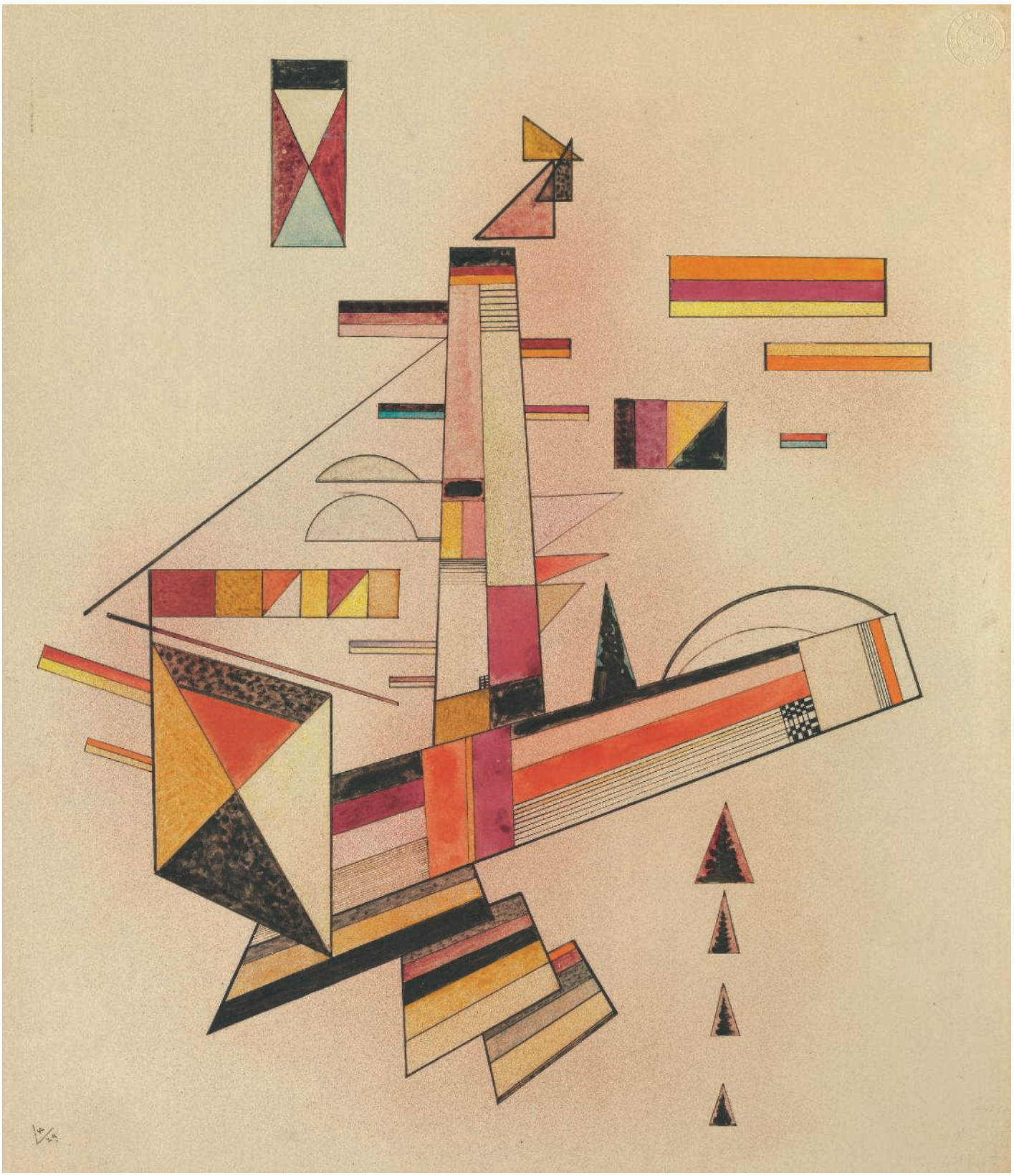
Bestimmt "Determined" is a radiant and brilliantly ordered composition that dates from the height of Kandinsky's involvement with the Bauhaus. A completely abstract construction of colorful geometric forms, its dynamic yet balanced composition consists of an extraordinary series of interactions between triangles, rectilinear shapes and the minor segments of circles. A magical exercise in contrasts held together by the artist's complete mastery of form and color, this highly finished watercolor is one that gives clear expression to Kandinsky's oft-stated intention that his paintings become complete "worlds" in themselves.

The present work derives from a period when Kandinsky was putting into practice the theoretical analysis of form that he had published in 1926 in his treatise *Pünkt und Linie zu Fläche* "Point and Line to Plane"; fig. 2). A play of opposites between the soft, warm and harmonious tones of his colors and the stark, hard-edged geometry and sparse graphic severity of a mechanical or architectural diagram, *Bestimmt* is a work that echoes many of the ideals outlined in this often complex and detailed analysis of abstract form. It is, however, like the vast majority of Kandinsky's works, an entirely intuitively arrived-at and ultimately poetic approximation of these ideals rather than a literal transcribing of them. In his theoretical writing, Kandinsky was scrupulous, methodical and dry, but when painting he was, essentially, sensual and impulsive, responding to form and color in the way that he also hoped his viewer would: emotionally.

Through his art, Kandinsky aimed to articulate an abstract language that induced powerful emotions in the viewer in much the same way that music does. Believing that "form itself, even if completely abstract...has its own inner sound," to the point where it becomes "a spiritual being" with its own "spiritual perfume," Kandinsky sought to discover the rules of an underlying and universal order of harmony that he believed lay at the root of all creation (W. Kandinsky, "Malerei als reine Kunst," *Der Sturm*, Berlin, 1913, reproduced in P. Vergo and K. Lindsay, eds., *Wassily Kandinsky, Complete Writings on Art*, Boston, 1982, pp. 348-354). It was, however, only in his painterly work that this essentially mystical belief was articulated with any persuasive force, for it was only through the lyrical power of his paintings that this transcendent nature of abstraction to instill deep feeling and emotion in the viewer was fully expressed.

During his Bauhaus years, especially after the move to Dessau in 1925, Kandinsky often adopted more suggestive and literary titles for his work. His work also became more specifically concerned with the relationship of forms. *Bestimmt* expresses this notion of relationship, tension and contrast in its title as well as in its dramatic use of opposing and intersecting form and color.

Kandinsky considered the triangle and the circle as "the two primary, most strongly contrasting plane figures" ("Pünkt und Linie zu Fläche," 1926, reproduced in *ibid*, pp. 527-699). He set his students at the Bauhaus exercises whereby they had to use a combination of shapes as an expression of aggression when the triangle is dominant, of calm with the square dominant and of interiorization or deepening when the circle is dominant. In line with the core objective of the Bauhaus, for Kandinsky, painting was not an end in itself but a contributory organizing force. To feel the affinity between the elements and laws of nature was to gain insight into the elements and laws of the arts—a paving of the way for a synthesis of all the arts of the spirit, thereby transcending specialization in the name of culture.



o ◆ 123

PAUL KLEE (1879-1940)

Unerfülltes

signed 'Klee' (lower right); dated, titled and numbered '1930 unerfülltes X.3 VII' (on the artist's mount)
watercolor and pen and black ink on linen laid down on painted card
Image size: 16 x 18¾ in. (40.6 x 47.6 cm.)
Mount size: 19⅝ x 25⅝ in. (50 x 65.1 cm.)
Executed in 1930

$600,000-900,000

PROVENANCE

Galerie Flechtheim, Dusseldorf and Berlin (on consignment from the artist, 1930-1934).
Galerie Simon (Daniel-Henry Kahnweiler), Paris (on consignment from the artist, 1934-1936).
J.B. Neumann (New Art Circle), Berlin and New York (acquired from the artist, 1936); sale, Plaza Art Galleries, Inc., New York, 8 May 1940, lot 47.
John Storck, Bronxville.
Acquired by the late owner, October 1975.

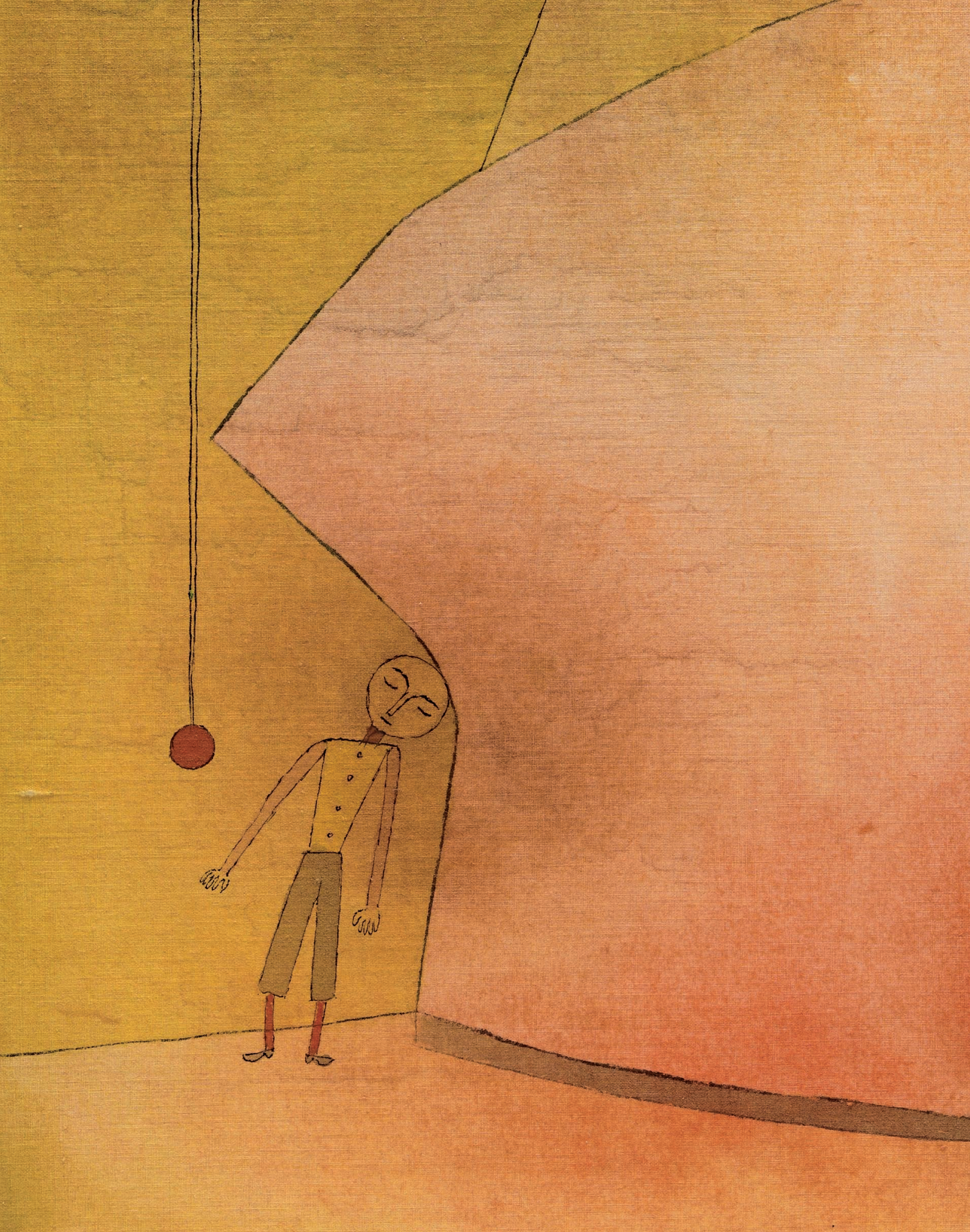
EXHIBITED

Hartford, Wadsworth Atheneum, *Paul Klee,* January-February 1936, no. 30.
The Art Institute of Chicago, *The Sixteenth International Exhibition of Water Colors, Pastels, Drawings and Monotypes,* March-May 1937, no. 129.
New York, Neumann-Willard Gallery, *Paul Klee,* May-June 1939, no. 26.
Cambridge, Germanic Museum, Harvard University, *Paul Klee,* February-March 1940.
The Baltimore Museum of Art, *Rembrandt to Rivers, Art Assembled from Maryland Collectors,* October 1971.
The Baltimore Museum of Art, *Baltimore Collects, Constructivism & De Stijl, From a Private Collection*, December 1983-February 1984, no. 12.

LITERATURE

The Paul Klee Foundation, ed., *Paul Klee, Catalogue Raisonné, 1927-1930,* Bonn, 2001, vol. 5, p. 480, no. 5249 (illustrated).





By 1930, when he executed *Unerfülltes*, Klee had arrived at the peak of his career. He enjoyed international status as a master of contemporary art and was a prominent representative of the Bauhaus, where he had taught since 1920, first at Weimar and then at Dessau (fig. 1). On the occasion of his fiftieth birthday in December 1929, the Berlin gallerist Alfred Flechtheim gave him a large retrospective, which then traveled to The Museum of Modern Art in New York; the *Cahiers d'Art* in Paris commissioned a massive volume of reproductions of his *oeuvre*; and he was fêted at the Bauhaus with an enormous package of gifts dropped by parachute from an airplane. According to Will Grohmann, "Klee was now one of the few artists in a position to decide the future course of art. Every exhibition of his was eagerly anticipated, and critics measured him by international standards" (*Paul Klee*, New York, 1954, p. 251).

Klee's art is virtually unique in the history of the 20th century in that he was the only modern artist who allowed his work to roam freely between the organic and the geometric, the constructive and the intuitive, the figurative and the abstract and between the purely linear and the wholly chromatic.

The present work, with its combination of brushed color and drawn line, expresses the dual nature of Klee's pictorially conceived universe. Both the constructionist disciplines and the abstractionist tastes that prevailed at the Bauhaus had a significant impact on many of his works and both tendencies are evident here. "Color for him tends to represent the 'abstract,' otherworldly side of his vision, whereas the drawing is the means of coming to terms with the anecdotal, all too human levels of this world" (*ibid.*, pp. 74-75).

The toned ground, created by applying the loaded brush to moist fine linen and allowing the pigment to bleed, creates an infinite cosmic backdrop, against which the marionette-like figure and outlandish geometric construction are situated, wholly removed from any familiar sense of time or place. The unexpected juxtapositions that occur between the compositional elements imbue the scene with an otherworldly quality.

In early 1930, Klee executed a number of works based on precise three-dimensional studies consisting of interlocking planes of color. Some of these works are purely mathematical and geometric in their layout, others, like *Unerfülltes* and *Eroberer* (fig. 2) are more figural and imbued with a lyrical, humorous character. Of the latter, Grohmann has written, "Far removed from earthly reality as these works are, Klee occasionally relates them to man by the addition of associative elements...Entire human figures may emerge from the schematic pattern...Any discrepancy between the structural system and the associative elements only serves to make the relationship of the two more expressive...The precise, unadorned geometry of the shapes appears to contradict their human significance to such a degree that the effect of the whole is comic—a comedy based on form" (*ibid.*, p. 282).



(fig. 1) Paul and Lily Klee in Dessau, 1933. Attributed to Franz Aichinger.



(fig. 2) Paul Klee, *Eroberer*, 1930. Paul Klee Stiftung, Kunstmuseum Bern.

124

RAOUL DUFY (1877-1953)

Paddock et turfistes à Ascot

signed, dated and inscribed 'Raoul Dufy 1935 Ascot' (lower right)
gouache and watercolor over pencil on paper laid down on board
19⅞ x 26⅛ in. (50.4 x 66.1 cm.)
Painted in 1935

$150,000-250,000

PROVENANCE
Mrs. Cornelius J. Sullivan, New York (acquired from the artist).
Mr. and Mrs. Frank H. Boos, Detroit (acquired from the above, November 1938).
Hammer Galleries, New York (acquired from the above).
Stanford Z. Rothschild, Jr., Baltimore (acquired from the above, 1971).
Gift from the above to the present owner.

EXHIBITED
New York, Hammer Galleries, *Summer Exhibition,* June-August 1971, no. 58 (illustrated in color on the cover).
The Baltimore Museum of Art, *Rembrandt to Rivers, Art Assembled from Maryland Collectors,* October 1971.

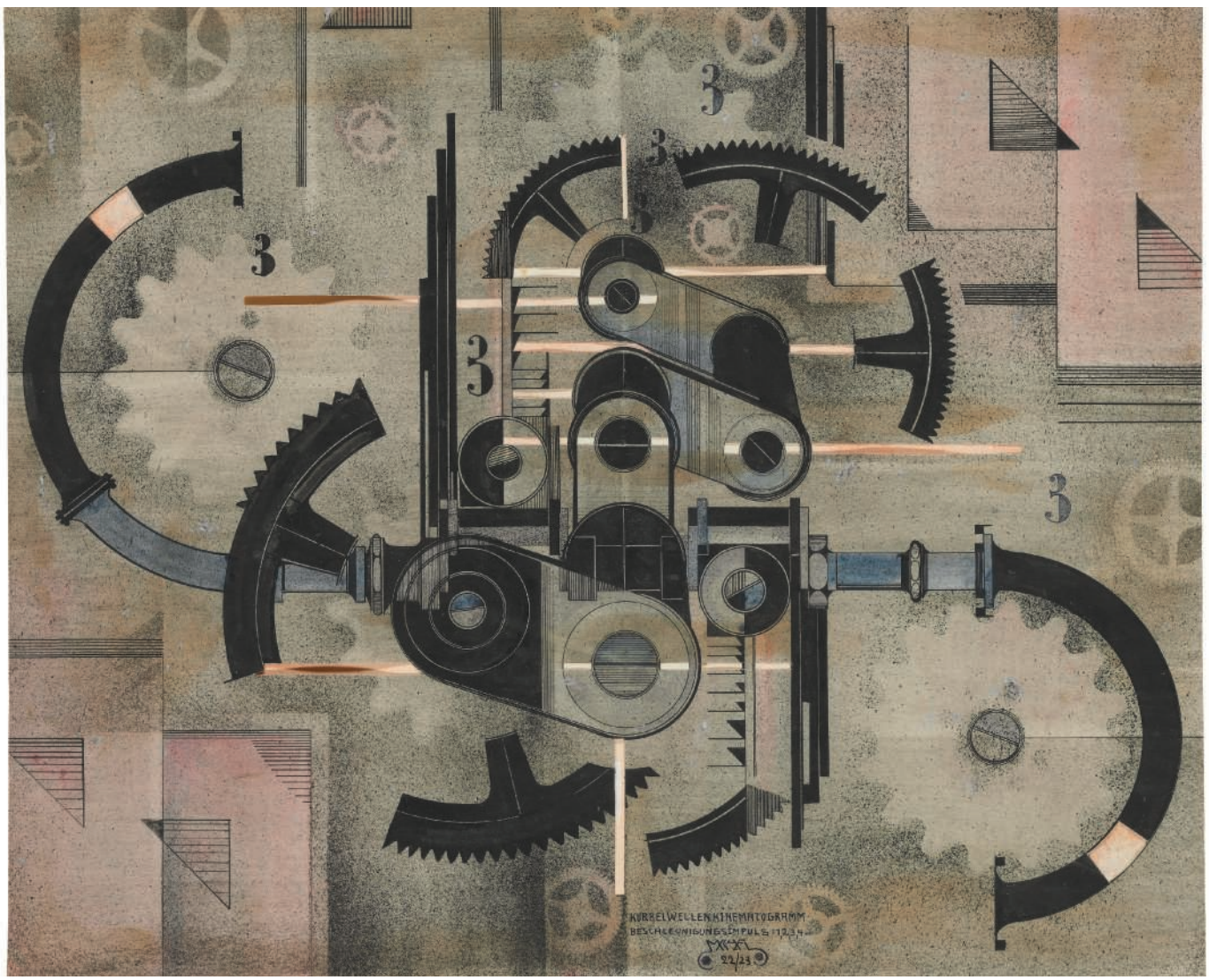
LITERATURE
The Connoisseur, no. CLIV, June 1969.
F. Guillon-Laffaille, *Raoul Dufy, Catalogue raisonné des aquarelles, gouaches et pastels,* Paris, 1981, vol. I, p. 355, no. 971 (illustrated).

Dufy's fascination with horse racing was initially prompted by his collaboration with the couturier Paul Poiret, who in 1909 commissioned the artist to design the stationery for his fashion house, and the textile patterns for its fabrics and garments. Poiret's signature styles were flamboyantly sported by the ladies attending the races at Deauville, Longchamp, Chantilly, and of course, the even more fashionable English race courses at Epsom, Goodwood and Ascot. The designer urged Dufy to study the elegant silhouettes, fashionable attire and interactions of the dazzling crowd of spectators, encouraging his interest in society life, luxury and pleasure.

Dufy was immediately drawn to the exhilarating atmosphere surrounding the race itself and began to experiment with the subject of horse races as early as 1913. He executed numerous paintings and watercolors of the elegant women, dandies and jockeys in the spectator area, the horses captured mid-race, and paddock scenes. These works demonstrated his close attention to detail, and conveyed the special atmosphere of the racecourses and the luxurious lifestyle of the *beau monde*. Dufy became an unwitting chronicler of society by painting these scenes. Jacques de Laprade wrote: "Dufy portrayed twenty-five years of our amusements with the same urbane humour and magnificent sense of draughtsmanship" (M. Brion, *Raoul Dufy, Paintings and Watercolours*, London, 1958, p. 18).

With his discovery of Epsom and Ascot during his stays in England in the 1930s, Dufy's compositions became more ambitious as he started depicting the whole course as seen from bird's-eye view, resulting in grand, somewhat theatrical compositions, such as the present work. It was around this time that Dufy started developing his *couleur-lumière* theory—a method that emphasized color over the shading properties of black and white, and which allowed him to convey light in a distinct way. By treating volumes as flat areas of paint and dissociating the outline of a figure from the color that defines it, Dufy achieved extraordinary fluency, grace and refinement of composition. The bright colors, vivid contrasts and subtle tone changes in this paddock scene at Ascot reveal Dufy's remarkable ability to convey the vivacious atmosphere that pervades the spectacle and social event of horse racing.


Raoul Dufy Ascot 1935



125

ROBERT MICHEL (1897-1983)

Kurbelwellen Kinematogramm

signed with monogram, dated, titled and inscribed
'22/23 KURBELWELLEN KINEMATOGRAMM
BESCHLEUNINGUNGSIMPULS: 1, 2, 3, 4-'
(lower center); signed with initial and numbered 'M 24' (on the reverse)
watercolor, pen and brush and black ink on cut paper laid down
by the artist on paper
13½ x 16⅛ in. (34.6 x 41.5 cm.)
Executed in 1922-1923

$10,000-15,000

PROVENANCE
B.C. Holland Gallery, Chicago.
Barbara Mathes Gallery, Inc., New York.
Acquired from the above by the present owner, January 1987.

EXHIBITED
The Montreal Museum of Fine Arts, *The 1920s, Age of the Metropolis*, June-November 1991, no. 357 (illustrated).
New York, Barbara Mathes Gallery, Inc., *Robert Michel, Works on Paper, 1918-1930,* September-October 1984, no. 5.



126

ALBERTO GIACOMETTI (1901-1966)

Portrait de Louis Chavignier

signed and dated 'Alberto Giacometti 1963.' (lower right)
ballpoint pen on card
19⅞ x 12¾ in. (50.4 x 32.3 cm.)
Drawn in 1962

$30,000-50,000

PROVENANCE
Yoshii Gallery, New York.
Acquired from the above by the present owner, October 2002.

LITERATURE
The Alberto Giacometti Database, no. 3770.

The present drawing was a study for a frontispiece of Louis Chavignier's illustrated edition of *La danse du château* by Miguel de Cervantes which was published in 1962.

PROPERTY FROM A PRIVATE SWISS COLLECTION

127

GIORGIO DE CHIRICO (1888-1978)

I Vaticinatori

signed and dated 'G. de Chirico marzo. 1916.' (lower left)
pencil on paper
11⅞ x 8¾ in. (29 x 22.4 cm.)
Drawn in March 1916

$500,000-700,000

PROVENANCE
Giovanni Papini, Florence (gift from the artist, March 1916).
Anna Casini Paszkowski, Florence (by descent from the above, 1956).
Private collection, Milan (acquired from the above, 1978).
Private collection, Paris.
Acquired by the present owner, *circa* 2012.

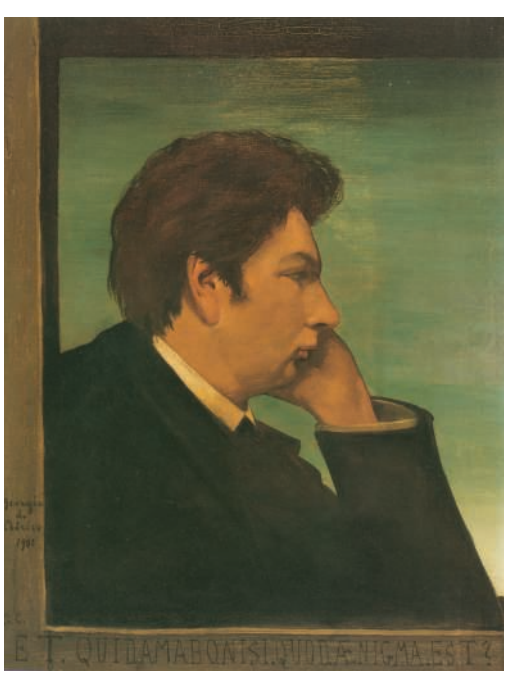
EXHIBITED
Berlin, Nationalgalerie; Hanover, Kestner-Gesellschaft and Dresden, Kunstsalon Emil Richter, *Das Junge Italien,* April-October 1921, no. 7.
Venice, Palazzo Grassi, *La pittura metafisica,* May-June 1979, p. 58, no. 43.
Milan, Galleria Philippe Daverio, *Giorgio de Chirico, I temi della metafisica,* May-June 1985, p. 56, no. 17 (illustrated, p. 57).

LITERATURE
M. Fagiolo dell'Arco, *Giorgio de Chirico, Altri enigmi,* La Scaletta, 1983, p. 12 (illustrated, p. 11).
M. Fagiolo dell'Arco, *L'opera completa di de Chirico, 1908-1924,* Milan, 1984, pp. 94-95, no. D. 25 (illustrated).
P. Baldacci, *De Chirico, The Metaphysical Period, 1888-1919,* Boston, 1997, pp. 315, 318 and 428, no. D 71 (illustrated, p. 318).

The Fondazione de Chirico has confirmed the authenticity of this work. It is recorded in the archives under the number 001/01/15 OT.

"During a trip to Rome in October, after having read the work of Friedrich Nietzsche, I became aware that there is a host of strange, unknown, solitary things which can be translated into painting"

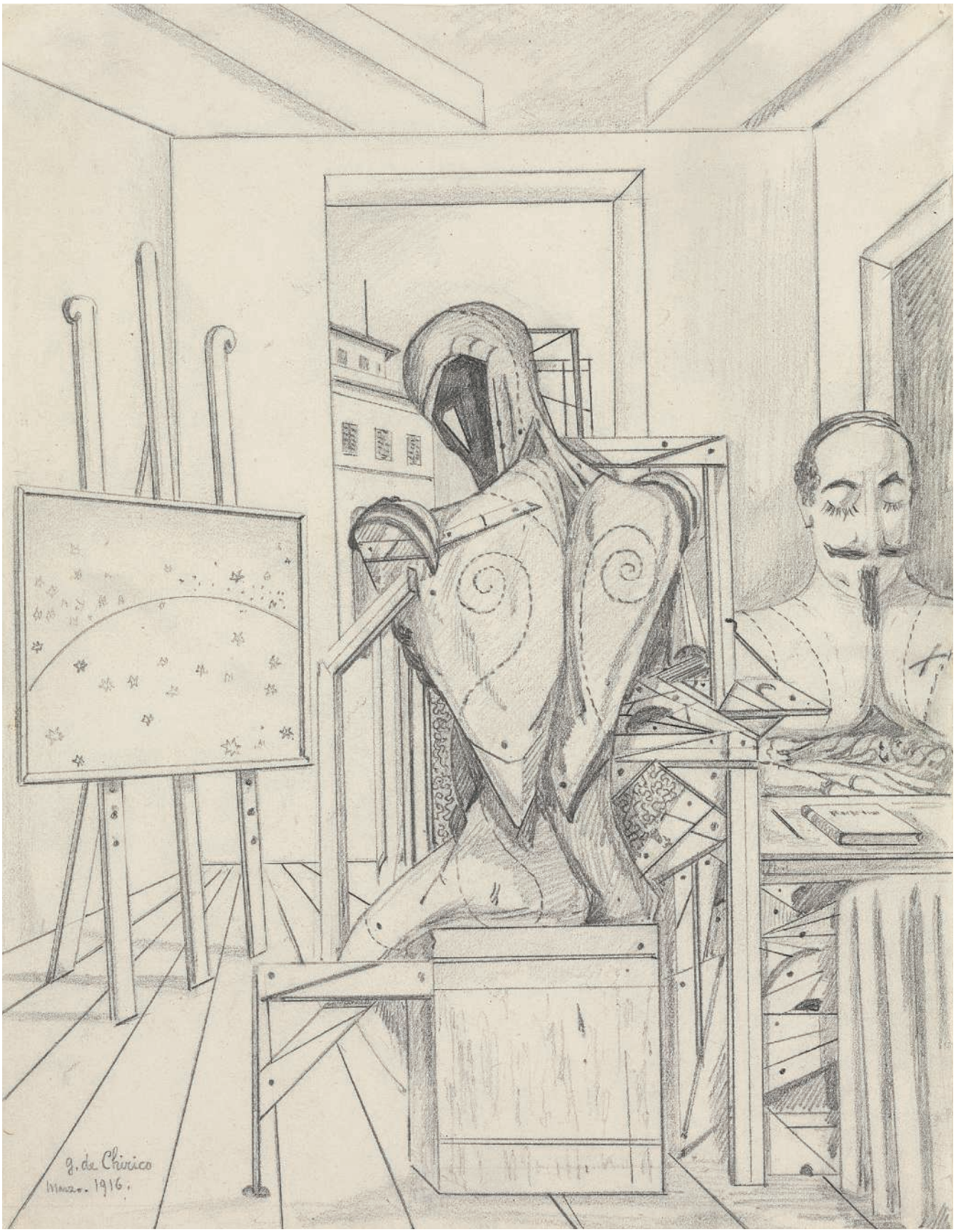
–Giorgio de Chirico, 1909



Giorgio de Chirico, *Autoritratto,* spring 1911. Private collection, Lugano. © 2017 Artists Rights Society (ARS), New York / SIAE, Rome



Giorgio de Chirico, *Il poeta e il filosofo,* January-May 1915. Private collection, Geneva. © 2017 Artists Rights Society (ARS), New York / SIAE, Rome


g. de Chirico
Marzo. 1916.



Postcard from the artist to Papini, the first owner of the drawing. © 2017 Artists Rights Society (ARS), New York / SIAE, Rome

In the summer of 1915, de Chirico was summoned to Florence by the Italian military authorities for a physical examination and was subsequently assigned to the 27th Infantry Regiment in Ferrara. *I Vaticinatori* ("The Seers") was executed in the northern Italian city in March 1916. By this time, de Chirico had fully developed his metaphysical approach to painting, which involved his philosophical contemplation of the "solitude of signs," a highly intuitive and personal process that set him apart from the prevailing modes of Cubism and Futurism. De Chirico first formulated these ideas in Milan and Florence during 1909-1911, and then perfected this style in Paris during his stay there in 1911-1915, before returning to Italy during the First World War.

Drawing on the late 19th century philosophy of Arnold Schopenhauer and Friedrich Nietzsche, de Chirico's celebrated piazza scenes project a typically *fin de siècle* mindset of melancholia and ennui. They are perhaps more successful in suggesting the aura of mystery than in stating any deeper profundity. The stronger and more genuinely modern aspect of these paintings is de Chirico's conception of space and form, his manipulation of austerely flat, unadorned facades and ambiguous distances, for which he devised inconsistent and unsettling perspectives by employing multiple vanishing points.

Toward the end of 1913 de Chirico experienced an epiphany which altered his iconography and made his painting more innovatively modern—as modern in its play of imagery and pictorial format as a Pablo Picasso or Georges Braque cubist collage. He dreamed that two enormous artichokes made of iron appeared to him in a piazza. They appear in several paintings done in late 1913 and early 1914 (Baldacci, nos. 42, 47 and 48). This vision suggested that objects might easily be divested of their normal context, or removed from the logical systems of sense and perception that ordinarily determine their meaning, so that they may exist in multiple associational guises. De Chirico described this phenomenon in the Eluard manuscript:

"A revelation can be born of a sudden, when one least expects it, and can also be stimulated by the sight of something—a building, a street, a garden, a square. When a revelation grows out of the sight of an arrangement of objects, then the work which appears in our thoughts is closely linked with the circumstance that has provoked its birth. One resembles the other, but in a very strange way" (quoted in J.T. Soby, *Giorgio de Chirico*, New York, 1966, p. 244).

The present highly finished pencil drawing marks a turning point in de Chirico's approach to the medium. Paolo Baldacci has written, "The function of the drawing changed radically during the Ferrara period, continuing the tendency that had begun to manifest itself during the last months in Paris. Almost all the Ferrara drawings are finished, worked over with meticulous care, true paintings on paper" (*op. cit.,* p. 317). Baldacci proposes two reasons why the quality of the drawings changed so radically during this time: "On the one hand, de Chirico had less time and less opportunity to devote himself to painting proper, and thus uses the drawing as a means of completely realizing his visions. While the drawings of the earlier period, with extremely rare exceptions, were destined to remain a private collection of visual notes and ideas for later use, these are instead conceived for circulation and publication. On the other hand, de Chirico's working method has changed profoundly. With his relatively new and total mastery of the mechanism that transforms "vision" into painting, de Chirico no longer needed to fix the intuitive and enigmatic moment of the revelation on paper" (*ibid.*).

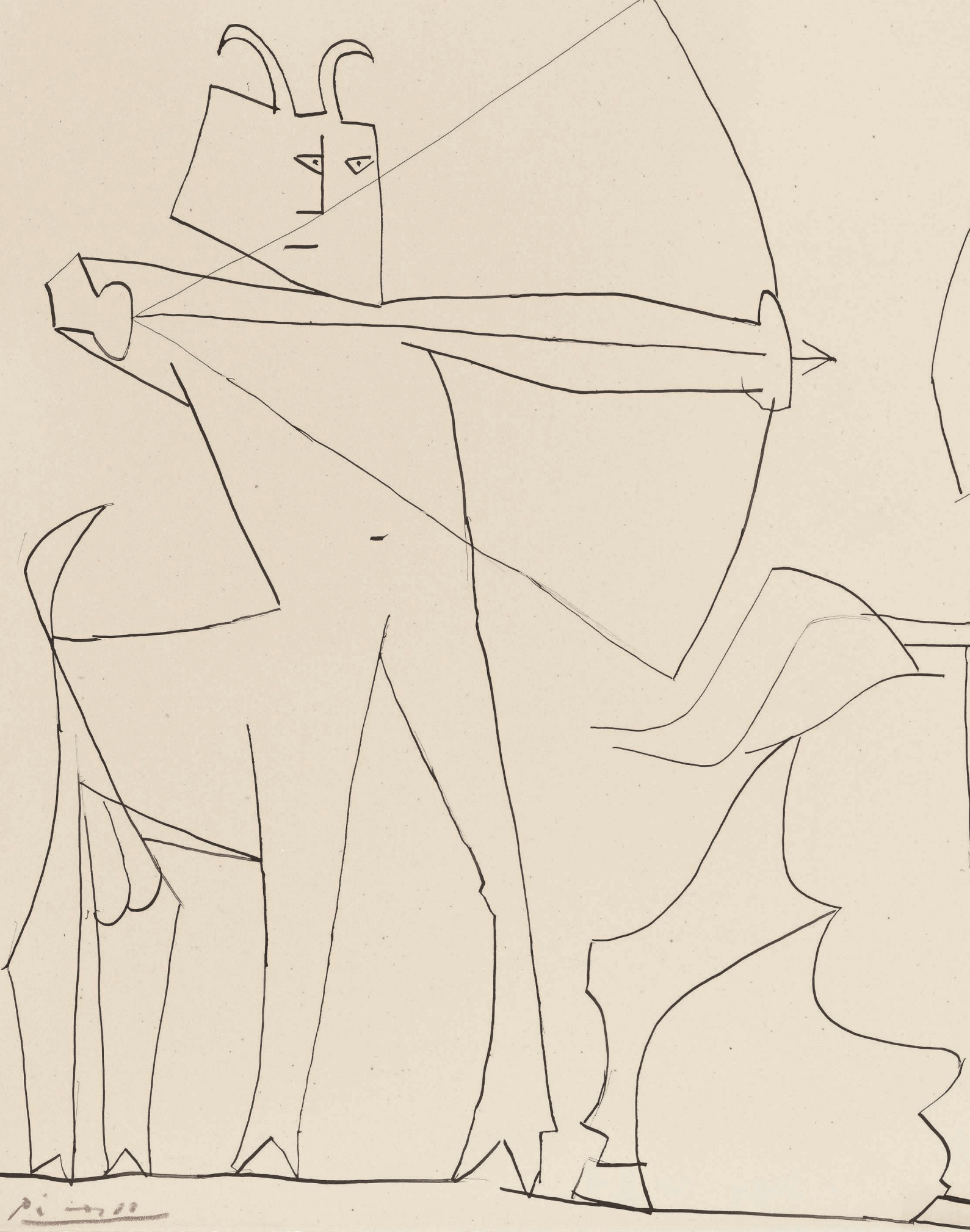
The present work is closely related to the drawing *Il filosofo ed il poeta,* executed in February 1916, which in turn is connected to the earlier painting *Il filosofo ed il poeta* that de Chirico had begun in Paris in 1915 and sent, unfinished, to Ferrara (fig. 1). According to Baldacci, "The philosopher and poet of the one are the 'seers' of the other, and vice versa, poised to receive the mysterious oracle. In their room is a painting on an easel representing a starry sky crossed by a curved line. The scene, like the unfinished Parisian painting, is an allegory of the metaphysician's poetic and philosophical quest. The starry sky symbolizes the mystery of the universe, explored by the depicted pair through the telescope of the mind" (*ibid.*, p. 318). In his *La note misteriosa* of January 1916, de Chirico wrote, "The best new creators are the philosophers who have gone beyond philosophy. They have returned to the here and now; they stand before the rectangles of their tables and walls because they have surpassed the contemplation of the infinite [...] The atelier of the metaphysician is like an astronomical observatory, a revenue office, a ship's captain's wheelhouse" (G. de Chirico, *Il meccanismo del pensiero, Critica, polemica, autobiografia, 1911-1943*, Turin, 1985, p. 43).

The figure on the right of *I vaticanatori* took on several different guises in the development of the subject. In *Il filosofo ed il poeta* he is depicted as an old man with a twin ellipse on his forehead signifying "second sight," while the baronial ring on his finger identifies him as the ghost of the artist's father. In *Il filosofo ed il poeta* the figure has become a mannequin. In the present work he has, "the physiognomy of Napoleon III and closed eyes...The ringed finger is less evident but nonetheless present. That same hand, the manicured and bejeweled hand of Evaristo de Chirico's ghost, appears in *Il Ritornante*...the metaphysical protagonist splits into a couple, the other half of which is either the brother or the father, the latter further doubled in his dual 'Cavourian' or 'Napoleonic-Dionysian' identity" (p. Baldacci, *op. cit.*, p. 318; fig. 2).

De Chirico gifted the present work to his friend, the prominent journalist, poet, novelist and literary critic Giovanni Papini who was living in Florence at the time. De Chirico corresponded extensively with Papini and the letters provide a fascinating insight into the artist's imagination (fig. 3). On 12 March 1916, around the time *I vaticanatori* was completed, De Chirico wrote, "Early next month I will be coming for perhaps a week to Florence. I'll bring some recently painted works with me. You will see things that are new in spirit and form: at once profound, solid and light; images which came to me "sur des pattes de colombes" one sunny market day in a Ferrara square" (quoted in *ibid.*, p. 317).



Giorgio de Chirico, *Il ritornante*, 1918. Sold Christie's, Paris, Collection Yves Saint Laurent et Pierre Bergé, 23 February 2009, lot 57. Centre Pompidou, Paris. © 2017 Artists Rights Society (ARS), New York / SIAE, Rome



Left: Pablo Picasso, *Le combat des centaures*, 1946. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Below: Ruthe and Heinz Eppler. Artwork: © Dedalus Foundation, Inc. / Licensed by VAGA, New York, NY.

THE DEFINING GESTURE

Modern Masters from the Eppler Family Collection

Across their more than sixty years together, Heinz and Ruthe Eppler were devoted partners in family, philanthropy, and a shared love of art and culture. Born in Germany, Heinz Eppler (d. 2012) escaped the looming Nazi threat to begin a new life in the United States. With great business acumen, Heinz co-founded a housewares distributing business that later acquired The Miller-Wohl Company, and built the firm into a national chain. At the same time, the Epplers created a lasting legacy in art, education, healthcare, and Jewish causes. As president and chair of the American Jewish Joint Distribution Committee, Heinz provided a strength of leadership that impacted countless lives around the globe, notably in Jewish communities in Central and Eastern Europe, the Soviet Union, and Ethiopia. The Epplers' philanthropic focus also extended to the arts.

The Epplers decided to build their own collection in the early 1980s, and began a friendship with Edward B. Henning (d. 1993), the Cleveland Museum of Art's Chief Curator of Modern Art. The many correspondences between Henning and Heinz Eppler, often funny and personal, reveal an ongoing dialogue on family, the history of art, and the evolution of the Eppler Family Collection. Henning became a trusted advisor, relating his enthusiasm or hesitation on potential acquisitions. "Once again, let me simply state that when I see things that I think are very good I will mention them to you," Henning wrote in 1981, "and depend on you to see whatever you think might be of interest to you." The Epplers, for their part, were inquisitive and deliberate in their purchases. "Ruthe and I are very patient collectors," Heinz Eppler explained to Henning in 1982, "and are not impulsive with respect to acquiring a specific rare work from an existing collection."

Rather than following the heady Contemporary fashions of the art world in the eighties, the Epplers turned to the artists that had spoken to them more directly in their formative adult years. What motivated the Epplers was

"Ruthe and I are very patient collectors, and are not impulsive with respect to acquiring a specific rare work from an existing collection."

–Heinz Eppler





the thrill of finding works of visual and intellectual resonance—paintings, sculpture, and works on paper by such legendary figures of Modernism as Franz Kline, Hans Hofmann, Lee Krasner, Arshile Gorky, David Smith, Milton Avery, Pablo Picasso, and Henri Matisse. Like Heinz, many of the artists were also emigres who found their voice and freedom in America.

Throughout the 1980's, Henning was not only an important advisor, but he and the Epplers developed a close friendship and a shared vison about collecting "When you have an important collection, no matter how large or small," the curator wrote, "it is a serious responsibility as well as a great pleasure." Of Motherwell's *Je t'aime No. III with Loaf of Bread*, he noted, "My feeling is that it is very important as well as being beautiful," and he lauded the collectors for having chosen a "superb" painting by William Baziotes. Henning went to great lengths to commend the art historical significance of Abstract Expressionists such as Motherwell, Franz Kline, and Jackson Pollock. Upon hearing that the Epplers had purchased Kline's *Light Mechanic* in 1985—a work Henning had suggested some two years earlier—the curator wrote to express his congratulations. "You now have an excellent, representative collection of American Abstract Expressionist art," he enthused, "and that is the most important art of the twentieth century and the most important of all American art."

Above: David Smith with Lee Krasner, Jean Freas, Jackson Pollock, Clement Greenberg, and Helen Frankenthaler, Bolton Landing, circa 1951. Photographer unknown. Artwork: © Estate of David Smith / Licensed by VAGA, New York, NY.

Right: Franz Kline and Willem de Kooning outside the Sidney Janis Gallery, New York, 1959. Photo: Fred McDarrah / Getty Images.

Following page above: "The Irascibles," New York, 1950, from the January 15, 1951 issue of LIFE Magazine. Photo: Nina Leen.

Following page below: Jackson Pollock and Lee Krasner, January 1950. Photo: Rudy Burckhardt. © 2017 Estate of Rudy Burckhardt / Artists Rights Society (ARS), New York. Artwork: © 2017 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York.



The Epplers' connection with Henning is indicative of their personal, heartfelt approach toward art—one that culminated in an inspired collection of works extending across the twentieth century. As Henning observed to the couple in December 1986: "For the past four years, each year I have thought that your collecting might be coming to a conclusion, and each year I'm surprised when we find something important." Ultimately, the Epplers collected art that they loved to live with and share with others, both through loans to exhibitions and by opening their home to museum groups and fellow collectors. In 1986, the Epplers were asked to loan works to the Cleveland Museum exhibition *The Art of Collecting Modern Art: An Exhibition of Works from the Collections of Clevelanders*.

As Henning wrote, "Collecting art intelligently involves much more than having enough money. Collecting art successfully requires knowledge, taste and judgement. It may not require the same skills used to create works of art, but it does depend on a comparable level of taste and judgement." The Eppler Family Collection is an enduring testament to the personal vision and discernment with which Heinz and Ruthe carefully built their collection.



o 128

PABLO PICASSO (1881-1973)

Le combat des centaures

signed 'Picasso' (lower left) and dated and numbered
'24 aout 46 V' (upper left)
pen and India ink on paper
20 x 25⅞ in. (50.5 x 66 cm.)
Drawn on 24 August 1946

$150,000-250,000

PROVENANCE
Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris.
Galerie Rosengart, Lucerne.
Herbert Einstein, London.
Sir Edward and Lady Hulton, London (1957).
Marlborough Gallery, Inc., New York.
Acquired from the above by the present owner, June 1981.

EXHIBITED
Kunst und Museumsverein Wuppertal; Rotterdam, Museum Boymans-Van Beunigen; Frankfurter Kunstverein; Munich, Städtische Galerie im Lenbachhaus; Dortmund, Museum am Ostwall; Karlsruhe, Badischer Kunstverein; Humlebaek, Louisiana Museum; Lunds Konsthall; Stockholm, Moderna Museet; Helsinki, Amos Anderson Konstmuseum; Goteborge Kunstmuseum and Kunsthaus Zürich, *Sammlung Sir Edward und Lady Hulton, London,* September 1964-January 1968, no. 47.

LITERATURE
E. Tériade, *Verve,* vol. V, nos. 19-20, April 1948 (illustrated prior to signature).
C. Zervos, *Pablo Picasso,* Paris, 1965, vol. 15, no. 4 (illustrated prior to signature, pl. 2).

In the summer of 1946, Picasso fell in love with a new young muse, Françoise Gilot, whom he had met in 1943. In early August, they traveled to the home of Louis Fort at Golfe Juan. It was there, in August 1946, that Picasso met Romuald Dor de la Souchère, curator of the Antibes museum, located in the Grimaldi palace. He offered Picasso space in the museum for painting, but Picasso instead decided to decorate the museum itself. He intensively worked for two months and decorated the walls with twenty-two panels. The wall decoration, featuring Arcadian themes, became known as the *antipolis* series after the ancient Greek name for Antibes. Shortly afterward, the museum was renamed the Musée Picasso.

The subject matter of *Arcadia* and its inhabitants (fauns, satyrs, centaurs), embodies Picasso's exhilaration and excitement about his new love, impending fatherhood (Gilot became pregnant in August) and, most importantly, his regained freedom after years of war. Picasso's pictures and works on paper from this period thus combine the classical Mediterranean tradition with a new vision, both childlike and complex.

The present work, although titled *Le combat des centaures (The Fight between Centaurs)*, features the battle between a faun and a centaur, and belongs to a series of drawings on this theme, executed between 21-26 August 1946. The series evolves from drawings which depict the faun and centaur facing one another, to the centaur approaching the faun from the right, spear in hand, followed by drawings like the present work which depict the centaur turned away from the faun, in an attempt to flee before the faun shoots his arrow. The next work in the series shows the wounded centaur, collapsed to the ground with the faun's arrow through its chest, and the final two works depict the death of the centaur.

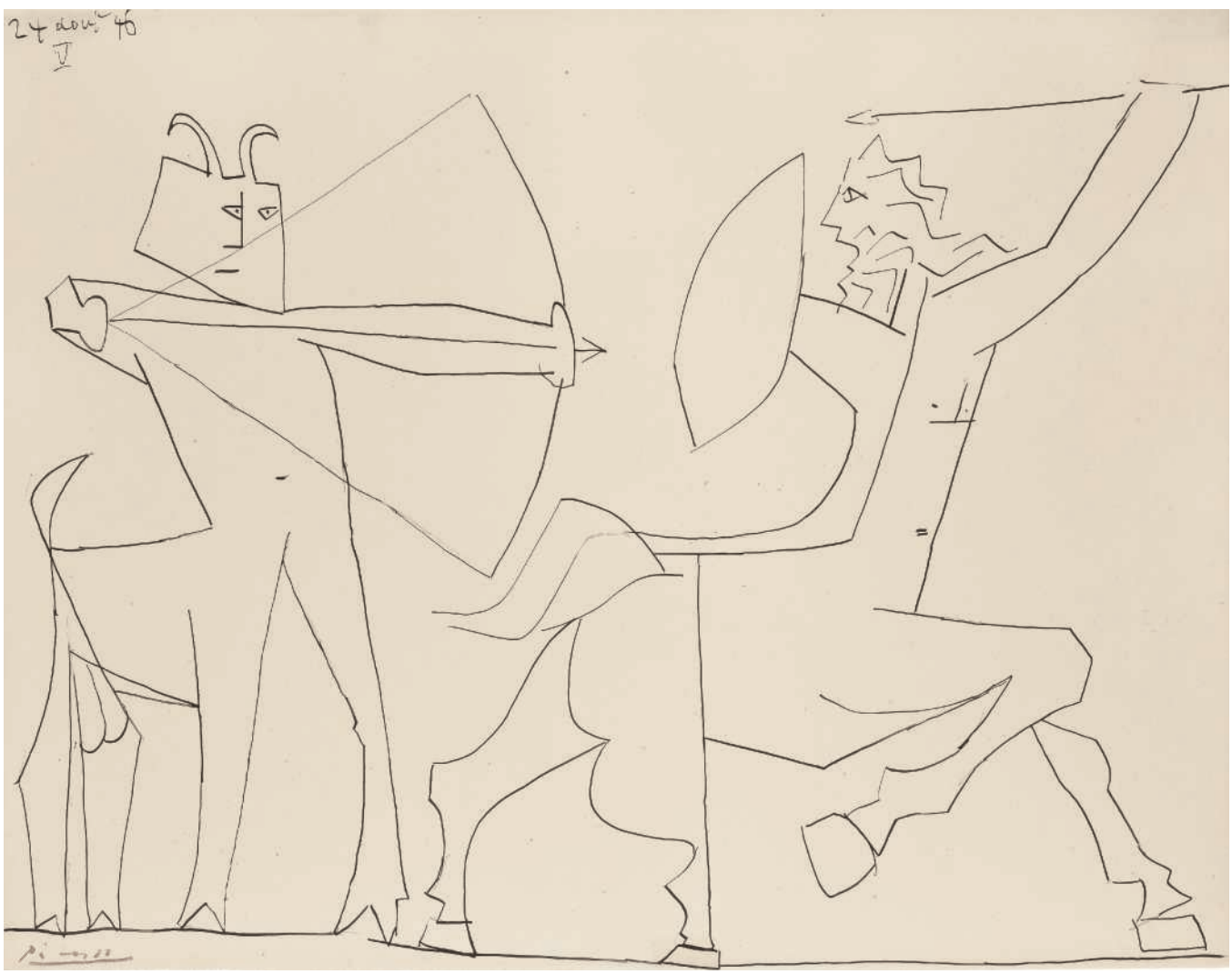
Michael FitzGerald has written about this series: "Through the remainder of 1946, Picasso elaborated the imagined and real confrontations between himself and Françoise, but, increasingly, their personal relationship became absorbed into larger themes. In August he made a series of drawings that show a pitched battle between a faun and a centaur and end with the faun standing in mourning over his foe. Yet Picasso immediately proposed an alternative: the series resumes with the centaur's resurrection, now as a beautiful woman, whose dance is joined by the joyous faun (fig. 1). The woman bears Françoise's features, and Françoise's birth sign of Sagittarius links her with the centaur as well" ("A Triangle of Ambitions: Art, Politics, and Family during the Postwar Years with Françoise Gilot," *Picasso and Portraiture, Representation and Transformation*, exh. cat., The Museum of Modern Art, New York, 1996, p. 424).



(fig. 1) Pablo Picasso, *Faune et femme nue*, 26 August 1946. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York



The artist and Françoise Gilot in the garden at La Galloise, Vallauris, summer 1948. Photograph by Robert Capa. Musée Picasso, Paris, Picasso Archives. © Robert Capa © International Center of Photography/Magnum Photos


24 août 46
V

o129

HENRI MATISSE (1869-1954)

Nu reflété dans la glace

signed and dated 'Henri-Matisse 36' (lower left)
pen and India ink on paper
20¾ x 15⅝ in. (52.6 x 40 cm.)
Drawn in 1936

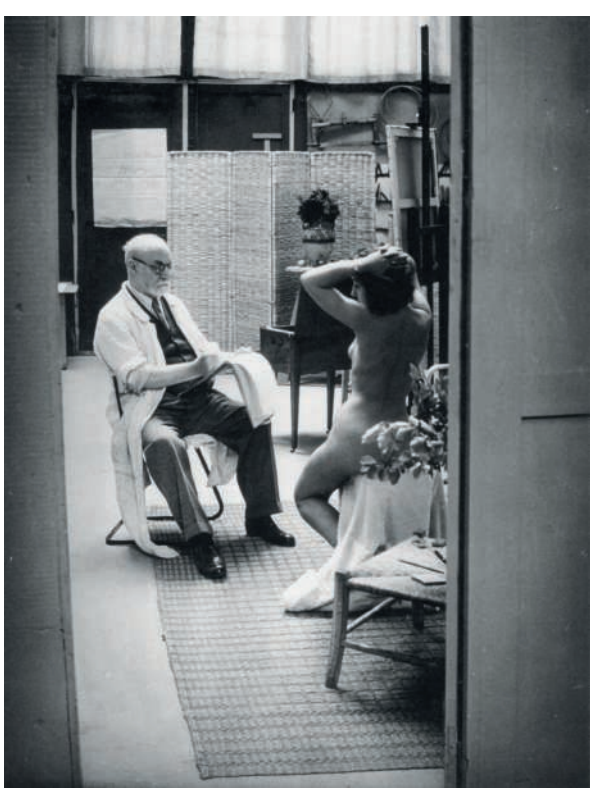
$200,000-300,000

PROVENANCE
Lumley Cazalet, London.
Thomas Ammann Fine Art, Zurich.
Harriet Griffin Gallery, New York.
Acquired from the above by the present owner, September 1982.

EXHIBITED
The Cleveland Museum of Art, *The Art of Collecting Modern Art, An Exhibition of Works From Clevelanders,* February-March 1986 (illustrated, fig. 4).

LITERATURE
C. Zervos, *Cahiers d'Art*, vol. 11, 1936 (illustrated).
C. Zervos, intro., *Henri Matisse, Drawings 1936, A Facsimile Edition,* New York, 2005 (illustrated).

Wanda de Guébriant has confirmed the authenticity of this work.



Brassaï, Matisse drawing the model Wilma Javor at the Villa Alésia studio, Paris, 1939. © Estate BRASSAÏ - RMN-Grand Palais

In the final weeks of 1935, Matisse executed a sequence of eight drawings in pen and India ink on paper, which he rendered with a line as fine and unerring as that which he employed in his etchings. Known as the *nu couché* series, this group inaugurated a larger series of studio nudes in various poses that Matisse continued into 1936-1937, including *Nu reflété dans la glace*, the present drawing. John Elderfield has written: "They are among the finest achievements of his draughtsmanship. Some of the individual sheets are breathtaking in their assurance and audacity, and almost without exception, they realize [the] decorative assimilation of the figure into the decorated unity of the sheet" (*The Drawings of Henri Matisse*, exh. cat, The Museum of Modern Art, New York, 1985, p. 113).

These ink drawings of nudes, seen in the decorated environment of Matisse's studio in Nice, are absolutely fully-formed and self-contained works of art. They were not, like many artists' drawings, an initial conception or studies for something else, but an end in themselves, a perfectly realized synthesis of subject and mastery of means. Using the device of the mirror in the present drawing, Matisse opens the space and renders two views of his model, creating a drawing within a drawing. Elderfield wrote, "In the great mid-1930s drawing, [line drawing] magically finds affinity with linear Eastern decorations and patterned fabrics, with arabesque ornament and latticework screens. In the Nice period [the 1920s], things of this kind had frequently been represented, and Matisse continued this practice in the 1930s. But now, the drawing itself is a latticework, an all-over patterned fabric. The exotic mood of the earlier drawings disappears. And so does the heavily sensual atmosphere. No longer does Matisse depict the exotic or the sensual. His drawings embody exoticism and sensuality within the purity of their means" (*ibid.*, p. 114).

Matisse realized that he had achieved something quite remarkable and noteworthy. Although he had been making very fine charcoal drawings as well at this time, Matisse considered first and foremost the great line drawings he had done over the past several years. He wrote:

"My line drawing is the purest and most direct translation of my emotion. The simplification of the medium allows that. However, these drawings are more complete than they appear to some people who confuse them with a kind of sketch. They generate light they contain, in addition to the flavor and sensitivity of the line, light and value differences that quite clearly correspond to color. They derive from the fact that the drawings are preceded by studies made in a less rigorous medium than pure line, such as charcoal or stump drawing, which 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 in drawing" (quoted in J. Flam, ed., *Matisse on Art*, Berkeley, 1995, pp. 130-131).



PROPERTY FROM THE MCCARTY COLLECTION

130

PABLO PICASSO (1881-1973)

Pierrot et Arlequin à la terrasse de café

signed and dated 'Picasso 20' (lower left)
gouache over pencil on paper
8¼ x 10½ in. (21 x 26.5 cm.)
Painted in Juan-les-Pins in summer 1920

$300,000-500,000

PROVENANCE
Léonce Rosenberg, Paris.
Paul Rosenberg, New York (by 1962); sale, Sotheby Parke Bernet & Co., London, 3 July 1979, lot 15.
Douglas Cooper, London and Argilliers (acquired at the above sale).
William A. McCarty-Cooper, Los Angeles (by descent from the above).
By descent from the above to the present owner.

EXHIBITED
New York, Paul Rosenberg and Co., *Picasso, An American Tribute, The Twenties,* April-May 1962, no. 20 (illustrated).
Kunstmuseum Basel and London, Tate Gallery, *Douglas Cooper and the Masters of Cubism,* November 1987-January 1988, p. 216, no. 71 (illustrated in color, p. 159).
Stockholm, Moderna Museet, *Picasso,* October 1988-January 1989, no. 188.
Houston, The Museum of Fine Arts, *Picasso, Braque, Gris, Léger, Douglas Cooper Collecting Cubism,* October-December 1990, p. 63, no. 75.

LITERATURE
C. Zervos, *Pablo Picasso,* Paris, 1951, vol. 4, no. 64 (illustrated, pl. 20).
D. Cooper, *Picasso, Theater,* New York, 1968, p. 349, no. 238 (illustrated).



(fig. 1) Pablo Picasso, *Les trois musiciens*, 1921. The Museum of Modern Art, New York. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

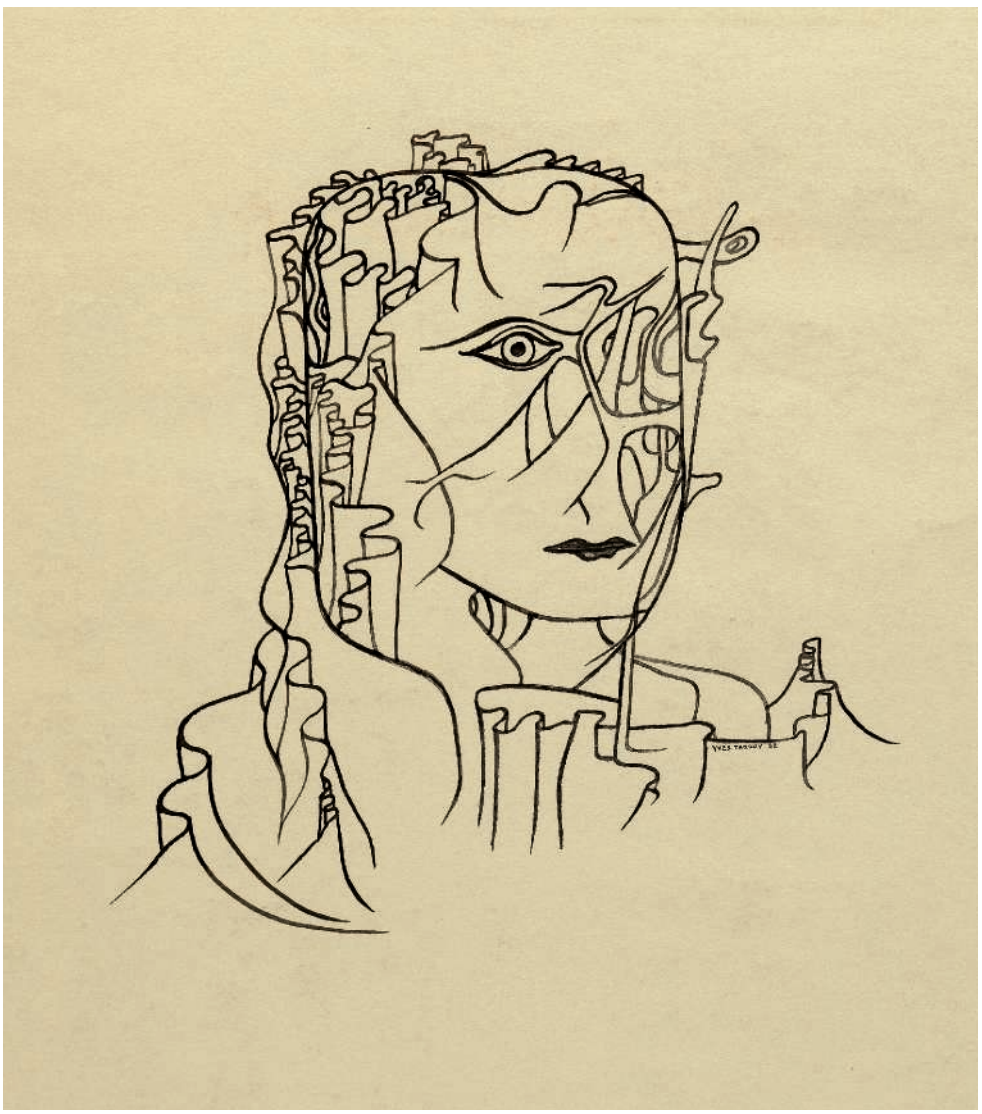
When Picasso initially became involved with designing sets for Sergei Diaghilev's *Ballets Russes*, he and composer Igor Stravinsky would stroll through Naples, visit Pompeii, and attend local performances of *Commedia dell'Arte* plays. While the works of the ancient city fostered Picasso's nascent neo-classicism, performances of the *Commedia dell'Arte* rekindled his interest in its stock characters, particularly that of Harlequin, which Picasso had previously considered as a kind of alter ego.

Harlequin first appeared in Picasso's work in two paintings executed in Paris during autumn 1901: *Les deux saltimbanques* (Zervos, vol. 1, no. 92; The Pushkin State Museum of Fine Arts, Moscow), and *Arlequin accoudé* (Zervos, vol. 1, no. 79; The Metropolitan Museum of Art, New York). While Harlequin was absent in Picasso's Blue period, this figure assumed a pre-eminent role during the Rose period, appearing in numerous works, including *Au Lapin Agile*, painted in Paris in 1905 (Zervos, vol. 1, no. 275; The Metropolitan Museum of Art, New York), in which the artist depicted himself in a harlequin costume. Harlequin also featured occasionally in Picasso's early cubist works. The artist was drawn to Harlequin's similarity to the French *saltimbanque*, the traveling circus performer, part acrobat, part prankster, who held a lowly position as a social outsider and lived by his wits from hand to mouth, a situation that Picasso felt was analogous to that of the artist in modern society.

The flat planes of color in the present work recall the *papiers collés* of Picasso's Synthetic Cubism phase, and the inconsistent layering of planes adds verve to a composition that is predominantly sedate and tranquil. In his vast study of Picasso and the theater, Douglas Cooper wrote: "It is even more fascinating to follow the post-script of Pulcinella which, for the most part, takes the form of a series of small, colourful gouaches executed in a synthetic cubist style. Some of these present Pulcinella, guitar in hand, saluting us before the curtain; others, in which Pierrot and Harlequin appear together sitting at a table playing musical instruments, are of greater importance since they lead directly to the two masterpieces of synthetic cubism, the two versions of *the Three Musicians*" (*op. cit.*, p. 48; fig. 1).

The present work was part of the astounding collection of Douglas Cooper, one of the world's foremost authorities on Cubism. He assembled one of the greatest collections of works by Picasso, Braque, Gris and Léger, based upon an in-depth analysis and understanding of the Cubist movement, which represented every phase of the development of these four artists, in all their primary media and the entire range of their subject matter.


Picasso
20



131

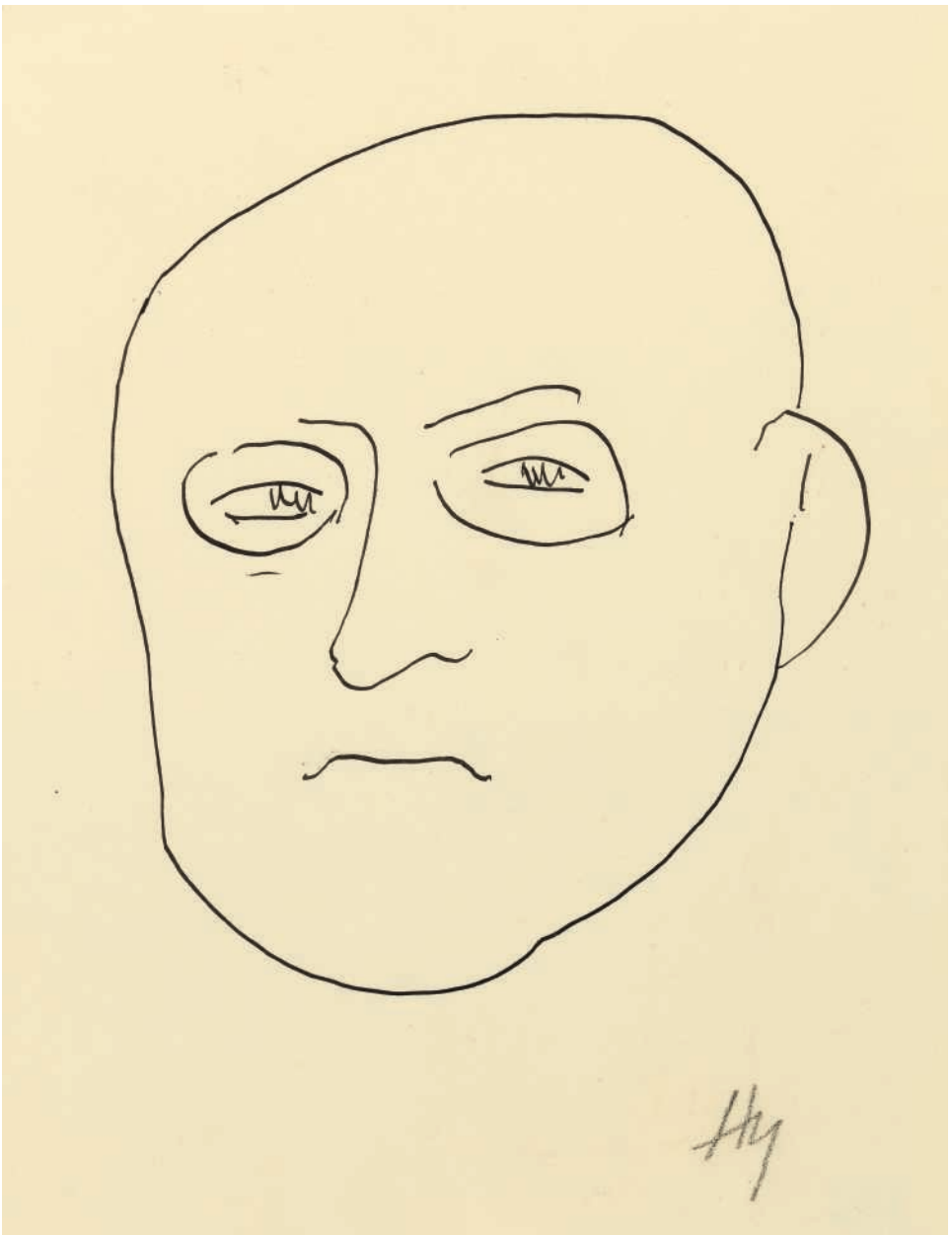
YVES TANGUY (1900-1955)

Sans titre

signed and dated 'YVES TANGUY 42' (center)
pen and India ink on paper
Image size: 6¼ x 6 in. (16 x 15.5 cm.)
Sheet size: 16⅞ x 14 in. (43 x 35.5 cm.)
Drawn in 1942

$10,000-15,000

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



132

HENRI MATISSE (1869-1954)

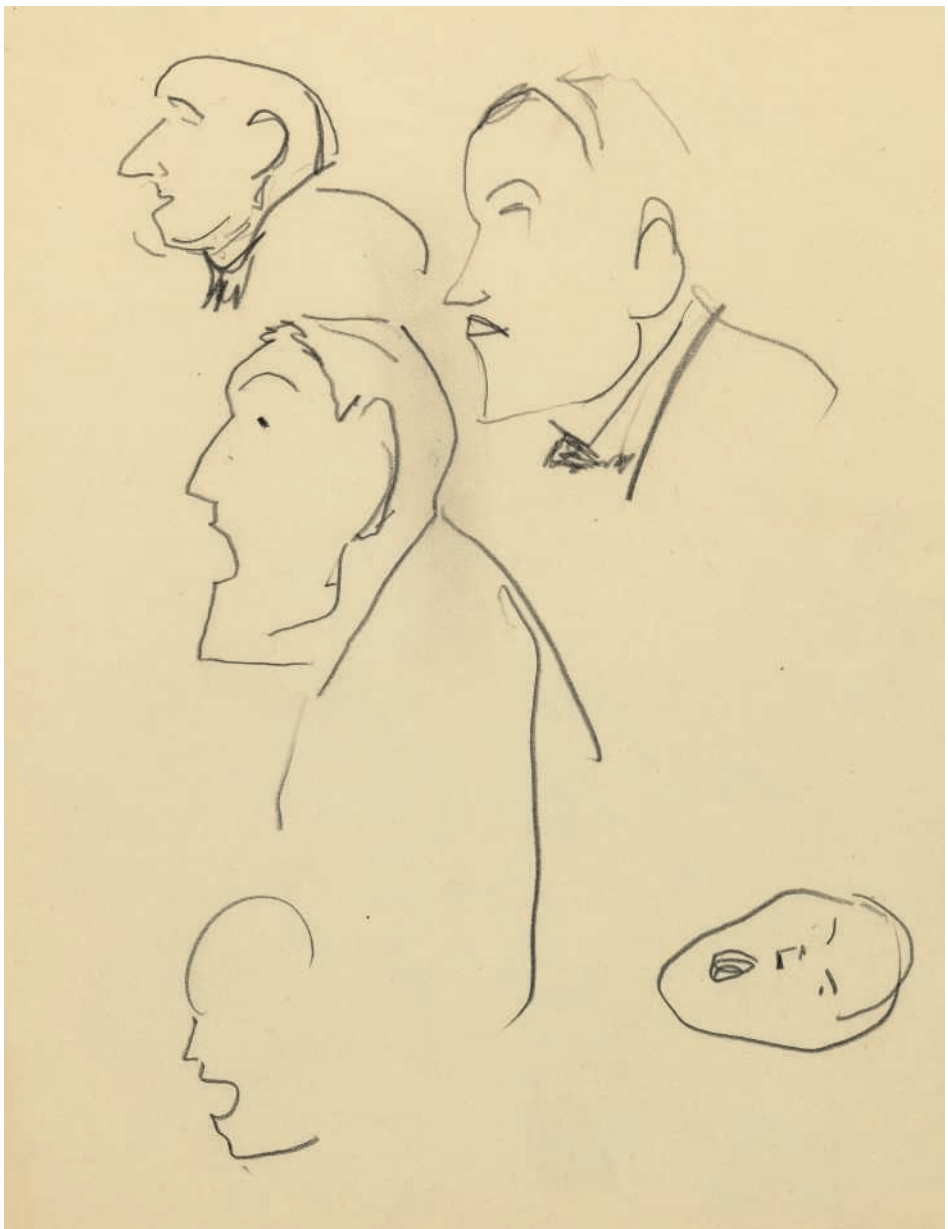
Autoportrait rond

signed with initials 'HM' (lower right)
pen and India ink on paper
11¼ x 8¼ in. (28.6 x 21 cm.)

$60,000-80,000

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

Wanda de Guébriant has confirmed the authenticity of this work.



133

HENRI MATISSE (1869-1954)

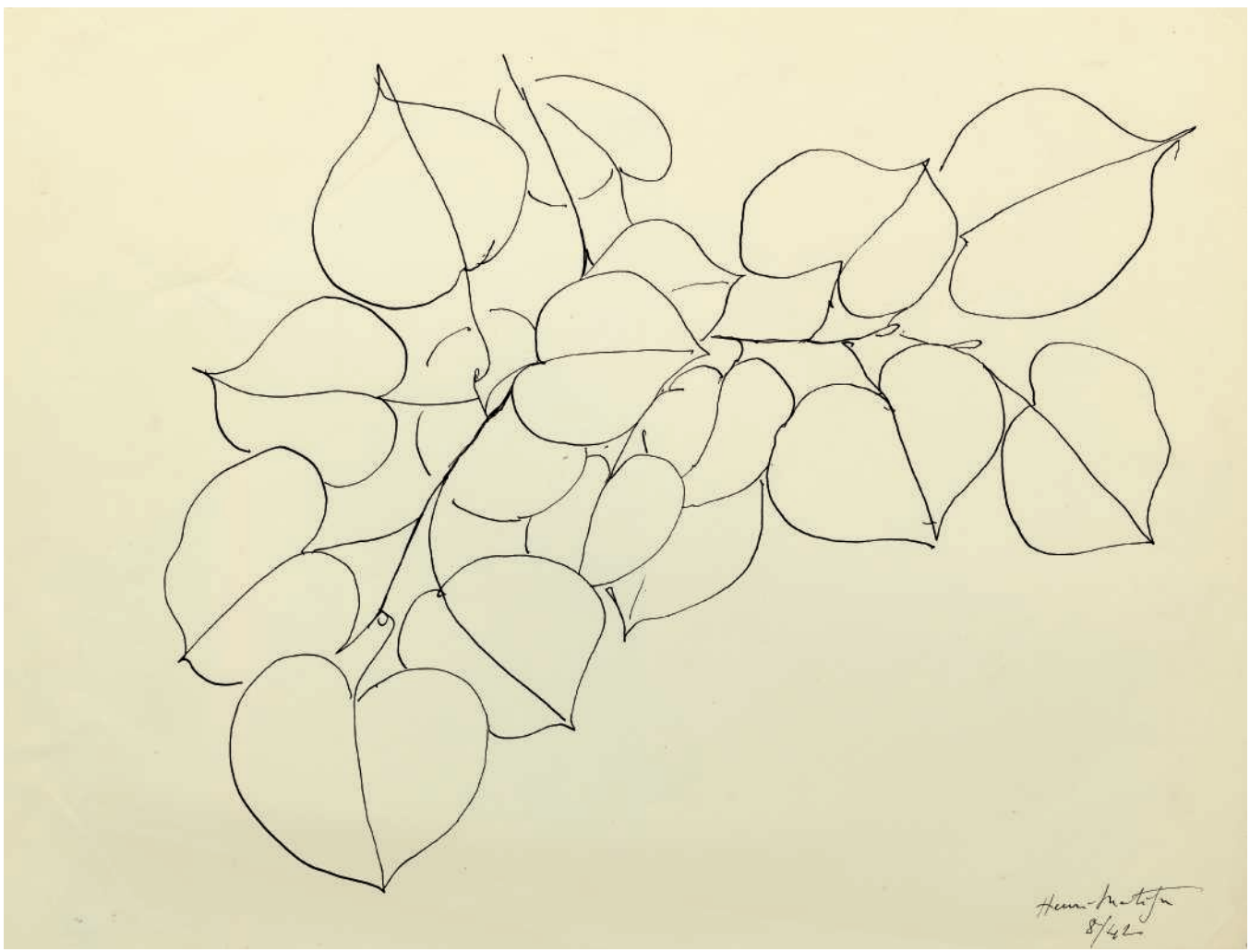
Chanteurs au Café concert

pencil on paper
10½ x 8 in. (26.8 x 21.1 cm.)

$5,000-7,000

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

Wanda de Guébriant has confirmed the authenticity of this work.



134

HENRI MATISSE (1869-1954)

Branche d'arbre de judée

signed and dated 'Henri-Matisse 8/42' (lower right)
pen and India ink on paper
16 x 20¾ in. (40.5 x 53 cm.)
Drawn in August 1942

$40,000-60,000

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

Wanda de Guébriant has confirmed the authenticity of this work.

135

WASSILY KANDINSKY (1866-1944)

Schwebende Linie

signed with monogram and dated '24' (lower left); dated again, numbered and titled '1924 No 180 "Schwebende Linie"' (on the reverse)
gouache, watercolor and brush and pen and India ink on paper laid down by the artist on board
19⅛ x 13¼ in. (49 x 33.9 cm.)
Executed in December 1924

$500,000-800,000

PROVENANCE

Nina Kandinsky, Neuilly-sur-Seine (wife of the artist).
Galerie Maeght, Paris (acquired from the above, 1956).
Saidenberg Gallery, Inc., New York (acquired from the above, 1957).
Acquired from the above by the present owner, 1998.

EXHIBITED

Erfurt, Angermuseum Kunstverein, *Wassily Kandinsky,* January 1925.
Wiesbaden Neues Museum, Nassauischer Kunstverein und Wiesbadener Gesellschaft für bildende Kunst, *März-Ausstellung*, March-April 1925.
Wuppertal, Barmen Ruhmeshalle; Stuttgart, Kunsthaus Schaller; Hanover, Kestner-Gesellschaft and Hamburg-Atlona, Kunstsalon Maria Kunde, *Meister des staatlichen Bauhauses in Weimar*, July 1925-April 1926.
Paris, Galerie l'Esquisse, *Peintures abstraites, compositions de matières, Domela, Kandinsky, Magnelli, de Staël,* April 1944.
Paris, Galerie l'Esquisse, *Etapes de l'oeuvre de Wassily Kandinsky,* November-December 1944.

LITERATURE

The Artist's Handlist of Watercolors, no. 180.
V.E. Barnett, *Kandinsky Watercolours, Catalogue Raisonné, 1922-1944,* Ithaca, 1994, vol. 2, p. 128, no. 739 (illustrated).



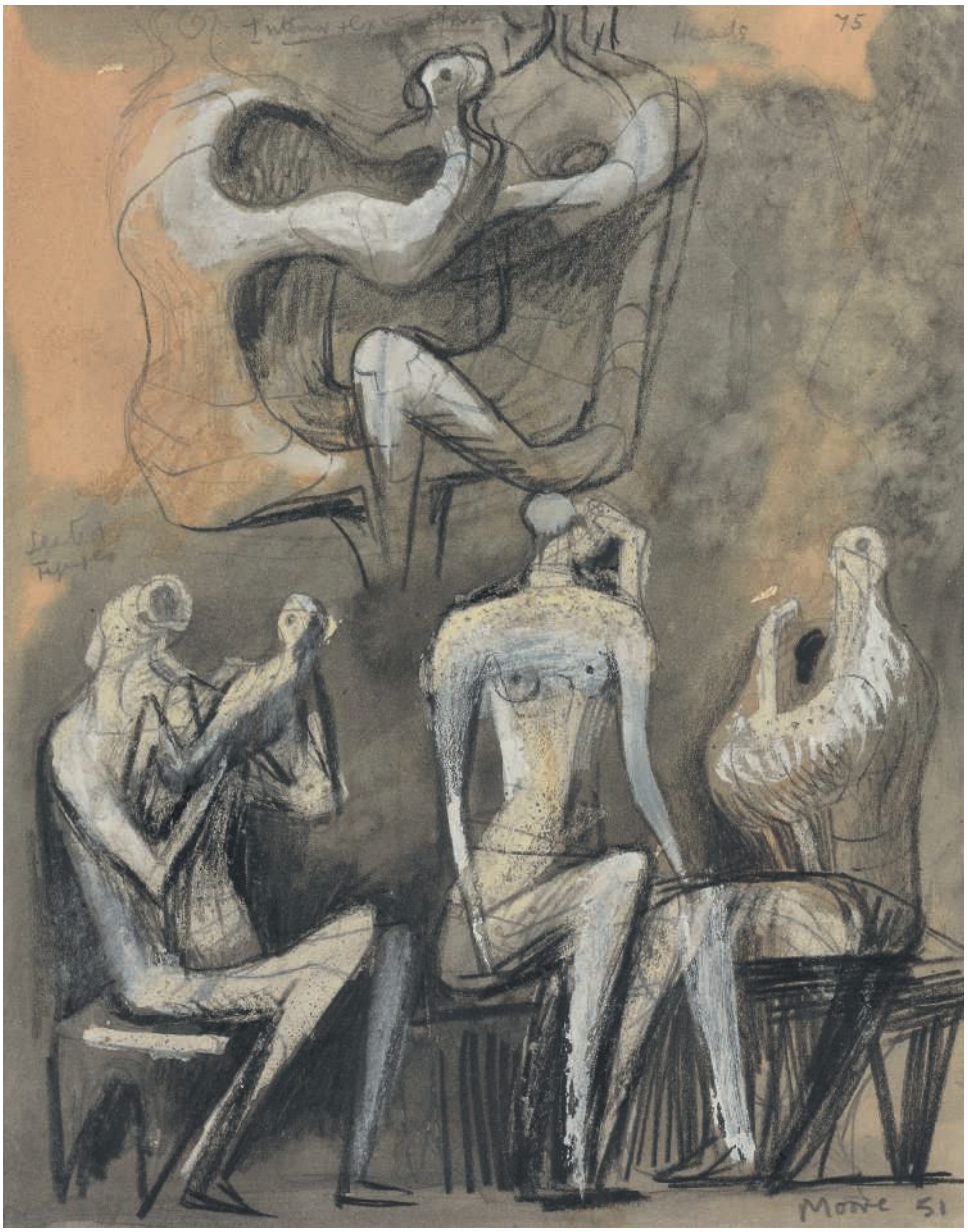
Kandinsky and Paul Klee drinking tea at the Bauhaus, Dessau. Photographer unknown.

Schwebende Linie ("Floating Line") embodies many of the key elements that defined Kandinsky's approach to abstraction in the early 1920s. Having returned to Germany from Moscow after World War I, the artist started teaching at the Bauhaus school in Weimar in June 1922. He quickly became involved in the German art world again: he participated in several exhibitions, and his teachings and writings were crucial to the development of abstract art internationally. In these early years at the Bauhaus, Kandinsky's work gradually moved away from the free flowing, irregular lines and shapes of his earlier years, towards a more geometric form of abstraction. This shift to strict geometric forms reflects the influence of Russian Constructivist art, to which Kandinsky was exposed during the war years spent in Moscow. Constructivism was gaining international scope and becoming an important artistic force in Germany, where geometry was accepted as a universal artistic language. Kandinsky was, however, fundamentally opposed to what later became the Constructivist principle of suppressing all feeling, emotion, intuitive logic and individualism within their work. Their abandonment of these elements, he asserted, reduced their "calculated constructions" to mere "mechanics." "Art" he insisted, "is never produced by the head alone. We know of great paintings that came solely from the heart. *In general*, the ideal balance between the head (conscious moment) and the heart (unconscious moment - intuition) is a law of creation, a law as old as humanity" (W. Kandinsky, "Art Today," *Cahiers d'Art*, Paris, 1935, p. 83). The poetic and spiritual elements of his earlier works, therefore, remained the underlying force of his work in the 1920s.

Towards this end, Kandinsky's art was always rooted in an intuitive grasp of his media, even at the height of his involvement with the seemingly cold objective and functional principles of the Bauhaus. It was of paramount importance, he insisted, to counterbalance the complex principles of construction and form that he had painstakingly formulated over several years and finally published in *Punkt und Linie zur Fläche* with a spontaneous and intuitive form of creation. He therefore often admitted to almost never applying the painstakingly worked-out theories of *Punkt und Linie zur Fläche* to the creation of his work. Intuition was what he described as the artist's "inner necessity," without which even the most perfectly constructed picture would be a "dead canvas."

The present, richly detailed watercolor is an exercise in exploring the interdependent relationships that emerge from the careful orchestration of abstract shapes and colors. It is dominated by a black "Floating Line," as the title describes, which dances down the center of the composition, passing over detached schematic grids. The sharp, precise lines and angular forms offer a striking contrast to the more organic background of deep, hazy magenta and the dynamic curvature of the Floating Line. Generating tensions and counter-tensions, these shapes hang together in a series of complex relationships and associations, lending *Schwebende Linie* a vibrant internal energy and dynamism. In this way, the work embodies Kandinsky's aim "to create by pictorial means...pictures that as purely pictorial objects have their own, independent, intense life" (quoted in K. Lindsay and P. Vergo, eds., *Kandinsky, Complete Writings on Art*, New York, 1994, p. 345).





PROPERTY FROM THE ESTATE OF RONALD P. STANTON

136

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*); inscribed throughout (*verso*)
gouache, watercolor, brush and gray wash and white wax crayon over pencil on paper (*recto*); pencil on paper (*verso*)
11⅜ x 9¼ in. (29 x 23.6 cm.)
Executed in 1950-1951

$50,000-70,000

PROVENANCE

David Popper, Rickmansworth, Hartfordshire (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. 4, p. 35, no. 50-51.34 (*recto* illustrated).



137

HENRY MOORE (1898-1986)

Ideas for Sculpture

signed and dated 'Moore 40' (lower left) and inscribed (throughout)
watercolor, colored wax crayons, pen and black ink and pencil
on paper laid down on paper
10 x 17⅛ in. (25.5 x 43.4 cm.)
Executed in 1940

$70,000-100,000

PROVENANCE

Dr. Cooper; sale, Christie's, London, 9 December 1960, lot 19.
Marlborough Fine Art, Ltd., London (acquired at the above sale).
M.F. Feheley, Toronto (by 1967).
Theo Waddington, Inc., Montreal.
Waddington Galleries, Ltd., London (acquired from the above).
Howard Russeck Fine Art, Palm Beach (acquired from the above).
Acquired from the above by the present owner, *circa* 1979.

EXHIBITED

Venice, *XXIV Esposizione Internationale d'Arte*, May-September 1948, no. 57.
Berlin, Schloss Charlottenberg; Vienna, Graphische Sammlung Albertina and Linz, Neue Galerie der Stadt, *Moderne Englische Zeichnungen und Aquarelle,* 1951-1952, no. 40.
Hanover, Kestner-Gesellschaft; Munich, Haus der Kunst; Frankfurt, Städelsches Kunstinstitut; Staatsgalerie Stuttgart; Städtische Kunsthalle Mannheim; Kunsthalle Bremen; Stadverwaltung Göttingen and Berlin, Der Senat für Volksbildung, *Henry Moore, Ausstellung von Plastiken und Zeichnungen,* 1953-1954, no. 47.
Toronto, Art Gallery of Ontario; Charlottetown, Confederation Art Gallery and Museum; Quebec, Musée des Beaux-Arts; St. Johns, Arts and Cultural Centre; Ottawa, National Gallery of Canada and Montreal, Museum of Fine Arts, *Henry Moore in Toronto Collections*, October 1967-September 1968, no. 33.
Toronto, Art Gallery of York University, *Henry Moore, Drawings, Bronzes and Graphics from the Feheley Collection,* February-March 1974, no. 17.
Paris, Orangerie des Tuileries, *Henry Moore, Sculptures et dessins,* May-August 1977, p. 194, no. 169 (illustrated).
London, Waddington Graphics, *Henry Moore, Drawings and Watercolours, 1927-1959*, July 1979, no. 14 (illustrated).

LITERATURE

H. Read, *Henry Moore, Complete Sculpture,* London, 1949, vol. 1 (illustrated, pl. 156).
A. Garrould, ed., *Henry Moore, Complete Drawings, 1930-1939,* London, 1998, vol. 2, p. 237, no. AG 39-40.30 (illustrated).

As Ann Garrould describes this work, "The menacing four-horn crowned skull upper left staring directly at the spectator, inscribed *Spanish Duchess,* embodies Moore's sense of disquiet and depression during the early months of the war" (*op. cit.*).

138

PABLO PICASSO (1881-1973)

Homme et femme nus et deux têtes

signed, dated and numbered 'Picasso 18.12 69.II' (upper left)
pen and brush and India ink on paper
17⅛ x 21⅜ in. (43.6 x 54.5 cm.)
Executed on 18 December 1969

$200,000-300,000

PROVENANCE
Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris.
Marlborough Gallery, Inc., New York (by October 1971).
Marlborough Galerie AG, Zurich (acquired from the above).
Private collection, Switzerland (acquired from the above, *circa* 1974).
By descent from the above to the present owner.

EXHIBITED
New York, Marlborough Gallery, Inc. and Saidenberg Gallery, Inc., *Homage to Picasso for his 90th Birthday,* October 1971, p. 14, no. 110 (illustrated).
London, Marlborough Fine Art, Ltd., *XX Century Drawings and Watercolours,* September-October 1974, p. 96, no. 106 (illustrated).

LITERATURE
C. Zervos, *Pablo Picasso,* Paris, 1976, vol. 31, no. 556 (illustrated, pl. 179).

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

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

Executed on 18 December 1969, *Homme et femme nus et deux têtes* accordingly comprises disparate archetypal figures. Two women and the face of a man on the left of the composition are confronted by a large and richly worked seated *mousquetaire* figure on the right. A few years after the present sheet was executed, Karl Gallwitz observed, "By eliminating the usual distance from the subject, he forces the viewer to confront the picture directly. Liberties he seems to have taken in combining details, parts of the body, or movements turn out to be compelling and 'natural' when we place ourselves in the painter's position, who no longer tolerates any separating gap. Now the viewers as well as the pipe-smokers and musketeers, lovers and portrait heads are forced into the almost frightening situation of having to 'squat down their noses'...The figures are held up to us like a mirror pressed into our face, enlarging and distorting the image" (*Picasso at 90, The Late Work*, New York, 1971, pp. 185-186).


18.12
69.
II

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR

139

MARC CHAGALL (1887-1985)

Lune rousse au Cap d'Antibes

stamped with signature 'Marc Chagall' (lower right)
oil, pastel, and watercolor on paper
24¼ x 19 in. (61.4 x 49.3 cm.)
Executed in 1969

$350,000-450,000

PROVENANCE
Estate of the artist.
Seibu Department Store, Tokyo.
Acquired from the above by the present owner, *circa* 1989.

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

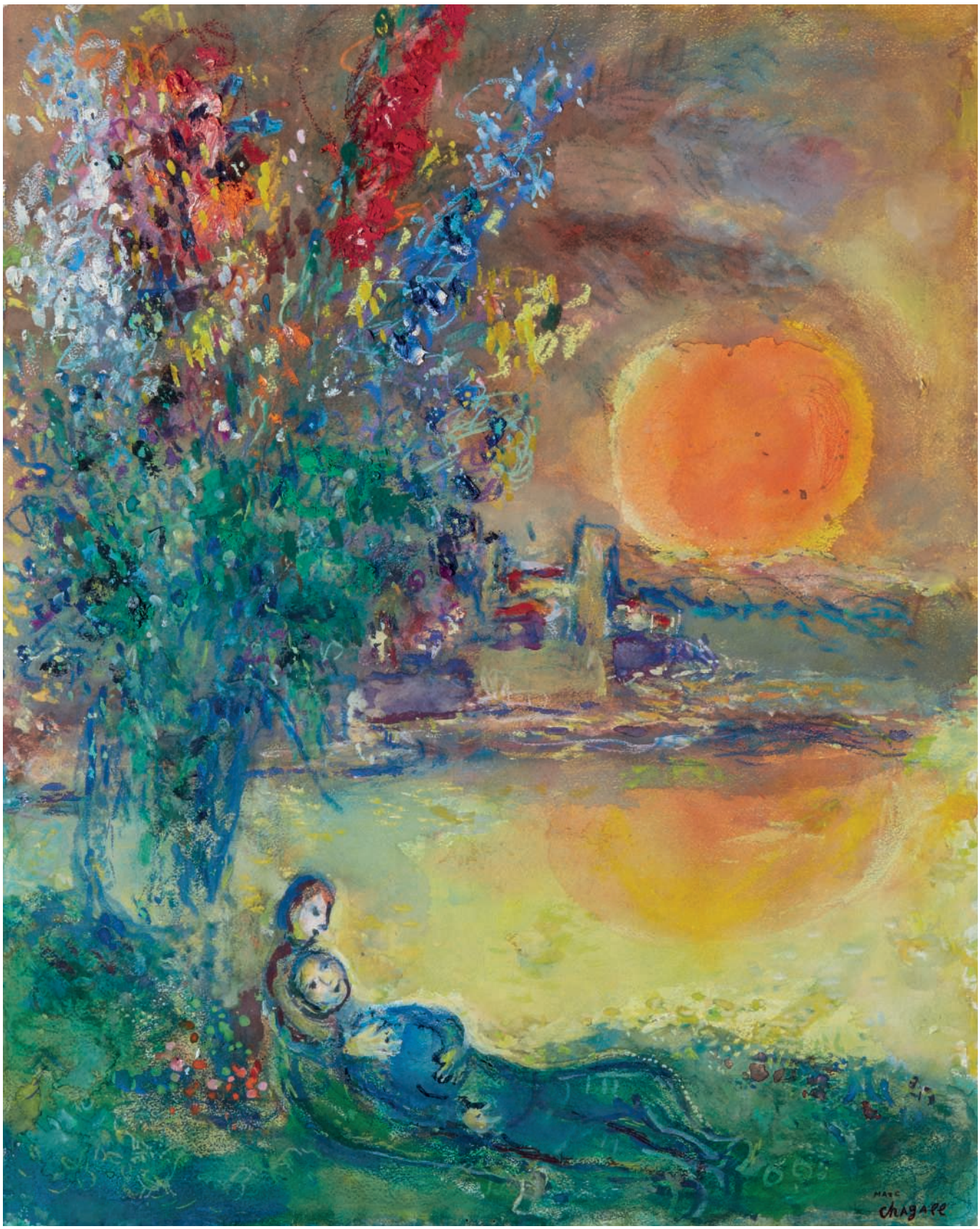
Executed in 1969, *Lune rousse au Cap d'Antibes* dates from one of the most prolific periods in Chagall's career, at a time when he was considered to be one of the greatest living artists in the world. The stability and contentment he felt in his personal life, combined with recent experiments in a diverse array of media including mosaic and stained glass, had inspired a renewed impetus in the artist's painting, and drove him to revisit some of the highly personal themes which had occupied his art for decades. For Chagall, painting had always been a medium through which to express the internal world of his imagination, recording his memories, passions and emotions on canvas in a fantastical, anti-rational manner. *Lune rousse au Cap d'Antibes* continues this tradition, expressing the happiness and contentment that the artist felt living in the South of France with his second wife, Valentina ("Vava") Brodsky.

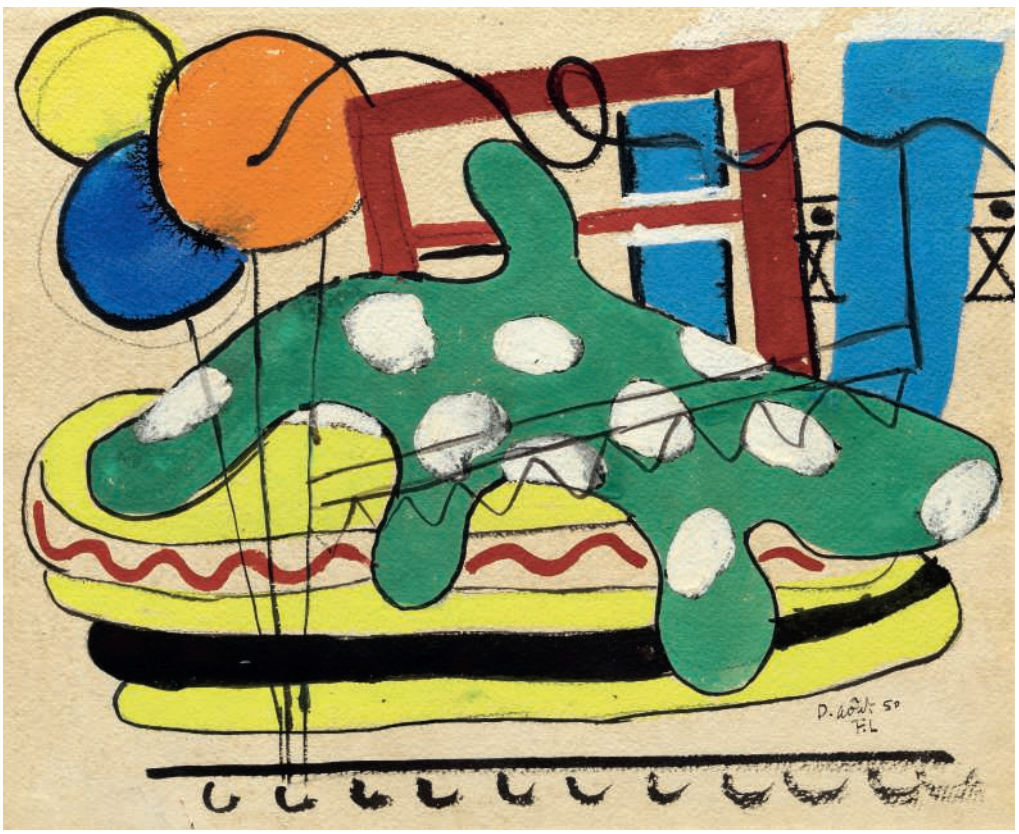


The artist and his second wife, Valentina Brodsky, June 1962.
Photographer unknown.

Chagall had become enchanted by the landscape of the Côte d'Azur in the early 1950s, when the impact of the sky, sea and flora had convinced him that he should move there for the benefit of his art. The French Riviera had become a thriving artistic center following the Second World War, with several artists, including Henri Matisse and Pablo Picasso, settling there. Chagall bought the villa, Les Collines, situated on the slope of the Baou des Blancs, just a few miles north of Antibes. Inspired by the light, atmosphere, and verdant gardens which surrounded the house, Chagall spent his days engrossed in creating joyous new artworks. Chagall used numerous nearby villages as backdrops for the works he created while living there. Indeed, the Port Vauban Antibes appears to be directly referenced by Chagall in the present work, as the distinctive silhouette of its Fort Carré stands prominently beneath the blaze of the red moon.

At the time *Lune rousse au Cap d'Antibes* was conceived, Chagall was enjoying a prolonged period of marital bliss with Vava, as the artist called her. His daughter, Ida, had first introduced the pair in 1952 and, following a short romance, Chagall and Vava were married that summer. The sense of stability and peace the artist felt with Vava translated directly into his art, and during the three decades they spent together, she was a regular source of inspiration for him. *Lune rousse au Cap d'Antibes* can be seen to be a direct celebration of their love, with the artist's focus on the theme of romance clearly embodied in the reclining lovers beneath an oversized bouquet. The serenity of the man's face, as he lovingly gazes down on his female companion by the light of the setting sun, conveys the depth of his feelings for her. The connection between the couple, who may be read as a symbolic self-portrait of Chagall and Vava, is emphasized in their physical union, as the fusion of their forms leaves the distinction between one body and the next unclear. Chagall often used flowers as a symbol of romantic love in his paintings, and their inclusion in *Lune rousse au Cap d'Antibes* is an indication of Chagall's feelings of love and happiness at this time.


MARC
CHAGALL



140

FERNAND LÉGER (1881-1955)

*Deauville (*recto *and* verso*)*

signed with initials, dated and inscribed 'F.L D. août 50' (lower right)
gouache and brush and pen and India ink on paper (*recto*);
pencil on paper (*verso*)
8⅝ x 10⅝ in. (22 x 26.9 cm.)
Executed in August 1950

$25,000-35,000

PROVENANCE
Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris.
Anon. sale, Christie's, New York, 7 November 1979, lot 82.
Acquired at the above sale by the family of the present owner.



141

JOAN MIRÓ (1893-1983)

Dessin pour Ubu Roi

signed 'Miró.' (lower right)
brush and India ink, colored wax crayons and paper collage on paper
12¾ x 19¾ in. (32.3 x 50.4 cm.)
Executed *circa* 1953

$50,000-70,000

PROVENANCE

Estafros Tériade, Paris.
Perls Galleries, New York.
Acquavella Galleries, Inc., New York.
Private collection, New York; Estate sale, Christie's, New York, 10 May 2001, lot 147.
Acquired at the above sale by the present owner.

LITERATURE

J. Dupin and A. Lelong-Mainaud, *Joan Miró, Catalogue Raisonné, Drawings, 1938-1959*, Paris, 2010, vol. II, p. 265, no. 1377 (illustrated in color).

PROPERTY OF JACQUELYN MILLER MATISSE

142

JOAN MIRÓ (1893-1983)

Femme

signed 'Miró' (center right)
gouache, watercolor and brush and pen and India ink over pencil on paper
12 x 14½ in. (30.5 x 36.2 cm.)
Executed on 1 October 1935

$400,000-600,000

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

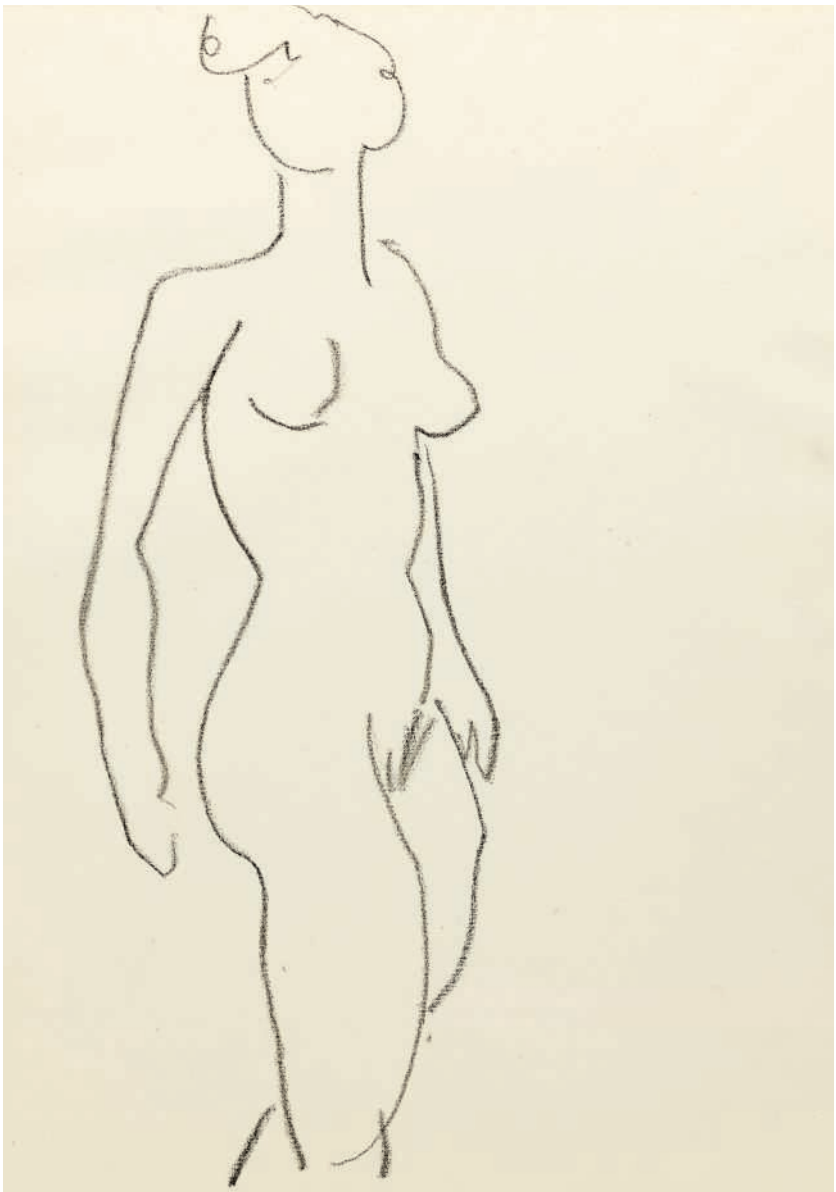
LITERATURE
J. Dupin and A. Lelong-Mainaud, *Joan Miró, Catalogue Raisonné, Drawings, 1901-1937,* Paris, 2008, vol. I, p. 261, no. 537 (illustrated in color).

After the prosperity and freedom of the 1920s, the subsequent decade in Europe grew more ominous with each passing year. As national economies declined, the remedies proposed by fascism seemed increasingly appealing to many, and the liberal intelligentsia was everywhere on the defensive. Miró could have hid behind his own success, and in fact he was spending more time in his farm at Montroig and was less frequently seen in Paris. His career was on a steady track—in 1935 there were exhibitions of his work in Brussels, Tenerife and Prague—and his private and family life was settled and harmonious. Miró was nevertheless attuned to the political and social currents around him, and in a series of pastels drawn in the summer of 1934 he suddenly evoked a new and startling sense of menace. These were the first of a series of works executed over the next four years which the artist himself called his "savage paintings." As Jacques Dupin has observed, the year 1935 in which the present work, *Femme*, was completed, marked an abrupt change in Miró's painting. The artist's imagination turned to grotesque, savage and anxiety-ridden imagery. "From the beginning of 1935, and for some years thereafter, no matter what Miró set out to do, his brush conjured up nothing but monsters" (*Miró*, New York, 1962, p. 265).

The figure in the present painting is both alluring and feminine as well as disjointed and monstrous—with her elegant eye lashes, puckered lips and perfectly round breasts that are off-set by her wildly swinging and distorted arms and oversized head. Standing on top of a mountain of dense black that starkly contrasts the energy of the color fields behind her, punctuated by the artist's own fingerprints, *Femme* typifies what Roland Penrose discussed the works of 1935 as: "The biomorphic shapes in pure colour, which had moved in rhythmic dance in the compositions of 1933, now became solidified into fierce embodiments of female monsters seen in brilliant colour" (*Miró*, London, 1970, pp. 49-51).

Dupin notes that Miró attempted to fight off the growing presence of these monstrous figures in his work and this effort is best expressed through his gouaches of 1935: "The gouaches done in the summer of 1935 have shown us how Miró was sometimes surprised and overwhelmed by the images of terror that pursued him. We saw, too, how sometimes he succeeded, by force of will or trickery, to drive them away or otherwise get free of them. He had not accepted their intrusion as an irresistible fatality, still less as a possible means of salvation. In the end, however, the monsters defeated him; they came to stay. In the fall of 1935 he realized that he would be able to free himself from them, if ever, only by putting all his resources at their disposal—his palette, his line, his sensibility, and his intelligence" (*ibid.*, p. 199).


Miró



143

HENRI MATISSE (1869-1954)

Nu

black Conté crayon on paper
17½ x 13⅜ in. (44.2 x 34.1 cm.)
Drawn in Nice in 1951

$30,000-40,000

PROVENANCE
Pierre Matisse, New York.
Pierre-Noël Matisse, Paris (by descent from the above).
Jacquelyn Miller Matisse, New York (by descent from the above).
Acquired by the present owner, November 2014.

Wanda de Guébriant has confirmed the authenticity of this work.



PROPERTY OF JACQUELYN MILLER MATISSE

144

JOAN MIRÓ (1893-1983)

Sans titre

signed and dated 'Joan Miró. 25/4/34.' (on the reverse)
charcoal on board laid down by the artist on paper
Board size: 14⅛ x 12¼ in. (36 x 31 cm.)
Sheet size: 25¾ x 18½ in. (63 x 47 cm.)
Drawn on 25 April 1934

$40,000-60,000

PROVENANCE

Pierre Matisse, 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. 215, no. 450 (illustrated).

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

145

SALVADOR DALÍ (1904-1989)

La Victoire

signed and dated 'Dalí 1967' (lower right)
oil, gouache, watercolor, brush and gray wash and black ink
and colored ballpoint pens on card
22¼ x 15⅛ in. (56.6 x 38.4 cm.)
Executed in 1967

$80,000-120,000

PROVENANCE
Ernest E. Warsaw, Los Angeles.
Anon. (acquired from the above); sale, Sotheby's, New York, 3 May 2012, lot 322.
Acquired at the above sale by the present owner.

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

The present work is one of 25 original illustrations for Dalí's *Aliyah: Le Cantique des cantiques* suite edited by Sherwood Publishers in 1968.


1967

146

MARC CHAGALL (1887-1985)

Les Offrandes

signed 'Marc Chagall' (lower right)
gouache, watercolor and brush and India ink on paper
14¾ x 22⅛ in. (37.5 x 56 cm.)
Painted in 1958

$250,000-350,000

PROVENANCE
Galerie Maeght, Paris.
Perls Galleries, New York (acquired from the above, January 1959).
Mr. and Mrs. Monroe Geller, New York (acquired from the above, March 1959).
Perls Galleries, New York (acquired from the above).
Joseph and Gioconda King, New York (acquired from the above, by 1967).
By descent from the above to the present owner.

EXHIBITED
Tokyo, The National Museum of Western Art and Kyoto, Museum of Modern Art, *Marc Chagall,* October-December 1963, p. 141, no. 206bis (illustrated).
Toulouse, Musée des Augustins, *Chagall et le théatre*, June-September 1967, pp. 110-111, no. 165.
West Palm Beach, Norton Gallery and School of Art, 1981 (on loan).

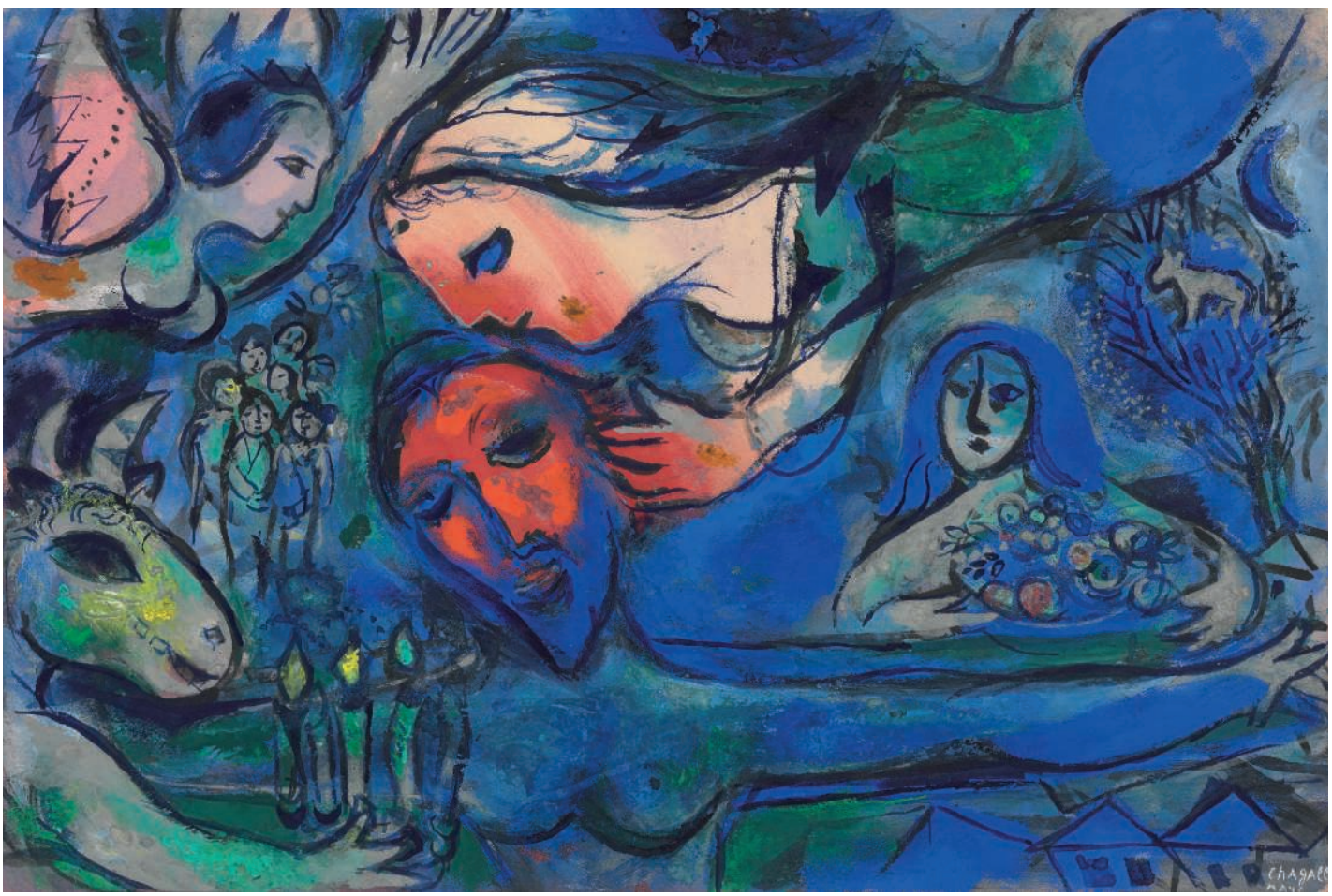
LITERATURE
F. Meyer, *Marc Chagall,* New York, 1964, p. 762, no. 990 (illustrated).

