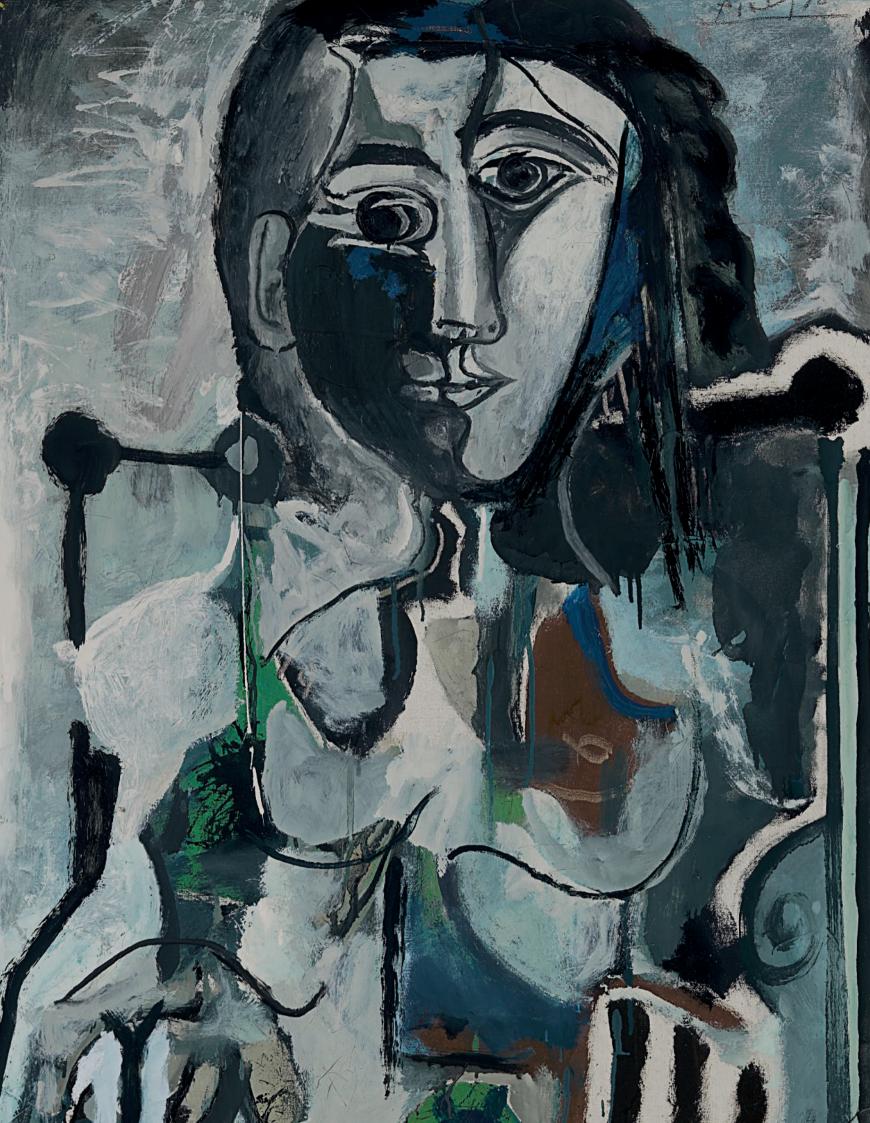
# IMPRESSIONIST AND MODERN ART | EVENING SALE



# CHRISTIE'S



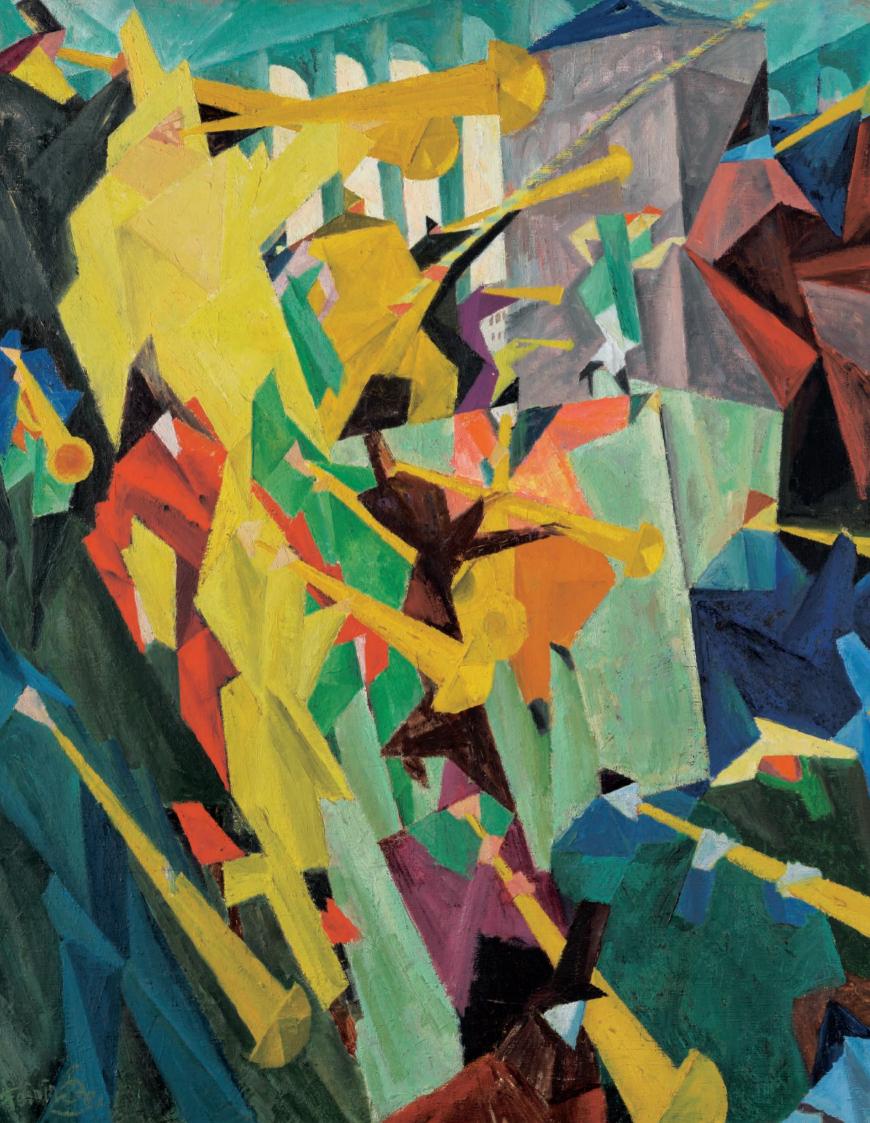




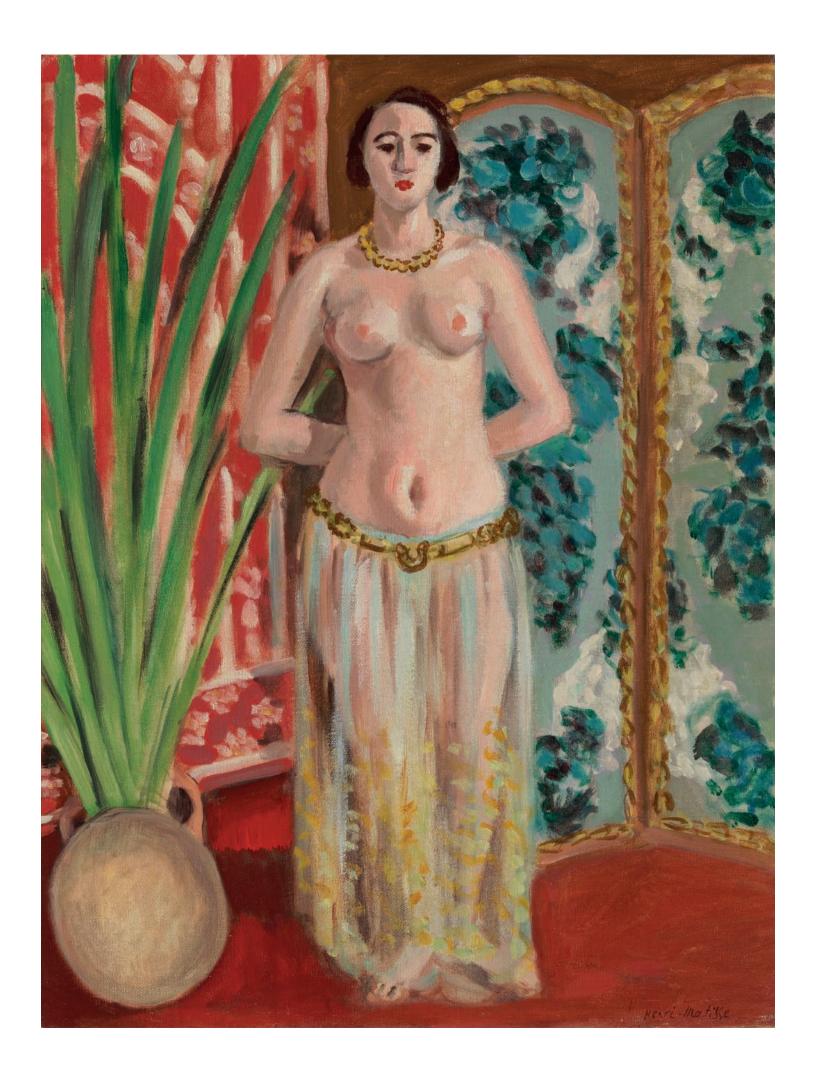












# **IMPRESSIONIST AND MODERN ART**

# **EVENING SALE**

# **TUESDAY 15 MAY 2018**

## **AUCTION**

15 May 2018 at 7.00 pm (Lots 1A-40A)

20 Rockefeller Plaza New York, NY 10020

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Monday	30 April	11.00 am- 4.00pm
Tuesday	1 May	11.00 am- 4.00pm
Wednesday	2 May	11.00 am- 4.00pm
Thursday	3 Мау	11.00 am- 4.00pm
Friday	4 May	11.00 am- 4.00pm
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Sunday	6 May	1.00 pm- 4.00pm
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[50]

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21/06/16



13/03/2018







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## FRONT OF WRAP:

## FACING PAGE OF WRAP COVER:

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Lot 19A, © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris Mark Rothko, No. 7 (Dark over Light), 1954, to be sold in the Post War and Contemporary Evening Sale on May 17 2018 in New York © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York

## **FRONTISCPIECE 9:**

Lot 22A

## **FRONTISCPIECE 10:**

Lot 39A

#### **OPPOSITE PROPERTY TITLES:** Lot 23A

# **EVENING SALE DIVIDER:**

Lot 24A

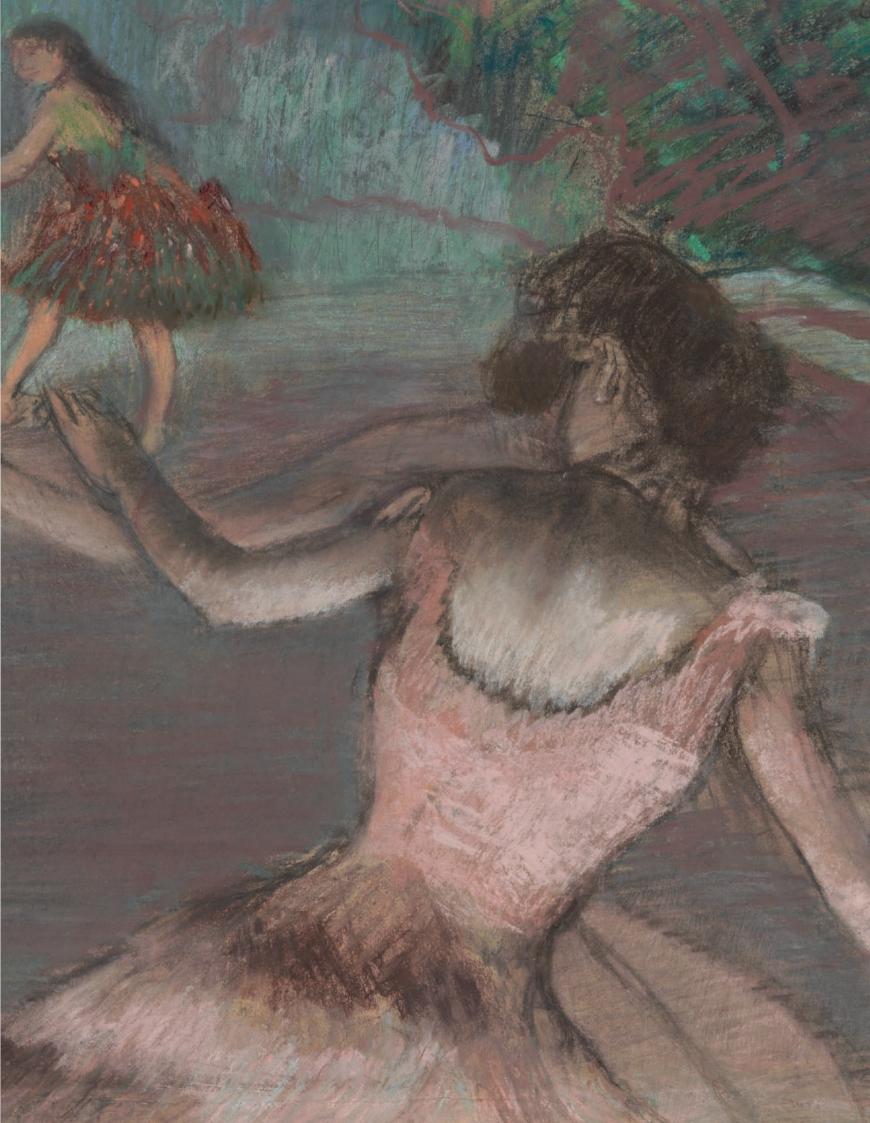
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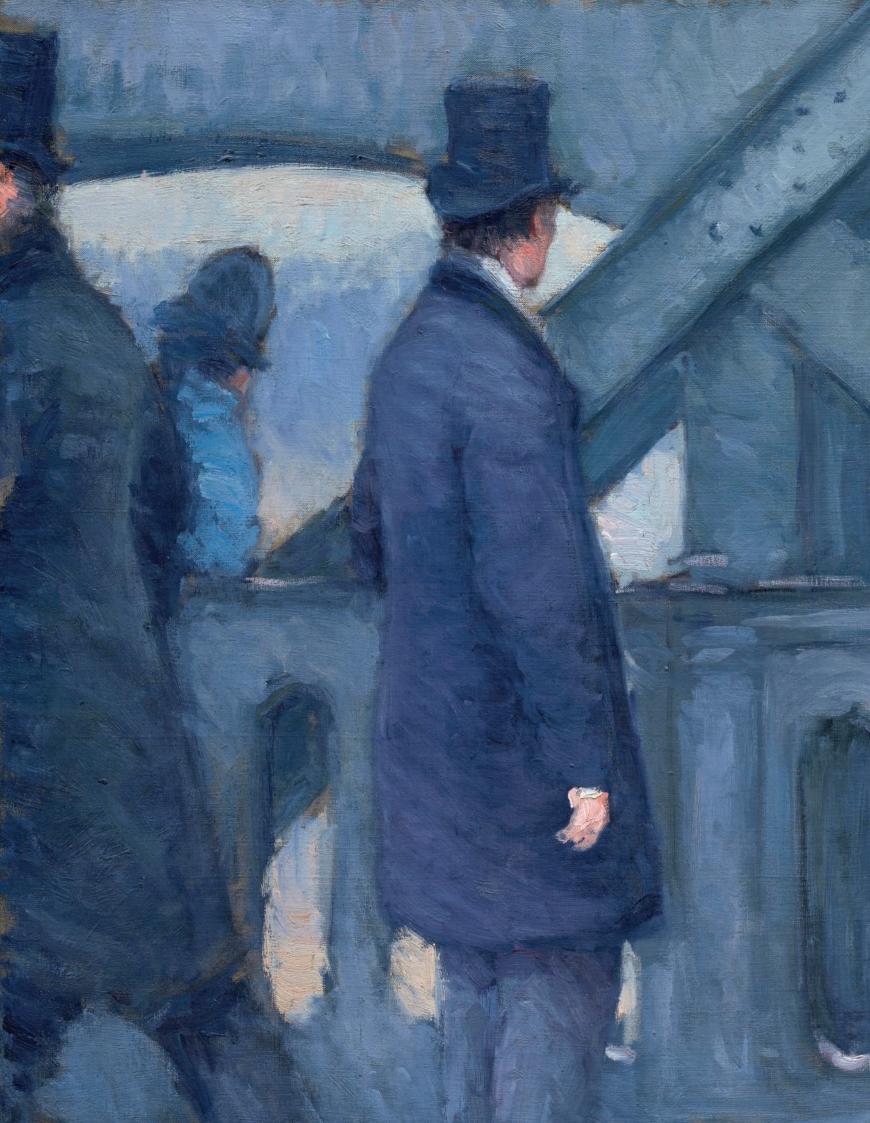
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## **PROPERTIES FROM**

Property From A Private Japanese Collection Sold To Benefit luchi Charitable Trust Scholarship For International Students In Japan

Property from the Collection of Dr. and Mrs. Jerome S. Coles

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# IMPRESSIONIST AND MODERN ART

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John Steinert

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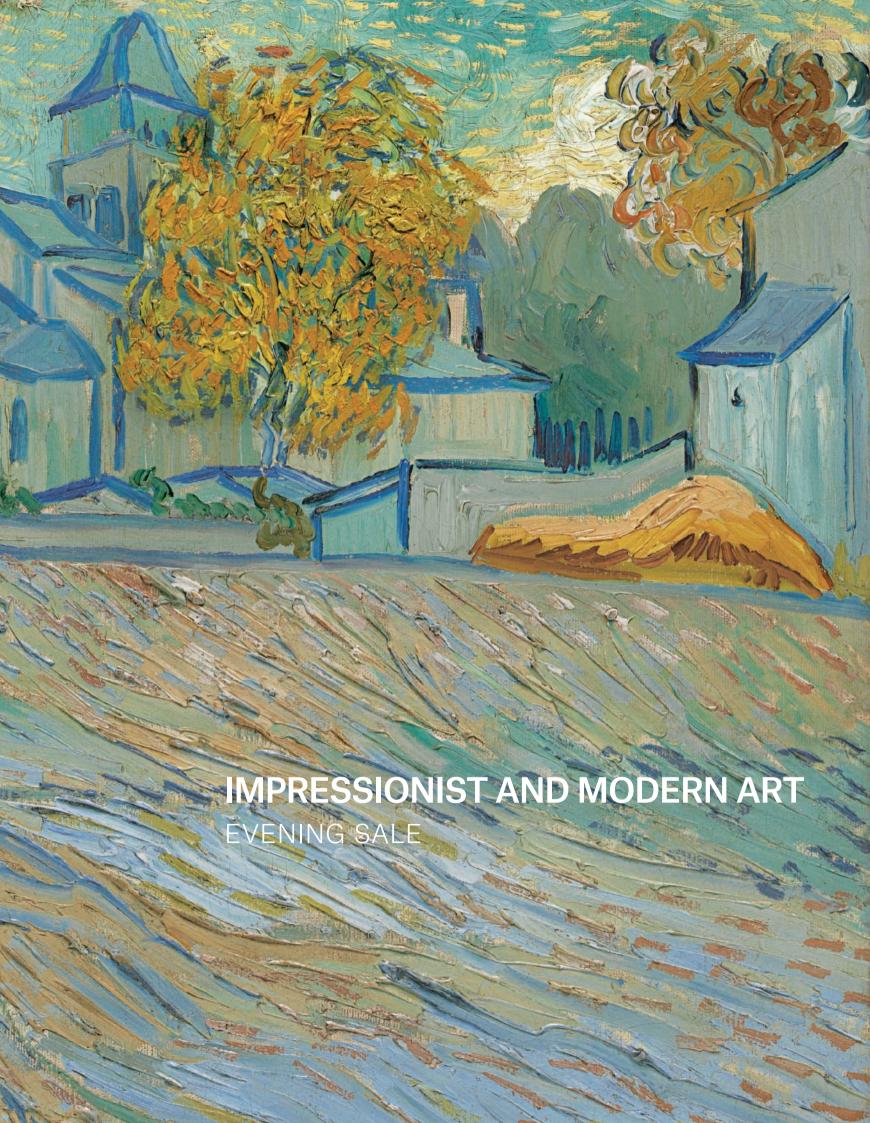
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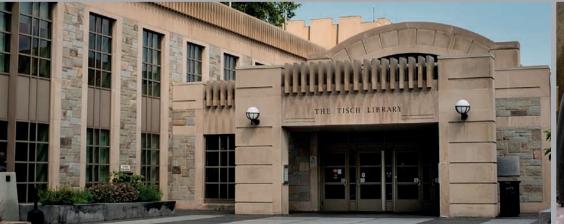
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# JOAN AND PRESTON ROBERT

# TISCH

In 1986, at the height of America's AIDS crisis, Joan Tisch walked into the offices of New York's Gay Men's Health Crisis on a mission. "I'm Joan," she announced, "and I'd like to volunteer." It was a simple declaration—marked by humility, urgency, and a belief in change—that characterized Tisch's extraordinary spirit. For decades, she was an integral part of her family's efforts in philanthropy, and with unflagging zeal and generosity, she helped create a lasting legacy in New York and the wider world.

Joan Tisch was born in Manhattan in 1927. While studying English at the University of Michigan, the young Joan met Preston Robert "Bob" Tisch, a fellow student and Brooklyn native. "We literally met hanging out on the steps of the library," she laughed in later years. The couple married in 1948, and went on to have three children.

Across nearly six decades of marriage, Bob and Joan Tisch rose to become two of New York's most prominent civic and philanthropic leaders. Bob Tisch became a goodwill ambassador for his city: in addition to championing New York in Washington, he lobbied to bring two Democratic National Conventions to Manhattan, and generated support for largescale urban development initiatives such as the Javits Center. A lifelong football fan, Bob Tisch purchased a fifty percent stake in the New York Giants in 1991.

Joan Tisch was a remarkably driven woman with an unwavering belief in her family's ability to affect change. Beyond their significant contributions to institutions such as the University of Michigan and Tufts University, the Tisches' native New York was a particular focus of their energies. From the Central Park Children's Zoo to New York University, the Metropolitan Museum of Art, and the Museum of Modern Art (where Joan Tisch served as a trustee and posthumously

NYU Tisch School of the Arts. ©Branda: Courtesy of NYU Photo Bureau.

MetLife Stadium, home of the New York Giants. Photo: Erick W. Rasco / Sports Illustrated/ Getty Images.

Joan and Preston Robert Tisch. Courtesy of the family.

The Tisch Library, Tufts University. © Trustees of Tufts College.

Joan and Robert Preston Tisch in front of the Tisch Children's Zoo, New York, no date. Courtesy of the family.

donated works by Léger, Braque, and Giacometti,) the family provided significant support to organizations benefitting New Yorkers from all walks of life. Today, the Tisch name can be found throughout the city, reflecting a multi-generational ethos of giving.

Joan Tisch was a board member of Citymeals-on-Wheels, where Bob Tisch served as founding president, as well as a stalwart patron of the 92nd Street Y, where she co-chaired the Tisch Center for the Arts. The Tisch family made a transformative impact on NYU, providing major gifts across academic disciplines and schools. Their contributions to the university encompassed educational programs and scholarships in the arts and humanities; the acquisition and renovation of the building now known as the Tisch School of the Arts; Tisch Hospital at NYU Langone Medical Center; the Joan H. Tisch Center for Women's Health and the Preston Robert Tisch Center for Men's Health; and the NYU Preston Robert Tisch Institute for Global Sport.

Of Joan Tisch's many achievements in the public sphere, it is her groundbreaking advocacy during the AIDS crisis and with the Gay Men's Health Crisis that remains most notable. "When Joan Tisch walked through the doors of GMHC in 1986," noted Marjorie J. Hill, the organization's former CEO, "no one could have predicted the impact she would have... let alone the influence she would exercise as one of the world's most visible AIDS advocates and philanthropists." Tisch had lost several friends to AIDS, and understood the importance of personal volunteerism in fighting the virus. From stuffing envelopes to counseling patients navigating medical bills and emotional crises on the GMHC hotline, Tisch was a truly hands-on supporter. "For the first time in years of volunteering," she said of her early involvement with GMHC, "I had become emotionally involved."

It is a testament to Tisch's humility that the GMHC staff remained unaware of their fervent volunteer's social status. When the GMHC photocopier broke down, Tisch was informed that they could not afford a replacement. "My mom promptly wrote a check for \$475 and handed it to the manager," Jonathan Tisch remembered. "He looked very dubious. 'How do I know this check won't bounce?' She replied, 'Trust me, it won't bounce.'" The woman dubbed "GMHC's most famous anonymous volunteer" was eventually asked to join the board of directors, where she spearheaded its transformation from a grassroots movement to the world's most respected AIDS advocacy and services agency. In 1997, Tisch provided GMHC with a monetary gift that allowed the organization to move into a new headquarters named in her honor; at the time, it was one of the largest bequests ever made to an AIDS-related cause. "Joan Tisch... never said 'no' to GMHC," the organization's CEO Kelsey Louie wrote upon her death. "GMHC will never stop saying 'thank you' to her."

"You could ask what would New York be without the Tisches," MoMA trustee Marie-Josée Kravis mused upon awarding the family the museum's David Rockefeller Award, "and I think a lot of institutions would be different."



# 1A PABLO PICASSO (1881-1973)

Deux nus

signed 'Picasso' (lower right) and dated '20.25.7.62.' (upper left) colored wax crayons and black Conté crayon over pencil on paper  $9\frac{1}{2} \times 11\frac{1}{2}$  in. (24 x 31.8 cm.) Drawn on 20-25 July 1962

\$700,000-1,000,000

#### **PROVENANCE**

Jeanne Gottesman, Nassau, New York (*circa* 1965). Joy Ungerleider, Larchmont, New York (by descent from the above, *circa* 1967).

Andrew Ungerleider, Santa Fe (by descent from the above, 1994). Private collection, Europe.

Michael N. Altman & Co., Inc., New York (acquired from the above, 1997). Acquired from the above by the late owners, 10 October 1997.

#### LITERATURE

C. Zervos, Pablo Picasso, Paris, 1968, vol. 20, no. 341 (illustrated, pl. 137).

Embellished with wax crayons in a rainbow of hues, this drawing depicting two female nudes—joined by a black cat and tiny kitten at lower right—is one of the more elaborately rendered pages that Pablo Picasso signed and detached from a spiral-bound sketchbook whose front cover he inscribed "17.6.62" (Glimcher, no. 165). The double-dating at upper left on the sheet denotes the two-step process by which Picasso completed this image. First employing a graphite pencil, the artist set down the contours and hatching of the figures and creatures in a single session on 20 July. He returned to the drawing on the 25th to enhance the imagery with color—of the sixteen studies of two nudes that he completed between 16 and 27 July (Zervos, vol. 20, nos. 327-342), he further treated only six in this manner.

The first two drawings in Sketchbook no. 165 are studies Picasso drew after Manet's *Le déjeuner sur l'herbe*, which had been his primary project of interpretive appropriation since August 1959, numbering in the end more than 175 paintings and drawings. Pencil studies of lovers in bed comprise the next eighteen pages, leading to the series of *Deux nus*, with Picasso's wife Jacqueline as his subject, which may be likened to Manet's artists' models at their ease—the presence of the cats perhaps alludes to the feline atop the bed in Manet's *Olympia*. Picasso subsequently returned to the *Déjeuner* theme in another eight studies, bringing this lengthy enterprise to a conclusion in four drawings dated 1 and 2 August 1962, a finale which Picasso's men and women celebrate by indulging in an orgy.

Following a series of paintings based on Poussin's *L'enlèvement des sabines* in October 1962, a campaign Picasso claimed had left him "spent," he declared to Hélène Parmelin that he was "embarking upon an incredible adventure...to rediscover painting...in the form of the natural and not the form of art—the grass as grass, the nude as nude" (quoted in *Picasso: The Artist and Model*, New York, 1965, pp. 9 and 10). The artist and model became his fundamental theme, later joined by the *mosqueteros* and their ilk—Picasso had settled on his subjects for the final decade of his long career.





# 2A

# ALBERTO GIACOMETTI (1901-1966)

Homme assis

signed 'Alberto Giacometti' (lower right) oil on canvas 39% x 31% in. (100 x 80.7 cm.) Painted *circa* 1950

\$3,000,000-5,000,000



Giacometti at the entrance of his studio, Paris, 1954. Photograph by Denise Colomb. Photo: © Ministère de la culture - Médiathèque du Patrimoine / Denise Colomb /dist. RMN / Art Resource, NY. Art: © 2018 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York.

## PROVENANCE

(probably) Galerie Maeght, Paris.

Christian Zervos, Paris.

Sidney Janis Gallery, New York (acquired from the above, 1961). Julian J. and Joachim J. Aberbach, New York (acquired from the above, 1961)

Galerie Beyeler, Paris (acquired from the above, 2 February 1980). Stephen Hahn Gallery, New York (acquired from the above, 1 April 1980). Pace Gallery, New York (1993).

Acquired from the above by the late owners, 16 November 1993.

## EXHIBITED

Venice, *Esposizione Biennale Internazionale d'Arte: 31*, June-October 1962. New York, The Museum of Modern Art; The Art Institute of Chicago; The Los Angeles County Museum of Art and San Francisco Museum of Art, *Alberto Giacometti*, June 1965-April 1966, p. 79 (illustrated in color; titled *Seated Figure in Studio*).

New York, Sidney Janis Gallery, *Giacometti and Dubuffet*, November 1968, p. 7, no. 14 (illustrated; titled *Seated Figure in Studio*).

Paris, Orangerie des Tuileries, *Alberto Giacometti*, October 1969-January 1970, p. 155, no. 142 (illustrated, p. 91; titled *Diego dans l'atelier*).

New York, The Solomon R. Guggenheim Museum, *Alberto Giacometti: A Retrospective Exhibition*, April-June 1974, p. 135, no. 124 (illustrated; titled *Figure assis dans l'atelier*).

New York, Sidney Janis Gallery, *Alberto Giacometti: Sculpture, Paintings and Drawings*, September-November 1985, no. 4 (illustrated; titled *Seated Figure in the Studio*).

The Alberto Giacometti Database, no. 3904.





Giacometti, palette in hand, painting at the easel in his studio, circa 1950. Photograph by Ernst Scheidegger. Photo: © 2018
Artists Rights Society (ARS), New York / ProLitteris, Zurich.
Art: © 2018 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York.

Francis Bacon, Portrait of Lucian Freud, 1951. Whitworth Art Gallery, University of Manchester, UK. © The Estate of Francis Bacon. All rights reserved / DACS, London / ARS, NY 2018.

Alberto Giacometti, *Diego*, 1950. Robert and Lisa Sainsbury Collection, Sainsbury Centre for Visual Arts, University of East Anglia, Norwich. © 2018 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York

"How can one paint a vacuum?" Jean-Paul Sartre inquired. "Before Giacometti it seems that no one made the attempt. For five hundred years painters had been filling their canvases to the bursting point, forcing into them the whole universe. Giacometti begins by expelling the world from his canvases. For example, he paints his brother Diego all alone, lost in a hangar, and that is sufficient."

If the horror vacui, a notion attributed to Aristotle, extends to painters and physicists alike, Giacometti, on the other hand—as Sartre claimed—"wears his vacuum as a snail its shell, because he wants to explain all its facets and dimensions" ("The Paintings of Giacometti," 1954, in Alberto Giacometti: The Origin of Space, exh. cat., Kunstmuseum Wolfsburg, 2010, pp. 239 and 240). Giacometti made the Void his element, however terrifying he sensed its power. Those immense alien spaces that surround and separate all things, all people, the immeasurable distances that we wander in our ineluctable, perpetual exile—a consequence of the individual solitude to which we have each been fated—obsessed Giacometti. It is from this well of emptiness that he perceives all around him, and no less strongly so deep within himself, that Giacometti summons forth the will and matière to model a figure or a head, to paint Diego dans l'atelier—to conjure an apparition of our reality from vast, fathomless space.

Giacometti's floor space in his ramshackle studio building at 46, rue de Hippolyte Maindron, 14th arrondissement, was far from hangar-like, actually no more than about 20 square meters (less than 220 square feet). The staircase to the loft above, where Diego often stayed overnight, provides the diagonal in the background that disrupts the cubic geometry of the room, and serves as a fictive ladder of escape, if only an ascension to nowhere but another void. As if he were a stoic philosopher in antiquity, or Kierkegaard or Sartre, Diego relaxes and ponders his existentialist predicament; a session with Alberto at the easel gave him with plenty of time to think things through.

Giacometti paintings are essentially drawings rendered with brushes and oil colors on canvas. A dense filigree of linear brushstrokes, the tracks of innumerable pentimenti intimate Diego's presence within the cavernous corner of the studio. Nowhere to be seen is a contour that separates figure from space, the substance of being from nothingness. The welter of lines traces fluid surface tensions that bend, swerve, and twist, as if circulating about while drawn to an unseen but powerful inner magnetic core.





The first-born son of the renowned turn-of-the-20th century Swiss painter Giovanni Giacometti, Alberto painted during his youth, but only intermittently after he moved to Paris in 1922 to study sculpture, usually while visiting his family back at home in Stampa. Following his wartime exile in Geneva and return to Paris in the fall of 1945, Giacometti enlarged the tiny matchstick figures he had been modeling into the elongated, attenuated sculptures for which he became internationally famous. Constantly exploring form through drawing, Giacometti again took up painting as an alternate means of visualizing the figure in space—"to know what I was seeing, it became necessary for me to try to paint," he explained to Andre Parinaud in 1962 (M. Leiris and J. Dupin, ed., *Alberto Giacometti: Écrits*, Paris, 1990, p. 277).

Unlike working in sculpture, in actual three-dimensional space, "Giacometti has to find in the two dimensions of his canvas other means of creating distance than those he uses in sculpture," Jacques Dupin explained. "Hence he almost always surrounds his compositions with a false frame of neutral color or rough drawing. This tangible limit traced by hand attenuates first of all the geometric rigidity of the stretcher. Above all it allows us to see the subject through an indefinite and ambiguous opening which at once creates the illusion of remoteness" (*Giacometti: Three Essays*, New York, 2003, pp. 65 and 67).

Giacometti paintings are essentially drawings rendered with brushes and oil colors on canvas. A dense filigree of linear brushstrokes, the tracks of innumerable pentimenti intimate Diego's presence within the cavernous corner of the studio. Nowhere to be seen is a contour that separates figure from space, the substance of being from nothingness. The welter of lines traces fluid surface tensions that bend, swerve, and twist, as if circulating about while drawn to an unseen but powerful inner magnetic core. The build-up of pigment on the surface of the canvas manifests Giacometti's use of paint as *matière*, a substance possessing a physical presence in its own right, like the plaster or clay with which he modeled his sculptures. Yet it is impossible to know where Diego's body ends and the void begins, or if he is coming into being or decomposing, appearing or disappearing. "With each of his paintings," Sartre stated, "Giacometti takes us back to the moment of creation *ex nihilo*" (exh. cat., *op. cit.*, 2010, p. 240)

Color is absent. Neutral grays are the hues of a luminous formlessness, and true to the actual appearance of Giacometti's work environment. When Alexander Liberman, the New York artist and editor of *Vogue*, visited Giacometti's Paris studio in 1955, it struck him that "the walls are gray, the sculptures gray and white, interspersed with the sepia accent of wood or the dull glint of bronze...In the darker corners of the room, his long, narrow life-size figures seem like apparitions from another planet—one is surrounded by beings never encountered before" (*The Artist and His Studio*, New York, 1988, p. 278).

"Giacometti goes from known to unknown by stripping down, by progressive asceticism," Dupin observed. "He flays appearances and digs into reality until he renders visible the essence of their relationship, that is, the presence of something sacred...There is a sacredness only in the excess relationship between man and reality, in the impossible communication of the one with the whole, laceration of oneself and lacerating of the other, sole threshold and lightning flash, which the totalizing power of the creative act establishes" (op. cit., 2003, p. 74).

# T THE COLLECTION OF JOAN AND PRESTON ROBERT TISCH

## ЗА

# HENRY MOORE (1898-1986)

Seated Figure

bronze with brown patina Height: 17% in. (43.5 cm.) Conceived in 1949 and cast in the artist's lifetime

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

#### **PROVENANCE**

The British Academy of Film and Television Arts, London (acquired from the artist).

Fischer Fine Art, Ltd., London (acquired from the above). Private collection, New York (acquired from the above, *circa* 1975). Richard Gray Gallery, Chicago (acquired from the above). Acquired from the above by the late owners, 3 March 1997.

#### LITERATURE

H. Read, intro., *Henry Moore: Sculpture and Drawings Since 1948*, London, 1955, vol. II (another cast illustrated, pl. 3).

J. Hedgecoe, *Henry Moore*, New York, 1968, p. 176, no. 2 (another cast illustrated).

I. Jianou, Henry Moore, New York, 1968, p. 76, no. 255.

R. Melville, *Henry Moore: Sculpture and Drawings*, 1921-1969, London, 1970, p. 354, no. 392 (another cast illustrated, p. 186).

D. Mitchinson, ed., *Henry Moore: Sculpture*, London, 1981, p. 311, no. 197 (another cast illustrated, p. 104).

A. Bowness, ed., *Henry Moore: Complete Sculpture, 1949-1954*, London, 1986, vol. 2, p. 26, no. 271 (another cast illustrated, p. 27; another cast illustrated again, pl. 12).

J. Hedgecoe, *Henry Moore: A Monumental Vision*, London, 1998, p. 212, no. 258 (another cast illustrated, p. 213).



Henry Moore, *Madonna and Child*, 1943-1944. Church of St. Matthew, Northampton. Reproduced by permission of The Henry Moore Foundation. © The Henry Moore Foundation. All Rights Reserved, DACS 2018 / www.henry-moore.org.

Henry Moore conceived this robustly proportioned *Seated Figure* in 1949 in response to a commission from the British Film Academy. This sculpture represents a development of the seated mother in the *Madonna and Child* he carved in Hornton stone, completed in 1944 for the Church of St. Matthew in Northampton. The present sculpture is also related to the women in the Family Groups, several of which Moore enlarged from the small terracotta sketch-models and cast in bronze following the end of the Second World War.

The seated woman holds in her left hand, lifted to her bosom, a sprig of laurel leaves. From the bronze cast it received from the original edition of five, the Film Academy—today the British Academy of Film and Television Arts (BAFTA)—had replicas made, which it presented each year (through 1967) to the production unit of award-winning films in five categories: Film from Any Source, British Film, United Nations Award, Short Film, and Specialised Film.

Of the three fundamental poses for the human figure—standing, sitting, and reclining—the seated alternative is the most stable; as if enthroned, the subject becomes resplendently monumental. While Moore more often gravitated toward the reclining figure for the greater freedom that this posture offered him, he nevertheless stated, "In fact if I were told that from now on I should have stone only for seated figures I should not mind it at all" (quoted in A. Wilkinson, ed., Henry Moore: Writings and Conversations, Berkeley, 2002, p. 218).

Moore took inspiration from ancient Egyptian seated portrait sculptures—"The whole figure has the stillness of waiting, not of death," he explained. Also drawn to four Greek seated marble figures in the British Museum from the late archaic period (580-510 BCE), he extolled their "repose and monumentality. Look how poised yet relaxed that simple head is, it's the very essence of a head on a neck and shoulders" (quoted in D. Finn, *Henry Moore at the British Museum*, New York, 1981, pp. 35 and 50).

This engagement with the sculptural legacy of the ancient Mediterranean world endowed Moore's work with a timely and communicable humanist outlook; this dialogue between past and present, myth and modernity proved central to his enduring renown. Moore dedicated his life's work to exalting the powerful, aweinspiring, yet compassionate, wise, and protective maternal body, the Great Mother, from whose womb issue the unending generations and prospect of humankind.





## 4A

# PABLO PICASSO (1881-1973)

L'Atelier

signed 'Picasso' (lower left); dated '28.10.55' (on the reverse) oil on canvas  $45\% \times 35$  in. (115.8  $\times$  89.9 cm.) Painted on 28 October 1955

\$6,000,000-9,000,000

#### **PROVENANCE**

Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris. Saidenberg Gallery, New York (by 1957).

Private collection, New York.

Thomas Ammann Fine Art, Zürich.

titled The Studio of La Californie).

Daros collection, Switzerland (acquired from the above, *circa* 1997 and until at least 1999).

Acquavella Contemporary Art, Inc., New York (2005).

Acquired from the above by the late owner, 9 May 2006.

#### **EXHIBITED**

Paris, Galerie Louise Leiris (Daniel-Henri Kahnweiler), *Picasso: Peintures*, 1955-1956, March-April 1957, p. 5, no. 4 (illustrated).

New York, Saidenberg Gallery, *Pablo Picasso: Paintings*, 1954-1955-1956, September-October 1957 (illustrated).

New York, Marlborough Gallery, Inc. and New York, Saidenberg Gallery, Homage to Picasso for his Ninetieth Birthday: Exhibition for the Benefit of the American Caner Society, October 1971, p. 83, no. 73 (illustrated). Barcelona, Museo Picasso, Picasso: Indoor and Outdoor Landscapes, October 1999-January 2000, pp. 137 and 271, no. 109 (illustrated in color;

Kunstmuseum Bern, *Picasso und die Schweiz*, October 2001-January 2002, p. 372, no. 148 (illustrated in color).

Sydney, Art Gallery of New South Wales, *Picasso: The Last Decades*, November 2002-February 2003, p. 94, no. 17 (illustrated in color; titled *Studio (La Californie)*).

## LITERATURE

R. Penrose and E. Quinn, *Picasso at Work*, London, 1965 (illustrated in color *in situ* in the artist's studio).

C. Zervos, *Pablo Picasso*, Paris, 1965, vol. 16, no. 490 (illustrated, pl. 167). D. Cooper, *Braque: The Great Years*, exh. cat., The Art Institute of Chicago, 1972, p. 75 (illustrated, fig. 58).

P. Daix and E. Quinn, *The Private Picasso*, Boston, 1987, p. 149 (illustrated in color *in situ* in the artist's studio).

Y.-A. Bois, *Matisse and Picasso: A Gentle Rivalry*, exh. cat., Kimbell Art Museum, Fort Worth, 1999, pp. 231 and 234 (illustrated in color, fig. 227; titled *The Studio a "La Californie"*).

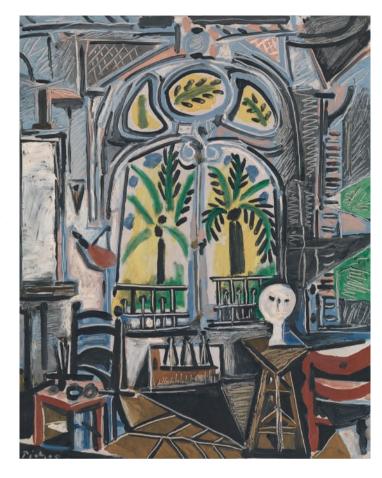




L'Atelier, dated 28 October 1955, brims with sundry accoutrements of the artist's profession—stacked canvases, an assortment of paint tins and brushes atop a "Van Gogh" chair, a tool box holding some used wine bottles, refilled with oil media and thinners. A Spanish wineskin hanging on the wall betokens the Dionysian impulse in the creative endeavor. The painted ceramic *Tête de femme*, 1953 (Musée Picasso, Paris) represents the classic studio encounter between artist and model. This choc-a-bloc studio inventory is the fourth and most elaborate of the eleven *Atelier* canvases that Picasso painted between 23 and 31 October 1955, all in a vertical format. A twelfth picture, featuring a wide-screen view of the studio, followed on 12 November.

In the spring of 1955, during an evening stroll in the hills above Cannes, Picasso and Jacqueline Roque chanced upon a villa for sale, "La Californie", built in 1920 but designed in an unabashedly ornate, fin-de-siècle Art Nouveau style. Having completed his Femmes d'Alger series several months previously, Picasso mused on the "Orientalist" aspect of the tall arched windows and the floral arabesque motifs in the room décor.

Picasso and Jacqueline had been dividing their time between his house "La Galloise" in Vallauris, and her cottage in nearby Golfe-Juan. The artist needed far more space for his work and storage; he moreover desired to leave behind those lingering memories of "La Galloise" that pertained to his previous partner, Françoise Gilot, who had left him, taking their two children, in the fall of 1953. Pleased with his new companion, Picasso decided that he and Jacqueline must have a suitably large home to call their own. He purchased "La Californie" on 6 April 1955. The couple moved into the villa during June—the artist had first painted Jacqueline one year before.



Picasso and Jacqueline in 'La Californie', Cannes, 1956. Photograph by Lucien Clergue. Photo: © 2018 Lucien Clergue / Artists Rights Society (ARS), New York / SAIF, Paris. Art: © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Pablo Picasso, L'Atelier, Cannes, 30-31 October 1955. Tate, London. Photo: © Tate, London 2018. Art: © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Pablo Picasso, *Las Meninas, d'après Velázquez*, Cannes, 1 August 1957. Museu Picasso, Barcelona. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



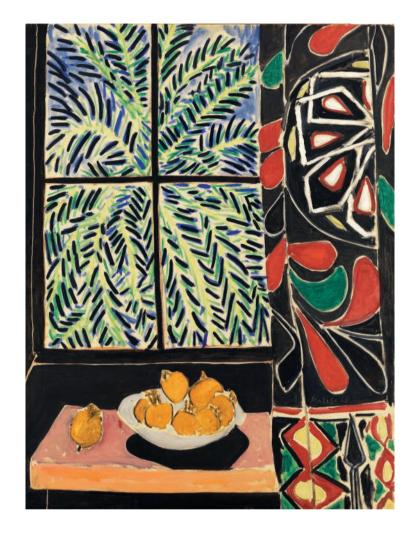


Picasso decided to use the high-ceilinged grand salon on the ground floor of "La Californie" as his studio. When the shutters were opened, revealing the palm trees and other Mediterranean flora in the surrounding gardens, light streamed through the tall Art Nouveau windows into the large rooms on either side of the entrance hall. As an allegory of the creative process, the stylized window frame became the portal through which the interior life of the artist communed with the outer world of things as they are, forging the total experience of the artist's reality.

The occasion of the October *Atelier* series coincided with Picasso's 74th birthday—25 October—the first he celebrated in "La Californie". Just as he inscribed the cover of a 1907 sketchbook "Je suis le cahier," the artist proclaimed in this painting—*I am my studio.* "La Californie" became the locus of Picasso's creative activity for the next three-and-a-half years. "He quickly responded to the stimulus of the place in a series of what he called *paysages d'intérieur*: interior landscapes," Marie-Laure Bernadac explained. "For Picasso, his studio is a self-portrait in itself. Sensitive to its ritual, its secret poetry, he marks with his presence the environment and the objects in it, and makes his territory into his own 'second skin'" (*Late Picasso*, exh. cat., The Tate Gallery, London, 1988, p. 58).

The October 1955 Atelier series is moreover a sequel to Les femmes d'Algers, a second eulogy Picasso devoted to his erstwhile rival, ultimately his good friend and sole acknowledged peer—Henri Matisse—who died in November 1954. The fifteen canvases of Les femmes d'Alger, completed in February 1955, were ostensibly based on Delacroix's painting in the Louvre, which had also influenced Matisse's odalisques. Picasso's series served as a tribute to both masters. "When Matisse died," he told Roland Penrose, "he left his odalisques to me as a legacy" (quoted in Picasso: His Life and Work, Berkeley, 1981, p. 396).

The Vence interiors that Matisse painted during 1946-1948, the last group of large canvases he completed before concentrating on paper cut-outs, had stunned Picasso at the time, and now in the wake of his friend's passing, returned to haunt him once again. The sumptuous Intérieur au rideau égyptien, for example, was among the paintings illustrated in a special Matisse issue of Verve in October 1948; the picture appeared in the artist's 80th birthday tribute the following year at the Musée National d'Art Moderne, Paris, to which Picasso was accorded a private preview. Such was Picasso's admiration—and even anxiety—before the Vence interiors that he hastily arranged an exhibition of his own recent works to coincide with the Matisse celebration. In his Ateliers of 1955, Picasso returned to this dialogue, as a parley and treaty between kings, before setting off on his next campaigns of interpretative acquisition, in which he took on Velázquez and Las Meninas, then Manet's Le déjeuner sur l'herbe.



For Picasso, his studio is a self-portrait in itself. Sensitive to its ritual, its secret poetry, he marks with his presence the environment and the objects in it, and makes his territory into his own second skin.

Marie-Laure Bernadac



Picasso in his studio at 'La Californie', Cannes, 1955. Photograph by Lucien Clergue. Photo: © 2018 Lucien Clergue / Artists Rights Society (ARS), New York / SAIF, Paris. Art: © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Henri Matisse, Intérieur au rideau égyptien, Vence, 1948. The Phillips Collection, Washington, D.C. Photo: The Phillips Collection, Washington, D.C., USA / Bridgeman Images. Art: © 2018 Succession H. Matisse / Artists Rights Society (ARS), New York.

Pablo Picasso, Les femmes d'Alger (Version 'O'), Paris, 14 February 1955. Sold, Christie's New York, 11 May 2015, lot 8A. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



# **5A** JOAN MIRÓ (1893-1983)

Femme entendant de la musique

oil on canvas 51 x 63% in. (129.5 x 161.6 cm.) Painted on 11 May 1945

# \$10,000,000-15,000,000

# **PROVENANCE**

Galerie Pierre, Paris.

Galerie Maeght, Paris.

Vladimir Golschmann, St. Louis (before 1956).

Pierre Matisse Gallery, New York.

Grace Sharpe, New York

Evelyn Sharp, New York (by 1959).

Perls Galleries, New York.

Hans Neumann, Caracas (by 1976 and until at least 1984).

Private collection, New York (acquired from the above); Estate sale,

Christie's, New York, 14 November 1990, lot 31.

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

Acquired from the above by the late owners, 9 November 2000.

# **EXHIBITED**

Paris, Galerie Maeght, *Joan Miró: Derrière le miroir*, November-December 1948, no. 79 (illustrated).

Stockholm, Galerie Blanche, *Joan Miró: Målningar, keramik, litografier*, April-May 1949, p. 11 (illustrated).

Nice, Galerie Matarasso, *Joan Miró: collection 'sortilèges'*, 1957, p. 9 (illustrated).

Barcelona, Fundació Joan Miró, *Joan Miró*: 1893-1993, April-August 1993, p. 397, no. 196 (illustrated in color, p. 400).

New York, The Museum of Modern Art, *Joan Miró*, October 1993-January 1994, pp. 422-423, no. 180 (illustrated, p. 422; illustrated again in color,

Washington, D.C., National Gallery of Art, *Joan Miró: The Ladder of Escape*, May-August 2012, pp. 232 and 109, no. 83 (illustrated in color, p. 109).

# LITERATURE

R. Queneau, *Miró: Masterpieces of French Painting*, New York, 1949 (illustrated in color, pl. 11).

J. Prévert and G. Ribemont-Dessaignes, *Joan Miró*, Paris, 1956, p. 157 (illustrated; titled *Femme écoutant la musique*).

W. Erben, Joan Miró, London, 1959, p. 143 (titled Woman Hearing Music).

J.T. Soby, Joan Miró, New York, 1959, p. 118 (illustrated, p. 112).

J. Dupin, Joan Miró: Life and Work, New York, 1962, pp. 378, 380 and 550, no. 657 (illustrated, p. 550).

J. Lassaigne, *Miró: Biographical and Critical Study*, Paris, 1963, p. 91 (illustrated in color).

R. Penrose, Miró, New York, 1969, p. 107.

G. Picon, *Joan Miró: Carnets catalans*, Geneva, 1976, vol. II, p. 146 (illustrated in color, p. 24).

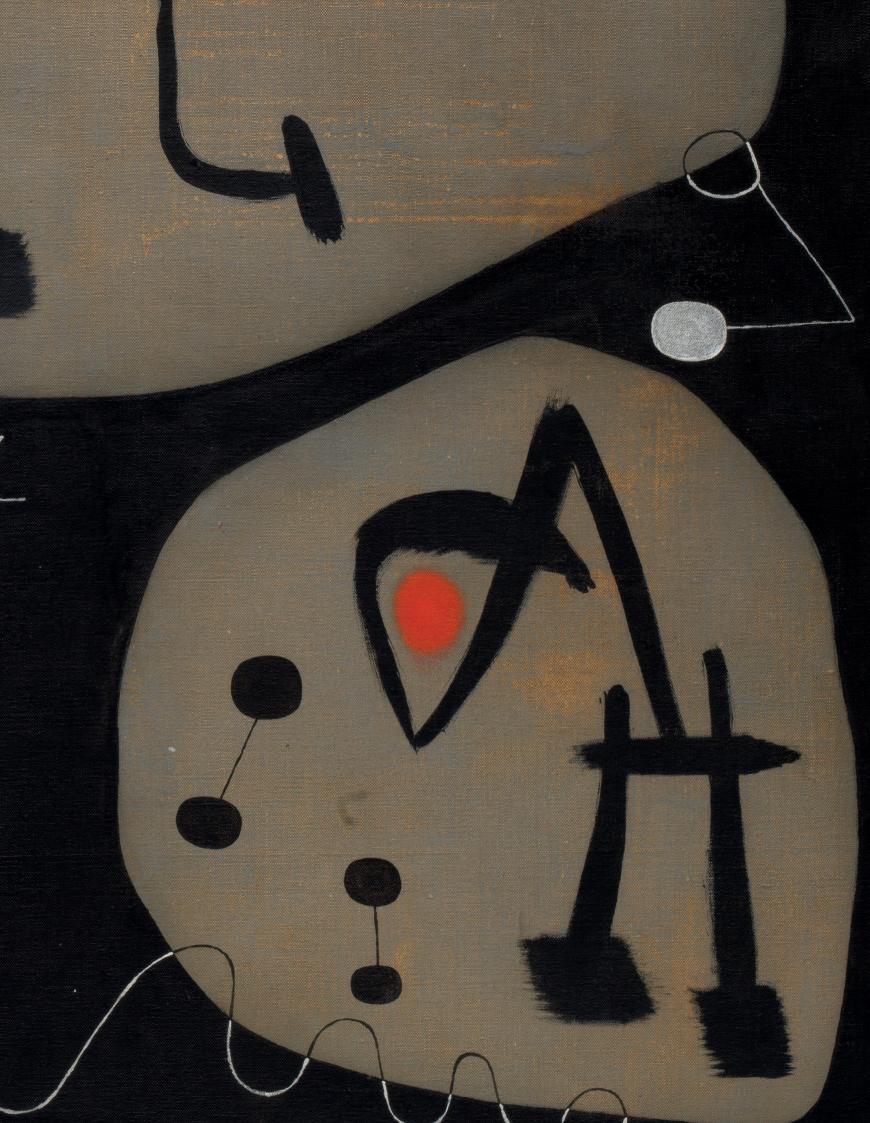
G. Picon, *Joan Miró: Catalan Notebooks, Unpublished Drawings and Writings*, New York, 1977, p. 157 (illustrated in color, p. 114).

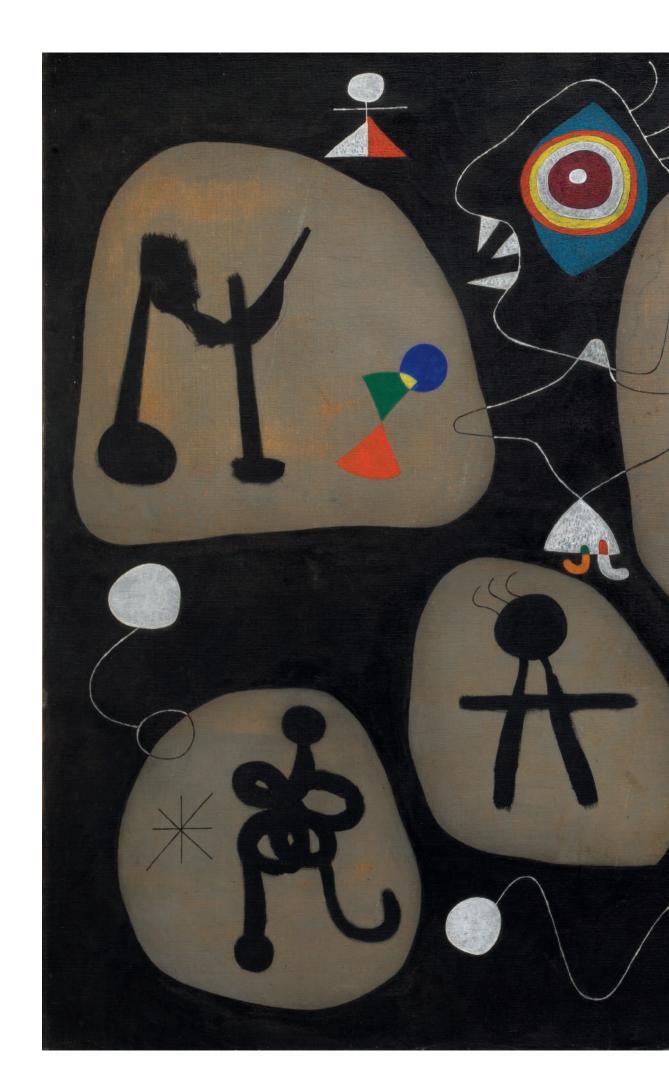
B. Rose, *Miró in America*, exh. cat., The Museum of Fine Arts, Houston, 1982, p. 34.

P.A. Serra, *Miró and Mallorca*, New York, 1984, p. 291 (illustrated in color, p. 240, fig. 329).

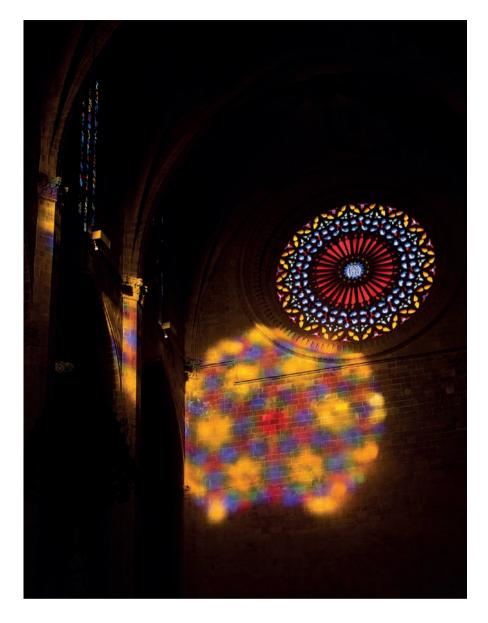
G. Wheelen, *Miró*, New York, 1989, pp. 139-140 (illustrated, p. 140, pl. 187). J.P. Miró and G. Lolivier-Rahola, *Joan Miró: Le peintre aux étoiles*, Paris, 1993, p. 75 (illustrated in color; titled *Femme écoutant la musique*). J. Dupin and A. Lelong-Mainaud, *Joan Miró: Catalogue Raisonné*, *Paintings*, 1942-1955, Paris, vol. III, 2001, p. 81, no. 757 (illustrated in color;

catalogued as signed, titled and dated on the reverse).









As I lived on the outskirts of Palma I used to spend the hours looking at the sea. Poetry and music both were now all-important to me in my isolation. After lunch each day I would go the cathedral to listen to the organ rehearsal. I would sit there in that empty gothic interior daydreaming, conjuring up forms...The cathedral seemed always empty at those hours. The organ music and the light filtering through the stainedalass windows to the interior gloom suggested forms to me.

Joan Miró

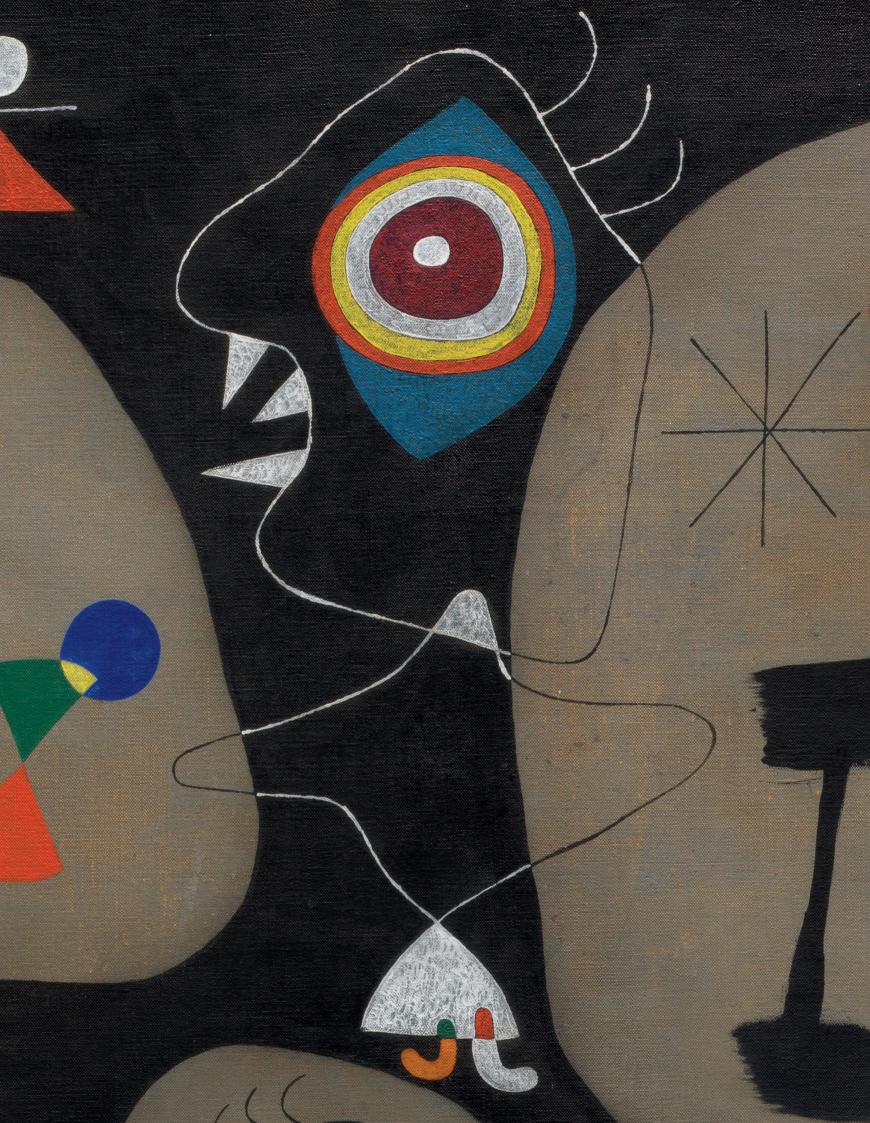
Joan Miró painted Femme entendant de la musique on 11 May 1945—Germany had surrendered on 7 May, ending the Second World War in Europe. The western Allied democracies celebrated their V-E Day on the 8th, the Soviet Union the following day. Miró, residing in Barcelona, soon afterward received a letter from Henri Matisse dated Vence 8 May: "At last! Let us rejoice together" (quoted in exh. cat., op. cit., 1993, p. 337).

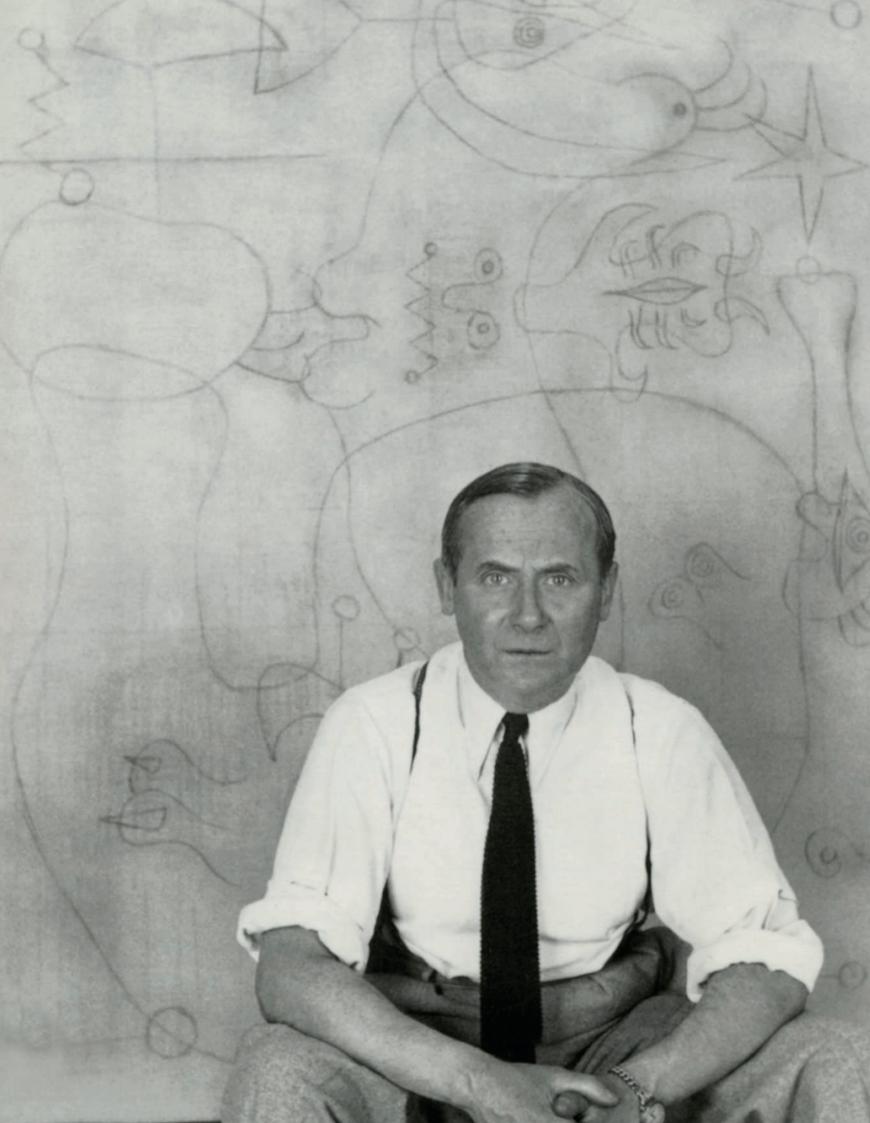
One may appreciate in the animated calligraphy of Miró's figures in this painting the artist's joy at this welcome, long awaited news. Imagine against the darkness of a cabaret stage, silhouetted in the beams of spotlights, a "hot club" quintet of musicians playing heart and soul amid patrons reveling in a copious flow of liquor and high spirits. Mars, the god of war, had been banished. Venus—goddess of love and the bringer of peace—is again ascendant. For Miró, however, events of the day were also a reminder of his own nation's grim political reality. The whole of the Iberian peninsula—Spain and Portugal—remained under the fascist boot, subject to the dictators Franco and Salazar, men who had plenty of blood on their hands, and would remain in power for a long time to come.

