



















# **IMPRESSIONIST AND MODERN ART**

# **EVENING SALE**

INCLUDING PROPERTY FROM THE COLLECTION OF HERBERT AND ADELE KLAPPER

# **SUNDAY 11 NOVEMBER 2018**

#### **AUCTION**

11 November 2018 at 7.00 pm (Lots 1A-61A)

20 Rockefeller Plaza New York, NY 10020

Admission to this sale is by ticket only.

Please call +1 212 636 2437 for further information

#### **VIEWING**

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

Book signing of *Picasso, an intimate portrait* (Tate Publishing/Abrams), Picasso's latest biography by Olivier Widmaier Picasso, author and grandson of the artist, on Sunday, 11 November, from 10:00am-12:00pm

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Adrien Meyer (#1365994)

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[50]

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#### **OPPOSITE:**

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### PROPERTY TITLES:

Lot 2A, © 2018 Salvador Dalí, Fundació Gala-Salvador Dalí / Artists Rights Society (ARS), New York.

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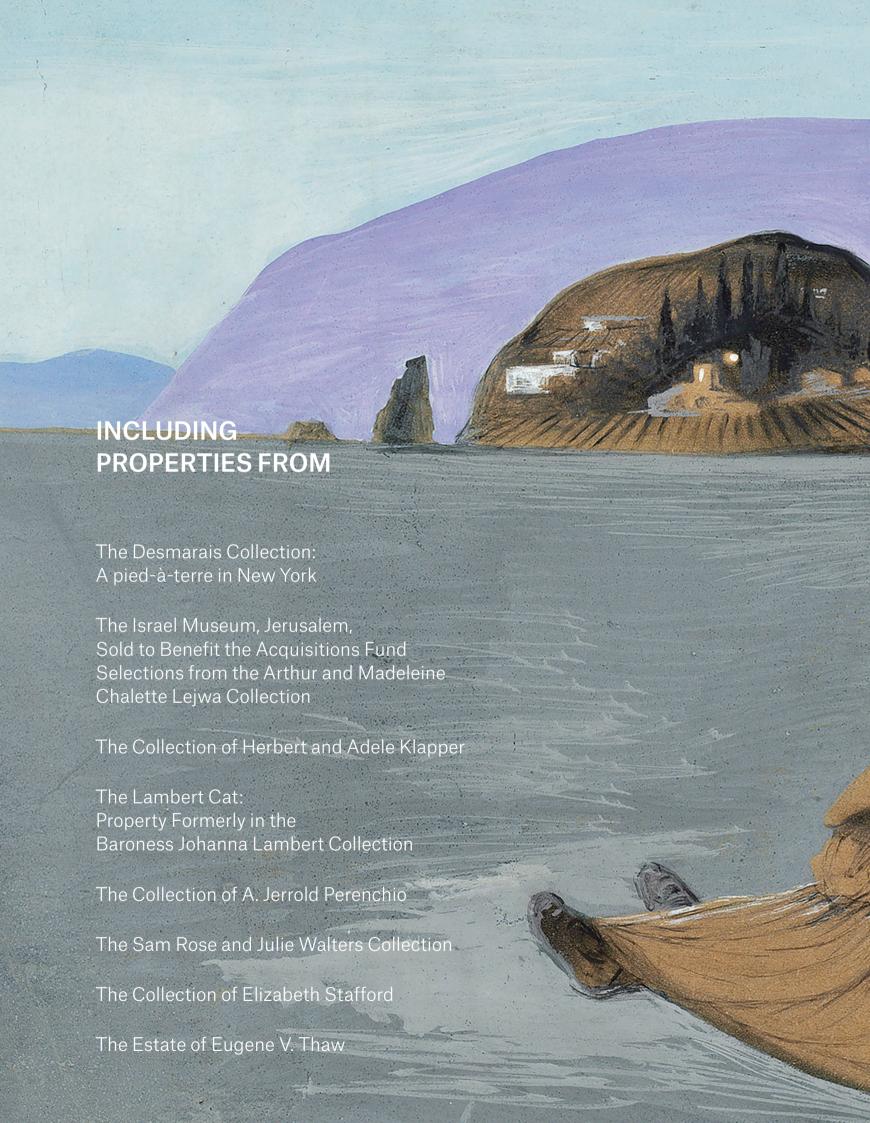
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# IMPRESSIONIST AND MODERN ART

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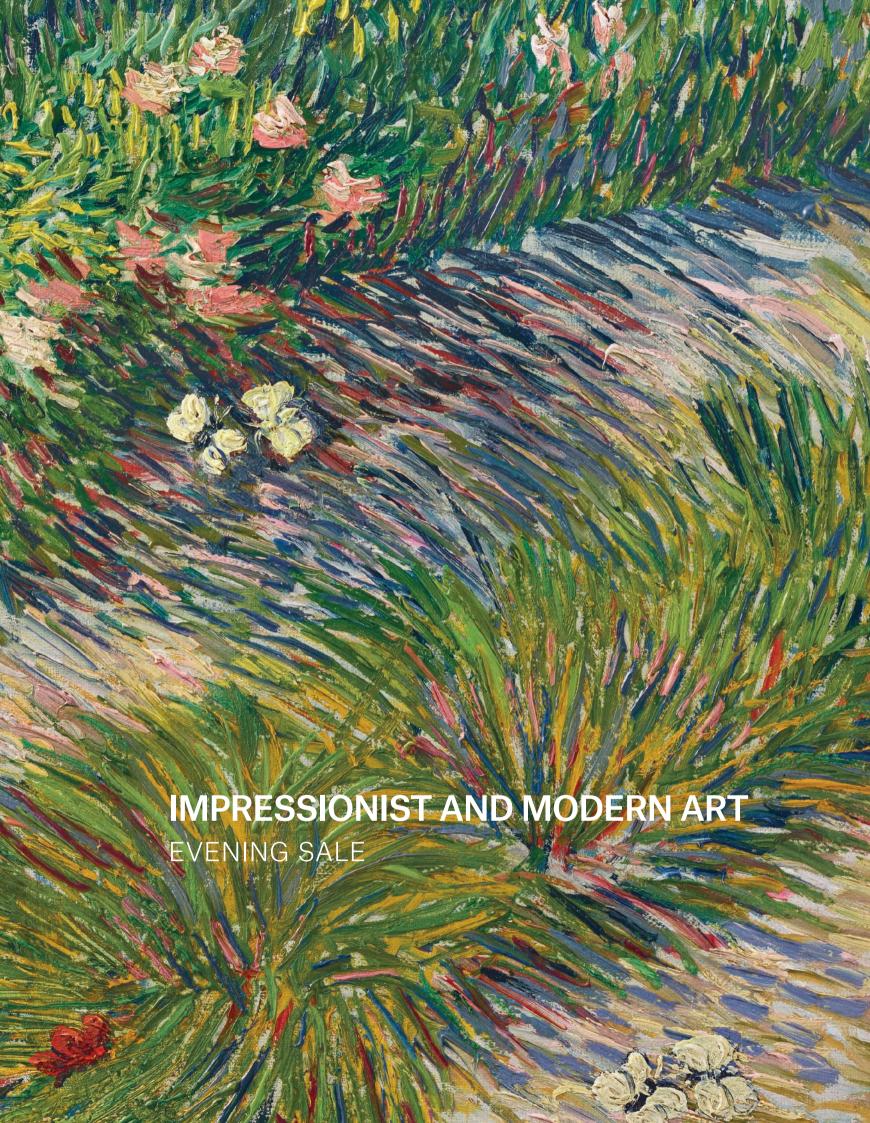
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# PABLO PICASSO (1881-1973)

Femme assise (Françoise)

dated '19.3.53.' (upper right) oil on canvas 8% x 6% in. (22.2 x 16.4 cm.) Painted on 19 March 1953

\$800,000-1,200,000

#### **PROVENANCE**

Estate of the artist.

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

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

Private collection, Johannesburg.

Jeanne Frank Art, Inc., New York.

Maggie Sheerin, San Antonio (acquired from the above, January 1986);

Estate sale, Christie's, New York, 4 November 2004, lot 334.

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

Paul Kasmin Gallery, New York.

Acquired from the above by the present owner, 2005.

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

Claude Picasso has confirmed the authenticity of this work.



Françoise Gilot drawing in La Galloise, her home with Picasso in Vallauris, 1953. 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.

The Femme assise that Picasso painted on 19 March 1953 is Françoise Gilot—she characteristically wears her abundant tresses gathered into a chignon, and as the artist often depicted her, she is arrayed in green. Françoise was wearing a turban of this color when they first met in 1943. Picasso transformed her bouffant coiffure into large verdant leaves when he painted her in the spring of 1946 as La Femme-fleur (Zervos, vol. 14, no. 167). "You're like a growing plant," he remarked to his new amour (quoted in F. Gilot, with C. Lake, Life with Picasso, New York, 1964, p. 119). Stark white against the surrounding darkness, Françoise's oval face is a lunar presence; she remained for Picasso throughout their relationship a mysteriously feminine, intelligent, and often strong-willed gueen of the night.

This painting is an unusual instance of Picasso executing two closely related versions of a subject in widely differing sizes. The larger portrait is *Femme assise en costume vert*, 1953 (Zervos, vol. 15, no. 242), measuring 36 x 28 inches (92 x 73 cm.), more than four times the height of the present picture. Which of the two canvases the artist completed first is unclear. Although he often created in series, Picasso rarely worked from a fully painted study to a much larger final version; in this case, however, having been pleased with this realization of a successful, impromptu idea in a small format, he may have then decided that a final, scaled-up elaboration was necessary. Picasso appears to have retained this smaller version as a keepsake, and perhaps even painted it as such, especially in light of events that transpired at this time.

By the beginning of 1953, the spell of the Mediterranean idyll that Picasso hoped to enjoy with Françoise and their two new children—Claude and Paloma—had clearly been broken, and their relationship was deteriorating. Françoise had learned that Picasso was having an affair with a woman in her early 20s; he nonetheless insisted that Françoise remain committed to keeping their family together, and pressured her to have a third child. She, on the other hand, wanted to pursue her own career as an artist. As if to emphasize his hold on her, Picasso painted numerous portraits of Françoise during the late winter and early spring of 1953, just before and after she went to Paris with the children to work on sets and costumes for Janine Charrat's ballet *Héraklès*. Matters came to a head after she returned in late June; Françoise left the artist on 30 September, taking the children with her, for a new life on her own in Paris.



# SALVADOR DALÍ (1904-1989)

L'Adolescence

signed and dated 'Salvador Dalí 1941' (lower right) gouache, pen, brush and India ink and pencil on magazine cover 17% x 11% in. (44.9 x 30.1 cm.) Executed in 1941

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

#### PROVENANCE

Dalzell Hatfield Galleries, New York.

Mr. and Mrs. Edward W. Allen, New York; sale, Sotheby Parke Bernet, Inc., New York, 18 October 1973, lot 48.

Private collection, United States; sale, Sotheby's, New York, 14 November 1990, lot 157.

Galerie Hopkins-Thomas, Paris (2006).

Scheringa Museum of Realist Art, Spanbroek (acquired from the above); stolen from the Scheringa Museum of Realist Art, 1 May 2009; recovered and returned to the insurance company in July 2016.

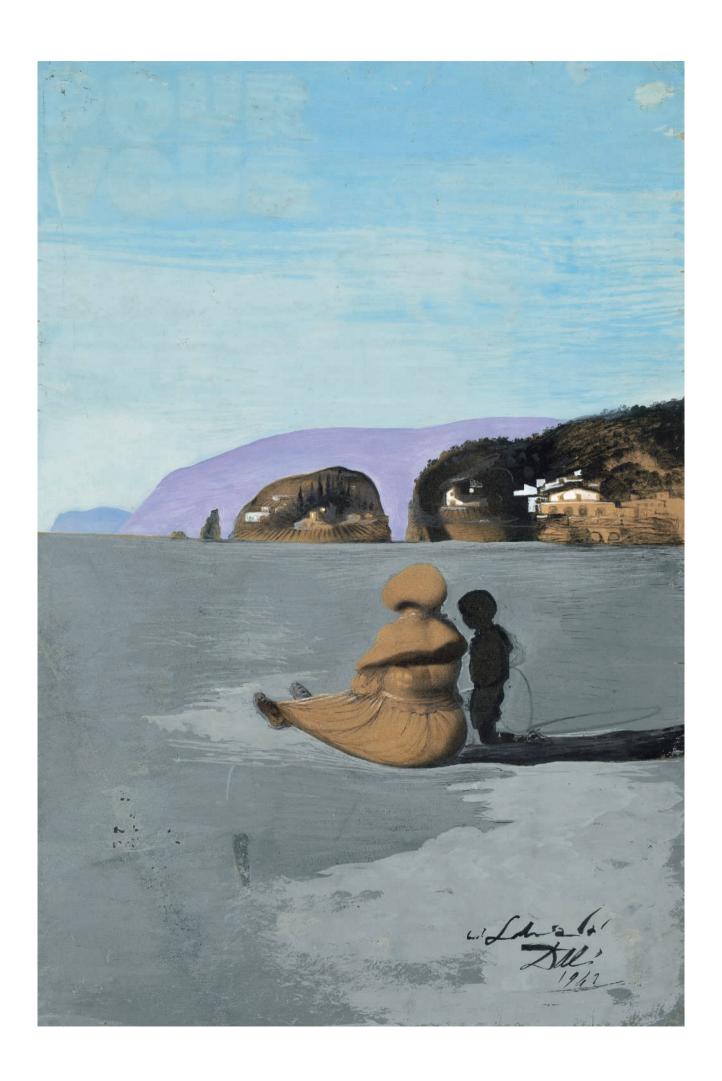
#### LITERATURE

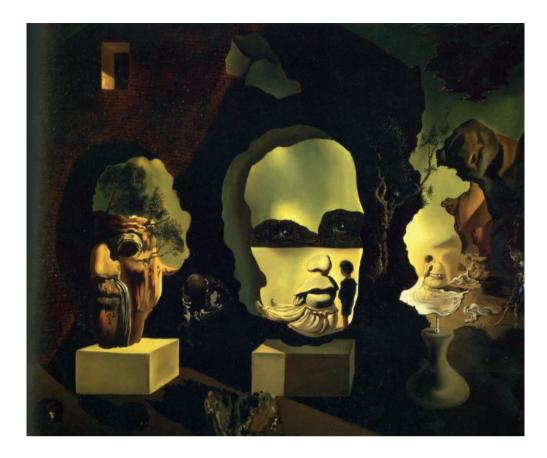
E. Ansenk, *Schilders van een Andere Werkelijkheid in de Collectie van het Scheringa Museum voor Realisme*, Zwolle, 2006, pp. 19-20 (illustrated in color, p. 19).

Nicolas Descharnes has confirmed the authenticity of this work.



Salvador Dali with *Movies*, one of a series called *Seven Lively Arts*, at his studio on the 8th floor of the Zeigfeld Theatre. Photo: George Karger / The LIFE Images Collection / Getty Images. Art: © 2018 Salvador Dali, Fundació Gala-Salvador Dali / Artists Rights Society (APS). New York





Salvador Dalí, Les trois âges (La vieillesse, l'adolescence, l'enfance), 1940. Salvador Dalí Museum, St. Petersburg, Florida. © 2018 Salvador Dalí, Fundació Gala-Salvador Dalí / Artists Rights Society (ARS), New York.

Pour Vous back cover with actress Betty Stockfeld, Paris, 11 October 1939. Photographer unknown. Photo courtesy of La Cinémathèque de Toulouse.

Salvador Dali, A Chemist Lifting with Extreme Precaution the Cuticle of a Grand Piano, 1936. The Art Institute of Chicago, Chicago, Phots: Art Resource, NY. Art: © 2018 Salvador Dalí, Fundació Gala-Salvador Dalí / Artists Rights Society (ARS), New York



Dalí painted this enigmatic, eerily poetic gouache in 1941, while he was writing the semi-autobiographical *Vie secrète de Salvador Dalí*, a flamboyant surrealist amalgam of historical anecdote, childhood memory, and dream narrative. He created the image by partially painting over the cover of an old issue of *Pour Vous*, a weekly film magazine that had folded the previous year when German forces occupied France. The nose, mouth, and chin of the actress in the cover photograph, Betty Stockfeld, have been subtly altered with ink to become the figure of a woman seated on a beach, viewed from the rear with a shawl over her shoulders. She inclines her head downward to the right, where a young boy with a toy hoop kneels at her side. The eyes and brow of the actress serve as the silhouette of a distant hillside, the upper lashes transformed into a row of diminutive poplars and the lower lashes into the furrows of a plowed field.

The double image, by destabilizing the supposed veracity of external appearances, was central to Dalí's "paranoiac-critical" method, which induced the viewer to read meanings under meanings by a sequence of highly subjective associations. Dalí inscribed this process within the context of the surrealists' persistent denunciation of reality. "I believe the moment is at hand," he wrote in 1930, "when by a paranoiac and active thought process it will be possible (simultaneously with automatism and other passive states) to systematize confusion and contribute to the total discredit of the real world" (quoted in *Dalí's Optical Illusions*, exh. cat., Wadsworth Atheneum, Hartford, 2000, p. 26).