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

In his address delivered at the inauguration on 7 July 1973—his 86th birthday—of the Musée national message biblique Marc Chagall in Nice, the artist described the meaning he found in Biblical stories: "It has always seemed to me and still seems today the greatest source of poetry of all time. Ever since then, I have searched for its reflection in life and in Art. The Bible is like an echo of nature and this is the secret I have tried to convey" (quoted in J. Baal-Teshuva, ed., *Chagall, A Retrospective*, New York, 1995, p. 295).

Chagall typically featured, from his earliest work onward, subjects drawn from the Jewish culture and folklore in which he was raised in his native Russian town of Vitebsk. He did not directly treat biblical themes, however, until 1930, when his dealer Ambroise Vollard, who was also a devotee and publisher of illustrated books, commissioned him to create a series of etchings for a Bible edition. Even while continuing to work on two other books for Vollard, La Fontaine's *Fables* and Gogol's *Dead Souls*, Chagall began to paint gouaches of biblical stories to prepare for this new project (Meyer, nos. 585-601). "I did not see the Bible, I dreamed it," he explained in the early 1960s to Franz Meyer, then his son-in-law (quoted in F. Meyer, *Marc Chagall*, New York, 1964, p. 384). As seen in the present work, Chagall combines a myriad of biblical references in a fantastical way to create his own dreamscape.

During February 1931, Chagall, his wife Bella and daughter Ida toured Alexandria, Cairo and the Pyramids, and thereafter spent the greater part of their journey in Haifa, Tel Aviv and Jerusalem. Chagall traveled to Israel three more times, in 1951, 1957 and 1969, lastly for the unveiling of a mosaic and three tapestries on Old Testament themes for the newly completed Knesset building in Jerusalem. Chagall worked on a series of monumental Bible paintings during the 1960s, seventeen of which he donated to the French state in 1966. These canvases, together with other museum loans, comprise the collection housed in the Musée national message biblique Marc Chagall in Nice, the first government-sponsored museum in France ever devoted to the work of a then living artist. "The Word is painted," André Verdet declared. "Painted it attains an epic grandeur, often verging on the sublime, but at the same time it remains familial, grazed by fantasy and winged grace" (quoted in J. Baal-Teshuva, ed., *op. cit.*, 1996, p. 298).



147

HENRI MATISSE (1869-1954)

Visage de femme (Katia)

signed 'H Matisse' (lower left) and dated and inscribed
'5/51 à Carmen Katia Leschennes' (lower right)
brush and India ink on paper
9¾ x 7⅛ in. (25 x 18.4 cm.)
Painted in May 1951

$80,000-120,000

PROVENANCE
Pierre Matisse Gallery, New York.
Lionel Prejger (by 1982).
The Pace Gallery, New York.
Pace Wildenstein, New York (acquired from the above).
Acquired from the above by the late owner, 2007.

Wanda de Guébriant has confirmed the authenticity of this work.

After completing the Vence Chapel commission in 1951, Matisse continued to conceive decorative projects in stained glass and tile relief. He divided his time between drawing in charcoal, brush and black ink, and using scissors to create cut-outs from hand-colored papers. "Paintings seem to be finished for me now," he wrote to his daughter Marguerite Duthuit. "I'm for decoration—there I give everything I can—I put into it all the acquisitions of my life" (quoted in H. Spurling, *Matisse the Master*, New York, 2005, p. 428).

In his brush and ink drawings Matisse found particular inspiration in portraiture: "The human face has always greatly interested me," Matisse wrote in the introduction to the folio *Portraits*, 1954. "I have indeed a rather remarkable memory for faces, even for those that I have seen only once. In looking at them I do not perform any psychological interpretation, but I am struck by their individuality and profound expression...They probably retain my attention through their expressive individuality and through an interest that is entirely of a plastic nature...Each face has its own rhythm and it is this rhythm that creates the likeness...The conclusion of this is: the art of portraiture is the most remarkable" (J. Flam, ed., *Matisse on Art*, Berkeley, 1995, pp. 220, 221 and 223).

Matisse's subjects in the brush drawings may appear female, male, or androgynous; individual character vies with essence for the total effect. The visages belong to attractive young people of the early 1950s, yet seem to spring forth from Mediterranean antiquity. An arching arabesque unifies the thick, sweeping, gestural lines to imbue the image with a complete sensation of form, space, light, and shadow. "The arabesque," Matisse explained in a 1952 interview with André Verdet, is "the most synthetic way to express oneself in all one's aspects...It translates the totality of things with a sign. It makes all the phrases into a single phrase" (*ibid.*, pp. 210-211).

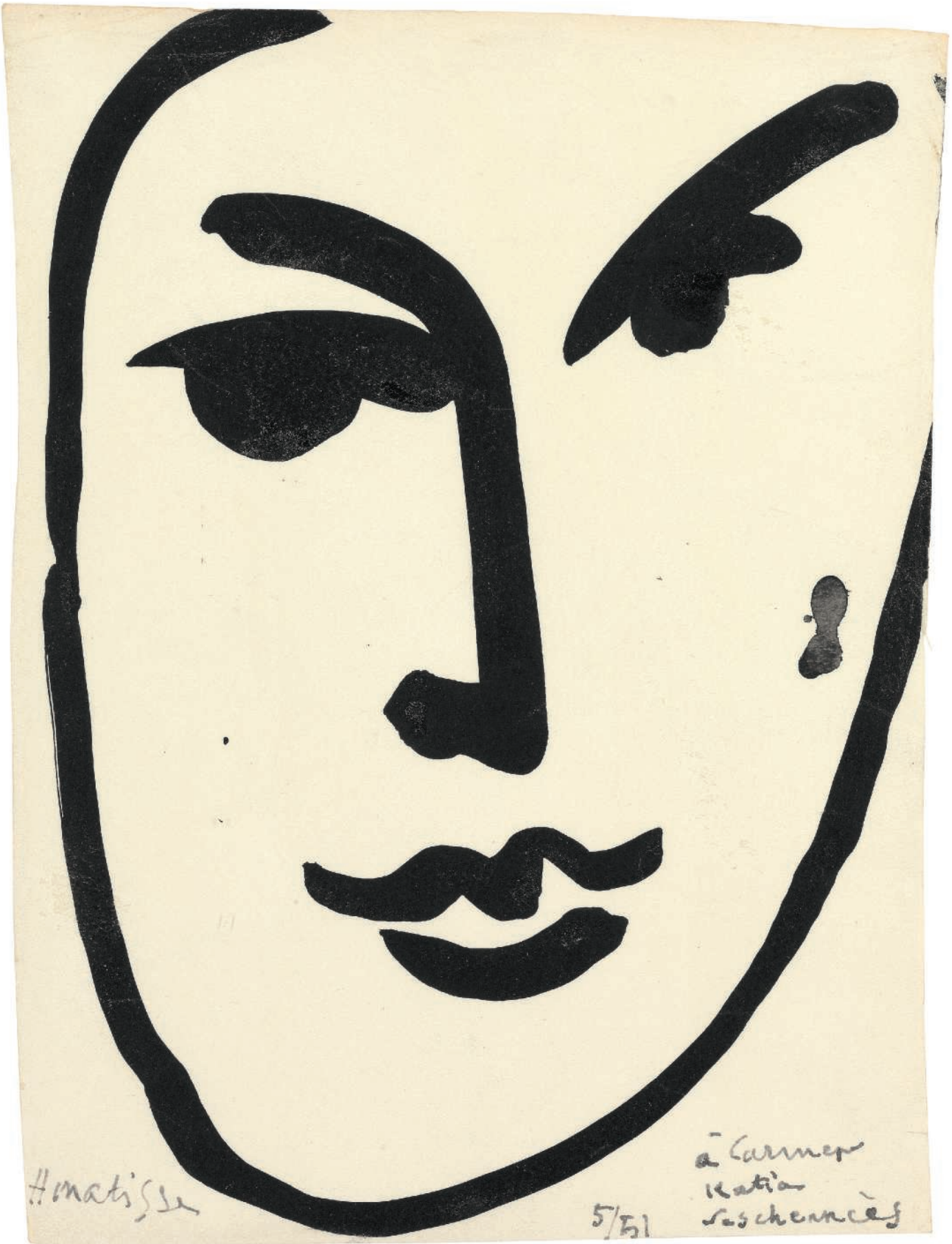
John Elderfield has called these late portrait drawings "haunting and highly memorable works of art—such bare, exposed things. They illuminate, as does the late work in particular, with a very steady light, spreading to fill the sheet with an even radiance. And for all their power as images, their drawing is indeed curiously unobtrusive: the fewest and swiftest of lines and the glowing sign is there" (*The Drawings of Henri Matisse*, exh. cat., Arts Council of Great Britain, London, 1984, p. 134).

Visage de femme (Katia) depicts the Swiss model Carmen Lechennes, known to Matisse as "Katia," who was his preferred model in the early 1950s for her statuesque figure or, in the words of the artist himself "tall as a demi-goddess" (quoted in R. Labrusse and E. de Chassey, *Henri Matisse-Elsworth Kelly, Plant Drawings*, Paris, 2002, p. 153).

The present work is from the collection of Melva Bucksbaum. Like many collectors, Bucksbaum developed an early affinity for art and objects. In her hometown of Washington, D.C., she spent countless hours exploring the galleries of the newly inaugurated National Gallery of Art. "I could go downtown with a nickel at eight years old," she recalled. "I just loved being in the National Gallery with all that art." Beyond the immense inspiration gleaned from the museum's paintings and sculptures, she came to recognize the vital role of art and beauty in the public sphere. Nowhere was Bucksbaum's commitment to art and artists more apparent than in her private collection, a carefully curated assemblage displayed with pride at her residences in New York, Connecticut, and Colorado. Known as a longtime proponent of Post-War and Contemporary art, Bucksbaum's collecting journey began at the Des Moines Art Center with the visionary director, James T. Demetrion. Her commitment and passion for institutions continued with her 20 year leadership role at the Whitney Museum of American Art, where she established the bi-annual Bucksbaum Prize for artists.



The artist at Villa le Rêve, Vence, 22 May 1948. Art: © 2017 Succession H. Matisse / Artists Rights Society (ARS), New York. Photo: © Michel Sima / Bridgeman Images


Matisse
5/51
à Carmen
Katia
Vaschenncès

148

JOAN MIRÓ (1893-1983)

Sans titre

signed 'Miró' (lower right)
gouache, watercolor and brush and black ink on paper
30½ x 22 in. (77.5 x 55.6 cm.)
Painted *circa* 1969-1970

$400,000-600,000

PROVENANCE
Galerie Crearte, Brussels.
Magidson & Associates, New York.
Private collection, Chicago (acquired from the above, 1985);
sale, Christie's, New York, 9 May 2000, lot 382.
Anon. (acquired at the above sale); sale, Sotheby's, New York,
6 May 2004, lot 379.
Acquired at the above sale by the present owner.

The late Jacques Dupin confirmed the authenticity of this work.



The studio of Joan Miro, Palma, Majorca. 2006. Photo by: Desmond Morris Collection/ UIG via Getty Images

Painted *circa* 1969-1970, *Sans titre* is a large-scale and fully worked composition executed at a time when Miró was pursuing the joint influences of recent American art and 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 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 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).

According to Jacques Dupin, Miró's primordial signs, arising from a deeply animistic spirit and executed in spontaneous, 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).

As Miró's work of the 1960s progressed he became freer and more at ease with his working process. The present work demonstrates that, as a direct result of this practice, Miró's forms grew more open and expansive, his gestural lines more dramatic and flowing while the poetic nature and integrity of his pictorial vocabulary remained essentially the same.


Miró



149

MARINO MARINI (1901-1980)

Danzatrici

signed twice and dated 'MARINO 1973' (on the reverse)
gouache, pen and India ink and paper collage on paper laid down on canvas
20⅝ x 15½ in. (52.5 x 39.5 cm.)
Executed in 1973

$35,000-50,000

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.



PROPERTY OF JACQUELYN MILLER MATISSE

150

JOAN MIRÓ (1893-1983)

Sans titre

signed and dated 'Miró 1949' (on the reverse)
watercolor and brush and India ink on paper
12¾ x 9⅞ in. (32.3 x 25.2 cm.)
Painted in 1949

$30,000-50,000

PROVENANCE

Pierre Matisse, 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, 1938-1959*, Paris, 2010, vol. II, p. 174, no. 1154 (illustrated in color).

151

FERNAND LÉGER (1881-1955)

Les femmes au perroquet

signed with initials and dated 'F.L. 51' (lower right)
gouache, watercolor and brush and India ink on paper
17¾ x 25¾ in. (45.1 x 65.3 cm.)
Painted in 1951

$400,000-600,000

PROVENANCE
Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris.
Stephen Hahn, New York (1971).
E. Neustadter.
Anon. sale, Sotheby's, New York, 19 November 1986, lot 151.
Fujii Gallery, Tokyo.
Private collection, Japan.
Acquired from the above by the present owner.

Painted in 1951, *Les femmes au perroquet* looks back to Léger's pre-war masterwork, *Composition aux deux perroquets*, from 1935-1939 (Bauquier, no. 881; fig. 1). In that monumental, mural-size painting, Léger created the paradigm for the pictorial conception that would take precedence in his art for the remainder of his career, and see fruition in his great post-war compositions. Visual contrasts in terms of imagery, forms and color would henceforth interact on a huge scale. His figure subjects would be active and life-affirming, and participate in a new "outdoors" reality. Léger wrote to a friend in 1939: "We have all achieved a *reality*, an indoor reality—but there is perhaps another one possible, more outdoors...The new thing in this type of big picture is an *intensity ten times greater* than its predecessors. We can get this intensity by the application of contrasts—pure tones and groupings of form...That is the solution for the big picture" (quoted in C. Lanchner, *Fernand Léger*, exh. cat., The Museum of Modern Art, New York, 1998, p. 145).

The two parrots are among the smallest of the elements in the 1935-1939 composition—in fact, Léger added them at the last minute to serve as color accents and points of visual focus. Their unexpected presence, however, had the effect of dominating the picture, to which they gave its title. Léger used the parrot motif again in two large compositions he painted following his arrival in New York: *La femme au perroquet*, 1941 (Bauquier, no. 1087) and *Les deux femmes à l'oiseau*, 1942 (Bauquier, no. 1088; fig. 2). From the latter, Léger borrowed the poses of the two women and the parrot, as well as the tree-trunk and leaf forms, and reprised them in the present work. He placed them in an extensive and layered horizontal landscape format, in which he extended the right-hand side to include a third girl, who sits on a fence, holding an aster-like flower.

This work is related to a large ceramic relief, also titled *Les femmes au perroquet*, which Léger executed in 1952. The ceramic relief *Les femmes au perroquet* was Léger's first large-scale work in this medium. In works of this kind, Léger ultimately fulfilled his aspirations for "the big picture." The symbol of the parrot, which may have possessed some private meaning for the artist, remained a constant motif in this search. Léger wrote that his polychrome sculpture "marks a very definite evolution toward the goal of integration with architecture. This has been a preoccupation with me from the beginning, but I commenced gradually, using my easel painting as a point of departure. Now a mural art can be defined, with all its possibilities; a static or dynamic role; its uses for either the exterior or interior of buildings" (quoted in P. de Francia, *Fernand Léger*, New Haven, 1983, p. 246).



(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, *Les deux femmes à l'oiseau*, 1942.
© 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.





152

SONIA DELAUNAY (1884-1979)

Projet pour un jeu de carte

signed, inscribed and numbered 'Sonia Delaunay esquisse no 8' (lower right)
gouache and brush and India ink over pencil on paper
Image size: 7¼ x 4¾ in. (18.4 x 12.1 cm.)
Sheet size: 11¾ x 9¼ in. (29.9 x 23.5 cm.)

$6,000-8,000

PROVENANCE
Anon. sale, Drouot Richelieu, Paris, 14 December 2015, lot 174.
Acquired at the above sale by the present owner.

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



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

153

SONIA DELAUNAY (1884-1979)

Esquisse

numbered 'No. 358' (center right)
gouache and brush and black ink on paper
12¼ x 9⅛ in. (31 x 23.2 cm.)
Painted in 1954

$20,000-30,000

PROVENANCE
Galerie Denise René Hans Mayer, Dusseldorf (1962).
Acquired from the above by the present owner, August 1981.

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

THE COLLECTION OF

NANCY LEE & PERRY R. BASS

OVER THE COURSE OF NEARLY FORTY YEARS, PERRY R. AND Nancy Lee Bass quietly assembled one of America's great collections of Impressionist, Modern and Post-War art. United by color, form and connoisseurship, the works in the Collection of Nancy Lee and Perry R. Bass reflect the beauty and joy that defined these two remarkable individuals and their shared, lasting legacy in the arts, philanthropy and civic leadership.

Perry Bass was born in 1914 in Wichita Falls, Texas. When his father died in 1933, maternal uncle Sid W. Richardson became Perry's mentor and, before long, his partner. A noted philanthropist and collector in his own right, Richardson rose from humble beginnings to make his mark as one of America's savviest businessmen, amassing wealth through the discovery of oil fields in West Texas. Perry Bass joined Richardson in the oil industry in 1935; he would earn his BA from Yale in geology and geophysics two years later. Nephew and uncle remained partners until Richardson's death in 1959, whereupon the fabled entrepreneur left most of his estate to charity. In 1960, Mr. Bass established Bass Brothers Enterprises, which went from strength to strength under his leadership and that of his four sons, Sid, Lee, Edward and Robert.

Perry and his beloved wife, Nancy Lee Muse Bass, met in Fort Worth 1938 and married in 1941. A Fort Worth native and graduate of the University of Texas at Austin, Mrs. Bass's passion for the arts—classical music, in particular—was fostered at an early age. Over the course of their sixty-five years together, Nancy Lee and Perry Bass led the transformation of Fort Worth into one of the nation's most vibrant communities. "Nancy Lee was the first lady of Fort Worth," remembered Kay Kimbell Carter Fortson, chairman of the Kimbell Art Foundation. "She was the matriarch and the mother not only to her family, but to all of Fort Worth." Former Texas Governor Rick Perry declared that "Texas is a much better place because [Perry Bass] was Texan." And the late pianist Van Cliburn—the Basses' longtime next-door neighbor and friend—called Mr. Bass "a legend" and "a giant."

"Fort Worth," *The New York Times* wrote in 2002, "has acquired the cultural ambitions of Florence under the Medicis." For decades, Nancy Lee and Perry Bass stood at the heart of these efforts, providing financial support and unflagging energy to institutions including the Modern Art Museum of Forth Worth; the National Cowgirl Museum and Hall of Fame; the Fort Worth Zoo; the Sid W. Richardson Foundation; the Fort Worth Museum of Science and History; the Fort Worth Symphony Orchestra; and the Kimbell Art Museum, which mounted an exhibition of the Bass Collection in 2015. "I don't know if you could go to a museum or a cultural institution or any institution in Fort Worth," observed Patricia W. Riley of the National Cowgirl Museum, "and not find [Nancy Lee's] footprint."

From the earliest acquisitions in the early 1960s—avant-garde paintings by Serge Poliakoff and Jean-Paul Riopelle and Raoul Dufy's vivid harbor view of Deauville—to Edouard Vuillard's *Yvonne Printemps*, bought at auction in 1997, the collection represents the best of Impressionist, Modern and Post-War Art. There is Pierre Bonnard's sun-dappled interior, from 1927; Alexander Calder's "cosmic" 1947 oil, *Seven, Black, Red and Blue*; Marc Chagall's radiant *Vase de fleurs et personnages*, from 1928 and unimprovable circus scene from 1970; Kees Van Dongen's 1908 *Portrait de Madame Malpel*, among the artist's most celebrated and widely reproduced paintings; Henri



Scott Gentling, *Portrait of Nancy Lee and Perry R. Bass*, 1998, watercolor. Collection of Nancy Lee and Perry R. Bass, Fort Worth. © Gentling Estate
Artwork © 2017 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York.

Matisse's masterpiece of light and pattern, *Les regates de Nice*; Joan Miró's monumental collage painting from 1933; the large, lifetime cast of Auguste Rodin's iconic *Baiser*, which Perry gave to Nancy Lee on the occasion of their twenty-fifth wedding anniversary; Mark Rothko's luminous *Untitled*, from 1969; and Vincent Van Gogh's rich, gestural landscape, *Laboureur dans un champ*, the swirling, encircling foliage of which mirrors the uncontrollable forces that had begun to ravage his mind.

Aided and advised by Eugene V. Thaw, Klaus Perls and William Acquavella, the Basses were drawn to Impressionism, Fauvism, Surrealism and Abstract Expressionism—above all, to strong and expressive colorists. "A collection born with enthusiasm," recalled Sid Bass, "became a lifetime of pleasure and joy." In addition to her longstanding connection to the Kimbell Art Museum and the Modern Art Museum of Fort Worth, Mrs. Bass was also involved with the Collector's Committee of the National Gallery of Art. In Washington, the Basses endowed an eponymous fund that has enabled works by Post-War and Contemporary artists from Barnett Newman, Robert Motherwell and Morris Louis to Agnes Martin, Dan Flavin and Brice Marden, to enter the National Gallery's permanent collection. For Nancy Lee and Perry R. Bass, sharing art in the public sphere was an extension of their lifelong dedication to improving communities.

154

WASSILY KANDINSKY (1866-1944)

Und Oben!

signed with monogram and dated '29' (lower left); signed again
with monogram, dated again, numbered and titled '1929 No 351 -
"Und Oben!"' (on the reverse)
watercolor and pen and India ink on paper laid down by the artist on card
Image size: 20⅛ x 9½ in. (51 x 24 cm.)
Mount size: 24¾ x 14¼ in. (63 x 36.1 cm.)
Executed in May 1929

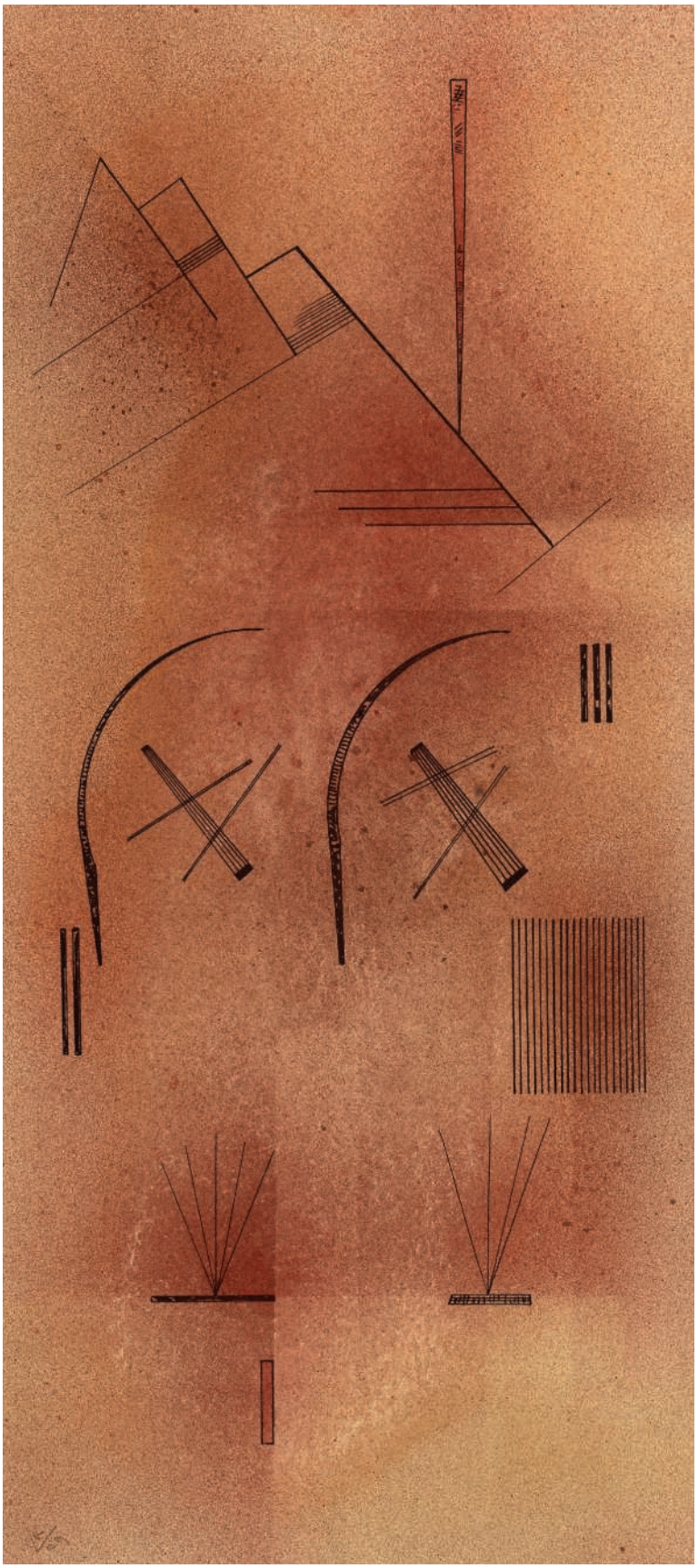
$150,000-200,000

PROVENANCE

Nina Kandinsky, Neuilly-sur-Seine (wife of the artist).
Mr. and Mrs. Henry Goetz, Paris (gift from the above, March 1946).
Anon. sale, Stuttgarter Kunstkabinett, 20 May 1960, lot 243.
M. Knoedler & Co., Inc., New York; Galerie Berggruen et Cie., Paris
and Theodore Schemp, New York (acquired jointly at the above sale).
Acquired from the above by the late owners, May 1961.

LITERATURE

The Artist's Handlist of Watercolors, no. 351.
V.E. Barnett, *Kandinsky Watercolours, Catalogue Raisonné, 1922-1944,*
Ithaca, 1994, vol. 2, p. 266, no. 942 (illustrated).



155

WASSILY KANDINSKY (1866-1944)

Schwere Spitzen

signed with monogram and dated '28' (lower left); dated again, numbered and titled '1928 No 292 -"Schwere Spitzen"' (on the reverse of the original backboard)
watercolor on paper
14⅝ x 14⅛ in. (37.2 x 36 cm.)
Painted in July 1928

$400,000-600,000

PROVENANCE

Professor Hermann Schridde, Dortmund (acquired from the artist through the Kandinsky Gesellschaft, 1928).
Anon. sale, Stuttgarter Kunstkabinett, 12 May 1950, lot 1464.
Baron Joseph Berthold Urvater, Brussels (by 1957).
Monique Pollak, Paris.
M. Knoedler & Co., Inc., New York (acquired from the above, April 1961).
Acquired from the above by the late owners, May 1961.

EXHIBITED

Berlin, Galerie Ferdinand Möller, *W. Kandinsky, Neue Aquarelle,* October 1928, no. 46.
Paris, Galerie Zak, *Exposition d'aquarelles de Wassily Kandinsky,* January 1929, no. 40.
Otterlo, Rijksmuseum Kröller-Müller and Liège, Musée des Beaux-Arts, *Collection Urvater,* 1957, no. 52 (illustrated).
Leicester, Museum and Art Gallery; City of York Art Gallery and London, Tate Gallery, *Paintings from the Urvater Collection,* September-December 1958, no. 47.

LITERATURE

The Artist's Handlist of Watercolors, no. 292.
V.E. Barnett, *Kandinsky Watercolours, Catalogue Raisonné, 1922-1944,* Ithaca, 1994, vol. 2, p. 225, no. 882 (illustrated).



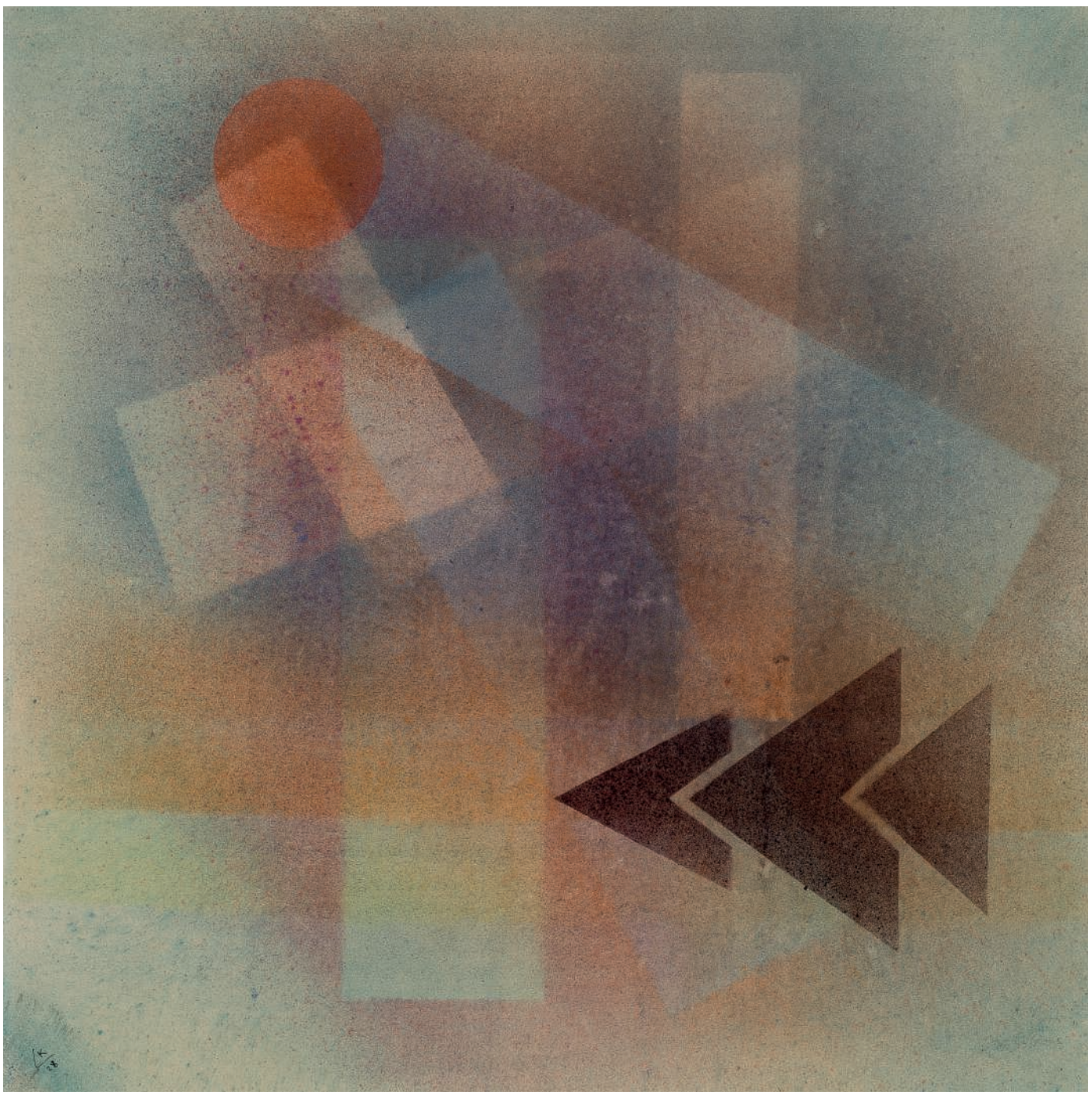
Kandinsky, Lucia Moholy, and Rosef Albers on the rooftop terrace of the Bauhaus, Dessau, *circa* 1927. Photo attributed to Fonds Kandinksy.

"If I make such frequent, vehement use of the circle in recent years, the reason (or cause) for this is not the geometric form of the circle, or its geometric properties, but my strong feeling for the inner force of the circle and its countless variations. I love the circle today as I formerly loved the horse, for instance — perhaps even more, since I find more inner potentialities in the circle, which is why it has taken the horse's place. In my pictures, I have said a great many 'new' things about the circle, but theoretically, although I have often tried, I cannot say very much" (Wassily Kandinsky, 1929, quoted in W. Grohmann, *Kandinsky*, London, 1959, p. 188).

Executed at the Dessau Bauhaus in 1928, *Schwere Spitzen* ("Heavy Points") is a remarkable watercolor presenting a strange almost dance-like parade of geometrically abstract forms playfully expressing one of the key themes of Kandinsky's art from this period—the dynamic relationship between the circle and the triangle. *Schwere Spitzen* is dominated by a bright red circle penetrated or overlaying various rectangles that appear to emanate from or around this intersection as if they were fragments or offshoots from this dynamic conjunction of planar opposites. In the lower right, three "heavy" triangular shapes anchor the composition. The work is a landscape of poetic and expressive possibility with each component fully integrated and ultimately playing its part in conjoining with the others to form a united and harmonious whole.

At the heart of the apparently sober geometry and engineered mathematics of his Bauhaus abstractions, was always an innate, intuitive and, for Kandinsky, mystical reaching out towards an otherworldly, non-material, spiritual dimension. This mystical realm was one that he felt could be intimated at in pictorial form only through abstraction and the higher intelligence of intuition. He therefore painted according to a set of rules which he then broke whenever and wherever the pictorial demands of the painting required it of him. *Schwere Spitzen* is a work that perfectly expresses this strange combination of alogical systematizing that distinguishes so much of Kandinsky's work from the Bauhaus years.

From *Composition no. 8*—his great masterpiece of 1923—onwards, circles came to play an increasingly important role in Kandinsky's work. He outlined this in a letter to Will Grohmann in October 1930, writing that, for him, the circle was ultimately, "a link with the cosmic. But I use it above all formally...Why does the circle fascinate me? It is: 1. the most modest form but asserts itself unconditionally, 2. precise, but inexhaustibly variable, 3. simultaneously stable and unstable, 4. simultaneously loud and soft, 5. a simple tension that carries countless tensions within it. The circle is the synthesis of the greatest oppositions. It combines the concentric and the eccentric in a single form, and in equilibrium. Of the three primary forms, it points the most clearly to the fourth dimension" (quoted in W. Grohmann, *op. cit*, p. 188).



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

156

EGON SCHIELE (1890-1918)

Bub mit grünen Strümpfen

signed and dated 'EGON SCHIELE 1911.' (center right)
gouache and watercolor over pencil on paper
18⅞ x 12½ in. (48 x 31.8 cm.)
Painted in 1911

$250,000-350,000

PROVENANCE
Private collection, Vienna (*circa* 1955).
Private collection, Vienna, (*circa* 1980); sale, Christie's, New York, 4 November 2009, lot 164.
Acquired at the above sale by the family of the present owner.

Jane Kallir has confirmed the authenticity of this work.

Executed in 1911, *Bub mit grünen Strümpfen* dates from a period when Schiele began to draw young children with recurring frequency. He found his models among the vagrant children of Vienna's slums, choosing them not merely because they could be convinced to pose for a pittance, but because their relaxed, unselfconscious and uninhibited behavior allowed him to observe true human nature stripped of all the pretense and convention of Imperial Viennese society. It was around this time that the young artist would also achieve a major stylistic breakthrough in his art, arriving at a unique combination of naturalistic rendering and expressive stylization that derived from his earlier experiments with Jugendstil formalism.

In contrast to his earlier and more provocative drawings of adolescents, *Bub mit grünen Strümpfen* is a more straightforward account of an upper middle-class boy. Compared with his edgy, angular, and more expressive line of 1910, here Schiele adopts a softer, more rounded, economic and realistic line with which to define his subject.



The artist in 1909. Photographer unknown.

157 No Lot



158

EDVARD MUNCH (1863-1944)

På broen

signed with initials 'EM' (lower right)
brush and blue ink on paper
5 x 4⅜ in. (12.7 x 11.1 cm.)
Painted *circa* 1925

$70,000-100,000

PROVENANCE
Prof. Dr. Curt Glaser, Berlin; the forced sale of his collection, Max Perl, Berlin, 18-19 May 1933, lot 1082.
Burkamp collection, Rostock, Germany; sale, Christie's, London, 24 June 2004, lot 378.
Acquired at the above sale by the present owners and restituted to the heirs of Prof. Dr. Curt Glaser, 2017.

This work is recorded in the archives of the Munch Museet, Oslo.

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



(fig. 1) Edvard Munch, T*he Girls on the Bridge (Pikene på broen)*, 1902. The Pushkin Museum of Fine Arts, Moscow.

Painted *circa* 1925, the present work relates to one of Munch's most popular motifs, *The Girls on the Bridge* (*Pikene på broen*), which he first painted in 1901. Throughout his career, Munch explored this theme multiple times, painting nine oil variations between 1901 and 1905 (Woll, nos. 483, 484, 539 [fig. 1], 540, 541, 566, 567, 604, 639), one in 1927 (Woll, no. 1632) and two more between 1933-1940 (Woll, nos. 1715 and 1721).

Ragna Stang has written on the *Girls on the Bridge* subject: "Munch makes use of a handrail to accentuate the perspective—our eyes instinctively follow it in towards the landscape in the background, even though we are unable to make out precisely where the railing ends and the road, which leads past the large sleeping house into the small town beyond, actually begins" (*Edvard Munch, The Man and His Art*, New York, 1977, pp. 170 and 172).

Prof. Dr. Curt Glaser (1879-1943), the first owner of this work, 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 art 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.



PROPERTY FROM AN IMPORTANT PRIVATE SWISS COLLECTION

159

EDGAR DEGAS (1834-1917)

Femme se coiffant

stamped with signature 'Degas' (Lugt 658; lower left)
pastel and charcoal on paper
18⅞ x 24⅜ in. (48 x 61.5 cm.)
Drawn *circa* 1892-1895

$450,000-650,000

PROVENANCE
Estate of the artist; Second sale, Galerie Georges Petit, Paris, 11-13 December 1919, lot 105.
Ambroise Vollard, Paris (acquired at the above sale).
Dr. Paul Steiner, Rotterdam and London (by 1935 and until at least 1949).
Paul Cassirer, Berlin.
Galerie Nathan, Zurich.
Acquired from the above by the family of the present owners, 1969.

EXHIBITED
The Hague, Gemeentemuseum, 1936-1949 (on extended loan).
Kunsthalle Tübingen and Berlin, Nationalgalerie, *Edgar Degas, Pastelle, Ölskizzen, Zeichnungen,* January-May 1984, no. 188.
Basel, Fondation Beyeler, *Edgar Degas, Das Spätwerk,* September 2012-January 2013, p. 110.

LITERATURE
P.A. Lemoisne, *Degas et son oeuvre,* Paris, 1946, vol. III, p. 656, no. 1133 (illustrated, p. 657).



Edgar Degas, *La Toilette*, 1889, State Hermitage Museum, St. Petersburg.

Degas' pastels from the 1890s are often considered to be among the most impressive, experimental and expressive of his career. Executed during the first half of the decade, *Femme se coiffant* features one of the themes that Degas clearly reveled in exploring during that period: the woman *à sa toilette*. As in the present work, some of Degas' pictures relating to this subject show women being helped by other figures to comb their hair or dry their bodies, while others focus on the introspective, self-absorbed act of the lone woman. A number of these pastels now hang in museums throughout the world, including the Musée d'Orsay in Paris and the Hermitage Museum in St. Petersburg (fig. 1).

The subject of *la toilette* is one that recurs in Degas' works, first as an innocent theme of female bonding, and subsequently with overtones of the brothel, adding a layer of sensuality to the motif. This latter version was perhaps most evident in the lithographs on the subject which Degas created around 1891. The idea of seeing these informal, private moments of preparation lends a strong atmosphere of *intimisme* to Degas' images, echoing that of the Nabis, who were active in Paris during the same period. These windows into the lives of women also point to Degas' admirer, Henri de Toulouse-Lautrec.

In the present work, Degas gives the viewer a privileged glimpse onto an almost secret ritual. Like the dancers who were portrayed off-stage in the frozen seconds of preparation before they plunged into action, *Femme se coiffant* shows a behind-the-scenes view of a woman grooming herself. As with Degas' pictures on the theme of the ballet, many of his subjects were models who were asked to sustain single poses for lengthy periods of time in order to give Degas the chance to accurately capture a sense of movement suspended in time, here implied in the motion of combing hair. Degas took great care to carefully study and observe his subjects, drawing at once from memory, from imagination, and from reality, in order to create the *impression* of naturalism. As he explained, "Drawing is not what one sees but what one can make others see" (quoted in R. Kendall, ed., *Degas by Himself, Drawings, Prints, Paintings, Writings*, London, 1987, p. 319).



CELEBRATING THE 100TH ANNIVERSARY OF RODIN'S DEATH

Auguste Rodin's *Tête de Furie* | A Recently Discovered Important Work



PROPERTY FROM A PRESTIGIOUS FRENCH COLLECTION

160

AUGUSTE RODIN (1840-1917)

Tête de Furie

pen and black ink and brush and wash on paper
3¼ x 1¾ in. (8.5 x 4.6 cm.)
Executed *circa* 1880

$20,000-30,000

PROVENANCE
Paul Eeckhout, Ghent.
Private collection, France.

Christina Buley-Uribe will include this work in her *catalogue raisonné des dessins et peintures d'Auguste Rodin*.

Christie's is honored to offer Rodin's *Tête de Furie,* the only known work of its type left in private hands. Executed *circa* 1880, it belongs to a series of works on paper which Rodin executed at the time he started working on the *Gates of Hell*. During the 1880s Rodin completed several major commissions, including *La porte de l'enfer* (1880), *Les bourgeois de Calais* (1884), and *Monument à Victor Hugo* (1886). During this period he also produced many works on paper which J. Kirk Varnedoe has called his "black" drawings. In contrast to his sculpture, his approach to which was becoming increasingly direct, expressively lifelike and nonallegorical, these drawings were usually based on literary, mythological or other imaginary themes. The present work depicts one of the three furies from Dante's *Inferno*.

Upon seeing Rodin's *Gates of Hell* in progress in 1885, Octave Mirbeau wrote: "Above the groups, Rodin has placed *bas-reliefs* from which protrude figures in high relief and scenes in *mezzo-relievo* that give his work an extraordinary sense of perspective. Each door is surmounted by tragic masks, heads of furies and terrifying, captivating allegories of sinful passion" ("Auguste Rodin," *La France*, 18 February 1885).



161

AUGUSTE RODIN (1840-1917)

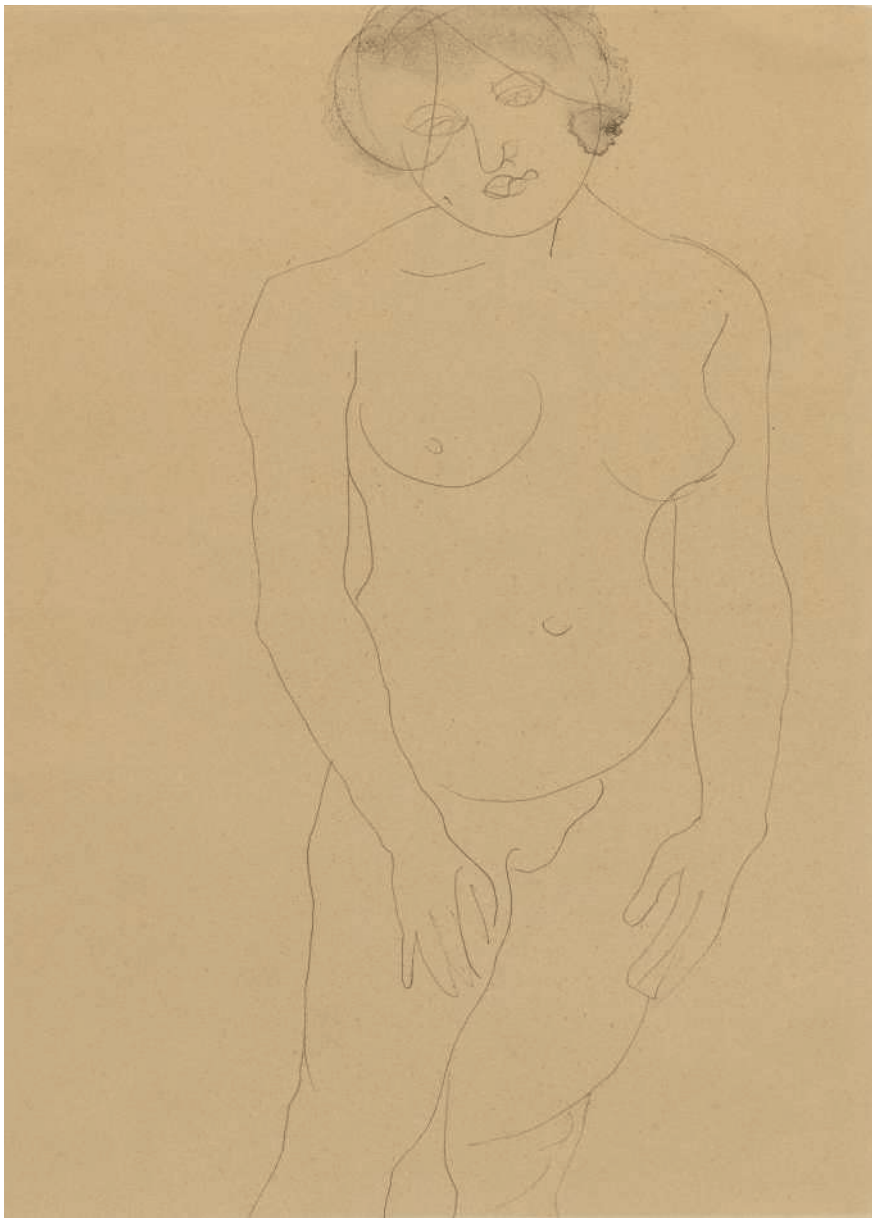
Deux femmes nues enlacées

watercolor and pencil on paper
12¾ x 9⅞ in. (32.4 x 25 cm.)
Executed in 1896-1898

$10,000-15,000

PROVENANCE
Anon. sale, Millon & Cornette de Saint Cyr, Paris, 28 March 2010, lot 97.
Anon. sale, Auctionata Paddle8, Berlin, 2 December 2015, lot 71.
Acquired at the above sale by the present owner.

Christina Buley-Uribe will include this work in her *catalogue raisonné des dessins et peintures d'Auguste Rodin*.



162

AUGUSTE RODIN (1840-1917)

Femme nue debout

watercolor and pencil on paper
13 x 9⅝ in. (33 x 24.4 cm.)
Executed *circa* 1896-1900

$7,000-10,000

PROVENANCE
Private collection, Paris.
Anon. sale, Artcurial, Paris, 20 October 2015, lot 13.
Acquired at the above sale by the present owner.

Christina Buley-Uribe will include this work in her *catalogue raisonné des dessins et peintures d'Auguste Rodin.*

Executed *circa* 1896-1900, this work is one of Rodin's first watercolor nudes, using natural colors (brown, ochre, orange, gray). It can be compared to the series of drawings that belonged to Georges Clemenceau, discovered a few years ago at the Musée Clemenceau in Paris (see C. Buley-Uribe, "Clemenceau et ses trente-deux dessins de Rodin," *La Revue de l'Art*, no. 172, 2011, pp. 49-60). A related drawing is in the collection of the Musée Rodin, Paris.



163

AUGUSTE RODIN (1840-1917)

Femme tenant son vêtement

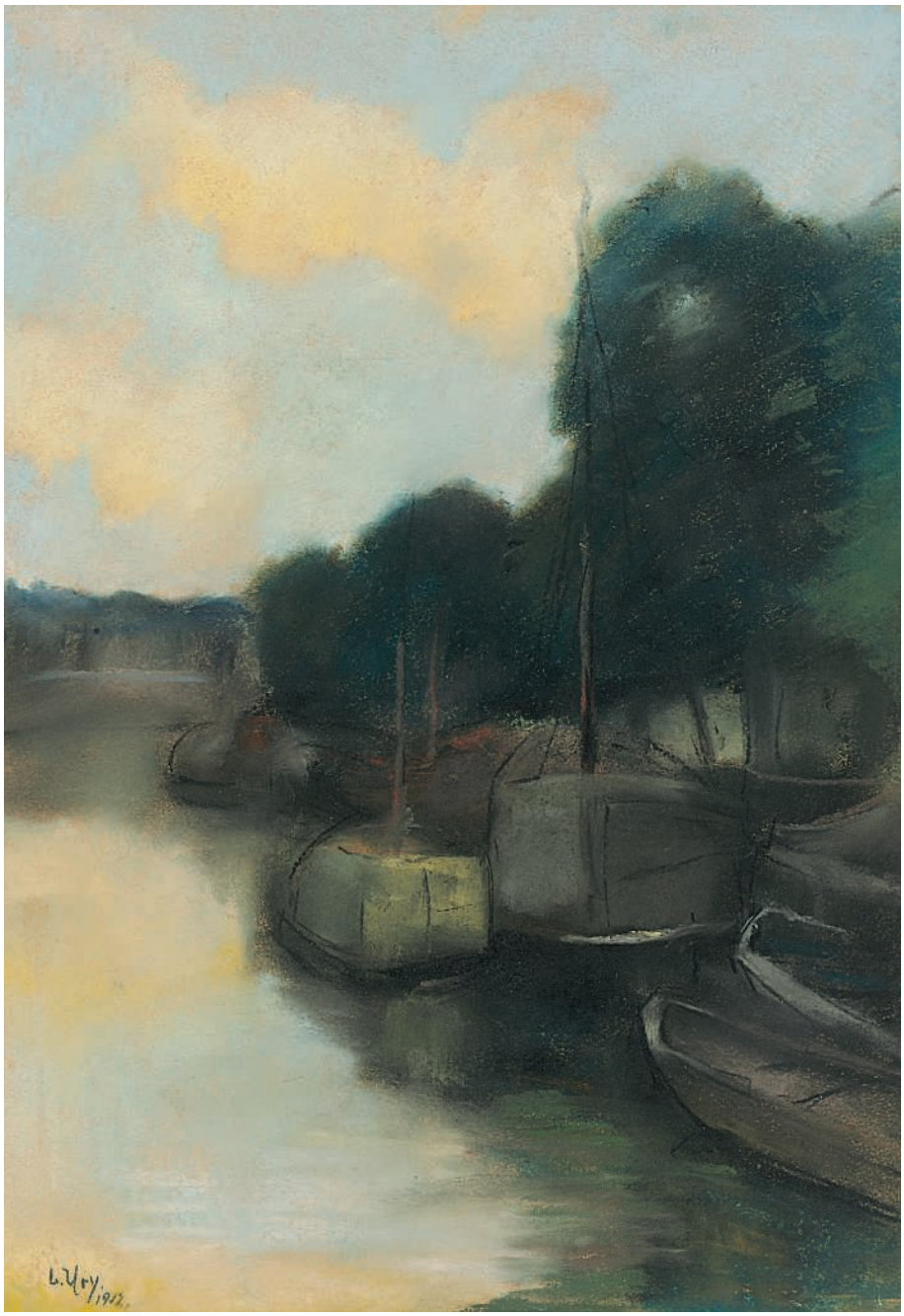
gouache, pen and black and red inks and pencil on paper
6⅞ x 4¼ in. (17.5 x 10.8 cm.)
Executed *circa* 1890-1895

$12,000-18,000

PROVENANCE
Private collection, Paris.
Private collection, Paris (by descent from the above); sale, Drouot Richelieu, Paris, 31 March 2016, lot 178.
Acquired at the above sale by the present owner.

Christina Buley-Uribe will include this work in her *catalogue raisonné des dessins et peintures d'Auguste Rodin*.

This drawing, which can be dated *circa* 1890-1985, is part of a series of drawings executed by Rodin which he called *de transition*. At this time the artist used laid letter paper, often English in origin, which was sold pre-folded. Rodin cut this paper at the fold and then used only the half of the leaf. *Femme tenant son vêtement* relates to several works in the collection of the Musée Rodin. In all of these works the figure's garment is extremely simplified to a geometric and minimal sack-like form.



164

LESSER URY (1861-1931)

Auf dem Kanal

signed and dated 'L. Ury. 1912.' (lower left)
pastel on board
19½ x 13¾ in. (49.4 x 34.8 cm.)
Drawn in 1912

$15,000-25,000

PROVENANCE

Private collection, London; sale, Christie's, London, 30 June 2000, lot 42.
Private collection (acquired at the above sale).
Simone and Jean Tiroche (by descent from the above); sale, Christie's, London, 19 June 2013, lot 199.
Acquired at the above sale by the present owner.

Dr. Sibylle Gross has confirmed the authenticity of this work.



PROPERTY FROM A SOUTHWEST COLLECTION

165

CAMILLE PISSARRO (1830-1903)

Les Arbres, Eragny

signed, dated and inscribed 'C. Pissarro. 1890. Eragny' (lower left)
watercolor over pencil on paper
6⅞ x 9⅞ in. (17.6 x 25.2 cm.)
Painted in 1890

$20,000-30,000

PROVENANCE
The Leicester Galleries (Ernest Brown & Phillips), London.
Eva Lutyens, London; Estate sale, Sotheby & Co., London, 22 June 1966, lot 1.
Arthur Murray, Honolulu (acquired at the above sale); sale, Sotheby Parke Bernet, Inc., New York, 16 December 1977, lot 5.
Walter J. Johnson, New York (acquired at the above sale); Estate sale, Christie's, New York, 15 May 1997, lot 234.
Acquired at the above sale by the present owner.

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



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

166

PAUL SIGNAC (1863-1935)

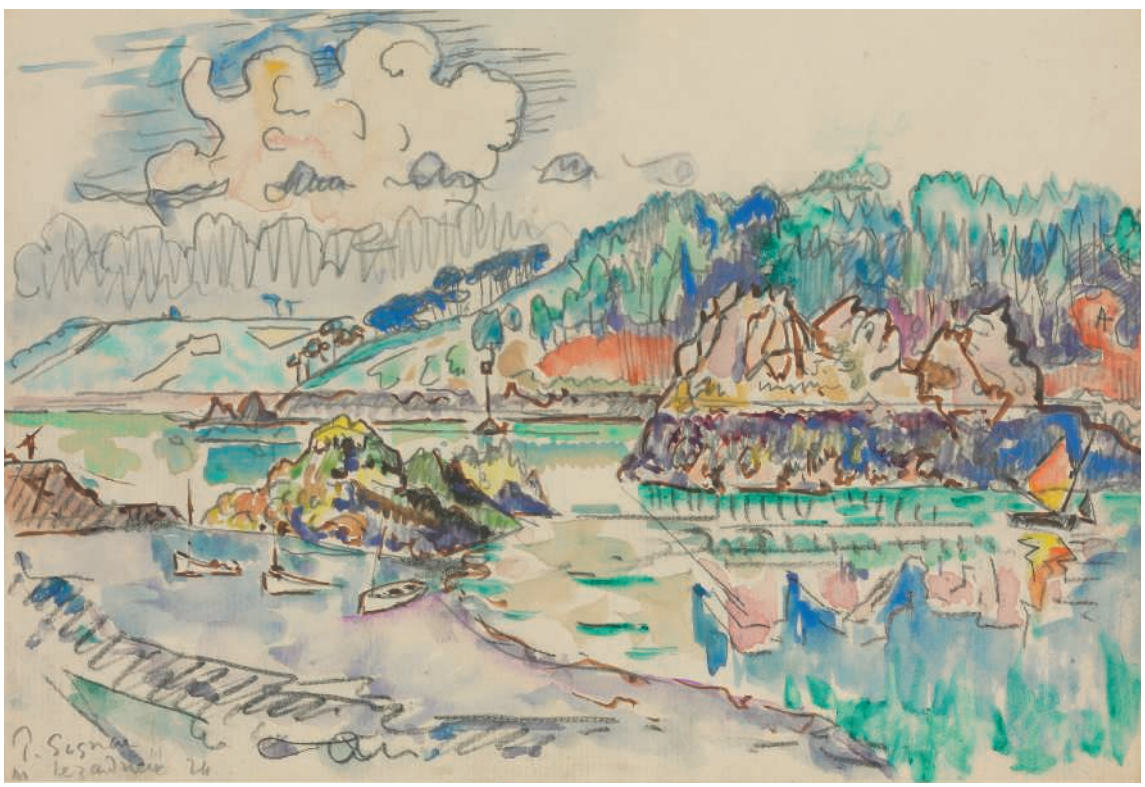
Bourg-Saint-Andéol, le pont

signed 'P. Signac' (lower left) and dated and titled '26 Sept Bourg St Andeol' (lower right)
gouache, watercolor and black Conté crayon on paper
11 x 18 in. (28 x 45.6 cm.)
Executed *circa* 1926

$20,000-30,000

PROVENANCE
Herman C. Goldsmith, New York.
Henry Salfeld, New York; Estate sale, Christie's, New York, 14 November 1996, lot 158.
Irving Galleries, Palm Beach.
Acquired from the above by the family of the present owner.

Marina Ferretti has confirmed the authenticity of this work.



167

PAUL SIGNAC (1863-1935)

Lezardrieux

signed, dated and titled 'P. Signac 24 Lezardrieux' (lower left)
watercolor, black Conté crayon and pencil on paper laid down on card
8½ x 11¾ in. (21.5 x 30.1 cm.)
Executed in 1924

$20,000-30,000

PROVENANCE
Robert and Helena Eisner, New York.
Gabrielle Eisner Zomber, Pennsylvania (by descent from the above).
By descent from the above to the present owner, 2003.

Marina Ferretti has confirmed the authenticity of this work.

168

EDGAR DEGAS (1834-1917)

Femme à sa toilette

signed 'Degas' (upper right)
pastel and charcoal on paper laid down on card
43½ x 30¾ in. (110.5 x 78.1 cm.)
Drawn *circa* 1900

$600,000-800,000

PROVENANCE
Ambroise Vollard, Paris.
Harriet Harris Jonas, Paris (by 1974).
Acquired by the family of the present owner, *circa* 1977.

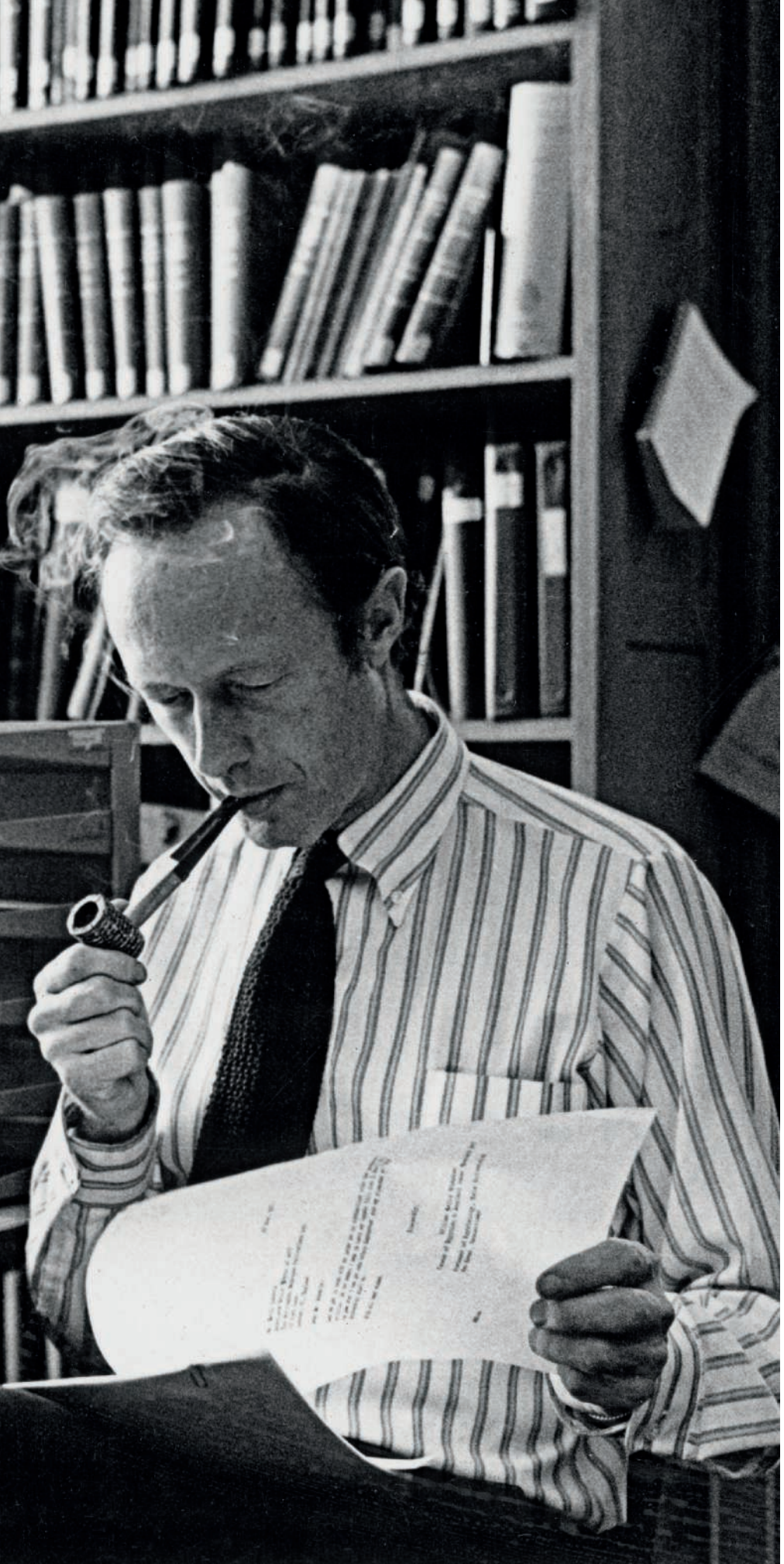
LITERATURE
P. Brame and T. Reff, ed., *Degas et son oeuvre, A Supplement,* New York, 1984, p. 170, no. 156 (illustrated).

"If Degas had died at fifty, he would have been remembered as an excellent painter, no more," Pierre-Auguste Renoir commented to Ambroise Vollard, the dealer who represented both artists. "It is after his fiftieth year that his work broadens out and that he really becomes Degas" (quoted in R. Kendall, *Degas, Beyond Impressionism*, exh. cat., Art Institute of Chicago, 1996, p. 10).

In the last two decades of Degas' career, bathers were among the artist's favorite subjects, second only in frequency to his studies of dancers. What may appear to have been competing interests in the dancer and bather actually contributed a remarkable unity in the overall profile of Degas' late *oeuvre*. On one hand, the dancers represent Degas' engagement with a public spectacle governed by august traditions and the rigorous discipline of a great art form; on the other, the bathers reveal Degas' experience of a most private encounter, in which he observes the exposed sensuality of womanhood in an intimately shared environment.

There is a mysterious sense of secrecy in his domestic bathing scenes, in which the women are almost always seen from behind, their faces averted or otherwise unseen. Degas depicted his bathers in both standing and seated poses, but in either case the center of attention is almost always the woman's angled back. Even such discretion does not mask what may amount to a simmering undercurrent of sexuality, a tenuous sense of longing—wishfully voyeuristic, it may seem, and thwarted, we may presume—giving rise to feelings Degas must have struggled to hold at bay through a strict adherence to his aesthetic ethos of objectivity and a dedicated and persistent application to the discipline of his craft. Treating the nude by means of the bather subject appears to have provided Degas that measure of detachment he required in order to work well, and moreover appealed to his growing sense of historicism, as he contemplated a tradition extending back to Eugène Delacroix and Jean-Auguste-Dominique Ingres, through Peter Paul Rubens and Rembrandt van Rijn, and even deeper into the past to the vase painting and sculpture of classical antiquity he appreciated.





PROPERTY FROM THE ESTATE OF

WILLIAM KELLY SIMPSON

"Hardly a member of the lay public interested in Egypt has not read and enjoyed [William Kelly Simpson's] Literature of Ancient Egypt, An Anthology of Stories, Instructions, and Poetry or learned from his Ancient Near East: A History" writes Boston Museum of Fine Arts curator Rita Freed of the late Egyptologist, William Kelly Simpson (1928-2017).

William Kelly Simpson was born in Manhattan in 1928. He attended Manhattan's Buckley School, Phillips Academy in Andover, Massachusetts and Yale University from where he graduated in 1947 with a degree in English, and obtained his Master's degree in Philosophy in 1948. That same year, he made his initial foray into Egyptology, when curators W.C. Hayes and Ambrose Lansing of The Metropolitan Museum of Art hired the graduate as a Curatorial Assistant in the Department of Egyptian Art. Imbued with an insatiable curiosity and precocious mind, Professor Simpson penned his first Egyptological article—an exploration of a Fourth Dynasty portrait head—at just twenty-one years old. That piece, published in the Bulletin of The Metropolitan Museum of Art, heralded a remarkable scholarly output, with more than 130 articles and twenty books written throughout his lifetime.

Professor Simpson's position within The Met's Department of Egyptian Art forever changed the trajectory of his life, and, indeed, the wider field of Egyptology. It was during his time at The Met that Professor Simpson participated in his first archaeological expedition—an excavation in Iraq sponsored by the British School of Archaeology—and decided to pursue graduate work in Egyptology. In the early 1950s, the young scholar commuted between his work in New York and his studies at Yale, all while serving in the 101st Armed Calvary of the New York National Guard. In June 1953, Professor Simpson married a granddaughter of John D. Rockefeller, Jr. Professor Simpson studied for his doctorate under noted Egyptologist Ludlow Bull, and wrote his dissertation on the excavation of the pyramid of Amenemhat I. It was not until obtaining his Ph.D. from Yale in 1954, however, that Professor Simpson made his

William Kelly Simpson, Curator of Egyptian and Ancient Near Eastern Art, Museum of Fine Arts, Boston, 1970-1986. Photograph Courtesy Museum of Fine Arts, Boston, 1971.

first trek to Egypt, after being awarded a prestigious Fulbright research fellowship. Professor Simpson led excavation teams at the Bent Pyramid at Dahshur and at Mitrahineh for two years. Upon returning to the United States, he was immediately offered a fellowship at Harvard's Center for Middle Eastern Studies, and in 1958 was appointed Assistant Professor of Near Eastern Languages and Literature at Yale.

During Professor Simpson's forty-six years in academia, he rose to Associate Professor, Professor, and Chair of Yale's Department of Near Eastern Languages and Literature; was awarded a Guggenheim Fellowship in the Humanities; and positioned Yale as one of the foremost centers for Egyptology. Among his many archaeological projects in Egypt were the famed Pennsylvania-Yale Expeditions recording New Kingdom tombs and Meroitic cemeteries, the 1960s UNESCO campaign to rescue Nubian monuments threatened by the construction of the Aswan Dam, and excavations at the Giza Pyramids and sites in Nubia. "[Professor Simpson] served the monuments of Egypt... with unstinting passion," noted fellow scholar Hussein Bassir. "He served as a major channel between Egypt and the US," Bassir added, "to the benefit of the two nations and the archaeological and cultural ties between the two countries."

The earliest acquisitions in Professor Simpson's collection were made by Abby Aldrich Rockefeller, the co-founder of The Museum of Modern Art, from whom many works passed by descent. Mrs. Rockefeller acquired Henri Matisse's radiant 1928 still life, *Plâtre, bouquet de fleurs*, in 1930, three years before founding MoMA. Beginning in the 1970s, Professor Simpson put together one of the greatest collections of Nabi paintings ever assembled, led by three 1890s masterworks by Édouard Vuillard: *Les Lilas* (*circa* 1890), *Autoportrait à la canne et de canotier* (*circa* 1891-1892) and the extraordinary interior *Misia et Vallotton à Villeneuve* (1899). Christie's is proud and deeply honored to present these highlights of the Nabi movement along with other exceptional modern European paintings, drawings and sculpture from the Estate of William Kelly Simpson in our Impressionist & Modern Art Evening, Day and Works on Paper Sales this fall.



William Kelly Simpson, Curator of Egyptian and Ancient Near Eastern Art, Museum of Fine Arts, Boston, 1970-1986, with actor Omar Sharif. Photograph Courtesy Museum of Fine Arts, Boston, March, 1977. Photograph: © Michael Lutch



169

LYONEL FEININGER (1871-1956)

Alt-Sallenthin

dated '6-Sep-09' (upper right)
colored wax crayons on paper
6½ x 8⅛ in. (16.5 x 20.7 cm.)
Drawn on 6 September 1909

$25,000-35,000

PROVENANCE
Alois J. Schardt, Claremont.
Private collection, New York.
Achim Moeller Fine Art, New York.
Acquired from the above by the late owner, February 2000.

EXHIBITED
Regensburg, Museum Ostdeutsche Galerie and Kunsthalle Bremen, *Lyonel Feininger, Erlebnis und Vision, Die Reisen an die Ostsee, 1892-1935,* June-October 1992, p. 242, no. 88 (illustrated in color, p. 92).

LITERATURE
U. Luckhardt and M. Faass, ed., *Lyonel Feininger, Die Zeichnungen und Aquarelle,* exh. cat., Hamburger Kunsthalle, 1998, p. 210 (illustrated).
H. Schulz-Vanselow, *Lyonel Feininger und Pommern, eine Materialsammlung*, Kiel, 1999, pp. 41 and 346 (illustrated in color, p. 46).
G. Benz, ed., *Papileo auf Usedom, Eine Feininger-Radtour*, Bonn, 2009, p. 100, no. 27 (illustrated in color).

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. 1441-09-20-17.

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



170

FRANCIS PICABIA (1879-1953)

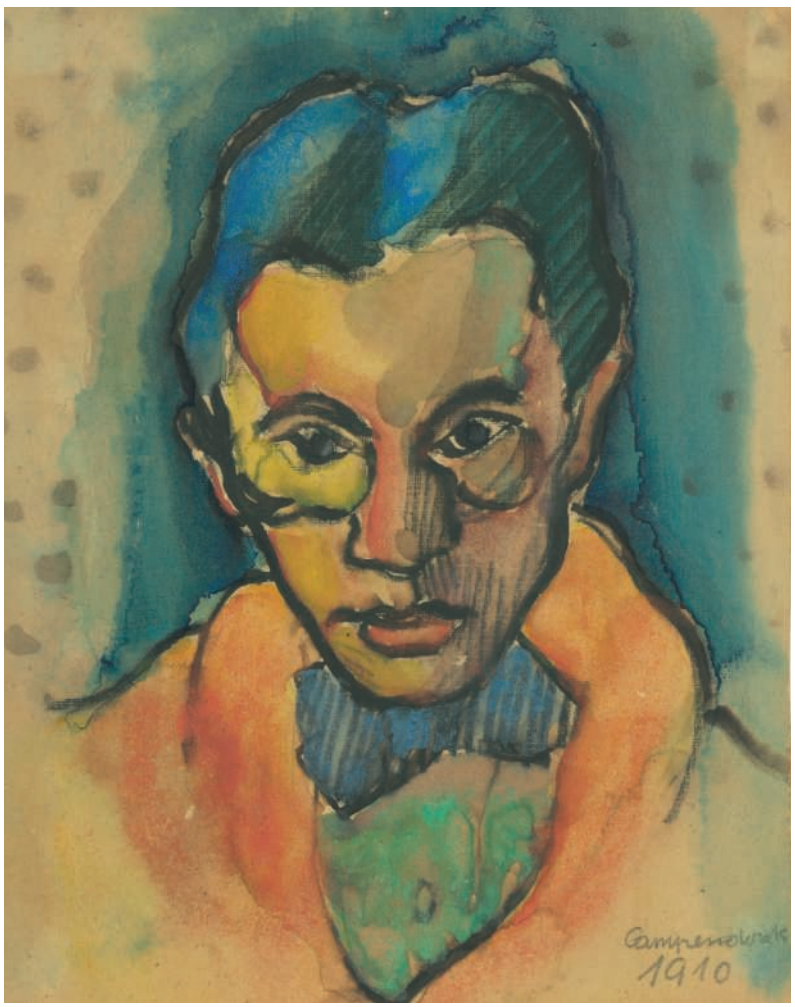
Portrait de jeune homme

signed and dated 'F. Picabia 1903' (lower center)
watercolor, brush and black ink, sanguine and pencil on paper
21½ x 14¾ in. (54.5 x 37.5 cm.)
Executed in 1903

$30,000-50,000

PROVENANCE
Private collection, France.
Anon. sale, Sotheby's, New York, 3 November 2010, lot 407.
Acquired at the above sale by the late owner.

The Comité Picabia has confirmed the authenticity of this work.



171

HELMUTH MACKE (1891-1936)

Porträt von Heinrich Campendonk

inscribed and dated 'Campendonk 1910' (lower right)
watercolor, gouache and brush and India ink on paper
5¾ x 4½ in. (14.6 x 11.5 cm.)
Painted in 1910

$12,000-18,000

PROVENANCE
Private collection (acquired from the artist); sale, Sotheby's, London, 6 October 1999, lot 128.
Acquired at the above sale by the late owner.

EXHIBITED
Kunst-Museum Ahlen and Städtische Galerie Würzburg, *Reformzwang, Zur Frühgeschichte der Moderne im Rheinland, H. Campendonk, H. Macke, H. Nauen und die Krefelder Kunstgewerbeschule*, February-July 1999, p. 99 (illustrated in color).

While studying at Krefelder Kunstgewebeschule, Macke and Heinrich Campendonk shared a studio space between 1906 and 1908. Helmuth Macke and his cousin, August Macke, traveled often to Munich and Tegernsee during this period and were frequently accompanied by Campendonk. On these journeys they would fraternize with Der Blaue Reiter members Wassily Kandinsky, Alexej von Jawlensky, and Franz Marc.



172

LOUIS MARCOUSSIS (1883-1941)

Portrait du poète Edouard Gazanion

signed with initial 'M' (upper left)
gouache, watercolor and brush and India ink on paper laid down on card
25 x 19¼ in. (63.6 x 49 cm.)

$60,000-80,000

PROVENANCE

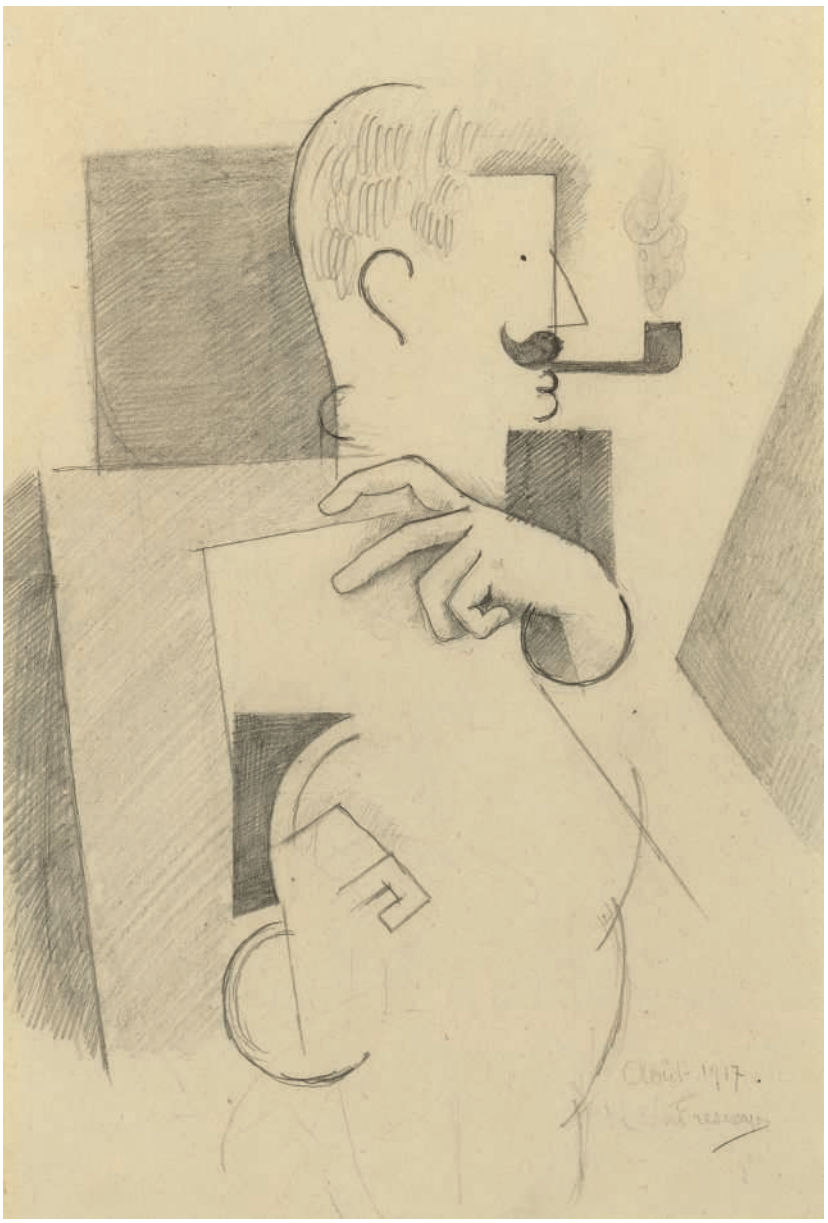
Edouard Gazanion, Paris (acquired from the artist).
M. Detais, Paris.
Bernard F. Walker, Detroit (by 1963).
Anon. sale, Christie's, New York, 16 November 1983, lot 156.
Acquired at the above sale by the late owner.

EXHIBITED

Paris, Grand Palais, *Trente ans d'art indépendant, 1884-1914,* February-March 1926, no. 1692.
The Detroit Institute of Arts, *French Drawings and Water Colors from Michigan Collections,* January-February 1962, p. 11, no. 61.
New York, The Solomon R. Guggenheim Museum; Minneapolis, University Gallery, University of Minnesota and Cambridge, The Fogg Art Museum, Harvard University, *20th Century Master Drawings,* November 1963-May 1964, no. 76 (illustrated, pl. 15).
Los Angeles County Museum of Art and New York, The Metropolitan Museum of Art, *The Cubist Epoch*, December 1970-June 1971, pp. 131-132 and 299, no. 206 (illustrated, pl. 118).
Greenwich, Bruce Museum, *Paris Portraits, Artists, Friends and Lovers,* September 2008-January 2009, p. 109 (illustrated in color).

LITERATURE

Comoedia illustré, 29 June 1924 (illustrated).
J. Cassou, *Marcoussis,* Paris, 1930, p. 30 (illustrated).
J. Lafranchis, *Marcoussis, Sa vie, son oeuvre, catalogue complet de peintures, fixés sur verre, aquarelles, dessins, gravures,* Paris, 1961, p. 300, no. D.8 (illustrated; illustrated again, p. 62).



173

ROGER DE LA FRESNAYE (1885-1925)

L'artilleur à la pipe

signed and dated 'R de la Fresnaye Août 1917.' (lower right)
pencil on paper
11¾ x 7¾ in. (30 x 19.6 cm.)
Drawn in August 1917

$12,000-18,000

PROVENANCE
Mr. and Mrs. Germain Seligman, New York; Estate sale, Christie's, New York, 11 May 1994, lot 169.
Galerie Cazeau-Beraudière, Paris.
Acquired from the above by the late owner, June 1998.

EXHIBITED
New York, Jacques Seligmann & Co., Inc., *Roger de la Fresnaye, Watercolors, Gouaches, Drawings,* October-November 1947, no. 6 (titled *Homme à la pipe*).

LITERATURE
G. Seligman, *Roger de la Fresnaye, With a Catalogue Raisonné,* London, 1969, p. 185, no. 245 (illustrated).



174

ROGER DE LA FRESNAYE (1885-1925)

Etude pour L'homme blond

signed and dated 'La Fresnaye 1922' (lower right)
brush and black ink and gray wash and pencil on paper
laid down on card
7⅜ x 5⅝ in. (18.8 x 14.1 cm.)
Executed in 1922

$20,000-30,000

PROVENANCE

Stanley N. Barbee, Beverly Hills; sale, Parke-Bernet Galleries, Inc., New York, 11 November 1959, lot 9.
Grace E. Hokin, Chicago; Estate sale, Sotheby's, New York, 5 November 2009, lot 240.
Acquired at the above sale by the late owner.

EXHIBITED

Paris, Musée national d'art moderne, *Roger de la Fresnaye,* July-October 1950, no. 169.
The Arts Club of Chicago, *Drawings, 1916-1966,* April-May 1966, no. 31.

LITERATURE

G. Seligman, *Roger de la Fresnaye, With a Catalogue Raisonné,* London, 1969, p. 215, no. 363 (illustrated).

175

FERNAND LÉGER (1881-1955)

L'Accordéoniste

signed with initials and dated 'F.L 32' (lower right)
brush and pen and India ink on paper
25½ x 19⅝ in. (65 x 50 cm.)
Executed in 1932

$200,000-300,000

PROVENANCE
Nadia Léger, Paris.
Perls Galleries, New York.
Acquired from the above by the late owner, February 1982.

LITERATURE
J. Cassou and J. Leymarie, *Fernand Léger, Drawings and Gouaches,* Greenwich, 1973, p. 146, no. 211 (illustrated).

"Liberate the mass of people, give them a chance to think, to see, to cultivate their tastes," Léger counseled amid the revolutionary fervor in France during the mid-1930s. "They will be able in their turn to enjoy to the full all the latest inventions of modern art" (quoted in S. Wilson, "Fernand Léger, Art and Politics, 1935-1955," *Fernand Léger, The Later Years*, exh. cat., Whitechapel Art Gallery, London, 1987, p. 58). Against the heady politics of Paris between the wars, Léger positioned modern art as an agent of change—capable of communicating to the masses in bold, legible terms the vision of a new and collective society. The new reality demanded an art that could not only keep pace with the speed of modernity but also, through the purity of its plastic beauty, provide a kind of aesthetic relief from the toils of the working man's labor. "From the beginning," Ina Conzen-Meairs has observed, "Léger was convinced that the role of art was to support modern man, who had lost his religious connections, in his search for a 'substitute for the diminished religion.' It should mean a heightening of the quality of life for the working man" ("Revolution and Tradition, The Metamorphosis of the Conception of Realism in the Late Works of Fernand Léger," *ibid.*, pp. 13-14).

Léger had great confidence in the common man: if the masses had not yet acquired an understanding of modern art, the fault rested with an oppressive social order that robbed them of the leisure to cultivate their taste. "Above all, don't start assuming that the People don't care," he cautioned. "When a man of the people gets dressed, he chooses: he chooses a blue tie or a red tie. He spends a lot of time making his choice. He has taste. He must be permitted to develop this taste" (quoted in E.F. Fry, ed., "Art and the People," *Functions of Painting*, New York, 1973, p. 145). As a complement to the monumental works which Léger painted in the 1930s, he also executed a number of smaller works which brought his new, humanist realism into more intimate proportions. In individual portraits of working men and women, such as the present *L'Accordéoniste*, Léger brings us into the world of the Modern Man. Léger's realism stood for his belief in the common man and in the formal efficacy of realism to reach him at home and in his world.


FL 32



176

176

ANDRÉ LHOTE (1885-1962)

La partie de campagne

signed 'A. LHOTE.' (lower left)
gouache and watercolor over pencil on paper laid down on card
15½ x 21½ in. (39.4 x 54.6 cm.)

$12,000-18,000

PROVENANCE
Private collection, France; sale, Christie's, Paris, 24 May 2006, lot 76.
Anon. sale, Sotheby's, New York, 15 February 2007, lot 79.
Acquired at the above sale by the late owner.

Dominique Bermann Martin and the late Jean-François Aittouarès have confirmed the authenticity of this work, which will be included in the forthcoming Lhote *catalogue raisonné*.

177

ROGER DE LA FRESNAYE (1885-1925)

Etude pour La conquête de l'air

signed 'R de la Fresnaye' (lower right)
pen and India ink on paper
12¾ x 10⅛ in. (32.4 x 25.9 cm.)
Drawn in 1913

$25,000-35,000

PROVENANCE
André Lefèvre, Paris.
B.C. Holland, Inc., Chicago.
Francey and Dr. Martin Gecht, Chicago (acquired from the above, 1994); sale, Christie's, New York, 3 May 2006, lot 122.
Shepherd Gallery, New York.
Acquired from the above by the late owner, November 2007.



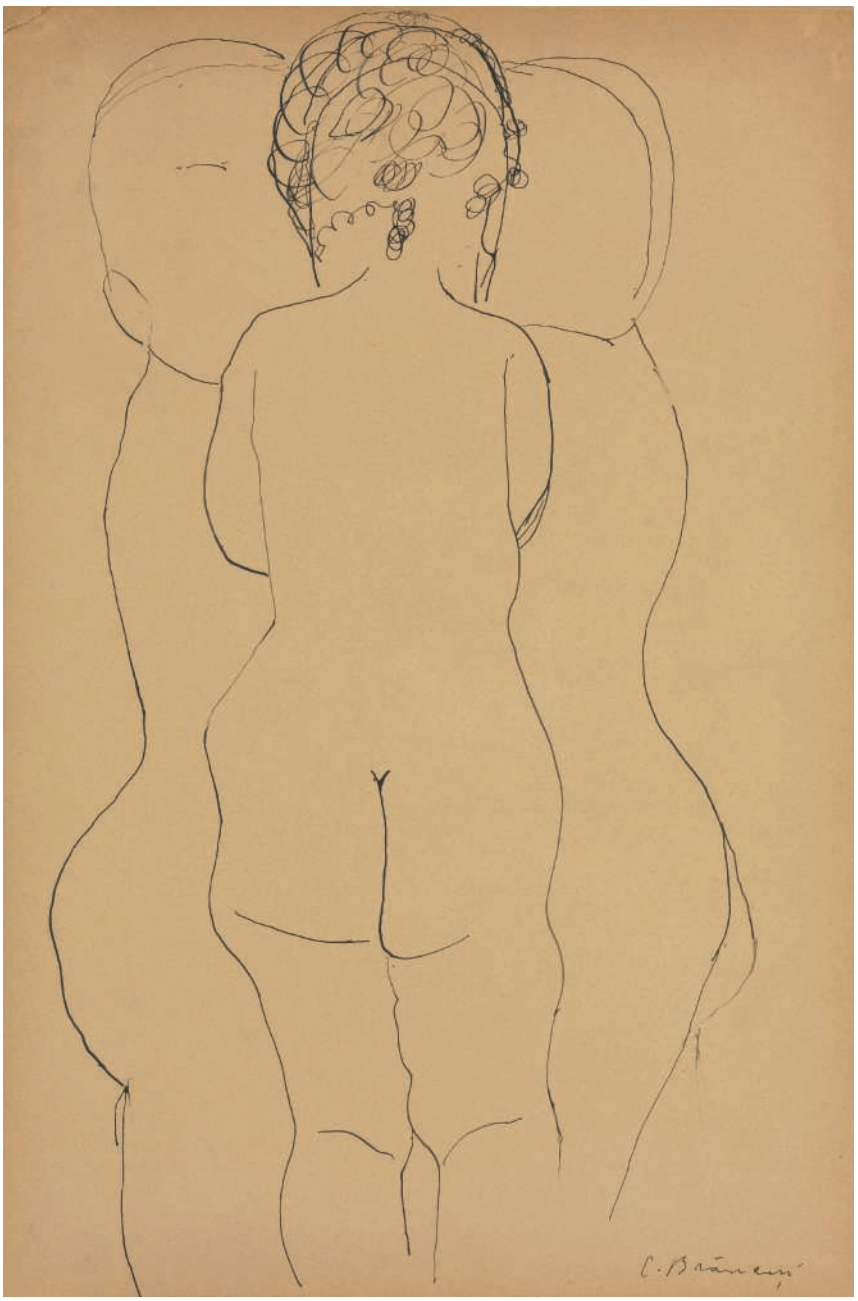
177

EXHIBITED
The Art Institute of Chicago, *Graphic Modernism, Selections from the Francey and Dr. Martin L. Gecht Collection*, November 2003-January 2004, p. 76, no. 64 (illustrated in color, p. 177).

De La Fresnaye executed this drawing as a study for the first version of *La conquête de l'air*, painted in 1913 (Seligman, no. 135; Private collection). The scene recounts the artist's conversations about aeronautics with his brother Henri, who was the director of the Nieuport airplane factory in Issy-les-Moulineaux, near Paris. The third figure at right was eliminated from the second version of this subject (Seligman, no. 136; private collection) and the *version définitive*, also painted in 1913 (Seligman, no. 137; The Museum of Modern Art, New York). It is indisputably de la Fresnaye's most ambitious and important work, and is considered to form "a complete expression of the talent and the intent of the artist" (G. Seligman, *Roger de la Fresnaye, With a Catalogue Raisonné*, London, 1969, p. 48).



Roger de la Fresnaye, *La conquête de l'air*, 1913. The Museum of Modern Art, New York.



178

CONSTANTIN BRANCUSI (1867-1957)

Trois enfants

signed 'C. Brancusi' (lower right)
pen and India ink on paper laid down on card
19⅛ x 12¾ in. (48.4 x 32.2 cm.)
Drawn *circa* 1924

$25,000-35,000

PROVENANCE
Acquired by the late owner, by 1977.

EXHIBITED
New York, Hirschl & Adler Galleries, Inc., *Master Drawings from The Drawing Society's Membership,* February-March 1986, p. 136, no. 41 (illustrated).

Margit Rowell has confirmed the authenticity of this work.



179

JEAN LURÇAT (1892-1966)

Nu allongé

signed and dated 'Lurçat 26' (lower right)
gouache, brush and India ink and colored wax crayons on board
13⅝ x 20 in. (34.6 x 50.9 cm.)
Executed in 1926

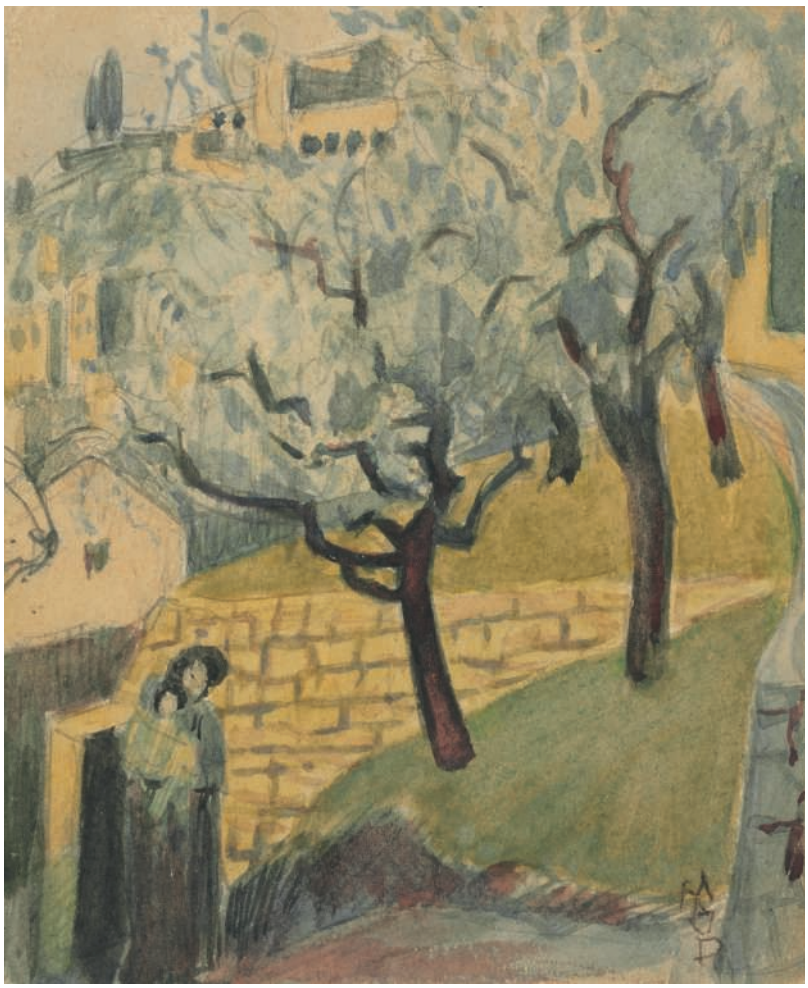
$8,000-12,000

PROVENANCE

Anon. sale, Hôtel Drouot, Paris, 7 June 1977, lot 16.
S.G. Osborne, New York.
Kenneth Farrand Simpson, New York.
By descent from the above to the late owner.

LITERATURE

G. Denizeau and S. Lurçat, *L'oeuvre peint de Jean Lurçat, Catalogue raisonné, 1910-1965*, Lausanne, 1998, p. 309, no. 1926.72.



180

MAURICE DENIS (1870-1943)

Le Mur

bears monogram
watercolor over pencil on paper
5½ x 4¾ in. (14.1 x 11.8 cm.)

$2,000-4,000

PROVENANCE
Harcourts Gallery, San Francisco.

Claire Denis and Fabienne Stahl will include this work in their forthcoming Denis *catalogue raisonné*.

The sun falls thro' the olivetrees
And shines upon the wall below,
And lights the wall which cannot know
The Sunlight that it never sees.
I lie and dream; the Eternal Mind
Rains down on me and fills me full
With secrets high and wonderful;
—And still my soul is deaf and blind.

The present watercolor was created by Denis to illustrate the above poem, *The Wall*, written by Mary Robinson for her book of poetry entitled *Un jardin italien* which was published in 1931 with accompanying watercolors by the artist.



181

MAX BECKMANN
(1884-1950)

Porträt von Frau Marie Swarzenski

signed 'Beckmann' (lower right)
pencil on paper
8⅛ x 7⅜ in. (20.6 x 18.8 cm.)
Drawn *circa* 1925

$20,000-30,000

PROVENANCE
Lafayette Park Gallery, New York.
Acquired from the above by the late owner, November 1988.

EXHIBITED
New York, The Century Association, *American, British and Continental Drawings and Watercolors from the Collection of William K. Simpson,* February 1992, no. 78.

Stephan von Wiese will include this work in his forthcoming Beckmann *catalogue raisonné* of drawings.

Along with her husband, esteemed Städel Museum director and art historian Georg Swarzenski, Marie Swarzenski (1889-1967) was a close friend and patron of the artist. Swarzenski sat for Beckmann multiple times, allowing him to peer into her complicated character: while her wit could entertain the public (she wrote humorous essays for the *Frankfurter Zeitung*), she remained reserved in her personal relationships. In the painting *Marie Swarzenski and Carola Netter* (fig. 1), Swarzenski sits with Carola Netter, her husband's mistress. Georg was forced to buy the painting for the museum to remove it from circulation, as his wife neither knew of the affair nor sat with Netter for the painting.



Max Beckmann, *Marie Swarzenski and Carola Netter,* 1923. Städelsches Kunstinstitut und Städtische Galerie, Frankfurt. © 2017 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn



182

ÉDOUARD VUILLARD (1868-1940)

Femme assise devant une fenêtre

stamped with initials 'E.V' (Lugt 909c; lower right)
brush and India ink on paper
5⅜ x 2⅞ in. (13.5 x 7.3 cm.)
Painted *circa* 1890-1892

$5,000-7,000

PROVENANCE
Estate of the artist.
Galerie Paul Prouté, Paris.
Ian Woodner, New York (acquired from the above, March 1985);
Estate sale, Christie's, New York, 10 May 1993, lot 4.
Acquired at the above sale by the late owner.

EXHIBITED
New York Studio School, *Selected Works of Edouard Vuillard,* March-April 1989.
New York, Katonah Gallery, *The Intimate Eye of Edouard Vuillard,* May-August 1989, p. 48, no. 33 (illustrated, p. 24).

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

183

ÉDOUARD VUILLARD
(1868-1940)

Programme de théâtre (recto)*;*
Etudes (verso)

stamped with initials 'E.V' (Lugt 909c; lower right)
gouache, watercolor, brush and India ink on paper (*recto*); watercolor, pastel and brush and India ink on paper (*verso*)
9 x 6⅜ in. (23 x 16.4 cm.)
Executed *circa* 1891

$15,000-25,000

PROVENANCE
Estate of the artist.
Huguette Berès, Paris.
Charlotte M. Thornton, New York (acquired from the above, *circa* 1980 and taken without authorization, *circa* 1984).
Anon. sale, Sotheby's, New York, 5 October 1992, lot 34.
William Kelly Simpson, Katonah (acquired at the above sale).
Charlotte M. Thornton, New York (returned through a settlement, *circa* 1997).
Shepherd Gallery, New York.
Acquired from the above by the late owner, October 1999.

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



(verso)



184

ÉDOUARD VUILLARD (1868-1940)

Etude pour Les Couturières *(recto); Homme (verso)*

stamped with signature 'E Vuillard' (Lugt 2497b; lower right)
pastel and charcoal on paper (*recto*); charcoal on paper (*verso*)
18 x 21⅛ in. (45.5 x 53.7 cm.)
Drawn in 1890

$50,000-70,000

PROVENANCE
Estate of the artist.
Sam Salz, Inc., New York.
Irving and Mary Lazar, Los Angeles; Estate sale, Sotheby's, New York, 12 May 1994, lot 161.
Acquired at the above sale by the late owner.

EXHIBITED
Purchase College, State University of New York, Neuberger Museum of Art, *End Papers, Drawings 1890-1900 and 1990-2000,* January-April 2000, p. 8, no. 5 (illustrated).

LITERATURE
A. Salomon and G. Cogeval, *Vuillard, Le regard innombrable, Catalogue critique des peintures et pastels,* Paris, 2003, vol. I, p. 130 (*recto* illustrated).

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



(fig. 1) Edouard Vuillard, *Les Couturières*, 1890. Private collection.

The present drawing is a preparatory sketch for *Les Couturières*, painted in 1890 (fig. 1). While the final version depicts the artist's mother, Madame Vuillard, and his sister, Marie, Vuillard included his grandmother as a third figure in this drawing. It is of no surprise that Vuillard chose his female relatives diligently working with fabric as subject matter: by the time Vuillard turned 16, his father had died and his older brother had joined the military. Thus, during his formative years, the running of the household was left to these three women, who arduously worked as dressmakers to support Vuillard through his studies. Raised in an environment filled with ribbons, chintz, and lace, and by a mother who encouraged him to pursue his art, Vuillard would portray his family and their profession many times in his work.

The difference in handling between this sketch and the final painting displays Vuillard's progress in 1890 and the blossoming influence of the Nabis on his work, particularly Maurice Denis and Pierre Bonnard. In a short few months, Vuillard's creative ability adapted this perspectival sketch, with its more traditional and natural style of drawing into the more Synthetist style seen in the painting. With its flat compartmentalization of color, *Les Couturières* can, in a way, be seen as a patchwork quilt of color—likewise the lines denoting color in this sketch as thread—a direct influence from the women's sewing of fabric. Antoine Salomon and Guy Cogeval further explain, "To the art-lover familiar with modern painting, *Les Couturières* appears first and foremost as a jigsaw-puzzle of interlocking, undulating flat colours in which the two women grappling with the fabric are a kind of counterpart to the Breton women who observe the struggle between Jacob and the angel in Gauguin's *The Vision after the Sermon*, a key Nabi painting which Vuillard will certainly have remarked at the 'Café Volpini' show in 1889...In two previously unpublished drawings, Marie's face is delicately sketched in smooth, flowing lines that speak volumes about the progress Vuillard had made during 1890, since the painting can safely be dated to the autumn of that year. Relying, in his preparatory sketches, on an observation of reality that owes as much to Rembrandt as to Le Sueur, and adopting a deliberately traditional style of drawing, Vuillard suddenly opts for a dogmatic Synthetism when he sets about painting the canvas" (*op. cit.*, pp. 131-132).





185

ÉDOUARD VUILLARD (1868-1940)

Femme et enfants descendant l'escalier au square de la trinité

stamped with signature 'E Vuillard' (Lugt 2497a; lower left)
watercolor and brush and India ink on paper
14¼ x 9 in. (36 x 23 cm.)
Painted *circa* 1890

$20,000-30,000

PROVENANCE
Estate of the artist.
Dorset Enterprises, Ltd., London.
Acquired from the above by the late owner, January 1989.

EXHIBITED
London, Hayward Gallery, *Vuillard,* 1991, no. 24.
Glasgow, Kelvingrove Art Gallery and Museum; Sheffield, Graves Art Gallery and Amsterdam, Van Gogh Museum, *Vuillard,* September 1991-March 1992, p. 36 (illustrated).
Purchase College, State University of New York, *End Papers, Drawings 1890-1900 and 1990-2000*, January-April 2000, p. 39, no. 110.

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



186

ÉDOUARD VUILLARD (1868-1940)

Femme et enfants descendant l'escalier

stamped with signature 'E Vuillard' (Lugt 2497a; lower right)
pen and India ink over pencil on paper
12⅞ x 10 in. (32.8 x 25.5 cm.)
Drawn *circa* 1890

$15,000-25,000

PROVENANCE
Estate of the artist.
Ker-Xavier Roussel, Paris (by descent from the above).
Jacques Roussel, Paris (by descent from the above).
Galerie Hopkins-Thomas, Paris.
Acquired from the above by the late owner, December 1988.

EXHIBITED
New York, The Katonah Gallery, *The Intimate Eye of Edouard Vuillard,* May-August 1989, p. 27, no. 39 (illustrated).
London, Hayward Gallery, *Vuillard*, 1991, no. 25.
Glasgow, Kelvingrove Art Gallery and Museum; Sheffield, Graves Art Gallery and Amsterdam, Van Gogh Museum, *Vuillard,* September 1991-March 1992, p. 36 (illustrated).
New York, Berry Hill Galleries, Inc., *Edouard Vuillard, Silence Protects Me,* January-March 2003.

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



187



Felix Vallotton, *Les cinq peintres*, 1902. A. and H. Hahnloser, Winterthur.

187

FÉLIX VALLOTTON (1865-1925)

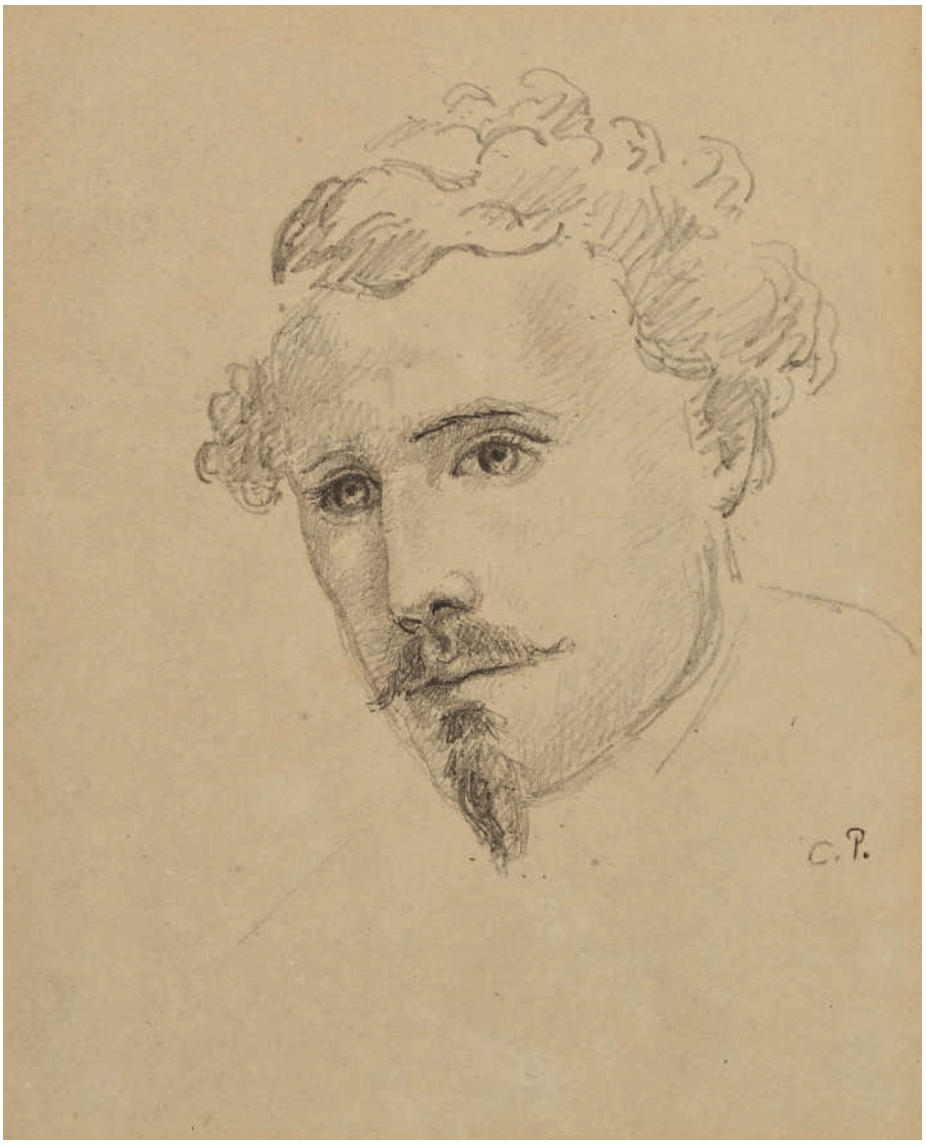
Portrait de Vuillard

signed with monogram and inscribed 'Ed. Vuillard' (lower right)
pencil on paper laid down on card
10⅛ x 7⅞ in. (26 x 20 cm.)

$3,000-5,000

PROVENANCE

Estate of the artist.
Paul Vallotton, Lausanne (by descent from the above).
Galerie Paul Vallotton, Lausanne (acquired from the above 1967).
Curchod collection, Lausanne (acquired from the above, June 1968).
Florie Brauchbar, Zurich.
Galerie Paul Vallotton, Lausanne (acquired from the above, November 1987).
JPL Fine Arts, London (acquired from the above).
Acquired from the above by the late owner, April 1989.



188

188

CAMILLE PISSARRO (1830-1903)

Autoportrait (recto)*; Deux esquisses d'un âne* (verso)

stamped with initials 'C.P.' (Lugt 613e; lower right)
pencil on paper
10½ x 7⅛ in. (26.5 x 18.2 cm.)
Drawn *circa* 1852-1854

$10,000-15,000

PROVENANCE
Estate of the artist.
Ludovic Rodo Pissarro, Paris (by descent from the above).
Schoneman Galleries, Inc., New York.
Private collection; sale, Sotheby's, New York, 15 February 2007, lot 19.
Acquired at the above sale by the late owner.

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

EXHIBITED
Lausanne, Galerie Paul Vallotton, *Maîtres suisses et français des XIX^e^ et XX^e^ siècles, aquarelles, pastels et dessins*, March-April 1988, no. 80 (illustrated).
London, JPL Fine Arts, *Félix Vallotton*, March-April 1989, p. 22, no. 20 (illustrated).

LITERATURE
M. Ducrey and K. Poletti, *Félix Vallotton, L'oeuvre peint, Catalogue raisonné, Première partie, 1878-1909,* Lausanne, 2005, vol. II, p. 278, no. 449b (illustrated in color).

The Fondation Félix Vallotton has confirmed the authenticity of this work.



189

CAMILLE PISSARRO
(1830-1903)

Homme à la verge (recto)*;*
Femme portant des fagots (verso)

stamped with initials 'C.P.' (Lugt 613a; lower right)
charcoal on toned paper
18¾ x 12¼ in. (47.5 x 31.4 cm.)
Drawn *circa* 1888

$12,000-18,000

PROVENANCE
Estate of the artist.
James Kirkman, Ltd., London.
Acquired from the above by the late owner, August 1983.

LITERATURE
J. Pissarro, *Camille Pissarro,* London, 1993, p. 197, no. 233 (illustrated).
J. Pissarro and C. Durand-Ruel Snollaerts, *Camille Pissarro, Catalogue critique des peintures,* Paris, 2005, vol. III, p. 555 (illustrated).

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

The present work is one of three studies for Pissarro's 1887-1888 *La cueillette des pommes, Eragny.* The painting, which is now in the Dallas Museum of Art, was lauded by critics at the sixth annual exhibition of the *Cercle des XX* in Brussels in 1889.



Camille Pissarro, *La cueillette des pommes, Éragny,* 1887-1888. Dallas Museum of Art.



190

CAMILLE PISSARRO (1830-1903)

*Tête de garçon (*recto*); Portrait de fille dormant (*verso*)*

signed 'C. Pissarro' (lower left) and stamped with initials 'C.P.' (Lugt 613e; lower right) (*recto*); stamped again with initials 'C.P.' (Lugt 613e; lower right) (*verso*)
charcoal and white chalk on gray paper (*recto*);
charcoal on gray paper (*verso*)
11½ x 8⅝ in. (29.2 x 22 cm.)
Drawn *circa* 1865-1869

$10,000-15,000

PROVENANCE
Estate of the artist.
Stephen Hahn, New York.
Peter H. Deitsch, New York (1956).
Benjamin Sonnenberg, New York; Estate sale, Sotheby Parke Bernet, Inc., New York, 9 June 1979, lot 1415.
Isaac Moinester, New York (acquired at the above sale); Estate sale, Sotheby's, New York, 6 October 2009, lot 6.
Acquired at the above sale by the late owner.

EXHIBITED
New York, The Pierpont Morgan Library, *Artists and Writers, Nineteenth and Twentieth Century Portrait Drawings from the Collection of Benjamin Sonnenberg,* May-July 1971, p. 21, no. 11 (*recto* illustrated).