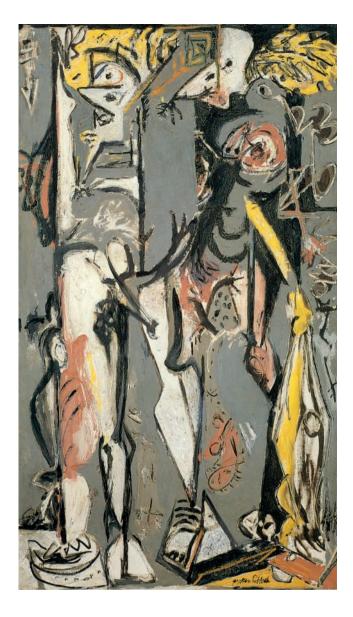
Femme entendant de la musique has a companion work, a slightly larger canvas in a vertical format, which Miró completed a fortnight later, on 26 May 1945, whose title is more revealing about the specific source of the artist's inspiration—Danseuse entendant jouer de l'orgue dans une cathédrale gothique (Dupin, no. 758). While painting both these pictures, the end of the war appears to have summoned forth in Miró's mind powerful, abiding memories of his family's odyssey during the German invasion of France in 1940, when he, his wife Pilar, and daughter Dolores fled from Normandy through southwestern France to the relative safety of their native Catalunya.

The rose window on the east façade of La Catedral de Santa María de Palma, Mallorca. Photo: Jaime Reina/AFP/Getty Images.

Present lot, detail







The arrival in their homeland, however, amounted only to a brief layover—Miró had good reason to fear for his freedom when returning to Spain. He had openly sympathized with the defeated Loyalist cause during the Spanish Civil War; he painted the anti-fascist mural *Le Faucheur* for the deposed government's pavilion at the 1937 Paris World's Fair (Dupin, no. 556; since lost), in which Picasso's *Guernica* was also on view. Fearing that his name was on Franco's secret police watch-list, Miró decided against turning up at his family homes in Barcelona and Mont-roig, and instead took the precaution of sailing to Palma, on the island of Mallorca, where they stayed with Pilar's parents. There during the late summer of 1940 Miró resumed work on his series of gouache *Constellations*, begun in Normandy at the beginning of the year (Dupin, nos. 628-650).

"I was very pessimistic," Miró stated in a 1978 magazine article. "I felt everything was lost. After the Nazi invasion of France and Franco's victory, I was sure they wouldn't let me go on painting, that I would only be able to go to the beach and draw in the sand or draw figures with the smoke from my cigarette. When I was painting the *Constellations* I had the genuine feeling that I was working in secret, but it was a liberation for me in that I ceased thinking about the tragedy all around me. While I was working, my suffering stopped" (M. Rowell, ed., *Joan Miró: Selected Writings and Interviews*, Boston, 1986, pp. 294-295).

"As I lived on the outskirts of Palma I used to spend the hours looking at the sea," Miró recounted in a 1948 interview with James Johnson Sweeney. "Poetry and music both were now all-important to me in my isolation. After lunch each day I would go the cathedral to listen



to the organ rehearsal. I would sit there in that empty gothic interior daydreaming, conjuring up forms...The cathedral seemed always empty at those hours. The organ music and the light filtering through the stained-glass windows to the interior gloom suggested forms to me. I saw practically no one all those months. I read at the time St. John of the Cross, St. Teresa, and poetry—Mallarmé, Rimbaud. It was an ascetic existence: only work" (*ibid.*, p. 210).

During the year that Miró sojourned in Palma, working from his room overlooking the bay, he completed the eleventh through the twentieth of his 23 *Constellations*. When it appeared unlikely the civil authorities would give him any trouble, Miró, Pilar, and Dolores returned to the artist's countryside family home in Mont-roig, about 80 miles southwest of Barcelona, where he completed the final three *Constellations* between 23 July and 12 September 1941.

The artist's love of stargazing, as well as his fascination with the rippling reflections of sunlight on the waters, inspired the cosmic vision that filled the marvelous *Constellations*, widely acknowledged to constitute the finest concerted achievement of his entire career. While painting the initial sheets in Varengeville on the English Channel in early 1940, prior to the German invasion, Miró enjoyed listening to classical music on the gramophone. Up in the loft of La Catedral de Santa María de Palma, the organist might have performed the sublime, intricately contrapuntal toccatas, adagios, and fugues of Miró's favorite composer—Johann Sebastian Bach. In many of the *Constellations*, heavenly bodies appear to dance about the page as if to the sounds of a *musica celestis*.

Miró with an early state of *Le Port*, completed completed in his Barcelona studio, 2 July 1945. Photograph by Joaquim Gomis. Photo courtesey of Arxiu Nacional de Catalunya. Art: © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2018.

Jackson Pollock, Two, 1943-1945. Peggy Guggenheim Collection, Venice. © 2018 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York.

Joan Miró, Femme et oiseaux dans la nuit, Barcelona, 8 March 1945. Albright-Knox Art Gallery, Buffalo. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2018. While working on the Constellations in Palma, Miró sketched on 19 June 1941 a series of eleven drawings, as he described in his notebooks, "for a series of large canvases done after forms suggested by music—these drawings are done in the cathedral listening to the singing, one evening in which there was almost no one there and in which the light reflected on the stained-glass windows was magnificent, the canons saving their usual prayers accompanied by the sound of the organ. When I see these drawings again in Montroig on August 9, 1941, they seem poor and dead—the title of the canvases, 'Évasion musique' seems pretentious to me-these forms are repetitions, I have done them previously in a more lively wayeliminate, then, this series of canvases, what I can do is to look at the forms in these drawings when I do the large canvases to see if there are new forms and use them—when I do the large canvases what I can also do is think of the magical colorations inside the Cathedral of Palma and color the background in this spirit" (quoted in exh. cat., op. cit., 1993, p. 395).

The idea of "evasion music" stems from Miró's image, seen in various Constellations, of l'échelle de l'évasion—"the ladder of escape"—which "signals his desire for withdrawal to his own artistic world," as Marko Daniel and Matthew Dale have explained. "When he marshalled worldly affairs in his work, or less happily, was no longer able to resist their pressures...the ladder of his imagery is unavoidably grounded in reality, and escape is born of awareness. Within this context, his empathy with his fellow beings emerges all the more powerfully in works that convey anxiety and suffering as well as pride and defiance" (Joan Miró: The Ladder of Escape, exh. cat., Tate Modern, London, 2011, pp. 17-18).

Miró placed on hold the project of the large canvases. For the next two years, he instead worked exclusively in diverse media on paper. When he resumed oil painting on canvas in 1944, he employed formats that were rarely larger than the 15 x 18 inch (38 x 48 cm) *Constellations*. Having written Pierre Matisse, his New York dealer—who in January 1945 showed 22 *Constellations* to wide acclaim—that he was also creating ceramics and sculptures, the gallerist grew concerned that the artist might give up large easel painting altogether. Matisse need not have worried—Miró, encouraged by the response to his *Constellations*, finally commenced in late January 1945 the series of large canvases he had planned several years earlier. He painted the pictures in the large attic studio of his family's Barcelona residence at Passage del Credit, 4. The group numbered nineteen in all when the final work was completed on 8 October 1945 (Dupin, nos. 743-761).

"The intimism of Miró's entire production from 1939 on," Jacques Dupin wrote, "and the invention of a new language which made it possible, led to the magnificent series of large canvases painted in 1945" (*Miró*, Paris, 2012, p. 266). These paintings were done on white or pale-colored grounds, save for the two paintings of women listening to music, with their imagery illuminated against the pitch-dark cathedral interior, which have become the best known and most widely illustrated of this group. Miró transformed the large, stained-glass rose window over the entrance altar into the concentric circles of the woman's eye in each picture. Linking the imagery on the cross-sectioned, rounded lit forms in the present *Femme entendant de la musique* are zigzag, serpentine lines, with a ball shape at each end—signs which are related to Miró's ladder of escape and signify the transformation of the real world through the flight of fantasy and the imagination into the essential values of poetry and art.







The first private owner of *Femme entendant de la musique* was the Russian-born conductor Vladimir Golschmann, who directed the St. Louis Symphony Orchestra from 1931 to 1958. When the picture became the property of the New York hotelier and philanthropist Evelyn Sharp, she displayed it—in keeping with the nightclub interpretation—in the barroom of her flagship Stanhope Hotel on Fifth Avenue, opposite The Metropolitan Museum of Art. In the catalogue for the 1959 Museum of Modern Art Miró retrospective—the artist's second at this venue, which occasioned the third of his five visits to America—James Thrall Soby observed that "*The Woman Listening to Music...*has had the curious if harmlessly gratifying distinction of having some of its forms transferred to such appurtenances of the barroom as ashtrays, match covers, and paper coasters" (J.T. Soby, ed., *Joan Miró*, exh. cat., The Museum of Modern Art, New York, 1959, p. 118).

Such a location was not unusual for a Miró painting—the artist's first American commission was a mural for the restaurant of the Terrace Plaza Hotel in Cincinnati, painted in 1947 (Dupin, no. 817; Cincinnati Museum of Art); the second, painted in 1950-1951, was for the Harkness Commons dining room at Harvard University (Dupin, no. 893; The Museum of Modern Art, New York). Miró—the master of a primordial, universal visual language of signs—would surely have been amused at the mingling of the sacred and profane, the spiritual aspect of art amid the casual conversations and connections taking place in everyday life within the Stanhope saloon walls.

"Miró's personalization of a sign language gives his art its uniqueness and appeal," Sidra Stich has written. "Although his language is shaped by anthropological ideas of primitive thinking and images inspired by prehistoric art, Miró assimilated the essence of these sources without imposing either dogmatic or aesthetic limitations on his own creativity. Ultimately, it was his ability to combine both a playful and serious spirit, and to produce an imagery which is at once visually and mentally provocative, which establishes the excellence of his art" (Joan Miró: The Development of a Sign Language, exh. cat., Washington University Gallery of Art, St. Louis, Missouri, 1980, p. 58).

Joan Miró, Danseuse entendant jouer de l'orgue dans une cathédrale gothique, Barcelona, 26 May 1945. Fukuoka City Art Museum. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2018.

Arshile Gorky, Good Hope Road II. Pastoral, 1945. Museo Nacional Tyssen-Bornemisza, Madrid. Photo: Museo Nacional Thyssen-Bornemisza / Scala / Art Resource, NY. Art: © 2017 The Arshile Gorky Foundation / Artists Rights Society (ARS), New York.

Joan Miró, La course de taureaux, Barcelona, 8 October 1945. Musée national d'art moderne, Centre Georges Pompidou, Paris. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2018.



# 6A

# ALBERTO GIACOMETTI (1901-1966)

Buste d'homme (Diego au blouson)

signed, dated and numbered twice 'Alberto Giacometti 1953 1/6' (on the back) bronze with brown patina Height: 13% in. (35.4 cm.) Conceived *circa* 1953 and cast in 1953

\$6,000,000-9,000,000

# PROVENANCE

Lucien Lefebvre-Foinet, Paris.

Pierre Matisse Gallery, New York (acquired from the above, 15 November 1956)

Galerie Georges Moos, Geneva (probably acquired from the above, 1964). Eric Estorick, London (acquired from the above, before 1965); Estate sale, Christie's, New York, 11 May 1995, lot 132.

Acquired at the above sale by the late owners.

## LITERATURE

E. Scheidegger, Alberto Giacometti, Zürich, 1958, pp. 90-91 (plaster version illustrated; titled Büste des Bruders Diego and dated 1952-1953).

W. Rotzler, *Die Geschichte der Alberto Giacometti-Stiftung*, Bern, 1982, p. 429, no. GS50 (another cast illustrated).

B. Lamarche-Vadel, *Alberto Giacometti*, Paris, 1984, p. 151, no. 219 (another cast illustrated).

F. Meyer, *Alberto Giacometti*, Madrid, 1986, p. 69 (detail of another cast illustrated).

H. and M. Matter, *Alberto Giacometti*, New York, 1987, p. 219 (another cast illustrated, p. 96).

Y. Bonnefoy, *Alberto Giacometti: A Biography of His Work*, Paris, 1991, pp. 432-433, no. 416 (another cast illustrated, p. 434).

R. Storr, *Transfigurations: Modern Masters from the Wexner Family Collection*, exh. cat., Wexner Center for the Arts, The Ohio State University, Columbus, 2014, pp. 36 and 162 (another cast illustrated, pp. 37 and 162).

The Alberto Giacometti Database, no. 3902.



"With space," Jean-Paul Sartre declared, "Giacometti has to make a man" ("The Search for the Absolute," *Alberto Giacometti*, exh. cat., Pierre Matisse Gallery, New York, 1948, p. 3). The male heads and busts that Giacometti created during the mid-1950s "are as famous as they are beautiful," Yves Bonnefoy has stated. "These sculpted faces compel one to face them as if one were speaking to the person, meeting his eyes" (*op. cit.*, 1991, p. 432). Giacometti wrought the likeness of a man in *Buste d'homme (Diego au blouson)* as if he had been carved into the peak of a craggy precipice, "furrowed and scored with holes and chasms like the rocky walls of the Alps...It signifies matter as such, matter in its essential being. And so the bust became an idea almost as much as a presence: the idea of the triumph of being over nothingness" (*ibid.*, p. 437).

The male heads that Giacometti modeled during this period usually manifest their material mass in one or the other of two radically different figural paradigms. In one group Giacometti modeled the upper chest to serve as an immense base for a small rounded head that appears to diminish even further into the vastness of space surrounding it. *Buste d'homme (Diego au blouson)* is the artist's initial representation of an even more striking formal dichotomy, preceding the well-known *Grande tête mince*, 1954, for which such sculptures became especially prized. When viewed frontally, the head surmounting the broad, massive base appears blade-thin, cut away along the sides, while from the side the silhouette is full-bodied, the head shaped like a spade.

These sculpted faces compel one to face them as if one were speaking to the person, meeting his eyes.

Yves Bonnefoy





Alberto Giacometti, *Diego au blouson*, plaster model, 1953, in the artist's studio. Photograph by Ernst Scheidegger. Photo:

© 2018 Artists Rights Society (ARS), New York / ProLitteris, Zurich. Art: © 2018 Alberto Giacometti Estate / Licensed by VAGA and ARS. New York.

Giacometti standing behind Grande tête mince, 1954, at the Biennale di Venezia, 1962. Photograph by Ugo Mulas. Photo: Photo Ugo Mulas © Ugo Mulas Heirs. All rights reserved. Art: © 2018 Alberto Giacometti Estate / Licensed by VAGA and ARS. New York. By 1950 Giacometti felt that he had exhausted the possibilities inherent in the attenuated, stick-like figures that he made in his elongated, weightless style during the late 1940s. He now sought to reclaim a more concrete sense of space, without sacrificing that acute degree of expressivity he had long struggled to achieve. Just as he had done in 1935, when he gave up his surrealist and abstract manner, an art created from memory and imagination, Giacometti once again committed himself to working before a living model—his wife Annette for female figures, and his brother Diego for male heads. "Giacometti had indeed chosen the existence of individuals, the here and now as the chief object of his new and future study," Bonnefoy explained. "He instinctively realized that this object transcended all artistic signs and representations, since it was no less than life itself" (ibid., p. 369).

Giacometti's purpose in re-engaging with the model was not to describe a naturalistic semblance of any conventional kind; he sought instead to create a palpable and convincing representation of the reality of being, as he perceived it in space. "For Giacometti it was the essential presence of the human being, as it appears to the artist, that he sought to grasp," Christian Klemm has pointed out, "the ceaseless dialogue between seeing and the seen, eye and hand, in which form continually grows and dissolves" (Alberto Giacometti, exh. cat., The Museum of Modern Art, New York, 2001, p. 222).

While Giacometti subjected his brother's features to varying degrees of distortion, the characteristic traits of Diego's appearance are always present and recognizable: the powerful gaze of wide-open eyes, the prominent, slightly upturned nose, the full lips, the tall forehead surmounted by a crest of hair. In various busts, he wears a jacket with a turned-up collar, as seen here, or a sweater. By obsessively concentrating on the particulars of a single individual, and exploring these features from sculpture to sculpture, Giacometti conceived the powerful presence of an essential, universal man.

Many modern artists turned to a wife or lover for their chief inspiration, their woman-as-muse. Giacometti's artistic relationship with his primary model in the heads and busts was masculine on both sides. To achieve the sense of presence that he desired, the sculptor continually built up and broke down the plaster model he held in his hands. "I shall never succeed in putting into a portrait all the power a head contains," Giacometti lamented (quoted in R. Hohl, ed., *Giacometti: A Biography in Pictures*, Ostfildern-Ruit, 1998, p. 148). This heroic and seemingly futile, Sisyphean quest, this struggle with being and nothingness, required a staunch, resilient male subject. It was indeed fortunate that this man was Giacometti's brother, someone who was as close as possible to being a virtual extension of the artist himself.



# I shall never succeed in putting into a portrait all the power a head contains.

# Alberto Giacometti



Present lot, detail.

Alberto Giacometti, standing women and heads of Diego. Photograph by Patricia Matisse, courtesy The Pierre Matisse Gallery Archives, The Pierpont Morgan Library, New York. © 2018 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York.

Alberto Giacometti, *Diego au blouson*, plaster model, 1953, in the artist's studio. Photograph by Ernst Scheidegger. Photo:
② 2018 Artists Rights Society (ARS), New York / ProLitteris, Zurich. Art: ② 2018 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York.

The various sculptures that Giacometti created of men during the late 1940s stand full-length and are engaged in some sort of motion or activity. His male subjects after 1950 instead took the shape of heads or busts, without arms and a lower body, while he continued to model full-length standing women with their limbs intact—they remain whole. grandly static, and arrestingly physical and sensual in their presence. The men became equally immobile in their pose. By focusing on the head and an armless upper torso, and excluding the rest of the figure, the sculptor emphasized a conception of man no longer applying himself to any effortful action, but given instead to seeing and thinking. The most important sign of life, Giacometti believed, is awareness, a consciousness of the world, perceived through the faculty of one's gaze. "If the gaze, that is life, is the main thing," he declared, "then the head becomes the main thing, without a doubt. The rest of the body is limited to functioning as antennae that make people's life possible—the life that is housed in the skull" (quoted in ibid., p. 146).

Buste d'homme (Diego au blouson) is the presence of a man pared down to his essentials. "[Giacometti] seemingly managed to discard what stood in his way in order to discover what is left of man when false pretenses are removed," Jean Genet wrote. "And when he has succeeded in stripping the chosen being of its utilitarian appearances, the image of it that he gives us is magnificent...Giacometti's oeuvre communicates the knowledge of each being's solitude, and the knowledge that this solitude is our greatest glory" ("The Studio of Alberto Giacometti," in E. White, ed., The Selected Writings of Jean Genet, New York, 1993, pp. 310 and 314).



# PROPERTY FROM THE NATIONAL GALLERY OF CANADA, OTTAWA, SOLD TO BENEFIT THE ACQUISITIONS FUND

# **7A**MARC CHAGALL (1887-1985)

La Tour Eiffel

signed and dated 'Marc Chagall 929' (lower left) oil on canvas  $39\% \times 32\%$  in. (99.9 x 81.8 cm.) Painted in 1929

\$6,000,000-9,000,000

# PROVENANCE

Pierre Matisse Gallery, New York. Acquired from the above by The National Gallery of Canada, Ottawa, 15 June 1956.

# LITERATURE

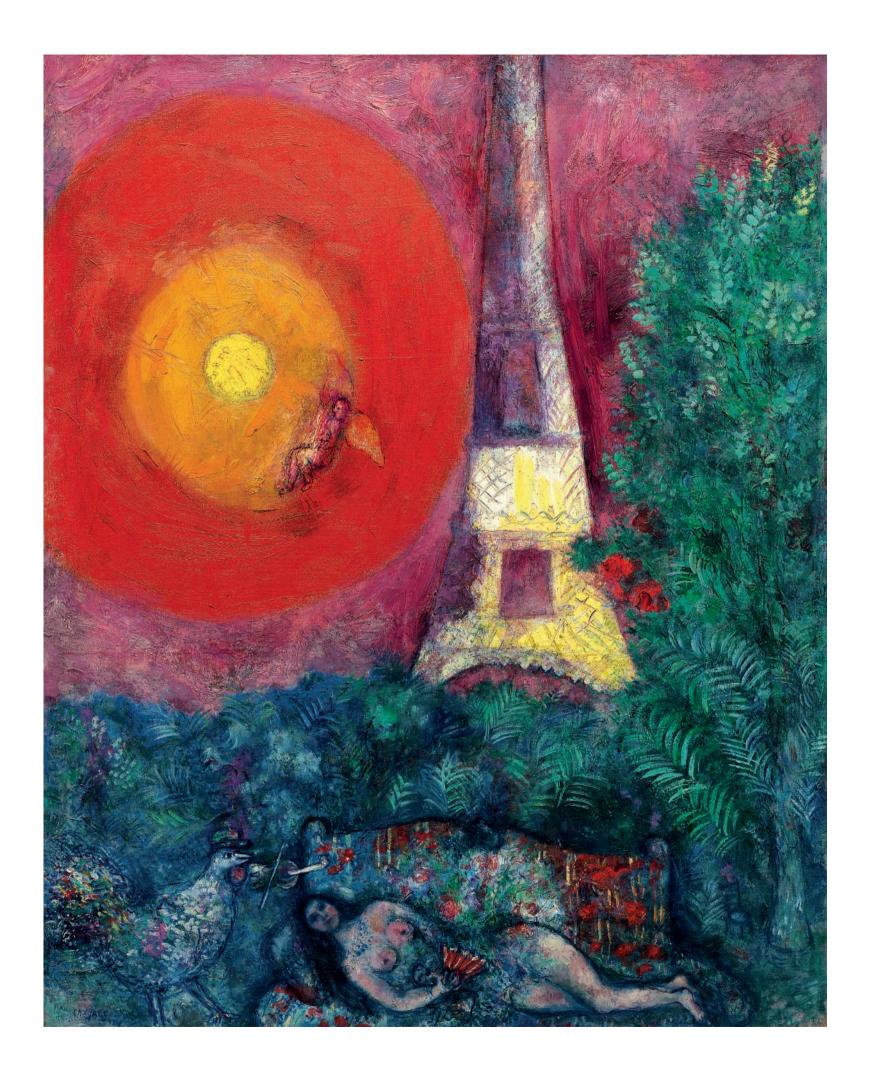
R.H. Hubbard, *The National Gallery of Canada, Catalogue of Paintings and Sculpture, vol. II: Modern European Schools,* Ottawa, 1959, p. 10, no. 6434 (illustrated; dated 1923).

F. Meyer, Marc Chagall: Life and Work, New York, 1964, p. 754, no. 539 (illustrated).

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



Chagall, 1928. Photo: © SZ Photo / Scherl / Bridgeman Images.





I owe all that I have done well to Paris, to France, whose air, whose men and whose nature has been the true school of my life and my art.

Marc Chagall

Painted during the heady years of the *années folles*, a period of unrivaled contentment for the artist and his family, *La Tour Eiffel* is Chagall's rapturous paean to the French capital, saturated with brilliant color and infused with poetic enchantment. In the center foreground of the composition is Chagall's beloved wife Bella, the symbolic heart of his life in Paris. Languorously reclining on a floral divan, her nude form rendered with a flowing arabesque, she pays homage to a long artistic tradition, from the Venuses of the Renaissance to the contemporary odalisques of Matisse. A whimsically anthropomorphic rooster, a stand-in for Chagall himself, serenades Bella on a violin. The patterned sofa, familiar from many a domestic interior, is incongruously positioned within a dense, dark wood, imbuing the scene with an air of fairy-tale magic. Hovering above the couple, silhouetted against the fiery orb of the sun, is a small angel—an emblem of their ecstatic love for each other, and perhaps too a symbolic portrait of their young daughter Ida, who graced their lives with such joy.

Firmly rooting this fantastical, dream-like image of family intimacy within a recognizably Parisian context is the Eiffel Tower, which rises like a glowing beacon above Bella and her avian consort. Chagall had first depicted this iconic landmark in *Paris par la fenêtre* (The Solomon R. Guggenheim Museum, New York), painted in 1913 during his inaugural visit to the French capital—a pilgrimage from his native Vitebsk to the dynamic epicenter of the avant-garde. "At that time the sun of art shone in Paris alone," he later recounted, "and even today it seems to me that there is no greater revolution of the eye than that I came across on arriving in Paris" (quoted in F. Meyer, *op. cit.*, 1964, p. 98). The Eiffel Tower remained a touchstone for Chagall throughout his career, imbued with highly subjective memories of his adopted home. In the present painting, he has paired the soaring iron structure with a radiant solar disc, metaphorically locating the center of his personal and artistic orbit on the Champ de Mars.

Chagall's youthful stay in Paris was unexpectedly interrupted in 1914 by the outbreak of war, which stranded him back in provincial Vitebsk. It was not until September 1923—nearly a decade later—that he was finally able to return to France, this time accompanied by Bella and seven-year-old Ida. During the intervening years, the young family had lived unsettled and on the move, subject first to the turmoil of the First World War, then violent revolution in Russia and, almost as bad, the political upheaval

Marc Chagall, Les mariés de la Tour Eiffel, 1938-39. Centre Pompidou, Paris. © 2018 Artists Rights Society (ARS), New York / ADAGP. Paris.

Ida, Marc and Bella Chagall, circa 1927. Photograph taken by Thérèse Bonney. Photo: Bonney/ullstein bild via Getty Images. Art: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris. and economic volatility of post-Kaiserine Germany. Cold and hungry, they shuffled between damp communal flats and tiny rented rooms, changing addresses more than a dozen times over the course of eight years. Back in Paris, which bubbled with life in the peaceful decade preceding the Depression, they found sanctuary and stability at last.

Chagall and Bella quickly fell in with a cosmopolitan, erudite circle of companions centered on the critic Florent Fels, and they participated enthusiastically in the social and cultural milieu of the city. In 1926, Chagall signed a contract with the prestigious gallery Bernheim-Jeune, which provided him with financial security for the very first time in his life, virtually underwriting his future. The next year, Maurice Raynal awarded him a place in his book *Modern French Painters*, affirming his leadership role within the École de Paris. "These were good, happy, and busy years," Werner Haftmann has declared. "Chagall was by then a celebrated painter, belonged to society, and fully enjoyed the festive life of glittering Paris in all its emancipation and elegance" (*Marc Chagall*, New York, 1998, p. 23).

Chagall's paintings from the mid- and late 1920s reflect the profound sense of well-being that the artist gratefully associated with his new life in France. "Away from ravaged Russia and its insistence on ideological positions," Jackie Wullschlager has written, "he was able to concentrate on painterly values" (*Chagall: A Biography*, New York, 2008, p. 321). Everything angular and brash about the art of his Russian interlude—the bright, poster-art colors, the stark contrasts,

the sharp-edged planes—was now smoothed and modulated, draped in the sumptuous, iridescent tonalities and subtle, vaporous textures of Renoir, Monet, and Bonnard in their later years. "His painting during that halcyon decade—dancing at the edge of an abyss—tended to become more fluid," Sidney Alexander observed, "the colors sweeter, the contours softer, the rhythms more feathery. The Cubist grid softens, wavers, disappears. Line gives way to a cloudy nuance, statement to suggestion" (Chagall: A Biography, New York, 1978, p. 292).

Chagall's return to Paris coincided with the emergence of the Surrealist movement in art and literature. The poet André Breton encouraged Chagall to join the their ranks, citing Apollinaire's description of the artist's work in 1912 as surnaturel. Chagall, though, distrusted the Surrealists' reliance on automatic processes of creativity, which they believed gave them uncensored access to the unconscious realm. "As fantastic or illogical as the construction of my pictures may seem," Chagall explained, "I would be alarmed to think that I had conceived them through an admixture of automatism" (quoted in J. Wullschlager, op. cit., 2008, p. 322). For him, moreover, art was something that emanated from emotions, not from thoughts. His strange and magical world was deeply rooted in his most personal feelings, which then collided in his mind in a combination of dream and memory. "If I create from the heart," he declared, "nearly everything works; if from the head, almost nothing" (quoted in J. Baal-Teshuva, Chagall: A Retrospective, Westport, 1995, p. 16).







Marc Chagall, Paris par la fenêtre, 1913. The Solomon R. Guggenheim Museum, New York. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

Eiffel Tower, *circa* 1930. Photo: Keystone-France/Gamma-Rapho via Getty Images.

Robert Delaunay, *Hommage à Blériot*, 1914. Kunstmuseum, Basel.

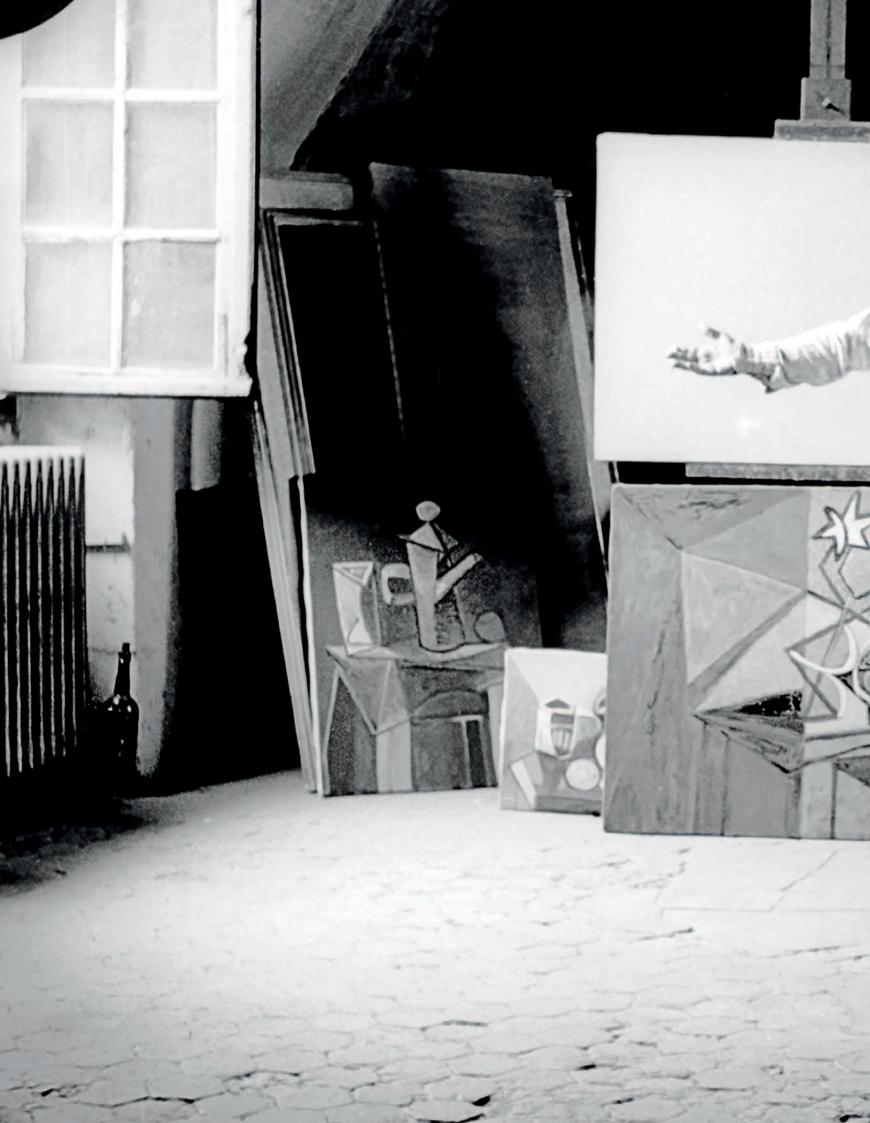
Present lot, detail.

Chagall thus remained outside Surrealist circles, instead reaching out to Russian émigrés in Paris as well as renewing his relationships with artists he had known before the war-most notably Robert Delaunay, whom he had first met in 1912 through the painter's wife Sonia, a fellow Russian Jew. Together with the poets Ivan and Claire Goll, the Delaunays became Marc and Bella's closest friends in Paris, and creative interchanges were frequent. The Eiffel Tower, of course, was a central theme of Delaunay's oeuvre—"my barometer," he once declared. He painted it before the war as a radically disarticulated structure and as a recognizable focal point in his increasingly abstract investigations in color; during the 1920s, he reinstated this defining motif as a more coherently intact architectural representation, in keeping with the classicizing "return to order". Chagall surely had Delaunay's example in mind when he painted the present Eiffel Tower, with its concentric rings of pure, luminous color radiating outward from the sun.

Whereas Delaunay, however, cast the Eiffel Tower as the objective embodiment of progress and modernity, in Chagall's work it carried a far more personal resonance. La Tour Eiffel conjures a romantic vision of the idyllic life that the artist and Bella had created for themselves and young Ida in Paris; the city itself, embodied in the ironwork tower, stands watch over the scene like a benevolent guardian. For Chagall, capturing this world of emotion on canvas allowed him to translate his experience to his viewers, inviting others to partake in the joy of life that he himself felt during these years. "In life, just as on the artist's palette," he declared, "there is but one single color that gives meaning to life and art—the color of love" (quoted in Chagall, exh. cat., Philadelphia Museum of Art, 1985, p. 21).









# o ♦ 8A

# PABLO PICASSO (1881-1973)

Le Marin

signed 'Picasso' (lower left); dated '28.10.43.' (on the reverse) oil on canvas  $51 \times 31\%$  in. (129.3  $\times 80.8$  cm.) Painted on 28 October 1943

# Estimate on Request

# **PROVENANCE**

Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris.
Samuel M. Kootz Gallery, New York (by 1947).
Harry N. Abrams, New York (acquired from the above).
Victor and Sally Ganz, New York (acquired from the above, 3 February 1952); Estate sale, Christie's, New York, 10 November 1997, lot 53.
Wolfgang Flottl, New York (acquired at the above sale).
Acquavella Galleries, Inc., New York (acquired from the above).
James Clark, Palm Beach (acquired from the above).
Private collection.

Acquired from the above by the present owner.

# **EXHIBITED**

Paris, Palais des Beaux-Arts, Salon d'Automne, October-November 1944, no 4

London, Victoria and Albert Museum and Amsterdam, Stedelijk Museum, *Paintings by Picasso and Matisse*, December 1945-April 1946, pp. 7

New York, Samuel M. Kootz Gallery, *The First Post-War Showing in America of Recent Paintings by Picasso*, January-February 1947 (illustrated).

New York, Samuel M. Kootz Gallery, *Picasso: Paintings from the Collection of the Samuel M. Kootz Gallery*, August 1947 (illustrated).

Henri Matisse, Le jeune marin (I), 1906. Private collection. © 2018 Succession H. Matisse / Artists Rights Society (ARS), New York.

Marseilles, Musée Cantini, *Picasso*, May-July 1959, no. 45 (illustrated). New York, Staempfli Gallery, Inc., *Picasso*, *An American Tribute: The Forties*, April-May 1962, no. 11 (illustrated).

Paris, Grand Palais, *Hommage à Pablo Picasso*, November 1966-February 1967, no. 205 (illustrated).

New York, The Museum of Modern Art, *Pablo Picasso: A Retrospective*, May-September 1980, p. 361 (illustrated).

## LITERATURE

L. Miller "People: In Paris...Picasso Still at Work" in *Vogue*, vol. 104, no. 7, 15 October 1944, p. 99 (illustrated *in situ* in the artist's studio in 1944). A.H. Barr, Jr., *Picasso: Fifty Years of His Art*, New York, 1946, p. 244 (illustrated *in situ* in the artist's studio in 1944).

H. and S. Janis, *Picasso: The Recent Years*, 1939-1946, New York, 1946, pp. xii and 24-25 (illustrated, pl. 95).

"First Picasso Show in New York in Eight Years" in *PM*, 14 January 1947, p. 10 (illustrated).

E.A. Jewell, "Picasso Puts Spice into City Galleries" in *The New York Times*, 29 January 1947.

M. Summers, "Art Today: Kootz Exhibits Ten New Works by Pablo Picasso" in *New York Daily Worker*, 9 February 1947 (illustrated).

"That Man is Here Again" in *Time*, 10 February 1947, p. 57 (illustrated). "At the Picasso Show" in *Vogue*, April 1947 (illustrated *in situ* in the Kootz Gallery exhibition).

J.K. Sherman, "Sales, Arguments Boom at New Picasso Showing" in *Minneapolis Star-Journal*, 3 July 1947 (illustrated).

C. Zervos, *Pablo Picasso*, Paris, 1962, vol. 13, no. 167 (illustrated prior to signature, pl. 87; titled *Portrait d'homme assis*).

J.S. Boggs, "The Last Thirty Years" in *Picasso in Retrospect*, New York, 1973, pp. 197 and 279 (illustrated, p. 196, fig. 327).

M. Jardot, S. Hosoda and D. Rawson, *Pablo Picasso: The Fantastic Period*, 1931-1945, Tokyo, 1981, no. 143 (illustrated; titled *Portrait d'homme assis*). R. Penrose, *Scrap Book: 1900-1981*, New York, 1981, p. 137 (illustrated *in situ* in the artist's studio in 1944, fig. 341).

Previous spread

Picasso in his studio, 7 Rue des Grands-Augustins, Paris, 1944. Photograph by Lee Miller. Photo: © Lee Miller Archives, England 2018. Art: © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



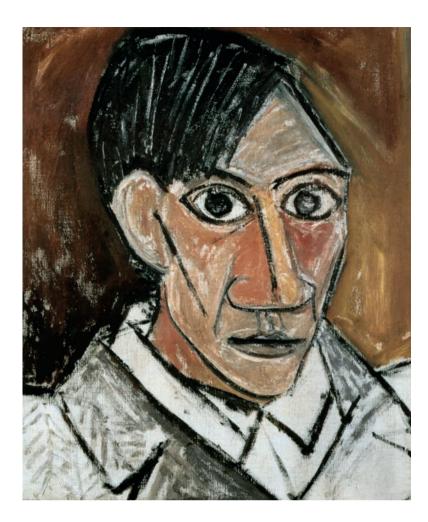
Painted on October 28, 1943, in the midst of some of the darkest weeks of the German Occupation of Paris, Le Marin is one of the most powerful, compelling and important statements that Pablo Picasso made on his wartime experience. With his blue and white striped Breton sailor shirt, enormous, all-seeing eyes and swathe of dark hair, the protagonist of this portrait is instantly reminiscent of the artist, and as such, Le Marin can be read as an intriguing, multi-layered and rare proxy selfportrait of Picasso himself. A master of self-projection and self-transformation, here Picasso has cast himself in a number of symbolic guises: as the figure of a sailor, a member of the Resistance, and, perhaps most simply yet powerfully of all, as a man and artist living under wartime oppression. With a deep sense of melancholy and angst combined with a sense of stoic, resilient resolve, this rare portrait is one of only a few male figures that Picasso painted during the war years. While Picasso most frequently expressed his fear, anger and anguish in the plethora of striking portraits of his wartime paramour. Dora Maar, here he has turned the mirror on himself, conveying, through his own legendary, self-styled image, a singular and seminal expression of the emotions of an era. A reflection of the importance that this work held for Picasso is its repeated appearance in the famed photographs taken by renowned war photographer Lee Miller when she visited Picasso's studio in the



Pablo Picasso, Autoportrait, 1906. Philadelphia Museum of Art. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Pablo Picasso, Autoportrait, 1907. Národni Galerie, Prague, Czech Republic. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

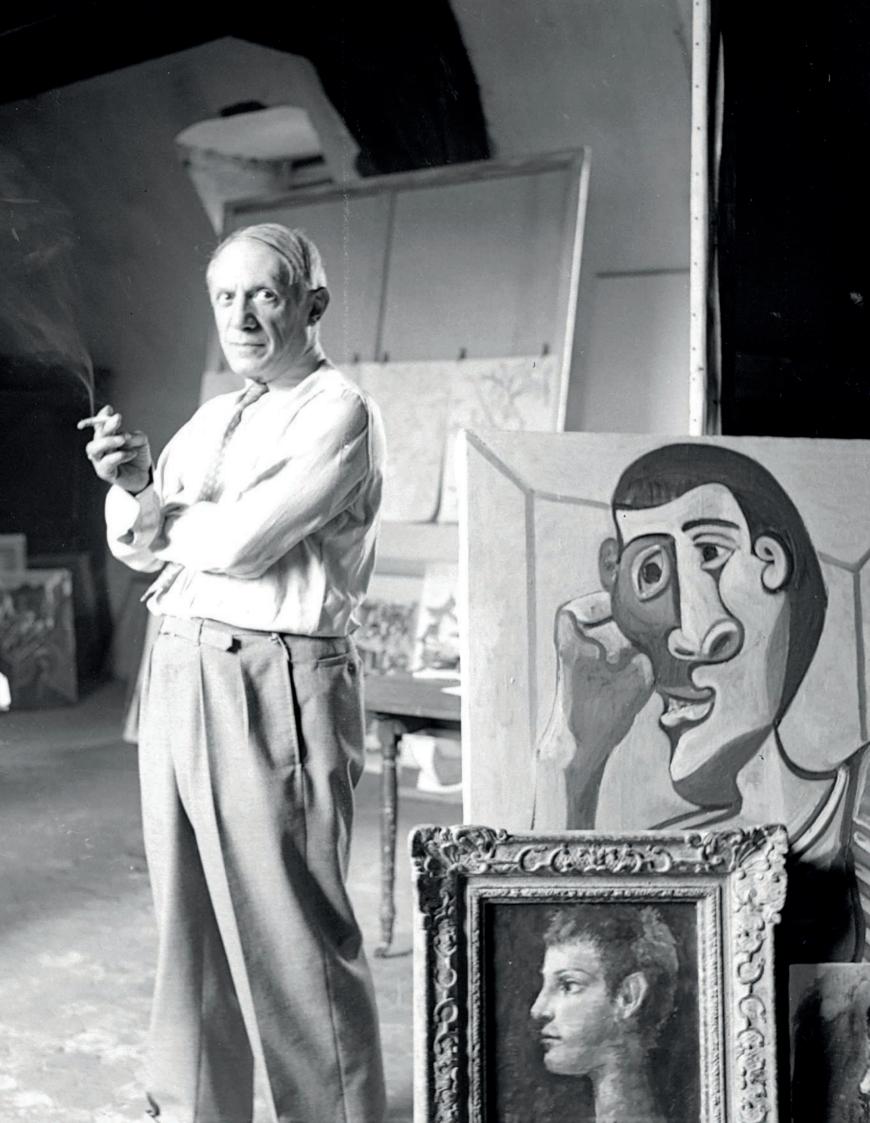
Picasso in his studio, 7 rue des Grands-Augustins, Paris, 1944. Photograph by Lee Miller. Photo: © Lee Miller Archives, England 2018. All rights reserved. leemiller.co.uk. Art: © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

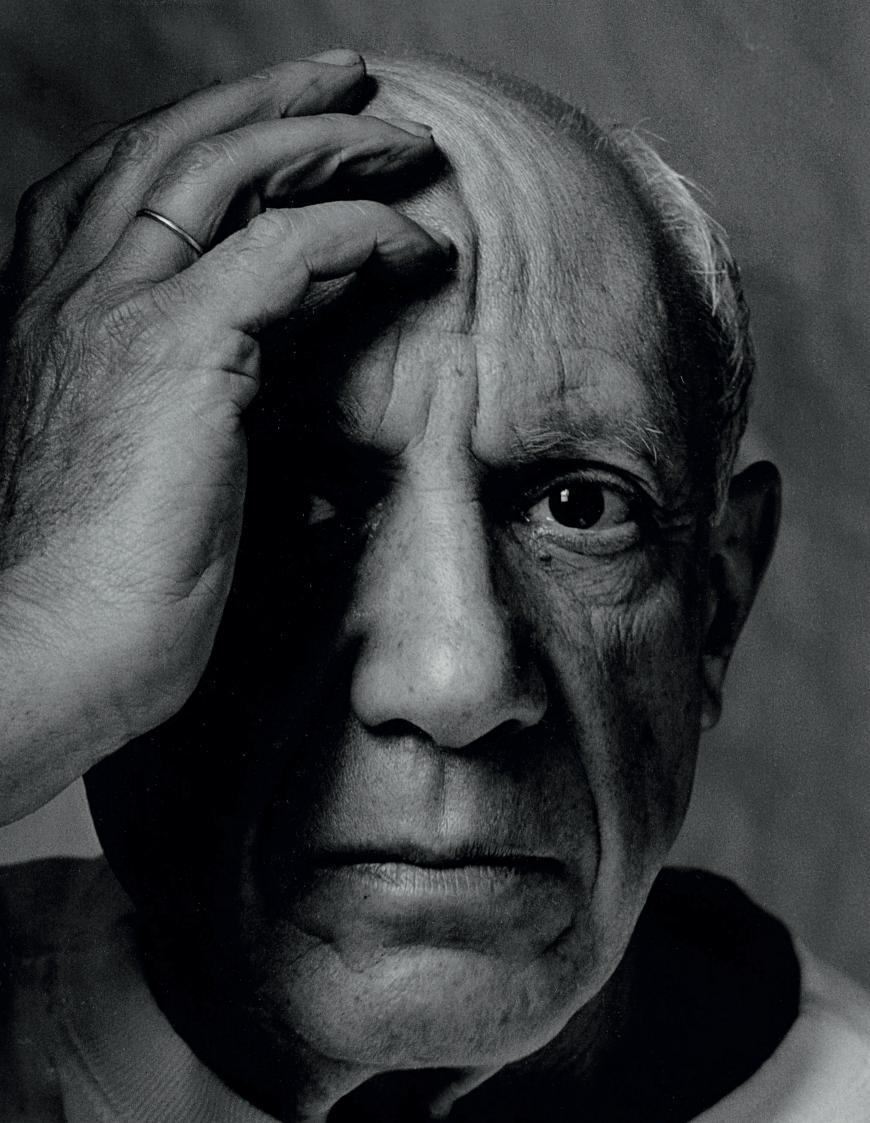


days following the Liberation of Paris in August 1944. It was this large painting that Picasso chose to pose in front of in many of these now iconic photographs, using this work as a means to project his own identity both as an artist and a man who had endured and survived, like so many others, the privations, terror and violence of the Occupation. *Le Marin* subsequently took center stage in the landmark 1944 *Salon d'Automne*, the first public French Salon in which the artist ever took part. Acquired by Samuel Kootz in 1946, *Le Marin* was subsequently sold to the publishing giant Harry N. Abrams before being acquired by the legendary collectors, Victor and Sally Ganz.

The sailor was a guise in which Picasso frequently depicted himself and had identified with throughout his life, seen not only through the proliferation of this male figure in his art, but also in his own preference for wearing the blue and white striped Breton shirts, the image of which has now become legendary. When Picasso was interviewed by the journalist Jerome Seckler in 1945, he explained his personal identification with the figure of the sailor. Referring, most likely mistakenly, to another wartime work, La fille de l'artiste à deux ans et demi avec un bateau (1938, The Museum of Modern Art, New York), which had originally also been titled Le Marin, Seckler asked the artist if the blue and white striped sailor top indicated that it was a self-portrait: "[Picasso] listened intently and finally said, 'Yes, it's me, but I did not mean it to have any political significance at all.' I asked why he painted himself as a sailor. 'Because,' he answered, 'I always wear a sailor shirt. See?' He opened up his shirt and pulled at his underwear-it was white with blue stripes!" (Picasso, quoted in J. Seckler, "Picasso Explains", in D. Ashton, ed., Picasso on Art: A Selection of Views, London, 1988, p. 135). Though the painting to which Seckler was referring is an image of Picasso's daughter, Maya, when considering the male protagonist of the present work, it is clear that he meant to invoke himself by depicting the figure in the instantly recognizable and beloved striped shirt.

In the years just before the outbreak of war, the figure of the sailor was at the forefront of Picasso's mind. In the summer of 1938, while holidaying in Mougins in the south of France, Picasso had painted a group of highly colored portraits of sailors in striped shirts and straw hats, some of which are







Previous spread, left: Picasso, 2 June 1954, Vallauris, France. Photo: Arnold Newman/ Getty Images.

Previous spread, right: Present lot, detail.



pictured eating ice creams (Zervos vol. 9, nos. 187-191; 203, 205-6). These playful, almost kitsch images of sailors at leisure in a seaside town reflect a clear embrace of an untroubled summer idyll in the face of the ever-nearing war. A year later, these previously playful, lighthearted figures took a darker turn in Picasso's art. This time living in the coastal town of Royan, Picasso portrayed these same figures with an undoubtedly more sinister and somber mood, a clear reflection of the building angst of the times (Zervos vol. 9, nos. 320-1, 323, 326-30). These heads lose the color and pattern of the previous group, and are instead depicted with increasing distortion and fragmentation.

It was not until October 1943 that the figure of the sailor resurfaced once more in Picasso's art. On October 24, four days before he would begin Le Marin, Picasso created a series of highly simplified pencil drawings of a male figure (Zervos vol. 13, nos. 158-162), one of which was in the collection of his lover Marie-Thérèse Walter, and a watercolor head (Zervos vol. 13, no. 157), which feature the striped sailor top, the same seated pose with the fist-like hand supporting the figure's head, and a similarly reduced, distorted physiognomic structure as seen in the present work. This motif of the seated sailor is in many ways reminiscent of Picasso's great friend and rival, Henri Matisse. His pair of 1906 Fauve paintings entitled Le jeune marin I and // (Private collection; The Metropolitan Museum of Art, New York), not only feature the figure wearing a traditional sailor's attire, but are depicted with the same radical reduction and deformation of form as Picasso's experimentations with this motif. Seen together, Le Marin and Le jeune marin II clearly share the same concerns of physiognomic form and construction, both portraits sharing a powerful sense of monumentality. By the time that he had finished Le Marin, it is clear



that what had commenced as a sailor, a "type" that Picasso had explored in the years leading up to this work, had become imbued with a far more personal and evocative identity. Together with the intensely staring eyes, the wide, exaggeratedly large nostrils and mass of dark hair, this figure becomes that of Picasso himself.

A paradigmatic figure of masculinity and virility—qualities that Picasso often sought in the cavalcade of self-referential surrogates and stand-ins through which he portrayed himself in his art—the brawny, high-spirited figure of the sailor could also be seen to relate to the epic tales of adventure in Homer's Odysseus. For an artist whose Mediterranean roots remained a central part of his character, and who had likewise journeyed through Spain throughout his early life before arriving in France, the legendary, heroic figure of Odysseus was someone with whom Picasso can be seen to identify. "You are in every way a pure Mediterraneanist, a relative of Ulysses, terrible in cunning", the Spanish writer Eugeni d'Ors once wrote of Picasso (E. d'Ors, "Open Letter to Picasso", 1936, in J. Richardson, Picasso: The Mediterranean Years, 1945-1962, exh. cat., London, 2010, p. 11). By depicting himself as a sailor, Picasso has perhaps presented himself as a modern day Odysseus; a brave, daring and youthful adventurer trapped in the confines of Occupied Paris, longing to return to the idyllic Mediterranean shores of the south and a life of freedom. "If Picasso reverted to this Mediterranean subject in the middle of war," John Richardson has written, "it would have been out of a desperate yearning to be back on the shores of his native sea...Penned up in the prison of occupied Paris in a cold, wet October, six weeks after being ordered to report to the Nazis for deportation to Germany...Picasso would desperately have needed to raise his spirits. And who better to invoke the sunlight and serenity of the Mediterranean than this man of the south—like himself? Le Marin is surely an attempt to exorcise the hateful Germans" (quoted in M. Fitzgerald, A Life of Collecting: Victor and Sally Ganz, New York, 1998, p. 34).

Filled with a powerful sense of melancholy, introspection and stoic resolve, *Le Marin* dates from some of the darkest days of Picasso's life during the Occupation, a period during which his safety and freedom was increasingly under threat. Having been denounced by Hitler as a "degenerate" artist and known the world over for *Guernica*, his powerful anti-fascist statement, in the months running up to the Nazi invasion, Picasso had received numerous offers from friends and acquaintances alike to flee France for safer countries including the US and even Mexico. By the summer of 1940, however, as

My self-portraits are very rare. Really, I haven't spent much time on my own face.

Pablo Picasso

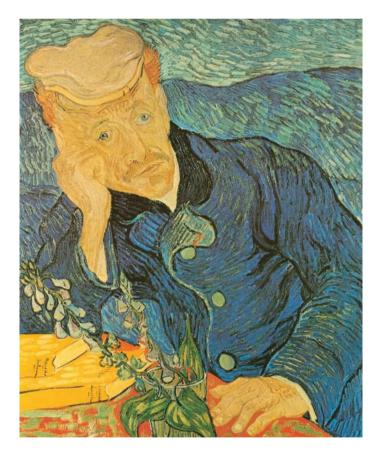


Pablo Picasso, *La femme qui pleure*, 1937. Tate Gallery, London. Photo: Tate Images 2018. Art: © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Egon Schiele, *Selbstbildnis mit* erhobener nackter Schulter, 1912. Leopold Museum, Vienna.

Lucian Freud, Man's Head (Self Portrait), 1963. Whitworth Art Gallery, The University of Manchester, UK. © Lucian Freud Archive / Bridgeman Images.

Vincent van Gogh, *Portrait du Docteur Gachet*, 1890. Sold, Christie's New York, 15 May



German forces invaded France and occupied the capital, Picasso had decided to remain in Paris, moving permanently into his cavernous studio in the Left Bank, on the rue des Grands-Augustins, which his wartime mistress and muse, the enigmatic Dora Maar had found for him. Living in a city filled with terror and suspicion, suffering food shortages, curfews and blackouts, and living under the constant threat of Nazi suspicion, Picasso devoted himself entirely to his art, continuing to work with an unyielding fervor as the war raged on around him. "It was not a time for the creative man to fail, to shrink, to stop working", Picasso later explained, "there was nothing else to do but work seriously and devotedly, struggle for food, see friends quietly, and look forward to freedom" (quoted in M. McCully, ed., *A Picasso Anthology: Documents, Criticism, Reminiscences*, Princeton, 1981, p. 224)

Not only was Picasso the notorious creator of *Guernica*, but he had become an anti-fascist, anti-Franco icon, a benefactor of refugees fleeing the Spanish civil war, a friend of many of the left-leaning intelligentsia of Paris, as well as with Resistance members; all of which made him a prime target for Nazi interrogation and surveillance. Forbidden to exhibit, publish or even reproduce his work, he was frequently visited in his studio by both the Gestapo and Nazi soldiers and, though he had nothing to hide, he lived in fear that incriminating evidence would be planted in his studio, leaving him open to arrest. "Like everyone, we had hard times", he later recalled (Picasso, quoted in "Picasso Explains", in D. Ashton, ed., op. cit., p. 135).

While Picasso was left more or less alone by the Nazis, this uneasy form of existence continued for most of the Occupation. The French police, in particular, André-Louis Dubois, were said to have played a large role in protecting Picasso from Gestapo agents. Indeed, Dubois recalled one day receiving a panic-stricken phone call from Dora Maar:

"One day, the phone rings:

'It's Dora. They are at Picasso's.'

'I'm coming.'

...l arrive at Picasso's. A mess. Some canvases are slashed. Picasso is smoking. He has an impassive mask.

# FIRST POST-WAR SHOWING IN AMERICA New Paintings By PCASSO Janaury 27th - February 15th KOOTZ G A L L E R Y 15 East 57



Kootz Galley advertisement, 1947. Archives of American Art, Smithsonian Institution. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Picasso in his studio, 7 Rue des Grands-Augustins, Paris, 2 September 1944. Photo: © Robert Capa © International Center of Photography/Magnum Photos. Art: © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Samuel M. Kootz sitting in his gallery, admiring the present lot, 1947. Archives of American Art, Smithsonian Institution. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Picasso says, 'They insulted me, called me a degenerate, a communist, a Jew. They kicked the canvases. They told me, 'We'll be back.' That's all...'

They did not come back."

(A-L. Dubois, quoted in M.C. Cone, *Artists under Vichy: A Case of Prejudice and Persecution*, Princeton, 1992, pp. 133-134).

This threatening visit has been linked to a letter, discovered by Gertje Utley in the Musée Picasso archives, that the artist received from the German authorities in mid-September 1943, the month before he painted *Le Marin*. This letter ordered Picasso to report for physical examinations in preparation for his deportation to a concentration camp in Germany: "I should inform you that you have been selected to leave as part of the program of voluntary workers to [Essen] Germany... We expect that you will understand your duty towards Europe and that, in spirit of the motto of the national revolution, 'Work, Family, Fatherland,' you will answer our appeal willingly. You are forewarned that any attempt at sabotage or any failure to comply will be punished mercilessly" (quoted in G. Utley, *Picasso and the "Parti de Renaissance Française": The Artist as a Communist*, 1944-1953, PhD. Dissertation, New York University, 1997, pp. 61-62).

History shows that Picasso managed to evade this request or that it was not enforced, though the details of exactly how he managed this have been lost to time. Regarded in this context however, it is clear that *Le Marin*, painted at exactly this moment of intense fear, reflects this growing terror that the artist faced. Seated on a chair, the figure is slouched, his head resting on his hand in a traditional pose symbolic of melancholy. Rarely for Picasso's wartime portraits, the artist has literally imprisoned this large figure within a clearly delineated, Francis Bacon-like interior setting. The imposing pale yellow walls, demarcated with angular lines, create a sense of acute claustrophobia and entrapment; the depth of the room receding and drawing the viewer into his strained and angst-filled psyche.

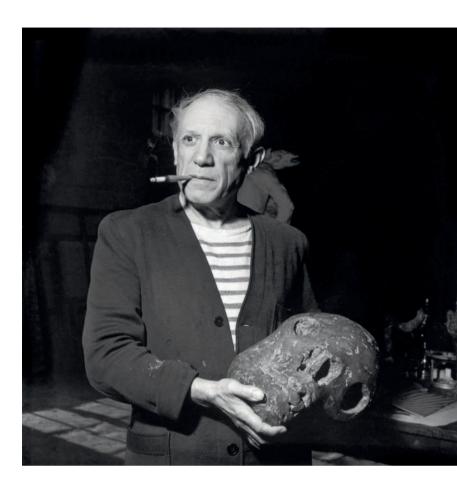
Heightening this sense of melancholic introspection is the figure's face. Rendered with a double profile—the motif that had become Picasso's near-default mode of depicting the human head during the war years—the figure's large eyes take on a central importance. They

gaze not out to meet the viewer, but inwards, within the picture plane, the downturned, wide eyed stare evoking a deep sense of resignation and acceptance. Though rendered with soft, undulating lines and smooth planes of color, the twisted visage of the figure heightens this sense of inner angst and deep-felt fear, his contorted face demonstrating a personal turmoil and trauma. These physiognomic distortions were the most frequent vehicle through which Picasso expressed his personal feelings of despair and worry during the war. A sense of claustrophobic isolation and pervasive fear seeps into the myriad of still-lifes, nudes and portraits that Picasso painted throughout this period. It is these clear stylistic reactions to the dark years of the Occupation that have come to characterize his wartime work. As the artist explained, "I have not painted the war because I am not the kind of painter who goes out like a photographer for something to depict. But I have no doubt that the war is in these paintings I have done. Later on perhaps the historians will find them and show that my style has changed under the war's influence" (quoted in S.A. Nash, ed., Picasso and the War Years, 1937-1945, exh. cat., 1999, p. 13).

While clearly exuding the angst, fear and weariness of the long years of the war, the protagonist of *Le Marin* maintains, despite the terrifying circumstances during which it was painted, a monumental, powerful and commanding presence. The wide-eyed, powerfully staring figure fills almost the entirely of the large canvas, exuding a sense of undiminished strength and unyielding resolve, qualities that many associated with Picasso's bold decision to remain in the capital for the duration of the war. During the Occupation, Picasso became for many a symbolic figure of resistance and hope; as Matisse recalled, "When

they told me Pablo had gone to Mexico, it broke me up inside—although we have no communication, it's good to know one's not alone" (quoted in H. Spurling, *Matisse the Master: A Life of Henri Matisse, The Conquest of Color, 1909-1954*, London 2006, p. 395). The French writer Louis Parrot likewise stated, "Solely by [Picasso's] presence among us, he gave hope to those who would have ended up doubting our chances of survival" (quoted in S. Nash, *op. cit.*, pp. 27-28). While he never participated directly in Resistance activities—though he would likely have been aware of such occurrences given his close friendship with various Resistance fighters, including Paul Éluard—Picasso's resistance took form via his art; his condemnation, horror, anger and angst made itself felt through his prolific wartime work.

In the weeks following the Battle of Paris and subsequent Liberation, Picasso came to be regarded as a Resistance hero. Hailed as an icon of the survival both of creativity and the arts, his work came to be regarded as the expression of free will and perseverance against oppression. Allied soldiers, G.I.s, foreign journalists, photographers, writers, collectors and art lovers alike flooded his studio, each eager to meet and pay their respects to the great Spanish artist. When in October 1944, the famed war photographer and friend of the artist, Lee Miller, came to visit him, Le Marin, together with some smaller, classically rendered portraits of young boys that the artist painted in August of this year, featured next to Picasso in numerous photographs she took of the artist. "He showed me his portraits of imaginary FFI boys", Miller wrote of the group of paintings next to which Picasso chose to be pictured, "The faces on the canvases are exactly like those of the rifle-slinging boys in the street... gentle and ferocious, poetic and buoyant, young but wary, scarcely bearded but with warm eyes" (L. Miller, "In Paris... Picasso Still at Work", 15 October 1944, Vogue, New York, pp. 98-149). Regarded in this context therefore, Le Marin could also







be seen to show the artist identifying with these youthful Resistance fighters. Here Picasso has painted himself not as a gun-wielding fighter on the streets, but as himself: an artist and man conducting his own form of artistic resistance against the forces of oppression under which he was living. In this way, this portrait transcends the particular circumstances of its creation, and indeed, the identity of the artist himself, to become universal expression of man living under forces of evil. Like his other great reactions to and evocations of the trauma and catastrophe wrought by the Spanish Civil War and Second World War, *Guernica*, *La Femme qui pleure*, or the hope-filled, classicizing 1943 *Homme au mouton*, this painting reflects the turmoil of an epoch; a powerful, all-encompassing vision of the angst, resolve and strength of humanity in the face of war.

Le Marin was first exhibited publicly just a year after its creation in the landmark 1944 Salon de la Libération. The first Salon to take place following the war, and indeed, the first public French salon that Picasso ever participated in, this exhibition was designed to be a celebration of French victory and a bold presentation of the triumph of culture and art over German domination. Devoted to artists who had been deemed "degenerate", the exhibition also featured a large one-man show of Picasso, who was presented as an icon of the Resistance. Most of the seventy-four works that were included had been painted during the Occupation, therefore had never before been seen by the public. One of the central works of this momentous, yet controversial show was Le Marin. That he chose to include Le Marin in this radical exposition is once more a reflection of the esteemed importance it held for him and the role it played in the mythologized image he was seeking to create of himself. With the protagonist's wide, powerful stare meeting the enraged or enraptured audience's gaze, this painting serves as an encapsulation of the artist's wartime experience, providing a rare and intense glimpse into his own, complex psyche.

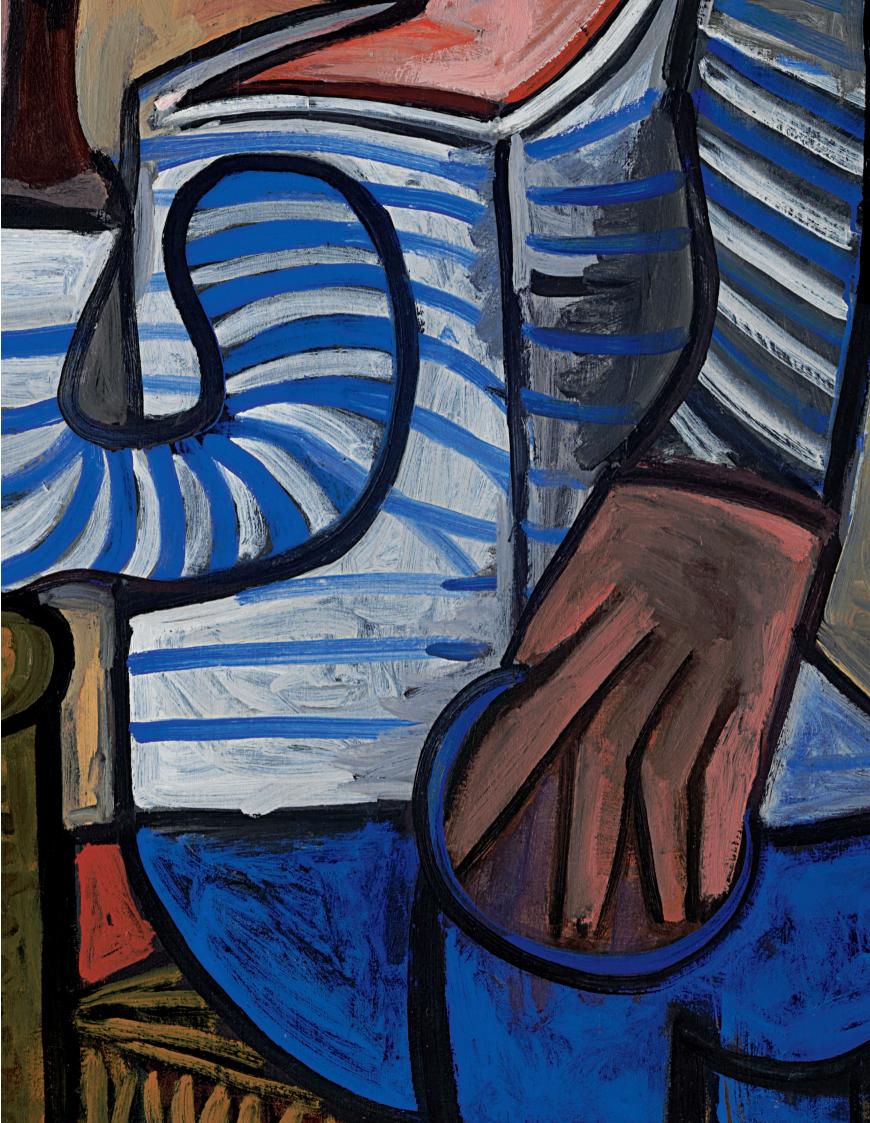
Le Marin was purchased by Samuel M. Kootz, who subsequently sold it to publisher Harry N. Abrams. In 1952, the now legendary collectors, Victor and Sally Ganz acquired this work. Along with iconic works including Picasso's Le Rêve and Les Femmes d'Alger (Version 'O') (Sold Christie's, New York, 11 May 2015, \$179,365,000), Le Marin hung for many years in the couple's New York home, the only male figure by the artist that they owned, before being sold in the iconic Ganz sale at Christie's in 1997.

Robert Doisneau, *La Ligne De Chance, circa* 1952, Pablo Picasso In Vallauris, France. Photo: Robert Doisneau/ Gamma-Rapho/Getty Images.

Pablo Picasso, L'artiste devant sa toile, 1938. Musée Picasso, Paris. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Present lot, detail.