In the present gouache, Dalí used the device of the double image to capture the experience of memory, evoking the irrational resurgence of long-forgotten childhood incidents and sensations. The setting is the beach at Cadaqués, where his family spent summers; the boy with a hoop is young Dalí himself, and the seated woman is his beloved nursemaid Llucia, "immense in stature...like a pope... with the whitest hair and most delicate and wrinkled skin I have ever seen," he recalled (trans. H. Chevalier, *The Secret Life of Salvador Dalí*, New York, 1993, p. 67). Both figures appear repeatedly in the artist's spare, melancholy beach scenes of 1934-1936, but they take on new significance here—seemingly conjured forth from the oneiric text of *La vie secrète*, in the midst of the artist's wartime exile in the United States.

This image also evokes a highly charged boyhood episode from *La vie secrète*—a false memory, encapsulating Dalí's innermost anxieties and fantasies—in which the artist encountered the object of his erotic desires, a girl called Galuchka, at a military parade. "Seized with an insurmountable shame, I immediately hid behind the plump back of a big nurse sitting monumentally on the ground, whose corpulence offered me refuge from Galuchka's unendurable glance," he wrote. "I felt myself stunned and dumbfounded by the shock of the unforeseen encounter, a shock which the lyrical impact of the music amplified to a state of paroxysm. Everything seemed to melt and vanish around me and I had to lean my little head against the nurse's broad insensitive back, a parapet of my desire" (*ibid.*, p. 51).

"Each time I stole a furtive glance at Galuchka," Dalí continued, "to assure myself with delight of the persistence of her presence I encountered her intense eyes peering at me. I would immediately hide; but more and more, at each new contact with her penetrating glance, it seemed to me that the latter, with the miracle of its expressive force, actually pierced through the nurse's back, which from moment to moment was losing its corporeality, leaving me more and more in the open and gradually and irremissibly exposing me to the devouring activity of that adored though mortally anguishing glance" (*ibid.*, p. 52). In the present gouache, the features of the screen siren represent both the object of the artist's powerful desires (the eyes) and a bulwark against them (the nurse), staging the conflict between maternal attachment and sexual development that constitutes the principal Freudian drama of adolescence.

Dalí first explored this double image in a 1939 study that also takes the *Pour Vous* cover—dated 11 October of that year—as its starting point (Descharnes and Néret, no. 767; Fundación Gala-Salvador Dalí, Figueras). The next year, he used the motif as the central vignette in an oil painting entitled *Les trois âges (La vieillesse, l'adolescence, l'enfance)*, where it is flanked by the representation of a bearded man whose features—recognizable as those of Richard Wagner, the composer who was beloved by Dalí—are formed from a rocky outcrop and by a smaller, inchoate face that emerges from the figure of a woman mending a fishing net (no. 744; Salvador Dalí Museum, St. Petersburg, Florida). "As these images come in and out of focus through the push and pull of foreground and background elements," Robert Lubar has written, "Dalí in effect stages the temporal experience of subjectivity: the persistence of memory" (*The Dalí Museum Collection*, St. Petersburg, 2012, p. 170).

In 1941, as he was finishing the text of *La vie secrète*, Dalí used two additional copies of the *Pour Vous* cover to create a pair of closely related gouaches, which together constitute the culminating statement in this haunting sequence of works. One is the present painting, in which Dalí emphasized the evocative, seemingly infinite expanse of beach and sky. In the other, an arched portal frames the central motif and casts a heavy shadow across the foreground, distancing the scene from the viewer in space as in time (Descharnes and Néret, no. 768). Dalí reproduced the latter work in *La vie secrète* with the caption "Bouche mystérieuse apparaissant dans le dos de ma nourrice" (Mysterious mouth appearing in the back of my nurse).



# PABLO PICASSO (1881-1973)

Tête d'homme

inscribed and dated 'Boisgeloup 10 juillet XXXIV' (upper right) pencil on paper 20% x 13½ in. (51.2 x 34.2 cm.)
Drawn in Boisgeloup on 10 July 1934

#### \$500,000-700,000

#### **PROVENANCE**

Estate of the artist.

Marina Picasso, Geneva (by descent from the above). Galerie Jan Krugier, Geneva (acquired from the above). Claude Berri, Paris (acquired from the above). By descent from the above to the present owner.

#### EXHIBITED

Munich, Haus Der Kunst; Cologne, Josef-Haubrich Kunsthalle and Frankfurt, Galerie im Stadelschen Kunstinstitut, *Pablo Picasso: Ein Ausstellung zum hundertsten Geburtstag, Werke aus der Sammlung Marina Picasso*, February 1981-January 1982, p. 345, no. 182 (illustrated, p. 344).

Miami, Center for the Fine Arts, *Picasso at Work at Home: Selections from the Marina Picasso Collection with Additions from the Los Angeles County Museum of Art and The Museum of Modern Art, New York*, November 1985-March 1986, p. 77, no. 66 (illustrated).

Kunstmuseum Bern, *Picasso und die Schweiz*, October 2001-January 2002, p. 370, no. 114 (illustrated).

New York, Jan Krugier Gallery, *Pablo Picasso Metamorphoses: Works from 1898 to 1973 from the Marina Picasso Collection*, May-July 2002, p. 124, no. 57 (illustrated, p. 52).

#### LITERATURE

C. Zervos, *Picasso*, Paris, 1962, vol. 8, no. 223 (illustrated, pl. 102). J. Palau i Fabre, *Picasso: from the Minotaur to Guernica (1927-1939)*, Barcelona, 2011, p. 439, no. 629 (illustrated, p. 194).



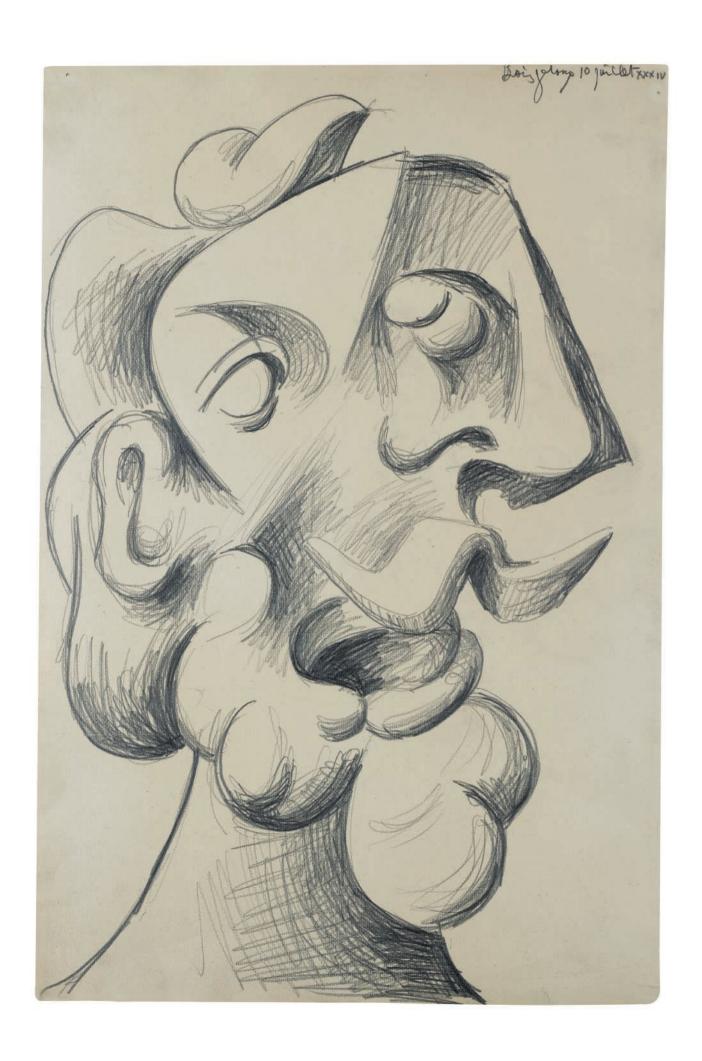
Pablo Picasso, *Deux personnages*, 1934. Eskenazi Museum of Art, Indiana University, Bloomington. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

"To me there is no past or future in art," Picasso declared in 1923. "The art of the Greeks, of the Egyptians, of the great painters who lived in other times, is not an art of the past; perhaps it is more alive today than it ever was" (quoted in D. Ashton, ed., *Picasso on Art*, New York, 1972, p. 4).

A decade later, when Picasso drew this extraordinary male head, the art of ancient Greece was on his mind more than ever. In summer 1933, he had received a commission to illustrate a new translation of Aristophanes' satire *Lysistrata*; that autumn, Christian Zervos—the Greek-born publisher of *Cahiers d'Art* and Picasso's *catalogue raisonné*—came out with the book *L'art en Grèce*, which the artist quickly began mining for inspiration. The present *Tête d'homme* has a classical immensity and sculptural solidity, as though the graphically rendered forms had in fact been hewn from marble. Perhaps we should see in this "strange personage", as Palau i Fabre described him, a senior deity of the Greek pantheon—Zeus or Poseidon, for instance—or a Trojan hero such as the cunning Odysseus on his epic quest, an apt surrogate for Picasso himself (*op. cit.*, 2012, p. 194).

This bearded man of protean identity appears once more in Picasso's work from 1934, now as an artist at his easel, gazing upon the ecstatically swooning figure of Marie-Thérèse (Zervos, vol. 8, no. 239; Eskenazi Museum of Art, Indiana University, Bloomington). Semi-clad in a tunic with a Grecian-style ornamental border, Marie-Thérèse plays the role of sleeping Ariadne, abandoned by Theseus after helping him to slay the Minotaur, a myth that figures prominently in Picasso's *Suite Vollard* prints from 1934-1935. Her bearded admirer here must be the wine god Dionysus, who rescues Ariadne and makes her his bride.

In a virtuoso display of creative pluralism, the mythic aura of the subject in the present sheet vies with a whimsical, consummately Picassian formal inventiveness. The bulbous forms of the beard coalesce into the head, breasts, and buttocks of a recumbent nude, while the Dalí-esque handlebar moustache finds an echo in the playful quiff of hair. "It seems to me," wrote André Breton in 1933, "that the most important aspect of his work is the ceaseless temptation to confront everything that exists with everything that might exist, to conjure up from the unknown everything that could urge the familiar to display itself less unthinkingly" (quoted in E. Cowling, *Picasso: Style and Meaning*, London, 2002, p. 458).



# GIORGIO MORANDI (1890-1964)

Natura Morta

signed 'Morandi' (lower left) oil on canvas 10 x 121/8 in. (25.3 x 30.7 cm.) Painted in 1959

\$300,000-500,000

#### PROVENANCE

Lamberto Vitali, Milan (by 1977). Monte Titano Arte, San Marino. Claude Berri, Paris (acquired from the above). By descent from the above to the present owner.

#### **EXHIBITED**

London, Tate Modern and Paris, Musée d'Art Moderne de la Ville de Paris, *Morandi, dans l'écart du réel*, May 2001-January 2002, p. 155, no. 47 (illustrated in color, p. 71).

#### LITERATURE

L. Vitali, *Morandi Catalogo Generale*, Milan, 1977, vol. 2, no. 1150 (illustrated).

"I came across a painting that stopped me in my tracks," Vija Celmins recalled, when in New York during the late 1950s she first encountered a still-life painting by Giorgio Morandi. "On closer inspection, I discovered how strange the painting was, how the objects seemed to be fighting for each other's space. One could not determine their size or location. They appeared both flat and dimensional, and were so tenderly painted that the paint itself seemed to be the subject" (quoted in *Giorgio Morandi*, exh. cat., Tate Gallery, London, 2001, p. 36).



Vija Celmins, *Heater*, 1964. Whitney Museum of American Art, New York. © Vija Celmins, Courtesy Matthew Marks Gallery.

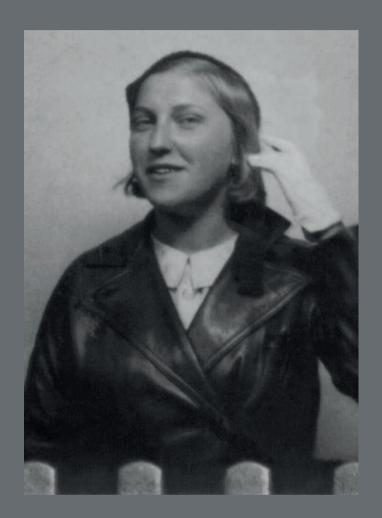
Steeped in a meditative discipline of humility, stillness, and silence, Morandi's art shunned the impulsive striving for individual, theatrical effect that elsewhere prevailed in post-war European and American art. "I am essentially a painter of the kind of still-life composition," Morandi explained to Edouard Roditi in 1958, "that communicates a sense of tranquility and privacy, moods which I have always valued above all else." He cultivated the art of painting in what he believed to be its most essential impetus, as a discerning perception of reality, a process of focus and discovery that transcended the contentious theoretical issues of abstraction versus representation. "I believe that nothing can be more abstract, more unreal, than that which we actually see" (quoted in *Dialogues on Art*, Santa Barbara, 1980, pp. 48 and 51).

In Morandi's continuous, daily practice of seeing and painting, it was not the finality or significance of a single image, but the very process itself, moving from one work to the next, that had become during the 1950s his primary, abiding concern. The progress of his oeuvre at this stage may be marked off in clusters of *variazioni*—in the case of the present *Natura Morta*, comprising two long-necked bottles and two containers (one cylindrical and the other squared off at the top), all of approximately equal height, with a small canister to the side. The fluted neck of a third bottle appears behind, visible in the space between the two containers. With the addition of one or two other elements, these objects served as the basis for a series of ten canvases (Vitali, nos. 1147-1156). The frontal effect of the compact, block-like, architectural configuration of these objects, lit head-on and shadowless, is all the more impressive in the nearly square canvas format that Morandi increasingly employed at this time.

Color—"as soft and warming as swansdown," James Thrall Soby commented—appears to well up from within each object ("Giorgio Morandi," *Saturday Review*, 4 January 1958, p. 24). "Morandi shows us the *substance* of silence," Joost Zwagerman has written. "His work allows us the nearly impossible: to experience the inside of silence from the outside of that same silence. Morandi, in his things, gave the silence a form and a color" (*Giorgio Morandi Retrospective*, exh. cat., Center for Fine Arts, Brussels, 2013, p. 203).



# PICASSO ET SES MUSES: THE SAM ROSE AND JULIE WALTERS COLLECTION





I paint the way some people write their autobiography.

- Picasso





One element above all influenced Picasso's art: the woman in his life. And across the second half of his career four women, each reflecting Picasso in their gaze, inspired his genius in epochal ways.

The Washington real-estate developer Sam Rose and his wife Julie Walters spent years acquiring the four portraits to be offered in this auction, and what these powerful depictions of women reveal is that Picasso had a far more complex relationship with the muses in his life than first thought.

The youthful Marie-Thérèse Walter, whom Picasso famously encountered on a Paris street in 1927, stimulated a highly-charged lyricism and driving colorism. Dora Maar, who entered Picasso's life in the late 1930s, brought her steely intellect to bear in a series of profound and anguished portraits. Then, from 1943, Françoise Gilot became the central subject of Picasso's art, introducing an irrepressible sense of rebirth. And finally, Jacqueline Roque, the guardian angel of his final years, in whose striking features Picasso saw an echo of the Antique.

Flip book photo of Marie-Thérèse Walter, 1930. Photographer unknown. Archives Maya Widmaier-Picasso.

Portrait of Dora Maar, *circa* 1937. Photograph by Rogi André. Photo: © CNAC/MNAM/Dist. RMN-Grand Palais / Art Resource, NY.

Françoise Gilot next to her portrait by Pablo Picasso, 1952. Médiathèque de l'Architecture et du Patrimone, Paris. Photo by Denise Colomb. © Denise Colomb - RMN. Photo: © Ministère de la Culture / Médiathèque du Patrimoine, Dist. RMN-Grand Palais / Art Resource, NY. Art: © 2018 Estate of Pablo Picasso, Artists Rights Society (ARS), New York.

Jacqueline Roque, La Californie, 1956 (detail). Photo by André Villers. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

#### PICASSO ET SES MUSES:

# THE SAM ROSE AND JULIE WALTERS COLLECTION

## 5A

# PABLO PICASSO (1881-1973)

Portrait de Françoise Gilot

dated '26.12.48' (on the reverse) and dated again '2.5.47.' (on the stretcher) oil on canvas  $25\% \times 18\%$  in. (65  $\times 45.9$  cm.) Painted 2 May 1947—26 December 1948

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

#### PROVENANCE

Estate of the artist.

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

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

Helly Nahmad Gallery, London (acquired from the above, *circa* March 2002).

Gary Nader Fine Art, Miami (acquired from the above).

Acquired from the above by the present owners, 15 September 2006.