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

191

EDGAR DEGAS (1834-1917)

Buste de danseuse au corsage rouge

stamped twice with signature 'Degas' (Lugt 658; lower left and lower right); with Atelier stamp (Lugt 657; on the reverse)
pastel on joined paper laid down on card
16¼ x 8⅝ in. (41 x 22 cm.)
Drawn in 1899

$300,000-500,000

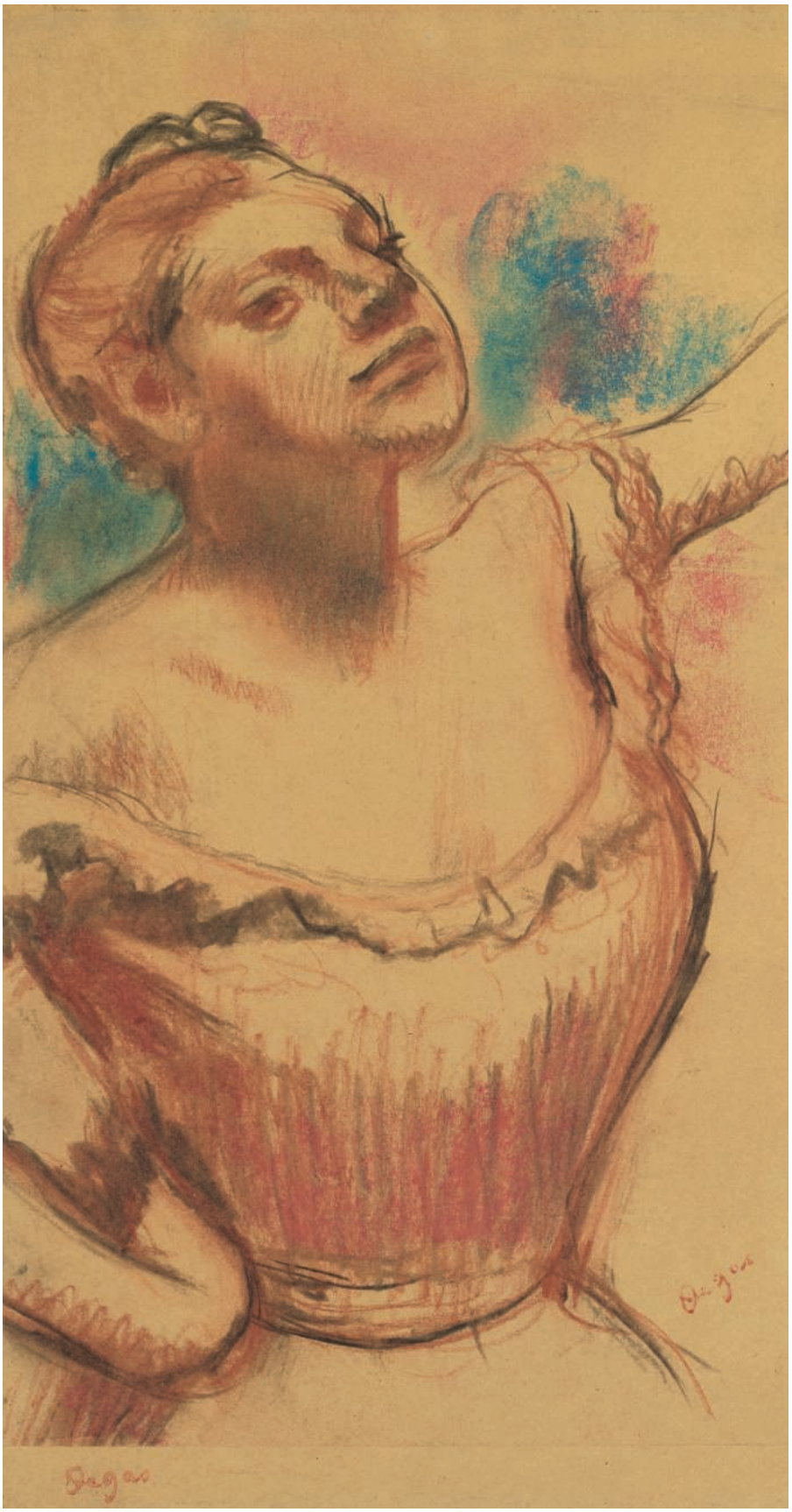
PROVENANCE
Estate of the artist; Third sale, Galerie Georges Petit, Paris, 8-9 April 1919, lot 55.
Jos. Hessel, Paris.
Acquired by the late owner, *circa* 1970.

EXHIBITED
Memphis, Dixon Gallery and Gardens (on extended loan).
Amarillo Museum of Art, *Achievement in Art, The Collection of Montgomery H.W. Ritchie,* January-March 2017, p. 64 (illustrated in color, p. 35).

LITERATURE
P.A. Lemoisne, *Degas et son oeuvre*, Paris, 1946, vol. III, p. 788, no. 1349 (illustrated as part of a larger sheet, p. 789).

The world of dance offered Degas seemingly limitless possibilities in the study and rendering of the human body as observed in a singularly perfect mode of expression. Well-practiced in the training and discipline of the ballet arts, lithe and agile women in the flower of youth moved with unsurpassed elegance and refinement, against the background of extravagant and fanciful sets. There was, within this same milieu, the opportunity for Degas to view his favorite subjects in casual, less glamorous moments, when the artist liked to take note of the young women as they were standing about or resting from their work, in situations which he found to be even more fascinating in their visual aspect than the actual performances themselves.

The present pastel drawing, *Buste de danseuse au corsage rouge,* records a scene of the latter kind, describing a sharply characterized moment in the daily life of a dancer behind the scenes, such as one that may have caught Degas' attention during a dress rehearsal at the Opéra de Paris. Degas drew this work in 1899, while entering the late phase of his career, when he was moving away from evocations of the dance in its formal grandeur and pageantry as public performance, and from there—as it were—into the stage wings, *dans les coulisses*, looking for novel and inventive ways to present the varied activities in the lives of the dancers as only a knowledgeable insider like himself could reveal. He now focused on the dancers as individuals, viewed close-up in unconventionally cropped formats, depicted in those more familiar and unstudied moments when he might finally "know the dancer from the dance," to borrow from the final line of a late poem by W.B. Yeats. Scenes such as that represented in the present work are revealingly informal snapshots of the real daily work at the Opéra; they display a vitality and immediacy that lend these late works their particularly modern sensibility.


Degas



192

PAUL GAUGUIN (1848-1903)

Portrait d'Aline Gauguin

watercolor and charcoal on paper
7¼ x 6¼ in. (18.6 x 16.1 cm.)
Executed *circa* 1879-1880

$50,000-70,000

PROVENANCE
Paco Durrio, Paris (acquired from the artist, 1895).
Lucas Lichtenhahn, Basel.
Private collection, Basel.
The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London (by 1959).
Private collection, Basel (by 1970).
Acquired by the late owner, *circa* 1975.

EXHIBITED
Kunsthalle Basel, *Paul Gauguin,* July-August 1928, no. 119.
Berlin, Galerie Thannhauser, *Gauguin*, 1928, no. 90.
Memphis, Dixon Gallery and Gardens (on extended loan).
Amarillo Museum of Art, *Achievement in Art, The Collection of Montgomery H.W. Ritchie,* January-March 2017, no. 37.

LITERATURE
J. Leymarie, *Paul Gauguin, Aquarelles, pastels et dessins,* Basel, 1960, p. 10 (illustrated p. 11).
G. Wildenstein, *Gauguin*, Paris, 1964, p. 21, no. 42 (illustrated).
N. Awazu, *Gauguin*, Tokyo, 1970, p. 89 (illustrated, pl. 1).
R. Pickvance, *The Drawings of Gauguin*, London, 1970, p. 20 (illustrated, pl. 4).

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

According to Ronald Pickvance, "Many of Gauguin's early portraits were of his wife Mette and their five children. This small sketch shows his only daughter, Aline, born on Christmas Day 1877 and named after his mother. She was his favourite child; he wrote the *Cahier pour Aline* during his first stay in Tahiti and her death, in January 1897, as a result of pneumonia, deeply shocked him" (*op. cit.*).



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

193

CAMILLE PISSARRO (1830-1903)

Marché à Gisors

signed with initials 'CP' (lower right) and stamped with initials 'C.P' (Lugt 613c; lower left)
pastel and charcoal on paper
9 x 7 in. (22.9 x 17.8 cm.)
Drawn *circa* 1885

$40,000-60,000

PROVENANCE

Estate of the artist.
Harold D. Lion, London.
The Leicester Galleries (Ernest Brown & Phillips), London; sale, Sotheby & Co., London, 14 December 1955, lot 67.
P. & D. Colnaghi & Co., Ltd., London (acquired at the above sale).
Anon. sale, Sotheby's, London, 25 March 1992, lot 2.
Anon. sale, Christie's, London, 24 June 2004, lot 313.
Private collection, New York (acquired at the above sale); sale, Christie's, New York, 4 November 2009, lot 140.
Acquired at the above sale by the family of the present owner.

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

194

EDGAR DEGAS (1834-1917)

Trois danseuses en maillot

stamped with signature 'Degas' (Lugt 658; lower left);
with atelier stamp (Lugt 657; on the reverse)
charcoal on paper laid down on card
21¼ x 31¾ in. (54 x 81 cm.)
Drawn *circa* 1895-1900

$100,000-150,000

PROVENANCE

Estate of the artist; Third sale, Galerie Georges Petit, Paris, 5 April 1919, lot 196.
Galerie Jacques Dubourg, Paris.
French and Co., New York.
Robert Dowling, New York (acquired from the above).
Stuart T. Saunders, New York (acquired from the above, 1967).
Dorothy Saunders, Richmond (by descent from the above).
The Corporation for Jefferson's Poplar Forest, Forest, Virginia (gift from the above); sale, Christie's, New York, 11 May 1994, lot 106.
Acquired at the above sale by the present owner.

EXHIBITED

Richmond, Virginia Museum, *Degas,* May-July 1978, no. 27 (with incorrect dimensions).



Edgar Degas, *Trois danseuses*, *circa* 1900-1905. The Ashmolean Museum, Oxford.





PROPERTY FROM THE ESTATE OF GEORGE AND PATRICIA H. LABALME

195

CAMILLE PISSARRO (1830-1903)

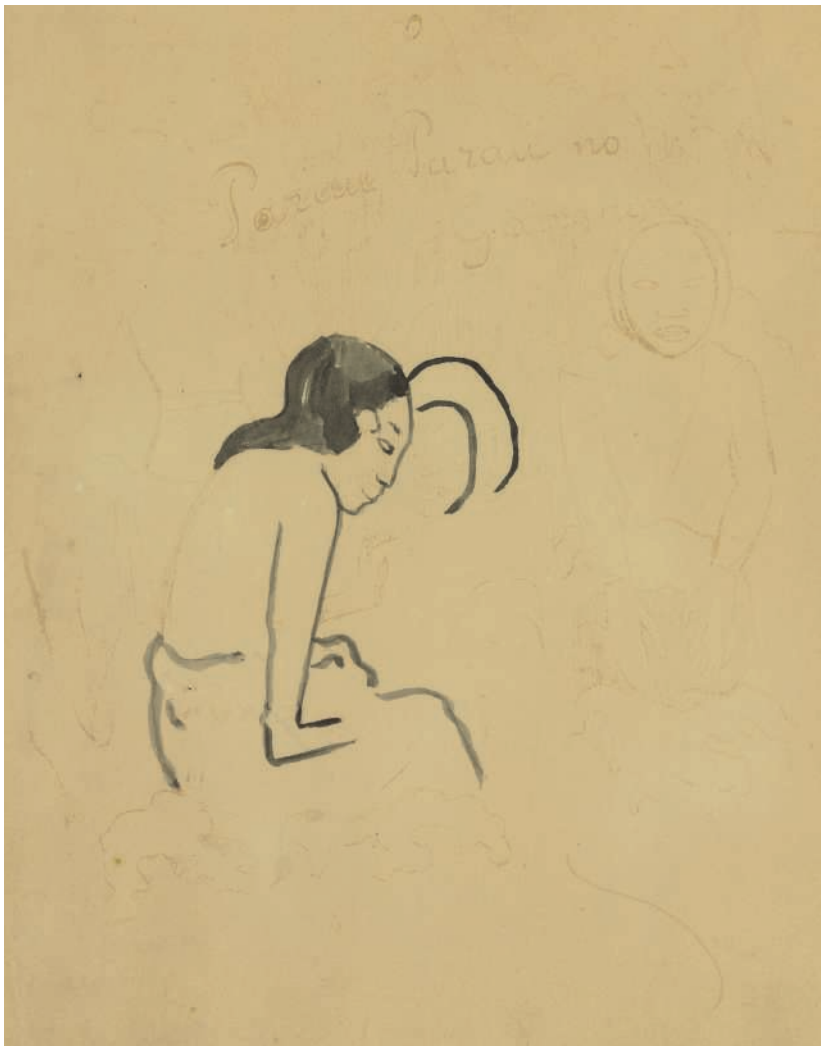
Etudes de vieille femme

stamped with initials 'C.P.' (Lugt 613e; lower center)
pencil on paper
8½ x 6¾ in. (21.5 x 17.2 cm.)

$2,000-3,000

PROVENANCE
Estate of the artist.
Acquired by the late owners, by 1982.

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



PROPERTY FROM A SOUTHWEST COLLECTION

196

PAUL GAUGUIN (1848-1903)

Parau Parau

signed, titled and inscribed 'Gauguin Parau Parau no' (upper center)
brush and black and brown inks on toned paper
10⅝ x 7½ in. (27 x 19 cm.)
Painted in 1891-1893

$30,000-40,000

PROVENANCE

Paco Durrio, Paris.
Galerie Rosengart, Lucerne (acquired from the above, 1938).
Dr. Richard Doetsch-Benziger, Basel (acquired from the above, 1942).
Wolfgang Donndorf, Stuttgart.
Anon. sale, Stuttgarter Kunstkabinett, 20-21 May 1960, lot 133.
Anon. sale, Galerie Kornfeld, Bern, 22 June 1990, lot 463.
Anon. (acquired at the above sale); sale, Christie's, New York, 12 November 1997, lot 220.
Acquired at the above sale by the present owner.

EXHIBITED

Kunsthalle Basel, *Paul Gauguin,* July-August 1928, p. 28, no. 196.
Berlin, Galerie Thannhauser, *Paul Gauguin,* October 1928, p. 15, no. 174.
London, The Leicester Galleries (Ernest Brown & Phillips), *The Durrio Collection of Works by Paul Gauguin*, May-June 1931, no. 45.
Kunsthalle Basel, *Kunstwerke des 19. Jahrhunderts aus Basler Privatbesitz,* May-July 1943, p. 22, no. 157.
Kunstmuseum Basel, *Paul Gauguin*, November 1949-January 1950, p. 60, no. 133.
Stuttgart, Württembergischer Kunstverein, *Exotische Welten, Europäische Phantasien,* September-November 1987.

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

The figures and their placement in *Parau Parau* are closely related to the painting *Parau Hanohano*, *Paroles terrifiantes*, executed in Tahiti in 1892 (Wildenstein, no. 460). The painting further develops the theme of the related oil *Contes barbares* (Wildenstein, no. 459) by introducing the figures of two idols into the background, the larger of which is faintly visible in the present study.

PROPERTY FROM THE ESTATE OF RONALD P. STANTON

197

EDGAR DEGAS (1834-1917)

Danseuse assise de profil

stamped with signature 'Degas' (Lugt 658; lower left)
charcoal and pastel on joined paper laid down on board
Image size: 18⅛ x 16⅝ in. (46.1 x 42.2 cm.)
Sheet size: 20¾ x 20¼ in. (52.7 x 51.5 cm.)
Drawn *circa* 1896

$400,000-600,000

PROVENANCE
Estate of the artist; Second sale, Galerie Georges Petit, Paris, 11-13 December 1918, lot 55.
Nunès et Fiquet, Paris.
Galerie Thannhauser, Lucerne (by 1927).
Schoneman Galleries, Inc., New York.
Thomas Gibson Fine Art, Ltd., London.
Acquired from the above by the late owner, November 1995.

EXHIBITED
Lucerne, Galerie Thannhauser, *Edgar Degas*, 1927, no. 15.

LITERATURE
P.A. Lemoisne, *Degas et son oeuvre*, Paris, 1946, vol. III, p. 724, no. 1244 (illustrated, p. 725).

After 1890 Degas rarely attended the spectacular ballet productions at the Opéra de Paris, and he let lapse the backstage pass that had allowed him access to the rehearsal rooms which for years he made his favorite haunt. The subject of the dance, nonetheless, still reigned supreme in his work, accounting for about three-quarters of his production during this late period. Degas drew his dancers from models in his studio, inventing details of staging as needed; as Gustave Geffroy observed, the artist relied increasingly on "memory, perspicacity and reverie" (quoted in R. Kendall, *Degas, Beyond Impressionism*, exh. cat., The National Gallery, London, 1996, p. 133).



Edgar Degas, *Danseuses, circa* 1896. Sold, Christie's, New York, 3 November 2009, lot 22.

Degas configured this study of a dancer at rest on a bench, massaging her weary foot, in a pose with legs spread, like an open pair of scissors, which generates an emphatic, arching arabesque, as if he conceived the figure to fit an abstract idea of extreme *contrapposto* form. The dramatic swerve in this composition was interesting enough in itself to inspire Degas to execute a single-figure pastel drawing (Lemoisne, no. 1243). This pose proved even more striking in conjunction with the placement of a second dancer along the left edge, to counter-balance the primary figure, resulting in a series of four pastels, each in a distinctive tonal scheme (Lemoisne, nos. 1241-1244; no. 1242 sold, Christie's, New York, 1 November 2003, lot 22). The pairing of dancers reappeared around 1898 in a further series of pastels and related drawings (Lemoisne, nos. 1323-1332*bis*). Degas added a third dancer to the pair, also circa 1898 (Lemoisne, no. 1328). He returned to this theme again in 1899-1900 (Lemoisne, no. 1367), then again a year later (Lemoisne, nos. 1397 and 1408). The dating for some of these works has been recently revised to as late as 1905-1910.

"The dancer is only a pretext for drawing," Degas declared to George Moore (quoted in *ibid*., p. 134). The artist's obsession with drawing had become all-consuming. "The sheer labor of drawing had become a passion and a discipline for him," Paul Valéry wrote, "the object of a mystique and an ethic all-sufficient in themselves, a supreme preoccupation which abolished all other matters, a source of endless problems in precision which released him from any other form of inquiry" (*Degas, Manet, Morisot*, Princeton, 1960, p. 64). Charcoal became his sole medium for making drawings, enhanced here with sienna and pale blue pastel tints. Degas's extensive use of pastel during the late period, amounting to more than 90 percent of his works in color, is essentially a means of drawing in color–the artist proclaimed, "I am a colorist with line" (quoted in *Degas and the Dance*, exh. cat., American Federation of Arts, New York, 2002, p. 257). Degas's draughtsmanship had never been previously so strongly expressive, nor his flair for color as vital and transcendently brilliant, as it was during the final dozen years of his career, in which his art became presciently, consummately modern.





198

HENRI MATISSE (1869-1954)

Feuilles

signed with initials 'HM' (lower right)
pen and India ink on paper
8⅛ x 10¾ in. (20.4 x 26.4 cm.)
Drawn in Nice in 1941

$18,000-25,000

PROVENANCE
Pierre Matisse, New York.
Pierre-Noël Matisse, Paris (by descent from the above).
Jacquelyn Miller Matisse, New York (by descent from the above).
Acquired by the present owner, November 2014.

Wanda de Guébriant has confirmed the authenticity of this work.



199

HENRI MATISSE (1869-1954)

Nadia accoudée

signed, dated and inscribed 'Matisse 48 Nadia' (lower right)
black Conté crayon on paper
17⅛ x 13⅛ in. (43.6 x 33.4 cm.)
Drawn in 1948

$50,000-70,000

PROVENANCE
Pierre Matisse, New York.
Pierre-Noël Matisse, Paris (by descent from the above).
Jacquelyn Miller Matisse, New York (by descent from the above).
Acquired by the present owner, November 2014.

Wanda de Guébriant has confirmed the authenticity of this work.

PROPERTY FROM A PRIVATE SOUTHEAST COLLECTION

200

MARC CHAGALL (1887-1985)

Autour du peintre au coq rouge

stamped with signature 'Marc Chagall' (lower center)
gouache, watercolor, colored wax crayons, pen and India ink and pencil on paper
10⅞ x 7¾ in. (27.6 x 19.5 cm.)
Executed in 1965

$120,000-180,000

PROVENANCE
Estate of the artist.
Anon. sale, Christie's, London, 24 June 2004, lot 411.
Martin Lawrence Gallery, Boston.
Acquired from the above by the present owner, 2008.

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



(fig. 1) Marc Chagall, *Autoportrait*, 1907. Musée national d'art moderne, Centre Georges Pompidou, Paris. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris

Chagall's earliest known self-portrait is dated 1907 (fig. 1), when the artist was just twenty years old. By 1909, he had already adopted the pose of a painter in his self-portraits, frequently depicting himself with brush in hand. Chagall pursued this type of self-representation throughout his career, of which the present lot is a later example, dating from 1965. In many of Chagall's works, the artist adopted the form of an animal, usually a donkey or rooster. However, in the present work, the artist appears as himself, filling the entire composition with trembling lines and dense color. Clutching a palette, we see his latest painting visible in the upper right corner of the composition: a beautiful, beaming bride set against a flame-red background. Though the bride is grounded in the canvas, she does not remain constrained within its edges. Instead, her delicate legs extend beyond the lower edge of the canvas and overlap the artist's shoulder, merging to become one with him. This brings to mind Chagall's eternal love for his lifelong muse, Bella. Chagall married Bella in 1915, after returning to Russia from his first stay in Paris. Bella quickly became the inspiration for Chagall's lyrical paintings depicting lovers throughout his oeuvre. She continued to appear in Chagall's work even after her tragic death in 1944. In the present lot, Bella's ethereal presence hovering on his shoulder seems to spark a fond memory for the artist as suggested by his winsome smile and head tilted in contemplation.


MARC
chagall



201

201

KURT SCHWITTERS (1887-1948)

FANT[OFT]

signed, dated and inscribed 'Kurt Schwitters 1934 FANT' (lower right); signed again and inscribed 'Kurt Schwitters Hannover Waldhausenstrasse. 5 II' (on the reverse)
charcoal and pencil on paper
9⅜ x 7¾ in. (23.9 x 19.7 cm.)
Drawn in 1934

$5,000-7,000

PROVENANCE

Private collection, Hamburg (1986).
Anon. sale, Villa Grisebach, Berlin, 4 June 2016, lot 1265.
Acquired at the above sale by the present owner.

LITERATURE

K. Orchard and I. Schulz, eds., *Kurt Schwitters, Catalogue Raisonné, 1923-1936,* Bonn, 2003, vol. 2, p. 455, no. 1954 (illustrated).

202

PIET MONDRIAN (1872-1944)

Postmolen in Veghel

gouache, watercolor and black chalk on toned paper
24⅛ x 18⅝ in. (61.4 x 47.2 cm.)
Executed in Brabant in 1904

$80,000-120,000

PROVENANCE

Anon. sale, Christie's, Amsterdam, 8 December 1988, lot 287.
Acquired at the above sale by the present owner.

LITERATURE

C.M. de Mooij and M.S. Trappeniers, *Piet Mondriaan, Een Jaar in Brabant, 1904-1905,* exh. cat., Het Noordbrabrandts Museum, 's-Hertogenbosch, 1989, pp. 34-35 (illustrated in color, p. 32, fig. 21).
R.P. Welsh, *Piet Mondrian, Catalogue Raisonné of the Naturalistic Works (Until Early 1911),* New York, 1998, vol. I, p. 299, no. A370 (illustrated).



202

Postmolen in Veghel was executed by Mondrian during his year-long sojourn in the Dutch province of North Brabant in 1904. The stark, rural simplicity of the province made a deep impression on the artist during a short trip taken the previous year to visit his friend Albert van den Briel. He resolved to return and settled in the town of Uden. Van den Briel remembered Mondrian's extended stay as being vital in terms of the artist's personal growth, stating: "This period had a great influence on Piet. It was here, at Uden, that the real Mondrian was born" (quoted in M. Seuphor, *Piet Mondrian, Life and Work*, New York, 1956, p. 54). Mondrian focused on a few select subjects during his visit, including simple farmyard scenes, studies of cattle, and the steep-roofed farmhouses characteristic of the region. Of the twenty-seven works—paintings and drawings—completed while in Brabant, only four are dedicated to the representation of windmills, a subject that Mondrian would later adopt as an important motif in his experimentation with new pictorial means.

For this highly refined study, Mondrian has chosen to portray a traditional post mill situated in Veghel, a village located several kilometers southeast of Uden, identified by the gothic spire of the church of St. Lambertus in the background. The pastoral subject and earthy palette reflect Mondrian's early connection to The Hague School of painters, who combined the precepts of seventeenth-century Dutch landscape art with the direct execution and atmospheric effects of late nineteenth-century French painting. Yet, it was during this period of working in relative isolation from his peers that Mondrian began to bring out the formal qualities of his subjects, rather than their anecdotal or picturesque possibilities. Whilst the present composition retains a clear sensitivity to architectural detail and the atmosphere of the surrounding landscape, the flattening effect of the white clouds and the powerful vertical and horizontal thrust of the closely cropped mill invests an otherwise romantic subject with a sense of rigor and order that appears as a natural precursor to Mondrian's later body of work.



George Grosz. © SZ Photo / Scherl / Bridgeman Images

203

GEORGE GROSZ (1893-1959)

Sex Appeal

signed 'Grosz' (lower left) and inscribed (throughout);
with Nachlass stamp (on the reverse)
pencil on paper
23⅝ x 18¼ in. (60.1 x 46 cm.)
Drawn in 1927

$6,000-8,000

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

EXHIBITED
Berlin, Side by Side Gallery, *1932—Rare Photographs by George Grosz*, January-March 2016.
Geneva, Musée Rath, *Le retour des ténèbres,* December 2016-March 2017.

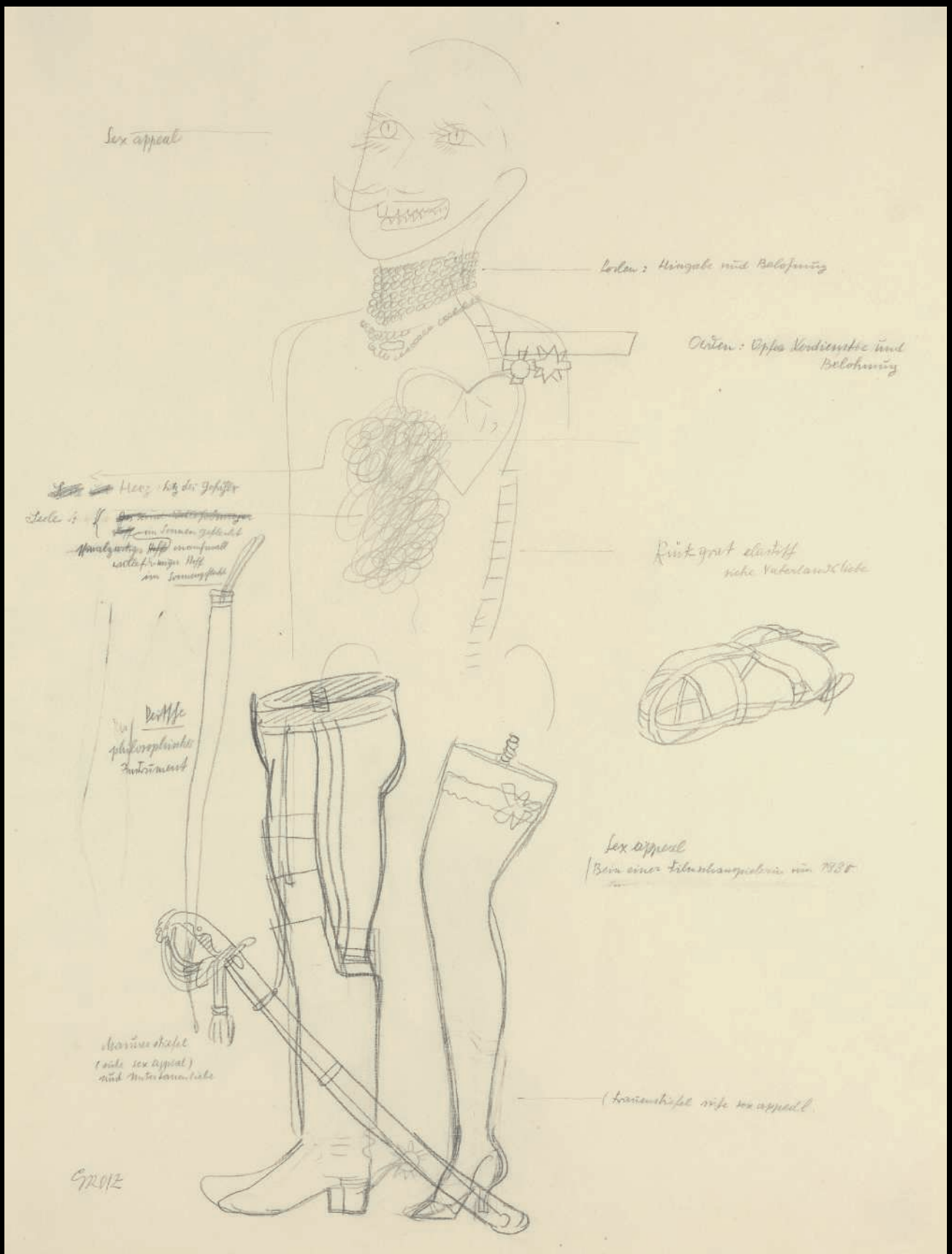
Ralph Jentsch has confirmed the authenticity of this work.

In the present work, Grosz dissects the notion of sex appeal and the human condition. Inscriptions from the artist are accompanied by imagery which depicts, from the top right, clockwise: "Pearls: devotion and reward," "Decorations: sacrifice, merits and reward," "Flexible backbone: see love of the fatherland," "Sex appeal: leg of a cinema actress from 1930," "Women's boots: see sex appeal," "Men's boots (See sex appeal) and love of the motherland," "Whip / Philosophical instrument," "Soul: Morally tender in the solar plexus / hope in the solar plexus," "Heart: seat of emotion."

Gifts of pearls to a woman as a reward for devotion are compared against the military decorations bestowed upon men in recognition of sacrifice, merit and reward. The flexible backbone bows to duty, and therefore demonstrates love of the fatherland. The female legs with long stockings, which were soon to be immortalized by Marlene Dietrich in *Der blaue Engel* (fig. 1), are juxtaposed with men's boots, the ceremonial sword, and the whip, which Grosz labels a philosophical instrument, predicting the violence that would soon be perpetrated in his country in the name of a philosophy. In exploring the heart and soul, Grosz writes the word hope (twice-crossed out elsewhere) right before solar plexus. Beyond the exterior adornments, physical attributes and societal conduct which is here addressed, it is hope that lies at the core of the soul.



(fig. 1) Hannah Höch, *Marlene*, 1930, Dakis Joannou, Athens. © 2017 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn


Sex appeal
Lorbeer: Hingabe und Belohnung
Orden: Opfer, Verdienste und Belohnung
Herz: Sitz der Gefühle
Seele: ff
Rückgrat elastisch
viele Vaterlandsliebe
Beine
physiognomische Instrument
Sex appeal
Beim einer Filmstatistenagentur um 1935
Männlichkeit
(viele sex appeal)
und Intelligenzbestie
(Männlichkeit wie sex appeal)
GROZ



PROPERTY FROM A NEW YORK COLLECTION

204

GEORGE GROSZ (1893-1959)

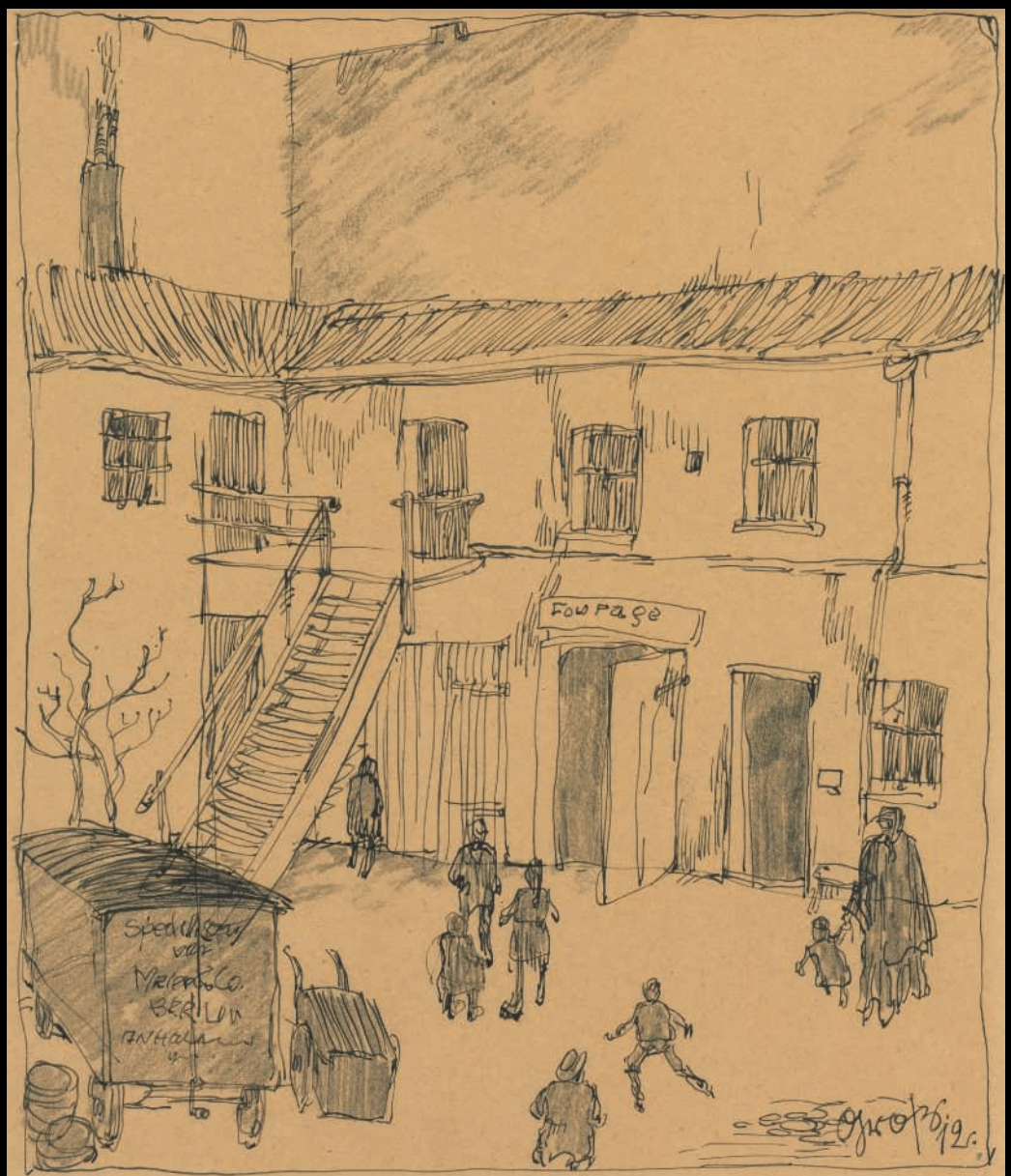
Fliegender Händler, Berlin

signed and dated 'Grosz 12' (lower right)
pen and India ink and pencil on paper laid down on card
7½ x 6⅝ in. (19.5 x 16.5 cm.)
Drawn in 1912

$4,000-6,000

PROVENANCE
Estate of the artist.
Acquired by the family of the present owner, *circa* 1965.

Ralph Jentsch has confirmed the authenticity of this work.



PROPERTY FROM A NEW YORK COLLECTION

205

GEORGE GROSZ (1893-1959)

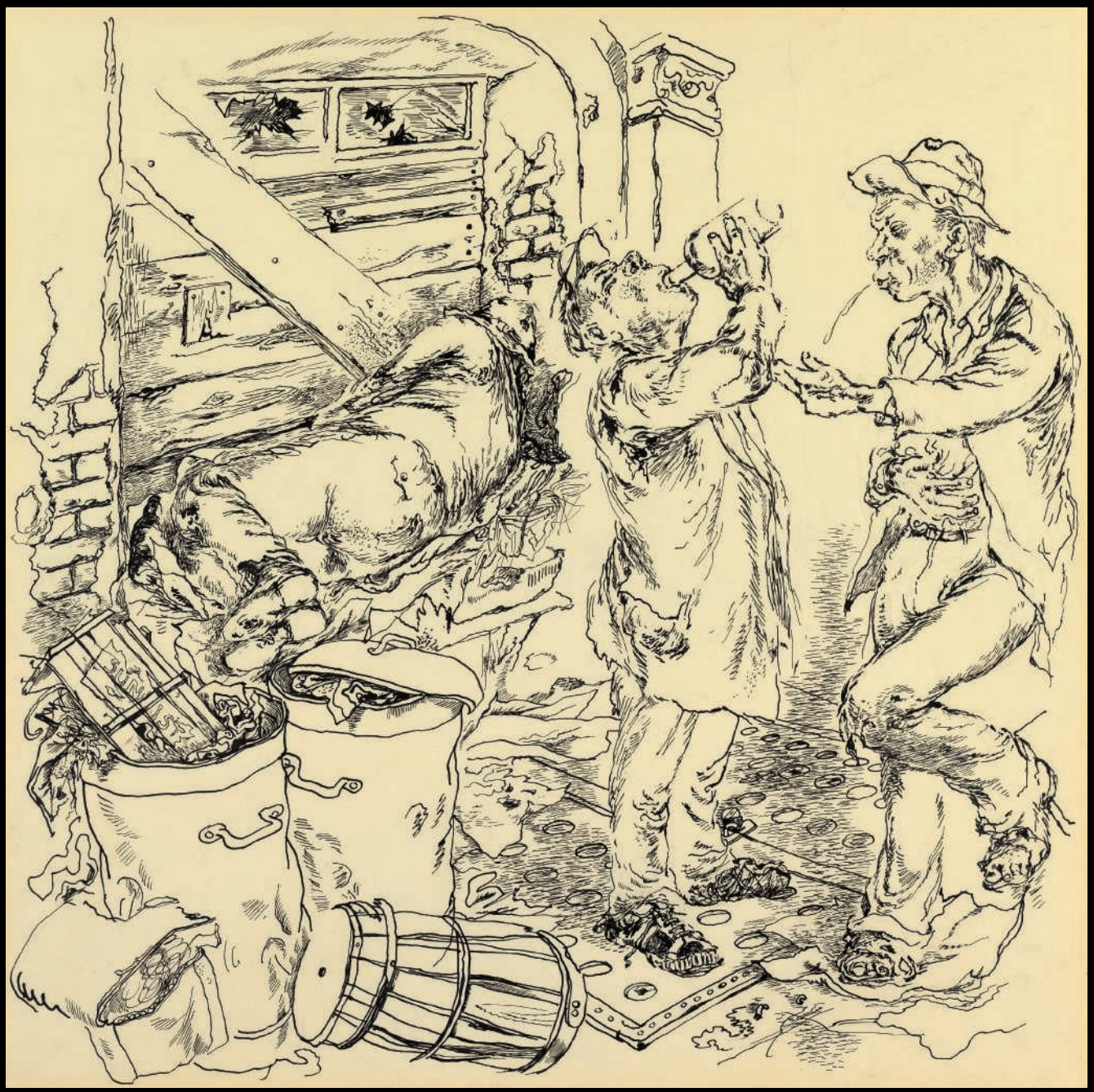
Hinterhof, Berlin

signed and dated 'Grosz 12.' (lower right)
pen and India ink and pencil on paper
7⅝ x 6½ in. (19.5 x 16.5 cm.)
Drawn in 1912

$4,000-6,000

PROVENANCE
Estate of the artist.
Acquired by the family of the present owner, *circa* 1965.

Ralph Jentsch has confirmed the authenticity of this work.



PROPERTY FROM A NEW YORK COLLECTION

206

GEORGE GROSZ (1893-1959)

Feast of the Bums

titled 'Feast of the Bums' (lower right); with Nachlass stamp (on the reverse)
pen and India ink over pencil on paper
21¼ x 18⅛ in. (54.1 x 46 cm.)
Drawn in 1941

$30,000-50,000

PROVENANCE
Estate of the artist.
Acquired by the family of the present owner, *circa* 1965.

LITERATURE
B. Hecht, *1001 Afternoons in New York,* New York, 1941, p. 21 (illustrated).

Ralph Jentsch has confirmed the authenticity of this work.



PROPERTY FROM A NEW YORK COLLECTION

207

GEORGE GROSZ (1893-1959)

Liebespaar, Der Weg allen Fleisches

signed, dated twice, inscribed, numbered and titled 'Grosz 1931 Berlin No 5 Liebespaar' (lower right) and inscribed 'VERGÄNGLICHKEIT alles IRDISCHEN' (on the knife); with Nachlass stamp (on the reverse)
gouache, watercolor and pen and India ink on paper
23⅝ x 18⅛ in. (59.2 x 46 cm.)
Executed in Berlin in 1931

$60,000-80,000

PROVENANCE
Estate of the artist.
Acquired by the family of the present owner, *circa* 1965.

Ralph Jentsch has confirmed the authenticity of this work.





208

GEORGE GROSZ (1893-1959)

Revolution 1917

Each: signed 'Grosz' (lower right); with Nachlass stamp (on the reverse)
pencil on paper
Each: 23⅝ x 18⅛ in. (60 x 46 cm.)
Drawn in 1924 (2)

$15,000-20,000

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

EXHIBITED
Berlin, Side by Side Gallery, *Der Kandidat, George Grosz and the 2016 Election*, September-December 2016.

Ralph Jentsch has confirmed the authenticity of these works.



209

GEORGE GROSZ (1893-1959)

The Prophet

dated and inscribed '1934 Bayside' and with Nachlass stamp (on the reverse)
watercolor and pen and India ink on paper
19 x 24⅛ in. (48.4 x 60.9 cm.)
Executed in 1934

$40,000-60,000

PROVENANCE
Estate of the artist.
Vera Lazuk Gallery, Cold Spring Harbor, New York.
ACA Galleries, New York (acquired from the above).
Private collection, New York (acquired from the above).
Acquired from the above by the present owner, November 2005.

Ralph Jentsch has confirmed the authenticity of this work.



210

GEORGE GROSZ (1893-1959)

Akt mit erotischem Geburtstagskuchen

with Nachlass stamp (on the reverse)
pencil on paper
23⅝ x 18⅛ in. (60 x 46.2 cm.)
Drawn in 1927

$7,000-10,000

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

EXHIBITED
Berlin, Side by Side Gallery, *1932—Rare Photographs by George Grosz,* January-March 2016.
Berlin, Side by Side Gallery, *Der Kandidat, George Grosz and the 2016 Election*, September-December 2016.

Ralph Jentsch has confirmed the authenticity of this work.



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

211

GEORGE GROSZ (1893-1959)

Society

signed 'Grosz' (lower right); with Nachlass stamp (on the reverse)
brush and India ink on tracing paper
17¾ x 14⅛ in. (45.4 x 35.6 cm.)
Drawn *circa* 1926

$10,000-15,000

PROVENANCE
Estate of the artist.
Galerie Schleiber, Cologne.
Anon. sale, Galerie Kornfeld, Bern, 21 June 2001, lot 393.
Acquired at the above sale by the family of the present owner.

EXHIBITED
New York, Peter Deitsch Fine Arts, Inc., *George Grosz, Berlin Drawings and Watercolors,* March-April 1970, no. 42 (illustrated).

Ralph Jentsch has confirmed the authenticity of this work.



PROPERTY FROM A MANHATTAN ESTATE

212

ERNST LUDWIG KIRCHNER (1880-1938)

Der Berg

with Nachlass stamp (Lugt 1570b; on the reverse)
gouache, watercolor and pencil on paper
14¼ x 20⅛ in. (36.4 x 51.2 cm.)
Executed *circa* 1933

$30,000-50,000

PROVENANCE
Estate of the artist.
Margarete Schultz, New York.
FAR Gallery, New York.
Herman E. Cooper, New York.
Acquired from the above by the late owner, July 1990.

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



213

HERMANN MAX PECHSTEIN (1881-1955)

Südfranzösische Landschaft

signed and dated 'HMPechstein 1931' (lower left)
oil and gouache over pencil on paper
19 x 23⅝ in. (48 x 60 cm.)
Painted in July-August 1931

$40,000-60,000

PROVENANCE
Anon. sale, Stuttgarter Kunstkabinett, 21 November 1959, lot 756.
Mr. and Mrs. Fred Schoneman, New York (by 1976); sale, Christie's, New York, 5 May 2010, lot 234.
Acquired at the above sale by the present owners.

Alexander Pechstein has confirmed the authenticity of this work.



214

214

ALFRED KUBIN (1877-1959)

Don Quixote

signed 'Kubin' (lower right)
gouache, watercolor and pen and India ink on paper
12¼ x 7¾ in. (31 x 19.5 cm.)

$6,000-8,000

PROVENANCE
Serge Sabarsky Gallery, New York.
Acquired from the above by the present owner, *circa* 1990.

Dr. Annegret Hoberg, Kubin-Archiv, Städtische Galerie im Lenbachhaus, Munich, has confirmed the authenticity of this work.

215

PABLO PICASSO (1881-1973)

Mercure: Etude pour le rideau de scène

bears signature
pastel and pencil on paper
7⅞ x 8¾ in. (20 x 22.4 cm.)
Drawn in 1924

$80,000-120,000



215

PROVENANCE
Comte Etienne de Beaumont, Paris (acquired from the artist).
Mme M. Kniasef, Paris (acquired from the above).
Perls Galleries, New York (acquired from the above).
Weintraub Gallery, New York.
Ruth Chalfin, Pennsylvania (acquired from the above, 1969);
Estate sale, Sotheby's, New York, 5 November 2014, lot 134.
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.

A design for the stage curtain of the ballet *Mercure*, the present work demonstrates Picasso's long fascination with the theater. *Mercure* was produced by the first owner of this drawing, Comte Étienne de Beaumont, with music by Erik Satie, and was first performed in Paris in 1924. Gertrude Stein commented on the bold new direction that Picasso was taking with this production: "Calligraphy, as I understand it in him, had perhaps its most intense moment in the *décor* of Mercure...A little before that he had made a series of drawings, also purely calligraphic, the lines were extraordinary lines...they were really cubism, that is to say a thing that existed in itself without the aid of association or emotion" (G. Stein, *Picasso*, London, 1939, pp. 37-38).



216

LÉOPOLD SURVAGE (1878-1968)

Paysage

signed and dated 'Survage. 38.' (lower right)
gouache and watercolor on paper
17⅛ x 25⅞ in. (43.5 x 66 cm.)
Painted in 1938

$10,000-15,000

PROVENANCE
The Hahn Gallery, Philadelphia.
Private collection, United States; sale, Sotheby's, New York, 30 May 2014, lot 44.
Acquired at the above sale by the present owner.

Eric Brosset has kindly confirmed the authenticity of this work.



217

AUGUST MÄCKE (1887-1914)

Fünf Mädchen an der Altane

signed, dated and titled 'August Macke 1912
5 Mädchen an der Altane' (on the reverse)
pencil on paper
13⅝ x 16¼ in. (34.5 x 41 cm.)
Drawn in 1912

$25,000-35,000

PROVENANCE
Estate of the artist.
Ströher collection, Stuttgart.
Private collection, Switzerland.
Anon. sale, Galerie Kornfeld, Bern, 14 June 2012, lot 470.
Acquired at the above sale by the present owner.

LITERATURE
U. Heiderich, *August Macke, Zeichnungen, Werkverzeichnis,* Stuttgart, 1993, p. 602, no. 2242.



218

SALVADOR DALÍ (1904-1989)

Valet de pentacles, arcane mineur, projet pour le jeu de carte
Le Tarot Universel de Salvador Dalí

signed 'Dalí' (lower right)
gouache on photomontage
11¼ x 7⅝ in. (28.6 x 19.5 cm.)
Executed in 1971

$20,000-30,000

PROVENANCE
Gertrude Stein Gallery, New York.
Acquired from the above by the present owner, 2008.

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



219

SALVADOR DALÍ (1904-1989)

Un de pentacles, arcane mineur, projet pour le jeu de carte
Le Tarot Universel de Salvador Dalí

signed 'Dalí' (lower right)
gouache and brush and brown ink on photomontage
12⅛ x 9⅜ in. (30.7 x 23.8 cm.)
Executed in 1971

$20,000-30,000

PROVENANCE
Gertrude Stein Gallery, New York.
Acquired from the above by the present owner, 2008.

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



220

SALVADOR DALÍ (1904-1989)

Neuf de pentacles, arcane mineur, projet pour le jeu de carte
Le Tarot Universel de Salvador Dalí

signed 'Dalí' (center)
gouache, pen and black ink and pencil on photomontage
12⅜ x 9⅜ in. (30.7 x 23.8 cm.)
Executed in 1971

$20,000-30,000

PROVENANCE
Gertrude Stein Gallery, New York.
Acquired from the above by the present owner, 2008.

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



221

SALVADOR DALÍ (1904-1989)

What the Countryside Will Look Like in 1987

signed 'Dalí' (lower right)
pen and India ink on paper
10½ x 14½ in. (26.7 x 37 cm.)
Drawn in 1935

$80,000-120,000

PROVENANCE

John U. Sturdevant, New York (by 1971).
Magidson Associates, Inc., San Francisco.
Anon. sale, Christie's, New York, 11 May 1989, lot 176.
Anon. (acquired at the above sale); sale, Sotheby's, London, 20 June 2013, lot 246.
Acquired at the above sale by the present owner.

EXHIBITED

Staatliche Kunsthalle Baden-Baden, *Dalí, Gemälde, Zeichnungen, Objekte, Schmuck,* January-April 1971, p. 278, no. 137 (illustrated, p. 281).

LITERATURE

M. Gérard, ed., *Dalí de Draeger,* New York, 1968, no. 12 (illustrated; titled *Futuristic War*).

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



PROPERTY FROM A PRIVATE GREEK COLLECTION

222

MARC CHAGALL (1887-1985)

Ebauche, les amants avec un bouquet

watercolor, brush and India ink and colored wax crayons on paper
12⅞ x 9⅞ in. (32.7 x 25.2 cm.)

$30,000-50,000

PROVENANCE

Private collection, Germany; sale, Christie's, London, 29 April 2009, lot 99.
Acquired at the above sale by the present owner.

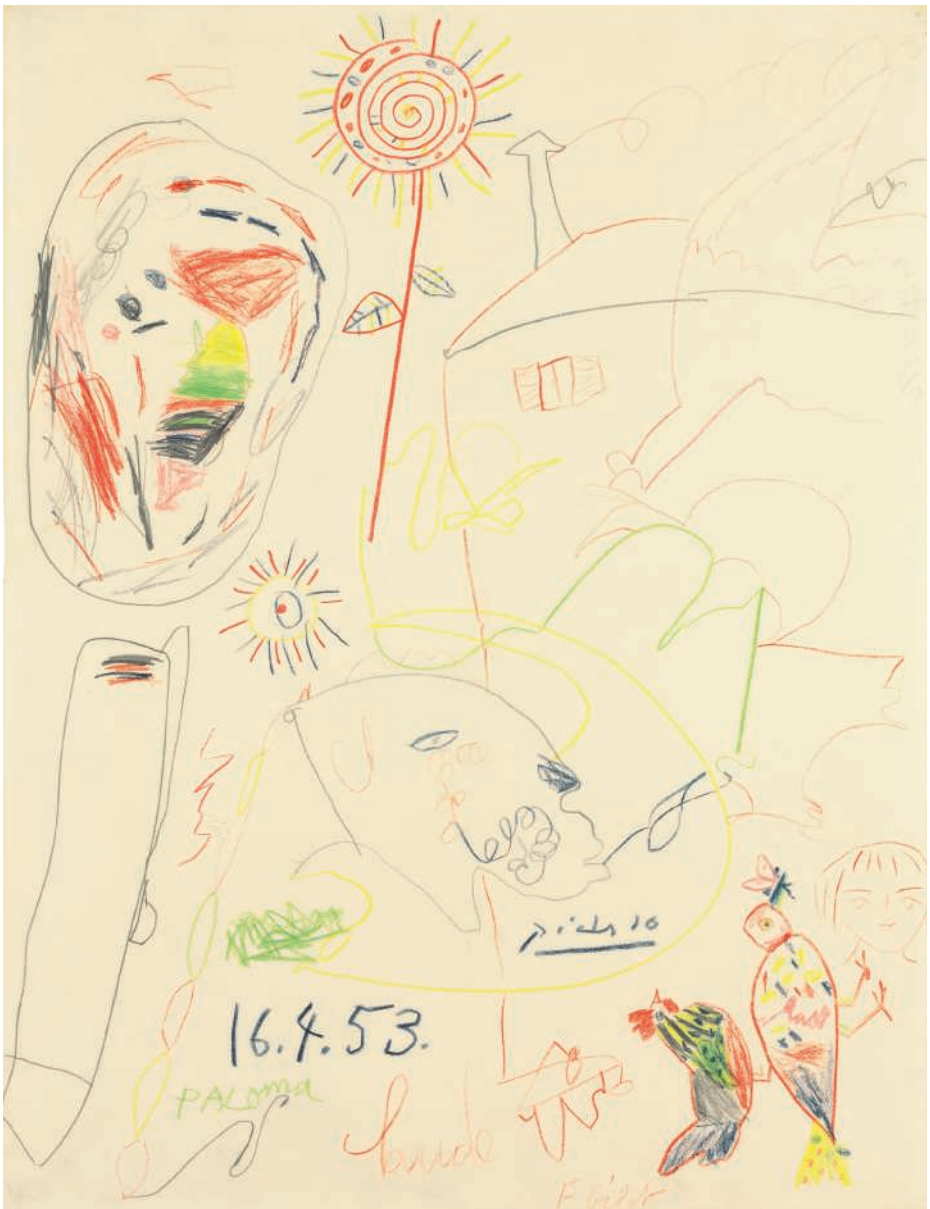
223

PABLO PICASSO
(1881-1973)

Leçon de dessin

signed and dated 'Picasso 16.4.53.' (lower center)
colored wax crayons and pencil on paper
26 x 19¾ in. (66 x 50.2 cm.)
Drawn on 16 April 1953

$30,000-50,000



PROVENANCE

Edward Quinn, London (gift from the artist); sale, Sotheby's, London, 1 December 1993, lot 255.
Stanley J. Seeger, London (acquired at the above sale); sale, Sotheby's, New York, 8 May 2001, lot 61.
Acquired at the above sale by the present owner.

LITERATURE

J. Gower, *Picasso Teaches His Children to Draw,* London, 1953, pp. 16-17 (illustrated).
E. Quinn, *Picasso at Work,* London, 1965 (illustrated and illustrated again *in situ*).
E. Quinn and P. Daix, *The Private Picasso,* Boston, 1987, pp. 82-83 (illustrated *in situ*).
W. Spies, *Picasso's World of Children,* New York, 1994, p. 248 (illustrated).
W. Rubin, ed., *Picasso and Portraiture, Representation and Transformation,* exh. cat., The Museum of Modern Art, New York, 1996, p. 442 (illustrated *in situ*).

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

Claude Picasso has confirmed the authenticity of this work as a collaboration with Françoise Gilot, Claude Picasso and Paloma Picasso.

Drawn in spring 1953 while Picasso was living in Vallauris at "La Galloise," the present work was executed as the result of Picasso giving his children, Claude and Paloma, a drawing lesson. Edward Quinn, who photographed this scene as it was taking place (fig. 1), recalls that Claude and Paloma were on the floor drawing that day, and asked for their father's help. "A very special father giving his children a drawing lesson. Picasso explains to Paloma that a sharp pencil is necessary to good drawing. Using colored pencils and imitating a child's technique, he sketches the sun, a flower, a hen, and a multi-colored bird holding a butterfly in its beak. Taking over from their father, Claude draws a house with smoke coming out of the chimney, and Paloma sketches the outlines of a garden" (E. Quinn and P. Daix, *op. cit.*, p. 82). To complete the family effort, each family member signed the drawing.



The artist and his children drawing the present work.
Photo Edward Quinn, © edwardquinn.com



PROPERTY FROM THE ESTATE OF GEORGE AND PATRICIA H. LABALME

224

MAURICE DE VLAMINCK (1876-1958)

Paysage

signed 'Vlaminck' (lower right)
gouache, watercolor and brush and black ink on paper
17⅝ x 21⅜ in. (45 x 54.2 cm.)

$20,000-30,000

PROVENANCE
Acquired by the family of the present owner, *circa* 1980.

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



PROPERTY FROM A PRIVATE SOUTHEAST COLLECTION

225

HENRI MATISSE (1869-1954)

Une femme

signed and dated 'Henri Matisse 42' (lower left)
pencil on paper
10½ x 8 in. (26.7 x 20.4 cm.)
Drawn in 1942

$40,000-60,000

PROVENANCE
Anon. sale, Galerie Kornfeld, Bern, 10 May 1963, lot 670.
Anon. sale, Galerie Kornfeld, Bern, 23 June 2000, lot 86.
Private collection, Norway; sale, Christie's, London, 5 February 2004, lot 409.
Van de Weghe Fine Art, New York.
Martin Lawrence Gallery, Boston.
Acquired from the above by the present owner, 2008.

Wanda de Guébriant has confirmed the authenticity of this work.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR

226

MARIE LAURENCIN (1883-1956)

Fillette portant une croix

signed 'Marie Laurencin' (lower right)
watercolor over pencil on paper
14⅞ x 11 in. (37.7 x 28 cm.)

$6,000-9,000

PROVENANCE
Galerie Nichido, Tokyo.
Acquired from the above by the present owner, *circa* 1989.

LITERATURE
D. Marchesseau, *Marie Laurencin, Catalogue raisonné de l'oeuvre, Peintures, céramiques, oeuvres sur papier,* Tokyo, 1999, vol. II, p. 489, no. PP0828 (illustrated).



PROPERTY FROM A MANHATTAN ESTATE

227

HENRI MATISSE (1869-1954)

Lisette

signed 'Henri Matisse' (lower right)
pencil on paper
9⅜ x 12¼ in. (23.9 x 31.1 cm.)
Drawn *circa* 1930-1931

$20,000-30,000

PROVENANCE
Galerie Cramer, Paris.
Musée de l'Athénée, Geneva.
Herman E. Cooper, New York (acquired from the above).
Acquired from the above by the late owner, *circa* 1985.

Wanda de Guébriant has confirmed the authenticity of this work.

228

MARC CHAGALL (1887-1985)

Etude pour L'apparition de la famille de l'artiste
ou *Artiste au-dessus du village*

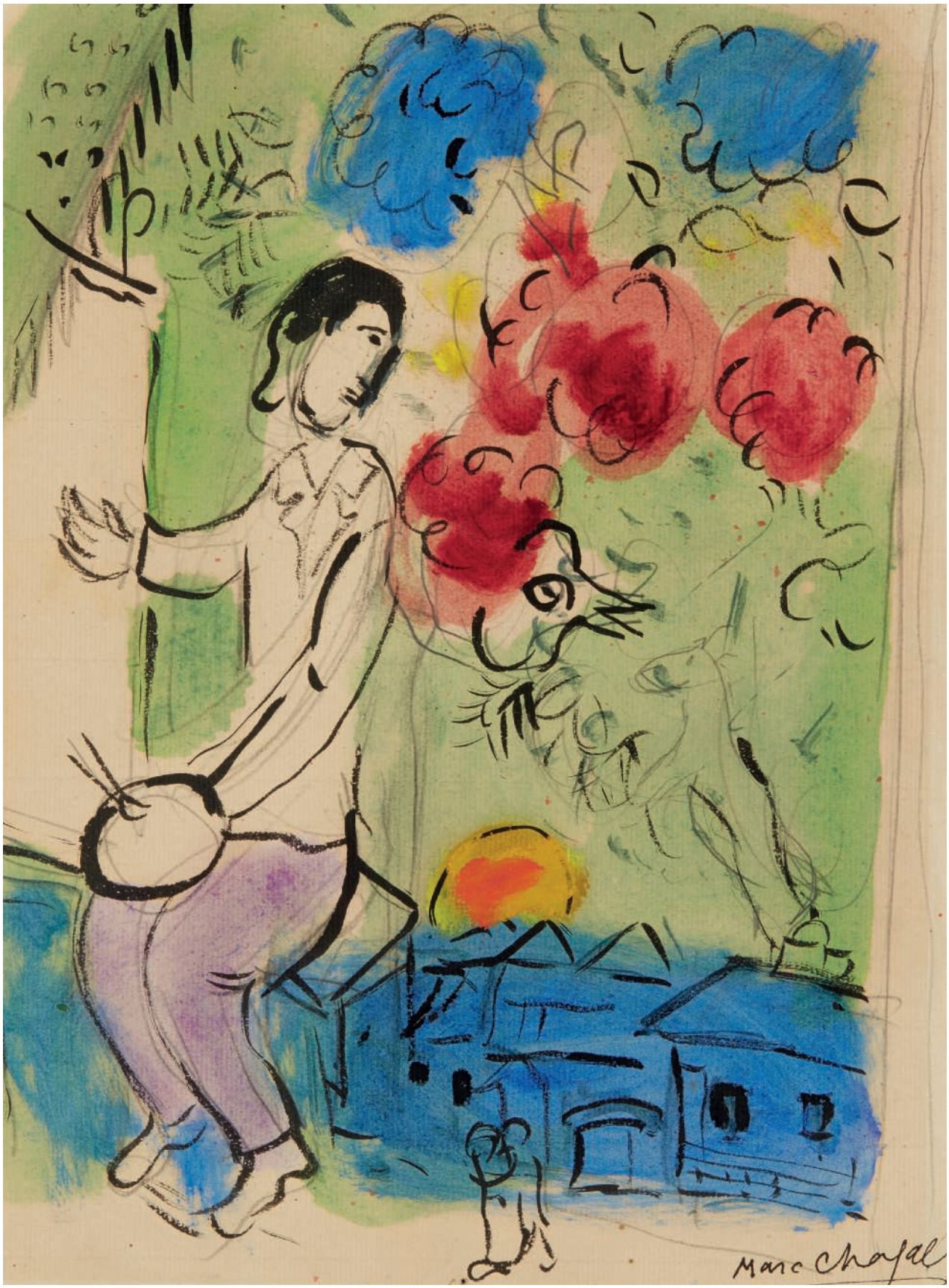
signed 'Marc Chagall' (lower right)
gouache, watercolor, brush and India ink and pencil on paper
11¾ x 9 in. (29.6 x 22.6 cm.)
Executed *circa* 1947

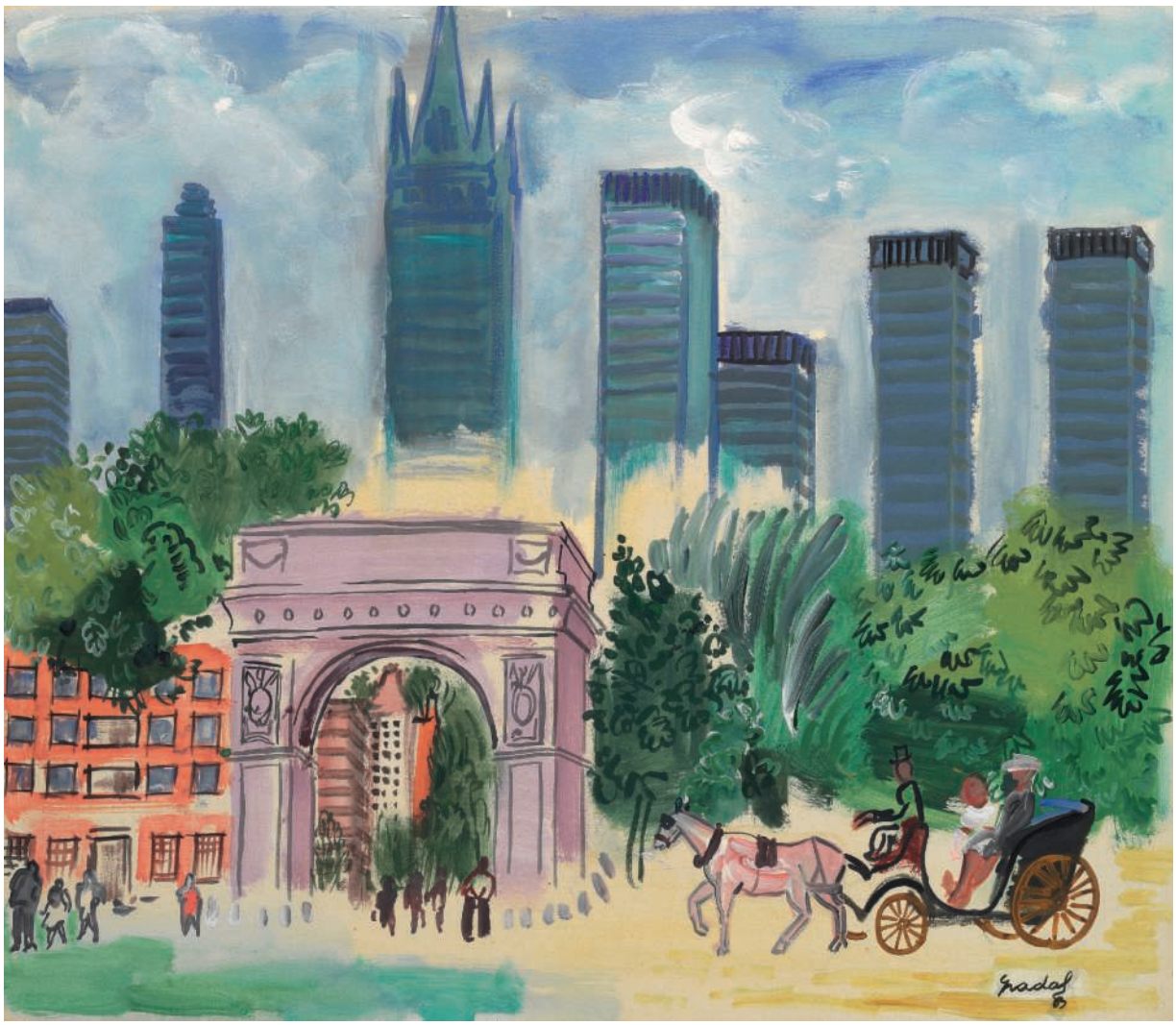
$100,000-150,000

PROVENANCE
Galerie Paul Pétridès, Paris.
Anon. sale, Sotheby's, Jerusalem, 24 May 1987, lot 318.
Acquired at the above sale by the present owner.

EXHIBITED
The Jewish Federation of St. Louis, *Anniversary Exhibition*,
December 1956-January 1957, no. 22.

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


Marc Chagall



229

CARLOS NADAL (1917-1998)

Washington Arch

signed and dated 'CNadal 83' (lower right)
oil on paper laid down on masonite
20½ x 24 in. (52.1 x 61 cm.)
Painted in 1983

$15,000-20,000

PROVENANCE
Private collection, England; sale, Christie's, London, 28 September 2001, lot 201.
Acquired at the above sale by the present owner.

The Comité Nadal has confirmed the authenticity of this work.



PROPERTY FROM A PEBBLE BEACH PRIVATE COLLECTION

230

RAOUL DUFY (1877-1953)

Le Quai des Esclavons à Venise

signed, dated and inscribed 'Raoul Dufy 1938 Venise' (lower left)
watercolor and gouache on paper
19¾ x 25¾ in. (50 x 65.2 cm.)
Painted in 1938

$60,000-80,000

PROVENANCE

Mr. and Mrs. W.W. Crocker, Burlingame, California (*circa* 1947).
Sarah Coleman, Pebble Beach (by descent from the above).
By descent from the above to the present owner.

EXHIBITED

San Francisco Museum of Art, *Contemporary Art, Paintings, Watercolors and Sculpture Owned in the San Francisco Bay Region, Fifth Anniversary Exhibition,* January-February 1940.

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



231

MAURICE DE VLAMINCK (1876-1958)

Scène de village enneigé

signed 'Vlaminck' (lower left)
gouache, watercolor, brush and pen and India ink on paper
15¼ x 18⅜ in. (39 x 46.5 cm.)

$25,000-35,000

PROVENANCE
Herman C. Goldsmith, New York (1956).
Perls Galleries, New York.
Karl Lilienfeld, New York.
By descent from the above to the present owner.

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



232

MARC CHAGALL (1887-1985)

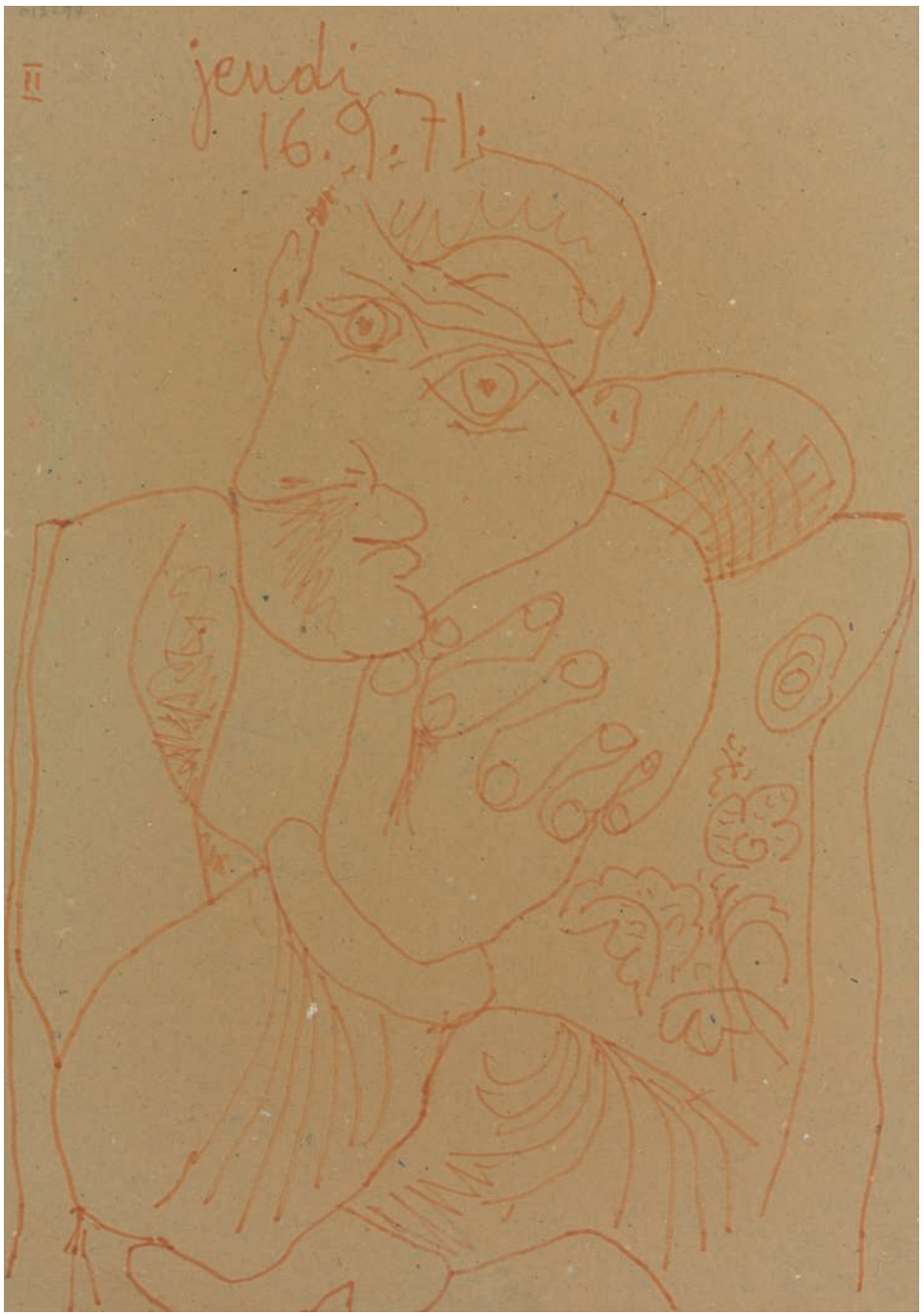
L'écrivain sur le toit

stamped with signature 'Marc Chagall' (lower center)
brush and India ink and gray wash over pencil on paper
19⅞ x 12½ in. (50.4 x 32 cm.)
Painted in 1962

$70,000-100,000

PROVENANCE
Estate of the artist.
Hokin Gallery, Inc., Palm Beach.
Acquired by the present owner, *circa* 1985.

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



PROPERTY FROM AN ESTATE

233

PABLO PICASSO (1881-1973)

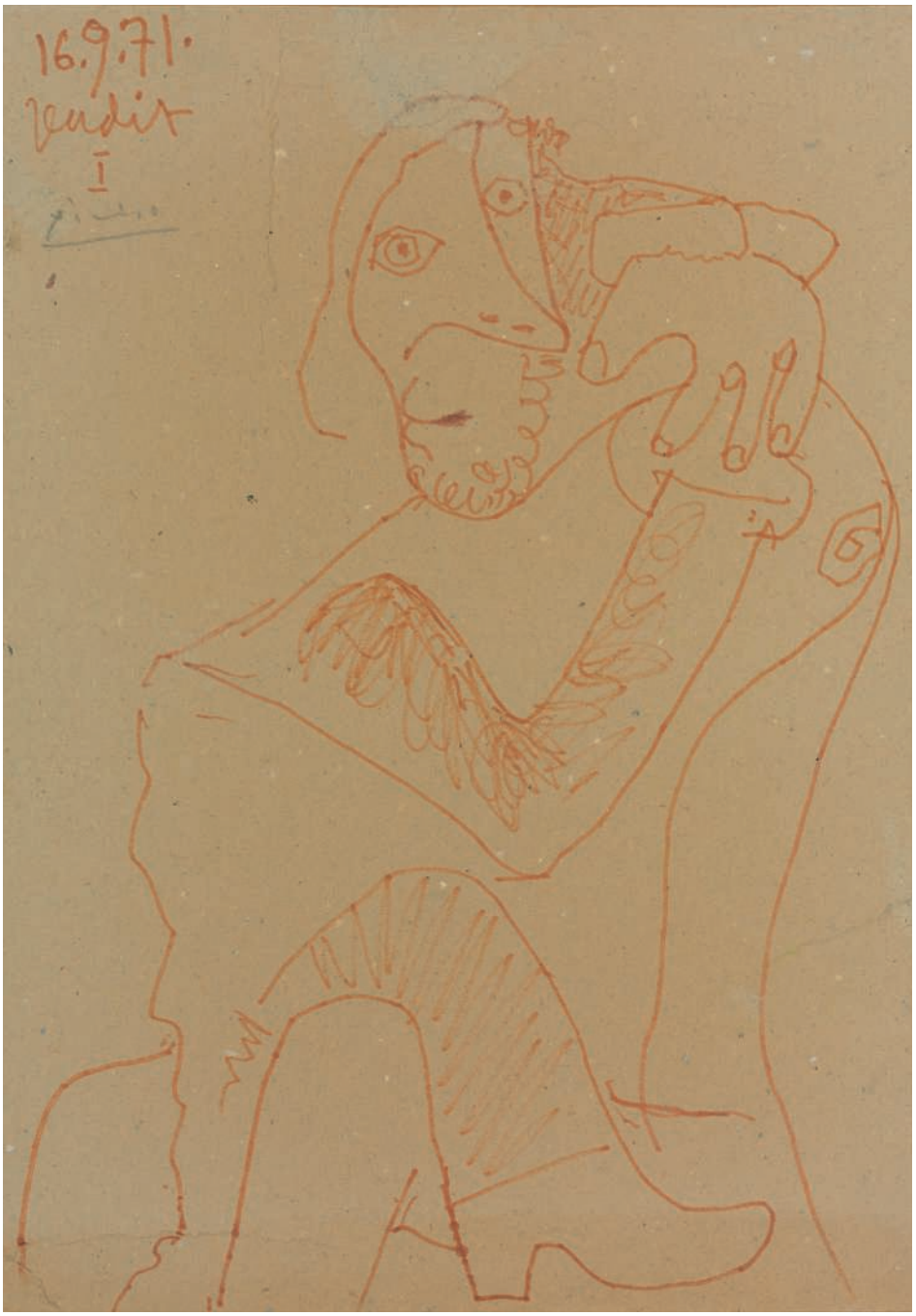
Homme assis

dated and numbered 'jeudi 16.9.71. II' (upper left)
red felt-tip pen on card laid down on canvas
12¼ x 8⅝ in. (31.2 x 22 cm.)
Drawn on 16 September 1971

$60,000-80,000

PROVENANCE
Galerie Louise Leiris, Paris.
Acquired from the above by the late owner.

LITERATURE
C. Zervos, *Pablo Picasso,* Paris, 1978, vol. 33, no. 186 (illustrated, pl. 69).



PROPERTY FROM AN ESTATE

234

PABLO PICASSO (1881-1973)

Homme assis

signed, dated and numbered 'Picasso 16.9.71. jeudi I' (upper left)
red felt-tip pen on card laid down on canvas
12¼ x 8⅝ in. (31.2 x 22 cm.)
Drawn on 16 September 1971

$50,000-70,000

PROVENANCE
Galerie Louise Leiris, Paris.
Acquired from the above by the late owner.

LITERATURE
C. Zervos, *Pablo Picasso,* Paris, 1978, vol. 33, no. 185 (illustrated, pl. 69).



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

235

MAURICE DE VLAMINCK (1876-1958)

Route de village animée

signed 'Vlaminck' (lower right)
watercolor, brush and pen and India ink on card
18 x 21½ in. (45.7 x 54.6 cm.)
Painted *circa* 1932-1933

$12,000-18,000

PROVENANCE
Galerie Bernheim-Jeune et Cie., Paris.
Acquired by the family of the present owner, *circa* 2000.

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



236

MARC CHAGALL (1887-1985)

Moïse et sa famille

signed 'Marc Chagall' (lower left); signed again 'Marc Chagall' (on the reverse)
gouache, watercolor, brush and India ink, charcoal, sanguine and pencil on paper
14½ x 11⅜ in. (36.8 x 28.8 cm.)
Executed *circa* 1959

$80,000-120,000

PROVENANCE
Galerie Rosengart, Lucerne (acquired from the artist, 1960).
Acquired from the above by family of the present owner, 1962.

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



237

JEAN DUFY (1888-1964)

Joséphine Baker

signed and dated 'Jean Dufy 1925' (lower right)
gouache and watercolor on paper
18 x 25⅝ in. (45.8 x 60.3 cm.)
Painted in 1925

$10,000-15,000

PROVENANCE
Private collection, France (*circa* 1990).

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



238

JULES PASCIN (1885-1930)

*L'enfant prodigue (*recto*); Esquisse (*verso*)*

signed 'Pascin' and with Atelier stamp (lower right)
oil over pencil on paper
11⅛ x 14¼ in. (28.2 x 36.1 cm.)
Painted in 1909

$10,000-15,000

PROVENANCE
Estate of the artist.
Christine and R. Barclay Scull, Bryn Mawr, Pennsylvania.
Aiken C. Reese, Philadelphia (by descent from the above).
By descent from the above to the present owner, 1979.

Rosemarie Napolitano and Tom Krohg have confirmed the authenticity of this work.



239

MAURICE DE VLAMINCK (1876-1958)

Le Village

signed 'Vlaminck' (lower right)
gouache, watercolor and brush and India ink over pencil on paper laid down on card
17⅞ x 23⅜ in. (45.3 x 59.2 cm.)

$15,000-20,000

PROVENANCE
Acquired by the present owner, *circa* 1970.

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



240

RAOUL DUFY (1877-1953)

Oliviers et chapelle

signed 'Raoul Dufy' (lower right)
gouache and watercolor on paper
19⅞ x 25⅝ in. (50.4 x 65.1 cm.)

$20,000-30,000

PROVENANCE

Anon. sale, Hôtel Drouot, Paris, 12 November 1928, lot 26.
Louis Brechemin, Seattle (possibly acquired at the above sale).
By descent from the above to the present owner.

LITERATURE

F. Guillon-Laffaille, *Raoul Dufy, Catalogue raisonné des aquarelles, gouaches et pastels,* Paris, 1981, vol. I, p. 88, no. 245 (illustrated).



241

BERNARD BUFFET (1928-1999)

La Plage

signed and dated 'Bernard Buffet 61' (upper right)
watercolor, pastel, brush and India ink and pencil on paper laid down on card
19½ x 25½ in. (49.7 x 64.6 cm.)
Executed in 1961

$20,000-30,000

PROVENANCE
Acquired by the family of the present owner, by 1985.

This work is recorded in the Maurice Garnier Archives.



242

BERNARD BUFFET (1928-1999)

Hôtel du Lion

signed and dated 'Bernard Buffet 70' (lower left)
gouache, watercolor, brush and India ink and pencil on paper
19⅝ x 25¾ in. (50 x 65.3 cm.)
Executed in 1970

$30,000-50,000

PROVENANCE
Galerie Maurice Garnier, Paris.
Wally Findlay Galleries, New York.
Acquired from the above by the family of the present owner, 1975.

This work is recorded in the Maurice Garnier Archives.



PROPERTY FROM A PRIVATE FRENCH COLLECTION

REMBRANDT BUGATTI

Le sculpteur des animaux

LOTS 301-307



PROPERTY FROM A PRIVATE FRENCH COLLECTION

REMBRANDT BUGATTI
Le sculpteur des animaux

Text by Véronique Fromanger
August 2017

Previous page
Detail of lot 303.

The artist at the Antwerp zoo.
Photo courtesy of Véronique Fromanger Répertoire 2016 (RBC).

Next page
The artist photographed by André Taponier.
Photo courtesy of Véronique Fromanger Répertoire 2016 (RBC).



The sculptor Rembrandt Bugatti was twenty years old in 1904, the year he met the man who would oversee the casting of his bronzes, Adrien-Aurélien Hébrard:

"Upon the recommendation of a friend to go see the works of the young artist, his pretty name was, at first met with distrust as I found it evocative of too much glory and too much art…Instead of a small Italian with dexterous hands, I found a true artist. This tall boy, skinny, blushing, and quiet that Museum regulars call 'the American' showed me, without saying a word, the modeled clays which represented a year's worth of dedicated attention and work. These are the things I like to present to art lovers. In these they will find the pulse of life which animates sincere works. They will also find an extraordinary account of the environment in which the subjects were seen…Too rarely do I find a sincere and personable artist for it not be a joy of mine to introduce him to the public" (Hébrard, 1904).

From Hébrard's first early castings, Bugatti's success was immediate. Critics were unanimous in their praise: "Here is a truly exceptional young sculptor…the sense of observation of his eye and spirit has given way to a great deal of talent…in which both poetry and realism are placed and united under the sign of his marvelous sensitivity…Each and every animal has its own traits, its own particular physiognomy…Rembrandt Bugatti is truly a revelation for all who love and appreciate impressionist sculpture" (*Le Figaro*, 22 June 1904).

At the *Jardin des Plantes*, his giant silhouette, his demeanor, his elegance which appeared both innate and sophisticated made him appear a character of legend, a man of the "New World." While we don't know his reading preferences, Bugatti could have been an assiduous reader of the essayist and naturalist John Burroughs, as well as Leo Tolstoy and perhaps Giovanni Segantini, his uncle. And if John Burroughs had met Bugatti, he could have written the following about him: "…to discover what you were not searching for, to witness the blinking and the shy shivering,…to catch the note or the revealing movements, to pierce all the screens thanks to the power of your visual beams and to have an eye as acute as a blind man's hands, that is what one would call a good observer."

In 1906, an article by Marcel Horteloup was published in the London-based review *Studio International* which proclaimed that Bugatti wanted first and foremost to be a "narrator of animal psychology." Indeed, the sculptor spent fifteen years of his life living with wild animals between Paris and Anvers, not in the goal to classify but to observe them lengthy, one on one, to study and decipher their behavior, their signals, their sonority, their attitudes, one at a time in their world of senses. His entire work flows from this process of daily contact, from this dialogue between man and beast, be it wild or tamed, which verges on communion.

This collection of works by Rembrandt Bugatti presented here offers a rare overview of his *œuvre*. In ten years of dizzying production, in the fever of creation, Bugatti experimented with impressionism, expressionism, synthesis of form and matter, and the dynamism of futurism. The original plaster models for *Grand Éléphant du Muséum "Rachel," "Dix minutes de repos" ou Le grand fardier, Jument et son poulain, Serpent python royal, Rhinocéros de trois ans, Brebis merinos, Petits Léopards l'un derrière l'autre* were all conceived between 1903 and 1912. While giving free reign to his intuition, Bugatti melded abstraction and figuration through lines, volumes, and his vision of the animal, wild or domesticated, to evolve from a rapid and fiery execution of said volumes towards an approach that was both precise and complex.

The young Bugatti eventually gave his original plaster models to Hébrard along with granting him the rights of reproduction and distribution. The contract for *l'Édition originale Rembrandt Bugatti* came into effect upon that first meeting in 1904.

For the first time, the bronzes were produced in a limited edition, the bronzes were numbered and stamped with the foundry mark "Cire Perdue A.-A. Hébrard." It is also the first time in the history of bronze casting that certain models were cast as unique objects. In the beginning of the 20th century, as part of his plan to propel Bugatti's work into the public domain, Hébrard revolutionized the world of bronze.

Text by Véronique Fromanger, August 2017

301

REMBRANDT BUGATTI (1884-1916)

Deux petits léopards l'un derrière l'autre

signed, numbered and stamped with foundry mark 'R.Bugatti. (8) A.A. HÉBRARD CIRE PERDUE' (on the top of the base)
bronze with dark brown patina
Height: 15 in. (38 cm.)
Length: 25⅛ in. (64 cm.)
Conceived *circa* 1912

$300,000-500,000



PROVENANCE

Anon. sale, Ader Picard Tajan, Paris, 8 April 1989, lot 30.
Acquired at the above sale by the present owner.

LITERATURE

M. Harvey, *The Bronzes of Rembrandt Bugatti*, London, 1979, p. 36, no. 27 (another cast illustrated).
P. Dejean*, Carlo-Rembrandt-Ettore-Jean Bugatti*, Paris, 1981, p. 149 (another cast illustrated).
J.-C. des Cordes and V. Fromanger des Cordes, *Rembrandt Bugatti, Catalogue raisonné*, Paris, 1987, p. 270 (another cast illustrated, pp. 270-271).
E. Horswell*, Rembrandt Bugatti,* London, 2004, p. 85 (another cast illustrated in color, pp. 88-89; titled *Two Leopards, One With Tail Raised* and dated 1911).
V. Fromanger, *Rembrandt Bugatti, Une trajectoire foudroyante, Répertoire monographique*, Paris, 2016, pp. 365-366, no. 304 (another cast illustrated in color).

Véronique Fromanger has confirmed the authenticity of this work.

Bugatti spent the end of 1913 with the big cats of the Antwerp Zoo, at the time the largest zoo in Europe. The zoo had recently installed new enclosures without bars for their leopards and tigers, which was then a cutting-edge innovation to see animals roam together within their cages. Carl Hagenbeck, a prominent dealer in wild animals, had effectively invented a system of training without restraints, which succeeded in using verbal cues to instill a sense of hierarchy in the animals in which humans occupied the top rung. The cats evidently obeyed their trainers, and were thus freed from their traditional cages.



302

REMBRANDT BUGATTI (1884-1916)

Serpent, Python royal

signed, numbered and stamped with foundry mark
'R Bugatti (1) A.A. HÉBRARD CIRE PERDUE' (on the side)
bronze with brown patina
Height: 6⅞ in. (17.5 cm.)
Length: 21⅝ in. (55 cm.)
Conceived *circa* 1907

$150,000-250,000

PROVENANCE
Ettore Bugatti, Molsheim, Alsace (brother of the artist).
L'Ebé Bugatti, Château-la-Valière, France (by descent from the above); sale, Hôtel Drouot, Paris, 18 May 1981, lot 117.
Alain Delon, Paris (acquired at the above sale); sale, Sotheby's, London, 4 April 1990, lot 281.
Acquired at the above sale by the present owner.

LITERATURE
M. Harvey, *The Bronzes of Rembrandt Bugatti*, London, 1979, p. 86, no. 126 (another cast illustrated).
P. Dejean, *Carlo-Rembrandt-Ettore-Jean Bugatti*, Paris, 1981, pp. 214-215 (another cast illustrated).
J.-C. des Cordes and V. Fromanger des Cordes, *Rembrandt Bugatti, Catalogue raisonné*, Paris, 1987, p. 124 (another cast illustrated, pp. 124-125).
E. Horswell, *Rembrandt Bugatti*, London, 2004, p. 193 (another cast illustrated in color).
V. Fromanger, *Rembrandt Bugatti, Une trajectoire foudroyante, Répertoire monographique,* Paris, 2016, p. 324, no. 192 (another cast illustrated in color).

Véronique Fromanger has confirmed the authenticity of this work.





303

REMBRANDT BUGATTI (1884-1916)

Rhinocéros de trois ans

signed, numbered and stamped with foundry mark 'R-Bugatti-(6) A.A. HÉBRARD CIRE PERDUE' (on the top of the base)
bronze with brown patina
Height: 15¾ in. (40 cm.)
Length: 26¾ in. (68 cm.)
Conceived *circa* 1909-1910

$400,000-600,000

PROVENANCE
Galerie A.A. Hébrard, Paris (by 1934).
Acquired by the present owner, by 1990.



LITERATURE
M. Harvey, *The Bronzes of Rembrandt Bugatti*, London, 1979, p. 54, no. 60 (another cast illustrated; titled *Great Indian Rhinoceros*).
P. Dejean, *Carlo-Rembrandt-Ettore-Jean Bugatti,* Paris, 1981, p. 142 (another cast illustrated, p. 207; titled *Great Rhinoceros*).
J.-C. des Cordes and V. Fromanger des Cordes, *Rembrandt Bugatti, Catalogue raisonné*, Paris, 1987, p. 208 (another cast illustrated in color; titled *Rhinocéros indien*).
E. Horswell, *Rembrandt Bugatti,* London, 2004, p. 196 (another cast illustrated in color, pp. 194-195; titled *Indian Rhinoceros*).
V. Fromanger, *Rembrandt Bugatti, Une trajectoire foudroyante, Répertoire monographique*, Paris, 2016, pp. 347-348, no. 249 (another cast illustrated in color).

Véronique Fromanger has confirmed the authenticity of this work.

Bugatti spent the better part of his time at the zoo. One day, he visited the rhinoceros house and was struck with admiration for a three-year-old specimen that had just arrived. Making sculptures of animals offered Bugatti a refuge from human interaction but still allowed him to depict inwardness, affection, irritation and the other states of mind that animals share with people. He captured the rhythm and movement of animals, as well as their awkwardness, with an empathy that seemed sometimes mutual.

The present model is the only horned rhinoceros in Bugatti's *oeuvre*. The other model, the *rhinocéros de java*, is hornless and exists in large and small versions. Here, the animal is portrayed with great accuracy in all its prehistoric dimensions: the massive and powerful body, the thick skin divided into plates by large folds, the imposing hindquarters. Each detail insists on the heft of the animal, heavy and solid, which is subtly animated by the asymmetrical movement of the two ears pulled backwards, the tilt of the head towards the side and the piece of foliage protruding from its mouth. French *animaliers* of the 19th century such as Antoine-Louis Barye were the pioneers of their day but they sculpted animals from photographs and drawings or by dissecting carcasses. Bugatti, by contrast, observed them for days, sometimes weeks, before capturing the subtlety of their expressions in clay.



304

REMBRANDT BUGATTI (1884-1916)

Jument et son poulain

signed, numbered and stamped with foundry mark 'R Bugatti (4) A.A. HÉBRARD CIRE PERDUE' (on the top of the base)
bronze with brown patina
Height: 15¾ in. (40 cm.)
Length: 23⅝ in. (60 cm.)
Conceived in 1907

$300,000-500,000

PROVENANCE
Jean-Henri Jansen, Paris.
Alain Delon, Paris; sale, Sotheby's, London, 4 April 1990, lot 262.
Acquired at the above sale by the present owner.

LITERATURE
M. Harvey, *The Bronzes of Rembrandt Bugatti*, London, 1979, p. 51, no. 55 (another cast illustrated).
P. Dejean, *Carlo-Rembrandt-Ettore-Jean Bugatti*, Paris, 1981, p. 195 (another cast illustrated).
J.-C. des Cordes and V. Fromanger des Cordes, *Rembrandt Bugatti, Catalogue raisonné*, Paris, 1987, p. 192 (another cast illustrated in color).
V. Fromanger, *Rembrandt Bugatti, Une trajectoire foudroyante, Répertoire monographique,* Paris, 2016, p. 326, no. 197 (another cast illustrated in color).

Véronique Fromanger has confirmed the authenticity of this work.



Bugatti created the model for *Jument et son poulain* in 1907, shortly after his arrival in Antwerp, where he would remain until 1914. His friend René Dubois, an associate at the Hébrard gallery whom he liked to call "his adoptive father," took care of him during his stay in Belgium and regularly provided financial support. Bugatti wrote to him: "I received your letter this morning and thank you for the money you sent me. I am with Mr. de la Barrière and I am presently working on some superb horses of the Belgian breed, and next I will make some cows and bulls. I could have begun sooner, but I had to wait fifteen days to obtain plasticine" (Letter from Bugatti to René Dubois, 1906).

The horses in the present work bear traits of the Boulonnais or Ardennais breeds. This sculpture was initially conceived as a group of three, with a stallion at the rear, for the exhibition taking place the same year at Rue Royale. Here Bugatti succeeds in portraying the animal's power, as well as its grace and tenderness, with subtlety and vivacity.



305

REMBRANDT BUGATTI (1884-1916)

Le grand éléphant du Muséum "Rachel"

signed, dated, numbered, inscribed and stamped with foundry mark 'R Bugatti 1903 (3) Paris A.A. HÉBRARD CIRE PERDUE' (on the top of the base)
bronze with dark brown patina
Height: 24 in. (61 cm.)
Length: 18½ in. (47 cm.)
Conceived *circa* 1903-1904

$500,000-700,000

PROVENANCE
Private collection, Paris.
Acquired from the above by the present owner, December 1985.

LITERATURE
P. Dejean, *Carlo-Rembrandt-Ettore-Jean Bugatti*, Paris, 1981, p. 201 (another cast illustrated).
J.-C. des Cordes and V. Fromanger des Cordes, *Rembrandt Bugatti, Catalogue raisonné,* Paris, 1987, p. 86 (another cast illustrated; titled *Éléphant dressé jouant*).
V. Fromanger, *Rembrandt Bugatti, Une trajectoire foudroyante, Répertoire monographique*, Paris, 2016, p. 278, no. 74 (another cast illustrated in color).

Véronique Fromanger has confirmed the authenticity of this work.



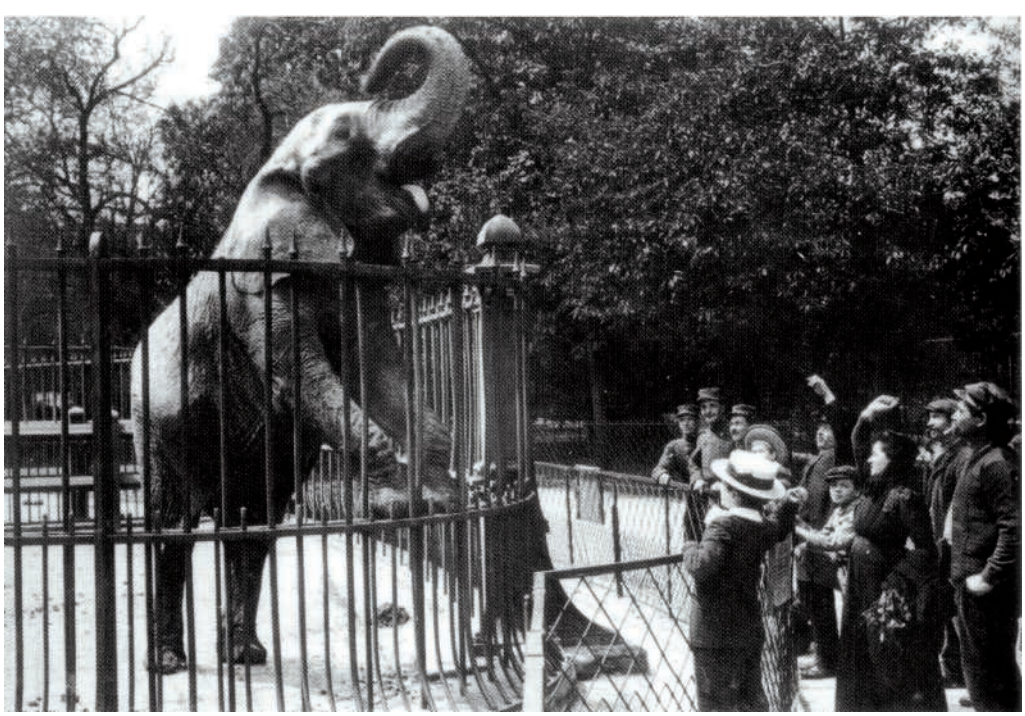
Car mascot of the Bugatti Royale.
Photo by Bruno De Hogues/Sygma via Getty Images



Bugatti spent his days in the *Jardin des Plantes*, observing animals in the menagerie. Among those he regularly visited was a female African elephant named Rachel. She was one of the favorites of the zoo; Parisians rushed to see the elephant fed between the bars and amaze crowds by balancing on her front legs.

The present sculpture invites comparison with another similar model: the small, dancing elephant (*Le petit éléphant dressé*; Fromanger, no. 43) which the artist created around the same time. The Bugattis were as much a family of artists and artisans as mechanics and engineers. Carlo, Rembrandt's father, designed furniture, interiors and *objets d'art* and was such an aesthetic polymath he was dubbed "Leonardo" by his friends. His brother Ettore, the founder and patron of the eponymous car brand, was one the most important figures in the history of 20th century motoring. *Le petit elephant dressé* would be adopted by Ettore in 1925 as the famous hood ornament for the most prestigious car of the era, the Bugatti Royale (fig. 1).

The plaster model of *Le grand éléphant du Museum, Rachel* was included in the first exhibition of Bugatti's work at the Galerie Hébrard in Paris in 1904. To this day, only three bronze casts are known in this edition, including the present work.



Rachel the elephant at the Jardin des Plantes, Paris, *circa* 1903.
© Reproduction Philippe Berthé / CMN



306

REMBRANDT BUGATTI (1884-1916)

Dix minutes de repos ou *Le grand fardier*

signed and stamped with foundry mark 'R Bugatti
A.A. HÉBRARD CIRE PERDUE' (on the back of the chariot)
bronze with brown patina
Height: 15¾ in. (40 cm.)
Length: 102⅜ in. (260 cm.)
Conceived in 1905 and cast in 1906; unique

$800,000-1,200,000

PROVENANCE

Ettore Bugatti, Molsheim, Alsace (acquired from A.A. Hébrard, June 1920).
Roland Bugatti, Paris (by descent from the above).
Anon. sale, Champin and Lombrail, Enghien, 26 October 1980, lot 76.
Acquired at the above sale by the present owner.



EXHIBITED

Paris, Société Nationale des Beaux-Arts, *Salon de 1905*, 1905, no. 1710 (wax model exhibited).
Milan, *Esposizione di Milano*, 1906, p. 102, no. 41.
Paris, Société Nationale des Beaux-Arts, *Salon de 1907*, 1907, p. XLI, no. 1826.
Paris, Galerie Alberto Grubicy, *Salon des Peintres Divisionnistes Italiens*, September-October 1907, p. 9, no. 156.
Anvers, Société Royale de Zoologie, 1908.
Venice, *VIII Esposizione Internazionale d'Arte della Città di Venezia*, 1909, p. 124, no. 1.
Paris, Galerie A.A. Hébrard, *Rembrandt Bugatti*, May 1911, no. 30.
Paris, Galerie A.A. Hébrard, *Rembrandt Bugatti*, 1913.
New York, Goupil & Co., *Original Bronzes by Rembrandt Bugatti and Paintings by Sherwood*, January 1914, no. 1 (illustrated *in situ*; titled *Team of Horses*).
Anvers, Société Royale de Zoologie, *Rembrandt Bugatti, Exposition Rétrospective*, July-August 1955, no. 3.
Paris, Grand Palais, *Salon d'automne*, *François Pompon, Rembrandt Bugatti,*October-November 1973, no. 31.
London, The Royal College of Art, *The Amazing Bugattis*, October-November 1979, p. 34 (illustrated *in situ*, p. 35).
Berlin, Alte Nationalgalerie, *Rembrandt Bugatti der Bedhauer, 1884-1916*, March-July 2014, p. 31 (illustrated, p. 32, fig. 18; wax model illustrated, fig. 16).

LITERATURE

L. Vauxelles, "La fonte à cire perdue," *Art et Décoration*, vol. XVIII, July-December 1905, p. 189 (wax model illustrated, fig. 6).
M. Harvey, *The Bronzes of Rembrandt Bugatti*, London, 1979, p. 48, no. 50 (cast illustrated).
P. Dejean, *Carlo-Rembrandt-Ettore-Jean Bugatti*, Paris, 1981, p. 17 (illustrated *in situ*; illustrated again, pp. 196-197).
J.-C. des Cordes and V. Fromanger des Cordes, *Rembrandt Bugatti, Catalogue raisonné*, Paris, 1987, p. 108 (illustrated, pp. 108-109).
P. Kjellberg, *Les bronzes du XIXe siècle, Dictionnaire des sculpteurs,* Paris, 1987, pp. 144-145 (illustrated).
E. Horswell, *Rembrandt Bugatti,* London, 2004, pp. 90-91 (illustrated; illustrated again, p. 248).
V. Fromanger, *Rembrandt Bugatti, Une trajectoire foudroyante, Répertoire monographique,* Paris, 2016, pp. 304-305, no. 139 (illustrated in color).

Véronique Fromanger has confirmed the authenticity of this work.









Le grand fardier in the Jardin d'hiver of Ettore Bugatti, Molsheim, *circa* 1925. Photographer unknown.

"Dix minutes de repos" ou Le grand fardier was and remains a feat of bronze casting history, for Adrien Aurelien Hébrard cast it from one single mold. This work won the prestigious grand prize of sculpture in the 1906 Salon de Milan. Hébrard gave it pride of place in every single exhibition from 1905 to 1914 in his gallery, rue Royale in Paris, and at the Goupil & Cie. Gallery in April 1914 in New York. The few rare groups of horses, always cast as a unique bronze, were all acquired by the sculptor's brother, the famed automobile engineer, Ettore Bugatti, in 1920 and 1924 and were all exhibited in his house in Molsheim, Alsace.

"Dix minutes de repos" ou Le grand fardier is the culmination of the atmosphere surrounding the labor of an era and a lifetime, at the dawn of the 20th century. Along the docks of the Seine River in Paris, six cart horses take a break just long enough to eat or sleep.

The spontaneous and sincere aspect of this group is a wonder of observation and descriptive detail. From the coupling of the horses, their flaring nostrils in the bags of oats, the furtive signal of the animals' ears, to tensions and morphology of their muscles exerting or resting, the sculptor renders all the attitudes of these horses who've been allowed these ten minutes of rest by the carter.

The young Bugatti achieved with a single glance the carter's attitudes as well, be he leading the horses or distributing rations. This minutiae extends to the hitch for which the sculptor has respected the details with such meticulousness that every horse is instantly recognizable in its role:

The *cheval de tête* is resting at a different angle than the other horses to stop them from moving forward. He is the most docile and responsive of the band. Often knowing the trip so well that he spontaneously stops at the top of hills to let the horseman set the brakes on the chariot, he has already finished eating and is resting, his legs almost joined and one of the back legs is lifted off the ground. Horses can sleep while standing, ears back, eyes open or half closed hidden behind the blinders while relieving one leg at a time. While resting like this, horses block their articulations. His head is lowered and we can almost imagine his lower lip drooping lightly above the bag.

Behind him are the *chevaux de sous-verge* of the group, placed here to learn from the lead horse for ten years. Their numbers grow according to the weight that must be pulled. The first and third are quietly eating, their heads almost completely covered by the bags of grain while the second one's entire body is tensed in the effort to gather what is left of the food at the bottom of his bag.



Original bronze plaque of *Le grand gardier*, sold with the lot.



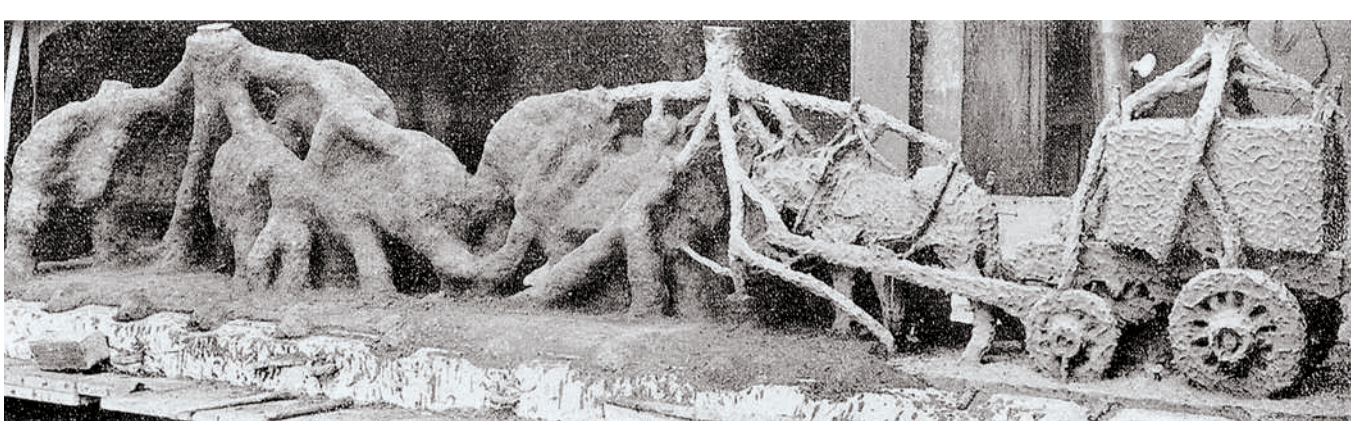
Harnessed Horses by Rembrandt Bugatti, pencil on paper, *circa* 1905.

The *limonier* or *cheval de limon*, placed all the way at the rear by the parallel bars fixed to the chariot, is the heaviest and most robust horse. He must absorb the shaking created by the potholes in the road which often threaten to destabilize him. To counter this, his stone load must be perfectly adjusted so that the weight isn't felt solely on his stomach or back.

The *cheval de cheville* is also resting, sleeping while standing and relaxing his rear leg. He often serves as addition help for the *limonier*.

The sculptor has not left a single detail out: all of these horses are equipped with harnesses, reins, blinders, croupiers, and leather-clad neck braces that are softened with hay. This paramount contraption, reinforced with wood, is punctuated with holes through which the main harness is looped, allowing to keep the whole band of horses together as well as helping them gain enough traction to move the cargo which can weigh up to many tons.

Text by Véronique Fromanger, August 2017



Making process of Le grand fardier, covered in *potée*, 1905. Photo courtesy of Véronique Fromanger Répertoire 2016 (RBC).

307

REMBRANDT BUGATTI (1884-1916)

Brebis mérinos

signed, numbered and stamped with foundry mark 'R Bugatti (1) A.A. HÉBRARD CIRE PERDUE' (on the top of the base)
bronze with dark brown patina
Height: 7⅜ in. (19 cm.)
Length: 16⅞ in. (43 cm.)
Conceived *circa* 1912

$60,000-80,000

PROVENANCE
Acquired by the present owner, by 1990.

LITERATURE
M. Harvey, *The Bronzes of Rembrandt Bugatti*, London, 1979, p. 75, no. 105 (another cast illustrated; titled *Somali Sheep*).
P. Dejean, *Carlo-Rembrandt-Ettore-Jean Bugatti,* Paris, 1981, p. 345 (another cast illustrated; titled *Sheep*).
J.-C. des Cordes and V. Fromanger des Cordes, *Rembrandt Bugatti, Catalogue raisonné,* Paris, 1987, p. 284 (another cast illustrated; another cast illustrated again in color, p. 285; titled *Brebis pleine*).
V. Fromanger*, Rembrandt Bugatti, Une trajectoire foudroyante, Répertoire monographique,* Paris, 2016, p. 363, no. 297 (another cast illustrated in color).

Véronique Fromanger has confirmed the authenticity of this work.








DAY SALE
(LOTS 308-544)

LÉONARD TSUGUHARU FOUJITA, *LE GRAND FOND BLANC*



Self-portrait of Foujita and his cat, Paris, 1927. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris

I love Tokyo very much, but being a foreigner in Paris provides me with the distance I require to understand myself"

– Léonard Tsuguharu Foujita

Christie's is delighted to present a group of paintings by the Japanese master Leonard Tsuguharu Foujita. The selection consists of important works that span the breadth of the artist's *oeuvre*, including an extraordinary early still life with flowers and butterflies on a gold leaf ground, executed in 1922 (lot 310), a superb 1926 painting of two nudes (lot 313), and accomplished mature works such as *Jeune fille épluchant des pommes de terre* (lot 309) and *Jeune fille avec ses chats*, painted in 1954 (lot 314).

Born in Tokyo in 1886, Foujita first arrived in Paris in 1913 and would spend most of his life there. He immersed himself in the artistic scene of the city and was known as a humorous, eccentric character. One day, he presented himself at the Opera wearing a lampshade as a hat, claiming with a deadpan expression that it was his country's national headdress. More importantly, however, Foujita's careful examination of the art of his Western predecessors and contemporaries, led him to move beyond the academic constraints that had previously been instilled in him. "I, who did not even know the names Cézanne and Van Gogh, now opened my eyes to look out in a radically different direction. I saw that my artistic education up to then had been confined to the artistic styles of one or two people...I suddenly realized that I should forge ahead, with a completely free spirit, to break new ground with my ideas. That day I threw my box of painting materials down on the floor, realizing that I had to start all over again from the beginning" (quoted in P. Birnbaum, *Glory in a Line, A Life of Foujita, The Artist Caught Between East and West*, New York, 2006, p. 36).

Uncompromising and innovative, Foujita developed a very personal technique which he called *le grand fond blanc*, which involved the use of a milky white ground in combination with subtle gray tones that give his subjects an almost sculpture-like quality. Furthermore, his use of oil paints mixed with white talcum powder produce a delicate translucent appearance. *Deux Femmes* (lot 313) is a wonderful example of this pioneering method which relied heavily on the artist's extraordinary abilities as a draughtsman. In 1923, Thiébolt Sisson wrote: "It is the relief without shading of M. Ingres—with whom, indeed, Foujita seems to have as much in common as with his Japanese ancestors—a relief which is suggested, at least in its essentials, merely by the supple arabesques of the lines" (*Le Temps*, 1 May 1923). Later, the modernist author Paul Morand observed that, "Foujita's mastery of drawing refined lines on a flawlessly ivory white canvas and his depiction of shadow in a non-material form created a pure and mysterious form of art."

By the 1920s Foujita had achieved critical and commercial success. "The French critics were ecstatic about Foujita's originality and his combination of Eastern and Western traditions. They were impressed by Foujita's restrained use of color: in those days artists usually brought countless hues to their paintings, but Foujita made his name on white...At the *Salon d'Automne*, crowds jockeyed for space in front of Foujita's works to take in their magical emanations, while artists tried to determine the ingredients that had gone into producing such effects. For this reason, Foujita guarded his recipe for the white color, keeping competitors out of his studio where they might steal his secrets" (P. Birnbaum, *op. cit.*, p. 5).

The present group of works encapsulates Foujita's mastery of his medium, as well as the joy he found in his subjects. As Sylvie Buisson has written, "To travel in the work of Foujita signifies embarking for Cythera, forgetting the baggage on the banks and penetrating into a world situated half way between the Orient and the Occident, at the fancy of a man in constant renewal and of his soul, perfected with the same dew that baths the leaves of the maple trees in Japan and those of the plane trees in Paris" (*Foujita, Inédits*, Paris, 2007, p. 16).



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

308

LÉONARD TSUGUHARU FOUJITA (1886-1968)

Jeune fille sur le toit de Paris

signed twice 'Foujita f.' (lower left) and 'Foujita f' (lower right)
oil on canvas
7½ x 5½ in. (18 x 14.3 cm.)
Painted *circa* 1955

$80,000-120,000

PROVENANCE
Galerie Paul Pétridès, Paris (1955).
Acquired by the family of the present owner, *circa* 2000.

Sylvie Buisson has confirmed the authenticity of this work.

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

309

LÉONARD TSUGUHARU FOUJITA (1886-1968)

Jeune fille épluchant des pommes de terre

signed 'Foujita' (lower left)
oil on canvas
13¾ x 10¾ in. (35 x 27.4 cm.)

$200,000-300,000

PROVENANCE
Lew and Edie Wasserman, Los Angeles (*circa* 1960);
Estate sale, Christie's, New York, 3 November 2011, lot 222.
Acquired at the above sale by the present owner.

Sylvie Buisson has confirmed the authenticity of this work.