# PROPERTY FROM THE COLLECTION OF DR. AND MRS. JEROME S. COLES

Over the course of several years, buying at auction and from art dealers, Dr. and Mrs. Jerome S. Coles assembled an outstanding collection of Impressionist and Modern paintings. Like many of the most successful collectors, they made quality their paramount criterion for selection. This resulted in an impressive grouping that, though relatively small in number, features a compelling range of work. One theme, that of the female figure, takes center stage in three important pictures: from the freely-worked dashing energy of Manet's *L'Italienne* and the dreamily atmospheric qualities of Degas's *Deux femmes appuyées à une barrière (Conversation)*, through to the glorious *Odalisque, mains dans le dos* by Matisse. This painting, in particular, that is perhaps the keystone of the Coles collection, represents Matisse at his most sumptuous. It's a work steeped in the artist's reverance for the past masters while also celebrating his profound joy in color. Christie's is honored to be offering the Coles collection across our Impressionist & Modern Art sales this season.

Dr. Jerome S. Coles was a New York University graduate and surgeon in New York who, starting in the 1950s, was president of the Philip A. Hunt Chemical Corporation, a position he would hold for over twenty years. In his later years, Dr. Coles became chairman of the trustees of New York University Medical Center, trustee of New York University, and founding trustee of the Coles Foundation. The Foundation contributed to many institutions important to Dr. and Mrs. Coles, including NYU, Mount Sinai Hospital and the Central Park Conservancy. He and Geraldine Coles (née Hunt) were married for almost 50 years and together they developed a passion for Impressionist and Modern art.



Dr. Jerome and Mrs. Geraldine Coles at events, *circa* 1970s. Photographer unknown. Photo courtesy of the family.

# PROPERTY FROM THE COLLECTION OF DR. AND MRS. JEROME S. COLES

#### 9A

# HENRI MATISSE (1869-1954)

Odalisque, mains dans le dos

signed 'Henri-Matisse' (lower right) oil on canvas 26% x 19% in. (60 x 50 cm.) Painted in Nice, 1923

#### \$15,000,000-20,000,000

#### PROVENANCE

Georges Bernheim, Paris.

Galerie Bernheim-Jeune et Cie., Paris (acquired from the above, 29 March 1923)

Dr. Jacques Soubies, Paris (acquired from the above, 27 April 1923); sale, Hôtel Drouot, Paris, 14 June 1928, lot 67.

Henri Bernstein, Paris (before 1953).

Jacques Lindon, Paris.

Emily B. Staempfli, New York (by 1967).

Anon. sale, Sotheby Parke Bernet, Inc., New York, 21 May 1975, lot 136A. Acquired at the above sale by the late owners.

#### EXHIBITED

New York, The Metropolitan Museum of Art, *Summer Loan Exhibition*, 1966, p. 9, no. 91 (titled *Odalisque*).

New York, Wildenstein Gallery, Inc., Art and The Decorator: For the Benefit of Cancer Care, Inc. of the National Cancer Foundation, April-May 1967 (illustrated; titled *Odalisque* and dated 1924).

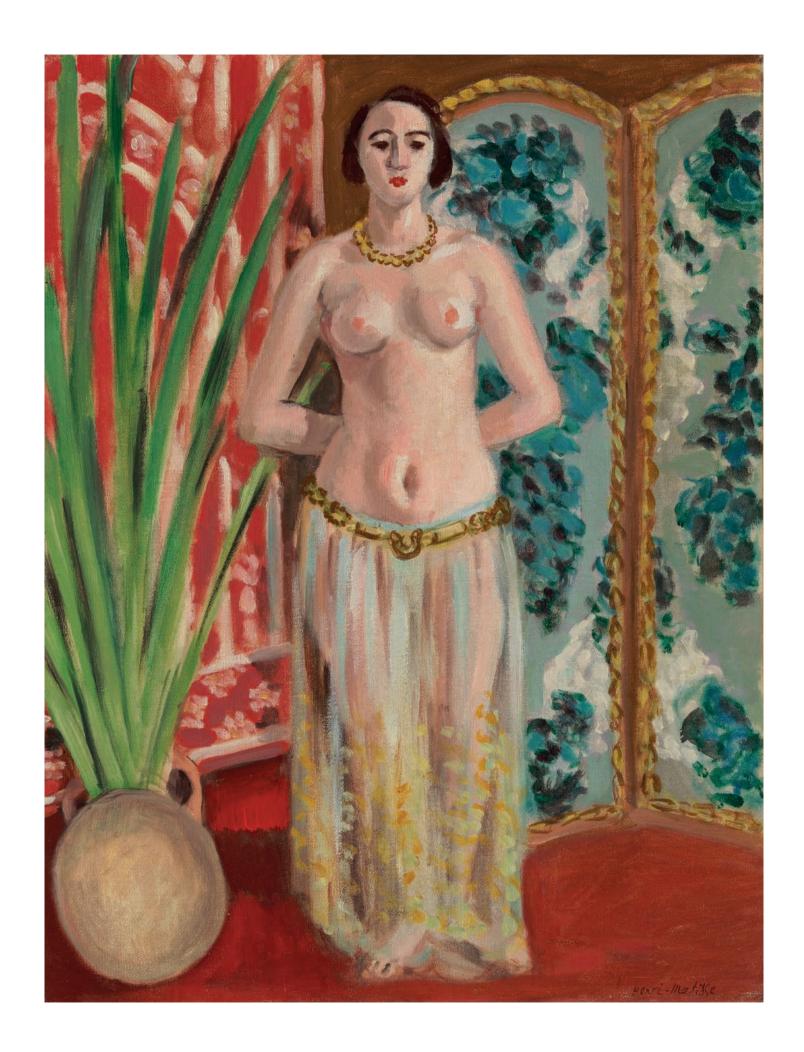
New York, Acquavella Galleries, Inc., Henri Matisse: For the Benefit of the Lenox Hill Hospital, New York, November-December 1973, p. 20, no. 36 (illustrated in color; titled La danseuse au palmier and dated 1924).

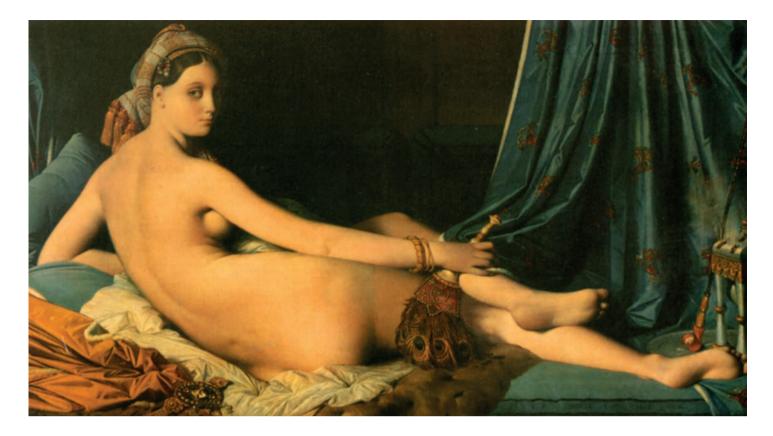
#### LITERATURE

E. Faure, J. Romains, C. Vildrac and L. Werth, *Henri Matisse*, Paris, 1923, no. 39 (illustrated).

G.-P. and M. Dauberville, *Matisse*, Paris, 1995, vol. II, p. 1154, no. 582 (illustrated, p. 1155; with incorrect dimensions).

Wanda de Guébriant has confirmed the authenticity of this work.





Look at these odalisques carefully, now, the Oriental decors of the interiors, all the rugs and hangings, the lavish costumes, the sensuality of heavy flesh, the blissful torpor of faces awaiting pleasure, the whole ceremony of siesta brought to maximum intensity in the arabesque and the color must not deceive us. In this ambience of languid relaxation a great tension smolders, a specifically pictorial tension that arises from the interplay and mutual relations of the various elements.

Henri Matisse

J.-A.-D. Ingres, *La grande* odalisque, 1814. Musée du Louvre. Paris.

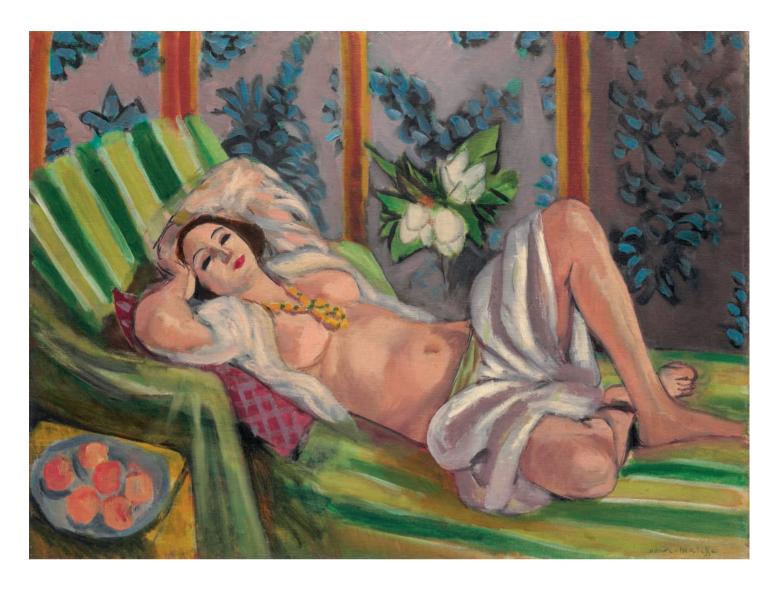
Henri Matisse with his model at 1, place Charles Félix, Nice, 1928. Photograph by Man Ray. © 2018 Man Ray Trust / Artists Rights Society (ARS), New York / ADAGP, Paris.

"Look at these odalisques carefully," instructed Matisse. "Now, the Oriental decors of the interiors, all the rugs and hangings, the lavish costumes, the sensuality of heavy flesh, the blissful torpor of faces awaiting pleasure, the whole ceremony of siesta brought to maximum intensity in the arabesque and the color must not deceive us. In this ambience of languid relaxation a great tension smolders, a specifically pictorial tension that arises from the interplay and mutual relations of the various elements" (interview with André Verdet; quoted in J. Flam, ed., *Matisse: A Retrospective*, New York, 1988, pp. 239-240).

In the present *Odalisque*, a delectably orchestrated treatment of this consummate theme, the many visual delights that the artist catalogued to Verdet are all fully, sumptuously in evidence. Henriette Darricarrère, the model who more than any other fueled Matisse's evolution into the modernist heir *par excellence* to the Orientalist tradition, here appears at once luxuriantly sensual and calmly authoritative. Clad only in a low-slung, gauze skirt with gold embroidery, plus a coordinating necklace and belt, she inhabits the vaunted role of the odalisque without reserve. Her gaze is steady and forthright; the sculpturesque curves of her bare belly and breasts are on display, catching the light. In the background, two decoratively patterned textiles from the artist's extensive collection, set into place like scenery in a theater, develop the imagined motif of the Oriental harem, while simultaneously framing the model within an essentially abstract environment—Matisse's private pictorial world.

Matisse painted *Odalisque, mains dans le dos* in Nice, on the Côte d'Azur, in early 1923 and sent it to Bernheim-Jeune in Paris at the end of March; the dealers found a buyer for the canvas, Dr. Jacques Soubies, within a month. Since 1917, Matisse had been spending increasingly long periods in Nice each year, returning home to Issyles-Moulineaux principally for the summer months. His decision





to come to Nice was a necessary step for his own peace of mind, and fortunately proved to be a boon to his career as well. "Yes, I had to catch my breath, to relax and forget my worries, far from Paris," Matisse later recalled. "The *Odalisques* were the bounty of a happy nostalgia, a lovely vivid dream, and the almost ecstatic, enchanted days and nights of the Moroccan climate. I felt an irresistible need to express that ecstasy, that divine unconcern, in corresponding colored rhythms, rhythms of sunny and lavish figures and colors" (quoted in *ibid.*, p. 230).

For the emergence of the Orientalist odalisque in his work, Matisse also owed no small debt to Renoir. On the last day of 1917, a mutual friend arranged for Matisse to visit the Impressionist master at his home in Cagnes-sur-Mer, a few miles from Nice; they quickly grew close, and Matisse called on Renoir frequently during the two years that remained to the elder painter. Renoir's example as both man and artist inspired Matisse to move away from the somber austerity and "radical invention" of his wartime Paris production. "Renoir gave him the impetus to make new contact with his own sensuality," Jack Flam has explained. "Matisse in his late forties seems to have wanted to learn how to be young again" (Matisse: The Man and His Art 1869-1918, Ithaca, New York, 1986, p. 473).

At first, Matisse was an itinerant sojourner on the Côte d'Azur, living and working in a succession of small hotel rooms. By 1921, however, he was increasingly certain that Nice, with its all-pervasive luminosity, held the key to the new artistic synthesis that he sought. Upon returning south that fall, he rented a third-floor apartment at 1, place Charles Félix, high on a hill in the old town. The flat had a pleasant living space tucked in the rear and a pair of working rooms in the front, facing south over the Baie des Anges. "Matisse's status was modifying



Yes, I had to catch my breath, to relax and forget my worries, far from Paris. The Odalisques were the bounty of a happy nostalgia, a lovely vivid dream, and the almost ecstatic, enchanted days and nights of the Moroccan climate. I felt an irresistible need to express that ecstasy, that divine unconcern, in corresponding colored rhythms, rhythms of sunny and lavish figures and colors.

## Henri Matisse

itself to that of a resident," Jack Cowart has observed. "The taking of the place Charles Félix apartment was a major step in personal, physical, and creative attachment that would bind the artist to Nice and the Côte d'Azur until his death thirty-three years later" (Henri Matisse: The Early Years in Nice, 1916-1930, exh. cat., National Gallery of Art, Washington, D.C., 1986, pp. 29-30).

The new apartment provided Matisse with the space he required to create elaborate settings for his odalisques, giving rise to the Orientalist fantasies that became the primary theme in his painting through the end of the decade. During his first four seasons at Nice, at the Hôtel Beau-Rivage and the Méditerranée, Matisse had painted his models amidst the real-life accoutrements of those rooms, before windows looking onto the palm-lined boardwalk and the sea. Now, he closed off the outside world, putting to use his extensive repertoire of fabrics, wall-hangings, and screens-"my working library"-to invent a wholly alternative reality, heavy with the atmosphere of the seraglio. "Matisse's apartment opened out on canvas," Hilary Spurling has written, "expanding or contracting as if by magic, like theatrical or cinematic space. In it he could create color and light effects that correspond less to anything in front of him than to an invisible synthesis in his mind's eye" (Matisse the Master: A Life of Henri Matisse, New York, 2005, p. 24).

As the star actress in his paintings, he now turned almost exclusively to Henriette. A dancer, with some knowledge of painting, and—like Matisse and his son Pierre—an accomplished amateur on the violin, Henriette had caught the artist's eye while she was working as a film extra in the Studios de la Victorine, recently opened on the western edge of Nice. "Henriette's poise and fluidity, her regular features and oval face, her air of being at ease in her body, added up to a kind of physical perfection," Spurling has noted (*ibid.*, pp. 241-242). She began to pose for Matisse during the fall of 1920 and soon proved more reliable than lovely but moody Antoinette Arnoud, who had been modeling for him since 1918. Antoinette became pregnant in late 1920 and last sat for Matisse the following April; Henriette would remain the artist's principal muse until 1927, when she married and called an end to their extraordinary partnership.

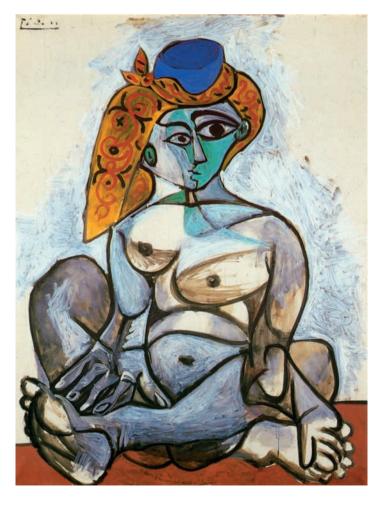
For years, Matisse had been collecting bits and pieces of exotic garb—North African trousers and tops, Spanish shawls and mantillas, a Persian silk robe and turban—from his own travels and from a Lebanese merchant named Ibrahim on the rue Royale in Paris. Antoinette had occasionally donned these costumes, as had Lorette before her and even the artist's daughter Marguerite. Yet it was Henriette, with her theatrical flair, who adopted the subject roles most naturally, expressing the various moods and atmospheres that Matisse desired while maintaining her own strong presence. "None of his earlier models ever made an Oriental costume look like anything but fancy dress," Spurling has written. "It was Henriette, so neat, even prim, in her street clothes, who wore the filmy open blouses and billowing low-slung pants without inhibition" (*ibid.*, p. 243).

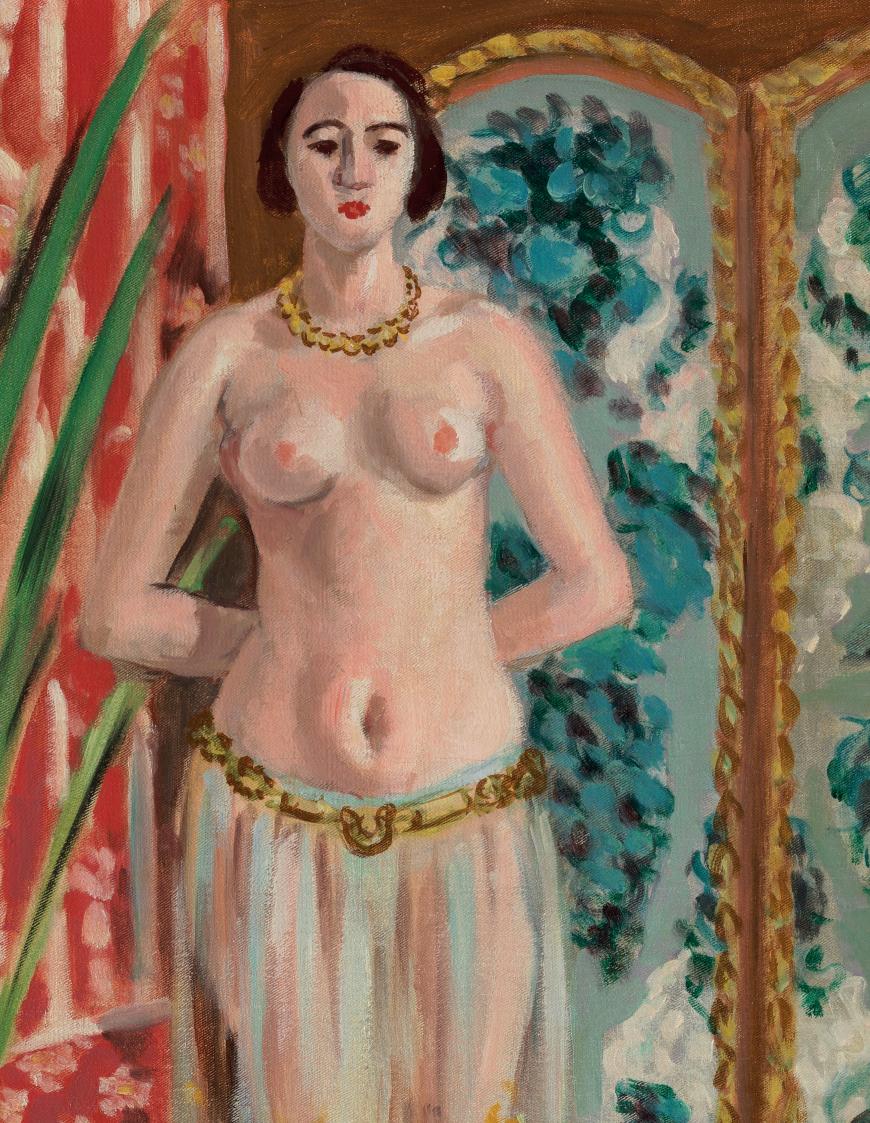
The present *Odalisque* is part of a superlative group of canvases created between fall 1922 and spring 1923, Matisse's second full season working with Henriette, in which the artist reveled in the pictorial possibilities that her collaboration opened up for him. This was a high-classical moment in Matisse's treatment of the odalisque

Henri Matisse, Odalisque couchée aux magnolias, 1923. Collection of Peggy and David Rockefeller; to be sold, Christie's New York, 8 May 2018, lot 8. © 2018 Succession H. Matisse / Artists Rights Society (ARS), New York.

Henri Matisse, Odalisque debout reflétée dans la glace, 1923. Baltimore Museum of Art. © 2018 Succession H. Matisse / Artists Rights Society (ARS), New York.

Pablo Picasso, Femme nue au bonnet turc, 1955. Musée national d'art moderne, Centre Georges Pompidou, Paris. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York







theme, with one masterpiece following upon another. There are two canvases, both seated compositions, in which Henriette wears the same sheer, gold-trimmed skirt as she does here: Femme mauresque in the Barnes Collection and Odalisque aux bras levés in the National Gallery of Art. In Odalisque reflétée dans la glace (Baltimore Museum of Art), Henriette stands frontally, her arms behind her back as in the present canvas, but now she has traded the translucent skirt for voluminous, harem-style pantaloons. In Odalisque aux magnolias from the Rockefeller Collection, she adopts a languorous reclining pose, her arms raised alluringly over her head and a filmy chemise falling open to reveal her bare breasts.

In all these paintings, Matisse depicted Henriette at close range, her physical proximity and palpably sculpted curves acting as an invitation to the viewer to enter the scene. The patterned textiles in the background define a shallow space, pushing the costumed figure toward the picture plane. In the present canvas, Matisse has juxtaposed two of his favorite scene-sets: a Louis XIV folding screen containing panels of blue *toile de Jouy*, and a red pierced and appliquéd cotton cloth of North African origin, mounted on a wooden frame. Henriette herself is paired with a tall house plant in a terracotta jug, its rigid, spiky fronds acting as a foil for the roundness of her belly and breasts. The same interior elements appear in *Odalisque au paravent*, 1923 (Statens Museum for Kunst, Copenhagen), but in the present painting they are more closely compressed, heightening the tension between the abstract elements of the composition and the tangible, mimetic general ambience.

In the end, the beguiling female figure is but one more decorative component, albeit the central one, in this richly orchestrated fabrication. The odalisque is an artificial device, a convention that linked Matisse to the Orientalist tradition of Ingres and Delacroix while simultaneously introducing a certain distance between artist and subject. This detachment enabled Matisse to bring the pictorial field alive as an expressive whole, eliminating traditional spatial depth and enriching each part of the canvas equally. "The intensity of the viewer's confrontation with the model and her provocative sensuality are mediated by the decorative elements," Flam has concluded, "which both enhance and generalize the erotic charge of the individual woman by insisting on the artificial and synthetic quality of the painted image" (*Matisse: His Art and His Textiles*, exh. cat., Royal Academy of Arts, London, 2004, p. 43).

Present lot, detail.

Henri Matisse with model Henriette Darricarrère, 1921. Photograph by Maguerite Matisse. Image source: Archives H. Matisse. © 2018 Succession H. Matisse / Artists Rights Society (ARS), New York.

# PROPERTY FROM THE COLLECTION OF DR. AND MRS. JEROME S. COLES

#### 10A

# EDGAR DEGAS (1834-1917)

Deux femmes appuyées à une barrière (Conversation)

signed 'Degas' (lower left) pastel on paper 20½ x 26¼ in. (51.9 x 66.7 cm.) Drawn circa 1882-1885

\$3,000,000-5,000,000

#### PROVENANCE

Mme Montandon, Paris. Alfred Chester and Edith Dunn Beatty, London (by 1937).

Acquavella Galleries, Inc., New York.

Acquavella Galleries, Inc., New York.

Elinor Dorrance Ingersoll, New York (acquired from the above, 1968); Estate sale, Christie's, New York, 18 October 1977, lot 17.

Acquired at the above sale by the late owners.

#### **EXHIBITED**

Paris, Galerie Les Arts, Art Moderne, 1912.

Paris, Galeries Georges Petit, *Degas au profit de la ligue franco-anglo-américaine contre le cancer*, April-May 1924, p. 73, no. 137 (titled *Conservation*).

Paris, Musée de l'Orangerie, *Degas*, 1937, pp. 88-89, no. 112 (titled *Conversation*).

London, Rosenberg & Helft, Ltd., *Degas*, November 1937, no. 8 (illustrated, pl. IV; titled *La Conversation* and dated 1882).

Paris, Galerie Paul Rosenberg, Les Influences (Ingres à de Segonzac), May-June 1938, no. 11 (titled *La Conversation* and dated 1882).

#### LITERATURE

A. Alexandre, "Exposition d'art moderne" in *Les Arts: Revue Mensuelle des Musées, Collections Exposition*, no. 128, August 1912, p. 258, no. 128 (illustrated; titled *Deux femmes*).

P.A. Lemoisne, *Degas et son oeuvre*, Paris, 1946, vol. II, p. 404, no. 710 (illustrated, p. 405).

J. DeVonyar and R. Kendall, *Degas and the Art of Japan*, exh. cat., Reading Public Museum, Reading, Pennsylvania, 2007, p. 66.



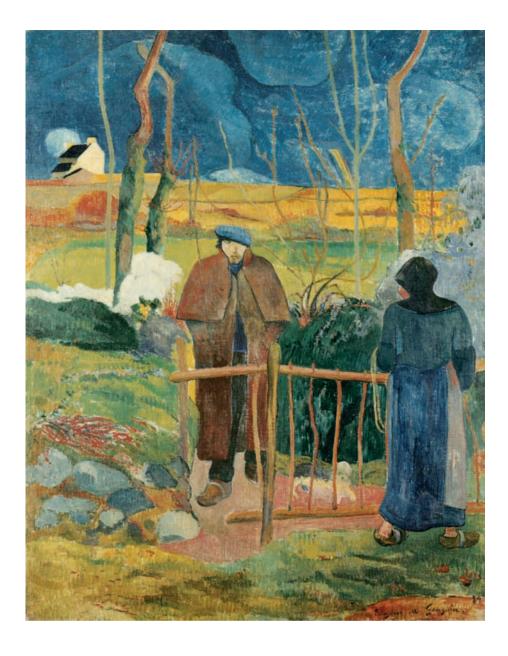
Degas was clearly intrigued by the visual possibilities of this moment of female intimacy, making... variants of the composition with a range of outfits, headgear, and backgrounds.

Jill DeVonyar and Richard Kendall

During the mid-1880s, Degas repeatedly explored the motif of two or three women leaning on a wooden railing—at the racetrack, on a pleasure boat, or before a landscape—absorbed in casual conversation (Lemoisne, nos. 711-712, 825, 879, 1007). "Degas was clearly intrigued by the visual possibilities of this moment of female intimacy," Jill DeVonyar and Richard Kendall have written, "making half a dozen variants of the composition with a range of outfits, headgear, and backgrounds" (op. cit., 2007, p. 66). The protagonists are sometimes seen from behind or with their faces partially obscured, excluding the observer from their warmly familiar exchange. In the present *Deux femmes appuyées à une barrière* (Conversation), by contrast, the blue-clad woman turns her body squarely toward the viewer as she reaches out to touch her companion on the upper arm in an informal gesture of affection. The railing, positioned here parallel to the picture plane, thrusts the figures into the very foreground of the composition, heightening the immediacy of their encounter and drawing the viewer into their privileged space.

Degas very likely captured this intimate moment during a summer visit to one of his favorite places, the country house of his childhood friend Paul Valpinçon at Ménil-Hubert in Normandy. For three decades beginning in 1861, Degas retreated to the Valpinçon estate almost annually for much-anticipated sojourns of two or three weeks, often combining his stay with excursions to the nearby racetrack at Argentan or the horse-breeding establishment of Haras-le-Pin. Situated some forty miles inland from Trouville, amidst rich agricultural land, Ménil-Hubert offered the city-bred Degas the welcome opportunity to immerse himself in a rural landscape. "Small and large meadows, all closed in by fences," the artist recorded during his first visit. "Damp paths, ponds. Green and umber. It is completely new to me. Continually going up and down over green hillocks. Everywhere there are woods. Passed by some small farms. Nothing would make a better background setting" (quoted in R. Kendall, *Degas Landscapes*, New Haven, 1993, p. 39).





Edgar Degas, *Chez la modiste*, 1882. Museo Nacional Thyssen-Bornemisza. Madrid.

Paul Gauguin, *Bonjour Monsieur Gauguin*, 1889. Národní Galerie, Prague.

The two women in the present pastel, simply yet elegantly clad, have stopped to chat by a rustic wooden fence before a gently rolling landscape such as Degas described. Perhaps they are neighbors, out for a midday stroll, who have chanced to encounter each other at a gate or a crossroads, like the two peasant women in Pissarro's La Conversation (1881; National Museum of Western Art, Tokyo) or Gauguin and the Breton farm wife in Boniour Monsieur Gauguin (1889; Národní Galerie, Prague). The tender, informal camaraderie that Degas's figures exhibit, however, suggests that they are intimates rather than acquaintances—perhaps even mother and daughter, given their evident age difference. One possibility, speculative but plausible, is that they represent Paul Valpinçon's wife Marguerite and the couple's only daughter Hortense, then in her early twenties. Degas has underscored their close relationship through the details of their costume, with each woman's accessories repeating the color of her companion's dress.

An inveterate bachelor, Degas savored the taste of settled domesticity that his visits to the Valpinçons afforded him, and he turned to the family intermittently as models. Marguerite was probably the sitter for *La femme aux chrysanthèmes*, 1865 (Lemoisne, no. 125; The Metropolitan Museum of Art, New York), and she is depicted on an outing with her husband and infant son in *Aux courses*, 1869 (no. 281; Museum of Fine Arts, Boston). Hortense, in turn, was among Degas's special joys during his stays in Normandy. Having portrayed her at age

nine (no. 206; Minneapolis Institute of Arts), he watched her mature and remained friends with her—perhaps even a tad besotted—until the end of his life. In 1883 and 1884, she posed for a life-size clay bust, which subsequently collapsed, and two exquisite profile portraits on paper (no. 722; National Gallery of Art, Washington, D.C., and J.S. Boggs, *Degas*, exh. cat., The Metropolitan Museum of Art, New York, 1988, no. 243).

"His little friend having grown to young womanhood," recounted a journalist who interviewed Hortense many years later. "It was only natural that Degas should want to capture the pretty profile the purity of which delighted his artist's eye" (quoted in J.S. Boggs, *Degas*, exh. cat., The Metropolitan Museum of Art, New York, 1988, p. 410).

The present pastel is roughly contemporaneous with Degas's milliner series and reflects the same interest in observing and rendering candid, quotidian moments within an exclusively feminine space. Here, however, Degas has transported the theme from an urban, indoor milieu—viewed, perhaps, through a plate-glass shop window—to a rural, *plein air* context. "Working very much like Picasso at the beginning of the twentieth century," Gary Tinterow has written, "Degas seems continually to have found for himself interesting pictorial problems, which he then resolved in numerous solutions, each equally viable" ("The 1880s: Synthesis and Change" in *ibid.*, p. 365)

#### 11A

# FERNAND LÉGER (1881-1955)

Le grand déjeuner

signed and dated 'F. LÉGER 21' (lower right) oil on canvas 25% x 36% in. (65.2 x 92 cm.) Painted in 1921

#### \$15,000,000-25,000,000

#### **PROVENANCE**

Galerie l'Effort Moderne (Léonce Rosenberg), Paris (by 1924). Jacques Zoubaloff, Paris; sale, Hôtel Drouot, Paris, 27 November 1935, lot 143.

Private collection, France.

Galerie Beyeler, Basel (acquired from the above, 9 July 1966).

Private collection, United States (acquired from the above, 25 May 1967).

Stephen Hahn, New York (by 1985 and until at least 1991).

Private collection (acquired from the above).

Acquired from the above by the present owner, 2007.

#### **EXHIBITED**

Basel, Galerie Beyeler, *Présence des Maîtres*, June-September 1967, no. 34 (illustrated in color; titled *La Dinette* and dated 1922).

New York, Acquavella Galleries, Inc., Fernand Léger, October-December 1987, p. 78, no. 29 (illustrated in color, p. 54).

Los Angeles County Museum of Art, *Monet to Matisse: A Century of Art in France from Southern California Collections*, June-August 1991, p. 120 (illustrated in color; titled *The Luncheon*).

Kunstmuseum Wolfsburg and Kunstmuseum Basel, Fernand Léger, 1911-1924: Le rythme de la vie moderne, May-November 1994, p. 360 (illustrated in color, p. 103, fig. b).

Paris, Malingue S.A, *F. Léger*, February-April 2009, p. 18 (illustrated in color, p. 19).

#### LITERATURE

Bulletin de l'Effort Moderne, no. 6, June 1924 (illustrated; titled Le petit déjeuner).

- G. Janneau, L'art cubiste, Paris, 1929 (illustrated, pl. 32; titled Peinture).
- C. Zervos, "Vente de la collection d'Art moderne de M. Zoubaloff" in

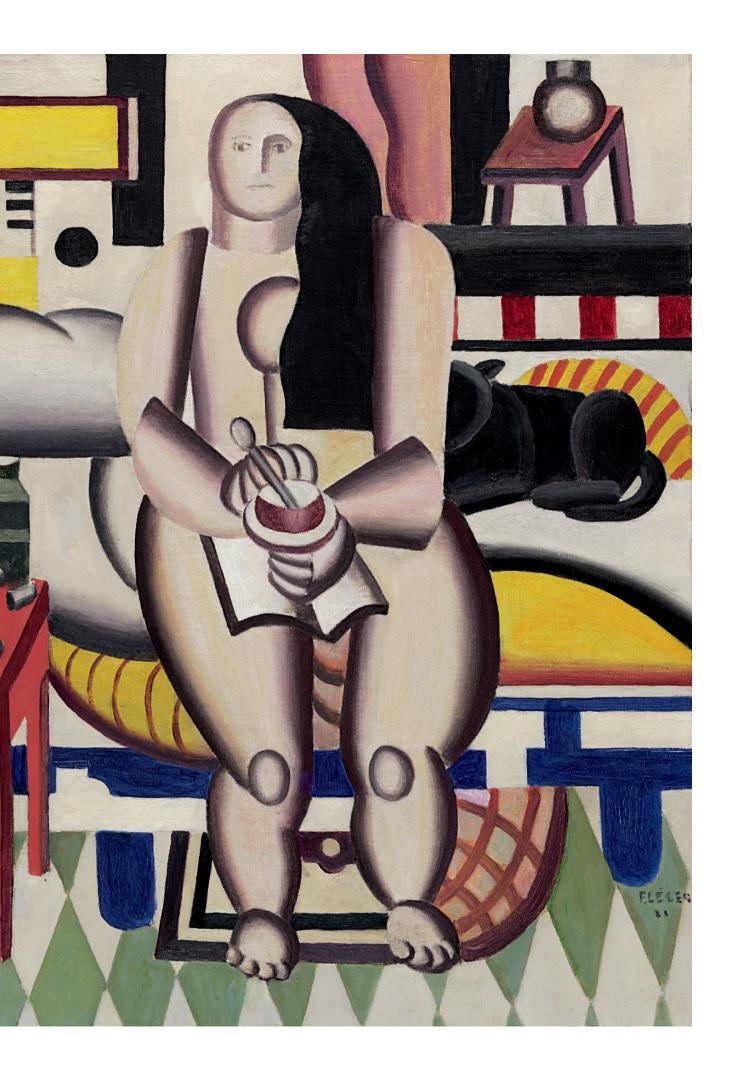
Cahiers d'Art, no. 10, 1935, p. 96 (illustrated; titled Le Déjeuner).

Beyeler, pub., *F. Léger*, Basel, 1970, pp. 43 and 107, no. 26 (illustrated in color, p. 43; titled *The Dinner Party* and dated 1922).

- G. Diehl, Fernand Léger, Paris, 1985, pp. 44 and 96 (illustrated in color, p. 44; titled La Dînette and dated 1922).
- G. Bauquier, Fernand Léger: Vivre dans le vrai, Paris, 1987, pp. 99-100 and 103 (illustrated in color, p. 103).
- G. Bauquier, Fernand Léger: Catalogue raisonné de l'oeuvre peint, 1920-1924, Paris, 1992, vol. II, pp. 188 and 344, no. 309 (illustrated in color, p. 189)
- P. Descargues, *Fernand Léger*, Paris, 1995, pp. 75 and 77 (illustrated in color, p. 77).
- C. Derouet, Les cahiers du Musée national d'art moderne, p. 281 (titled Le Déjeuner).







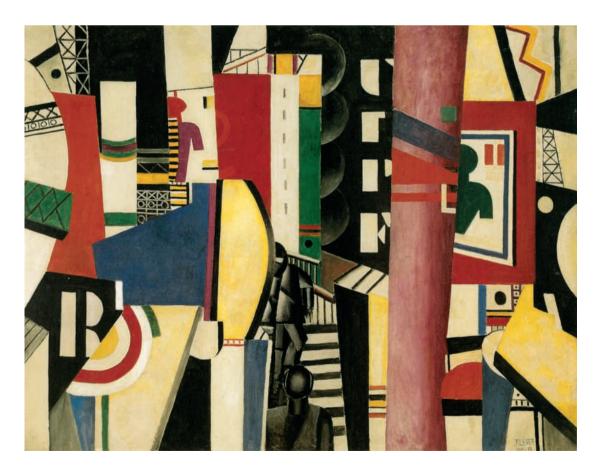
[Léger] sought to combine thematic ideas derived from the classical traditions of the past with pictorial elements drawn from the increasingly mechanical environment of contemporary living. Léger forged from these disparate sources a sleekly polished and gleaming vision of the essential forms that in his view represented the reality of the human presence in the modern world.

During 1920-1921, several years after the end of the First World War, Fernand Léger set his mind on painting a large canvas in which he would radically recast the aesthetic conception of beauty in the art of his time. He sought to combine thematic ideas derived from the classical traditions of the past with pictorial elements drawn from the increasingly mechanical environment of contemporary living. Léger forged from these disparate sources a sleekly polished and gleaming vision of the essential forms that in his view represented the reality of the human presence in the modern world. His efforts culminated in *Le grand déjeuner*, which he exhibited in the 1921 Salon d'Automne (Bauquier, no. 311). The present canvas, likewise titled and smaller in size (no. 309), marks the near final stage in the evolution of the artist's conception as he readied his new *chef-d'oeuvre* for its public debut.

There are also two other preliminary versions—similarly in smaller dimensions than the Salon entry—both of which are titled *Le petit déjeuner* (Bauquier, nos. 194 and 310). The assignations "petit" and "grand" are related neither to the time nor nature of the repast—breakfast or luncheon—nor to the significance of one set relative to the other. Léger appears to have devised the different titles as a means of strategizing the development of slight variations within the three essays, prior to finalizing the disposition of all component elements in the definitive, full-size composition. Another dozen paintings treat the three female figures in the four *Déjeuner* canvases, individually or in pairs, attesting to the scope and thoroughness of the pictorial campaign to which the artist dedicated months of effort.

Nearly a century later, in our present digital age, the style that Léger forged in this quartet of pictures remains strikingly futuristic. The artist considered the final *Le grand déjeuner* to be his definitive work of the 1920s, and would ultimately rank it as one of the finest paintings and most influential pictorial statements of his entire career. *Le grand déjeuner* (Bauquier, no. 311) has since 1942 been a centerpiece in the collection of The Museum of Modern Art, New York, and has become an icon of 20th century modernism, a consummate expression of *l'esprit nouveau* in its own day, and no less authoritative, prescient, and engaging in our own.

Le grand déjeuner and its related figure canvases of 1920-1921 mark a crucial turning point in the evolution of Léger's work during the years immediately following the First World War, and established the long-term prospect in his art. They reveal the process by which the artist was investigating, testing, and synthesizing various pictorial



Fernand Léger, La Ville, 1919. Philadelphia Museum of Art, The Louise and Walter Arensberg Collection. © 2018 Arrsts Rights Society (ARS), New York / ADAGP, Paris.

Fernand Léger, La partie de cartes, 1917. Rijksmueum Kröller-Müller, Otterlo. © 2018 Artists Rights Society (ARS), New York / ADAGP. Paris.

Pablo Picasso, *Grande* baigneuse, 1921. Musée de l'Orangerie, Paris. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



concepts that he observed around him as he navigated the many diverse cross-currents of post-war modernism. "Le grand déjeuner is at once traditional and new," Christopher Green has stated, "a complex fusion of contradictory elements and conflicting pictorial effects" (Léger and the Avant-Garde, New Haven, 1976, p. 232). Having juggled dissimilar concepts of style and coerced them into a jarringly novel and seemingly precipitous sense of order, Léger fashioned in Le grand déjeuner a boldly daring, formally compact, and novel synthesis of modernist syntax. The monumental interaction of figural and architectural elements in the Déjeuner canvases stems from the influence of classicism in the presence and idealized representation of the nude female figures, primitivism in the simplification of the various still-life objects, as well as cubism and early geometric abstraction in the structural elements that comprise the grid-like spatial context in the composition.

Since his earliest prewar modernist efforts, Léger had employed contrasts of all kinds as the fundamental impetus in his art. From diverse formal elements and motifs he aimed to generate "a state of organized intensity," as he wrote in "Notes on the Mechanical Element," 1923. "I apply the law of plastic contrasts, which I think has never been applied until today. I group contrary values together, flat surfaces opposed to modeled surfaces; volumetric figures opposed to the flat facades of houses; pure flat tones opposed to gray, modulated tones, or the reverse. Between these two kinds of relationships, which are eternal subjects for painting, I look for a relationship of intensity never before achieved...We live in a geometric world—it is undeniable—and a state of frequent contrasts" (quoted in E.F. Fry, ed., Functions of Painting by Fernand Léger, New York, 1973, p. 29).





A decorated front-line veteran of World War I, Léger spent months in hospitals convalescing from trench-induced rheumatism and pulmonary problems, but nonetheless managed to complete a major wartime painting, *La partie des cartes*, in December 1917 (Bauquier, no. 102). Finally released from military service in June 1918, he soon resumed painting full-time. The brutality of mechanized killing on a mass scale had traumatized many who had survived the war. His experience of the battlefield hardened Léger; he accepted the machine as a fact of modern life, and resolved to work—as he had done before the war—with all manner of contrasts in as brash and dissonant a style as contemporary reality so clearly required. "When I was discharged I could benefit from these hard years," Léger wrote his new dealer, Léonce Rosenberg. "I reached a decision—without compromising in any way, I would model in pure and local color, using large volumes. I could do without tasteful arrangements...I was no longer fumbling for the key—I had it. The war matured me, I am not afraid to say so" (quoted in *Léger's Le Grand Déjeuner*, exh. cat., The Minneapolis Institute of Arts, 1980, p. 68).

The years 1918-1920 constitute the apogee of Léger's self-described "mechanical period." In 1919 he completed *La Ville*—a disorienting cosmopolitan maze of signs, architectural fragments, and non-descriptive contrasts in form and color—as an aggressive statement of his intransigent contemporaneity (Bauquier, no. 163). Léger's cultivation of disorder and disintegration stood diametrically opposed to another idea, which as a response to the devastation and carnage of the war years had been spreading throughout the creative arts. Late in the conflict, Jean Cocteau began to promulgate *le rappel à l'ordre*—"the call to order"—a revival of the humanist, classical legacy that the French believed lay at the heart of their cultural history. At the turn of the new decade, while resisting the more escapist, nostalgic Arcadian tendency in this movement, Léger had begun to consider the merits of adapting to the harmonious ideal and pictorial stability inherent in the classical ethos. To accomplish this, Léger came to realize, was the ultimate challenge in handling contrasts of form—he must find a way to meld classicism and modernity, tradition and contemporaneity in a novel and unprecedented manner.

Léger and Le grand déjeuner, 1921, in the artist's studio, 1926, Paris. Photograph by Thérèse Bonney. © Library of Congress, Prints & Photographs Division, reproduced courtesy of The Bancroft Library, University of California, Berkeley.

Titian, *Venus of Urbino*, 1538. Galleria degli Uffizi, Florence.

Fernand Léger, Le petit déjeuner, 1921. Minneapolis Institute of Arts. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris. The Louvre and other Paris museums were taking their old master paintings out of protective wartime storage and placing them back on view. Renewed exposure to these riches gave Léger pause to study the classical tradition, with its primary emphasis on the figure, the theme by which all past European artists of stature had staked their claim to posterity. So it must be, Léger decided, for the generation of modern painters now coming of age. Cézanne in his late bathers had provided an impressive model for this new construct of the figure. Seurat had integrated statuesque figures into an architectural framework. The late nudes of Renoir, once derided by modernists for their exaggerated sensuality and oldfashioned Impressionist technique, were also timely and relevant, especially in terms of their grandly volumetric aspect, as well as their classical connections to Rubens, Titian, and other old masters. Matisse and Picasso had been looking closely at late Renoir. "I needed a rest, to breathe a little," Léger later recalled. "After the dynamism of the mechanical phase, I felt, as it were, a need for the static quality of the large forms that were to follow. Earlier I had broken up the human body. Now I began to put it together again" (quoted in J. Cassou and J. Leymarie, Fernand Léger: Drawings and Gouaches, London, 1973, p. 47).

The task Léger now set for himself was to represent the human figure, "not as a sentimental element," he stated, "but solely as a plastic element" (quoted in *ibid.*, p. 46). Viewing any kind of subject matter in this way enabled him to imbue it with a fresh presence and contemporary relevance. The time was now right for Léger to turn his interest toward the female nude, in its many connotations an historically hot and loaded subject, a theme that would put his attitude of cool, formal detachment fully to the test.

The composition of the three nude women in the *Déjeuner* paintings evolved from canvases painted during 1920 that first depicted the reclining nude within a rigidly right-angled architectural grid, then progressively added the vertical figures in a cruciform design (Bauquier, nos. 242ff). Léger picked up this thread again the following year (nos. 298ff), while also painting studies of the two women on the left and the tea-drinker on the right (nos. 303-308). Robert L. Herbert surmised that the drawing dated "20" (Rijksmuseum Kröller-Müller, Otterlo), which should ostensibly indicate that Léger early had in mind the composition that would become Le grand déjeuner, was actually done after the oil studies of the figures had been completed-Léger then needed to join the two halves to create the single composition he planned to paint (exh. cat., op. cit., 1980, p. 17). The Minneapolis Le petit déjeuner (no. 194), which is clearly the first of the four Déjeuners to have been painted, following the Kröller-Müller drawing (as Herbert has stated), also bears a date—"19"—that is implausibly too early.

Whether the present *Grand déjeuner* was completed between the two *Petit déjeuner* canvases, or following the second, larger version of that title (Bauquier, no. 310), is unclear. Herbert noted that Léger typically worked "a number of paintings simultaneously, moving back and forth among them, learning from each" (*ibid.*, p. 12). The artist, in any case, borrowed elements from all three preliminary versions for the final and largest *Le grand déjeuner*. A more precise analysis of this step-wise process is further complicated by the fact that Léger reworked the definitive painting in 1922, some months after the Salon d'Automne. Only a photograph published soon after the closing of the exhibition shows the painting as it was first seen. The white circle at upper left in the present *Grand déjeuner* similarly appears in the photograph, but not in the final composition, as one

Le grand déjeuner is at once traditional and new, a complex fusion of contradictory elements and conflicting pictorial effects.

Christopher Green





I group contrary values together, flat surfaces opposed to modeled surfaces; volumetric figures opposed to the flat facades of houses; pure flat tones opposed to gray, modulated tones, or the reverse. Between these two kinds of relationships, which are eternal subjects for painting, I look for a relationship of intensity never before achieved...We live in a geometric world—it is undeniable—and a state of frequent contrasts.

# Fernand Léger



may view it at The Museum of Modern Art, New York. Of the three preliminary *Déjeuners*, only the present version shows a flesh-colored tint in the tea-drinker, in contrast to her white companions; Léger employed an even darker tone in his reworking of the final painting.

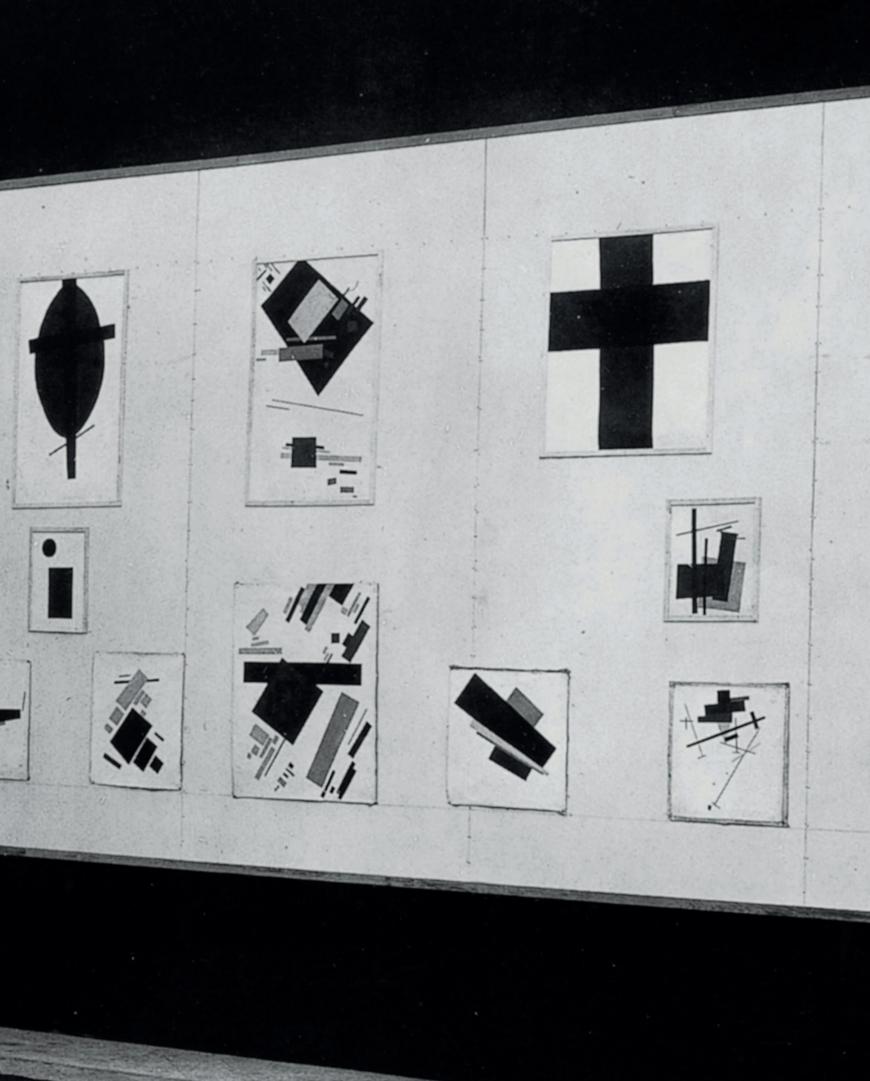
In correspondence with Alfred H. Barr, Jr., the director of The Museum of Modern Art, New York, dated 20 November 1943, following the museum's acquisition of *Le grand déjeuner*, Léger wrote is his imperfect English: "Some women's bodies, one table, a dog, every time's subject without any expression of evocation. It is the classical line, at my opinion. To put the subject or the object inside, behind the pictorial expression. The romantic is just the contrary, I believe; the subject or object come before, in expressive feeling. I have lived this uneasiness all my life and *Le grand déjeuner* is one of my classical fighting won" (quoted in *ibid.*, p. 72).

Fernand Léger, *Le grand déjeune*, 1921. The Museum of Modern Art, New York. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris

Present lot, detail.







#### 12A

# KAZIMIR MALEVICH (1878-1935)

Suprematist Composition

oil on canvas 34% x 28 in. (88.7 x 71.1 cm.) Painted in 1916

#### Estimate on Request

#### **PROVENANCE**

The artist.

With Hugo Häring, Berlin and Biberach;

Stedelijk Museum, Amsterdam (acquired from the above, *circa* 1958). Restituted to the family of the artist (2008); sale, Sotheby's, New York, 3 November 2008. lot 6.

Acquired at the above sale by the present owner.

#### **EXHIBITED**

Moscow, Salles de B. Dmitrovka, 16th State Exhibition: Kazimir Malevich, His Way from Impressionism to Suprematism, 1919-1920.

Warsaw, Polonia Hotel, Malevich, 1927.

Berlin, Lehrter Bahnhof, Malevich, 1927, no. 42.

Kunstverein Braunschweig, Haus Salve Hospes, *Malevich*, February-March 1958, p. 12, no. 25 (illustrated; titled *Blaues Rechteck über purpurfarbenem Balken* and dated possibly 1915).

Brussels, Palais International des Beaux-Arts, *Fifty Years of Modern Art*, April-July 1958, p. 25, no. 192 (dated 1915).

Kunsthalle Bern, Kasimir Malewitsch: Kleinere Werkgruppen von Pougny, Lissitzky and Mansourov aus den Jahren des Suprematismus, February-March 1959, no. 25 (illustrated; titled Blaues Rechteck über purpurfarbenem Balken and dated possibly 1915).

Rome, Galleria Nazionale d'Arte Moderna, *Casimir Malevic*, May-June 1959, no. 25 (illustrated; titled *Rettangolo bleu su striscia color porpora* and dated possibly 1915).

London, Whitechapel Gallery, *Kasimir Malevich*, October-November 1959, p. 17, no. 25 (illustrated, pl. N; titled *Blue Rectangle over Purple Bar* and dated 1915).

Turin, Civico padiglione d'Arte Contemporanea, *Da Boldini a Pollack: Pittura e scultura del XX secolo, mostra della moda, stile, costume,* October-November 1961, no. 80 (illustrated; titled *Rettangolo blù su porpora* and dated 1915).

Stockholm, Moderna Museet, *Stedelijk Museum Amsterdam besöker*, December 1961-January 1962, no. 72 (titled *Blå rektangel på purpurstavar* and dated 1915).

(probably) Willemstad, Curaçao Museum, 50 Meesterwerken Masterpieces, April 1962, no. 35 (titled Blauwe Rrechthbek over Purpen Balk and dated 1915).

Kunstverein Hannover, *Die Zwanziger Jahre in Hannover: Bildende Kunst, Literatur, Theater, Tanz, Architektur, 1916-1933*, August-September 1962, p. 210, no. J2 (illustrated; titled *Blaues Rechteck über purpurfarbenem Balken* and dated 1915).

New York, Sidney Janis Gallery, *The Classic Painters and Sculptors: Spirit in Twentieth Century to Art Today from Brancusi and Mondrian, February 1964*, p. 2 (illustrated, pl. 12; titled *Blue Rectangle Over purple Beam* and dated 1915).

Stockholm, Moderna Museet, *Den inre och den yttre rymden*, December 1965-February 1966, no. 17 (illustrated; titled *Blå kvadrat över purpurbjälkar* and dated 1915).

Frankfurter Kunstverein, *Konstruktive Malerei: 1915-1930*, November 1966-January 1967, no. 7 (illustrated; titled *Blaues Rechteck über purpurfarbenem Balken* and dated 1915).

Berlin, Deutsche Guggenheim; New York, The Solomon R. Guggenheim Museum and Houston, The Menil Collection, *Kazimir Malevich: Suprematism*, January 2003-January 2004, p. 177 (illustrated in color). London, Tate Modern, *Malevich*, July-October 2014, p. 136 (illustrated in color, p. 138).

New York, Di Donna Gallery, *Paths to the Absolute*, October-December 2016 (illustrated in color, pl. 4).

#### ITERATURE

M. Aschenbrenner, "Farben und Formen im Werk von Kasimir Malewitsch" in *Quadrum IV*, 1957, p. 103 (illustrated in color with inverted orientation).

T. Andersen, *Malevich*, Amsterdam, 1970, p. 75, no. 60 (illustrated in color, p. 74; illustrated again, p. 96).

K. Rubinger, *Kasimir Malewitsch: Zum 100 Geburtstag*, exh. cat., Galerie Gmurzynska, Cologne, 1978, p. 265 (illustrated *in situ* in the 1927 exhibition in Warsaw).

L.A. Zhadova, *Malevich: Suprematism and Revolution in Russian Art, 1910-1930*, New York, 1982, p. 364, no. 54 (illustrated with inverted orientation, pl. 54; illustrated again *in situ* in the 1927 exhibition in Berlin, fig. 33).

J. D'Andrea, Kazimir Malevich, exh. cat., National Gallery of Art, Washington, D.C., 1990, p. 25 (illustrated with inverted orientation).

J.-C. Marcadé, *Malevitch*, Paris, 1990, pp. 162 and 276 (illustrated in color, p. 162, fig. 235).

R. Crone and D. Moos, *Kazimir Malevich: The Climax of Disclosure*, London, 1991 (illustrated *in situ* in the 1919-1920 exhibition, p. 201, fig. 148; illustrated again *in situ* in the 1927 exhibition in Warsaw, p. 203, fig. 151; illustrated again with inverted orientation *in situ* in the 1927 exhibition in Berlin, p. 204, fig. 153).

S. Fauchereau, *Malevich*, New York, 1992, p. 127 (illustrated in color, pl. 43).

E.B. Basner and E.N. Petrova, *Kazimir Malevic: Una Retrospettiva*, exh. cat., Palazzo Medici-Riccardi, Florence, 1993, p. 47 (illustrated with inverted orientation *in situ* in the 1927 exhibition in Berlin).

A. Nakov, *Kazimir Malewicz: Catalogue raisonné*, Paris, 2002, p. 201, no. S-97 (illustrated; dated 1915 and with incorrect dimensions). A. Nakov, *Kazimir Malewicz: Le peintre absolu, les voies célestes*, Paris,

2007, vol. II, p. 428, no. S-97 (illustrated in color, p. 99; dated 1915 and with incorrect dimensions).





When the mind's habit of seeing depictions of corners of nature, Madonnas and shameless Venuses in paintings vanishes, only then will we see purely painterly works.

## Kazimir Malevich

"When the mind's habit of seeing depictions of corners of nature, Madonnas and shameless Venuses in paintings vanishes, only then will we see purely painterly works."

Kazimir Malevich, From Cubsim and Futurism to Suprematism, The New Painterly Realism, 1915

On 17th December 1915, the Russo-Polish artist Kazimir Malevich opened an exhibition of his new "Suprematist" paintings in the Dobychina Art Bureau in the recently renamed city of Petrograd. These startling, purely geometric and completely abstract paintings were unlike anything Malevich, or indeed any other modern painter, had ever done before. They were both a shock and a revelation to everyone who saw them. Malevich's Suprematist pictures were the very first purely geometric abstract paintings in the history of modern art. They comprised solely of simple, colored forms that appeared to float and hover over plain white backgrounds. Nothing but clearly-organized, self asserting painted surfaces of non-objective/non-representational form and color, these pictures were so radically new that they seemed to many people to have announced the end of painting and, even perhaps, of art itself.

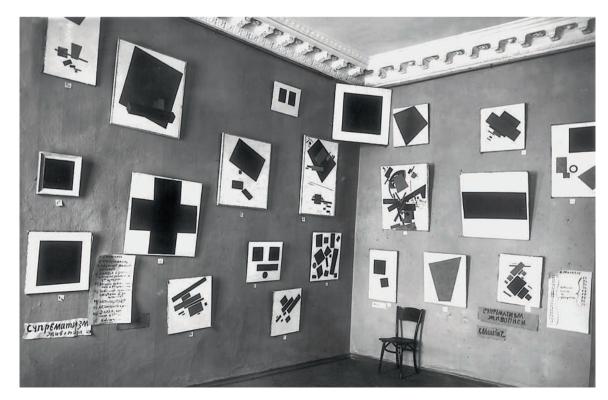
Suprematist Composition is one of the finest and most complex of these first, truly revolutionary abstract paintings. Comprised of numerous colored, geometric elements seeming to be dynamically caught in motion, it epitomizes what Malevich defined as his "supreme" or "Suprematist" vision of the world. The painting is not known to have been a part of the exhibition in the Dobychina Art Bureau but is believed to date from this same period of creative breakthrough and, if not included, was, presumably painted very

soon after the show closed in January 1916. As had it been painted earlier, it would almost certainly have been included in this first ever showing of Suprematist work, because it is clear, from the frequency with which Malevich later exhibited the picture, that he thought very highly of the painting. Malevich subsequently chose, for example, to include Suprematist Composition in every other major survey of his Suprematist pictures made during his lifetime. These exhibitions ranged from his first major retrospective in Moscow in 1919 to the great travelling retrospective showcasing much of his best work that he brought to the West in 1927. Indeed, it was as a result of this last exhibition, held with great aplomb in Berlin that Suprematist Composition came to form part of the extraordinarily influential group of Malevich's paintings that remained in the West and which served as almost his sole creative legacy for much of the Twentieth Century. It was at the time of this 1927 exhibition that Malevich had been compelled to return to Russia where he later died in 1935. Hidden in Germany throughout much of the 1930s, Suprematist Composition and the other works from this great Berlin exhibition, were ultimately to become part of the highly influential holdings of Malevich's work in the Museum of Modern Art in New York and the Stedelijk Museum in Amsterdam. Until 2008, when it was restituted to the heirs of Malevich's family in agreement with the Stedelijk Museum, Suprematist Composition was on view in Amsterdam as part of the Stedelijk's unrivalled collection of the artist's work.

As Alfred H. Barr Jr. was among the first to point out in his introduction to Malevich's work for the Museum of Modern Art's 1936 exhibition *Cubism and Abstract Art*, even though "it was inevitable that the impulse towards pure abstraction should have been carried to an absolute conclusion sooner or later", much is owed to Malevich

Banquet in honor of Malevich on the occasion of his solo show at the Hotel Polonia in Warsaw, March 25 1927. Photographer unknown. A. Nakov, *Kazimir Malewicz: le peintre absolu*, Paris, 2007, vol. III, p. 200.

The Last Futurist Exhibition of Painting, Petrograd, Winter 1915-1916. Found in the collection of Russian State Archive of Literature and Art, Moscow. Photo: Fine Art Images/Heritage Images/Getty Images.

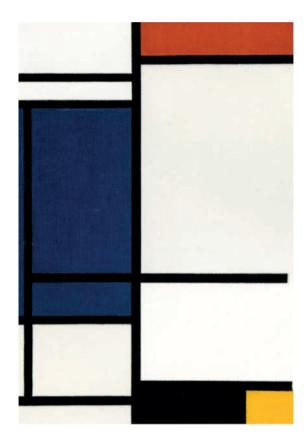




Present lot, detail.

Piet Mondrian, Composition avec rouge, bleu, noir, jaune et gris, 1915. Museum of Modern Art, New York.

Fernand Leger, Contrasting Forms; Contrastes de Formes, 1913. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

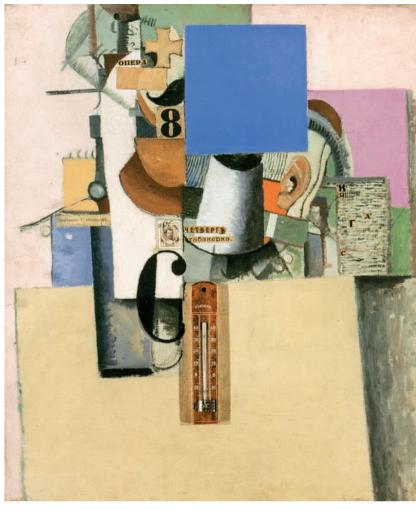


for being the very first to break through to "a system of absolutely pure geometric abstraction" (*Cubism and Abstract Art*, exh. cat., The Museum of Modern Art, New York, 1936, p. 122). European-based painters like Kupka and Delaunay in Paris or Kandinsky in Munich, could claim to have painted works around 1912 and 1913 that had developed from a gradual process of abstracting figurative forms to such an extent that the overall composition had become almost wholly non-representational, and therefore abstract. But these equally valid, though clearly more tentative developments into painterly worlds beyond traditional figuration differed in at least one fundamental way from Malevich's Suprematism. Unlike them, Malevich did not follow a painterly path that gradually became ever more abstract. He did not, like Mondrian, methodically simplify representational phenomena to the point of abstraction, nor did he, like Kandinsky or Kupka, intuitively refine his forms into their chromatic, tonal or spiritual essences. Truly radical and revolutionary, Malevich's move into "absolutely pure geometric abstraction" was conceptual and premeditated. And when it came, it was both sudden and immediate.

Launched at the 0.10 Last Futurist Exhibition held at the Dobychina Art Bureau in 1915, Suprematism was an artform that was born fully formed. An articulation of the world as Malevich believed it was to be seen and experienced in a state of "supreme", higher-dimensional consciousness, Suprematism was the product of a conceptual leap in which non-objective colors and geometry had shown themselves to be the new and necessary means of a language of pure painting. In one sense, this is what is most radical and influential about Malevich's Suprematist pictures as a whole. These were the first paintings that were about nothing other than painting. They were not pictures of anything extraneous to themselves. They were not even abstractions of something else. They did not seek to suggest an image or a representation of the world as we see it, but only to articulate their own world-a world that, self demonstrably, is manifested solely on the material surface of the canvas and shown to have come into being purely through the act of painting and through the innate laws of painting and composition that govern all picture-making. These are often neglected features of these now famous, even legendary works of art that have had a lasting legacy and an enduring influence on much of the later history of Twentieth-century painting.

In addition, and as pictures like *Suprematist Composition*, with its dynamic sense of movement, floating and dimensionless air-born interaction, were to increasingly articulate, there was also a profound sense of elevation and otherworldliness inherent to Malevich's Suprematist vision. Many Suprematist pictures, like *Suprematist Composition* for instance, convey a sense of having risen above the

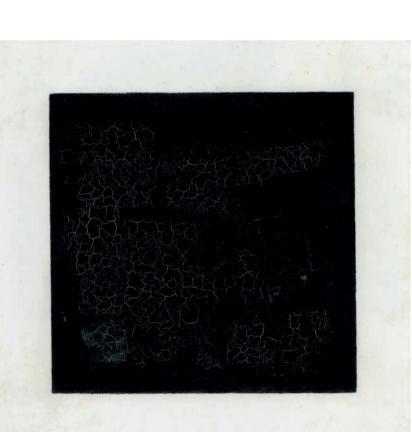




Kazimir Malevich, Reservist of the First Division, fall-winter 1914. Museum of Modern Art, New York.

Kasimir Malevich, *Black Square*, 1915. Tretyakov Gallery, Moscow.