#### **EXHIBITED**

London, Helly Nahmad Gallery, *La Vie en Rose*, 2003, p. 63 (illustrated in color)

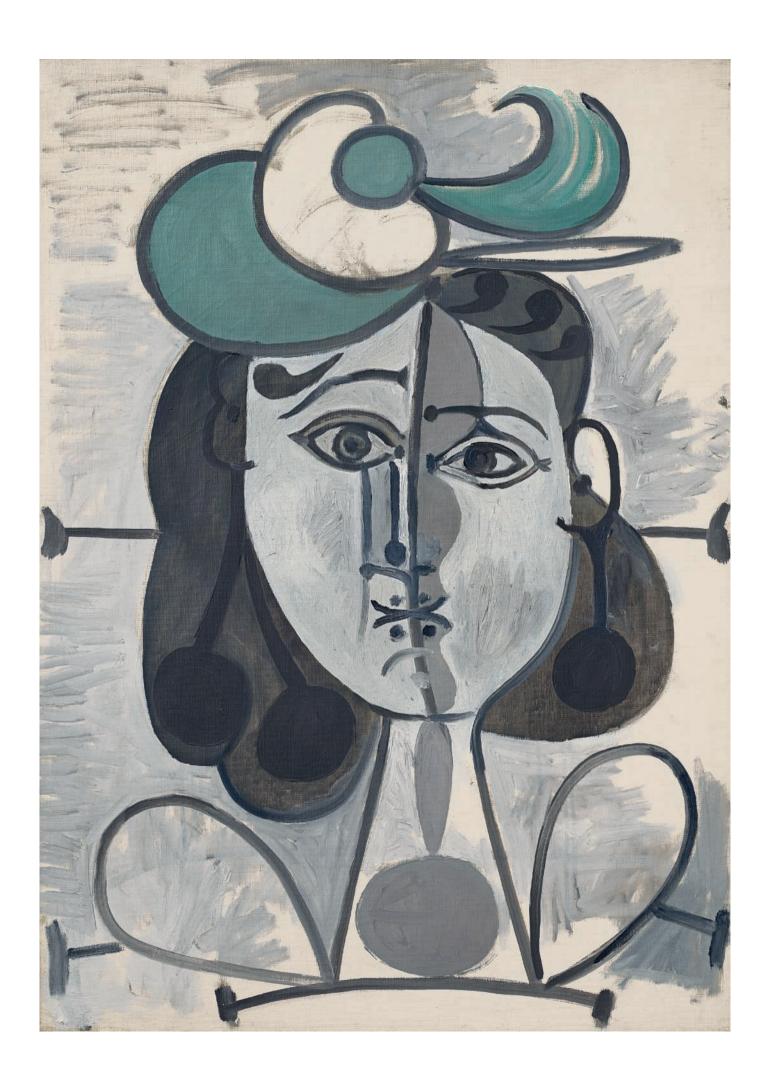
Washington, D.C., Smithsonian American Art Museum, *Crosscurrents: Modern Art from the Sam Rose and Julie Walters Collection*, October 2015-April 2016, p. 33 (illustrated in color).

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

Claude Picasso has confirmed the authenticity of this work.



Picasso and Gilot, wearing a pendant Picasso made, on the beach of Golfe-Juan, 1954. Photo: Edward Quinn, © edwardquinn.com. Art: © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.







This Portrait de Françoise Gilot bears two dates on the canvas stretchers, with a hiatus of more than a year and a half between them. Picasso commenced the painting on 2 May 1947; less than two weeks later, Claude, the artist's first child with Françoise, was born in Paris. In the excitement occasioned by this momentous event, Picasso set aside the picture. A few weeks later the new family left for Golfe-Juan and spent most of the next year in the Midi. In May 1948 Picasso purchased in Françoise's name the villa "La Galloise" in Vallauris, where he had been creating pottery since the previous summer. They moved in the following month. It was not until the day after Christmas of that year, 26 December 1948, that Picasso again took up the painting and completed it, perhaps as a holiday present for Françoise. She was already pregnant with their second child—their daughter Paloma was born 19 April 1949.

The elation and tenderness of Picasso's complete connection with this attractive, fertile young woman, forty years his junior—moreover a talented and knowledgeable artist herself—radiate from his portrait of Françoise. In contrast to the split, three-quarter views and dueling profiles that he often devised in his portraiture, Picasso—especially during these early years of their relationship—delighted in gazing upon Françoise straight-on, eye-to-eye, face-to-face. Her visage becomes the radiant sun, the luminous moon, the ovary of a springtime flower—the latter just as he famously first portrayed her in May 1946, as *La femme fleur* (Zervos, vol. 14, no. 167).

After more than two years, floral leaf forms are still in evidence. They also relate to the large, ovoid sleeves of a Polish coat Picasso gave Françoise in late 1948, in which he attired her for the series of lithographs Femme au fauteuil, November-December 1948 (Rau, nos. 374-403). The circular, pod-like shapes in Françoise's hair and on her neck are a reminder of the cherries Picasso had given her when they first met in a restaurant during the war, in May 1943. The final, crowning touch is Picasso's gift-real or imagined-of a small, jaunty, feathered hat. Such adornment is unusual and infrequent in portraits of Francoise, who liked to go about bare-headed. Picasso, moreover, loved her thick mane of hair, worn free and loose in the post-war manner. Having painted her au chapeau, Picasso initiated Françoise into the company of her predecessors, Marie-Thérèse Walter and Dora Maar, each of whom he signified with her own distinctive variety of headwear.

Pablo Picasso, Femme assise, April 3, 1947. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Pablo Picasso, Femme assise, 1947. Yale University Art Gallery, New Haven. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Gilot holding a red gladiola. Photo: Gjon Mili / The LIFE Picture Collection / Getty Images.



## • **♦** 6A

# ALBERTO GIACOMETTI (1901-1966)

## Femme assise

signed and numbered 'Alberto Giacometti 6/6' (on the right side of the base); inscribed with foundry mark 'Susse Fondeur Paris' (on the back of the base)

bronze with brown and green patina Height: 30% in. (77.1 cm.)

Conceived in 1949-1950 and cast in 1957

# \$14,000,000-18,000,000

#### PROVENANCE

Galerie Maeght, Paris (acquired from the artist).

Erica Brausen (Hanover Gallery), London (probably acquired from the above). Thomas Ammann Fine Arts, Zürich.

Acquired from the above by the present owner, 1986.

## LITERATURE

W. George, "Alberto Giacometti" in *Art et Industrie*, no. 21, 25-27 July 1957, p. 25.

J. Dupin, *Alberto Giacometti*, Paris, 1962, p. 248 (plaster version illustrated; another cast illustrated in color on the cover).

P. Bucarelli, *Giacometti*, Rome, 1962, pp. 77-78, no. 49 (plaster version illustrated).

F. Meyer, *Alberto Giacometti: Eine Kunst existentieller Wirklichkeit*, Frauenfeld, 1968, p. 168.

B. Lamarche-Vadel, *Alberto Giacometti*, Paris, 1984, p. 143, no. 205 (another cast illustrated).

C. Juliet, *Giacometti*, Paris, 1985, pp. 50-51 (another cast illustrated, p. 50; detail illustrated, p. 51).

A. Giacometti and T.B. Jelloun, *Alberto Giacometti & Tahar Ben Jelloun*, Paris, 1991, p. 73 (another cast illustrated in color).

Y. Bonnefoy, *Alberto Giacometti: A Biography of His Work*, Paris, 1991, p. 290, no. 266 (another cast illustrated in color, p. 291).

T. Dufrêne, Alberto Giacometti: Les dimensions de la réalité, Geneva, 1994, p. 55.

E. Scheidegger, *Alberto Giacometti: Sculpture in Plaster*, Zürich and Frankfurt, 2006, p. 111 (plaster version illustrated *in situ* in the artist's studio, p. 72). The Alberto Giacometti Database, no. 1550.

Three casts of the present sculpture reside in institutional collections, including The Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Fondation Beyeler, Basel and Musée national d'art moderne, Centre Georges Pompidou, Paris. The painted plaster is in the collection of the Fondation Giacometti, Paris.



Giacometti created *Femme assise* during 1949-1950, at the height of a breakthrough period of astonishing productivity, in which he brought forth definitive masterworks, one after another, in his newly attenuated, weightless, and visionary post-war mode. In three exhibitions, his first solo shows in nearly fifteen years—at the Pierre Matisse Gallery, New York, in 1948 and 1950, and at Galerie Maeght, Paris, in 1951—Giacometti unveiled *L'homme au doigt, Homme qui marche, La Main, Trois hommes qui marchent, La Place II, La Cage, Le Chariot, L'homme qui chavire, La Clairière*, and *La Forêt*, among other works. "With space, then, Giacometti has to make a man," the existentialist philosopher Jean-Paul Sartre wrote in his catalogue preface for the 1948 show. "He has to write unity into the infinite multiplicity, the absolute into the purely relative, the future into the eternally present... The passion of sculpture is to make oneself totally spatial, so that from the depth of space, the statue of a man may sally forth" ("The Search for the Absolute," *Alberto Giacometti*, exh. cat., Pierre Matisse Gallery, New York, 1948, p. 3).

When Giacometti returned to Paris from Geneva in the fall of 1945, following the end of the Second World War, he carried in his suitcase and pockets small matchboxes that held the tiny plaster heads and figures that had been the sum product of his wartime work. "In 1945 I swore to myself that I didn't want to let my figures get smaller and smaller, not even by an inch," Giacometti recalled. Through the practice of continually drawing he acquired the resolve to



Giacometti in his studio, with the plaster versions of Femme assise and Homme debout (destroyed), 46, rue Hippolyte-Maindron, Paris, circa 1950. Photograph by Ernst Scheidegger, Photo: © 2018 Stiftung Ernst Scheidegger-Archiv, Zürich. Art: © 2018 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York.

Alberto Giacometti, *La Clairière*, 1950. Sold, Christie's New York, 15 May 2018, lot 17A. © 2018 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York.

Cy Twombly, *Madame d'O*, 1990. The Broad, Los Angeles. © Cy Twombly Foundation.





enlarge these figures into ever taller sculptures. "Now the following happened: I could maintain the height, but they started to get narrow...tall and thin as a thread." The artist noticed that "you don't feel your weight. I wanted—without having thought about it—to reproduce this lightness, and that by making the body so thin" (quoted in R. Hohl, *Giacometti: A Biography in Pictures*, Stuttgart, 1998, pp. 108 and 125).

Embodied within the unprecedented, radical, and extreme filiform configuration of *Femme assise*, thin and light, is the classic subject of the artist and his model—this full-length seated woman is nude. Giacometti could neither conceive nor sculpt her in any other way. Never before has a nude been so bare, exposed, and fleshless as she is here. Having been cast in bronze affords her figure some tensile strength; the original model—preserved today in the Fondation Alberto et Annette Giacometti, Paris—is a most precious, fragile object.

As if he were drawing in three-dimensional space, Giacometti formed this figure first from twisted and joined lengths of wire armature. To this framework he applied and molded plaster—"a material without weight," as Sartre described, "the most ductile, the most perishable, the most spiritual to hand" (*ibid.*, p. 5)—but only in sufficient measure to lend this figure the sheer fact of presence. Rather than fleshing out the armature, the plaster seems to shrink around it, as if clinging for dear life. Apart from the suggestion of a face (with painted eyes, nose-tip, and mouth in the original plaster), a bulge for the upper chest and back, there is little else by way of detail. All four limbs, the torso, and the twin legs of the seat—the latter uncomfortably constructed like a sidewalk bicycle frame—are equally elemental and undifferentiated in texture.

From various points of view, the configuration in *Femme assise* of body parts and the seat becomes ambiguously complex; one may detect here a rare play, in a post-war Giacometti sculpture, of mutable, hybrid forms. The model's legs become the two missing legs of a regular chair, while her arms comprise the back; the seat and its twin supports form the pelvis and legs of a standing woman. The shadows cast by the conflation of elongated elements in *Femme assise* are no less intriguing, and should suggest, in the eye of each beholder, various and sundry visual similes.





The men and women that Giacometti shaped in his hands each conform to a particular archetypal posture. "I can never make a woman in any other way than motionless," Giacometti told Pierre Schneider in 1961, "and a man always striding; when I model a woman, then motionless; a man, always walking" (quoted in R. Hohl, op. cit., 1998, p. 135). His immobile woman never reclines, as most artists are wont to depict her—she stands upright, ramrod straight, legs pressed together, head erect, arms held to her sides. The present sculpture is Giacometti's first, full-length seated woman since L'objet invisible of 1934, and the only such figure that he created in his postwar oeuvre. He modeled in the late 1950s several figures in clay of his wife Annette seated—these sculptures, however, depict her from head to mid-thigh only, as she also appears in various painted portraits during the same period.

Femme assise is often linked by way of contrast to the similarly filiform, but smaller L'homme qui chavire—"Falling" or "Staggering" Man, 1950—to demonstrate the different gender roles that guided Giacometti's representation of his male and female subjects. Falling Man is a tragic figure, subject to mutable chance, prone to danger, and likely to become the victim of an early demise. Femme assise, like the long line of standing women in Giacometti's oeuvre, is anchored to the ground, planted in the earth. She remains impassive, immobile, sometimes vulnerable, but never weak—this stillness is her great strength. While the walking man is transient, her presence is permanent and fixed; she will endure because she is immutable, unchanging, and eternal. She is a goddess, he a fallen angel.

We are conditioned to viewing, when going about our daily lives, the world as fragments of countless, sequential, and often simultaneous phenomena, in mere bits and pieces of the whole. The fleeting impression, the momentary, fluid aspect of human existence, however, held little interest for Alberto Giacometti in his art. He sought instead to discover and reveal the essential presence of his subject, nearly always another human being, as if he were experiencing an epiphany—"the goal," he decided, "is to capture a complete whole all at once" (quoted in J. Lord, *A Giacometti Portrait*, New York, 1965, p. 59). Femme assise is at first encounter one such replete, whole image, as primordial and primitive as a paleolithic fetish, yet able to speak to the existential anxieties of the modern era.

Giacometti transcribed into the forms of *Femme assise* the lineaments of an Egyptian funerary limestone figure. He was fascinated with ancient Egyptian art and civilization, including this culture's lore of magic and the occult. "The idea that most Egyptian sculpted images

Hatshepsut, from the funerary temple at Deir el-Bahri, Thebes, Egypt, New Kingdom, 18th Dynasty, circa 1479-1458 BCE. The Metropolitan Museum of Art, New York. Photo: © The Metropolitan Museum of Art / Art Resource. NY.

Francis Bacon, Study for Portrait, 1971. © The Estate of Francis Bacon. All rights reserved, DACS/ Artimage. 2018. Photo: Prudence Cuming Associates Ltd.

Alberto Giacometti, Femme assise, plaster version, 1950. Photograph by Ernst Scheidegger. Fondation Alberto et Annette Giacometti, Paris. Photo: © 2018 Stiftung Ernst Scheidegger-Archiv, Zürich. Art: © 2018 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York.





were 'doubles,' or *ka* figures," Laurie Wilson has written, "would stay with Giacometti all his life." She cites Gaston Maspero's *Manual of Egyptian Archeology*, 1914: "The Egyptians regarded man as constituted of various entities... There was a visible form, the body to which the *ka* or double was attached during life. The *ka* was a replica of the body, of a substance less dense, a colored but ethereal projection of the individual" (quoted in *Alberto Giacometti: Myth Magic and the Man*, New Haven, 2003, p. 168). Compare a statement in Giacometti's letter to Pierre Matisse, printed in the 1948 gallery exhibition catalogue: "I felt I needed to realize the whole, a structure, a sharpness that I felt, a kind of skeleton in space. Figures for me were never a compact mass but like a transparent construction" (exh. cat., *op. cit.*, 1948, p. 36).

Space appears to press in on Femme assise from all sides, as it does on the Falling Man; space also wells up from the vacuities contained within her arms, legs, and seat stanchions. "In space, there is too much," Sartre quoted Giacometti, and explained: "This too much is pure and simple coexistence of parts in juxtaposition. Most sculptors let themselves be taken in by this; they confuse the flaccidness of extension with largesse, they put too much into their work, they delight in the fat curve of a marble hip, they spread out, thicken and expand the human gesture. Giacometti knows there is nothing redundant in a living man, because everything there is functional; he knows that space is a cancer on being, and eats everything; to sculpt, for him, is to take the fat off space; he compresses space, so as to drain off its exteriority... We know now what squeezer Giacometti used to compress space: there is only one: distance. He puts distance within reach of your hand, he thrusts before your eyes a distant woman-and she remains distant, even when you touch her with your fingertips" (ibid., pp. 3 and 6).

"Giacometti goes from known to unknown by stripping down, by progressive asceticism," Jacques 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" (Giacometti: Three Essays, New York, 2003, p. 74).