310

LÉONARD TSUGUHARU FOUJITA (1886-1968)

Fleurs et papillons

signed 'Foujita' and signed again in Japanese (lower left)
oil and gold leaf on canvas
18⅛ x 25½ in. (46.2 x 65 cm.)
Executed in 1922

$180,000-250,000

PROVENANCE
Oscar Fischer, Antwerp and Tel Aviv (by 1929).
Acquired from the above by the present owner.

Sylvie Buisson has confirmed the authenticity of this work.

Painted in 1922, in a period of intense productivity for the artist, *Fleurs et papillons* is a beautiful example of Foujita's mastery of technique and purity of line. The artist's dexterity and precision recalls the finest calligraphic techniques which he learned during his youth in Japan. This painting belongs to a series of works which Foujita executed over gold leaf in the early 1920s. The carefully painted flowers and butterflies come to life on a vibrant gold background, which is an indication of the artist looking back to Renaissance artists who frequently made use of gold-leaf, as well as to the 15th/16th century Japanese artist, Kano Masanobu, who established the Kano school and was known for his series of sliding doors and folding screens painted over gold foil (fig. 1).



(fig. 1) Kano School, *Birds and Flowers of the Four Seasons*, second half of 16th century.
The Metropolitan Museum of Art, New York.





PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

311

LÉONARD TSUGUHARU FOUJITA (1886-1968)

La fillette au ciel bleu

signed 'Foujita' (lower left); signed again 'Foujita' (on the stretcher)
oil on canvas
9½ x 7½ in. (24.2 x 19.1 cm.)
Painted in 1954

$100,000-150,000

PROVENANCE

Galerie J.M. Bernard, Paris (acquired from the artist, 1954).
Private collection, Unites States (acquired from the above).
Private collection, United States (by descent from the above); sale, Sotheby's, New York, 3 November 2011, lot 349.
Acquired at the above sale by the present owner.

LITERATURE

S. Buisson, *Léonard Tsuguharu Foujita*, Paris, 2001, vol. 2, p. 438, no. 54.42 (illustrated).



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

312

LÉONARD TSUGUHARU FOUJITA (1886-1968)

Le Médaillon

signed and inscribed 'Foujita Paris' (lower left)
oil on canvas
9⅞ x 7⅞ in. (25.2 x 20 cm.)
Painted 1953

$100,000-150,000

PROVENANCE
Dominion Gallery, Montreal.
François Dupré, Morges, Switzerland (acquired from the above, *circa* 1960); Estate sale, Christie's, New York, 2 November 2011, lot 321.
Acquired at the above sale by the present owner.

Sylvie Buisson has confirmed the authenticity of this work.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

313

LÉONARD TSUGUHARU FOUJITA (1886-1968)

Les deux amies

signed and dated 'Foujita 1926' and signed again in Japanese (lower right)
oil on canvas
23¾ x 21½ in. (60.3 x 54.6 cm.)
Painted in 1926

$350,000-450,000

PROVENANCE
Acquired by the family of the present owner, *circa* 1975.

Sylvie Buisson has confirmed the authenticity of this work.

In 1913, at the age of twenty-seven, Foujita left Japan for France, where he would make the acquaintance of many artists including Pablo Picasso, Chaïm Soutine and Amedeo Modigliani, and would learn from and exchange ideas with them. In 1917 he met and fell in love with Fernande Barrey, a young painter studying in Montparnasse, who he would marry soon thereafter. It was during this time that Foujita experienced his first major professional success. Unfortunately, the stresses associated with his work caused the dissolution of his marriage to Fernande, who was soon replaced by the fair-skinned and cheerful Lucie Badoul, nicknamed "Youki" by the artist. Foujita and Youki married in 1924, and his new wife would serve as his muse and principal model for the next decade.

Painted in 1926, the present work is a beautiful example of Foujita's first explorations of the nude motif, which he began in the early 1920s to immediate acclaim: "Foujita liked to depict nude women just as they were, without making them the subject of allegory or history. For a long time he remained particularly fond of painting nudes lying down, as can be seen, for example, in *Nu allongé au chat* (Buisson, no. 21.05) or *Nu à la toile de Jouy* (Buisson, no. 22.06). It is their simplicity, serenity, and purity of line that makes his nudes at once so lifelike and so chaste. The way the forms are modeled, with scarcely any shading and very little color, recalls the stump technique the artist used so often in his drawings. Thiébault Sisson wrote of Foujita, "It is the relief without shading of M. Ingres—with whom, indeed, Foujita seems to have as much in common as with his Japanese ancestors—a relief which is suggested, at least in its essentials, merely by the supple arabesques of the lines" (*Le Temps*, 1 May 1923, reproduced in J. Selz, *Foujita*, New York, 1981, p. 61).



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

314

LÉONARD TSUGUHARU FOUJITA (1886-1968)

Jeune fille avec ses chats

signed, dated and inscribed 'Foujita Juin 1954 Paris' (lower left);
signed, dated and inscribed again 'Foujita 1 Juin 1954 Paris'
(on the stretcher)
oil on canvas
13¾ x 10⅝ in. (35 x 27 cm.)
Painted on 1 June 1954

$250,000-350,000

PROVENANCE

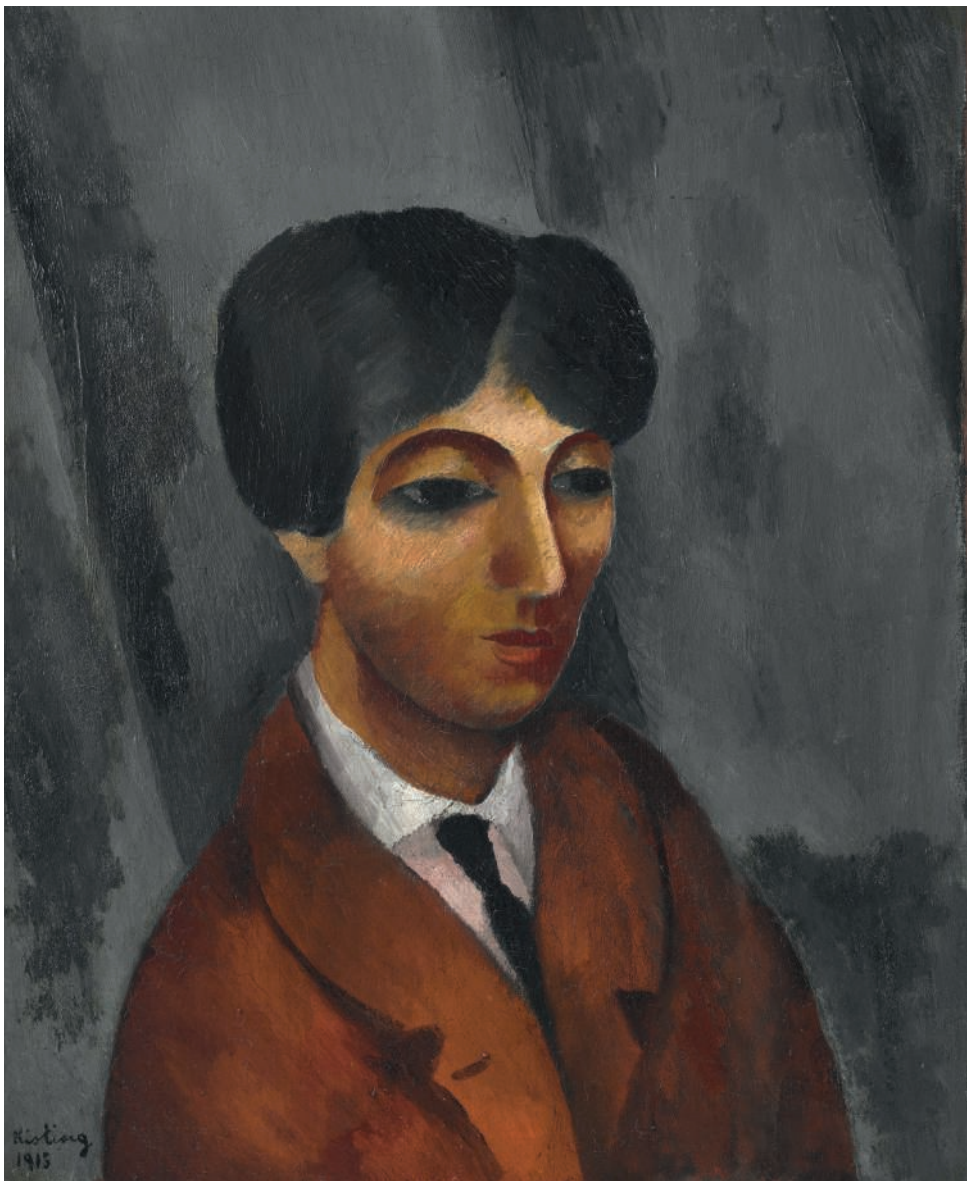
Mr. and Mrs. F. Page Storment, New York (acquired from the artist, 1954); sale, Sotheby's, New York, 3 November 2011, lot 200.
Acquired at the above sale by the present owner.

EXHIBITED

Roslyn Harbor, New York, Nassau County Museum of Art, *Long Island Collects the Figure & Landscape*, September-December 1990, p. 103 (illustrated, p. 40).
Roslyn Harbor, New York, Nassau County Museum of Art, *Long Island Collections,* May-September 1993, p. 105 (illustrated).
Roslyn Harbor, New York, Nassau County Museum of Art, *Long Island Collections,* May-August 2002, p. 73, (illustrated in color, p. 30).
Roslyn Harbor, New York, Nassau County Museum of Art, *Master Artworks from Private Collections,* August-November 2005, p. 7 (illustrated).

Sylvie Buisson has confirmed the authenticity of this work.


Juin 1954 Paris



315

MOÏSE KISLING (1891-1953)

Portrait d'homme

signed and dated 'Kisling 1915' (lower left)
oil on canvas
24 x 19¾ in. (61 x 50 cm.)
Painted in 1915

$40,000-60,000

PROVENANCE
Leopold Zborowski, Paris.
Dominion Gallery, Montreal (by 1947).
Wunderly Gallery, Pennsylvania.
Mrs. Thomas Jameson, Pennsylvania.
Private collection, Pennsylvania (by descent from the above).

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 FROM AN IMPORTANT AMERICAN COLLECTION

316

JULES PASCIN (1885-1930)

Jeune fille pensive

signed 'pascin' (lower right)
oil and black Conté crayon on canvas
32⅛ x 25⅞ in. (81.5 x 65 cm.)
Executed in 1925

$40,000-60,000

PROVENANCE

Perls Galleries, New York.
Mrs. Morris Wenger, Philadelphia.
Anon. sale, Sotheby's, New York, 9 November 1995, lot 301.
Irving Galleries, Palm Beach.
Acquired from the above by the family of the present owner.

LITERATURE

Y. Hemin, G. Krohg, K. Perls and A. Rambert, *Pascin, Catalogue raisonné, dessins, aquarelles, pastels, peintures, dessins érotiques,* Paris, 1991, vol. IV, p. 398, no. 1251 (illustrated in color, p. 371; with incorrect support).

PROPERTY FROM THE ESTATE OF EILEEN JOSTEN LOWE

317

RAOUL DUFY (1877-1953)

La flotte à Villefranche

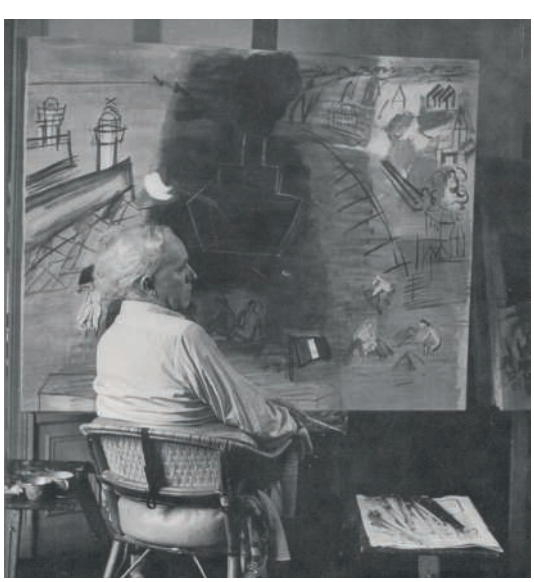
signed 'Raoul Dufy' (lower right)
oil on canvas
25⅝ x 31⅞ in. (65.1 x 80.9 cm.)
Painted *circa* 1926

$120,000-180,000

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).



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

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.


Raoul Dufy

PROPERTY FROM A PRIVATE COLLECTOR

318

HENRI MATISSE (1869-1954)

Femme en costume oriental

signed 'Henri. Matisse' (upper right)
oil on board
9⅜ x 7⅜ in. (23.8 x 18.7 cm.)
Painted in Nice in 1920

$350,000-550,000

PROVENANCE
Pierre Matisse Gallery, New York.
Private collection, Cincinnati (acquired from the above, 1934); sale, Christie's, New York, 15 May 1997, lot 384.
Richard L. Feigen and Co., New York (acquired at the above sale).
Anon. sale, Christie's, New York, 14 May 1999, lot 681.
Acquired at the above sale by the present owner.

EXHIBITED
Cincinnati, The Taft Museum, *Color, Light to Palette*, October-December 1965, no. 18 (with incorrect support).
Cincinnati, The Contemporary Arts Center, *The Modern Art Society, The Center's Early Years*, October-November 1979, p. 57 (illustrated; with incorrect support and dimensions).
Tokyo, Tobu Museum of Art; Kitakyushu Municipal Museum of Art; Yamagata Museum of Art and Takamatsu City Museum of Art, *Matisse et ses modèles*, July 2000-February 2001, p. 30, no. 3 (illustrated in color, p. 31).
Nagoya, Matsuzakaya Art Museum and Fukui City Art Museum, *Le rêve de l'étranger*, August-November 2007, p. 43, no. 1-28 (illustrated in color).

Wanda de Guébriant has confirmed the authenticity of this work.

Orientalism had its heyday in painting during the latter part of the 19th century and in the years before the First World War, when Western colonialist expansion was at its height. In the hands of its practitioners, academicians mostly, Orientalism was essentially a conservative style that was illustrative in intent and anecdotal in content. With the ascendancy of modernism, the rift widened between the avowedly progressive painters of the new avant-garde and the larger body of conservative artists who populated the academies and sought their success in official and conventional venues. After the advent of Fauvism and Cubism, and the development of non-objective art, a truly modern painter could not regard contemporary Orientalist painting without expressing his disdain for its old-fashioned style and often sentimentalized content, all of which seemed hopelessly out-of-step with the time.



Fig. 1 Henri Matisse, *Femme sur un canapé rouge*, 1919-1920, Barnes Foundation, Philadelphia. © 2017 Succession H. Matisse / Artists Rights Society (ARS), New York

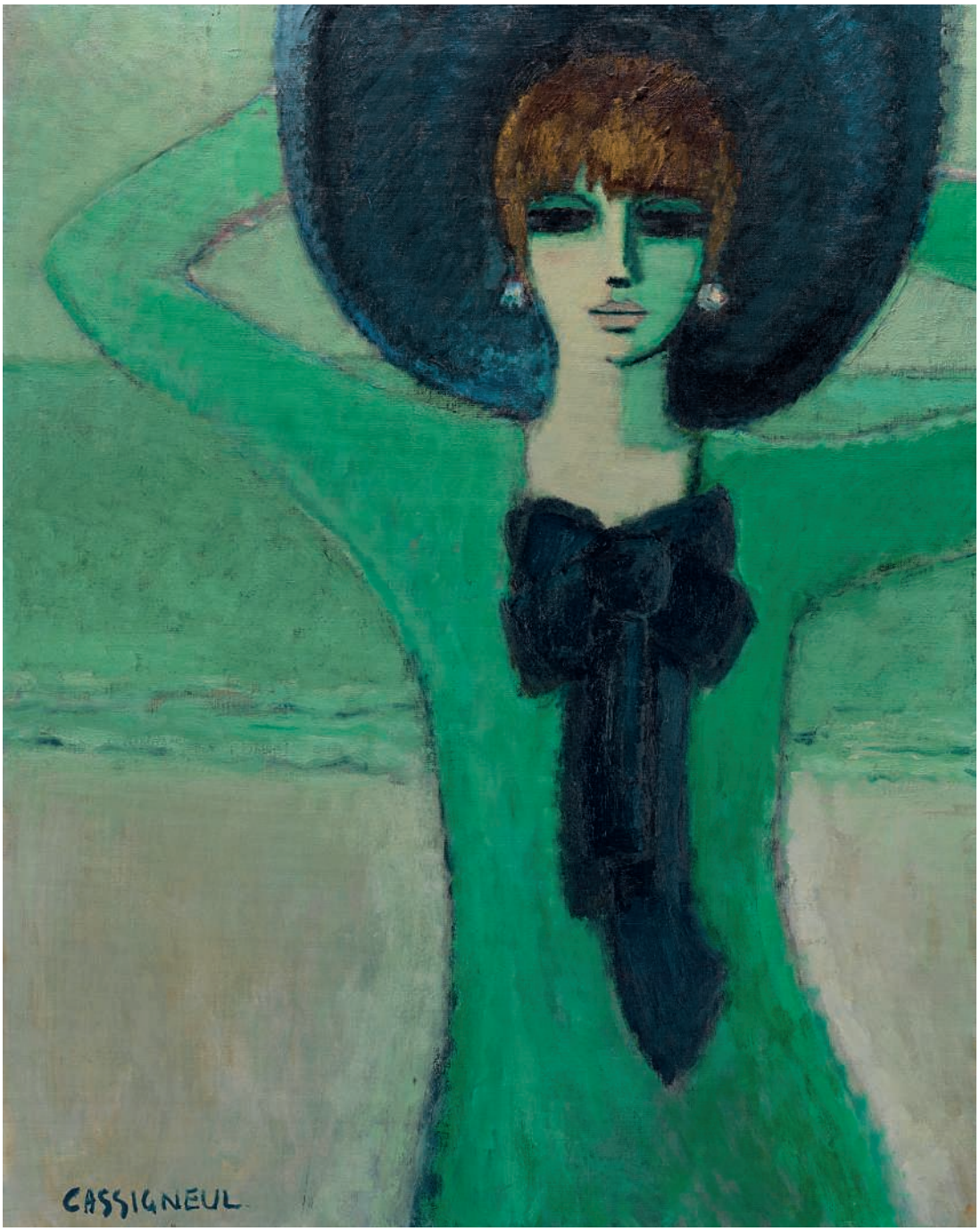
Nevertheless, Orientalist themes, with their implicit exoticism, as well as opportunities for lush color and sinuous line, held Matisse under an enduring spell. His visits to Spain and North Africa in the years before 1914 had fed his imagination with a wealth of vivid new subjects, many of which found immediate fruit in masterpieces sold through Bernheim-Jeune to Ivan Morosov and Sergei Shchukin, his major pre-war Russian patrons.

From the 1920s onward, following his move to the Mediterranean coast, Oriental motifs became central to Matisse's repertoire and the subject of some of his most celebrated works. In the present painting, the model wears an elegant striped *gandoura* which appears to be identical to the robe depicted in *Femme sur un canapé rouge*, and in the drawing *La Gandoura* (fig. 1).

The importance of Orientalism was deeply personal: Matisse, as the greatest colorist in modern art, revered Eugene Delacroix, the heroic colorist of the nineteenth-century whose *Les femmes d'Alger* of 1834 in the Louvre, a famous celebration of the *odalisque* motif, was seen as a central work of the early modern canon. Both Delacroix's freedom with color and his Orientalist subject matter were enormously influential for Matisse. Françoise Gilot, writing in 1964, states: "[Matisse] has always been a frequent visitor to the Louvre, where he had copied the masters during his early years of soul searching...He went back to the large galleries where Delacroix's major works were displayed [including] *Les femmes d'Alger*... Matisse studied Delacroix's achievements, from the rhythmical arabesques of his compositions to his bold color contrasts, with passion" (*Life with Picasso*, New York, 1964, p. 169).

Matisses's inheritance of sensual Orientalism and lyricism lent his art an accessibility, a generous inclusiveness that enthralls onlookers and eradicates the arguments of opposing camps in admiration of his painterly skill. Picasso, for one, who shared Matisse's sense of wonder in front of Delacroix, and who went on to pay his own artistic homage to *Les femmes d'Alger* in the 1950s, stated that: "There are a number of things I shall no longer be able to talk about with anyone after Matisse's death," and "All things considered, there is only Matisse" (quoted in *ibid.*, p. 316).


Henri Matisse



319

JEAN-PIERRE CASSIGNEUL (B. 1935)

Femme en vert

signed 'CASSIGNEUL.' (lower left)
oil on canvas
36⅛ x 28⅝ in. (91.7 x 72.7 cm.)
Painted *circa* 1960

$50,000-70,000

PROVENANCE

Galerie Juarez, Inc., Los Angeles.
Private collection, Los Angeles (acquired from the above, *circa* 1970).
By descent from the above to the present owner.

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



PROPERTY FROM A DISTINGUISHED FAMILY COLLECTION

320

RAOUL DUFY (1877-1953)

L'Hôtel Suisse à Nice et le tournant de "Rauba Capeu"

signed 'Raoul Dufy' (lower left)
oil on canvas
15 x 18⅛ in. (38 x 46.1 cm.)
Painted *circa* 1927

$100,000-150,000

PROVENANCE

Galerie de l'Elysée (Alex Maguy), Paris.
Dalzell Hatfield Galleries, Los Angeles.
Mrs. H.W. Armstrong, Santa Barbara (acquired from the above, by 1961).
Anon. sale, Sotheby Parke Bernet, Inc., New York, 16 May 1979, lot 266.
Acquired at the above sale by the family of the present owners.

EXHIBITED

Los Angeles, Dalzell Hatfield Galleries, *Homage to Raoul Dufy,* May-June 1961 (illustrated; titled *Promenade at Nice*).

LITERATURE

M. Laffaille, *Raoul Dufy, Catalogue raisonné de l'oeuvre peint*, Geneva, 1973, vol. II, p. 50, no. 467 (illustrated).

PROPERTY FROM A PRIVATE SOUTHEAST COLLECTION

321

MARC CHAGALL (1887-1985)

Etude pour *Le Baou de Saint-Jeannet*

signed 'Marc Chagall' (lower right)
oil on board
14¼ x 11¾ in. (36.2 x 29.9 cm.)
Painted in 1969

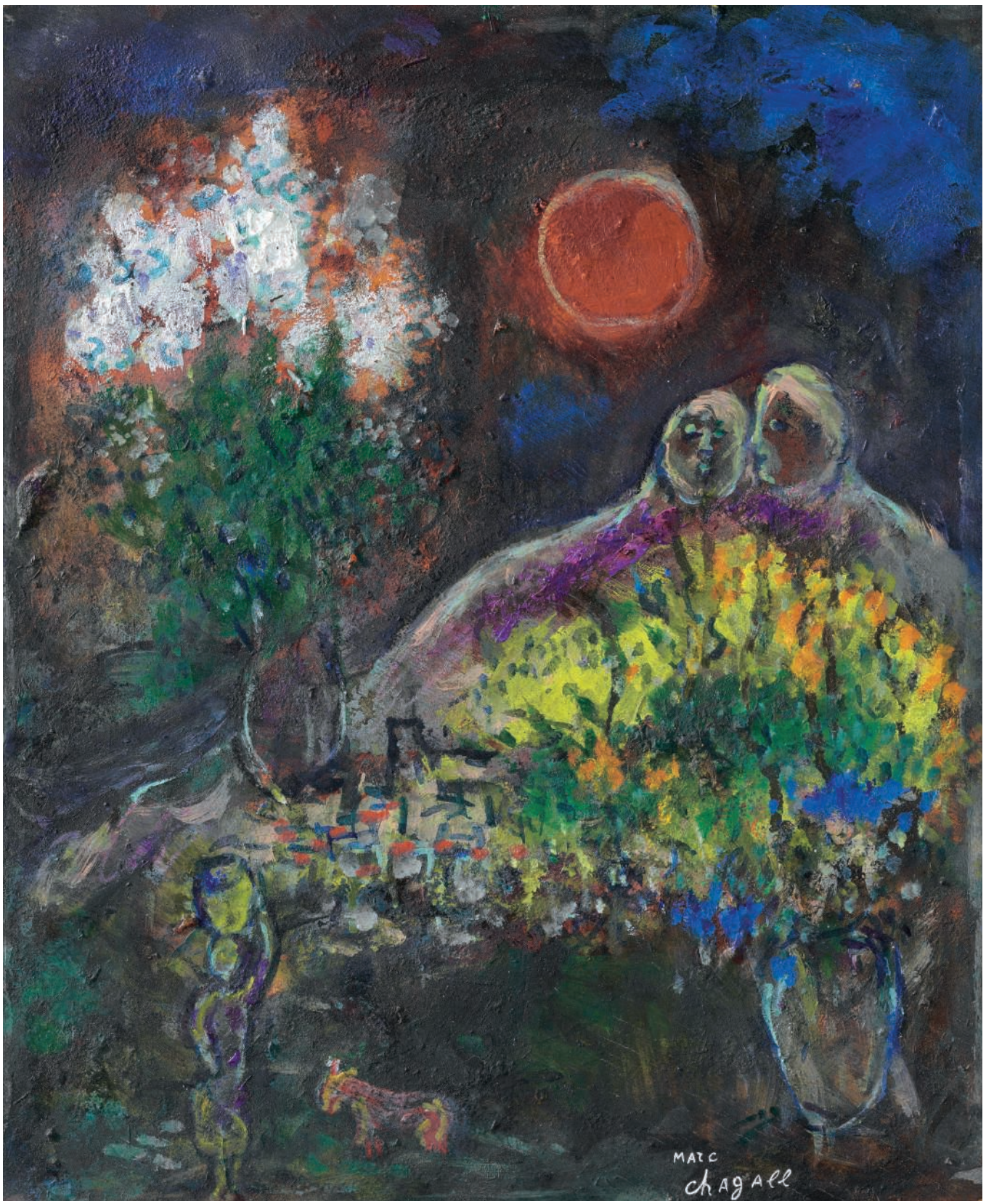
$200,000-300,000

PROVENANCE
Martin Lawrence Gallery, Boston.
Acquired from the above by the present owner, June 2008.

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

Chagall painted the present work in 1969 while living on the Côte d'Azure at his villa, Les Collines. The artist moved there in the spring of 1950 and would reside there for sixteen years, initially with his companion Virginia McNeil and later with his second wife Valentina ("Vava") Brodsky. Situated on the slope of the Baou des Blancs, near the road between Saint-Paul-de-Vence and Saint-Jeannet, Chagall's beloved home was surrounded by peach orchards and olive groves; it was a veritable Arcadia in which the artist found a vital new energy. Chagall set up his studio in an annex to the house where large windows gave an expansive view to Vence. From this vantage point he was able to take in all of his surroundings and transport himself to the whimsical scenes of his paintings.

For the present painting, Chagall found inspiration in the neighboring town of Saint-Jeannet, with its imposing mountain, Le Baou de Saint-Jeannet. In typical Chagall fashion, the artist has turned the mountain into one of his most favorite subjects, the lovers, most likely a direct reference to the artist and Vava. Set against a background of deep blues, the lovers' eternal embrace is fused into the shape of the mountain, standing high above the bustling village below. In contrast with the rich background are the vibrant touches of yellow, green, orange and white making up the floral bouquets that balance the composition. A blazing red harvest moon illuminates the night sky, faintly lighting the way for the donkey and basket-toting villager in the foreground. This work is a study for the larger oil from the same year, a canvas that remained in the artist's collection until his death, demonstrating the personal connection Chagall had with the subject matter.


MARC
chagall



322

MAURICE DE VLAMINCK (1876-1958)

Paysage

signed 'Vlaminck' (lower right)
oil on canvas
21½ x 28¾ in. (54.5 x 73 cm.)
Painted *circa* 1928

$70,000-100,000

PROVENANCE
Galerie Garnier, Bruges.
R. Deweert, Antwerp.
Anon. sale, Sotheby's, Amsterdam, 27 May 2002, lot 144.
Acquired by the present owner, 2008.

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



PROPERTY FROM A NEW YORK ESTATE

323

MAURICE UTRILLO (1883-1955)

Rue Saint-Rustique à Montmartre

signed 'Maurice. Utrillo. V.' (lower right)
oil on canvas
18⅛ x 14⅞ in. (46 x 37.7 cm.)
Painted in 1920

$70,000-100,000

PROVENANCE
Acquired by the late owners, *circa* 1965.

The Association Utrillo has confirmed the authenticity of this work.

PROPERTY FROM A PRIVATE SWISS COLLECTION

324

BERNARD BUFFET (1928-1999)

Douarnenez, les quais du grand port

signed 'Bernard Buffet' (upper right) and dated '1972' (upper left);
titled 'DOUA[R]NENEZ, Les Quais du Grand Port' (on the reverse)
oil on canvas
35⅜ x 51¼ in. (89.7 x 130.2 cm.)
Painted in 1972

$120,000-180,000

PROVENANCE
Galerie Maurice Garnier, Paris.
Private collection, Hamburg.
Private collection, Germany; sale, Sotheby's, Paris,
13 December 2007, lot 91.
Acquired at the above sale by the present owner.

This work is recorded in the Maurice Garnier Archives.


1972
Bernard Buffet
CAFÉ



PROPERTY OF A CALIFORNIA ESTATE

325

MAURICE DE VLAMINCK (1876-1958)

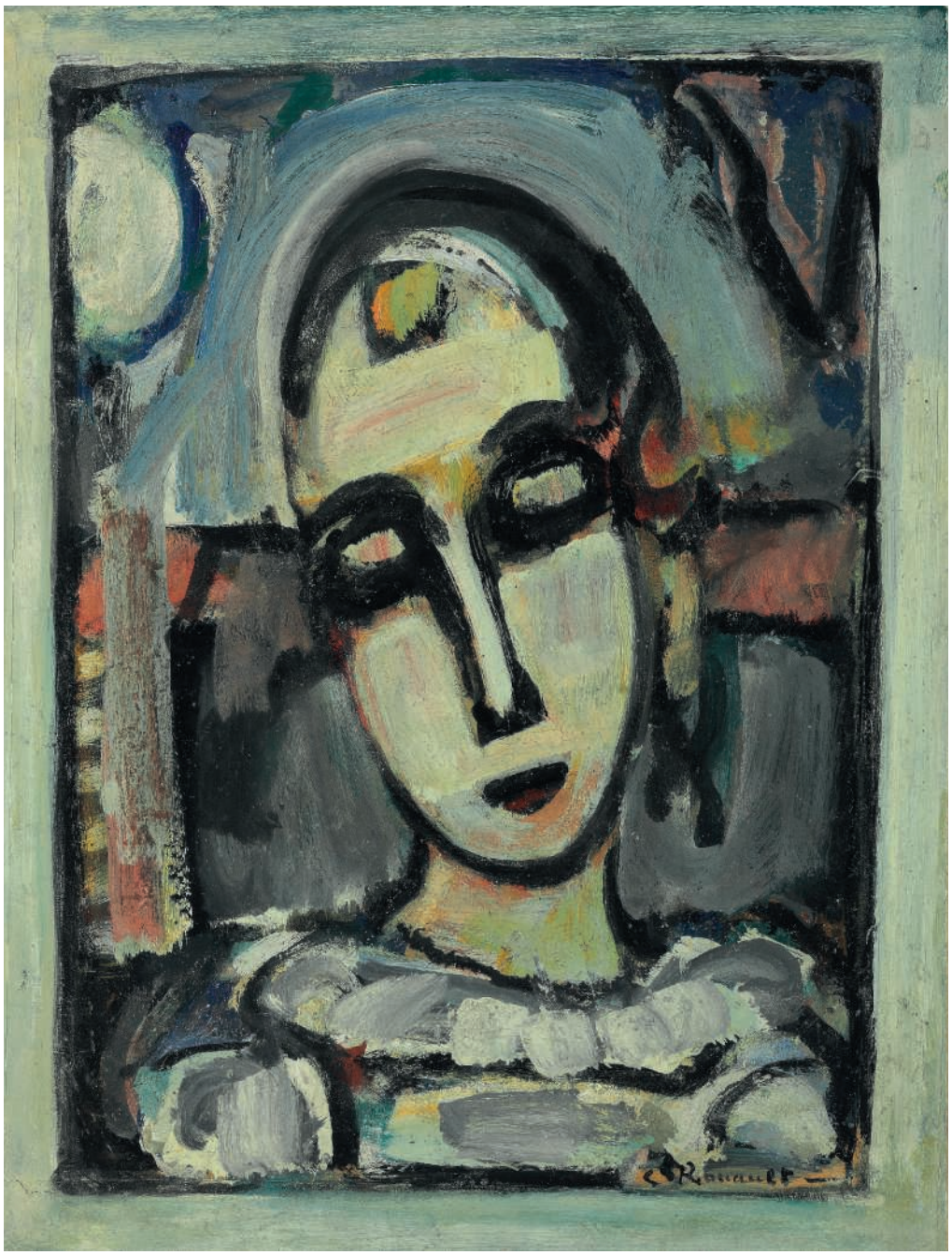
Eglise sous la neige

signed 'Vlaminck' (lower right)
oil on canvas
18⅜ x 21¾ in. (46.5 x 55.1 cm.)
Painted *circa* 1927-1929

$40,000-60,000

PROVENANCE
O.B. James, New York.
Lettie Corlett, Oakland, California.
Maxwell Galleries, San Francisco.
Acquired from the above by the family of the present owner, May 1969.

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



PROPERTY FROM THE ESTATE OF RONALD P. STANTON

326

GEORGES ROUAULT (1871-1958)

Pierrot (à la lune)

signed 'G Rouault' (lower right)
oil on paper laid down on canvas
25½ x 19⅝ in. (64.8 x 49.9 cm.)
Painted in 1939

$100,000-150,000

PROVENANCE
The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London.
Acquired from the above by the late owner, May 1999.

LITERATURE
B. Dorival and I. Rouault, *Rouault, L'oeuvre peint*, Monte Carlo, 1988, vol. II, p. 167, no. 1969 (illustrated).

327

MOÏSE KISLING (1891-1953)

Nu allongé sur un canapé bleu

signed 'Kisling' (upper right)
oil on canvas
31½ x 50⅞ in. (80 x 129.3 cm.)
Painted in 1928

$200,000-300,000

PROVENANCE
Galerie de l'Elysée (Alex Maguy), Paris.
Mitsukoshi Department Store, Tokyo.
Acquired from the above by the present owner, *circa* 1971.

LITERATURE
J. Kessel and J. Kisling, *Kisling*, New York, 1971, vol. I, p. 259, no. IV (illustrated in color).

"A poor and sad child leaves me sorrowful; I paint him with the feeling that he has inspired in me. A beautiful girl in the nude fills me with joy, the desire to love, to be happy, and I would make the piece of cloth, the backdrop on which she poses, an expression of my delight" (Kisling, quoted in J. Kessel and J. Kisling, *op. cit.*, p. 37).

Kisling asserted that no contemporary or past artist influenced his style; he relished his own individuality, enthusiasm, and passion. Yet one cannot deny the close similarities of the present painting to the nudes executed by his best friend, Amedeo Modigliani. The reclining figure in this painting, however, reflects the sensitivity to form, feeling, and pictorial essence that only Kisling could achieve. The body has weight and volume as if it were sculpture. Her almond-shaped eyes—a trademark of Kisling's—and the energy of color show the sensuality and happiness Kisling strove to convey. As art critic Andre Warnod remarked, "The art of Kisling is like a cry of joy" (*Le Figaro*, Paris, 1957, p. 40).



Amedeo Modigliani, *Nu couché (au coussin blanc)*, 1917. Staatsgalerie, Stuttgart.





Jacques Boussard in his studio. Courtesy of the family.

PROPERTY FROM THE COLLECTION OF
JACQUES BOUSSARD

Christie's is honored to offer three works from the collection of artist and collector, Jacques Boussard. Born in 1915, Boussard started drawing from a very young age. Despite his father's attempt to encourage him to pursue a career in business, Boussard's passion was for art. He embarked upon an artistic career, receiving praise for his artwork and exhibiting for the first time in 1933. In 1935, Boussard met art dealer Max Kaganovitch, who helped organize a major solo exhibition for the artist at his gallery later that year. Throughout his career, Boussard exhibited in seven solo shows at the Galerie Eugène Blot, Galerie Max Kaganovich, and Galerie Hélios in Paris, and in countless group exhibitions. Boussard was also an avid art collector and acquired works by various artists throughout his life, until his death in 1989.

328

GEORGES ROUAULT (1871-1958)

Fille de cirque (Reine de Saba)

signed 'G Rouault' (lower right)
oil on canvas laid down on canvas
21½ x 16⅛ in. (57.2 x 41 cm.)
Painted in 1928-1939

$180,000-250,000

PROVENANCE

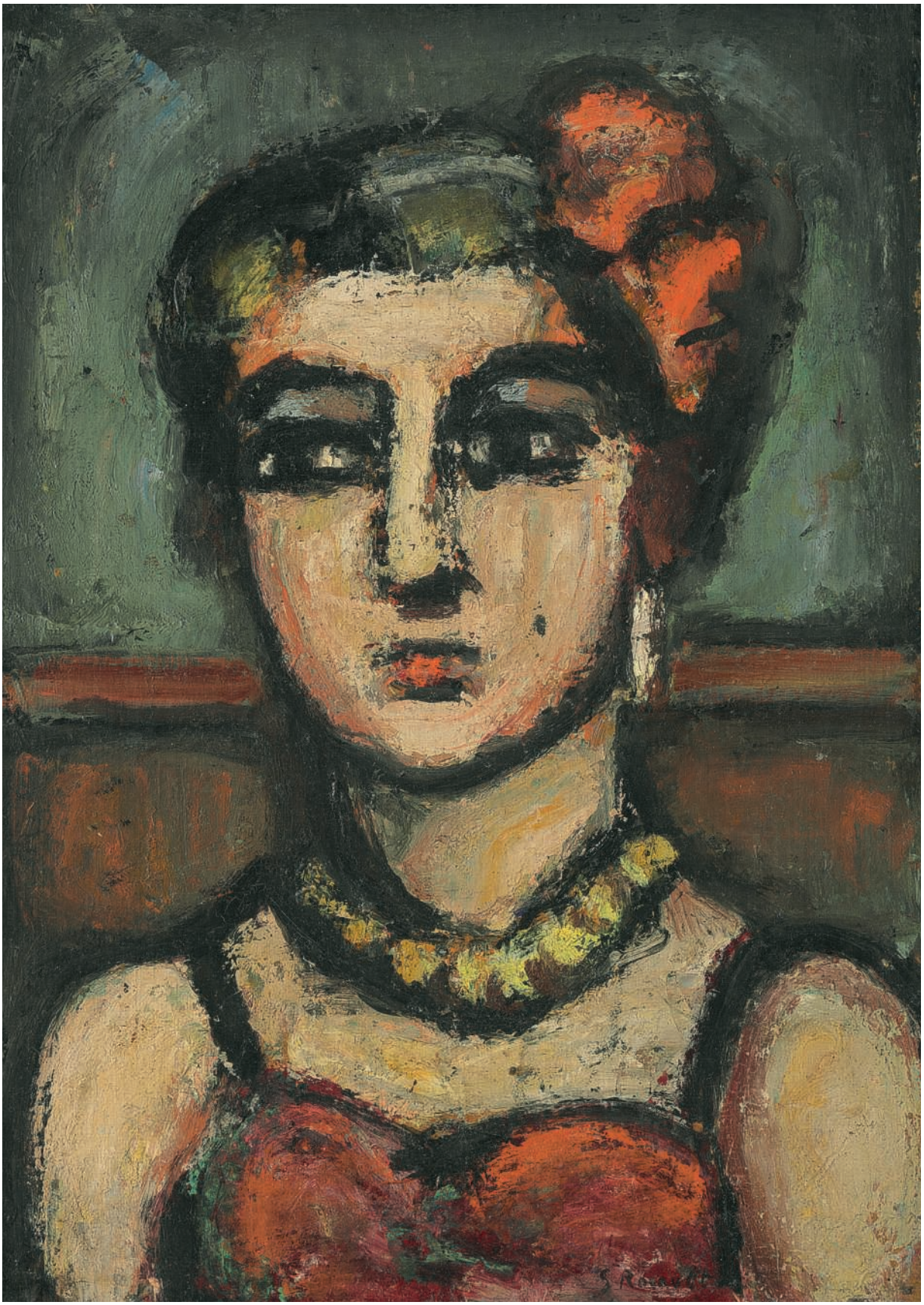
Galerie Max Kaganovitch, Paris.
Acquired from the above by the family of the present owner, 1952.

EXHIBITED

Paris, Musée des arts décoratifs, *Cinquante ans de peinture française dans les collections particulières, De Cézanne à Matisse*, March-April 1952, no. 149.
Paris, Musée national d'art moderne, *Georges Rouault,* July-October 1952, p. 25, no. 44.
Paris, Musée national d'art moderne, *Depuis Bonnard*, March-May 1957, p. 25, no. 158.
Paris, Galerie Max Kaganovitch, *Oeuvres choisies de 1900 à nos jours*, May-June 1964, no. 56 (titled *Tête de femme*).

LITERATURE

B. Dorival and I. Rouault, *Rouault, L'oeuvre peint,* Monte Carlo, 1988, vol. II, p. 154, no. 1889 (illustrated; with incorrect dimensions).



329

CHAÏM SOUTINE (1893-1943)

L'arbre de Vence

signed 'Soutine' (lower left)
oil on canvas
29½ x 26¼ in. (75 x 66.2 cm.)
Painted *circa* 1929

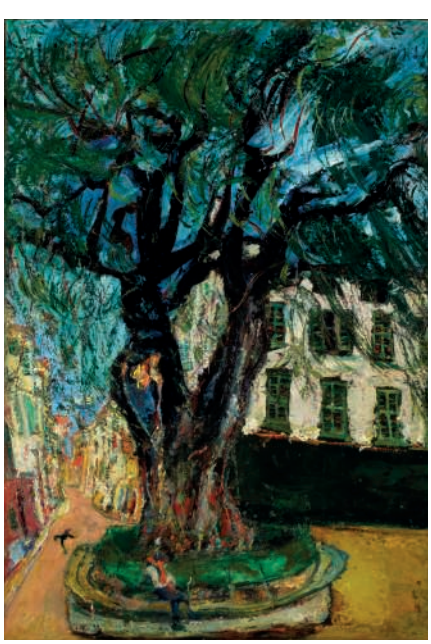
$700,000-1,000,000

PROVENANCE
Galerie Max Kaganovitch, Paris.
Acquired from the above by the family of the present owner, by 1951.

EXHIBITED
Paris, Galerie Max Kaganovitch, *Oeuvres choisies du XXe siècle*, May-June 1951, no. 44 (titled *L'Arbre*).
Paris, Musée des arts décoratifs, *Cinquante ans de peinture francaise dans les collections particulières, de Cézanne à Matisse,* March-April 1952, no. 166 (with incorrect dimensions).
Paris, Galerie Charpentier, *Cent tableaux de Soutine*, 1959, no. 94.
Paris, Galerie Max Kaganovitch, *Oeuvres choisies du XXe siècle*, May-June 1962, no. 58 (illustrated; titled *L'Arbre*).

LITERATURE
P. Courthion, *Soutine, Peintre du déchirant*, Lausanne, 1972, p. 274 (illustrated, fig. E).

This work will be included in the forthcoming third volume of the Chaïm Soutine *catalogue raisonné* currently being prepared by Maurice Tuchman and Esti Dunow.



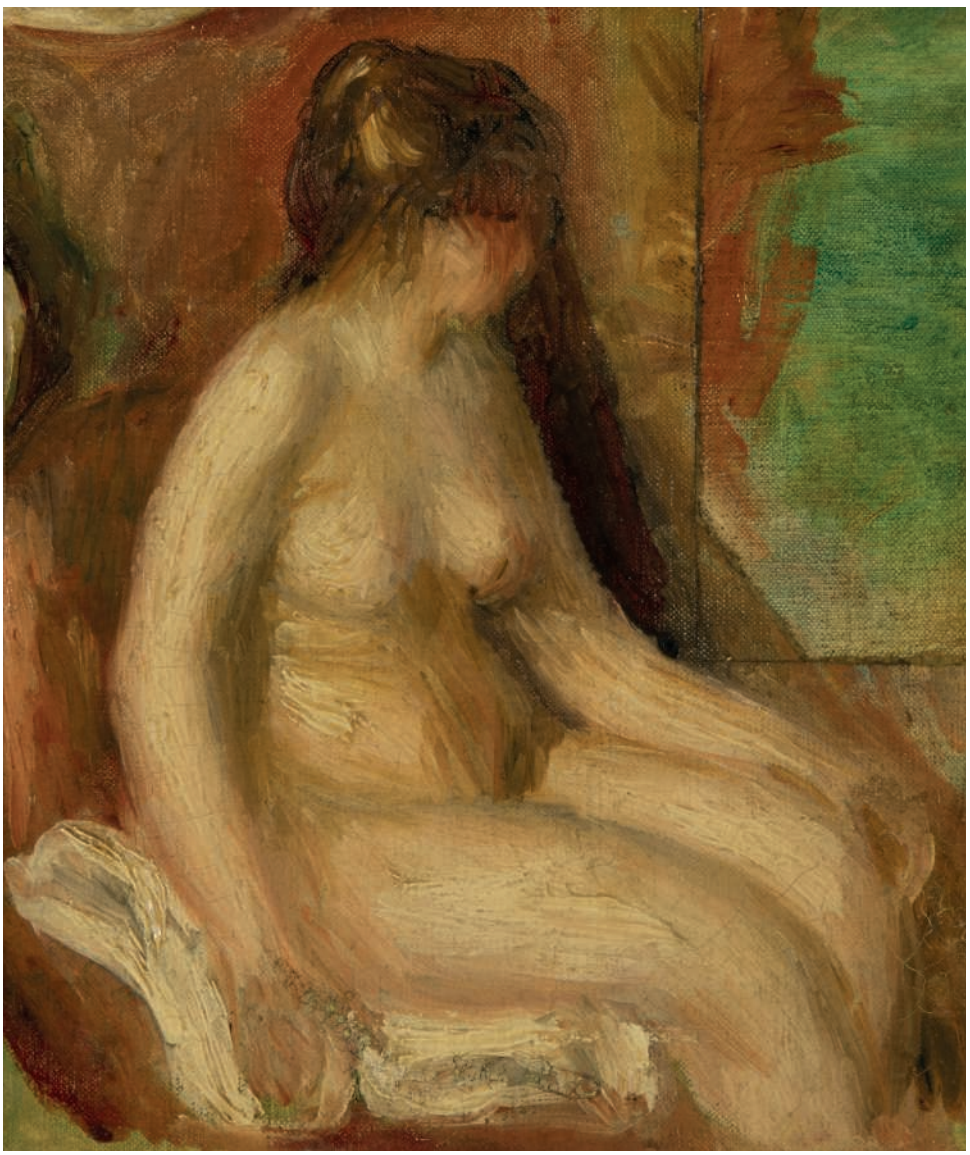
Chaïm Soutine, *L'arbre de Vence*, *circa* 1929.
Sold, Christie's, Paris, 1 December 2011, lot 35.

Painted *circa* 1929, *L'arbre de Vence* is from a small series of landscapes that Soutine painted in Vence that year, featuring the same tree again and again. Soutine's friend and dealer, Leopold Zborowski, put his own chauffeur, André Daneyrolles, at the artist's disposal during this period, and the driver's recollections are central to an understanding of the artist and these works. Daneyrolles recalled that the tree was painted from the same vantage point partly because Soutine did not like to be seen while painting. Instead, he would sit in a discreet spot where he was all but invisible. When this spot was once invaded by a passer-by, Soutine destroyed the canvas he was painting, and from then on had Daneyrolles guard the spot and even block access with the car.

With its vivacious swirls of paint, this work is a tribute to the energy and passion of the painter. The various pictures in this small series are all different from one other, usually focusing on one explicit characteristic of the scene. Here, the tree is a large and looming presence, forming a dark canopy at the top of the work. This fits well with Daneyrolles' recollection of the artist once saying, "This tree, it is like a cathedral" (quoted in *Soutine*, exh. cat., Musée des Beaux-Arts, Chartres, 1989, p. 250). The nearby buildings take on a fluctuating degree of importance in the various paintings, and here we find Soutine has deliberately blurred all aspects of the scene with the exception of the tree, such that the buildings, figure, and street all seem to swirl into a vortex. The street which extends to the left of the painting, and seemingly beyond the canvas, adds a sense of depth and drama to *L'arbre de Vence*, evoking a sense of movement and perspective.

It was this distinct sense of perspective and distortion in Soutine's paintings that prompted his great friend and fellow artist, Amedeo Modigliani, to exclaim when drunk that, "Everything is dancing before my eyes as in a landscape by Soutine" (quoted in A. Werner, *Chaïm Soutine*, London, 1991, p. 38). Soutine's vision of the street is intoxicating—it dances with life and character, and fills the viewer with frantic emotion.





330

PIERRE-AUGUSTE RENOIR (1841-1919)

Femme nue assise

oil on canvas
7⅝ x 6½ in. (19.6 x 16.7 cm.)
Painted *circa* 1900

$40,000-60,000

PROVENANCE

Ambroise Vollard, Paris (acquired from the artist by 1919).
Eugène Blot, Paris
Galerie Max Kaganovitch, Paris.
Acquired from the above by the family of the present owner.

LITERATURE

A. Vollard, *Tableaux, pastels et dessins de Pierre-Auguste Renoir,* Paris, 1918, vol. I, p. 159, no. 625 (illustrated as part of a larger canvas).
G.-P. and M. Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles, 1895-1902*, Paris, 2010, vol. III, p. 236, no. 2120 (illustrated as part of a larger canvas).

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



PROPERTY FROM AN IMPORTANT COLLECTION

331

ARISTIDE MAILLOL (1861-1944)

Nymphe assise

signed with monogram (on the top of the base); numbered and inscribed with foundry mark '6/6 Alexis.Rudier. Fondeur Paris.' (on the side of the base)
bronze with green and brown patina
Height: 9½ in. (24.2 cm.)
Length: 9⅛ in. (23.1 cm.)
Conceived in 1902; this bronze version cast before 1952

$35,000-45,000

PROVENANCE
Gallery Suzuki, Tokyo.
Acquired from the above by the present owner, 1988.

LITERATURE
W. George, *Aristide Maillol et l'âme de la sculpture,* Neuchâtel, 1977, p. 246 (another cast illustrated, pl. 145; dated 1905).
B. Lorquin, *Aristide Maillol,* New York, 1995, p. 49 (another cast illustrated; dated 1900).

Olivier Lorquin has confirmed the authenticity of this work.



PROPERTY OF A LADY

332

AUGUSTE RODIN (1840-1917)

Etude pour *Le Secret*

signed 'A. Rodin' (on the front); inscribed with foundry mark 'Alexis Rudier Fondeur Paris' (on the back)
bronze with dark brown and green patina
Height: 4⅞ in. (12.4 cm.)
Conceived in 1910; this bronze version cast between 1940-1952

$30,000-50,000

PROVENANCE

Musée Rodin, Paris.
Anon. sale, Sotheby Parke Bernet, Inc., New York, 7 June 1984, lot 21A.
Acquired at the above sale by the present owner.

LITERATURE

G. Grappe, *Catalogue du Musée Rodin*, Paris, 1927, p. 109, no. 337 (marble version illustrated).
I. Jianou and C. Goldscheider, *Rodin*, Paris, 1967, p. 94.
J.L. Tancock, *The Sculpture of Auguste Rodin, The Collection of the Rodin Museum Philadephia*, Philadephia, 1976, p. 636, no. 126-2 (another cast illustrated).
A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, Paris, 2007, vol. I, p. 252 (another cast illustrated, 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 2017-5613B.

PROPERTY OF A LADY

333

AUGUSTE RODIN (1840-1917)

Main droite N° 1, petit modèle

signed 'A. Rodin' (on the right side); inscribed with foundry mark ' G.Rudier..Fond.Paris.' (on the wrist)
bronze with dark brown patina
Height: 4⅝ in. (11.8 cm.)
Conceived by 1901; this bronze version cast in 1962

$40,000-60,000

PROVENANCE
Musée Rodin, Paris.
Edgardo Acosta Gallery, Beverly Hills (acquired from the above, April 1963).
Anon. sale, Sotheby Parke Bernet, Inc., New York, 7 June 1984, lot 23.
Acquired at the above sale by 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 2017-5614B.



PROPERTY FROM A SOUTHWEST COLLECTION

334

PIERRE-AUGUSTE RENOIR (1841-1919)

Femme nue debout, s'essuyant la jambe

signed 'Renoir.' (lower right)
oil on canvas
21¾ x 18⅛ in. (55.1 x 46.2 cm.)
Painted *circa* 1909

$500,000-800,000

PROVENANCE

Ambroise Vollard, Paris (acquired from the artist by 1919).
Madeleine de Galéa, Paris (by descent from the above).
Private collection, Tel Aviv; sale, Christie's, London, 23 June 1997, lot 24.
Acquired at the above sale by the present owner.

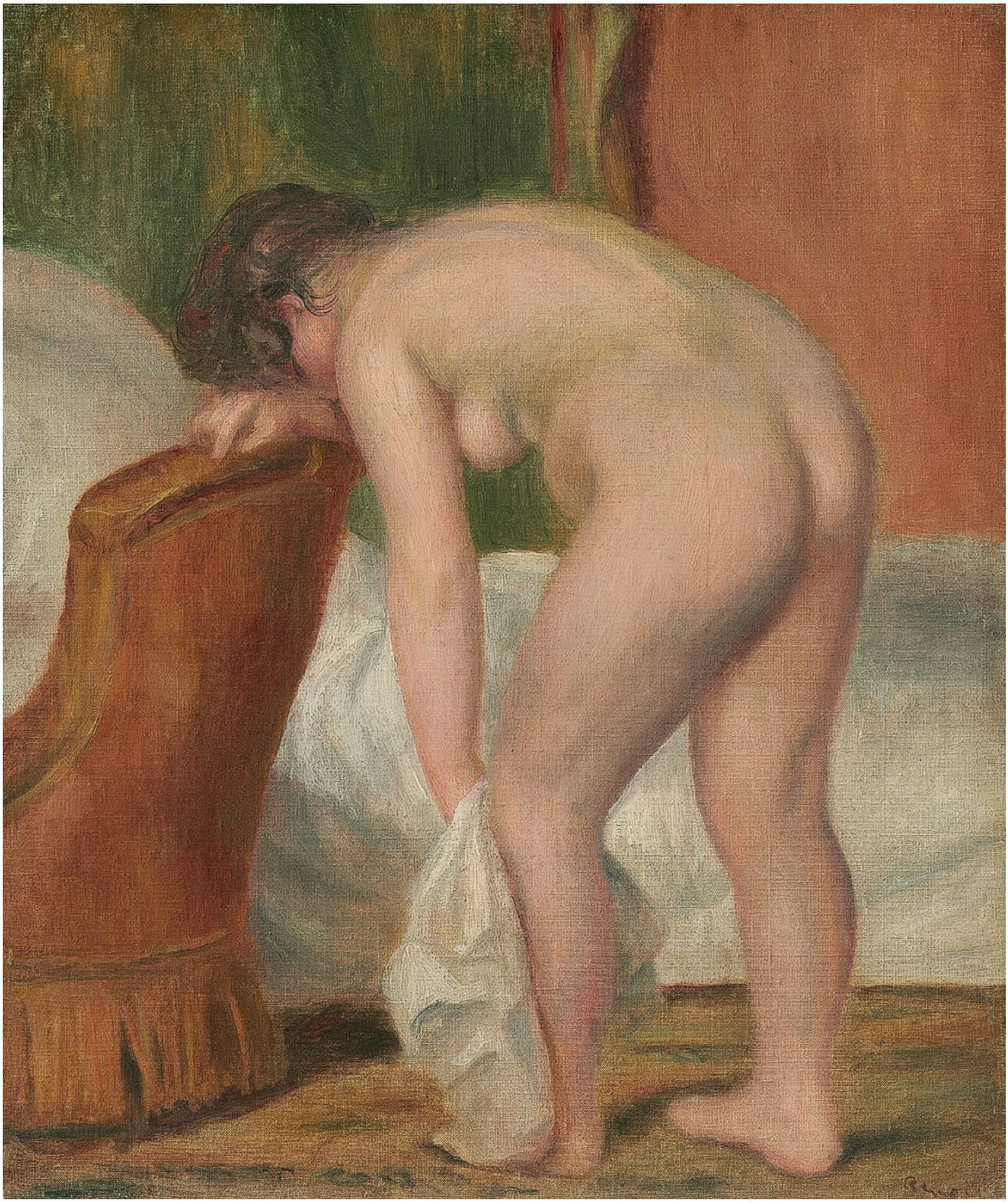
LITERATURE

A. Vollard, *Tableaux, pastels et dessins de Pierre-Auguste Renoir*, Paris, 1918, vol. I, p. 62, no. 246 (illustrated).
A. Vollard, *La vie et l'oeuvre de Pierre-Auguste Renoir*, Paris, 1919, p. 48, no. 10 (illustrated).
G.-P. and M. Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels et dessins et aquarelles, 1903-1910*, Paris, 2012, vol. IV, p. 503, no. 3521 (illustrated).

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

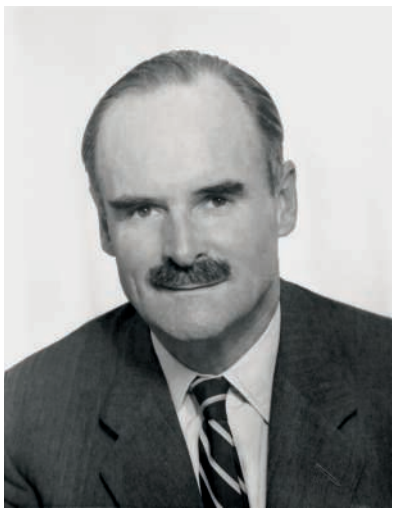
With her full, voluptuous figure and delicately rendered tones, the nude of *Femme nue s'essuyant* represents an important motif in Renoir's art during the last decades of his career, and illustrates many of the principal concerns which occupied his art at this time. Painted *circa* 1909, the present work offers an intimate, sensual view of a young woman at her toilette, her upper body bent at the waist as she reaches down to gently dry her lower leg with a white cloth. Set within a warm interior space, the sitter's attention is entirely absorbed in this act, leaving her oblivious to the artist's observation of her bathing routine. With her auburn hair swept up in a loose chignon to avoid the water, she offers the artist a clear view of the elegant curve of her back, drawing the eye down the line of her spine to her shapely hips and buttocks. Balancing her weight on one leg as she dries the other, she rests her head on her arm as she steadies herself on an empty chair in front of her.

Berthe Morisot, recalling a discussion 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 J. House, "Renoir, Between Modernity and Tradition," M. Lucy and J. House, eds., *Renoir in the Barnes Foundation*, New Haven, 2012, p. 10). Indeed, Renoir had been occupied by the theme of the nude female bather since the 1890s, painting figures both standing and seated, in interior and exterior locations. Often infused with a heady mixture of eroticism and sensuality, these figures adopted both suggestive and coquettish poses. However, at the turn of the 20th century, the artist moved away from these overtly eroticized depictions to focus on the formal qualities of the body. For the artist, these figures were a means of exploring the relationship of color, paint and application in the creation of form. Studying the bodies of his undressed female models in a variety of positions, scenarios and guises, the artist developed a keen appreciation of the ways in which varying effects of light and movement could dramatically alter the color patterns in his subject's skin. Renoir sought to capture these transient effects in his paintings, and entered a period of prolonged contemplation on the subject from his studio in the idyllic Cagnes-sur-Mer, spanning the years 1908-1919. During this time, the artist began to grow increasingly interested in depicting the feel of his sitter's flesh, and sought a way of expressing a sense of touch through visual means alone. In *Femme nue s'essuyant,* Renoir achieves this with a high degree of skill, capturing the warmth and texture of his model's skin through the subtle layering of opalescent color, inviting his viewer to contemplate the feel of her body as well as its visual beauty. As he stated of this process of capturing the tactility of his model, "I don't feel a nude is done until I can reach out and pinch it" (quoted in *ibid.*, p. 209).



PROPERTY FROM THE COLLECTION OF

MONTGOMERY "MONTIE" H.W. RITCHIE



Courtesy of the family.

Montgomery Harrison Wadsworth Ritchie, known to his friends as Montie, was destined to be legendary. His ancestors were American and British, and, when he came to the JA Ranch in Texas in 1931, after his graduation from Cambridge University, he made his first trip to a country and a state he came to embrace and managed the ranch from 1931 until his retirement in 1993, six years before his death. He lived life large in all senses, piloting his own plane well into his 70's and, like his father and brother, an avid sportsman, skiing, skeet shooting, sailing, and fox-hunting. He also made frequent shooting and fishing trips to the British Isles, Europe, Alaska, and the Caribbean. A member of the British Alpine Club, Ritchie was the photographer on a 1949 expedition to Baffin Island within the Canadian Arctic.

Yet, Montie Ritchie had a private passion, one little known to his far-flung friends—art collecting. In the large Queen Anne house on the ranch, he filled room after room with paintings, drawings, watercolors, and sculptures, the latter of which inhabited the fenced garden which surrounded the house—a small place of Englishness in the rolling Texas prairie of the JA Ranch. His graduation from Cambridge in 1931 is an important clue to the origins of his collecting mania, because it was the same year that his college friend, Paul Mellon, graduated from Clare College, Cambridge. The two young men admired each other, and both went on to a life of art collecting. For Paul Mellon it was his public passion on a large scale. For Montie, it was both private and personal.

I well remember my first encounter with that collection—a typewritten list of its contents which had been sent by Montie to Harry Parker, my predecessor as Director of the Dallas Museum of Art in the waning days of his directorship. I was the bright young Director-to-be of the Dallas Museum of Art, fresh from a stint as the Searle Curator of European Painting at the Art Institute of Chicago. Although I WAS young, I was also trained to be suspicious of such lists, and I remember rifling through the pages with a sense of doubt that ANY of these works were what they were said to be. How, I thought, could a rancher from the Panhandle actually have such important works of art on a ranch?

I confess that I would have thrown the list in the waste paper basket were it not for an entry on the fourth or fifth page for a charcoal drawing by Paul Gauguin called "Tête de Tahitienne, Ex. Larolle Collection." At the time, I was working on the 1988 Gauguin Retrospective for Paris, Washington, and Chicago, and we were trying to find the missing charcoal by Gauguin from 1891 that had been in the Larolle Collection. WOW, I thought, the missing Gauguin portrait study on a ranch in the Panhandle of Texas! Maybe I ought to take this seriously.

Fortunately, that listing prompted me to contact Mr. Ritchie, as I called him then. He immediately offered to fly to Love Field in Dallas and pick me up for my first visit to the JA Ranch. He piloted the plane himself, wearing a flying hat with Pegasus horns, if my memory serves, the ridiculousness of which made him immediately enchanting. I got in the plane (my wife would have forbidden me had she seen a small plane with only one pilot) and off we went. We took off less than 15 minutes after we met.

I will never forget the first sight of the house, which commanded the view and looked wonderful with the older ranch buildings constructed during the early years of the ranch and its first manager, the legendary Charles Goodnight. Coming from a family with origins in southern Wyoming, the northern end of the great cattle drives that started in the Panhandle, I was very excited by the ranch, almost so much that I temporarily forgot about the art.

We went together into the side door of the house which opened to his study-library, and there, over his desk, was John Singer Sargent's Portrait of Ramón Subercaseaux Vicuña in a Gondola in Venice. "Where was I?" I asked myself. In front of me was a virtuoso painting done in Venice of a Chilean artist of French descent by an American artist born in Italy owned by a British-American rancher in Texas. Wrap your mind around that! Fortunately, I knew who Subercaseaux was and also knew of the time that he spent in Venice with Sargent. I didn't then know that, as Sargent was painting Supercaseaux in the gondola, Subercaseaux was also painting Sargent in a pictorial tête à tête of two artists from three continents.

The private passion of Montie Ritchie was a truly cosmopolitan one, and as I talked excitedly about the painting to Montie, he openly wept. He was, in a sense, sharing his collection for the very first time. From there the tour was simply unbelievable. The typed list I had so quickly discounted came to life on the walls of the JA Ranch House. The Sisley landscape of the Seine in France, crackling with the energy of the artist's jabbed gestures on the walls of the passageway in the center of the house; the Renoir seascape, which looked still wet with paint pretending to be water, presiding over a mahogany table with celadon porcelain arranged beneath it; The Braque Anemones boldly claiming our attentions from a darkened wall; a deft and subtle Turner watercolor; A Van Dyck over the fireplace in the formal dining room, where we had a home-cooked lunch with very good wine. My memories collide as I write, there were so many in such a short period of time.

Richard R. Brettell
Founding Director
The Edith O'Donnell Institute of Art History
The University of Texas at Dallas



Courtesy of the family.

335

EUGÈNE BOUDIN (1824-1898)

Trouville, Scène de plage

signed 'E. Boudin' (lower right) and dated '80' (lower left)
oil on cradled panel
5⅜ x 10⅜ in. (13.8 x 26.5 cm.)
Painted in 1880

$180,000-250,000

PROVENANCE
A.R. Ball, New York (by 1962).
Arthur Tooth & Sons, Ltd., London.
Acquired from the above by the late owner.

EXHIBITED
New York, E.V. Thaw & Co., Inc., *Eugène Boudin*, December 1962, no. 11 (illustrated).
Memphis, Dixon Gallery and Gardens (on extended loan).
The Amarillo Museum of Art, *Achievement in Art, The Collection of Montgomery H.W. Ritchie*, January-March 2017, p. 63 (illustrated in color, p. 30).

LITERATURE
R. Schmit, *Eugène Boudin*, Paris, 1973, vol. II, p. 24, no. 1300 (illustrated).

At the beginning of the 19th century, artists were particularly attracted to the coasts of Normandy due to their dramatic landscapes, the traditional fishing villages, the sea, and the exceptional quality of the light. Trouville was just a small fishing village, much less fashionable than nearby Honfleur, until it was "discovered" by the artist Charles Monzin in the late 1820s. It soon became the preferred summer haunt of painters such as Paul Huet, Jean-Baptiste-Camille Corot, Alexandre Descamps and Louis Gabriel Eugène Isabey, as well as celebrated writers such as Gustave Flaubert, Alfred de Musset and Alexandre Dumas. As Vivien Hamilton writes in the catalogue of the exhibition *Boudin at Trouville*, "The most popular of the summer pursuits was to be the taking of *bains d'eau salée*, the virtues of which had been extolled in the eighteenth century and the popularity of which was to reach a new height during the Second Empire. Along with already established resorts like Dieppe and Boulogne, Trouville became the summer *rendez-vous* of the Parisian aristocracy, thereby earning itself the accolade *la reine des plages*, a title retained for more than half a century" (*The Burrell Collection*, exh. cat., Glasgow Museums, 1992, p. 49).

Boudin first visited Trouville in 1861 or 1862, and returned there every year throughout his career. During his early visits he stayed in lodgings at 23 rue Farabe in 1864, and from 1865 at 9 rue d'Isly. When his financial situation became more favorable, he and his wife Marie-Anne eventually decided to build their own home. Trouville being too expensive, Boudin chose to purchase a plot of land to the extreme west of Deauville near the dunes. In the autumn of 1884, the couple moved into the "Villa des Ajoncs," or, as Boudin also called it, the "Villa Marinette," where the painter enjoyed many productive summers, and finally came to spend the last days of his life.

Immediately after his first visit to Trouville at the beginning of the 1860s, Boudin started portraying the *reine des plages,* or the "queen of the beaches." "What fascinated Boudin at Trouville and Deauville was not so much the sea and the ships but the groups of people sitting on the sand or strolling along the beach: fine ladies in crinolines twirling their parasols, pompous gentlemen in top hats, children and little dogs playing on the sand (J. Selz, *Eugène Boudin*, Paris, 1982, p. 57).



336

HENRI FANTIN-LATOUR (1836-1904)

Fleurs de pommier

signed and dated 'Fantin. 73.' (upper left)
oil on canvas
12⅛ x 10⅛ in. (30.5 x 25.7 cm.)
Painted in 1873

$100,000-150,000

PROVENANCE
A.M. Heseltine, London.
John P. Heseltine, London (by descent from the above); sale, Sotheby & Co., London, 27 May 1935, lot 33.
Private collection, Scotland.
The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London.
Acquired from the above by the late owner.

EXHIBITED
London, The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), *XIX and XX Century French Paintings and Drawings*, April 1961, no. 6 (illustrated).

LITERATURE
Mme Fantin-Latour, *Catalogue de l'oeuvre complet de Fantin-Latour*, Paris, 1911, p. 77, no. 692.

Brame et Lorenceau will include this work in their forthcoming Fantin-Latour *catalogue raisonné des peintures et pastels*.

Fantin-Latour painted numerous sketches of flowers and fruit to great acclaim in England, resulting in the acceptance of his still lifes in the 1862 Royal Academy exhibition in London. The following year the American artist James McNeill Whistler purchased a number of his still lifes and commissioned several others. Despite Fantin's explosive success in London, his reputation spread more quietly in Paris; however, he was held in high regard among a small circle of fellow painters and critics in the Batignolles group, whose best-known member was Edouard Manet. Painted in 1873, the present work affirms Fantin's mastery of still life painting. The apple blossom flowers form patterns across the green of the foliage, resulting in an intriguing interplay of tones and textures which show the lightness and delicacy of the individual petals.



PROPERTY FROM THE COLLECTION OF
MONTGOMERY "MONTIE" H.W. RITCHIE

337

HONORÉ DAUMIER (1808-1879)

Une ronde d'enfants (Enfants dansant en rond—Ronde de jeunes filles)

oil and charcoal on cradled panel
10⅝ x 8½ in. (26.9 x 21.6 cm.)
Painted in 1850-1853

$200,000-300,000

PROVENANCE
Louis Lemaire, Paris (by 1878 and until at least 1927).
Etienne Bignou, Paris (by 1928).
Sir William Burrell, Glasgow.
Wildenstein & Co., Inc., New York.
A. Conger Goodyear, New York (by 1930).
Dr. Stephen Goodyear, New York (by descent from the above).
Wildenstein & Co., Inc., New York.
Acquired by the family of the present owner, by 1968.

EXHIBITED
Paris, Galerie Durand-Ruel et Cie., *Exposition des peintures et dessins de H. Daumier*, 1878, no. 11.
Paris, Palais de l'Ecole des Beaux-Arts, *Daumier*, May 1901, no. 55 (with incorrect dimensions).
Paris, Galerie Eugène Blot, *Daumier*, 1908, no. 20.
Paris, Maison de Victor Hugo, *Daumier et Gavarni*, May-July 1923, p. 2, no. 20.
Glasgow, The McLellan Galleries, *A Century of French Painting*, May 1927, p. 12, no. 13.
London, The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), *Paintings and Drawings by Honoré Daumier*, November 1927, no. 9.
New York, The Museum of Modern Art, *Corot, Daumier*, October-November 1930, p. 34, no. 71 (with incorrect support).
Memphis, Dixon Gallery and Gardens (on extended loan).
The Amarillo Museum of Art, *Achievement in Art, The Collection of Montgomery H.W. Ritchie*, January-March 2017, p. 64 (illustrated in color, p. 34).

LITERATURE
A. Alexandre, *Honoré Daumier, L'Homme et l'oeuvre*, Paris, 1888, p. 374.
E. Klossowski, *Honoré Daumier*, Munich, 1923, p. 116, no. 318.
R. Escholier, *La vie et l'art romantiques, Daumier, Peintre et lithographe*, Paris, 1923, p. 46 (illustrated).
C. Zervos, "Révisions, Honoré Daumier," *Cahiers d'Art*, 1928, vol. 3, p. 184 (illustrated).
E. Fuchs, *Der Maler Daumier, Nachtrag*, Munich, 1930, p. 48, no. 58 (illustrated).
B. Fleischmann and M. Sachs, *Honoré Daumier*, Vienna, 1937 (illustrated, pl. 79).
J. Adhémar, *Honoré Daumier*, Paris, 1954 (illustrated in color, pl. 75).
K.E. Maison, *Honoré Daumier, Catalogue Raisonné of the Paintings, Watercolours and Drawings*, New York, 1968, vol. I, pp. 79-80, no. I-51 (illustrated, pl. 28; with incorrect support).
P. Georgel and G. Mandel, *Tout l'oeuvre peint de Daumier*, Paris, 1972, p. 93, no. 62.
P. Cabanne, *Honoré Daumier*, Paris, 1999, p. 157 (illustrated in color; with incorrect support).

It was perhaps with Daumier as an exemplary precedent in mind that Charles Baudelaire exhorted artists of his day to direct their efforts away from Salon-oriented priorities such as history painting, and turn instead to the manners, morals and dress of society in their own time. Daumier had been doing precisely this since the early 1830s, but the passing parade of fashionable finery on Baron Haussmann's recently built boulevards held little interest for him. He instead preferred, in his fervent liberal bent, to probe the underbelly of contemporary French society ever more deeply.

Une ronde d'enfants bears the hallmarks of Daumier's distinct style. Here we observe his favored low perspective and deliberate cropping of a composition which expands loosely beyond the bounds of the canvas. His subjects' faces are slightly deformed by the movement and their absorption in their dancing.

Daumier died in 1879, blind and impoverished, having earned little income from his art, and never having received a commission as a painter. His living conditions and status at the end of his life were doubtless a result of his courting of *les classes ouvrières* causes, his commitment to satire, political caricature and mocking the bourgeois. Appreciation of Daumier as a painter has chiefly developed posthumously—he is now recognized as among the first and most important of the realist painters.

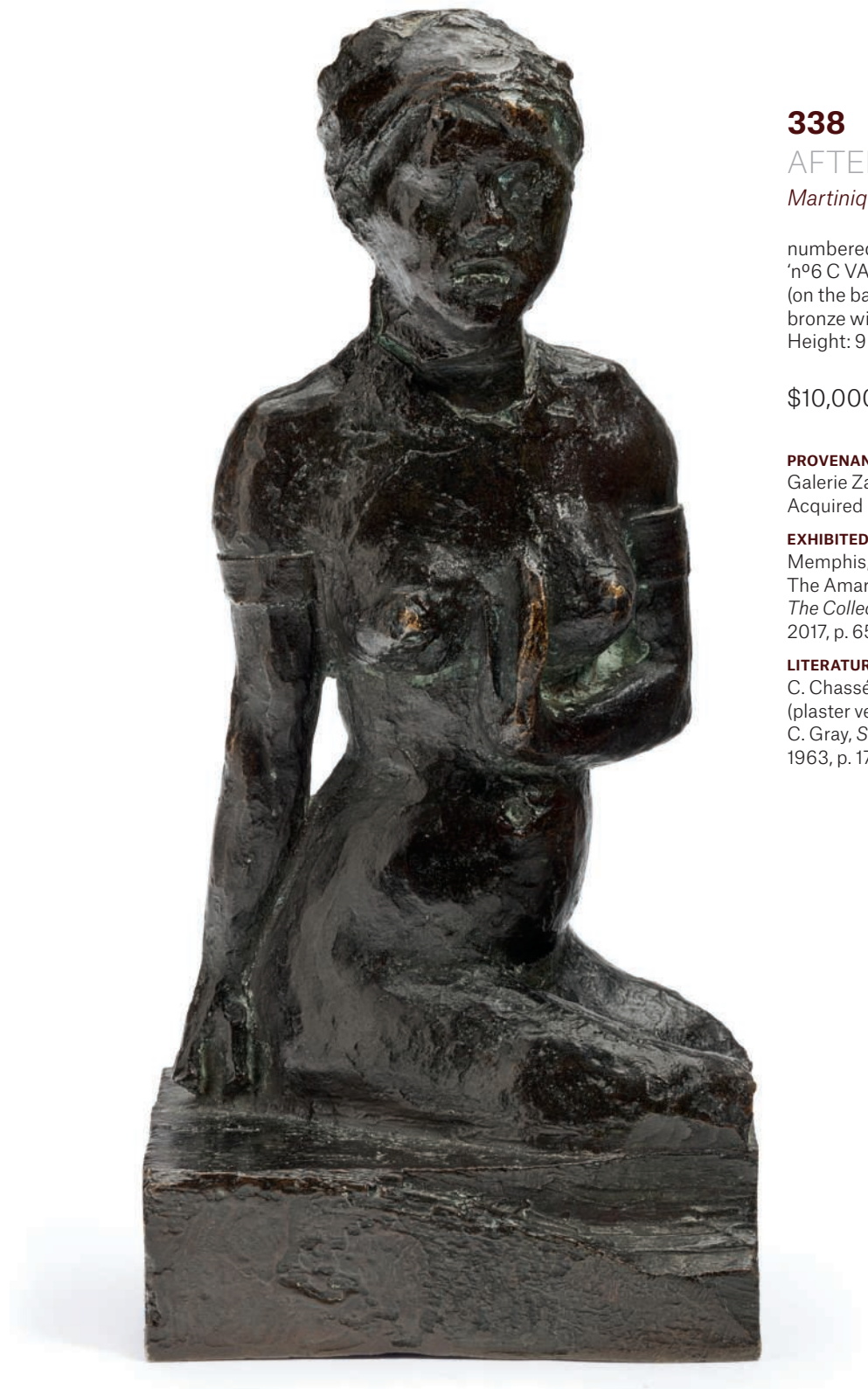
Henri Loyrette sums up the artistic insurgency Daumier's work let loose when he wrote, "It was Daumier's artistic fate to be a painter of the few. He did not enjoy the same attentive devotion or respectful reverence that quickly surrounded Ingres, Delacroix and Corot. But despite his marginal position and status as a 'curiosity', he established a line of descent that connects certain artists just as effectively as the Ingres lineage. Manet, Degas, Lautrec, Cézanne, Rouault and Picasso all owed Daumier a debt." He continues, "And Daumier is still contemporary, when he mocks monarchies, brings the mighty low, consoles the humiliated; ...contemporary because he was of his time, 'modern,' according to Baudelaire, 'at ease in his era,' but also out of step with it, widely misunderstood. An artist for our century" ("Situating Daumier," *Daumier, 1808-1879*, exh. cat., National Gallery of Canada, Ottawa, 1999, p. 21).

Daumier also executed a drawing representing the same scene as the present work (Maison, no. 251; fig. 1). Karl Eric Maison has written: "The composition is reversed in the drawing and shows five children instead of four. However, after having painted the little canvas [sic], the artist—with the aid of a tracing of the picture—transferred the figures of the three children on the left in the painting to the drawing and worked that group over in pen and ink in the manner of a line drawing; parts of the underlying charcoal sketch are still discernible" (*op. cit.*, vol. II, p. 86).



(fig. 1) Honoré Daumier, *Une ronde d'enfants (La ronde)*.





338

AFTER PAUL GAUGUIN (1848-1903)

Martiniquaise

numbered and stamped with foundry mark
'nº6 C VALSUANI CIRE PERDUE'
(on the back of the base)
bronze with dark brown patina
Height: 9 in. (22.9 cm.)

$10,000-15,000

PROVENANCE
Galerie Zak, Paris.
Acquired by the late owner, *circa* 1970.

EXHIBITED
Memphis, Dixon Gallery and Gardens (on extended loan).
The Amarillo Museum of Art, *Achievement in Art, The Collection of Montgomery H.W. Ritchie*, January-March 2017, p. 65 (titled *Kneeling Girl*).

LITERATURE
C. Chassé, *Gauguin et son temps*, Paris, 1955, p. 74 (plaster version listed).
C. Gray, *Sculpture and Ceramics of Paul Gauguin*, Baltimore, 1963, p. 177, no. 61 (wax version illustrated).



339

ÉDOUARD VUILLARD (1868-1940)

Quatre personnages devant un parapet

stamped twice with signature 'E. Vuillard' (Lugt 2497a; lower left and lower right)
oil on board laid down on panel
12⅞ x 17⅛ in. (39.7 x 43.8 cm.)
Painted in 1901

$70,000-100,000

PROVENANCE
Estate of the artist.
E.J. van Wisselingh & Co., Amsterdam.
H.P. Doodeheefver, Hilversum, Netherlands (1954).
Anon. sale, Sotheby & Co., London, 1 July 1959, lot 86.
Arthur Tooth & Sons, Ltd., London (acquired at the above sale).
Acquired from the above by the late owner.

EXHIBITED
Laren, Singer Museum, *Kunstbezit Rondom Laren*, 1958, p. 44, no. 248 (illustrated; titled *Personnages regardent la mer*).
Memphis, Dixon Gallery and Gardens (on extended loan).
The Amarillo Museum of Art, *Achievement in Art, The Collection of Montgomery H.W. Ritchie*, January-March 2017, p. 69 (illustrated in color, p. 56; titled *Personnages au bord de la mer* and with incorrect dimensions).

LITERATURE
A. Salomon and G. Cogeval, *Vuillard, Le regard innombrable, Catalogue critique des peintures et pastels*, Paris, 2003, vol. II, p. 840, no. VIII-22 (illustrated; with inverted dimensions).

340

PIERRE-AUGUSTE RENOIR (1841-1919)

Chemin aux Collettes avec tilleul

stamped with signature 'Renoir.' (Lugt 2137b; lower right)
oil on canvas
13⅜ x 18½ in. (34 x 47 cm.)
Painted *circa* 1914

$500,000-700,000

PROVENANCE
Estate of the artist.
Bernheim-Jeune et Cie., Paris.
The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London.
Acquired from the above by the late owner, *circa* 1970.

EXHIBITED
Memphis, Dixon Gallery and Gardens (on extended loan).
Amarillo Museum of Art, *Achievement in Art, The Collection of Montgomery H.W. Ritchie*, January-March 2017, p. 67 (illustrated in color; p. 67; titled *Les Collettes* and dated *circa* 1907).

LITERATURE
Bernheim-Jeune, ed., *L'atelier de Renoir*, Paris, 1931, vol. 2, no. 472 (illustrated prior to stamped signature as part of a larger canvas, pl. 151).
G.-P. and M. Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles, 1911-1919 et 1er supplément,* Paris, 2014, vol. V, p. 140, no. 3854 (illustrated prior to stamped signature as part of a larger canvas).

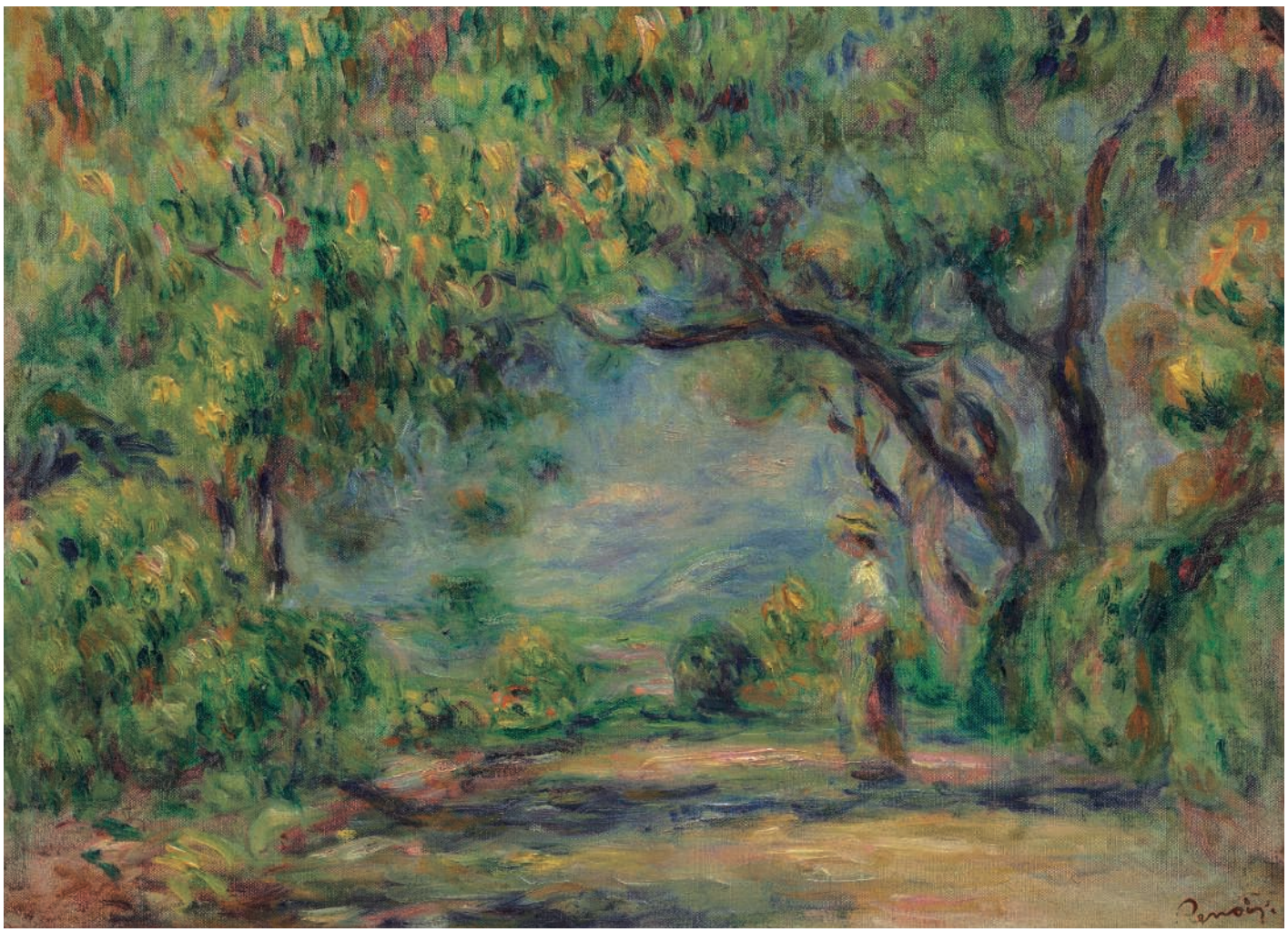
This work will be included in the forthcoming Pierre-Auguste Renoir Digital *Catalogue Raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.



(fig. 1) Pierre-Auguste Renoir, *La ferme à Les Collettes, Cagnes*, 1907-1914. The Metropolitan Museum of Art, New York.

By the turn of the century, Renoir's health was deteriorating and he began to spend increasing amounts of time in the south of France. In 1907 he purchased an old five-acre farm at Les Collettes, Cagnes-sur-Mer, which included a large olive grove and a variety of trees. There he built a villa with two studios and a detached glass structure in the olive grove to serve as an outdoor studio for his *plein air* landscape painting. The construction was completed in the fall of 1908, though Renoir chose to leave the old farmhouse in which the previous owner had lived untouched in an attempt to preserve the rural character of the property (fig. 1). Renoir and his family lived in the villa during the winter months for the rest of his life. From the very beginning, the villa became the focus of Renoir's artistic and social activities, attracting Ambroise Vollard, Claude Monet, Albert André, Maurice Denis, and Paul Durand-Ruel as guests. Indeed, his social life was so active that Renoir wrote to Julie Manet Rouart in March 1908 that "Cagnes is becoming an intellectual center. It is Paris that is provincial, so there!" (quoted in B.E. White, *Renoir, His Life, Art and Letters*, New York, 1984, p. 241).

While Renoir continued to work on his portrait commissions and nude bathers at Les Collettes, he became increasingly interested in landscape subjects. The balcony of his villa overlooked the town of Cagnes-sur-Mer, and from it Renoir could see as far as Cap d'Antibes. Though the artist had more freedom in his landscapes than he would with the portrait commissions, they challenged him in different ways. In a 1918 interview Renoir discussed his landscapes of Cagnes with the art critic René Gimpel: "The olive tree, what a brute! If you realize how much trouble it has caused me. A tree full of colors. Not great at all. Its little leaves, how they've made me sweat! A gust of wind, and my tree's tonality changes. The color isn't on the leaves, but in the spaces between them. I know that I can't paint nature, but I enjoy struggling with it. A painter can't be great if he doesn't understand landscape" (quoted in J. House, *Renoir*, exh. cat., Hayward Gallery, London, 1985, p. 277). These struggles he spoke of are successfully explored in the present work where Renoir has chosen a rainbow of colors to create the foliage of the leafy *tilleul* tree. Small daubs of yellow, red and blue intermingle with the varying tones of green to create a lush canopy that overflows from the canvas.



PROPERTY FROM THE COLLECTION OF
MONTGOMERY "MONTIE" H.W. RITCHIE



341

AUGUSTE RODIN (1840-1917)

Nu féminin debout dit aussi "Le Jour, Le jour, étude sans bras ni tête"

signed 'A. Rodin' (on the top of the base); inscribed and dated '© by musée Rodin 1958' (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: 8¾ in. (22.3 cm.)
Conceived in 1882; this bronze version cast in 1958

$12,000-18,000

PROVENANCE
Musée Rodin, Paris.
Galerie Huguette Bérès, Paris (acquired from the above, March 1959).
The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London (acquired from the above, 1959).
Acquired from the above by the late owner.

EXHIBITED
Memphis, Dixon Gallery and Gardens (on extended loan).
The Amarillo Museum of Art, *Achievement in Art, The Collection of Montgomery H.W. Ritchie*, January-March 2017, p. 67 (illustrated in color, p. 47).

LITERATURE
J.L. Tancock, *The Sculpture of Auguste Rodin, The Collection of the Rodin Museum, Philadelphia*, Philadelphia, 1976, pp. 304-305, no. 49-51-1 (another cast illustrated, p. 305).
M. Lambraki-Plaka, *O Rontenkai h Arcadia ellhniki tecnk,* Athens, 1985 (another cast illustrated, fig. 29).
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, p. 150, no. 35.
A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, Paris, 2007, vol. II, p. 477 (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 2017-5619B.



342

ARMAND GUILLAUMIN (1841-1927)

La Seine à Charenton

signed 'Guillaumin' (lower right)
oil on canvas
9⅝ x 14 in. (24.7 x 35.5 cm.)
Painted *circa* 1878

$30,000-50,000

PROVENANCE

George Urion, Paris; sale, Galerie Georges Petit, Paris, 30 May 1927, lot 48.
Arthur Tooth & Sons, Ltd., London.
Acquired from the above by the late owner.

EXHIBITED

Paris, Galerie Paul Rosenberg, *Rétrospective d'oeuvres de Guillaumin,* November 1908, no. 11.

LITERATURE

G. Serret and D. Fabiani, *Armand Guillaumin, Catalogue raisonné de l'oeuvre peint*, Paris, 1971, no. 68 (illustrated).

343

PIERRE BONNARD (1867-1947)

La Seine à Vernon

signed 'Bonnard' (lower right)
oil on canvas
32 x 27⅛ in. (81.3 x 68.7 cm.)
Painted *circa* 1929

$500,000-700,000

PROVENANCE
Private collection, Paris (by 1973).
Acquired by the late owner, *circa* 1975.

EXHIBITED
Memphis, Dixon Gallery and Gardens (on extended loan).
The Amarillo Museum of Art, *Achievement in Art, The Collection of Montgomery H.W. Ritchie*, January-March 2017, p. 63 (illustrated in color, p. 29).

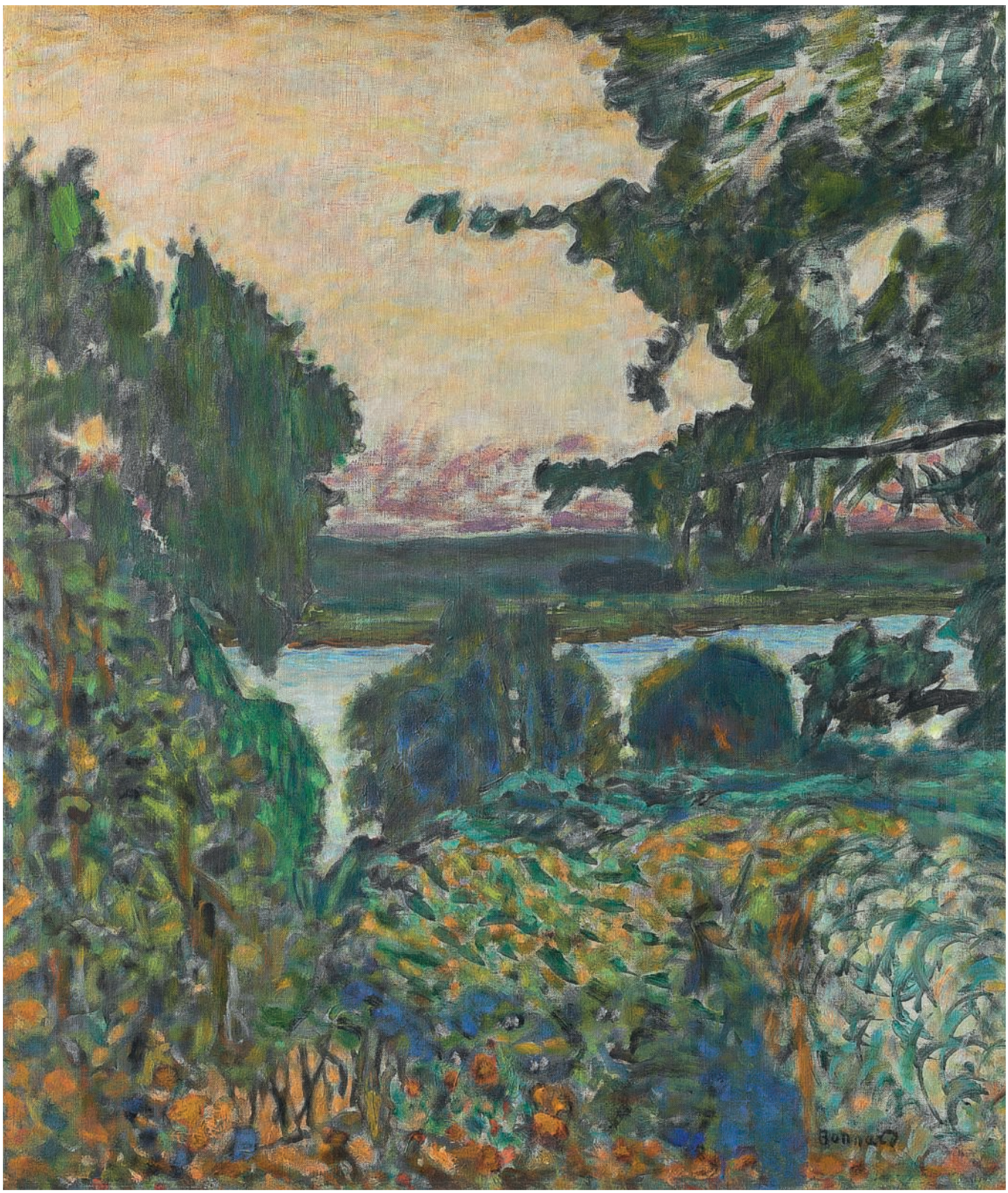
LITERATURE
J. and H. Dauberville, *Bonnard, Catalogue raisonné de l'oeuvre peint, 1920-1939*, Paris, 1973, vol. 3, p. 329, no. 1410 (illustrated).

Painted *circa* 1929, *La Seine à Vernon* belongs to an important series of landscapes which Bonnard executed at his house at Le Vernonnet. A symphony of colors, the picture depicts the Seine, viewed through rich and wild vegetation. Demonstrating his talent as a colorist, in *La Seine à Vernon* Bonnard combined creamier, denser brushstrokes with more atmospheric, *sfumato* effects, giving to the landscape a rich texture, which poetically conveys the shimmering colors of nature.

Pictures such as the present work express Bonnard's fondness for the landscape that surrounded his house at Le Vernonnet. Like his friend Claude Monet had done in Giverny, Bonnard would find great inspiration in the garden of his home and in the nature surrounding it. But unlike Monet, Bonnard never tried to mold nature into an arranged effect. On the contrary, he let the garden in front of his house develop into an expressive wilderness. In the artist's biography, Thadée Natanson recalled: "The house...was located in the centre of the garden, where Bonnard greatly liked to hoe and even more dig, water, and do all kinds of gardening except restricting the growth of the plants and flowers" (quoted in J. Zutter, *Pierre Bonnard, Observing Nature*, exh. cat., National Gallery of Australia, Canberra, 2003, p. 54).

Bonnard's love for wild nature is exemplified in *La Seine à Vernon*, where the greenery of the river's shore is celebrated in its anarchic beauty, foliage and trees merging into a kaleidoscopic range of hues. Yet, below this apparent spontaneity lies a carefully planned composition. In *La Seine à Vernon*, the scene is introduced by means of a traditional *repoussoir*: the trees on the left block part of the landscape, only to better introduce the view of the Seine in the background.

Bonnard's concern for striking the right composition in his landscapes is reflected in the fact that he preferred to work on loose canvases, often tacked to the wall, to better enlarge, reduce and crop his composition. Bonnard explained: "working within a set of imposed dimensions seems to me intolerable, as the composition is more or less always cropped or modified by material measurements of the support...This process is useful to me, especially for landscapes. In every landscape there is the need for a certain quantity of sky and land, water and greenery, a dosage of elements that one cannot always establish at the start" (quoted in A. Terrasse, *Pierre Bonnard*, Paris, 1967, p. 127).



344

CHAÏM SOUTINE (1893-1943)

Le mouton derrière la barrière

signed 'Soutine' (lower left)
oil on canvas
10⅝ x 16⅛ in. (27 x 41 cm.)
Painted *circa* 1940

$150,000-250,000

PROVENANCE
Maxwell Galleries, San Francisco.
Acquired from the above by the family of the present owner.

This work will be included in the forthcoming third volume of the Chaïm Soutine *catalogue raisonné* currently being prepared by Maurice Tuchman and Esti Dunow.

Once I saw the village butcher slice the neck of a bird and drain the blood out of it. I wanted to cry out, but his joyful expression caught the sound in my throat. This cry, I always feel it there

–Chaïm Soutine

During the mid-1920s, in an intensive and impassioned effort to "liberate" this cry, Soutine began work on a prolonged sequence of paintings—eloquent, ecstatic, and utterly unforgettable–that depict recently slaughtered animals, heroically isolated on the canvas.

These extraordinary images of butchered animals may be divided into two compositional groups. In one, the creatures are hung ignominiously upside-down by the legs, the wings or arms flailing convulsively as in the final throes of death. In others, the animal is suspended from the neck instead, and self-contained pathos replaces sputtering energy. In the present painting, Soutine has captured a sheep which is still alive—however the petrified look in the animal's eyes, its chattering teeth, and the claustrophobic fence suffocating it all appear to suggest that its death is very near.

This image of imminent death is charged with life, just as the inanimate canvas surface commands the viewer's attention and provokes an immediate emotional response that mirrors Soutine's own fervent identification with his motifs. "Soutine's paint as it lies there upon the canvas appears to act like a miraculous teeming substance," David Sylvester has written, "that actually generates life under our eyes" (*Chaïm Soutine*, exh. cat., Tate Gallery, London, 1963, p. 15).

Throughout his childhood and first decade in Paris until Albert C. Barnes's storied discovery of his work in 1922 brought him a measure of financial security for the first time ever—gnawing hunger had been a relentless and inexorable part of Soutine's daily existence. By the time he was able to afford food, his years of deprivation had left him with stomach ulcers, ultimately fatal, that relegated him to a meager diet of bread, milk, and soup. Soutine's images of animals and their flesh become, in this light, the unbridled exorcisms of his insatiable hunger and desire; the voluptuous, jewel-like pigments render the butchered beast unexpectedly and beguilingly beautiful. "His canvases rivet the viewer with their convincing physical presence and their kinetically charged substance, which embody the fervid inner need that compelled the artist to paint them" (*Chaïm Soutine*, exh. cat., Galerie Thomas, Munich, 2009, p. 9).



PROPERTY FROM AN IMPORTANT PRIVATE SWISS COLLECTION

345

MAURICE UTRILLO (1883-1955)

Rue à Sannois (Val-d'Oise)

signed 'Maurice Utrillo. V.' (lower left)
oil on canvas
23½ x 31¾ in. (57.7 x 80.7 cm.)
Painted *circa* 1912-1914

$200,000-300,000

PROVENANCE

Private collection, Europe; sale, Sotheby Parke Bernet, Ltd., London, 30 March 1977, lot 62.
Piccadilly Gallery, London (acquired at the above sale).
Acquired from the above by the family of the present owners, 1977.

LITERATURE

P. Pétridès, *Maurice Utrillo, Catalogue de l'oeuvre peint*, Paris, 1959, vol. I, p. 444, no. 379 (illustrated, p. 445).
J. Fabris and C. Paillier, *L'oeuvre complet de Maurice Utrillo*, Paris, 2009, vol. I, p. 634, no. 404 (illustrated in color, p. 475).


Maurice Utrillo V.

PROPERTY FROM AN IMPORTANT PRIVATE SWISS COLLECTION

346

GEORGES ROUAULT (1871-1958)

La famille du clown

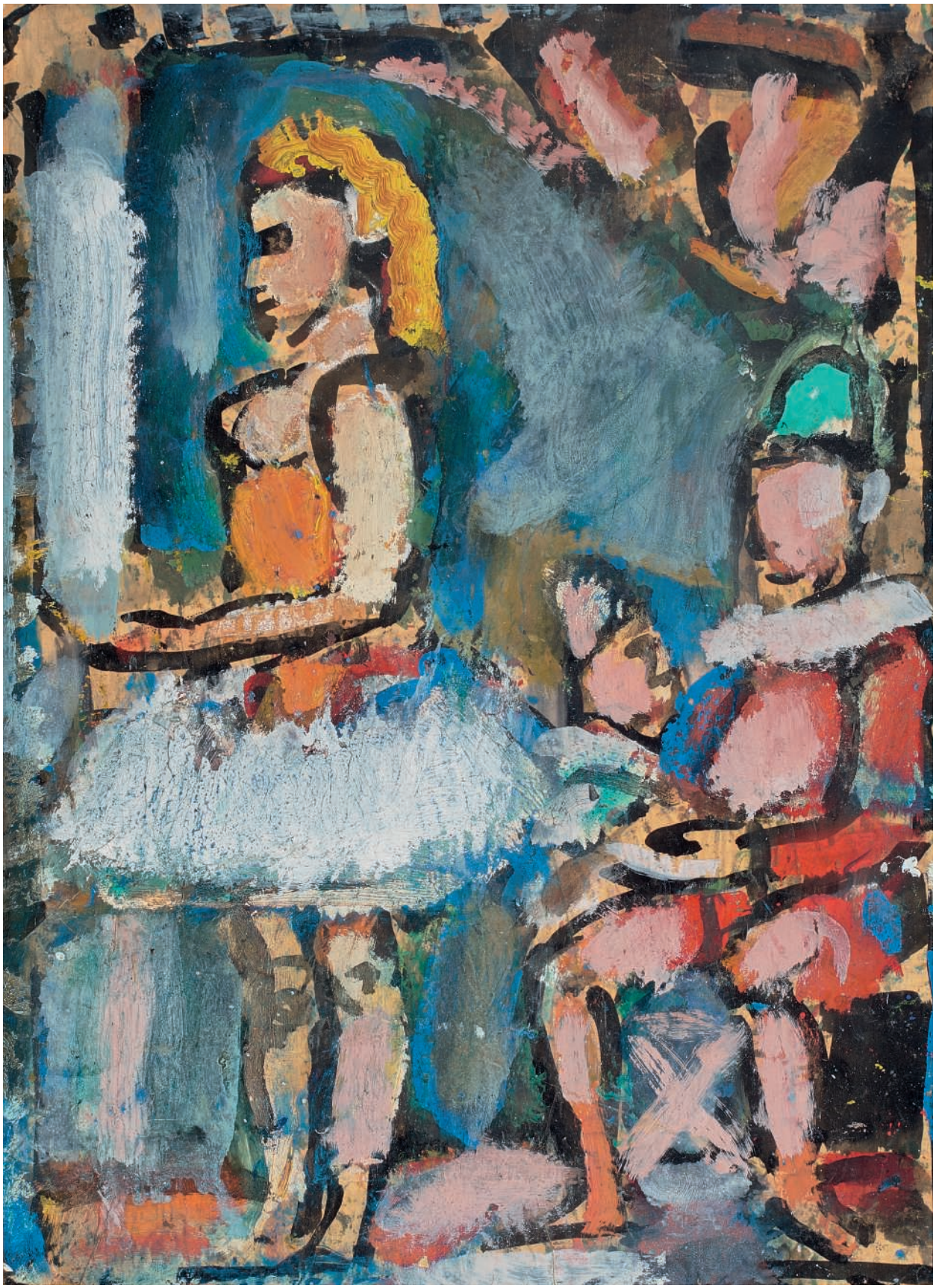
with two atelier stamps (on the reverse)
oil and gouache on paper laid down on canvas
21⅛ x 15½ in. (53.7 x 39.3 cm.)
Painted in 1929-1939

$150,000-250,000

PROVENANCE
Roland, Browse & Delbanco, London.
Acquired from the above by the family of the present owners, 1972.

EXHIBITED
Basel, Galerie Beyeler, *Georges Rouault, Visionnaire*, September-November 1971, no. 34 (illustrated in color).
Cologne, Galerie Baukunst, *Georges Rouault, Ölbilder und Gouachen*, January-March 1972, no. 31.
London, Roland, Browse & Delbanco, *Georges Rouault, Etienne Cournault*, *Paintings*, June-July 1972, no. 9.

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



PROPERTY FROM AN IMPORTANT PRIVATE SWISS COLLECTION

347

ALBERT MARQUET (1875-1947)

Quai du Louvre, soleil pâle

signed 'marquet' (lower right)
oil on canvas
19⅝ x 24 in. (49.8 x 61 cm.)
Painted in 1906

$200,000-300,000

PROVENANCE

Galerie Druet, Paris (acquired from the artist).
Dr. T. Keller, Paris (acquired from the above, February 1907).
Galerie Druet, Paris (acquired from the above).
Olivier Senn, Le Havre (acquired from the above, November 1909).
Private collection, France (by descent from the above).
Galerie Schmit, Paris.
Acquired by the family of the present owners, 1973.

EXHIBITED

Paris, Galerie Druet, *Exposition Albert Marquet*, February 1907, no. 22 (titled *Soleil pâle*).
Paris, Galerie E. Druet, E*xposition de Peintures de Albert Marquet*, May 1910.
Paris, Galerie E. Druet, *Exposition de 25 peintres contemporains*, June-September 1925, no. 105.
Gray, France, Musée baron Martin, *Aspects de la peinture française, de Courbet à Soutine*, June-September 1961, no. 142 (illustrated).
Paris, Galerie Schmit, *Marquet*, May-June, 1967, no. 62 (titled *Paris, Quai de la Mégisserie*).
Paris, Galerie Schmit, *Tableaux des maîtres français 1900-1955*, May–June, 1973, no. 32 (illustrated; titled *Paris, Quai de la Mégisserie*).

LITERATURE

E. Sarradin, "Echos. M. Albert Marquet," *Journal débats politiques et littéraires*, 22 February 1907, p. 2.
"L'actualité artistique," *L'Art vivant*, 1 September 1925, p. 21 (illustrated).
M. Giry, *Le Fauvisme, ses origines, son évolution*, Neuchâtel, 1981, p. 108.
P. Sanchez, *Les expositions de la Galerie Eugène Druet, Répertoire des artistes exposants et liste de leurs œuvres*, 1903-1938, Dijon, 2009, p. 373.

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

Born in Bordeaux in 1875, Marquet discovered his passion for drawing at an early age. His mother immediately recognized his skills and, contrary to his father's wishes, insisted that she and Marquet move to Paris to further explore his artistic talent. Thereafter, Marquet enrolled in the Ecole nationale des arts décoratifs, where he would meet fellow artist Henri Matisse.

As a young student, Marquet developed a taste for contemplation as a result of spending time at the Louvre copying works by Claude Lorrain, Jean-Baptiste-Siméon Chardin, and Jean-Baptiste-Camille Corot. It was through his rapid but nevertheless accurate sketches and drawings executed on the sidewalks of Paris that he developed his sense of movement. The hustle and bustle of Parisian life complemented what he learned in the museums and galleries, and it is this city energy which caused the avid traveler to always return to Paris.

When living in Paris, Marquet always ensured that his studio had a good view of the Seine so that he could paint the ever-changing appearance of the city on the water. Like Claude Monet, he sought to capture in his works the subtle changes in character of various buildings and bridges in different weather conditions, in particular the cathedral of Notre-Dame and the Pont-Neuf.

The present canvas depicts the Quai des Grands-Augustins surrounded by the Seine, with the great Haussmanian buildings and bridges in the background. François Daulte has written about the artist's Paris pictures: "Here are Paris and its bridges freeing themselves through the light of the river; here is the Paris of trees sheltering the booksellers; here are the popular quarters with their fences covered with multi-coloured posters and their decaying houses...He drapes them in the sun of springtime or bathes them in the sad atmosphere of a winter's day, when the snow dribbles down on the quays and a fog, light and damp, hangs over the entire city" (*Albert Marquet*, Lausanne, 1988, p. 24).


Marquet

PROPERTY FROM AN IMPORTANT PRIVATE SWISS COLLECTION

348

MAURICE DE VLAMINCK (1876-1958)

Clairière

signed 'Vlaminck' (lower right)
oil on canvas
21⅜ x 25¾ in. (54.3 x 65.4 cm.)
Painted *circa* 1910-1912

$100,000-150,000

PROVENANCE
Galerie Vildrac, Paris.
Anon. sale, Galerie Motte, Geneva, 27 November 1965, lot 45.
Acquired at the above sale by the family of the present owners.

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



PROPERTY FROM AN IMPORTANT PRIVATE SWISS COLLECTION

349

CAMILLE PISSARRO (1830-1903)

Les coteaux de Gisors

signed and dated 'C. Pissarro. 1884.' (lower right)
oil on canvas
21⅛ x 25⅝ in. (53.9 x 65.1 cm.)
Painted in 1884

$800,000-1,200,000

PROVENANCE
Galerie Durand-Ruel et Cie, Paris (acquired from the artist in 1891 and until February 1919).
Dr. Harold Astrup, Oslo.
Acquired from the above by the family of the present owners, 1972.

EXHIBITED
London, The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), *XIX and XX Century French Paintings and Drawings,* November-December 1963, p. 12, no. 11 (illustrated).
London, Marlborough Fine Art, Ltd., *Pissarro in England,* June-July 1968, p. 20, no. 11 (illustrated in color, p. 42).
London, Marlborough Fine Art, Ltd, *European Masters,* October 1969-January 1970, p. 102, no. 50 (illustrated in color, p. 103).

LITERATURE
L.R. Pissarro and L. Venturi, *Camille Pissarro, son art—son oeuvre*, Paris, 1939, vol. I, p. 184, no. 734 (illustrated, vol. II, pl. 153; dated 1889).
C. Kunstler, *Camille Pissarro,* Milan, 1974, p. 78 (illustrated).
J. Pissarro and C. Durand-Ruel Snollaerts, *Pissarro, Catalogue critique des peintures*, Paris, 2005, vol. III, p. 516, no. 780 (illustrated in color).

In April 1884, Pissarro moved to Eragny, a small village on the banks of the Epte that would remain his home—and the principal inspiration for his art—until his death almost two decades later. His financial situation had become increasingly dire since the crash of the Paris stock market in 1882, which almost ruined Durand-Ruel, and he had a growing brood to support—four young children at home, plus a baby on the way. For almost a year, Pissarro scoured the countryside near Paris in search of a large house at moderate rent, with appealing landscape motifs close at hand. When he visited Eragny, some forty-five miles northwest of the capital in the Vexin region, he was immediately smitten. "Yes, we've made up our minds on Eragny-sur-Epte," he wrote to his eldest son, Lucien, "The house is superb and inexpensive; a thousand francs, with garden and meadow. It is two hours from Paris. I found the region much more beautiful than Compiègne" (quoted in J. Pissarro and C. Durand-Ruel Snollaerts, *op. cit.*, vol. I, p. 499).