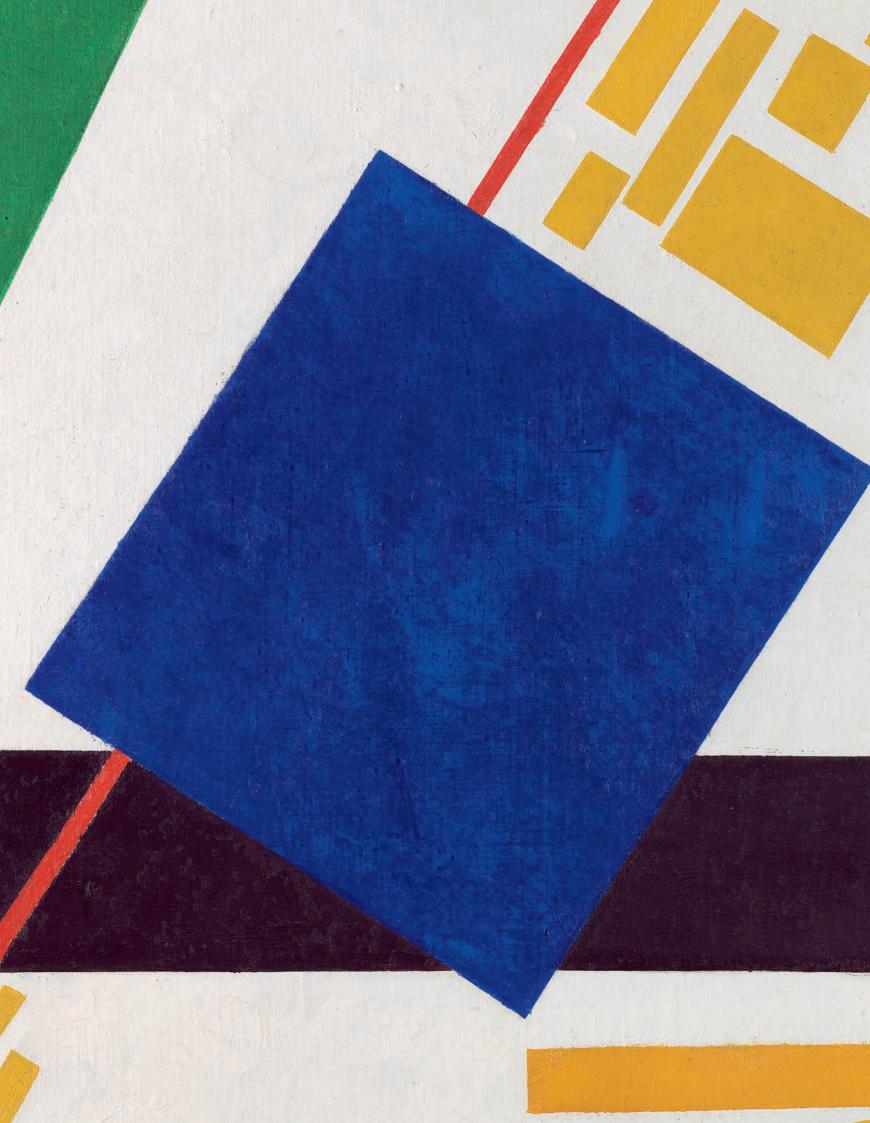
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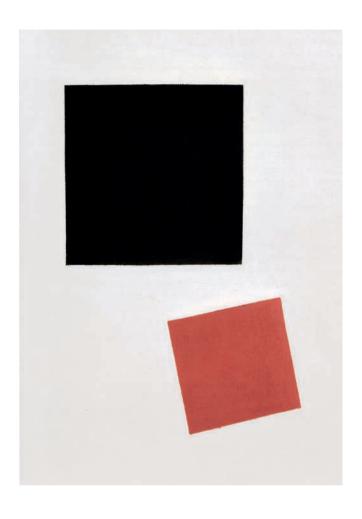


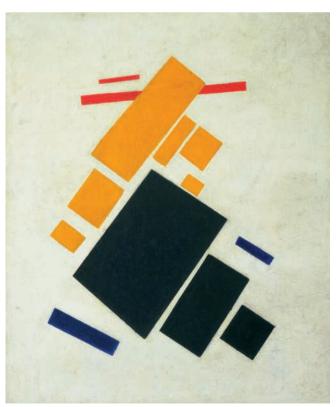
earth-bound world of appearances. As if, like a spiritual "aviator", as Malevich often claimed himself to be, the artist (and thereby also the viewer) had become a pioneer of cosmic Space, rising ever higher into the realm of the infinite until all terrestrial conscious and unconscious thought had vanished and the Earth and its phenomena had come to be perceived from a new, higher, dimensionless, or as John Golding, has written, "perspective-less" viewpoint. In a passage that eloquently describes the visual effect of a work such as Suprematist Composition upon the viewer, Golding wrote that Malevich's "colored shapes against white grounds suggest totally new perspectives. Shapes of different weights and proportions overlap and intercept, but it is impossible to gauge the distances that separate them. In his paintings there is no near, no far, no up, no down. Tilted shapes suggest recession into depth, flat frontal ones hover in an indeterminate space. Similarly, the painted white backgrounds reaffirm the flatness of the pictorial support and yet suggest infinity, an unbounded space beyond human ken. If the Cubists had turned their backs on traditional, single-viewpoint perspective and Mondrian had created a new kind of pictorial space, it might perhaps be fair to say that Malevich had created a new perspective-less perspective" (John Golding, op. cit., pp. 67-70).

The invention of Suprematism, Malevich was later to say, had involved just this sort of spiritual ascension into ever more rarified, "supreme" heights. Enthralled, like so many people at this time, especially in Russia, by the then new development of aviation, the possibility of flying and even, a little later, of the potential for Space travel, Malevich often compared himself to an aviator and thought of Suprematism as essentially an air-born art form. The white space of his paintings represents, he said, an infinite, "free chasm". Its space, "takes the place of cosmic space without any determination to a person or a thing. It is without dimension, without orientation" (quoted in D. Henderson, *The Fourth Dimension and Non-Euclidean Geometry in Modern Art*, MIT, Cambridge, Massachusetts, 2013, pp. 421-422).

In this "supreme" realm, where the earth and all its forms had been left behind to be replaced by a new, infinite, cosmic dimension, form was substituted by feeling. Perception, (the making of images in the mind) was now governed solely by sensation and by the same kind of sensual cognizance or "intuitive reasoning" that Malevich had first developed in his Zaum-inspired







Alogist pictures in 1913. As Malevich wrote to his friend Mikhail Matyushin in 1916, "My new painting does not belong to the earth exclusively. The earth has been abandoned like a house eaten up with worms". His painting was a reflection of the fact that "in man, in his consciousness, there lies the aspiration toward space, the inclination to 'reject the earthly globe'" (in L.D. Henderson, op. cit., p. 420). It was this innate aspiration within mankind, towards space and towards a higher cosmic consciousness that Malevich sought to awaken in his viewers through his Suprematist pictures. "The flat suspended plane of pictorial color on the white canvas immediately gives us a strong sensation of space", he wrote. Through them, "I feel myself transported into a desert abyss in which one feels the creative points of the universe around one...Here (on these flat surfaces), one can obtain the current of movement itself, as if by contact with an electric wire" (Kazimir Malevich quoted in G. Néret, Kazimir Malevich and Suprematism, Cologne, 2003, p. 56).

The Suprematist "aeroscape" was therefore, a sensual, dimensionless domain of intuitive feeling. Suprematist Composition is one of the most complex, intricate and dynamic of all such "aeroscapes" and a work that carries an especially powerful sense of feeling/energy moving through an open, infinite, dimensionless void. Depicting a collation of several autonomous and seemingly floating or moving forms in space, as if seen from either above or below, it is a work that evokes a strong sense of disparate movement and of the simultaneous collation and dissolution of its groups of forms. Indeed, it seems almost as if these geometric clusters of forms/sensations/ energies are, like molecules or clouds, constantly in the process of forming and dissolving against the painting's infinite realm of white. In places, the combination of these elements recalls those of other simpler Suprematist compositions specifically indicative of the imagery and sensation of flight, such as the Suprematist Painting Aeroplane in Flight of 1915 in the collection of the Museum of Modern Art, New York. In other places, different conjunctions are suggestive of the beginnings of a dynamic multidimensional architecture of the kind that Malevich began to dream of building in the early 1920s. Operating simply and directly as abstract visual stimuli of color sensation rather than as signifiers of any kind of formal material entity, these color-forms function as if they were multiple independent fields of colored light interacting immaterially within the spatial void determined by Malevich's ever-present and mystical background field/chasm of white.

In addition to this, they are unified in this work by a pervasive sense of directional movement and energy that runs from the top right of the painting towards the bottom left. The vast majority of the disparate geometric shapes in this painting have been angled in line with this diagonal axis and because of this, a singular sense of directional movement is firmly established running throughout the picture. This one-directional sense of motion lends the composition as a whole, a unique and coherent dynamism that carries with it, the idea that all the forms in the work are not only caught in a singular moment of process, motion or even perhaps transition, but that they are all also subject to some broader, exterior law or organizing principle.



Kazimir Malevich, Painterly Realism. Boy with Knapsack: Color Masses in the Fourth Dimension, 1915. Museum of Modern Art, New York.

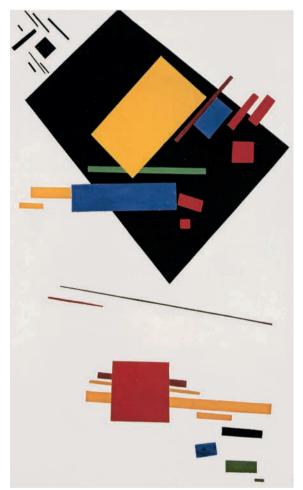
Kazimir Malevich, Supermatist Painting: Aeroplane Flying, 1915. Museum of Modern art, New York

Kazimir Malevich, Suprematist Compostion (with eight red rectangles), 1915. Stedelijik Museum, Amsterdam.

Kazimir Malevich, Suprematist Composition, 1915. Stedelijk Museum, Amsterdam.

Despite Malevich's insistence therefore, that the infinite white, spatial void of his paintings is "without dimension, without orientation [that] it ignores right and left, high and low, near and far", in terms of the composition and orientation of this work at least, this would appear not to be the case here (L.D. Henderson, op.cit., p. 422). And yet, Suprematist Composition is one of a rare group of paintings by Malevich known to have been both hung and reproduced, in at least two different orientations. As noted earlier, Suprematist Composition was one of a select group of the finest works Malevich was able to assemble, without recourse to public museums, that he brought to the West in 1927 for a travelling retrospective exhibition of his work there. This exhibition was mounted first in Warsaw and then in Berlin as a major part of the city's annual *Grosse Berliner* Kunstaustellung. As a documentary photograph of the exhibition dinner in Warsaw shows, Suprematist Composition was prominently displayed there with the same orientation (blue square rising above the horizontal purple block) that it had been when Malevich had exhibited the painting at his first retrospective exhibition in Moscow in 1919. When the European touring exhibition travelled to Berlin, however, Suprematist Composition was hung, next to Suprematist Painting Aeroplane in Flight, in an orientation perpendicular to this earlier orientation and it has even subsequently been illustrated in this way, as for example in Larissa Zhadova's major monograph on the artist, first published in 1978.

In the early 1920s, Malevich's UNOVIS colleague EI Lissitzky had maintained that "for all its revolutionary character, the Suprematist canvas remained in the form of a picture. Like any canvas in a museum, it possessed one specific perpendicular axis (vis-à-vis the horizon), and when it was hung any other way it looked as if it were sideways or upside down" (quoted in T.J. Clark, Farewell to an Idea, New Haven, 1999, pp. 283-285). Such a statement is undoubtedly true for many of Malevich's Suprematist canvases, but not necessarily all. As T.J. Clark has written about Suprematist Composition, Supremus No 50 from the Stedelijk

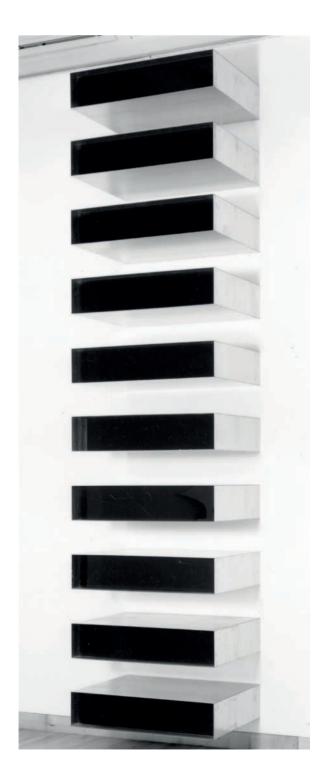




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Donald Judd, *Untitled*, 1980. Tate, London. Photo: Tate, London / Art Resource, New York. © 2018 Judd Foundation / Artists Rights Society (ARS), New York

Yves Klein, *IKB 79*, 1959. Tate Gallery, London. © 2018 Artists Rights Society (ARS), New York / ADAGP Paris



Museum and *Untitled* from the Peggy Guggenheim Collection in Venice, these three paintings all have a history of being hung in a variety of orientations. *Supremus No 50* for example, was hung on its side at the Hotel Polonia exhibition in Warsaw, evidently with Malevich's blessing as the artist is to be seen with the painting in a photograph taken on this occasion.

It is therefore entirely possible that by 1927 Malevich may have felt that some of the more expansive and universal of his Suprematist compositions, such as *Suprematist Composition* might, where applicable, also demonstrate their universality and multidimensional nature, by being displayed with a different orientation. One of the key purposes of Suprematist painting was, after all, to provide an insight into the non-objective, orientationless and horizonless world of "higher" space, that "supreme" world that proffered a new vision or concept of reality and space beyond the conventions of our three-dimensional world of objects and earth-bound notions of "correct" orientation. Indeed, by 1927, Malevich's Suprematist vision had expanded to encompass the whole universe and his utopian aim was, by this time, the extension of the Suprematist vision into all areas of life in order to bring about a revolutionary change in the way in which man perceived the world and, ultimately thereby, usher in a new immaterial era of feeling and the spirit.

"At present, man's path lies across space, across Suprematism, the semaphore of color in its fathomless depths," Malevich wrote. "The blue of the sky has been conquered by the Suprematist system, has been breached, and has passed into the white beyond as the true, real conception of eternity, and has therefore been liberated from the sky's colored background...! have breached the blue lampshade of color limitations and have passed into the white beyond; follow me, comrade aviators, sail on into the depths - I have established the semaphores of Suprematism. I have conquered the lining of the colored sky, I have plucked the colors, put them into the bag I have made, and tied it with a knot. Sail on! The white, free depths, eternity, is before you" ("Suprematism", 1919, reproduced in J.E. Bowlt, Russian Art of the Avant-Garde Theory and Criticism, 1902-34, London, 1976, p. 145).



# PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

### 13A

### MARC CHAGALL (1887-1985)

Le village bleu

signed 'Marc Chagall' (lower right); signed again 'Marc Chagall' (on the reverse) oil on canvas  $28\% \times 36\%$  in. (72.7 x 91.7 cm.) Painted in 1967

\$3,000,000-5,000,000

### **PROVENANCE**

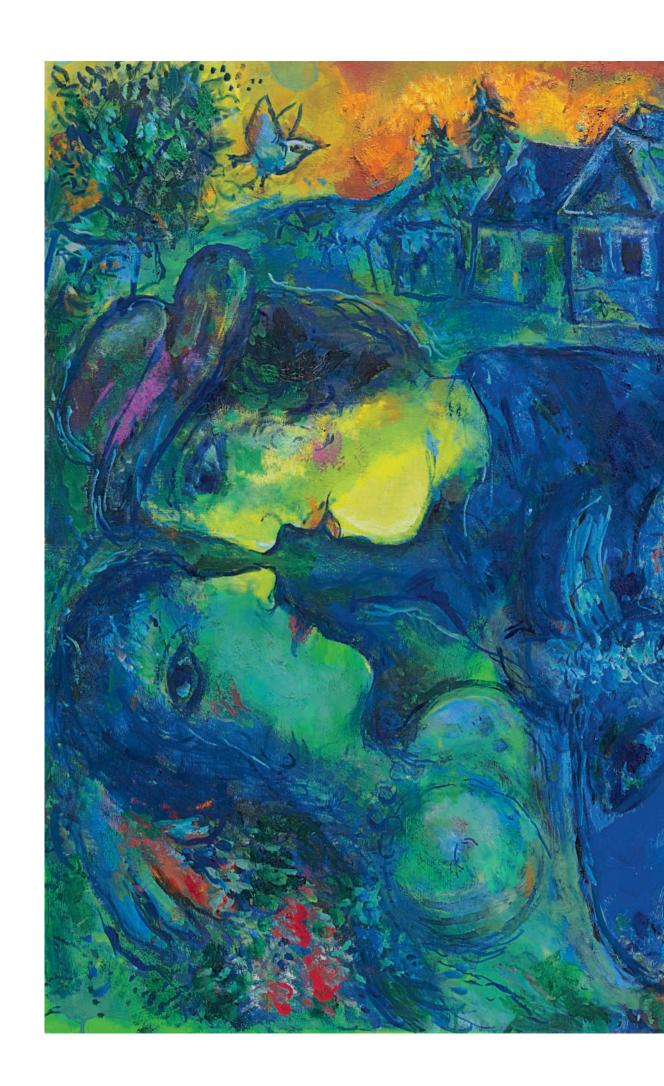
Galerie de l'Elysée (Alex Maguy), Paris. Acquired from the above by the family of the present owner, December 1969.

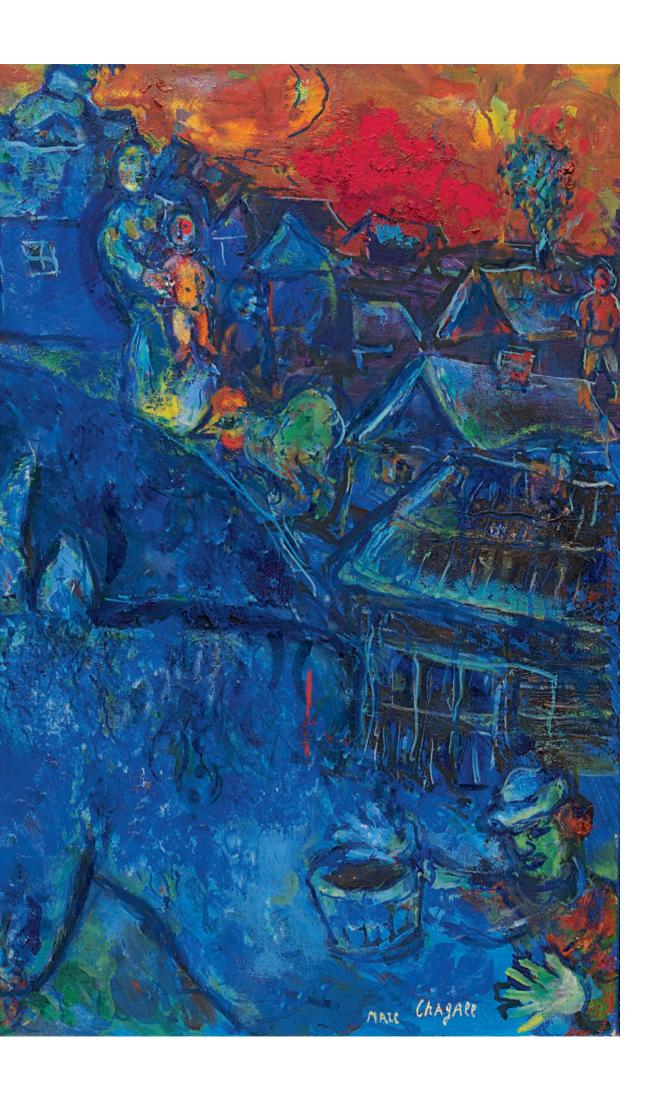
The Comité Marc Chagall has confirmed the authenticity of this work.



 $Chagall\ looking\ out\ at\ the\ River\ Seine.\ Photo:\ Loomis\ Dean/The\ LIFE\ Picture\ Collection/Getty\ Images.$ 









Marc Chagall and Valentine Brodsky 'Vava' during their wedding, France, 1952. Photo: Reporters Associes/Gamma-Keystone via Getty Images.

Marc Chagall, La Guerre, 1943. Musée national d'art moderne, Centre Georges Pompidou, Paris. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

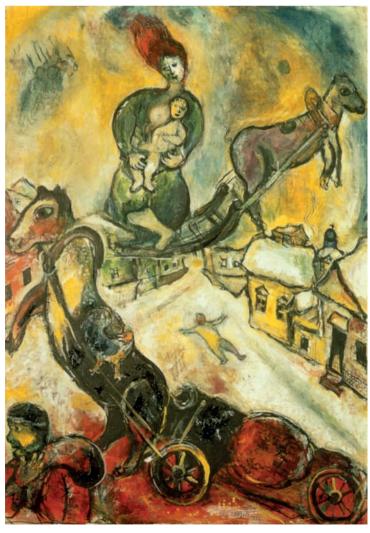
Marc Chagall, Ma femme, 1933-1934. Musée national d'art moderne, Centre Georges Pompidou, Paris. © 2018 Artists Rights Society (ARS), New York / ADAGP. Paris.

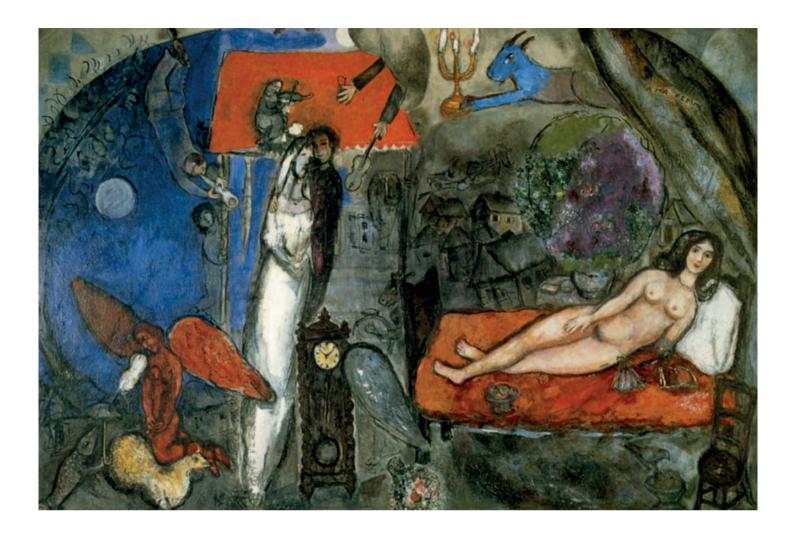
Would that I were younger, to leave my paintings and brushes, and go, fly together with you—with sweet joy to give up my last years. I have always painted pictures where human love floods my colors.

## Marc Chagall

The dramatic contrasts in color, the lavish handling of paint as *matière* on the canvas, and especially the numerous motifs that Chagall incorporated into this composition, imbue *Le village bleu* with purposeful stature. Chagall sought to create allegories in his art—poetically visual metaphors that embody and reflect upon situations and occurrences in real life, past and present, which may augur for the future as well. The image for Chagall always contained a meaning within its visual aspect; he composed his subjects as complex scenarios in which such individually significant elements interact in multiple ways.

Chagall's life stories stem from the idiosyncrasy of memory and the primal foundation of myth, the mingling of the personal with the universal aspects of our humanity. The primary impetus in the artist's imagination that unites both spheres is always *eros*, either as unabashed libido or its more cultured refinements—the irresistible, indelible power of fertile, life-affirming love—ever more profound and all-consuming, as if by cumulative effect, for Chagall in the wisdom of his eightieth year. The ever-present lovers are in his memory perennially young, wholly enraptured newly-weds—in *Le village bleu* the face of one affectionately reflects the radiant light of the other.





The young man in a little hat—or elsewhere, if bare-headed, sporting tousled, curly locks—is always Chagall himself, often in the company of his totemic goat. She, her brow framed in short bangs, whether veiled as a bride or even nude as seen here, is always Chagall's first wife Bella, who died in 1944. For decades afterward they would continue to tryst in his paintings, here against the backdrop of a rustic village cast in blue shadows against the setting sun, perhaps just as it was back in 1909, when Chagall first met his wife-to-be in the Jewish quarter of the Belarussian town of Vitebsk.

The broken line of *shtetl* rooftops against the sky, as conjured from the artist's memory, resembles the medieval hill-top town of Saint-Paul-de-Vence, as Chagall and his second wife Vava would have viewed the horizon from their new home, "La Colline", on Le Chemin des Gardettes to the east. In 1966, wary of encroaching land development, they moved from the first house that Chagall had purchased in the Midi sixteen years previously, in Vence, some three miles distant. The studio in their new villa was specially designed to facilitate Chagall's every need. The artist had been working continuously since 1958 on commissions in tapestry, mosaics, and stained-glass, for projects in France, Germany, Switzerland, Israel, and America—it seems astonishing that he found any time to paint at all. Chagall's new studio, however, inspired a renewed commitment to working in oils on canvas; *Le village bleu* was among the initial vintage of paintings to issue from this workspace.

The fiery sky and eerie glow on the *shtetl* dwellings and the village inhabitants, including a peasant mother and her infant, are an ominous portent, as are the sinister mask at upper left and the awkwardly lunging, acquisitive fellow in the opposite corner. Chagall likely painted *Le village bleu* in the tense weeks leading up to, or not long after, the Six-Day Arab-Israeli War, which ran its brief but decisive course during

5-10 June 1967. Israel launched pre-emptive air strikes against Egypt, which had mobilized its armed forces and closed the Straits of Tiran, cutting off Israeli access to the Red Sea. Israeli troops crossed into the Sinai, and struck back at Jordan, Syria, and Iraq when they entered the conflict as allies of Egypt.

Chagall published a statement on 6 June in the Tel Aviv Yiddish journal *Di Goldene Keyt*: "Would that I were younger, to leave my paintings and brushes, and go, fly together with you—with sweet joy to give up my last years. I have always painted pictures where human love floods my colors. Day and night I dreamed that something would change in the souls and relations of people...We now stand before the great world trial of the soul: will all dear visions and ideals of human world culture of two thousand years be blown away in the wind?" (B. Harshav, ed., *Marc Chagall on Art and Culture*, Stanford, 2003, p. 168). At the conclusion of the war, the artist wrote his friend Kadish Luz, speaker of the Israeli Knesset, "My heart is relieved...Though I am older, I feel stronger with the strength of Israel" (B. Harshav, ed., *Marc Chagall and his Times*, Stanford, 2004, p. 919).

Le village bleu is moreover, then, Chagall's allegory of his love for Israel and the Jewish people, expressing the sadness and concern that had been welling up in his heart for an entire lifetime, as he remembered the persecution of many he knew, in the Czarist pogroms, the Stalinist purges, the Holocaust, and in 1967 the dire threats to destroy the nation of Israel. "I have always thought that, without human or biblical feelings in your heart, life has no value," he wrote on 6 June 1967 (op. cit., 2003, p. 168). During June-October the Louvre exhibited the seventeen large paintings and 38 gouaches of his Message biblique series, which became the centerpiece display in the Musée national message biblique Marc Chagall, Nice, inaugurated in 1973—the first museum sponsored by the French state to honor a living artist.

### EGON SCHIELE (1890-1918)

Stehender Rückenakt

signed with initial and dated 'S'10.' (lower right) gouache, watercolor and pencil on paper 22½ x 13 in. (56.1 x 33.1 cm.)
Executed in 1910

### \$700,000-1,000,000

#### PROVENANCE

Dr. Frederick Gerstel, New York (before 1984). Serge Sabarsky Gallery, New York (possibly acquired from the above). Acquired from the above by the late owner, August 1985.

#### **EXHIBITED**

Vienna, Akademie der Bildenden Künste; Milan, Accademia di Belle Arti di Brera; Palermo, Villa Zito; Tel Aviv Museum; Hamburger Kunsthalle; Salzburg, Rupertinum; Graz, Schloss Plankenwirth; Innsbruck, Tiroler Landesmuseum Ferdinandeum; Bottrop, Josef Albers Museum and Nürnberger Kunsthalle, *Egon Schiele, vom Schüler zum Meister: Zeichnungen und Aquarelle, 1906-1918*, January 1984-June 1986, p. 139, no. 40 (illustrated in color).

Rome, Pinacoteca Capitolina, Campidoglio and Venice, Museo d'arte moderna Ca' Pesaro, *Egon Schiele*, June-November 1984, p. 193, no. 66 (illustrated in color; titled *Nudo in piedi di spalle*).

New York, Serge Sabarsky Gallery, *Expressionists: Paintings, Watercolors, and Drawings by Twelve German Expressionists*, December 1984, p. 156, no. 76 (illustrated in color, p. 157).

New York, Gagosian Gallery, *Egon Schiele: Nudes*, March-April 1994 (illustrated in color, pl. 5).

New York, Galerie St. Etienne, *Coming of Age: Egon Schiele and the Modernist Culture of Youth*, November 2005-January 2006, no. 48. New York, Galerie St. Etienne, *Egon Schiele's Women*, October-December 2012. no. 11.

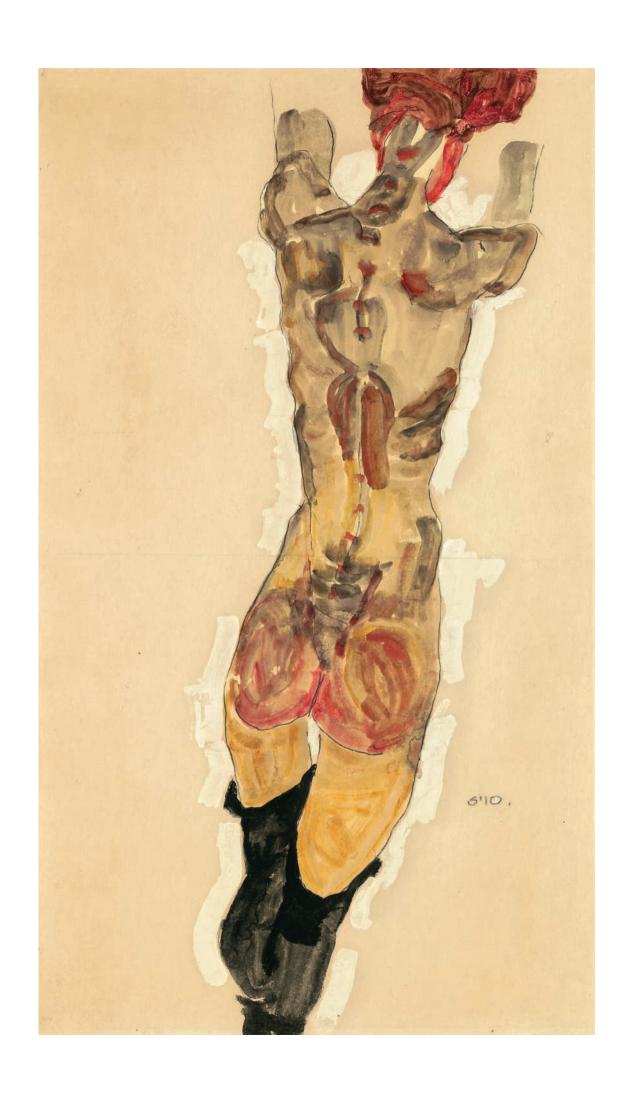
### LITERATURI

J. Kallir, *Egon Schiele: The Complete Works, Including a Biography and a Catalogue Raisonné*, New York, 1998, p. 411, no. 558 (illustrated).

Executed in 1910, Stehender Rückenakt emerged during a period of radical stylistic experimentation in Egon Schiele's oeuvre, as he boldly stepped out from the shadow of his mentor Gustav Klimt and began to develop a powerfully expressive pictorial language of his own. Schiele's compositions from this period proposed a startling re-conception of the modern nude, casting his models in striking, unexpected poses that unabashedly address and celebrate their inherent sexuality. Dating from the height of these experiments, the present work elegantly combines the intense observation of the human figure with the artist's uniquely expressive form of stylization, to create a dynamic, visceral portrayal of the nude female body.

Focusing almost entirely on the woman's elegant back, her undulating muscles pulled taut as she reaches above her head to adjust her flaming red hair, Schiele grants the figure an imposing monumentality within the composition, her form filling almost the entire sheet of paper as she stretches upwards. This effect is further enhanced by the tightly cropped framing employed by the artist, which causes her arms and legs to disappear off the page, their edges dissolving into soft pools of watercolor. Casting her adrift in the vast, empty space of the blank page, Schiele focuses our attention on the sheer vitality and raw sensuality of her nude body, imbuing her figure with a potent energy that seems to radiate from her flushed form as she stands before us. The inclusion of the sitter's sultry black stockings, meanwhile, may be a suggestive nod to the sensual act of undressing the model has just completed under Schiele's watchful gaze. This small detail lends the scene a palpable sexual tension, suggesting an intimacy between the artist and his model that goes beyond the purely observational.

Executed in a combination of gouache, watercolor and pencil, Stehender Rückenakt illustrates Schiele's growing technical confidence during this period of his career. Switching decisively from charcoal to pencil shortly before this composition was begun. Schiele achieves a new clarity and crispness in his line, rendering the contours of the figure in sharp, flowing strokes that appear to almost quiver with energy. Reinforcing the isolation of his model on the page, he emphasizes the strong meandering contour of the figure by introducing a brilliant white "halo" effect, which hugs her form, pushing the body forward so that it appears to float independently above the sheet. The varying density of the watercolor washes, meanwhile, reveals the intensely nuanced studies of flesh tones Schiele was conducting at the time. Vibrant, sweeping strokes of mauve, scarlet, and peach overlap and bleed into one another, the fluid effect of the pigments alternately indicating the musculature of the sitter's back, the fleshy curve of the buttocks, or the elegant juncture between the model's neck and her jawline, drawing our attention to the features which held the most fascination for the artist.





### EMIL NOLDE (1867-1956)

Iris und Stiefmütterchen

signed 'Nolde.' (lower left); signed again and titled 'Emil Nolde: Iris und Stiefmütterchen.' (on the reverse) oil on panel  $28\% \times 34\%$  in. (73.3 x 87.7 cm.) Painted in 1929

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

### PROVENANCE

Galerie Ferdinand Möller, Berlin.

Dr. Haike, Berlin (1929).

Maria Haike-Larsen, Odense, Denmark (by descent from the above).

Anon. sale, Hauswedell, Hamburg, 3 May 1958, lot 427.

Private collection, New York (acquired at the above sale); sale, Christie's,

New York, 8 May 1991, lot 23.

Acquired at the above sale by the late owners.

### **EXHIBITED**

Berlin, Galerie Ferdinand Möller, Emil Nolde, February 1930, p. 10, no. 18.

### LITERATURE

The Artist's Handlist, 1930.

Art Price Annual: 1957-1958, vol. XIII, 1958, p. 385 (illustrated).

M. Urban, Emil Nolde: Catalogue Raisonné of the Oil Paintings, 1915-1951,

London, 1990, vol. II, pp. 385 and 623, no. 1078 (illustrated).







"They are such calm and beautiful hours when one sits or moves about between the fragrant and blossoming flowers; I really wish to give my pictures something of this beauty" (Nolde, quoted in *Emil Nolde: My Garden Full of Flowers*, exh. cat., Nolde Stiftung, Cologne, 2009, pp. 23-24).

Bursting with color and a powerful, vibrant energy, Emil Nolde's 1929 composition Iris und Stiefmütterchen is a vivid expression of the artist's deep and abiding reverence for the natural world, particularly the flowers and plants that surrounded him in his everyday life. Depicting the brightly hued spring blossoms of a group of carefully tended irises and violas, the painting was inspired by the striking abundance of the artist's garden at Seebüll near the northern border of Germany, where he had moved to in 1927. Almost as soon as construction began on their new residence there, Nolde and his wife took it upon themselves to excavate a large area of marshland adjoining the house to serve as a flower garden, installing drainage channels and erecting high reed walls around the perimeter to protect against the wind and stormy weather that often lashed the area. Designed in the shape of their initials (A & E), the garden soon sprang to life and became a great source of pride for the Noldes, its brilliant array of blooms inspiring Emil's art for the rest of his artistic career.

Flowers held an important symbolism for Nolde. They were intrinsically tied to the memories of his childhood home, where he could distinctly recall walking through the gardens with his mother at a young age while she tended to the plants, her delicate hands picking roses and shaving their sharp thorns away from their stems. They were also, to his mind, a vivid example of the eternal cycle of birth, life and death that underpinned nature. Entranced by their beauty, yet aware of their transience and ephemerality, Nolde saw these blooms as the romantic, almost tragic symbol of life itself: "The blossoming colors of the flowers and the purity of these colors; I loved them so very much. I loved the flowers in the context of their destiny: shooting up, blossoming, glowing, pleasing, sloping down, fading, and ending up cast in the pit. Our human destiny is not always as consequent or beautiful" (quoted in ibid., p. 24). Through his paintings of gardens, Nolde hoped to communicate a sense of this symbolic power to the viewer, using them as a channel for his own personal artistic expression.



Present lot, detail.

Flower garden in front of Emil Nolde House, Seebuell, North Sea Coast, Schleswig-Holstein, Germany, 2004. Photo: Kuttig -Travel / Alamy Stock Photo.

Katsushika Hokusai, *Iris* and *Grasshopper*, from an untitled series of large flowers, *circa* 1833-1834. Art Institute of Chicago.



### LYONEL FEININGER (1871-1956)

Trompetenbläser I

signed and dated 'Feininger 12' (lower left); titled, numbered and inscribed 'TROMPETENBLÄSER I KISTE "L. F. VII" (on the stretcher) oil on canvas 37% x 31½ in. (94.4 x 79.9 cm.)
Painted in 1912

### \$5,000,000-7,000,000

### PROVENANCE

Hermann Klumpp, Quedlingburg (deposited by the artist for safekeeping, 1935-1972).

Julia Feininger, New York (by descent from the artist and recovered from the above)

Acquavella Galleries, Inc., New York (acquired from the estate of the above, 1985).

Richard L. Feigen and Co., New York (acquired from the above). Mark Goodson, New York (acquired from the above, 10 October 1985). Pace Wildenstein, New York (acquired from the estate of the above). Acquired from the above by the late owners, 15 November 1995.

#### **EXHIBITED**

Berlin, Galerie Der Sturm, Fünfundfündfzigste Ausstellung: Lyonel Feininger, Gemälde und Aquarelle, Zeichnungen, September 1917, no. 44 (titled *Trompetenbläser*).

Munich, Neue Kunst Hans Goltz, 48 Ausstellung: Lyonel Feininger, October 1918, no. 1 (titled *Trompetenbläser*).

Hagen, Folkwang-Museum, Lyonel Feininger, June 1919 (titled *Trompetenbläser*).

Dresden, Galerie Emil Richter, Lyonel Feininger: Sonder-Ausstellung seiner Gemälde, Aquarelle, Zeichnungen und Holzschnitte, September 1919, p. 2, no. 9 (titled *Trompetenbläser*).

Hannover, Kestner-Gesellschaft, *Paul Klee, Lyonel Feininger: Gemälde, Graphik. XXIX, Sonder-Ausstellung,* November 1919–January 1920, no. 131 (titled *Trompetenbläser*).

New York, Acquavella Galleries, Inc. and The Phillips Collection, Washington, D.C., *Lyonel Feininger*, October 1985-February 1986, no. 31 (illustrated in color).

New York, Pace Wildenstein, *Modern Masters from the Collection of Mark Goodson*, October-November 1995, pp. 8-9 (illustrated, p. 66). Wuppertal, Von der Heydt-Museum, *Lyonel Feininger: Frühe Werke und Freunde*, September-November 2006, pp. 13 and 121 (illustrated in color,

New York, Whitney Museum of American Art, Lyonel Feininger: At the Edge of the World, June-October 2011, p. 61 (illustrated in color, fig. 66).

### LITERATURE

Letter from Alfred Kubin to Feininger, 17 January 1913 (titled *Carnevalsbild*).

Letter from Feininger to Julia Feininger, 1 September 1917. H. Hess, *Lyonel Feininger*, Stuttgart, 1959, pp. 54 and 255, no. 78 (illustrated). D. Eimert, *Der Einfluss des Futurismus auf die deutsche Malerei*, Cologne, 1974, p. 383.

J. Ness, ed., *Lyonel Feininger*, New York, 1974, pp. 88 and 94 (titled *Trumpeters*).

T.L. Feininger and V. Graaf, "Mein Vater hat einen Fehler gemacht" in *Du: Die Zeitschrift für Kunst und Kultur*, vol. 5, 1986, p. 62 (titled *Trumpeters*). "Lyonel Feininger: Frühe Werke" in *Du: Die Zeitschrift für Kunst und Kultur*, vol. 5, 1986, p. 35 (illustrated in color, p. 36; titled *Trumpeters*). U. Luckhardt, *Lyonel Feininger*, Munich, 1989, p. 70, no. 11 (illustrated in color, p. 71).

M. Kahn-Rossi, ed., Lyonel Feininger: La variante tematica e tecnica nello sviluppo del processo creativo, Lugano, 1991, p. 114.

M. Jochimsen and P. Dering, *Avanti! Avanti! Futurismus im deutschen Expressionismus*, exh. cat., August-Macke-Haus, Bonn, 1998, p. 27 (illustrated, p. 26).

U. Luckhardt and M. Faass, eds., *Lyonel Feininger: Die Zeichnungen und Aquarelle*, exh. cat., Hamburger Kunsthalle, 1998, p. 214.

M. Faass, Lyonel Feininger und der Kubismus, vol. 336, no. XXVIII, Frankfurt am Main, 1999, pp. 78 and 85, no. 371 (illustrated, p. 121; titled *Trompetenbläser*).

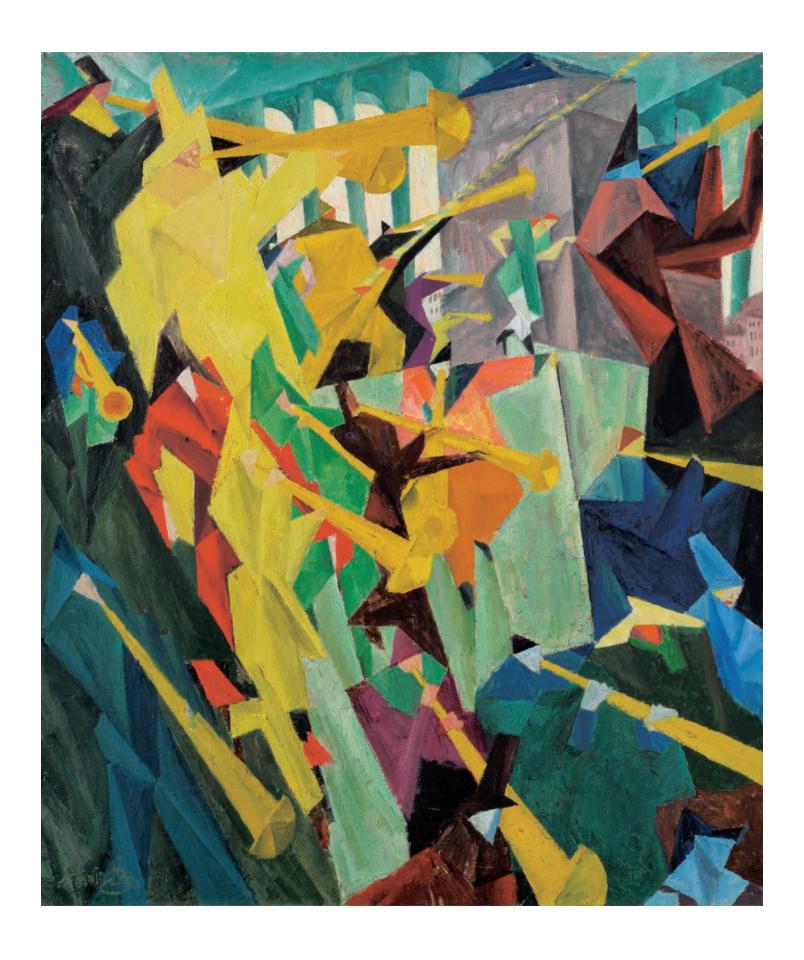
P. Werner, *Der Fall Feininger*, Leipzig, 2006, pp. 26, 83, 143, 209, 213, 215, 216 and 224, no. 31 (illustrated in color, p. 143).

U. Luckhardt, ed., *Lyonel Feininger und Alfred Kubin: Eine Künstlerfreundschaft*, exh. cat., Internationale Tage Ingelheim, Altes Rathaus, 2015, p. 199 (illustrated, fig. 2).

W. Büche, *Lyonel Feininger: Paris 1912*, exh. cat., Kunstmuseum Moritzburg Halle (Saale), 2016, p. 93.

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. 1489-04-02-18. The work will be included in the forthcoming *Catalogue Raisonné of Paintings* by Lyonel Feininger, compiled by Achim Moeller, under no. 88.

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







Lyonel Feininger, Karneval, 1908. Nationalgalerie, Staatliche Museen zu Berlin. © 2018 Artists Rights Society (ARS), New York / VG Bild-Kunst, Ronn

Umbero Boccioni, *La Strada entra nella casa*, 1911. Sprengel Museum, Hannover.

Lyonel Feininger, Selbstporträt, 1915. Sarah Campbell Blaffer Foundation, Houston. © 2018 Artists Rights Society (ARS), New York / VG Bild-Kunst,

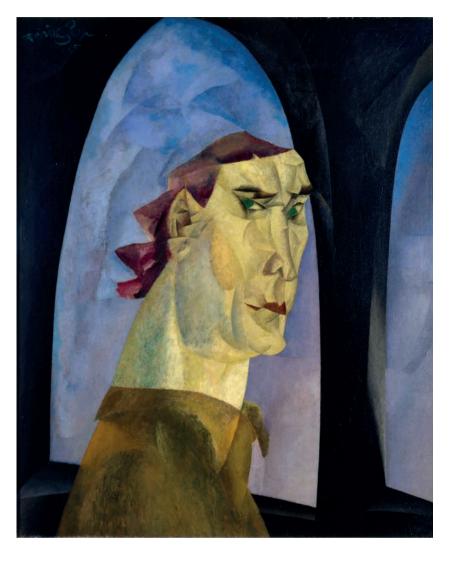
"I believe firmly that every picture that deserves the name must be an absolute synthesis of rhythm, form, perspective and color; and even that is not good enough if it is not expressive." (Lyonel Feininger autobiographical essay reproduced in Les Tendences Nouvelles, no. 56, 1912, quoted in H. Hess, Lyonel Feininger, London, 1961, p. 55).

Executed in a powerful rush of color and movement, *Trompetenbläser I* captures the dynamism and vibrancy of Lyonel Feininger's style at an important moment of transition in his artistic career, as he took a decisive step towards the bold angularity of his mature painterly aesthetic. Created in 1912, the work clearly reflects the dual influences of Cubism and Italian Futurism on Feininger during this formative stage of his career, as he sought to fuse the abstract elements of composition, perspective and color into a new and highly expressive form of art.

Feininger had first encountered these revolutionary aesthetics during a visit to Paris in the spring of 1911, where Cubism had captured the imagination of the avant-garde. "I had gone to Paris for two weeks," he later recalled of this trip, "and found the art world agog with Cubism, a thing I had never heard even mentioned before, but which I had already, entirely intuitively, striven after for years" (Feininger, in a letter to Alfred Vance Churchill, 1913, cited in Hess, op. cit, p. 52). The angular forms and disjointed perspective of Cubism proved a revelation for Feininger and immediately inspired a stylistic shift in his work towards ever more disruptive conjunctions of flat planes of color. This partial adoption of the Cubist aesthetic was not an emulation of the French Cubists' paintings however, but an incorporation of their ideas into the progressive logic of his own work. In a letter to his old friend Alfred Vance Churchill he explained: "My 'cubism,' to so miscall it, for it is the reverse of the French Cubists' aims, is based upon the principle of monumentality, concentration to the absolutest extreme possible, of my visions...My pictures are ever nearing closer the Synthesis of the fugue" (quoted in, ibid., 56).

This emphasis on monumentality and on a concentrated purity of form is clearly evident in *Trompetenbläser I* through the deliberate concentration of the exaggerated elongated forms of the figures and the prism-like division of light and color. Suggesting a striking surface of sharp, angular, overlapping forms, the composition derives from an early gouache painted in 1910, in which a procession of harlequins and masked revelers move through an anonymous townscape. Belonging to Feininger's early series known as the 'grotesques,' it conjures a caricature-like atmosphere of the world as a bizarre and glorious masguerade. The atmosphere of the later, more colorful and dynamic oil version is however, closer to that of another working of the same subject, Carnival in Arcueil of 1911. In this similarly vibrant work, Feininger's favored motif of the carnival procession is dominated by a tall, elegant and solitary figure of a trumpeter, silhouetted against a similarly spectacular architectural urban backdrop. Dominating both of these paintings are the dramatic and seemingly elongated arches of the Roman viaducts that had so impressed Feininger on his first visits to Arcueil and Meudon and which he had specifically revisited during his trip to Paris in the spring of 1911.

In contrast to *Carnival in Arcueil*, the vast towering viaduct in *Trompetenbläser I* becomes merely an architectural echo of the



I believe firmly that every picture that deserves the name must be an absolute synthesis of rhythm, form, perspective and color; and even that is not good enough if it is not expressive.

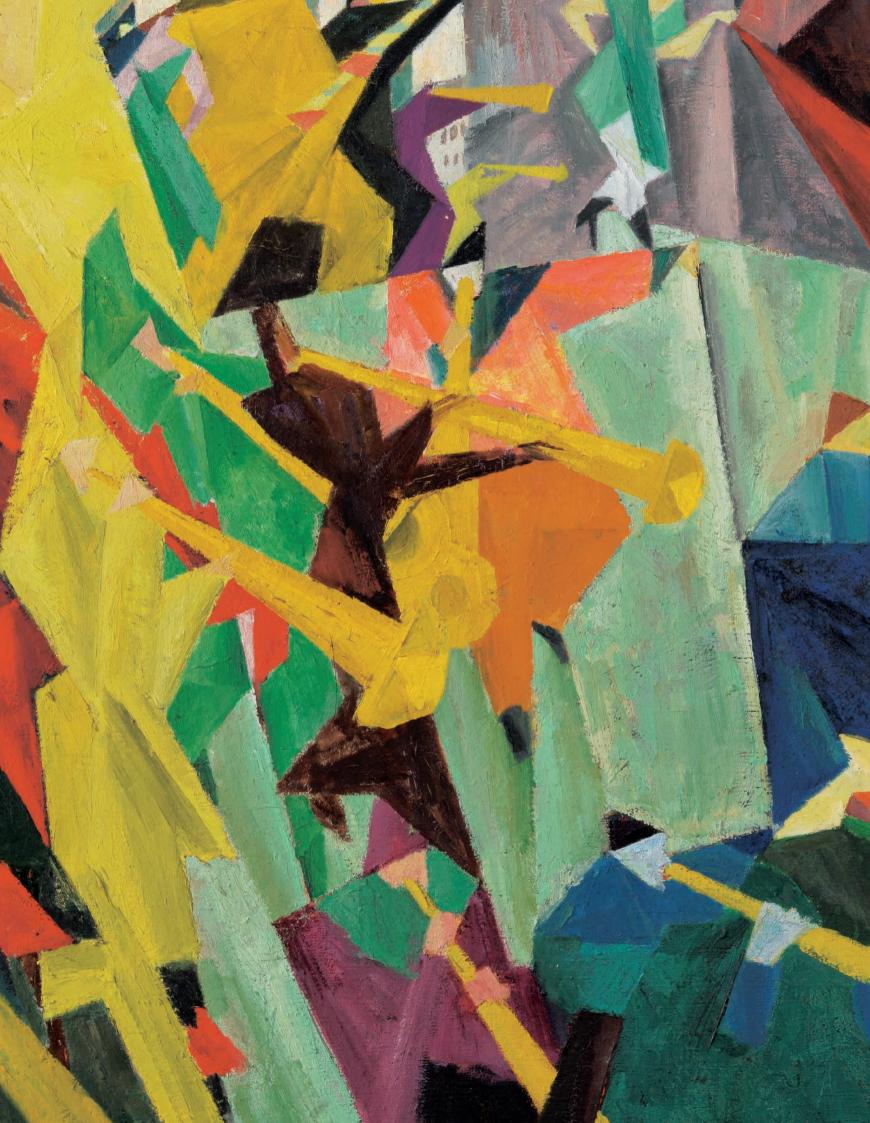
Lyonel Feininger

emotion, noise and excitement conjured by this semi-abstract painting. Depicting the joyous and frenetic emotion of a carnival procession marching through the streets of the "City at the End of the World"—the imaginary city that forms the backdrop to so many of Feininger's early paintings—the subject matter of the composition both supports and reflects the energetic and discordant style of the painting's execution. The musical theme of the painting and its atmosphere of noisy frivolity has been here employed as the vehicle through which the inherent dynamism of Feininger's sharp angular abstract forms and colors are orchestrated into a cleverly counterbalanced compositional whole.

This aspect of the painting, its pictorial emphasis on the noise and movement of the figures is essentially a Futurist element that almost certainly reflects the influence of the paintings of Futurist artists like Gino Severini and Umberto Boccioni on Feininger at this time. In the spring of 1912 Herwarth Walden held the first exhibition of Futurist art in Germany at the Galerie der Sturm in Berlin. Accompanied by a celebrated visit to Berlin from the movement's leader and founder, the poet and master propagandist Fillipo Marinetti, the exhibition was accompanied by the first publication in German of the Futurist Manifesto and caused a furor throughout the city. As Walden's wife Nelly recalled, "Sometimes there were a thousand visitors per day. The press could complain as much as they wanted, which they did, but everyone wanted to see the exhibition. It was fashionable to have been there" (quoted in D. Eimert, Der Einfluss des Futurismus auf die deutsche Malerei, Cologne, 1974, p. 105).

It is not known whether Feininger visited this famous exhibition, but it seems almost inevitable that he did. Apart from the huge level of excitement surrounding the show, his paintings of this period immediately seem to reflect the influence of the Italian artists at the exhibition. Indeed, with its strong Cubo-Futurist forms and its converging yellow lines of trumpets suggesting the noisy blasts and frenetic movement of the carnival parade as it invades the city, Trompetenbläser I can in many ways be seen as a direct response by Feininger to the Futurists' exhibition and their own invasion of the Berlin art-scene. Echoing the light, form and color of Boccioni's famous painting La strada entra nella casa of 1911, Trompetenbläser I is a similar fugue-like construction of vibrant form and color that fuses into a colorful unity to suggest an invasion of dynamic energy, noise, and excitement. The only difference being that instead of invading the bourgeois peace and calm of Boccioni's mother's apartment, Feininger's trumpeters and carnival performers are blasting their way through the calm streets of his genteel and imaginary "City at the End of the World."

The history of this painting's provenance also forms an important part of Feininger's life-story. *Trompetenbläser I* is listed as no. 31 from a group of around 50 important paintings by Feininger that were left in hiding in Germany when he fled the Third Reich in 1937. His work was considered degenerate under the Nazi regime and many of his paintings had been confiscated by the authorities long before the artist escaped for New York. Indeed, as early as the spring of 1933, Feininger had moved some of his possessions into storage following



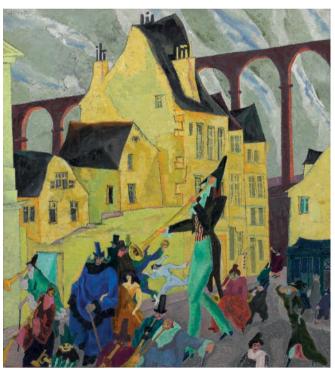
a house-search by the authorities, and he began to hide the finest works in his collection in order to protect as many as possible. As he departed Germany, Feininger entrusted their safe-keeping to his young friend Hermann Klumpp, a former pupil at the Bauhaus and a regular guest at the Feiningers' home. In January 1938, Feininger requested that Klumpp ship his possessions to the U.S. When the supposed remnants of the collection arrived, Feininger was heard to say, "He sent me nothing of what I asked for." Klumpp had sent household goods, but not the fifty paintings Feininger had loved enough to safeguard in storage elsewhere.

In order to avoid the destruction of these works, Klumpp had convincingly claimed ownership of the art and kept them safe in Nazi Germany. No further requests, formal or informal, were made by the Feiningers for the paintings because Klumpp seemed, quite genuinely, to fear for his life and for that of his wife and two children. Such a shipment would have constituted an admission of guilt regarding Klumpp's well-motivated fraud and perjury. It was under these circumstances that Hans Hess—the co-ordinator of the *catalogue raisonné* for Feininger's work—was briefed when he visited Feininger's wife Julia in the United States. In order to ensure Klumpp's safety they agreed to list the works as "Inaccessible," in contrast to the other works that had been lost or redistributed during the war (the war ultimately resulted in the change or loss of possession of 348 of the artist's pictures). This maneuver ensured Klumpp's safety as

well as that of the paintings, as they were neither certified as the possessions of an alien, nor falsely listed under his name. However, at the end of the war, Klumpp now lived in East Germany and his correspondence became increasingly less satisfactory to the Feiningers, and especially so after the artist's death in 1956. It appears that he had exerted himself so much in the protection of Feininger's paintings that they had, in his mind, become his.

No further action was taken until after the death of Julia, when the property in theory should have constituted a part of the estate of her heirs. The executors, Ralph F. Colin (the family attorney) and his son, who had known of the existence of these works, set about tactfully arranging for their restitution. In 1976, Colin took Klumpp to court and secured title of the works for the Feininger Estate. However, the German Democratic Republic (GDR) then asserted their authority by seeking possession over the paintings, being the property of an alien. Diplomatic efforts were made for years by Colin, culminating in a suit against the East German government, aided by a mirror image case happening concurrently, in which the East Germans were trying to reclaim two Dürer paintings then in private hands in the United States. This strategy worked, and the East Germans returned the works to the States, where, in 1985, all 49 paintings were exhibited for the first time in over fifty years at the Exhibition Lyonel Feininger at the Acquavella Galleries, New York and at the Phillips Collection, Washington, D.C.





Present lot, detail.

Ernst Ludwig Kirchner, Friedrichstraße, 1914. Staatsgalerie, Stuttgart.

Lyonel Feininger, Karneval in Arcueil, 1911. The Artistute of Chicago. © 2018 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.



### ALBERTO GIACOMETTI (1901-1966)

La Clairière

signed and numbered 'A. Giacometti 5/6' (on the right side of the base); inscribed with foundry mark 'Alexis Rudier Foundeur Paris' (on the back of the base)

bronze with brown patina Height: 23% in. (59.4 cm.) Length: 25% in. (65.4 cm.) Width: 20½ in. (52.1 cm.)

Conceived in 1950 and cast between 1950-1952

### \$10,000,000-15,000,000

#### **PROVENANCE**

Galerie Maeght, Paris (acquired from the artist, *circa* 1952). Private collection, Paris (acquired from the above); sale, Ader Picard Tajan, Paris, 22 June 1988, lot 48.

Jan Krugier Gallery, New York (acquired at the above sale). Acquired from the above by the late owners, 23 December 1999.

#### **EXHIBITED**

New York, Acquavella Galleries, Inc., *Alberto Giacometti: A Loan Exhibition*, October-December 1994, p. 113, no. 34 (illustrated, p. 64).

#### LITERATURE

- P. Bucarelli, *Alberto Giacometti*, Rome, 1962, p. 78, no. 43 (another cast illustrated, p. 122).
- C. Huber, *Alberto Giacometti*, Geneva, 1970, p. 80 (another cast illustrated).
- R. Hohl, *Alberto Giacometti*, New York, 1971, p. 307, no. 125 (another cast illustrated, p. 125).
- B. Lamarche-Vadel, *Alberto Giacometti*, Paris, 1984, p. 134, no. 188 (another cast illustrated).
- C. Juliet, Giacometti, Paris, 1985, p. 72 (another cast illustrated).
- J. Lord, *Giacometti: A Biography*, New York, 1985, pp. 314, 329 and 335. M. Leiris and J. Dupin, *Alberto Giacometti: Ecrits*, Paris, 1990, pp. 51-52
- Y. Bonnefoy, *Alberto Giacometti: A Biography of His Work*, Paris, 1991, pp. 349, 352-353, 364 and 372, no. 323 (another cast illustrated, p. 350).
- G. Soavi and P. Knapp, *Giacometti*, Paris, 1991, p. 112 (another cast illustrated, pp. 112-113).
- A. Schneider, ed., *Alberto Giacometti: Sculpture, Paintings, Drawi*ngs, New York, 1994, no. 59 (another cast illustrated).
- J. Russell, Matisse: Father and Son, New York, 1999, p. 168.
- J.-P. Sartre, Alberto Giacometti, Sao Paulo, 2012 (another cast illustrated).
- T. Mathews, Alberto Giacometti: The Art of Relation, London, 2014,
- pp. 191-194 (another cast illustrated, p. 192, fig. 39).
- The Alberto Giacometti Database, no. 3913.









During 1948-1950 Alberto Giacometti created a series of multi-figure compositions that proved to be the most astonishing development in his work when they were shown in his second exhibition at the Pierre Matisse Gallery, New York, in December 1950. The most recently created, post-war highlights of his previous show at this venue—the landmark, breakthrough event in Giacometti's career, held in January 1947—had been large, sometimes life-size, and single attenuated figures and body parts, mostly male. The filliform, standing figures in Giacometti's newest group sculptures were predominantly female, establishing the paradigm to which the artist would generally adhere for the rest of his career—woman as goddess and muse, modeled full-length, upright, immobile, viewed as if from a distance; man as head or bust only, pensive, spatially more approachable, but imposing nonetheless in his hieratic, mountainous aspect.

Giacometti initially conceived these groupings as situated in *une place*, that is, the representation of encounters between figures in a cosmopolitan street setting. The present *Composition avec neuf figures*, better known as *La Clairière—*"The Glade"—is the most populous of three multi-figure groupings composed on and integrated into rectangular bases; the other two are *Composition avec trois figures et un tête (La Place)—*"The Square"—and *Composition avec sept figures et une tête (La Forêt)—*"The Forest." While the figures in *La Clairière* are exclusively female, a male head acts as a spectator among the women in *La Place* and *La Forêt*. Also related to the *place* idea is an array of four female figures set atop a raised plinth, *Quatre femmes sur* 

socle. Two other versions of the "square" conception, titled *Place I* and *Place II*, each comprise four men walking in the proximity of a single standing female. Men cross paths on the street, but with no woman present, in *Trois hommes qui marchent*. Pierre Matisse featured bronze casts of each of these subjects in his 1950 Giacometti exhibition.

Only when completed did *La Forêt* (March 1950) and *La Clairière* (June 1950) suggest to Giacometti their natural, landscape settings. The artist associated the initial *place* he created—the composition with three figures and a head—with *sable* ("sand"), not as a locale, but as the primal, elemental idea from which *La Forêt* and *La Clairière* ultimately issued. The fundamental constituent in each of the group sculptures (apart from the trio of walking men), is the thin elongated female figure; she, as one among several or many, is the object of the artist/viewer's gaze, the latter embodied in the head or surrounding male figures when present in the sculpture.

As the introduction to the 1950 exhibition catalogue, Matisse translated passages from a recent letter in which Giacometti explained the genesis of these new sculptures (exh. cat., op. cit., 1950, pp. 3, 5, 6, and 9): "Every day during March and April 1950 I made three figures (studies) of different dimensions and also heads. I stopped without reaching what I was looking for but was unable to destroy these figures which were still standing up or to leave them isolated and lost in space. I started to make a composition of three figures and one head [La Place], a composition which came out almost

Giacometti modeling a figurine in his Paris studio, 1955. Photograph by Maria Netter. Photo: @ Maria Netter, SIK-ISEA, Courtesy Fotostiftung Schweiz. Art: @ 2018 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York.

Alberto Giacometti, Quatre femmes sur socle, 1950. Fondation Alberto et Annette Giacometti, Paris. Photo: Collection Fondation Alberto & Annette Giacometti / Bridgeman Images. Art: © 2018 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York.

Alberto Giacometti, La Place (Composition avec trois figures et une tête), 1950. Fondation Alberto et Annette Giacometti, Paris. Photo: Collection Fondation Alberto & Annette Giacometti / Bridgeman Images. Art: © 2018 Alberto Giacometti Estate / Licensed by VAGA and ARS. New York.

against myself (or rather it was done before I had time to think about it), but almost immediately afterwards I wished for things less rigid but not knowing how to realize them."

In "things less rigid," Giacometti was indicating his reservations regarding the validity of the calculative process he had employed in composing the figurines in their shared space—place—the base on which they rested. The artist had not needed to deal with such issues since the mid-1930s, when at the end of his early surrealist period he had ceased bringing together multiple elements in a sculpture and turned instead to modeling solitary figures from life or memory. The solution to this problem in 1950, however, soon became apparent, most unexpectedly, but with a convincing result that satisfied Giacometti: "A few days later, looking at other figures which, in order to clear the table, had been placed on the floor at random, I realized that they formed two groups which seemed to correspond to what I was looking for. I set up the two groups without changing their positions and afterwards worked on the figures altering neither positions nor dimensions."

Giacometti elected to follow the happenstance placement of the figures just as he had found them, and so they appear in the completed *La Forêt* and *La Clairière*. By loosening the strictures of deliberative creativity and laying himself open to fortunate accident, then trusting the outcome, the artist was still in touch with the subconscious impulse of his surrealist period. Deeper memories, together with metaphorical associations, subsequently came into play, evoking the pasture meadows, the thick, dark forests, and the rugged, rocky terrain in the Bregaglia Valley of Alpine Switzerland, where Giacometti had grown up and still visited his elderly mother in their family home. "To my surprise, the Composition with Nine Figures [La Clairière] seemed to realize the impression I had received when seeing a glade (it was like a pasture grown wild, with trees and shrubs on the edge of a forest) which had greatly intrigued me. I would have liked to paint it, make something of it but I had left with the feeling I had lost it."

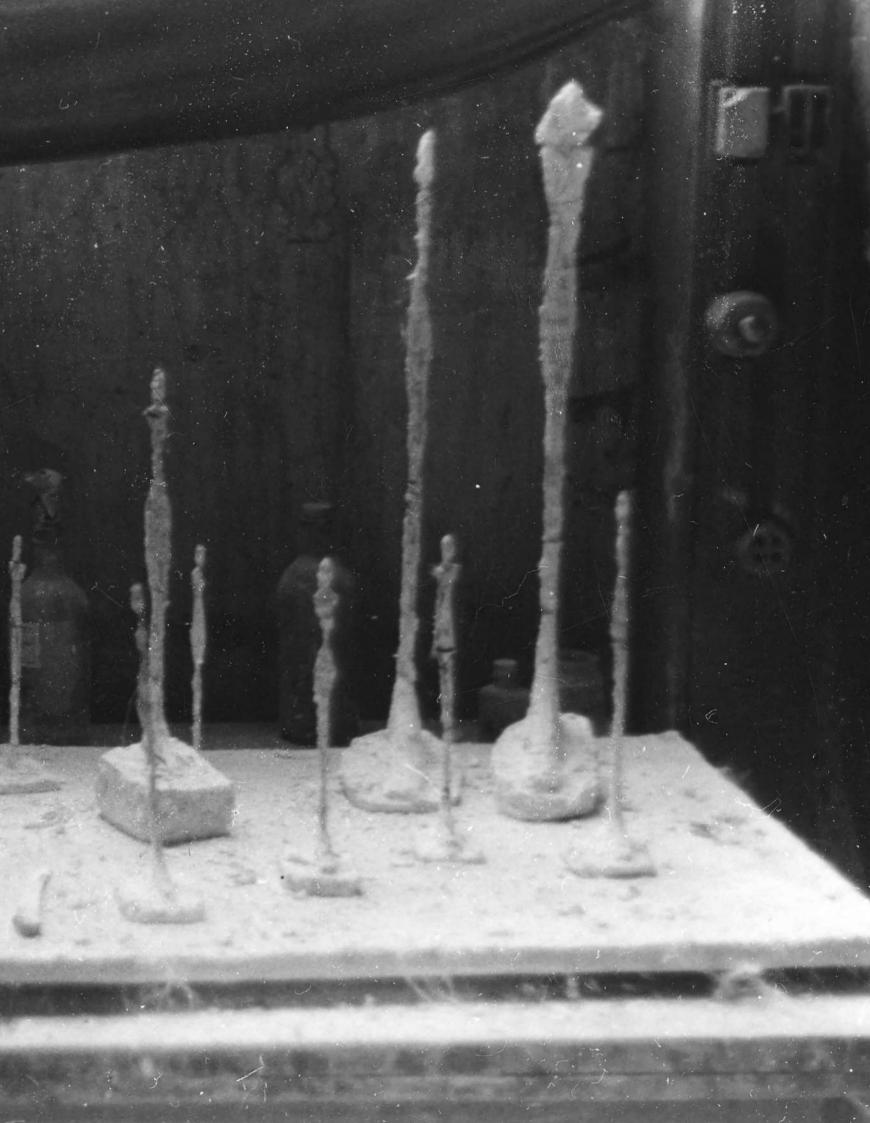
"The Composition with Seven Figures [La Forêt] reminded me of a forest corner seen for many years (that was during my childhood) and where trees with their naked and slender trunks, limbless almost to the top and behind which could be seen granite boulders, had always appeared to me like personages immobilized in the course of their wanderings and talking among themselves."