The post-war zeitgeist, reeling from near-Armageddon and awaiting its Day of Judgment, envisioned its existential issues in the work of Alberto Giacometti, an art of making choices in an inescapable process of serial destruction and rebuilding. "To the bodies of Giacometti something has happened: do they come, we ask, from a concave mirror, from the fountain of youth, or from a camp of displaced persons?" Sartre asked. "At first glance we seem to be up against the fleshless martyrs of Buchenwald. But a moment later we have a guite different conception; these fine and slender natures rise up to heaven, we seem to have come across a group of Ascensions, of Assumptions; they dance, they are dances, they are made of the same rarified matter as the glorious bodies that were promised us. And when we have come to this mystic thrust, these emaciated bodies expand, what we see before us belongs to earth. This martyr was only a woman. But a woman complete, glimpsed, furtively desired, a woman who moved away and passed...a woman complete whose delicious plumpness is haunted by a secret thinness, and whose terrible thinness by a suave plumpness, a complete woman, in danger



Another view of the present lot.

Alberto Giacometti, L'homme qui chavire, 1947. Sold, Christie's New York, 9 May 2007, lot 51: Sold for \$18.5 Million. © 2018 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York.





on this earth, and yet not utterly of this earth, and who lives and tells us of the astonishing adventure of the flesh, our adventure. For she, like us, was born" (exh. cat., op. cit., 1948, pp. 16 and 20).

An early owner of the present Femme assise was a woman whose own life was an "astonishing adventure"—the dealer and gallerist Erica Brausen. Brausen became friends with Giacometti in the early 1930s, when they were neighbors in Montparnasse; after a stint in Majorca during the Spanish Civil War, during which she assisted numerous Jewish and socialist friends in escaping from Franco's forces, she arrived penniless in London at the start of the Second World War. In 1947, she established the Hanover Gallery, which quickly rose to prominence as one of the most influential showcases of advanced art in Europe. Brausen gave Giacometti an exhibition in 1955 and thereafter served as his principal dealer in London; her personal holdings included furniture by Diego Giacometti and a collection of ancient Egyptian statuary to complement her sculptures by Alberto.

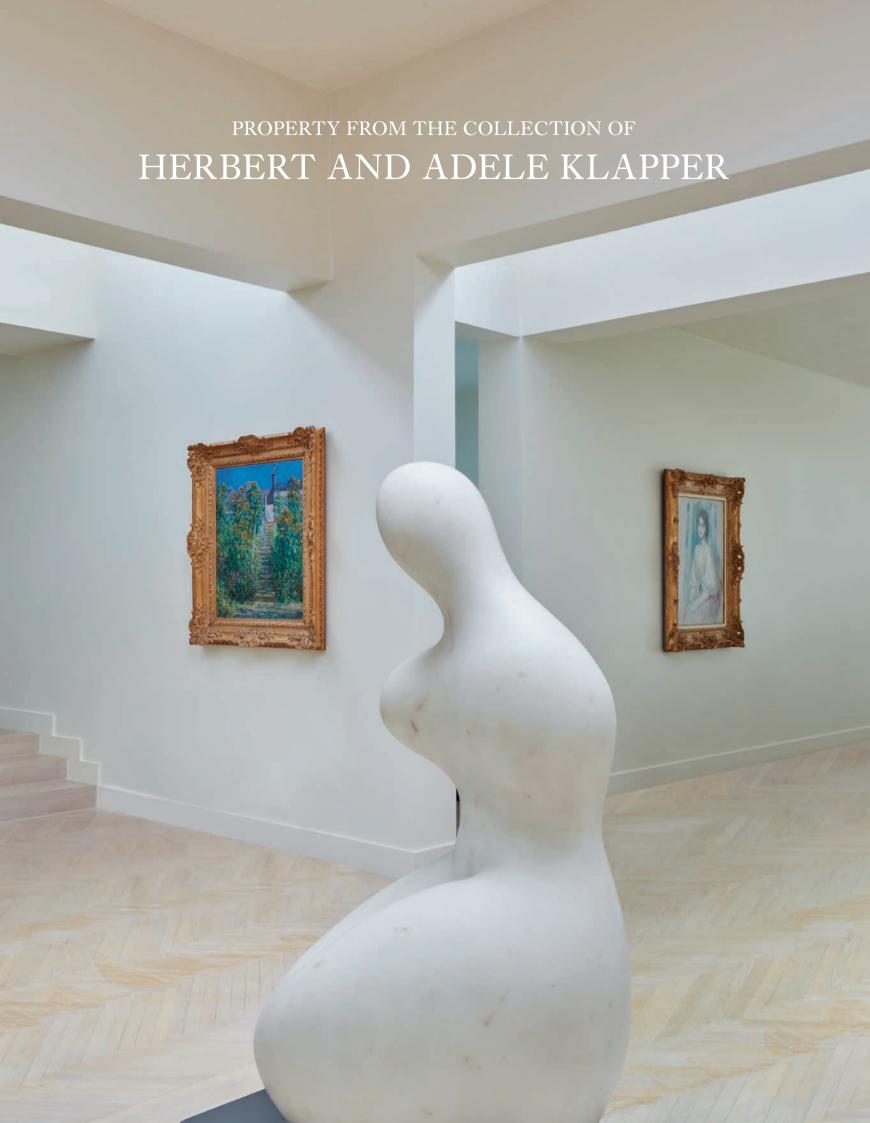
Brausen was also an early champion of Francis Bacon, another artist whose figures are "always mediating between nothing and being," as Sartre wrote of Giacometti. Through Brausen and other mutual friends, Giacometti and Bacon became close in the 1960s—bonded one to the other, as Michael Peppiatt has recently written, by "I'air du temps through which both men had lived: the sense of alienation and isolation that post-war man had inherited, the need to distort the human image in order for it to communicate a new, terrible truth, the unrelenting awareness that all of us poor mortals are condemned to exist in a void" (Bacon Giacometti, exh. cat., Fondation Beyeler, 2018, pp. 171 and 173).



Detail of the present lot.

Alberto Giacometti, *La main*, 1947. Sold, Christie's New York, 4 May 2010, lot 30. © 2018 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York.

Louise Bourgeois, Spider III, 1995. Sold, Christie's London, 6 March 2018, lot 12. © 2018 The Easton Foundation / Licensed by VAGA at Artists Rights Society (ARS), NY.



The story of Herbert and Adele Klapper is one of two individuals who, with characteristic zeal and unwavering enthusiasm, embraced a life surrounded by art and beauty. Across their fifty years of marriage, the Klappers undertook an inspiring journey in business, family, and collecting – a loving partnership that resulted in an extraordinary collection of fine art. From Monet's luxuriant *L'Escalier à Vétheuil*; through Lautrec's off-stage *Danseuse*; Picasso's grand, neoclassical *Femme accoudée* and arresting 1924 portrait titled *Buste de femme au voile bleu*; an exceptional group of Degas bronze dancers; and Arp's elegant, enigmatic *Déméter*, the threads of beauty and modernity run through the collection Adele and Herbert built together.

Born in Brooklyn in 1926, Herbert J. Klapper was the son of a sewing machine salesman; his future wife, Adele, was born three years later, also in Brooklyn, the daughter of European immigrants. Imbued by their parents with a determined work ethic and sense of purpose, both Herbert and Adele Klapper epitomized the aspirational 'American Dream' of the twentieth century. Mr. Klapper's plans to study medicine were cut short by the onset of the Second World War, when he served as a radioman in the United States Navy. Mrs. Klapper, for her part, forewent college to help support her family. After returning from military service, Mr. Klapper began to work at his father's sewing machine sales company in Manhattan's Garment District; nearby, Adele Klapper was employed at the International Ladies Garment Workers Union. A chance encounter between the young Herbert and Adele at a local luncheonette provided the spark for what would become a half century of marriage. Those close to the Klappers forever recalled a partnership of laughter and joy—a union in which disagreements could be solved through a fervent game of pinball, and in which the couple's children and grandchildren were treasured above all else

The Klappers' tremendous accomplishments in business came after years of unstinting entrepreneurship and hard work, as Mr. Klapper transformed his father's business into Superior Sewing Machine and Supply Corporation, the world's leading purveyor of sewing machine parts and components. Perceiving the lack of affordable replacement parts for sewing machine dealers, Mr. Klapper was confident he could supply retailers with quality components at more reasonable prices. In the increasingly global market of the post-war era, he acquired economical alternatives from suppliers in Europe and Asia, all while providing clients with a personalized service and trustworthiness that came to define Superior Sewing. Across the latter decades of the twentieth century, Mr. Klapper continuously expanded his business with a focus on customers and innovative sales tools, including a groundbreaking print catalog—"We wrote the book on parts," Superior proudly asserts—and advancements in data management and computers. In art, Mr. Klapper was able to utilize this same business acumen and attention to detail to the benefit of a remarkable private collection.

The Klappers made their initial foray into art almost by chance, after encountering prints by the American painter Will Barnet for sale at a Long Island gallery. When Mrs. Klapper told the gallery director she would like to obtain a work by the artist, she insisted on not an edition, but "a real one." The purchase of one of Barnet's visionary canvases was followed by years of self-erudition and passionate collecting—a pursuit of beauty that brought the couple even closer together as

they shared insights and opinions on the art they loved. "For Herbie and Adele," writes Brooklyn College professor Gerard Haggerty, "collecting art became both a monument to—and a conduit for—their deep and abiding love." The Klappers were soon seen at galleries and auction houses, embracing a newfound pursuit that brought both intellectual stimulation and beauty to everyday life.

"Collecting," Haggerty explains, "was a team sport for the Klappers." The couple often took 'turns' acquiring works for their collection: Mrs. Klapper might make a selection one year, while her husband would suggest a purchase the next. "He was a lightning fast learner," dealer Reese Palley recalled of Mr. Klapper. "In the beginning, we would look at pictures and he would ask me... for judgements of quality. In very short order... Herb stopped asking and started, with astounding intuition, to settle on truly great examples of the genre." Mrs. Klapper even extended her own journey in art to higher education: in 1992 Adelphi University, and in 1999 she graduated from Adelphi with a Master's degree in Art History. A longtime supporter of Adelphi, Mrs. Klapper was honored with the university's President's Medal of Merit and the Outstanding Service to Adelphi Award; in 2007, the university's fine arts and facilities building was christened the Adele and Herbert J. Klapper Center for Fine Arts. Another philanthropic concern close to Mrs. Klapper's heart was the Memorial Sloan Kettering Cancer Center. When the collection was exhibited in a memorable show at the Beadleston Gallery in 2002 it was to benefit the hospital.

Working with prominent gallerists and auction house specialists, the Klappers steadily acquired important examples of Old Master paintings, Impressionist, and Modern art. The couple carefully curated their assemblage to focus on the very best by artists such as Pablo Picasso, Auguste Rodin, Jean Arp, Claude Monet, Pieter Brueghel the Younger, Paul Cézanne, Pierre-Auguste Renoir, and Edgar Degas. "It was an enormously effective working partnership," Palley wrote, adding that some art dealers were surprised by the couple's reciprocal acquisition process, in which each partner held veto power. "As Herb once said to me," Palley mused, "when we were discussing a possible purchase about which Adele was a bit reluctant, 'They're in trouble if they underestimate Adele.""

Beyond the art historical importance of the Klappers' notable collection was the poignant and deeply personal relationship the collectors held with each painting and sculpture they acquired. More than a mere assemblage of painting and sculpture, these were cherished, enlightening works that magnified the couple's signature joie de vivre. "When it came to collecting art," Haggerty said, "the real meat of the matter involved discovering yet another passion that [Mr. Klapper] and his wife fully shared. It involved him waking up in the middle of the night, and wandering through the house, and standing in silent awe in front of things—things that he found to be indescribably beautiful, things that they had both claimed together." With the passing of Herbert and Adele Klapper in 1999 and 2018, respectively, their exceptional private collection now moves to a new generation of collectors fueled by a similar desire for imagination, ingenuity, and discovery. As Palley so rightly observed, the Klappers' story was not only one of "a great collectors' partnership, but a lifelong love affair."

## 7A

# JEAN (HANS) ARP (1886-1966)

Déméter

white marble Height: 39% in. (100 cm.) Conceived and carved in 1961; unique

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

#### **PROVENANCE**

Galerie Denise René, Paris (probably acquired from the artist). Mrs. Henry A. Markus, Chicago (acquired from the above, 1962); sale, Sotheby's, New York, 13 November 1985, lot 83.

Weintraub Gallery, New York.

Acquired from the above by the late owners, 7 January 1986.

## **EXHIBITED**

Paris, Musée National d'Art Moderne, *Arp*, February-April 1962, p. 60, no. 125 (illustrated on the cover).

London, Tate Gallery, *Jean Arp: Sculpture, Reliefs, Paintings, Collages, Tapestries*, November-December 1962, no. 48 (dated 1960). New York, Beadleston Gallery, Inc., *The Herbert J. & Adele Klapper Collection*, May 2002, no. 4 (illustrated in color).

#### LITERATURE

H. Read, *Arp*, London, 1968, p. 148, no. 175 (small bronze version illustrated in color, p. 149).

E. Trier, intro, *Jean Arp Sculpture: His Last Ten Years*, New York, 1968, p. 113, no. 212a (small bronze version illustrated, p. 112).

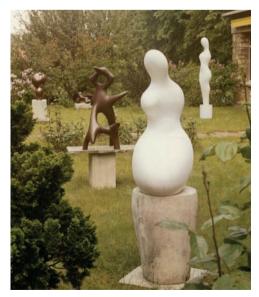
I. Jianou, Jean Arp, Paris, 1973, p. 77, no. 212a (illustrated, pl. 39).

A. Hartog and K. Fischer, eds., *Hans Arp: Sculptures, A Critical Survey*, Ostfildern, 2012, p. 332, no. 212a (illustrated).

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

In addition to this unique marble, the artist cast this subject in bronze; two of the five bronze casts can be found in public institutions including The Didrichsen Art Museum, Helsinki and Museum am Ostwall, Dortmund. Plaster versions of this sculpture are in The Detroit Institute of Arts; Musée national d'art moderne, Paris and Stiftung Hans Arp und Sophie Taeuber-Arp, Remagen, Germany. Bronze cast 0/3 is offered in this sale as lot 41A by The Israel Museum, Jerusalem.

Please see accompanying catalogue for essay.



The present lot in front of Arp's studio at Meudon. Photograph by Sophie Taeuber-Arp. Art: © 2018 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.







## 88

# PABLO PICASSO (1881-1973)

Femme accoudée

signed and dated 'Picasso 21' (lower right) pastel on paper 41¼ x 29% in. (104.7 x 75 cm.) Executed in 1921

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

#### PROVENANCE

Galerie Thannhauser, Munich.
Etienne Bignou, Paris (until at least 1932).
Galerie Charpentier, Paris.
Marie Cuttoli, Paris (by 1951).
Private collection, Brussels.
Galerie Beyeler, Basel.
Private collection, Switzerland.
William Beadleston, Inc., New York.
Acquired from the above by the late owners, 23 June 1987.

#### **EXHIBITED**

Brussels, Galerie Le Centaure, *Trente ans de peinture française*, June 1930, no. 41.

Paris, Galerie Georges Petit, Exposition Picasso 1901-1932, June-July 1932, p. 53, no. 157 (titled La Dame en bleu and dated 1925). New York, Valentine Gallery, Selection: Newest Canvases from the School of Paris, December 1932, no. 10 (illustrated; titled Le Corsage bleu). Paris, Galerie Max Kaganovitch, Œuvres choisies du XXe siècle, May-July 1951, no. 30 (titled Femme).

Paris, Galerie Bernheim-Jeune et Cie., *Peintres de portraits*, May-June 1952, no. 46 (dated 1920; titled *La femme en bleu*).

New York, Beadleston Gallery, Inc., *The Herbert J. & Adele Klapper Collection*, May 2002, no. 7 (illustrated in color; detail illustrated in color on the cover and the frontispiece).

# LITERATURE

Cahiers d'Art, 1930, no. 5, p. 277 (illustrated).

Le Centaure, July 1930, nos. 9-10, p. 200 (illustrated).

"Picasso" in Cahiers d'Art, 1932, no. 7, p. 140 (illustrated).

Apollo, June 1931, vol. XIII, no. 78, p. 396 (illustrated).