Within days of settling at Eragny, Pissarro was hard at work. "I haven't been able to resist painting, so beautiful are the views all around my garden," he wrote to Durand-Ruel (quoted in *ibid.*, p. 185). Throughout the spring, summer, and fall of 1884, he ranged widely over the countryside near his new home, working at his rolling easel. He depicted the village center of Eragny, with its picturesque church and manor house, and he often traveled to the neighboring hamlets of Gisors, Bazincourt and Thierceville. He delighted in painting the expansive fields, gently rolling hills, and meandering river banks within a single square mile of his new home, and he also painted his very first views of the meadow just beyond his property, which would become one of the seminal motifs of his late career.

Pissarro painted the present scene, which depicts the hills of Gisors, during the fall of 1884. Although Pissarro's attention to the play of light over the tranquil landscape is quintessentially Impressionist, he has forsaken the free, painterly handling of the Impressionist *plein-air* sketch in favor of uniformly small, evenly distributed, and carefully controlled touches of pigment, paving the way for his enthusiastic embrace of Neo-Impressionism the very next year.

During the ensuing two decades, Pissarro continued to draw inexhaustible inspiration from the landscape in and around Eragny. He painted the countryside in all seasons and at all times of day, frequently describing the weather and light conditions in minute detail in his letters. He returned to the same spots in the landscape at intervals of days, weeks, or even years, varying his viewpoint to produce the impression of remarkable richness and diversity within an extremely limited stretch of terrain. Joachim Pissarro has written, Pissarro's "representations of these fields and gardens constitute the most spectacularly intense pictorial effort to 'cover' a particular space in his career...His infrequent travels always brought him back to Eragny with renewed resources, fresh ideas, and an eagerness to paint the same and yet ever different locations once again" (*Camille Pissarro*, New York, 1993, pp. 225 and 241).






C. Pissarro 1884



PROPERTY FROM A MANHATTAN ESTATE

350

ALBERT ANDRÉ (1869-1954)

Dans le parc, bord de la Seine

oil on burlap
28½ x 36 in. (72.5 x 91.5 cm.)
Painted in 1903-1905

$30,000-50,000

PROVENANCE
Hirschl & Adler Galleries, Inc., New York.
Acquired from the above by the late owner, November 1958.

This work will be included in the forthcoming Albert André *catalogue critique* being prepared by Béatrice Roche, Alain Girard and Flavie Durand-Ruel.

The present work depicts the same subject as *Au bord de la Seine* (fig. 1), which the artist painted in 1906 and exhibited at the Salon d'Automne that same year. In a letter dated 11 April 1901, Camille Pissarro wrote to André, "I have just seen your paintings at Durand-Ruel. I find you have made much progress...All my congratulations" (quoted in *Albert André, Peintre, Un contemporain de toujours*, exh. cat., Musée d'art sacré du Gard, Pont Saint Esprit, 2011, p. 71). It is this kind of encouragement, along with the support of his dealer Paul Durand-Ruel, which helped push André into an intense period of creativity during which he would paint both *Dans le parc, bord de la Seine* and its sister piece.



(fig. 1) Albert André, *Au bord de la Seine*, 1906. Musée d'Orsay, Paris. © 2017 Artists Rights Society (ARS), New York



PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

351

HENRI LEBASQUE (1865-1937)

Trois femme cousant dans un jardin

signed and dated 'Lebasque 1923' (lower right)
oil on canvas
21⅜ x 25¾ in. (54.3 x 65.3 cm.)
Painted in 1923

$100,000-150,000

PROVENANCE
Galerie Durand-Ruel et Cie., Paris (acquired from the artist).
Effie Seachrest, Kansas City.
Frances Logan, Kansas City (acquired from the above).
The William Nelson Rockhill Trust, Kansas City (gift from the above); sale, Christie's, New York, 15 November 1989, lot 419.
Hilde Gerst Gallery, New York (acquired at the above sale).
Richard Green Fine Arts, London.
Acquired from the above by the present owner.

EXHIBITED
San Francisco, Montgomery Gallery, *Lebasque*, February-April 1986, no. 39 (illustrated, p. 63).

LITERATURE
P. Fairbanks and L. Banner, "H. Lebasque," *Art and Antiques*, May 1991, p. 63, no. 39 (illustrated in color).
D. Bazetoux, *Henri Lebasque, Catalogue raisonné*, Neuilly-sur-Marne, 2008, vol. I, p. 195, no. 680 (illustrated).

Christine Lenoir and Maria de la Ville Fromoit have confirmed the authenticity of this work.

352

PIERRE-AUGUSTE RENOIR (1841-1919)

Roses dans un vase de fleurs

signed 'Renoir.' (lower right)
oil on canvas
16⅝ x 14½ in. (42.1 x 36.7 cm.)

$300,000-500,000

PROVENANCE
Galerie Daniel Malingue, Paris.
Private collection, Europe (acquired from the above, 1983);
Estate sale, Sotheby's, New York, 8 May 2014, lot 143.
Acquired at the above sale by the present owner.

Still life painting, in contrast to his contemporaneous portrait practice, provided Renoir the welcome opportunity to extemporize freely in his technique. In the present still life, a profuse bouquet of roses provided Renoir with a pretext for a virtuoso display of brushwork, allowing him to create a rich weave of color and texture that fills most of the canvas.

Although Renoir relished the formal freedom that still life afforded him, he did not paint the ambitious floral compositions of the late 1870s and early 1880s solely as artistic exercises. Rather, like Claude Monet, he found that his still life paintings were more readily salable than other works during this period, a key transitional moment both in Renoir's career and in the history of Impressionism overall. Renoir continued to paint still lifes throughout his career, and he embraced with enthusiasm at the beginning of the 1900s a more experimental palette of flaming tones.

Although Renoir was not the avid gardener that Monet was, his corpus of floral still lifes nonetheless showcases a broad range of blooms, including roses, peonies, lilacs, gladioli, anemones, and geraniums. According to his dealer Ambroise Vollard, "Madame Renoir always kept flowers in the house, arranged in those inexpensive, pretty green vases that caught Renoir's fancy in the shop windows" (quoted in M. Hoog, *Catalogue of the Jean Walter and Paul Guillaume Collection*, Paris, 1987, p. 208).



353

HENRI MANGUIN (1874-1949)

Jeanne cousant sous un chêne-liège, Villa Demière

stamped with signature 'Manguin' (lower right)
oil on canvas
18⅛ x 15 in. (46 x 38 cm.)
Painted in Saint-Tropez in summer-fall 1907

$100,000-150,000

PROVENANCE
Estate of the artist.
Jeanne Manguin, Saint-Tropez (by descent from the above, 1949).
Pierre Manguin, Paris (by descent from the above).
Galerie de Paris, Paris.
Pauline K. Cave, New York (*circa* 1967 and until 1984).
Private collection, New York; sale, William Doyle Galleries, New York, 10 May 1990, lot 56.
Montgomery Gallery, San Francisco.
Acquired from the above by the present owner, 1991.

EXHIBITED
San Francisco, Montgomery Gallery, *Henri Manguin, Selections from the Musée Marmottan Exhibition*, October-December 1990, no. 23.

LITERATURE
L. and C. Manguin, *Henri Manguin, Catalogue raisonné de l'oeuvre peint*, Neuchâtel, 1980, p. 126, no. 273 (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 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. In 1905, Manguin, Marquet and Camoin took up residence in Saint-Tropez, where the present work was executed. The subject of this work is Jeanne, Manguin's wife, whom he married in 1899. The artist created numerous portraits of his wife throughout his career, making this one of his most preferred subjects.



The present group of four works from the collection of Durand-Ruel, a pioneer amongst art dealers and an unfailing support to the Impressionist movement, is a tribute to the close working relationship between artist and dealer. Durand-Ruel developed an interest in Loiseau as early as 1897, and organized his first exhibition of importance in 1904. Resisting the influence of Gauguin, unlike many of his contemporaries, Loiseau remained faithful to the Impressionist principles throughout his life. His style is nevertheless rich and varied, in terms of subject matter as well as in style, as demonstrated by the four works presented here, all acquired directly from the artist by Durand-Ruel.



354

GUSTAVE LOISEAU (1865-1935)

L'avant port de Fécamp (Normandie)

signed 'G Loiseau' (lower left)
oil on canvas
18¼ x 21¾ in. (46.3 x 55.1 cm.)
Painted in Fécamp in 1920

$25,000-35,000

PROVENANCE

Galerie Durand-Ruel et Cie., Paris (acquired from the artist, June 1920).
By descent from the above to the present owner.

EXHIBITED

Paris, Galerie Durand-Ruel et Cie., *Gustave Loiseau*, November-December 1963, no. 22.
Paris, Galerie Durand-Ruel et Cie., *Gustave Loiseau, Centenaire de sa naissance*, June-July 1965, p. 15, no. 34.

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



355

GUSTAVE LOISEAU (1865-1935)

La Neige, Pontoise (Le pont du chemin de fer, effet de neige)

signed 'G Loiseau' (lower left)
oil on canvas
23⅝ x 31⅞ in. (60 x 81 cm.)
Painted in 1914

$50,000-70,000

PROVENANCE

Galerie Durand-Ruel et Cie., Paris (acquired from the artist, March 1914).
By descent from the above to the present owner.

EXHIBITED

Paris, Galerie Durand-Ruel et Cie., *Gustave Loiseau*, June-July 1942, no. 11.
Paris, Galerie Durand-Ruel et Cie., *Gustave Loiseau, Centenaire de sa naissance*, June-July 1965, p. 15, no. 28.

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



356

GUSTAVE LOISEAU (1865-1935)

Triel sur Seine

signed and dated 'G. Loiseau 1917' (lower right)
oil on canvas
23¾ x 23⅞ in. (60.4 x 60.6 cm.)
Painted in 1917

$40,000-60,000

PROVENANCE

Galerie Durand-Ruel et Cie., Paris (acquired from the artist, December 1919).
M. and Mme Fauvet, Paris (June 1972).
Charles Boisselier, Paris (November 1972).
Galerie Durand-Ruel et Cie., Paris (acquired from the above, February 1973).
By descent from the above to the present owner.

EXHIBITED

Geneva, Galerie des Granges, *Gustave Loiseau,* October-December 1974, no. 22 (illustrated).
Pontoise, Musée Pissarro, *Gustave Loiseau*, May-September 1981, no. 8.

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



357

GUSTAVE LOISEAU (1865-1935)

Petite barque de pêche sur la plage d'Etretat

signed and dated 'G. Loiseau. 02' (lower left)
oil on canvas
21½ x 28⅞ in. (54.4 x 73.2 cm.)
Painted in 1902

$50,000-70,000

PROVENANCE

Galerie Durand-Ruel et Cie., Paris (acquired from the artist, January 1904).
By descent from the above to the present owner.

EXHIBITED

Pontoise, Musée Pissarro, *Gustave Loiseau*, May-September 1981, no. 4.

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

PROPERTY FROM A PROMINENT PRIVATE COLLECTION

358

EUGÈNE BOUDIN (1824-1898)

Villerville, Rivage, marée montante octobre

signed, dated and inscribed 'E. Boudin - 93. 25 Octobre 93 Villerville' (lower right)
oil on canvas
21⅞ x 36¼ in. (55.6 x 92.3 cm.)
Painted on 25 October 1893

$300,000-500,000

PROVENANCE
Galerie Durand-Ruel et Cie., Paris.
Dieterle collection, Paris.
E.J. van Wisselingh & Co., Amsterdam.
Gordon C. Edwards, Ottawa (by 1937).
M. Knoedler & Co., Inc. New York.
Mr, and Mrs. Arthur Murray, Honolulu (acquired from the above, by 1962).
Acquired from the above by the present owner, 2006.

EXHIBITED
Salon de Paris, 1894, p. 59 (illustrated; titled *Le rivage de Deauville*).
New York, E.V. Thaw & Co., Inc., *Eugène Boudin*, December 1962, no. 16 (illustrated; titled *Villerville*).

LITERATURE
R.L. Benjamin, *Eugène Boudin,* New York, 1937, p. 178 (illustrated, p. 159).
R. Schmit, *Eugène Boudin*, Paris, 1973, vol. III, p. 231, no. 3203 (illustrated).



The artist in June 1896. Musée Eugène Boudin, Honfleur.
Attributed to Henri Brauner.

Born the son of a sailor in the coastal town of Honfleur, Boudin was always drawn to the sea. He was particularly attracted to the dramatic coastlines of Normandy, not only for the exceptional quality of the light and brilliancy of the sea and sky, but also to observe the wealthy bourgeoisie who escaped Paris to the Channel beaches for the summer months. Hailed as a forefather of the Impressionists, Boudin's technique was a source of inspiration for artists who succeeded him, particularly the precedent he set for capturing the subtle changes in atmosphere while outdoors. Most famously Claude Monet commented that his mentor's work was influential enough to "decide the entire future and development of [his] painting" (quoted in P.C. Sutton, *Boudin, Impressionist Marine Paintings*, exh. cat., Peabody Museum of Salem, 1991, p. 16).

The present painting is a serene landscape in Villerville, on the Normandy coast. Two fisherman walk away from the sea following a day's work, leaving behind a few other people on the beach in the distance. A low, broad horizon offers a great expanse of brilliant blue sky rising above the scene, its rich tones punctuated by freely-applied wisps of fresh white clouds. In fact, the artist devotes almost two thirds of the composition to the vast sky, the mastery of which reaffirm Jean-Baptiste Camille Corot's description of Boudin as "the king of the skies." Despite the figures' central location in the composition, it is nature which dominates; the sweeping view overwhelms and dwarfs the humans who inhabit the scene.





359

AUGUSTE RODIN (1840-1917)

Tête de Balzac au front dégagé et au menton fendu dit aussi Tête type H

signed, numbered, inscribed and dated 'A. Rodin N° 9 .© by musée Rodin 1980.' (on the right shoulder); inscribed with foundry mark '.Georges Rudier. Fondeur. Paris.' (on the left shoulder); with raised signature 'A. Rodin' (on the underside)
bronze with dark brown patina
Height: 12 in. (30.5 cm.)
Conceived *circa* 1894; this bronze version cast in 1980

$20,000-30,000

PROVENANCE

Musée Rodin, Paris.
Eric Sabers, New York (acquired from the above, February 1985).
Gertrude Stein Gallery, New York.
Anon. sale, Christie's, New York, 6 October 1988, lot 4.
Acquired at the above sale by the family of the present owner.

LITERATURE

A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin,* Paris, 2007, vol. I, pp. 173-174 (another cast illustrated).

This work will be included in the forthcoming Auguste Rodin *catalogue critique de l'oeuvre sculpté* currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay under the archive number 2016-4962B.



360

EUGÈNE BOUDIN (1824-1898)

Camaret, Trois-mats dans la rade

signed and dated 'E. Boudin - 71' (lower left)
oil on canvas
15⅞ x 25¾ in. (40.4 x 65.4 cm.)
Painted in 1871

$80,000-120,000

PROVENANCE
Worms collection, Paris; Estate sale, Hôtel Drouot, Paris, 20 May 1875, lot 1.
M.A. Nunès, Paris; Estate sale, Hôtel Drouot, Paris, 16 April 1894, lot 2.
Galerie Paul Pétridès, Paris.
Private collection, Paris; sale, Palais Galliéra, Paris, 13 March 1961, lot 26.
Anon. sale, Galerie Motte, Geneva, 7 November 1969, lot 46.
Private collection, Switzerland; sale, Christie's, London, 8 February 2005, lot 273.
Vallejo Gallery, Newport Beach (acquired at the above sale).
Acquired from the above by the present owner, June 2006.

EXHIBITED
Rennes, Musée des Beaux-Arts, *Eugène Boudin en Bretagne*, February-March 1964, p. 33, no. 21 (illustrated).

LITERATURE
R. Schmit, *Eugène Boudin,* Paris, 1973, vol. I, p. 255, no. 707 (illustrated).



PROPERTY FROM A PRIVATE MIAMI COLLECTION

361

ALBERT ANDRÉ (1869-1954)

Le Quai de Grenelle, Paris

signed 'Albert André' (lower left)
oil on canvas
25½ x 31¾ in. (64.9 x 80.8 cm.)
Painted in 1920

$30,000-50,000

PROVENANCE
Galerie Durand-Ruel et Cie., Paris (acquired from the artist, February 1921).
Durand-Ruel Galleries, New York (acquired from the above, spring 1921).
Courvoisier Galleries (The Penthouse), San Francisco (acquired from the above, February 1936).
Maison Bernard, Galería de Arte S.R.L., Caracas.
Acquired from the above by the family of the present owner, October 1974.

EXHIBITED
New York, Durand-Ruel Galleries, *Exhibition of Paintings by Albert André*, February 1922, no. 4.
San Francisco Museum of Art, *Contemporary Art, Paintings, Watercolors and Sculpture Owned in the San Francisco Bay Region, Fifth Anniversary Exhibition*, January-February 1940, no. 134.

This work will be included in the forthcoming *catalogue critique* being prepared by Béatrice Roche, Alain Girard and Flavie Durand-Ruel.

According to Béatrice Roche, the present work was painted from art critic Georges Besson's apartment window on the quai de Grenelle. Albert Marquet painted this very scene, from Besson's apartment, just two years later.



362

BLANCHE HOSCHEDÉ-MONET
(1865-1947)

La maison de Michel Monet à Sorel-Moussel

signed 'Blanche Hoschede' (lower left)
oil on canvas
21⅛ x 32 in. (55 x 81 cm.)

$35,000-45,000

PROVENANCE
Estate of the artist.
Theodore Earl Butler, Paris (by descent from the above).
Jean-Marie Toulgouat, Giverny (by descent from the above).
Galerie Le 15 Miromesnil, Paris.
Private collection, Virginia (acquired from the above, 2004); sale, Sotheby's, New York, 16 March 2011, lot 36.
Private collection, Michigan (acquired at the above sale).
Acquired from the above by the present owner.

Philippe Piguet has confirmed the authenticity of this work.

363

CLAUDE MONET (1840-1926)

Nymphéas (fragment)

oil on canvas
22⅛ x 15⅜ in. (59 x 39 cm.)

$250,000-350,000

PROVENANCE
Estate of the artist.
Michel Dedecker, France (December 1980).
Galerie Tuffier, Les Andelys, (1981).
Patrick Blanchon, Paris.
Anon. sale, Sotheby Parke Bernet Inc., New York, 21 May 1982, lot 304.
Leonard Andrews, Malvern, Pennsylvania (acquired at the above sale).
Private collection, Maine (acquired from the above, 1990);
Estate sale, Skinner, Boston, 13 May 2016, lot 326.
Acquired at the above sale by present owner.

LITERATURE
D. Wildenstein, *Claude Monet, Catalogue raisonné, Supplément aux peintures, dessins, pastels, index,* Paris, 1991, vol. V, p. 181 (illustrated).

In the early stages of modernism, France was subjected to a number of consequential changes: internal and external political unrest, a series of radical technological inventions and an immense opening to the rest of the world informed by the *Expositions Universelles*. In particular, access to the newly opened Japan would have a profound effect on artists working at this time, including Monet. The painter amassed a large collection of *ukiyo-e* woodblock prints and paintings, the title of which literally translates to "pictures of a floating world." Monet was deeply impacted by their delicate fusing of color and form as well as by the underlying spiritual and philosophical processes imbued in them, including the act of repetition to achieve a unified body of work. Monet was not a stranger to working within a theme; his poplars and Argenteuil series are proof of that much. Yet never before had he delved into a single subject with such totality as he did with his final series, the *Nymphéas*. The very notion of wanting to immortalize something as fleeting as a scene highly dependent upon light, weather, and season alludes to Japanese aesthetics. In particular to *wabi-sabi* which can be understood as the pursuit of beauty in all things imperfect, impermanent, and incomplete.

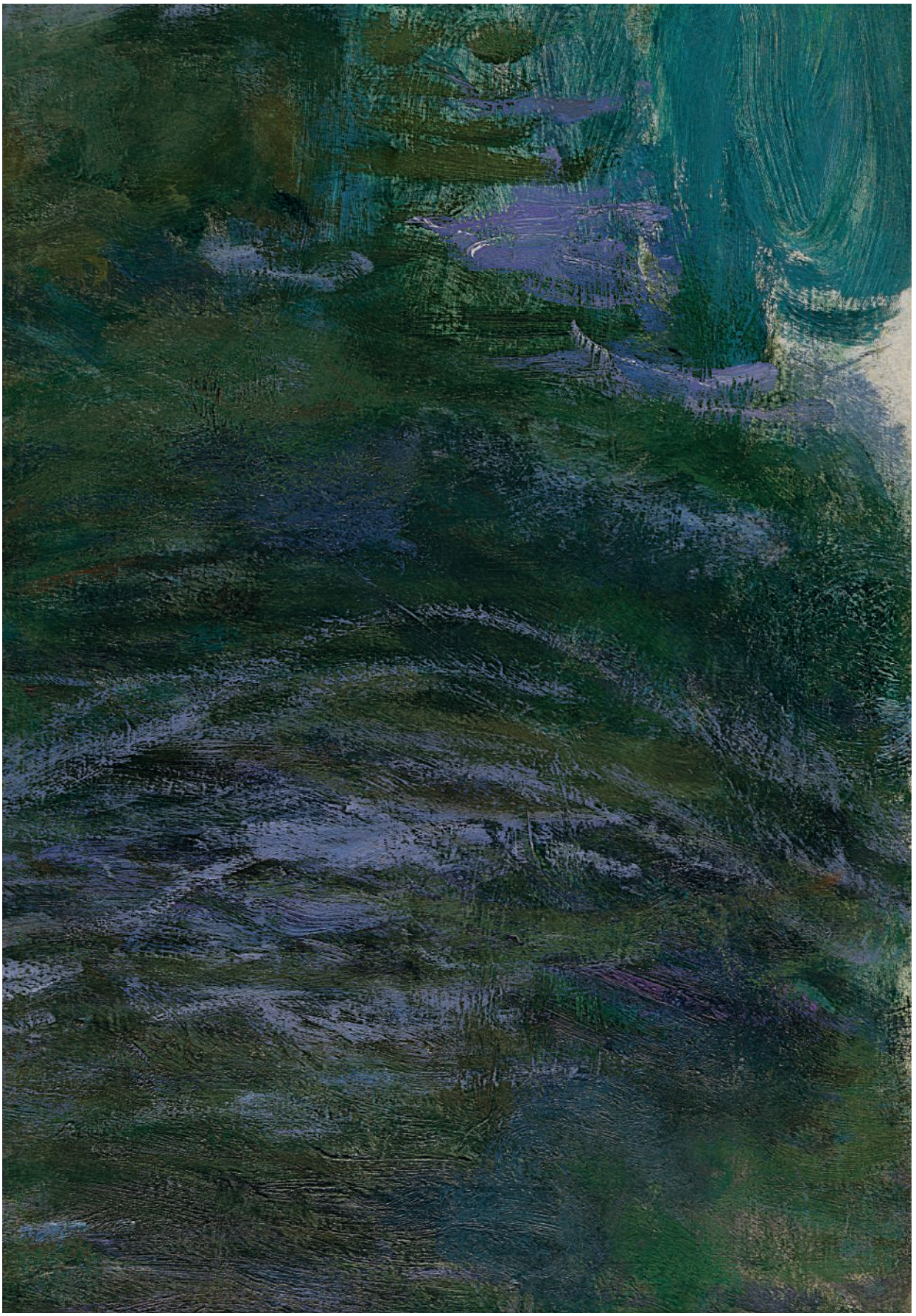


Claude Monet by his pond in Giverny, *circa* 1905.
Photo by Ernest Bulloz.

Monet and his family had moved to Giverny in April 1883. Situated at the confluence of the Seine and the Epte about forty miles northwest of Paris, Giverny at the time was a quiet, picturesque farming community of just 279 residents. Upon his arrival there, Monet rented a large, pink stucco house on two acres of land. When the property came up for sale in 1890, Monet purchased it at the asking price of 22,000 francs, "certain of never finding a better situation or more beautiful countryside," as he wrote to Durand-Ruel (Letter 1079). He immediately set to work tearing up the existing kitchen garden and planting lush flower beds on the gentle slope in front of the house. Monet had been an enthusiastic gardener all his life, and at Giverny he finally enjoyed the means to fulfill this passion completely. He employed as many as six gardeners, consulted with friends like Gustave Caillebotte and Octave Mirbeau who shared his love of gardening, subscribed to horticultural magazines and encyclopedias, imported rare plants and seeds from around the world, and even received the advice of a Japanese gardener who traveled to Giverny in 1891 at Monet's request. Early in 1893, three years after commencing work on the flower garden, Monet acquired an adjacent plot of land between the railroad tracks and the river Ru. By autumn, he had converted nearly one thousand square meters into a lavish lily pond, spanned by a wooden footbridge and ringed by an artful arrangement of flowers, trees, and bushes. Silent, mysterious, and contemplative, the water garden took its inspiration from the east, a feature that Monet accentuated by planting bamboo, ginkgo trees, and Japanese fruit trees around the pond.

Although Monet created the lily pond in part to fulfill his passion for gardening, he also intended it as a source of artistic inspiration. Widely hailed as landmarks of late Impressionism, his *Nympéas* paintings constitute some of the most innovative and influential works of Monet's entire *oeuvre*. The present example is quiet and contemplative; its style is as organic as the garden it is meant to mirror. It is in constant movement as if the brushstrokes hadn't yet fully settled on the canvas, creating the appearance of a superimposition of two distinct planes: the flattened background made of sweeping brushstrokes which give the work its vibrating boundaries of color, and lighter strokes like flickers of light upon which the aquatic vegetation is gently suspended.

These late pictures of Monet's cherished waterlilies culminated in the celebrated friezes now hanging in their specially-tailored environment in the Musée de l'Orangerie in Paris. They were initially met with mixed reactions; however, they now are regarded as some of the most important works of art of the 20th century and hang in many of the world's greatest museums. These innovative, trailblazing icons manage to be searingly modern while conveying a vivid sense of the undulations of the surface of the water and the bobbing waterlilies.





Left: Jean Arp, Buste silvestre, 1972. © 2017 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

Below: Ruthe and Heinz Eppler. Artwork: © Dedalus Foundation, Inc. / Licensed by VAGA, New York, NY.

THE DEFINING GESTURE

Modern Masters from the Eppler Family Collection

Across their more than sixty years together, Heinz and Ruthe Eppler were devoted partners in family, philanthropy, and a shared love of art and culture. Born in Germany, Heinz Eppler (d. 2012) escaped the looming Nazi threat to begin a new life in the United States. With great business acumen, Heinz co-founded a housewares distributing business that later acquired The Miller-Wohl Company, and built the firm into a national chain. At the same time, the Epplers created a lasting legacy in art, education, healthcare, and Jewish causes. As president and chair of the American Jewish Joint Distribution Committee, Heinz provided a strength of leadership that impacted countless lives around the globe, notably in Jewish communities in Central and Eastern Europe, the Soviet Union, and Ethiopia. The Epplers' philanthropic focus also extended to the arts.

The Epplers decided to build their own collection in the early 1980s, and began a friendship with Edward B. Henning (d. 1993), the Cleveland Museum of Art's Chief Curator of Modern Art. The many correspondences between Henning and Heinz Eppler, often funny and personal, reveal an ongoing dialogue on family, the history of art, and the evolution of the Eppler Family Collection. Henning became a trusted advisor, relating his enthusiasm or hesitation on potential acquisitions. "Once again, let me simply state that when I see things that I think are very good I will mention them to you," Henning wrote in 1981, "and depend on you to see whatever you think might be of interest to you." The Epplers, for their part, were inquisitive and deliberate in their purchases. "Ruthe and I are very patient collectors," Heinz Eppler explained to Henning in 1982, "and are not impulsive with respect to acquiring a specific rare work from an existing collection."

Rather than following the heady Contemporary fashions of the art world in the eighties, the Epplers turned to the artists that had spoken to them more directly in their formative adult years. What motivated the Epplers was

"Ruthe and I are very patient collectors, and are not impulsive with respect to acquiring a specific rare work from an existing collection."

–Heinz Eppler





the thrill of finding works of visual and intellectual resonance—paintings, sculpture, and works on paper by such legendary figures of Modernism as Franz Kline, Hans Hofmann, Lee Krasner, Arshile Gorky, David Smith, Milton Avery, Pablo Picasso, and Henri Matisse. Like Heinz, many of the artists were also emigres who found their voice and freedom in America.

Throughout the 1980's, Henning was not only an important advisor, but he and the Epplers developed a close friendship and a shared vison about collecting "When you have an important collection, no matter how large or small," the curator wrote, "it is a serious responsibility as well as a great pleasure." Of Motherwell's *Je t'aime No. III with Loaf of Bread*, he noted, "My feeling is that it is very important as well as being beautiful," and he lauded the collectors for having chosen a "superb" painting by William Baziotes. Henning went to great lengths to commend the art historical significance of Abstract Expressionists such as Motherwell, Franz Kline, and Jackson Pollock. Upon hearing that the Epplers had purchased Kline's *Light Mechanic* in 1985—a work Henning had suggested some two years earlier—the curator wrote to express his congratulations. "You now have an excellent, representative collection of American Abstract Expressionist art," he enthused, "and that is the most important art of the twentieth century and the most important of all American art."

Above: David Smith with Lee Krasner, Jean Freas, Jackson Pollock, Clement Greenberg, and Helen Frankenthaler, Bolton Landing, circa 1951. Photographer unknown. Artwork: © Estate of David Smith / Licensed by VAGA, New York, NY.

Right: Franz Kline and Willem de Kooning outside the Sidney Janis Gallery, New York, 1959. Photo: Fred McDarrah / Getty Images.

Following page above: "The Irascibles," New York, 1950, from the January 15, 1951 issue of LIFE Magazine. Photo: Nina Leen.

Following page below: Jackson Pollock and Lee Krasner, January 1950. Photo: Rudy Burckhardt. © 2017 Estate of Rudy Burckhardt / Artists Rights Society (ARS), New York. Artwork: © 2017 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York.



The Epplers' connection with Henning is indicative of their personal, heartfelt approach toward art—one that culminated in an inspired collection of works extending across the twentieth century. As Henning observed to the couple in December 1986: "For the past four years, each year I have thought that your collecting might be coming to a conclusion, and each year I'm surprised when we find something important." Ultimately, the Epplers collected art that they loved to live with and share with others, both through loans to exhibitions and by opening their home to museum groups and fellow collectors. In 1986, the Epplers were asked to loan works to the Cleveland Museum exhibition *The Art of Collecting Modern Art: An Exhibition of Works from the Collections of Clevelanders*.

As Henning wrote, "Collecting art intelligently involves much more than having enough money. Collecting art successfully requires knowledge, taste and judgement. It may not require the same skills used to create works of art, but it does depend on a comparable level of taste and judgement." The Eppler Family Collection is an enduring testament to the personal vision and discernment with which Heinz and Ruthe carefully built their collection.



o **364**

EDGAR DEGAS (1834-1917)

Danse espagnole

stamped with signature, numbered and stamped with foundry mark 'Degas 20/G A.A. HÉBRARD CIRE PERDUE ' (Lugt 658; on the top of the base)
bronze with dark brown and green patina
Height: 15¾ in. (40 cm.)
Original wax model executed *circa* 1885; this bronze version cast at a later date in an edition numbered A to T, plus two casts reserved for the Degas heirs and the founder Hébrard, marked HER.D and HER respectively

$200,000-300,000

PROVENANCE

Durand-Ruel Galleries, New York (December 1922).
P. Marianotti, Milan.
Private collection, Stockholm.
M. Knoedler & Co., Inc., New York (acquired from the above, March 1965).
Leonard Hutton Gallery, New York (acquired from the above, June 1968).
Harriet Griffin Gallery, New York.
Acquired from the above by the present owner, March 1981.

LITERATURE

J. Rewald, ed., *Degas, Works in Sculpture, A Complete Catalogue*, New York, 1944, p. 27, no. LXVI (another cast illustrated, p. 130).
J. Rewald and L. Von Matt, *Degas Sculpture, The Complete Works*, Zurich, 1956, p. 156, no. LXVI (another cast illustrated, pl. 51).
F. Russoli and F. Minervino, *L'opera completa di Degas*, Milan, 1970, p. 141, no. S16 (another cast illustrated).
J. Rewald, *Degas's Complete Sculpture, Catalogue Raisonné*, San Francisco, 1990, p. 170, no. LXVI (original wax model illustrated, p. 170; another cast illustrated, p. 171).
A. Pingeot, *Degas Sculptures*, Paris, 1991, p. 160, no. 16 (another cast illustrated).
S. Campbell, "Degas, The Sculptures, A Catalogue Raisonné," *Apollo*, vol. CXLII, no. 402, August 1995, pp. 20-21, no. 20 (another cast illustrated, p. 20).
J.S. Czestochowski and A. Pingeot, *Degas Sculptures, Catalogue Raisonné of the Bronzes*, Memphis, 2002, p. 161, no. 20 (another cast illustrated in color, pp. 160-161).
S. Campbell, R. Kendall, D. Barbour and S. Sturman, *Degas in the Norton Simon Museum*, Pasadena, 2009, vol. II, pp. 298-300 and 517-518, no. 51 (another cast illustrated in color, pp. 298-299; details of another cast illustrated in color, p. 298).
S.G. Lindsay, D.S. Barbour and S.G. Sturman, *Edgar Degas Sculpture,* Wahsington, D.C., 2010, p. 369 (original wax model illustrated in color).

Dancers account for forty of the seventy-four sculptures that Degas modeled in wax and are known today. Many of these relate to the strict discipline and technique of classical ballet as practiced by the French dance masters and choreographers of the late 19th century. A most remarkable exception, however, is the present sculpture, *La danse espagnole*, which stands out among the rest for its spontaneous sense of excited abandon and sensuality, characteristics that clearly relate to its Spanish theme.

All things Spanish were very much on the minds of French artists, writers and musicians from mid-century onwards (fig. 1). The French king Louis-Philippe, an ardent Hispanophile, bought large numbers of Spanish artworks during the 1830s for his *Galerie Espagnole* in Paris. Degas visited Spain in 1889, after he modeled *La danse espagnole*, but his eye for Spanish painting had already made itself known in his art, especially in his portraits, even if he only rarely treated overtly Spanish subjects.

Spanish dance troupes had been a popular attraction in Paris from the 1830s onward. Conservative dance specialists resisted the intrusion of Spanish elements into classic French ballet, but others, such as the choreographer Carlo Blasis, prized the Spanish character in dance for its "hauteur, pride, love and arrogance" (quoted in S.G. Lindsay, et al., *op. cit.*, p. 159). By Degas' time, the movements of a suitably Europeanized interpretation of Spanish dance forms were standard among balletic character steps. Georges Bizet transposed colorful folkloric elements into the music, drama and dance of his opera *Carmen*, which premiered in Paris in 1875.

Charles Millard has observed in *La danse espagnole* "a spiral configuration that rises through the hip-shot torso, around the curving left arm, turned head, and up through the raised right arm, whence it returned to the body by the relationship of the hand to the head...a sculptural statement of a sophistication unrivalled in the nineteenth century. The curving and spiraling of the forms completely does away with any sense of frontality, and the figure is wholly satisfactory from any angle" (*The Sculpture of Edgar Degas*, Princeton, 1976, pp. 102-103).



(fig. 1) Edouard Manet, *Lola de Valence*, 1862. Musée d'Orsay, Paris.



o 365

JEAN (HANS) ARP (1886-1966)

Buste silvestre

signed, numbered and inscribed with foundry mark 'ARP 5/5 E.GODARD Fondr.' (on the underside)
bronze with brown patina
Height: 16¾ in. (42.6 cm.)
Conceived in 1963; this bronze version cast in 1972

$100,000-150,000

PROVENANCE
Brook Street Gallery, Ltd., London (by 1973).
Davlyn Gallery, New York.
Acquired from the above by the present owner, January 1980.

LITERATURE
E. Trier, intro., *Jean Arp Sculpture, His Last Ten Years*, New York, 1968, p. 123, no. 305a (marble version illustrated, p. 122).
I. Jianou, *Jean Arp,* Paris, 1973, p. 81, no. 305.
Fondation Arp, *Atelier Jean Arp et Sophie Taeuber*, Paris, 2012, p. 200 (marble version illustrated, p. 201).
A. Hartog and K. Fischer, *Hans Arp, A Critical Survey*, Ostfildern, 2012, p. 374, no. 305a (marble version illustrated; with incorrect provenance).

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



(another view)

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

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

Conceived in 1963, *Buste silvestre* is a proudly organic form, with its soft curves suggestive of transformation and growth. Its smoothly rounded and sensually undulating form is characteristic of Arp's approach to the human body, which he primarily explored through a language of organic abstraction. "With Arp, a new aspect of sculpture is born," remarked a critic of his earliest sculptures in the round that were conceived in the 1930s (J. Brzekowski, "Les Quatres Noms," *Cahiers d'Art*, no. 9, 1934, p. 197, quoted in *Arp*, exh. cat., Württembergischer Kunstverein, Stuttgart, 1986, p. 148). Arp arrived at the forms in his sculptures in a gradual manner, taking his inspiration from the shapes suggested to him by the natural world, as well as from his own body of existing work.

Arp's vocabulary of biomorphic forms proved to be widely influential and has become part of the modernist idiom of abstraction. Margherita Andreotti has written: "That the organic sculptural form which Arp arrived at in the early 1930s provided an ample vehicle for expression is demonstrated, moreover, by the readiness with which it was adopted by other sculptors and has become part of the standard formal repertoire available to modern artists. Moore, Hepworth, and Noguchi are just a few of the better known sculptors to develop this organic vocabulary in their own unique ways" (*The Early Sculpture of Jean Arp*, Ann Arbor, 1989, pp. 253-254). And certainly, Arp's inventive forms have become part of the modernist idiom of abstraction.



366

DIEGO GIACOMETTI (1902-1985)

Grande table torsade, modèle carré

bronze with dark brown and green patina
Height: 15⅝ in. (39.6 cm.)
Length: 32¾ in. (83.2 cm.)
Width: 25⅛ in. (63.4 cm.)
Conceived *circa* 1965

$120,000-180,000

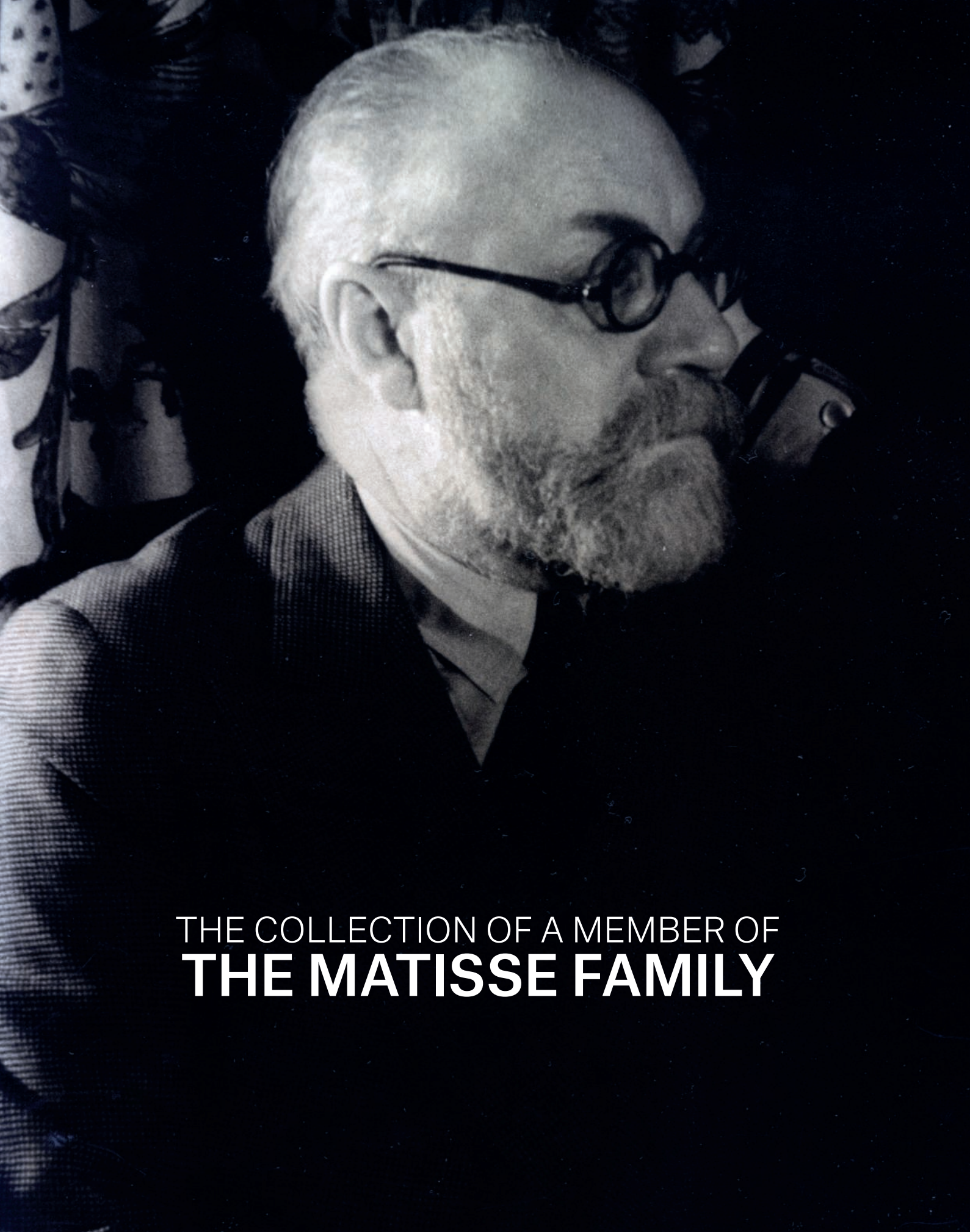
PROVENANCE

Josephine Howell Decoration, Inc., New York.
Acquired from the above by the present owner, June 1968.

LITERATURE

M. Butor, *Diego Giacometti*, Paris, 1985, p. 95 (another version illustrated *in situ*).
F. Francisci, *Diego Giacometti, Catalogue de l'oeuvre*, Paris, 1986, vol. I, pp. 87-89 (another version illustrated).
D. Marchesseau, *Diego Giacometti,* Paris, 1986, p. 65 (another version illustrated).





THE COLLECTION OF A MEMBER OF

THE MATISSE FAMILY

367

HENRI MATISSE (1869-1954)

Tireur d'épine

signed with initials and numbered 'HM 1/10' (on the right side); stamped with foundry mark 'C.VALSUANI CIRE PERDUE' (on the back)
bronze with brown and red patina
Height: 7⅜ in. (18.7 cm.)
Conceived in 1906; this bronze version cast in 1931

$50,000-70,000

PROVENANCE

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

LITERATURE

A.E. Elsen, *The Sculpture of Henri Matisse*, New York, 1972, pp. 63-66 (another cast illustrated, pls. 77-78).
C. Duthuit and W. de Guébriant, *Henri Matisse, Catalogue raisonné de l'oeuvre sculpté*, Paris, 1997, p. 66, no. 26 (another cast illustrated in color, p. 67).



Boy with a Thorn ("Spinario"), 3rd-1st century B.C. Musei Capitolini, Rome. Ghigo Roli / Bridgeman Images



Opposite Henri Matisse. Photo: Universal History Archive/UIG / Bridgeman Images

368

HENRI MATISSE (1869-1954)

Paysage, St. Tropez

signed with initials 'H.M.' (lower left)
oil over pencil on panel
11¾ x 7 in. (30 x 17.8 cm.)
Painted *circa* 1904

$300,000-500,000

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

Wanda de Guébriant has confirmed the authenticity of this work.

Initially trained as a lawyer, Matisse began his formal artistic studies in Paris in 1891 under the tutelage of William-Adolphe Bouguereau at the Académie Julien, and Gustave Moreau at the Ecole des Beaux-arts. His early works were executed in a traditional Academic manner; however, a trip to Saint-Tropez in the summer of 1904 to visit his good friend Paul Signac opened the painter's eyes to the warm light and rich, saturated colors of the south of France. Following this visit, Matisse began to experiment with bolder palettes, and vowed to return to the south of France the following year to further explore the effects of shimmering light on landscape.

The practical rather than doctrinaire approach to the aims of Neo-Impressionism that Signac adopted at Saint-Tropez made him an important catalyst in progressive painting for years to come. Matisse had eagerly read Signac's treatise *D'Eugène Delacroix au néo-impressionnisme* when it was published in installments in 1898. When he stayed with Signac at Saint-Tropez in the summer of 1904, Matisse began painting works such as the present *Paysage, St. Tropez*, which anticipate the radical Fauve works that he would create the following year at Collioure. Most notable is *Luxe, calme et volupté* (fig. 1), which was interpreted by critics and fellow artists alike as Matisse's formal declaration of Divisionist allegiance when it was exhibited in the spring of 1905. According to Elizabeth Cross, "The major Fauve, Henri Matisse, spent the summer of 1904 working with Cross and Signac in Saint-Tropez. This was the turning point in Matisse's art. Inspired, he embraced both Neo-Impressionism's theoretical stand on the division of colours into optically charged complementary hues and the Mediterranean group's recreated Arcadian, pastoral idyll. Matisse's now legendary painting, *Luxury, Calm and Pleasure*, 1904, was the result" ("Late Neo-Impressionism," *Radiance, The Neo-Impressionists*, exh. cat., National Gallery of Victoria, Melbourne, 2012, p. 113).

The present work is related to a pencil drawing of the same subject which Matisse executed in 1904 (fig. 2). The painting is constructed in exactly the same manner as the pencil drawing, with the same horizon line, an identical house and cluster of trees in the center of the composition, the same tree branch entering the frame at upper right, and a similarly angled wall bisecting the lower edge from the right side. The only difference is that in the pencil drawing, Matisse has inserted himself into the composition by drawing his left foot perched atop the wall, his left hand holding his sketchbook. John Klein has written about the drawing: "Partial and marginalized also is the artist's presence in *Landscape, Saint-Tropez.* In a strange composition, he has shown a landscape, a landscape that he is drawing, one that also contains the image of him drawing. Fragments of his body are part of his view, as is the drawing pad he addresses" (*Matisse Portraits,* New Haven, 2001, p. 60).



(fig. 1) Henri Matisse, *Luxe, calme et volupté*, 1904. Musée d'Orsay, Paris. © 2017 Succession H. Matisse / Artists Rights Society (ARS), New York



(fig. 2) Henri Matisse, *Paysage, Saint-Tropez*, 1904. Musée Matisse, Nice. © 2017 Succession H. Matisse / Artists Rights Society (ARS), New York



369

HENRI MATISSE (1869-1954)

Pochade pour tête de jeune fille

signed 'H. Matisse' (lower right)
oil on panel
8½ x 4⅝ in. (21.5 x 11.7 cm.)
Painted in 1917

$120,000-180,000

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

EXHIBITED
Paris, Musée national d'art moderne, Centre national d'art et de culture Georges Pompidou, *Henri Matisse, dessins et sculpture*, May-September 1975, p. 99, no. 54 (illustrated).

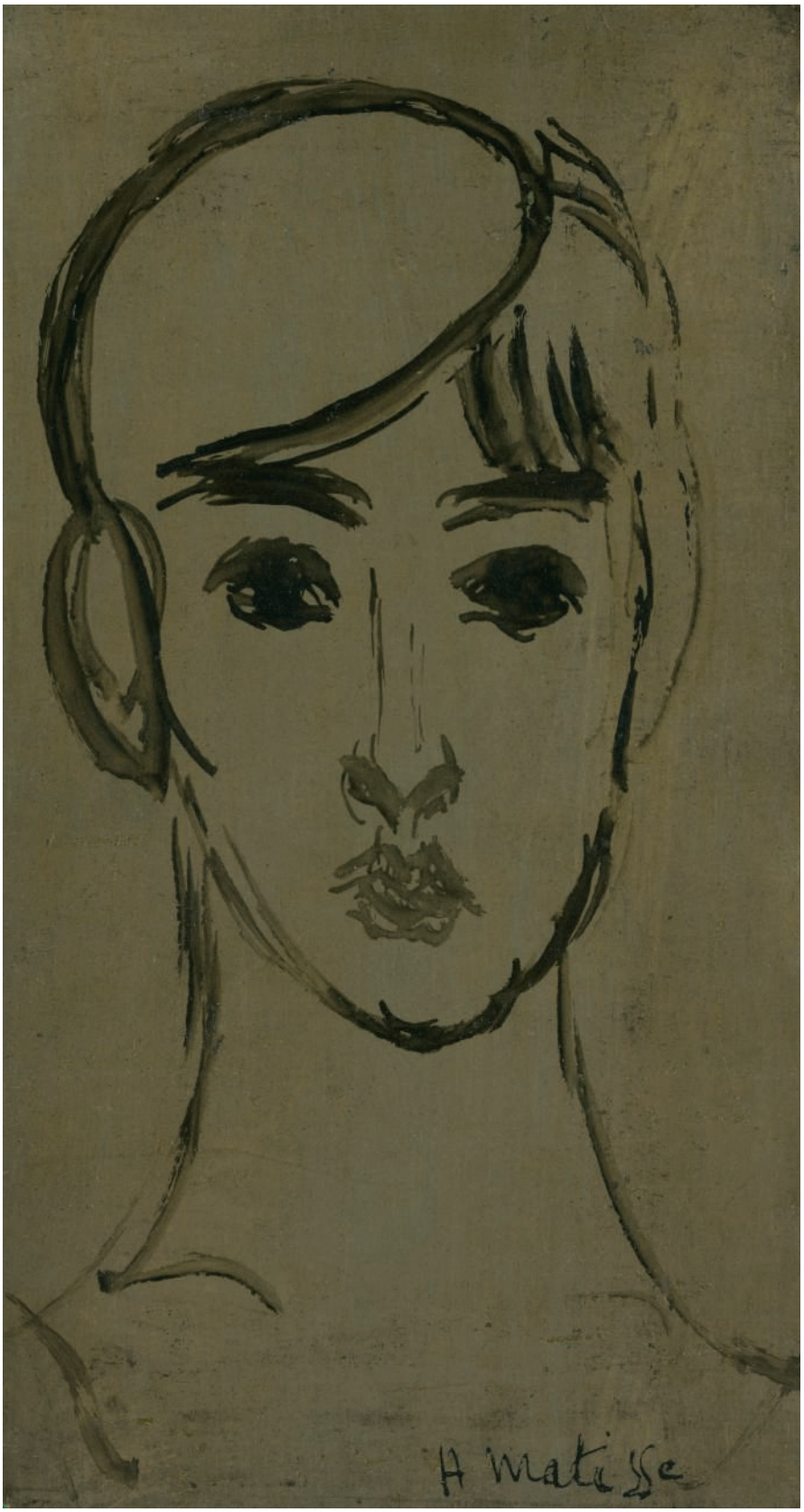
Wanda de Guébriant has confirmed the authenticity of this work.

With events of the First World War weighing heavily on his mind, Matisse painted very little during the early months of 1915. When he resumed, he painted some still lifes, and in 1916 embarked on a series of remarkably austere, almost schematic compositions, with predominantly black and gray tonalities. Matisse and his family had a house in Issy-les-Moulineaux, just outside Paris. He painted there as well, and at the same time kept his old studio on the Quai Saint-Michel in Paris, whose windows opened on the Seine and overlooked Notre Dame. In 1916 he began to work frequently again in the smaller confines of this studio, doing mostly portraits and studio interiors.

It was also during this time that Matisse first visited Nice in the south of France, hoping to avoid another cold and dismal winter in wartime Paris. He enjoyed the Mediterranean light in winter—although it was less dazzling than in the summer, it created a more subtle array of colors. These winter sojourns, commencing when the artist was forty-eight years old, "may have begun as a symbolic return to the adventures, challenges, and yearnings of his earlier years" (J. Cowart, *Henri Matisse, The Early Years in Nice, 1916-1930*, exh. cat., National Gallery of Art, Washington, D.C., 1986, p. 26). During these years, often referred to as his *niçoise* period, Matisse's work underwent great change. The most obvious transformation during this time, perhaps influenced by his first meeting with Pierre-Auguste Renoir in December 1917, was the reappearance of the figure in his painting. While Matisse's work would have developed regardless of his physical location, the environment he discovered in Nice influenced his work to a greater extent than any other location at any period in his career. Painted in 1917, the present work is a portrait of one of the sisters of Laurette, Matisse's most frequent model between 1916-1917. Matisse painted Laurette and her two sisters together on multiple occasions. One painting, *Les trois soeurs*, 1917, is in the collection of the Musée de l'Orangerie (fig. 1) and another, dated and titled the same, is at the Barnes Foundation. In both finished paintings, Laurette's sister can be identified thanks to her particular hairstyle, as seen in the present work.



(fig. 1) Henri Matisse, *Les trois soeurs*, 1917. Musée de l'Orangerie, Paris. © 2017 Succession H. Matisse / Artists Rights Society (ARS), New York


H Matisse

PROPERTY OF A GENTLEMAN

370

ALEXEJ VON JAWLENSKY (1864-1941)

Mystischer Kopf: Damenbildnis I

signed with initials 'A.J' (lower left)
oil on cardboard laid down on board
11⅜ x 7¾ in. (29 x 19.7 cm.)
Painted *circa* 1917

$120,000-180,000

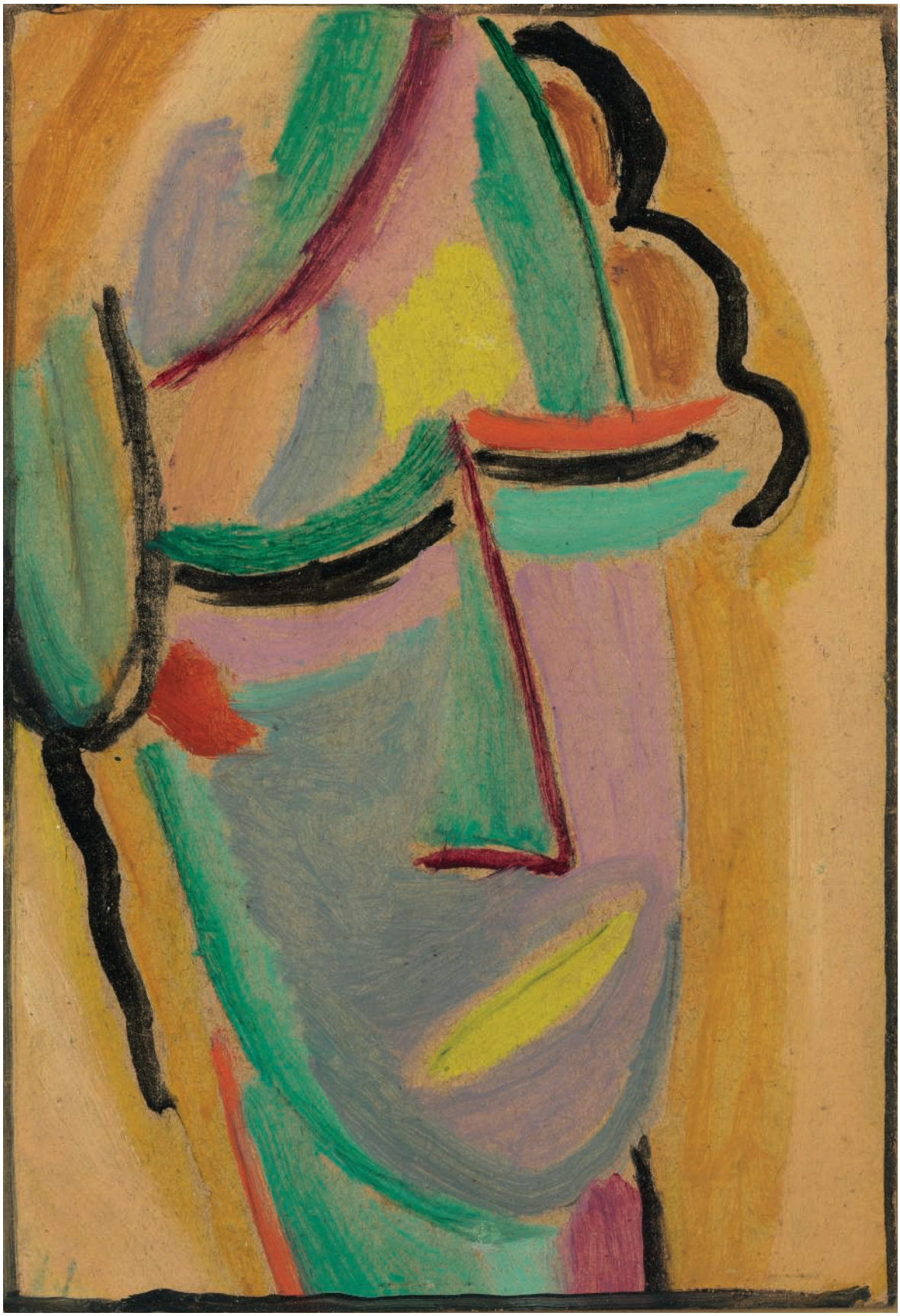
PROVENANCE
Galerie Krugier et Cie., Geneva (by 1963).
Selected Artist's Galleries, Inc., New York.
Private collection, New York; sale, Christie's, London, 1 December 1967, lot 56.
Acquired at the above sale by the family of the present owner.

EXHIBITED
Geneva, Galerie Krugier et Cie., *Alexej von Jawlensky*, February 1963, no. 41 or 42.

LITERATURE
M. Jawlensky, L. Pieroni-Jawlensky and A. Jawlensky, *Alexej von Jawlensky, Catalogue Raisonné of the Oil Paintings, 1914-1933,* London, 1992, vol. II, p. 223, no. 915 (illustrated).

At the outbreak of the First World War in August 1914, Jawlensky, a Russian national, was forced to leave Germany with only 48 hours' notice, and he moved his family to Saint-Prex, a small Swiss town on Lake Geneva. Over the next few years he worked on his *Variations* series, experimenting with the quasi-abstract, coloristic rendering of nature, and portraits of girls' heads. The latter became the basis of a new series of paintings which he called the *Mysticher Kopf*, or *Mystical heads*, begun after moving to Zurich in the late spring of 1917 and later continued in Asema. In the previous year Jawlensky had met Emmy Scheyer, a young art student who was so enthralled by his paintings that she gave up her own career to promote his work. Many of the *Mysticher Kopf* have Emmy's features—large almond-shaped eyes, a long straight nose and bangs. Jawlensky nicknamed her "Galka" (a jackdaw, or small bird from the crow family, in German) because of her jet-black hair. In 1924 she organized a tour in the United States of the works of Jawlensky, Wassily Kandinsky, Paul Klee and Lyonel Feininger under the name The Blue Four, and thereafter lived in California as their chief American dealer.

Mystischer Kopf: Damenbildnis I belongs to the *Mystischer Kopf* series painted between 1917 and 1919. These are relatively few in number compared to some of the artist's other serial compositions. Jawlensky's *Mystischer Kopf* series grew from a combination of influences, as did the other "Head" and "Face" series which would come to dominate his output for much of the rest of his life. Due to the war, Jawlensky had seen little art for some time, but in Zurich he was able to enjoy exhibitions dedicated to Pierre-Auguste Renoir and Paul Cézanne. This, and the exciting social network of artists and thinkers that he found in Zurich, gave him a new momentum in his painting. Jawlensky thus brought the meditative painting-process that had become such a central ritual to the painting of the *Variations* to the subject of the human face, one that had long held a fascination for him, in part influenced by the precedent of Russian Orthodox icons. As Jawlensky explained when discussing the genesis of these pictures: "It became necessary for me to find a form for the face, for I realized that great art was only to be painted with religious feeling. And that was something I could bring only to the human face" (quoted in C. Weiler, *Jawlensky, Heads, Faces, Meditations*, London, 1971, p. 30).



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

371

HENRI MATISSE (1869-1954)

Paysage suisse (Route de Chézières à Villars)

signed 'H. Matisse' (lower left)
oil on canvas laid down on panel
9⅜ x 13¾ in. (24 x 35 cm.)
Painted in spring 1901

$200,000-300,000

PROVENANCE

Galerie Bernheim-Jeune et Cie., Paris (acquired from the artist, February 1908).
Henri Matisse, Paris (acquired from the above, October 1916).
Walter Schwarzenberg, Brussels.
Galerie Barreiro, Paris (by 1936).
Olsson collection, Stockholm.
Anon. (acquired from the above, *circa* 1950); sale, Sotheby's, London, 28 June 1989, lot 126.
Anon. sale, Christie's, London, 22 June 1993, lot 148.
Private collection, Europe (acquired at the above sale); sale, Christie's, London, 5 February 2009, lot 345.
Acquired at the above sale by the present owner.

EXHIBITED

Paris, Galerie Bernheim-Jeune et Cie., *Henri Matisse*, February 1910, p. 5, no. 13.
Paris, Galerie Bernheim-Jeune et Cie., *La Montagne*, July-August 1911, no. 24.
The Hague, Gemeentemuseum and Amsterdam, Arti et Amicitiae, *Hedendaagsche Fransche Kunst*, February-April 1936, p. 35, no. 76.

LITERATURE

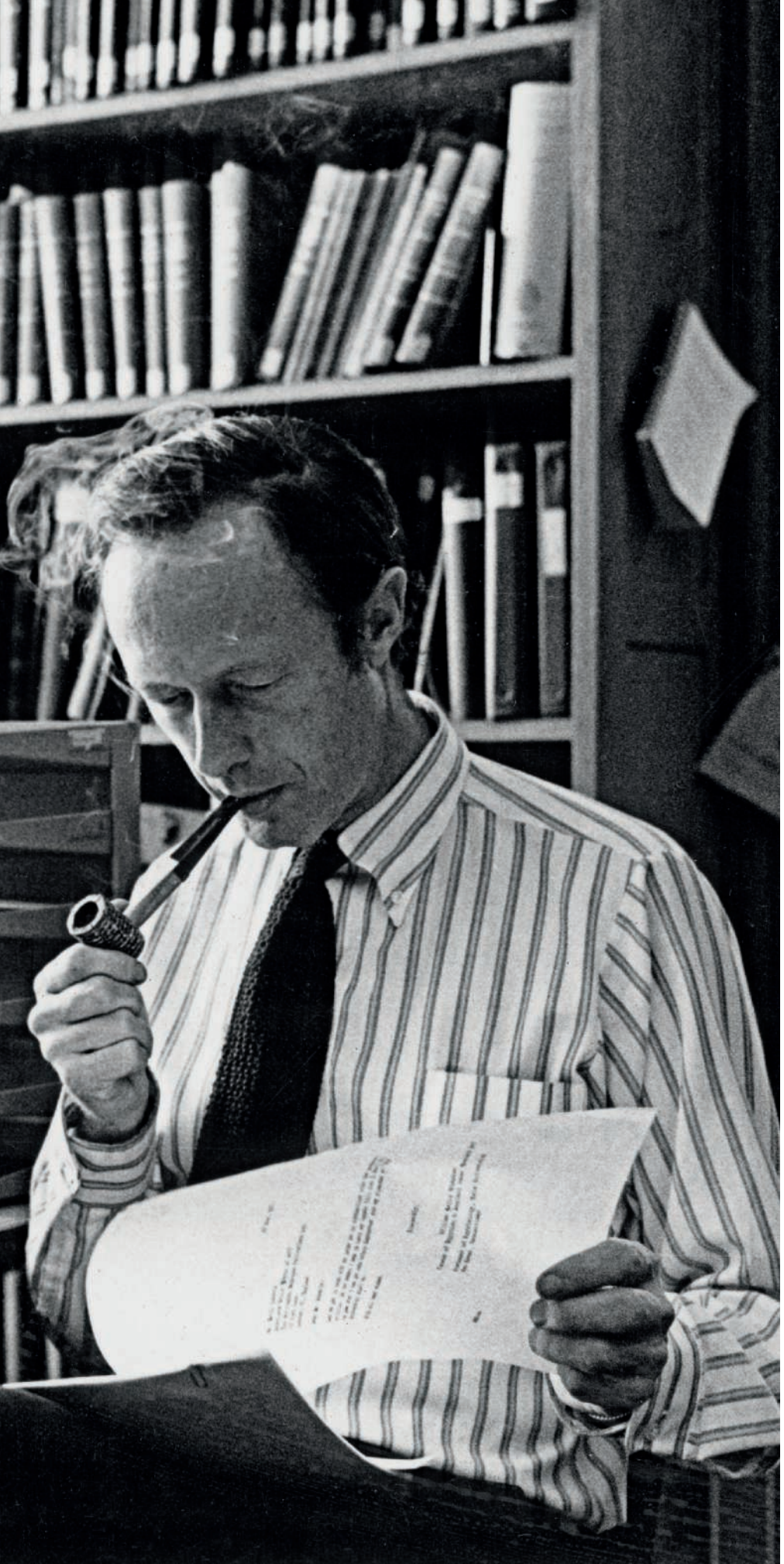
G. Diehl, *Henri Matisse*, Paris, 1958, p. 100, no. 15 (illustrated).
A.H. Barr, *Matisse, His Art and His Public*, London, 1975, p. 309 (illustrated).
J. Flam, *Matisse, The Man and His Art, 1869-1918*, London, 1986, p. 80, no. 58 (illustrated).
G.-P. and M. Dauberville, *Matisse*, Paris, 1995, vol. I, p. 348, no. 39 (illustrated, p. 349).

Wanda de Guébriant has confirmed the authenticity of this work.

Imbued with flat areas of vibrant color, *Paysage suisse* foreshadows Matisse's Fauve period and is an early indication of his status as the foremost colorist of his time. Although the term "Fauvism" was not coined until 1905, fellow painter André Derain later claimed: "From around 1900 a kind of fauvism held sway," while Albert Marquet similarly dated its beginnings "as early as 1898 [when] Matisse and I were working in what was later called the *fauve* manner. The first showing of the Indépendants in which, I believe, we were the only painters to express ourselves in pure colours, took place in 1901" (quoted in J. Elderfield, *The "Wild Beasts," Fauvism and its Affinities*, New York, 1976, p. 18).

Paysage suisse belongs to a series of small mountain landscapes which Matisse executed in the spring of 1901 while convalescing in Villars-sur-Ollon in the foothills of the Alps. Painted early on in his career, this work epitomizes Matisse's vital transition from painting in the Neo-Impressionist style toward Fauvism. The deliberate contrast between the brilliant colors, the tonal uniformity and lack of modulation in the color planes, and the architecture broken down into nearly abstract, geometric forms all hint at Matisse's later revolutionary flattening of the picture plane and firmly establish his unrivaled mastery of color.





PROPERTY FROM THE ESTATE OF

WILLIAM KELLY SIMPSON

"Hardly a member of the lay public interested in Egypt has not read and enjoyed [William Kelly Simpson's] Literature of Ancient Egypt, An Anthology of Stories, Instructions, and Poetry or learned from his Ancient Near East: A History" writes Boston Museum of Fine Arts curator Rita Freed of the late Egyptologist, William Kelly Simpson (1928-2017).

William Kelly Simpson was born in Manhattan in 1928. He attended Manhattan's Buckley School, Phillips Academy in Andover, Massachusetts and Yale University from where he graduated in 1947 with a degree in English, and obtained his Master's degree in Philosophy in 1948. That same year, he made his initial foray into Egyptology, when curators W.C. Hayes and Ambrose Lansing of The Metropolitan Museum of Art hired the graduate as a Curatorial Assistant in the Department of Egyptian Art. Imbued with an insatiable curiosity and precocious mind, Professor Simpson penned his first Egyptological article—an exploration of a Fourth Dynasty portrait head—at just twenty-one years old. That piece, published in the Bulletin of The Metropolitan Museum of Art, heralded a remarkable scholarly output, with more than 130 articles and twenty books written throughout his lifetime.

Professor Simpson's position within The Met's Department of Egyptian Art forever changed the trajectory of his life, and, indeed, the wider field of Egyptology. It was during his time at The Met that Professor Simpson participated in his first archaeological expedition—an excavation in Iraq sponsored by the British School of Archaeology—and decided to pursue graduate work in Egyptology. In the early 1950s, the young scholar commuted between his work in New York and his studies at Yale, all while serving in the 101st Armed Calvary of the New York National Guard. In June 1953, Professor Simpson married a granddaughter of John D. Rockefeller, Jr. Professor Simpson studied for his doctorate under noted Egyptologist Ludlow Bull, and wrote his dissertation on the excavation of the pyramid of Amenemhat I. It was not until obtaining his Ph.D. from Yale in 1954, however, that Professor Simpson made his first trek to Egypt, after being awarded a

William Kelly Simpson, Curator of Egyptian and Ancient Near Eastern Art, Museum of Fine Arts, Boston, 1970-1986. Photograph Courtesy Museum of Fine Arts, Boston, 1971.

prestigious Fulbright research fellowship. Professor Simpson led excavation teams at the Bent Pyramid at Dahshur and at Mitrahineh for two years. Upon returning to the United States, he was immediately offered a fellowship at Harvard's Center for Middle Eastern Studies, and in 1958 was appointed Assistant Professor of Near Eastern Languages and Literature at Yale.

During Professor Simpson's forty-six years in academia, he rose to Associate Professor, Professor, and Chair of Yale's Department of Near Eastern Languages and Literature; was awarded a Guggenheim Fellowship in the Humanities; and positioned Yale as one of the foremost centers for Egyptology. Among his many archaeological projects in Egypt were the famed Pennsylvania-Yale Expeditions recording New Kingdom tombs and Meroitic cemeteries, the 1960s UNESCO campaign to rescue Nubian monuments threatened by the construction of the Aswan Dam, and excavations at the Giza Pyramids and sites in Nubia. "[Professor Simpson] served the monuments of Egypt... with unstinting passion," noted fellow scholar Hussein Bassir. "He served as a major channel between Egypt and the US," Bassir added, "to the benefit of the two nations and the archaeological and cultural ties between the two countries."

The earliest acquisitions in Professor Simpson's collection were made by Abby Aldrich Rockefeller, the co-founder of The Museum of Modern Art, from whom many works passed by descent. Mrs. Rockefeller acquired Henri Matisse's radiant 1928 still life, *Plâtre, bouquet de fleurs*, in 1930, three years before founding MoMA. Beginning in the 1970s, Professor Simpson put together one of the greatest collections of Nabi paintings ever assembled, led by three 1890s masterworks by Édouard Vuillard: *Les Lilas* (*circa* 1890), *Autoportrait à la canne et de canotier* (*circa* 1891-1892) and the extraordinary interior *Misia et Vallotton à Villeneuve* (1899). Christie's is proud and deeply honored to present these highlights of the Nabi movement along with other exceptional modern European paintings, drawings and sculpture from the Estate of William Kelly Simpson in our Impressionist & Modern Art Evening, Day and Works on Paper Sales this fall.



William Kelly Simpson, Curator of Egyptian and Ancient Near Eastern Art, Museum of Fine Arts, Boston, 1970-1986, with actor Omar Sharif. Photograph Courtesy Museum of Fine Arts, Boston, March, 1977. Photograph: © Michael Lutch



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CHARLES CAMOIN (1879-1965)

Autoportrait

signed and dedicated 'à André Bacqué son ami Ch. Camoin' (upper left)
oil on board
12⅞ x 9⅜ in. (32.7 x 23.8 cm.)
Painted circa 1905

$12,000-18,000

PROVENANCE
André Bacqué, Paris (gift from the artist).
Jean Bacqué, Paris (by descent from the above).
Private collection, Surrey; sale, Christie's, London, 26 March 1999, lot 7.
Acquired at the above sale by the late owner.

This work will be included in the forthcoming Camoin *catalogue raisonné* being prepared by the Archives Camoin.

373

AUGUSTE HERBIN (1882-1960)

Portrait d'homme

signed and dated 'herbin 1909' (lower left)
oil on canvas
16 x 13⅛ in. (40.8 x 33.4 cm.)
Painted in 1909

$60,000-80,000

PROVENANCE
Galerie de l'Effort Moderne (Léonce Rosenberg), Paris.
Achim Moeller Fine Art, New York.
Acquired from the above by the late owner, September 1999.



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EXHIBITED

Greenwich, Bruce Museum, *Paris Portraits, Artists, Friends, and Lovers*, September 2008-January 2009, p. 105 (illustrated in color; illustrated in color again, p. 20, pl. 5).

LITERATURE

G. Claisse, *Herbin, Catalogue raisonné de l'oeuvre peint,* Lausanne, 1993, p. 312, no. 192 (illustrated; with incorrect dimensions).

The present work appears to be a portrait of Emile Jaques-Dalcroze, a Swiss music teacher and composer who developed Dalcroze Eurhythmics, or the idea of learning music through movement. According to Kenneth Silver, "the painting is dated 1909, although the suave handling of Cubism evinced here suggests that it may have been painted a few years later—perhaps closer to 1912, the year Herbin showed works with the Cubists at the Section d'Or" (exh. cat., *op. cit.*, p. 105). Herbin executed another portrait of the composer in 1909 (Claisse, no. 191) in which the faceting of the planes is much less pronounced than in the present work, which translates into a much softer rendering of the subject.



Emile Jaques-Dalcroze. Photographer unknown.

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PIERRE BONNARD (1867-1947)

Le pin solitaire, bord de mer (esquisse)

stamped with signature 'Bonnard' (lower right)
oil on canvas
15¾ x 25¾ in. (39.9 x 65.4 cm.)
Painted *circa* 1923

$100,000-150,000

PROVENANCE
Estate of the artist.
Private collection, Paris (by 1973).
Anon. sale, Christie's, New York, 13 May 1987, lot 312.
Acquired at the above sale by the late owner.

EXHIBITED
New York, Salander-O'Reilly Galleries, *Pierre Bonnard, Landscapes*, November-December 1997, no. 7 (illustrated in color).

LITERATURE
J. and H. Dauberville, *Bonnard, Catalogue raisonné de l'oeuvre peint, 1920-1939*, Paris, 1973, vol. III, p. 151, no. 1169 (illustrated).





375

EUGÈNE BOUDIN (1824-1898)

Le port de Trouville

signed 'E. Boudin' (lower right)
oil on board laid down on cradled panel
7 x 9⅞ in. (17.8 x 25.1 cm.)
Painted *circa* 1860-1865

$30,000-50,000

PROVENANCE
Paul Detrimont, Paris.
Stephen Hahn, New York.
Acquired from the above by the late owner, September 1981.

LITERATURE
R. Schmit, *Eugène Boudin*, Paris, 1973, vol. I, p. 73, no. 229 (illustrated).



376

EVA GONZALÈS (1849-1883)

Dessert

stamped with signature 'Eva Gonzalès' (Lugt 4236; upper right)
oil on canvas
8⅜ x 13½ in. (21.3 x 34.4 cm.)
Painted *circa* 1875-1876

$30,000-50,000

PROVENANCE

Estate of the artist; sale, Hôtel Drouot, Paris, 20 February 1885, lot 48.
Jean-Raymond Guérard, Paris (by 1950).
Galerie Alfred Daber, Paris.
Browse & Darby, Ltd., London.
Acquired from the above by the late owner, March 1985.

EXHIBITED

Paris, Salons de la Vie Moderne, *Peintures et pastels de Eva Gonzalès*, January 1885, p. 32, no. 46.
Paris, Galerie Marcel Bernheim, *Exposition rétrospective Eva Gonzalès,* June-July 1932, no. 16 (titled *Gâteaux*).
Paris, Galerie Alfred Daber, *Eva Gonzalès,* March-April 1950, no. 5 (titled *Gâteaux*).
Monaco, *Eva Gonzalès*, 1952, no. 16 (titled *Gâteaux*).
Nagoya, Prefectural Museum of Aichi; Tokyo, Takashimaya Art Gallery; Osaka, Takashimaya Art Gallery; Utsunomiya, Prefectural Fine Arts Museum of Tochigi and Prefectural Fine Arts Museum of Kumamoto, *Six femmes-peintres, Berthe Morisot, Eva Gonzalès, Mary Cassatt, Suzanne Valadon, Marie Laurencin, N. Gontcharova*, March-August 1983, p. 170, no. 44 (illustrated; illustrated again in color, p. 61; titled *Assiette de gâteaux* and with incorrect dimensions).
Boston, Museum of Fine Arts, 1985 (on loan).

LITERATURE

M.-C. Sainsaulieu and J. De Mons, *Eva Gonzalès*, *Etude critique et catalogue raisonné*, Paris, 1990, p. 157, no. 64 (illustrated; with incorrect dimensions).

377

PIERRE BONNARD (1867-1947)

Jeune femme au chapeau noir

stamped with signature 'Bonnard' (Lugt 3886; upper left)
oil on canvas
23⅛ x 21⅞ in. (59 x 55.7 cm.)
Painted *circa* 1910

$400,000-600,000

PROVENANCE
Estate of the artist.
Wildenstein & Co., Inc., New York.
Sydney F. Barlow, Beverly Hills; sale, Sotheby Parke Bernet, Inc., New York, 17 May 1978, lot 45.
Acquired at the above sale by the late owner.

EXHIBITED
Los Angeles County Museum, 1974-1975 (on loan).
Roslyn Harbor, New York, Nassau County Museum of Art, *Master Artworks from Private Collections*, August-November 2005.

LITERATURE
J. and H. Dauberville, *Bonnard, Catalogue raisonné de l'oeuvre peint*, Paris, 1974, vol. IV, p. 308, no. 1985 (illustrated).



(fig. 1) Pierre-Auguste Renoir, *Jeune femme au chapeau noir*, 1895. Sold, Christie's, London, 21 June 2011, lot 61.

Bonnard, together with his friend Edouard Vuillard, had been the most secular-minded of the Nabi painters, many of whom pursued religious and spiritual aims in their art. Bonnard and Vuillard took their *intimiste* subjects from everyday urban and domestic life, content which kept their work lively, freshly observed and current beyond the late 1890s, when the heyday of the Nabi movement had passed. The *synthétiste* compositions of Paul Gauguin may have been the initial inspiration for the strongly stylized and decorative Nabi aesthetic, but by 1900 the paintings of Bonnard and Vuillard had more in common with the Impressionists, especially Edgar Degas and Pierre-Auguste Renoir. "When we discovered Impressionism a little later," Bonnard stated, "it came as a new enthusiasm, a sense of revelation and liberation. Impressionism brought us freedom" (quoted in T. Hyman, *Bonnard*, London 1998, p. 65). *Jeune femme au chapeau noir* and other paintings of the first decade of the new century mark the initial phase of Bonnard's efforts to "pick up the research of the Impressionists, and to attempt to take it further" (Bonnard, quoted in *ibid.*).

Bonnard enjoyed painting with a model in front of him. Here the sitter may have been his companion Marthe de Meligny, whom he met in 1893. They lived out of wedlock for the next several decades, and finally married in 1925. She established and defined the intimate ambience which characterized Bonnard's work from almost the very beginning; her presence became the very center of his life and art. The artist flattered Marthe's "birdlike" appearance by giving her a pertly upturned nose and pleasantly rounded cheeks. This aspect became frozen in time as the years went by, and Bonnard's hired models would often assume this look as well.

During the years before the First World War, large hats were the fashion mainstay for the modern woman as she stepped out into the public eye. Bonnard's emphasis on the great black hat also reflects his admiration for Renoir, who enjoyed creating his own extravagant headwear for his female models (fig. 1). Timothy Hyman has written: "In the early years of the century, something of Renoir's tender touch fed into [Bonnard's] own mark-making, along with a love of French Rococo painting in its most 'feminine' aspect. He learned much from the older artist's insistence that nature needed to be improved upon" (*ibid.*, p. 67).


Bonnard



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JEANNE GUÉRARD-GONZALÈS (1852-1924)

Eva Gonzalès à Dieppe

indistinctly stamped 'Eva Gonzalès' (lower right)
oil on canvas
18¼ x 15 in. (46.4 x 38.1 cm.)
Painted *circa* 1880

$10,000-15,000

PROVENANCE
Mme Guinard, Paris (daughter of the artist).
Paul Rosenberg & Co., New York.
Spring Creek Art Foundation, Inc. (acquired from the above); sale, Christie's, New York, 22 February 2005, lot 9.
Acquired at the above sale by the late owner.

EXHIBITED
Boston, Museum of Fine Arts, 1980 (on loan).
Kansas, Wichita Art Museum, *A Personal Gathering, Paintings and Sculptures from the Collection of William I. Koch*, February-May 1996, p. 22, no. 5 (illustrated in color, p. 23).

LITERATURE
M.-C. Sainsaulieu and J. De Mons, *Eva Gonzalès, Etude critique et catalogue raisonné*, Paris, 1990, p. 32 (illustrated in color).
M. Delafond, *Les femmes impressionistes, Mary Cassatt, Eva Gonzalès, Berthe Morisot,* Paris, 1993, p. 135, no. 24 (illustrated).



379

EVA GONZALÈS (1849-1883)

Portrait

signed 'Eva Gonzalès' (lower right)
oil on canvas
9¾ x 6⅜ in. (24.8 x 16.2 cm.)
Painted *circa* 1879-1880

$60,000-90,000

PROVENANCE

Jean-Raymond Guérard, Paris (son of the artist).
Galerie Hopkins-Thomas, Paris.
Acquired from the above by the late owner, September 1988.

LITERATURE

M.-C. Sainsaulieu and J. De Mons, *Eva Gonzalès, Etude critique et catalogue raisonné*, Paris, 1990, p. 228, no. 104 (illustrated in color, p. 229).

The Nabis Collection of William Kelly Simpson

by Richard R. Brettell

The Edith O'Donnell Institute of Art History,
The University of Texas at Dallas

Those of us who knew Professor Simpson as students at Yale remember a man of easy erudition, a sharp wit (one friend remembers it rather more powerfully as "rapier-like"), and wide curiosity. I met him as a graduate student, when a few of us who were members of the Yale Senior Society called Wolf's Head (with its Egyptological history) thought it would be wonderful if he could come to the house and tell us about the collection of Egyptian artifacts acquired over more than a century by the society or its members. He did so with great speed, as the "secrecy" of these societies was rather more closely guarded at that time (the early 1970's) than it is today.

What amazed him was less the artifacts—though they turned out, of course, to be genuine and of real interest to him—but the whole context in which they were placed, particularly an impressive room used for rituals about which none of the current members had the slightest notion. The room was reportedly designed by no less than Louis Comfort Tiffany, and a small group of us sat in it with Mr. Simpson and speculated wildly about its original purposes and meaning. It was, in effect, a three-hour seminar in a type of "social archeology" of 19th century Yalies, who were almost as far removed from us in the early 1970's as the ancient Egyptians.

Mr. Simpson was so fascinating and erudite that all of us wondered what his non-academic life was like, and a friend and I stayed on and talked with him about his art collecting and his interests that strayed far from hieroglyphs and mummies. Indeed, he knew much more than I did at the time about the area in art history that I was beginning to study—French and particularly Parisian art of the late 19th and early 20th centuries. The next week, when he came again to Yale to teach a seminar, my friend and I went with him to the Yale University Art Gallery, and I well remember talking in real detail about 19th century works on paper, about the two small panel paintings by Vuillard then in the gallery's collection, and about a particularly wonderful 1872 painting by Alfred Sisley.



Edouard Vuillard at the home of Thadée and Misia Natanson in Villeneuve-sur-Yonne, 1897 or 1898. Photograph from Archives Antoine Salomon.



Ker-Xavier Roussel, Edouard Vuillard, Romain Coolus, and Félix Vallotton at the home of Thadée and Misia Natanson in Villeneuve-sur-Yonne, 1899. Photograph by Alfred Athis. Archives Antoine Salomon.

We sat in the courtyard under a seated figure by Henry Moore and talked about the relationships between art and history—about the "currency" of much of the most interesting modern art versus the quest for eternity or timelessness that we too often attribute to artists of the Ancient World. For him, if a work engaged his attention, his emotions, and his intellect, it was worth studying in depth, and I have powerful memories of the three of us trying to decode a particularly complex, but tiny Vuillard panel painting from the early 1890's, focusing particularly on a small triangle of pink above the head of the principal figure.

What IS it? He kept asking us. He was convinced that it was something actually present at the scene and that Vuillard had carefully composed the small painting in the room it represents, while the figure—his sister, we speculated—was absorbed in her work. For him, it was a kind of mimetic puzzle—something or some visual element that EXISTED and that presented itself to us as a problem to solve. Mr. Simpson thought that every one of Vuillard's painted marks, no matter how tiny, had two functions—compositional and representational—and that the artist played games with his viewers by creating "degrees of difficulty" in the identification of forms that turned each painting into a game.

For my friend and I, Mr. Simpson's private seminar was an exercise in close looking that is too rare in our education, an INTENSE and focused visual analysis—rarer and rarer in the age of the internet with its millions of images and the ubiquity of "scanning" at the expense of "looking."

Mr. Simpson's collection—and we always called him Mr. Simpson—was all about the adventure of "looking," and, when we see it today as it re-enters the market from which it came, we know that he would be happy that others would RE-engage in this process of close looking—whether at a Vuillard panel, a drawing by one of the many artists whose gestures he prized, a sculpture, or—in my memory—the little 1872 Sisley that remains at Yale. He learned the art of observation—of CLOSE looking—by studying his collection of Indian "miniatures"—as we call them—where details abound.

But he studied his Nabis works, of which he formed a definitive private collection, with the same care that he sought "details" in Indian paintings. Whether the objects in the window of Bonnard's tightly bounded Parisian streets or the painting on the wall over the bedchamber of a dying patient in a 20th century Vuillard, each work benefitted from his repeated attention.

I remember him coming into a room in Wolf's Head Society at Yale, looking at a great painted circle on a gilded ceiling and at the mummy behind glass on the back wall. He was dapper and shy—but not really THAT shy, and we listened as he taught us to LOOK. As I think about him now, after many years with too few actual contacts, I think of a man not unlike the young Vuillard in the wonderful self-portrait Mr. Simpson treasured—looking at us, as dapper as Mr. Simpson, Vuillard with his straw hat, his natty clothes, and his face with wide eyes and a mouth covered by his red mustache and beard. For Mr. Simpson, as for Vuillard, looking was more important than talking.



Edouard Vuillard, *Marie penchée sur son ouvrage dans un intérieur, circa* 1892-1893, Yale University Art Gallery, New Haven.

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ÉDOUARD VUILLARD (1868-1940)

Le peintre Maximilien Luce dans son atelier

stamped with signature 'E. Vuillard' (Lugt 2497a; lower right)
oil on board
9⅞ x 14⅞ in. (25.1 x 37.9 cm.)
Painted *circa* 1899

$180,000-250,000

PROVENANCE
Estate of the artist.
Sam Salz, Inc., New York.
George Armour, New York (1956).
Acquavella Galleries, Inc., New York (1977).
William Beadleston, Inc., New York.
Acquired from the above by the late owner, July 1980.

EXHIBITED
New York, Wildenstein & Co., Inc., *La revue blanche, Paris in the Days of Post-Impressionism and Symbolism*, November-December 1983, p. 88 (illustrated in color, p. 45; titled *Portrait du peintre Vallotton*).
New Brunswick, New Jersey, The Jane Voorhees Zimmerli Art Museum, Rutgers University, *The Circle of Toulouse-Lautrec, An Exhibition of the Work of the Artist and His Close Associates*, November 1985-February 1986, p. 182, no. 178 (illustrated, fig. 211; titled *Portrait of Vallotton*).
New York, The Katonah Gallery, *The Intimate Eye of Edouard Vuillard,* May-August 1989, p. 46, no. 7 (illustrated in color, p. 33; titled *Portrait of the Painter Vallotton*).

LITERATURE
P. Ciaffa, *The Portraits of Edouard Vuillard*, Ph.D. Diss., Columbia University, New York, 1985, pp. 270-271, no. 134 (titled *Félix Vallotton*).
A. Salomon and G. Cogeval, *Vuillard, Le regard innombrable, Catalogue critique des peintures et pastels*, Paris, 2003, vol. II, p. 559, no. VII-34 (illustrated in color).

According to Antoine Salomon and Guy Cogeval, "Hitherto thought to be a portrait of Félix Vallotton, this picture is in our view a portrait of the neo-Impressionist painter and anarchist, Maximilien Luce. Vuillard may have been introduced to him by Félix Fénéon at *La revue blanche*. Luce appears in a photograph taken by Vuillard in 1901, in which the principal Nabi painters are shown standing in a line at L'Etang-la-Ville, then three years later in a second photograph, likewise taken at L'Etang-la-Ville, where he is seen dining with Kerr-Xavier Roussel and his children. Vuillard painted him a second time around 1907 (VII-395), when the artist, best known for his paintings of the Commune, held an exhibition at the Bernheim-Jeune gallery" (*op. cit.*).



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ÉDOUARD VUILLARD (1868-1940)

Tasse et mandarine

signed 'E. Vuillard' (upper left)
oil on canvas
7½ x 9⅞ in. (19 x 25.1 cm.)
Painted in 1887-1888

$200,000-300,000

PROVENANCE
Estate of the artist.
Galerie Alfred Daber, Paris (acquired from the above, 1941).
The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London.
Acquired from the above by the late owner, 1985.

EXHIBITED
Paris, Musée des arts décoratifs, *E. Vuillard*, May-July 1938, no. 4.
Paris, Galerie Alfred Daber, *Oeuvres remarquables de Vuillard*, April-May 1947.
Boston, Museum of Fine Arts, 1985 (on loan).
New York, The Katonah Gallery, *The Intimate Eye of Edouard Vuillard,* May-August 1989, p. 15 (illustrated in color).

LITERATURE
C. Roger-Marx, *Vuillard et son temps*, Paris, 1946, p. 45.
C. Roger-Marx, *Vuillard, Interiors*, Lausanne, 1968, p. 6.
A. Salomon and G. Cogeval, *Vuillard, Le regard innombrable, Catalogue critique des peintures et pastels*, Paris, 2003, vol. I, p. 12, no. I-6 (illustrated in color).

Tasse et mandarine is the sixth work recorded in the *catalogue raisonné* of Vuillard's works. Of all the early still lifes executed between 1887 and 1890, the present work is the only one in which Vuillard paints a curtain that drapes onto the table, introducing sunlight into the composition. With the addition of the curtain, Vuillard creates a more dynamic still life as compared to his other recorded still lifes, which display more traditional, static *nature morte* compositions.



Edouard Vuillard, *Sucrier et allumettes*, 1887-1888. Private collection.


E. Vuillard

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ÉDOUARD VUILLARD (1868-1940)

La grande serviette

stamped with signature 'E. Vuillard' (Lugt 2497a; lower center)
oil on card
11⅜ x 9⅛ in. (23 x 27.9 cm.) (oval)
Painted *circa* 1891-1892

$200,000-300,000

PROVENANCE
Estate of the artist.
Arthur Tooth & Sons, Ltd., London.
Private collection, London (acquired from the above, December 1957).
Private collection, London (by descent from the above); sale, Christie's, London, 26 June 1995, lot 2.
Galerie Hopkins-Thomas, Paris.
Acquired from the above by the late owner, May 1996.

EXHIBITED
Paris, Galerie Huguette Bères, *Bernard, Roussel, Vuillard*, May 1957, no. 72 (dated *circa* 1896).
London, Arthur Tooth & Sons, Ltd., *E. Vuillard*, April-May 1969, no. 22 (illustrated; dated 1890).
St. Tropez, Musée de l'Annonciade and Lausanne, Musée cantonal des Beaux-Arts, *Édouard Vuillard, La porte entrebâillée*, July 2000-January 2001, pp. 84-85, no. 11 (illustrated in color, pl. 7).

LITERATURE
A. Salomon and G. Cogeval, *Vuillard, Le regard innombrable, Catalogue critique des peintures et pastels*, Paris, 2003, vol. I, p. 148, no. II-128 (illustrated in color; with incorrect support).

Of the 135 works recorded in the 1888-1892 section of Antoine Salomon and Guy Cogeval's Vuillard *catalogue critique* volume II, only three works were painted in the oval format, including the present work. All three oval paintings depict women in various positions and settings (figs. 1 and 2), but the present work is the only oval which is intended to be viewed vertically.



(fig. 1) Edouard Vuillard, *Le petit nu ovale, circa* 1891.



(fig. 2) Edouard Vuillard, *Le déshabillé ovale, circa* 1891. Private collection.



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ÉDOUARD VUILLARD (1868-1940)

La Consultation

signed 'E. Vuillard' (lower right)
peinture à la colle on card laid down on canvas
27 x 17⅞ in. (68.6 x 45.4 cm.)
Painted in 1922

$200,000-300,000

PROVENANCE
Dr. Parvu, Paris (gift from the artist, March 1922).
Jos. Hessel, Paris (*circa* 1938).
Galerie Alfred Daber, Paris (*circa* 1947).
Private collection, Paris.
Galerie Bellier, Paris.
Acquired from the above by the late owner, February 1987.

EXHIBITED
Paris, Musée des arts décoratifs, *E. Vuillard*, May-July 1938, no. 200.
Paris, Galerie Alfred Daber, *Oeuvres remarquables de Vuillard*, April-May 1947.
New York, The Katonah Gallery, *The Intimate Eye of Edouard Vuillard*, May-August 1989, pp. 17 and 46, no. 11 (illustrated in color, p. 23).
The Glasgow Art Gallery and Museum; Sheffield, Graves Art Gallery and Amsterdam, Rijksmuseum Vincent van Gogh, *Vuillard, A National Touring Exhibition for the South Bank Center,* September 1991-March 1992, p. 97, no. 95 (illustrated in color, p. 33).
St. Tropez, Musée de l'Annonciade and Lausanne, Musée cantonal des Beaux-Arts, *Edouard Vuillard, La porte entrebâillée*, July 2000-January 2001, p. 174, no. 84 (illustrated in color, p. 136, pl. 58).



(fig. 1) Edouard Vuillard, *Les Docteurs Vaquez et Parvu*, 1926. Musée de l'Assistance publique – Hôpitaux de Paris, Paris.

LITERATURE
J. Warnod, *Vuillard*, Paris, 1988, p. 82 (illustrated in color).
J. Russell, "That Rare Breed, Both a Revolutionary and a Man of Peace," *The New York Times*, 25 June 1989, p. 31 (illustrated).
A. Salomon and G. Cogeval, *Vuillard, Le regard innombrable, Catalogue critique des peintures et pastels*, Paris, 2003, vol. III, pp. 1374-1375, no. XI-158 (illustrated in color; with incorrect dimensions).

According to Antoine Salomon and Guy Cogeval, "Vuillard's brother, Alexandre, known in the family as Miquen, was an important presence in the artist's life after the First World War... Here, Miquen is shown laid up in bed in his brother's room, where he convalesced between 16 November 1921 and 3 January 1922. On 27 January 1922, Vuillard noted in his Journal: 'largely redraw Parvu Miquen painting'; and on 10 February: 'work [in the] morning [on] Parvu painting[,] move drawing of chest of drawers 4 cm.' The foreshortened chest of drawers on the left... harks back to the simplified, compact forms of Vuillard's Nabi style. Dr. Parvu, easily recognisable from his crew-cut hair and short, clipped beard, was the Romanian assistant of Dr. Henri Vaquez, and the author of a dissertation on the treatment of cardiovascular syphilis. He became one of Vuillard's confidants in the 1920s" (*op. cit.*). The first owner of *La Consultation* was Dr. Parvu, who received this painting as a gift from Vuillard on 29 March 1922.





384

MAXIMILIEN LUCE (1858-1941)

La baignade à Bessy

signed 'Luce' (lower left); dated and titled '1908 La baignade à Bessy-sur-Cure Yonne' (on the stretcher)
oil on canvas
16½ x 13⅛ in. (41.3 x 33.4 cm.)
Painted in 1908

$10,000-15,000

PROVENANCE

Anon. sale, Parke-Bernet Galleries, Inc., New York, 8 April 1964, lot 62.
Anon. sale, Sotheby's, New York, 21 February 1990, lot 20A.
Acquired at the above sale by the late owner.

LITERATURE

D. Bazetoux, *Maximilien Luce, Catalogue raisonné de l'oeuvre peint*, Paris, 2005, vol. III, p. 187, no. 803 (illustrated).



385

MAURICE DENIS (1870-1943)

La dune Rose

signed with monogram (lower left)
oil on canvas
15 x 18½ in. (38 x 46.2 cm.)
Painted in 1899

$25,000-35,000

PROVENANCE

Dominique Denis, France (son of the artist).
Galerie La Cave, Paris (acquired from the above, *circa* 1980).
Hirschl & Adler Galleries, Inc., New York (acquired from the above).
Acquired from the above by the late owner, September 1981.

EXHIBITED

Musée de Pont Aven, *Maurice Denis*, 1979, no. 36 (illustrated, p. 28; dated 1900).
Paris, Galerie La Cave, *Les Nabis, 1890-1900*, April-July 1980.
Paris, Galerie La Cave, *Maurice Denis, Huiles, dessins, pastels, sanguines*, March-May 1981.
New York, Wildenstein & Co., Inc., *La Revue Blanche, Paris in the Days of Post-Impressionism and Symbolism,* November-December 1983, p. 83 (illustrated in color, p. 62).
Boston, Museum of Fine Arts, *Gauguin and the School of Pont-Aven*, June-September 1996.

Claire Denis and Fabienne Stahl will include this work in their forthcoming Denis *catalogue raisonné*.

386

GERHARD MARCKS (1889-1981)

Zehspieler

signed with monogram (on the right buttock)
bronze with brown patina
Height: 9¼ in. (23.5 cm.)
Conceived in 1942

$5,000-7,000



PROVENANCE
Kuno Sponholz, New York.
Fine Arts Associates (Otto M. Gerson), New York.
Anon. sale, Sotheby's, New York, 20 February 1997, lot 92.
Acquired at the above sale by the late owner.

LITERATURE
G. Busch, *Gerhard Marcks, Das plastische Werk*, Frankfurt, 1977, p. 319, no. 418 (another cast illustrated).

387

EWALD MATARÉ (1887-1965)

Kleine liegende Kuh II "Porzellankuh"

signed with monogram (on the left side);
signed again with monogram (on the rim)
bronze with gold and brown patina
Length: 9 in. (22.8 cm.)
Conceived and cast in 1936

$30,000-50,000

PROVENANCE

Anon. sale, Sotheby's, New York, 21 February 2002, lot 76.
Acquired at the above sale by the late owner.

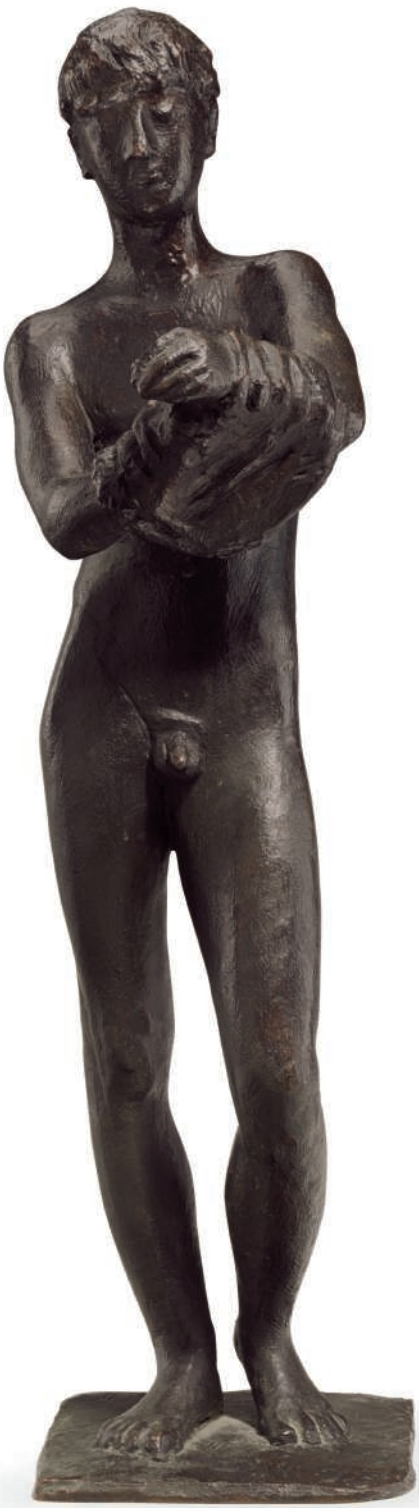
LITERATURE

S.M. Schilling, *Ewald Mataré, Das plastische Werk, Werkverzeichnis*, Cologne, 1987, p. 181, no. 119a (plaster version illustrated).

Sonja Mataré has confirmed the authenticity of this work.

Mataré began his artistic training under the painter Eugen Klinkenberg and enrolled in the Kunstakademie in Berlin in 1907. He continued his fine art education as the master pupil of Arthur Kampf in 1912, and later worked under Lovis Corinth in 1914. It was not until after the First World War that Mataré turned towards graphic art and sculpture. Since then, Mataré has been celebrated for his sculptures of animals. He is also renowned for his individual style, which is one of clarity and objectivity of form, and which stood against the subjective expressionistic tendencies of the day. Mataré developed his own expression of form somewhere between the realms of sculpture and applied arts, although one can see similarities with the work of Jean (Hans) Arp and Constantin Brancusi.





388

GERHARD MARCKS (1889-1981)

Hemdauszieher

signed with monogram (on the top of the base);
stamped with foundry mark and numbered 'RICH. BARTH BLN. MARIENDORF VII' (on the back of the base)
bronze with brown and red patina
Height: 20 in. (50.8 cm.)
Conceived in 1944; this bronze version cast by 1957.

$7,000-10,000

PROVENANCE

Fine Arts Associates (Otto M. Gerson), New York (1957).
Etta E. Steinberg, St. Louis; Estate sale, Sotheby Parke Bernet, Inc., New York, 13 May 1977, lot 719.
Acquired at the above sale by the late owner.

LITERATURE

G. Busch, *Gerhard Marcks, Das plastische Werk*, Frankfurt, 1977, p. 325, no. 445 (another cast illustrated).



389

KARL GEISER (1898-1957)

Studie zum David

numbered and stamped with foundry mark
'2/5 M. PASTORI GENÈVE CIRE PERDUE '
and with Nachlass stamp (on the top of the base)
bronze with dark brown patina
Height: 30½ in. (77.5 cm.)
Conceived *circa* 1944; this bronze version cast by the estate of the artist

$5,000-8,000

PROVENANCE
Estate of the artist.
Galerie Alex Vömel, Dusseldorf.
Anon. sale, Sotheby's, Zurich, 8 December 1999, lot 138.
Acquired at the above sale by the late owner.

In 1944, Geiser was commissioned to create a sculpture for the new cantonal school in Solothurn, Switzerland. *Studie zum David* is the sculpture he created based on the pose of Michelangelo's David.

390 No Lot



391

JEAN LURÇAT (1892-1966)

Paysage espagnol

signed and dated 'Lurçat 24' (lower right)
oil on canvas
23¾ x 35⅞ in. (60.3 x 91.1 cm.)
Painted in 1924

$12,000-18,000

PROVENANCE
Private collection, Sweden; sale, Christie's, New York, 29 September 2004, lot 97.
Acquired at the above sale by the late owner.

EXHIBITED
Paris, Salon des Tuileries, 1924.
Zurich, Kunstgewerbemuseum, *Sonderausstellung Jean Lurçat*, May-June 1947, p. 22.

LITERATURE
J. Lurçat, "L'art et ses sujets," *Le Bulletin de la vie artistique*, October 1924, pp. 432-434 (illustrated, p. 433).
R.H. Wilenski, *Modern French Painters,* New York, 1940, p. 305.
G. Denizeau and S. Lurçat, *L'oeuvre peint de Jean Lurçat, Catalogue raisonné, 1910-1965*, Lausanne, 1998, p. 277, no. 1924.22 (illustrated).



392

LOUIS MARCOUSSIS (1878-1941)

Nature morte

signed 'marcoussis' (lower left)
oil on board laid down on cradled panel
12½ x 29⅜ in. (31.8 x 74.6 cm.)

$40,000-60,000

PROVENANCE

Edgardo Acosta Gallery, Beverly Hills.
Private collection, Montecito, California; sale, Christie's, New York, 13 May 1992, lot 236.
Private collection, New York (acquired at the above sale).
Margo Pollins Schab, Inc., New York.
Acquired from the above by the late owner, October 1998.



393

GIACOMO MANZÙ (1908-1991)

Guerriero in piedi

stamped with signature 'MANZÙ' (on the right side of the base)
bronze with brown patina
Height: 50 in. (127 cm.)

$20,000-30,000

PROVENANCE

Private collection, Los Angeles; sale, Sotheby's, New York, 11 May 2000, lot 90A.
Acquired at the above sale by the late owner.



394

CAMILLE BOMBOIS (1883-1970)

Lutteurs au camp

signed 'Bombois. C.lle' (lower left)
oil on canvas
23½ x 36⅜ in. (59.7 x 92.4 cm.)
Painted *circa* 1926

$30,000-50,000

PROVENANCE
Perls Galleries, New York.
Private collection, Philadelphia; sale, Christie's, New York, 9 November 1999, lot 341.
Acquired at the above sale by the late owner.

Olivier Lorquin and Didier Jumaux have confirmed the authenticity of this work.

395

GEORGES BRAQUE (1882-1963)

Barques au sec

signed and dated 'G Braque 28' (lower left)
oil on canvas
10¾ x 18⅛ in. (27.4 x 46 cm.)
Painted in 1928

$180,000-250,000

PROVENANCE

Städelsches Kunstinstitut und Städtische Galerie, Frankfurt am Main, 1929 (inv. no. SG 442).
removed as 'entartete Kunst' by the National Socialists, 7 July 1937 (EK inv. no. 14180).
transferred to Schloß Schönhausen, Berlin, August 1938.
Buch und Kunsthandlung Karl Buchholz, Berlin, 1939 (acquired from the above).
Buchholz Gallery (Curt Valentin), New York.
The Museum of Modern Art, New York (acquired from the above, 1939).
Weintraub Gallery, New York (acquired from the above, March 1970).
Anon. sale, Sotheby Parke Bernet, Inc., New York, 6 November 1981, lot 357.
Acquired at the above sale by the late owner.

EXHIBITED

Pittsburgh, Museum of Art, Carnegie Institute, *The Seashore in the Paintings of the 19th and 20th Centuries*, October-December 1965, no. 66 (illustrated; titled *Beach at Dieppe*).

LITERATURE

G. Isarlov, *Georges Braque,* Paris, 1932, p. 27, no. 473 (titled *Falaise et bateaux*).
A.H. Barr, Jr., *Painting and Sculpture in The Museum of Modern Art,* New York, 1948, p. 302, no. 87 (titled *Beach at Dieppe*).
M. Gieure, *G. Braque*, Paris, 1956, p. 100 (illustrated, pl. 68; titled *Falaises et bateaux*).
Galerie Maeght, ed., *Catalogue de l'oeuvre de Georges Braque, Peintures, 1928-1935*, Paris, 1962 (illustrated, pl. 62).
A.H. Barr, Jr., *Painting and Sculpture in The Museum of Modern Art, 1929-1967*, New York, 1977, p. 526 (illustrated, p. 94; titled *Beach at Dieppe*).



The artist in Varengeville. Photographer unknown.

In 1928 Braque returned to the town of Dieppe on the Normandy coast, where he had spent much of his childhood. It was there that he painted *Barques au sec,* a work which brilliantly combines Braque's incomparable feeling for modernist composition with the French landscape painting tradition. Camille Corot, Eugène Boudin and Claude Monet had found inspiration in the quiet harbors and on the luminous beaches of the north-west coast of France, and now "the moist silvery light of the Normandy coasts, its cliffs, broad beaches and clear horizons...began to exert their appeal on Braque" (E. Mullins, *Braque,* 1968, p. 121). The composition of *Barques au sec* also shows clear inflections of the artist's famous Cubist still lives. In the present work, Braque arranges the elements of a crepuscular seaside landscape with characteristic deftness, displaying his remarkable sense of how plane, form and color and interact.

The scene depicts three small wooden boats drawn up on a pebble beach. The dark sky instills a feeling of nocturnal mystery, heightened by the lack of human presence. The sea, stretching to the flat horizon, is brown: an incongruous element typical of Braque. He treats the gray and white pebbles of the beach with a richly textural Pointillist technique, paralleled by the pale, sandy faces of the grass-topped cliffs. Braque possessed a great ability to simulate material surfaces in paint; marble and wood in the case of his still lives, and here, in the context of landscape, he conveys the texture and mass of the chalky cliffs and weathered, gravelly shore. His masterly variation of texture is evident in the contrast offered by the smooth, flat planes of the sea, sky and boats. Braque renders the details of the vessels by incisions made into the layers of paint to reveal the canvas below. The small wooden boats are strikingly foreshortened, depicted from three different angles. Two masts rise dramatically to the top of the canvas, their verticality splitting up the composition. The angularity and altered perspective of the arrangement arouses a dissonant and intriguing impression, heightened by the sharpness of the lemon-yellow detail at its center. At once jarring and harmonious, this striking composition shows the French artist as a master of powerful, understated modernism.





396

JEAN LURÇAT (1892-1966)

Paysage lacustre

signed and dated 'Lurçat 27' (lower left)
oil and sand on canvas
18⅛ x 28¾ in. (46 x 73 cm.)
Painted in 1927

$15,000-25,000

PROVENANCE

Etienne Bignou, Paris (1927).
The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London.
Private collection, London; sale, Christie's, London, 29 June 1992, lot 78.
Acquired at the above sale by the late owner.

LITERATURE

G. Denizeau and S. Lurçat, *L'oeuvre peint de Jean Lurçat, Catalogue raisonné, 1910-1965*, Lausanne, 1998, p. 323, no. 1927.55 (illustrated).



397

GEORGES BRAQUE (1882-1963)

Barques et cabines

signed 'G. Braque' (lower left)
oil on panel
9⅞ x 16¼ in. (25.1 x 41.4 cm.)
Painted in 1938

$100,000-150,000

PROVENANCE

Paul Rosenberg, Paris (acquired from the above artist, 1938).
M. and Mme Georges Renand, Paris; sale, Drouot-Montaigne, Paris, 20 November 1987, lot 3.
Private collection, Japan; sale, Christie's, New York, 7 November 2001, lot 191.
Acquired at the above sale by the late owner.

EXHIBITED

Paris, Galerie Paul Rosenberg, *Braque*, November-December 1938, no. 21 (titled *Cabine et bateaux*).
Paris, Galerie Charpentier, *Marines*, 1944, no. 26 (titled *Barque sur la plage de Varengeville*).
Paris, Galerie Gaveau, *Triomphe du figuratif*, May-June 1960, no. 6 (tilted *Barque sur la côte*).
New York, Mitchell-Innes & Nash, *Georges Braque*, February-March 1999, no. 15 (illustrated in color).

LITERATURE

Galerie Maeght, ed., *Catalogue de l'oeuvre de Georges Braque, Peintures, 1936-1941*, Paris, 1961, (illustrated, pl. 49).



398

JULES PASCIN (1885-1930)

Fillette au chat (Portrait de Ruth Wood-Gaylor)

signed, dated, inscribed and dedicated 'to Wood-Gaylor pascin New York 1917.' (lower right)
oil over pencil on canvas
24¼ x 20⅛ in. (61.3 x 51.1 cm.)
Painted in 1917

$30,000-50,000

PROVENANCE
Ruth Wood-Gaylor, New York (gift from the artist).
Downtown Gallery, New York (1931).
Jean Mauzé, New York (by 1959).
By descent from the above to the late owner.

EXHIBITED
New York, M. Knoedler & Co., Inc., *Family Exhibit, for the Benefit of the National Urban League*, April 1959, p. 44, no. 27.

LITERATURE
A. and G. Rambert, *Pascin, Catalogue raisonné, Peintures, aquarelles, pastels, dessins*, Paris, 2010, vol. V, p. 196, no. 334 (illustrated in color, p. 197; with incorrect dimensions).



PROPERTY FROM A NEW YORK ESTATE

399

MAURICE DE VLAMINCK (1876-1958)

Le jeune arbre en Biais

signed 'Vlaminck' (lower right)
oil on canvas
23¾ x 28¾ in. (60.3 x 73 cm.)
Painted *circa* 1911-1912

$100,000-150,000

PROVENANCE
Perls Galleries, New York.
Acquired by the late owners, *circa* 1965.