La Clairière conjured the profusion and varieties of vernal growth in light-filled forest clearings, to which ancient mythologies ascribed the presence of youthful feminine spirits, nymphs, and other lesser deities in the animist pantheon. Similar thoughts likely occurred to Giacometti as he spent admission-free Sundays in the Louvre, studying and drawing objects on display in the antiquities rooms, including small, female fertility idols













from Old Kingdom Egypt and the prehistoric Cycladic islands. While alluding to members of the oldest profession displaying their charms, as Giacometti himself noted, the figurines in *Quatre femmes sur socle* were in part similarly inspired.

Turning to figures in groups was the inevitable result of already having created many single figures of women and men; Giacometti pursued this development as a necessary step to enrich the variety of his production while avoiding rote repetition among his most characteristic subjects. The sculptor only needed to look around at the many plaster figures that crowded every tabletop and filled each corner in his cramped studio to imagine the potential inherent in multi-figure combinations.

The chance arrangement of the figures in *La Clarière*, each in its own scale, abnegates any conventional sense of distance and consistent perspective, demonstrating that "less rigid" state Giacometti had been seeking. There is no single, definitive vantage point—this sculpture virtually reinvents itself for the viewer each time one approaches it. The propinquity of the nine women, despite their ostensible immobility, spins out a spiraling network of interactive relationships, perceived in the spatial field or aura that surrounds each figure, as well as in the material substance itself from which it is formed. In these conjoined and overlapping fields of attraction, solitude is no longer singular, but plural.

"The figures keep us at a distance; they carry their remoteness inside them and reveal their profound being," Jacques Dupin wrote. "The gravity of their bearing, the ascetism of their demeanor and their gaze which traverses time and traverses us too without flinching, without suspecting our opacity and stupefaction, gives them the appearance of divinities. They seem to await a primitive cult. Disposed in groups in a gallery or a studio, gathered in clusters on a single pedestal, they form an assembly of sacred figures whose distance accentuates their enigmatic likeness and their obsessive questioning" (*Giacometti: Three Essays*, New York, 2003, pp. 28-29)

Present lot, detail.

Alberto Giacometti, *La Place II*, 1948-1949. Sold, Christie's New York, 6 May 2008, lot 32. © 2018 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York.

Alberto Giacometti, *La Forêt*, 1950. The Metropolitan Museum of Art, New York. Photo: © The Metropolitan Museum of Art. Image source: Art Resource, NY. Art: © 2018 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York.

Previous spread:
The plaster model of *La Clairière* while in progress, by an unknown photographer. Fondation Alberto et Annette Giacometti, Paris. © 2018 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York.





### FERNAND LÉGER (1881-1955)

Les trois femmes au bouquet

signed and dated 'F. LÉGER 22' (lower right); signed and dated again and titled 'F. LÉGER 22 LES trois femmes au bouquet' (on the reverse) oil on canvas 25% x 36% in. (65.6 x 92.2 cm.)
Painted in 1922

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

### PROVENANCE

Galerie Simon (Daniel-Henry Kahnweiler), Paris. Galerie Pierre Loeb (Galerie Pierre), Paris (1926).

Dr. G.F. Reber, Lausanne (by 1930).

Galerie Rosengart, Lucerne (acquired from the above, 13 October 1949).

Dr. Charles Bensinger, Chicago (1949).

William Beadleston, Inc., New York (1982).

Donald Morris Gallery, Inc., Birmingham, Michigan (acquired from the above).

Maurice and Margo Cohen, Birmingham, Michigan (acquired from the above, 7 December 1982); sale, Christie's, New York, 13 May 1999, lot 467. Acquavella Galleries, Inc., New York.

Acquired from the above by the late owners, 31 May 2001.

### LITERATURE

C. Einstein, *Die Kunst des 20: Jarhunderts*, Berlin, 1928, p. 561, no. 331 (illustrated; titled *Drei Frauen*).

D. Kosinski, "G.F. Reber: Collector of Cubism" in *The Burlington Magazine*, vol. 133, no. 1061, August 1991, p. 530 (illustrated *in situ* in Reber's Château de Béthusy in Lausanne, p. 520; titled *Three Women* and dated 1921)

G. Bauquier, Fernand Léger: Catalogue raisonné de l'oeuve peint, 1920-1924, Paris, 1992, vol. II, p. 204, no. 317 (illustrated in color, p. 205). A. Pophanken and F. Billeter, Die Moderne und ihre Sammler: Französische Kunst in Deutschem Privatbesitz vom Kaiserreich zur Weimarer Republik,

Berlin, 2001, p. 399, no. 4 (illustrated *in situ* in Reber's Château de Béthusy in Lausanne in 1930, p. 373).

E. Braun and R. Rabinow, *Cubism: The Leonard A. Lauder Collection*, exh. cat., The Metropolitan Museum of Art, New York, 2014, pp. 217 and 220 (illustrated in color, p. 217, fig. 94).







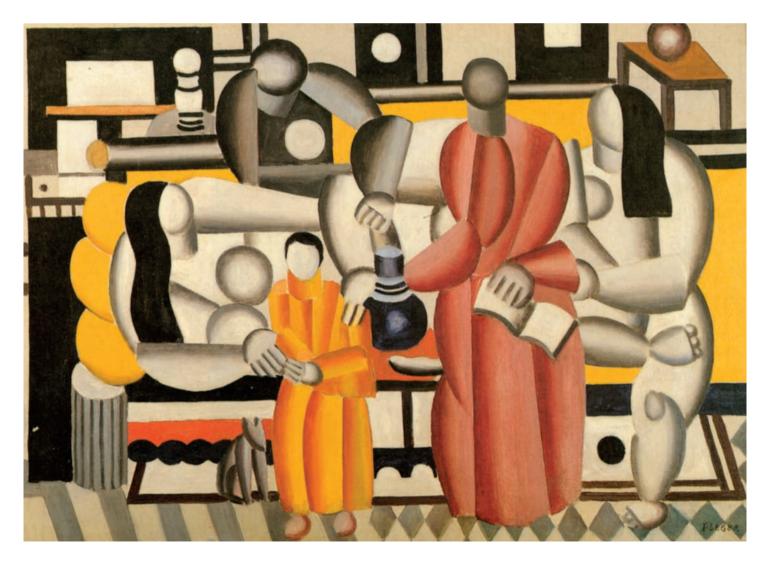
When Léger received a medical discharge in early 1917, ending his front-line service in La Grande Guerre, he had not picked up a paintbrush in fully three years. Many developments had transpired in the Parisian and wider European art world in the interim; Léger needed to catch up on later synthetic cubism, constructivism, abstraction, and neo-plasticism, as well as the new classicism. Seeking to make up for lost time, he plunged into his work. Remarkably, just four years later, Léger had achieved a position at the very forefront of the avant-garde. He espoused a radical program for absolute modernity, which he asserted in a hard-edged, sleekly mechanical pictorial manner, entirely his own. His first fully fledged manifesto of this new idiom was Le grand déjeuner (Bauquier, no. 311; The Museum of Modern Art, New York), which he exhibited at the 1921 Salon d'Automne; a preliminary version of this masterwork is offered in the present sale. Les trois femmes au bouquet, painted in 1922, represents the next stage in the evolution of Léger's unique vision, as he continued to probe the broad signifying potential of his most timely and modern Three Graces.

When he first resumed painting in 1917, Léger remained dedicated to the brash, anti-order convictions of his earlier, cubist-inspired work. He viewed the Great War as an irrefutable sign that society had broken with the outworn values of the past and was now entering a new, genuinely modern reality. He persisted in countering the increasingly conservative, and at times even escapist classicism of the post-war Paris school by advocating the use of wholly contemporary and cosmopolitan subject matter, which he cast in uncompromisingly dissonant and dynamic pictorial forms. He simply painted, as he put it, "what was going on around me" (quoted in D. Kosinki, ed., Fernand Léger: The Rhythm of Modern Life, exh. cat., Kunstmuseum Basel, 1994, p. 68).

By 1920, however, Léger had begun to reconsider his position regarding the classicizing bentle rappel à l'ordre ("the call to order")—that had been promulgated throughout the arts even before the end of the war. Humanist in outlook, proudly Gallic in inspiration, the new classicism was intended as a balm on the great wound left by the most catastrophic war in all history until that time. Certain aspects of this tendency, Léger realized, might serve his own wide-ranging pictorial agenda. For what could be more innovative and up-to-the-minute than to meld

Fernand Léger, Femmes dans un intérieur, 1922. Musée national d'art moderne, Paris. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

The present lot hung second from the left in G.F. Reber's study in the Chateau de Bethusy, around 1930. Bonn. Unknown photographer. Archiv Christoph Pudelko. Picasso: © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Leger: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.





tradition and modernity, creating a concise and strongly projected synthesis of ostensibly divergent strands culled from contemporary syntax? "An epoch of contrasts," Léger declared. "So I am consistent with my own time" (quoted in E.F. Fry, ed., Fernand Léger: The Functions of Painting, New York, 1973, p. 30).

The Louvre and other Paris museums had re-opened by this time, bringing their master paintings out of wartime storage and placing them back on public view. The study of these canvases now inspired in Léger a deepening awareness of the traditional and still relevant values in painting. During the late teens, he had concentrated on the brashly mechanical—that is, "masculine"—aspect of modern life in the city, a world of architecture, engineering, and commercial activity. From 1920 onward, in contrast, he gave pride of place in his work to the female figure—the classical subject *par excellence*—and he transferred his *mise-en-scène* to the domestic interior, the gentler and more amiable world of women and the family.

In *Le grand déjeuner*, he directly confronted the highly charged theme of the female nude, by which so many past masters, from Titian to Ingres to Renoir and Matisse, had staked their claim to artistic greatness. Although Léger successfully revitalized this deeply traditional subject, he could not escape the suggestion of the Orientalist odalisque and other historicizing conventions that

clung to the nude. Seeking a more authentically modern subject, he expanded his focus to encompass the example of Seventeenth-century genre imagery, in which simple daily routines and ordinary household moments provide a pretext for monumental figure painting. Particularly instructive was the work of the Le Nain brothers, whose Famille de paysans in the Louvre was a favorite among post-war artists for the classic simplicity of its realism and the straightforward, non-sentimentalized treatment of the homely subject. "During 1922 Léger was drawn towards subjects which were both less artificial and more realist," Christopher Green has observed. "He attached his new mechanized classical ideal of the human figure more directly to the facts of everyday existence" (Léger and the Avant-Garde, New Haven, 1976, p. 235).

Les trois femmes au bouquet, which centers upon the modest domestic luxury of a floral bouquet, is a key signpost in this development. Léger painted three versions of the composition, refining it over a period of two years; the present canvas is his final, fully evolved rendering of the scene. He began to explore the imagery in 1920-1921, producing two oil studies of the woman with a bouquet and another two canvases in which a companion has joined her (Bauquier, nos. 252, 295-297). In 1921, Léger imported the reclining nude from Le grand déjeuner into the domestic tableau, placing her behind the two clothed women. One version of the complete, three-



figure composition (no. 316; Musée National Fernand Léger, Biot) bears the date '1921', as does an elaborately worked pencil study (sold, Christie's New York, 11 May 1992, Lot 29); another oil is dated '1920', implausibly too early, and was probably painted in 1921 as well (no. 253). In the present version, dated '1922' and preceded by a second pencil study (The Metropolitan Museum of Art, New York; Leonard A. Lauder Collection), Léger pared down the composition to its essentials, removing a host of anecdotal details that appear in the other versions—a second bouquet, a book, a breakfast dish—to create his clearest and most intensely concentrated statement of the theme.

As he had in *Le grand déjeuner*, Léger consciously imparted to all the elements in *Les trois femmes au bouquet* the discipline of order—a palliative assertion of balance and equilibrium, which is as much the purposeful theme of these paintings as any of the actual contents that comprise them. The reclining nude, viewed at close range, creates a stable, calming horizontal that extends almost the full width of the composition; the two clothed figures, physically joined into a single entity, stand front and center before her, generating a dominant cruciform motif that activates the composition. The women all have an imposing volumetric presence and impassive countenance; where their flesh is exposed, it is colored pale, pearly gray like marble statues from antiquity.

At the same time, Les trois femmes au bouquet neither conceals its modernity nor blunts the force of Léger's view of contemporary life. "Modern man lives more and more in a preponderantly geometric order," he famously proclaimed. "All mechanical and industrial human creation is subject to geometric forces" (quoted in E.F. Fry, ed., op. cit., 1973, p. 52). As such, Léger couched his conception of the domestic interior in mechanical, grid-like terms, and he rendered the female figure not as a fleshy, sensual object but as an assemblage of aerodynamic forms and cylindrical parts. This was excitingly novel and uncharted territory in French painting during the early 1920s; Léger's paintings wear the vital, adventurous, and edgy look of an authentically contemporary art. Fabricated as if from indestructible steel and burnished chromium, his women are made to last. And thus, to come full circle, they aspire to the ultimate classical ideal—they are timeless and eternal. Classicism co-exists with modernism, tradition informs innovation, and both in turn are renewed and transformed.

The figure-in-an-interior paintings also provided Léger the opportunity to devise new contrasts of form, the driving force in his art since his earliest pre-war modernist efforts. He placed the recognizably more curvilinear feminine subject against the rigid masculine geometry of her surroundings, a conception that underscores the figureground relationship in Les trois femmes au bouquet. "A contemporary fashionable party contrasts the men's severe, crisp black clothes with the prettier and more delicately colored dresses of the women," he observed (quoted in, ibid., p. 30). Later in 1922, Léger would paint compositions of one, two, or three fully clothed figures, most notably La mère et l'enfant and Personnages dans un jardin (Bauquier, nos. 332-335). Here, however, he contrasts timeless nudity and contemporary dress, as well as multiple other dichotomies—reclining versus standing, frontal versus profile, grisaille versus color, even long tresses versus short—bringing together opposing elements "towards the realization of a state of plastically realized intensity" (ibid., p. 25).

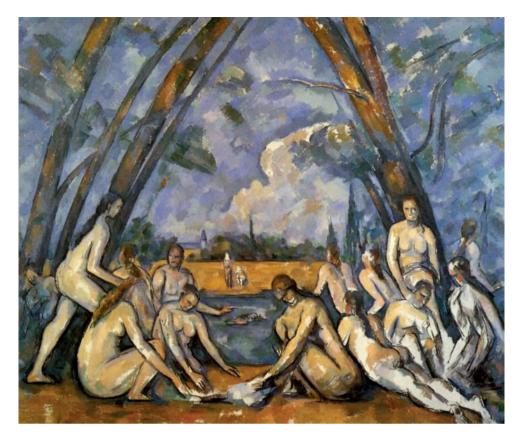
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Fernand Léger, Personnages dans un jardin, 1922. The Metropolitan Museum of Art. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

Pablo Picasso, *Trois femmes à la fontaine*, 1921. The Museum of Modern Art, New York. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.







Paul Cézanne, *Grandes baigneuses*, 1906. Philadelphia Museum of Art.

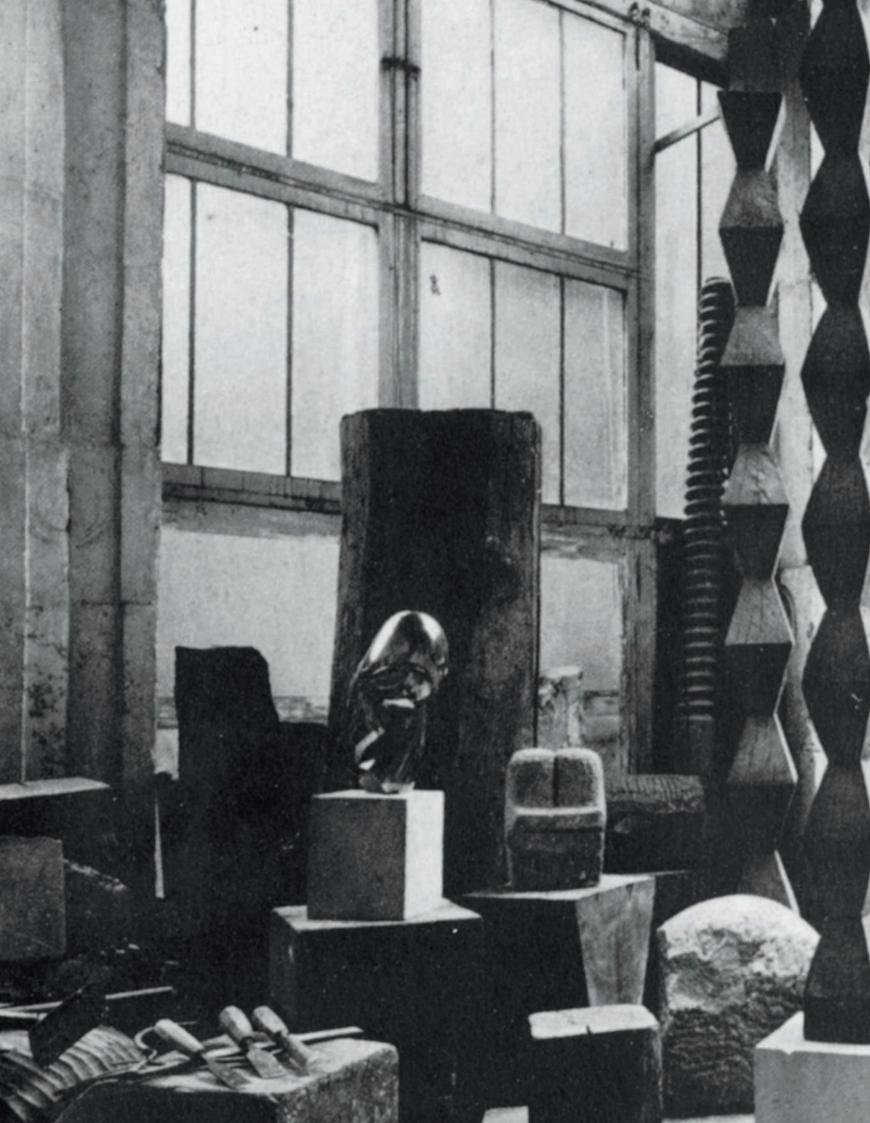
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The lively play of figural and architectural elements in Les trois femmes au bouquet, rendered in abruptly abutting forms, proceeded from Léger's calculated fusion of several distinct but overlapping modernist imperatives. Late Cubism, of course, guided his formal analysis of the three figures; instead of a single melded form, each is a construction of distinct parts, integrated into the flattened spatial architecture of the interior setting. Léger rendered these elements in a kind of modernist "primitivism," a minimally modeled simplification of form, using local color, which he gleaned from the Purism of Le Corbusier and Ozenfant, with a nod toward medieval manuscript illumination and pre-Renaissance masters such as Jean Fouguet. He turned as well to Seurat, not to study the latter's Neo-Impressionist technique, but rather his use of horizontal and vertical elements to stabilize a composition. The rigorous and uncompromising abstract grids of Mondrian and his fellow De Stijl painters held interest as well, informing Léger's translation of the contemporary household interior into a latticework of intersecting planar forms.

There were many routes to modernity in the post-war era, and in Léger's view, no one manner possessed the wherewithal to preclude any or all of the others. Positivistic, progressive, and profoundly inclusive in his outlook, he was adroit in understanding and bridging the contrasting notions in any dialectical framework. He was able to analyze, amalgamate, and expand upon ideas that for other artists might have been irreconcilable and contrary to aesthetic unity in any form. Picasso had achieved his own controversial post-war manner by alternating between cubism and classicism as it suited his subject, typically reserving the former for still-life and the latter for figures. Léger saw no reason not to take this polymorphic approach to painting one step further. To a degree unequaled by any other artist of his time, he forged a personal and distinctive style by merging the competing strands of modernist pictorial thinking on the same canvas, while seeking out and capitalizing on contrasts of all kinds to create a masterly synthesis of form and idea.

Léger consciously imparted to all the elements in Trois femmes au bouquet the discipline of order—a palliative assertion of balance and equilibrium, which is as much the purposeful theme of these paintings as any of the actual contents that comprise them. The reclining nude, viewed at close range, creates a stable, calming horizontal that extends almost the full width of the composition; the two clothed figures, physically joined into a single entity, stand front and center before her, generating a dominant cruciform motif that activates the composition. The women all have an imposing volumetric presence and impassive countenance; where their flesh is exposed, it is colored pale, pearly gray like marble statues from antiquity.







# THE STAFFORD BRANCUSI



Previous spread:
View of the studio with Sorcière,
l'Oiseau jaune, and Princesse X,
1923. Photograph by Constantin
Brancusi. Musée National d'Art
Moderne, Centre Georges
Pompidou, Paris. © 2018 Artists
Rights Society (ARS), New York
/ ADAGP, Paris.

Mr. and Mrs. Frederick Stafford on their wedding day on January 26, 1952 in Paris. Photographer unknown. Photo courtesy of the family.

The exterior of Brancusi's studio at Impasse Ronsin, Paris, 1955. Photograph by Alexander Liberman. Photo: Alexander Liberman Photography Archive © J. Paul Getty Trust. Art: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

Brancusi was always a bright star in the collecting odyssey of our parents, Frederick and Elizabeth Stafford. Perhaps something to do with the fact that Brancusi had emigrated from Romania, traveled to many countries and finally settled in Paris, just as our father Fred had. When a Romanian friend suggested that Fred should go and visit Brancusi's studio in Paris, it seemed like a good idea: not only could they share stories of their past and speak in Romanian, but as his friend had hinted, Brancusi could also use the cash—even if Brancusi was known to be reluctant to sell his work.

In late 1954, Fred went to Brancusi's studio with Mimi, as our mother was called, who had just turned 26. A New Orleans native with a knowledge of French, she shared our father's growing passion for collecting art. They had just recently married, a year after meeting on a long trans-Atlantic ship going to Le Havre. As a young bride, Mimi had suddenly been thrown into the elegance of Paris with Fred's worldly friends, and she tried to look as sophisticated as she could. Her idea of elegance was wearing a simple tailored black dress and a single row pearls at her neck, holding her beige calf-skin gloves that matched her lizard purse in her hand, and walking in low heeled shoes.

Fred and Mimi entered Brancusi's studio and were overwhelmed with the chalkiness of the air. Dozens of marble and wood items sprawled in a maze in front of them, used utensils hung on the walls and there was little room to move around. It took a few minutes for our parents to absorb what they saw. A bright light came through overhead and nearly blinded them—then Brancusi appeared. By now he had a scruffy white beard and a mass of disheveled hair; his pants looked old and dirty. Yet Brancusi was charming—he complimented and flirted with Mimi and then went off with Fred to talk. Mimi didn't quite know where to sit as what little furniture was there, had a layer of marble dust on it. She looked around. There was a small dusty cot in the studio. Was that where Brancusi slept?

The art around them was astounding. Some looked similar to the African pieces she and Fred had just bought. There was creativity, history and passion here. It was a moment Mimi would never forget. Fred came back the next day and selected *La jeune fille sophistiquée (Portrait de Nancy Cunard)* as a birthday gift for Mimi. A perfect sculpture for his new wife: a young lady who would become a sophisticated, worldly collector and lover of art

Ten years later, the Brancusi was the star at the New Orleans exhibition where much of the art Fred and Mimi had collected together was exhibited. The cover of the catalog of the show, "Odyssey of an Art Collector", juxtaposed a sleek marble Cycladic figure with the bold silhouette of *La jeune fille sophistiquée (Portrait de Nancy Cunard).* A TV crew interviewed Fred and Mimi as they walked in the galleries of the museum. In the segment, Mimi confidently wears the latest Paris fashion and hairdo. She is erudite, elegant, poised and speaks passionately about the art around her and the Brancusi. She is sophisticated.

Brancusi's La jeune fille sophistiquée (Portrait de Nancy Cunard) graced their New York and Paris apartments. It shined at the Metropolitan Museum of Art in the Modern Art galleries. It helped to raise funds for the damage done to the New Orleans Museum of Art after Hurricane Katrina, by being the centerpiece of an exhibition fundraiser in New York.

And now, she continues her journey.

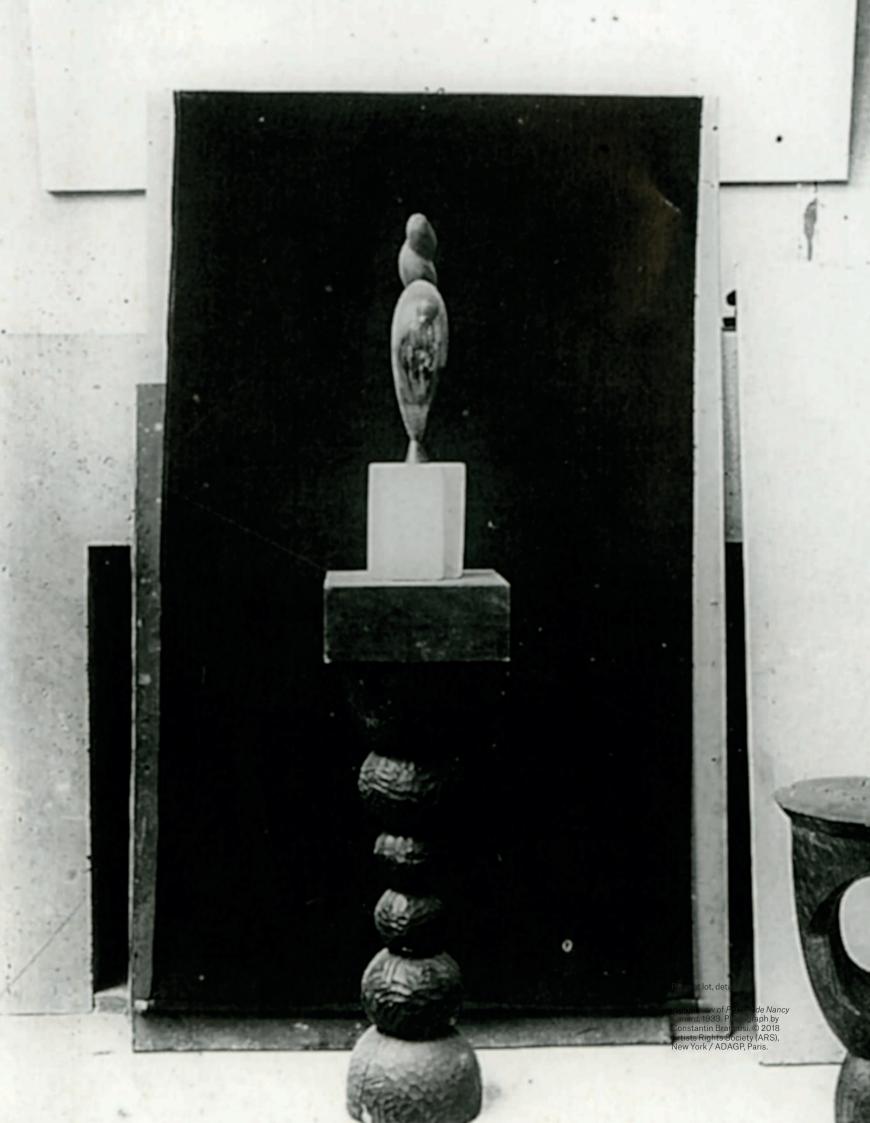
E. Alexandra Stafford

Alexander M. Stafford

John F. Stafford







### 19A

# CONSTANTIN BRANCUSI (1876-1957)

La jeune fille sophistiquée (Portrait de Nancy Cunard)

signed, dated and inscribed 'C Brancusi 1928 1932 PARIS PAR' (on the underside of the bronze) polished bronze with artist's carved marble base Height (overall): 31½ in. (80 cm.) Height (without base): 21¾ in. (55.1 cm.) Conceived in 1928 and cast in 1932; unique

# Estimate on Request

#### PROVENANCE

Acquired from the artist by the family of the present owner, 1955.

#### **EXHIBITED**

New York, Brummer Gallery, *Brancusi*, November 1933-January 1934, no. 26 (titled *Nancy Cunard*).

Amsterdam, Stedelijk Museum, *Abstracte Kunst*, April 1938, p. 2, no. 10 (titled *Miss N.C.*).

New York, The Solomon R. Guggenheim Museum and Philadelphia Museum of Art, *Constantin Brancusi*, October 1955-February 1956, no. 55 (titled *Sophisticated Young Lady* and dated possibly 1928).

New York, World House Galleries, The Struggle for New Form: Loan Exhibition for the Benefit of Just One Break, Inc., January-February 1957, p. 15, no. 9 (titled Sophisticated Young Lady and dated circa 1928). New York, Staempfli Gallery, Constantin Brancusi: Sculpture, Drawings, Gouaches, November-December 1960, no. 13 (illustrated).

New Orleans, Isaac Delgado Museum of Art, *Odyssey of an Art Collector: Unity in Diversity, Five-Thousand Years of Art*, November 1966-January 1967, p. 180, no. 219 (illustrated, p. 136; titled *The Sophisticated Young Lady* and dated 1928).

New Orleans, Isaac Delgado Museum of Art, February 1967-August 1969 (on extended loan).

Philadelphia Museum of Art; New York, The Solomon R. Guggenheim Museum and The Art Institute of Chicago, *Constantin Brancusi: A Retrospective Exhibition*, September 1969-April 1970, pp. 14 and 126 (illustrated, p. 127; titled *Portrait of Nancy Cunard*).

New Orleans, Isaac Delgado Museum of Art, September 1971-September 1974 (on extended loan).

New York, Marlborough Gallery, Inc., October 1975 (on loan). New York, The Metropolitan Museum of Art, June 1978-March 2018 (on extended loan).

San Antonio Museum of Art, *Brancusi as Photographer*, January-April 1982

New York, Sidney Janis Gallery, *Loan Exhibition of Works by Brancusi and Mondrian*, December 1982, no. 13 (illustrated; titled *Portrait of Nancy Cunard*).

New Orleans Museum of Art, *Diamond Jubilee Celebration*, January 1986-March 1987.

Paris, Musée national d'art moderne and Centre Georges Pompidou, *Constantin Brancusi*, April-August 1995, p. 242, no. 90 (illustrated, figs. 1-2; illustrated again in color, p. 243).

New York, The Metropolitan Museum of Art, *Artists of the School of Paris*, February-May 1997.

London, Royal Academy of the Arts, *Paris: Capital of the Arts, 1900–1968*, January 2002-April 2002, p. 436, no. 75 (illustrated in color, p. 151). New York, Wildenstein & Co., Inc., *The Odyssey Continues: Masterworks from the New Orleans Museum of Art and from Private New Orleans Collections*, November 2006-January 2007, p. 198, no. 74 (illustrated in color).

#### LITERATURE

"Brancusi Sculpture Exhibited: Most Representative Collection Ever Assembled is Displayed at Gallery in New York City" in *The Washington Post Magazine*, December 1933 (illustrated *in situ* at the 1933-1934 Brummer Gallery exhibition).

"Above the city" in *Interiors: Hotels, The Race to Design*, May 1955, p. 77 (illustrated *in situ* in the Stafford's home).

R. Huyghe, *Dialogue avec le visible*, Paris, 1955, pp. 114-115 (plaster version illustrated, p. 114, fig. 99c; titled *Mademoiselle N.C.*).

C. Zervos, Constantin Brancusi: Sculptures, peintures, fresques, dessins, Paris, 1957, p. 78 (illustrated; titled Jeune femme sophistiqué and dated possibly 1928).

C. Giédion-Welcker, *Constantin Brancusi*, 1959, p. 114 (illustrated, pl. 52; walnut version illustrated, p. 115; dated *circa* 1928).

I. Jianou, *Brancusi*, New York, 1963, p. 110, no. II (illustrated, pl. 59). M. Deac, *Constantin Brancusi*, Bucharest, 1966, p. 199, no. 122 (illustrated, p. 177).

S. Geist, *Brancusi: A Study of the Sculpture*, New York, 1968, pp. 93-94, 111 and 229, no. 181 (illustrated, p. 110; titled *Portrait of Nancy Cunard*).
S. Geist, *Brancusi: The Sculpture and Drawings*, New York, 1975, pp. 145 and 191, no. 205 (illustrated, p. 145; titled *Portrait of Nancy Cunard*).
A. Chisholm, *Nancy Cunard*, New York, 1979, p. 91.

P. Hulten, M. Tabart and I. Monod-Fontaine, *Brancusi: Photographe*, exh. cat., Musée national d'art moderne, Centre Georges Pompidou, Paris, 1982, p. 55 (illustrated *in situ* in the artist's studio *circa* 1941-1946). W.A. Fagaly, "Brancusi's The Sophisticated Young Lady on Loan for the 75th Anniversary" in *Arts Quarterly, New Orleans Museum of Art*, July 1986, p. 38 (illustrated; titled *The Sophisticated Young Lady*). R. Varia, *Brancusi*, New York, 1986, p. 164 (illustrated).

F.T. Bach, *Constantin Brancusi: Metamorphosen Plasticher Form*, Cologne, 1987, p. 495, no. 255 (illustrated; titled *La jeune fille sophistiquée* and catalogued as signed twice).

P. Hulten, N. Dumitresco and A. Istrati, *Brancusi*, New York, 1987, pp. 207, 231, 234, 239, 254 and 311, no. 194 (illustrated, pp. 204 and 311; illustrated *in situ* at the 1933-1934 Brummer Gallery exhibition, pp. 206-207; illustrated *in situ* in the artist's studio, p. 235; titled *Portrait of Nancy Cunard*).

A.C. Chave, *Constantin Brancusi: Shifting the Bases of Art*, New Haven, 1993, pp. 36 and 189 (illustrated, p. 37, fig. 1.16; illustrated again, p. 188, fig. 5.15).

C. Gidion-Welcker, *Brancusi als Fotograf*, exh. cat., Lichtensteinische Staatliche Kunstsammlung, Vaduz, 1996, p. 12 (dated 1927-*circa* 1933). J.H. Dobrzynski, "Big Sculpture Gift for Missouri Museum" in *The New York Times*, 21 March 2000 (walnut version illustrated).

R. Varia, *Brancusi*, New York, 2002, p. 164 (illustrated in color).

C. Giménez and M. Gale, eds., *Constantin Brancusi: The Essence of Things*, exh. cat., Tate Modern, London, 2004 (illustrated *in situ* in the artist's studio *circa* 1940-1945, p. 131, fig. 43).

P. Mola, *Brancusi: The White Work*, Milan, 2005, p. 158, no. 64 (illustrated, p. 98, fig. 51; titled *Nancy Cunard*).

L. Gordon, *Nancy Cunard: Heiress, Muse, Political Idealist*, New York, 2007, p. 126 (illustrated, pl. 33; titled *Jeune femme sophistiquée*).

J. Neutres, *Brancusi in New York: 1913-2013*, exh. cat., Paul Kasmin Gallery, New York, 2013, p. 68 (illustrated *in situ* at the 1933-1934 Brummer Gallery exhibition, p. 33; illustrated again *in situ* in the artist's studio in 1928, p. 71; titled *Portrait of Nancy Cunard*).

Please note that this sculpture has been requested for the exhibition *Brancusi: A Romanian Artist in Europe* at the Centre for Fine Arts in Brussels from October 2019 to January 2020.





[Cunard's] walk also enchanted, the head held high with its short fair hair, and one foot placed exactly in front of the other, not with mannequin languor, but spontaneously, briskly, boldly, skimming the pavement. Never in her life, I believe, was she frightened of anything.

Raymond Mortimer

Brancusi's inspiration for this exquisitely refined, unconventional portrait, *La jeune fille sophistiquée*, was Nancy Cunard, a legendary personality of the Parisian *années folles*. Britishborn and heir to the Cunard shipping fortune, she settled in France in 1920, eschewing the aristocracy for the avant-garde; she soon became muse and lover to some of the era's most brilliant writers, including Louis Aragon and Ezra Pound. An archetypal beauty in the Jazz Age mold, Cunard was tall and pencil-thin, with wavy, chestnut hair worn modishly short and a proclivity for outré, trend-setting fashions. In this unique bronze sculpture, Brancusi interpreted her salient features in terms of his own formal priorities and transcendent purity of vision, capturing her elegant persona without recourse to traditional figurative language. "A nose doesn't make you, nor are your ears a part of the essence of you," he insisted. "It may look like elimination to you. But I look at what is real to me. I am trying to get a spiritual effect" (quoted in A.C. Chave, *op. cit.*, 1993, p. 41).

Brancusi rendered Nancy Cunard as a study in contrasts—in straight and curving, smooth and twisted forms—with a distilled, featureless bulb of a head supported on a sliver of a neck and surmounted by a cruller-shaped chignon of hair. In profile, the head displays Cunard's prominent forehead and small, receding chin, while the corkscrew topknot can be read as a transposition into three dimensions of the stylish spit-curls that the sitter wore on either side

Man Ray, Nancy Cunard, 1926. © 2018 Man Ray Trust / Artists Rights Society (ARS), New York / ADAGP, Paris.

Present lot, detail





of her face. Seen frontally, the neck, head, and chignon create an ascending sequence of swelling ovoid forms, radiant in their formal purity. From the back, by contrast, the sculpture appears nearly straight and exceptionally slender, an upright plumb line joining the stem of the neck to the crown of the head—"straight as a stick," as William Carlos Williams described the real-life Nancy Cunard, "holding her head erect, her blue eyes completely untroubled" (quoted in *ibid.*, p. 189).

With superbly distilled volumes and a touch of poetic whimsy, Brancusi succeeded in capturing Cunard's unflappable elegance and stylized presentation, creating a remarkably precise, individualized characterization that simultaneously transcends the particular personality to arrive at a universal, essential form. "Brancusi rationalizes the image the world presents to him," Sidney Geist has explained. "The process is not merely stylistic in its effects, resulting in smoothing of surfaces, erasure of detail, and simplification of shape; it is, rather, a way of thinking the forms of nature into new structures—sculptural structures, which are at once a version of the external world and the shape of the sculptor's thought. When we consider the elimination of features which results from the rationalization of form, it is a kind of miracle that an image—and a memorable one—remains. That it does is the sure sign of a vision of the world that looked beyond appearances" (op. cit., 1975, pp. 20 and 23).

Brancusi met Nancy Cunard in 1923 through the Dada poet Tristan Tzara, one of her many paramours. The profoundly iconoclastic heiress, who openly flouted sexual, racial, class, and national boundaries, struck Brancusi as the very embodiment of the liberated Twenties—a figure of and for the moment. "Everything about the way she behaved," he recalled, "showed how truly sophisticated she was for her day" (quoted in A.C. Chave, op. cit., 1993, p. 189). Cunard invited Brancusi to a Christmas Eve soirée that she hosted at the café La Rotonde in Paris in 1923, where the novelist George Moore was the guest of honor and remaining attendees almost all beautiful young women. Although little is known of their relationship otherwise, they had numerous mutual friends among the Parisian avant-garde and no doubt crossed paths on many occasions. "A fine bearded-oldshepherd of a face," Cunard would later describe Brancusi, "and to my mind one of the greatest sculptors of all time" (quoted in L. Gordon, op. cit., 2007, p. 119).

Cunard never posed for Brancusi and in fact was unaware until many years later that he had sculpted a figure that bore her name. "There was one in wood, the other in bronze," she eventually discovered, "both utterly unlike what I take to be my 'line,' but exquisite things" (quoted in *ibid.*, p. 126). Although she initially mistook the sculpture for a torso rather than a head, such ambiguity only enhanced her appreciation of the unexpected likeness. "The head resembles, at first sight,

Constantin Brancusi, Portrait de Nancy Cunard, 1930. Photograph by Constantin Brancusi. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

Constantin Brancusi, Danaïde, 1913. Philadelphia Museum of Art. Photo: Bridgeman Images. Art: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

Constantin Brancusi, Princesse X, 1915-1916. The Louise and Walter Arensberg Collection, Philadelphia Museum of Art / Art Resource, NY. © 2018 Artists Rights Society (ARS), New York











somewhat, a torso, a graceful curve, and then one sees the intention of that dear Brancusi," she recounted. "It is really the profile of a head extended in a lengthwise curve, with a tuft of hair, if you please, at the crown!" (quoted in A.C Chave, *op. cit.*, 1993, p. 36).

The present sculpture, as Cunard noted, is one of two versions of her portrait that Brancusi created. A wooden version of the sculpture, carved in 1925-1927 from a single piece of walnut and polished to a smooth, matte surface, represents Brancusi's initial idea for the project (Bach, no. 227; Nelson-Atkins Museum of Art, Kansas City). Brancusi rarely used wood for his female heads and may have chosen it in this instance to reflect Cunard's much-vaunted fascination with African art and culture. Or, Margit Rowell has suggested, "perhaps he felt that the purity of white marble, which he used for the majority of his female portraits, was inappropriate for this notorious personality" (exh. cat., op. cit., 1995, p. 240).

Rarely content with a single, autonomous expression of a particular form, Brancusi returned to the Cunard portrait in 1928-1932, producing a working model in plaster (Musée National d'Art Moderne, Paris) followed by the present work, his definitive statement of the theme. Testament to the intensity of the sculptor's ongoing formal research, the bronze introduces a number of subtle changes that heighten the impact of the work. The neck is slightly longer and advances more sharply, while the head is not as deep, creating a tauter profile to match the demands of the high polish. The chignon, in turn, is positioned much closer to the vertical, echoing the newly elongated proportions of the head. In lieu of the small, black cylinder—an essentially neutral mass—that supports the wooden sculpture,

Brancusi raised the bronze version on a marble base with a cruciform shape that offers an explicit counterpoint to the refined, swelling curves above. "The polished bronze marked a significant evolution in Brancusi's stripping down of form and symbolic elevation of subject," Radu Varia has written. "The 1925 version on a cylindrical base was slightly unwieldy, but this sense entirely disappears in the later version. The refining process began with the neck, which became lighter, more slender and shapely, less earthbound. In the bronze, the back is straighter, the extended vertical axis symbolizing ascension. In Brancusian language, this symbolism is repeated in the strange crested chignon, which becomes increasingly aggressive in the second version, more aware of its inherent powers of attraction: an altogether more vigorous statement" (op. cit., 1986, p. 162).

Present lot, detail.

Pablo Picasso, *Tête d'une femme. Boisgeloup*, 1932. The Museum
of Modern Art, New York. Photo:
© The Museum of Modern
Art/Licensed by SCALA/ Art
Resource, NY. Art: © 2018 Estate
of Pablo Picasso / Artists Rights
Society (ARS), New York.

Amedeo Modigliani, *Portrait de Jeanne Hebuterne*, 1918. Norton Simon Art Foundation, Pasadena, California.



Each material has a particular language that I do not set out to eliminate and replace with my own, but simply to make it express what I am thinking, what I am seeing, in its own language, that is its alone.

Constantin Brancusi

Rather than entrusting the surface of his sculptures to a foundry or studio assistants, Brancusi finished them entirely on his own, working in long, meditative sessions over weeks and even months to perfect his desired effects. The present sculpture, with its highly reflective surface polish, fully embodies the legendary glamour of the portrait subject, translating the organic idiom of the initial wooden version into a sleek, golden ornament. "Each material has a particular language that I do not set out to eliminate and replace with my own," Brancusi explained, "but simply to make it express what I am thinking, what I am seeing, in its own language, that is its alone" (quoted in A.C. Chave, op. cit., 1993, p. 206).

Since the earliest years of his career, Brancusi had sought inspiration in quite specific, personal, and worldly sources. *Muse endormie*, a work that embodies the essence of a mysterious human state, had its inception in Brancusi's study of Baroness Renée-Irana Frachon, his friend for fifty years. *Mademoiselle Pogany*, which Jean Arp memorably called "the fairy godmother of abstract sculpture," also began as a portrait of a woman who affected Brancusi deeply, the Hungarian art student Margit Pogany. Even the phallic *Princesse X*, unjustly removed from the 1920 Salon des Indépendants on grounds of obscenity, had a living counterpart, possibly Marie Bonaparte. In all these cases, however, through numerous repetitions, Brancusi increasingly distanced himself from the individual model's distinctive physiognomy, allowing abstract form to triumph almost entirely over tangible representation.

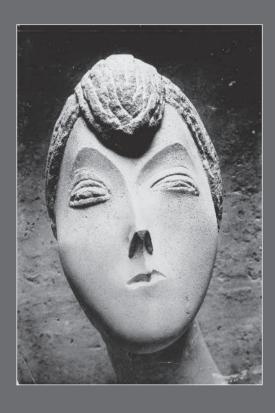
During the 1920s, by contrast, many of Brancusi's portraits achieve a new equilibrium, admitting a more pronounced characterization of the subject while retaining the formal clarity that the sculptor prized. Despite the reputation as a visionary recluse that Brancusi himself cultivated, he attended nearly every significant avant-garde event during this prodigiously creative period and clearly found great

Amedeo Modigliani, *Tête*, 1910-1912. Sold, Christie's Paris, 14 June 2010. lot 24.

Constantin Brancusi, Les Coqs in the studio, 1940. Photograph by Constantin Brancusi. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.



# **BRANCUSI'S** MUSES







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Constantin Brancusi, *Baroness R.F.*, 1909. Location unknown.
© 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

Constantin Brancusi, Madame L.R. (Portrait de Mme L.R.), 1914-1917. Sold, Christie's Paris, 23-25 February 2009, lot 35. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

Constantin Brancusi, *La muse* endormie, this bronze version cast by 1913. Sold, Christie's New York, 15 May 2017, lot 32. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

Constantin Brancusi, Princesse X, 1915-1916. The Louise and Walter Arensberg Collection, Philadelphia Museum of Art / Art Resource, NY. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

Constantin Brancusi, Mademoiselle Pogany, Version I, 1913. Photograph by Peter Barritt. Photo: Peter Barritt / Alamy Stock Photo. Art: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.









This page, left to right, top to bottom: Constantin Brancusi, *Une muse*, 1912. Sold, Christie's New York, 7 November 2012, lot 36. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

Constantin Brancusi, *Danaïde*, 1913. Philadelphia Museum of Art. Photo: Bridgeman Images. Art: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

Constantin Brancusi, *Négresse* blanche J, 1923. Philadelphia Museum of Art. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

Present lot

Constantin Brancusi, Agnes E. Meyer, 1929. National Gallery of Art, Washington, D.C. Philadelphia Museum of Art. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.











# [Brancusi is] to my mind one of the greatest sculptors of all time

# Nancy Cunard

interest in the personalities he encountered. In addition to the portrait of Nancy Cunard, he made a black marble sculpture of his friend and patron Agnes Meyer as *La reine pas dédaigneuse* ("The Not-Disdainful Queen"), with a tiara-like contour around the featureless head and a formidably regal bearing (Bach, no. 242; National Gallery of Art, Washington, D.C.). There are also several heads of *La Négresse*, an African woman whom Brancusi saw at an Exposition Coloniale in Marseilles, which relate to the present sculpture in their additive approach to form and rakishly positioned topknot.

"Refined, rigorous, and aesthetic as Brancusi's form may be, he is attentive to a large world which he engages with humor and his own rare sweetness," Geist has written. "The characteristic unity of a sculpture by Brancusi is not that of its formalist reputation, but rather a poetic unity in which thought and form are inseparable" (op. cit., 1975, p. 20).

Both the present work and the wooden *Nancy Cunard* were first shown publicly in 1933, at a landmark solo exhibition of Brancusi's work that the distinguished dealer Joseph Brummer mounted at his New York gallery. The show featured fifty-seven sculptures, the majority of which Brancusi's close friend and dedicated advocate Marcel Duchamp brought to Brummer directly from the sculptor's studio in Paris. Duchamp took charge of installing the show too, sending Brancusi almost daily updates about the placement of the sculptures. Although the Depression was well underway worldwide, the exhibition was well-attended and critically acclaimed. "Everyone is amazed that such an enormous undertaking could be accomplished in these times," Duchamp reported to Brancusi (quoted in exh. cat., op. cit., 1995, p. 65).

At the Brummer exhibition, Brancusi instructed Duchamp to display the present sculpture with its cruciform base atop a dark, crudely carved wooden pole. Patterned as a succession of bulges, perhaps echoing the African bangle bracelets that Cunard famously wore up her arm, the pole functioned as a disjunctive, surrogate body, its rough form deliberately contrasting with the chicly coiffed head. "As he had done with *Princess X*," Anna Chave has explained, "in *Nancy Cunard* Brancusi purposely made an effigy of a sophisticated aristocrat, formed as a golden arabesque, surmount a humble base simply patterned with a single, repeated form. Thus, in a sense, he abstractly visualized his Romanian past in his sturdy, rustic-looking bases while imagining his Parisian present in his sleek, glittering sculptures. To a much greater degree than Cunard, Brancusi straddled disparate worlds" (op. cit., 1993, p. 189).

After the Brummer show, both versions of *Nancy Cunard* were returned to Brancusi's studio. In 1950, the sculptor presented the walnut head as a gift to Alexina "Teeny" Sattler, who had recently divorced the dealer Pierre Matisse and would soon become Duchamp's second wife. The bronze portrait traveled back to New York in 1955 for Brancusi's first museum exhibition, a comprehensive retrospective at the Guggenheim that permanently secured the nearly eighty-year-old sculptor's place as a monumental figure in 20th century art. Frederick and Elizabeth Stafford, who had recently married in Paris and begun to collect modern and African art, acquired the sculpture directly from Brancusi in 1955. It has remained in their family collection ever since.

Constantin Brancusi, Oiseau dans l'espace, 1940. Musée National d'Art Moderne, Centre Pompidou, Paris. Photo: Bridgeman Images. Art: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

Constantin Brancusi, Portrait de Nancy Cunard, 1925-1927. The Nelson-Atkins Museum of Art. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

Brancusi exhition at the Brummer Gallery, New York, 1933-1934. Photograph by Soichi Sunami. Photo: © Estate of Soichi Sunami. Art: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.



## o ◆ 20A

# PABLO PICASSO (1881-1973)

L'Huilier

signed and dated 'Picasso J 1911' (on the reverse) oil on canvas 9½ x 7½ in. (24.1 x 19.2 cm.) Painted in winter 1910-1911

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

#### **PROVENANCE**

Galerie Simon (Daniel-Henry Kahnweiler), Paris; sale, Hôtel Drouot, 17-18 November 1921, lot 177.

Antoine Villard, Paris (acquired at the above sale and until at least 1942). Jacques Gelman, Mexico (by 1963).

E.V. Thaw & Co., New York (circa 1964).

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

#### **EXHIBITED**

Munich, Modern Gallery (Heinrich Thannhauser), *Pablo Picasso*, February 1913, no. 59 (dated 1911).

Vienna, Galerie Miethke, *Pablo Picasso*, February-March 1914, no. 28 (titled *Ölbehälter*).

Paris, Galeries Georges Petit, *Picasso*, June-July 1932, p. 29, no. 70. Kunsthaus Zürich, *Picasso: Retrospective, 1901-1932*, September-October 1932, p. 5, no. 61 (titled *Essig und Ölgestell*; dated 1911 and with inverted dimensions).

Pablo Picasso on a sofa in his studio at 11 boulevard de Clichy, Paris, December 1910. Photo: © RMN-Grand Palais / Art Resource, NY. Art: © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

New York, Sidney Janis Gallery, *Cubism: 1910-1912*, January-February 1956, no. 29 (dated 1911).

New York, Sidney Janis Gallery, Selection of Twentieth-Century Paintings: 1905-1955, November-December 1956, no. 24.

New York, Leonard Hutton Galleries, *Der Blaue Reiter*, February-March 1963, no. 59 (dated 1911).

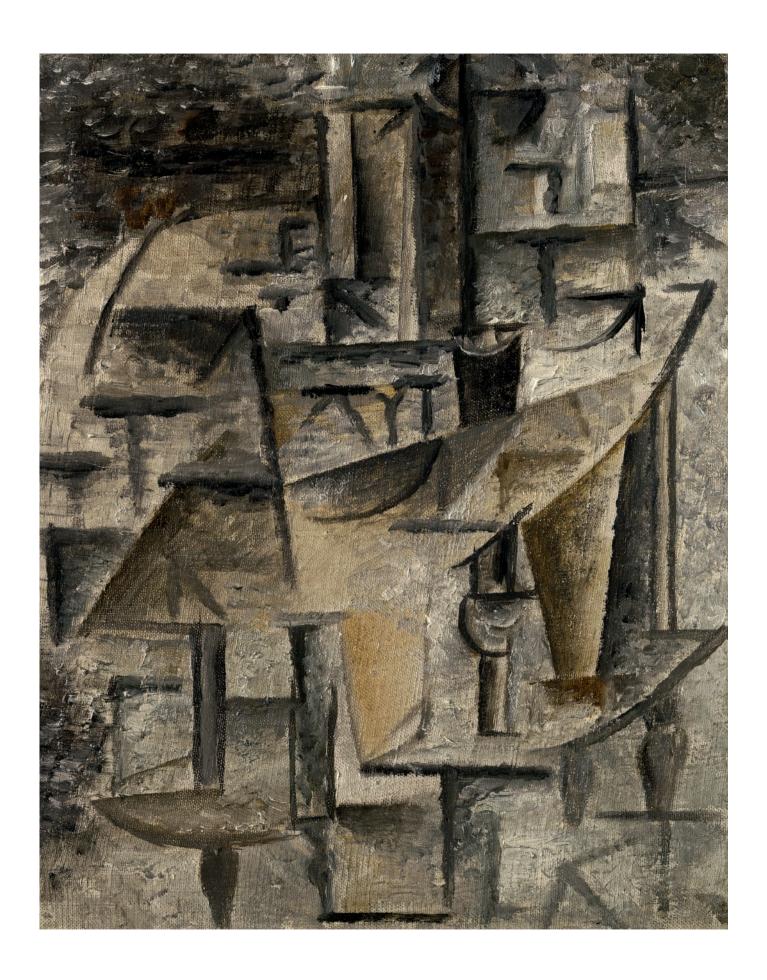
Tokyo, National Museum of Modern Art; Kyoto; National Museum of Modern Art and Nagoya, Prefectural Museum of Art, *Pablo Picasso: Retrospective*, *1898-1970*, May-August 1964, p. 137, no. 18 (illustrated, p. 39).

#### LITERATURE

C. Zervos, *Pablo Picasso*, Paris, 1942, vol. 2, no. 249 (illustrated, pl. 124; dated spring 1911).

P. Daix and J. Rosselet, *Picasso: The Cubist Years*, 1907-1916, London, 1979, p. 260, no. 370 (illustrated).

J. Palau i Fabre, *Picasso: Cubism, 1907-1917*, Barcelona, 1996, p. 505, no. 563 (illustrated, p. 203; dated January 1911).





Picasso completed L'Huilier early in 1911, at the very moment during the fraught, heroic journey of analytical cubism—the radically new pictorial language by which he and Braque dismantled every existing tradition of representation—that he came closest to pure abstraction. Beginning the previous spring and gaining intensity during the summer at Cadaqués, Picasso's cubism had become increasingly, daringly non-naturalistic. The diagonal latticework of 1909 gave way to an armature of overlapping, rectilinear planes, shaded from light to dark, that conjure up both figure and ground in an ambiguous, ever-shifting relationship, eliminating the last trace of projective space. Objects are no longer discrete, sculptural masses but now open volumes instead, their facets pried apart and rearranged into discontinuous, dematerialized bricks. "A gradual but inexorable shedding of the illusion of three-dimensionality, solidity, and fixed identity occurred," Elizabeth Cowling notes, "as he pressed on with his investigation of the limits and potential of the 'analytical' style" (Picasso: Style and Meaning, London, 2002, p. 213).

This process reached its apogee following Picasso's return to Paris in autumn 1910, although the artist himself took no immediate satisfaction in this feat. "Shattering the closed form was associated with many great hesitations, difficulties, and probably great loneliness," Pierre Daix has written. "Once he had accepted discontinuity, Picasso was able to venture into unknown territory that continually lured him on and yet seemed to give way under him at the slightest false step" (op. cit., 1979, p. 82). By mid-1911, a certain "thawing out" would be underway, with greater figurative coherence, new trompe l'oeil surprises, and eventually stenciled letters once again increasing the legibility of Picasso's work. In the early months of the year, by contrast, "there is an incipient abstraction, which may have first emerged in Cadaqués during Picasso's exploration process, but it is now that we see it unfold in all its magnificence" (J. Palau i Fabre, op. cit., 1985, p. 199).





In the present painting, Picasso's starting point was a cruet set—oil, vinegar, salt, and pepper—like those still seen in Parisian cafés; a preparatory ink study for the composition is housed in The Metropolitan Museum of Art. The two-tiered cruet is positioned at a slightly oblique angle, creating a rhythm from left to right and avoiding the rigidity of the more purely rectilinear compositions. Its four molded, knob-like feet orient the viewer in space, acting as recognizable signposts that prevent the painting from losing all contact with visual reality. Yet no sooner does a tangible fragment seem to emerge from the abstract structure than it is absorbed back into the mysterious, elusive whole. "This coming in and out of focus," Cowling has written, "lends the objects an hallucinatory, mirage-like aspect, leading one to question one's momentary impressions, to think of alternative interpretations, to wonder whether other spectators will see what one believes one has seen" (op. cit., 2002, p. 225).

Picasso at Sorgues, summer 1912. Photographer unknown. Photo: © RMN-Grand Palais / Art Resource, NY. Art: © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photographer unknown. Photo: © RMN-Grand Palais / Art Resource, NY. Art: © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Pablo Picasso, La bouteille de Suze, late 1912, Paris. Kemper Art Museum, Washington University, St. Louis. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Pablo Picasso, Portrait de Daniel-Henry Kahnweiler, autumn-winter 1910, Paris. The Art Institute of Chicago. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Following spread: Picasso and Jacqueline, 14 March 1961, Vallauris, France. Photo: Popperfoto/Getty Images.





### o ◆ 21A

# PABLO PICASSO (1881-1973)

Femme au chat assise dans un fauteuil

signed 'Picasso' (upper right); dated '4.7.8.12.13.14.15.5.64.' (on the reverse) oil on canvas 51% x 31% in. (129.9 x 80.7 cm.) Painted in Mougins, 4-15 May 1964

## \$22,000,000-28,000,000

### PROVENANCE

Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris. Galerie Beyeler, Basel (acquired from the above, 1 July 1969). Private collection, Europe (acquired from the above, 20 March 1972); sale, Christie's, New York, 4 May 2010, lot 39. Acquavella Galleries, Inc., New York. Private collection.

Acquired from the above by the present owner.

#### **EXHIBITED**

Basel, Galerie Beyeler, *René Char*, April 1971, no. 654. Paris, Musée national d'art moderne, Centre Georges Pompidou, *Le Dernier Picasso*, 1953-1973, February-May 1988, p. 341, no. 37 (illustrated in color, p. 225).

# LITERATURE

H. Parmelin, *Picasso: Intimate Secrets of a Studio at Notre Dame de Vie*, New York, 1966, p. 104 (illustrated in color prior to signature).

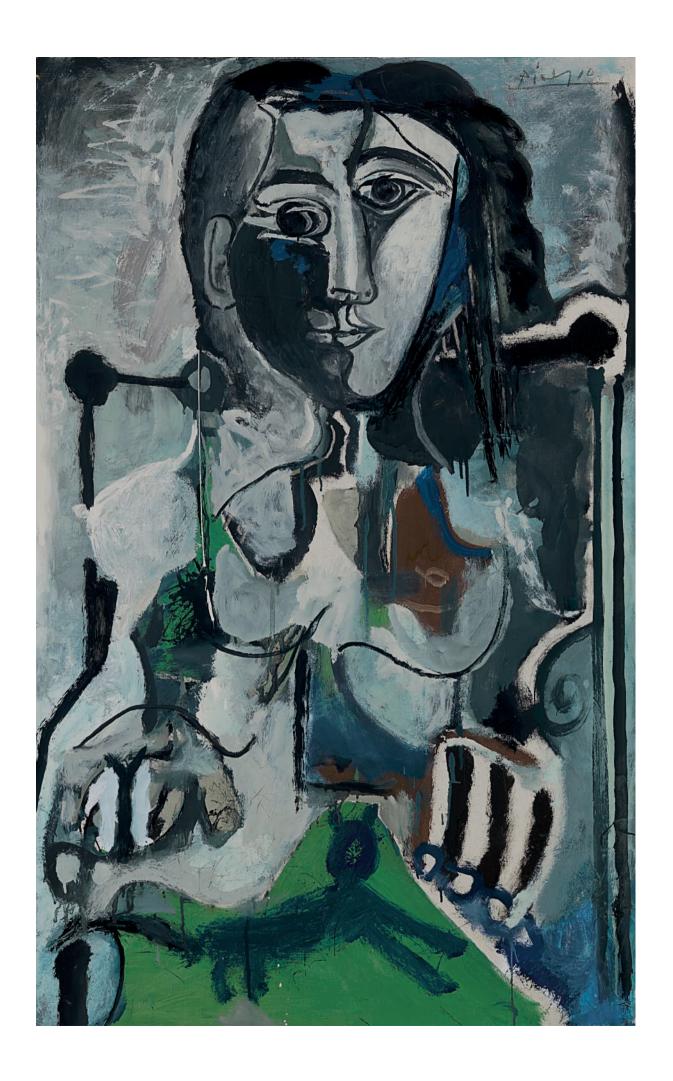
K. Gallwitz, *Picasso at Ninety: The Late Work*, New York, 1971, p. 152 (illustrated in color, p. 156, fig. 256; titled *Femme assise au chat* and dated 4 May 1964).

C. Zervos, *Pablo Picasso*, Paris, 1971, vol. 24, no. 141 (illustrated prior to signature, pl. 48).

K. Gallwitz, *Picasso: The Heroic Years*, New York, 1985, p. 152 (illustrated in color, p. 156, pl. 256; titled *Femme assise au chat*).

C.-P. Warncke and I. Walther, *Pablo Picasso: The Works, 1937-1973*, Cologne, 1994, vol. II, p. 623 (illustrated in color, p. 622; titled *Jacqueline au chat assise dans un fauteuil* and dated 4 May 1964).

B. Léal, C. Pilot and M.-L. Bernadac, *The Ultimate Picasso*, New York, 2000, pp. 446 and 526, no. 1094 (illustrated, p. 446; titled *Seated Woman with a Cat*).





In early 1964 Picasso and his wife Jacqueline came across a small black cat as they were strolling the grounds of Notre-Dame-de-Vie, their villa in Mougins, a community situated on the hillside overlooking Cannes, which had been their home since 1961. They took the kitten inside, where it joined the Picassos' already extensive menagerie of several dogs, a goat, and a roost of doves. As Jacqueline's new favorite pet, the frisky creature made its pictorial debut in a drawing dated 1 February, in which it is seen poised to scamper across the stomach of a reclining nude woman who has dozed off to sleep (Zervos, vol. 24, no. 84).

Le petit chat noir then became a regular character in a series of large eighteen large paintings completed between 17 February and 11 May 1964, before suddenly disappearing back into the garden from whence it came. Picasso painted these canvases either in a horizontal format, with a reclining nude as his subject, or as a vertical composition, with the unclothed figure seated, viewed frontally or from her left side, three-quarter length, and filling the height of the canvas.

Picasso would often complete a large painting during a single day or night, as he did a third of the *chat noir* paintings. The larger balance of them, however, took up multiple sessions. The artist painted the present canvas during May 1964 in seven sittings on as many days; he commenced work on the 4th, twice breaking off for a day or more and then resuming his efforts, before bringing the picture to a conclusion on the 15th. It was during this time that Françoise Gilot's memoir *Life with Picasso* was published in New York. The artist angrily took measures to prevent publication of the French edition, but without success. Whatever the

Picasso and Jacqueline at the entrance of Notre-Dame-de-Vie, Mougins, with their Afghan hound Kabul and dachshund Lump. Photograph by Edward Quinn. Photo: Edward Quinn, @edwardquinn.com

Pablo Picasso, Chat à l'oiseau, Le Tremblay-sur-Mauldre, April 1939. Formerly in the Collection of Victor and Sally Ganz; sold, Christie's New York, 10 November 1997, lot 7. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Pablo Picasso, Jacqueline assise avec son chat, Mougins, 26 February and 3 March 1964. Private collection. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.





cause may have been for these interruptions to his daily painting routine, the rewarding outcome of Picasso's prolonged engagement with this picture is that the surface displays an especial richness in the textures of paint and the elaboration of form. He appears to have gone at this canvas with exceptional relish and excited virtuosity—even by his own remarkable standards—in the varied handling of his brushes and pigment. Embedded within the oil colors is a foreign element not normally encountered in such abundant quantity in a major finished picture, as shall be revealed anon.

The advent of Jacqueline in Picasso's life during 1954, as his new lover and model, coincided with the death of Matisse. "When Matisse died," Picasso declared, "he left his odalisques to me as a legacy" (quoted in M.-L. Bernadac, *Late Picasso*, exh. cat., The Tate Gallery, London, 1988, p. 55). Picasso worked through the most characteristic aspects of the Orientalist genre in his fifteen variations on Delacroix's *Les femmes d'Alger* in late 1954-1955, and in the *Jacqueline au costume turc* paintings of late 1955.

He avoided, however, the Matissean proclivity to engage the model in role-playing when he painted a series of portraits of Jacqueline in late 1962 and early 1963 (Zervos, vol. 23, nos. 72-94 and 110-117), probing her features and personality in a direct and intimate manner. These paintings led to the artist and model series that Picasso initiated in February 1963 and continued through 1965; this studio theme, a fundamental allegory of art-making, became key to the development of Picasso's late style. For Matisse, the very essence of painting had been the reciprocity between the artist and his model. Picasso, in his final decade, after all that gone before, decided it had come down to the very same thing. The synergy of artist and model, he concluded, lay at the very heart of his creativity.