J. Cassou, Picasso, New York, 1940, p. 166 (illustrated, p. 109).

C. Zervos, Pablo Picasso, Paris, 1951, vol. 4, no. 307 (illustrated, pl. 113).

W. Spies, Picasso: Pastelle, Zeichnungen, Aquarelle, Cologne, 1986, p. 278, no. 113 (illustrated in color).

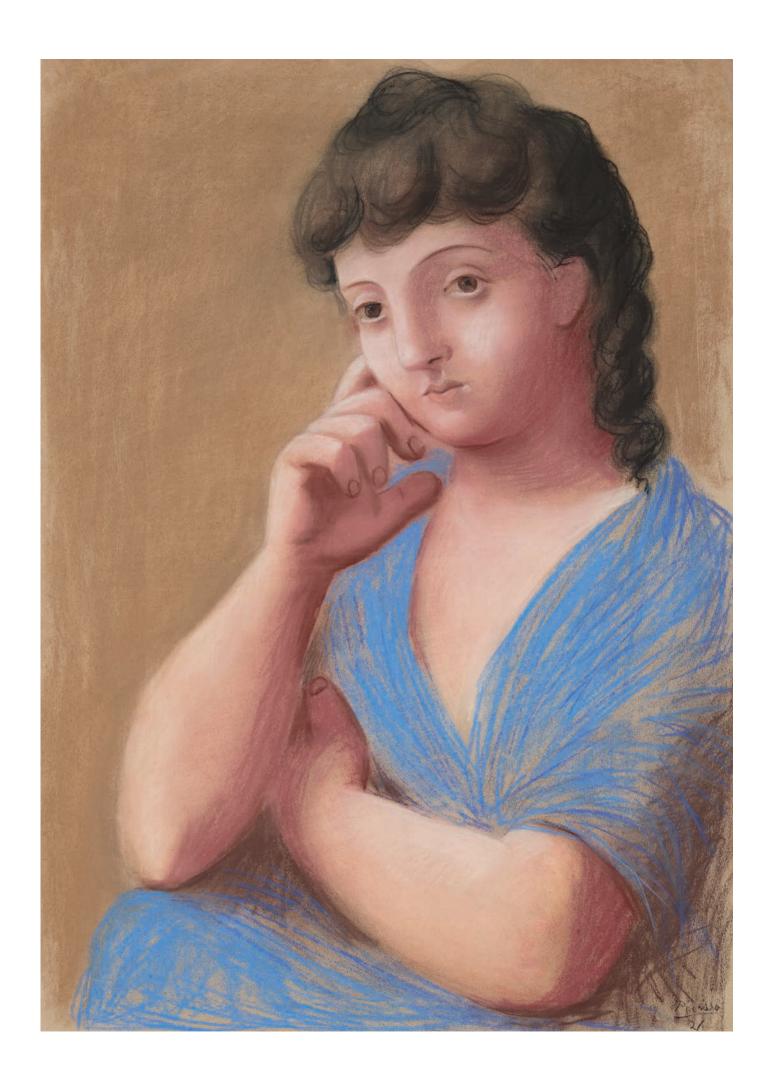
J. Palau i Fabre, Picasso: From the Ballets to Drama, 1917-1926, Barcelona,

1999, p. 513, no. 1149 (illustrated, p. 310).

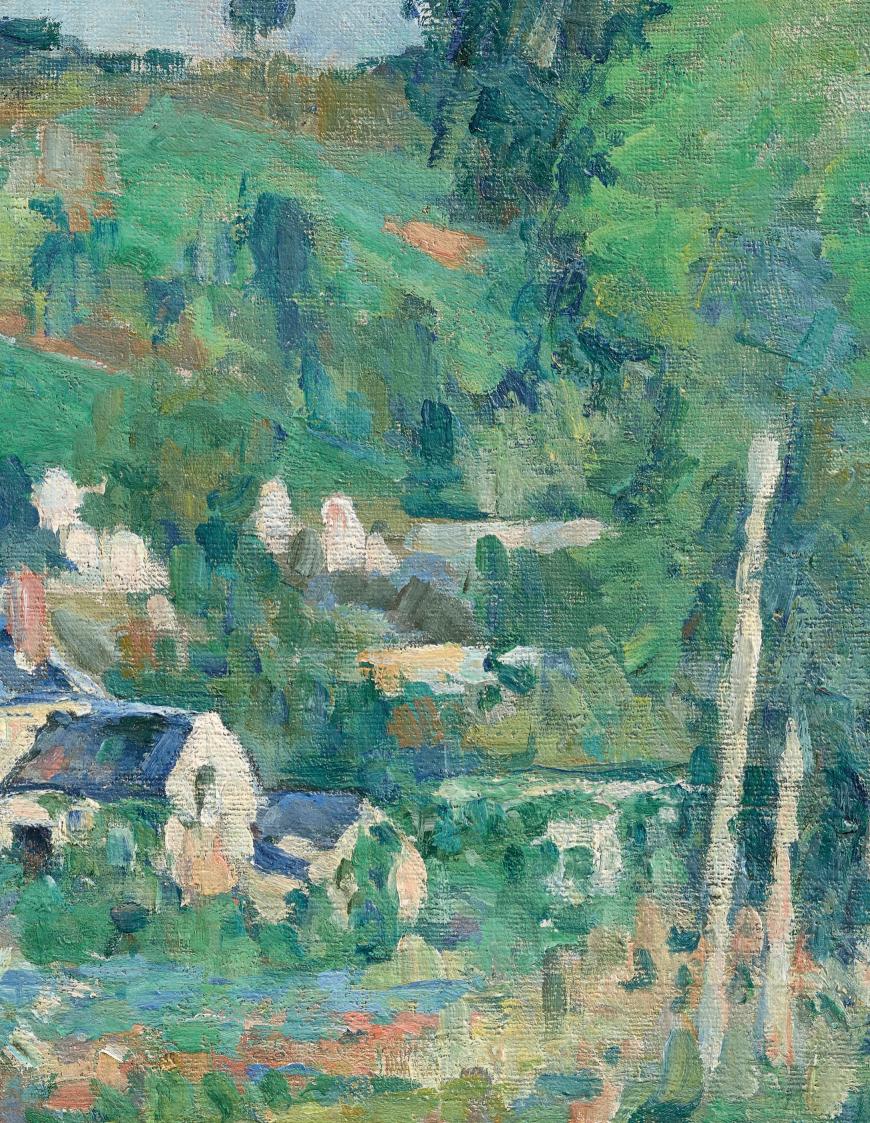
Please see accompanying catalogue for essay.

previous spread left: Olga dans l'atelier de l'artiste, Fontainebleau, September 1921. Photograph by Picasso. Pushkin State Museum of Fine Arts, Moscow. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

previous spread right: Detail of the present lot.







## 9A

# PAUL CÉZANNE (1839-1906)

Vue d'Auvers-sur-Oise—La Barrière

signed 'P Cezanne' (lower right) oil on canvas 18 x 14% in. (45.8 x 37.7 cm.) Painted *circa* 1873

## \$2,000,000-3,000,000

#### **PROVENANCE**

Victor Chocquet, Paris (probably acquired from the artist).

Marie Buisson Chocquet, Paris (by descent from the above, 1891); Estate sale, Galerie Georges Petit, Paris, 4 July 1899, lot 16.

Josse and Gaston Bernheim-Jeune, Paris (acquired at the above sale, and until at least 1938).

Mr. and Mrs. Henry Ittleson, Jr., New York (by 1958 and until at least 1970). Sam Salz, Inc., New York.

Mr. and Mrs. Nathan L. Halpern, New York (acquired from the above, by

Private collection, New York (by descent from the above); sale, Christie's, New York, 3 November 2004, lot 16.

Acquired at the above sale by the late owner.

#### **EXHIBITED**

Glasgow, McLellan Gallery, *French Painting in the XIXth Century*, May 1934. no. 11 (titled *Le Printemps*).

London, The Lefevre Gallery (Alex. Reid & Lefevre Ltd.), Renoir, Cézanne and Their Contemporaries, June 1934, no. 7 (titled Le Printemps).

New York, The Metropolitan Museum of Art, Paintings from Private

Collections: Summer Loan Exhibition, summer 1958, p. 2, no. 23 (titled Springtime: View of Auvers).

Washington, D.C., The National Gallery of Art, *Masterpieces of Impressionist and Post-Impressionist Painting*, April-May 1959, p. 27 (illustrated; dated 1873-1875 and titled *Le Printemps*).

New York, The Metropolitan Museum of Art, *Paintings from Private Collections: Summer Loan Exhibition*, July-September 1959, p. 2, no. 13 (titled *Springtime: View of Auvers*).

New York, The Metropolitan Museum of Art, *Paintings from Private Collections: Summer Loan Exhibition*, July-September 1960, p. 2, no. 15 (titled *Springtime: View of Auvers*).

New York, The Metropolitan Museum-of Art, *Paintings from Private Collections: Summer Loan Exhibition, June-August 1961, p. 2, no. 11 (titled Springtime: View of Auvers).* 

New York, The Metropolitan Museum of Art, *Paintings from Private Collections: Summer Loan Exhibition*, July-September 1962, p. 2, no. 8 (titled *Springtime: View of Auvers*).

New York, The Metropolitan Museum of Art, *Paintings from Private Collections: Summer Loan Exhibition*, summer 1963, p. 1, no. 8 (titled *Springtime: View of Auvers*).

Washington, D.C., The National Gallery of Art, *Cézanne: The Early Years*, 1859-1872, January-April 1989.

#### LITERATURE

G. Rivière, Le Maître Paul Cézanne, Paris, 1923, p. 217 (titled La Barrière (Chantilly) and dated 1888).

L. Venturi, *Cézanne: Son art—son œuvre*, Paris, 1936, vol. I, p. 99, no. 149 (illustrated, vol. II, pl. 39; titled *Vue d'Auvers; La Barrière* and dated 1873-1875)

F. Novotny, Cézanne und das Ende der wissenschaftlichen Perspektive, Vienna, 1938, p. 208, no. 130 (titled Häusergruppe vor der Bahnstrecke südlich von Auvers and dated 1873-1874).

G. Bernheim de Villers, *Un ami de Cézanne*, Paris, 1954 (illustrated; titled *Le Printemps*).

J. Rewald, "Chocquet and Cézanne" in *Gazette des Beaux-Arts*, July-August 1969, p. 83, no. 16, reproduced in J. Rewald, *Studies in Impressionism*, London, 1985, pp. 121-187.

S. Orienti, *The Complete Paintings of Cézanne*, London, 1972, p. 92, no. 154 (illustrated, p. 93; titled *View of Auvers, with Paling*).

J. Rewald, *Cézanne: A Biography*, New York, 1986, pp. 99 and 274

J. Rewald, Cézanne: A Biography, New York, 1986, pp. 99 and 274 (illustrated in color, p. 98).

S. Patin, *Cézanne*, Paris, 1995, p. 41 (illustrated; dated 1873-1875). J. Rewald, *The Paintings of Paul Cézanne: A Catalogue Raisonné*, New York, 1996, vol. I, p. 151, no. 200 (illustrated, vol. II, p. 67).

M. Doran, ed., *Conversations with Cézanne*, Berkeley, 2001, p. 35. S. Platzman, *Cézanne: The Self-Portraits*, Berkeley, 2001, p. 75 (illustrated).

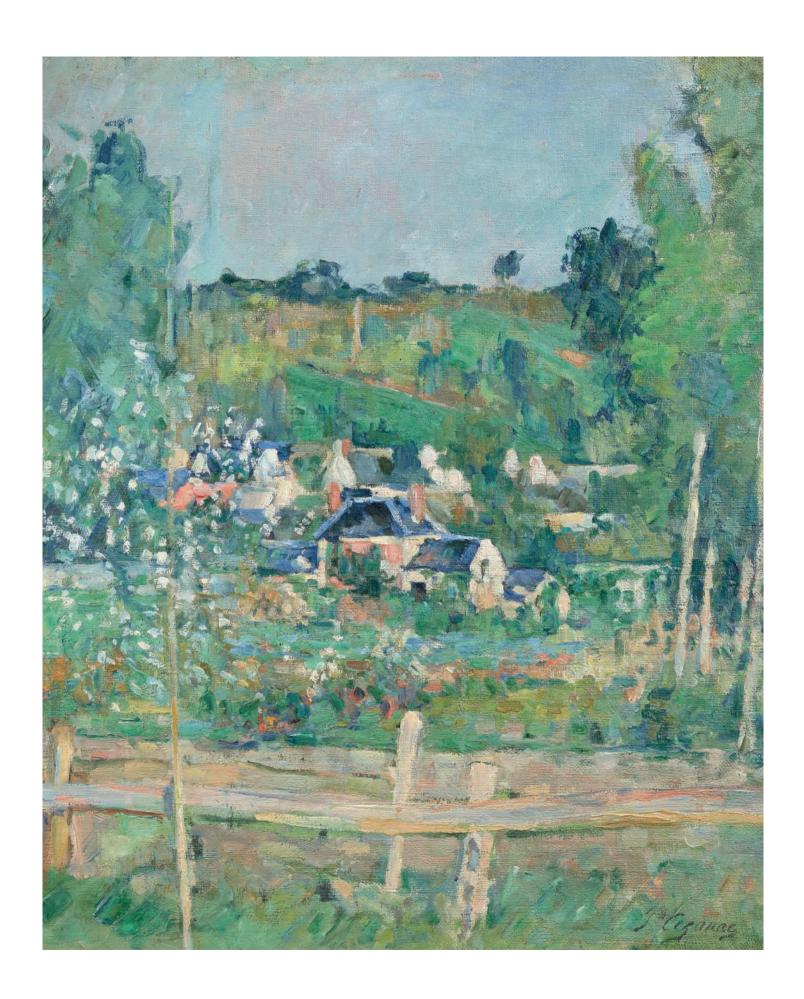
A. Mothe, et al., *Cézanne à Auvers-sur-Oise*, Saint-Ouen-L'Aumône, 2006, p. 107 (illustrated).

P. Machotka, *Cézanne: The Eye and the Mind*, Marseille, 2008, vol. II, p. 82 (illustrated, vol. I, fig. 94).

W. Feilchenfeldt, J. Warman and D. Nash, *The Paintings of Paul Cézanne: An Online Catalogue Raisonné*, no. 80 (illustrated in color).

Please see accompanying catalogue for essay.

previous spread: Detail of the present lot.





PARIS (VIIIe). - La Rue Saint-Lazare. - LL. 209



## o ◆ 10A

# CAMILLE PISSARRO (1830-1903)

La Rue Saint-Lazare, temps lumineux

signed and dated 'C. Pissarro. 93' (lower left) oil on canvas 28% x 23% in. (73.2 x 60.2 cm.) Painted in Paris, 1893

## \$8,000,000-12,000,000

### **PROVENANCE**

Galerie Durand-Ruel et Cie., Paris (acquired from the artist, 17 March 1893).

Durand-Ruel Galleries, New York (acquired from the above, December 1893).

A.W. Kingman, New York (acquired from the above, 20 January 1894). Durand-Ruel Galleries, New York (acquired from the above, 5 March 1896).

Albert Filmore Hyde, Morristown, New Jersey (acquired from the above, 10 May 1904).

Franz Mayer, New York (circa 1964).

Gertrude Meyer, New York; Estate sale, William Doyle Galleries, Inc., New York. 22 September 1982. lot 41.

Noortman & Brod., New York (acquired at the above sale).

Acquavella Galleries, Inc., New York.

Private collection, New York (acquired from the above, 24 October 1984); sale, Sotheby's, New York, 7 November 2001, lot 11.

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

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

## EXHIBITED

Paris, Galerie Durand Ruel et Cie., *Oeuvres récentes de Camille Pissarro*, March 1893, no. 41.

Paris, Galerie Durand Ruel et Cie., Camille Pissarro – Tableaux, aquarelles, pastels, gouaches, March 1894, no. 9.

New York, Durand-Ruel Galleries, *Paintings by Camille Pissarro - Views of Rouen*, March-April 1897, no. 34.

New York, Durand-Ruel Galleries, Paintings by Camille Pissarro,

November-December 1903, no. 38.

New York, American Art Association, April-May 1904.

Maastricht, Noortman & Brod BV and London, Noortman & Brod, Inc., Ltd, *An Exhibition of French Impressionist Paintings*, April-July 1983, no. 23 (illustrated in color).

New York, Acquavella Galleries, Inc., XIX & XX Century Master Paintings, November-December 1984, no. 1 (illustrated).

Dallas Museum of Art; Philadelphia Museum of Art and London, Royal Academy of Arts, *The Impressionist and the City: Pissarro's Series Paintings*, November 1992-October 1993, no. 35 (illustrated in color, p. 53).

Philadelphia Museum of Art (on extended loan, July 2002-August 2004).

#### LITERATURI

F. Javel, "Les expositions M. Camille Pissarro" in *L'Art Français*, 25 March 1893.

"L'exposition de Camille Pissarro" in L'Intransigeant, 4 April 1893, p. 3.

L. Cardon, "Camille Pissarro" in L'Evénement, 6 March 1894, p. 2.

P. Dupray, "Les salons: Exposition de M. Camille Pissarro" in *Le Journal des artistes*, 18 March 1894, p. 510.

C. Janin, "Chronique: Camille Pissarro" in *L'Estafette*, 21 March 1894, p. 2. L.-R. Pissaro and L. Venturi, *Camille Pissarro, son art-son oeuvre*, Paris, 1939, vol. I, Paris, 1939, p. 198, no. 836 (illustrated, vol. II, pl. 171).