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

400

PABLO PICASSO (1881-1973)

Pichet à lampe (Visage découpé)

dated '5.2.54.' (below the handle); stamped 'Madoura Plein Feu' (on the underside)
white earthenware ceramic pitcher, partially engraved, with colored engobe, black oxide and glaze
Height: 14⅜ in. (36.4 cm.)
Executed on 5 February 1954; unique

$100,000-150,000

PROVENANCE

Estate of the artist.
Marina Picasso, Paris (by descent from the above).
Galerie Yoshii, Tokyo.
Acquired from the above by the present owner, *circa* 1989.

EXHIBITED

Paris, Maison de la pensée française, *Picasso, Cent cinquante céramiques originales,* March-June 1958, p. 57, no. 130.
Yamanashi, Kiyoharushirakaba Museum; Shimonoseki, Municipal Art Museum; Umeda, Daimaru Department Store; Himeji, Municipal Art Museum; Fukuoka, Prefectural Museum of Art; Fukushima, Prefectural Museum of Art; Kagoshima, Prefectural Museum of Art; Chiba, Prefectural Museum of Art; Nihonbashi, Mitsukoshi Department Store and Kagawa, Prefectural Cultural Center, *Exposition Pablo Picasso par Collection de Marina Picasso*, November 1986-October 1987, p. 133, no. CM-13 (illustrated, p. 76).

Claude Picasso has confirmed the authenticity of this work.



(another view)

In August 1946, while on holiday with Françoise Gilot at Golfe-Juan, Picasso visited an exhibition of local crafts at Vallauris, a nearby industrial hamlet. The ceramics from the Madoura pottery works in town caught his eye, and he asked Georges and Suzanne Ramié, who owned and operated the atelier, for the opportunity to try his hand at the medium. So began, quite by chance, Picasso's enduring love affair with ceramics and his legendary collaboration with the Ramiés, which lasted for more than two decades. The artist made his first hand-decorated ceramics that very day in 1946 and began working intensively at the Madoura pottery the following year, producing work of a dazzling variety. In May 1948, he settled with Françoise and their young son Claude in a modest home at Vallauris known as La Galloise; the next spring, he acquired a sprawling former perfume factory, Le Fournas, and transformed its ramshackle workshops into expansive studios for painting and sculpture, as well as storage space for his burgeoning ceramic output. "Making sculpture and ceramics was not, as is sometimes implied, a 'diversion' for Picasso from the more 'serious' business of painting," Elizabeth Cowling has written. "His vision of the world quite as much as his restless powers of invention found full expression in both activities" (*Picasso, The Mediterranean Years, 1945-1962*, exh. cat., Gagosian Gallery, London, 2010, p. 315).

By 1956, Picasso had been making ceramics for a full decade, and his collaboration with the Ramiés was going strong. His relationship with Françoise had ended three years earlier, and he had taken up with Jacqueline Roque, who had recently come to work for the Ramiés; she would become the last great love of his life and the principal muse of his final two decades. Picasso moved out of La Galloise in 1954 and the following year settled with Jacqueline at La Californie, an ornate, late nineteenth-century villa overlooking the Mediterranean coast at Cannes, just five miles away from the Madoura pottery. Whereas La Galloise had been too small to accommodate Picasso's prodigious output, La Californie offered ample space for both living and work, and its numerous Art Nouveau features lent the house a vaguely Orientalist air that attracted the artist. Moreover, the new home was adequately secluded, now an all-important concern for Picasso, whose fame attracted ever-growing numbers of admirers who threatened to disrupt his rigorous daily work routine.



401

JULIO GONZÁLEZ (1876-1942)

Main droite levée (no. 1); Main gauche levée (no. 2)

Right hand: signed 'J. GONZALEZ ©' (on the left side); numbered 'E.A.' (on the back); stamped with foundry mark 'E. GODARD CIRE PERDUE' (on the right)
Left hand: signed 'J. GONZALEZ ©' (on the front); numbered 'E.A.' (on the right); stamped with foundry mark 'E. GODARD CIRE PERDUE' (on the back)
bronze with black patina
Height of the right hand: 16¾ in. (42.5 cm.)
Height of the left hand: 14 in. (35.6 cm.)
Conceived *circa* 1942

$120,000-180,000

PROVENANCE
Estate of the artist.
Galerie de France, Paris.
Galerie Michael Werner, Cologne.
Anon. sale, Cornette de Saint Cyr, Paris, 6 June 2002, lot 26.
Acquired at the above sale by the present owner.

EXHIBITED
London, Waddington Galleries, Ltd., *Of The Human Form*, November-December 1995, pp. 63-64 (illustrated in color, pl. 12).

LITERATURE
J. Merkert, *Julio González, Catalogue raisonné des sculptures*, Milan, 1987, pp. 294 and 295, nos. 247 and 248 (plaster versions illustrated).

The present sculptures by González, *Main droite levée* and *Main gauche levée*, are powerfully solid renditions of the physicality of raised human hands with fingers splayed. Unlike his process of "drawing in space" exemplified by the 1928 sculpture *Don Quichotte* (fig. 1), here González employs an expressive density which is in line with one of the dominant themes of this period of his life: his preoccupation with the strife of his fellow countrymen in the face of the civil unrest pervading Spain.

The realist quality of the present sculptures stylistically recalls one of González's most important sculptures, *La Montserrat* (fig. 2), which depicts the Catalonian Virgin of Montserrat. This work, symbolizing hope as conflict raged in Spain, was commissioned by the Spanish Government to promote the Republican cause at their pavilion in the 1937 Paris *Exposition Internationale*, where it was positioned near Pablo Picasso's *Guernica*, 1937 (Zervos, vol. 9, no. 65; Museo Nacional Centro de Arte Reina Sofía, Madrid).

Later sculptures and drawings gave further voice to the sculptor's concern, notably, the sculpture *Petite Montserrat effrayée* (fig. 3), a realist representation of an anguished female peasant figure, her mouth agape silently screaming with both arms raised to protect her head and face from an invisible attacker. *Main droite levée* and *Main gauche levée* may be seen as an abbreviation of this sculpture, but are no less powerful and evocative of the suffering of the Spanish people.



(fig. 1) Julio González, *Don Quichotte*, 1928. Sold, Christie's, London, 25 June 2008, lot 525.



(fig. 2) Julio González, *La Montserrat*, 1937. Stedelijk Museum, Amsterdam.



(fig. 3) Julio González, *Petite Montserrat effrayée, circa* 1941-1942. Sold, Christie's, New York, 4 November 2009, lot 256.



PROPERTY FROM THE GEORGE S. ROSENTHAL CHILDREN'S ART TRUST

402

FERNAND LÉGER (1881-1955)

Tête de femme (Figure II)

signed and dated 'F.LEGER.48' (lower right)
oil on canvas
25½ x 19⅝ in. (65 x 50 cm.)
Painted in 1948

$600,000-800,000

PROVENANCE
Galerie Louis Carré & Cie., Paris.
Sidney Janis Gallery, New York.
Acquired from the above by the family of the present owner, 1949.

EXHIBITED
New York, Sidney Janis Gallery, *Opening Exhibition, Léger, 1912-1948*, September-October 1948, no. 18 (titled *Mise au point d'un visage*).

LITERATURE
E. Guillevic, "Sur des figures de Fernand Léger," *Cahiers d'art*, no. 1, 24ème année, 1949, p. 82 (illustrated prior to signature; dated 1947).
D. Cooper, *Fernand Léger et le nouvel espace*, Geneva, 1949, p. 193 (illustrated, p. 148; dated 1947).
C. Lanchner, *Fernand Léger*, exh. cat., The Museum of Modern Art, New York, 1998, p. 282 (illustrated *in situ*).
G. Bauquier, *Fernand Léger, Catalogue raisonné, 1944-1948*, Paris, 2000, vol. 7, p. 156, no. 1249 (illustrated).


48
FLEGER



(fig. 2) Installation view of *Opening Exhibition, Léger, 1912-1948*, at the Sidney Janis Gallery, New York in 1948. Photograph by Oliver Baker. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris

Léger returned to France in December 1945, following five years of wartime exile. The return to his homeland corresponded with a period of intense creativity for the artist. In the political climate of post-war France, it was now more important than ever 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. Léger painted Eluard's portrait (fig. 1), a sister picture to the present work. *Tête de femme (Figure II)* was exhibited alongside other related paintings at the inaugural exhibition of the Sidney Janis Gallery in 1948, soon after it was painted (fig. 2).

In these pictures, Léger retains the black contours of the face while discarding all local color. The imagery is graphic and reductive, having been rendered entirely as black outlines on a white ground which has been partly covered with bands and patches of pure color—in this case red, green and yellow—which are not directly tied to the form. The woman's face has become a kind of object depicted as volume, line and color, with no psychological insight or sense of personal individuality. It exists primarily for its plastic qualities and potential. Here, as Leger explained, "The human figure remains purposely *inexpressive*" (*Functions of Painting*, Paris, 1973, p. 155). In the catalogue for his 1952 exhibition at Louis Carré Gallery, *The Figure in Leger'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 Leger, The Monumental* Art, Paris 2005, p. 96).

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.



The present lot.



(fig. 1) Fernand Léger, *Portrait de Paul Eluard (Figure IV)*, 1947. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris

PROPERTY FROM A PRIVATE TEXAS COLLECTION

403

JOAN MIRÓ (1893-1983)

Femme

signed, numbered and inscribed with foundry mark
'Miró 1/2 Parellada' (on the back)
bronze
Height: 23⅝ in. (60 cm.)
Conceived in 1970

$250,000-350,000

PROVENANCE
Pierre Matisse Gallery, New York.
Acquired from the above by the family of the present owners, June 1983.

EXHIBITED
New York, Pierre Matisse Gallery, *Joan Miró, 90 Years*, May-June 1983, no. 13.

LITERATURE
J. Dupin, *Miró escultor*, Barcelona, 1972 (another cast illustrated, pls. 116 and 118; another cast illustrated in the artist's studio, 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 (another cast illustrated).
E. Fernández-Miró and P. Ortega Chapel, *Joan Miró, Sculptures, Catalogue raisonné, 1928-1982*, Paris, 2006, p. 211, no. 212 (another cast illustrated in color).

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



The artist absorbed in discussion with the Parelladas, father and son. Another cast from the same edition as the present lot is illustrated. Photo by F. Català-Roca. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2017

Conceived in 1970 and cast in an edition of 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 Catalonian 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).





404

JEAN (HANS) ARP (1886-1966)

Seuil

brass
Height: 50¼ in. (127.7 cm.)
Conceived and executed in 1960

$70,000-100,000

PROVENANCE

Jacques Polieri, Paris.
Anon. sale, Hôtel Drouot, Paris, 17 June 1985, lot 66.
Acquired at the above sale by the present owner.

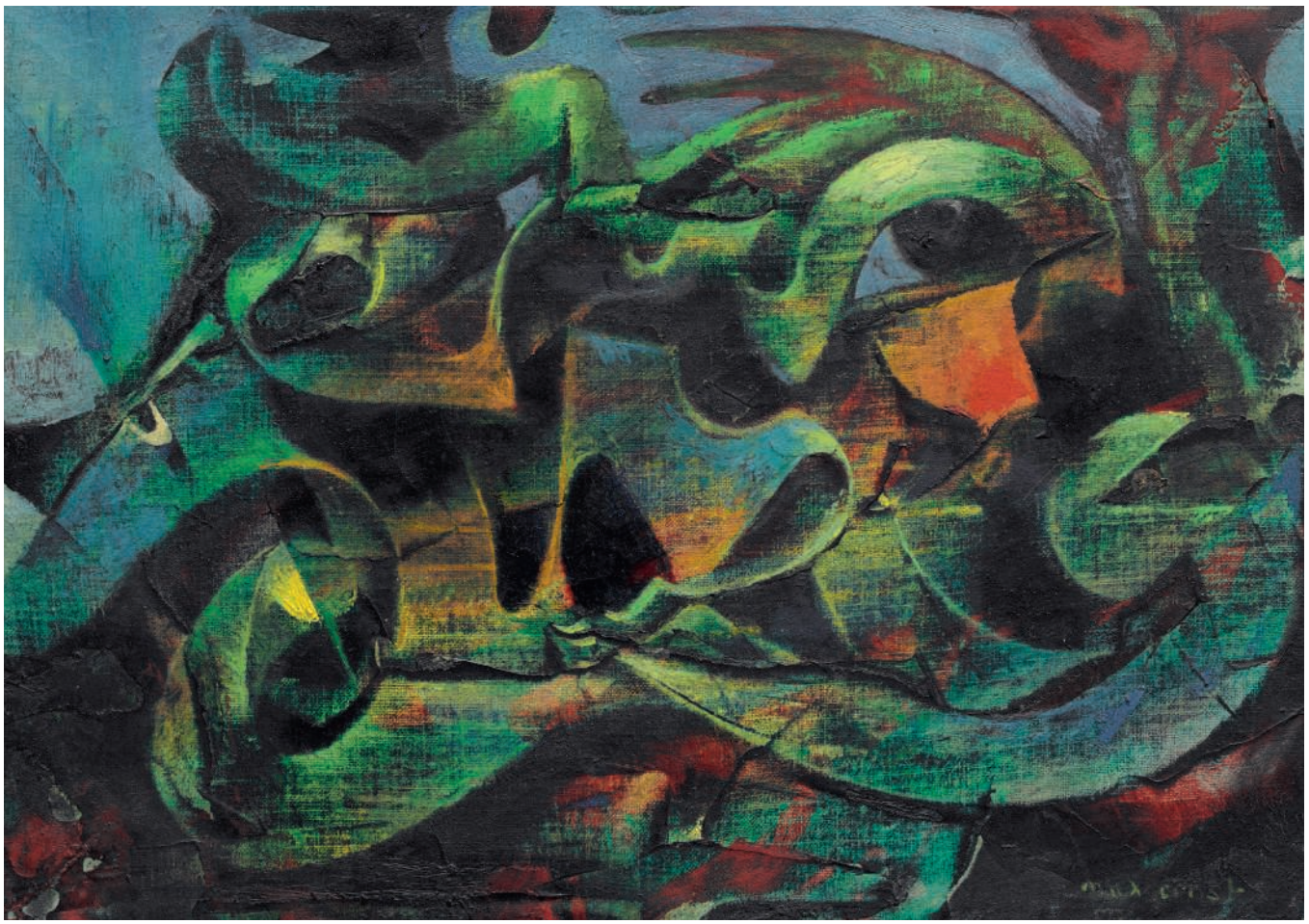
EXHIBITED

Paris, Théatre de l'Alliance Française and Brussels, Festival international du Théatre d'Avant-garde, *Texte pour des sculptures de Arp,* respectively 21 May and 7 July 1960 (presented during the performance).

LITERATURE

I. Jianou, *Jean Arp*, Paris, 1973, p. 76, no. 199 (smaller marble version listed).
E. Trier, intro., *Jean Arp, Sculpture, His Last Ten Years*, New York, 1968, p. 111, no. 199 (smaller marble version illustrated, pl. 30).
A. Hartog and K. Fischer, *Hans Arp, Sculptures, A Critical Survey*, Ostfildern, 2012, p. 325, no. 199.

The present work was commissioned by set designer Jacques Polieri for the performance of Jean Thibaudeau's *Texte pour des sculptures de Arp*, at the Théatre de l'Alliance Française on 21 May and 7 July 1960. The poetic texts comment and situate the relations of the space on stage with that of Arp's sculptures. The audience included Arp and his wife Marguerite, Alexander Calder, Sonia Delaunay, and Antoine Pevsner.



405

MAX ERNST (1891-1976)

Ohne titel

signed twice 'max ernst' (lower center and lower right)
oil on board
9¼ x 13⅜ in. (23.5 x 34 cm.)
Painted *circa* 1956

$70,000-100,000

PROVENANCE

Private collection, New York.
Gift from the above to the present owner, *circa* 2000.

LITERATURE

W. Spies and S. and G. Metken, *Max Ernst, Werke, 1954-1963*, Cologne, 1998, p. 78, no. 3195 (illustrated; with incorrect support).

PROPERTY FROM THE COLLECTION OF SUZI GABLIK

406

RENÉ MAGRITTE (1898-1967)

L'évidence éternelle: genoux

oil on canvas
8 x 8¼ in. (20.3 x 21 cm.)
Painted in 1954

$300,000-500,000

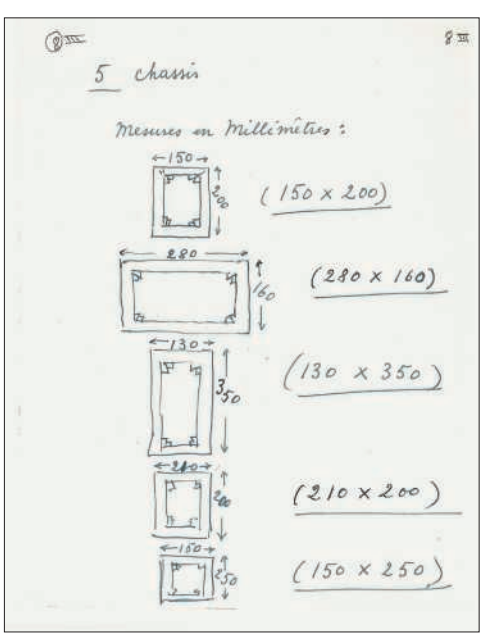
PROVENANCE
Gift from the artist to the present owner, 1960.

LITERATURE
Letter from R. Magritte to A. Iolas, 13 January 1954.
Letter from A. Iolas to R. Magritte, 1 May 1954.
D. Sylvester, ed., *René Magritte, Catalogue Raisonné, Oil Paintings, Objects and Bronzes, 1949-1967,* London, 1993, vol. III, pp. 231-232, no. 807 (3) (illustrated, p. 231; with inverted dimensions).

L'évidence éternelle: genoux was originally conceived as part of a five-piece work. It was executed in 1954, while the artist was preparing for an exhibition of his work to inaugurate his dealer, Alexander Iolas' new gallery space in Milan. Magritte sent Iolas instructions for the presentation of this work, including the dimensions of five stretchers and diagrams of a sheet of glass and wooden base (fig. 1). He wrote to Iolas, "I have begun work on the 5 little pictures, they will soon be finished. (There will be a navel, and so it will be a slightly different variant of the one that you have)" (D. Sylvester, ed., *op. cit.,* p. 231). Here Magritte refers to his 1930 prototype of the *toile découpée*, or cut-up canvas, as he then termed it (Sylvester no. 327; fig. 2). *L'évidence éternelle* exists between painting and sculpture, and Magritte referred to these works as objects, not paintings. By dividing the body of his model and wife, Georgette, into five self-contained sections, the artist paid tribute to and challenged the traditional female nude. *L'évidence éternelle* plays with perception, asking the viewer to mentally reconstruct a whole body from discreet parts.

At the time of the present work's execution, relations between Magritte and Iolas were increasingly strained. Iolas was likely financially overextended, and had to abandon the gallery in Milan, which never opened. Furthermore, one of the checks he paid to Magritte bounced. He did not keep Magritte informed of the failed gallery opening, and the artist grew increasingly frustrated with the lack of communication: "It is five months since I had any news about our business affairs," he wrote in a letter to Iolas (*ibid.*, p. 56). In May, Iolas wrote to Magritte for an update on *L'évidence éternelle*, but thereafter there is no further mention of it in their correspondence. Only three of the five projected canvases—the head, breasts and knees—have been traced, and it is likely that the project was never completed.

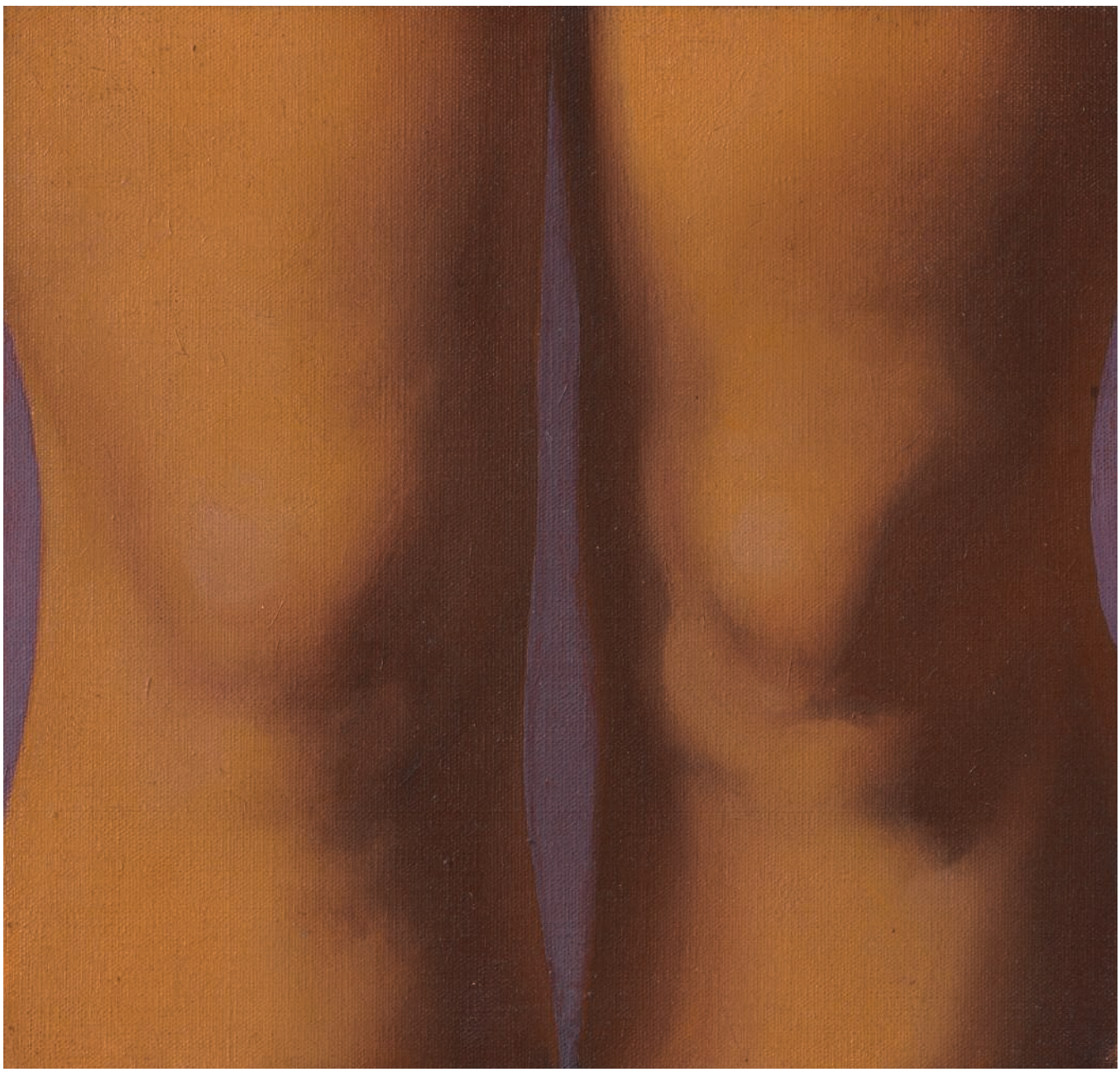
Magritte kept the head for his personal collection, and it remained with him until his death. He gave away the breasts and knees to Suzi Gablik, an artist and writer who lived with Magritte and his wife for eight months while working on a book about the artist. She has recounted how she was in Magritte's store room attic with him one morning and saw the painting lying on a table. She marveled at it and Magritte asked her if she would like to have it. In her own words, "I felt a little electric shock go through me and said that I would. He then gave it to me." Gablik later sold the breasts to Robert Rauschenberg. The knees stayed in her collection, and are now offered at auction for the first time.



(fig. 1) Diagram of frames required for the present work in a letter from Magritte to Iolas, 13 January 1954. Courtesy of the Menil Foundation, Houston. © 2017 C. Herscovici, London / Artists Rights Society (ARS), New York



(fig. 2) The artist in London in 1938. Photographer unknown. © 2017 C. Herscovici, London / Artists Rights Society (ARS), New York



407

ALEXANDER ARCHIPENKO (1887-1964)

Torso (Female Figure)

signed and numbered 'Archipenko 5/12F' (on the right side)
bronze with green patina
Height: 25⅛ in. (63.8 cm.)
Conceived in 1945

$100,000-150,000

PROVENANCE
Estate of the artist.
Private collection, New York (acquired from the above); sale, Christie's, Tel Aviv, 12 October 1995, lot 26.
Acquired at the above sale by the present owner.

EXHIBITED
Caracas, Galería Freites, *Archipenko*, September-October 1991, no. 22 (illustrated).

Frances Archipenko Gray has confirmed the authenticity of this work.



(another view)





408

PROPERTY FROM A PRIVATE COLLECTION, WASHINGTON, D.C.

408

MAX ERNST (1891-1976)

Ohne titel

signed 'max ernst' (lower right); signed again and dedicated 'A HANS RICHTER amicalement MAX ERNST' (on the reverse)
oil on canvas
3¾ x 13½ in. (9.4 x 34.3 cm.)
Painted in 1948

$70,000-100,000

PROVENANCE

Hans and Frida Richter, Southbury, Connecticut (gift from the artist, 1948).
Private collection (by descent from the above); sale, Christie's, New York, 5 May 2004, lot 200.
Acquired at the above sale by the present owner.

LITERATURE

W. Spies and S. and G. Metken, *Max Ernst, Werke, 1939-1953,* Cologne, 1987, vol. 5, p. 144, no. 2574 (illustrated).



PROPERTY FROM A CHICAGO COLLECTION

409

JEAN (HANS) ARP (1886-1966)

Fleur de rêve au museau

polished bronze
Height: 12½ in. (31.8 cm.)
Conceived and cast in 1954

$60,000-80,000

PROVENANCE
Kovler Gallery, Chicago.
Acquired from the above by the family of the present owner, August 1970.

LITERATURE
C. Giedion-Welcker, *Jean Arp*, Stuttgart, 1957, p. 112, no. 133 (marble version listed).
I. Jianou, *Jean Arp*, Paris, 1973, p. 73, no. 133.
A. Hartog and K. Fischer, *Hans Arp, A Critical Survey,* Ostfildern, 2012, p. 291, no. 133 (another cast illustrated).

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



409

PROPERTY FROM A PRIVATE COLLECTOR

410

JEAN (HANS) ARP (1886-1966)

Vase, Amphore enceinte

signed twice 'Arp' (on the reverse) and signed again 'Arp' (on a label affixed to the reverse)
painted wood relief in the artist's frame
47⅛ x 37⅜ in. (120 x 95 cm.)
Executed in 1953

$250,000-350,000

Art is a fruit that grows in man, like a fruit on a plant, or a child in its mother's womb.

– Jean (Hans) Arp

PROVENANCE
Acquired from the artist by the family of the present owner, April 1954.

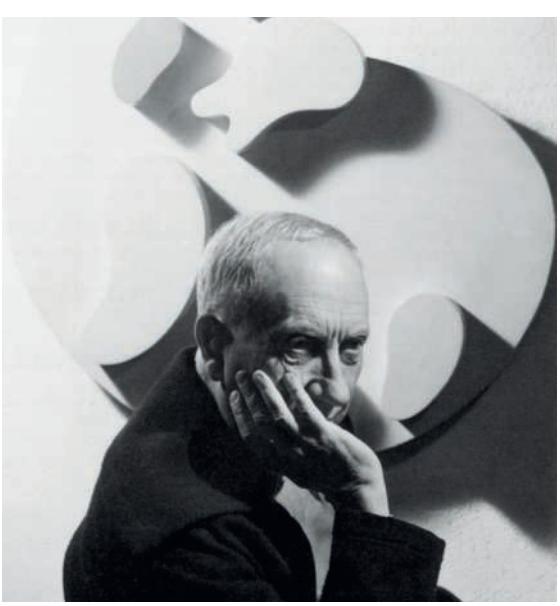
EXHIBITED
Caracas, Museo de Bellas Artes, *57 Obras de la Colección Carlos Raúl Villanueva*, 1972, no. 5.

LITERATURE
G. Diehl, *El arte moderno francés en Caracas*, Caracas, 1959, p. 27, no. 10 (illustrated, fig. 11).
B. Rau, *Hans Arp, Die Reliefs, Oeuvre-Katalog*, Stuttgart, 1981, p. 218, no. 456 (illustrated).

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

With Dada's declaration of the death of painting in 1915, Arp gave up the practice. He would not adopt sculpture for another fifteen years. In the intervening years, he focused on the production of his reliefs, objects which occupied an intermediate space between painting and sculpture and, as such, best expressed his search for a different medium of expression. Unlike Duchamp, who sought to elevate everyday objects to the status of Art, Arp remained an artist in the traditional sense, crafting his elegant objects with a restrained sensibility for composition and color. As he explained, "My reliefs and my sculptures naturally adapt to nature. Yet when one looks at them closely, one notices that they are crafted by human hand" (quoted in *Hommage à Jean Arp*, exh. cat., Musée d'art moderne, Strasbourg, 1967, p. 38).

The abstract, yet sensual *Vase, Amphore enceinte* draws on the motif of an amphora, which Arp had utilized in his earlier reliefs. The swell of the central form engages the viewer's eye, its supple contours evoking the body of a woman. Nestled within the bulging amphora is a darker blue form, a growing organism within. The title, "Vase, Pregnant Amphora," further personifies the vessel and creates a link between the female body and the amphora. This osmosis between words and objects, abstract forms and meaning was at the very core of Arp's "object-language," a research, through poetry and art works, into the malleability of signs. In the opening of his discussion on Arp, André Breton wrote in *Surrealism and Painting*, "Everything I love, everything I think and feel, predisposes me towards a particular philosophy of immanence according to which surreality would be embodied in reality itself and would be neither superior nor exterior to it. And reciprocally, too, because the container would also be the contents. What I envisage is almost a communicating vessel between the container and the contained" (A. Breton, *Le Surréalisme et la peinture*, Paris, 1928, p. 46). Associating an amphora—hence a "vessel"—with the female form, the present work symbolically and visually echoes Breton's words explaining the relationship between surreality and reality as "contents" and "container." The fluid evolution of meaning at play in *Vase; Amphore enceinte*—from abstract organic form, to female body, to amphora—is a brilliant example of Breton's "communicating vessel."



The artist in Basel, *circa* 1946-1947. Photo by Atelier Eidenbenz.



PROPERTY FROM A PRIVATE COLLECTOR

411

NAUM GABO (1890-1977)

Linear Construction in Space No. 2

signed twice 'N GABO Gabo' (near the lower edge)
Perspex with nylon monofilament
Height: 15⅛ in. (38.5 cm.)
Executed *circa* 1957-1958; unique

$200,000-300,000

PROVENANCE
Acquired from the artist by the family of the present owner, 1958.

EXHIBITED
Caracas, Fundaciòn Eugenio Mendoza, *De Rodin a nuestros días*, October 1961, no. 23 (dated 1949 with incorrect medium).
Caracas, Museo de Bellas Artes, *57 Obras de la Colección Carlos Raúl Villanueva,* 1972, no. 22.

LITERATURE
C. Sanderson and C. Lodder, *Naum Gabo, Sixty Years of Construction Including Catalogue Raisonné of the Constructions and Sculptures*, Dallas, 1986, p. 236, no. 55.12.

Having followed an émigré odyssey from Moscow to Berlin, Paris, and London, Gabo moved to America in 1946. He exhibited in 1948 with his brother Antoine Pevsner at The Museum of Modern Art, New York and in the following year he received his first commission in America. Nelson Rockefeller asked him to provide designs for the two lobbies of the recently completed Esso Oil Company building at 75 Rockefeller Plaza. Gabo wrote: "I have seen the place and I think that the whole thing is a challenge to me. I have the feeling that here is a case where I simply have to show what Constructive art can do in connection with architecture... to prove that the Constructive sculpture is not just a theory for heaven but a very real, aesthetic solution to our everyday life" (quoted in M. Hammer and C. Lodder, *Construction Modernity, The Art & Career of Naum Gabo, New Haven, 2000,* p. 322).

The 52nd street lobby was the larger of the two entrances, and for it Gabo built a model comprising a triptych of constructions—a large fountain and basin for the central lobby space, set between revolving doors on each side, above each of which he mounted a rotating upright construction whose curvilinear forms suggested the motion of the revolving doors below. Rockefeller liked Gabo's designs, as did the company board of Esso, but the latter then balked at cost estimates and rejected the project. Rockefeller paid Gabo for his time and work, and the sculptor presented his models to The Museum of Modern Art.

Gabo preserved and further elaborated on his conception of the rotating constructions above the Esso lobby doors in *Linear Construction in Space No. 2*. Martin Hammer and Christina Lodder have written, "The overall profile of the constructions is asymmetrical from almost all viewpoints. The cumulative effect of the minimal contact with the base, the asymmetry and rhythmical curvature of the edges is a strong suggestion, even when the form is static, of continuous pirouetting movement around a vertical axis... The stringing is employed less to create form than to evoke a gossamer-like layering if interpenetrating planes, more densely clustered toward the center of the sculpture. The cut-out shapes, picked out by reflected light, further accentuate the core of the form. The effect is highly tangible... reinforced by the transformations in the pattern of reflections and highlights which occur with every shift in the orientation of the viewer" (*ibid.*, pp. 324-325).

Linear Construction in Space No. 2 was one of Gabo's favorite works, and during the 1950s it was the one he most often placed in exhibitions. The first version was completed in late 1949 soon after Gabo submitted his Esso designs, exhibited in 1950 and acquired from the artist in 1952 by the Addison Gallery of Phillips Academy in Andover, Massachusetts. Gabo created twenty-six versions in all, the last *circa* 1976. These constructions were made alternatively to stand vertically upright, lay horizontally on a base, or suspended above a base. Gabo executed the constructions in various sizes, ranging from 11¾ in. (30 cm.) to nearly 45¼ in. (115 cm.) in height or length. One version was destroyed in 1970, and of the twenty-five remaining, nine are presently in museum and institutional collections, including the Albright-Knox Art Gallery, the Art Institute of Chicago, the Hirschhorn Museum and Sculpture Garden, and the Solomon R. Guggenheim Museum.



o ◆ **412**

PABLO PICASSO (1881-1973)

Nature morte à l'oiseau en cage

dated '22.3.47.' (on the reverse)
oil on canvas
23⅝ x 28⅝ in. (59.9 x 72.7 cm.)
Painted on 22 March 1947

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

PROVENANCE
Estate of the artist.
Maya Widmaier-Picasso, Paris (by descent from the above).
Thomas Ammann Fine Art, Zurich.
Private collection (*circa* 1982); sale, Sotheby's, London, 24 March 1999, lot 36.
Acquired at the above sale by the present owner.

EXHIBITED
Munich, Galerie Thomas and London, The Mayor Gallery, *Picasso*, February-April 1983 (illustrated in color).
Antibes, Musée Picasso, Picasso, 1945-1949, *L'ère du renouveau*, March-June 2009, p. 196 (illustrated in color, p. 154).

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

Claude Picasso has confirmed the authenticity of this work.





Picasso with his owl at Antibes in 1946. Photograph: Michel Sima. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

In the fall of 1946, while Picasso was living and working in the Musée Grimaldi at Antibes, a small owl with an injured claw was discovered in a corner of the museum, where he had fallen from the rafters. Picasso, ever the animal lover, agreed to take in the wounded bird, whom he named Ubu, partly out of assonance with the French word for owl (*hibou*) and partly after the obnoxious anti-hero of Alfred Jarry's play *Ubu Roi*. Picasso bandaged Ubu's claw, and it gradually healed. When the artist left Antibes to return to Paris in November, he brought along the owl—who proved quite irascible—to join his extensive menagerie of caged birds.

"We put him in the kitchen with the canaries, the pigeons, and the turtledoves," Françoise Gilot, Picasso's companion at the time, later recalled. "We were very nice to him but he only glared at us. Any time we went into the kitchen, the canaries chirped, the pigeons cooed, and the turtledoves laughed but the owl remained stolidly silent or, at best, snorted. 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. He used to stick his fingers between the bars of the cage and the owl would bite him, but Pablo's fingers, though small, were tough. Finally the owl would let him scratch his head and gradually he came to perch on his finger instead of biting it, but even so, he still looked very unhappy" (*Life with Picasso*, New York, 1964, pp. 144-145).

Manners aside, 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—seems to have deeply affected Picasso. Between November 1946 and March 1947, he painted no fewer than a dozen canvases depicting the grave and compact Ubu, on a perch, in a cage, or most often on the back of a wooden chair. No doubt, he identified with the owl—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. In photographs of Picasso and Ubu together at Antibes, the artist's famously piercing gaze is echoed in that of his new avian companion, whose eyes glitter uncannily. "The owl introduced something almost extraterrestrial and mythic into his still lifes," Jean Sutherland Boggs has written (*Picasso and Things*, exh. cat., Cleveland Museum of Art, 1992, p. 297).

Picasso painted *Nature morte à l'oiseau en cage* on 22 March 1947, four months after he had returned with Ubu to Paris. After 1947, the owl re-appears only intermittently in Picasso's paintings and drawings; in his work in three dimensions, by contrast, it becomes a dominant motif. In the early 1950s, working at the sculpture studio that he had established in a former perfume factory at Vallauris and at the Madoura pottery workshop in the same town, Picasso produced owls from sheet metal (Spies, nos. 400-402, 573-575), from plaster embedded with *objets trouvés* (Spies, nos. 475-477), and from fired clay decorated with red and black slip (Ramié, nos. 81, 109-113, 151-161, 453). He also produced a pair of plaster sculptures, both subsequently cast in bronze, that deliberately contrast different aspects of the owl's nature—one representing the bird as cool and composed, surveying his terrain with protruding eyes, his wings by his side, the second showing his beak gaping open and his wings outstretched as he swoops in for the kill, raw aggression replacing taut control (Spies, nos. 403-404).

There is no evidence that the ill-tempered Ubu accompanied Picasso to Vallauris. A new owl flew into his life, however, in 1957, two years after he and Françoise's successor, Jacqueline, had moved to the villa La Californie, high above Cannes. Although he complained that it cost him precious work time, every day at noon and in the evening Picasso brought the bird a ball of meat that he had prepared himself in the kitchen, and as he worked on his *Las Meninas* variations into the wee hours, the owl and the dachshund Lump were his faithful companions. One night, Picasso recounted to Roland Penrose, yet another owl soared into the studio, hoping perhaps to prey on his sleeping doves, which flew at liberty from the terrace outside the window during the day. After battering itself repeatedly against the glass, seeking escape, the interloper conceded defeat and perched on top of the canvas on which Picasso was working. "They are following me!" Picasso exclaimed (quoted in B. Friedewald, *Picasso's Animals*, Munich, 2014, p. 92).

Shortly thereafter, the owl became the impetus for one of Picasso's most startling self-portraits. In October 1957, he received a visit from his friend David Douglas Duncan, who had recently photographed the artist's intense gaze in a close-up shot and hoped that he would sign a print, cropped and enlarged. Instead, Picasso tore a blank page from his sketchbook and drew the face of an owl, cutting out holes to fit his eyes. He first held the paper up to his face like a mask; then he laid it on top of Duncan's photograph so that the eyes of the portrait looked through. It was no longer an invocation or a masquerade; Picasso had become the owl. "Nothing unnatural seemed to have taken place," Penrose has written about this unforgettable photo-collage, which Duncan chose for the dust jacket of his book *Goodbye Picasso* in 1974, "except that the bird now possessed the vision of a man whose eyes could not only see but also understand" (*Picasso, His Life and Work*, Berkeley, 1981, p. 361).



Pablo Picasso, *Nature morte à la chouette et aux trois oursins*, 1946. Musée Picasso, Antibes.
© 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York



Pablo Picasso, *Chouette dans un intérieur*, 1946. Musée Picasso, Paris. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

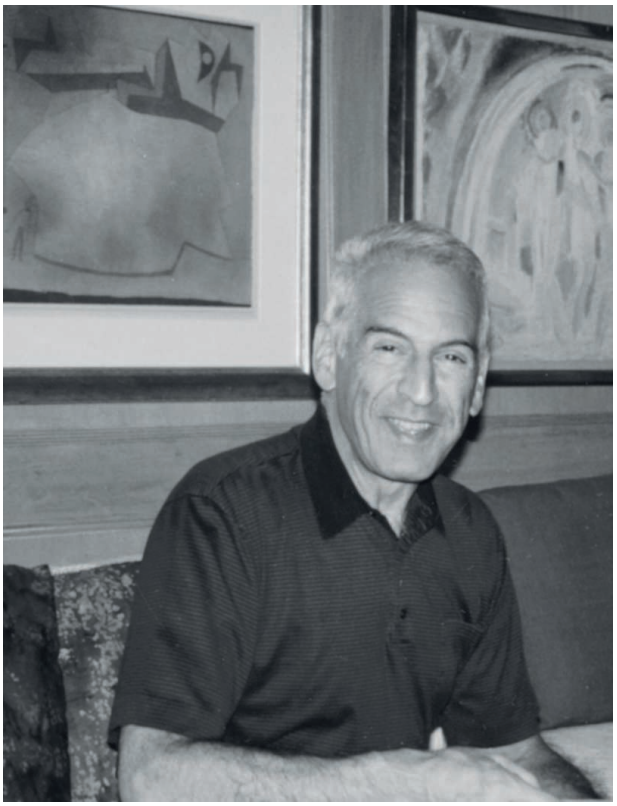
A 40 YEAR JOURNEY

Property from the

STANFORD Z ROTHSCHILD, JR. COLLECTION



Marie L. Rothschild and her son Stanford Z. Rothschild, Jr. Courtesy of the family.



Stanford Z. Rothschild, Jr. at home. Courtesy of the family.

For the investor, philanthropist, and collector Stanford Z. Rothschild, Jr., life was a never-ending opportunity for exploration and discovery. Across his ninety-one years, Stan cultivated a reputation as a fiercely intellectual and generous man with a passion for culture and community.

Stanford Z. Rothschild, Jr. was the son of prominent Baltimore insurance executive Stanford Z. Rothschild, Sr. and his wife, the philanthropist, Marie Rothschild. Since the late nineteenth century, the family has championed civic leadership in their Maryland community. Marie Rothschild, in particular, was known as a stalwart supporter of causes such as the Baltimore Symphony Orchestra, Sinai Hospital—where she was the first woman to serve on the board of directors—the Jewish Community Federation of Baltimore, and the American Red Cross—where Marie spearheaded the de-segregation of blood donation during the Second World War. "My grandma was a primary inspiration for our interest in making the world a better place," noted David Rothschild, son of Stanford Z. Rothschild, Jr. "She made it clear that when you are privileged enough to not have to worry about providing for yourself or your family, there is a fundamental responsibility to 'make the world a better place'."

Marie Rothschild would pass on her dedication to helping others to her son, who utilized his success in business and his love of fine art for the public good. A graduate of City College and the University of Pennsylvania's Wharton School of Business, Stan served as an officer in the United States Navy before joining his family's Sun Life Insurance Company, where he rose to President and CEO. After selling Sun Life in 1971, the collector founded The Rothschild Company to focus his energies on investing, a field that had always captured his imagination. At his investment management firm, the collector was known for his keen intelligence and commitment to innovation—qualities that earned him not only prodigious success, but also the respect of his colleagues. In recounting her father's progressive mentality towards investing and collecting, his daughter, Ellen Rothschild Dame, recalls Stan "pouring over the book *Art as Investment* in the late 1960s, which acted as a catalyst for some of his earliest purchases, such as the Kandinsky and the Monets. As he developed his understanding of art as an asset, his passion for learning about the origin and historical significance of the work itself blossomed."

Enthralled with artists and the creative process, Stan assembled a striking collection of paintings, sculpture, and works on paper by master figures of the art historical canon. He was especially drawn to artists whose work was both intellectually rigorous and historically provocative, namely El Greco, Claude Monet, Robert Delaunay, Camille Pissarro, and Russian artists of the twentieth century. During his lifetime, Stan amassed one of the largest, privately owned collections of Russian avant-garde art in the United States. Through personal scholarship and in conversation with art historians and curators, he honed his unique connoisseurial vision, and could speak at length about the fascinating philosophical and social histories behind each work. For Stan, art was a rich, challenging source of inspiration—a means of interacting with the ideas and individuals that shaped the world. "He would have people come to the house to talk about the art," David said of his father. "He loved to give tours and talk about the art. It was not only about the beauty—it was about the purpose, the political meaning, and the intent. It was beyond the aesthetic."

Stan approached philanthropy in the same way that he approached collecting: with energy, dedication, and a desire to foster and acquire inspiration. For him, giving was an opportunity to think more broadly about improving communities through bold thinking; his philanthropic reach extended across the arts, education, political advocacy, and Jewish causes. To this end, he sold major works of art to fund his eponymous charitable foundations and gifted pieces to institutions, including the Baltimore Museum of Art. In recent years, a meaningful portion of proceeds from The Rothschild Art Foundation's sale of Russian artworks expanded its annual giving capability and has supported major gifts to charities such as Central Scholarship, enabling greater college and vocational access in Maryland and beyond. With the proceeds from some of his most beloved works, including major pictures by Redon, Monet, and Delaunay, the Rothschild Art Foundation is poised to significantly expand its impact throughout the United States and catalyze major change in areas of education, entrepreneurship, and civic activism. As David explained of his family's philosophy toward giving, "one of the greatest joys in life is being generous and working to make the world better for others."

Today, his children David Rothschild and Ellen Rothschild Dame, together with the extended Rothschild family, continue to champion the art and causes that shaped the life of Stanford Z. Rothschild, Jr. Benevolent, innovative, and intellectual, Stan represents the best in American philanthropy and entrepreneurship. Like the artwork he collected and cherished deeply, the legacy of Stanford Z. Rothschild, Jr., will leave a lasting impression on and enrich the lives of those who benefit from his philanthropic spirit for many years to come.

A 40 YEAR JOURNEY

Property from the
STANFORD Z ROTHSCHILD, JR. COLLECTION

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BARBARA HEPWORTH (1903-1975)

Two Forms (Orkney)

signed, dated, numbered and stamped with foundry mark 'Barbara Hepworth 1967 3/9 MS' (on a plaque on the underside)
polished bronze with original wooden base
Height: 7⅞ in. (20 cm.) (including base)
Conceived and cast in 1967

$200,000-300,000

PROVENANCE

Mr. and Mrs. A. Harvey (acquired from the artist, May 1967).
Anon. sale, Sotheby's, New York, 7 October 1988, lot 169.
New Art Centre & Gimpel Fils, London (acquired at the above sale).
Mr. and Mrs. Fried, United States (acquired from the above, August 1989); sale, Sotheby's, London, 26 June 2008, lot 390.
Acquired at the above sale by the late owner.

EXHIBITED

St. Ives, Guildhall, *Bernard Leach, Barbara Hepworth, Conferment*, September-October 1968.
St. Ives, Penwith Society of Arts, *Spring Exhibition,* March-April 1968.
Yorkshire, Wakefield Art Gallery and Gouda, Museum Het Catharina Gasthuis, *Barbara Hepworth, Polished Bronzes*, May-September 2003.

LITERATURE

A. Bowness, ed., *The Complete Sculpture of Barbara Hepworth, 1960-1969*, London, 1971, p. 44, no. 441 (another cast illustrated, p. 45).
F. Davis, "Substance and Shadow, A Tribute to Dame Barbara Hepworth," *Art and Antiques*, 14 June 1975, p. 17 (another cast illustrated, fig. 3).
S. Bowness, ed., *Barbara Hepworth, The Plasters, The Gift to Wakefield,* Burlington, 2011, pp. 47-48, 61, 63, 152-153 and 182, no. 31 (another cast illustrated, p. 153, fig. 40; another cast illustrated in color; plaster version illustrated, pp. 62 and 153).
S. Bowness, *Barbara Hepworth, The Sculptor in the Studio*, London, 2017, p. 107.



The artist carving, *circa* 1965. © Bowness

Dr. Sophie Bowness will include this work in her forthcoming revised Hepworth *catalogue raisonné* under the catalogue number BH 441.

To Hepworth, "the carving of a stone by a sculptor's hand is intimately associated with the hollowing of a cliff by the waves and with the hollows and cavities of a human body" (S. Bowness, *Barbara Hepworth, Writings and Conversations,* 2015, p. 200). In the smooth, rounded hollows of *Two Forms (Orkney),* Hepworth expresses her inimitable sensitivity to landscape and the human form, combining a solid monumentality with gentle suggestions of physicality.

During the 1960s, Hepworth perhaps created many of her most intriguing sculptures. Often two or three-part works on an intimate scale, she experimented in bronze and slate as well as wood and stone (fig. 1). *Two Forms (Orkney)* is an prime example of Hepworth's experimentations from this period: two cast bronze forms are mounted as a pair on a wooden plinth, their bronze patina polished to a high, golden sheen. One is pierced with a perfectly circular hole, the other carved with a smooth, concave hollow. The two shapes give a harmonious impression of symbiosis; the tip of the pear-like form leans towards a corresponding indent atop the other. The perfectly circular concave hollow parallels the aperture in its pair.

Their verticality recalls the motif of the Neolithic standing stone, a favorite source of inspiration for Hepworth. The stone menhirs which Hepworth knew were those of the Penwith peninsular in west Cornwall where she lived and worked. These haunting affirmations of man's relationship with the landscape are also found on the islands of Orkney, a place Hepworth would never visit but the ruggedness of which, drenched in rich, clear Atlantic light, she could easily imagine. *Two Forms (Orkney)* is imbued with a sensuality which tempers the lithic weight of the sculpture. The almost abdominal swell of the left form suggests a human shape, an egg-like fertility, or the softness of a sea-worn pebble. "I think of the works as objects which rise out of the land or the sea, mysteriously," Hepworth said in 1970. "You can't make a sculpture without it being a thing—a creature, a figure, a fetish" (quoted in A. Bowness, ed., *op. cit.*, p. 14). *Two Forms (Orkney)* exemplifies Hepworth's singular combination of the symbolic figure, rooted firmly in nature and natural materials, with pure, geometric form.

Hepworth was connected to the islands of Orkney through her close friend and patron, Margaret Gardiner. The two had remained friends since first meeting in London in the 1930s, and Gardiner had supported Hepworth by buying her work often. In 1979, she established an art gallery at Stromness in Orkney, known as the Pier Arts Centre. She donated a significant collection of works by Hepworth, many of which had until then resided in her garden. Hepworth named her sculptures by association after their execution, and it is likely with fondness that she thought of her close friend's windswept garden at the opposite end of the British Isles, a distant landscape and yet one which she could imagine intimately from her studio on the luminous, dramatic Cornish coast.





414

414

ERNST BARLACH (1870-1938)

Frau im Wind

signed 'E. Barlach' (on the top of the base); stamped with foundry mark 'H. NOACK BERLIN' (on the side of the base)
zinc with dark brown patina
Height: 20⅝ in. (52.5 cm.)
Conceived in 1931; this zinc version cast in 1940

$30,000-50,000

PROVENANCE
Anon. sale, Kunsthaus Lempertz, Cologne, 7 December 1996, lot 609.
Acquired at the above sale by the late owner.

EXHIBITED
Rome, *Christliche Kunst, Deutscher Teil,* 1950.

LITERATURE
C.G. Heise, *Lübeck Kunstpflege*, Lübeck, 1934, no. 157 (detail of another cast illustrated).
R. Gahlbeck, *Ernst Barlach, Sonette um sein Werk*, Rostock, 1951, p. 17.
C.G. Heise, intro., *Ernst Barlach, Der Figurenschmuck von St. Katharinen zu Lübeck,* Stuttgart, 1956, no. 7 (another cast illustrated).
F. Schult, *Ernst Barlach, Das plastische Werk*, Berlin, 1960, p. 222, no. 411 (another cast illustrated).

Ernst Barlach has confirmed the authenticity of this sculpture.

415

VILMOS HUSZÁR (1884-1960)

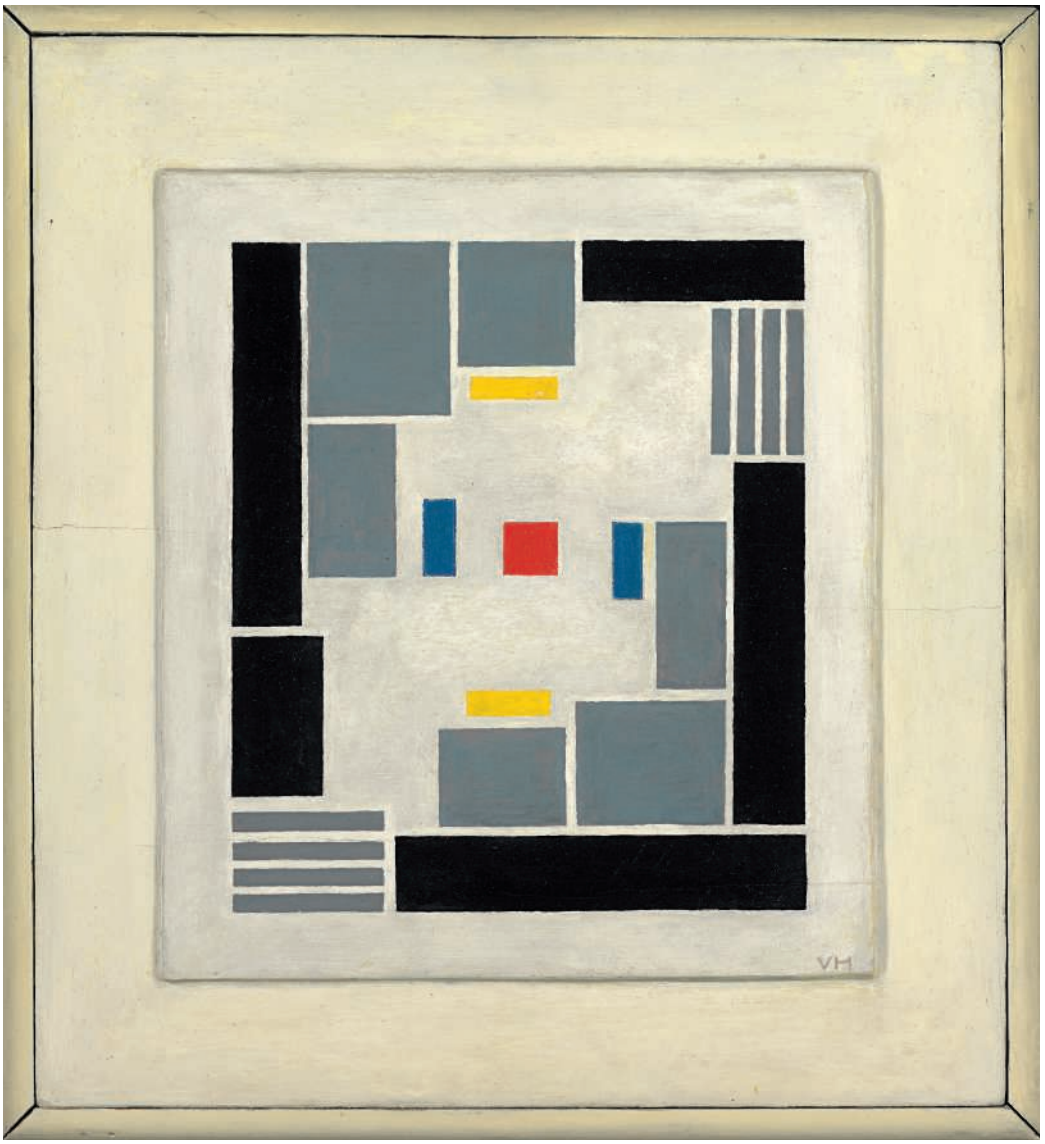
Composition abstraite

signed with initials 'VH' (lower right)
oil on panel in the artist's painted frame
16⅝ x 15¼ in. (42.3 x 38.9 cm.)
Painted *circa* 1918

$10,000-15,000

PROVENANCE
Died Vissir, Hungary (possibly acquired from the artist).
B.J. Teyinck, Schoonhoven, Netherlands (acquired from the above, 1931).
Private collection, France; sale, Christie's, London, 29 November 1982, lot 45.
Acquired at the above sale by the late owner.

EXHIBITED
The Baltimore Museum of Art, *Baltimore Collects, Constructivism & De Stijl, From a Private Collection,* December 1983-February 1984, no. 8.
New York, Rachel Adler Gallery, *Cercle & Carré, Thoughts for the 1930s, Paintings, Sculpture, Architecture, Theatre*, October-November 1990, no. 14 (illustrated).



415

The editorial introducing the first issue of the journal *De Stijl,* published in October 1917, clearly details its purpose: "to convince the general public to abandon old, individualist aesthetic principles in favor of 'universal' ones grounded on the authentic spirit of modern times" (Y.-A. Bois, "3 De Stijl Models," *Inventing Abstraction, 1910-1925*, exh. cat., The Museum of Modern Art, New York, 2015, p. 238). Huszar designed the cover image (fig. 1), of which the present work is a variation.



Vilmos Huszár, *Design for the cover of De Stijl*, 1917. The Museum of Modern Art, New York.

A 40 YEAR JOURNEY

Property from the
STANFORD Z ROTHSCHILD, JR. COLLECTION



416

AUGUSTE RODIN (1840-1917)

L'un des Bourgeois de Calais: Jean de Fiennes, vêtu réduction

signed 'A. Rodin' (on the top of the base); inscribed with foundry mark '.Alexis RUDIER. Fondeur. PARIS.' (on the back of the base); with raised signature 'A. Rodin' (on the underside)
bronze with dark brown patina
Height: 18¼ in. (46.6 cm.)
Conceived between 1887-1895; this bronze version cast in 1927

$150,000-250,000

PROVENANCE

Musée Rodin, Paris.
Galerie Bollag, Zurich (acquired from the above, April 1930).
Charles Pacquement, Paris; Estate sale, Galerie Georges Petit, Paris, 12 December 1932, lot 72b.
Galerie Eugène Blot, Paris (acquired at the above sale).
Private collection, France; Estate sale, Paris-Drouot, Etude Bivort, Paris, 31 May 1956, lot 6.
Fine Arts Associates (Otto M. Gerson), New York (acquired at the above sale).
Malborough-Gerson Gallery, New York.
Mr. and Mrs. Josef Rosensaft, New York (acquired from the above, 1965); Estate sale, Sotheby Parke Bernet, Inc., New York, 17 March 1976, lot 2.
Acquired at the above sale by the late owner.

LITERATURE

A.E. Elsen, *Rodin*, New York, 1963, pp. 70-85.
B. Champigneulle, *Rodin*, London, 1967, p. 280, no. 26.
I. Jianou and C. Goldscheider, *Rodin*, Paris, 1967, pp. 97-99 (plaster version illustrated, pls. 40-41).
R. Descharnes and J.-F. Chabrun, *Auguste Rodin*, Lausanne, 1967, p. 111 (plaster version illustrated).
J.L. Tancock, *The Sculpture of Auguste Rodin, The Collection of the Rodin Museum, Philadephia*, Philadelphia, 1976, pp. 376-402 (plaster version illustrated, pp. 377-378).
G. Marotta, ed., *Auguste Rodin*, New York, 1981, p. 49.
I. Ross and A. Snow, eds., *Rodin, A Magnificent Obsession*, New York, 2001, pp. 54 and 59 (monumental version illustrated in color).
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, p. 72 (another cast illustrated in color, figs. 60 and 61).
A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, Paris, 2007, vol. I, pp. 39, 51, 81, 212-216 and 227 (other versions 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 2015-4732B.

"I do not know, in any art, of an evocation of souls so splendidly compelling," Octave Mirbeau declared in 1889, when Rodin first exhibited *Les bourgeois de Calais*, his earliest commission for a free-standing, public monument and one of the defining projects of his career (quoted in J.L. Tancock, *op. cit.*, 1976, p. 388). Comprised of six individual figures set on integral bases, the group commemorates the heroism of six citizens of Calais who in 1347, during the Hundred Years' War, volunteered to surrender themselves to King Edward III of England in exchange for the liberation of their city, which had been besieged for nearly a year. In a radical departure from traditional heroic monuments, Rodin eschewed all allegorical trappings, instead depicting the moment that the burghers, clad in sackcloth and nooses as Edward demanded, began their painful leave, their emotions conflicted and their suffering agonizingly real.

"I did not group them together in a triumphant apotheosis, for such a glorification of their heroism would not in any way have corresponded to reality," Rodin explained. "On the contrary, I strung them out one behind the other, because, with the uncertain outcome of the final inner struggle being waged between their devotion to their city and their fear of dying, it is as if each of them has to face their conscience alone. They are still wondering if they will have the strength to make the supreme sacrifice. Their hearts urge them forward and their feet refuse to walk. They drag themselves along with difficulty, due as much to the weakness to which famine has reduced them as to their dread of their execution. And indeed, if I have succeeded in showing how the body, even when exhausted by the cruelest suffering, still clings to life, how it still holds sway over the soul enamored of bravery, I can only congratulate myself for being equal to the noble theme that I had to treat" (quoted in A. Le Normand-Romain, *op. cit.*, 2007, p. 213).

The maquette for this project was delivered to the mayor of Calais in July 1885 and the finished monument inaugurated in the town square ten years later, after which Rodin continued to make use of the powerfully expressive statues, producing new bronze casts of individual figures and heads for eager collectors. The present lot features Jean de Fiennes, one of the six burghers, who was the captain of the town of Calais. Jean was responsible for opening the gates of the town, first approaching King Edward III with a rope around his neck, thus inspiring the five others to follow his lead. "The monument swiftly moved beyond the context of local history to take its place alongside the great works of sculpture," Le Normand-Romain has written. "By rejecting the descriptive style of conventional public monuments in order to portray what real people felt...Rodin had created one of the masterpieces of a period that focused on man and his inner world" (*ibid.*, p. 214).

o ◆ **417**

MAXIMILIEN LUCE (1858-1941)

Une Cuisine

signed 'Luce' (lower right)
oil on canvas
25⅝ x 21¼ in. (65.1 x 54 cm.)
Painted in 1888-1889

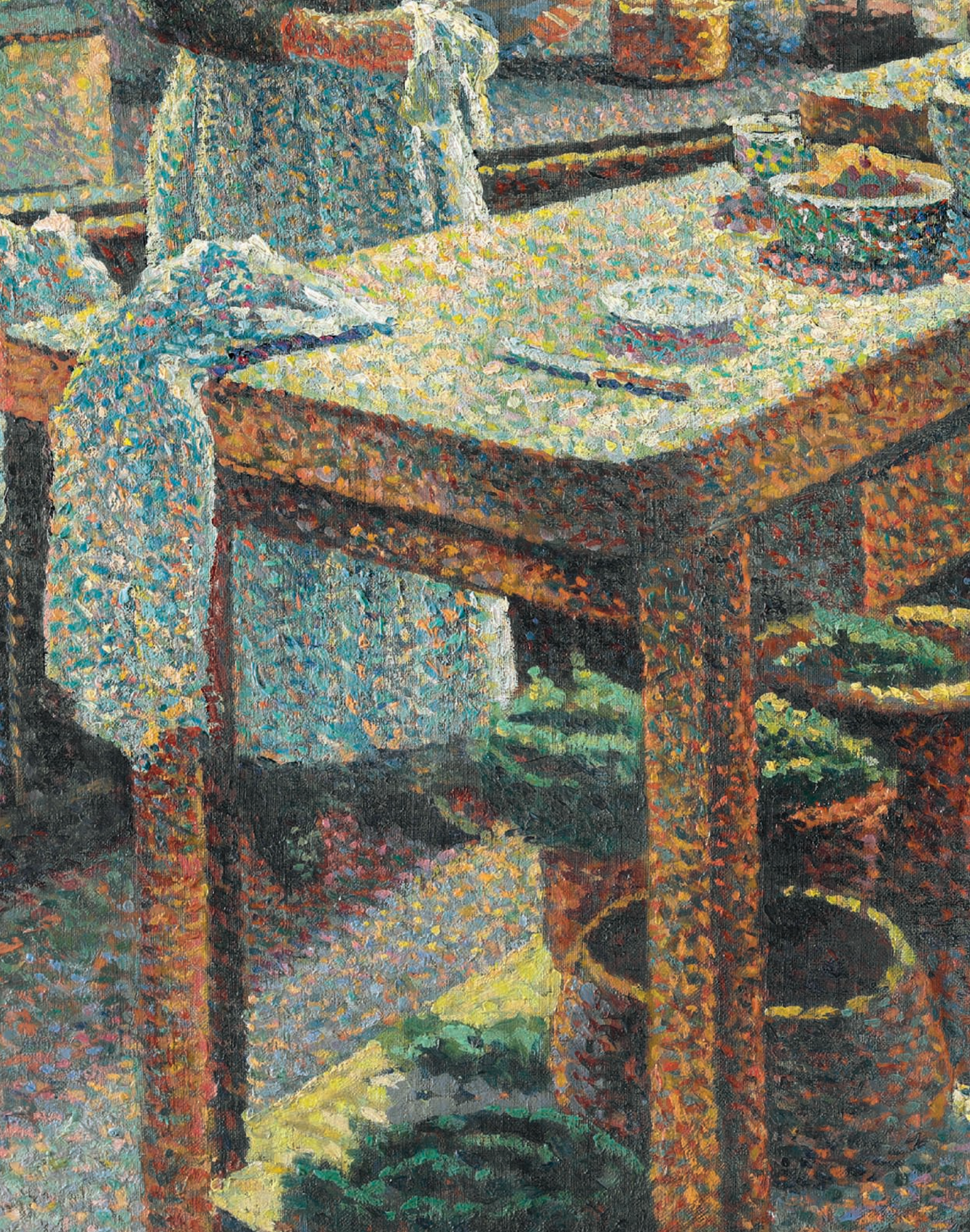
$700,000-1,000,000

PROVENANCE
Jean Sutter, Paris; Estate sale, Sotheby Parke Bernet & Co., London, 8 December 1977, lot 320.
Musée du Petit Palais, Geneva.
Stanford Z. Rothschild, Jr., Baltimore (December 1982).
Gift from the above to the present owner.

EXHIBITED
Paris, *6ème Salon des Artistes Indépendants,* March-April 1890, p. 26, no. 501.
Paris, Galerie Bernheim-Jeune et Cie., *M. Luce*, November 1910, no. 38.
Kunsthaus Zürich, *Exposition de Groupe*, February 1911, no. 60.
Paris, Galerie Bénézit, *Luce, Époque, Néo-Impressionniste, 1886-1901*, June 1959, no. 2.
New York, The Solomon R. Guggenheim Museum, *Neo-Impressionism*, February-April 1968, no. 39 (illustrated).
Saint-Germain-en-Laye, Musée du Prieuré, *L'éclatement de l'impressionnisme*, February-March 1983, p. 73, no. 17 (illustrated).

LITERATURE
"Current and Forthcoming Exhibitions," *Burlington Magazine,* vol. 159, no. 8, July 1968, pp. 426-427 (illustrated).
J. Sutter, *Les néo-impressionnistes,* Neuchâtel, 1970, p. 229 (illustrated, p. 193).
D. Bazetoux, *Maximilien Luce, Catalogue raisonné de l'oeuvre peint*, Paris, 1986, vol. II, p. 165, no. 654 (illustrated).







Johannes Vermeer, *The Milkmaid*, *circa* 1657-1658. Rijksmuseum, Amsterdam.

Though Luce favored landscapes above all subjects, he painted more interior scenes than any other Neo-Impressionist artist. His approach was neither methodical nor analytical; instead, he derived his strong qualities as a painter from his varied, all-encompassing outlook and interests. True to his social conscience as a committed anarchist, 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; both painters preferred to initially explore a motif through studies done on site, which they subsequently developed and realized in the studio.

Luce's philosophy that art should address the people aligned closely with the beliefs of Robert Bernier, one of the chief editors of *La Revue Moderne*. "It is because Luce is a man of the proletariat, a poor man, that he has felt pain and has borne afflictions equal to yours. We could perhaps find traces of tears under his brushstrokes." Bernier writes, "He remained, in his heart, one of the people. If in art, he is one of those at the fore, in society, too, as a citizen, he could claim his place in the front ranks. Luce is one of those who will contribute to ending the misunderstanding between artists and the people. He is one of those who will help us achieve complete harmony" (quoted in J. Pissarro, "Luce and Pissarro, Neo-Impressionism, Anarchy, Truth and Utopia," *Maximilien Luce, The Evolution of a Post-Impressionist,* exh. cat., Wildenstein & Co., Inc., New York, 1997, p. 13). Luce's socialist leanings originated from his early witnessing of the Paris Commune and the associated massacre. In 1889, he began to collaborate on the newly founded newspaper *Le Père Peinard* and was connected with a handful of other left-wing newspapers like *La Révolte, Les temps nouveaux l'en dehors, Le chambard, La Voix de Peuple* and *La Guerre Sociale*. Later in life, he was arrested on suspicions of plotting the assassination of French President Sadi Carnot. This incarceration led to further solidarity among his comrades propelling him further as an anarchist icon in early 20th century France.

Only a few years before the execution of the present work, Luce met Georges Seurat, Paul Signac and Camille Pissarro, artists who had renounced the spontaneous approach of Impressionism to implement a systematic technique, known as Divisionism, whereby color was applied to the canvas in separate dabs of pigment, with careful adherence to color theory and optical laws. Luce embraced this technique, however he differed from these artists due to his intense and instinctive love of color. His originality as a colorist is clearly apparent in *Une Cuisine*, where the artist applies this structured technique to a quotidian subject matter.

As Robert L. Herbert elucidates, "Here the strong play of light and dark, within a conventional spatial structure derived from the Dutch, provides a classic lesson in Neo-Impressionist color. In the lower left corner, the floor would be all the same color "in reality," but the contrast between light and shade produces two different effects. The lighter portion has blues and greens dominating and tending to show in our vision as a blue-green. In the adjacent shadow, all hues are darker in value, and they are also more intense because they are not overlaid with the bleach-like film of sunlight. The reds and blues dominate but since they are seen separately, they attain the characteristic vibration the painters sought. Throughout the picture, Luce increases the contrasts of hue and value as two areas meet creating zonal bands that look forward to Analytical Cubism of 1911" (exh. cat., *op. cit.,* 1968).

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418

EDGAR DEGAS (1834-1917)

Arabesque sur la jambe droite, le bras gauche en avant

stamped with signature, numbered and stamped with foundry mark 'Degas 14 A.A. HÉBRARD CIRE PERDUE' (Lugt 658; on the top of the base)
bronze with dark brown patina
Height: 8¼ in. (21 cm.)
Original wax model conceived in 1882-1895; this bronze version cast at a later date in an edition numbered A to T, plus two casts reserved for the Degas heirs and the founder Hébrard marked HER.D and HER respectively

$150,000-200,000

PROVENANCE

Anon. sale, Sotheby Parke Bernet, Inc., New York, 28 November 1973, lot 19.
Stanford Z. Rothschild, Jr., Baltimore (acquired at the above sale).
Gift from the above to the present owner.

LITERATURE

J. Rewald, ed., *Degas, Works in Sculpture, A Complete Catalogue*, New York, 1944, p. 24, no. XXXVII (another cast illustrated, p. 92).
J. Rewald and L. Von Matt, *Degas Sculpture, The Complete Works,* Zurich, 1956, p. 149, no. XXXVII (another cast illustrated, fig. 14).
F. Russoli and F. Minervino, *L'opera completa di Degas*, Milan, 1970, p. 140, no. S1 (another cast illustrated).
C.W. Millard, *The Sculpture of Edgar Degas*, Princeton, 1976, p. x, no. 18 (original wax model illustrated).
J. Rewald, *Degas's Complete Sculpture, Catalogue Raisonné*, San Francisco, 1990, p. 112, no. XXXVII (another cast illustrated; original wax model illustrated, p. 113).
A. Pingeot, *Degas Sculptures*, Paris, 1991, p. 153, no. 1 (original wax model and another cast illustrated).
S. Campbell, "Degas, The Sculptures, A Catalogue Raisonné," *Apollo*, vol. CXLII, no. 402, August 1995, pp. 17-18, no. 14 (another cast illustrated in color, fig. 14).
J. S. Czestochowski and A. Pingeot, *Degas Sculpture, Catalogue Raisonné of the Bronzes*, Memphis, 2002, p. 149, no. 14 (another cast illustrated; illustrated again in color, p. 148).
S. Campbell, R. Kendall, D. Barbour and S. Sturman, *Degas in the Norton Simon Museum,* Pasadena, 2009, vol. II, pp. 349 and 512-513, no. 65 (another cast illustrated in color, p. 348).
S.G. Lindsay, D.S. Barbour and S.G. Sturman, *Edgar Degas, Sculpture*, Washington, D.C., 2010, pp. 43, 325 and 368 (illustrated in color, p. 368).

Degas' interest in dance dominated his work during the 1880s. During this time, he worked on a series of sculptures portraying dancers in different stages of the *arabesque* pose. Degas' sculpture seems to have grown out of a desire to fully understand different poses of his subjects that he had already explored in paintings, pastels and drawings. While it is almost certain that Degas used his wax sculptures as models for some of his later drawings and paintings, he also seems to have gained much pleasure from the act of modeling wax and clay for its own sake. He had no intention of exhibiting these sculptures in public—a fact that emphasizes the essentially private and exploratory aspect of this part of his *oeuvre*.

The choice of the dancer was a natural progression from his earlier equine sculptures and his interest in Muybridge's photographs of sequential movement. According to Charles Millard, "Although the horses offered [Degas] the advantage of extenuating the relationship of the piece of sculpture to its base, they were ultimately less satisfactory than dancing figures as a means of developing the rising motion by which a figure seems to lift off its base that so interested him" (C.W. Millard, *The Sculpture of Edgar Degas*, Princeton, 1976, p. 102). John Rewald has noted: "It was out of his passionate search for movement that all the statuettes of dancers doing arabesques, bowing, rubbing their knees, putting their stockings on, etc., and of women arranging their hair, stretching, rubbing their neck and so on were created. All of these women are caught in poses that represent one single instant, in an arrested movement which is pregnant with the movement just completed and the one about to follow. To use Baudelaire's words, Degas 'loved the human body as a material harmony, as a beautiful architecture with the addition of movement'" (J. Rewald, *Degas's Complete Sculpture, A Catalogue Raisonné*, San Francisco, 1990, p. 23).

Arabesque sur la jambe droite, le bras gauche en avant shows Degas working in a largely classical manner, employing refined, smooth modeling to the surface and rendering the figure with proportional exactitude. Degas is reported to have said that in choosing the dancer as subject he "purely and simply followed the Greek tradition, almost all antique statues representing movements and equilibrium of rhythmic dances" (H. Hertz, *Degas*, Paris, 1920, p. 37).

419

PAUL SÉRUSIER (1864-1927)

Les Pavots

stamped with initals 'PS.' (lower left)
oil on canvas
32¼ x 52 in. (82 x 129.5 cm.)
Painted in 1915

$120,000-180,000

PROVENANCE
Estate of the artist.
Marguerite Sérusier, Châteauneuf du Faou (by descent from the above).
Henriette Boutaric, Châteauneuf du Faou (gift from the above); Estate sale, Ader Picard Tajan, Paris, 19 June 1984, lot 171.
Alain Lesieutre, Paris.
Anon. sale, Thierry-Lannon & Assocés, Brest, 19 December 2004, lot 267.
Acquired at the above sale by the present owner.

EXHIBITED
Morlaix, Musée des Jacobins, *Paul Sérusier*, July-October 1987, no. 52 (illustrated in color).

LITERATURE
M. Guicheteau, *Paul Sérusier*, Paris, 1989, vol. II, p. 128, no. 209 (illustrated).

The Comité Sérusier has confirmed the authenticity of this work.

From his first meeting with Paul Gauguin in Pont-Aven in the late summer of 1888, Sérusier developed a fascination with the simple, primitive aspect of Breton life. Over the following years he travelled to Brittany frequently and in the early 1890s he came across the farming village of Chateauneuf-du-Faou, where he often stayed from 1895 onwards. Unsurprisingly, given his hulking physical appearance, his *outré* trade and his philosophical interests, he was viewed suspiciously by the locals. However he gradually built up a rapport with the villagers, and by 1906, he had built himself a house in the village.

Sérusier's travels to Italy in the mid-1890s in the company of his Nabi colleague Maurice Denis injected a new-found reverence for the clarity of vision of early Renaissance art. He found that it chimed with his spiritual leanings and offered him an example of artists working imaginatively within a scheme of beliefs. In addition to these lessons, in 1896 Sérusier fell under the influence of the Beuron school of painting taught to him by his friend the painter, Jan Verkade. The Beuron style preached a mathematical system of composition that would, it was believed, aid an artist in achieving harmony and reaching the essence of his vision. *Les Pavots*, with its subdued palette, simplified planes of color and timeless subject matter, offers a compelling example of these twin inspirations in Sérusier's art.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

420

MAURICE DENIS (1870-1943)

La Pécheresse

signed with monogram and dated '94' (lower right)
oil on canvas
21¾ x 27⅜ in. (55.3 x 69.5 cm.)
Painted in 1894

$250,000-350,000

PROVENANCE
Edmond Deman, Brussels (acquired from the artist, 1895).
Galerie Lorenceau, Paris (until 1967).
E.J. van Wisselingh & Co., Amsterdam (1968).
Acquired from the above by the family of the present owner, 1970.

EXHIBITED
Paris, Galeries de la Plume, *Septième exposition du Salon des Cent*, December 1894, no. 97.
Brussels, Musée Moderne, *Deuxième exposition de la Libre Esthétique,* February-April 1895, no. 200.

LITERATURE
G.L. Mauner, *The Nabis, their History and their Art, 1888-1896*, New York, 1978, p. 62.
T. Barruel, "Maurice Denis et la Belgique," *Bulletin de la Société de l'Histoire de l'Art français*, 1997-1998, pp. 313-326 (illustrated, p. 318).
C. Verleysen, *Maurice Denis et la Belgique*, *1890-1930*, Louvain, 2010, p. 47 (illustrated).

Claire Denis and Fabienne Stahl will include this work in their forthcoming Denis *catalogue raisonné*.

Denis studied at the Ecole des Beaux-Arts and the Académie Julien. Through fellow student Paul Sérusier, he learned of the innovative stylistic movement developed by Paul Gauguin and Emile Bernard in Pont-Aven in the summer of 1888. With Sérusier and a number of like-minded contemporaries at the Académie Julien such as Pierre Bonnard, Edouard Vuillard and others, Denis found himself fundamentally opposed to the naturalism recommended by his academic teachers. Together they formed the "Nabis," an artistic brotherhood dedicated to a form of pictorial Symbolism based loosely on the synthetic innovations of Gauguin and Bernard. Their bold experiments in flat paint application and anti-naturalistic color prefigured later abstract initiatives.

A gifted writer, Denis's first article, "Définition du néo-traditionnisme," published in *Art et critique* in 1890, served almost as a group manifesto, and his tireless proselytizing was crucial to the development of the Nabis' early patronage, foreshadowing the founding principles of cubism and fauvism, and establishing the groundwork for the theories of abstraction that would continue to develop throughout the 20th century: "It is well to remember that a picture—before being a battle horse, a nude woman, or some anecdote—is essentially a plane surface covered with colors assembled in a certain order" ("Definition of Neo-Traditionism," *Art et Critique*, Paris, 1890, reproduced in H.B. Chipp, ed., *Theories of Modern Art,* Berkeley, 1968, p. 94).

In late 1891, Denis fell in love with Marthe Meunier, a musician and devout Christian. They became engaged the following year, and despite the objections of his parents, were married in June of 1893. They celebrated their honeymoon in a house rented in the seaside Breton town of Perros-Guirec; its interior became the artist's setting for many of his paintings. Among the many qualities Denis admired in his new wife, as he wrote in his journal, "she carries out the essential household tasks with total dedication" while displaying "her shy love and her taste for what is beautiful among humble domestic tasks" (*Journal*, I; quoted in *Maurice Denis,* exh. cat., Musée des Beaux-Arts, Lyon, 1994, p. 188). Martha of the New Testament, after whom Marthe was named, was also known for her dedication to the home. The artist and his wife, both deeply religious, were familiar with the teachings of the Bible and Denis believed in the importance of imbuing his work with spirituality. Painted in 1894, *La Pécheresse* depicts several scenes in one, fusing both the domestic and spiritual worlds: two women set the table at right, while a religious scene takes place at left, and through the window, a shepherdess is seen among her cattle.

The first owner of this work, Edmond Deman, was an editor who worked closely with the Belgian symbolists, including James Ensor, Théo van Rysselberghe, Georges Lemmen, and Stéphane Mallarmé, among others. He acquired the present painting directly from Denis in 1895, following its inclusion in the second *Libre esthétique* exhibition in Brussels.





421

AFTER PAUL GAUGUIN (1848-1903)

Cylindre au Christ en croix

with raised initials 'PGO' (on the top); stamped with foundry mark 'C. VALSUANI CIRE PERDUE' (on the back)
bronze with brown patina
Height: 19½ in. (49.6 cm.)
Conceived *circa* 1894

$25,000-35,000

PROVENANCE
Stuart Pivar, New York.
Acquired from the above by the present owner.

LITERATURE
R. Rey, "Les bois sculptés de Paul Gauguin," *Art et Décoration*, vol. LIII, February 1928, p. 62 (original wood version illustrated).
R. Puig, *Paul Gauguin, G.D. de Monfreid et leurs amis*, Perpignan, 1958, p. 40 (original wood version illustrated, p. 37).
C. Gray, *Sculpture and Ceramics of Paul Gauguin*, Baltimore, 1963, pp. 268-270, no. 125 (original wood version illustrated).



422

MAURICE DENIS (1870-1943)

Acis et Galatée

signed and dated 'MAVRICE DENIS 1927' (lower left); signed again and dedicated 'Au Dr Lesné de l'Académie de Médecine son bien reconnaissant M. Denis' (lower right)
oil on board laid down on board
19⅞ x 14¾ in. (50.5 x 37.5 cm.)
Painted in 1924-1927

$15,000-20,000

PROVENANCE

Dr. Lesné, Paris (gift from the artist).
Pierre Zizine, Paris.
Private collection, South Africa.
Meserve Coale Gallery, Greenwich, Connecticut.
Acquired from the above by the present owner, September 2001.

Claire Denis and Fabienne Stahl will include this work in their forthcoming Denis *catalogue raisonné*.

423

PAUL SÉRUSIER (1864-1927)

Pèlerinage

signed 'P. Ser' (lower right); signed again and titled 'Sérusier Pèlerinage' (on the reverse)
oil on canvas
35¾ x 26¾ in. (91 x 68 cm.)
Painted in 1894

$100,000-150,000

PROVENANCE
Private collection, Germany.
Galerie Schwarzer, Dusseldorf.
Claude Kéchichian, Paris.
Olivier Thomas, Paris.
Acquired by the present owner, 2002.

EXHIBITED
Paris, Galerie Samuel Bing, *Salon de L'Art Nouveau, Premier catalogue, Peintures, pastels, aquarelles, dessins*, December 1895-January 1896, no. 175.
Paris, Galerie E. Druet, *Exposition annuelle du 1er groupe, 15e année*, January-February 1925, no. 39.

LITERATURE
M. Guicheteau, *Paul Sérusier*, Paris, 1976, vol. I, p. 173.
C. Boyle-Turner, *Paul Sérusier, La technique, L'oeuvre peint*, Lausanne, 1988, p. 156.

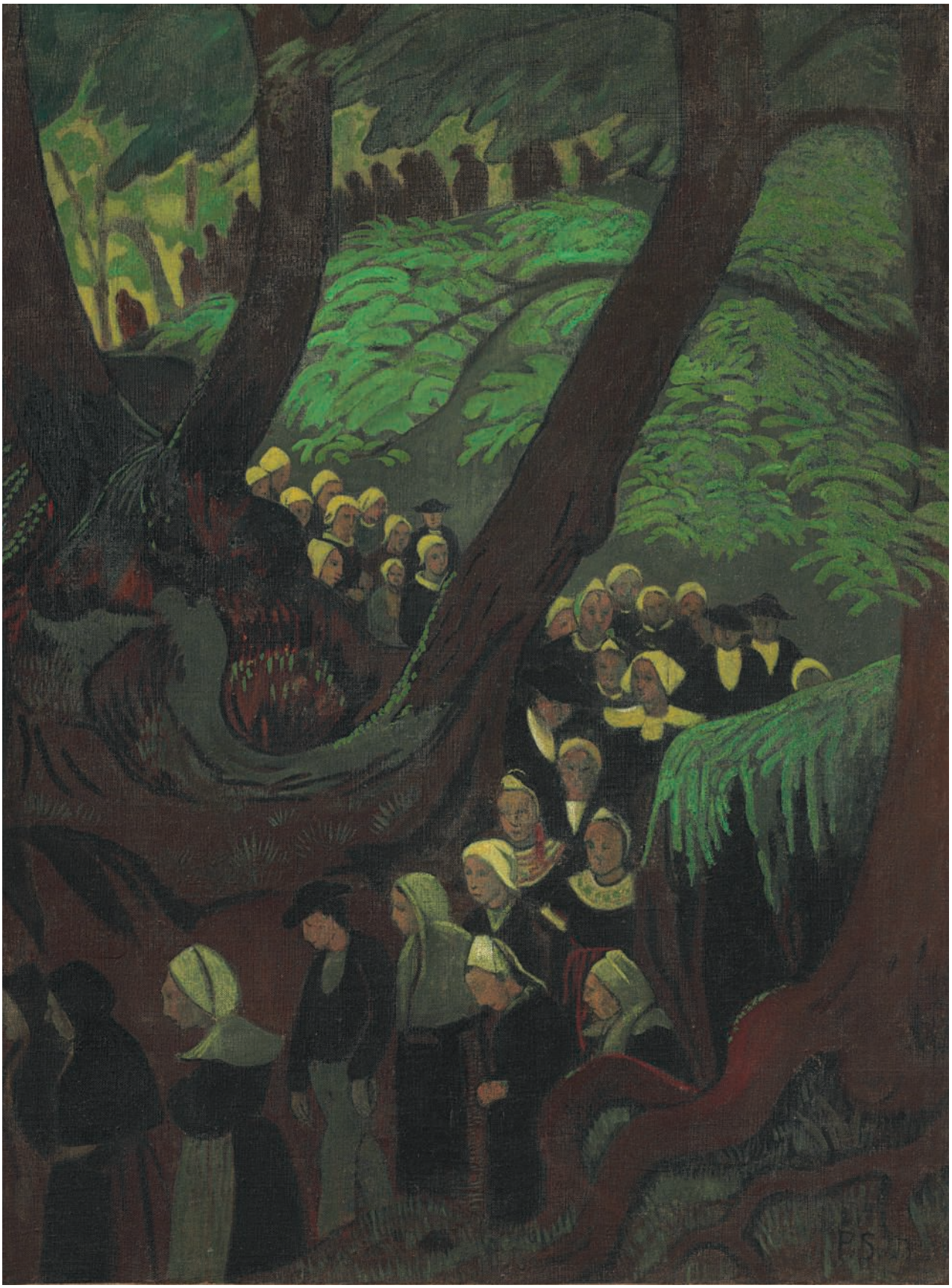
The Comité Sérusier has confirmed the authenticity of this work.



Paul Gauguin, *La vision du sermon*, 1888. The National Gallery of Scotland.

For Sérusier and his colleagues, the Brittany region held a welcomed contrast to *la vie moderne* of Paris at the turn of the century. The Breton culture and way of life was quite distinctive in its unspoiled and timeless tranquility, and Sérusier was fascinated by the rustic beauty and simplicity of life in the region. As John Rewald explained, "It was not a particularly varied landscape, yet it had a character of peacefulness to which the almost superstitiously devout Catholicism of the peasants in their picturesque Breton costumes added a touch of medieval mysticism" (*Post-Impressionism from Van Gogh to Gauguin*, New York, 1956, p. 167).

Over the course of his time spent in Brittany, Sérusier developed his own aesthetic to commemorate the mysticism of the natural world he observed around him. The present work likely depicts a famous pilgrimage that takes place every year in Châteauneuf-du-Faou. The figures proceed in an orderly manner through the "sacred woods," one of the most significant examples of a symbolist, deeply spiritual interpretation of the landscape. The origins can be found in the poem *Correspondances* by Charles Baudelaire, which assimilates nature to a temple and human life to a path through a "forest of symbols." Trees are viewed as pillars which connect the material world with a higher reality. Here, the gnarled, sprawling branches cut across the composition, accentuating the long, winding curve of worshippers receding into the distance. The figures walk in search of a spirituality which is reflected in the nature which surrounds them. Invested by the invisible and the supernatural, the woods become the place where religious visions are manifested, such as in Sérusier's mentor, Paul Gauguin's *La vision du sermon* (fig. 1).



424

PIERRE-AUGUSTE RENOIR (1841-1919)

La maison de la poste à Cagnes

signed 'Renoir.' (lower left)
oil on canvas
12⅝ x 18¼ in. (32 x 46.3 cm.)
Painted *circa* 1907

$250,000-350,000

PROVENANCE

Galerie Durand-Ruel et Cie., Paris (acquired from the artist, August 1908).
Dr. Albert C. Barnes, Merion, Pennsylvania (acquired from the above, March 1914).
Nelle M. Mullen, Merion, Pennsylvania (acquired from the above, *circa* 1925); Estate sale, Samuel T. Freeman & Co., Philadelphia, 15 November 1967, lot 14.
Jane du Pont Lunger, Greenville, Delaware (acquired at the above sale).
The Delaware Art Museum (gift from the above); sale, Christie's, New York, 5 May 2004, lot 231.
Acquired at the above sale by the present owner.

LITERATURE

A.C. Barnes and V. De Mazia, *The Art of Renoir,* New York, 1935, pp. 89, 122-123 and 463, no. 222 (titled *View of Cagnes* and dated *circa* 1900).
G.-P. and M. Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles,* Paris, 2012, vol. IV, p. 230, no. 3083 (illustrated).



The artist painting in front of the Maison de la Poste in Cagnes, 1912-1914. Photographer unknown.

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

In 1907 Renoir moved to the warm climate of Cagnes-sur-Mer at the Mediterranean Coast, where he bought the Domaine des Collettes, built a house and lived there for the remainder of his life, making the sun-filled landscape and its surroundings the subject of some of his most beautiful paintings. Renoir had discovered Cagnes-sur-Mer in the late 1880s and returned frequently thereafter. Still able to move freely and without a wheelchair, he painted the local post office in a number of paintings. The house was well known to him as prior to building his own house, he had occupied an apartment on the top floor. In this painting, the artist depicts the house and adjacent buildings in profile, facing the Mediterranean sunshine head-on. Surrounded by lush trees in the foreground and rolling mountains in the distance, the house is bordered by a pathway that extends to the lower edge of the canvas, marking out the spot where Renoir must have set up his easel to depict the scene. The painting thus bears witness to one of the central tenets of Impressionism: the *plein-air* master seated outdoors, before nature, rapidly transcribing his immediate sensations.

La maison de la poste à Cagnes did not remain with the artist for very long. Renoir sold it to the legendary Impressionist dealer Paul Durand-Ruel in August 1908. One of Durand-Ruel's most pioneering strategies was his decision to open an eponymous gallery in New York, presenting Impressionism to an American audience. He quickly established a market for the work of Claude Monet, Camille Pissarro, and Renoir. In 1914 *La maison de la poste à Cagnes* was acquired by Dr. Albert C. Barnes, one of the most important American collectors of the 20th century. His collection of modern art remains among the greatest of its kind, featuring innumerable masterpieces by Henri Matisse, Paul Cézanne, Pablo Picasso and Renoir. A scientist who amassed a great fortune in the pharmaceutical industry, Barnes began collecting art in 1912. His interest in Renoir soon developed into a fervent passion. By 1915, he had acquired just under forty works by the artist, writing to Durand-Ruel, "It is fair to say that I have spent in purchasing paintings by Renoir the sum of a million and a half francs, and it is my hope to make this collection one of the best in the world" (quoted in M. Lucy and J. House, *Renoir in the Barnes Foundation*, New Haven, 2012, p. 21). This passion grew into an obsession, and by 1920 he had the largest collection of Renoir's art in the world. Renoir was the artist whom Barnes admired above all others. On the occasion of the artist's death in 1919, he stated emphatically, "For years he has been my God—no religion or no poetry could have so combined value and existence for me" (quoted in *ibid.*, p. 30).



425

CAMILLE PISSARRO (1830-1903)

La Seine à Rouen, pont Boieldieu

signed and dated 'C. Pissarro. 96' (lower right)
oil on canvas
21½ x 25¼ in. (54.5 x 65.3 cm.)
Painted in 1896

$500,000-700,000

PROVENANCE

Jean-Félix Besnard and Mme Alfred Besnard, Montmorency, France (by 1939).
Private collection, Switzerland.
Acquired by the present owner, 2002.

EXHIBITED

Musée de Dieppe, *Camille Pissarro*, July-September 1955, no. 15.
Paris, Galerie H. Odermatt-Ph. Cazeau, *Maîtres des XIXe et XXe siècles*, May-July 1988, no. 7 (illustrated in color).

LITERATURE

L.-R. Pissarro and L. Venturi, *Camille Pissarro, son art—son oeuvre*, Paris, 1939, vol. I, p. 213, no. 954 (illustrated, vol. II, pl. 192).
C. Lloyd, ed., *Studies on Camille Pissarro*, London, 1986, pp. 90 and 93, note 60.
J. Pissarro and C. Durand-Ruel Snollaerts, *Pissarro, Catalogue critique des peintures*, Paris, 2005, vol. III, p. 708, no. 1121 (illustrated in color).



In the last decades of his life, Pissarro took an interest in traveling from the rural French countryside to larger towns and cities, observing the effects of modernity and the changing urban landscape. Pissarro spent significant time in Rouen on three different occasions: once in 1883, and twice in 1896. The city of Rouen offered a pocket of Gothic architecture, supplemented by a bucolic landscape around the Seine.

By the late 19th century, results of the Industrial Revolution permeated through commercial centers all over France, and in Rouen Pissarro was exposed to the increasingly complex modern world. The present work and its counterparts are critically regarded as Pissarro's first major urban series documenting this pivotal point in history. The work reflects Pissarro's personal observations of his immediate surroundings, and aligns his painting with the greater modernist agenda of artists such as Edgar Degas and Claude Monet, who also painted scenes of everyday life with a socially critical eye.

The artist's earlier stay in Rouen had resulted in a body of work that focused on the singular theme of the city. These oils included pleasant quays of the harbor, street and bridge junctions, and portrayals of the Seine from its banks. This type of focused exploration would prepare Pissarro for the more detailed attention evident in the present work. In the last years of his life Pissarro shifted his approach to subject and focused specifically on the motif of the bridge over the harbor. In a letter to his son Lucien dated October 1896, Pissarro described his specific choice of subject matter, "I am working on ten pictures at once... every kind of effect. I have a motif which should be the despair of poor Mourey: just conceive the new section of Saint Sauveur right opposite my window, with the Gare d'Orléans always new and shining, and a mass of chimneys from the gigantic to the diminutive with all their smoke. In the foreground, boats on the water, to the left of the station, the worker's quarters which extend along the quays to the iron bridge, the bridge Boieldieu" (quoted in J. Rewald, ed., *Camille Pissarro, Letters to his Son Lucien*, Boston, 2002, p. 297). The artist's calculating selection process is apparent in this later series and specifically in the present painting.

Pissarro viewed this new world around him with vigor while maintaining an unsettling detachment that allowed for objective inspection and controlled composition. The luminous harbor and peaceful activity reflect traditional forms of transportation and commerce, but effects of the Industrial Revolution are equally present. Horse and carriages move across the foreground diagonal of the bridge; this striking diagonal is met by thick billowing smoke erupting from the new technology of steam-engine powered boats. The smoke is replicated again, rising from the train that cuts across the background of the painting.



Camille Pissarro, *L'Anse des Pilotes, Le Havre, matin, soleil, marée montante*, 1903, Musée Malraux, Le Havre.



426

GUSTAVE LOISEAU (1865-1935)

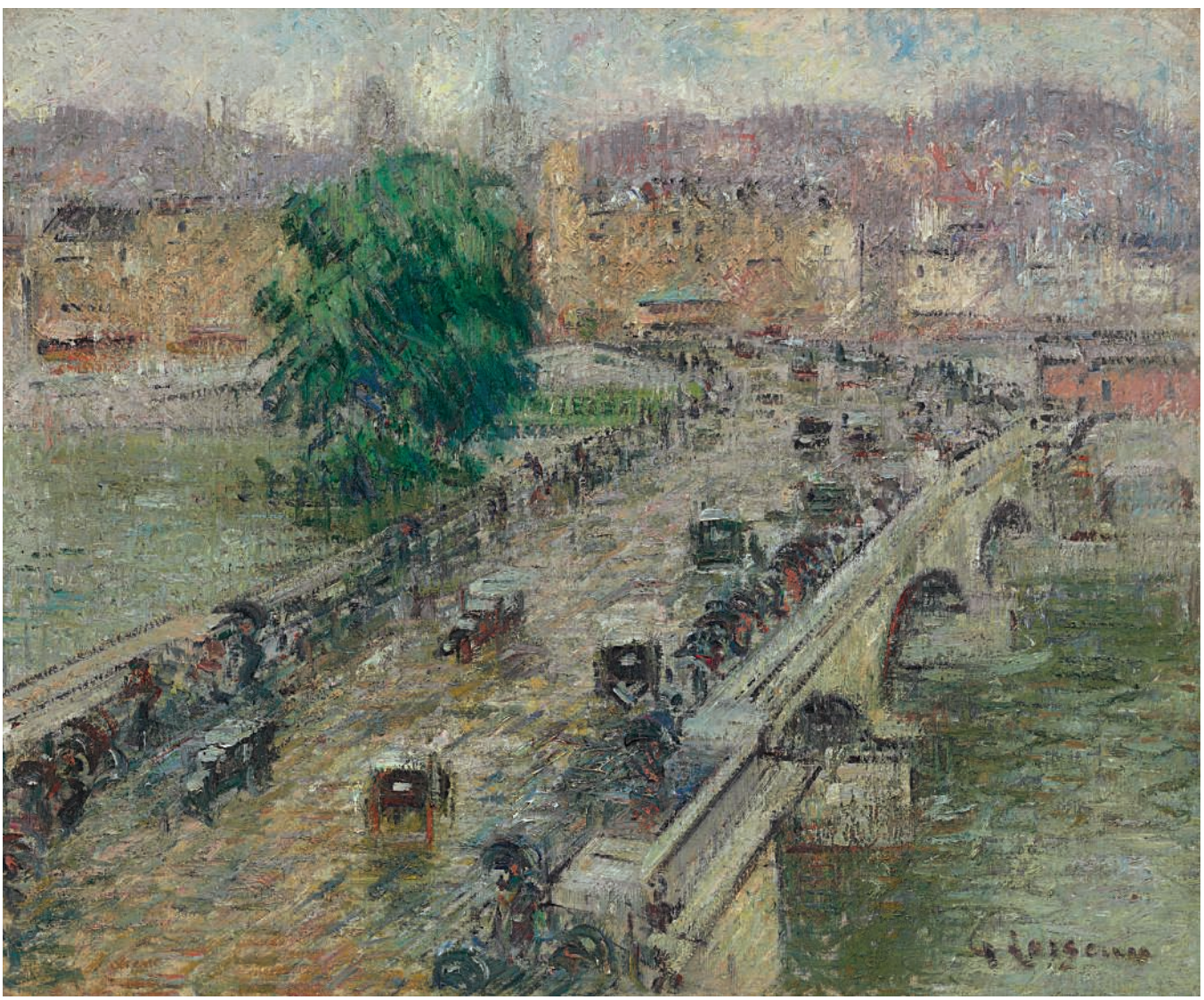
Le Pont Corneille, Rouen

signed 'G Loiseau' (lower right)
oil on canvas
23¾ x 28¾ in. (60.4 x 73 cm.)
Painted in 1927

$80,000-120,000

PROVENANCE
Galerie Durand-Ruel et Cie., Paris.
Galerie Commeter, Hamburg.
Private collection, Germany.
Private collection, Germany (by descent from the above).

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



THE COLLECTION OF

NANCY LEE & PERRY R. BASS

OVER THE COURSE OF NEARLY FORTY YEARS, PERRY R. AND Nancy Lee Bass quietly assembled one of America's great collections of Impressionist, Modern and Post-War art. United by color, form and connoisseurship, the works in the Collection of Nancy Lee and Perry R. Bass reflect the beauty and joy that defined these two remarkable individuals and their shared, lasting legacy in the arts, philanthropy and civic leadership.

Perry Bass was born in 1914 in Wichita Falls, Texas. When his father died in 1933, maternal uncle Sid W. Richardson became Perry's mentor and, before long, his partner. A noted philanthropist and collector in his own right, Richardson rose from humble beginnings to make his mark as one of America's savviest businessmen, amassing wealth through the discovery of oil fields in West Texas. Perry Bass joined Richardson in the oil industry in 1935; he would earn his BA from Yale in geology and geophysics two years later. Nephew and uncle remained partners until Richardson's death in 1959, whereupon the fabled entrepreneur left most of his estate to charity. In 1960, Mr. Bass established Bass Brothers Enterprises, which went from strength to strength under his leadership and that of his four sons, Sid, Lee, Edward and Robert.

Perry and his beloved wife, Nancy Lee Muse Bass, met in Fort Worth 1938 and married in 1941. A Fort Worth native and graduate of the University of Texas at Austin, Mrs. Bass's passion for the arts—classical music, in particular—was fostered at an early age. Over the course of their sixty-five years together, Nancy Lee and Perry Bass led the transformation of Fort Worth into one of the nation's most vibrant communities. "Nancy Lee was the first lady of Fort Worth," remembered Kay Kimbell Carter Fortson, chairman of the Kimbell Art Foundation. "She was the matriarch and the mother not only to her family, but to all of Fort Worth." Former Texas Governor Rick Perry declared that "Texas is a much better place because [Perry Bass] was Texan." And the late pianist Van Cliburn—the Basses' longtime next-door neighbor and friend—called Mr. Bass "a legend" and "a giant."

"Fort Worth," *The New York Times* wrote in 2002, "has acquired the cultural ambitions of Florence under the Medicis." For decades, Nancy Lee and Perry Bass stood at the heart of these efforts, providing financial support and unflagging energy to institutions including the Modern Art Museum of Forth Worth; the National Cowgirl Museum and Hall of Fame; the Fort Worth Zoo; the Sid W. Richardson Foundation; the Fort Worth Museum of Science and History; the Fort Worth Symphony Orchestra; and the Kimbell Art Museum, which mounted an exhibition of the Bass Collection in 2015. "I don't know if you could go to a museum or a cultural institution or any institution in Fort Worth," observed Patricia W. Riley of the National Cowgirl Museum, "and not find [Nancy Lee's] footprint."

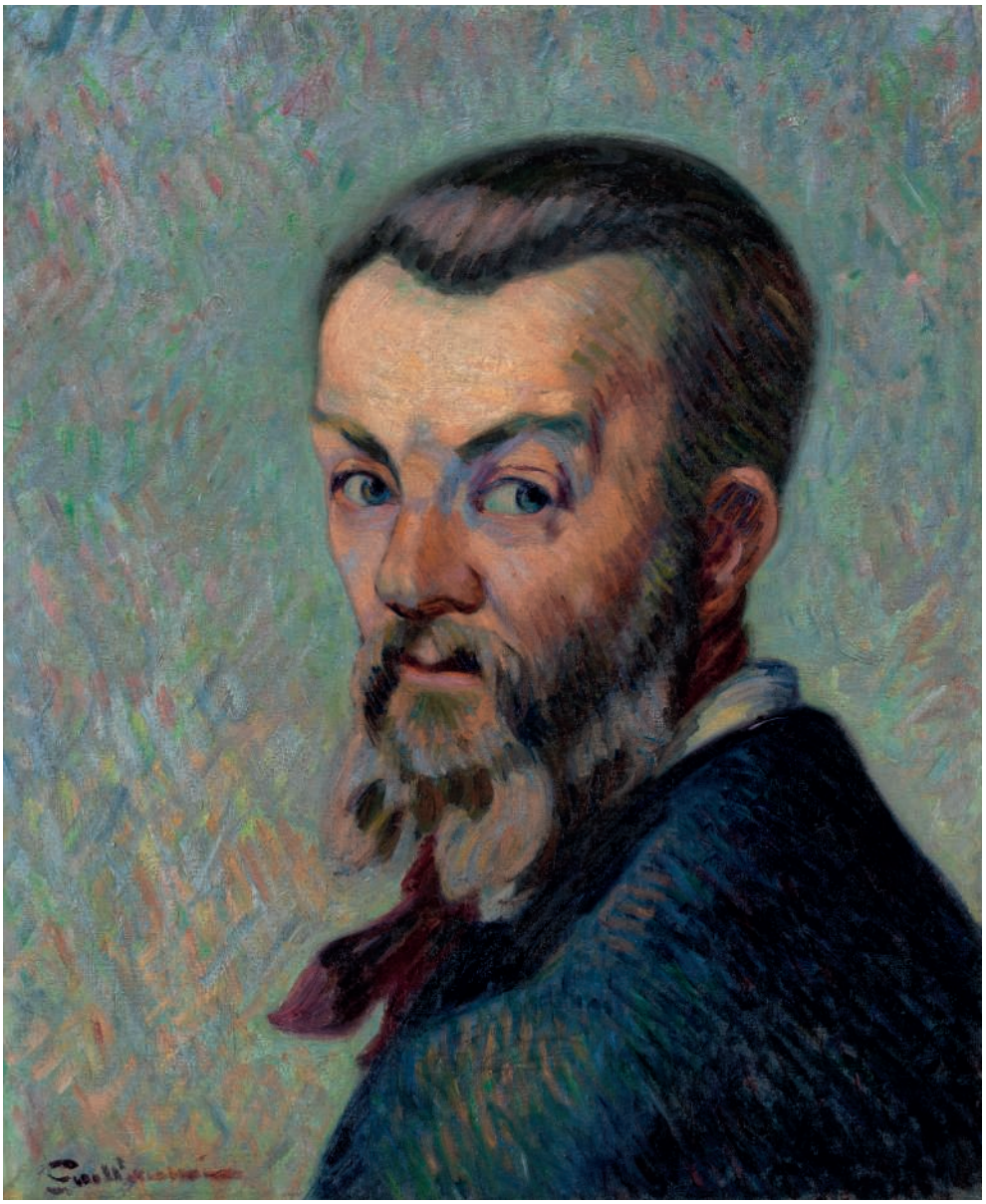
From the earliest acquisitions in the early 1960s—avant-garde paintings by Serge Poliakoff and Jean-Paul Riopelle and Raoul Dufy's vivid harbor view of Deauville—to Edouard Vuillard's *Yvonne Printemps*, bought at auction in 1997, the collection represents the best of Impressionist, Modern and Post-War Art. There is Pierre Bonnard's sun-dappled interior, from 1927; Alexander Calder's "cosmic" 1947 oil, *Seven, Black, Red and Blue*; Marc Chagall's radiant *Vase de fleurs et personnages*, from 1928 and unimprovable circus scene from 1970; Kees Van Dongen's 1908 *Portrait de Madame Malpel*, among the artist's most celebrated and widely reproduced paintings; Henri



Scott Gentling, *Portrait of Nancy Lee and Perry R. Bass*, 1998, watercolor. Collection of Nancy Lee and Perry R. Bass, Fort Worth. © Gentling Estate
Artwork © 2017 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York.

Matisse's masterpiece of light and pattern, *Les regates de Nice*; Joan Miró's monumental collage painting from 1933; the large, lifetime cast of Auguste Rodin's iconic *Baiser*, which Perry gave to Nancy Lee on the occasion of their twenty-fifth wedding anniversary; Mark Rothko's luminous *Untitled*, from 1969; and Vincent van Gogh's rich, gestural landscape, *Laboureur dans un champ*, the swirling, encircling foliage of which mirrors the uncontrollable forces that had begun to ravage his mind.

Aided and advised by Eugene V. Thaw, Klaus Perls and William Acquavella, the Basses were drawn to Impressionism, Fauvism, Surrealism and Abstract Expressionism—above all, to strong and expressive colorists. "A collection born with enthusiasm," recalled Sid Bass, "became a lifetime of pleasure and joy." In addition to her longstanding connection to the Kimbell Art Museum and the Modern Art Museum of Fort Worth, Mrs. Bass was also involved with the Collector's Committee of the National Gallery of Art. In Washington, the Basses endowed an eponymous fund that has enabled works by Post-War and Contemporary artists from Barnett Newman, Robert Motherwell and Morris Louis to Agnes Martin, Dan Flavin and Brice Marden, to enter the National Gallery's permanent collection. For Nancy Lee and Perry R. Bass, sharing art in the public sphere was an extension of their lifelong dedication to improving communities.



427

ARMAND GUILLAUMIN (1841-1927)

Autoportrait

signed 'Guillaumin' (lower left)
oil on canvas
17⅞ x 14¾ in. (45.3 x 37.4 cm.)
Painted *circa* 1888

$70,000-100,000

PROVENANCE
Maxwell Galleries, San Francisco.
Acquired from the above by the late owners, March 1973.

EXHIBITED
Fort Worth, Kimbell Art Museum, *The Collection of Nancy Lee and Perry R. Bass*, March-May 2015, p. 22, no. 10 (illustrated in color, p. 23).

LITERATURE
G. Serret and D. Fabiani, *Armand Guillaumin, Catalogue raisonné de l'oeuvre peint*, Paris, 1971, no. 165 (illustrated; illustrated again in color).



428

ARMAND GUILLAUMIN (1841-1927)

La scierie de Poitiers

signed and inscribed 'Guillaumin Hommage à l'Amérique' (lower right)
oil on canvas
21¼ x 28⅝ in. (54.1 x 72.8 cm.)
Painted *circa* 1910

$70,000-100,000

PROVENANCE
Anon. (acquired from the artist, *circa* 1920); sale, Parke-Bernet Galleries, Inc., New York, 28 October 1970, lot 2.
Acquired at the above sale by the late owners.

EXHIBITED
Fort Worth, Kimbell Art Museum, *The Collection of Nancy Lee and Perry R. Bass,* March-May 2015, p. 26, no. 12 (illustrated in color, p. 27).

LITERATURE
G. Serret and D. Fabiani, *Armand Guillaumin, Catalogue raisonné de l'oeuvre peint*, Paris, 1971, no. 776 (illustrated).

429

ARISTIDE MAILLOL (1861-1944)

Léda

signed with monogram and inscribed with foundry mark
'.Alexis Rudier. .Fondeur. Paris.' (on the back)
bronze with dark brown patina
Height: 11⅛ in. (28.2 cm.)
Conceived in 1900; this bronze version cast during
the artist's lifetime

$150,000-200,000

PROVENANCE
Buchholz Gallery (Curt Valentin), New York.
Private collection, Minneapolis.
Jane Wade, Ltd., New York.
Acquired from the above by the late owners, January 1972.

LITERATURE
J. Rewald, *Aristide Maillol*, Paris, 1939, pp. 110-111 (another cast illustrated).
W. George, *Aristide Maillol,* Berlin, 1964, p. 232 (another cast and terracotta version illustrated, pl. 137).
W. George, *Maillol*, Paris, 1971, p. 56 (another cast illustrated).
W. George, *Maillol et l'âme de la sculpture,* Neuchâtel, 1977, p. 128 (another cast and terracotta version illustrated, pl. 139).
B. Lorquin, *Aristide Maillol*, Geneva, 1994, p. 53 (another cast illustrated).

Olivier Lorquin has confirmed the authenticity of this work.

During the early 1890s Maillol was most deeply involved with painting and making tapestries. He had carved some reliefs and statuettes in wood, but did not turn to sculpture as his primary means of expression until an eye inflammation he contracted in 1898 caused him to close his tapestry workshop. Maillol began modeling clothed and nude female figures in clay and terracotta, yielding detail to simplification of form and surface. He imbued his young female models (most frequently his wife Clothilde) with simple grace and charm which critics at first mistook for superficiality of temperament or want of technique.