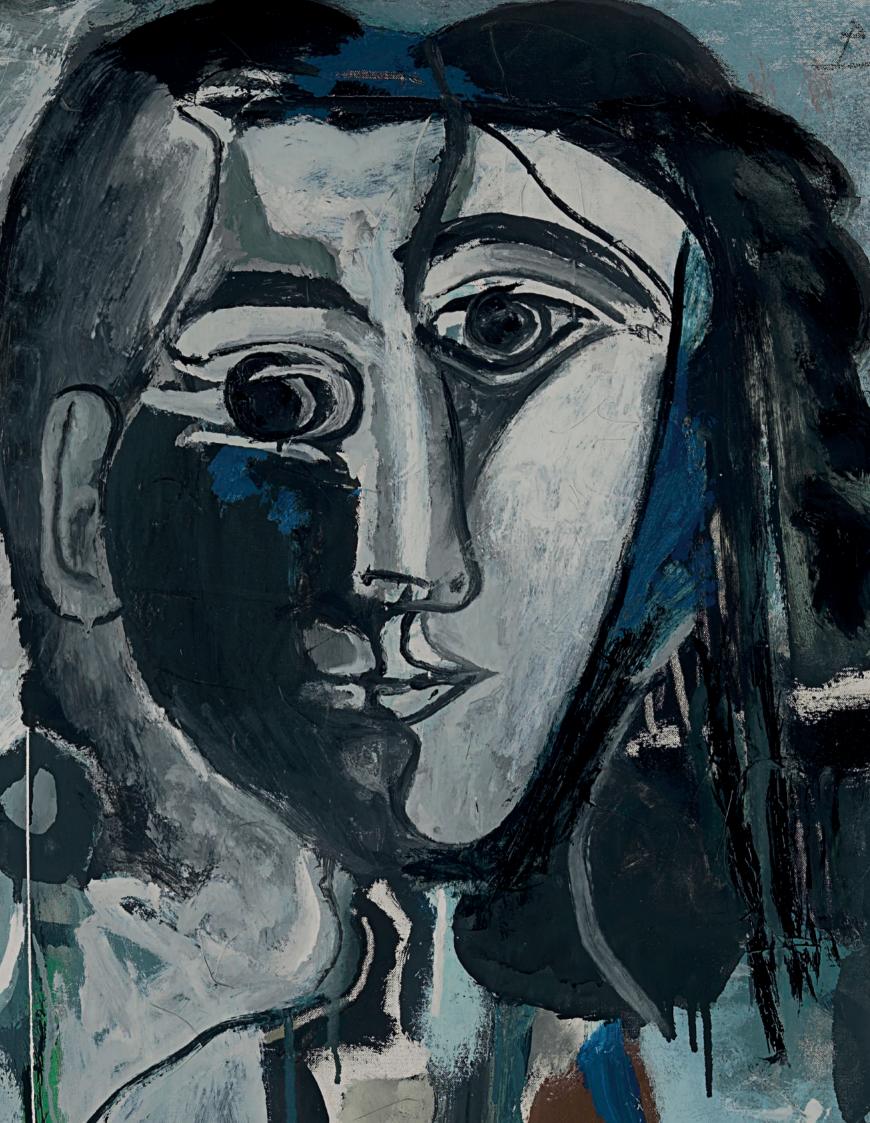
The artist and model pictures, and especially those that focus on the nude sitter alone, are Picasso's paean to Jacqueline and her powerful presence in their Mougins home. "All of Notre-Dame-de-Vie is made up of Jacqueline, rests upon Jacqueline, signifies Jacqueline," wrote Hélène Parmelin, the wife of painter Edouard Pignon—both were among Picasso's closest friends. "And all of the paintings are of Jacqueline. She has the gift of becoming painting to an unimaginable

All of Notre-Dame-de-Vie is made up of Jacqueline, rests upon Jacqueline, signifies Jacqueline. And all of the paintings are of Jacqueline. She has the gift of becoming painting to an unimaginable degree. She has within her that wonderful power on which the painter feeds...She peoples Notre-Dame-de-Vie with her hundred thousand possibilities. She unfurls ad infinitum. She becomes all characters...She is that huge nude or that delicate nude, that abridgement of a woman or that long discourse on femininity...During these ten extraordinary years of Picasso's life, painting and love have passionately mated, blended...The painter's tremendous vitality feeds on that love, which is itself painting and vice versa. It is the Song of Songs of Notre-Dame-de-Vie.



Pablo Picasso, *Dora Maar au chat*, 1941. Sold, Sotheby's New York, 3 May 2006, lot 14. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Present lot, detail.



degree. She has within her that wonderful power on which the painter feeds...She peoples Notre-Dame-de-Vie with her hundred thousand possibilities. She unfurls ad infinitum. She becomes all characters...She is that huge nude or that delicate nude, that abridgement of a woman or that long discourse on femininity...During these ten extraordinary years of Picasso's life, painting and love have passionately mated, blended...The painter's tremendous vitality feeds on that love, which is itself painting and vice versa. It is the Song of Songs of Notre-Dame-de-Vie" (op. cit., 1966, pp. 14-15).

Jacqueline is always the model, in as many guises as Picasso can invent for her; she is the ultimate and universal woman who is the sole object of the artist's obsessive attention and efforts. "It is characteristic of Picasso, in contrast to Matisse and many other twentieth century painters," Bernadac has written, "that he takes as his model—and as his Muse—the woman he loves and who lives with him, not a professional model...This has its consequences for his emotional as well as his artistic life: for the beloved woman stands for 'painting', and the painted woman is the beloved; detachment is an impossibility" (op. cit., 1988, p. 78).

This passionate affair with the model, acted out in the privacy of the studio and thereafter revealed to the world, had always been the motivating impetus, the vital pulse in Picasso's life and art; this mutual interaction gave intensity and meaning to his love life, and as importantly fueled the mercurial energy and variety in his work. "No painter has ever gone so far in unveiling the feminine universe in all the complexity of its real and fantasy life," Bernadac declared. "This intimate, passionate awareness is a constant source of renewal for his painting, which revels in the variety of the repertoire of forms that it affords, mineral and carnal by turns" (*ibid.*, p. 80).

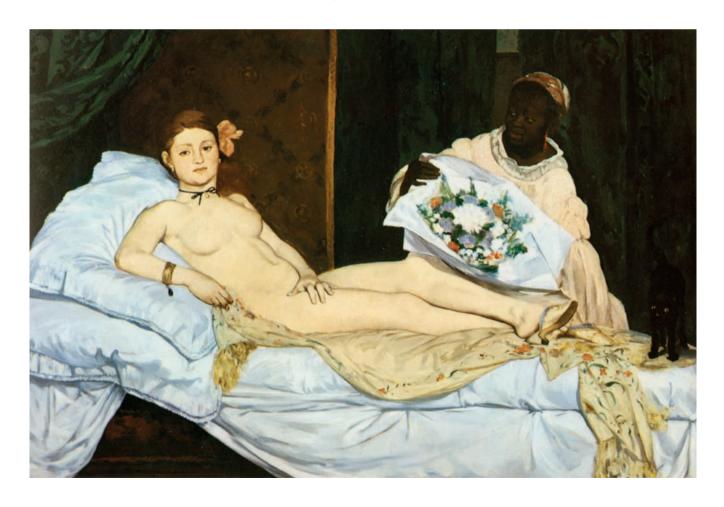
Jacqueline never posed. There was no need for her to do so—Picasso merely required the stimulation of her proximity. He subjected her presence, however quotidian and domestic it might be, to the lively play of his imagination and the abundant store of his fantasies. As he seized the moment, the paintings sprang forth, day after day, filling his studio during this spectacular Indian summer of his late career.

The new artist and model theme was broadly flexible in its parameters, and hospitable to the introduction of new elements, as the opportunity might present itself—indeed this was the case in early months of 1964 when Picasso pounced on the serendipitous appearance of the little black cat. Its presence inspired Picasso to allude once again to Manet, this time to the

Edouard Manet, *Olympia*, 1863. Musée d'Orsay, Paris.

Pablo Picasso, Femme nue couchée jouant avec un chat, Mougins, 3 and 23 March 1964. Von der Heydt-Museum, Wuppertal. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Pablo Picasso, *Jacqueline in turkish Costume*, 1955. Private Collection. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS). New York.





once scandalous *Olympia*, 1863, a far more overtly erotic subject than the artist's *Le dejéuner sur l'herbe*, 1863 (Musée d'Orsay, Paris), the painting which had inspired Picasso to create numerous variations in homage during 1958-1960. A coal-black feline lurks at the edge of the courtesan's bed in *Olympia*. The inclusion of the newcomer kitten provided Picasso an irresistible pretext to play visual games, rife with sexual innuendo, that further heightened the amorous mood in the canvases he painted of Jacqueline between February and May 1964.

In 1939, while speaking with the photographer Brassaï, Picasso declared, "I don't like high-class cats that purr of the couch in the parlor, but I adore cats that have turned wild, their hair standing on end. They hunt birds [Zervos, vol. 9. no. 297], prowl, roam the streets like demons. They cast their wild eyes at you, ready to pounce on your face. And have you noticed that female cats in the wild are always pregnant? Obviously they think of nothing but love" (quoted in Brassaï, Conversations with Picasso, Chicago, 1999, p. 60).

The painter (as onlooker and author), his model, and her pet comprise in this Femme au chat a ménage à trois of sorts. Having leapt into Jacqueline's lap, the cat occupies the very place where the artist might have rendered his nude sitter's sex. Picasso was certainly calling attention to the double entendre in the French use of chatte for a female cat, and as street slang for a woman's pudenda, as exists in English as well.

"For Matisse, the sex slid, disappeared in the thighs of the odalisque," Parmelin observed. "It existed primarily in harmonies, colors and arabesques...The admirable nudes of Matisse have no sex, just as they have no glances. The nudes of Picasso have a glance and a sex. The sex of a nude is for him an essential part of the body whose reality he seeks...For Picasso, the sex of painting and of reality is a mark as ubiquitous as the eye, it is the eye of the body, its crucial point; it is a flower of paint that expands in lines, in spots, or in colors at the tip of the stem which rises from where the legs join. It is that of a lover or a poet, without hindrance and without misunderstanding...If Picasso praises love, he makes no bones about it" (op. cit., 1966, p. 158).

The unusual presence of a foreign element in the paint film, as mentioned above, is surely a sexual allusion. Upon close inspection, numerous paintbrush bristles are visible in certain areas of the canvas, including the black silhouette of the cat. Brushes occasionally lose hairs, which painters normally pluck from the surface of the canvas before the pigment dries. An old, often-used brush might come apart altogether if it has been handled too roughly, and Picasso may have

capitalized on one such accident to disperse the bristles in various parts of the canvas, as if they were shed cat fur or the fetishistic cuttings of pubic hair.

Jacqueline's "glance"—to apply Parmelin's term—is direct and inviting in Femme au chat assise dans un fauteuil. Using a favorite pictorial device, Picasso has dovetailed light and dark profiles to form a beaming lunar visage for Jacqueline, and likewise configured her breasts in multiple contours and forms. The complexity of facture in Mme Picasso's upper body stems from the layering of light and dark patches of color, attesting to the additive process to which Picasso subjected this canvas during the multiple sessions he spent on it. As final touches, Picasso applied several linear arabesques in black to denote the shape of his wife's breasts. Most intriguing of all, perhaps, is a vertical, thread-like strand of white paint, running down from Jacqueline's hair and alongside her right breast. It articulates a straight plumb-line that magically stabilizes the vast sea-like tumult of paint.



## 22A

## AUGUSTF RODIN (1840-1917)

Le Penseur, taille de la porte dit "moyen modèle"

signed 'A. Rodin' (on the right side); inscribed with foundry mark 'ALEXIS RUDIER Fondeur. PARIS' (on the back of the mound); with raised signature 'A. Rodin' (on the underside) bronze with black and brown patina Height: 27% in. (70.9 cm.)
Conceived in 1880 and cast in December 1924

## \$7.000.000-10.000.000

### **PROVENANCE**

Musée Rodin, Paris.

M. Augustus Smith, New Jersey (acquired from the above, December 1924).

By descent from the above to the present owners.

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G. Grappe, *Catalogue du Musée Rodin*, Paris, 1929, pp. 73-74 (other casts and versions illustrated).

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A.E. Elsen, Rodin, New York, 1963, pp. 52-53, 55 and 57 (larger version illustrated, pp. 52 and 54).

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R. Descharnes and J.-F. Chabrun, *Auguste Rodin*, Lausanne, 1967, p. 75 (another cast illustrated, p. 74).

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L. Goldscheider, *Rodin: Sculptures*, London, 1970, pp. 8 and 117 (plaster version illustrated, pl. 14; larger cast illustrated, pls. 15-16).

J.L. Tancock, *The Sculpture of Auguste Rodin: The Collection of the Rodin Museum*, Philadelphia, 1976, pp. 111-112, 114 and 116-120, no. 3a (another cast illustrated, p. 113; larger version illustrated, p. 115).

A.E. Elsen, ed., *Rodin: Rediscovered*, Washington, D.C., 1981, p. 333, no. 261 (clay version illustrated, p. 67, figs. 3.11-3.12).

C. Vincent, "Rodin at the Metropolitan Museum of Art: A History of the Collection" in *The Metropolitan Museum of Art Bulletin*, vol. 38, no. 4, Spring 1981, pp. 4-5, 7 and 11 (another cast illustrated, p. 6, fig. 3).

P. Gsell, *Rodin on Art and Artists*, New York, 1983, pp. 10 and 82 (another version illustrated, p. 12).

A.E. Elsen, *The Gates of Hell by Auguste Rodin*, Stanford, 1985, pp. 57-58 and 72 (clay version illustrated, figs. 50, 52 and 60).

R. Grunfeld, *Rodin: A Biography*, New York, 1987, pp. 187, 192, 366, 425, 431, 445, 460, 466, 468, 502, 503-505, 550 and 557.

P.J. Marandel, "Rodin's 'Thinker': Notes on the Early History of the Detroit Cast" in *Bulletin of the Detroit Institute of Arts*, vol. 63, no. 34, 1988, pp. 33 and 42 (another version illustrated, p. 32).

R. Butler, *Rodin: The Shape of Genius*, New Haven, 1993, pp. 158, 219, 388, 340, 355, 361, 377, 388, 404, 408, 413, 414, 417, 422-427, 429-433, 448-449, 452, 465 and 515 (larger version illustrated, pp. 157, 383 and 428, figs. 63, 155 and 177).

F. Fergonzi, M.M. Lamberti and C. Riopelle, *Michelangelo nell'Ottocento: Rodin e Michelangelo*, Florence, 1996, p. 80, no. 15 (another cast illustrated, pp. 42, 81 and 124).

R. Butler and S.G. Lindsay, The Collections of the National Gallery of Art Systematic Catalogue: European Sculpture of the Nineteenth Century, New York, 2000, pp. 321-325 and 376 (another cast illustrated, pp. 323-324; larger version illustrated, p. 325).

I. Ross and A. Snow, *Rodin: A Magnificent Obsession*, New York, 2001, pp. 96 and 175 (another cast illustrated on a frontispiece; other casts and versions illustrated, p. 97, pl. 73).

A. Le Normand Romain, *Rodin: The Gates of Hell*, Paris, 2002, pp. 66 and 68-69 (other casts and versions illustrated, pp. 67-69).

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. 161, 169, 170 and 174-175, no. 38 (other casts and versions illustrated, pp. 174-179, figs. 131-134 and 136).

R. Masson and V. Mattiussi, *Rodin*, Paris, 2004, pp. 38 and 40 (larger version illustrated, pp. 38-39).

R.M. Rilke, *Auguste Rodin: Illustrated*, New York, 2006 (reprint), p. 77 (larger version illustrated).

A. Le Normand-Romain, *The Bronzes of Rodin: Catalogue of Works in the Musée Rodin*, Paris, 2007, vol. II, pp. 584-595 (other casts and versions illustrated)

A. Le Normand-Romain, *Rodin*, New York, 2014, pp. 1, 42, 80, 90, 91-92, 95, 105, 118, 178, 339-340, 344, 389 and 390 (other casts and 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 2014-4335B.





The present bronze is an early and exceptionally high-quality cast, with an exquisite black and brown patina, of *Le Penseur*, Rodin's iconic modern sculpture of a powerfully cogitating man. "What makes my *Thinker* think," the artist explained, "is that he thinks not only with his brain, with his knitted brow, his distended nostrils, and compressed lips, but with every muscle of his arms, back, and legs, with his clenched fist and gripping toes" (quoted in J. Tancock, *op. cit.*, 1976, p. 112). The *Penseur* offered here was cast in 1924 by the Alexis Rudier Foundry, known for creating some of the most desirable bronzes of Rodin's oeuvre; it was acquired in the very month of its casting by Augustus Smith, an American engineer who had admired the colossal version of the sculpture at the Saint Louis World's Fair two decades earlier. The present bronze has never again changed hands, remaining a treasured possession of Smith and his descendants for nearly a full century.

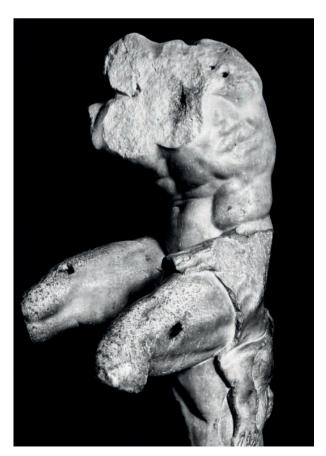
Rodin originally conceived *Le Penseur* as part of *La porte de l'enfer*, his monumental gateway representing Dante's *Inferno*. The French State awarded Rodin the commission for the portal in 1880, and *Le Penseur* was among the earliest figures that he modeled for the project. At first, he intended the ruminating man as an image of Dante contemplating his own work and considered reproducing the poet's gaunt physique and historical garb. He soon opted to divest the sculpture of such explicit reference, though, producing a timeless and universal symbol of reflection and creative genius. *Le Penseur* had achieved its definitive form by 1882, when the clay model was photographed in the studio; by 1884, Rodin had detached the figure from *La Porte* and cast it in bronze as an independent sculpture.

"The Thinker has a story," the sculptor explained. "In the days long gone by, I conceived the idea of *The Gates of Hell*. Before the door, seated on a rock, Dante, thinking of the plan of his poem. Behind him, Ugolino, Francesca, Paolo, all the characters of *The Divine Comedy*. This project was not realized. Thin, ascetic, Dante in his straight robe separated from the whole would have been without meaning. Guided by my first inspiration I conceived another thinker, a naked man, seated upon a rock, his feet drawn under him, his fist at his teeth, he dreams. The fertile thought slowly elaborates itself within his brain. He is no longer dreamer, he is creator" (quoted in A.E. Elsen, *op. cit.*, 2003, p. 175).

Rodin was a daring choice for the commission of *La porte de l'enfer*, which was designated for a proposed Musée des Arts Décoratifs in Paris. He had first exhibited at the Salon only three years earlier, at the age of 37; the astonishing veracity of his public debut, the life-sized male nude *L'age d'arain*, had given rise to accusations—unwarranted and ultimately dispelled—that he had cast the figure from life. Yet he won the unequivocal confidence of Edmond Turquet, the recently appointed Undersecretary of State for Fine Arts, who was eager to demonstrate the progressive stance of the new arts administration with the commission of *La Porte*.

Turquet granted Rodin a spacious studio at the state-owned Dépôt des Marbres and ample funds to hire models. The sculptor also insisted upon unprecedented autonomy in choosing the format and even the subject matter of the doors. An avid reader of Dante, he had made drawings on Dantesque themes for well over a decade, and his 1876 sculpture *Ugolin assis* was inspired by the poet's thirty-third





canto. "Dante's *Divina Commedia*—it was always in my pocket," Rodin later recalled. "I read it every time I had a free moment. My head was like an egg ready to hatch. Turquet broke the shell" (quoted in R. Masson and V. Mattiussi, *op. cit.*, 2004, p. 26).

Rodin initially turned for formal inspiration to Ghiberti's doors for the Florence Baptistery, which he had admired on his journey to Italy in 1875-1876. His earliest sketches for La porte de l'enfer show a compartmentalized structure with eight independent panels, each illustrating a major incident from the Inferno. He soon broke free from this traditional model, though, and forged a unreservedly novel solution that transcends the banal realm of narrative. On each of the double doors, he placed a single towering panel, filled with a lavalike flow of nearly two hundred anguished and tormented figures, floating and churning in a free matrix. Rather than a literal sculptural equivalent of Dante's theological ordering, he created in this way his own personal accounting of the moral costs of modern life. "The word gave way to the reality of moving flesh, stretched muscles, arched backs, to provocative buttocks, grasping hands, collapsed bodies, exhausted countenances," Albert E. Elsen has written (op. cit., 2003, p. 170).

From the outset, Rodin envisaged *Le Penseur* as the linchpin of this tragic and timeless epic. The nude, pondering man appears in a rough but recognizable prototype at the very center of the tympanum in the sculptor's third maquette for the gateway, which may date as early as 1880. In the completed portal, the figure retains this position of prominence, set off from the sea of writhing bodies on a projecting console—the visionary surrounded by his vast and complex vision.

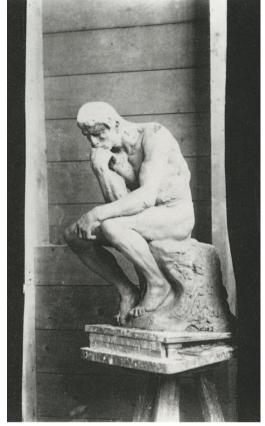
In its final form, *Le Penseur* depicts a man with a mature, lined face and a rugged, powerful body. His knobby musculature, hunched posture, and rocky seat derive from the ancient Belvedere Torso; his head is lowered and his chin rests against his hand, a traditional posture of meditation and introspection dating back to Dürer's influential engraving *Melencolia* (1514). Although the brooding power of *Le Penseur* recalls works such as Michelangelo's *Il Pensieroso*, which Rodin had admired on his trip to Florence, a sense of suffering and struggle now supplants the calm immobility of Michelangelo's muscular intellectual. The novel, cross-wise pose that Rodin exploits—the right elbow resting on the left knee—creates an effect of unmitigated self-absorption, while the curved back, straining shoulders, and pulsing veins accentuate the total effort required of mind and body alike to resolve a difficult problem.

Rodin with *Le Penseur*, July 1905. Photogravure by Edward Steichen. © 2018 The Estate of Edward Steichen / Artists Rights Society (ARS), New York

Michelangelo, II Pensieroso (Lorenzo de' Medici), circa 1525. Medici Chapel, San Lorenzo, Florence. Photo: Scala / Art Resource, NY.

Apollonius of Athens, The Belvedere Torso, 1st century BC. Musei Vaticani, Vatican City. Photo: Alinari Archives, Florence / Bridgeman Images.





Le Penseur was the earliest in a long line of figures from La Porte that Rodin brought forth as autonomous works. He first cast the sculpture in bronze in 1884, as noted above; it was exhibited in Copenhagen in 1888 with the title Le Poète, the next year at the Galerie Georges Petit as Le Penseur, Le Poète, Fragment de la porte, and finally in Geneva in 1896 with the title by which it is known today.

The sculpture began its astonishing rise to fame in the early years of the twentieth century, when Rodin enlarged it to colossal proportions, as well as reducing it to smaller sizes. He first showed the monumental *Penseur* in public at the Paris Salon in 1904, where it aroused such wide-reaching enthusiasm that Gabriel Mourey, editor of *Les arts de la vie*, launched a public subscription to purchase it for the State. Donations streamed in from all quarters, and the colossal bronze was installed in front of the Panthéon in 1906. "The work's success far outstripped anything Rodin could have imagined," Antoinette Le Normand-Romain has written (*op. cit.*, 2007, vol. 2, p. 594).

By this time, *Le Penseur* had thoroughly transcended its origins in *La porte de l'enfer*. France was in the grip of social and economic strife, and the sculpture was now perceived as a veritable homage to the people—not a fatalistic poet-hero ruminating over mankind's tragic destiny, but instead an ordinary worker engrossed in thought after his labors, an enduring symbol of resourcefulness and hope. "We have chosen this magnificent work from among all the others," explained Mourey, "because it is no longer the poet suspended over the gulfs of sin and expiation, crushed by pity and terror at the inflexibility of a dogma, it is no longer the exceptional being, the hero; it is our brother in suffering, in curiosity, in thought, in joy, the bitter joy of seeing and knowing; it is no longer a superhuman being, one predestined, it is simply a man of all times" (quoted in R. Masson and V. Mattiussi, *op. cit.*, 2004, p. 114).

It was at this very same moment—at the 1904 World's Fair held in St. Louis, which celebrated the centennial of the Louisiana Purchase—that Augustus Smith (1868-1932), the earliest owner of the present bronze, first saw Rodin's work. Raised in New York in a townhouse on West

Auguste Rodin, *La Porte de l'enfer*, 1880-1900. Stanford University Museum of Art. Photo: Jason O. Watson (USA: California photographs) / Alamy Stock Photo.

Clay model of *Le Penseur* in Rodin's studio, 1882. Photography by Victor Pannelier. Musée Rodin, Paris.

Present lot, detail.





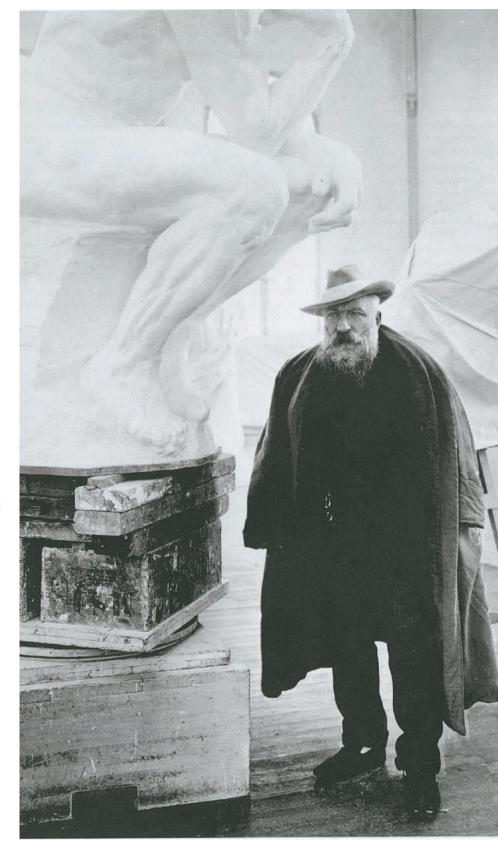
Guided by my first inspiration I conceived [a] thinker, a naked man, seated upon a rock, his feet drawn under him, his fist at his teeth, he dreams. The fertile thought slowly elaborates itself within his brain. He is no longer dreamer, he is creator.

# Auguste Rodin

44th Street that still stands today, Smith graduated from Columbia University in 1889 and went on to a successful career as a civil engineer and contractor. He built the West Bank Lighthouse at the entrance to New York Harbor, founded a prosperous steel-fabrication business, and designed and patented a coal-handing system that was installed at either end of the Panama Canal. At the World's Fair in 1904, this man of science—himself a thinker—must have been struck by the colossal bronze *Penseur*, newly cast, that presided over the wide-ranging exhibition.

Smith did not acquire *Le Penseur* right away; the cast that he saw in St. Louis subsequently entered the collection of railroad magnate Henry Walters and is now displayed on the campus of the University of Louisville. Yet Smith did not forget Rodin's iconic figure. In November 1924, he contacted the Musée Rodin to inquire about the cost of *Le Penseur*; on 5 December, he commissioned the present bronze directly from the museum for 30,000 francs. The sculpture was cast that same month and left France by boat, bound for New York City, on 6 March 1925.

The Musée Rodin records 17 bronze casts of *Le Penseur* at its original, and present, scale that were produced during Rodin's lifetime by the foundries Griffoul, François Rudier, and Alexis Rudier; after the sculptor's death, between 1919 and 1945, Alexis Rudier cast an additional 17 bronzes under the supervision of the Musée, of which the present *Penseur* is an early example. A final nine casts of the sculpture were cast by Georges Rudier in 1954-1969. From the two earlier editions, no more than ten casts total remain in private hands; at least twenty-four are housed in major institutions around the world, including The Metropolitan Museum of Art, New York; National Gallery of Art, Washington, D.C.; Montreal Museum of Fine Arts; Ny Carlsberg Glyptotek, Copenhagen; and National Gallery of Western Art, Tokyo.



Present lot, detail.

Rodin beside the colossal plaster of *Le Penseur*, 1904. Photograph by Albert Harlingue. Musée Rodin. Paris.

### 23A

## GUSTAVE CAILLEBOTTE (1848-1894)

Le Pont de l'Europe, esquisse

stamped with signature 'G. Caillebotte.' (lower right) oil on canvas 25½ x 32 in. (64.7 x 81.3 cm.)
Painted in 1876

\$6.000.000-9.000.000

#### **PROVENANCE**

Estate of the artist.

Galerie Lorenceau, Paris (acquired from the above, 1971).

Stephen Hahn, New York (acquired from the above, 1972 and until at least 1978)

Private collection, Lausanne.

Richard M. Cohen, Los Angeles (acquired from the above, 20 November 1981). Private collection, Switzerland (by descent from the above); sale,

Christie's, New York, 6 November 2002, lot 26.

Acquired at the above sale by the present owners.

#### **EXHIBITED**

Paris, Galerie des Beaux-Arts, *Gustave Caillebotte: Rétrospective*, May-July 1951, no. 11 (titled *Pont de l'Europe*).

New York, Wildenstein & Co., Inc., *Gustave Caillebotte: A Loan Exhibition of Paintings*, September-October 1968, no. 7 (titled *Study for Le Pont de l'Europe*).

The Cleveland Museum of Art; New Brunswick, The Rutgers University Art Gallery and Baltimore, The Walters Art Gallery, *Japonisme: Japanese Influence on French Art*, 1854-1910, July 1975-January 1976, p. 134, no. 183 (illustrated; titled *Le Pont de l'Europe*).

Houston, The Museum of Fine Arts and The Brooklyn Museum, *Gustave Caillebotte: A Retrospective*, October 1976-April 1977, p. 107, no. 23 (illustrated; titled *Esquisse pour Le Pont de l'Europe, variant* and dated 1876-1877). Memphis, The Dixon Gallery and Gardens, *Impressionists in 1877*, December 1977-January 1978, p. 24, no. 2 (illustrated, p. 25; titled *Esquisse pour Le Ponte de l'Europe*).

New York, Acquavella Galleries, Inc., *Nineteen and Twentieth Century Master Paintings*, May-June 1981, pp. 5 and 10, no. 3 (illustrated in color, p. 11; titled *The Pont de l'Europe* and dated 1876-1877).

Washington, D.C., National Gallery of Art, Manet and Modern Paris: One Hundred Paintings, Drawings, Prints and Photographs by Manet and His Contemporaries, December 1982-March 1983, p. 62, no. 13 (illustrated, p. 63; titled *The Pont de l'Europe* and dated 1876-1877).

Los Angeles County Museum of Art, *Monet to Matisse: French Art in Southern California Collections*, June-August 1991, p. 40 (illustrated in color; titled *On the Pont de l'Europe* and dated 1876-1877).

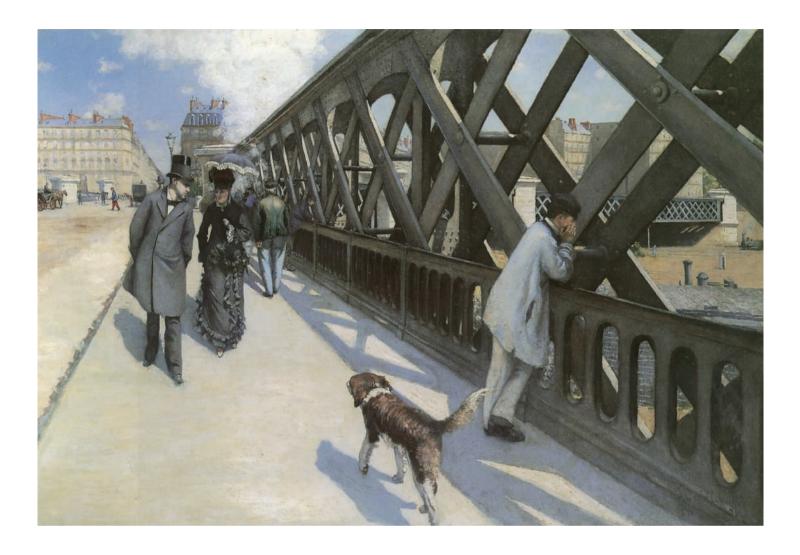
#### LITERATURI

M. Berhaut and D. Wildenstein, *Gustave Caillebotte*, Paris, 1951, no. 24. K. Varnedoe, "Caillebotte's Pont de l'Europe: A New Slant" in *Art International: The Lugano Review*, vol. XVIII, no. 4, 20 April 1974, p. 28 (illustrated, fig. 2; titled *Sketch for Le Pont de l'Europe (variant)*). M. Berhaut, *Caillebotte: Sa vie et son oeuvre, catalogue raisonné des peintures et pastels*, Paris, 1978, p. 93, no. 45 (illustrated; titled *Le Pont de l'Europe*).

K. Varnedoe, *Gustave Caillebotte*, Paris, 1988, p. 80 (illustrated, fig. 16a; titled *Esquisse pour Le Ponte de l'Europe (variante)* and dated 1876-1877). M. Berhaut, *Gustave Caillebotte: Catalogue raisonné des peintures et pastels*, Paris, 1994, p. 86, no. 50 (illustrated).

The Comité Caillebotte has confirmed the authenticity of this work.





The present canvas is the sole oil study, highly finished and well over half-scale, that Caillebotte painted for his monumental *Le Pont de l'Europe*, an iconic representation of modern, industrialized Paris by the Impressionist group's most uncompromising interpreter of the newly transformed city (Berhaut, no. 51; Kimbell Art Museum, Fort Worth). The painting depicts one of the engineering marvels of Caillebotte's day, an immense bridge spanning the rail yards of the Gare Saint-Lazare. Two men gaze through the massive iron trellises of the bridge toward the depot, the roof of which is glimpsed between the X-shaped girders at the right. Rather than cloaking the latticework of the bridge in vapor, as Monet did in his contemporaneous views of the station, Caillebotte audaciously exploited its unembellished geometry—the embodiment of brute industrial architecture—to organize his composition. The structural elements of the *Le Pont de l'Europe, esquisse*, flattened against the plane of the canvas and cut off by its edges, press the figures into the very foreground, inviting the viewer to occupy the notably empty space to their right and to join them in contemplating the spectacle of modernity below.

The construction of the Pont de l'Europe in 1865-1868 was part of a wholesale transformation of the physical fabric of Paris that took place following the establishment of the Second Empire. Under the aegis of Baron Georges Haussmann, Napoleon Ill's powerful Prefect of the Seine, the narrow, winding streets of the medieval city were largely razed and replaced by eighty-five miles of broad, straight boulevards, which became the most visible and important social space of the new French capital. The Pont de l'Europe consisted of six intersecting spans, each carrying a different avenue over the Gare Saint-Lazare, which was expanded during this period to accommodate an upsurge in train traffic. The bridge was therefore a vivid emblem not only of the contemporary metropolis and its new network of movement, but also of the exponential growth of the railway system, one of the nation's primary agents of change and advancement.

Gustave Caillebotte, *Le Pont de l'Europe*, 1876. Musée du Petit Palais, Geneva.

Gustave Caillebotte and his dog Bergère on the place du Carrousel, 1892. Photograph by Martial Caillebotte.



If Pont de l'Europe is placed in conversation with Monet's pictures, the visual gesture across the rail yard is reciprocated by the Monets. They link in a secret dialogue—experientially and across space—that yields a complex, time-bound, physical understanding of the Gare Saint-Lazare.

## Michael Marrinan

Born in Paris in 1848, Caillebotte witnessed first-hand the massive demolitions and extensive new construction that Haussmann's program entailed. He grew up at 77, rue de Miromesnil in the Quartier de l'Europe, a ten-minute walk from the huge iron bridge; from his family home, he had to cross the Pont de l'Europe to reach the Café Guerbois and the Café de la Nouvelle-Athènes, where the Impressionist circle gathered. "Every street here was pierced, and every building built, during the artist's lifetime," Kirk Varnedoe has written. "The whole ensemble was an exceptionally unified and undiluted microcosm of the new look that Haussmann's boulevards had imposed throughout Paris" (op. cit., 1988, p. 88).

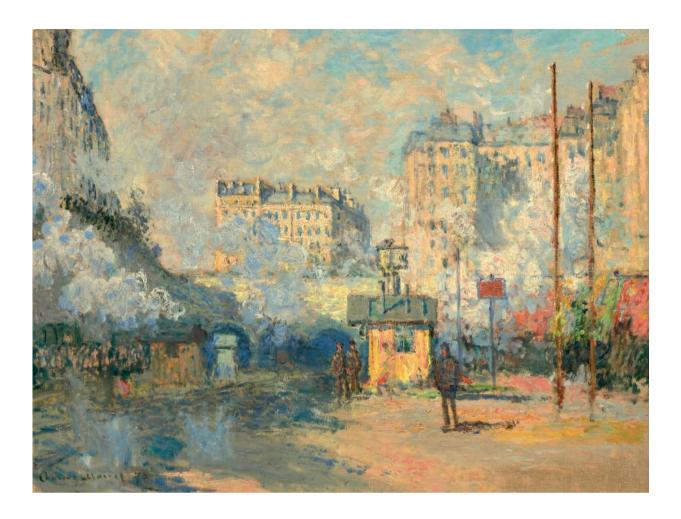
The Kimbell Le Pont de l'Europe is one of two Salon-sized views of the bridge that Caillebotte painted in 1876-1877. The other (Berhaut, no. 49; Musée du Petit Palais, Geneva) was part of a triptych of Parisian street scenes that he showed at the Third Impressionist Exhibition in 1877, which established the young painter as a leader of the group. Although both variants of the Le Pont de l'Europe celebrate the industrial severity of the iron structure, they are dramatically different in composition. The Geneva painting depicts a more conventional, plunging vista along one of the bridge's six slanting spans, while the giant latticework in the Kimbell version and the present study is rendered parallel to the picture plane, simultaneously framing and denying the view into depth. In place of the lateral expanse of the Geneva picture, the composition is now boldly cropped on all sides, with no figure complete and neither the top of the trellis nor the ground line visible. The image thus reads as an instantaneous "sliceof-life" caught by a camera, the technological modernity of the chosen site matched by that of Caillebotte's artistic effects.

Taken together, the two paintings suggest an unfolding narrative. In the Geneva canvas, the top-hatted man—by contemporary account, a portrait of Caillebotte himself—strolls along the bridge, the quintessential urban flâneur. He turns his head slightly to the right, as if something had momentarily caught his attention. The present composition renders the next chapter in the sequence, as the smartly attired protagonist stops in his tracks beside a figure in a blue worker's smock to observe the activity in the railyard. Their eyes and ours are drawn toward the train shed by a puff of white steam that stands out against the dominant blue-gray tonality of the image. The screen of metalwork, however, blocks our view of the locomotives themselves, evoking the fractured and fugitive essence of the modern experience.

"This acknowledgment and refusal of the trains—symbols of progress, forward movement, and modern life—render them an absent presence," Alexandra Wettlaufer has written, "in ways that allow viewers to experience the radical disconnection between human subjectivities in the urban landscape" (Gustave Caillebotte: The Painter's Eye, exh. cat., National Gallery of Art, Washington, D.C., 2015, p. 76)







The two central figures in the present composition differ in class but share a view of modern Paris at work, emblematic of the way that industrialization blurred long-standing patterns of association. The man in the blue smock wears a stylish bowler that implies a certain upward mobility, suggesting that he is both a laborer and a businessman, maybe a shopkeeper. The top-hatted man, in contrast, is a true bourgeois, with grey frock coat and gloved hands. "They are transfixed by the spectacle of modern technology," Julia Sargraves has written, "as if held firmly by the crossed and bolted iron girders of the Pont de l'Europe itself" (Gustave Caillebotte, Urban Impressionist, exh. cat., The Art Institute of Chicago, 1995, p. 107). Despite their joint attention, however, the men do not interact, each apparently lost in thought. Perhaps Caillebotte had in mind the powerful oppositions that marked his own life at this transformative juncture—born into an affluent, highly traditional family, yet newly dedicated to the radical Impressionist cause.

Caillebotte was not the first of his avant-garde colleagues to locate his exploration of modern Paris in the area of the Pont de l'Europe. In the Salon of 1874, Manet had shown a now-iconic scene of his model Victorine seated before an iron fence above the rail yards, with one of the bridge's piers and a bit of its latticework visible at the far right (Rouart and Wildenstein, no. 207; National Gallery of Art, Washington, D.C.). In both paintings, figures and cityscape are abruptly demarcated by an iron structure that takes the place of a true middle ground. The fence in Manet's image, however, functions like a cage enclosing the female figures, excluding them from the urban milieu in the background, which is almost wholly subsumed in steam and smoke. In Caillebotte's composition, by contrast, the X-shaped girders appear to facilitate and structure the view of the city—now, a determinedly male one.

The third modern painter, of course, to tackle this site was Monet, who began his *Gare Saint-Lazare* sequence in January 1877, working from an apartment on which Caillebotte paid the rent. Seven paintings from Monet's ensemble were shown at the Third Impressionist Exhibition in May of that year, which Caillebotte took the lead in orchestrating and financing. In the present *Le Pont de l'Europe, esquisse*, Caillebotte's protagonists look toward the main shed of the train station, with its enormous iron-and-glass roof—exactly the motif with which Monet began his own serial exploration of the site (Wildenstein, nos. 438-441). Through the frame of the bridge's trellis, the pair of onlookers gaze upon the depot as if the scene were a painting—Caillebotte, in effect, having created a second picture within his picture—just as visitors to the Third Impressionist Exhibition would have admired Monet's painted representations of the very same spectacle of industrialization.

"If Le Pont de l'Europe is placed in conversation with Monet's pictures, the visual gesture across the rail yard is reciprocated by the Monets," Michael Marrinan has written. "They link in a secret dialogue— experientially and across space—that yields a complex, time-bound, physical understanding of the Gare Saint-Lazare" (Gustave Caillebotte: Painting the Paris of Naturalism, Los Angeles, 2016, p. 102).

Gustave Caillebotte, *Le Pont de l'Europe*, 1876. Kimbell Art Museum, Fort Worth.

Edouard Manet, *La Gare Saint-Lazare*, 1872-1873. National Gallery of Art, Washington, D.C.

Claude Monet, Extérieur de la gare Saint Lazare, effect de soleil, 1878. Collection of Peggy and David Rockefeller; to be sold at Christie's New York, 8 May 2018, lot 26.





### 24A

## VINCENT VAN GOGH (1853-1890)

Vue de l'asile et de la Chapelle Saint-Paul de Mausole (Saint-Rémy)

oil on canvas 17% x 23% in. (45.2 x 60.3 cm.) Painted in Saint-Rémy, autumn 1889

\$35,000,000-55,000,000

### PROVENANCE

Theo van Gogh, Paris (by descent from the artist).

Johanna van Gogh-Bonger, Paris (by descent from the above).

Paul Cassirer, Berlin (acquired from the above, 20 February 1907).

Margarete Mauthner, Berlin (acquired from the above, May 1907).

With Galerie Marcel Goldschmidt & Co., Frankfurt-am-Main and Berlin.

Alfred Wolf, Stuttgart, Lintal, Switzerland and Buenos Aires (acquired from the above, after 1928); Estate sale, Sotheby & Co., London, 24 April 1963, lot 6.

Elizabeth Taylor, Los Angeles (acquired through her father Francis Taylor at the above sale); Estate sale, Christie's, London, 7 February 2012, lot 12. Acquired at the above sale by the present owner.

## EXHIBITED

Amsterdam, Stedelijk Museum, Vincent van Gogh, July-August 1905, no. 211 (titled Dorpsgezicht in den herfst).

Hamburg, Galerie Paul Cassirer; Dresden, Ernst Arnold Gallery and Berlin, Galerie Paul Cassirer, *Vincent van Gogh*, September-December 1905, no. 44 (titled *Herbstlandschaft (Provence)*).

(possibly) Bremen, Kunstverein, *Internationale Kunstausstellung*, February-April 1906, no. 94 (titled *Dorf im Herbst*).

Berlin, Galerie Paul Cassirer, *Vincent van Gogh*, May-June 1914, no. 114 (titled *Dorf im Herbst*).

(possibly) Berlin, Kronprinzenpalais, Nationalgalerie, *Van Gogh-Matisse*, 1921.

Berlin, Galerie Paul Cassirer, *Vincent van Gogh: Gemälde*, January 1928, p. 34, no. 88 (titled *Auvers im Herbest* and dated 1890).

Buenos Aires, Museo Nacional de Bellas Artes, *De Manet a nuestros días: Expósicion de pintura francesa*, July 1949, no. 170 (titled *Pasaje de Auvers-sur-Oise*).

New York, The Metropolitan Museum of Art, Van Gogh in Saint-Rémy and Auvers, November 1986-March 1987, pp. 152-153, no. 36 (illustrated in color, p. 152; titled View of the Church of Saint-Paul-de-Mausole). Los Angeles County Museum of Art, Monet to Matisse: French Art in Southern California Collections, June-August 1991, p. 73 (illustrated in color; titled View of the Asylum and Chapel at Saint-Rémy).

#### LITERATURE

J.B. de la Faille, *L'oeuvre de Vincent van Gogh: Catalogue raisonné*, Paris, 1928, vol. II, no. 803 (illustrated).

W. Scherjon and J. de Gruyter, *Vincent van Gogh's Great Period: Arles, Saint-Rémy and Auvers-sur-Oise, Complete Catalogue*, Amsterdam, 1937, p. 368, no. 208 (illustrated).

J.B. de la Faille, *Vincent van Gogh*, Paris, 1939, p. 540, no. 791 (illustrated; dated June 1890).

P. Leprohon, Tel fut van Gogh, Paris, 1964, p. 418.

J.B. de la Faille, *The Works of Vincent van Gogh: His Paintings and Drawings*, Amsterdam, 1970, pp. 305 and 643, no. F803 (illustrated, p. 305; titled *View of the Church of Labbeville near Auvers* and dated June 1890).

P. Lecaldano, L'opera pittorica completa di Van Gogh e i soui nessi grafici: Da Arles à Auvers, Milan, 1977, vol. II, p. 232, no. 850 (illustrated, p. 231; titled Veduta di Labbeville (dai campi) and dated June 1890).

J. Rewald, *Post-Impressionism: From Van Gogh to Gauguin*, New York, 1978, p. 339 (illustrated; titled *The Church of Saint-Paul at the Saint-Rémy Asylum*).

J. Hulsker, *The Complete Van Gogh: Paintings, Drawings, Sketches*, New York, 1980, p. 483, no. 2124 (illustrated; titled *Group of Houses and Church*).

W. Feilchenfeldt, Vincent van Gogh and Paul Cassirer, Berlin: The Reception of Van Gogh in Germany from 1901 to 1914, Zwolle, 1988, p. 122, no. F803 (illustrated; View of the Church of St. Rémy).

S. de Vries-Evans, *The Impressionists Revealed: Masterpieces from Private Collections*, Glenfield, 1992, p. 104 (illustrated in color, p. 105; titled *Asylum and Chapel at Saint-Rémy*).

I.F. Walther and R. Metzger, Vincent van Gogh: The Complete Paintings, Arles, February 1888—Auvers-sur-Oise, July 1890, Cologne, 1993, vol. II, p. 558 (illustrated in color; titled View of the Church of Saint-Paul-de-Mausole)

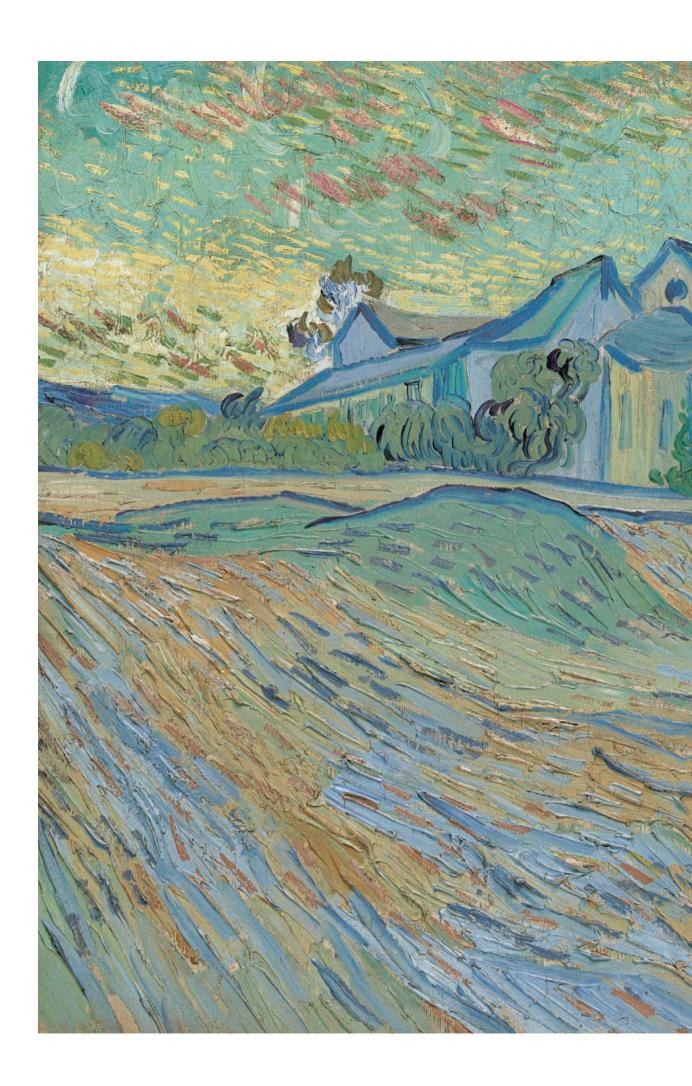
J. Hulsker, The Complete Van Gogh: Paintings, Drawings, Sketches, Revised and Enlarged Edition of the Catalogue Raisonné of the Works of Vincent Van Gogh, Amsterdam, 1996, p. 422, no. 2124 (illustrated; titled View of the Asylum of Saint-Rémy and dated October 1889).

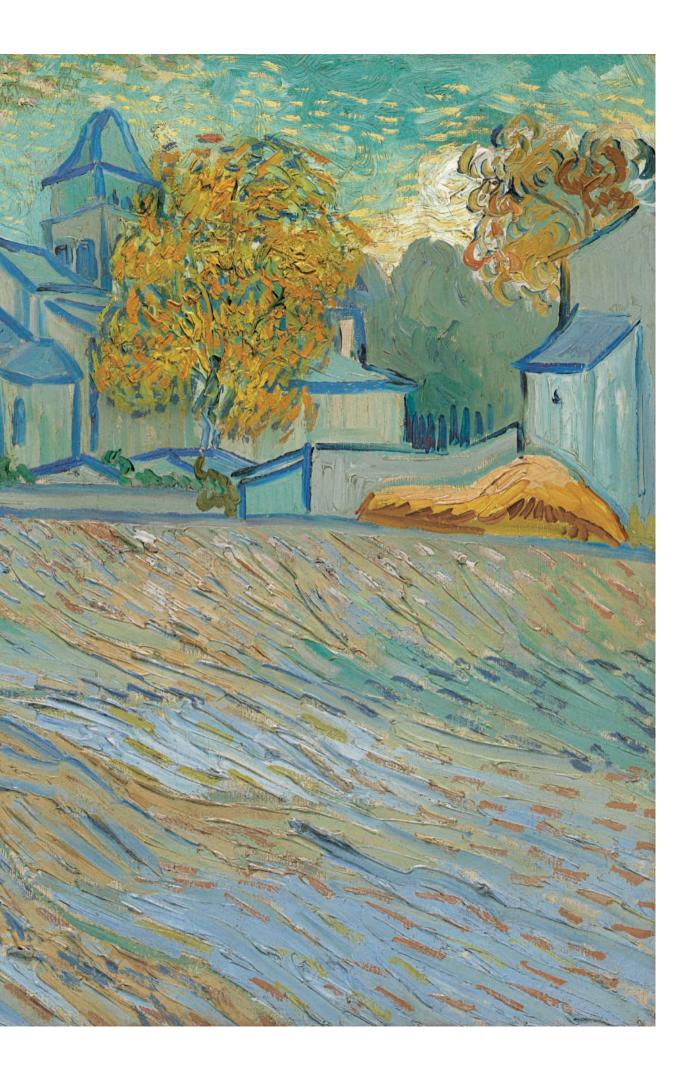
E. Mullins, Van Gogh: The Asylum Year, London, 2015, pp. 106-107 (illustrated in color, p. 106; titled View of the Church of Saint-Paul-de-Mausoleo).

Please note that this painting has been requested by the Detroit Institute of Arts for its forthcoming exhibition *Van Gogh in America* to be held from June-August 2020.

Previous spread: View of the asylum of Saint-Paul-de-Mausole with the Alpilles in the background. Postcard, *circa* 1940s.









I'm ploughing on like a man possessed, more than ever I have a pent-up fury for work. I think that this will contribute to curing me.

# Vincent van Gogh to Theo van Gogh in a letter, 5 and 6 September 1889

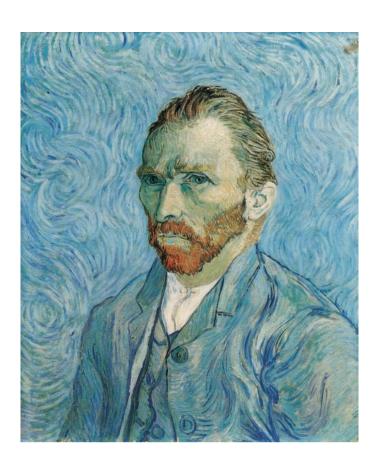
On an afternoon in mid-October 1889, Vincent van Gogh set up his easel in a recently tilled field and painted the Twelfth-Century Romanesque tower and chapel at the entrance to the former Augustinian monastery of Saint-Paul-de-Mausole in Saint-Rémy-de-Provence. The wings of the sprawling edifice had been converted into a private *maison de santé* for the mentally ill, directed by Dr. Théophile Peyron. Vincent had been a patient in the asylum since early May, and would remain there for just over a year, until 20 May 1890. "I'm ploughing on like a man possessed, more than ever I have a pent-up fury for work," Vincent declared to his brother Theo in a letter written on 5 and 6 September 1889. "I think that this will contribute to curing me" (Letters, no. 800).

Vincent may well have thought of himself as the laborer plowing a field whom he depicted on 2 September, the first new picture he had completed since mid-July (Faille, no. 625; sold, Christie's New York, 13 November 2017, lot 28A). The setting was one he treated numerous times: he viewed through the barred window in his room an enclosed field, aglow each morning in the light of the rising sun. Approximately a month later, Vincent painted this *Vue de l'asile et de* 

la Chapelle Saint-Paul de Mausole (Saint-Rémy). Unlike the canvas of the ploughman, however, which had been rendered indoors and from memory, he painted the chapel *en plein air*, his motif directly before him. An asylum attendant kept an eye on the artist while he worked.

This was a momentous development. Reeling from a fierce epileptic seizure that had befallen him on 16 July, Vincent had suffered for the ensuing three months to reach this point. He had been restricted to the asylum rooms; even when allowed, he was too perturbed to spend time in the enclosed hospital gardens. *Vue de l'asile* is unique in the artist's oeuvre—among the four-score landscapes that Vincent painted in Saint-Rémy, it is the only canvas that shows the buildings of Saint-Paul not from within or along its walls, but from the outside looking in.

Vincent's voluntary confinement at Saint-Rémy was the critical penultimate phase that linked the Arles and Auvers periods, during which the artist struggled to accept and adapt to the fits of temporal lobe epilepsy—a familial condition to which, then at age 36, he was increasingly prone—while desperately aspiring to success as a painter.



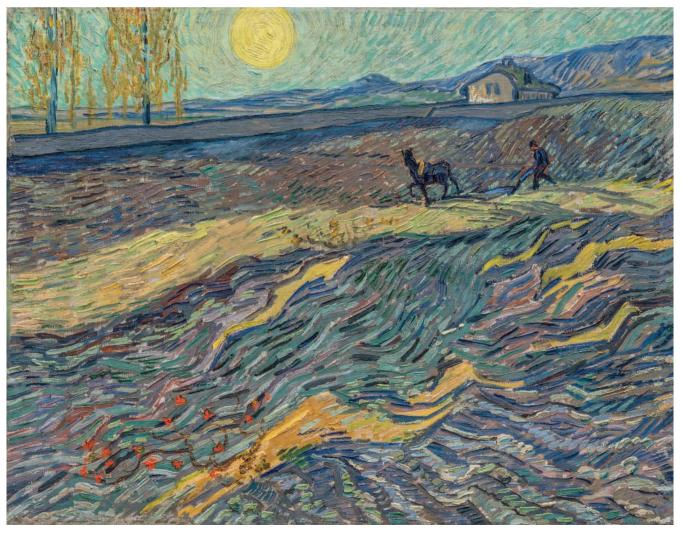
The tower and chapel of Saint-Paul-de-Mausole, Saint-Rémy, circa 1950s; Vincent van Gogh Foundation, Amsterdam.

Vincent van Gogh, *Autoportrait*, Saint-Rémy, 5-6 September 1889. Musée d'Orsay, Paris.

Vincent van Gogh, Labourer dans un champ, Saint-Rémy, 2 September 1889. Formerly in the Collection of Nancy Lee and Perry R. Bass; sold, Christie's New York, 13 November 2017, lot 28 A.

Although unable to recollect on his own, he knew well the account of dire events that occurred in Arles on the night of 23 December 1888. Following a violent argument with his Yellow House-mate Paul Gauguin, Vincent fell victim to a catastrophic seizure that led him to shear off the upper part of his own right ear, which he presented to the chambermaid at a local brothel.

A second "attack"—as Vincent called such episodes—struck him a month later; it became clear the artist could not live on his own. At the urging of the Reverend Frédéric Salles, the Protestant pastor in Arles, and with the approval of and financial assistance from Theo, Vincent consented to being placed in Dr. Peyron's care. Although the artist could continue painting, and was accorded use of a second room for a studio, his personal freedom would be subject to a daily regimen and other constraints, the ever-present reminder of which were the bars on his window.





There are moments when nature is superb, autumnal effects glorious in color, green skies contrasting with yellow, orange, green vegetation, earth in all shades of violet...

# Vincent van Gogh

Present lot, detail.

Vincent van Gogh, Arbres devant l'Hopital Saint-Paul à Saint-Rémy, 8 October 1889. Armand Hammer Museum, Los Angeles.

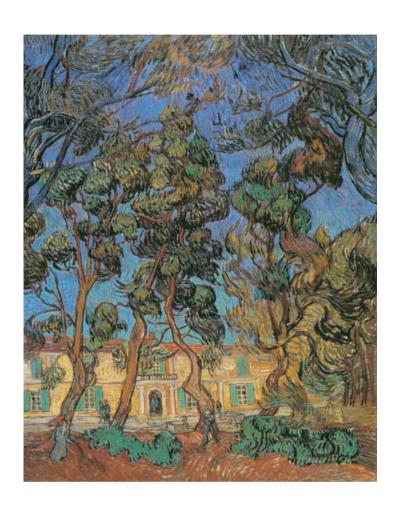
Vincent van Gogh, *Le Mûrier*, Saint-Rémy, 5 October, 1889. Norton Simon Museum of Art, Pasadena.

Vincent had been doing well during the first two months since his arrival at the Saint-Paul hospital. He had recently returned from an escorted visit to Arles, where he collected some of the paintings he had left behind. Memories of the town and events there may have confused and unsettled Vincent, but there was no apparent warning when on 16 July, while painting the entrance to one of the cavernous quarries near the asylum, with an attendant present, he suffered a relapse. "This new crisis, my dear brother, came upon me in the fields, and when I was in the middle of painting on a windy day," Vincent was finally able to write Theo on 22 August. "I'll send you the canvas, which I nevertheless finished" (Letters, no. 797; Faille, no. 744; Van Gogh Museum, Amsterdam).

Vincent ingested dirt and swallowed contents from one of his paint tubes before the orderly could stop him. Dr. Peyron had the artist confined to his room, denying him access to the studio, convinced that the very act of painting had instigated the seizure. Vincent, through Theo, hoped to persuade the doctor to relent. "For many days I've been absolutely distraught," Vincent wrote his brother, "as in Arles, just as much if not worse, and it's to be presumed that these crises will recur in the future, it is ABOMINABLE...You can imagine that I'm very deeply distressed that the attacks have recurred when I was already beginning to hope that it wouldn't recur. You'll perhaps do well to write a line to Dr. Peyron to say that working on my paintings is quite necessary to me for my recovery. For these days, without anything to do and without being able to go into the room he had allocated me for doing my painting, are almost intolerable to me" (ibid.).

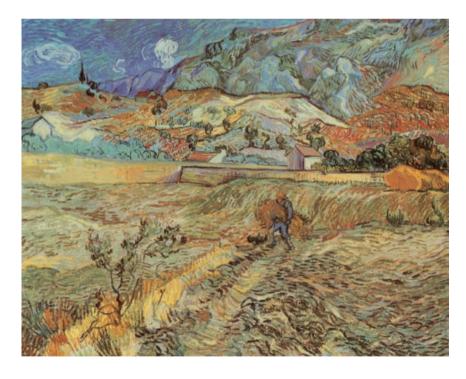
At the end of August, Dr. Peyron allowed Vincent to take up again his paints and brushes. The artist began by touching up some canvases he had done earlier in the summer, then turned to paint the ploughman in the field. He completed two magnificent self-portraits to demonstrate his fitness for work (Faille, nos. 626 and 627), while offering his heartfelt gratitude in pictures of the attendant Trabuc and his wife (nos. 629 and 631).

In late September, feeling increasingly confident about his improving condition, Vincent began to work outdoors-for the first time since the 16 July seizure-painting the trees within the hospital park and gardens, just as the leaves had begun turning color. By 8 October he had completed a half-dozen canvases of this kind. It was likely soon afterwards that he painted the present Vue de l'asile. Vincent—a pastor's son and at one time an impassioned evangelist himself-may have considered the hopeful, inspirational words in Christ's Sermon on the Mount: "the light of the world, a city on a hill" (Matthew 5:4). From the field, Vincent faced south-west; the declining rays of the autumnal, late afternoon sun reddened the undersides of the feathery cirrus clouds that soared high overhead. Vincent worked quickly to capture the transitional half-light and subdued ground hues late in the day, knowing that he must soon pack up and with the attendant head back inside.









Vincent van Gogh, *Le jardin de l'Hopital Saint-Paul*, Saint-Rémy, 8 October 1889. Museum Folkwang, Essen.

Vincent van Gogh, *Champs de blé avec paysan*, Saint-Rémy, 8 October 1889. Indianapolis Museum of Art.

Present lot, detail.

"I had more control over myself in these latest studies, because my state of health had firmed up," Vincent declared to the painter Émile Bernard on 8 October 1889 (Letters, no. 809). The autumnal canvases reveal an increasing subtlety in Vincent's use of color. He explored the tonal possibilities in complementary half-tones—purplish, violet hues—which he admired in the paintings of Delacroix (Letters, no. 800). "There are moments when nature is superb, autumnal effects glorious in color, green skies contrasting with yellow, orange, green vegetation, earth in all shades of violet," he wrote to Theo, also on 8 October. "Things that make you quite melancholy not to be able to render them" (Letters, no. 810).

Vincent moreover practiced greater control over his brushwork—"What a funny thing the touch is, the brushstroke," he explained to Theo on 10 September 1889. "Out of doors, exposed to the wind, the sun, people's curiosity, one works as one can, one fills one's canvas regardless. Yet then one catches the true and the essential—that's the most difficult thing. But when one returns to this study again after a time, and orders one's brushstrokes in the direction of the objects—certainly it's more harmonious and agreeable to see, and one adds to it whatever one has of serenity and smiles" (Letters, no. 801).

Vincent is believed to have included *Vue de l'asile et de la Chapelle Saint-Paul de Mausole (Saint-Rémy)* in the group of fall studies he dispatched to Theo on 6 December 1889 (Letters, no. 824). Having seen this painting in the landmark 1905 Van Gogh retrospective at the Stedelijk Museum, Amsterdam, Paul Cassirer, the leading German gallerist of his day, placed it immediately afterwards in his own traveling exhibition, seen in Hamburg, Dresden, and Berlin, which alerted the German public, art critics, historians, and contemporary painters alike to the achievement of an artist who was rapidly achieving legendary status. Cassirer acquired the painting in 1907 from Theo's widow Johanna.

The London art dealer Francis Taylor purchased *Vue de l'asile et de la Chapelle Saint-Paul de Mausole (Saint-Rémy)* in a 1963 Sotheby's London auction on behalf of his daughter Elizabeth, the Hollywood actress whose most famous film, the epic *Cleopatra*, co-starring Richard Burton, premiered two months later. The painting remained in the living room of her Bel Air home until her death in March 2011.



## 25A

## PABLO PICASSO (1881-1973)

Fillette au pendentif

signed '-Picasso-' (upper left) oil on canvas 25¼ x 21¼ in. (64.2 x 54 cm.) Painted in Paris, 1901

## \$8,000,000-12,000,000

## PROVENANCE

Hugo Perls, Berlin.

Henry Reinhardt Galleries, New York.

Private collection, United States (acquired from the above, 21 November 1928).

Acquired from the family of the above by the present owner, 2015.

#### LITERATURE

C. Zervos, Pablo Picasso, Paris, 1932, vol. 1, no. 75 (illustrated, pl. 37).

A. Cirici-Pellicer, *Picasso antes de Picasso*, Barcelona, 1946, no. 51 (illustrated; titled *Niña del collar*).

P. Daix and G. Boudaille, *Picasso: The Blue and Rose Periods, A Catalogue Raisonné*, 1900-1906, London, 1967, p. 184, no. V.68 (illustrated).