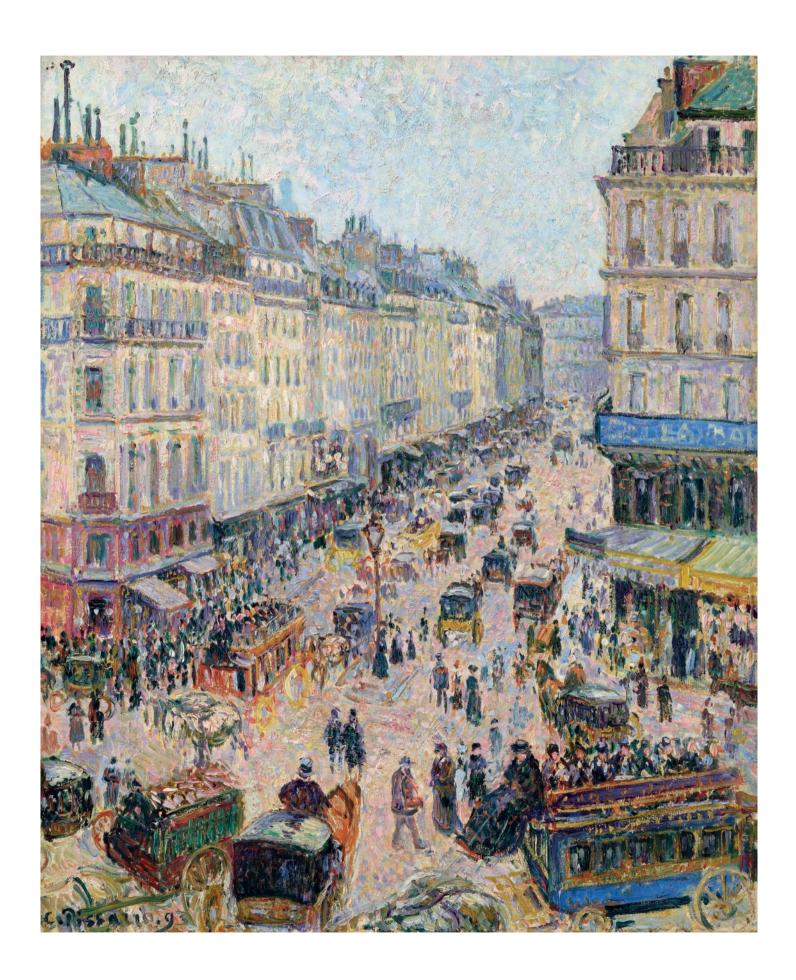
J. Rewald, Camille Pissarro: Letters to his Son Lucien, New York, 1943, p. 207.

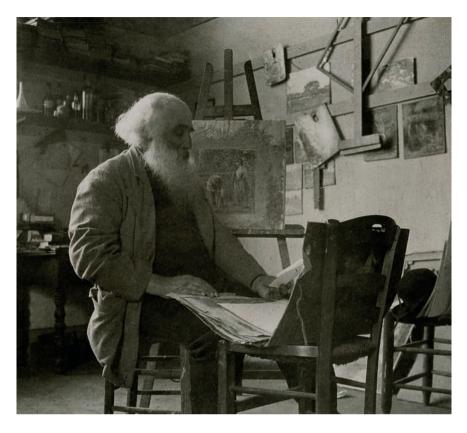
C. Lloyd, ed., Studies on Camille Pissarro, London, 1986, p. 113, note 1. J. Bailly-Herzberg, Correspondance de Camille Pissarro, 1886-1890, Paris, 1988, vol. III, pp. 312, 315, no. 876, pp. 317-318, no. 880 and pp. 386-387, no. 949

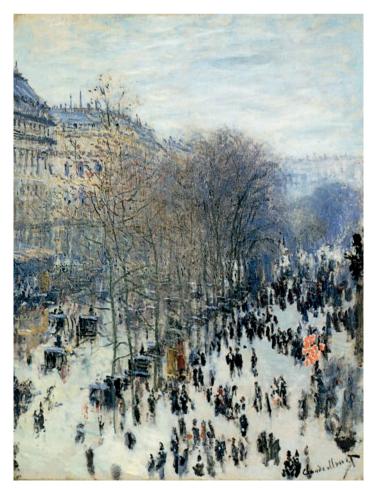
J. Bailly-Herzberg, Pissarro et Paris, Paris, 1992, p. 18.

J. Pissarro, Camille Pissarro, New York, 1992, no. 12 (illustrated in color).

J. Pissarro and C. Durand-Ruel Snollaerts, *Pissarro, Catalogue critique des peintures*, Paris, 2005, vol. III, pp. 640-641, no. 984 (illustrated in color, p. 640).







"He watches the flow of life move by, majestic and dazzling. He admires the eternal beauty and the astonishing harmony of life in the capital cities, a harmony so providentially maintained in the tumult of human liberty. He gazes at the landscape of the great city, landscapes of stone, now swathed in the mist, now struck in full face by the sun. He enjoys handsome equipages, proud horses, the spit and polish of the grooms, the skillful handling by the page boys, the smooth rhythmical gait of the women, the beauty of the children, full of the joy of life and proud as peacocks of their pretty clothes; in short, life universal" (C. Baudelaire, The Painter of Modern Life, 1863; trans. P.E. Charvet, Baudelaire: Selected Writings on Art and Literature, London, 1993, pp. 400-401).

During the final decade of his life, Pissarro-like Baudelaire's quintessentially modern artist-heromade the spectacle of contemporary urban life into his abiding, valedictory theme. Between 1893 and 1903, he painted eleven distinct series—some three hundred views overall—of four different French cities: Paris, Rouen, Dieppe, and Le Havre. The present Rue Saint-Lazare, filled to glorious, kaleidoscopic surfeit with color, light, and movement, is one of the two largest paintings from the very first of these serial endeavors; the pendant canvas, of identical dimensions, is in The Art Institute of Chicago. Dated to 1893 and numbering four paintings in total, this inaugural sequence of cityscapes signals, with no hesitation or uncertainty, Pissarro's unexpected transformation from a painter of rural France into the foremost chronicler of the fin-de-siècle metropolis as a visual emblem of modernity.

Pissarro had many and varied reasons for turning to urban subjects at this moment. After nearly three decades as a painter of agrarian life, he found himself "drawn to town subjects," craving a new type of vista. "I toil away," he lamented, "without finding what I'm looking for. Manifestly, meadow motifs lack that distance which gives so much charm to a landscape; it's too much of a fragment, too closed!" (quoted in cat. rais., op. cit., 2005, p. 270). His intensive study of anarchist thinkers such as Peter Kropotkin had also awakened his interest in the gulf between city and country, particularly with respect to the growing tide of agrarian mechanization. From

a practical standpoint, Pissarro was eager to assemble sufficient, convincingly modern material to offer the dealer Durand-Ruel, as his financial worries were even more acute than usual—he had taken a loan from Monet in 1892 to buy his long-time home at Éragny, and his eldest son Lucien, recently wed, needed cash for housing. The artist's health was an issue too, as persistent eye problems increasingly restricted him to painting from his window, away from dust, wind, and direct sun.

Pissarro's first sustained foray into urban view painting may also have been prompted by a fortuitous change of scene. In October 1892, the artist gave up the *pied-à-terre* that he had rented previously at 12, rue de l'Abreuvoir in Montmartre, finding it too small and too far from the Gare Saint-Lazare, where the train from Éragny arrived. For the next seven months, through May 1893, whenever Pissarro was in Paris, he put up at the Hôtel-Restaurant de Rome—known colloquially as the Hôtel Garnier after its proprietress—directly across the rue Saint-Lazare from the train station. His new lodgings, on an elevated floor, boasted a panoramic view over the bustling neighborhood, the pictorial possibilities of which impressed him immediately. When business with Durand-Ruel kept him town longer than he had anticipated, he wrote with a plan to his wife Julie, back home in Éragny: "I am going to begin, while I wait, a study of the place du Havre, it is very beautiful" (27 February 1893; J. Bailly-Herzberg, *op. cit.*, 1988, p. 317).

The four paintings that Pissarro completed from this vantage point in early 1893 represent a sequence of interlocking vistas, anticipating the serial format that he would pursue during future campaigns in Paris and the Norman port cities. For the two smaller canvases in the group, both 46 x 38 cm, he looked directly down from his window onto the place du Havre, depicting the pedestrians, carriages, carts, and trams that swarmed freely over the pavement; no sky is visible in either, and no streets structure the composition (cat. rais., nos. 985 and 987; Christie's London, 24 June 2008, lot 19). For the two large (60 x 73 cm) canvases, by contrast, Pissarro

Pissarro in his studio at Eragny, circa 1890-1895. Photographer unknown.

Claude Monet, Boulevard des Capucines, 1873-1874. Nelson-Atkins Museum of Art, Kansas City, Missouri.

Gustave Caillebotte, Rue de Paris, temps de pluie, 1877. The Art Institute of Chicago.



raised his gaze, painting the place du Havre in the foreground and then, receding into depth, the wide, straight avenues that branch off from the busy square. The present painting depicts the rue Saint-Lazare, running eastward beyond the eponymous train station, while the pendant canvas, formatted horizontally, shows the rue d'Amsterdam heading toward the north (no. 986; The Art Institute of Chicago).

Painted on a bright winter's day, *Rue Saint-Lazare* focuses on the human spectacle of the modern city, circumscribed within the broad, plunging space of the street. The continuous architectural façade functions as a light-struck canyon wall that provides the backdrop for all manner of human affairs—work, motion, traffic, transport, exchange, unloading, loading, moving, buying, selling, walking, and riding. This splendid multiplicity of activity, which generates a high level of pictorial energy, is echoed in the widely varied palette that Pissarro employed. Hundreds of hues have been mixed on the palette and separately applied in short, comma-like strokes or linear dashes, reminiscent of Pissarro's brief phase of experimentation with divisionist technique in the late 1880s.

"The two larger of his four attempts quiver with life," Richard Brettell has written about the present canvas and the Art Institute's *Rue d'Amsterdam*. "All of his experience with what might be called the mechanics of 'optical mixing' proves to have been invaluable in making these palpitating paintings. In each, the wintry city is alive with a warm light that dances across the façades, is picked up by the shiny paint on the spokes and wheels, and glints on the silk top hats worn by male members of the bourgeoisie" (exh. cat., op. cit., 1992, p. xxii).



Robert Delaunay, *La Ville*, 1911. The Solomon R. Guggenheim Museum, New York.

Camille Pissarro, *Le Boulevard Montmartre, matin d'hiver*, 1897.
The Metropolitan Museum of
Art, New York.



When Pissarro set up his easel above the Paris streets for the first time in 1893, he surely had in mind the panoramic boulevard paintings of the 1870s by Monet and Caillebotte. His own vision of the contemporary metropolis, however, differed markedly from that of his Impressionist confrères. Caillebotte was fascinated with the immensity of modern urban space; his Paris is vast and impersonal, with few figures, chiefly bourgeois, each relatively isolated. Monet's *Boulevard des Capucines* teems with life, but the manifold individual figures are subsumed within a grand visual unity, which takes precedence over the particularity of human or architectural forms. In Pissarro's cityscapes, by contrast—beginning with *Rue Saint-Lazare* and continuing throughout the subsequent urban series—each figure is separately observed and described, creating a delicate balance between the individual and the crowd that has its roots in the political theories of his friends and colleagues in the anarchist movement.

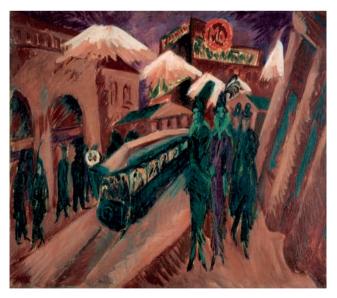
"The mêlée of social classes, sexes, and ages in Pissarro's urban paintings forms a sort of visual/political manifesto in which the city can be interpreted as a vast setting for social and economic interaction," Brettell has written. "The figures, when they are not massed in large crowds, are socially specific—workers with their blue shirts, soldiers in uniform, bourgeois men in caped overcoats and hats, middle-class women in drab, close-fitting dresses, female workers in white aprons and caps, and wealthier women in tailored jackets. Indeed, describing each figure in a Pissarro urban painting could easily

fill several pages, so concentrated and specific are his distillations of urban experience" (*ibid.*, pp. xxvi and xxvii).

Durand-Ruel presciently recognized the singular importance of Pissarro's interpretation of the modern urban experience. He purchased the two largest canvases from the 1893 sequence—the present Rue Saint-Lazare and the Rue d'Amsterdam—in mid-March. just weeks after their completion, and immediately hung them in a one-man exhibition of Pissarro's work at his rue Laffitte gallery. The canvases were exhibited together again at the Galerie Durand-Ruel the following spring, the third year running that the dealer gave Pissarro a solo show. On both occasions, critics singled out the two urban vistas for glowing praise. The anonymous reviewer for L'Intransigeant observed in 1893 that they displayed "stunning movement and light." The next year, Paul Dupray wrote in the Journal des Artistes, "In the Parisian physiognomies (Cour du Havre - Place Saint-Lazare) the viewer will find vignettes expressing life in the streets with a keen intelligence of the urban hustle and bustle" (quoted in cat. rais., op. cit., 2005, pp. 640-641).

Pissarro brought the two smaller paintings from the 1893 campaign back to Éragny with him when he left the Hôtel Garnier in May. "I am working on my *Rue Saint-Lazare*," he had written earlier in the year to his wife Julie. "I have not arranged anything with Durand yet, but I probably won't give him everything that I've done; I shall keep some"





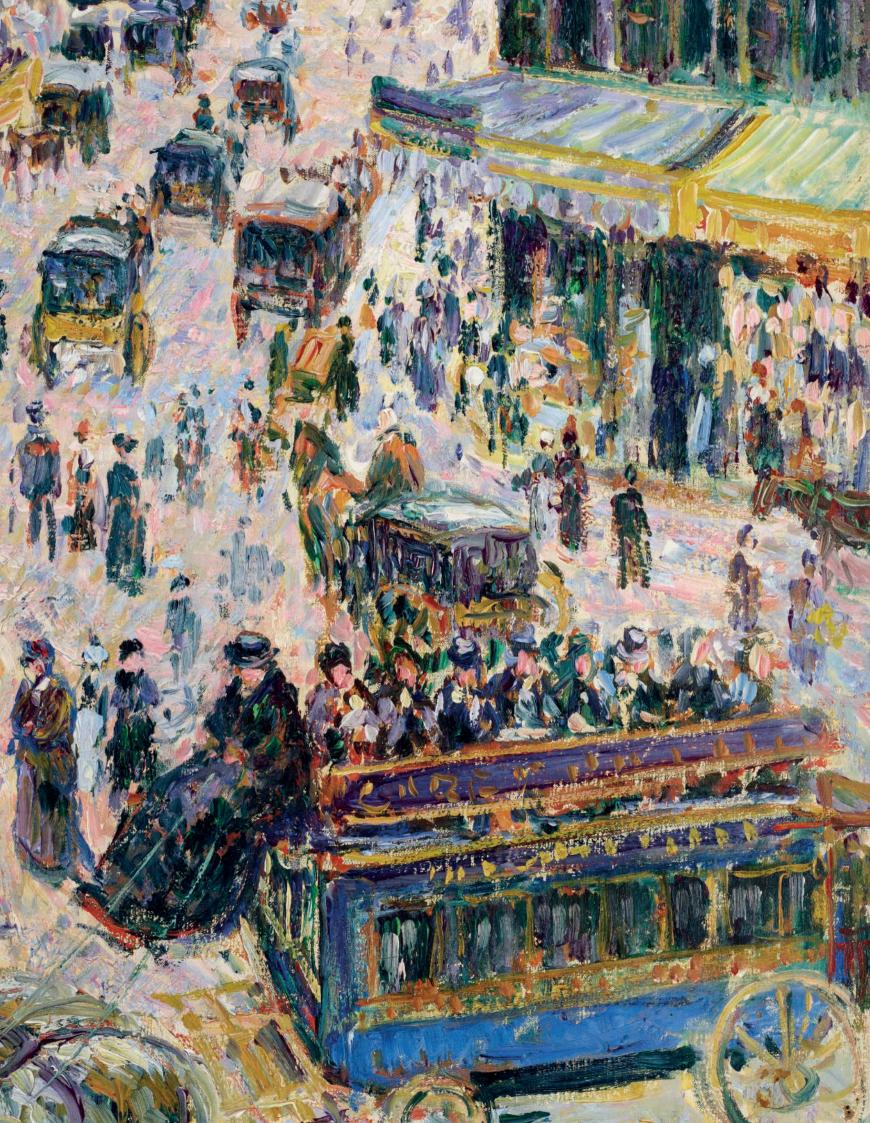
Camille Pissarro, *Le Boulevard Montmartre*, matinée de pirntemps, 1897. Private collection.

Ernst Ludwig Kirchner, *Leipziger* Strasse mit elektrischer Bahn, 1914. Folkwang Museum, Essen.

Detail of the present lot.

(3 March 1893; J. Bailly-Herzberg, *op. cit.*, 1988, p. 318). He did not paint in Paris again until January 1897, when he rented a room for a month at the same hotel and reprised his earlier motifs in a new sequence of six canvases. Three of these depict the rue Saint-Lazare under varying weather conditions of sun, haze, and snow (cat. rais., nos. 1153-1155); all are much smaller than the present, exhibition-scaled painting—less than half the size—and more loosely worked, inverting the traditional order of small to large and sketch to finish. Durand-Ruel purchased all six paintings from the 1897 campaign on 3 February, covering Pissarro's expenses in the capital for the preceding month.