The woodcarvings of Paul Gauguin had an influence on Maillol's earliest reliefs, but by the late 1890s the sculptor was seeking inspiration elsewhere, notably the serene and static art of the Egyptians. He was similarly intrigued by Khmer sculpture he had seen in the Universal Expositions in Paris in 1889 and 1900. Gauguin had rejected the art of classical Greece, and although Maillol also had little interest in the naturalistic tradition of Greek sculpture at its peak, the primitivism of the earlier archaic period attracted him. However, it was not until his first visit to Greece in 1903 that Maillol fully responded to the impact of Greek sculpture, and by then it served as more confirmation of the path he had already taken rather than as the revelation of an unsuspected world of beauty. Maillol declared, "I prefer the still primitive art of Olympus to that of the Parthenon...It is the most beautiful thing that I have seen; it is more beautiful than anything else in the world. It is an art of synthesis, a higher art than ours today, which seeks to represent the human flesh. If I had lived in the 6th century I should have found happiness in working with those men" (quoted in J. Rewald, *Maillol*, *op. cit.*, p. 17).

Leda refers to the fables of ancient Greece, the wife of Tyndareus, King of Sparta, by whom she bore the mortal children Castor and Clytemnestra. The god Zeus visited her in the form of an elegant swan; the union would yield Pollux and Helen (later abducted by Paris to Troy). One may imagine Leda seated near the water's edge as the swan draws close to her; she turns away and holds up her hand as if to ward off the god's affections. The myth, however, is only pretext for Maillol's treatment of the demure nude. John Rewald has observed: "To celebrate the human body, particularly the feminine body, seems to have been Maillol's only aim. He did this in a style from which all grandiloquence is absent, a style almost earthbound and grave. The absence of movement, however, is compensated by a tenderness and charm distinctively his own; and while all agitation is foreign to his art, there is in his work, especially in his small statuettes, such quiet grace and such warm feeling that they never appear inanimate. He has achieved a peculiar balance between a firmness of forms which appear eternal and a sensitivity of expression—even sensuousness—which seems forever quivering and alive" (*ibid.*, pp. 6-7).



430

RAOUL DUFY (1877-1953)

Le bassin de Deauville

signed and dated 'Raoul Dufy 38' (lower right)
oil on canvas
13 x 32½ in. (33 x 82.5 cm.)
Painted in 1938

$300,000-400,000

PROVENANCE
Mr. and Mrs. Max Miller, New York.
M. Knoedler & Co., Inc, New York (acquired from the above).
Acquired from the above by the late owners, August 1963.

EXHIBITED
New York, Bignou Gallery, *Two Colorists, Renoir and Raoul Dufy*, November-December 1938, no. 10.
San Francisco Museum of Art, *Raoul Dufy*, March 1939.
Washington, D.C., The Whyte Gallery, *Raoul Dufy*, May 1939, no. 5.
Fort Worth, Kimbell Art Museum, *The Collection of Nancy Lee and Perry R. Bass,* March-May 2015, p. 16, no. 7 (illustrated in color; detail illustrated in color, p. 17).

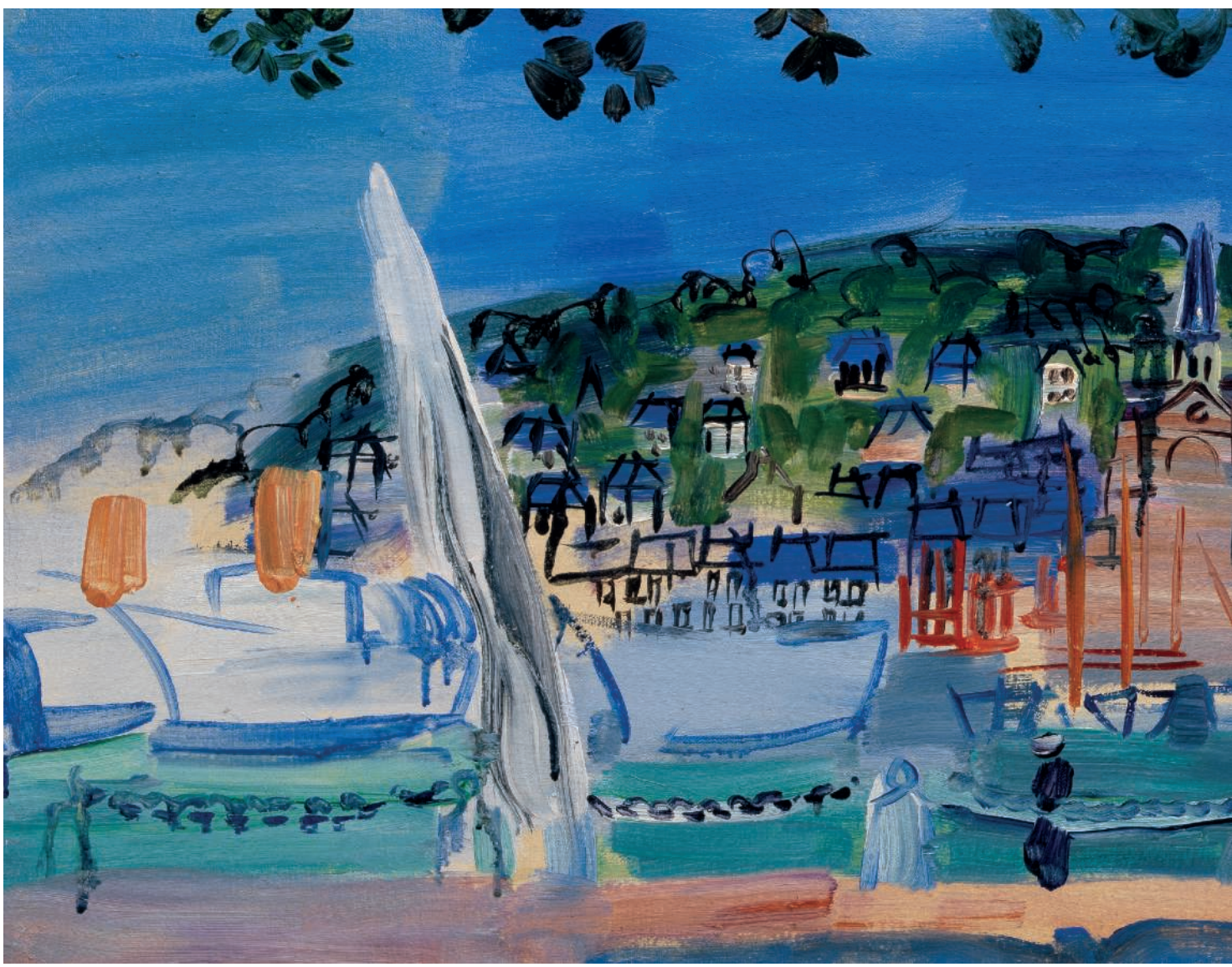
LITERATURE
ArtNews, 26 November 1938, p. 7 (illustrated).
M. Laffaille, *Raoul Dufy, Catalogue raisonné de l'oeuvre peint*, Geneva, 1973, vol. II, p. 326, no. 825 (illustrated).

The present work depicts one of Dufy's favorite subjects during the 1930s: the joyful and dynamic atmosphere of seascapes and regattas. The artist loved to depict scenes of boats racing across the tumbling waves, their sails unfurled, or sailing into the harbors of Le Havre or Deauville. Deauville was internationally renowned as a glamorous space, often called the Parisian Riviera. It had a racetrack, casino, and Coco Chanel's first shop outside of Paris. It was a favorite retreat for Dufy, where he would observe the pastimes of the French upper class, enjoying walks in lively harbors, boating festivals and the permanent distraction of leisure boats.

In this masterful depiction of the Deauville harbor, Dufy captures the vibrancy and *joie de vivre* of the town. The tall mast of a sailboat drifting into the harbor towers over the other boats which are parked for the night. The wide format of the canvas gives a panoramic view of the harbor, painted with dynamic and cheerful brushstrokes. The influence of Fauvism is here readily seen in both the intensity of color and in the loose application of the paint. In Dufy's own interpretation of Fauvism, he combines skeletal, black contours with quick washes of paint. The luminous palette adeptly conveys the climate of the Normandy coast, in particular through the use of Prussian blue, a characteristic choice of the artist. Although commonplace in a seascape, Dufy gives a deeper explanation for his preference for this color in an interview with Pierre Courthion in 1951: "Blue is the only color which keeps its own individuality across the spectrum. Take blue with its different nuances, from the darkest to the lightest; it will always be blue, whereas yellow darkens in shadow and fades out in lighter parts, dark red becomes brown and when diluted with white, it isn't red any more, but another color: pink" (quoted in P. Courthion, *Raoul Dufy*, Geneva, 1951, p. 52). One can see in this preference for blue, also a symbol of France, the deep attachment to his country of a painter who decorated windows in French streets with large flags during his Fauve period, and who adorns the present work with a French tricolor proudly waving at the top of the composition.

Interestingly, this painting was one of sixteen works that was installed in the Presidential Suite of the Hotel Texas in Fort Worth, where John F. and Jacqueline Kennedy stayed the night in 1963 before he was assassinated.






Raoul Dufy 38

431

ARISTIDE MAILLOL (1861-1944)

Torse du Printemps

signed with monogram (on the top of the base); numbered and inscribed with foundry mark '5/6 E.GODARD Fondeur PARIS' (on the back of the base)
bronze with green and brown patina
Height: 57½ in. (146 cm.)
Conceived in 1911

$700,000-1,000,000

PROVENANCE
Perls Galleries, New York.
Acquired from the above by the late owners, December 1984.

EXHIBITED
Fort Worth, Kimbell Art Museum, *The Collection of Nancy Lee and Perry R. Bass,* March-May 2015, p. 34, no. 16 (illustrated in color, p. 35; titled *Study for the Central Figure of "The Three Nymphs"* and dated 1930).

Olivier Lorquin has confirmed the authenticity of this work.





Torse du Printemps is a study for *Le Printemps,* one in the ensemble of four life-size female figures which Maillol created between 1909 and 1912 for Ivan Morosov, the renowned Russian collector of modern art. Commissioned to adorn the corners of a spacious neoclassical music room in Morosov's Moscow villa, this quartet of magnificently statuesque women consists of *Le Printemps,* a lithe, adolescent girl who is an allegory of spring; *L'Été*, a voluptuous representation of the abundance of summer; *Flore*, the Roman goddess of vernal blossoming; and *Pomone*, the goddess of fertility and fruit-bearing trees.

Although commonly known as *Les Saisons*, implying that Maillol's figures adhere to the traditional sequence of cyclical yearly change, the sculptures should actually be understood—as Linda K. Kramer has pointed out—in relation to the suite of murals depicting the myth of Cupid and Psyche, as told in the second century story of Apuleius, that Maurice Denis painted for Morosov's concert room in 1906 (*Aristide Maillol, Pioneer of Modern Sculpture*, Ph.D. diss., New York University, 2000, pp. 154-159). Denis had recommended to Morosov that Maillol be given this four-figure commission; the sculptor commenced his preparatory work in late 1908. Echoing the mythical transformation of Psyche from a mortal into an immortal being, the four figures, according to Kramer, can be divided into two pairs of women, one of whom is human and mortal (*Le Printemps* and *L'Été*), and the other divine and eternal (*Flore* and *Pomone*). Each pairing contrasts a real with an idealized feminine presence.

The final versions of both *Le Printemps* and *Flore* hold garlands of flowers, representing the youthfulness of spring as the season unfolds in successive stages. *Le Printemps*, who is nude, has lifted the blossoms to her chest, as if to offer them to the spectator or to adorn herself. She personifies the season in its early, unfolding stage, offering promise of the fullness

to come, like a young girl emerging from puberty. *Flore*, by contrast, is draped in a thin, clinging, full-length gown, and holds her garland across her upper thighs. She is springtime repletely manifest—her mature form embodies the fullness of vernal splendor. The metamorphosis of Psyche is thereby accomplished; the loveliness of the girl in her human form has attained the idealized beauty of immortal divinity, a poetic idea that mirrored, in Maillol's view, the process by which the artist may transmute the substance of a naturalistic art into the forms and qualities that betoken the classical ideal.

Maillol selected Catalan women from his native town of Banyuls in the French Pyrénées-Orientales, including his fifteen-year-old maid Laura, to serve as his models. The sculptor found in their Mediterranean features and physiques the serene poise and noble bearing he admired in ancient art, the archaic phase of Greek sculpture during the sixth century B.C. especially, which he studied in the Louvre and encountered in its authentic Hellenic surroundings during a revelatory journey through Greece during the spring of 1908. This momentous experience affirmed Maillol's conviction that the Mediterranean culture of ancient Greece was in fact his own rightful artistic inheritance. His advocacy and transmission of this timeless tradition became his gift and legacy to modernism in the 20th century.

"To celebrate the human body, particularly the feminine body, seems to have been Maillol's only aim," John Rewald wrote. "He did this in a style from which all grandiloquence is absent, a style almost earthbound and grave. The absence of movement, however, is compensated by a tenderness and charm distinctly his own; and while all agitation is foreign to his art, there is in his work...such quiet grace and warm feeling that they never appear inanimate. He has achieved a peculiar balance between a firmness of forms which appear eternal and a sensitivity of expression—even sensuousness—which seems forever quivering and alive" (*Maillol*, London, 1939, pp. 6-7).



432

AUGUSTE RODIN (1840-1917)

L'éternel printemps, 3ème réduction

signed 'Rodin' (on the right side of the rock); inscribed with foundry mark 'F. BARBEDIENNE. FONDEUR.' (on the left side of the rock)
bronze with green and brown patina
Height: 15⅜ in. (39.1 cm.)
Conceived in 1884; this bronze version cast between 1910-1918

$300,000-500,000

PROVENANCE

Paul Kantor Gallery, Beverly Hills.
Anon. sale, Sotheby Parke Bernet, Inc., New York, 29 October 1970, lot 1.
Acquired at the above sale by the late owners.

EXHIBITED

Fort Worth, Kimbell Art Museum, *The Collection of Nancy Lee and Perry R. Bass*, March-May 2015, p. 64, no. 31 (illustrated in color, p. 65).

LITERATURE

L. Maillard, *Auguste Rodin, Statuaire*, Paris, 1899, pp. 121-122 (marble version illustrated, fig. 16).
G. Grappe, *Catalogue du Musée Rodin*, Paris, 1927, p. 42, nos. 69-70 (another cast illustrated).
G. Grappe, *Le Musée Rodin*, Paris, 1947, p. 141 (another version illustrated, pl. 56).
R. Descharnes and J.F. Chabrun, *Auguste Rodin*, Lausanne, 1967, p. 135 (larger version illustrated in color, p. 134).
I. Jianou and C. Goldscheider, *Rodin*, Paris, 1967, p. 96 (another cast illustrated, pls. 56-57).
L. Steinberg, *Other Criteria, Confrontations with Twentieth-Century Art*, Oxford, 1972, p. 428, no. 232 (marble version illustrated, p. 365).
J.L. Tancock, *The Sculpture of Auguste Rodin, The Collection of the Rodin Museum, Philadelphia*, Philadelphia, 1976, pp. 241, 244-245 and 247, no. 32b (other versions illustrated, pp. 242-243 and 246, figs. 32-3 and 32-4).
A.E. Elsen, *Rodin's Art, The Rodin Collection of the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University*, New York, 2003, pp. 494-497, no. 148 (another cast illustrated, pp. 494-495, fig. 413; larger version illustrated, p. 496, fig. 414).
A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, Paris, 2007, vol. I, p. 334 (another cast illustrated).
A. Le Normand-Romain, *Rodin,* New York, 2013, p. 146 (terracotta version illustrated, fig. 138; plaster version illustrated in color, p. 147, fig. 139).

This work will be included in the forthcoming Auguste Rodin *catalogue critique de l'oeuvre sculpté* currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay under the archive number 2017-5631B.

Eternel printemps is one of Rodin's most popular compositions and one of the sculptor's greatest commercial successes. Also titled *Zéphyr et la Terre* and *Cupidon et Psyché* (there are small Cupid's wings on the back of the male figure), it was exhibited at the Paris Salon of 1897. It was originally intended as a figural grouping for *La porte de l'enfer*, but as the tone of the commission evolved into a more tragic representation, the amorous couple was not included in the final version. As with many of his great figural groupings, Rodin developed the characters from earlier works. The female figure is based on *Torse d'Adèle*, which appears on the top left corner of the tympanum of *La porte de l'enfer*.

The present work may reflect the emotional impact of Rodin's personal life, as he sculpted the blissful embrace while involved in an affair with the beautiful sculptor, Camille Claudel, who had entered his studio as a pupil the previous year. This new wellspring of romantic passion may have further induced Rodin to abandon the *politesse* of allegorical convention and instead depict romantic love in deeply intimate, individual terms. Rodin also claimed that the idea for the present bronze came to him while listening to Beethoven's sublime Second Symphony. He confided much later to Jeanne Russell, the daughter of the Australian painter John Russell: "God, how [Beethoven] must have suffered to write that! And yet, it was while listening to it for the first time that I pictured *Eternal Springtime*, just as I have modeled it since" (quoted in *The Bronzes of Rodin*, exh. cat., Musée Rodin, Paris, 2007, p. 336).

Animated by the dazzling play of light on the surface and the sweeping upward movement of the man, the couple seems ready to take flight. The dynamic arrangement of the bodies is characteristic of Rodin's innovative treatment of figures at this time. The female figure is leaning against the tree-like formation behind her and Rodin deliberately preserves the enigma of whether or not she has indeed emerged from it. It is unsurprising that collectors have always been attracted to the potent combination of physical lyricism and romanticism that defines this work.



433

PIERRE-AUGUSTE RENOIR (1841-1919)

Portrait de Claude Renoir, fils de Pierre Renoir

stamped with signature 'Renoir.' (Lugt 2137b; lower right)
oil on canvas
13⅝ x 11⅞ in. (34.7 x 30.1 cm.)
Painted *circa* 1918

$400,000-600,000

PROVENANCE
Estate of the artist.
Pierre Renoir, Paris (by descent from the above).
Claude Renoir, Cagnes (by descent from the above).
Anon. sale, Palais Galliéra, Paris, 5 December 1968, lot 70.
Anon. sale, Sotheby & Co., London, 28 June 1978, lot 15.
Private collection; sale, Christie's, New York, 3 November 1981, lot 27.
Acquired at the above sale by the late owners.

EXHIBITED
Paris, Galerie Bernheim-Jeune et Cie., *Renoir Portraitiste,* June-July 1938, no. 41.
Fort Worth, Kimbell Art Museum, *The Collection of Nancy Lee and Perry R. Bass*, March-June 2015, p. 58, no. 28 (illustrated in color, p. 59; with incorrect dimensions).

LITERATURE
G.-P. and M. Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles, 1911-1919,* Paris, 2014, vol. V, p. 382, no. 4273 (illustrated).

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

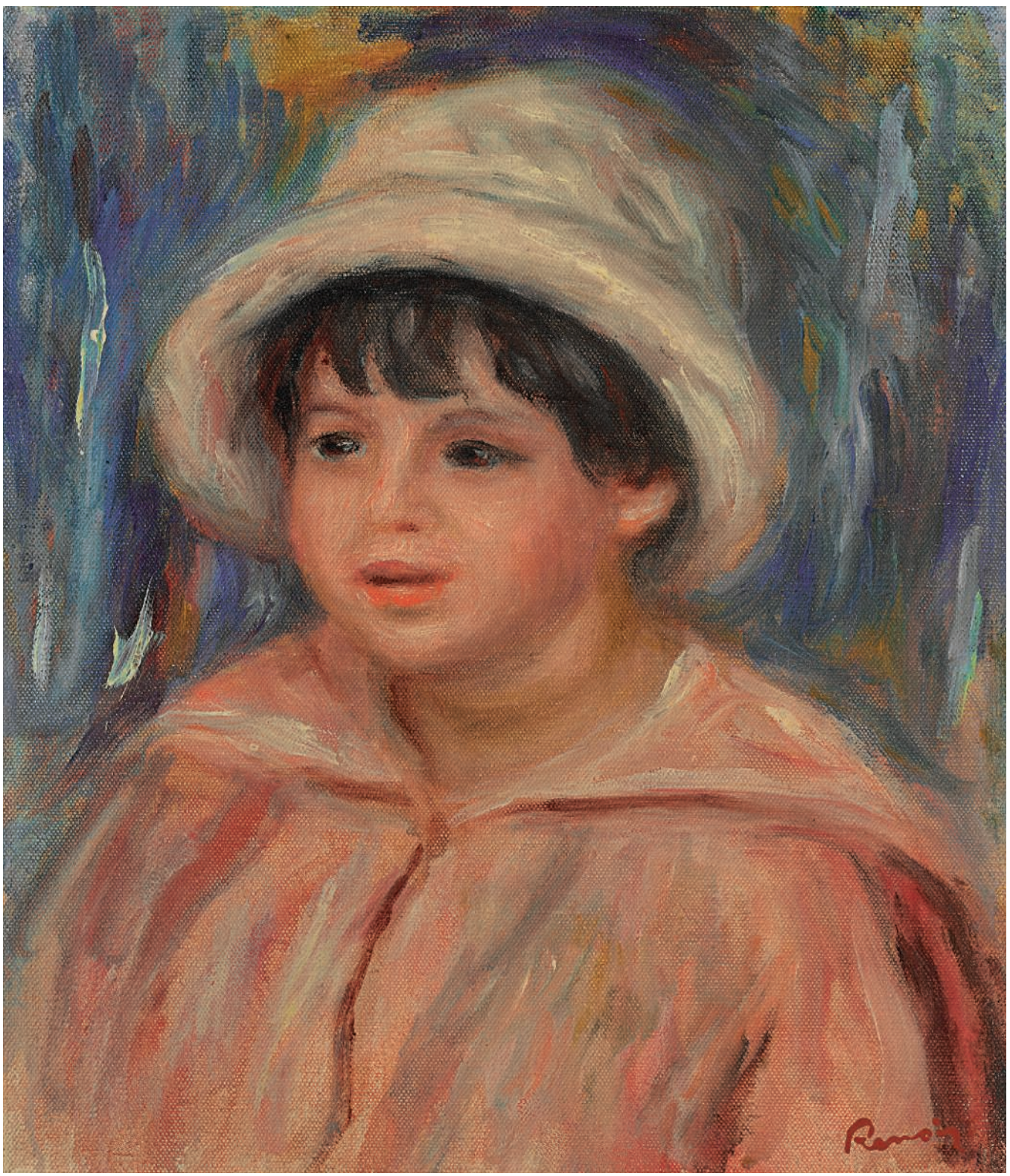
Renoir was occupied with portraiture throughout his career and the numerous examples of his practiced production embrace a variety of formats and media. In 1878 Théodore Duret stated: "Renoir excels at portraits. Not only does he catch the external features, but through them he pinpoints the model's character and inner self... the deft and lively touches of Renoir's brush are charming, supple and unrestrained, making flesh transparent and tinting the cheeks with a perfect living hue" (quoted in B.E. White, *Renoir, His Life, Art, and Letters*, New York, 1984, p. 277).

The present work recalls the artists' paintings of the 1870s, in which a single sitter is presented in three-quarter or full profile. In the later works, as seen here, the sitter is most often shown from a closer vantage point, a re-orientation that allows a heightened intimacy—Renoir removes any hint of the sitter's location, instilling a timeless quality. Indeed, the intimacy of the present portrait is further enhanced by the artist's relationship to the subject; his grandson Claude. Renoir reveled in painting his children earlier in his career and with the arrival of grandchildren one can sense a renewed vitality in his works. Unlike Claude Monet and Edgar Degas in their old age, Renoir's eyesight was as keen as ever. Although he suffered from painful rheumatoid arthritis, which confined him to a wheelchair, Renoir painted every day except Sunday. After visiting the artist during late 1917 and early 1918, Henri Matisse was astonished to see him creating "all his best work!" as he later declared. "The soul in him seemed to grow continually stronger and express itself with radiant ease" (quoted in F. Harris, *Contemporary Portraits, Fourth Series*, New York, 1923, p. 125).

An attentive and doting father, and later grandfather, Renoir compiled a veritable family album through his portraits depicting multiple generations. Much like a family heirloom, the present work remained in the artist's collection and would eventually be passed down to his eldest son, Pierre and later his grandson, the sitter, Claude.



Renoir, Aline, and Claude, 1912. University of California, Los Angeles, Arts Library Special Collections. Photographer unknown.





434

HENRI GAUDIER-BRZESKA (1891-1915)

Firebird (The Russian Ballet)

signed 'H Gaudier Brzeska' (on the top of the base)
bronze with green and brown patina
Height: 24⅜ in. (62 cm.)
Conceived in 1912

$20,000-30,000

PROVENANCE
M.W. Watson Todd, Fine Art, London.
Acquired from the above by the late owners, December 1968.

LITERATURE
H.S. Ede, *Savage Messiah*, London, 1931, p. 157.
H. Brodzky, *Henri Gaudier-Brzeska*, London, 1933, p. 36 (another cast illustrated).
M. Levy, *Gaudier-Brzeska Drawings and Sculpture*, London, 1965, p. 29 (another cast illustrated, pl. 73).
R. Cole, *Burning to Speak, The Life and Art of Henri Gaudier Brzeska*, Oxford, 1978, pp. 38 and 61, no. 14 (another cast illustrated).
E. Silber, *Gaudier-Brzeska Life and Art*, London, 1996, pp. 254-255, no. 18 (illustrated, figs. 11-12).

According to Evelyn Silber, "Julian Lousada commissioned this group showing Adolph Bolm and Tamara Karsavina in the Ballet Russe production of Stravinsky's *The Firebird*, which was performed in London for the first time during the Ballet Russe season from 12 June-1 August, 1912. The sculpture depicts the moment when Ivan Tsarevich captures the Firebird. Lousada received a plaster and paid £20 for one bronze cast, the highest price paid for any of his works in his lifetime" (*op. cit.*).



435

ARISTIDE MAILLOL (1861-1944)

Etude pour *Le monument à Paul Cézanne*

signed with monogram, numbered and inscribed with foundry mark '3/6 Alexis Rudier. .Fondeur. Paris.' (on the back of the base)
bronze with brown and green patina
Height: 8⅜ in. (23.5 cm.)
Length: 13¼ in. (35.5 cm.)
Conceived in 1912

$50,000-70,000

PROVENANCE

Estate of the artist.
Private collection, New York (acquired from the above).
Jason McCoy, Inc., New York.
Acquired from the above by the late owners, May 1990.

LITERATURE

J. Rewald, *Maillol*, Paris, 1939, p. 166 (terracotta version illustrated, pp. 82 and 83).

Olivier Lorquin has confirmed the authenticity of this work.



436

ALEXANDER ARCHIPENKO (1887-1964)

Conversation

signed and numbered 'Archipenko 4/12F' (on the right side)
bronze with green patina
Height: 9⅞ in. (25.2 cm.)
Conceived in 1936

$50,000-70,000

PROVENANCE

Estate of the artist.
Anon. sale, Sotheby Parke Bernet, Inc., New York, 29 October 1970, lot 26.
Acquired at the above sale by the late owners.

LITERATURE

A. Archipenko, *Archipenko, Fifty Creative Years, 1908-1958*, New York, 1960 (terracotta version illustrated, pl. 216).
D.H. Karshan, *Archipenko, Sculpture, Drawings and Prints, 1908-1963*, Danville, Kentucky, 1985, pp. 139-140, nos. 75-76 (terracotta version illustrated in color, p. 140; another cast illustrated, p. 141).

Frances Archipenko Gray has confirmed the authenticity of this work.



PROPERTY FROM THE ESTATE OF A LADY

437

HENRY MOORE (1898-1986)

Family Group: Two Piece

signed and numbered 'Moore 7/7' (on the back of the base)
bronze with dark brown patina
Height: 6 in. (15.2 cm.)
Conceived in 1981

$20,000-30,000

PROVENANCE

Irene Ringling, Sarasota.
Private collection, Florida.
Anon. sale, Sotheby's, New York, 4 November 1993, lot 347.
Acquired at the above sale by the late owner.

LITERATURE

A. Bowness, ed., *Henry Moore, Complete Sculpture, 1980-1986,* London, 1999, vol. 6, p. 43, no. 817 (another cast illustrated, p. 42 and pls. 77-78).
J. Hedgecoe, *Henry Moore, A Monumental Vision,* Cologne, 2005, p. 244, no. 691 (another cast illustrated in color, p. 245).



PROPERTY FROM A CHICAGO COLLECTION

438

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

$20,000-30,000

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 Lehmbrucks*, 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).

PROPERTY OF A CALIFORNIA ESTATE

439

GEORG KOLBE (1877-1947)

Kniende

signed with monogram (on the bottom of the left foot);
stamped with foundry mark 'H.NOACK BERLIN'
(on the ball of the left foot)
bronze with brown patina
Height: 21⅛ in. (53.6 cm.)
Conceived in 1926

$40,000-60,000

PROVENANCE

Estate of the artist.
Dalzell Hatfield Galleries, Los Angeles.
Nanette Fabray, Los Angeles.
Weintraub Gallery, New York.
Acquired from the above by the family of the present owner, January 1980.

LITERATURE

R.G. Binding, *Georg Kolbe*, Berlin, 1933, p. 12 (another cast illustrated).
U. Berger, *Georg Kolbe, Leben und Werk*, Berlin, 1990, pp. 290-291, no. 87 (another cast illustrated, p. 289).

Dr. Ursel Berger has confirmed the authenticity of this work.



PROPERTY FROM THE **HANLEY COLLECTION**

Across a momentous and remarkably successful life, William Lee Hanley, Jr. epitomized the intelligence and integrity of a bygone era. A distinguished businessman, philanthropist, and scholar of the world, he held a passion for ideas that served as the cornerstone of a notable private collection of fine art. Inspired by his late Uncle Edward Hanley whose art collection was world renown, and alongside his beloved wife, Allie, Lee Hanley embarked on a decades-long journey in collecting—a gentleman's pursuit of beauty and knowledge.

Born in New York City in 1940, Lee Hanley was a grandson of the founder of the Hanley Brick Company, established in 1893. The firm became one of the United States' premier architectural brick companies, with its products utilized in such esteemed constructions as the Chrysler Building, the Seagram Building, Mount Sinai Hospital, and Washington Harbor in the nation's capital. After attending the Buckley School and graduating from St. Paul's School—where Hanley still holds the record for the 200—the collector continued his studies at Yale University, where he graduated with a degree in Economics in 1964.

The fuel intensity of manufacturing Hanley brick led the family to establish an oil and gas company, Hanley & Byrd, in Pennsylvania; the firm eventually became Hanley Petroleum Inc., a highly-respected independent operator in West Texas. Lee Hanley joined his family's oil company following his graduation from Yale. At Hanley Petroleum, the collector swiftly put his business acumen and commitment to integrity to use, rising to the position of Chairman and CEO. Throughout his life, Hanley earned a reputation as a determined, independent man who cared deeply for American free enterprise and the communities in which he lived. Under his stewardship, Hanley Petroleum became known as a highly successful oil firm devoted to benefitting its home in Midland, Texas. In 2015, Lee Hanley was inducted into the Petroleum Hall of Fame at the Petroleum Museum in Midland, and was lauded for his "tireless efforts as an advocate for the oil and gas industry."

Gracious, intelligent, and high-spirited, Hanley focused much of his personal energies on civic engagement and giving back to his communities. The collector was an influential supporter of American business and entrepreneurship, and sought to promote these values across the country. In addition to serving in two federal agencies under President Ronald Reagan, Hanley was also Chairman of the Board at Greenwich Hospital; Chairman of the Corporation for Public Broadcasting; Founder and Chairman of the Yankee Institute for Public Policy Studies; Trustee of the Boy's Club of New York and the Boy's and Girl's Club of Greenwich; Trustee of the International Center for the Disabled; member of the National Petroleum Council; director for numerous corporate boards; and Vice Chairman of the Landmark Preservation Commission in Palm Beach. In his later years, Hanley became involved at The King's College in New York City, where he served as Chairman of the institution's Board of Trustees. Dr. Gregory Alan Thornbury, President of King's College, described Hanley as a "fierce champion of all that we hold dear," and a man "devoted to the classics of Western Civilization." Hanley, Thornbury noted, "gave his energy, wisdom, and business insight to those institutions which advance liberty."

Hanley's love of fine art and intellectual discovery was evident in the Hanley collection of Impressionist and Modern art. Held at his family's elegant residence, the striking assemblage encompassed the work of figures such as Claude Monet, Gustave Caillebotte and Camille Pissarro. The collector's multifaceted and considered approach to art, business, and philanthropy came to define his engagement with the world. In this collection, and in the countless individuals whose lives he affected, his generosity of spirit lives on.



Courtesy of the family.

440

ALBERT MARQUET (1875-1947)

Route de Beau Fraisier à Montplaisant

signed 'marquet' (lower left)
oil on canvas
19⅜ x 24⅛ in. (49.2 x 61.3 cm.)

$100,000-150,000

PROVENANCE
Acquired by the late owner, 2006.

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



441

CLAUDE MONET (1840-1926)

La Plaine de Gennevilliers

signed 'Claude Monet' (lower right)
oil on canvas
19⅝ x 24 in. (49.8 x 61 cm.)
Painted in 1877

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

PROVENANCE

Gustave Caillebotte, Paris (acquired from the artist).
Martial Caillebotte, Paris (by descent from the above).
Mme Martial Caillebotte, Paris (acquired from the estate of the above, 1929).
Mme Albert Chardeau, Paris.
Acquavella Galleries, Inc., New York (by 1976).
Anon. sale, Sotheby Parke Bernet & Co., London, 1 July 1980, lot 29.
Private collection, Switzerland; sale, Christie's, London, 6 February 2006, lot 75.
Acquired at the above sale by the late owner.

EXHIBITED

Paris, 6 rue le Peletier, *3ème Exposition de Peinture*, April 1877, no. 107.
New York, Acquavella Galleries, Inc., *Claude Monet*, October-November 1976, no. 32 (illustrated in color).
Memphis, Dixon Galleries and Gardens, *Impressionists in 1877*, December 1977-January 1978, p. 52, no. 16 (illustrated, p. 53).

LITERATURE

A.P. [Pothey], "Beaux-Arts," *Le Petit Parisien*, 7 April 1877, p. 2.
M. Malingue, *Claude Monet*, Monaco, 1943, p. 19.
D. Wildenstein, *Claude Monet, Biographie et catalogue raisonné*, Lausanne, 1974, vol. I, p. 304, no. 437 (illustrated, p. 305).
D. Wildenstein, *Claude Monet, Catalogue raisonné, Supplément aux peintures, Dessins, pastels, index*, Paris, 1991, vol. V, p. 31, no. 437.
D. Wildenstein, *Monet, Catalogue raisonné*, Cologne, 1996, vol. II, p. 177, no. 437 (illustrated, p. 176).

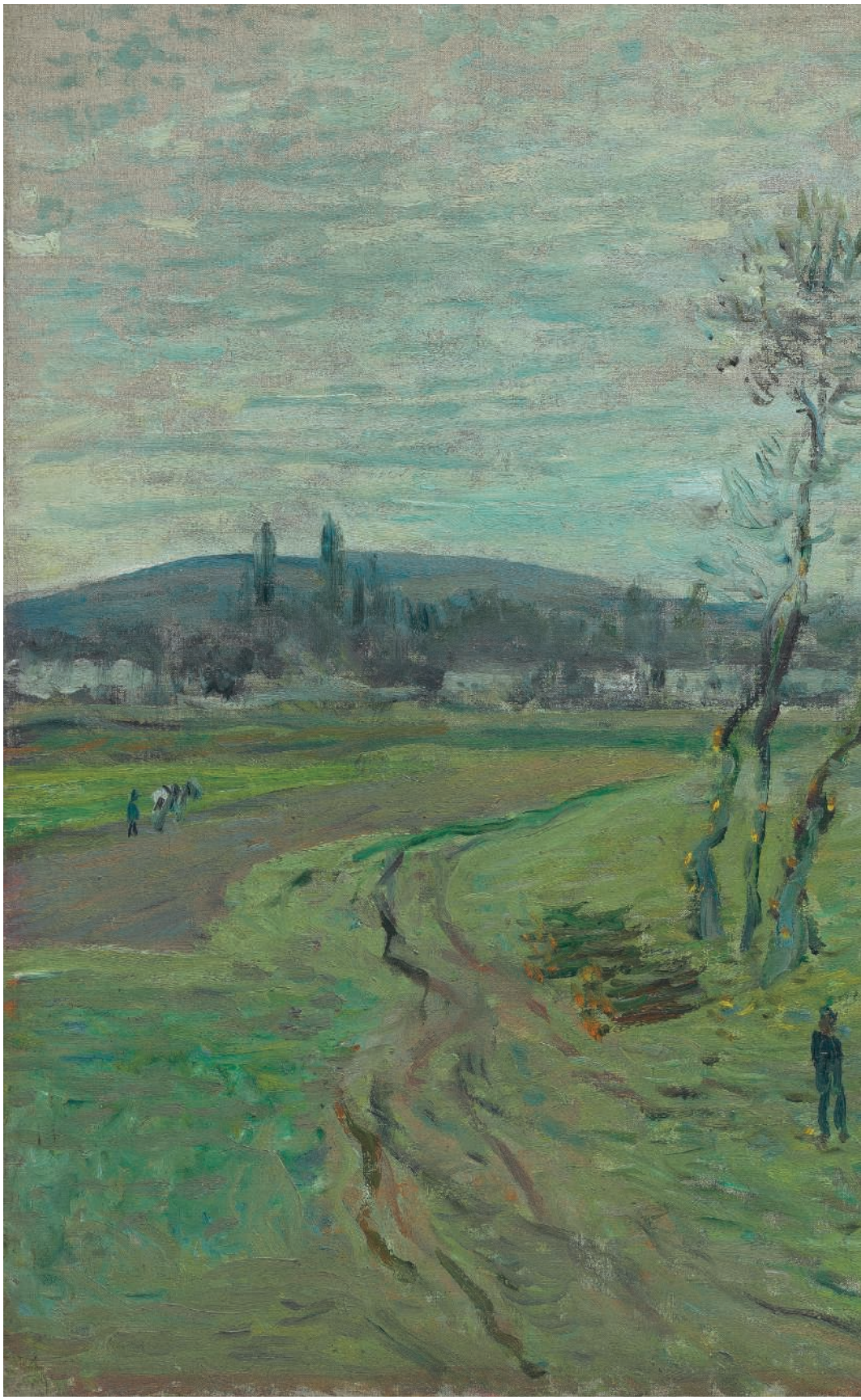


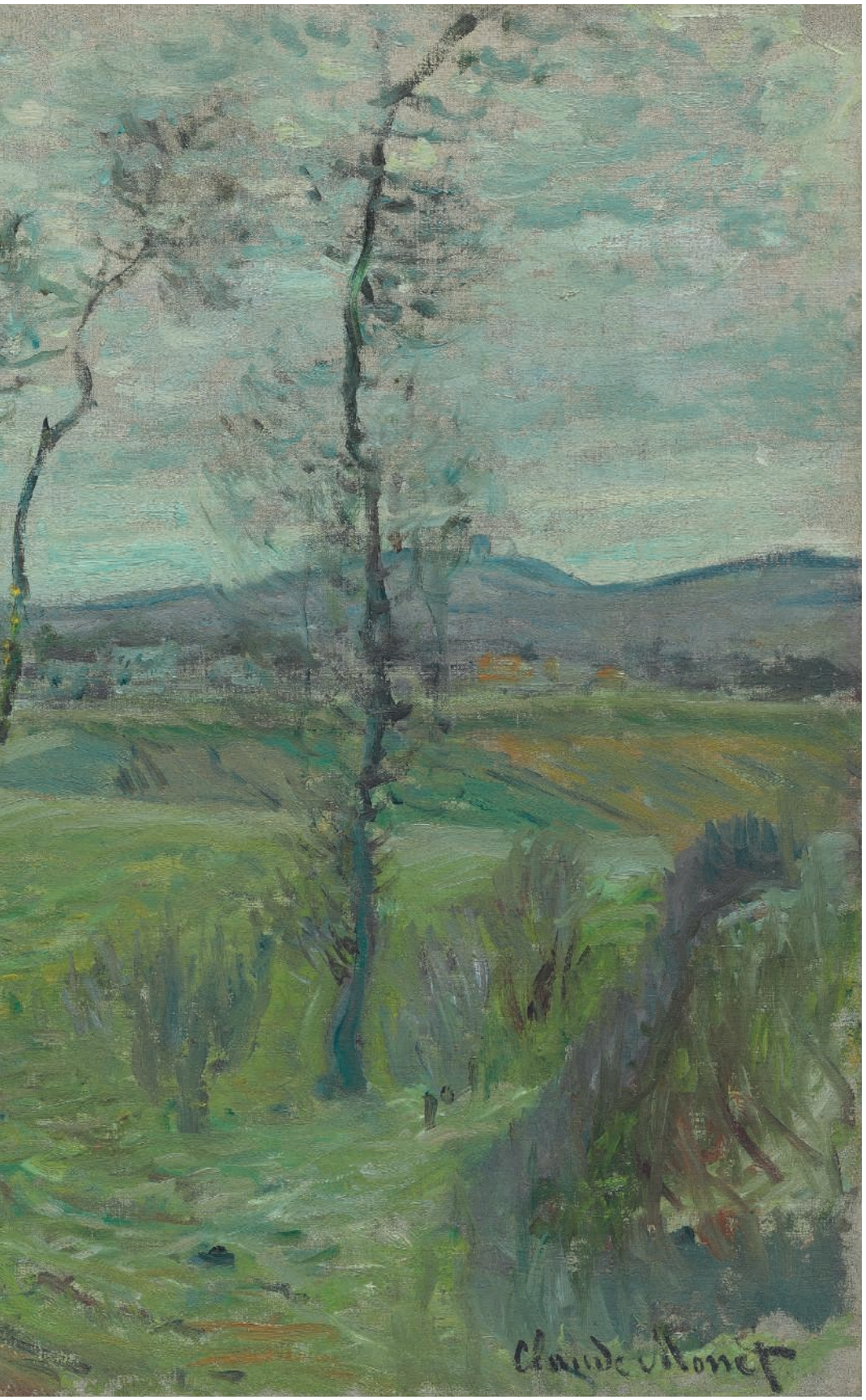
The artist in his garden, 1889. Photograph by Theodore Robinson. Foundation Wildenstein, Paris.

I can't seem to express the intensity which beats in upon my senses. I haven't at my command the magnificent richness of color which enlivens Nature… Look at that cloud; I should like to be able to paint that! Monet could. He had muscle.

—Paul Cézanne






Claude Monet

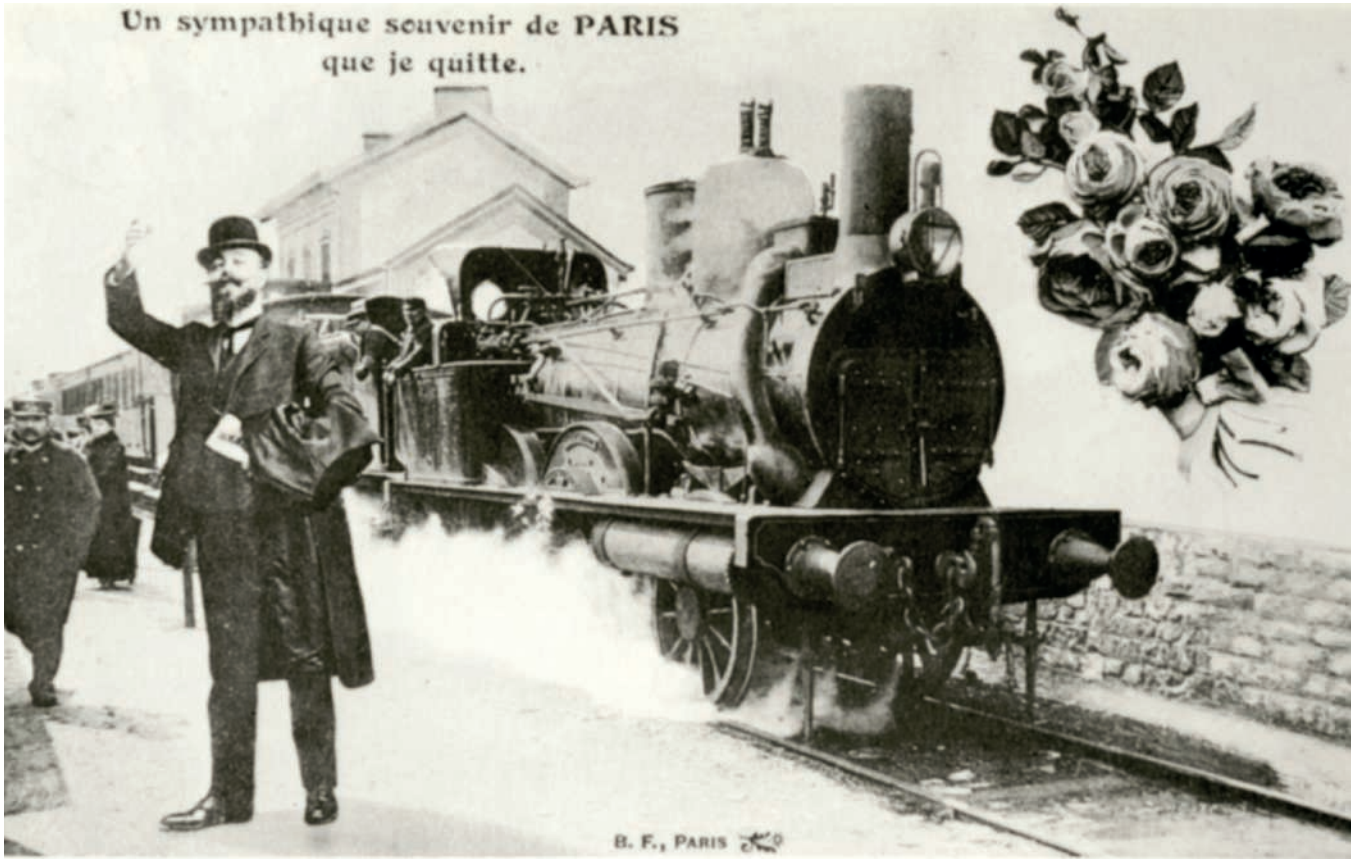
Painted in 1877, the present work depicts a view across the plain of the River Seine, towards the picturesque town of Gennevilliers. It lay just outside Paris, one of a handful of charming, ancient towns on the banks of the Seine which were of great importance to the early Impressionist movement. In 1871, Monet moved from Paris to Argenteuil, not far from Gennevilliers. He would live there until 1878, during a formative and significant period in his career. In 1874, the First Impressionist Exhibition shocked Paris and the world, repudiating the academic style of the Salon. Monet's canvases, painted *en plein-air*, expressed the artist's sensations of light and landscape in vivid, quick brushstrokes, eschewing the laborious modelling of contemporary painting. *La Plaine de Gennevilliers,* included in the Third Impressionist Exhibition in April 1877, is one such early, ground-breaking work. As Cézanne exclaimed, Monet possessed an astonishing skill to express an intense impression of a landscape. The rich, harmonious colors of the present work summon a vivid image of a breezy spring day, the sunlight faint but warm and the fresh new grass a vigorous shade of green.

Monet depicts the view towards Gennevilliers in the early days of spring, the ethereally bare trees rising from a foreground of vivid greens towards a cool, bright sky. The town lies at a distance, loosely rendered in pale gray against rolling hills. A wheel-worn track snakes away from the spot where Monet set up his easel, its curving lines echoing the tall, sinuous trees, their branches delicately suggested in a similar pigment to that used for the faint clouds. The height of the trees creates a spacious verticality within the canvas, adding to the expansive impression of the view over a quiet plain. They dwarf a single figure standing in the center foreground, as another, more distant, walks with a horse towards Gennevilliers. Monet's use of color is masterly, picking out the tree trunks with spots of bright yellow and easily harmonizing the mauve and indigo of the exposed brush with verdant, surprisingly lush shades of green for the new shoots of grass. The sky is rendered in feathery, horizontal brushstrokes in hues of pale blue, perfectly evoking the sensation of the fresh, cool air of the setting. Monet's visible, dynamic brushwork was a profound novelty in 1877, and imbues the work with the presence of the artist. The composition is innovative when compared to the academic Parisian norms which prescribed an arrangement which would lead the eye around the canvas. In contrast, the composition of the present work can be looked at and enjoyed as a whole, much as one would enjoy the view itself.

The beautiful towns along the Seine and close to Paris played an important part in the history of the Impressionist movement



(fig. 2) Gustave Caillebotte, *La plaine de Gennevilliers vue des coteaux d'Argenteuil*, 1888. Private collection.



(fig. 1) *A Fond Memory of PARIS, Which I'm Leaving, circa* 1900. Postcard. Private collection, Louveciennes.

and of France in the 1870s. Gennevilliers and Argenteuil were only a short train journey from the Gare Saint-Lazare in Paris, and at this time enjoyed great popularity with Parisian holiday-makers, their names becoming synonymous with weekend frivolities (fig. 1). Gennevilliers was an *agréable petite ville;* rustic and picturesque and yet accessible by train by means of an impressive modern bridge. When Monet painted *La Plaine de Gennevilliers,* he was acutely aware of the social purpose of painting. France had been badly defeated by the Prussian army in the Franco-Prussian War of 1870-1871, and the countryside around Paris had particularly suffered. By 1877 the mood in the country had changed, and there was a general sense of optimism closely tied to modernity and progress. Towns such as Gennevilliers represented a suburban idyll, the perfect median point between the true countryside and the hectic pace of Paris. Monet was a devoted realist, seeking images and motifs of his time, and he found in Gennevilliers a perfect example of what he sought: a popular, picturesque modern town. The skyline of the houses in the distance harmonizes with the gently rolling silhouette of the hills behind. The scene recalls Victorien Sardou's beautiful passage on the experience of arriving in the nearby town of Louveciennes, "Wherever you turn your eyes, the lines of the terrain fold in harmonious undulations with the most beautiful contrasts of light and foliage. Everywhere there are space, fresh air, country smells, and the great silence made up—I don't know how—of a thousand sounds that result from the freedom of the sky" (quoted in *A Day in the Country, Impressionism and the French Landscape*, exh. cat., Los Angeles County Museum of Art, 1984, p. 82).

The view across the plane to Gennevilliers was painted by several other Impressionist painters, among them Alfred Sisley, Berthe Morisot, and the first owner of this work, Gustave Caillebotte (fig. 2). Caillebotte was not only a well-known artist, but also a close friend and an important patron of Monet. He had been instrumental in organizing and financing the First Impressionist Exhibition, and was an influential and committed supporter of many painters associated with movement (who did not label themselves "Impressionists") through the turbulent decades of the 1860s and 1870s. Caillebotte loaned money to Monet, paying the rent for his studio and purchasing numerous works, among them *La Plaine de Gennevilliers*. The landscape around Gennevilliers was also of personal significance to Caillebotte, as in 1881 he bought a house in the nearby village of Petit-Gennevilliers, across the Seine from Argenteuil in Normandy. He moved there permanently in 1888, devoting himself to gardening and pursuing his passion for yachting; Gennevilliers was to Caillebotte what Giverny would become to Monet. The beautiful, rural vistas around these towns fascinated Caillebotte and he returned often to the view of the plain at Gennevilliers. The present work antedates Caillebotte's move to Petit-Gennevilliers, and Monet's style came to influence his patron, who from the early 1880s began to apply paint more thickly to his canvasses. Caillebotte remained a great supporter of Monet until his untimely death in 1894, and the present work remained in his family until 1929.

442

GUSTAVE CAILLEBOTTE (1848-1894)

Verger, arbres en fleurs, Petit Gennevilliers

stamped with signature 'G. Caillebotte.' (lower left)
oil on canvas
21¼ x 25⅞ (54 x 65.5 cm.)
Painted in 1885

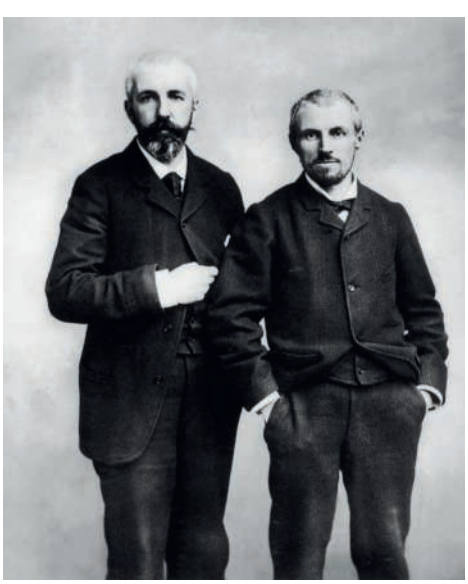
$300,000-500,000

PROVENANCE
Estate of the artist.
Private collection, France (by descent from the above); sale, Christie's, London, 20 June 2006, lot 119.
Acquired at the above sale by the late owner.

EXHIBITED
Paris, Galerie des Beaux-Arts, *Rétrospective Gustave Caillebotte*, May-July 1951, no. 59 (titled *Pommiers*).

LITERATURE
M. Berhaut, *Caillebotte, Sa vie et son oeuvre, Catalogue raisonné des peintures et pastels*, Paris, 1978, p. 183, no. 301 (illustrated).
M. Berhaut, *Gustave Caillebotte, Catalogue raisonné des peintures et pastels*, Paris, 1994, p. 195, no. 325 (illustrated).

The Comité Caillebotte has confirmed the authenticity of this work.



The artist (right) and his brother, Martial Caillebotte, *circa* 1886. Photographer unknown.

Caillebotte was born to a wealthy family in 1848 and spent his childhood among the Parisian elite, enjoying the financial benefits of the textile business which his father had inherited. Though he attended the Lycée Louis Le Grand and obtained a law degree at his father's urging in 1870, Caillebotte shifted his focus almost immediately thereafter to embark on a serious study of the visual arts. Joining the studio of the Academic painter Léon Bonnat (who later trained such noted painters as Georges Braque and Henri de Toulouse-Lautrec), Caillebotte experienced lifelong financial security which allowed him the freedom to paint without the necessity of selling his work, as well as to serve as an important patron for his contemporaries in the Impressionist group. Caillebotte enrolled in the Ecole des Beaux-Arts in 1873, however records indicate that his attendance there was rather sporadic as his interest in a more avant-garde manner of painting developed. Like many of his contemporaries, Caillebotte was classically trained but ultimately rejected Academic conventions, preferring instead to create more daring compositions with fresher, brighter palettes and unconventional perspectival modes.

In 1881, Caillebotte and his brother Martial bought property in the small village of Petit Gennevilliers, where the present work was painted, across the river from Argenteuil in Normandy. Caillebotte was an avid yachtsman and the presence of the nearby sailing club, Cercle de la Voile de Paris, was an important factor in making his choice. The timing of his purchase was also a response to his growing disillusionment with Parisian life. The infighting among his fellow Impressionists culminated with his resignation as organizer of the group's seventh exhibition in 1882, which was then assembled by Durand-Ruel, the Impressionists' dealer.

Caillebotte's home and gardens, as well as its surrounding environs provided the artist with a rich source of subjects for his painting. Argenteuil's scenery itself was beautiful, but of particular interest to Caillebotte was its mixture of landscape and technology, of pastoral idyll and modernity. The bridges and boats provided some remarkable feats of modern engineering, and so Argenteuil provided a perfect setting for the still shocking portrayal of the modern world within the context of the traditional genre of the landscape and rivers. His appreciation of the beauty of the area is made clear by the substantial number of landscape subjects he painted after 1881. Painting directly from nature, he began to eschew the crisp contours and finished accents of his Paris paintings in favor of a more Impressionist idiom characterized by free and animated handling.





443

ARMAND GUILLAUMIN (1841-1927)

Notre-Dame de Paris vue des quais

signed 'Guillaumin' (lower left)
oil on canvas
9½ x 12¾ in. (24 x 32.5 cm.)
Painted *circa* 1878

$18,000-25,000

PROVENANCE
Galerie Durand-Ruel et Cie., Paris.
Camille Pissarro, Paris; Estate sale, Galerie Georges Petit, Paris, 3 December 1928, lot 81.
Dennis Hotz Fine Art, South Africa.
Private collection (acquired from the above, 1989).
Acquired by the late owner, *circa* 2006.

LITERATURE
G. Serret and D. Fabiani, *Armand Guillaumin, Catalogue raisonné de l'oeuvre peint*, Paris, 1971, no. 65 (illustrated).



444

FRANCIS PICABIA (1879-1953)

Martigues

signed, dated and titled 'Picabia 1902 Martigues' (lower right)
oil on canvas
15⅛ x 18¼ in. (38.5 x 46.4 cm.)
Painted in 1902

$70,000-100,000

PROVENANCE

Galerie Pascal Lansberg, Paris.
Anon. sale, Christie's, London, 10 December 1997, lot 140.
Private collection, England (acquired at the above sale); sale, Sotheby's, New York, 3 November 2005, lot 409.
Acquired at the above sale by the late owner.

LITERATURE

W.A. Camfield, B. Calté, C. Clements and A. Pierre, *Francis Picabia, Catalogue raisonné, 1898-1914*, London, 2014, vol. I, p. 184, no. 68 (illustrated in color).

445

CAMILLE PISSARRO (1830-1903)

Verger à Saint-Ouen-l'Aumône en hiver

signed and dated 'C.Pissarro.1877' (lower right)
oil on canvas
18⅜ x 22 in. (46.7 x 55.9 cm.)
Painted in 1877

$700,000-1,000,000

PROVENANCE

Eugène Leroux, Paris (acquired from the artist, *circa* 1877).
Galerie Durand-Ruel et Cie., Paris (acquired from the above, May 1899).
Paul Durand-Ruel, Paris.
Durand-Ruel Galleries, New York (until 1935).
Maurice Coutot, Paris; sale, Drouot-Montaigne, Paris, 21 November 1987, lot 379.
Alain Delon, Paris; sale, Christie's, London, 2 April 1990, lot 17.
Galerie Urban, Paris (acquired at the above sale and until 1993).
Anon. sale, Phillips, New York, 11 May 2000, lot 5.
Anon. (acquired at the above sale); sale, Christie's, New York, 7 November 2001, lot 114.
Private collection, Connecticut (acquired at the above sale); sale, Christie's, New York, 5 May 2010, lot 329.
Acquired at the above sale by the late owner.

EXHIBITED

London, Grafton Galleries, *Pictures by Boudin, Cézanne, Degas, Manet, Monet, Morisot, Pissarro, Renoir, Sisley*, January-February 1905, no. 195 (titled *Eragny sur Ept*).
Pontoise, Musée Pissarro, *Pontoise du XVIIe siècle à la fin du XIXe*, May-September 1988, no. 1 (illustrated on the cover).
New York, The Jewish Museum, *Camille Pissarro, Impressions of a City and Country*, September 2007-February 2008, pp. 45 and 78 (illustrated in color, pl. 15).

LITERATURE

L.R. Pissarro and L. Venturi, *Camille Pissarro, son art—son oeuvre*, Paris, 1939, vol. I, p. 134, no. 382 (illustrated, vol. II, pl. 77; titled *Un verger à Pontoise en hiver*).
J. Pissarro and C. Durand-Ruel Snollaerts, *Pissarro, Catalogue critique des peintures*, Paris, 2005, vol. II, p. 344, no. 485 (illustrated in color).



In August 1872, Pissarro moved his family back to Pontoise, where he had previously lived from 1867 to 1869. In the interim period he had lived in Louveciennes and visited London, but the poor sales of his paintings put severe financial constraints on him, and he hoped that Pontoise would again provide him with a favorable setting for his work. For the next ten years, Pissarro's life and work would become closely linked to the town of Pontoise. There, he painted more than three hundred pictures of the town and its surrounding countryside. These canvases pay homage to the rural solitude that also attracted Paul Cézanne and Paul Gauguin, who came there to work with Pissarro in 1877, the same year that the present work was painted. According to Rick Brettell, the paintings he produced during his years in Pontoise "form what is probably the most sustained portrait of a place painted by any French landscape painter in the nineteenth century" (*Pissarro and Pontoise, The Painter in a Landscape*, New Haven, 1990, p. 1).



The artist (left) with Paul Cézanne, *circa* 1875. Photo by Apic/Getty Images

The orchard was a motif that Pissarro painted repeatedly during different seasons and in varying weather conditions. In the present work, Pissarro depicts the buildings of the village as seen through barren tree branches, and the composition follows a formula that is representative of his *oeuvre* from these years. The trees and the steeple of the church create strong verticals that contrast with the horizontals of the landscape. To provide a focal point and enliven the composition, Pissarro has added a single asymmetrical tree in the foreground. Finally, his skillful use of vivid color underscores the sense of immediacy to the scene.

Pissarro succeeded in recording the sensations he experienced in front of nature to render a landscape that is harmonious in its simplicity and decorative unity. Théodore Duret, art critic and close friend of Edouard Manet, was one of the first people to recognize the ease with which Pissarro could deal with a conventional view and yet find a way to render it as if he had stumbled upon it by accident. He told Pissarro: "You haven't Sisley's decorative feeling, nor Monet's fanciful eye, but you have what they have not, an intimate and profound feeling for nature and a power of brush, with the result that a beautiful picture by you is something absolutely definitive. If I had a piece of advice to give to you, I should say 'Don't think of Monet or of Sisley, don't pay attention to what they are doing, go on your own, your path of rural nature. You'll be going along a new road, as far and as high as any master!'" (quoted in C. Lloyd, *Camille Pissarro*, London, 1979, p. 70).

According to Joachim Pissarro and Claire Durand-Ruel Snollaerts, to paint this work Pissarro "set up his easel in an orchard at Saint-Ouen-l'Aumône, to the east of the church of Saint-Maclou (the present-day cathedral of Pontoise). Immediately to the left of the steeple are the former Law Courts of Pontoise (now the Musée Tavet-Delacour, see no. 292). Enclosing the orchard is the old protective wall of the abbey of Maubuisson at Saint-Ouen-l'Aumône. The church of Saint-Maclou is seen again in no. 322, but viewed from the opposite side" (*op. cit.*).





446

ANDRÉ DERAIN (1880-1954)

L'église de Crécy-en-Brie

signed 'a derain' (upper right)
oil on canvas
21 x 20 in. (54.8 x 53.5 cm.)
Painted *circa* 1910

$30,000-50,000

PROVENANCE

Galerie Kahnweiler, Paris.
H.F. Secker, Cologne.
Richard Goetz, Paris.
Albert Otten, New Jersey (acquired from the above, by 1937); Estate sale, Christie's, New York, 25 September 2003, lot 522.
Anon. (acquired at the above sale); sale, Christie's, New York, 14 September 2005, lot 124.
Acquired at the above sale by the late owner.

EXHIBITED

Kunsthalle Bern, *André Derain*, July-August 1935, p. 3, no. 2 (titled *Kirchenportal*).
Madison, New Jersey, Drew University, February-March 1958.
Waltham, Massachusetts, Brandeis University, *Art on the Campus*, May-June 1959, no. 4 (illustrated).
Delaware, Ohio Wesleyan University, *The Albert Otten Collection*, March-April (possibly) 1965.
Maine, Portland Museum of Art, *A Passion for Art, The Albert Otten Collection*, October 1987-January 1988, p. 17, no. 15 (illustrated).

LITERATURE

M. Kellerman, *André Derain, Catalogue raisonné de l'oeuvre peint*, Paris, 1992, vol. I, p. 119, no. 194 (illustrated).



447

MAURICE DE VLAMINCK (1876-1958)

Village au bord de la rivière

signed 'Vlaminck' (lower right)
oil on canvas
21¼ x 25⅝ in. (54 x 65.1 cm.)

$60,000-80,000

PROVENANCE

Private collection, Palm Beach; Estate sale, Christie's, New York, 5 May 2005, lot 272.
Acquired at the above sale by the late owner.

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

448

EUGÈNE BOUDIN (1824-1898)

Trouville, les jetées, marée haute

signed 'E. Boudin.' (lower right)
oil on panel
12⅜ x 15⅞ in. (31.5 x 40.3 cm.)
Painted *circa* 1892-1896

$100,000-150,000

PROVENANCE
Comte de Trournemire, Toulouse; sale, Hôtel Drouot, Paris, 18 June 1924.
Arthur Tooth & Sons, Ltd., London.
Skinner collection, Bramham Hall, Bedfordshire; sale, Christie's, London, 30 June 1967, lot 86.
Michael F. Drinkhouse, New York (acquired at the above sale); sale, Sotheby Parke Bernet, Inc., New York, 17 May 1978, lot 9.
Linsay R. Thune.
Private collection, Philadelphia; sale, Christie's, New York, 13 May 1980, lot 18.
Ruth Pruitt Phillips, Montana (acquired at the above sale); Estate sale, Sotheby's, New York, 3 November 2005, lot 208.
Acquired at the above sale by the late owner.

EXHIBITED
London, Marlborough Fine Art, Ltd., *French Masters*, June-July 1962, no. 5 (illustrated; titled *L'entrée du port*).

LITERATURE
R. Schmit, *Eugène Boudin,* Paris, 1973, vol. III, p. 170, no. 3031 (illustrated).





449

ALBERT LEBOURG (1849-1928)

Moulin en Normandie

signed 'a Lebourg' (lower right)
oil on canvas
18¼ x 30 in. (46.2 x 76 cm.)

$8,000-12,000

PROVENANCE
Anon. sale, Briest, Paris, 26 March 1990, lot 24.
Anon. sale, Sotheby's, New York, 11 October 2011, lot 62.
Acquired at the above sale by the late owner.

François Lespinasse has confirmed the authenticity of this work.



450

ALBERT LEBOURG (1849-1928)

Le bas de Meudon, pris des hauteurs de Bellevue

signed 'Albert Lebourg.' (lower left)
oil on canvas
17⅛ x 24⅛ in. (43.5 x 63.3 cm.)

$15,000-20,000

PROVENANCE
Anon. sale, Sotheby's, New York, 23 February 2006, lot 26.
Acquired at the above sale by the late owner.

François Lespinasse has confirmed the authenticity of this work.



451

MAXIMILIEN LUCE (1858-1941)

Péniches sur la Seine

signed 'Luce' (lower right)
oil on canvas
19⅜ x 25⅝ in. (49.3 x 65.1 cm.)

$12,000-18,000

PROVENANCE
Anon. sale, Sotheby's, New York, 23 February 2006, lot 27.
Acquired at the above sale by the late owner.

Denise Bazetoux has confirmed the authenticity of this work.



452

MAXIMILIEN LUCE (1858-1941)

Eragny, Les Meules

signed, dated, and dedicated 'A l'ami P. Rousseau votre devoue Luce 97' (lower left)
oil on board
13½ x 20 in. (34.3 x 50.8 cm.)
Painted in 1897

$30,000-50,000

PROVENANCE

P. Rousseau (acquired from the artist).
Private collection; sale, Sotheby's, New York, 4 May 2005, lot 127.
Acquired at the above sale by the late owner.

LITERATURE

J.-B. Luce and D. Bazetoux, *Maximilien Luce, Catalogue raisonné de l'oeuvre peint*, Paris, 1986, vol. II, p. 30, no. 96 (illustrated; with incorrect dimensions and support).



453

CARLOS NADAL (1917-1998)

Soutine chez l'amateur

signed 'cNadal' (lower right); signed again, dated and titled 'cNadal 1992 Soutine chez l'amateur' (on the reverse)
oil on canvas
23⅝ x 28⅞ in. (60 x 73.4 cm.)
Painted in 1992

$20,000-30,000

PROVENANCE
The Bruton Street Gallery, London.
Private collection, Texas (acquired from the above, 1996); sale, Christie's, New York, 14 February 2008, lot 105.
Acquired at the above sale by the late owner.

The Comité Nadal has confirmed the authenticity of this work.

The paintings identified in *Soutine chez l'amateur* are three works by Chaïm Soutine: *L'enfant de choeur* (*circa* 1927-1928), *Le Groom*, (*circa* 1925) and *Nature morte à la raie* (*circa* 1924), and Edouard Vuillard's *Autoportrait octagonal* (*circa* 1890).



454

CARLOS NADAL (1917-1998)

Bodegón

signed 'cNadal' (lower right); signed again and titled 'cNadal Bodegon' (on the reverse)
oil on canvas
15½ x 18½ in. (39.5 x 47 cm.)

$15,000-20,000

PROVENANCE

Anon. (acquired from the artist, *circa* 1995); sale, Christie's, New York, 14 September 2006, lot 13.
Acquired at the above sale by the late owner.

The Comité Nadal has confirmed the authenticity of this work.

The paintings identified in this fantastical artist's atelier are Pablo Picasso, *Autoportrait,* 1901 and Henri Matisse, *La branche de prunier (fond vert)*, 1948.



455

ANDRÉ BRASILIER (B. 1929)

Cavalcade portugaise

signed 'André Brasilier.' (lower right); signed again with initials, dated and titled 'A.B. 81. Cavalcade portugaise' (on the stretcher)
oil on canvas
35 x 45½ in. (89 x 115.6 cm.)
Painted in 1981

$50,000-70,000

PROVENANCE
Anon. sale, Christie's, New York, 22 September 2009, lot 66.
Acquired at the above sale by the late owner.

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



456

ANDRÉ BRASILIER (B. 1929)

La Meute

signed 'André Brasilier' (lower center); signed again with initials, dated and titled 'A.B. 1968 La Meute ' (on the reverse)
oil on canvas
35 x 45¾ in. (89 x 116 cm.)
Painted in 1968

$40,000-60,000

PROVENANCE

David B. Findlay Galleries, New York.
Private collection, Chicago (acquired from the above, 1974); sale, Christie's, New York, 10 September 2008, lot 107.
Acquired at the above sale by the late owner.

EXHIBITED

New York, David B. Findlay Galleries, *André Brasilier*, October-November 1968 (illustrated).

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



457

OSSIP ZADKINE (1890-1967)

Les Amis

signed with initials, numbered and inscribed with foundry mark 'OZ 3/8 Susse Fondeur Paris' (on the right side)
bronze with dark brown patina
Height: 15⅜ in. (38 cm.)
Conceived in 1965; this bronze version cast in 1973

$25,000-35,000

PROVENANCE

Galerie Artcurial, Paris.
Acquired from the above by the present owner, September 1979.

LITERATURE

I. Jianou, *Zadkine*, Paris, 1979, no. 464.
M.-C. Dane, *Musée Zadkine, Sculptures,* Paris, 1982, p. 204, no. 254a (another cast illustrated).
S. Lecombre, *Ossip Zadkine, L'oeuvre sculpté*, Paris, 1994, p. 608, no. 547 (another cast illustrated).



PROPERTY FROM AN EAST COAST COLLECTION

458

TAMARA DE LEMPICKA (1898-1980)

Bouquet de violettes

signed 'T.DE LEMPICKA.' (lower left)
oil on board
12⅞ x 9⅜ in. (32.7 x 23.9 cm.)
Painted *circa* 1927

$40,000-60,000

PROVENANCE
Barry Friedman, New York.
Anon. sale, Christie's, London, 24 June 1986, lot 460.

LITERATURE
A. Blondel, *Tamara de Lempicka, Catalogue raisonné, 1921-1979*, Lausanne, 1999, p. 169, no. B.91 (illustrated in color).



PROPERTY FROM AN IMPORTANT JAPANESE COLLECTION

459

ANDRÉ BRASILIER (B. 1929)

Les Miroirs

signed 'André Brasilier.' (lower right)
oil over pencil on canvas
25¾ x 19¾ in. (65.4 x 50.3 cm.)
Painted in 1982

$20,000-30,000

PROVENANCE
Galerie Nichido, Tokyo.
Private collection, Japan (acquired from the above, 1983).
Acquired from the above by the present owner.

EXHIBITED
Tokyo, Galerie Nichido, *André Brasilier,* October 1983, no. 33 (illustrated).

LITERATURE
X. de Coulanges, *André Brasilier, Catalogue raisonné, 1982-2002*, Lausanne, 2002, vol. I, p. 21, no. 198⅜8 (illustrated).

Alexis Brasilier has confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE FLORIDA COLLECTION

460

BERNARD BUFFET (1928-1999)

Nature morte à la cafetière bleue

signed and dated 'Bernard Buffet 58' (lower left)
oil on canvas
25½ x 18 in. (65 x 46 cm.)
Painted in 1958

$40,000-60,000

PROVENANCE
Galerie E. David et M. Garnier, Paris.

This work is recorded in the Maurice Garnier Archives.



Δ461

JEAN-PIERRE CASSIGNEUL (B. 1935)

Le vase de tulipes

signed and dated 'CASSIGNEUL 70' (lower left); signed and dated again and titled 'Cassigneul 1970 "LE VASE de TULIPES"' (on the reverse)
oil on canvas
31⅞ x 25¾ in. (81 x 65.4 cm.)
Painted in 1970

$15,000-20,000

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

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



Δ462

JEAN-PIERRE CASSIGNEUL (B. 1935)

Le Camélia

signed 'CASSIGNEUL' (lower left); signed again 'Cassigneul-' (on the stretcher)
oil on canvas
31⅞ x 23⅝ in. (80.9 x 59.9 cm.)
Painted in 1982

$50,000-70,000

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. 16 (illustrated in color).

LITERATURE
R. Bouillot, *Cassigneul, Peintures, 1950-1990*, Monaco, 1991, p. 104, no. 1 (illustrated in color).

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

463

BERNARD BUFFET (1928-1999)

Les Dahlias

signed and dated 'Bernard Buffet 62' (lower left);
signed again 'Bernard Buffet' (on the reverse)
oil on canvas
45¾ x 31⅞ in. (116 x 81 cm.)
Painted in 1962

$120,000-180,000

PROVENANCE
Galerie de Souzy, Paris.
Private collection, Europe (acquired from the above, 2009);
sale, Sotheby's, London, 22 June 2016, lot 199.
Acquired at the above sale by the present owner.

This work is recorded in the Maurice Garnier Archives.


Bernard Buffet 62



PROPERTY FROM A PEBBLE BEACH PRIVATE COLLECTION

464

BERNARD BUFFET (1928-1999)

Les bords du Morin

signed and dated 'Bernard Buffet 62' (upper left);
titled and inscribed 'Les Bords du Morin France'
(on the reverse)
oil on canvas
31⅞ x 39⅜ in. (81 x 100 cm.)
Painted in 1962

$50,000-70,000

PROVENANCE
Galerie E. David et M. Garnier, Paris.
Mr. and Mrs. W.W. Crocker, Burlingame, California.
Sarah Coleman, Pebble Beach (by descent from the above).
By descent from the above to the present owner.

This work is recorded in the Maurice Garnier Archives.



465

GUSTAVE LOISEAU (1865-1935)

Dieppe

signed 'G Loiseau' (lower right)
oil on canvas
21⅜ x 25⅜ in. (54.4 x 64.5 cm.)
Painted in 1929

$70,000-100,000

PROVENANCE

Galerie Durand-Ruel et Cie. and Galerie Georges Petit, Paris (acquired jointly from the artist, June 1929 and until 1944).
Anon. sale, Hôtel Drouot, Paris, 19 June 1989, lot 79.
Private collection, United States (acquired at the above sale); sale, Christie's, New York, 7 November 2007, lot 312.
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.

the Tuttleman Collection



Artwork: © 2017 Vasa Velizar Mihich

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 Harry 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.



466

ALBERTO GIACOMETTI (1901-1966)

Petit monstre I

signed and numbered 'A. Giacometti 3/6' (on the left side of the base); inscribed with foundry mark 'Susse Fr Paris' (on the back of the base)
bronze with brown patina
Height: 3¾ in. (9.5 cm.)
Conceived in 1953; this bronze version cast between 1955-1961

$60,000-80,000

PROVENANCE
Private collection, France (1972-1979).
Davlyn Gallery, New York.
James Goodman Gallery, New York (acquired from the above).
Acquired from the above by the late owners, November 1981.

LITERATURE
J. Dupin, *Alberto Giacometti*, Paris, 1962, p. 264 (another cast illustrated).
B. Lamarche-Vadel, *Alberto Giacometti*, Paris, 1984, p. 79, no. 115 (another cast illustrated).
R. Hohl, *Giacometti, A Biography in Pictures,* Stuttgart, 1998, p. 160 (another cast illustrated).
The Alberto Giacometti Database, no. 3767.



467

HENRY MOORE (1898-1986)

Mother and Child

bronze with brown patina
Height: 4¾ in. (12.7 cm.)
Conceived in 1935; this bronze version cast in 1967

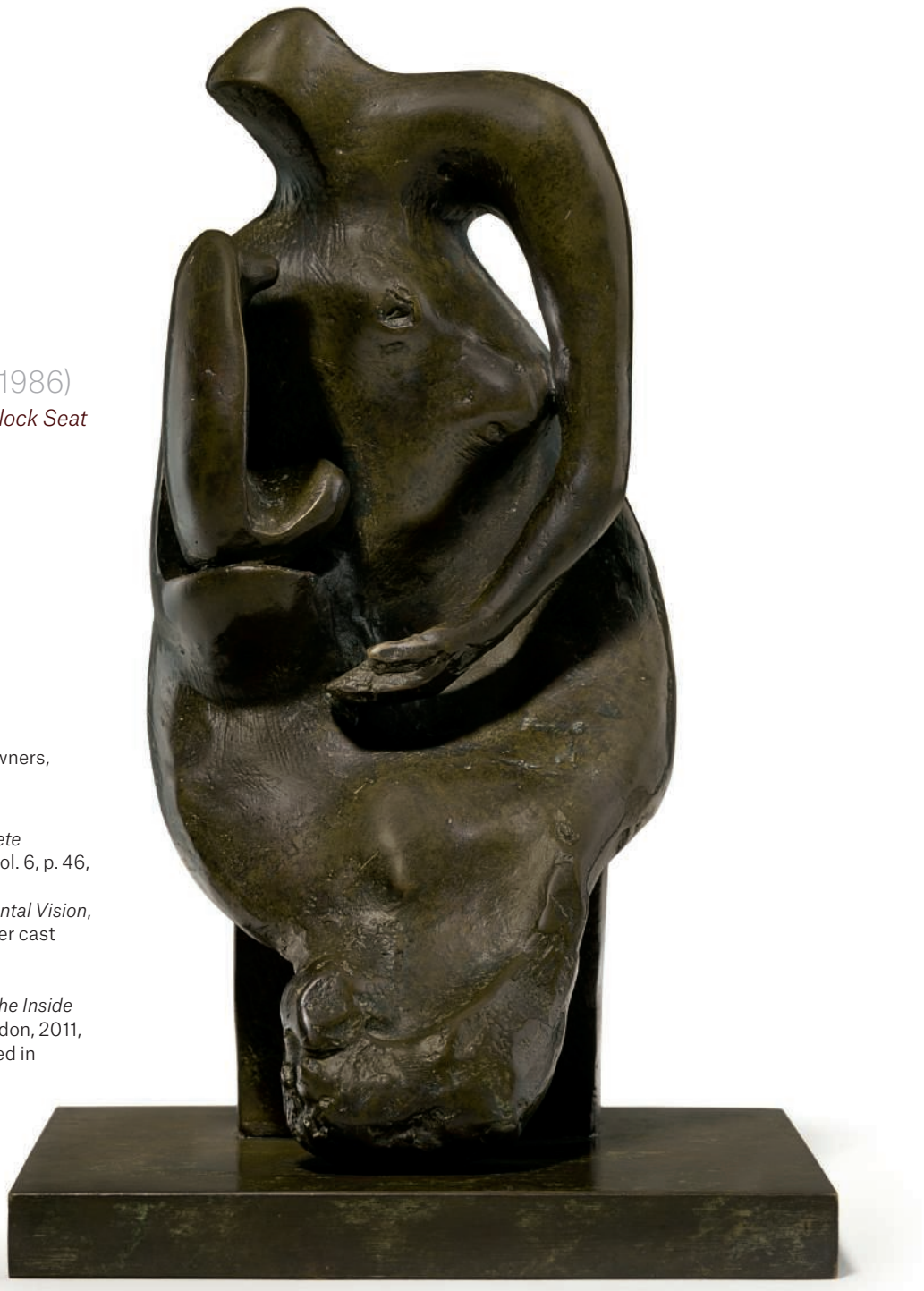
$8,000-12,000

PROVENANCE

Marlborough Gallery, 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, 1999, vol. 6, p. 26, no. 158a (another cast illustrated).
J. Hedgecoe, *Henry Moore, A Monumental Vision,* Cologne, 2005, p. 204, no. 151 (another cast illustrated in color).



468

HENRY MOORE (1898-1986)

Maquette for Mother and Child: Block Seat

signed and numbered 'Moore 8/9'
(on the back of the base)
bronze with brown patina
Height: 7 in. (17.8 cm.)
Conceived in 1981

$50,000-70,000

PROVENANCE

Lillian Heidenberg Gallery, 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, 1999, vol. 6, p. 46, no. 836 (another cast illustrated).
J. Hedgecoe, *Henry Moore, A Monumental Vision*, Cologne, 2005, p. 246, no. 706 (another cast illustrated in color, p. 247).
C. Allemand-Cosneau, M. Fath and D. Mitchinson, eds., *Henry Moore, From the Inside Out, Plasters, Carvings, Drawings,* London, 2011, p. 180, no. 117 (plaster version illustrated in color).



469

HENRY MOORE (1898-1986)

Mother and Child: Gothic

signed and numbered 'Moore 9/9' (on the back)
bronze with brown and green patina
Height: 7⅝ in. (19.4 cm.)
Conceived in 1975

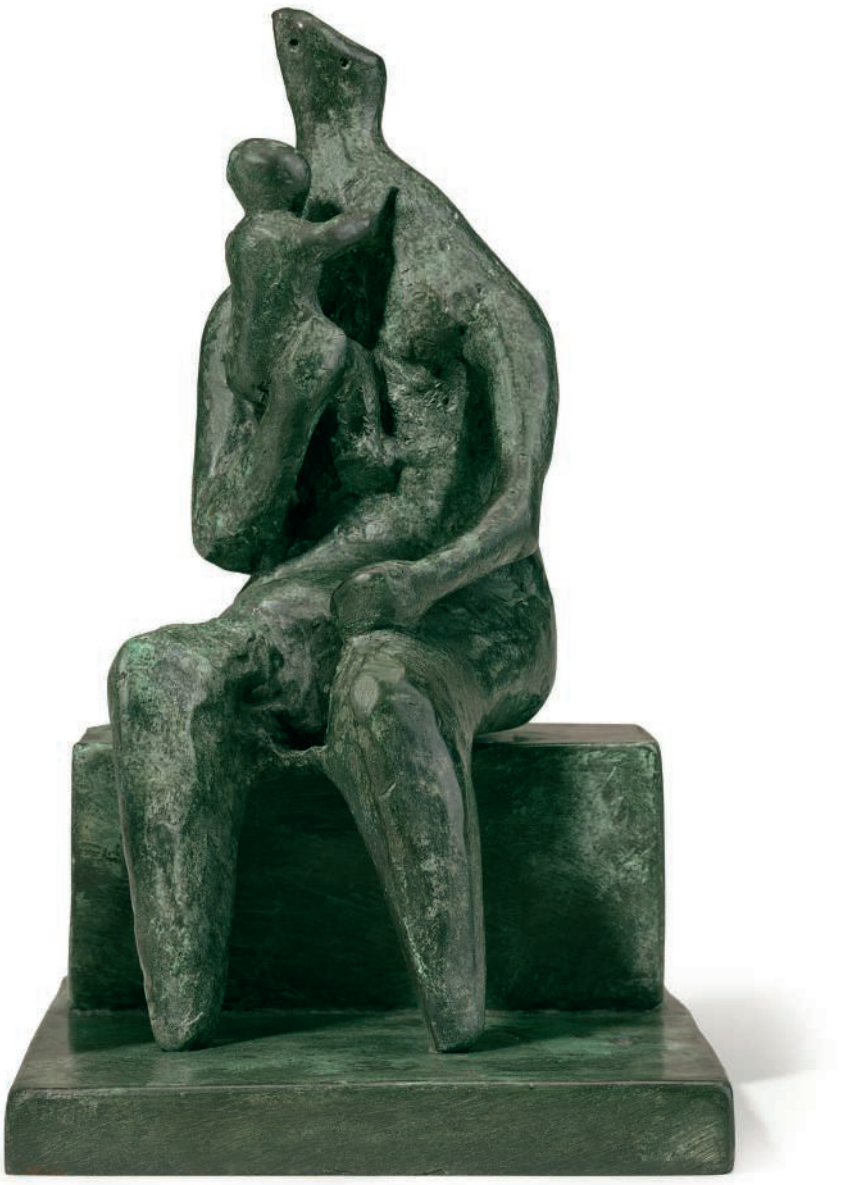
$30,000-50,000

PROVENANCE

Lillian Heidenberg Gallery, New York.
Acquired from the above by the late owners, December 1982.

LITERATURE

G. Levine, *With Henry Moore, The Artist at Work,* London, 1978, p. 139 (another cast illustrated).
D. Mitchinson, ed., *Henry Moore, Sculpture, With Comments by the Artist,* London, 1981, p. 265, no. 550 (another cast illustrated).
A. Bowness, ed., *Henry Moore, Complete Sculpture, 1974-1980,* London, 1994, vol. 5, p. 28, no. 684 (another cast illustrated, p. 29 and pl. 63).
J. Hedgecoe, *Henry Moore, A Monumental Vision*, Cologne, 2005, p. 236, no. 591 (another cast illustrated in color, p. 237).



470

HENRY MOORE (1898-1986)

Seated Mother and Baby

signed and numbered 'Moore 5/9' (on the back of the base)
bronze with brown and green patina
Height: 7⅞ in. (20 cm.)
Conceived in 1978

$40,000-60,000

PROVENANCE

Weintraub Gallery, New York.
Kent Fine Art, Inc., New York.
Acquired from the above by the late owners, July 1986.

LITERATURE

D. Mitchinson, ed., *Henry Moore Sculpture, With Comments by the Artist*, London, 1981, p. 280, no. 583 (another cast illustrated).
A. Bowness, ed., *Henry Moore, Complete Sculpture, 1974-1980*, London, 1994, vol. 5, p. 42, no. 749 (another cast illustrated, p. 43).
J. Hedgecoe, *Henry Moore, A Monumental Vision*, Cologne, 2005, p. 240, no. 635 (another cast illustrated in color).



471

JEAN (HANS) ARP (1886-1966)

Configuration angoissante

numbered '0/10' (on the underside)
polished bronze
Height: 4¾ in. (11.8 cm.)
Conceived and cast in 1957

$12,000-18,000

PROVENANCE

Iris Clert, Paris (gift from the artist).
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.
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.



PROPERTY FROM THE ESTATE OF ROSAMOND BERNIER

472

HENRY MOORE (1898-1986)

Maquette for Two Piece Reclining Figure No. 1

signed, numbered and stamped with foundry mark
'Moore 1/7 NOACK BERLIN' (on the back of the base)
bronze with brown patina
Length: 6⅛ in. (15.5 cm.)
Conceived in 1959

$30,000-50,000

PROVENANCE
Acquired from the artist by the late owner, July 1974.

LITERATURE
A. Bowness, ed., *Henry Moore, Complete Sculpture, 1955-1964*, London, 1986, vol. 3, p. 42, no. 457a (another cast illustrated, p. 43).
J. Hedgecoe, *Henry Moore, A Monumental Vision*, Cologne, 2005, p. 224, no. 421 (another cast illustrated in color, p. 225).



Rosamond Bernier interviewing the artist about Rodin—in the surf at Forte dei Marmi in 1967.

PROPERTY FROM A CHICAGO COLLECTION

473

BARBARA HEPWORTH (1903-1975)

Idol

signed, dated and numbered 'Barbara Hepworth 1956 CAST 1971 5/9' (on the front of the base); inscribed with foundry mark 'Morris Singers Founders London' (on the back of the base)
polished bronze
Height: 30⅜ in. (77.1 cm.)
Conceived in 1956; this bronze version cast in 1971

$180,000-250,000

PROVENANCE

Marlborough Gallery, Inc., New York.
Acquired from the above by the family of the present owner, August 1974.

LITERATURE

J.P. Hodin, *Barbara Hepworth*, Neuchâtel, 1961, p. 168, no. 206 (boxwood version listed).

Dr. Sophie Bowness will include this work in her forthcoming revised Barbara Hepworth *catalogue raisonné* under the catalogue number BH 535.

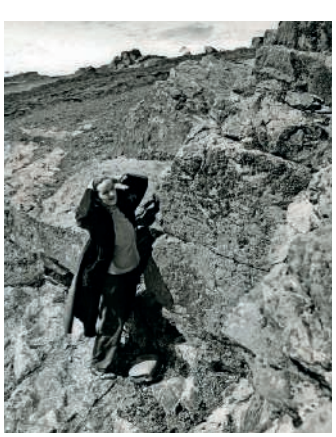
"Sculpture, to me, is primitive, religious, passionate, and magical—always, always affirmative," Hepworth wrote to a friend in 1955, describing her newfound creative vigor and excitement (quoted in A.M. Hammacher, *Barbara Hepworth,* New York, 1998, p. 117). The following year she conceived *Idol*, a work which exemplifies the slender, joyous verticality so characteristic of her mid-1950s sculptures.

Delicate and sleek, *Idol* is also imbued with a solemn monumentality. Hepworth's title calls to mind the ancient stone menhirs which stand in the landscape around St. Ives, where Hepworth kept her studio (fig. 1). To her, in "the pure light" of the Cornish coast, "the solitary human figure, standing on a hill or cliff, sand or rock, becomes a strong column, a thrust out of the land" (S. Bowness, ed., *Barbara Hepworth, Writings and Conversations*, London, 2015, pp. 116-117). *Idol* is an expression of the human form within the landscape; a vertical pillar of energy standing upright between the horizontal planes of land, sea and sky.

In 1954 Hepworth had travelled to the Greek islands of the Cyclades, where she found a craggy, sun-drenched landscape quite as rugged as her beloved, littoral Cornwall. A fluid lyricism and a sensitivity to the archaic distinguish the sculptures Hepworth made on her return from Greece. *Idol* is at once elegant and totemic, poetic and telluric. The elongated bronze shape of the sculpture is linear, marked by a gentle indentation on the left. The lower half of the piece is punctuated by a slim aperture, and at the top three small, circular holes form a perpendicular, rune-like arrangement. The concave indent of the left flank of the sculpture is perfectly balanced by the convex rightwards curve of the aperture below it.

It was not until the 1950s that Hepworth began to work with bronze, and her experiments in metal coincided with the period of vigorous inspiration to which *Idol* belongs. Hepworth's methods when working with stone or wood had centered upon the act of carving and the suggestive qualities of the medium itself. *Idol* exemplifies the realization in bronze of her distinctive techniques. Hepworth carved rather than modelled the hard plaster model, and the form of the finished sculpture retains the pared intensity which she sought and achieved.

In 1956, theories of abstract art were often colored by utopian hopes, and Hepworth here chooses as her "idol" a poised and noble expression of the human form. Her abstract sculptures were expressions of faith in humanity and the future. *Idol* was conceived as a potent, graceful icon for a modern age, and remains so today.



The artist on the cliffs near her studio in St Ives, Cornwall in 1958. © Pictorial Press Ltd / Alamy


Barbara Hepworth
1956 CAST 1971 5/9

474

FERNAND LÉGER (1881-1955)

Composition avec vase (Nature morte avec vase)

signed and dated 'F.LÉGER 38' (lower right); signed and dated again and titled 'F.LEGER.38 NATURE-MORTE' (on the reverse)
oil on canvas
19⅝ x 25½ in. (50 x 64.8 cm.)
Painted in 1938

$400,000-600,000

PROVENANCE

Galerie Paul Pétridès, Paris.
Perls Galleries, New York (1973).
Phil Warren; sale, Sotheby Parke Bernet, Inc., New York, 4 November 1982, lot 57.
The Fran and Ray Stark Foundation, Los Angeles (acquired at the above sale); sale, Sotheby's, New York, 6 May 2004, lot 137.
Acquired at the above sale by the present owner.

EXHIBITED

Miami Metropolitan Museum and Art Centers, 1978 (on loan).

LITERATURE

J. Follain, "Fernand Léger," *Cahiers d'Art*, nos. 1-2, 1940, p. 24 (illustrated).
C. Zervos, *Fernand Léger, Oeuvres de 1905 à 1952*, Paris, 1952, p. 68 (illustrated).
G. Bauquier, *Fernand Léger, Catalogue raisonné, 1938-1943*, Paris, 1998, vol. VI, p. 56, no. 1007 (illustrated in color).


F.LÉGER



During the late 1930s, Léger primarily focused on international interior design projects, and his paintings from this period often incorporate the crisp imagery that he devised for these endeavors. In 1937, he designed stage sets for the Paris Opéra and in 1938 he traveled to New York to complete a commission from Nelson A. Rockefeller to decorate his Fifth Avenue apartment. Complementing the grand scale of his major projects of 1937-1939, the artist worked through ideas in his easel-size still life canvases to consider their application on a larger scale. He cut loose his chosen objects from the formal strictures of conventional spatial arrangement, and allowed them to float freely but inter-connectedly in space.

A typical still life arrangement juxtaposed with a large abstract, blue form, *Composition avec vase* defies a sense of gravity and transcends the earthbound nature of a traditional landscape or still life. Silhouetted against a white background, pieces of fruit with sprouting branches sit next to a large jug on top of a small table, which is comprised of a series of intersecting planes, which in reality could not support these objects. A long branch from one of the pieces of fruit extends and bends to the left, into the space of the large blue form. Any sense of perspective is eliminated, the flat planes floating in space and layered so that no shape is permitted to be the primary focus of the composition.

The boldness of form, line and color found in *Composition avec vase* have much in common with the sculptural techniques of Alexander Calder. Leger had met the American sculptor in 1930, and the two cemented a strong friendship. Leger wrote the introduction to the catalogue of an exhibition at Galerie Percier in Paris of Calder's wire and metal sculptures the following year. The exuberant lyricism and sense of freedom in the present work can be seen as a translation of Calder's sculptural concepts onto canvas.

The artist with his wire portrait made by Alexander Calder. Art: © 2017 Calder Foundation, New York / Artists Rights Society (ARS), New York. Photo: © Limot / Bridgeman Images.





PROPERTY FROM A PRIVATE GREEK COLLECTION

475

MAX ERNST (1891-1976)

Drapeau

signed and titled 'max ernst DRAPEAU' (on the artist's mount)
oil on linen laid down on card
Linen size: 5⅝ x 8¼ in. (14.4 x 21 cm.)
Mount size: 6¾ x 9⅜ in. (17 x 23.8 cm.)
Painted in 1967

$12,000-18,000

PROVENANCE

Galerie Alexander Iolas, Geneva.
Galerie Alphonse Chave, Vence (by 1968).
Paolo Marinotti, Milan.
Galleria Tega, Milan (by 2007).
Anon. sale, Christie's, London, 29 April 2009, lot 123.
Acquired at the above sale by the present owner.

EXHIBITED

Vence, Galerie Alphonse Chave, *Max Ernst, Déchets d'atelier, lueurs de génie*, March-May 1968.

LITERATURE

W. Spies, S. and G. Metken and J. Pech, *Max Ernst, Werke, 1964-1969*, Cologne, 2007, vol. 7, p. 218, no. 4276 (illustrated).



PROPERTY FROM THE ESTATE OF EILEEN JOSTEN LOWE

476

GEORGES BRAQUE (1882-1963)

Petite tête de cheval

signed, numbered and inscribed with foundry mark
'G. Braque 4/6 Susse Fondeur Paris' (on the base)
bronze with brown patina
Height: 5⅞ in. (14.2 cm.)
Length: 5½ in. (14 cm.)
Conceived in 1941

$18,000-25,000

PROVENANCE
Werner and Margaret Josten, New York (by 1975).
By descent from the above to the present owner.

Quentin Laurens, the holder of the Droit Moral, has kindly confirmed that this work is registered in his archives.



PROPERTY OF A DISTINGUISHED COLLECTOR

477

HENRI LAURENS (1885-1954)

Deux femmes couchées

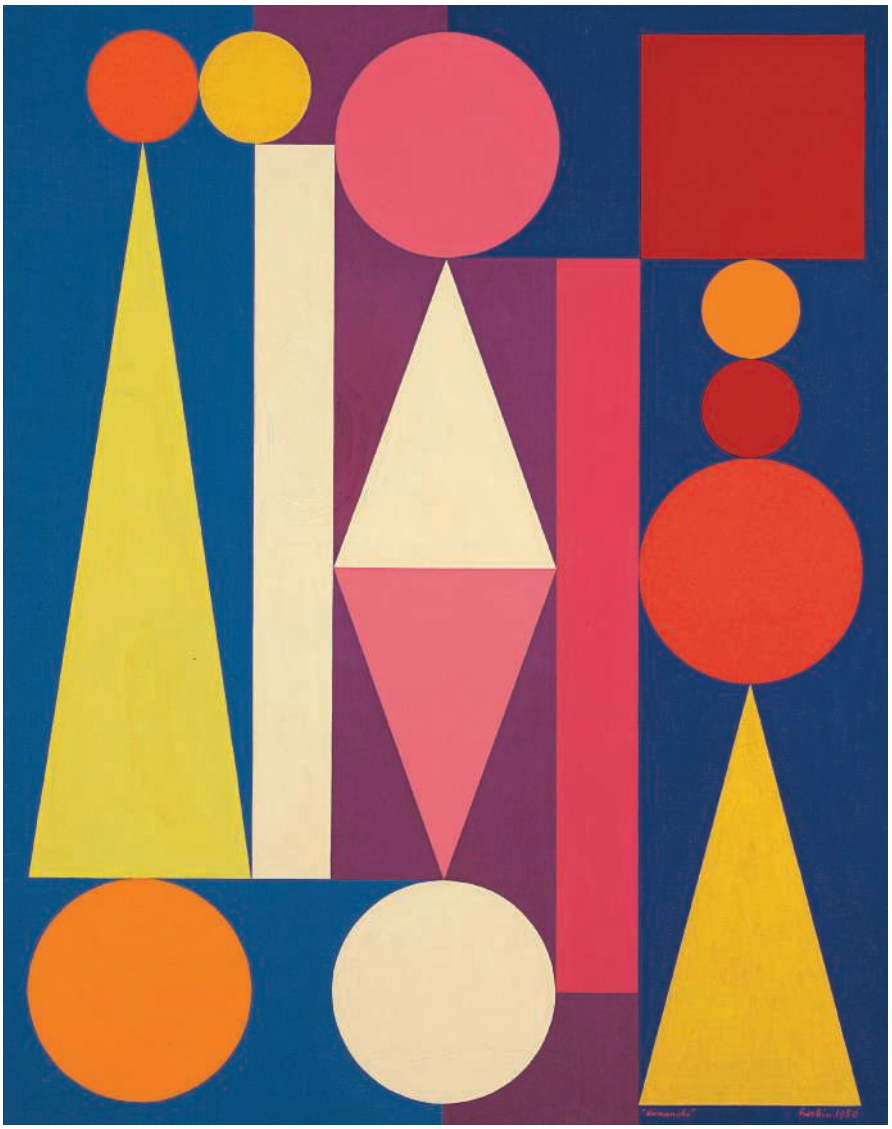
signed with monogram (on the top of the base)
terracotta
Length: 13¼ in. (33.6 cm.)
Conceived in 1930

$30,000-50,000

PROVENANCE
Galerie Louise Leiris, Paris.
Galería Leandro Navarro, S.L., Madrid.
Acquired from the above by the present owner, July 2008.

EXHIBITED
Paris, Galerie Louise Leiris, *Henri Laurens, 60 terres cuites*, May-July 1998, no. 36 (illustrated in color).

LITERATURE
W. Hoffman, *The Sculpture of Henri Laurens*, New York, 1970, p. 218 (another cast illustrated, pl. 140).



478

AUGUSTE HERBIN (1882-1960)

Dimanche I

signed, dated and titled 'herbin 1950 "dimanche"' (lower right)
oil on canvas
36¼ x 28⅞ in. (92 x 73.5 cm.)
Painted in 1950

$80,000-120,000

PROVENANCE

Galerie Denise René, Paris.
Sidney Janis Gallery, New York (by 1952).
Ben Mildwoff, New York (acquired from the above); sale, Sotheby's, New York, 14 May 1992, lot 303.
Acquired at the above sale by the present owner.

EXHIBITED

Copenhagen, Galerie Waldorf, *Herbin*, 1951, no. 3.
Paris, Galerie Denise René, *Auguste Herbin*, 1952, no. 22.
New York, Sidney Janis Gallery, *Herbin, Recent Paintings,* December 1952-January 1953, no. 3.
New York, Sidney Janis Gallery, *European Twentieth Century Masters*, 1970.

LITERATURE

N. Alfonso, *La Sensibilité plastique*, Paris, 1958.
G. Claisse, *Herbin, Catalogue raisonné de l'oeuvre peint*, Paris, 1993, p. 443, no. 922 (illustrated).



PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

479

HENRY MOORE (1898-1986)

Armless Seated Figure against Round Wall

bronze with green and brown patina on stone base
Height: 11 in. (28 cm.)
Conceived in 1957

$60,000-80,000

PROVENANCE

G. Blair Laing, Ltd., Toronto (acquired from the artist, 1958).
Private collection, Toronto; sale, Christie's, New York, 6 November 1991, lot 315.
Acquired at the above sale by the present owner.

LITERATURE

W. Grohmann, *The Art of Henry Moore*, London, 1960, p. 8 (another cast illustrated, pl. 177).
R. Melville, *Henry Moore, Sculpture and Drawings, 1921-1969*, London, 1970, no. 551 (another cast illustrated).
D. Mitchinson, ed., *Henry Moore Sculpture, with Comments by the Artist*, London, 1981, p. 140, no. 283 (another cast illustrated).
A. Bowness, ed., *Henry Moore, Complete Sculpture, 1955-1964*, London, 1986, vol. 3, p. 36, no. 438 (another cast illustrated, p. 37).
J. Hedgecoe, *Henry Moore, A Monumental Vision*, Cologne, 2005, p. 222, no. 401 (another cast illustrated).

PROPERTY FROM A PRIVATE COLLECTION

480

JEAN (HANS) ARP (1886-1966)

Entre lys et défense

stamped with monogram, numbered and stamped with foundry mark '1/3 Susse Fondeur Paris' (on the underside)
bronze with brown patina
Height: 35¾ in. (90.8 cm.)
Conceived in 1958; this bronze version cast in 1974

$80,000-120,000

PROVENANCE
Edouard Loeb, Paris (by 1979).
Waddington Galleries, London.
Acquired from the above by the present owner, March 1993.

LITERATURE
E. Trier, intro., *Jean Arp, Sculpture, His Last Ten Years*, New York, 1968, p. 107, no. 164.
A. Hartog and K. Fischer, *Hans Arp, A Critical Survey*, Ostfildern, 2012, p. 309, no. 164 (another cast illustrated).

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



481

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

$150,000-250,000

PROVENANCE
Marqués de Cuevas (acquired from the artist, 1944).
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





482

MAN RAY (1890-1976)

Chess Set

signed, dated and inscribed 'man Ray K 1947' (on the underside of the white king)
wooden chess pieces
Height: 3 in. (7.7 cm.) (the king)
Executed in 1947 (32)



(underside of the King)

$20,000-30,000

PROVENANCE
Private collection, New York.
Acquired by the present owner, 2010.

EXHIBITED
New York, Francis M. Naumann Fine Art, *Man Ray, Continued and Noticed*, September-November 2016, p. 81 (illustrated in color, fig. 59).

LITERATURE
A. Schwarz, *Man Ray, The Rigour of Imagination*, London, 1977, p. 217 (another version illustrated).



PROPERTY OF A DISTINGUISHED COLLECTOR

483

JOAN MIRÓ (1893-1983)

Tête

signed, numbered and stamped with foundry mark 'Miró 1/2 FUNDICIO VICTORIA PARELLADA BARCELONA' (on the left side)
bronze with brown patina
Height: 10 in. (25.4 cm.)
Conceived in 1969

$80,000-120,000

PROVENANCE

Pierre Matisse Gallery, New York (acquired from the artist).
Acquavella Galleries, Inc., New York.
Acquired from the above by the present owner, August 2008.

LITERATURE

J. Dupin, *Miró escultor*, Barcelona, 1972, pp. 105-106 and 108 (another cast illustrated in color).
A. Jouffroy and J. Teixidor, *Miró, Sculptures,* Paris, 1973, p. 200, no. 129 (another cast illustrated, p. 94).
Fundació Joan Miró, *Obra de Joan Miró*, Barcelona, 1988, p. 424, no. 1552 (another cast illustrated).
E. Fernández-Miró and P. Ortega Chapel, *Joan Miró, Sculptures, Catalogue Raisonné*, Paris, 2006, p. 166, no. 159 (another cast illustrated in color).



484

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTOR

484

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

$30,000-50,000

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 MIAMI COLLECTION

485

REUVEN RUBIN (1893-1974)

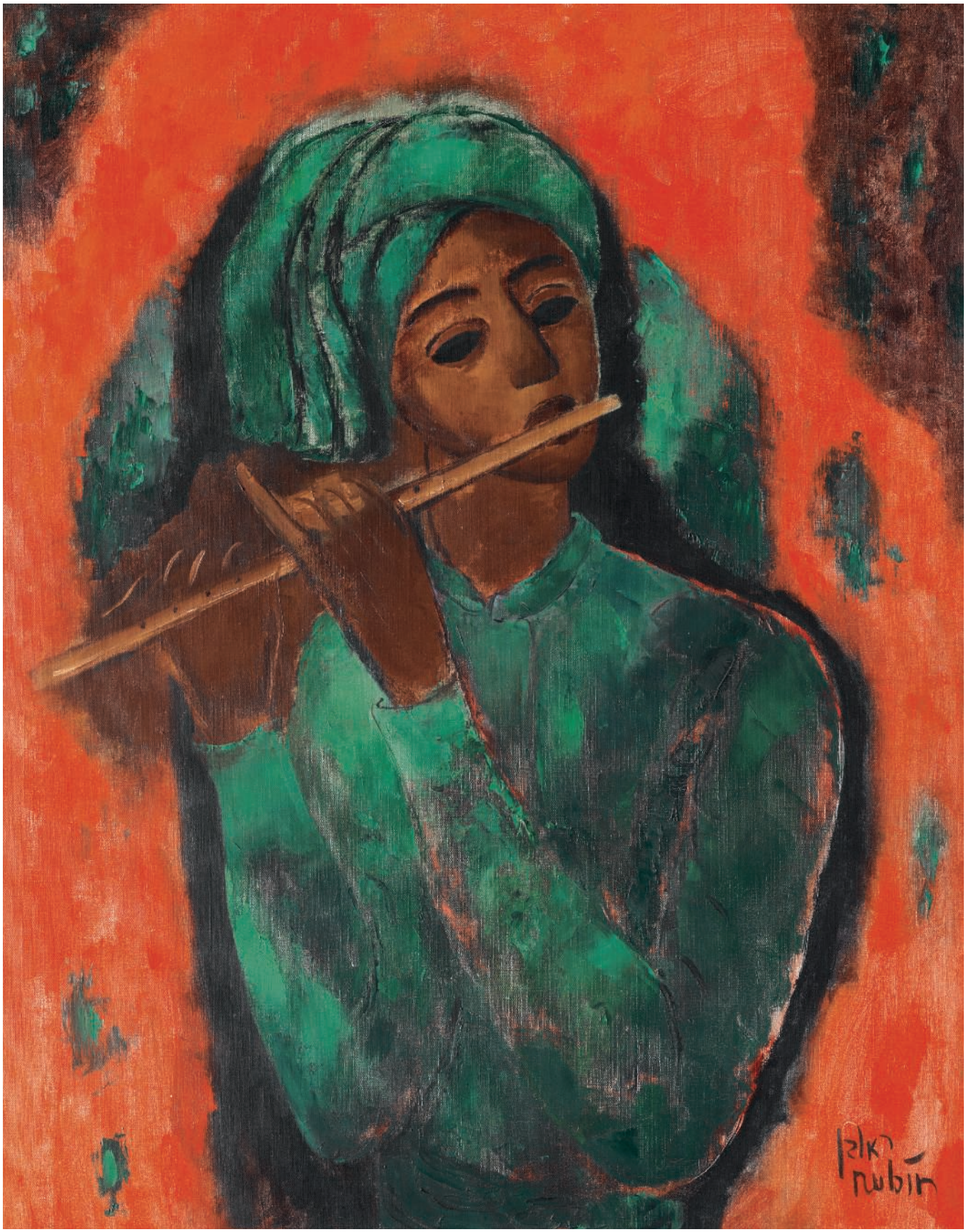
Flute Player

signed 'Rubin' and signed again in Hebrew (lower right)
oil on canvas
32 x 25½ in. (81.3 x 64.8 cm.)
Painted in 1959

$100,000-150,000

PROVENANCE
Mr. and Mrs. Heinz Kern, Caracas.
Rincon de Arte, Caracas.
Acquired from the above by the family of the present owner, December 1972.

LITERATURE
S. Wilkinson, *Reuven Rubin*, New York, 1971, p. 210 (illustrated in color, pl. 210).



485

486

MORDECAI ARDON (1896-1992)

Sunken Caesarea

signed and dated 'Ardon 60' (upper right); signed and dated again and titled 'Ardon 1960 „SUNKEN CAESAREA"' (on the stretcher)
oil on canvas
25⅝ x 21¼ in. (65 x 54 cm.)
Painted in 1960

$100,000-150,000

PROVENANCE
Dr. Alexander, Munich (by 1974).
Anon. sale, Sotheby's, London, 22 October 1986, lot 298.
Acquired at the above sale by the present owner.

EXHIBITED
Amsterdam, Stedelijk Museum; Munich, Städtische Galerie and Kunsthalle Recklinghausen, *Ardon*, December 1960-April 1961, no. 33.

LITERATURE
M. Vishny, *Mordecai Ardon*, New York, 1974, p. 228, no. 148.



Ardon during the Bauhaus years.





PROPERTY FROM THE ESTATE OF EILEEN JOSTEN LOWE

487

MASSIMO CAMPIGLI (1895-1971)

Donna con collina

signed 'CAMPIGLI' (lower right)
oil on canvasboard
9¾ x 9⅞ in. (24.8 x 25 cm.)

$15,000-25,000

PROVENANCE
Werner and Margaret Josten, New York (by 1975).
By descent from the above to the present owner.

The late Nicola Campigli has confirmed the authenticity of this painting.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR

488

GEORGES ROUAULT (1871-1958)

La sainte face dit aussi *Le saint suaire*

signed 'G Rouault' (lower right); signed again and inscribed 'G. Rouault Suaire' (on the reverse)
oil on canvas
23¼ x 17 in. (59.1 x 43.2 cm.)
Painted in 1937-1938

$70,000-100,000

PROVENANCE
Ambroise Vollard, Paris.
Mme Frigerio, Paris.
Stephen Hahn, New York.
Fujii Gallery, Tokyo.
Acquired from the above by the present owner, *circa* 1985.

LITERATURE
P. Courthion, *Rouault,* New York, 1961, p. 425, no. 207 (illustrated).
B. Dorival and I. Rouault, *Rouault, L'oeuvre peint*, Monaco, 1988, vol. 2, p. 75, no. 1490 (illustrated).



489

MAURICE DE VLAMINCK (1876-1958)

Nature morte aux fruits

signed 'Vlaminck' (lower left)
oil on canvas
21⅝ x 18⅛ in. (55 x 46 cm.)

$20,000-40,000

PROVENANCE
Galerie de l'Elysée (Alex. Maguy), Paris.
Private Collection, New York .
Anon. sale, Parke-Bernet Galleries, New York, 3 February 1954, lot 60.
Maison Bernard, Galería de Arte S.R.L., Caracas.
Acquired from the above by the present owner, January 1978.