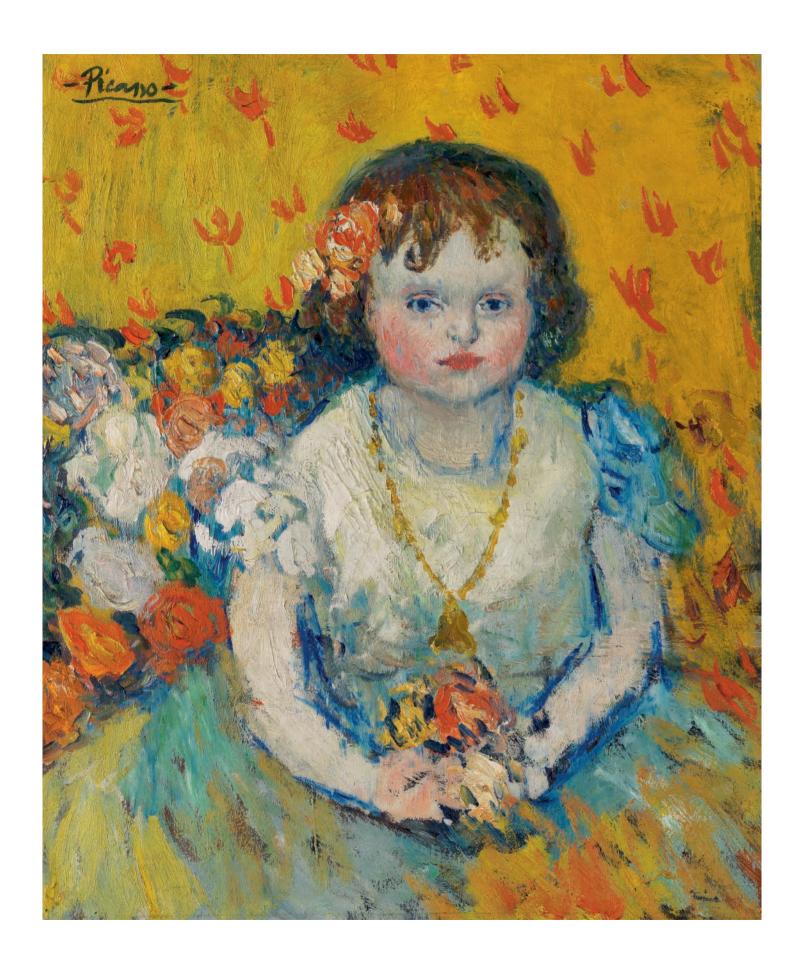
J. Palau i Fabre, Picasso: The Early Years, 1881-1907, New York, 1981,

p. 535, no. 645 (illustrated, p. 257; titled Little Girl in White).

B. Wright et al., *Becoming Picasso: Paris 1901*, exh. cat., The Courtauld Gallery, London, 2013, p. 180.



Picasso in Montmartre, place de Ravignan, 1904. Photographer unknown. Musée Picasso, Paris.





In May 1901, aged nineteen and ablaze with unbounded ambition, Picasso arrived in Paris for his second foray in the capital. Inauspiciously, he headed for the apartment at 130ter boulevard de Clichy where Carles Casagemas, his companion during his first trip the previous year, had spent his last weeks before taking his own life. Now, Picasso shared the space with the small-time art dealer Pére Mañach, who paid the rent, and his bed with Germaine Gargallo, whose unhappy affair with Casagemas had fueled the latter's descent into despair. Like Casagemas and countless other young, impecunious artists adrift in the capital, seeking love and success, Picasso might have succumbed to bohemian pathos and misery—but more than anything else at this moment, he was determined to prove himself on the Parisian stage.

Mañach had persuaded the dealer Ambroise Vollard to host an exhibition of Picasso's work, a terrific break for a talented unknown in Paris. Picasso had brought only about twenty canvases from Barcelona, though, and needed many more to fill up Vollard's gallery. For several weeks, he worked at white heat, making no effort to hide the haste in his canvases. The feverish application of thick, buttered-on oil paints betokens the great measure of self-confidence that he felt in his skills, and he was unabashed in showing them off. The present portrait of a young girl dates to this extraordinary moment, which effectively launched Picasso's international career.

Picasso's work from spring and summer 1901 also registers his conquest of a range of modernist techniques employed by progressive, post-Impressionist painters. The canvases he had painted in Madrid the previous winter were carefully drawn, and the color is often restrained and somber in the Symbolist-inspired manner that many Spanish artists then shared. Picasso had tentatively experimented with his divisionism in Barcelona that spring-but now, in Paris, he went beyond anything he had hitherto dared, using a heavily loaded brush to create pyrotechnic explosions of intense color. In the present painting, the self-possessed little girl is set off against a ground of fierce orange and surrounded by roses of every hot, heightened hue. In its expressive flurry of painted marks, the canvas harks back to the Dionysian fervor of Van Gogh and looks forward to Matisse, Derain, and Vlaminck during their brilliant Fauve moment of 1905-1906.





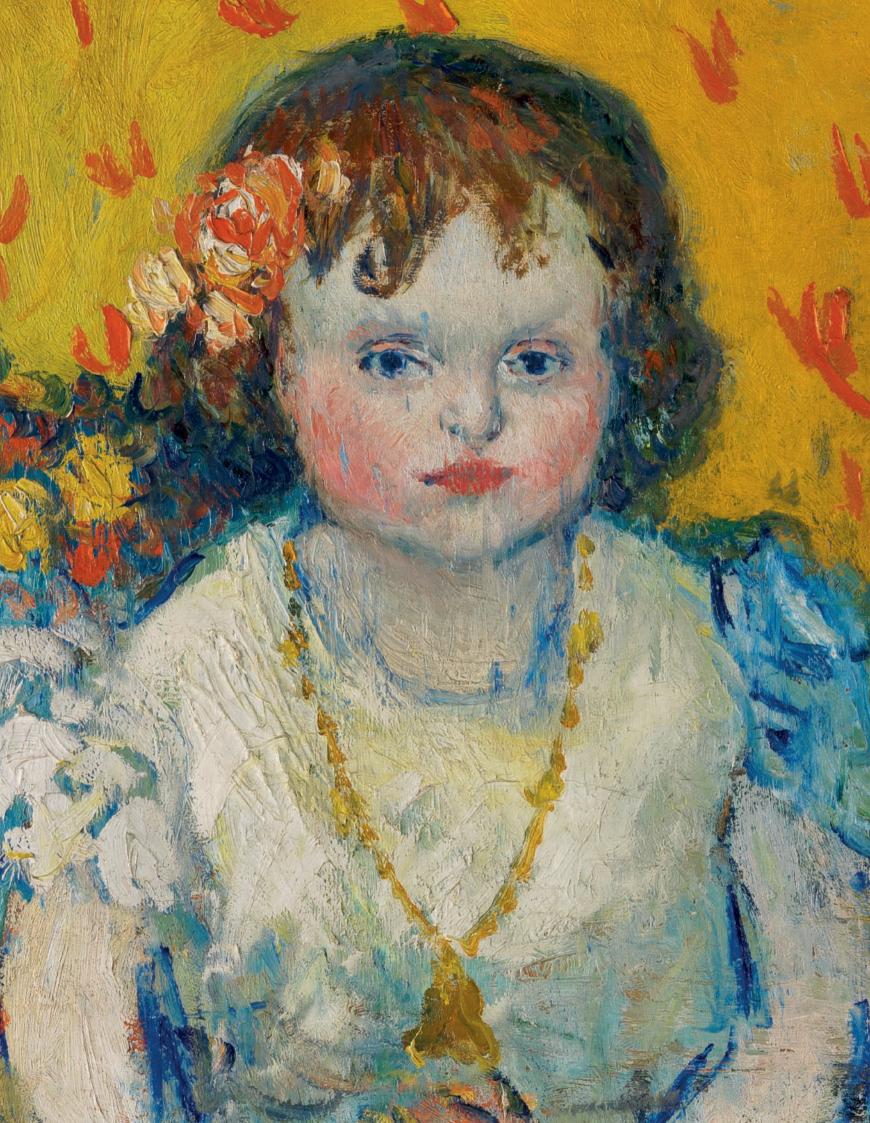
Pablo Picasso, Café à Montmartre, 1901. Museum Ludwig, Cologne. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Pablo Picasso, Femme au profil, 1901. The Metropolitan Museum of Art, New York. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Picasso in his studio, 130 ter boulevard de Clichy, Paris, 1901; Pere Mañach at right, the painter Torres Fuster and his wife at left. Photographer unknown. Musée Picasso Paris

When the Vollard exhibition opened on 24 June, 64 numbered entries of paintings, pastels, and watercolors lined the walls; others were stacked in the back to bring out as needed. On Mañach's advice, Picasso had cut back on low-life subjects and tried his hand at more appealing and salable genres, such as views of Paris, fashionable crowds at racetracks, floral still-lifes, and—as here—images of children. Palau i Fabre proposes that *Fillette au pendentif* may have been part of a group of paintings collectively titled *Portraits*, no. 62 in the catalogue. More recently, Marilyn McCully has identified this canvas as a contender for no. 47, *L'enfant blanc* (exh. cat., *op. cit.*, 2013, p. 180). We might even wonder whether *Les Roses* (no. 60) might refer to the present portrait, with its profusion of the eponymous blossoms. Alternatively, Daix suggests that the painting could have been done shortly after the Vollard show and included in Picasso's next major exhibition, at Berthe Weill's gallery in April 1902.

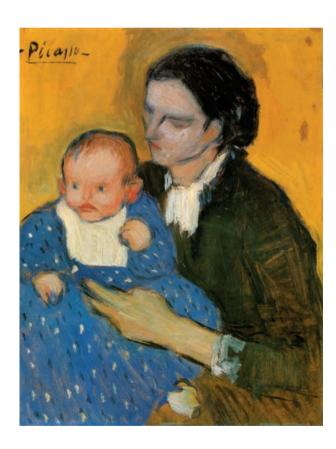
Another mystery is the identity of the young girl here characterized with such vigor and charm. Picasso was no doubt looking closely at the work of Vuillard and Bonnard, who often included children in their *intimiste* interiors. Unlike the Nabis, however, Picasso was a poor foreign visitor in Paris, with a bohemian life-style and little first-hand access to situations of proper bourgeois domesticity. Perhaps this cherubic child is in fact the daughter of one of the *demi-mondaine* women who made their homes near him in seedy Montmartre. Here, she is dressed in her finest clothes, very likely her First Communion gown; a Cézannesque wallpaper ground lends the impression, however illusory, of a comfortable, middle-class home. A contemporaneous portrait depicts a slightly older girl who resembles the present sitter so closely that she may be her sister, likewise enlisted to pose (Zervos, vol. 1, no. 76; Fogg Art Museum, Harvard University, Cambridge).



The abundance of flowers in *Fillette au pendentif* raises the further possibility—speculative but tantalizing—that the girl's mother was one of the many women who eked out a living peddling cut blossoms on the street, and often resorted to selling their bodies as well. Two paintings from the Vollard show depict this familiar urban type (Zervos, vol. 21, nos. 207 and 281; Glasgow Art Gallery, and Museum Ludwig, Cologne). The sitter here—clad in white, her cheeks gently flushed, clutching a posy of flowers—is the very embodiment of childhood purity; perhaps she reminded Picasso of his beloved sister Conchita, who had died in 1895 at age seven. In a few years, though, would this young innocent find herself on the same path as the teenage flower seller whom Picasso famously immortalized in 1905 (*Fillette à la corbeille fleurie*; Collection of Peggy and David Rockefeller; sale, Christie's New York, 8 May 2018, Lot 15)?

By all accounts, the Vollard show was nothing short of a triumph for Picasso, with critics lauding a bravura performance and collectors following suit. "He adores the use of color for its own sake," exulted Félicien Fagus in *La Revue Blanche*. "He is enamored of all subjects, and every subject is his" (quoted in J. Richardson, *A Life of Picasso*, New York, 1991, vol. 1, p. 199). By the fall, though, whatever fame, advantage, and money Picasso had gained from this success was gone. With Casagemas's death weighing heavily upon him, he had turned to darker subjects; his style changed as well, into the monochrome, heavily outlined figures of the Blue Period. The Vollard exhibition, Picasso recalled, "went very well. It pleased a lot of people. It was only later, when I set about doing blue paintings, that things went really badly" (quoted in *ibid.*, p. 199).

In May 1901, aged nineteen and ablaze with unbounded ambition, Picasso arrived in Paris for his second foray in the capital...Like Casagemas and countless other young, impecunious artists adrift in the capital, seeking love and success, Picasso might have succumbed to bohemian pathos and misery—but more than anything else at this moment, he was determined to prove himself on the Parisian stage.



Present lot, detail.

Pablo Picasso, Mère et enfant, 1901. Kunstmuseum, Bern. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Maurice de Vlaminck, Portrait de femme dans le "Rat Mort", circa 1905-1906. Sold, Christie's London, 2 February 2004, Lot 24. © 2018 Artists Rights Society (ARS), New York / ADAGP. Paris



## o 26A

## PABLO PICASSO (1881-1973)

Nature morte: Tête de taureau

signed and dated 'Picasso 15.1.39.' (lower center) oil on canvas 31% x 39% in. (81 x 100 cm.) Painted on 15 January 1939

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



Dora Maar, *Picasso en Minotaure*, Mougins, 1937. Dora Maar Collection, Musée Picasso, Paris. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

#### **PROVENANCE**

Paul and Marguerite Rosenberg, Paris (acquired from the artist). Transferred to Castel Floirac, Floirac-la-Souys, Bordeaux by Paul Rosenberg and subsequently confiscated following his emigration on 17 June 1940.

Returned to Paul Rosenberg by Martin Fabiani (December 1945). Private collection, Paris (by descent from the above); sale, Sotheby Parke Bernet & Co., New York, 3 July 1979, lot 36. Acquired at the above sale by the present owner.

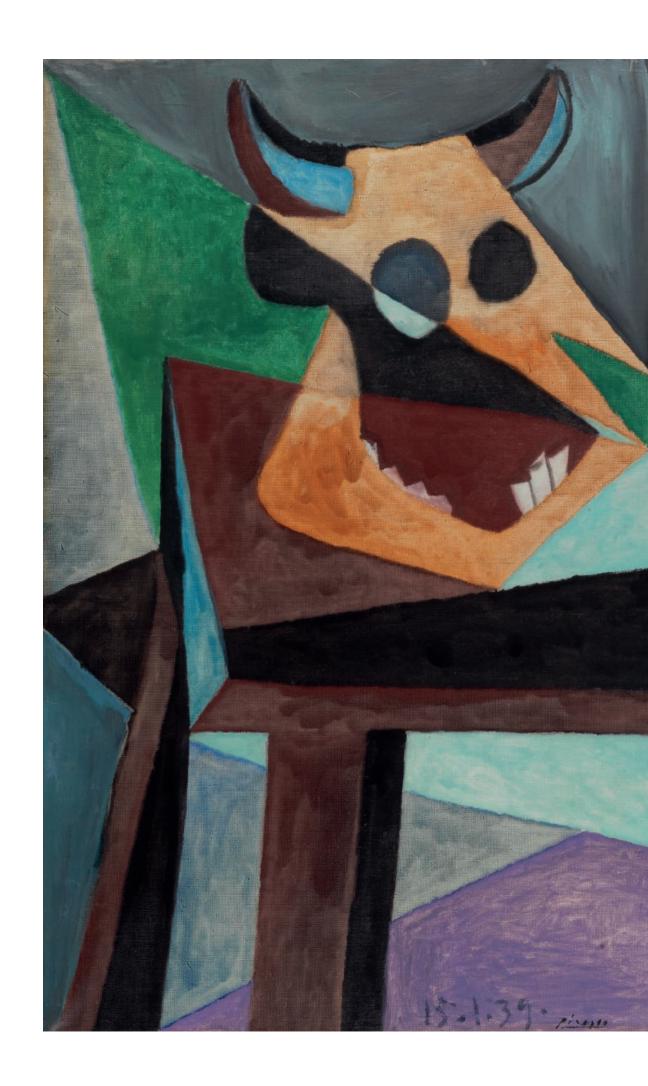
C. Zervos, Pablo Picasso, Paris, 1958, vol. 9, no. 237 (illustrated prior to signature, pl. 114; with incorrect dimensions).

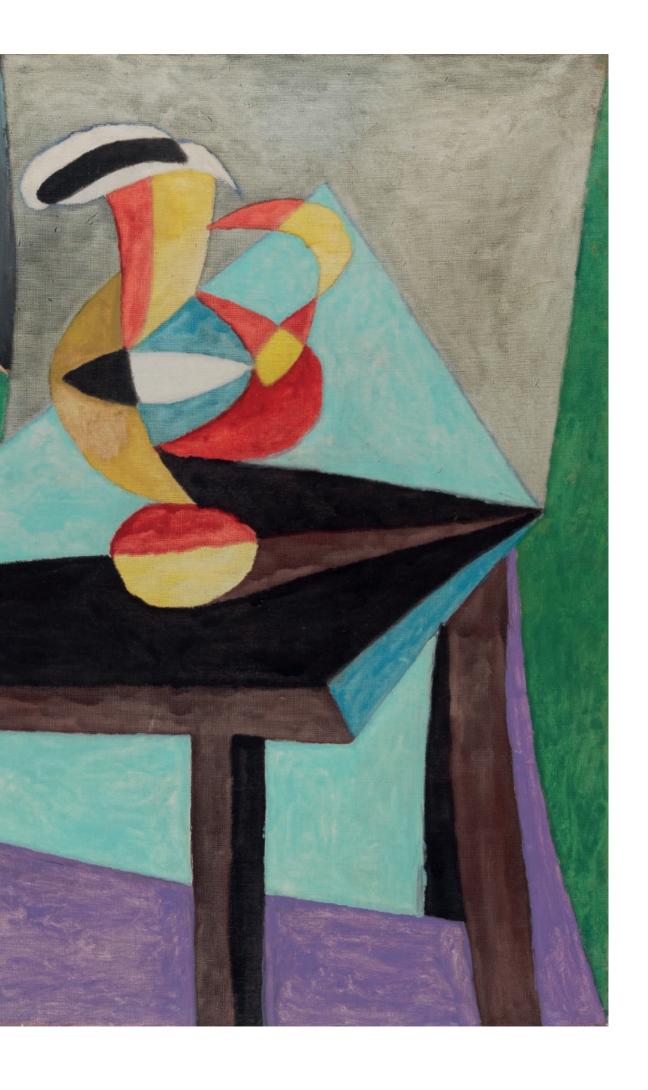
J. Richardson, ed., Picasso: An American Tribute, New York, 1962 (illustrated, fig. 18; titled Bull's Head and Pitcher).

J.S. Boggs, Picasso and Things, exh. cat., The Cleveland Museum of Art, 1992, p. 259 (illustrated prior to signature, fig. 102a; titled Skull of a Bull

P. Daix, Picasso: Life and Art, New York, 1993, p. 257.







While vacationing during the summer of 1937 with Dora Maar and friends at the Hôtel Vaste Horizon in Mougins, near Cannes, Picasso discovered an ox skull on the beach. Only a few weeks earlier, he painted a bull, the totemic symbol of Spain, as a signal image in his anti-fascist mural *Guernica*, then on view in the Spanish pavilion at the Exposition Internationale, Paris. He was delighted to imagine, moreover, in these broken and weathered bones, a "relic" of the Minotaur, the mythical chimera of a bull's head joined to the body of a man, which he adopted in 1933 as his surrealist avatar. Dora photographed the artist with his find several times. In one shot Picasso held the skull up before his head, savoring this moment in which life magically imitated the content of his art.

On 15 January 1939, as Pierre Daix declared, "the bull's skull appears in his painting"—the present canvas, *Nature morte: Tête de taureau*—and to powerful effect. "This skull is an instrument with which to make painting scream and weep" (op. cit., 1993, p. 257).

Picasso required only two strongly contrasting objects—the jagged skull and his own invention of an elegantly curved, variously colored pitcher—to establish for the viewer the many themes, related to both private concerns and events of the day, which he sought to explore in this painting. From his engagement with the surrealist poets, Picasso conceived the presence and significance of each element as a multivalent symbol, capable of conjuring varied contexts of feeling and experience simultaneously, ranging here from the mythic and cultural significance of the taurine skull, to the plastic, metamorphic suggestions in the shape of the vessel.

The final weeks of 1938 had been hard on Picasso. He was still recovering in mid-January 1939 from a debilitating bout with sciatica. He nonetheless painted several heads of Marie-Thérèse and Dora during the first week of the new year—a portrait of Marie-Thérèse dated 7 January marked the eve of the anniversary of their first meeting outside the Galeries Lafayette department store in Paris on 8 January 1927. A wrenching event then turned Picasso's thoughts to the most unbearable of all his fears—mortality. His ailing mother, María Picasso y López, died in Barcelona on 13 January, at age 83. The artist was not yet fit to travel to her funeral; the deteriorating political situation in Spain also rendered the trip inadvisable. General Franco's all-out Nationalist offensive in Catalunya had reached the outskirts of the regional capital. Much of its population having already fled, Barcelona surrendered on 28 January.



Picasso consequently conceived the bucranium as a *memento mori* for his mother, while in the process-for the time being, at least-exorcising his own profound dread of death. The skull is also a tribute to the valiant resistance of Barcelona's defenders, including his sister Lola's two sons, who subsequently escaped to France. The pitcher is both a foil to and complements the skull. Its swelling, brightly colored feminine forms betoken Picasso's thoughts for Marie-Thérèse on their anniversary; the egg-shaped base of the vessel celebrates her role as the mother of their young daughter Maya. The red and yellow of the Spanish flag prevail in the flagon's color scheme—Picasso had painted Marie-Thérèse as the young girl running at lower right in *Guernica*.

Nature morte: Tête de taureau is, in sum, a double portrait. Picasso depicted himself in the guise of his Minotaur alter-ego; the skull alludes to the bull in ancient worship as a symbol of male strength and procreative power, while also the fated victim—as practiced in modern Spanish bullfighting—of ritual sacrifice. Picasso ascribed to the bull in *Guernica* the qualities of "brutality and darkness" (quoted in J.S. Boggs, exh. cat., op. cit., 1992, p. 254), mitigated in this still-life by the joyous, feminine life-force manifest in the sensual vessel shape of his blond inamorata, Marie-Thérèse.



Pablo Picasso, Nature morte.
Palette, bougeoir et tête de
taureau, Tremblay-sur-Mauldre,
November 1938. The National
Museum of Modern Art, Kyoto.
© 2018 Estate of Pablo Picasso
/ Artists Rights Society (ARS),

Pablo Picasso, Femme allongée lisant, 21 January 1939. Musée Picasso, Paris. ⊚ 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Dora Maar, Picasso en Minotaure, Mougins, 1937. Dora Maar Collection, Musée Picasso, Paris. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.



# PROPERTY FROM THE COLLECTION OF DR. AND MRS. JEROME S. COLES

# **27A**PAUL GAUGUIN (1848-1903)

Dahlias et mandoline

signed and dated 'P. Gauguin 1883' (lower left) oil on canvas 18% x 22% in. (47.8 x 57.3 cm.)
Painted in summer-autumn 1883

## \$1,200,000-1,800,000

#### PROVENANCE

Mette Gauguin, Copenhagen.

Benny Dessau, Copenhagen (acquired from the above, by 1920). Olaf Dessau, Copenhagen (by descent from the above and until at least 1964).

Wildenstein & Co., Inc., New York.

Lloyd S. and Margery B. Gilmour, New York (acquired from the above, November 1965).

Margery B. Gilmour, New York (by descent from the above); sale, Christie's, New York, 13 May 1980, lot 21.

Acquired at the above sale by the late owners.

#### **EXHIBITED**

(possibly) Copenhagen, *Den Frie Udstilling*, 1893, no. 129 (titled *Nature morte*).

Copenhagen, Ny Carlsberg Glyptotek, *Paul Gauguin: Retrospektiv Udstilling i Anledning af Hundredaaret for hans Fødsel*, May-June 1948, p. 10, no. 17 (titled *Nature morte med mandolin og blomsterkrukke*). Copenhagen, Winkel & Magnussen, *Gauguin og hans Venner*, June-July 1956, p. 33, no. 68 (illustrated, p. 39; titled *Nature morte med mandolin og blomster*).

Copenhagen, Ordrupgaard, *Gauguin og van Gogh i København i 1893*, December 1984-February 1985, p. 59, no. 15 (illustrated in color; titled *Nature morte med mandolin og urtepotteskjuler*).

#### LITERATURE

H. Rostrup, "Eventails et pastels de Gauguin" in *Gazette des Beaux-Arts*, September 1960, p. 163 (illustrated, fig. 9; titled *Nature morte à la mandoline*).

G. Wildenstein, *Gauguin*, Paris, 1964, vol. I, p. 37, no. 91 (illustrated; titled *Mandoline et cache-pot*).

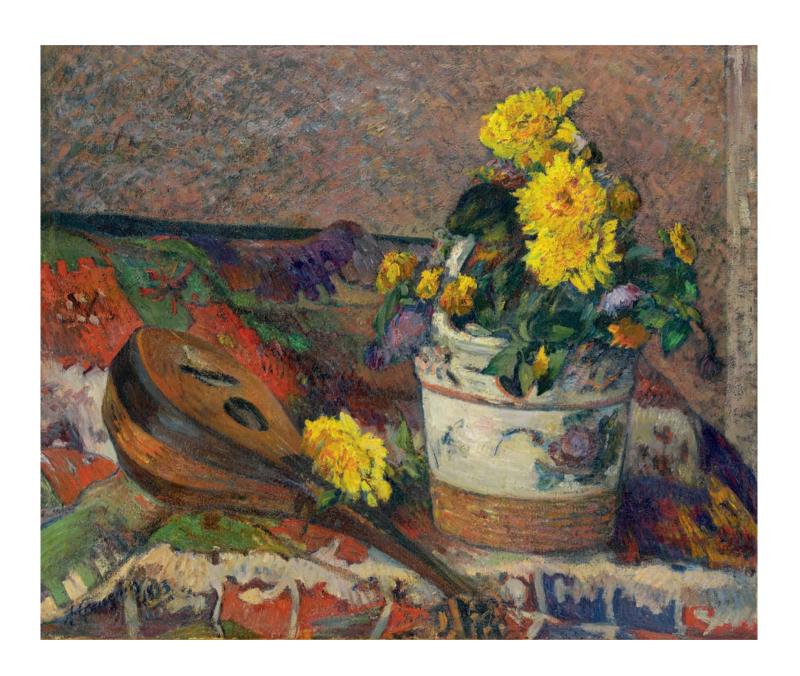
M. Bodelsen, "Paul Gauguin: Volume I Catalogue by Georges Wildenstein" in *The Burlington Magazine*, vol. 108, no. 754, January 1966, p. 35

D. Wildenstein, Gauguin, A Savage in the Making: Catalogue Raisonné of the Paintings (1873-1888), Paris, 2002, vol. I, p. 123, no. 108 (illustrated).

Gauguin painted *Dahlias et mandoline*—an allegory of his developing ideas about art—in 1883, in the midst of a full-scale questioning of the aims and methods of atmospheric Impressionism. He was closer than ever at this time to his Impressionist mentor Pissarro, and he had his best opportunity yet to study the work of the first-generation Impressionists at the series of solo shows that Durand-Ruel mounted in spring 1883. Nevertheless, stimulated by Cézanne's radical approach to composition and facture, Gauguin increasingly cultivated an experimental, anti-Impressionist streak in his own art, seeking to convey his instinctive "sensations of the heart." In mid-1883, he received notice of his impending dismissal from his job as a stockbroker—a financial crisis for his growing family, but one that ultimately liberated him to pursue his artistic quest full-time.

Gauguin derived the compositional schema for this densely worked still-life from one of his most treasured possessions—Cézanne's Nature morte au compotier, 1879-1880 (Rewald, no. 418), which later served as a focal point of Denis's Homme à Cézanne, 1900, and hung for decades in the collection of Peggy and David Rockefeller. The tabletop is partially covered with a textile and tilted slightly upward, while the background wall runs parallel to the picture surface, creating a compressed, frieze-like space. The fringed tapestry offers a visual analogue for Gauguin's experimentation with a systematic, woven facture comprised of warps and wefts of colored lines, most notable in the gold-toned background plane. The "real" dahlias find an echo in the painted flowers on the ceramic planter (which appears as well in Wildenstein, no. 95), calling attention to the artifice of the entire ensemble.

Although Gauguin did not learn to play the mandolin until his sojourn at Le Pouldu in 1889, the instrument features prominently in his work well before this time (Wildenstein, nos. 63-64 and 169). Here, the mandolin acts as an emblem for musical harmony of the sort that Gauguin sought to achieve through the interrelationship of shape and color in his art. "Like music," he explained, "painting acts on the soul through the intermediary of the senses, harmonious hues correspond to harmonious sounds, but in painting one obtains a unity that is impossible in music" ("Notes synthétiques," 1884-1885; quoted in *Gauguin*, exh. cat., National Gallery of Art, Washington, D.C., 1988, p. 28).



# PROPERTY FROM THE COLLECTION OF DR. AND MRS. JEROME S. COLES

# **28A**CLAUDE MONET (1840-1926)

Le Pommier

signed and dated 'Claude Monet 1879' (lower right) oil on canvas 21% x 25% in. (54.2 x 65.5 cm.)
Painted in 1879

## \$1,500,000-2,500,000

#### **PROVENANCE**

Fromentin collection, France; sale, Hôtel Drouot, Paris, 5 December 1901, lot 22.

Galerie Durand-Ruel et Cie., Paris (acquired at the above sale). Paul Cassirer, Berlin (acquired from the above, 25 May 1906). Justin K. Thannhauser. Berlin.

Paul H. Schmolka, Prague and New York (acquired from the above, 1 April 1931).

Vera Smolka Sherman, Alexandria, Virginia (by descent from the above, by 1971).

Wildenstein & Co., Inc., New York (acquired from the above, January 1976). Acquired from the above by the late owners, May 1978.

#### LITERATURE

G. Grappe, Claude Monet, Paris, 1909, p. 74 (illustrated).

D. Wildenstein, *Claude Monet: Biographie et catalogue raisonné*, Lausanne, 1974, vol. I, p. 340, no. 523 (illustrated, p. 341).

D. Wildenstein, *Claude Monet: Catalogue raisonné*, Lausanne, 1991, vol. V, p. 33, no. 523.

D. Wildenstein,  $Monet: Catalogue \ raisonn\'e, Cologne, 1996, vol. II, p. 205, no. 523 (illustrated in color).$ 

M. Clarke and R. Thomson, *Monet: The Seine and the Sea, 1878-1883*, exh. cat., National Galleries of Scotland, Edinburgh, 2003, p. 64.



Monet at Giverny,1889. Photograph by Theodore Robinson. Fondation Wildenstein, Paris.

In August 1878, Monet left the bustling suburban town of Argenteuil, where he had lived and worked since the Franco-Prussian War, and settled some sixty kilometers to the west in the rural enclave of Vétheuil, population six hundred. The appeal of Argenteuil had waned for the artist as the encroachments of modernity—new factories, expanded rail service, a burgeoning tourist industry—increasingly disrupted its bucolic calm. Vétheuil, by contrast, offered an older, more timeless vision of the French countryside, far from the Parisian sprawl—"a ravishing spot," Monet declared, "from which I should be able to extract some things that aren't bad" (quoted in M. Clarke and R. Thomson, *op. cit.*, 2003, p. 17).

At Vétheuil, Monet entirely abandoned the scenes of modern life and leisure that had dominated his work at Argenteuil and began to focus instead on capturing nature in its most fugitive aspects. "The acknowledged painter of contemporary life who settled in Vétheuil in 1878 departed from that town in 1881, as from a chrysalis, renewed and redirected," Carole McNamara has written (*Monet at Vétheuil: The Turning Point*, Ann Arbor, 1998, p. 86).

Le Pommier, painted during Monet's first spring at Vétheuil, is a portrait of a single blossoming apple tree, centrally placed, its branches reaching out almost to fill the picture space. A well-trodden footpath enters the scene at the bottom left, drawing the eye toward a diminutive figure who stands beneath the tree, a proxy for the plein air painter. The day is pleasantly overcast, lending the light a delicate, silvery quality. In a second painting that Monet made of the exact same motif, the clouds have parted and the sun is lower in the sky, producing stronger contrasts and a more golden tonality (Wildenstein, no. 524).

"These paintings give a vibrant sense of a spring day, the blossoming fruit trees making their presence emphatically—if temporarily—felt," Richard Thomson has written. "They articulate the landscape painter's thrill at seeing burgeoning nature push human presence to the margins" (op. cit., 2003, p. 64).



## PROPERTY FROM THE COLLECTION OF DR. AND MRS. JEROME S. COLES

## 29A

## **EDOUARD MANET (1832-1883)**

L'Italienne

stamped with initials 'E.M.' (Lugt 880; lower left) oil on canvas 28% x 23% in. (73.3 x 60.5 cm.)
Painted in 1860

\$3,000,000-5,000,000

#### **PROVENANCE**

Estate of the artist; sale, Hôtel Drouot, Paris, 4-5 February 1884, lot 38. Alexander J. Cassatt, Philadelphia (acquired through Alphonse Portier at the above sale).

Anthony D. Cassatt, Philadelphia (by descent from the above, by 1906 and until at least 1948).

Minnie Cassatt Hickman, Southampton (by descent from the above, 1972); sale, Christie's, New York, 31 October 1978, lot 15. Acquired at the above sale by the late owners.

#### **EXHIBITED**

New York, Wildenstein & Co., Inc, *A Loan Exhibition of Manet for the Benefit of the New York Infirmary*, February-April 1948, p. 51, no. 7 (illustrated, p. 18).

Southampton, The Parrish Art Museum, From Southampton Collections, August-September 1973, no. 74.

Tokyo, Isetan Museum of Art; Fukuoka Art Museum and Osaka Municipal Museum of Art, *Edouard Manet*, June-October 1986, p. 6, no. 25 (illustrated in color; dated *circa* 1878).

#### LITERATURE

T. Duret, *Histoire de Édouard Manet et de son oeuvre*, Paris, 1902, p. 209, no. 67 (titled *Une italienne (Etude*) and dated 1863-1865).

T. Duret, *Histoire de Edouard Manet et de son oeuvre, avec un catalogue des peintures et des pastels*, Paris, 1926, p. 244, no. 67 (titled *Une Italienne (Etude)).* 

E. Moreau-Nélaton, *Manet: raconté par lui-même*, Paris, 1926, vol. I, pp. 30 and 150 (illustrated, p. 31, fig. 22; dated *circa* 1860).

A. Tabarant, *Manet: Histoire catalographique*, Paris, 1931, pp. 55 and 576, no. 31.

P. Jamot, G. Wildenstein and M.L. Bataille, *Manet: L'oeuvre de l'artiste en quatre cent quatre-vingts phototypies*, Paris, 1932, vol. II, p. 30, no. 38 (illustrated, fig. 67).

A. Tabarant, *Manet et ses oeuvres*, Paris, 1947, pp. 40 and 534, no. 36 (illustrated, p. 603).

H. Perruchot, La vie de Manet, Paris, 1959, pp. 96-97.

P. Pool and S. Orienti, *The Complete Paintings of Manet*, New York, 1967, p. 89, no. 27 (illustrated).

M. Venturi and S. Orienti, *L'opera pittorica di Édouard Manet*, Milan, 1967, p. 89, no. 27 (illustrated; titled *Modella italiana*).

M. Bodelson, "Early Impressionist Sales 1874-1894 in Light of Some Unpublished 'Procès-Verbaux" in *The Burlington Magazine*, vol. 110, no. 783, June 1968, p. 343, no. 38.

D. Rouart and D. Wildenstein, *Edouard Manet: Catalogue raisonné*, Lausanne, 1975, vol. I, p. 46, no. 29 (illustrated, p. 47).

B. Dorival, "Quelques sources méconnues de divers ouvrages de Manet de la sculpture gothique à la photographie" in *Bulletin de la Société de l'histoire de l'art français, année 1975*, 1976, pp. 329-330 (illustrated). G. Bernier, *Paris Cafés: Their Role in the Birth of Modern Art*, exh. cat., Wildenstein & Co., Inc, New York, 1985, pp. 22 and 119 (illustrated, p. 22;

S.G. Lindsay, *Mary Cassatt and Philadelphia*, exh. cat., Philadelphia Museum of Art, 1985, pp. 14 and 30, note 75.

F. Weitzenhoffer, *The Havemeyers: Impressionism Comes to America*, New York, 1986, p. 36.

E. Darragon, Manet, Paris, 1989, p. 48.

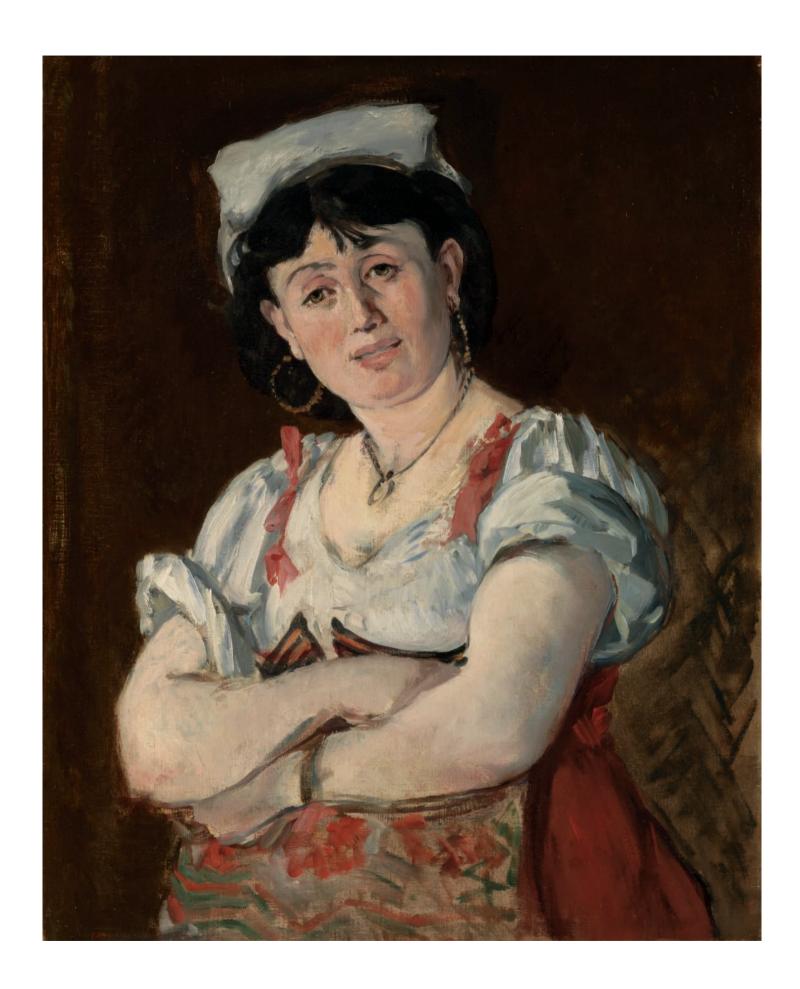
with incorrect provenance).

J. Wilson-Bareau, "L'année impressionniste de Manet: Argenteuil et Venise en 1874" in *La Revue de l'art*, no. 86, 1989, p. 28.

R. Katz and C. Dars, *The Impressionists in Context*, New York, 1991, p. 40 (detail illustrated in color).

B.R. Collins, Twelve Views of Manet's Bar, Princeton, 1996, p. 253.

J.A. Barter et al., *Mary Cassatt: Modern Woman*, exh. cat., The Art Institute of Chicago, 1998, p. 188 and p. 208, note 30.





In 1859, at age twenty-seven, Edouard Manet—the future *enfant terrible* of the official Salon—ventured his first submission to that distinguished venue: a life-size, full-length portrait of a local Parisian character drunk on absinthe, painted with the soft focus and brown tonalities of his early mentor Thomas Couture (Rouart and Wildenstein, no. 19). Couture mocked the painting and the Salon jury rejected it, appalled by the use of such a grand format for a decidedly ignoble, modern subject. Emboldened rather than dispirited by this adverse response, Manet rented a new studio on the rue de Douai in the summer of 1860 and began painting at full throttle. "He turned out in that one year," Beth Archer Brombert has written, "as many paintings as he had produced during the preceding five, most of them masterworks" (*Edouard Manet: Rebel in a Frock Coat*, Boston, 1996, p. 77).

Manet painted the present canvas at this defining moment, enlisting as his sitter a young Italian woman named Agostina Segatori—best known today for her love affair with Vincent Van Gogh more than a quarter-century later. In 1860, Agostina was still a rosy-cheeked girl of nineteen, recently arrived in Paris from her native city of Ancona and eking out a living as an artist's model. Manet may have met her in Couture's studio or perhaps encountered her on the street, as he would Victorine Meurent ("Olympia") in 1862. Agostina posed for Manet in traditional Italian garb—a red skirt and bodice over a billowy chemise, an embroidered apron, and a white kerchief—possibly her own or more likely from the artist's costume basket, which he used to create an illusion of realist authenticity. Turning his back on Couture's teachings, Manet now drew his inspiration directly from Velázquez, rendering his subject with well-defined contours and clear, bright colors against a brown-black ground.

Roughly contemporaneous with *L'Italienne* is another Mediterraneanthemed costume piece, *Le chanteur espagnol*, which garnered Manet his first official recognition when it was accepted for the 1861 Manet painted the present canvas at this defining moment, enlisting as his sitter a young Italian woman named Agostina Segatori—best known today for her love affair with Vincent Van Gogh more than a quarter-century later.

The parlor of Alexander Cassatt's house in Haverford, Pennsylvania, *circa* 1900, with the present painting at the rear left

Vincent Van Gogh, Agostina Segatori au café du Tambourin, 1887. Van Gogh Museum, Amsterdam.

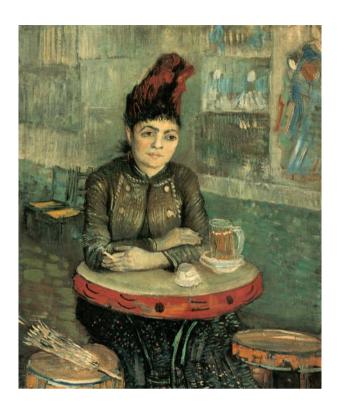
Edouard Manet, Le chanteur espagnol, 1860. The Metropolitan Museum of Art,

Salon (Rouart and Wildenstein, no. 32). Here, the artist called attention to the studio fiction of the painting, depicting a left-handed guitarist holding an instrument strung for a right-handed player. Like Agostina Segatori, he is a hired model—a contemporary Parisian type—viewed through the lens of the Spanish Golden Age. Shortly after the Salon opened, several young artists and writers, including Fantin-Latour and Baudelaire, visited Manet to express their admiration for *Le chanteur espagnol*, which was "painted in a certain new, strange way"—so they recounted—"lying between that called realist and that called romantic" (quoted in *Manet*, exh. cat., The Metropolitan Museum of Art, New York, 1983, p. 67). Thus marked the beginning of Manet's *de facto* leadership of the Parisian avant-garde, providing the loose collective with a sense of identity that it had hitherto lacked.

For her part, Agostina Segatori continued to find success as an artist's model long after she sat for Manet. Corot depicted her as *L'Italienne Agostina* in 1866 (Robaut, no. 1562; National Gallery of Art, Washington, D.C.) and possibly as *Sibylle* in the early 1870s (no. 2130; The Metropolitan Museum of Art, New York); she is said to have posed for Delacroix and Gérôme during this period as well. From 1872 until 1884, she had a romantic relationship with the academic painter Edouard Joseph Dantan, with whom she had one son. Following their split, she opened the restaurant Le Tambourin at 62, boulevard de Clichy, which quickly became a favorite haunt among avant-garde artists—most notably Van Gogh, who had a brief but intense liaison with "La Segatori" in the first months of 1887.

Van Gogh painted Agostina seated at one of the café's distinctive tambourine-shaped tables, smoking a cigarette and sipping a beer—an independent, modern woman in bohemian Paris (Faille, no. 370; Van Gogh Museum, Amsterdam). She was very likely the model as well for a trio of reclining nudes by Van Gogh and for the painter's icon-like *Italienne* in bright folk costume (no. 381; Musée d'Orsay, Paris). Agostina gave Vincent free rein to adorn the walls of Le Tambourin, allowing him to hang his collection of Japanese prints and to exhibit his own work along with that of Gauguin, Anquetin, and Bernard. A fracas ensued, however, when creditors seized the café in July 1887, and Agostina proved unable—or unwilling—to return Vincent's paintings. "I told Miss Segatori," Vincent wrote to his brother, "that I wouldn't pass judgment on her over this affair, but that it was up to her to judge herself" (Letter, no. 571).

Manet's portrait of this lively personality was one of the first few canvases by the artist to find a home across the Atlantic. The earliest owner was the Pennsylvania Railroad tycoon Alexander Cassatt, the brother of Impressionist painter Mary Cassatt and a pioneering American collector of the New Painting. On 5 January 1884, Mary wrote to Alexander that she hoped to obtain some works for him from Manet's upcoming estate sale. She enlisted Alphonse Portier, a former employee of Durand-Ruel who had become a modest independent dealer, to act as her agent. Portier secured *L'Italienne* and a second painting, *Portrait de Marguerite de Conflans*, for Alexander; Mary was delighted. Alexander Cassatt retained *L'Italienne* until his death, and the canvas subsequently passed to his grandson Anthony Cassatt.





# PROPERTY FROM A PRIVATE JAPANESE COLLECTION SOLD TO BENEFIT IUCHI CHARITABLE TRUST SCHOLARSHIP FOR INTERNATIONAL STUDENTS IN JAPAN

## 30A

## PABLO PICASSO (1881-1973)

Compotier avec fruits

signed and dated 'Picasso 18' (lower right) oil on canvas 10% x 13% in. (27 x 35 cm.) Painted in 1918

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

#### **PROVENANCE**

Salon Bollag, Zürich (probably acquired from the artist, before 1932). Anon. (acquired from the above, *circa* 1955); sale, Sotheby's, London, 28 November 1989, lot 64.

CBA Gallery, Tokyo.

Acquired from the above by the present owner, March 2010.

#### **EXHIBITED**

Kunsthaus Zürich, *Picasso*, September-October 1932, p. 8, no. 100 (titled *Stilleben, Früchte und Konfekt*).

## LITERATURE

C. Zervos, Pablo Picasso, Paris, 1949, vol. 3, no. 154 (illustrated, pl. 55).



Wayne Thiebaud, *Sun Fruit*, 1963. Jan Shrem and Maria Manetti Shrem Museum of Art, Univeristy of California, Davis. © 2018 Wayne Thiebaud / Licensed by VAGA, New York, NY.



Pursuing a method that cannot be traced to any precedent in his earlier career, Picasso during the years immediately following the First World War traveled two distinct stylistic avenues in his work—cubism and classicism, the antipodes of pictorial representation as they existed in modern painting at that time. For figure subjects, he most often worked in a naturalistic manner, having studied models from antiquity, the masterworks of the Renaissance and Baroque eras, and the classicism of Ingres. Meanwhile, he continued to explore, mainly in his practice of still-life painting, the seemingly unbounded formal possibilities of late synthetic cubism. "Picasso's thirst for new creative adventures was a principal motivation," Elizabeth Cowling has stated. "He was particularly prone to favor the unpredictability of frequent change" (*Picasso: Style and Meaning*, London, 2002, p. 392).

With its exquisitely wrought and infinitely delicate illusion, *Compotier avec fruits* is a rare instance of a still-life that Picasso rendered during this period in a classicizing rather than cubist manner—as an assemblage of corporeal things, supremely restrained yet subtly sensual, rather than a panoply of abstract signs. The tabletop provides a stable, continuous support and the rear wall a neutral foil for the rounded, tactile forms of the fruit and tea cookies, each tilted its own way; the elegant compotier, viewed slightly from above, creates a sequence of concentric circles that enclose and unify the diverse contents. "Nothing reveals more forcefully Picasso's desire to achieve the spare, dignified monumentality of great classical art," Cowling has written about a related still-life in the Musée Picasso, and the same may well be said of the present canvas (*On Classic Ground*, exh. cat., Tate Gallery, London, 1990, p. 209).

Picasso's proclivity for classicism, which had gained strength since his voyage to Italy in 1917, helped instigate a new trend in pictorial thinking in the wake of the Great War, an ethos of renewal linked to a heightened awareness of tradition. His friend Jean Cocteau formulated this message as *le rappel à l'ordre* (the "return to order"), a humanistic cultural imperative that he urged all artists to heed as a means of healing the wounds that four years of carnage had inflicted on the national body and soul. *L'ordre* to which they aspired was the classical ideal steeped in a love of country, in the grand Gallic tradition of the arts.

In the present painting, Picasso has looked for inspiration to Chardin, to Roman frescoes from Pompeii and Herculaneum, and most notably to Cézanne. The Provençal painter, of course, had been the great ancestor-figure in the development of cubism. Before the war, the cubists had not aspired to his aesthetic *per se* but rather had extended what they saw as the central impulses in his vision. Here, by contrast, Picasso has created a veritable homage to Cézanne, transforming him from a radical role model into a new "old master" in keeping with the spirit of the *rappel à l'ordre*. The tipped-up dish and gingerly balanced fruits are both signature Cézanne; each object in the compotier is a singular piece of painting, with its own Cézannesque nuances of color and transitions of light and shade. We are reminded most strongly of the exquisite *Pomme* that Picasso painted as a Christmas gift for Gertrude Stein in 1914 (Collection of Peggy and David Rockefeller; to be sold, Christie's New York, 8 May 2018, Lot 1).

Picasso's pursuit of an openly bifurcated studio production in the wake of the war was extremely controversial. Partisans of each manner tried to discredit Picasso's efforts in the other. The new classicists decried cubism as a tired hold-over from the pre-war era, while outraged veteran cubists argued that in his classical works Picasso had betrayed the progressive mission of the avant-garde. The contrasting notions of classical and cubist were to Picasso's mind, however, dual sides of the same coin—the totality of Western art in its most provocative, modern form, capable of generating a potent dialectic from which new, transformative ideas might issue forth.





Pablo Picasso, Pomme, 1914. Collection of Peggy and David Rockefeller; to be sold, Christie's New York, 8 May 2018, lot 1. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Paul Cézanne, *Boîte à lait et pommes*, 1879-1880. The Museum of Modern Art, New York

Pablo Picasso, *Le Compotier*, 1908-1909. The Museum of Modern Art, New York. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

"We all know that Art is not truth," he insisted. "Art is a lie that makes us realize truth. The artist must know the manner whereby to convince others of the truthfulness of his lies" (D. Ashton, ed. *Picasso on Art*, New York, 1972, p. 4). Observers held there to be an irreconcilable contradiction between the representation of a subject by means of naturalist illusion on one hand, and the inventions of form arising from cubism on the other. Picasso, though, declared both conceptions equally a "lie"—for such was the condition of all art. "They speak of naturalism in opposition to modern painting. I would like to know if anyone has ever seen a natural work of art. Nature and art, being two different things, cannot be the same thing. Through art we express our conception of what nature is not" (*ibid.*, p. 4).

If the concepts of classicism and cubism each had something to offer the modern artist, Picasso reckoned, there was then no good reason not to practice them side-by-side, in parallel strands or even on the same canvas. "I do not believe I have used radically different elements in the different manners I have used in painting," he explained. "If the subjects I have wanted to express have suggested different ways of expression, I have never hesitated to adopt them. Whenever I have something to say, I have said it in the manner in which I have felt it ought to be said" (*ibid.*, p. 5).

The first recorded owner of *Compotier de fruits* was the gallerist Gustav Bollag, who ran the successful Salon Bollag in Zürich with his brother Léon. Although the dealers specialized in Swiss art, their sister Lucy was friendly with Berthe Weill, who facilitated introductions for them in Paris; the Bollags bought work directly from Picasso as early as 1917 and were instrumental in exposing Swiss audiences to new directions in modern French painting. In autumn 1932, Bollag loaned the present canvas to the Zürich Kunsthaus for Picasso's first major museum exhibition, which drew heavily on that summer's retrospective at the Galeries Georges Petit in Paris; Picasso, Olga, and Paulo drove to Zürich in their Hispano-Suiza to view the show.



## 31A

## ARISTIDE MAILLOL (1861-1944)

Marie

inscribed with monogram and numbered '4/6' (on the top of the base); inscribed with foundry mark 'Alexis Rudier Fondeur Paris.' (on the back of the base) bronze with green and brown patina Height: 62 in. (157.5 cm.)
Conceived in 1931

## \$700.000-1.000.000

#### PROVENANCE

Dina Vierny, Paris. Acquired from the above by the present owner, 1977.

#### EXHIBITED

Asahikawa, Hokkaido, Ams Hall, Maillol, November 1980, no. 26 (illustrated; detail illustrated on the front cover).
Yamanashi Prefectural Museum of Art; Hiroshima Museum of Art; Kumamoto Prefectural Museum of Art; Ishikawa Prefectural Museum of Art; Ehime, The Museum of Art; Hyougo Prefectural Museum of Art and Tokyo, Isetan Museum of Art, Maillol, April-November 1984, p. 194, no. S-57 (illustrated).

#### LITERATURE

W. George, *Aristide Maillol et l'âme de la sculpture*, Neuchâtel, 1977, p. 247 (detail of another cast illustrated, p. 189).

B. Lorquin, *Aristide Maillol*, London, 1995, p. 112 (detail of another cast illustrated, p. 113).

D. Vierny et al., Fondation Dina Vierny–Musée Maillol, Paris, 1995, (another cast illustrated; detail of another cast illustrated, pp. 56-57).

The late Dina Vierny confirmed the authenticity of this work.

First conceived in 1931, Marie is part of a series of sculptures made by Aristide Maillol in preparation for the group composition Les trois grâces (1930-1937), and reveals the extensive planning and experimentation that went into each of the artist's sculptures. Maillol was known for spending extended periods of time working out his compositions, gradually adjusting his figures across numerous versions in pursuit of the perfect format. He spent seven years developing Les trois grâces, modelling multiple variations or "states" of each of the figures before reaching the final sculpture. Starting with their torsos. Maillol only added limbs and a head when he was satisfied with the balance of the body's core element. Fine-tuning the posing of his figures as he went along, the artist regularly changed the positioning of arms and legs from version to version, comparing the differing effects in each iteration. Marie is one of the most highly finished preliminary works designed for this piece, and shows the sculptor experimenting with the volume, shape and stance of the figure in his pursuit of an idealized female form. In discussing the present cast, Dina Vierny, Maillol's favored model and authority on works by the artist commented that the quality of this cast is exceptional.

Les trois grâces was envisioned as a hymn to youth and beauty, and Maillol used his attractive young maid, Marie, as the model for two of the figures in the three-person group. Exuding an overwhelmingly placid, stable and self-contained air, she is captured with distinctive emotional restraint by Maillol in the present work. With her smooth curves and elegantly composed form, she exemplifies the radical purity which defined Maillol's mature aesthetic, as he sought to simplify the female body to a pure celebration of its formal qualities. Although inspired by the real figure of Marie, Maillol uses her form only as a starting point, turning away from a descriptive or psychological portrait to a more abstract, idealized vision which focuses purely on the architecture of her body. Using clear, concise forms, the artist simplifies his model's contours, achieving an elegant balance of masses which exists purely in the artist's own imagination. As Maillol explained, "The figure mustn't be a woman of flesh and blood. When doing this sort of thing, one has to place oneself outside of time. It's got to be eternal..." (quoted in B. Lorquin, op. cit., 1995, p. 93). By pushing the figurative representation of Marie to the edge of abstraction, the artist succeeds in transforming his model into an idealized, archetypal representation of Woman.



## o ♦ 32A

## PABLO PICASSO (1881-1973)

Le Peintre

signed 'Picasso' (lower right); dated and numbered '25.3.67. II' (on the reverse) oil on canvas 39½ x 31% in. (100.2 x 79.7 cm.) Painted on 25 March 1967

## \$2,500,000-3,500,000

#### PROVENANCE

Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris. Galerie Beyeler, Basel (by 1981). Private collection, Australia (circa 1985); sale, Sotheby's, London, 5 February 2008, lot 75. Nahmad collection, New York and London. Hammer Galleries, New York. Acquired from the above by the present owner, October 2013.

Basel, Galerie Beyeler, Picasso: A Centennial Selection, April-July 1981, p. 119, no. 60. Kunstmuseum Basel, Pablo Picasso: Das Spätwerk, Themen 1964-1972, September-November 1981, p. 159, no. 22. Vienna, Habarta Kunsthandel, Picasso in Wien: Bilder, Zeichnungen, Plastiken, November 1981-January 1982, no. 73. Basel, Galerie Beyeler, Picasso: Der Maler und seine Modelle, July-October 1986, p. 110, no. 55 (illustrated in color).

Monaco, Grimaldi Forum, Picasso dans la collection Nahmad, July-September 2013, p. 372 (illustrated in color, p. 373).

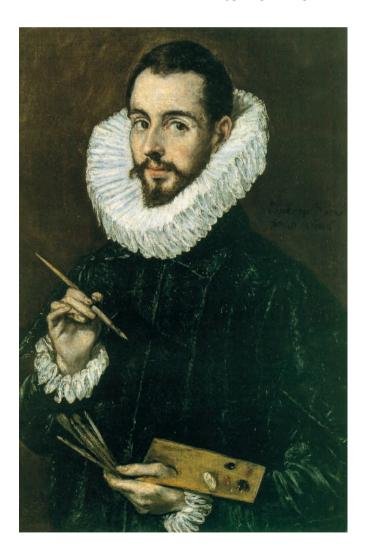
## LITERATURE

C. Zervos, Pablo Picasso, Paris, 1972, vol. 25, no. 310 (illustrated prior to signature, pl. 136).



"Painting is stronger than I am; it makes me do whatever it wants" (quoted in *Late Picasso*, exh. cat., Tate Gallery, London, 1988, p. 49). Picasso made this emphatic statement in 1963, at the same moment that the very act of painting itself—the sacred moment of inspiration and the ensuing process of creation—became the singular, abiding thematic focus in his work. Throughout the decade that remained to him, he depicted the studio, the artist, and the model in countless iterations, and he entered into battle with some of the most revered artists and masterpieces of the past. "Picasso is often heard to say that when he paints, all the painters are with him in the studio. Or rather behind him. Watching him. Those of yesterday, and those of today. A painter in solitude is never alone" (H. Parmelin, *Picasso Says*, London, 1969, p. 40).

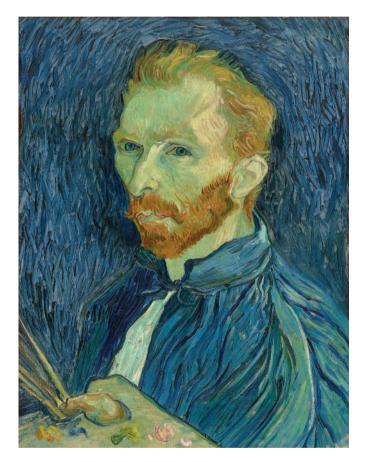
Completed on 25 March 1967, the present canvas depicts a painter, brushes in hand, in the guise of a seventeenth-century cavalier, with long curly hair, an elegant beard and mustache, and a white ruffled collar. This stock character had first appeared in Picasso's work in March 1963 in one of the earliest canvases in the artist-and-model series—Rembrandt with Saskia, he claimed (Zervos, vol. 223, no. 171). He increasingly identified with the Dutch master, who likewise enjoyed a long, prolific career and was fond of inserting himself, in one persona or another, into his paintings. During an extended convalescence from surgery in 1966, Picasso pored over volumes of Rembrandt's paintings and drawings, as well as immersing himself in the plays of Shakespeare and in Dumas's *Three Musketeers*—filling his mind with visions of heroic male characters from a bygone golden age.



El Greco, *Jorge Manuel Theotocópuli* (The artist's son), *circa* 1600-1605. Museo de Bella
Artes. Seville.

Vincent van Gogh, *Autoportrait*, 1889. National Gallery of Art, Washington DC.

Picasso imagines himself as Hamlet. Photograph by Edward Quinn. Photo: Edward Quinn, @edwardquinn.com.



All of these influences came together in early 1967 when Picasso returned to oil painting. A new figure now materialized on his canvases: the rakishly handsome, swashbuckling musketeer. This daring adventurer, the very incarnation of vitality and virility, would be the last in a long line of artist-surrogates that populated Picasso's work. By spring 1967, the figure of the musketeer began to merge with that of the painter, now depicted brandishing his brushes—a rather phallic clutch of them in the present painting—rather than a lance or a sword. Rendered with a vigorous and instinctive brushwork, the paint surface galvanized with the freedom and fervor of Van Gogh, *Le Peintre* thus asserted and affirmed Picasso's unimpeded creative powers even as he fought the passage of time.

"Picasso, who never quite outgrew his birth-right of black beliefs and superstitions, put his faith in his miracle-working paintbrushes," John Richardson has written, "and the death-defying images of carnality that they engendered" (Sacred Monsters, Sacred Masters, London, 2001, p. 238).



## **33A** JOAN MIRÓ (1893-1983)

Personnage

signed and numbered 'Miró ¼' (on the top of the base); inscribed with foundry mark 'SUSSE FONDEUR . PARIS' (on the back of the base) bronze with dark brown patina Height: 79% in. (202.2 cm.) Conceived in 1975 and cast in 1978

## \$800.000-1.200.000

#### PROVENANCE

Pierre Matisse Gallery, New York. Private collection (acquired from the above). Acquired from the above by the present owner, 2006.

#### LITERATURE

A. Jouffroy and J. Teixidor, *Miró: Sculptures*, Paris, 1974, p. 246, no. 283 (another cast illustrated, p. 193).

P.A. Serra, *Miró i Mallorca*, Barcelona 1984, p. 126, no. 170 (another cast illustrated).

F. Basile, *Joan Miró: Vedi alla voce sogno,* Bologna, 1997, p. 250 (another cast illustrated, p. 251).

E.F. Miró and P.O. Chapel, *Joan Miró: Sculptures, Catalogue raisonné,* 1928-1982, Paris, 2006, p. 310, no. 328 (another cast illustrated in color, p. 311).



Joan Miró, *Personnage*, 1970. Sold, Christie's New York, 12 November 2015, lot 30 C. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2018.

While living in Mallorca during 1940-1941, following his family's flight from embattled France, Miró wrote in his *Carnet Orange* of plans to create sculpture when he eventually returned to mainland Spain: "In beginning to make sculpture at Montroig I get back to my concern for the earth, which inspires in me a more human and direct emotion, in the deepest sense of the word—in this environment, sculpture made in the country will not be sullied by superficiality or artifice, as it might be in the city, deprived of direct contact with the elements" (quoted in *Joan Miró Painted Sculpture: The Shape of Color*, exh. cat., Corcoran Gallery of Art, Washington, D.C., 2002, p. 23).

A major portion of his eventual production, Miró anticipated, would be assembled from diverse found objects; the present sale catalogue includes two works of this kind. The other form of sculpture he had in mind was more conventional in its approach, but constituted a new means in his art-making. Inspired by various kinds of popular Catalan folk arts, while creating with Josep Llorens Artigas his own terracotta and ceramic objects, Miró began to model sculptures by hand, to raise up—as if from the very earth itself—forms that embody a fully volumetric presence. The first two sculptures he created in this manner are *Oiseau solaire* and *Oiseau lunaire*, 1946 (Miró and Chapel, nos. 29-30), which he enlarged in marble and bronze during 1966-1968 for outdoor public display (nos. 63-64 and 67-71). Miró returned to his distinctive avian iconography, which he evoked as being emblematic of the flight of the imagination, in the present *Personnage*, conceived and cast in 1975.

Also known as *Le Dindon*—"The Turkey"—this *Personnage* represents a creature of the Spanish Black variety, which the conquistadors brought back from the New World; bred locally, the bird is especially prized in Catalunyan cuisine. *Le dindon* walks the earth, but will fly when threatened, just as Miró would resort to his own "ladder of escape"—seeking refuge in the intense isolation of primal creativity to confront, explain, and ultimately surmount the stress of worldly circumstance. The two peacock-like "eyes" that Miró incised on the fan-tail—one tear-shaped, the other roundly open in hopeful expectation—further lend the creature a human aspect. The title *personnage* is for Miró "irreducible to categories or nomenclature... neither man, nor animal, nor monster, but intermediaries participating of each species," Jacques Dupin explained. "Their aggressive presence is an admixture of the grotesque and the incompatible...the ingenuity of primitive games (*Miró*, Paris, 2012, p. 382).



## 34A

## PABLO PICASSO (1881-1973)

## Portrait d'Inès

signed and dedicated 'Picasso Pour Ines' (lower center); dated '4.AVRIL.1942.' (on the stretcher) oil on canvas 21¾ x 15½ in. (55.3 x 38.3 cm.) Painted on 4 April 1942

## \$3,500,000-4,500,000

#### PROVENANCE

Inès Sassier, Vallauris (gift from the artist). Heinz Berggruen & Cie., Paris. Galerie Taménaga, Tokyo (by 2001). Acquired from the above by the present owner, *circa* 2008.

#### **EXHIBITED**

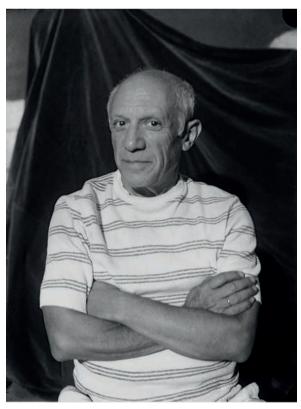
Paris, Galerie Taménaga, Thirtieth Anniversary, 2001.

#### LITERATURE

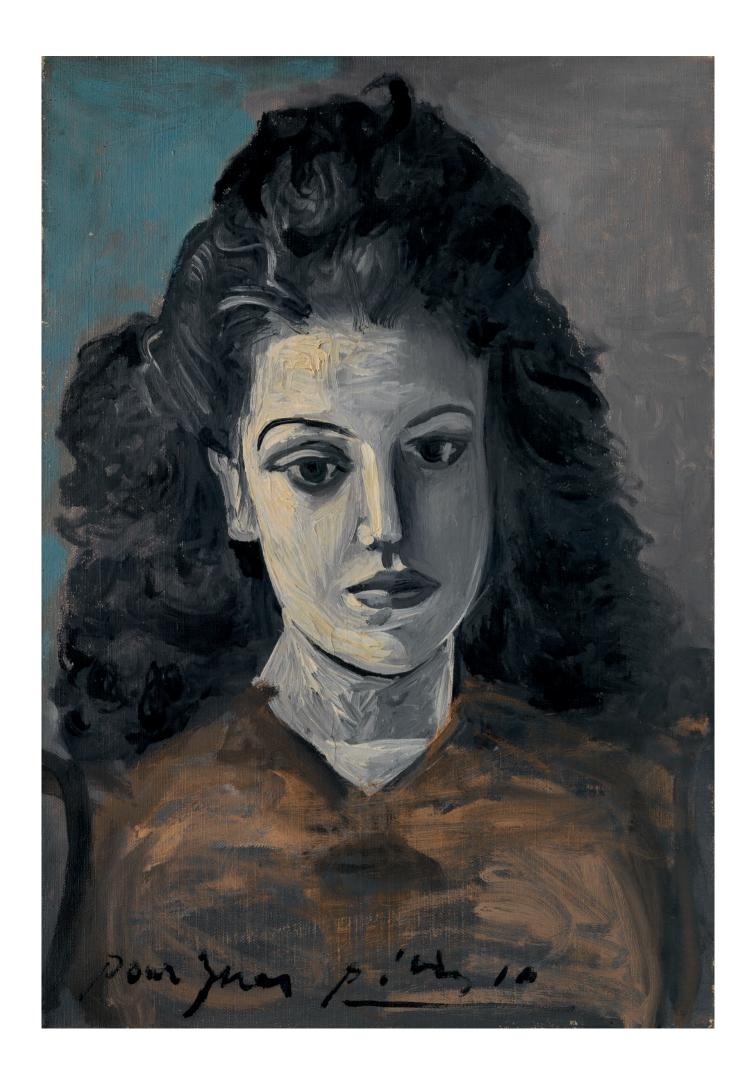
A.H. Barr, Jr., *Picasso: Fifty Years of His Art*, New York, 1946, p. 229 (illustrated; with incorrect dimensions).