During the ensuing six years, Pissarro stayed in two more hotels and three different apartments in Paris, each of which provided the basis for an extended series of cityscapes. In October 1903, aged 73 and in fragile health, he considered circling back to the site of his earliest experiments in urban view painting. "He temporarily took lodgings at the Hôtel Garnier on the rue Saint-Lazare," recounted the journalist Robert de la Villehervé, who interviewed the artist at this time, "thinking that from there he could execute a new series of this Place du Havre, which kept him entertained with its continual hubbub of carriages and people, and to which he was already indebted for some delightful canvases" (quoted in exh. cat., op. cit., 1992, p. 52). Pissarro passed away, however, in mid-November, before he could begin this work, "Thus—and this is the main paradox of this series," Brettell and Joachim Pissarro have written, "Pissarro's first Paris paintings remain more than any others, unfinished, open, incapable of completion. The series manifests at its core the transience of everyday reality in its urban context" (ibid., p. 51).



## PICASSO ET SES MUSES:

## THE SAM ROSE AND JULIE WALTERS COLLECTION

## 11A

# PABLO PICASSO (1881-1973)

Buste de femme (Dora Maar)

signed and dated 'Picasso 28.3.39.' (upper right); dated again '28.3.39.' (on the reverse) oil on panel 23% x 17% in. (59.9 x 45.2 cm.) Painted on 28 March 1939

## \$5,000,000-8,000,000

#### PROVENANCE

Paul Rosenberg & Co., Paris and Bordeaux.

Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg on 5 September 1941 (ERR inv. No. PR 5); Transferred to the Jeu de Paume, Paris, 6 September 1941; returned to the Möbel Aktion for sale and intended for transfer to Nikolsburg, Moravia, 1 August 1944; Recovered by Lt. Alexandre Rosenberg from train no. 40.044 at Aulnaysur-Bois, August 1944 and restituted by the Commission de Récupération Artistique to Paul Rosenberg, 14 September 1945.

Marlborough Fine Art, Ltd., London.

Mr. and Mrs. Frederick R. Weisman, Beverly Hills (acquired from the above, May 1962 and until at least 1990).

Paul Kantor Gallery, Beverly Hills.

Thomas Ammann Fine Art, Zürich.

Private collection, Switzerland.

Anon. sale, Sotheby's, New York, 16 November 1998, lot 69.

Galerie Beyeler, Basel (acquired at the above sale).

Private collection, Switzerland (acquired from the above, 29 October

1999); sale, Christie's, New York, 6 May 2014, lot 40.

Acquired at the above sale by the present owners.

## EXHIBITED

Zürich, Thomas Ammann Fine Art, *Major Works from the Weisman Collection and Other Private Collections*, June-September 1990, no. 22 (illustrated in color).

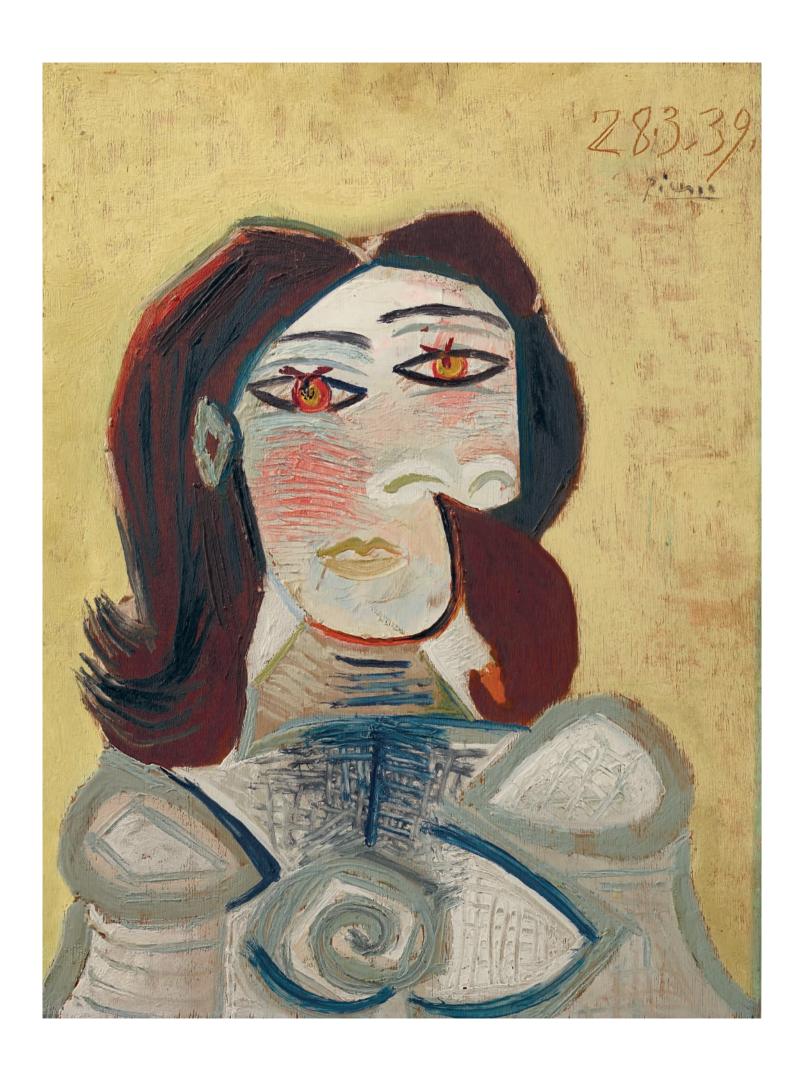
Zürich, Galerie Art Focus, *Picasso, Retrospektive*, April-September 2000, p. 78, no. 27 (illustrated in color, p. 79).

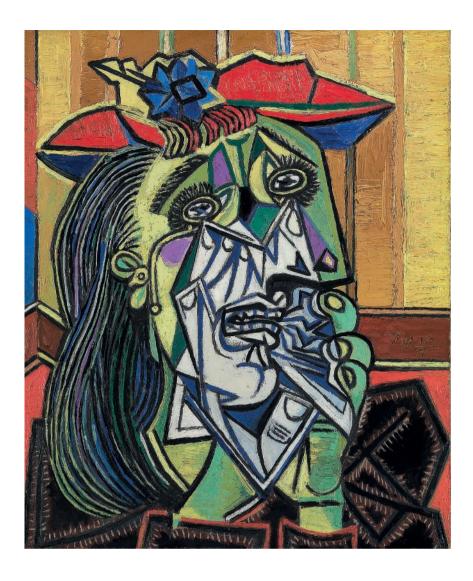
Kunstsammlungen Chemnitz, *Picasso et les femmes*, October 2002-January 2003, pp. 218 and 390 (illustrated in color, p. 218). Washington, D.C., Smithsonian American Art Museum, *Crosscurrents: Modern Art from the Sam Rose and Julie Walters Collection*, October 2015-April 2016, p. 31 (illustrated in color).

## LITERATURE

C. Zervos, *Pablo Picasso*, Paris, 1958, vol. 9, no. 276 (illustrated, pl. 129; with incorrect support and dated 29 March 1939).

P. Shea, ed., *Picasso to Pop: The Richard Weisman Collection*, New York, 2003, pp. 46 and 124 (illustrated in color, pp. ii, 47 and 124; with incorrect support).





Pablo Picasso, Femme en pleurs, 26 October 1937. Tate Modern, London. Photo: © Tate, London / Art Resource, NY. Art: © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Following the outbreak of the Spanish Civil War in July 1936, Phyllis Gwatkin-Williams leads a column of Loyalist volunteers through the streets of Madrid. Photo: Getty Images.

The present *Buste de femme* is instantly recognizable as Dora Maar, dressed, however, for a part which nothing in all her previous pictorial role-playing has prepared her, which she would never be called on to perform again, in a field of endeavor far removed from the reality of her everyday life. She is about to embark upon, allegorically speaking, a supremely demanding mission Picasso has entrusted to her. Girt in armor and ready to take up sword and lance, she has here become the incarnation of the archetypal fighting queen, heiress to Penthesilea and Hippolyta, Amazons of distant classical antiquity. This woman warrior moreover possesses, true to her purpose, symbolic nationalistic significance, as a figure who is both historical fact and the potently emblematic stuff of patriotic legend. Dora prepares to battle, *pour la France*, in the guise of a 20th century Jeanne d'Arc.

Armor and a resilient, fighting spirit may have saved this portrait of Dora during the Second World War. Like her medieval paragon, this latter-day Jeanne d'Arc suffered a trial and ordeal by fire-but narrowly survived. On 5 September 1941, the Nazi occupiers of France confiscated this painting from the Paris premises of the Jewish dealer Paul Rosenberg, who with his family had fled to America the previous year. Stored in the Jeu de Paume, it may have been among the 64 Picassos and other Rosenberg holdings included in 148 crates of plundered French art slated for shipment in August 1944 to Nikolsburg, Moravia. These pictures were loaded on one of the last trains that departed Paris prior to the Liberation, and might have disappeared forever, had not a small detachment from General Leclerc's Forces françaises libres (FFL)—appropriately led by Lt. Alexandre Rosenberg, the dealer's son—caught up with the train on 27 August, overpowered the guards, and reclaimed its priceless cargo. The Hollywood director John Frankenheimer dramatized this event in

his film *The Train* (1964), starring Burt Lancaster, Jeanne Moreau, and Paul Scofield. The French government restituted the present painting to the Rosenberg family on 14 September 1945.

Dora had already done service in 1937 as the Weeping Woman (Zervos, vol. 9, no. 73), soon after Picasso painted Guernica. In the present picture she widens her eyes-in the shapes of glowing red cherries—as if mesmerized, staring in the face a challenge far greater than any she has ever known, a clear and present danger, and more of the same in the distant shape of things to come. Picasso had already made Dora his modern Sybil, employing her as a silent oracular presence whose facial expression of inner distress bespeaks her prophecy. And now she has heard a voice—just like Jeanne la Pucelle, as Jules Bastien-Lepage portrayed her in his famous painting of 1879 (The Metropolitan Museum of Art, New York)—not from God in this instance, but from Picasso. He has summoned her to take up arms, in response to historical exigencies arising from events of the day. Stunned at first, she here gathers that measure of resolve and courage required for the enormity of her task, and prepares to carry on as the selfless heroine whom destiny has claimed for its unknowable ends.

This is not a painting Picasso would have done during his pleasant summer holidays with Dora and their friends on the Riviera during the calm before the storm. As the decade of the 30s wore on, the artist coerced Dora's mysterious and inscrutably impassive visage into an increasingly agonized reflection of the ominous mood in Europe during the years of the Spanish Civil War, and subsequent events leading to the outbreak of the Second World War on 1 September 1939. Picasso painted this Dora as Jeanne d'Arc, the Maid of Orléans, on 28 March 1939, not quite two weeks after Hitler and his armies

It is my wish at this time to remind you that I have always believed, and still believe, that artists who live and work with spiritual values cannot and should not remain indifferent to a conflict in which the highest values of humanity and civilization are at stake

-Pablo Picasso

Written address sent to a meeting of the American Artists' Congress in New York, 1937 entered Prague under the terms of appeasement granted to him in the Munich Pact, which had been signed the previous autumn. Neville Chamberlain, the British prime minister, famously announced when he returned to London from the talks that he was "bringing peace with honour. I believe it is peace for our time... Go home and get a nice quiet sleep." Not for a moment did Picasso believe him.

Worse news soon followed—on 28 March Madrid finally fell to the unrelenting onslaught of General Franco's fascist legions. Barcelona had already surrendered two months earlier. The dream that Picasso and many of his friends, both Spanish and French, had held out for a socially progressive and culturally enlightened Republican Spain was dead and buried. The artist was quick to realize, as did many others among the left-leaning intelligentsia, that the whole of Europe might eventually be devoured by the fascist beast, nation by nation, each like the helpless bird falling prey to the prowling feral cat he painted several weeks after the present portrait of Dora (Zervos, vol. 9, no. 297).

Marie-Thérèse Walter, Picasso's other, more tenured mistress, had been the primary female presence in *Guernica*. The artist now preferred to spare her, as the mother of their child, from further encounters with danger and violence, making her instead into an alternative, personal symbol of quiet domesticity and peace. Dora alone would have to bear the brunt of Picasso's war-time depredations. "After World War II broke out," John Richardson has written, "Picasso came to portray Dora more and more frequently as a sacrificial victim, a tearful symbol of his own pain and grief at the horrors of tyranny and war" (quoted in Pablo Picasso, *Femme au chapeau de paille*, Christie's, New York, sale catalogue, 4 May 2004, p. 113).

Portraits of Dora predominated, in which she is often—as seen here—bust-length, or in many versions seated on a chair, in Picasso's prewar series of *femmes au chapeau* and *femmes assises*. Dora resumed





her role as prophetess; like Cassandra of mythology and in classic drama, she would endure the frantic frustration of a seer who can foretell the future but is cursed by fate that no one will believe her—except Picasso, that is, who makes her the medium through whom he publicly reflects on events past, current, and future, albeit in veiled, allegorical imagery. He continued to alter and reshape her visage in new, astonishing if often frightening ways; Dora neither protested nor resisted, it was a role she accepted almost masochistically.

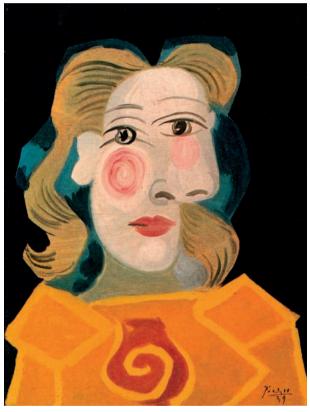
Dora's cherry red eyes in the present portrait allude to the Passion of Christ, the ultimate sacrifice and martyrdom; artists often included cherries in their table settings of the Last Supper. Jeanne la Pucelle suffered a similar fate; she was beatified in 1909, and awarded sainthood in 1920, although she had long been popularly celebrated as France's patron heroine. Dora was raven-haired, but here Picasso has given her red highlights to match her eyes. Jeanne d'Arc, although described in her trial records as having black hair, was often portrayed as a red-head, suggesting her acceptance of the fiery, bellicose spirit she required to achieve the redemption of her king and country.

Picasso completed six other images of Dora during late March 1939, including several on wood panel, one of which was painted on the same day as the present *Buste de femme*. Picasso in that version gave Dora yellow-orange hair; she is not, however, clad in armor. Indeed, she is wearing, as elsewhere in this series, Picasso's idea of a stylish contemporary dress, with decorative shoulder pads and lapels, which may have suggested the idea of transforming Dora into Joan wearing armor when he conceived the present painting, the only time he portrayed her this way. Coming from the artist who painted *Guernica* and abhorred war, there is clearly an ironic element in Picasso's depiction of Dora as Jeanne d'Arc. Someone must stand up to Hitler and fascism, but to resuscitate a legendary figure of yesteryear was hardly a *realpolitik* response to this crisis; Picasso was surely poking fun at those who hid behind the false security of such patriotic symbols and myths.

This portrait of Dora is perhaps Picasso's distaff counterpart to the depictions of burly male types—hardy mariners and fishermen—that the artist painted and drew, showing them licking ice cream cones and sucking on lollipops during the summer of 1938, during his last pre-war holiday sojourn at the Hôtel Vaste Horizon in Mougins. Picasso appears to have devised this peculiar theme to comment on the futile, impotent efforts of Allied statesmen to curb Hitler's territorial demands. The negotiations that resulted in the Munich Pact began during the summer: the document was signed on 29 September 1938. Instead of tending to their true manly business, Picasso's sailors instead take time off for sweetly passing pleasures, of a kind that was all the fashion on the Riviera that summer, especially among women and children. A durable and lasting peace in Europe, Picasso seems to argue, would surely melt away just as quickly as the ice cream and candy in these mighty fellows' snow cones and lollis.

Dora Maar would remain the central, defining presence in Picasso's wartime paintings. Picasso painted both Marie-Thérèse and later his second wife Jacqueline about as often as he portrayed Dora, but the latter figures far more prominently in the overall profile of Picasso's art. Dating to the most historically critical ten-year period of the 20th century, Picasso's Doras have exercised a far greater impact on the course of modern art. "Passionate, jealous, and quick-tempered, [Dora] pleased Picasso all the more because with her he could play all the games of a *romance à l'espagnole*," Pierre Daix wrote. "He enjoyed mastering her, forcing her to accept sharing with Marie-Thérèse and with others. Dora, for her part, was an artist as well as being attracted by the man—she fully appreciated association in an unprecedented adventure as modernism assumed the highest ambitions of grand art in the past" (*Picasso: Life and Art*, New York, 1993, pp. 253-254).





Detail of the present lot.

Dora Maar, Boisgeloup, March 1936. Photo by Pablo Picasso. © 2018 Estate of Pablo Picasso Artists Rights Society (ARS), New York.

Pablo Picasso, Buste de femme (Dora Maar), 28 March 1939. Thannhauser Collection, The Solomon R. Guggenheim Museum, New York. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

## 12A

## TAMARA DE LEMPICKA (1898-1980)

Femme à la colombe

signed 'DE LEMPICKA.' (upper right) oil on panel 13% x 10½ in. (35.1 x 26.6 cm.) Painted in 1931

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

#### PROVENANCE

Davenport collection, Paris (acquired from the artist, *circa* 1931). Jack Nicholson, Los Angeles (*circa* 1978). Dickinson Roundell, Inc., New York. Acquired from the above by the present owner, 2000.