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



490

JULES PASCIN (1885-1930)

Hermine au fume-cigarette

signed 'pascin' (lower left)
oil on canvas
20⅜ x 16⅞ in. (51.7 x 43 cm.)
Painted in 1916

$40,000-60,000

PROVENANCE

Maison Bernard, Galería de Arte S.R.L., Caracas.
Acquired from the above by the present owner, March 1979.

LITERATURE

Y. Hemin, G. Krogh, K. Perls and A. Rambert, *Pascin, Catalogue raisonné, Peintures, aquarelles, pastels, dessins,* Paris, 1984, vol. 1, p. 139, no. 252 (illustrated; with incorrect dimensions).

491

CHAÏM SOUTINE (1893-1943)

Nature morte au poisson

signed 'Soutine' (lower left)
oil on canvas
18¼ x 28⅞ in. (46.3 x 73.3 cm.)
Painted *circa* 1922

$500,000-700,000

PROVENANCE
Isucher Ber Frydman, Paris.
Acquired by the family of the present owner, *circa* 1970.

This work will be included in the forthcoming third volume of the Chaïm Soutine *catalogue raisonné* currently being prepared by Maurice Tuchman and Esti Dunow.

The paintings Soutine completed during the first half of the 1920s are his first fully evolved and strongly characteristic works, unprecedented and wholly his own in their irrepressible intensity of expression. Soutine painted like no other artist of his time, followed only decades later when the post-war generation of American expressionists would claim him as a precursor to their newly vital and instinctual approach to painting.

Soutine first visited Cagnes-sur-Mer on the Côte d'Azur in 1918, in the company of his friend Amedeo Modigliani and their neophyte dealer Léopold Zborowski. He spent the years 1919-1922 in Céret, a town in the Pyrénées-Orientales region of southwestern France, working in isolation, but painting more than two hundred canvases, mostly mountainous landscapes—"a body of work unique in modern times," Maurice Tuchman has declared, "ecstatic for their convulsiveness and evocation of exhilarant sensation" (M. Tuchman, E. Dunow and K. Perls, *Chaïm Soutine, Catalogue Raisonné*, Cologne, 2001, vol. I, p. 19).



Chaïm Soutine, *Nature morte à la raie, circa* 1924. The Metropolitan Museum of Art, New York.

A most fortunate event would alter Soutine's life following his return to Paris in 1922. The American collector Albert C. Barnes came upon one of his recent paintings in a group exhibition Zborowski had organized. At the urging of the astute dealer Paul Guillaume, who published in January 1923 the first article on Soutine, Barnes met with the artist, and ended up buying as many as a hundred paintings straight out of his studio, for which he paid around 60,000 francs. "No contemporary painter has achieved," Barnes claimed, "an individual plastic form of more originality and power than Soutine" (*The Art in Painting*, Merion, Pennsylvania, 1925, p. 375).

With proceeds from the Barnes sales paying his way, Soutine traveled south again in 1923 to sojourn in Cagnes, while making occasional trips to Paris. At first he complained to Zborowski about being "in a bad state of mind...a state of indecision." During 1924 he nevertheless again hit his stride, for as Monroe Wheeler understood, "This cry of failure preceded on one of the finest phases of his art" (*Soutine*, exh. cat., The Museum of Modern Art, New York, 1950, p. 61). He continued to paint landscapes, while turning with increasing frequency to still lifes and portraits as well.

"The Cagnes style differs from the Céret style in that its rhythms are more curvilinear, less abrupt, and that it opens, instead of asserts, the picture-plane," David Sylvester has explained. "The major successes of the Cagnes period are mostly among the portraits and still lifes...because the motif imposes a shallow space that suits the continuous flowing line... A new feeling for physical weight brings with it a more concentrated and stable kind of composition" ("Soutine," *About Modern Art*, New York, 1997, pp. 124, 125 and 127).

As Sylvester noted, Soutine "could practically do all his shopping for his still lifes at the butcher's or the fishmonger's...He painted what was literally *nature morte*" (*op. cit.,* 1997, p. 112). "[Soutine] identified himself wholeheartedly with the tradition of painting in front of appearances," Andrew Forge wrote. "For him contact with the subject was an emotional necessity...Everything he paints becomes a part of himself...He was never able to see a thing as an inanimate object removed from the world of living things or human feelings. Rather he endows everything with life, in the most literal sense...He is like a man painting out of darkness, filling his dark world with things and people...His handling must be naïve, bringing nothing from the past of skill or knowledge or practice... His best pictures are unquestionable, like the things they are of... You have the feeling that Soutine is inventing painting while you look" (*Soutine*, London, 1965, pp. 13, 28, 32-33).



PROPERTY FROM THE COLLECTION OF **JACQUELINE DE ROTHSCHILD PIATIGORSKY**
LOTS 492-493



Christie's is honored to present for sale two Zadkine bronzes from the collection of Jacqueline de Rothschild Piatigorsky. It is very fitting that both of these bronzes depict cellists, as she was the late wife of legendary cellist and avid art collector Gregor Piatigorsky. Their collection was comprised of works by Edgar Degas, Pablo Picasso, Paul Klee, Chaïm Soutine among others, as well as an Alexej von Jawlensky which will be offered in our November 13th Impressionist and Modern Art Evening Sale. A selection of works from the collection was exhibited at the Baltimore Museum of Art in 2003. Curator Katie Rothkopf has said about Piatigorsky's collecting: "He fell in love with what he saw. He loved color, he loved line, he loved exuberance. He loved seeing the artists' personality in the art" (quoted in S. Stamberg, "Gregor Piatigorsky, A Musician's Love of Art," NPR, 29 April 2003).

492

OSSIP ZADKINE (1890-1967)

Le Compositeur

signed, numbered and inscribed with foundry mark 'OZADKINE 2/8 Susse fondeur Paris' (on the back)
bronze with brown patina
Height: 24½ in. (62.2 cm.)
Conceived in 1935

$25,000-35,000

PROVENANCE
Edgardo Acosta Gallery, Ltd., Beverly Hills.
Acquired from the above by the family of the present owner, March 1974.

EXHIBITED
Los Angeles, Fine Arts Gallery, California State University, *New Work, New York*, October 1976.

LITERATURE
I. Jianou, *Zadkine,* Paris, 1979, no. 230 (smaller version listed; titled *Le Violoncelliste*).
M.-C. Dane, *Musée Zadkine Sculptures*, Paris, 1982, p. 71, no. 73b (another cast illustrated).
S. Lecombre, *Ossip Zadkine, L'oeuvre sculpté*, Paris, 1994, p. 315, no. 277b (another cast illustrated).



Gregor Piatigorsky in January 1930.
Photo by Lipnitzki/Roger Viollet/Getty Images



493

OSSIP ZADKINE (1890-1967)

L'autre personnage

signed and stamped with foundry mark 'O. ZADKINE BISCEGLIA CIRE PERDUE' (on the top of the base)
bronze with gray patina
Height: 21½ in. (54.6 cm.)
Conceived in 1939; this bronze version cast by 1960

$20,000-30,000

PROVENANCE
Edgardo Acosta Gallery, Ltd., Beverly Hills.
Acquired from the above by the family of the present owner.

EXHIBITED
Turin, Galleria Civica d'Arte Moderna, *Pittori d'Oggi Francia Italia,* September-November 1961.

LITERATURE
I. Jianou, *Zadkine,* Paris, 1979, no. 269.
M.-C. Dane, *Musée Zadkine Sculptures*, Paris, 1982, p. 86, no. 98 (another cast illustrated).
S. Lecombre, *Ossip Zadkine, L'oeuvre sculpté*, Paris, 1994, p. 351, no. 320 (another cast illustrated).

494 No Lot

495

JEAN-PIERRE CASSIGNEUL (B. 1935)

La statue oubliée

signed 'CASSIGNEUL' (lower right); titled '"la Statue oubliée"' (on the reverse)
oil on canvas
63¾ x 51⅛ in. (161.9 x 129.9 cm.)
Painted in 1982

$80,000-120,000

PROVENANCE
Wally Findlay Galleries, Paris.
Private collection, Japan (1994).
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. 4 (illustrated in color).

LITERATURE
C. Sorlier and J.-F. Josselin, *Cassigneul*, Nice, 1983, p. 187 (illustrated in color, p. 157).
R. Bouillot, *Cassigneul, Peintures, 1950-1990*, Monaco, 1991, p. 190 (illustrated in color).

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


CASSIGNEUL



PROPERTY FROM AN ESTATE

496

LOUIS VALTAT (1869-1952)

Vase à l'oiseau, crocus et tulipes

signed 'L. Valtat' (lower right)
oil on canvas
16⅛ x 11⅛ in. (41 x 28.2 cm.)
Painted in 1919

$10,000-15,000

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).



497

JULES PASCIN (1885-1930)

Rebecca couchée

signed 'pascin' (lower right)
oil over pencil on canvas
28¾ x 36¼ in. (73 x 92.3 cm.)
Painted in 1927

$40,000-60,000

PROVENANCE

Galerie Marcel Bernheim, Paris (acquired from the artist, 1928).
Pierre Blum, Paris (acquired from the above, 1952).
Perls Galleries, New York.
Private collection, Osaka.
Anon. sale, Sotheby's, New York, 14 May 1998, lot 380.
Peter Findlay Gallery, Inc., New York.
Acquired from the above by the present owner, June 2011.

LITERATURE

L. Seoane, *Pascin*, Buenos Aires, 1944, no. 25 (illustrated).
Y. Hemin, G. Krogh, K. Perls and A. Rambert, *Pascin, Catalogue raisonné, Peintures, aquarelles, pastels, dessins,* Paris, 1984, vol. 1, p. 303, no. 597 (illustrated).



498

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

$30,000-50,000

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).



499

BLANCHE HOSCHEDÉ MONET (1865-1947)

Venise, la Salute

oil on canvasboard
14⅞ x 18 in. (38 x 45.7 cm.)

$25,000-35,000

PROVENANCE
Estate of the artist.
A. Testolini, Venice.
Private collection, France.

Philippe Piguet has confirmed the authenticity of this work.

PROPERTY FROM A PRIVATE MIAMI COLLECTION

500

HENRI MARTIN (1860-1943)

Le port de Marseille

signed 'Henri Martin' (lower right)
oil on canvas
27½ x 29⅛ in. (70 x 74 cm.)
Painted in 1918-1922

$180,000-250,000

PROVENANCE
Private collection, Paris.
Dr. Jacob Goldbloom, Pennsylvania.
Hammer Galleries, New York.
Art Circle 74, New York.
Hammer Galleries, New York.
Acquired from the above by the family of the present owner, January 1977.

EXHIBITED
New York, Hammer Galleries, *Summer Exhibition,* July-September 1974, p. 3, no. 9 (illustrated).

Cyrille Martin has confirmed the authenticity of this work.



Henri Martin, *Autoportrait, circa* 1912. Musée d'Orsay, Paris.

Martin was born in 1860 in Toulouse, where at the age of 17 he entered the local École des Beaux-Arts. He excelled quickly and two years later, after winning their Grand Prix, he moved to Paris to study at the École des Beaux-Arts under academic painter Jean-Paul Laurens. Laurens introduced Martin to the masters of the Italian Renaissance, and his study of their works while on a trip to Italy in 1883 infused warmth into his palette and turned his focus to atmosphere. On returning to Paris in 1889, he experimented with the Neo-Impressionist method of Pointillism and, by 1898, the Pointillist technique of creating an image through contrasting colored dots was fully integrated into the modern pictorial tradition.

According to Petra ten-Doesschate Chu, "Martin owed his success to the development of a painting style that melded traditional and modernist elements. While he valued and relied upon his solid academic training, he was also quite attracted to the innovations of the Impressionists and Neo-Impressionists. With the former group, especially Claude Monet, he shared an overriding preoccupation with the suggestive rendering of the effects of light and atmosphere in painting. From the latter, he adopted the pointillist or 'divisionist' brushwork which, he felt, was most suitable to that purpose. He had little use for the scientific theories that underlay Neo-Impressionism and developed a personal form of pointillism that lacked a prescribed method. Indeed, when he first adopted divisionism in 1889, he is rumored to have said, 'It ought not to become a *system*, it would become quite boring.' To Martin, divisionism was always a means to an end—to capture the effects of light and color in nature as he saw them" (*Eden Close at Hand, The Paintings of Henri Martin*, Los Angeles, 2005, p. 10).





PROPERTY FROM THE FORBES COLLECTION

501

HENRI LE SIDANER (1862-1939)

Roses

signed 'Le Sidaner' (lower left)
oil on board
18⅛ x 15⅛ in. (46.1 x 38.4 cm.)
Painted *circa* 1930

$20,000-30,000

PROVENANCE

Anon. sale, Sotheby & Co., London, 8 December 1966, lot 47.
Piccadilly Gallery, London (acquired at the above sale).
Galleries Maurice Sternberg, Chicago.
Anon. sale, Sotheby & Co., London, 2 July 1969, lot 154.
Private collection; sale, Sotheby's, New York, 23 February 2000, lot 26.
Acquired at the above sale by the present owner.

EXHIBITED

Chicago, Galleries Maurice Sternberg, *Le Sidaner*, 1968, no. 9 (illustrated).

LITERATURE

Y. Farinaux-Le Sidaner, *Le Sidaner, L'oeuvre peint et gravé*, Milan, 1989, p. 380, no. 1223 (illustrated).



PROPERTY FROM AN IMPORTANT COLLECTION

502

ARISTIDE MAILLOL (1861-1944)

Princesse Bibesco

signed with monogram (on the top of the base); numbered and inscribed with foundry mark '2/6 E.GODARD Fondeur Paris' (on the back of the base)
bronze with dark brown patina
Height: 5¾ in. (14.8 cm.)
Conceived in 1895-1896; this bronze version cast *circa* 1985

$15,000-20,000

PROVENANCE

Galerie Nichido, Tokyo.
Acquired from the above by the present owner, 1988.

LITERATURE

B. Lorquin, *Aristide Maillol*, London, 1995, p. 162 (another cast illustrated).
L.L. Kramer, *Aristide Maillol, Pioneer of Modern Sculpture*, Ph.D. Diss., New York University, September 2000 (another cast illustrated, pl. 72).

Olivier Lorquin has confirmed the authenticity of this work.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR

503

PIERRE-AUGUSTE RENOIR (1841-1919)

Fillette lisant

signed 'Renoir.' (lower left)
oil on canvas
12 x 9½ in. (30.3 x 24.2 cm.)
Painted *circa* 1910

$300,000-500,000

PROVENANCE
Galerie Durand-Ruel et Cie., Paris (acquired from the artist, July 1914).
Durand-Ruel Galleries, New York (acquired from the above, 1921).
Jean d'Alayer, Paris (acquired from the above, 1949).
Galerie de l'Île de France, Paris.
Private collection, Japan (acquired from the above, April 1972).
Galerie Nichido, Tokyo.
Acquired from the above by the present owner, October 1972.

EXHIBITED
Galerie des Arts de Tokyo, *Monet, Renoir, Bonnard*, August-September 1979, no. 45 (illustrated).

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

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

"Renoir was always discovering and rediscovering the world at every instant of his existence, with every breath of fresh air he drew," his son Jean wrote. "It is because of this eager, child-like curiosity that Renoir was so fond of children" (*Renoir*, Paris, 1962, p. 198). Children played a central role in Renoir's art well before he became a father himself in 1885. They are the subject of many of his most important portrait commissions of the 1870s and early 1880s, which depict the offspring of wealthy patrons such as the Bérard, Cahen d'Anvers, Charpentier, and Durand-Ruel families. These portraits generally show the children formally dressed and stiffly posed, in keeping with the norms of commissioned society portraiture.

It was not until Renoir began depicting his own growing children that the poses took on a more informal and intimate nature. He frequently incorporated a narrative element to keep his children occupied, such as playing with tin soldiers, drawing, painting or reading. He would later employ these strategies with other models, as seen in the present work from 1910. Here, the young girl sits engrossed in her reading material, seemingly unaware of the artist in front of her. Books distracted his models from the difficult task of posing at length, allowing Renoir to work at his own pace and capture his subject in a more naturalistic state. The harmonious, integrated palette of warm earth tones heightens the effect of a private, self-contained world. It is within this intimate space that Renoir captures the rapt curiosity of this young reader that he found so fascinating and that his son described as a crucial element that informed much of his work.





504

AUGUSTE RODIN (1840-1917)

Tête de Camille Claudel au bonnet

signed and numbered 'A. Rodin N° 11' (on the front of the base); inscribed with foundry mark '.Georges Rudier. .Fondeur.Paris.' (on the back); inscribed and dated '© by musée Rodin 1971.' (on the right side)
bronze with dark brown and green patina
Height: 9⅝ in. (24.5 cm.)
Conceived in 1884; this bronze version cast in 1971

$40,000-60,000

PROVENANCE

Musée Rodin, Paris.
Netsu International, Paris (acquired from the above, April 1972).
Seibu Department Store, Tokyo (acquired from the above, May 1972).
Acquired by the family of the present owner, *circa* 1980.

LITERATURE

G. Grappe, *Catalogue du Musée Rodin*, Paris, 1927, p. 58, no. 136 (*pâte de verre* version illustrated; dated 1889).
J.L. Tancock, *The Sculpture of Auguste Rodin, The Collection of the Rodin Museum, Philadelphia,* Philadelphia, 1976, pp. 592-593, no. 108-2 (another cast illustrated).
A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, Paris, 2007, vol. I, p. 265.

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 2017-5611B.



505

HENRI FANTIN-LATOUR (1836-1904)

Fleurs, Dahlias, Glaïeuls

oil on canvas
10⅝ x 13¾ in. (27 x 35 cm.)
Painted in 1879

$60,000-80,000

PROVENANCE
Dieuzaide collection.
F. and J. Tempelaere, Paris.
Alex. Reid, Glasgow.
Mme Gerhard Otteu, Switzerland.
Acquired by the present owner, *circa* 2000.

Brame et Lorenceau will include this work in their forthcoming Fantin-Latour *catalogue raisonné des peintures et pastels*.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

506

CAMILLE PISSARRO (1830-1903)

Gelée blanche à Eragny

signed and dated 'C. Pissarro. 1902' (lower right)
oil on canvas
16¼ x 13 in. (41.5 x 33 cm.)
Painted in 1902

$200,000-300,000

PROVENANCE

Estate of the artist.
Paul-Emile Pissarro, Paris (by descent from the above, 1904).
Jacques Georges Lévy, Paris (*circa* 1935).
Anon. sale, Hôtel Drouot, Paris, 5 November 1936, lot 98.
Acquired by the family of the present owner, *circa* 1960.

LITERATURE

L.R. Pissarro and L. Venturi, *Camille Pissarro, son art—son oeuvre*, Paris, 1939, vol. I, p. 257, no. 1266 (illustrated, vol. II, pl. 247).
J. Pissarro and C. Durand-Ruel Snollaerts, *Pissarro, Catalogue critique des peintures*, Paris, 2005, vol. III, p. 892, no. 146 (illustrated).


C. Pissarro 1902



507

AUGUSTE RODIN (1840-1917)

Buste de Clémenceau, 2ème impression

signed 'A. Rodin' (on the right side); inscribed with foundry mark, inscribed and dated 'Georges.Rudier Fondeur.Paris © by Musée Rodin 1955' (on the back); with raised signature 'A. Rodin' (on the underside)
bronze with dark brown and green patina
Height: 18⅞ in. (48 cm.)
Conceived in 1911-1914; this bronze version cast in 1955

$20,000-30,000

PROVENANCE

Musée Rodin, Paris.
World House Galleries, New York (acquired from the above, December 1955).
Herbert Mayer, Greenwich.
Joseph E. Levine; Estate sale, Sotheby's, New York, 14 May 1998, lot 405.
Acquired at the above sale by the present owner.

LITERATURE

L. Bénédite, intro., *Musée Rodin, Catalogue sommaire des oeuvres d'Auguste Rodin*, Paris, 1919, p. 26, no. 113 (plaster version illustrated).
L. Bénédite, *Rodin*, Paris, 1924, p. 38 (another cast illustrated, pl. LIX (B)).
L. Bénédite, "Maîtres de l'art moderne," *Rodin*, Paris, 1926, p. 62 (another cast illustrated, pl. 29).
G. Grappe, *Catalogue du Musée Rodin*, Paris, 1927, p. 111, no. 346 (another cast illustrated).
G. Grappe, *Le Musée Rodin*, Paris, 1947, p. 144 (another cast illustrated, pl. 135).
A.E. Elsen, *Rodin*, New York, 1963, pp. 128, 131 and 220 (another cast illustrated, p. 129).
R. Descharnes and J.-F. Chabrun, *Auguste Rodin*, Lausanne, 1967, pp. 173 and 239 (another cast illustrated and detail of terracotta version illustrated, p. 215).
I. Jianou and C. Goldscheider, *Rodin*, Paris, 1967, p. 113.
L. Goldscheider, *Rodin, Sculptures*, New York, 1970, p. 126 (detail of another cast illustrated, pl. 91).
J.L. Tancock, *The Sculpture of Auguste Rodin, The Collection of the Rodin Museum, Philadephia*, Philadelphia, 1976, pp. 563-566, no. 102 (other casts illustrated *in situ*, p. 564; another cast illustrated, p. 565).
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. 480-489, no. 115 (another cast illustrated, pp. 480-481; plaster and terracotta versions illustrated, pp. 485-487).
A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, Paris, 2007, vol. I, pp. 267-270 (another cast illustrated, pp. 267 and 269).

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 2017-5569B.

508

THÉO VAN RYSSELBERGHE
(1862-1926)

Portrait de Jean Keller

signed with monogram and dated '1908' (upper left)
oil on canvas
55⅞ x 34⅛ in. (142 x 86.6 cm.)
Painted in 1908

$60,000-80,000

PROVENANCE
Dr. Théodore Keller, Paris (acquired from the artist).
Dr. Jean Keller, Paris (by descent from the above).
Acquired by the present owner, *circa* 1995.

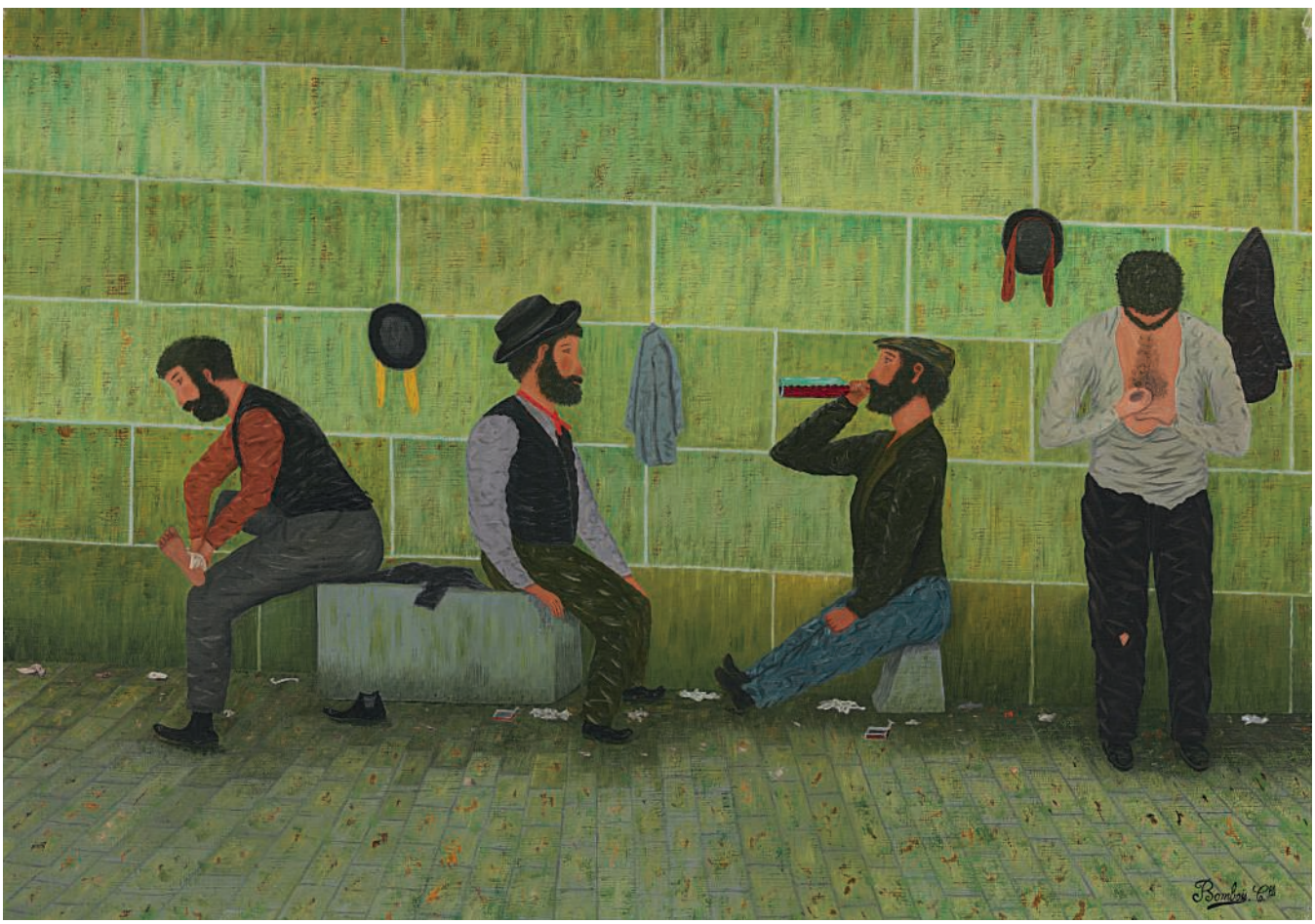
EXHIBITED
Bruxelles, Galerie Georges Giroux, *Œuvres de Théo Van Rysselberghe*, March 1922, no. 15.
Saint-Germain-en-Laye, Musée départemental du Prieuré, *Le chemin de Gauguin, Genèse et rayonnement*, October 1985-March 1986, p. 210, no. 185.

LITERATURE
R. Feltkamp, *Théo Van Rysselberghe*, Brussels, 2003, p. 372, no. 1908-003 (illustrated).

This work will be included in the forthcoming Van Rysselberghe *catalogue raisonné* currently being prepared by Olivier Bertrand.

The sitter of the present work, Dr. Jean Keller, was the son of the collector Dr. Théodore Keller, a close friend of the artist who commissioned this work. Van Rysselberghe depicts the younger Keller in front of works from his family's collection, including Paul Gauguin's *Le Christ vert* (now in the collection of the Musées Royaux des Beaux-Arts de Belgique) and Auguste Rodin's *Le Minotaure*.





PROPERTY FROM A SOUTHWEST COLLECTION

509

CAMILLE BOMBOIS (1883-1970)

Les clochards sur les quais de la Seine

signed 'Bombois. C.lle' (lower right)
oil on canvas
25¾ x 36⅜ in. (65.3 x 92.3 cm.)
Painted *circa* 1926

$20,000-30,000

PROVENANCE
Perls Galleries, New York.
Anon. (acquired from the above, 1987); sale, Christie's, New York, 15 May 1997, lot 453.
Acquired at the above sale by the present owner.

Olivier Lorquin and Didier Jumaux have confirmed the authenticity of this work.



PROPERTY FROM THE FORBES COLLECTION

510

HENRI LE SIDANER (1862-1939)

La Maison

signed 'LE SIDANER' (lower right)
oil on canvas
18¼ x 24⅛ in. (46.4 x 61.2 cm.)
Painted in Herchies in 1901

$70,000-100,000

PROVENANCE

Galerie Georges Petit, Paris.
Anon. sale, Hôtel Drouot, Paris, 30 March 1935, lot 184.
Kunsthandel Frans Jacobs, Amsterdam.
Acquired from the above by the present owner, 2003.

LITERATURE

Y. Farinaux-Le Sidaner, *Le Sidaner, L'oeuvre peint et gravé*, Milan, 1989, p. 76, no. 104 (illustrated).
Y. Farinaux-Le Sidaner, *Henri Le Sidaner, Paysages intimes,* Paris, 2013, p. 71 (illustrated in color).

511

HENRI MARTIN (1860-1943)

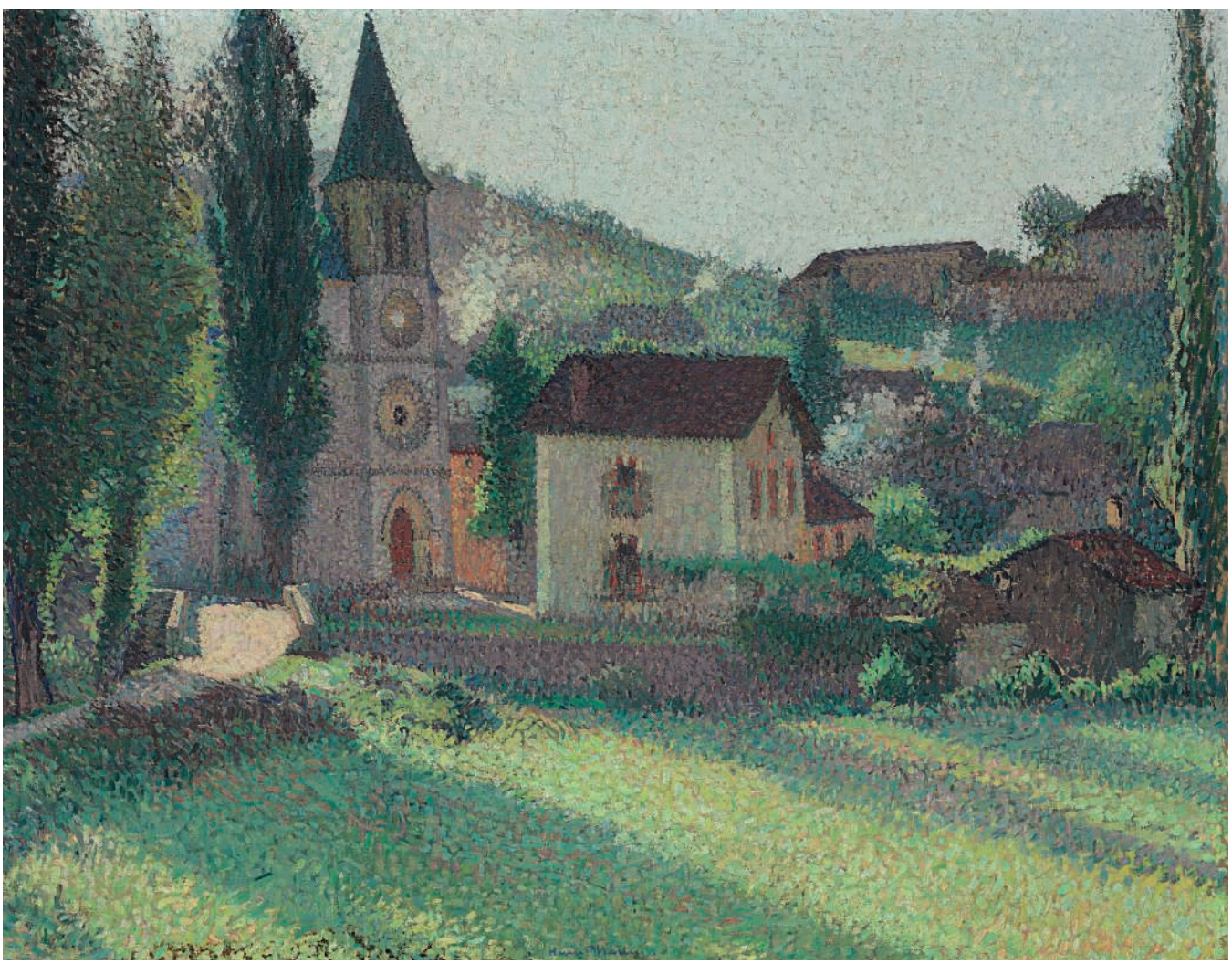
L'église de Labastide

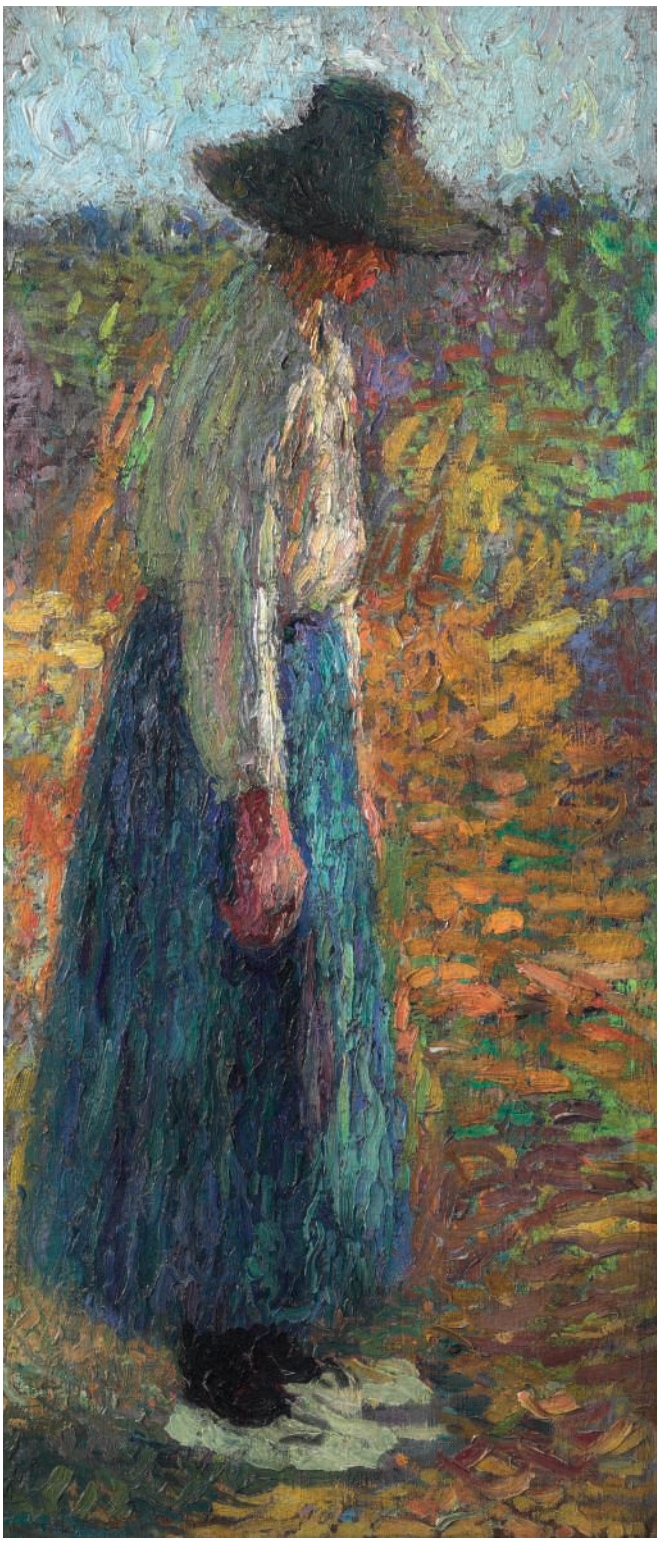
signed 'Henri Martin' (lower center)
oil on canvas
36 x 45¾ in. (91.5 x 116.5 cm.)

$200,000-300,000

PROVENANCE
International Galleries (R. Stanley Johnson), Chicago.
Acquired by the present owner, *circa* 1972.

Cyrille Martin has confirmed the authenticity of this work.





PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

512

HENRI MARTIN (1860-1943)

La Paysanne

indistinctly signed (lower right)
oil on canvas
32⅜ x 14⅛ in. (82.3 x 35.9 cm.)

$40,000-60,000

PROVENANCE
Irving Galleries, Palm Beach.
Acquired from the above by the family of the present owner, *circa* 2000.

Cyrille Martin has confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE MIAMI COLLECTION

513

HENRI LEBASQUE (1865-1937)

Mère et enfant

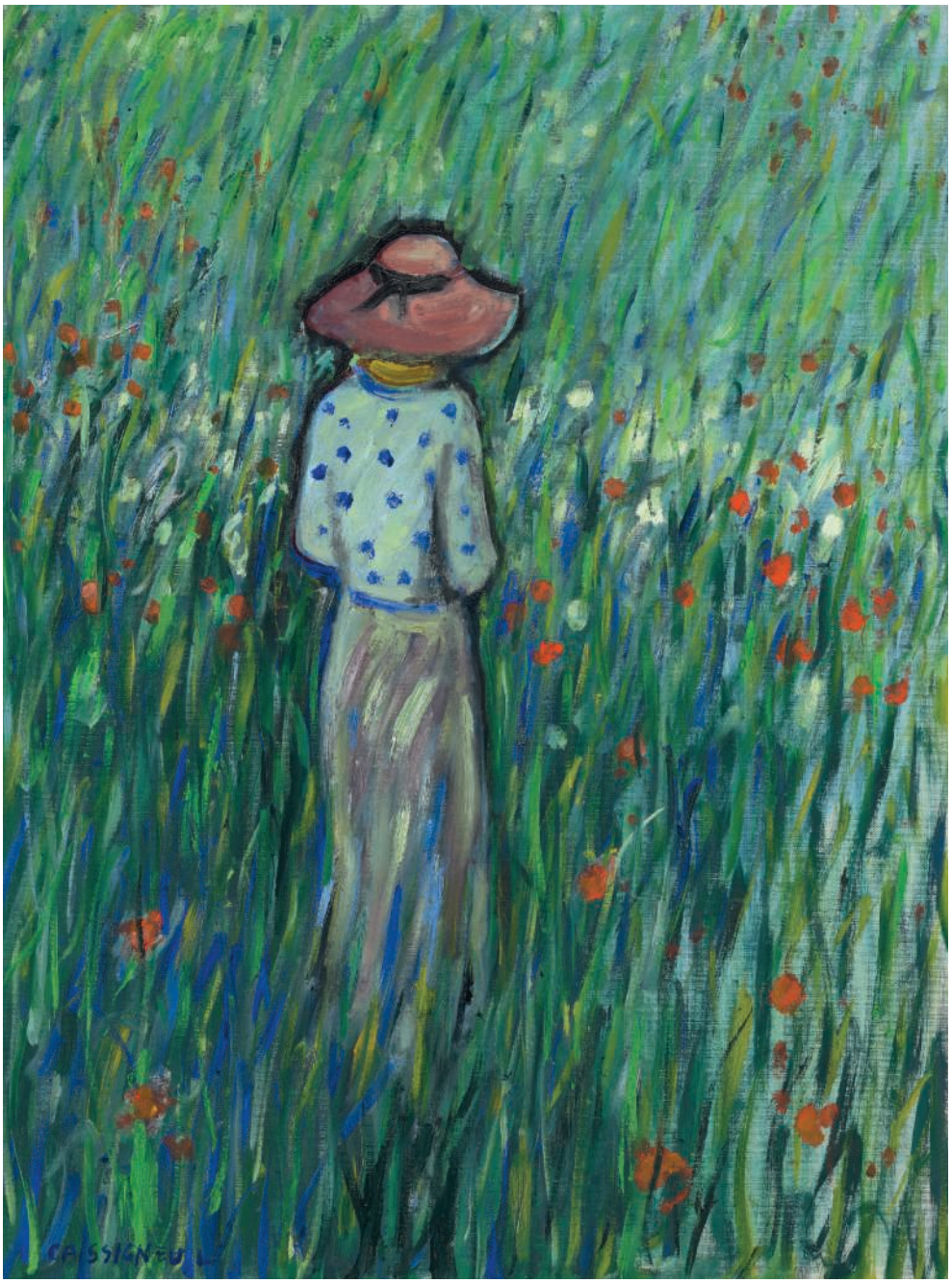
signed 'H Lebasque' (lower left)
oil on canvas
18⅛ x 22⅜ in. (46 x 56.9 cm.)
Painted in 1901-1902

$30,000-50,000

PROVENANCE
Kaplan Gallery, London.
Hammer Galleries, New York.
Contini Galería de Arte S.A., Caracas.
Acquired from the above by the family of the present owner, September 1977.

Christine Lenoir and Maria de la Ville Fromoit have confirmed the authenticity of this work.

The young child depicted in this painting is Hélène "Nono" Lebasque, the youngest daughter of the artist.



Δ514

JEAN-PIERRE CASSIGNEUL (B. 1935)

Dans le pré

signed 'CASSIGNEUL' (lower left)
oil on canvas
31⅞ x 23⅝ in. (81 x 60 cm.)

$30,000-50,000

PROVENANCE
Galerie Taménaga, Tokyo.
Private collection, Japan (1993).
Acquired from the above by the present owners.

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



515

LOUIS VALTAT (1869-1952)

Vase de fleurs

stamped with initals 'L.V' (lower left)
oil on canvas
21¾ x 15⅛ in. (55.1 x 38.4 cm.)
Painted *circa* 1930

$40,000-60,000

PROVENANCE
Estate of the artist.
Anon. sale, Sotheby's, London, 18 May 1988, lot 49.
Anon. sale, Tajan, Paris, 7 June 2006, lot 39.
Anon. sale, Hôtel des Chevau-Légers, Versailles,
10 December 2006, lot 156.
Acquired at the above sale by the present owner.

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

PROPERTY FROM THE FORBES COLLECTION

516

HENRI LE SIDANER (1862-1939)

Barques blanches au clair de lune

signed 'Le Sidaner' (lower left)
oil on canvas
22⅞ x 27⅛ in. (58 x 69 cm.)
Painted in Villefranche-sur-Mer in 1927

$80,000-120,000

PROVENANCE
Galerie Georges Petit, Paris.
Private collection, France.
Galerie Bailly, Paris; sale, Sotheby's, London, 3 December 1986, lot 201.
Anon. (acquired at the above sale); sale, Sotheby's, London, 6 February 2001, lot 122.
Acquired at the above sale by the present owner.

LITERATURE
Y. Farinaux-Le Sidaner, *Le Sidaner, L'oeuvre peint et gravé*, Milan, 1989, p. 229, no. 621 (illustrated).

An ode to symbolist ideology and a model of Neo-Impressionist execution, Le Sidaner's *Barques blanches au clair de lune* exemplifies 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).

Anchored fishing boats beckon to a single beacon of light originating from a façade along the canal. Denoted by planar, fragmented brushwork, the colored light seamlessly hops across the rippled waters under the hazy dusk of day's end. The light source suggests the possibility of a human presence in a scene devoid of figural representation. The stillness and dreamy silence of what Camille Mauclair coined as "Le Sidaner's time" elicits a sense of dream-like nostalgia and sentimental realism over the dissolving forms.

Often compared to Claude Monet for his portrayal of light through the manipulation of color, Le Sidaner differed from the older generation of Impressionists in that he rarely painted outdoors. Le Sidaner would quickly sketch the scenes he observed as he walked through the maritime town, later crafting the compositions from his imagination. Painted from memory, *Barques blanches au clair de lune* is an intimate manifestation of the artist's psyche. Le Sidaner breached a new realm of symbolist rhetoric through his "musical quality of colour" (*ibid.*, p. 66) and "taste for tender, soft and silent atmospheres" (Y. Farinaux-Le Sidaner, *op. cit.*, p. 31).

At roughly the same time as this painting's creation in 1927, the art critic Pierre Troyon remarked on Le Sidaner's adherence to idealistic impartiality, stating, "there is scarcely another *oeuvre* that is so liberated of literary, anecdotal elements and traditional ideas [and] far from any polemics or world view" (I. Mössinger and K. Sagner, *op. cit.*, p. 178). In the present work, Le Sidaner chose to re-create memories of a small seaside harbor unspoiled by the sprawl of modern industrialization which had swept across Europe. In this idyllic seascape, the only disturbance amidst the quiet port is the combat for authority between light and water.





PROPERTY FROM A NEW YORK ESTATE

517

MARIE LAURENCIN (1883-1956)

Tête de femme

signed 'Marie Laurencin' (upper left)
oil on canvas
13 x 16⅛ in. (33 x 41 cm.)
Painted *circa* 1936-1938

$30,000-40,000

PROVENANCE
Galerie Bénézit, Paris.
Acquired from the above by the late owners, 1961.



518

PIERRE-AUGUSTE RENOIR (1841-1919)

Trois pommes

signed with initial 'R' (lower right)
oil on canvas
4½ x 8⅝ in. (11.4 x 21.8 cm.)
Painted *circa* 1907

$70,000-100,000

PROVENANCE

Ambroise Vollard, Paris (acquired from the artist, by 1919).
Anon. sale, Binoche et Godeau - Couturier et Nicolay, Paris, 4 June 1987, lot 21.
Private collection, England.
Acquired by the present owner, by 1990.

LITERATURE

A. Vollard, *Tableaux, pastels et dessins de Pierre-Auguste Renoir*, Paris, 1918, vol. II, p. 38 (illustrated prior to signature as part of a larger canvas).
G.-P. and M. Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, Paris, 2012, vol. IV, p. 294, no. 3185 (illustrated prior to signature as part of a larger canvas).

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



519

EUGÈNE BOUDIN (1824-1898)

Portrieux, le port marée basse

signed, dated and inscribed 'E. Boudin 73 a Portrieux' (lower left)
oil on canvas
14½ x 23⅛ in. (37 x 58.7 cm.)
Painted in 1873

$50,000-70,000

PROVENANCE

Galerie Bernheim-Jeune et Cie., Paris.
Paul Melchior Robinow, Hamburg; sale, Cassirer-Helbing, Berlin, 30 November 1928, lot 54.
Galerie Georges Petit, Paris.
Dhainaut collection, Paris.
Anon. sale, Sotheby Parke Bernet & Co., London, 4 July 1979, lot 67.
Walter Klinkhoff Gallery, Inc., Montreal (acquired at the above sale).
Acquired from the above by the present owner, 1979.

LITERATURE

R. Schmit, *Eugène Boudin,* Paris, 1973, vol. I, p. 330, no. 924 (illustrated).

PROPERTY FROM THE ESTATE OF RONALD P. STANTON

520

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: 42⅜ in. (108 cm.)
Conceived *circa* 1893; this bronze version cast in 1975

$100,000-150,000

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*, 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'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 2007-1240B.



PROPERTY FROM A PRIVATE MIAMI COLLECTION

521

HENRI MARTIN (1860-1943)

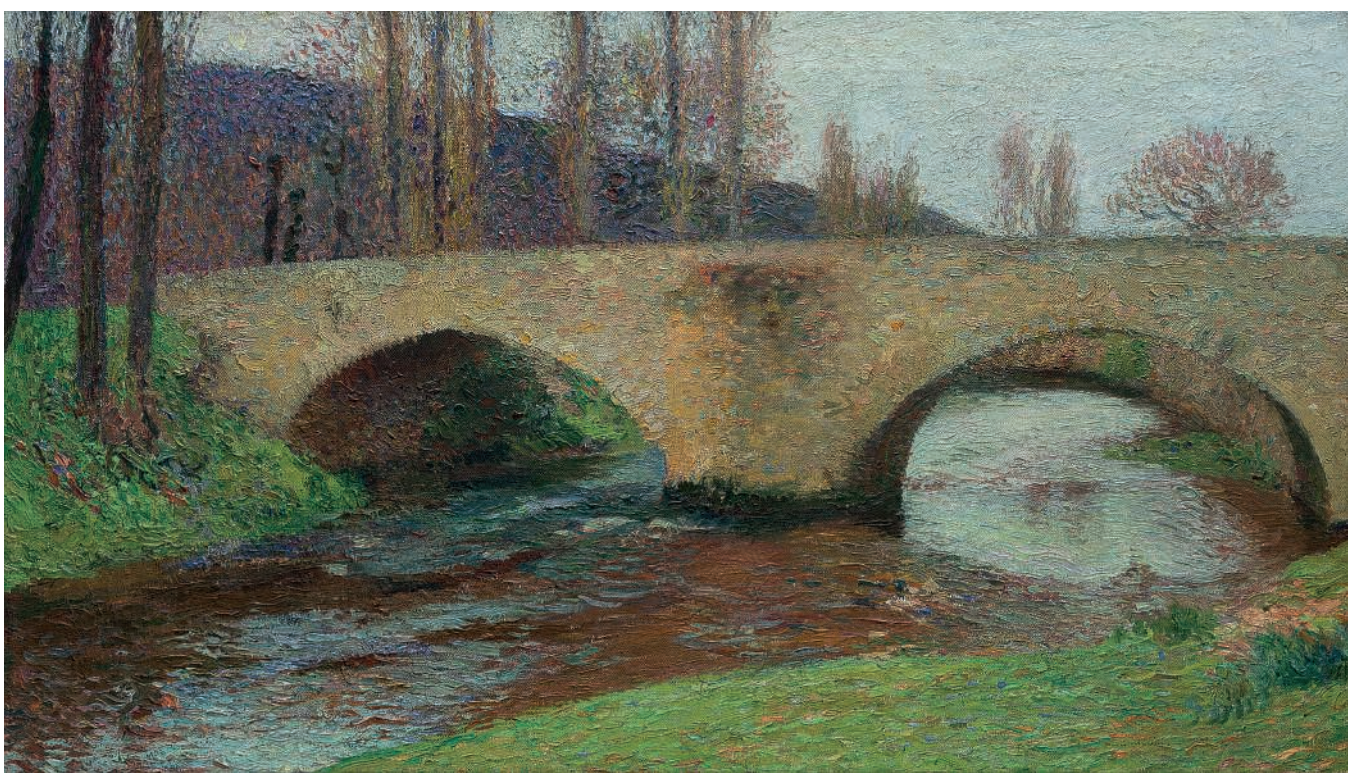
Le pont de Labastide-du-Vert en hiver

signed 'Henri Martin.' (lower right)
oil on canvas
22⅜ x 39⅜ in. (57 x 100.2 cm.)

$100,000-150,000

PROVENANCE
Maison Bernard, Galería de Arte S.R.L., Caracas.
Acquired from the above by the family of the present owner, February 1976.

Cyrille Martin has confirmed the authenticity of this work.





522

MAXIMILIEN LUCE (1858-1941)

Le Pont des Arts

stamped with signature 'Luce' (lower right)
oil on paper laid down on canvas
14⅞ x 18⅛ in. (37.8 x 46 cm.)
Painted in 1930

$8,000-12,000

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.



523

EUGÈNE BOUDIN (1824-1898)

Voiliers, marée basse

signed and dated 'E. Boudin - 92' (lower left)
oil on panel
14 x 18⅜ in. (35.5 x 46.8 cm.)
Painted in 1892

$30,000-50,000

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.



PROPERTY FROM THE ESTATE OF A LADY

524

MAXIME MAUFRA (1861-1918)

Les pins de l'île St. Honorat (Alpes-Maritimes)

signed and dated 'Maufra 1912' (lower right)
oil on canvas
31⅞ x 39⅜ in. (81 x 100 cm.)
Painted in 1912

$15,000-20,000

PROVENANCE
Private collection, Buenos Aires.
Anon. sale, Sotheby's, New York, 4 November 1993, lot 363.
Acquired at the above sale by the late owner.

Caroline Durand-Ruel Godfroy will include this painting in her forthcoming *catalogue critique* of paintings by Maxime Maufra.



525

ARMAND GUILLAUMIN (1841-1927)

Moulin Bouchardon

signed 'Guillaumin' (lower right)
oil on canvas
21⅜ x 25½ in. (54.4 x 65 cm.)
Painted *circa* 1900

$40,000-60,000

PROVENANCE

Galerie Bernheim-Jeune et Cie., Paris (by 1933).
Galerie de l'Art Moderne, Paris (by 1965).
Private collection, France; sale, Christie's, London, 8 February 2005, lot 323.
Private collection, Paris; sale, Christie's, London, 21 June 2006, lot 256.
Private collection, Stuttgart; sale, Sotheby's, London, 9 February 2012, lot 143.
Acquired at the above sale by the present owner.

EXHIBITED

Paris, Galerie Durand-Ruel et Cie., *Quelques oeuvres importantes, de Corot à Van Gogh*, May-June 1934, no. 71 (dated 1905 and titled *Le Moulin Bouchardon*).
Paris, Galerie Raphaël Gérard, *Exposition Centenaire d'Armand Guillaumin*, May-June 1941, no. 37 (titled *Moulin de Crozant*).

LITERATURE

G. Serret and D. Fabiani, *Armand Guillaumin, Catalogue raisonné de l'oeuvre peint*, Paris, 1971, no. 504 (illustrated).

526

EUGÈNE BOUDIN (1824-1898)

Le quai de Camaret, Pêcheur attendant la marée

signed and dated 'E. Boudin 73' (lower left) and inscribed 'Camaret -' (lower right)
oil on canvas
14½ x 23 in. (36.8 x 58.4 cm.)
Painted in 1873

$100,000-150,000

PROVENANCE

Galerie Bernheim-Jeune et Cie., Paris.
Louis Bernard, Paris; sale, Hôtel Drouot, Paris, 11 May 1901, lot 7.
Théodore Révillon, Paris (acquired at the above sale); sale, Galerie Georges Petit, Paris, 8 May 1924, lot 11.
Emile Bernheim, Paris.
Galerie Georges Petit, Paris.
Galerie Schmit, Paris.
The Armand Hammer Foundation, Los Angeles (acquired from the above, by 1968).
Hammer Galleries, New York (acquired from the above).
Acquired from the above by the present owner, May 2007.

EXHIBITED

New York, Hammer Galleries, *40th Anniversary Loan Exhibition*, November-December 1968, p. 14 (illustrated in color).
Memphis, Brooks Memorial Art Gallery and Washington D.C., The Smithsonian Institute, *The Armand Hammer Collection,* October 1969-May 1970, no. 27 (illustrated).
San Francisco, California Palace of the Legion of Honor, *The Armand Hammer Collection*, February-March 1971, no. 28 (illustrated in color).
Los Angeles County Museum of Art; London, Royal Academy of Arts and Dublin, National Gallery of Ireland, *The Armand Hammer Collection,* December 1971-October 1972, no. 15 (illustrated in color, pl. 15).
The Denver Art Museum, *The Armand Hammer Collection, Four Centuries of Masterpieces,* February-April 1978, no. 15 (illustrated in color, pl. 15).

LITERATURE

R. Schmit, *Eugène Boudin*, Paris, 1973, vol. I, p. 316, no. 893 (illustrated).
J. Walker, ed., *The Armand Hammer Collection, Five Centuries of Masterpieces,* New York, 1980, p. 82, no. 20 (illustrated in color, p. 83).
S.B. Robinson, ed., *The French Impressionists in Southern California, Paintings, Sculpture and Prints in Public Collections*, Los Angeles, 1984, p. 17.
Hammer Galleries, ed., *The Armand Hammer Collection*, Los Angeles, 1985, pp. 86-87 and 232, no. 47 (illustrated in color, p. 86; titled *Quay at Camaret*).



PROPERTY FROM A SOUTHWEST COLLECTION

527

PIERRE-AUGUSTE RENOIR (1841-1919)

Coupe de fruits

signed 'Renoir.' (upper left)
oil on canvas
9⅝ x 15 in. (24.6 x 39.3 cm.)
Painted *circa* 1897

$250,000-350,000

PROVENANCE
Galerie Bernheim-Jeune et Cie., Paris.
Alexandre Bernheim-Jeune, Paris (acquired from the above, November 1911).
Galerie Eugène Druet, Paris.
Private collection, Belgium; sale, Christie's, London, 30 June 1999, lot 157.
Acquired at the above sale by the present owner.

LITERATURE
G.-P. and M. Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, Paris, 2010, vol. III, p. 47, no. 1742 (illustrated).

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

In contrast to his contemporaneous portrait practice, in which the expectations of his well-heeled sitters often led him to adopt surprisingly traditional methods, still life painting provided Renoir the welcome opportunity to improvise freely in his technique. He explained to Georges Rivière that painting still lifes "is a form of mental relaxation. I do not need the concentration that I need when I am faced with a model...I can experiment boldly with tones and values without worrying about destroying the whole painting. I would not dare to do that with a figure" (quoted in *Renoir*, exh. cat., Hayward Gallery, London, 1985, p. 183). It was often in the medium of still life that Renoir pursued his investigation and experimentation of the changing effect of light, tone and color on objects.

As much as Renoir was deeply inspired by the still lifes of Jean-Baptiste-Siméon Chardin, a later generation of modernist painters would find inspiration in Renoir, as seen in the comments by the American artist Marsden Hartley in a letter he wrote to Kenneth Hayes Miller in 1920: "I think of Renoir as a great painter of fruit. It always seems like the journey through the sensuous orchard of the aesthetic sound in Renoir. His flesh is eatable—and his vistas and still lifes so strokable" (quoted in B. Weber, *The Heart of the Matter, The Still Lifes of Marsden Hartley*, exh. cat., Berry Hill Galleries, New York, 2003, p. 15). In the present painting, Renoir depicts a well-balanced scene of delectable apples and oranges overflowing from a white scalloped dish. The short, feathery brushstrokes he used to build up the forms of the fruit perfectly demonstrate Hartley's perspective.





528

HENRI LE SIDANER (1862-1939)

Les petites vieilles

signed 'Le Sidaner' (lower right)
oil and charcoal on paper laid down on panel
12¾ x 17½ in. (32.5 x 44.6 cm.)
Executed in Beauvais in 1900

$20,000-30,000

PROVENANCE

Anon. sale, Sotheby's, London, 21 February 1990, lot 10.
Private collection, Connecticut (acquired at the above sale).
Meserve Coale Gallery, Greenwich, Connecticut.
Acquired from the above by the present owner, December 2003.

EXHIBITED

Brussels, Palais des artistes Français, *Le Sidaner*, October-November 1931, no. 100.

LITERATURE

Y. Farinaux-Le Sidaner, *Le Sidaner, L'oeuvre peint et gravé,* Milan, 1989, p. 305, no. 866 (illustrated).



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR

529

ÉDOUARD VUILLARD (1868-1940)

Annette et sa mère, rue de la Tour

stamped with signature 'E Vuillard' (Lugt 2497a; lower right)
oil on board
19⅜ x 18⅛ in. (49.3 x 46 cm.)
Painted *circa* 1906

$50,000-70,000

PROVENANCE
Estate of the artist.
Galerie Berès, Paris.
Galerie Nichido, Tokyo.
Acquired from the above by the present owner, *circa* 1989.

LITERATURE
A. Salomon and G. Cogeval, *Vuillard, Le regard innombrable, Catalogue critique des peintures et pastels*, Paris, 2003, vol. II, p. 765, no. VII-454 (illustrated).



530

CAMILLE BOMBOIS (1883-1970)

Deux enfants jouant dans la forêt

signed 'Bombois. C.lle' (lower right)
oil on canvas
23⅝ x 28⅞ in. (60 x 73.3 cm.)
Painted *circa* 1926

$15,000-20,000

PROVENANCE
Galerie Bing, Paris (1952).
Dr. Franz Meyer, Switzerland.
Mrs. Marguerite-Meyer-Malher, Switzerland.
Dr. A.H. Jenny, Switzerland.
Anon. sale, Christie's, New York, 22 September 2009, lot 126.
Acquired at the above sale by the present owner.

Olivier Lorquin and Didier Jumaux have confirmed the authenticity of this work.



531

ANDRÉ LHOTE (1885-1962)

Les Châtaigniers

signed 'A. LHOTE.' (lower right)
oil on canvas
25⅝ x 32 in. (65 x 81.4 cm.)
Painted in 1911

$80,000-120,000

PROVENANCE

Estate of the artist.
Private collection, France (by descent from the above); sale, Christie's, New York, 7 May 2008, lot 366.
Acquired at the above sale by the present owner.

EXHIBITED

Paris, Galerie Art Vivant, *André Lhote*, May 1953, no. 9 (dated 1912).
New York, Leonard Hutton Galleries, *Albert Gleizes and the Section d'Or*, October-December 1964, p. 16, no. 35.
Vaucluse, *Salon de l'Enclave,* 1969, no. 3.

Dominique Bermann Martin and the late Jean-François Aittouarès have confirmed the authenticity of this work.

PROPERTY FROM A DISTINGUISHED COLLECTOR

532

TAMARA DE LEMPICKA (1898-1980)

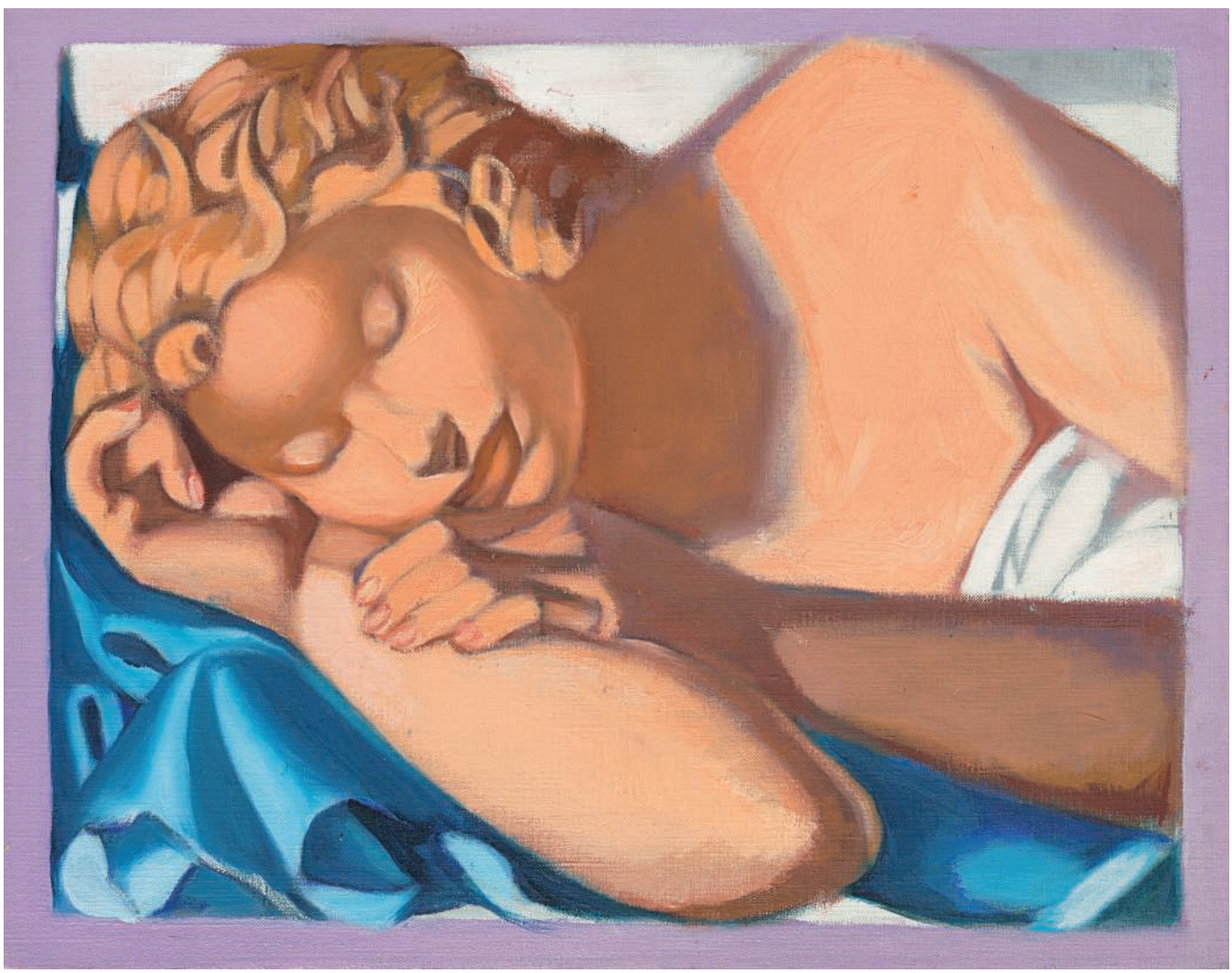
La Dormeuse IV (Kizette)

oil on canvas
15 x 18⅞ in. (38 x 48 cm.)
Painted *circa* 1975

$80,000-120,000

PROVENANCE
Acquired from the artist by the present owner.

Alain Blondel has confirmed the authenticity of this work.



533

BALTASAR LOBO (1910-1993)

Grande jeune fille à genoux

signed and numbered 'Lobo 2/8' (on the top of the base)
bronze with dark brown patina
Height: 84¼ in. (215 cm.)
Conceived in 1987

$200,000-300,000

PROVENANCE
Galerie Freites, Caracas.
Acquired from the above by the present owner, *circa* 2004.

LITERATURE
G. Diehl, *Baltasar Lobo,* Caracas, 2005, pp. 42-43
(another cast illustrated).

Galería Freites will include this work in their forthcoming Baltasar Lobo *catalogue raisonné* under the archive number 8708.



(another view)





534

ROBERT MARC (1943-1993)

Sans titre (9688)

signed 'ROBERT MARC' (lower center)
oil on canvas
25⅝ x 21¼ in. (65 x 54 cm.)

$7,000-10,000

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

535

HENRI LAURENS (1885-1954)

Le Jockey

terracotta
Height: 13¾ in. (35 cm.)
Conceived in 1921

$60,000-80,000

PROVENANCE
Galerie Louise Leiris, Paris.
Fuji Television Gallery, Tokyo.
Anon. sale, Sotheby's, New York, 4 May 2006, lot 341.
Acquired at the above sale by the present owner.

EXHIBITED
Yokohama Museum of Art, *Modern Sculpture, The Object of Age*, February-March 2001, p. 193, no. 33 (illustrated in color, p. 67).

LITERATURE
M. Laurens, ed., *Henri Laurens, Sculpteur, Années 1915 à 1924*, Montrouge, 1955, no. 25 (another cast illustrated, p. 98).
W. Hofmann, intro., *The Sculpture of Henri Laurens*, New York, 1970, p. 217 (another cast illustrated, pl. 96).



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

536

JEAN (HANS) ARP (1886-1966)

Evocation d'une forme humaine lunaire spectrale

cast cement
Height: 33⅛ in. (84.1 cm.)
Conceived in 1950

$180,000-250,000

PROVENANCE

Groupe Espace, Paris.
Galerie des Quatre Mouvements, Paris.
Acquired from the above by the present owner, September 1975.

LITERATURE

C. Giedion-Welcker, *Jean Arp*, Stuttgart, 1957, p. 111, no. 101 (pink limestone version illustrated, p. 91; titled *Human Lunar Spectral*).
I. Jianou, *Jean Arp*, Paris, 1973, p. 72, no. 101 (titled *Humaine Lunaire Spectrale*).
A. Hartog and K. Fischer, *Hans Arp, A Critical Survey*, Ostfildern, 2012, p. 281, no. 101 (bronze version illustrated).

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

The convex and concave undulations of the present work create seductive plays of light and shadow, evocative of a human torso and at the same time of a mysterious lunar landscape, as the title suggests. Sharing his commitment to a "truth to materials" aesthetic with Henry Moore and Constantin Brancusi, Arp sought the fullest expression of his forms through their interplay with the nature of the material. Stone was a natural material with which Arp was generally most at ease, and the medium only seems to add to its intrinsic organic quality and intimacy between artist and material present in many of Arp's stone sculptures, whether cast or carved.





PROPERTY FROM THE COLLECTION OF
ELIZABETH BROOKE BLAKE

537

ALEXANDER ARCHIPENKO (1887-1964)

Gold and Black

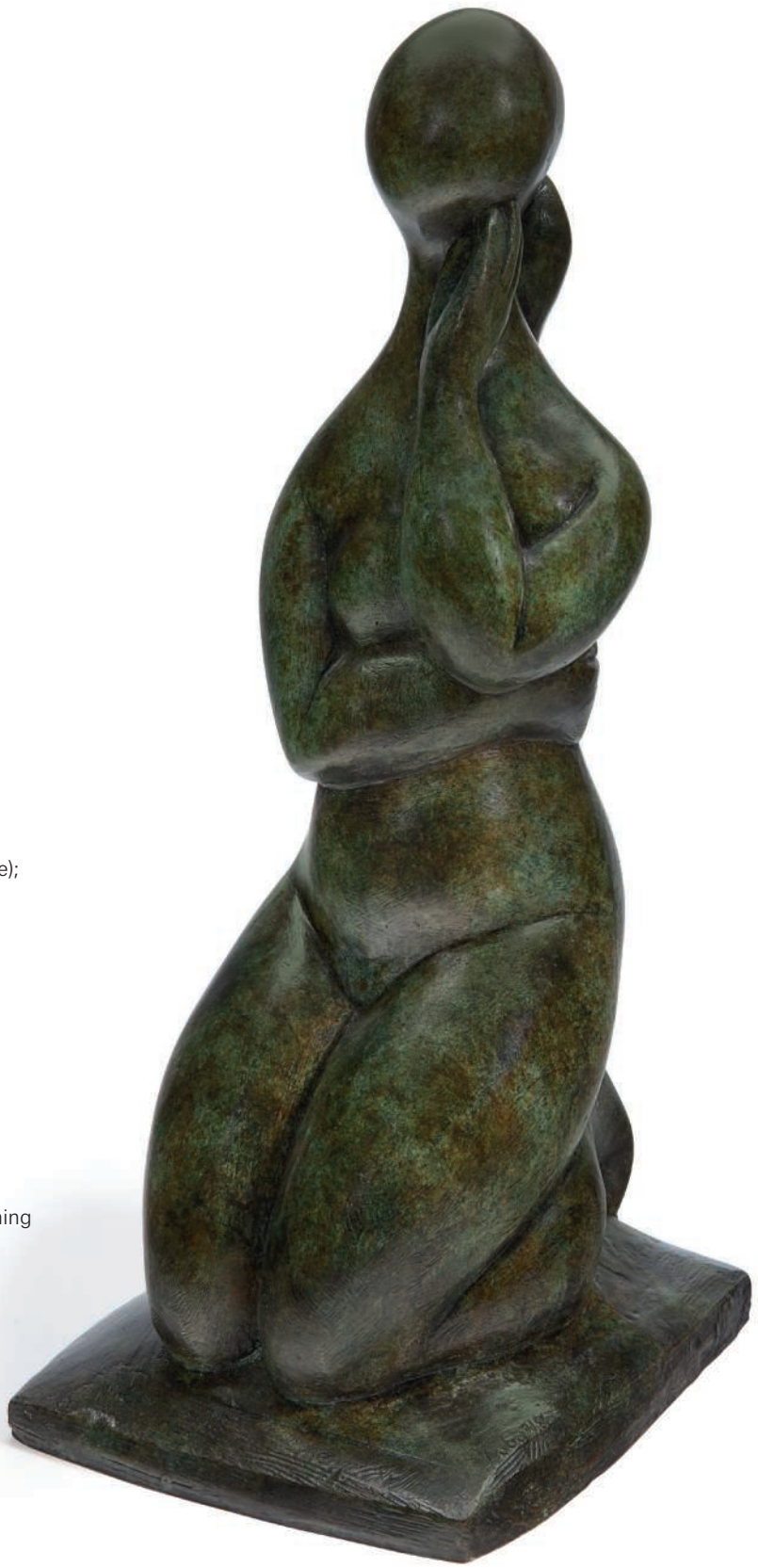
signed and numbered 'Archipenko 1' (on the back)
bronze with gold and black patina
Height: 6⅜ in. (16.2 cm.)
Conceived and cast in 1957

$20,000-30,000

PROVENANCE
Perls Galleries, New York.
Acquired from the above by the present owner, 1957.

LITERATURE
A. Archipenko, *Archipenko, Fifty Creative Years, 1908-1958*, New York, 1960, no. 124 (illustrated).
D.H. Karshan, *Archipenko, Content and Continuity, 1908-1963*, Chicago, 1968, p. 53, no. 27 (another cast illustrated).
D.H. Karshan, *Archipenko, Sculpture, Drawings and Prints, 1908-1963*, Danville, Kentucky, 1985, p. 154, no. 91 (another cast illustrated in color, pp. 164-165, nos. 91a-91b).

Frances Archipenko Gray has confirmed the authenticity of this work.



538

BALTASAR LOBO (1910-1993)

Pensive à genoux

signed and numbered 'Lobo 7/8' (on the top of the base);
inscribed with foundry mark 'Susse Fondeur. Paris'
(on the back of the base)
bronze with green and brown patina
Height: 25 in. (63.5 cm.)
Conceived in 1977

$70,000-100,000

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

Galería Freites will include this work in their forthcoming Baltasar Lobo *catalogue raisonné* under the archive number 9016.



539

JACQUES LIPCHITZ (1891-1973)

Figure with Guitar: Maquette No. 2

signed, numbered and marked with the artist's thumbprint 'JLipchitz 1/7' (on the back of the base)
bronze with dark brown patina
Height: 8⅛ in. (20.7 cm.)
Length: 8⅝ in. (21.9 cm.)
Conceived in 1923

$12,000-18,000

PROVENANCE

Marlborough-Gerson Gallery, Inc., New York.
Acquired from the above by the present owner, 1996.

LITERATURE

H.H. Arnason, *Jacques Lipchitz, Sketches in Bronze*, New York, 1969, p. 43, no. 9 (another cast illustrated; dated 1922).
A.G. Wilkinson, *The Sculpture of Jacques Lipchitz, A Catalogue Raisonné, The Paris Years, 1910-1940*, London, 1996, vol. I, p. 218, no. 150 (another cast illustrated, p. 65).



540

JEAN DUFY (1888-1964)

Salle Gaveau, le grand orchestre

signed and dated 'Jean Dufy 29' (lower right)
oil on canvas
35⅛ x 51¼ in. (89.3 x 130.2 cm.)
Painted in 1929

$60,000-80,000

PROVENANCE

Private collection, Chicago; sale, Christie's, New York, 9 May 2000, lot 225.
Acquired at the above sale by the present owner.

LITERATURE

J. Bailly, *Jean Dufy, Catalogue raisonné de l'oeuvre*, Paris, 2002, vol. I, p. 282, no. B.537 (illustrated in color).



541

JEAN DUFY (1888-1964)

Femme assise au chat blanc

signed and dated 'Jean Dufy 26' (lower right)
oil on canvas
28¾ x 23¾ in. (73.1 x 60.2 cm.)
Painted in 1926

$35,000-45,000

PROVENANCE

Anon. sale, Sotheby's, New York, 15 February 1991, lot 52.
Private collection, New York (acquired at the above sale).
Acquired from the above by the present owner.

LITERATURE

J. Bailly, *Jean Dufy, Catalogue raisonné de l'oeuvre,* Paris, 2002, vol. I, p. 335, no. B.675 (illustrated in color).



PROPERTY FROM A PRIVATE MIAMI COLLECTION

542

LOUIS VALTAT (1869-1952)

La jeune fille blonde

stamped with initials 'L.V' (lower left)
oil on canvas
14¼ x 11 in. (36.3 x 28 cm.)
Painted in 1927

$15,000-20,000

PROVENANCE
Estate of the artist.
Galerie Denise Valtat, Paris.
Galleria d'Arte Pirra, Turin.
Contini Galería de Arte S.A., Caracas.
Acquired from the above by the family of the present owner, September 1977.

LITERATURE
J. Valtat, *Louis Valtat, Catalogue de l'oeuvre peint*, Neuchâtel, 1977, vol. I, p. 211, no. 1897 (illustrated).



543

MAXIMILIEN LUCE (1858-1941)

Bateaux dans le port de Rotterdam

signed and dated 'Luce 1919' (lower left)
oil on canvas
23⅝ x 28⅞ in. (60.1 x 73.2 cm.)
Painted in 1919

$30,000-50,000

PROVENANCE

Galerie M.L. de Boer, Amsterdam.
Anon. sale, Sotheby Mak Van Waay, B.V., Amsterdam, 24 April 1978, lot 404.
Acquired by the present owner, by 1990.

LITERATURE

D. Bazetoux, *Maximilien Luce, Catalogue de l'oeuvre peint*, Paris, 1986, vol. II, p. 370, no. 1502 (illustrated).



544

ANDRÉ HAMBOURG (1909-1999)

Les petits chevaux sur la plage, par beau temps (à Trouville)

signed 'a. hambourg' (lower right); signed again with initials, titled and dated 'a.h. "Les petits chevaux sur la plage, par beau temps" (à Trouville) 04' (on the reverse)
oil on canvas
25¾ x 31⅞ in. (65.4 x 81 cm.)
Painted in 1974

$25,000-35,000

PROVENANCE
Galerie Paul Pétridès, Paris.
Acquired from the above by the family of the present owners, 1978.

Nicole Hambourg 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.

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4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

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).

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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 the 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 • 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$250,000, 20% on that part of the **hammer price** over US$250,000 and up to and including US$4,000,000, and 12.5% of that part of the **hammer price** above US$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price,** the **buyer's premium,** and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's is currently required to collect sales tax for **lots** it ships to the following states: California; Florida; Illinois; New York; and Texas. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due*. Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) 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

(b) 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:

(a) 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**.

(b) 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**.

(c) 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.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) 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.

(f) 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**.

(g) 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.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;

(ii) 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

(iii) 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.

(i) 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.

(j) **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:

(a) This additional **warranty** does not apply to:

(i) 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;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) 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.

(k) **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

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) 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**").

(b) 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.

(c) 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:

(i) 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.

(ii) 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.

(iii) 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

(iv) Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.

(v) Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

(d) 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.

(e) 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:

(a) When you collect the **lot**; or

(b) 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

(a) 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):

(i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publically 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;

(iii) 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;

(iv) 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;

(v) 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);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) 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;

(viii) 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

(ix) we can take any other action we see necessary or appropriate.

(b) 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

(a) 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).

(b) 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.

(c) 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.

(d) 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:

(i) we will charge you storage costs from that date.

(ii) 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.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at christies.com/storage shall apply.

(e) 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**.

(f) 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 Ψ 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.

♦

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 incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

Δ

Owned by Christie's or another **Christie's Group** company in whole or part. 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.

■

See Storage and Collection pages in the catalogue.

Ψ

Lot incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

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**.

18/05/17

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ 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 Δ 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.

WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

ARGENTINA
BUENOS AIRES
+54 11 43 93 42 22
Cristina Carlisle

AUSTRALIA
SYDNEY
+61 (0)2 9326 1422
Ronan Sulich

AUSTRIA
VIENNA
+43 (0)1 533 881214
Angela Baillou

BELGIUM
BRUSSELS
+32 (0)2 512 88 30
Roland de Lathuy

BRAZIL

SÃO PAULO
+55 21 3500 8944
Nathalie Lenci
(Independent Consultant)

CANADA
TORONTO
+1 647 519 0957
Brett Sherlock (Consultant)

CHILE
SANTIAGO
+56 2 2 2631642
Denise Ratinoff de Lira

COLOMBIA
BOGOTA
+571 635 54 00
Juanita Madrinan
(Independent Consultant)

DENMARK
COPENHAGEN
+45 3962 2377
Birgitta Hillingso (Consultant)
+ 45 2612 0092
Rikke Juel Brandt (Consultant)

FINLAND AND THE BALTIC STATES
HELSINKI
+358 40 5837945
Barbro Schauman
(Consultant)

FRANCE
BRITTANY AND THE LOIRE VALLEY
+33 (0)6 09 44 90 78
Virginie Greggory (Consultant)

GREATER EASTERN FRANCE
+33 (0)6 07 16 34 25
Jean-Louis Janin Daviet
(Consultant)

NORD-PAS DE CALAIS
+33 (0)6 09 63 21 02
Jean-Louis Brémilts
(Consultant)

•PARIS
+33 (0)1 40 76 85 85

POITOU-CHARENTE AQUITAINE
+33 (0)5 56 81 65 47
Marie-Cécile Moueix

PROVENCE - ALPES CÔTE D'AZUR
+33 (0)6 71 99 97 67
Fabienne Albertini-Cohen

RHÔNE ALPES
+33 (0)6 61 81 82 53
Dominique Pierron
(Consultant)

GERMANY
DÜSSELDORF
+49 (0)21 14 91 59 352
Arno Verkade

FRANKFURT
+49 170 840 7950
Natalie Radziwill

HAMBURG
+49 (0)40 27 94 073
Christiane Gräfin
zu Rantzau

MUNICH
+49 (0)89 24 20 96 80
Marie Christine Gräfin Huyn

STUTTGART
+49 (0)71 12 26 96 99
Eva Susanne Schweizer

INDIA
MUMBAI
+91 (22) 2280 7905
Sonal Singh

INDONESIA
JAKARTA
+62 (0)21 7278 6268
Charmie Hamami

ISRAEL
TEL AVIV
+972 (0)3 695 0695
Roni Gilat-Baharaff

ITALY
•MILAN
+39 02 303 2831
Cristiano De Lorenzo

ROME
+39 06 686 3333
Marina Cicogna

NORTH ITALY
+39 348 3131 021
Paola Gradi (Consultant)

TURIN
+39 347 2211 541
Chiara Massimello
(Consultant)

VENICE
+39 041 277 0086
Bianca Arrivabene Valenti
Gonzaga (Consultant)

BOLOGNA
+39 051 265 154
Benedetta Possati Vittori
Venenti (Consultant)

GENOA
+39 010 245 3747
Rachele Guicciardi
(Consultant)

FLORENCE
+39 055 219 012
Alessandra Niccolini di
Camugliano (Consultant)

CENTRAL & SOUTHERN ITALY
+39 348 520 2974
Alessandra Allaria
(Consultant)

JAPAN
TOKYO
+81 (0)3 6267 1766
Chie Banta

MALAYSIA
KUALA LUMPUR
+65 6735 1766
Nicole Tee

MEXICO
MEXICO CITY
+52 55 5281 5546
Gabriela Lobo

MONACO
+377 97 97 11 00
Nancy Dotta

THE NETHERLANDS
•AMSTERDAM
+31 (0)20 57 55 255
Arno Verkade

NORWAY
OSLO
+47 949 89 294
Cornelia Svedman
(Consultant)

PEOPLES REPUBLIC OF CHINA
BEIJING
+86 (0)10 8583 1766

•HONG KONG
+852 2760 1766

•SHANGHAI
+86 (0)21 6355 1766

PORTUGAL
LISBON
+351 919 317 233
Mafalda Pereira Coutinho
(Consultant)

RUSSIA
MOSCOW
+7 495 937 6364
+44 20 7389 2318
Zain Talyarkhan

SINGAPORE
SINGAPORE
+65 6735 1766
Nicole Tee

SOUTH AFRICA
CAPE TOWN
+27 (21) 761 2676
Juliet Lomberg
(Independent Consultant)

DURBAN & JOHANNESBURG
+27 (31) 207 8247
Gillian Scott-Berning
(Independent Consultant)

WESTERN CAPE
+27 (44) 533 5178
Annabelle Conyngham
(Independent Consultant)

SOUTH KOREA
SEOUL
+82 2 720 5266
Jun Lee

SPAIN
MADRID
+34 (0)91 532 6626
Carmen Schjaer
Dalia Padilla

SWEDEN
STOCKHOLM
+46 (0)73 645 2891
Claire Ahman (Consultant)
+46 (0)70 9369 201
Louise Dyhlén (Consultant)

SWITZERLAND
•GENEVA
+41 (0)22 319 1766
Eveline de Proyart

•ZURICH
+41 (0)44 268 1010
Jutta Nixdorf

TAIWAN
TAIPEI
+886 2 2736 3356
Ada Ong

THAILAND
BANGKOK
+66 (0)2 652 1097
Benjawan Uraipraivan

TURKEY
ISTANBUL
+90 (532) 558 7514
Eda Kehale Argün
(Consultant)

UNITED ARAB EMIRATES
•DUBAI
+971 (0)4 425 5647

UNITED KINGDOM
•LONDON
+44 (0)20 7839 9060

NORTH AND NORTHEAST
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Thomas Scott

NORTHWEST AND WALES
+44 (0)20 7752 3033
Jane Blood

SOUTH
+44 (0)1730 814 300
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SCOTLAND
+44 (0)131 225 4756
Bernard Williams
Robert Lagneau
David Bowes-Lyon (Consultant)

ISLE OF MAN
+44 (0)20 7389 2032

CHANNEL ISLANDS
+44 (0)20 7389 2032

IRELAND
+353 (0)87 638 0996
Christine Ryall (Consultant)

UNITED STATES

CHICAGO
+1 312 787 2765
Catherine Busch

DALLAS
+1 214 599 0735
Capera Ryan

HOUSTON
+1 713 802 0191
Jessica Phifer

LOS ANGELES
+1 310 385 2600
Sonya Roth

MIAMI
+1 305 445 1487
Jessica Katz

•NEW YORK
+1 212 636 2000

SAN FRANCISCO
+1 415 982 0982
Ellanor Notides

AUCTION SERVICES

CHRISTIE'S AUCTION ESTIMATES
Tel: +1 212 492 5485
www.christies.com

CORPORATE COLLECTIONS
Tel: +1 212 636 2464
Fax: +1 212 636 4929
Email: gsudlow@christies.com

ESTATES AND APPRAISALS
Tel: +1 212 636 2400
Fax: +1 212 636 2370
Email: info@christies.com

MUSEUM SERVICES
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Fax: +1 212 355 7370
Email: christieseducation@christies.edu

Hong Kong
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Email: hkcourse@christies.com

London
Tel: +44 (0)20 7665 4350
Fax: +44 (0)20 7665 4351
Email: education@christies.com

Paris
Tel: +33 (0)1 42 25 10 90
Fax: +33 (0)1 42 25 10 91
Email: ChristiesEducationParis@christies.com

CHRISTIE'S INTERNATIONAL REAL ESTATE
New York
Tel: +1 212 468 7182
Fax: +1 212 468 7141
Email: info@christiesrealestate.com

London
Tel: +44 (0)20 7389 2551
Fax: +44 (0)20 7389 2168
Email: info@christiesrealestate.com

Hong Kong
Tel: +852 2978 6788
Fax: +852 2845 2646
Email: info@christiesrealestate.com

CHRISTIE'S FINE ART STORAGE SERVICES
New York
Tel: +1 212 974 4579
Email: newyork@cfass.com

Singapore
Tel: +65 6543 5252
Email: singapore@cfass.com

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ENQUIRIES?— Call the Saleroom or Office **EMAIL**— info@christies.com

For a complete salerooms & offices listing go to christies.com

13/10/17

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

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.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from either location are from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	$100	$50
Storage per day	$10	$6
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to sales tax. **Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.**		

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center
20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
nycollections@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

Christie's Fine Art Storage Services (CFASS)
62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
nycollections@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

19/08/16



19TH CENTURY EUROPEAN ART

New York, 31 October 2017

VIEWING
27-30 October 2017
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Deborah Coy
dcoy@christies.com
+1 212 636 2120

Property from a Distinguished Collection
JACQUES-ÉMILE BLANCHE (FRENCH 1861-1942)
Henriette Chabot au piano
signed and dated 'J. E. Blanche 84' (lower right)
oil on canvas, unframed
57 ½ x 44 ¼ in. (146.1 x 112.4 cm.)
$600,000 – 900,000

CHRISTIE'S



© 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

PICASSO CERAMICS ONLINE SALE

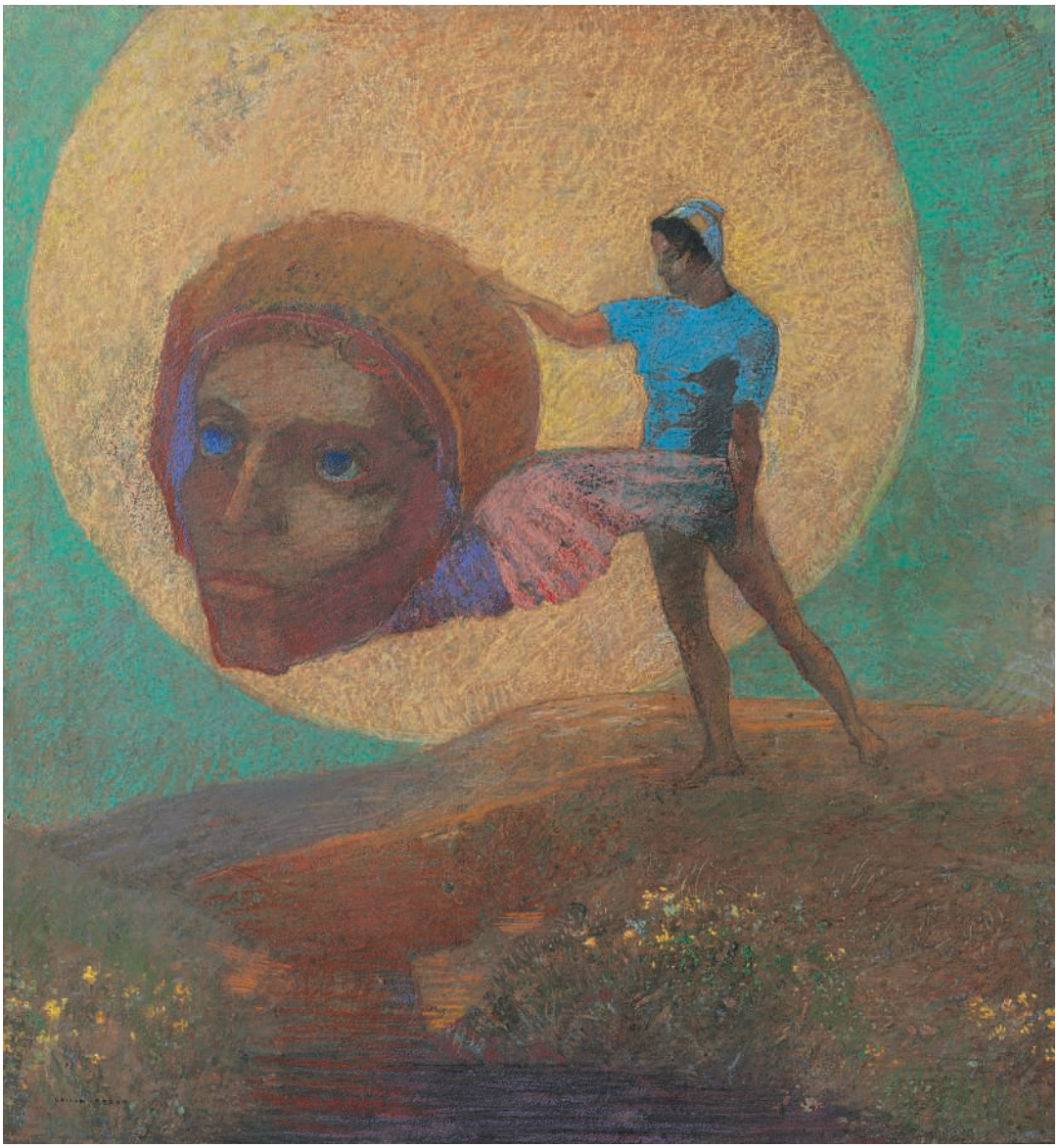
New York, 8-15 November 2017

20 Rockefeller Plaza
New York, NY 10020

CONTACT
Allegra Bettini
abettini@christies.com
+1-212 636 2466

PABLO PICASSO (1881-1973)
Hibou (A.R. 224)
marked and numbered 'Edition Picasso No. 24' (underneath)
white earthenware ceramic sculpture, partially engraved,
with colored engobe
Height: 12 ½ in. (33 cm.)
Conceived in 1953 and executed in an edition of 25
$60,000-$80,000

CHRISTIE'S



Property from the Stanford Z. Rothschild, Jr. Collection
ODILON REDON (1840-1916)
Figure portant une tête ailée (La chute d'Icare)
signed 'ODILON REDON' (lower left)
pastel on paper laid down on board
19 x 17 ⅝ in. (48.2 x 44.8 cm.)
Executed *circa* 1876
$800,000 – 1,200,000

IMPRESSIONIST AND MODERN ART
EVENING SALE
INCLUDING PROPERTY FROM THE COLLECTION OF NANCY LEE AND PERRY R. BASS

New York, 13 November 2017

VIEWING
4 - 13 November 2017
20 Rockefeller Plaza
New York, NY 10020

CONTACTS
Jessica Fertig
Max Carter
+1 212 636 2050

CHRISTIE'S



© Vija Celmins, Courtesy Matthew Marks Gallery.

THE COLLECTION OF
Melva Bucksbaum

VIJA CELMINS (B. 1938)
Lead Sea #2
graphite on paper
14 ½ x 19 ¾ in. (36.8 x 50.1 cm.)
Drawn in 1969.
$1,500,000-2,500,000

POST-WAR AND CONTEMPORARY ART EVENING SALE
New York, 15 November 2017

VIEWING
4-15 November 2017
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Laura Paulson
+1 212 636 2100

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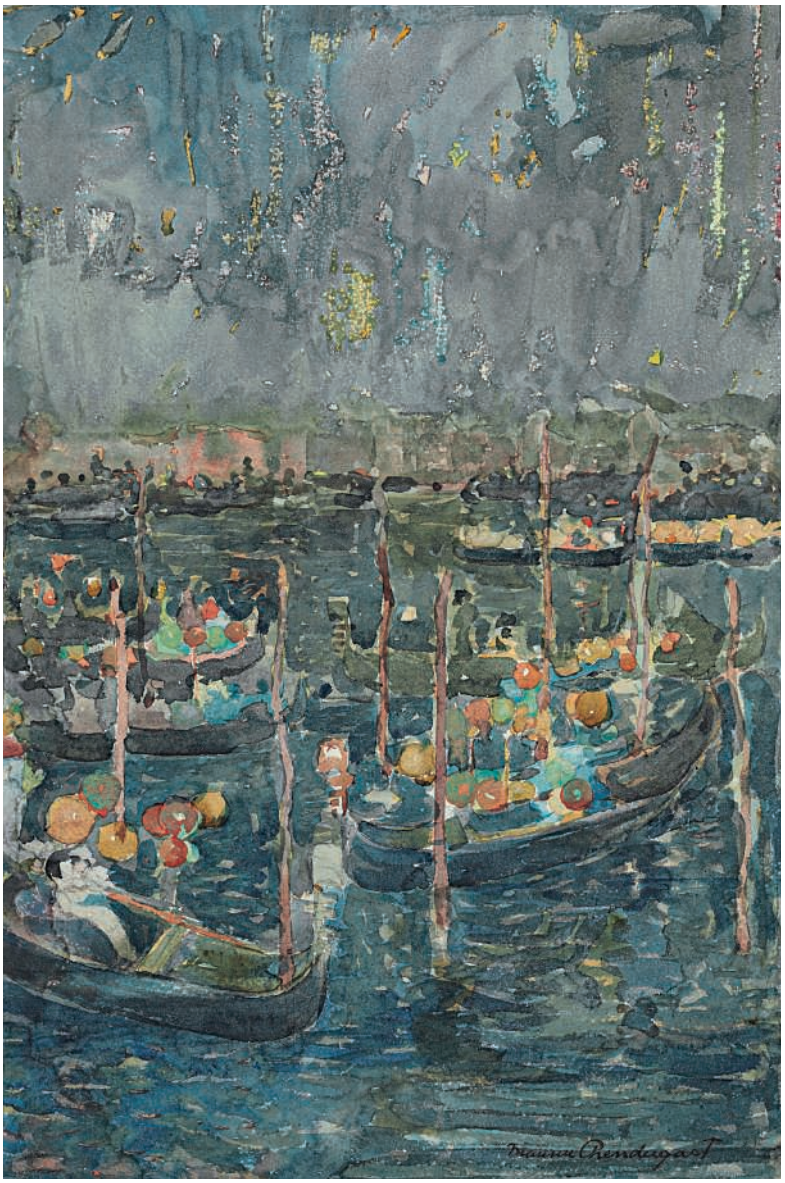
WILLEM DE KOONING (1904-1997)
Seated Woman
bronze
26 ¾ x 39 x 21 in. (67.9 x 99 x 53.3 cm.)
Executed in 1969-1980. This work is number six from an edition of nine plus two artist's proofs.
$600,000-800,000

POST-WAR AND CONTEMPORARY ART
MORNING SESSION
New York, 16 November 2017

VIEWING
4-15 November 2017
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Joanna Szymkowiak
JSzymkowiak@christies.com
+1 212 974 4440

CHRISTIE'S



MAURICE BRAZIL PRENDERGAST (1859-1924)
Festival, Venice
signed 'Maurice Prendergast' (lower right)
watercolor and pencil on paper
16 ⅞ x 12 ⅛ in. (42.9 x 30.8 cm.)
Executed circa 1899.
$400,000-600,000

AMERICAN ART
New York, 21 November 2017

VIEWING
18-20 November 2017
20 Rockefeller Plaza
New York, NY 10020

CONTACT
William Haydock
whaydock@christies.com
+1 212 636 2140

CHRISTIE'S



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JOAQUÍN TORRES-GARCÍA (1874 – 1949)
Puerto 'Juan Muñoz Bilbao'
Signed on the front: 'J. Torres García' (lower side)
oil on canvas
20.4 x 15 in.
$80,000-120,000

LATIN AMERICAN ART
EVENING SALE
New York, 21 November 2017

VIEWING
18-21 November 2017
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Virgilio Garza
vgarza@christies.com
+1 212 636 2150

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HENRY MOORE, O.M., C.H. (1898–1986)
Time/Life Screen: Working Model
bronze with a dark green patina
39¾ in. (98.7 cm.) long
Conceived and cast in 1952 in an edition of nine, plus an artist's cast
£400,000 - 600,000

MODERN BRITISH AND IRISH ART
EVENING AND DAY SALE
London, King Street, 22-23 November 2017

VIEWING
18-22 November 2017
8 King Street
London SW1Y 6QT

CONTACT
André Zlattinger
azlattinger@christies.com
+44 (0)20 7389 2681

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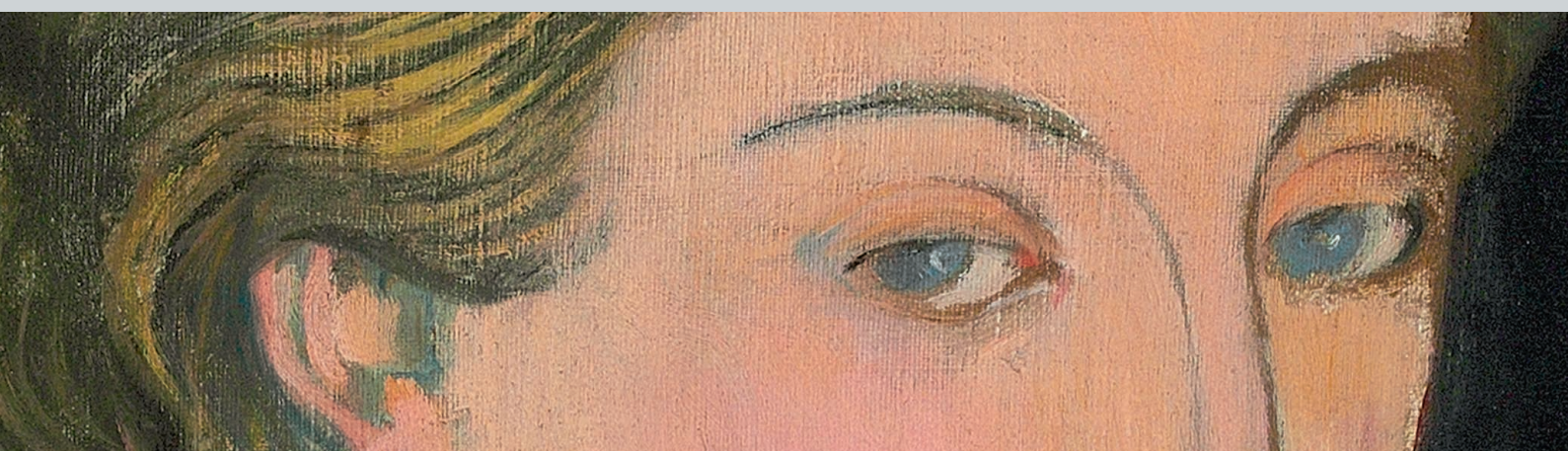
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IMPRESSIONIST AND MODERN ART

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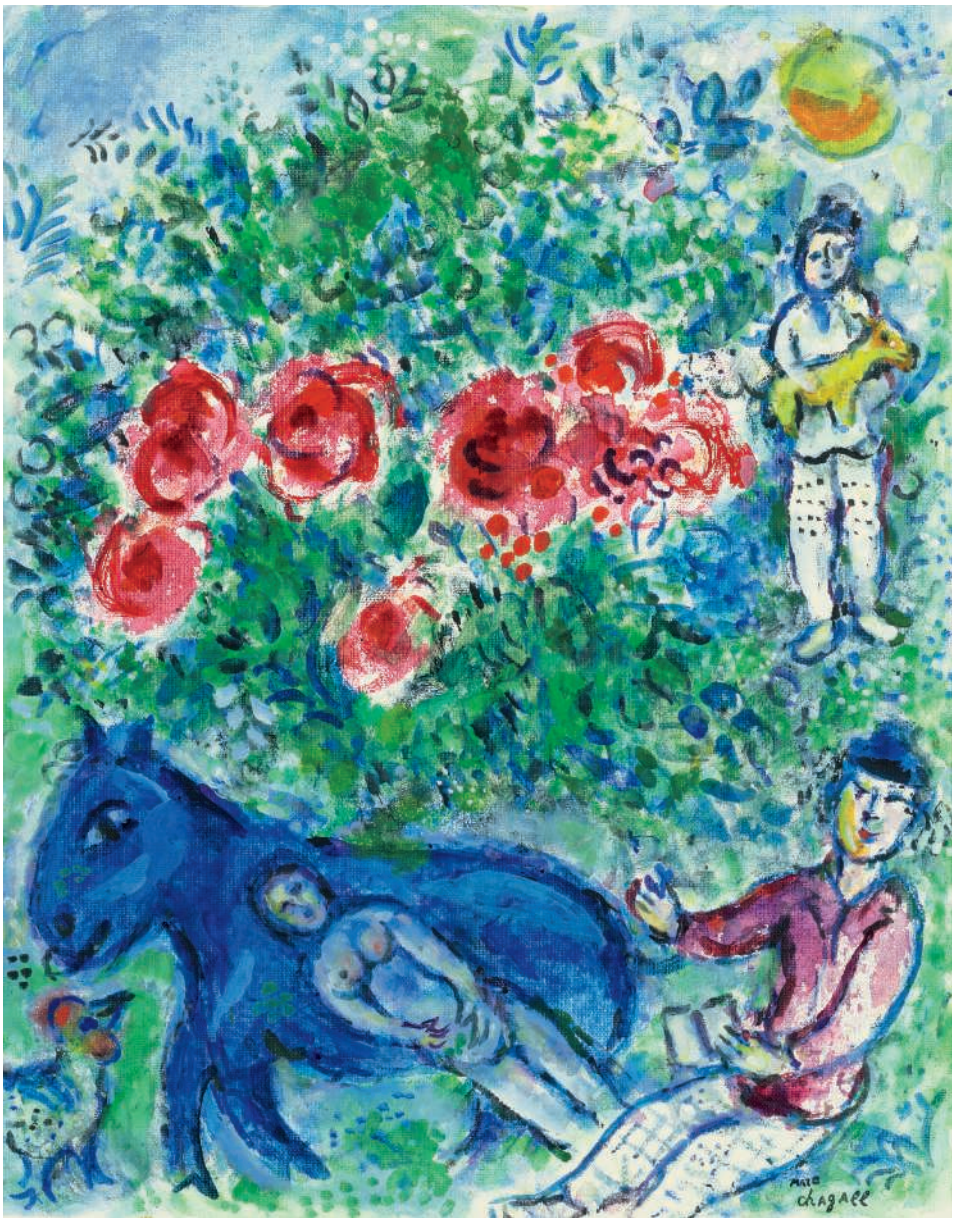
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MAURICE DENIS (1870-1943)
Le Cuisinier



Chagall ® / © ADAGP, Paris and DACS, London 2017.

MARC CHAGALL (1887-1985)
Ane bleu
oil, acrylic, tempera and pen and India ink on canvasboard
16 x 12 ⅞ in. (40.8 x 32.8 cm.)
Executed in 1978
Pre-sale estimate: £350,000 – 550,000
Price realised: £665,000

INVITATION TO CONSIGN

IMPRESSIONIST AND MODERN ART DAY SALE

London, 28 February 2018

VIEWING
February 2018
King Street, London

CONTACT
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CHRISTIE'S NEW YORK

IMPRESSIONIST AND MODERN ART WORKS ON PAPER AND DAY SALE

TUESDAY 14 NOVEMBER 2017
AT 9.30 AM AND 2.00 PM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: GRACEY/BONSAUVAG
SALE NUMBER: 15005/15006

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

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Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

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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
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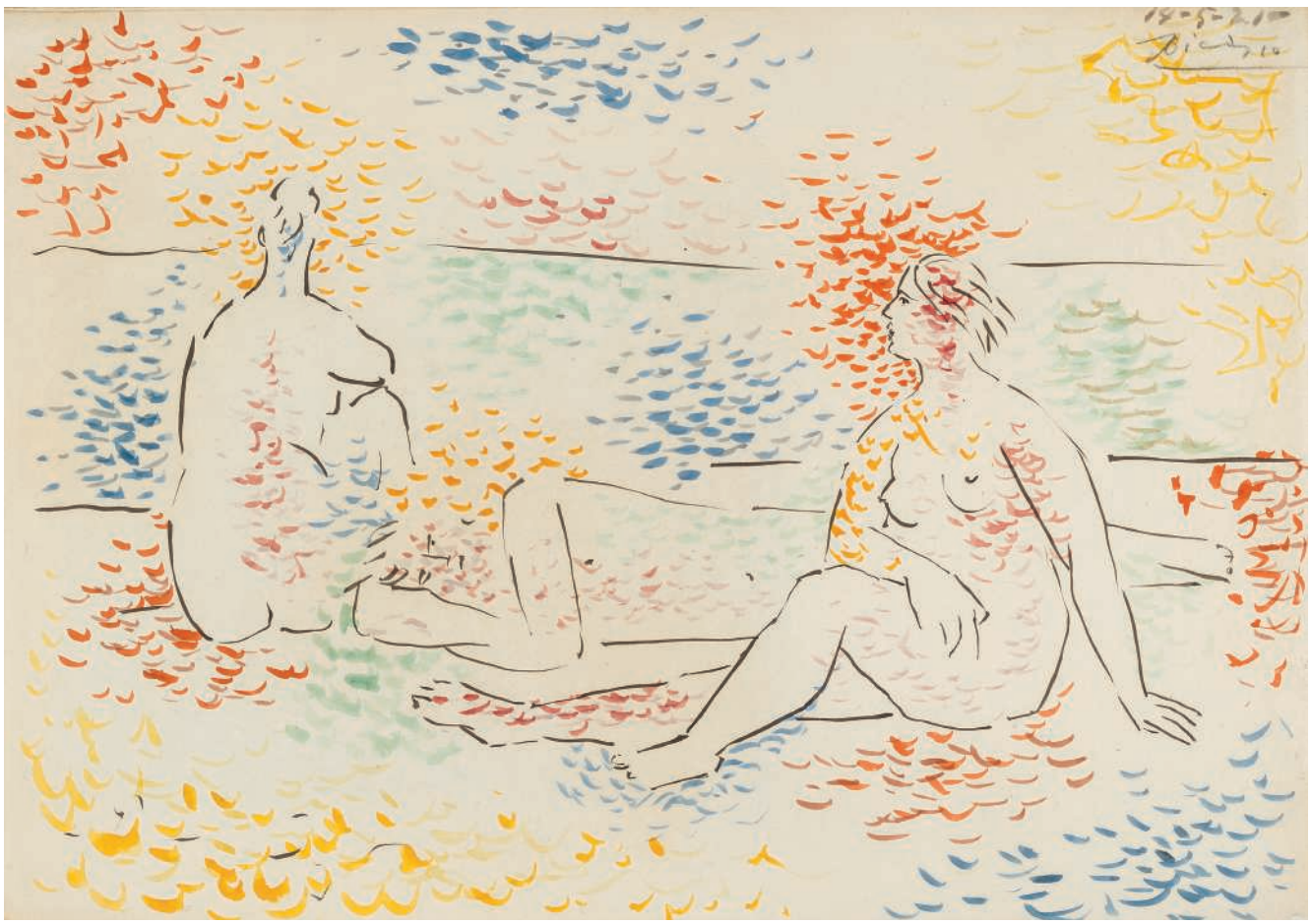
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© Succession Picasso/DACS, London 2017.

PABLO PICASSO
Trois baigneuses sur la plage
signed and dated '14-5-21- Picasso' (upper right)
watercolour, pen and ink and ink wash on paper
9 ½ x 13 ⅜ in. (24 x 34 cm.)
Executed on 14 May 1921
£100,000-200,000

IMPRESSIONIST AND MODERN ART WORKS ON PAPER SALE
London, 28 February 2018

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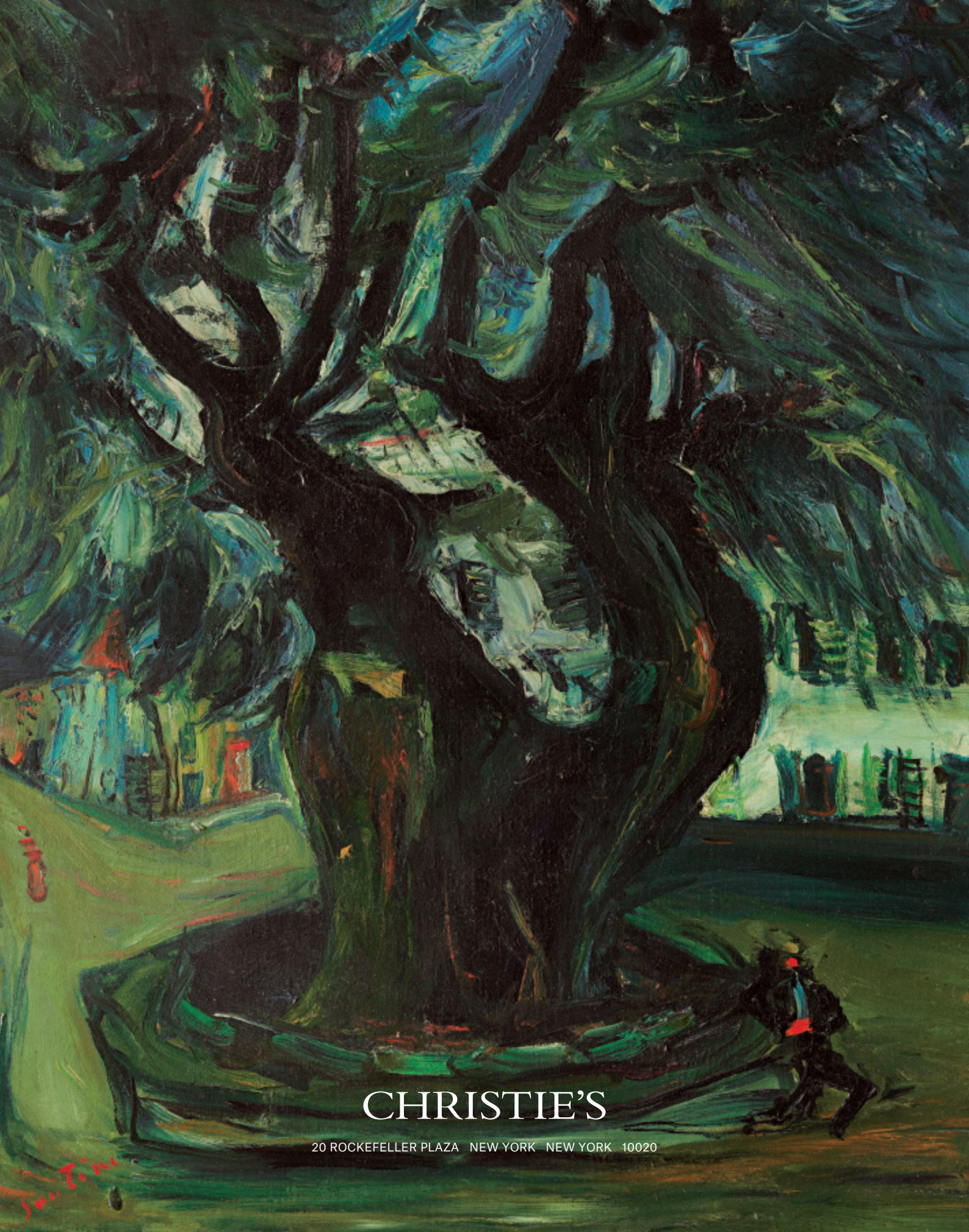
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