C. Zervos, *Pablo Picasso*, Paris, 1961, vol. 12, no. 34 (illustrated, pl. 13; with incorrect dimensions).

P. O'Brien, Pablo Ruiz Picasso: A Biography, New York, 1976, p. 357.



Picasso in Antibes, summer 1946. Photo: © Michel Sima / Bridgeman Images.





Pablo Picasso, *Inès assise*, Vallauris, 23 July 1954. Sold, Christie's London, 27 June 2002, lot 392. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Brassaï, Portrait d'Inès dans sa loge, Paris, circa 1944. Photo: Brassai © RMN-Grand Palais / Art Resource, NY; © ESTATE BRASSAÏ – RMN-Grand Palais.

Suddenly, the door opens. Inès enters, holding springtime in her arms: an armful of lavender and white lilies. Picasso [said]: "Isn't she beautiful? Have you seen the color of her eyes? You should photograph her one day." The graceful young woman is decorating the room with flowers... With her matte complexion, her long black hair, her alwaysbeaming smile, and her flowered dresses, she could be taken for a Polynesian vahine.

Brassaï

Picasso's wartime portraits generally depict Dora Maar and Marie-Thérèse Walter—the artist's dual mistresses. The identities of a few other sitters are unclear or unfamiliar to most people today. There are several pictures of one exemplary young woman, who may be singled out as an unsung heroine in Picasso's life, having remained by the artist's side for more than three decades while his lovers came and went. Inès Sassier, née Odorisi, served Picasso as his housekeeper, and became a trusted friend and confidante. Painted in Paris on 4 April 1942, signed and dedicated to her, the present picture may be admired as the most warmly appealing portrait that Picasso ever painted of the lovely, helpful Inès.

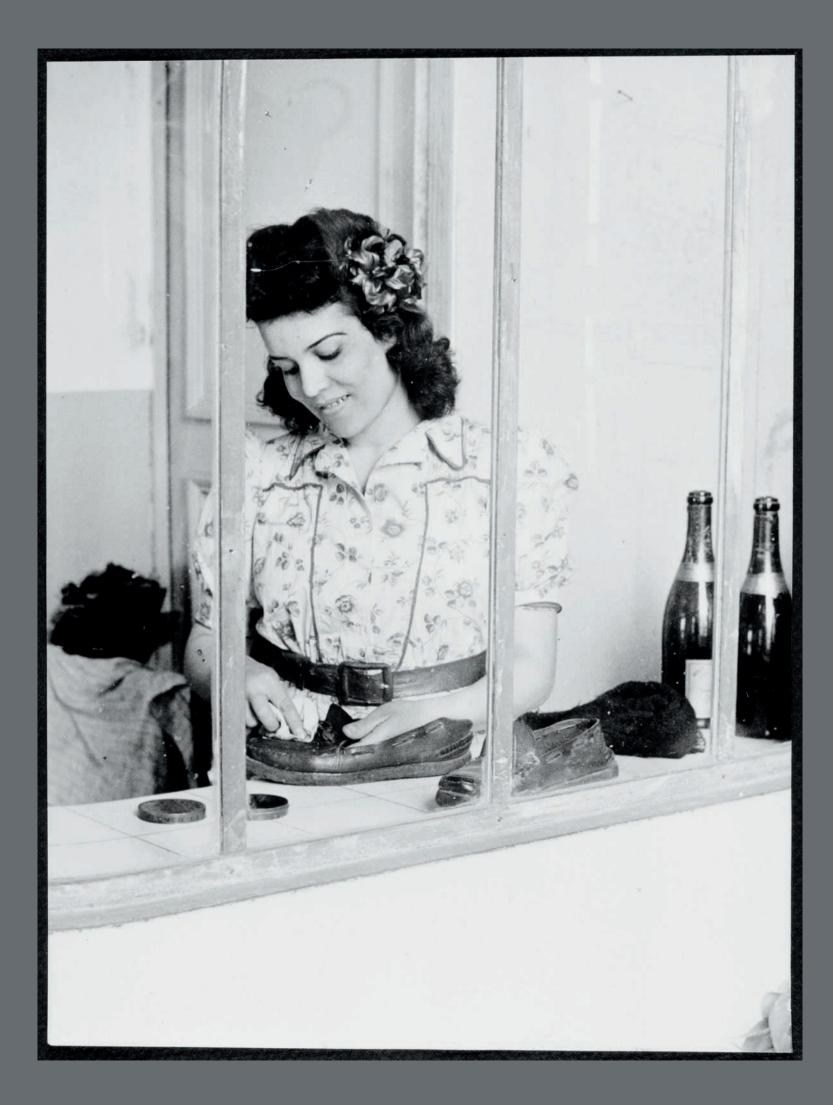
Dora had noticed Inès while vacationing with Picasso at the Hôtel Vaste Horizon in Mougins during the summer of 1938. Inès, then sixteen, "was working there with her elder sister," Picasso told the photographer Brassaï. "Inès as chambermaid and her sister as cook. She was beautiful. She was kind. So we took her and brought her back to Paris" (quoted in Brassaï, *Conversations with Picasso*, Chicago, 1999, p. 156). He also returned with a painting he had done of her (Zervos, vol. 9, no. 209). At the beginning of the war, while Picasso and his entourage were staying in Royan, Inès moved back to Mougins, where she married Gustave Sassier. She returned with her husband to Paris in the spring of 1942, and moved into a small apartment below Picasso's rooms and studio on the rue des Grands-Augustins. The present portrait was painted at this time.

In his recollection of a meeting with Picasso in the studio on 9 April 1944, Brassaï wrote, "Suddenly, the door opens. Inès enters, holding springtime in her arms: an armful of lavender and white lilies. Picasso: 'Isn't Inès beautiful? Have you seen the color of her eyes? You should photograph her one day.' The graceful young woman is decorating the room with flowers...With her matte complexion, her long black hair, her always-beaming smile, and her flowered dresses, she could be taken for a Polynesian vahine" (ibid.). Brassaï did in fact photograph Inès soon afterwards, as illustrated in this catalogue essay.

"There was not much for her to cook with in Paris," Patrick O'Brian wrote. "However, Inès did a great deal with very little; she was thoroughly used to Picasso; she fed him as well as she could, and she kept a neat house where he wanted it to be neat. Theirs was a pleasant southern relationship, tyrannical at times, with loud expostulations on either side, but entirely human, and the place was far less austere with Inès in it" (op. cit., 1976, p. 357).

Inès's presence in wartime Paris was moreover a blessing for Marie-Thérèse and Maya, who lived on the boulevard Henri IV. "My father had unlimited trust in Inès, like he had in his friend Sabartés," Maya later recalled. "She is for me a wonderful memory from my youth. She was a true ray of light for us, always happy, always gracious" (in correspondence with Christie's London, 30 March 2002; sale, 27 June 2002, lots 392-393).

Inès witnessed the stormy end of Picasso's affair with Dora, and was present for Picasso's rediscovery of family life with children after the war, during his relationship with Françoise Gilot—but this also ended badly. Stability returned, beginning in the mid-1950s, during *l'époque* Jacqueline. Inès's quarters became a shrine to Picasso's art, crammed with the etchings, gouaches, and portraits of her created as birthday gifts, testimonies to the durability of one of the few constant and lasting relationships during the last third of the artist's life.



## 35A

## ALBERTO GIACOMETTI (1901-1966)

*Tête noire (Portrait de Diego)* 

signed and dated 'Alberto Giacometti. 1957.' (lower right) oil on canvas  $39\% \times 25\%$  in. (100.2 x 65.2 cm.) Painted in 1957-1962

## \$5,000,000-8,000,000

### PROVENANCE

Marguerite and Aimé Maeght, Paris (by 1970); sale, Hôtel Drouot, Paris, 27 October 1982, lot 32.
Galerie Jan Krugier, Geneva.
Joanne Toor Cummings, New York (*circa* 1983).
Francis Lombrail, Paris (acquired from the above, 1997).
Acquired from the above by the family of the present owner.

#### EXHIBITED

New York, Pierre Matisse Gallery, *Giacometti: Sculpture, Paintings and Drawings from 1956 to 1958*, May 1958.

Venice, Esposizione Biennale Internazionale d'Arte: 31, June-October 1962. Kunsthaus Zürich, Alberto Giacometti, December 1962-January 1963. Rome, Mostra all'Accademia di Francia, Villa Medici, Alberto Giacometti, October-December 1970, p. 32, no. 17 (illustrated; titled Testa and dated 1957)

Saint-Paul-de-Vence, Fondation Maeght, *Alberto Giacometti*, July-September, 1978, p. 196, no. 160 (illustrated, p. 135; titled *Buste de Diego* and dated 1957).

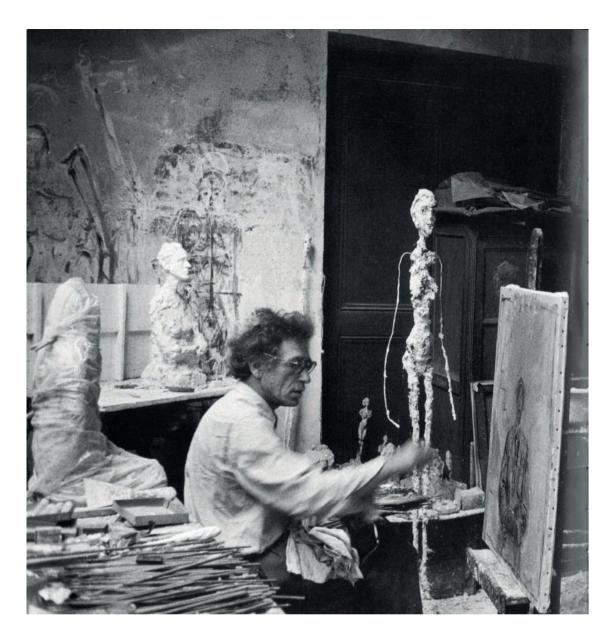
Saint-Paul-de-Vence, Fondation Maeght, L'univers d'Aimé et Marguerite Maeght, July-October 1982, p. 264, no. 69 (titled *Tête noire* and dated

## LITERATURE

Y. Bonnefoy, *Alberto Giacometti: A Biography of His Work*, Paris, 1991, p. 428, no. 410 (illustrated; dated 1957).

The Alberto Giacometti Database, no. 3708.





"The head is what matters. The rest of the body plays the part of antennae making life possible for people and life itself is inside the skull." (Alberto Giacometti; quoted in Y. Bonnefoy, *Alberto Giacometti: A Biography of his Work*, Paris, 1991, p. 377)

Three distinct painted images, and the many interim steps that led from one state to the next, comprise the powerful, compelling *Tête noire* ("Dark" or "Black Head") that Alberto Giacometti rendered on this canvas of his beloved and devoted brother Diego. This picture as we view it today was five years in the making. The artist began this work as a half-length seated portrait of the Japanese professor of philosophy Isaku Yanaihara during their second series of portrait sessions in the summer of 1957. The sitter photographed the painting while it was in progress.

Having completed the portrait by the end of that year, Giacometti signed and dated the canvas. By the time he had it shipped to New York, however, for inclusion in his third solo exhibition at the Pierre Matisse Gallery, scheduled to open in May 1958, he had drastically altered the appearance of the canvas from the state in which Yanaihara had last seen it. Reduced in height, the sitter occupied the lower half only of the composition, with his back to a vastly tall, undefined space. Following the return of the portrait to Paris, the artist again reworked the canvas—no longer as Yanaihara, but as Diego. Having determined that he had taken this new version as far as he felt necessary or possible, Giacometti ceased work on it in 1962. Despite the change in identity of his sitter, and in most every other aspect of the painting's original conception above the subject's folded hands, Giacometti nevertheless let stand the original signature and applied date. He showed the painting as such in his solo exhibition at the 1962 Venice Biennale, as well as in his retrospective at the Kunsthaus Zürich later that year.

Like a palimpsest, an ancient parchment erased and overwritten with successive texts, but still showing tantalizing vestiges of the original content, the head of Yanaihara lurks like a specter within the strata of the artist's successive applications of paint—still visible to the eye below Diego's collar—haunting the portrait that Giacometti completed as his brother. Set down over a protracted period of time, these tell-tale traces track the crucial transformation in Giacometti's approach to creating a portrait that took place during the late 1950s and

anticipated the intensity of his expressionism during the final period of the early 1960s. Several years before the artist commenced painting this head as Yanaihara, he had completed *Diego en chemise écossaise*, as formally classicized a portrait as he ever painted after 1950, in which he employed elements of architectural perspective to establish the spatial environment, while projecting Diego's presence in rounded, volumetric forms. His aim had been, as the artist stated, "to create a complete whole all at once" (quoted in *Alberto Giacometti*, exh. cat., The Museum of Modern Art, New York, 2001, p. 222).

The seated Yanaihara that Giacometti signed and dated in 1957—still visible in the slender strands of black paint in the lower, exposed portion of the canvas—would eventually give way to an alternative, even opposing conception of the human presence in space. While continuing to work from life, as he done since 1950, with his model seated before him, Giacometti became increasingly absorbed with the necessity of entering into a visionary perception of experience, an epiphany of his visualization of reality, in which he would draw upon his powers of memory and imagination. He described an experience of this kind in The Dream, The Sphinx, and the Death of T., a text he wrote in 1946, just as he was about to embark on the attenuated, weightless figures that within several years would bring him international renown: "I had begun to see heads in the void, in the space that surrounded them. The first time I saw the head I was looking at completely closed in, immobilized within an instant... That was no longer a living head, it was a thing I looked at like any other thing... There was no longer any rapport between things; they were separated by endless abysses of space" (quoted in R. Hohl, ed., Giacometti: A Biography in Pictures, Ostfildern, 1998, pp. 116-117).

Isaku Yanaihara first arrived from Tokyo in 1955 to study at the Sorbonne the existentialist philosophy of Jean-Paul Sartre, who suggested that he meet Giacometti. The professor and the artist got along well; the following year, Giacometti accepted Yanaihara's commission for a portrait, the sessions for which commenced that fall. Numerous further sittings took place when Yanaihara returned to Paris the following summer, during which Giacometti began the present portrait. In this painting and in other versions, however, Giacometti became consumed with doubt, an oppressive uncertainty that he attributed to the inadequacy of his way of seeing and the means he employed to represent the truth of his sensations before the subject. A similarly chronic crisis of confidence had famously beset Cézanne, all the more contributing to the latter's exemplary, legendary status among modern painters. In session after session, as Giacometti painted, scrubbed out, and reworked the image on the canvas, Yanaihara's features refused to take on that presence he was seeking—"the complete whole all at once"—leaving the subject awash in a formless fog of gray paint.

Giacometti in his studio painting Isaku Yanaihara, circa 1960. Photograph by Ernst Scheidegger. Photo: @ 2018 Artists Rights Society (ARS), New York / ProLitteris, Zurich. Art: @ 2018 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York.

Alberto Giacometti, *Diego en chemise écoissaise*, 1954. Sold, Christie's New York, 5 November 2013, lot 9. © 2018 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York.

Alberto Giacometti, Annette noire, 1962. Fondation Alberto et Annette Giacometti Collection. © 2018 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York.









The way out of this morass, Giacometti decided, was to make a virtue of his predicament—that is, he should accept the void, while concentrating on the head itself. Diego as *Tête noire* is the compacted energy and space of the human presence, like a black hole (a scientific discovery of the late 1960s and early 70s), emitting but mere flashes of light, denoting the veins in Diego's forehead, the line and tip of his nose, lower lip, and chin. "Notice how the multiple lines that he draws are inside the form depicted," Sartre explained. "All these lines are centripetal... The face seems to be contracting under the influence of an astringent substance, giving the impression that in five minutes it will be the size of your fist, like a shrunken head" ("The Paintings of Giacometti," 1954; in *Alberto Giacometti: The Origin of Space*, exh. cat., Kunstmuseum Wolfsburg, 2010, pp. 240-241).

As perfect in conception and execution as a Cézanne apple, this dark fruit of a head is—as in Giacometti's epiphany of 1946—"immobilized within an instant," compressed into a riveting presence by the tremendous force of the surrounding void, pushing in from all sides. Or conversely, this head appears to dematerialize into a mysterious dark aura that dissolves outward into space. The fragility and tenuousness of its painted construction notwithstanding, there is the semblance of certainty in this *Tête noir*, an assurance of the strength to endure, the ability and resolve to stare into and far beyond the face of death, into eternity, like a Byzantine icon. "In the portraits of Diego, from which all ordinary likeness has disappeared, one senses considerable disquiet, as well as great energy, in the scrutiny of the sitter's presence, as though Alberto found in Diego a source of anxiety," Yves Bonnefoy wrote. "In the presence of someone who is, as it were, his double, Giacometti more than ever is witness to the mystery of existence, like Hamlet thinking of Yorick, in front of a skull in the dust" (*Alberto Giacometti*, Paris, 2012, pp. 426 and 432).

"To me, it is as if reality were constantly hidden behind veils, which one after another have to be tossed aside...and behind each of them another and then another. Yet, I still believe or imagine that I make progress every day. This is what drives me, as if it really was about understanding the essence of life. And so I go on, knowing that the closer I get, the further away the 'real' issue will be. The distance between me and the model is in fact growing all the time; the closer I get the more distant my subject. It is an unending quest" (Alberto Giacometti quoted in Cezanne & Giacometti: Paths of Doubt, exh. cat., Louisiana Museum of Modern Art, Humlebaek, 2008, p. 258).

Alberto Giacometti, *Tête de Diego*, 1961. Gift of Joseph H. Hirshhorn, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. © 2018 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York.

Alberto Giacometti, Yanaihara, 1956. Musée national d'art moderne, Centre Georges Pompidou, Paris. © 2018 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York.

Present lot, detail.



#### o ♦ 36A

## JOAN MIRÓ (1893-1983)

La caresse d'un oiseau

signed and numbered 'Miró ¼' (on the lower right of the green element); inscribed with foundry mark 'Susse Fondeur Paris' (on the back of the base) painted bronze Height: 122% in. (310.8 cm.)

## \$6,000,000-8,000,000



Conceived in 1967 and cast in the artist's lifetime

Joan Miró, Etude pour 'La caresse d'un oiseau', 1965. Collection of the Fundació Joan Miró, Barcelona. @ Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2018.

#### PROVENANCE

Pierre Matisse Gallery, New York. Maguire Properties, Los Angeles. Acquired from the above by the present owner, *circa* 1980.

#### LITERATURE

J.J. Sweeney, *Joan Miró*, Barcelona, 1970, p. 220 (another cast illustrated in color; titled *Woman*).

M. Tapié, *Joan Miró*, Milan, 1970, p. 178 (another cast illustrated). A. Jouffroy and J. Teixidor, *Miró*: *Sculptures*, Paris, 1980, p. 84, no. 86 (another cast illustrated in color, p. 85).

W. Erben, *Joan Miró: The Man and His Work*, Cologne, 1988, p. 181 (another cast illustrated in color, p. 180).

R.M. Malet, ed., *Obra de Joan Miró: Dibuixos, pintura, escultura, ceràmica, tèxtils*, Barcelona, 1988, p. 396, no. 1468 (another cast illustrated; another cast illustrated in color, p. 397).

P. Gimferrer, *The Roots of Miró*, New York, 1993, pp. 291 and 400, no. 1171 (another cast illustrated in color, p. 291, fig. 559).

J. Punyet Miró and G. Lolivier-Rahola, *Joan Miró: Le peintre aux étoiles*, Paris, 1993, p. 86 (another cast illustrated in color; dated 1967-1968). B. Catoir, *Miró on Mallorca*, New York, 1995, pp. 67 and 83 (other casts illustrated in color).

M. Calvesi, G. Mori, G. Gatt, R. Lubar, C. Green and G. Cortenova, Los impresionistas y los creadores de la pintura moderna: De Chirico, Ernst, Miró, Magritte, Barcelona, 2000, p. 191 (another cast illustrated in color; titled Mujer que huye).

J. Dupin, *Miró*, Barcelona, 2004, p. 360, no. 388 (another cast illustrated in color).

E.F. Miró and P.O. Chapel, *Joan Miró: Sculptures, Catalogue raisonné,* 1928-1982, Paris, 2006, pp. 116-117, no. 105 (another cast illustrated in color, p. 117).

J. Dupin, *Miró*, Paris, 2012, p. 360 (another cast illustrated in color, fig. 388).





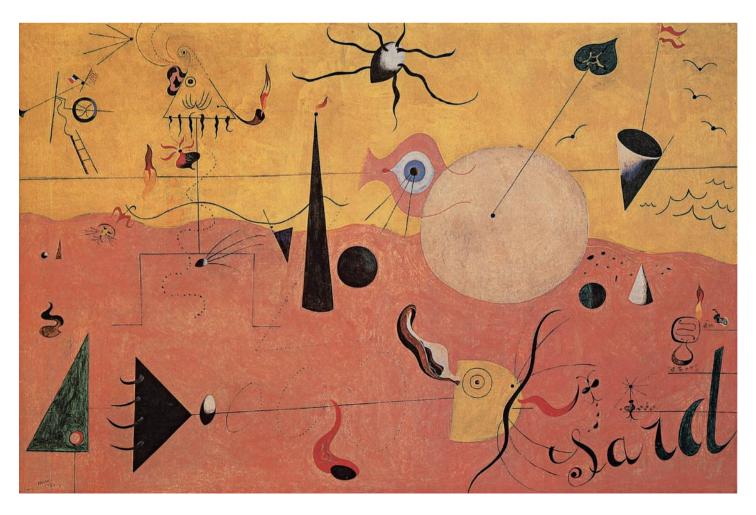
La caresse d'un oiseau, with its totemic stance and grand scale, ranks among the most ambitious and successful of the painted bronzes Miró created from found objects in his fertile later years. Counting among the largest of his painted sculptures, its joyous palette of primary colors speaks to the irrepressible joie de vivre of the artist's maturity. As the British collector Roland Penrose commented, "The literal fusion of sculpture and painting allows Miró to use the primary colors which are significant in his painting and to gain three-dimensional effects in which paint is no longer an illusory medium evoking depth on a flat surface but part of a solid object which can be touched and which can contain space as well as occupy it. The senses of sight and touch, which he has so often combined in the illusions created by his paintings and collages, here unite, and Miró exploits the possibilities offered with great skill...The bewildering success of these marriages of improbable materials is the result of Miró's ability to make use of anything that is at his disposal" (Miró, New York, 1970, p. 145).

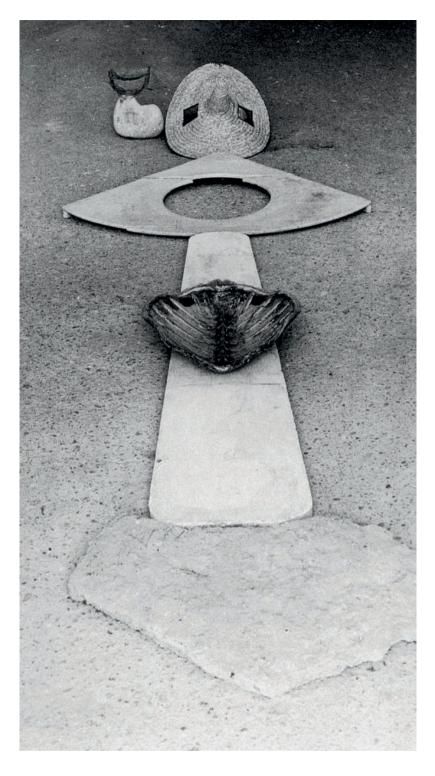
Miró first found his bearings as a sculptor in the solitary years of the Second World War, embracing the culture of peasant craft in rural Catalunya and Mallorca as a source for a new and vital approach to sculpture rooted in the world of objects. In notebooks from this time, Miró anticipated a new engagement with sculpture, writing: "When sculpting, start from the objects I collect, just as I make use of the stains on paper and imperfections in a canvas-do this here in the country in a way that is really alive, in touch with the elements of nature...do it like a collage of various elements...that is the only thing-this magic spark-that counts in art" (quoted in M. Rowell, ed., *Joan Miró: Selected Writings and Interviews*, Boston, 1986, pp. 175 and 191). By the late 1960s, when the present work was conceived, his sculptures had become fully three-dimensional collages, "My collages, today, are my sculptures," Miró declared in 1977– and in these colorfully painted bronzes first conceived a decade earlier he raises his gift of metamorphosis to new heights (quoted in W. Jeffett, "The Shape of Color: Joan Miró's Painted Sculpture," exh. cat., Corcoran Gallery of Art, Washington, D.C., 2002, p. 33).

These later sculptures reflect retrospectively on Miró's oeuvre, invoking both the playful, risk-taking attitude of the Surrealist 1930s and the telluric nationalism more characteristic of his work upon his return to Spain. "To paint, to sculpt, to etch, is maybe to give form to a myth," Miró reflected in 1974. "If I frequently integrate the objects as they are, with raw materials, it is not to obtain a plastic effect but by necessity...I need to walk on my earth, to live among my own, because everything that is popular is necessary for my work" (quoted in *ibid.*, p. 21).

F. Català-Roca, Joan Miró at Maeght Foundation, Saint-Paul de Vence, 1968. Photo: © Photographic Archive F. Català-Roca - Arxiu Históric del Collegi d'Arquitectes de Catalunya. Art: © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2018.

Joan Miró, *Le chasseur (paysage catalan)*, Montroig, July 1923-winter 1924. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2019.





Assembled objects from the sculpture La caresse d'un oiseau, 1967. Photographic copy retouched with pen by Joan Miró. Collection of the Fundació Joan Miró, Barcelona. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2018.

F. Català-Roca, Joan Miró at Maeght Foundation, Saint-Paul de Vence, 1968. Photo: © Photographic Archive F. Català-Roca - Arxiu Históric del Collegi d'Arquitectes de Catalunya. Art: © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2018.

The "Assemblage-Sculptures", as Jacques Dupin called them, were composed of different assortments of found objects, as exemplified by the array of both natural and man-made objects that constituted La caresse d'un oiseau before it was cast in bronze. The elements of La caresse d'un oiseau would have been found in his studio and the surrounding countryside where he would go for walks and often happen upon objects that he would later incorporate into his works. Dupin accompanied Miró on many of the daily walks the artist took to look for objects, and recalls that his selection process was far from arbitrary, "Seizing a crushed old tin was for him an important act, a serious task. He was convinced that whatever his foot might stumble over on the edge of a path could very well overwhelm our world" (J. Dupin, Miró, Paris, 1993, p. 374). "When I go for a stroll, I don't search for things like one searches for mushrooms", Miró stated when explaining how he chose the pieces that he would later use in his work, "There is a force-clack!-that makes me bend my head downward, a magnetic force" (quoted in W. Jeffett, exh. cat., op.cit., Washington, D.C., 2002, p. 34).

La caresse d'un oiseau and the majority of the other works of the series of painted sculptures of the late 1960s take women as their subject, conveying femininity with a playful, humorous and poetic approach. Joan Punyet Miró describes the various elements that came together to make the present sculpture: "La caresse d'un oiseau, a daring sculptural assemblage formed by an ironing board, the shell of a sea tortoise, a toilet seat, a donkey's straw hat, and a stone surmounted by a ceramic moon, pays homage to the magic of the fortuitous. I would never have suspected that such diverse properties could result in so bold a monument to the grace of the accidental. Miró, in a deep state of trance, follows the energy flow of suggestion to link objects from the Mediterranean coast. The Catalan quality of this sculpture intensifies when one notes, for example, something as every day as the straw hat a farmer would put on his donkey's head to protect it from sunstroke in the hot summer months...the donkey's hat becomes the eyes and the nose of the figure caressed by a blue bird" (ibid, pp. 16 and 18).

The feminine and sexual qualities of the present sculpture represented through the triangular outhouse seat and tortoise shell—are emphasized through the artists use of the bright red paint signifying passion. Further, Miró capitalizes on the circular void in the outhouse seat to allow the viewer to consider both the form before them along with the vista seen through the opening. Miró typically assigned generic titles to his sculptures such as Personnage, Oiseau, Femme. William Jeffett explains that "In the painted bronzes the poetic titles are in most cases among the most elaborate and specific, and they reflect transformations of Miró's thinking of the compositional arrangements....Poetic titles such as La caresse d'un oiseau...point to a transformation of objects into figures" (W. Jeffett, ibid, p. 29). "All the sculptures, in one way or another, seem to express the fantasy of matter becoming animate... But they do it in such a way that not even the most timid child would be frightened. These monsters are friendly, or at the most burlesquely frightening like the Meanies in the Beatles cartoon film, something to giggle about rather than cry over, an attempt, perhaps, on Miró's part to laugh us out of our bad dreams" (quoted in ibid, p. 80).



#### PROPERTY OF AN IMPORTANT AMERICAN COLLECTOR

# **37A** JOAN MIRÓ (1893-1983)

L'Envolée II

signed 'Miró' (lower left); signed again, dated and titled 'MIRÓ 31/7/63 L'ENVOLÉE II' (on the reverse) oil on canvasboard 9% x 12% in. (23.9 x 32.6 cm.) Painted on 31 July 1963

## \$500,000-700,000

#### PROVENANCE

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

#### **EXHIBITED**

Amherst, Massachussetts, Mead Art Museum, Amherst College, 1993-1998 (on extended loan).
Norton, Massachusetts, Wheaton College (on loan).

#### LITERATURE

J. Dupin and A. Lelong-Mainaud, *Joan Miró: Catalogue raisonné, paintings*, 1959-1968, Paris, 2002, vol. IV, p. 120, no. 1149 (illustrated).

"Miró was synonymous with freedom—something more aerial, more liberated, lighter than anything I had seen before. In one sense he possessed absolute perfection. Miró could not put a dot on a sheet of paper without hitting square on the target. He was so truly a painter that it was enough for him to drop three spots of colour on the canvas, and it would come to life—it would be a painting" (Alberto Giacometti, quoted in P. Schneider, "Miró," Horizon, no. 4, March 1959, pp. 70-81).

Against a vaporous white background, fine, interlocking black lines dominate the canvas of Miró's *L'Envolée II*. Among these striking black markings float finely rendered stars, together with areas of bold color. Painted on 31 July 1963, the present work dates from a time of rejuvenation and experimentation in Miró's career. After a five-year hiatus from painting, in 1959, four years before he painted the present work, Miró had made a triumphant return to this art form, embarking on a period of feverish and intense production. He painted with a new

simplicity and minimalism, starting afresh as he commenced a new phase of his long and prolific career. "My desire," he stated in 1959, "is to attain a maximum intensity with a minimum of means. That is why my painting has gradually become more spare" (quoted in M. Rowell, ed., *Joan Miró: Selected Writings and Interviews*, London, 1987, p. 251). The present work embodies this stylistic shift, exemplifying the radiant purity that characterizes Miró's work of the 1960s.

Floating amid a boundless white, dreamy space, the composition is in some ways reminiscent of the white, monochrome grounds in the final iteration of Miro's "dream" paintings of the mid-1920s. In these abstract paintings, whimsical signs and ciphers hovered amidst a seemingly limitless pictorial space, and the same effect is evident in the present work. Speaking of the way his forms interact and coalesce upon the picture plane, Miró explained, "In my paintings, the forms are both immobile and mobile. They are immobile because the canvas is an immobile support. They are immobile because of the cleanness of their contours and because of the kind of framing that sometimes encloses them. But precisely because they are immobile, they suggest motion. Because there is no horizon line or any indication of depth, they shift in depth. They also move across the surface, because a colour or a line inevitably leads to a change in the angle of vision. Inside the large forms there are small forms that move around. And when you look at the painting as a whole, the large forms also become mobile. You can even say that although they keep their autonomy, they push each other around" (quoted in Rowell, op. cit., pp. 248-249).



## **38A** JOAN MIRÓ (1893-1983)

#### Personnage

signed 'Miró' (lower back); numbered and stamped with foundry mark 'No 4 CLEMENTI CIRE PERDUE PARIS' (lower left side) painted bronze with rock base Height: 63% in. (161 cm.)
Conceived in 1967 and cast by 1971

## \$700,000-900,000

#### **PROVENANCE**

Galerie Maeght, Paris (1971). Weintraub Gallery, New York. Acquired from the above by the present owner, May 1987.

#### LITERATURE

J.J. Sweeney, *Joan Miró*, Barcelona, 1970, p. 227 (detail of another cast illustrated in color; another cast illustrated in color, p. 223; titled *Character* and dated 1968).

A. Jouffroy and J. Teixidor, *Miró: Sculptures*, Paris, 1980, p. 89, no. 111 (another cast illustrated; dated 1968).

R.M. Malet, ed., *Obra de Joan Miró: Dibuixos, pintura, escultura, ceràmica, tèxtils*, Barcelona, 1988, p. 402, no. 1484 (another cast illustrated; dated 1968).

J. Brihuega, *Miró y Dalí: Los grandes surrealistas*, Madrid, 1993, p. 47 (another cast illustrated, fig. 2).

P. Gimferrer, *The Roots of Miró*, New York, 1993, p. 402, no. 1194 (another cast illustrated; dated 1968).

E.F. Miró and P.O. Chapel, *Joan Miró: Sculptures, Catalogue raisonné,* 1928-1982, Paris, 2006, p. 110, no. 99 (another cast illustrated in color).

Alberto Giacometti, *L'homme au doigt*, 1947. Sold, Christie's New York, 11 May 2015, lot 29 A. © 2018 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York.

"It all begins," as Jacques Dupin described, "with an unpremeditated harvesting. Miró slips out of his studio like a shadow and comes back laden down like a pack-horse. Laden with all sorts of things—valueless, obsolete, but capable in his eyes of unexpected associations and metamorphoses. With everything that man or nature has abandoned, forgotten, rejected. These throw-outs form the infinitely rich layers of insignificant objects among which Miró recognizes his own...In this hoard of debris, this manna amid famine, he unhesitatingly collects what he needs...so many elements capable of playing their part in the game, constantly renewed, that he is playing with the unknown...There are no subordinate things, only missed chances" (*Miró as Sculptor*, Barcelona, 1976, pp. 10-11).

From among this detritus lying around his studio in 1967, Miró chose an old bent section of plumbing pipe and stood it on end, suggesting the figure of a man pointing, like Giacometti's existentialist, naked, standing male figure of 1947 (sold, Christie's New York, 11 May 2015, lot 29A). Miró already had in mind the head: a beat-up piece of sheet metal he had used back in 1945 to create a Personnage, not catalogued and presumably no longer extant (Joan Miró Painted Sculpture: The Shape of Color, exh. cat., Corcoran Gallery of Art, Washington, D.C., 2002, p. 39). It also appears in Sculpture-Objet, 1950 (Miró and Chapel, no. 40). This found fragment was perhaps the remnant from a warplane downed during the Spanish Civil War; the cut-outs in the metal object suggest a man's nose, mouth, and right eye. An attached ovoid object served as the second eye. The attached section of fence-top spears represents the Personnage's hair standing on end-Miró left it up to the viewer to imagine what might have startled him.

"Before an assembly sculpture by Miró," Dupin observed, "one is frequently struck by the insouciance of its construction, which looks like a defiance of all equilibrium; a sort of threatening instability, which makes us uneasy and pushes us forward, with outstretched arms, as if to ward off some impending catastrophe...The shock potential of the sculptures also comes from contrasts and oppositions, at times from conflicts—conflicts not pre-mediated but encountered along the way and judiciously exploited...conflicts that generate tensions, spatial energy and dynamism. Miró makes vigorous use of all these in turning his assemblies of objects into sculptures" (ibid., p. 19).



## 39A

## EDGAR DEGAS (1834-1917)

Arlequin et danseuses

signed 'Degas' (upper right)
pastel on paper
Image size: 13% x 18% in. (34.5 x 46.6 cm.)
Sheet size: 15% x 18% in. (39.7 x 46.6 cm.)
Drawn in 1884

## \$2,000,000-4,000,000

#### PROVENANCE

Galerie Durand-Ruel et Cie., Paris (acquired from the artist, 29 November 1884).

Henri Lerolle, Paris (acquired from the above, 24 December 1884). Acquired by the family of the present owner, *circa* 1960.

#### LITERATURE

P. Lafond, *Degas*, Paris, 1919, vol. II, p. 36 (illustrated; titled *Arlequin entre deux danseuses*).

P.A. Lemoisne, *Degas et son oeuvre*, Paris, 1946, vol. III, p. 604, no. 1033 (illustrated, p. 605; dated *circa* 1890).

R.R. Brettell and S.F. McCullagh, *Degas in The Art Institute of Chicago*, exh. cat., The Art Institute of Chicago, 1984, p. 158.

J.S. Boggs et al., *Degas*, exh. cat., The Metropolitan Museum of Art, New York, 1988, pp. 380 and 431-432, note 3.

J. DeVonyar and R. Kendall, *Degas and the Dance*, exh. cat., Philadelphia Museum of Art, 2002, pp. 183 and 286, note 79.

S.G. Lindsay, D.S. Barbour and S.G. Sturman, *Edgar Degas: Sculpture*, Washington, D.C., 2010, pp. 170-173, notes 12 and 18.



 ${\it Marie Petipa}, {\it Andr\'e-Adolphe-Eug\`ene Disd\'eri, June-August 1862}. George Eastman House, Rochester, New York.$ 





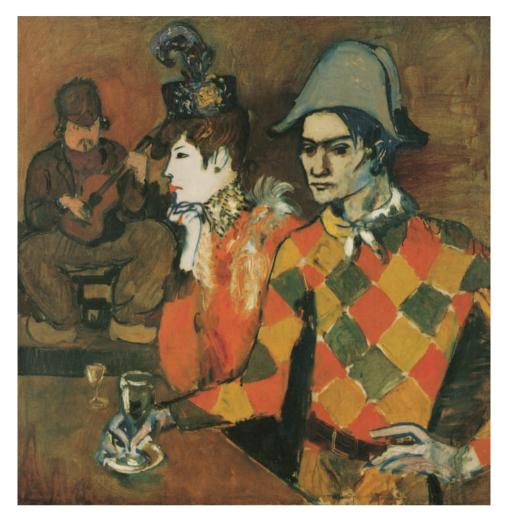
"23 July 1885 / at the Opéra, in the Cupola, rehearsal of the short ballet 'Les Jumeaux de Bergame,' by Florian, the music of M. de Lajarte, the ballet master Mérante. Mlle Sanlaville and Mlle Alice Biot play the two harlequins, Mlle Bernay and Mlle Gallay the two women," Degas recorded on a scrap of stationery from the Opéra, the better to recall the spectacle back in his studio. "Mérante rehearses the mimed scenes with the 4 actors" (quoted in J.S. Boggs, et. al., op. cit., 1988, p. 432).

The ballet in question is a *commedia dell'arte* farce about two brothers, both Harlequins from the Italian city of Bergamo, who arrive in Paris and unwittingly fall in love with the same woman, with predictably comical results. The story clearly caught Degas's fancy, giving rise to more pictures—a total of seven pastels, all signed and destined for sale—than any other staged performance that he saw in a quarter-century of doggedly prowling the Opéra. "Suggesting a personal link," Suzanne Lindsay has written, "close friends saw qualities associated with Harlequin in Degas himself: the acerbic wit, the powers of observation, the restless body, and a habit of breaking into playful pantomimes and dances" (op. cit., 2010, p. 172). In August 1885, Degas attended a trial run of the ballet at the Casino de Paramé on the Breton coast; he was not present for the premier at the Paris Opéra on 26 January 1886, but he did see a performance on 12 February, when he signed the register to gain entry backstage.

The present Arlequin et danseuses depicts one of the two brothers, clad in a jaunty hat and Harlequin's distinctive diamond-patterned costume, dancing spiritedly with a trio of ballerinas. Rather than depicting the scene head-on, from the perspective of the audience, Degas adopted a privileged vantage point in the right wing of the theater, yielding a radically experimental composition that reflects his penchant for manipulating reality. The dancer in the foreground, seen from the rear, overlaps a second figure almost entirely, so that they seem at first glance to merge into one. Their outstretched arms lead the eye into the scene at the lower right, initiating a sinuous arabesque, heightened by the bright stage lights, that winds obliquely into depth and visually links all four performers. "Degas turned his back on illustration," Jill DeVonyar and Richard Kendall have written, "denying the role of his pictures as mere records of a performance. He asserted the distinct claims of his art and his right to be inventive and perhaps arbitrary as occasion demanded" (op. cit., 2002, p. 158).







Suggesting a personal link, close friends saw qualities associated with Harlequin in Degas himself: the acerbic wit, the powers of observation, the restless body, and a habit of breaking into playful pantomimes and dances.

Suzanne Lindsay

Both Harlequins in *Les Jumeaux de Bergame* were danced by female principals *en travesti*, a common practice in late nineteenth-century France. The elder brother was played by Marie Sanlaville, one of the most popular performers of Degas's era and the Opéra's foremost dancer of trouser roles following the retirement of Eugénie Fiocre. Degas knew Mlle Sanlaville well, as she was romantically involved with his friend Ludovic Lépic, who designed the costumes for *Les Jumeaux de Bergame*. When the artist unexpectedly turned to poetry in the late 1880s, he dedicated a four-verse sonnet to the dancer, in which he referred to her as a "masked and restless harlequin" (quoted in *ibid.*, p. 183). The role of the younger Harlequin went to Alice Biot, one of a new generation of dancers then rising through the ranks at the Opéra. When Degas saw *Les Jumeaux de Bergame* in Brittany in 1885, it was Biot who made the greatest impression on him, as he recorded in his notes (see *ibid.*, p. 285, note 48).

The Harlequin here was most likely inspired by the lithe and slender Biot rather than the more buxom Sanlaville. The dancer's hipshot pose is playful and sprightly, suggesting a moment of light-hearted courtship in the narrative (see also Lemoisne, no. 1032bis; Museo Nacional de Bellas Artes, Buenos Aires). In other pastels from the *Jumeaux* sequence, Degas focused on the more slapstick elements of the ballet, depicting Harlequin Senior assaulting his romantic rival—not yet revealed to be his own brother—with his signature baton (nos. 817-818; The Art Institute of Chicago) or lunging lustily at the object of his affection (no. 771; Kunsthistorisches Museum, Vienna). Two final pastels depict the costumed dancers resting or chatting backstage (no. 806, and Brame and Reff, no. 123; National Gallery of Ireland, Dublin).

Degas sold the present pastel to Durand-Ruel on 29 November 1884, early in rehearsals for *Les Jumeaux de Bergame*, under the title *Danseuse et arlequin* (see J.S. Boggs, et. al., *op. cit.*, 1988, pp. 380 and 431). It did not take long for the dealer to find a buyer for the lively scene among his sophisticated clientele, many of whom regularly shared Degas's evenings at the Opéra. On Christmas Eve, he sold the pastel for 400 francs—twice what he had given the artist for it—to the successful Salon painter Henri Lerolle. *Arlequin et danseuses* entered the collection of the present owners over half a century ago and has never changed hands since.

Edgar Degas, Arlequin et Colombine, 1884-1886. Kunsthistorisches Museum, Vienna.

Paul Cézanne, *Mardi Gras*, 1888. Pushkin State Museum of Fine Arts, Moscow.

Edgar Degas, *Arlequin*, 1885. The Art Institute of Chicago.

Pablo Picasso, Au Lapin Agile, 1904-1905. The Metropolitan Museum of Art, New York. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

## 40A

## MARC CHAGALL (1887-1985)

Couple au double-profil

signed 'Marc Chagall' (lower right); signed again 'Marc Chagall' (on the reverse) oil on canvas 36¼ x 25½ in. (91.8 x 64.5 cm.) Painted in 1980

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

#### **PROVENANCE**

David McNeil, Paris (by descent from the artist).
Galerie Malingue, Paris (acquired from the above).
Landau Fine Art, Montreal (acquired from the above).
Acquired from the above by the present owner, June 2014.

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



Marc Chagall, *Le poète—trois heures et demie*, 1911. Philadelphia Museum of Art. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

In Chagall's realm of the imagination the world is often a place turned upside down. The daytime darkness in Couple au double-profil, occasioned by the rare event of a solar eclipse, is a sure sign that peculiar or bizarre phenomena are in store for all those present, as is certainly the case for this pair of young lovers. Against the backdrop of a Russian village, Chagall's native Vitebsk, the head of a dapper young suitor appears to have merged with his fantasy of his beloved inverted and nude-who is meanwhile standing beside him, fully clothed in finely embroidered linen. The reversal is total and complete: while her features have found their way to him, her countenance has assumed the combined appearance of two barnyard creatures—a rooster and goat-which Chagall often assigned in pictures to his own male surrogate as emblematic of lusty, libidinous impulses. Now more aware of his thoughts, she shares herself with him, comprising the "better half" of his unformed, impressionable character. Love and Art have triumphed—while a fiddler and clarinetist regale the couple with music, the newly sensitized fellow lends his attention to a poet standing beside him, reciting his verses.

The artist's large and growing public during his late years was readily responsive to the fantasy, romance, and sheer *joie de vivre* in his consistently lyrical, wholly communicative pictorial idiom—a folkloric surrealism—as well as his tender sense of melancholy, the bittersweet fruit of a deepening dimension of life-affirming insight and wisdom. "As a rule, the artist cannot see himself," Chagall told Pierre Schneider in 1979. "Perhaps age gives one the possibility to do so. With age you see your own life" (quoted in *Chagall*, ext. cat., Pierre Matisse Gallery, New York, 1979, n.p.).

Chagall conceived much of his late work as a return to his beginnings—the spark of first love, the reclamation of a child-like excitement with which to greet life's simplest pleasures, while paying heed to the passing sadness of transience and loss. "In your pictures," Schneider remarked, "the painter is always represented as being young." "If it weren't so," Chagall replied, "it would be useless to work" (*ibid.*).



## CONDITIONS OF SALE • BUYING AT CHRISTIF'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 ( $\Delta$  symbol), Christie's acts as agent for the seller.

#### REFORE THE SALE 1 DESCRIPTION OF LOTS

- (a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue
- (b) Our description of any lot in the catalogue, any condition report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or condition, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only

#### 2 OUR RESPONSIBILITY FOR OUR **DESCRIPTION OF LOTS**

We do not provide any guarantee in relation to the nature of a lot apart from our authenticity warranty contained in paragraph E2 and to the extent provided in paragraph I below

#### 3 CONDITION

- (a) The condition of lots sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect condition. Lots are sold "as is," in the condition they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.
- (b) Any reference to condition in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a lot clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. Condition reports may be available to help you evaluate the **condition** of a lot. Condition reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason condition reports are not an alternative to examining a lot in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any condition report

### 4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a lot, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its condition. We recommend you get your own advice from 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 WITHDRAWAI

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 iewellery 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.
- 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 iewellery 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 renaired 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 e sold without pendulums, weights or keys.
- (b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a warranty that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

## B REGISTERING TO BID

#### 1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

  (i) for individuals: Photo identification (driver's
  - licence, national identity card, or passport) and, if not shown on the ID document, proof of you 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 LIVETM

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 LIVETM 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

#### AT THE SALE

#### 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;
- (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

#### 4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom:
- (b) telephone bidders;
- (c) internet bidders through 'Christie's LIVETM (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

#### 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 LIVETM) 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 give notice to 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 honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor 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 on the date of the notice of claim, the original buyer is the full owner of the lot and the lot is free from any claim, interest or restriction by anyone else. The benefit of this authenticity warranty may not be transferred to anyone else.
- (h) In order to claim under the authenticity warranty
  you must:
  - (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
  - (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

#### 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

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 purchase in any other calculation.

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 63 6260 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

- (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
  - (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

saleroom; or

- (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
  - (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 **W** 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**.

## 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
- (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.

#### I 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 LIVETM 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:
- 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.

**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

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

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 auctioneed.

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.

13/03/2018

## 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.



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

#### $\Delta$ 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  $\Delta$  next

### ° 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 not sold, the third party may incur a loss. Lots which are subject to third party guarantee arrangement are identified in the catalogue with the symbol  $^{\circ}$   $\blacklozenge$  .

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

\*"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.

In Christie's qualified opinion a copy (of any date) of a work of the artist. "/"Dated .. 'Signed ...

"Inscribed In Christie's qualified opinion the work has been signed/dated/inscribed

'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.

18/05/17

## 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.

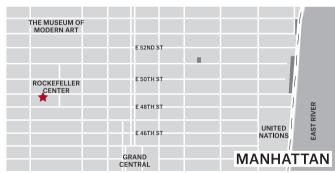
**Lots** will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

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)

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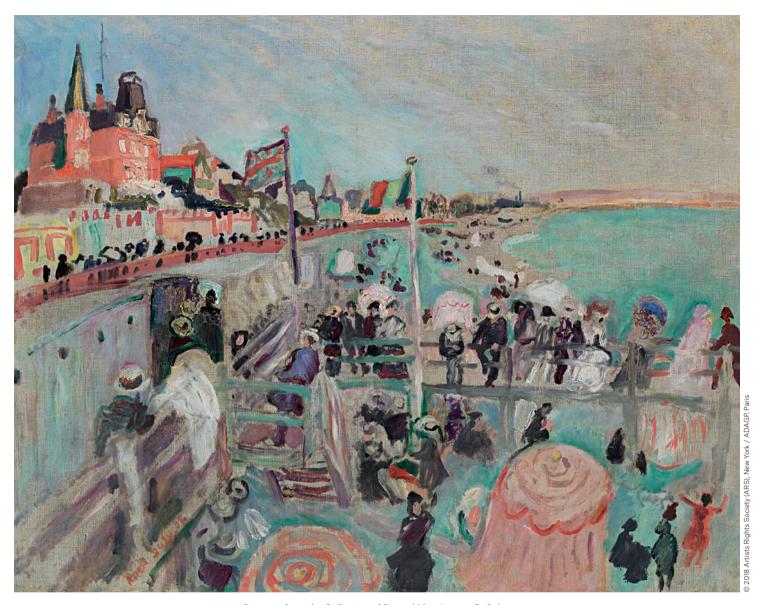
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26/03/18



Property from the Collection of Dr. and Mrs. Jerome S. Coles RAOUL DUFY (1877-1953)

La plage du Havre
signed and dated 'Raoul Dufy 06' (lower left)
oil on canvas
25% x 32 in. (65.2 x 81.2 cm.)
Painted in 1906
\$700,000-900,000

# IMPRESSIONIST & MODERN ART DAY SALE

New York, 16 May 2018

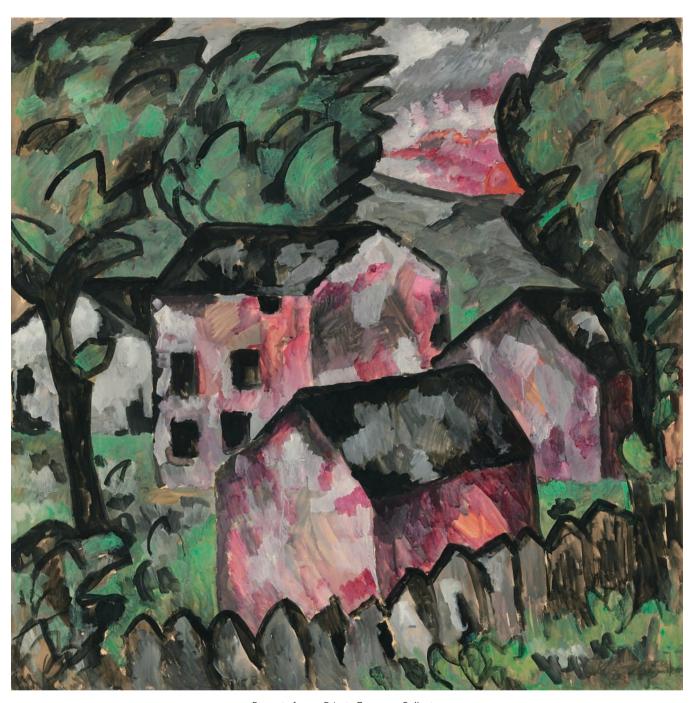
## VIEWING

12–15 May 2018 20 Rockefeller Plaza New York, NY 10020

## CONTACT

Vanessa Fusco vfusco@christies.com +1 212 636 2050





Property from a Private European Collector KAZIMIR MALEVICH (1878-1935)

Landscape
signed in Cyrillic 'K. Malevich' (lower right)
gouache on paper laid down on board
41 ¾ x 41 ¾ in. (106 x 106 cm.)
Executed in 1911
£7,000,000-10,000,000

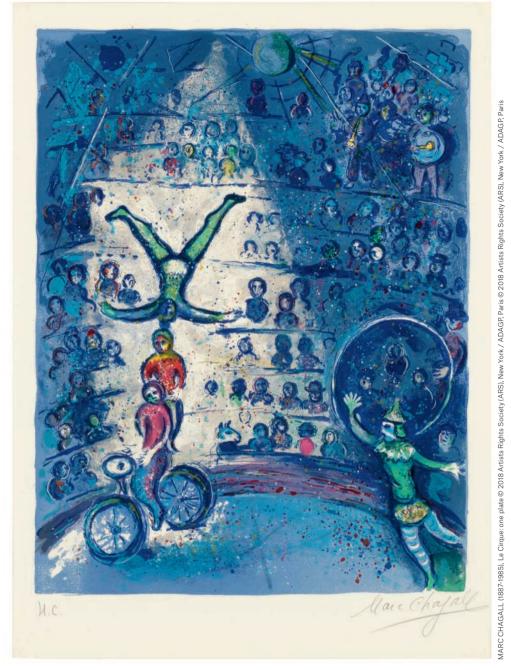
# IMPRESSIONIST AND MODERN ART EVENING SALE

London, 20 June 2018

CONTACT Keith Gill kgill@christies.com +44 207 389 2175



## **INVITATION TO CONSIGN**



Marc Chagall, *Le Cirque* | online 19 February - 1 March 2018 An online auction of each individual lithograph in colors comprising the complete set, 1967

> Sale Total: \$665,000 World Auction Record for 10 of the 23 lots offered

## **PRINTS & MULTIPLES**

New York

CONTACT Richard Lloyd International Head of Department rlloyd@christies.com +1 212-636-2290



## **INVITATION TO CONSIGN**



SIR JOHN LAVERY, R.A., R.S.A., R.H.A. (IRISH, 1856-1941)
The Lady in White, Viscountess Wimborne
oil on canvas
79% x 40 in. (201 x 101.6 cm.)
\$300,000-500,000

## **EUROPEAN ART PART I**

New York, October 2018

**CLOSING FOR ENTRIES**August 31, 2018

CONTACT
Deborah Coy
dcoy@christies.com
+1 212 636 2120





DAME BARBARA HEPWORTH (1903-1975)

Radial

signed and dated 'Barbara Hepworth 8/12/47' (lower right), signed again, inscribed and dated 'Barbara Hepworth/Radial/Dec 8' (on the backboard) oil and pencil on board 12½ x 15¾ in. (31 x 39 cm.) £250,000-350,000

# MODERN BRITISH AND IRISH ART EVENING SALE

London, 19th June 2018

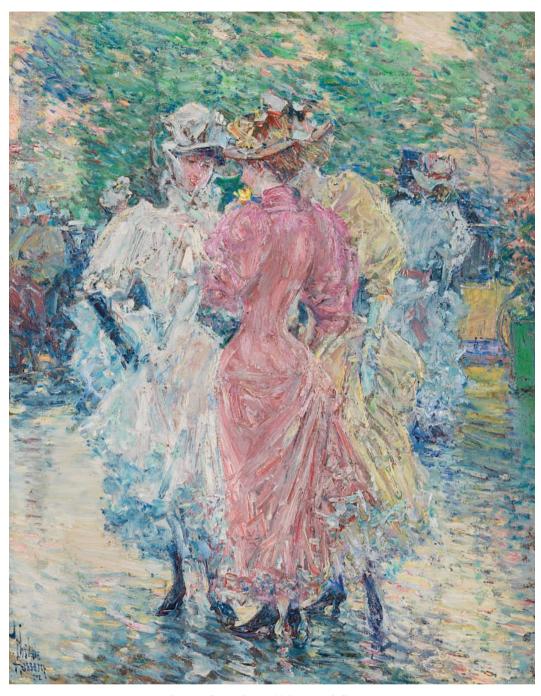
## VIEWING

15-19 June 2018 8 King Street London SW1Y 6QT

## CONTACT

Head of Evening Sale William Porter wporter@christies.com +44 20 7389 2688





Property from a Private Midwestern Collection
CHILDE HASSAM (1859-1935)
Conversation on the Avenue
signed and dated 'Childe/Hassam/1892' with artist's crescent device (lower left)
oil on panel
16½ x 12½ in. (41 x 32 cm.)
Painted in 1892.
\$1,500,000-2,500,000

## **AMERICAN ART**

New York, 22 May 2018

## VIEWING

19-21 May 2018 20 Rockefeller Plaza New York, NY 10020

## CONTACT

William Haydock whaydock@christies.com +1 212 636 2140





## **MAGNIFICENT JEWELS**

Geneva, 16 May 2018

## VIEWING

11-16 May 2018 Four Seasons Hotel des Bergues 1201 Geneva

## CONTACT

Rahul Kadakia rkadakia@christies.com +1 212 636 2300 +41 22 319 1730

AN EXCEPTIONAL 20.49 CARAT FANCY VIVID YELLOW DIAMOND RING \$3,800,000 - 4,500,000

CHRISTIE'S



## PICASSO CERAMICS ONLINE SALE

New York, 10-17 May 2018

20 Rockefeller Plaza New York, NY 10020

#### CONTACT

Allegra Bettini abettini@christies.com +1 212 636 2466

PABLO PICASSO (1881-1973)

Tripod (A.R. 125)

stamped and marked 'Madoura Plein Feu/Edition Picasso' (on each leg) and marked and numbered 'Edition Picasso/11/75/Madoura' (underneath) white earthenware ceramic vase, partially engraved, with colored engobe and glaze Height: 30 ½ in. (76.6 cm.)

Conceived in 1951 and executed in a numbered edition of 75 \$100,000-150,000





WIFREDO LAM

Figure
1949

Oil on canvas
41% x 31½ in. (105 x 80 cm.)
Signed and dated lower right.
\$1,200,000-1,800,000

## **LATIN AMERICAN ART**

New York, 23 May 2018

## VIEWING

19-23 May 2018 20 Rockefeller Plaza New York, NY 10020

## CONTACT

Virgilio Garza vgarza@christies.com (212) 696-2150





Property from a Distinguished Private Collection Clyfford Still (1904-1980) PH-916 (1946-No. 1) oil on canvas 71 x 45 in. (180.3 x 114.3 cm.) Painted in 1946-1947.

# POST-WAR AND CONTEMPORARY ART EVENING SALE

New York, 17 May 2018

## VIEWING

12-17 May 2018 20 Rockefeller Plaza New York, NY 10020

## CONTACT

Ana Maria Celis acelis@christies.com +1 212 636 2100





Masterpieces by Richard Diebenkorn:
Property Sold to Benefit the Donald and Barbara Zucker Family Foundation
RICHARD DIEBENKORN (1922-1993)
Ocean Park
oil on canvas
94 x 81 in. (238.8 x 205.7 cm.)
Painted in 1984.

# POST-WAR AND CONTEMPORARY ART EVENING SALE

New York, 17 May 2018

## VIEWING

12-17 May 2018 20 Rockefeller Plaza New York, NY 10020

## CONTACT

Ana Maria Celis acelis@christies.com +1 212 636 2100





# POST-WAR AND CONTEMPORARY ART EVENING SALE

New York, 17 May 2018

## VIEWING

12-17 May 2018 20 Rockefeller Plaza New York, NY 10020

## CONTACT

Ana Maria Celis acelis@christies.com +1 212 636 2100 Property from a Los Angeles Collection
Jean Dubuffet (1901-1985) *Le Dandy*polyurethane paint on epoxy resin with metal base
128 x 73 1/2 x 28 3/8 in. (326 x 187 x 72 cm.)
Executed in 1973/1982.
\$1,000,000-2,000,000

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CHRISTIE'S



Property from an Important Private European Collection ROBERT GOBER (B. 1954)

Untitled

bronze, wood, brick, aluminum, beeswax, human hair, chrome-plated bronze, recycling pump and water, plaster and latex paint overall: 58 % x 57 x 34 in. (149.2 x 144.7 x 86.3 cm.)

Executed in 1993-1994. This work is number one from an edition of two plus one artist's proof. \$6,000,000-8,000,000

© Robert Gober, courtesy Matthew Marks Gallery.

# POST-WAR AND CONTEMPORARY ART EVENING SALE

New York, 17 May 2018

## VIEWING

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CHRISTIE'S



NICOLAS DE STAËL (1914-1955)

Nu Debout

oil on canvas

57 ½ x 35 ½ in. (146 x 89 cm.)

Painted in 1953.

# POST-WAR AND CONTEMPORARY ART EVENING SALE

New York, 17 May 2018

### VIEWING

12-17 May 2018 20 Rockefeller Plaza New York, NY 10020

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# THE COLLECTION OF PEGGY AND DAVID

# ROCKEFELLER

"Eventually all these objects which have brought so much pleasure to Peggy and me will go out into the world and will again be available to other caretakers who, hopefully, will derive the same satisfaction and joy from them as we have over these past several decades."

-DAVID ROCKEFELLER

## THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER

New York, 7-11 May 2018

### **VIEWING**

Begins 28 April 2018

### CONTACT

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To receive updates, and for more information, please visit us at Christies.com/Rockefeller, follow our dedicated Instagram feed @ChristiesRockefeller



PABLO PICASSO (1881-1973)
Fillette à la corbeille fleurie
signed 'Picasso' (upper right); signed again, dated and inscribed 'Picasso 1905 13 Rue Ravignan' (on the reverse)
oil on canvas
60% x 26 in. (154.8 x 66.1 cm.)
Painted in 1905
Estimate on Request

# CHRISTIE'S



Property Sold to Benefit the Hillman Family Foundation Joan Mitchell (1925-1992) Blueberry oil on canvas 78 % x 59 in. (200 x 150 cm.) Painted in 1969. \$5,000,000-7,000,000

# POST-WAR AND CONTEMPORARY ART EVENING SALE

New York, 17 May 2018

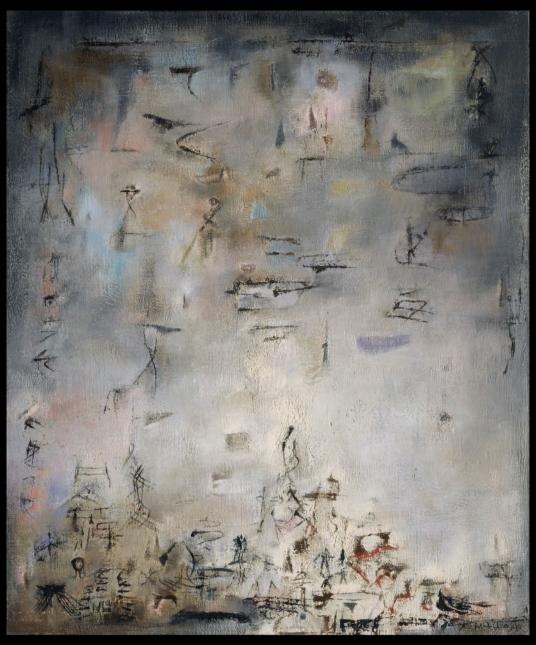
### VIEWING

12-17 May 2018 20 Rockefeller Plaza New York, NY 10020

### CONTACT

Ana Maria Celis acelis@christies.com +1 212 636 2100





ZAO WOU-KI (ZHAO WUJI, FRANCE/CHINA, 1920-2013) Neige Danse (Swirling Snow), oil on canvas, Painted in 1955 73 x 60 cm. (28 ¾ x 23 ¾ in.) HK\$20,000,000-25,000,000 (US\$2,500,000-3,100,000)

**ASIAN 20TH CENTURY & CONTEMPORARY ART** 

**EVENING SALE** 

Hong Kong, 26 May 2018

**ASIAN 20TH CENTURY ART** 

DAY SALE

Hong Kong, 27 May 2018

**ASIAN CONTEMPORARY ART** 

DAY SALE

Hong Kong, 27 May 2018

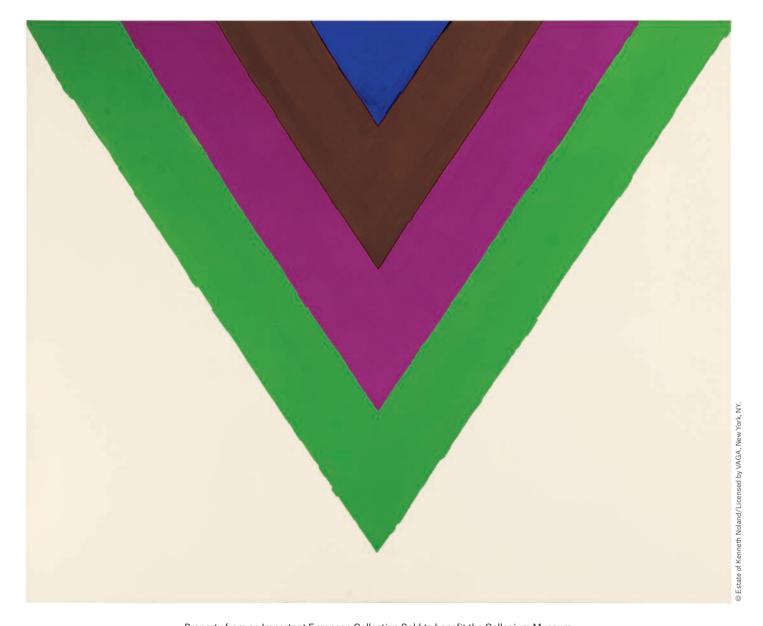
VIEWING

25-26 May 2018
Hong Kong Convention and Exhibition Centre
No. 1 Harbour Road, Wanchai, Hong Kong

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CONTACT Eric Chang acahk@christies.com +852 2760 1766

CHRISTIE'S



Property from an Important European Collection Sold to benefit the Collegium Museum KENNETH NOLAND

Across

acrylic on canvas

95% x 115% in. (243.2 x 294.3 cm.)

Painted in 1964.

\$800,000-1,200,000

# POST-WAR AND CONTEMPORARY ART MORNING SESSION

New York, 18 May 2018

### VIEWING

12-17 May 2018 20 Rockefeller Plaza New York, NY 10020

## CONTACT

Joanna Szymkowiak jszymkowiak@christies.com +1 212 974 4440



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US\$100 to US\$2,000 by US\$100s US\$2,000 to US\$3,000 by US\$200s US\$3,000 to US\$5,000 by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)

U\$\$5,000 to U\$\$10,000 by U\$\$500s U\$\$10,000 to U\$\$20,000 by U\$\$1,000s U\$\$20,000 to U\$\$30,000 by U\$\$2,000s U\$\$30,000 to U\$\$50,000 by U\$\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)

U\$\$50,000 to U\$\$100,000 by U\$\$5,000s U\$\$100,000 to U\$\$200,000 by U\$\$10,000s Above U\$\$200,000 at a uctioneer's discretion

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