#### EXHIBITED

Tokyo, Seibu Department Store and Osaka, Galerie Parco View, *Tamara de Lempicka*, 1980, no. 39 (illustrated).

Rome, Accademia di Francia Villa Medici and Montreal Museum of Fine Arts, *Tamara de Lempicka: Tra eleganza e trasgressione*, February-October 1994, pp. 66 and 104, no. 36 (illustrated in color p. 66; illustrated again p. 104; dated 1928-1930).

#### LITERATURE

T. de Lempicka, Annotated photo album, Lempicka Archives, Houston, 1923-1933, no. 66.

Garrick, "Une femme de Varsovie: une vedette des expositions parisiennes" in *Swiat*, 9 January 1932 (illustrated).

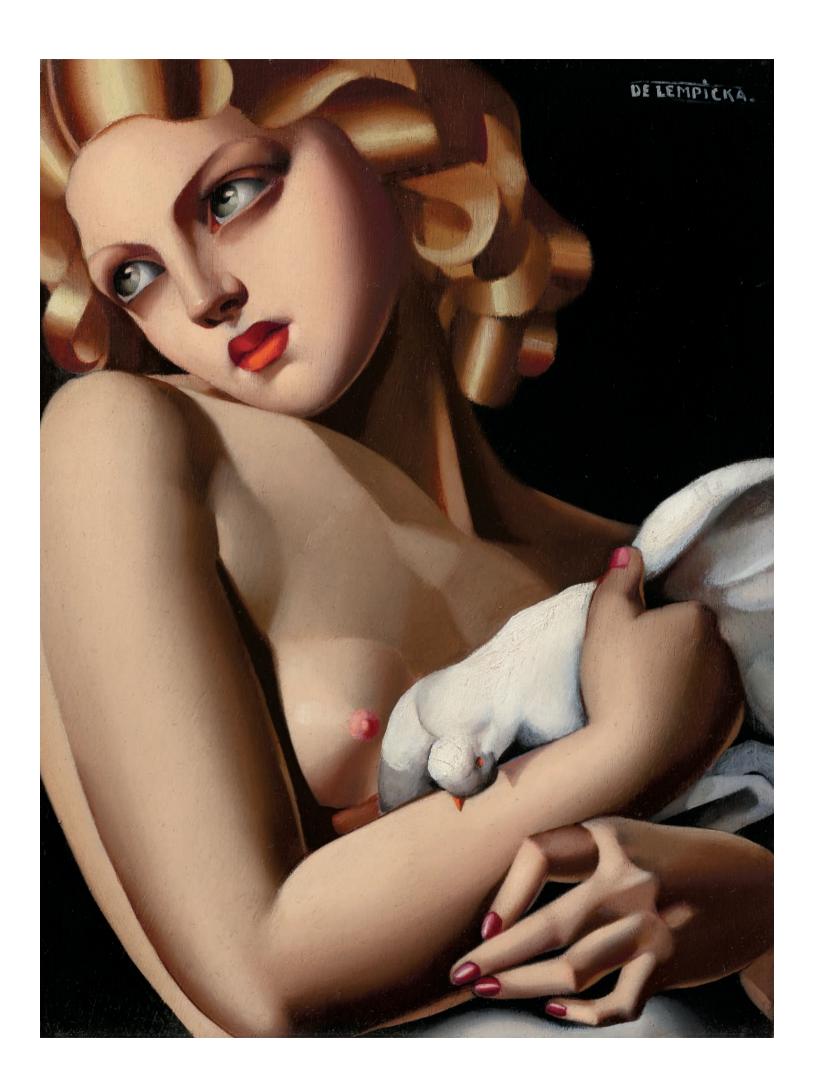
M. Vaux, *Lempicka Foundation*, Musée National d'Art Moderne, Paris, 1972, no. 66.

G. Bazin and H. Istuki, *Tamara de Lempicka*, Tokyo, 1980, no. 39 (illustrated in color twice; dated 1930).

E. Thormann, *Tamara de Lempicka*, Berlin, 1993, p. 191, no. 49 (illustrated).

G. Mori, *Tamara de Lempicka, Parigi 1920-1938*, Florence, 1994, pp. 166 and 258, no. 67 (illustrated in color, p. 166; illustrated again p. 258; dated *circa* 1929-1930).

A. Blondel, *Tamara de Lempicka: catalogue raisonné, 1921-1979*, Lausanne, 1999, p. 246, no. B.153 (illustrated in color).





Painted in 1931, as Tamara de Lempicka reached the height of her fame both as an artist and as a prominent figure within the dazzling, riotous world of the so-called *années folles, Femme à la colombe* encapsulates the Polish-born artist's unique form of portraiture. Here, the model clutches a dove, a symbol of peace and love, having served as the messenger of love and desire for the goddess Aphrodite. This motif had appeared in several of Lempicka's portraits, including *Nu à la colombe* (Blondel, no. B.104) and *Myrto* (Blondel, no. B.118). While these earlier works of 1928 and 1929 respectively, portray the dove in flight, as if reaching the figures with its message of love, in the present work, the bird lies lifeless in the figure's arms, poignantly suggesting as Alain Blondel has written, "that the love message was not heard" (A. Blondel, *Lempicka Catalogue Raisonné, 1921-1979*, Lausanne, 1999, p. 497).

The unidentified, blonde-haired and blue-eyed model in this portrait is defined by her gaze out of the picture plane. With her flawless visage framed by tumbling blonde curls and her head gently titled so to bathe in the glowing light that falls from an unseen source, the figure's eyes stare intensely upwards in this pose of feminine elegance. This expression, described by Gioia Mori as the "eyes gazing heavenward" motif, was a theme that Lempicka frequently returned to in her female portraits. Beginning in 1924 with Le voile vert (Blondel, no. B.37), this pose was inspired primarily by religious art, particularly the depictions of the Virgin or Mary Magdalene. However, as with so much of Lempicka's portraiture, her sources were wide and varied, and this seductive female gaze, at once innocent and alluring, was at the time frequently seen in the world of contemporary cinema, both in the films themselves, and used by actresses in their press shots. As Mori has written, "Her primary sources of inspiration were undoubtedly sacred paintings... But later on she probably found the world of cinema offered her new models to draw on, starting with Carl Theodor Dreyer's The Passion of Joan of Arc (1928), in which an intense Maria Falconetti makes strong use of this pose, or Alexandre Volkoff's Casanova (1927), in which it is employed by Diana Karenne. It was a shot that was commonly used in cinema of the age, first as a physical means to express emotions that were otherwise mute, later as a form of empathic communication with the viewer, to create a poignant and engaging message" (G. Mori, ed., Tamara de Lempicka, The Queen of Modernism, exh. cat., Rome, 2011, p. 23). This pose combined a sense of female innocence with a knowing and conscious allure. As with many of Lempicka's portrayals of women, beyond the idealised visions of female beauty is an underlying strength, independence and resilience. In Mori's words, "What Lempicka imitated was the Garbo model, a glamorous woman who concealed unusual strength and perseverance behind long eyelashes and alluring looks" (G. Mori, ibid., p. 41).

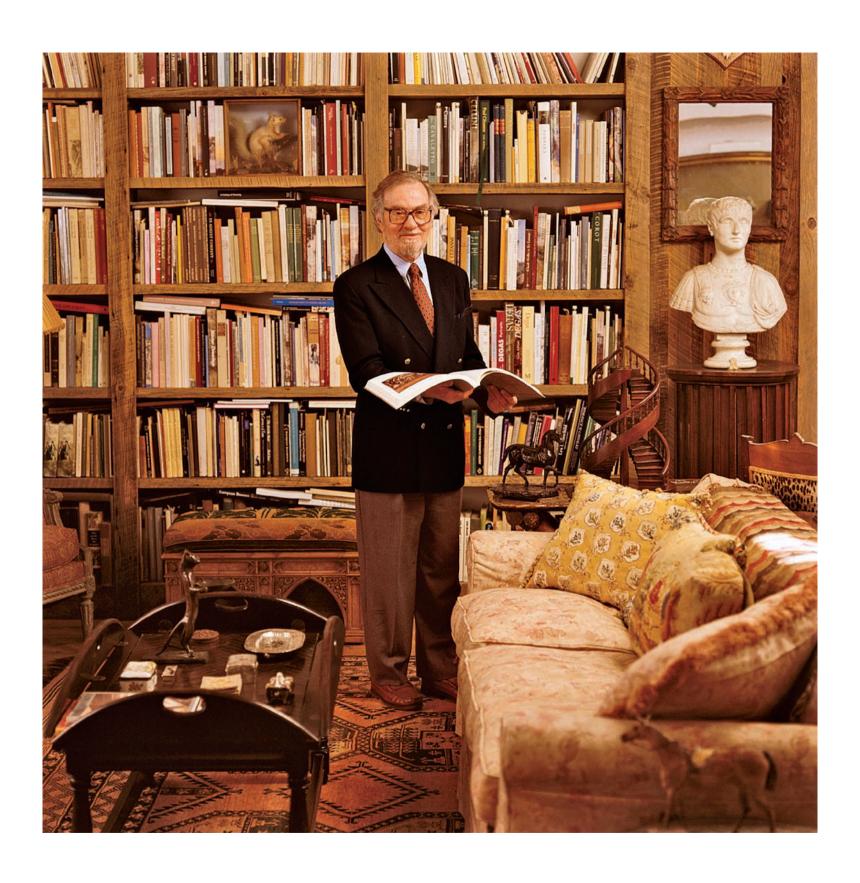
Detail of the present lot.

Lempicka, Paris, *circa* 1931. Photograph by Madame d'Ora. Photo: Imagno / Getty Images.

Tamara De Lempicka, Jeune fille aux gants, 1930. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. © 2018 Tamara Art Heritage / ADAGP, Paris / ARS, New York.







## PROPERTY FROM THE ESTATE OF

# EUGENE V. THAW

ugene V. Thaw was born in Manhattan in 1927 and named after the Socialist icon, Eugene V. Debs. As the child of a heating contractor and schoolteacher, there was little in his early years to indicate or encourage an interest in art. But with classes at the Art Students League while a teenager, and trips to museums in Washington, D.C. when he was a student at nearby St. John's College in Annapolis, Maryland, a spark was lit that would not only transform his life, but also the lives of so many collectors, and museums with which he worked.

Thaw's ascendency occurred before art fairs littered the calendar, before gallery districts in every city were the norm, before artists exhibited their works on Instagram. Thaw had a commercial space at the start of his career. At the Algonquin he exhibited mostly living artists — he had the first exhibition of works by Joan Mitchell, and other Abstract Expressionist artists — but Thaw's attention, and true passion, kept turning back to the Old Masters. A few years later, Thaw moved the gallery to Madison Avenue between 57th and 58th, and began trading in the secondary market for 20th Century artists, while making finds in the Old Masters field. In the 1960s, he moved to a new space at 50 East 78th while continuing to find Old Masters, often in partnership with other dealers to buy and sell, and saw clients only by appointment.

By the time the Thaws moved to 726 Park Avenue — which became both their home and professional space for the rest of their lives, Thaw had stopped producing exhibitions, and was dealing almost exclusively and privately with museums and private collectors. The space, like every previous one, was put together by the Thaws for the most part without the help of an interior designer. Visitors would have been enveloped in an interior that was inviting, eclectic and deeply personal, for in addition to being an art dealer, Thaw was becoming a collector as well. As Thaw's business grew so did his interest in varied categories of collecting. Encouraged by his wife Clare, who was his former gallery assistant, Thaw had been acquiring works that he particularly liked.

Thaw's activities in the art world were divided into three categories — works he acquired (often in partnership with other dealers) and sold to private and institutional clients; works acquired for his own collections; and works from his own collection that he donated to several U.S. museums.

The Thaws' personal collections were extraordinarily varied. In addition to the over 400 drawings from Old Masters to the 20th Century that were donated to the Morgan Library beginning in 1968 and through to

2018, Thaw collected in depth 18th Century French faience, bronzes from the ancient Eurasian steppes, medieval European ornaments, Native American art, 19th Century European oil sketches, and architectural models. Their collecting activities were inextricably intertwined with his philanthropy. Many of these collections were amassed with an eye towards filling gaps in public collections to which they were later donated. In addition to the Morgan Library, the Metropolitan Museum of Art, the Cooper Hewitt in New York City, and the Fenimore Museum in Cooperstown, New York (near his country retreat in Cherry Valley) were all beneficiaries of the Thaws' largesse.

An additional aspect of the Thaws' philanthropy was the establishment of two Trusts to support various causes. In 1981 the Thaws established the Eugene V. and Clare E. Charitable Trust in order to support the arts, ecology and the environment, and animal rights and protection. The Thaw Charitable Trust continues to award grants, including to many of the same institutions that the Thaws made donations to in the form of works of art from their personal collection. For example, the Trust endowed curatorial positions at the Morgan Library and Fenimore Art Museum, museums which received the Thaws' Old Master Drawings, and Native American art collection, respectively. As the executor of the estate of Lee Krasner, the Abstract Expressionist artist and widow of Jackson Pollock, Thaw helped establish the Pollock-Krasner Foundation a year after Krasner's death in 1984, in order to support living artists. Thaw, who was co-author of the Pollock catalogue raisonné and a neighbour of Krasner's in East Hampton, created the foundation to carry out Krasner's wishes. The Foundation has awarded over 4,400 grants totalling over \$71 million to artists in 77 countries.

As the art world changed in the final decades of Thaw's life, he, for the most part, ceased his dealing activities. His decision to not exhibit publically or advertise, to keep little inventory and instead place great works with targeted precision in public and private collections, to focus on an artist or period in depth was, he felt, taken over by a high-speed commercialism that did not suit him. Having achieved great financial success thanks to his activities as an art dealer, he turned almost full-time to philanthropy. Thaw's legacy continues in the many museums throughout the United States which include works that passed through his hands — both as a dealer or from his personal collection, as well as through the generosity of the Eugene V. and Clare E. Charitable Trust.

Christie's sale of Property from the Estate of Eugene V. Thaw offers a glimpse into the Thaws' very personal way of living, insight into a way of art dealing which hardly exists anymore today, and the indelible mark a confident and informed eye can make on both.

J.W.

Eugene V. Thaw. Photo: Scott Frances, Architectural Digest © Conde Nast.

## EUGENE V. THAW

## 13A SALVADOR DALÍ (1904-1989)

A Trombone and a Sofa Fashioned Out of Saliva

signed and dated 'Gala Salvador Dalí 1936' (lower right) oil on panel  $7\%\times9\%$  in. (19.1 x 24.1 cm.) Painted in 1936

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

#### PROVENANCE

Julien Levy Gallery, New York (acquired from the artist, 1936). Wright Ludington, Santa Barbara (acquired from the above, April 1937). Cole Porter, New York.

Anon. sale, Butterfield and Butterfield, San Francisco, 14 May 1992,

lot 3683. Anon. sale, Sotheby's, New York, 14 May 1997, lot 243.

Anon. sale, Sotheby's, New York, 14 May 1997, lot 243 Acquired at the above sale by the late owner.

#### EXHIBITED

New York, Julien Levy Gallery, *Souvenir—Catalogue*, December 1936-January 1937, no. 11.

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



Man Ray, *Salvador Dali*, 1936. © 2018 Man Ray Trust / Artists Rights Society (ARS), New York / ADAGP, Paris.





Salvador Dalí, The Persistence of Memory, 1931. Exhibited and owned by Julien Levy, 1932-1933; The Museum of Modern Art, New York. © 2018 Salvador Dalí, Fundació Gala-Salvador Dalí / Artists Rights Society (ARS), New York.

She was a Surrealist woman, she was like a figure in a dream, December 1936. Window display created from designs by Salvador Dali, Bonwit Teller & Co., New York. Photograph by Worsinger. Photo: TBD. Art: © 2018 Salvador Dali, Fundació Gala-Salvador Dali / Artists Rights Society (ARS), New York.

Salvador Dalí, Soft Construction with Boiled Beans (Premonition of Civil War), 1936. The Louise and Walter Arensberg Collection, Philadelphia Museum of Art. © 2018 Salvador Dalí, Fundació Gala-Salvador Dalí / Artists Rights Society (ARS), New York.

René Magritte, *La découverte du feu*, 1934 or 1935. Sold, Christie's London, 26 June 1989, lot 56. © 2018 C. Herscovici, London / Artists Rights Society (ARS), New York. Salvador Dalí traveled with his wife Gala to New York in early December 1936, their second trip to America, to attend two exhibitions of his work. The Museum of Modern Art included eight of his paintings—among them the already famous *The Persistence of Memory*, from the Museum's own collection—in the landmark, spanning-the-centuries overview *Fantastic Art*, *Dada, Surrealism*, which opened on 9 December. On the following day, Julien Levy opened in his Madison Avenue gallery the third Dalí solo exhibition he had assembled since late 1933, showing twenty paintings and nine drawings. Like the majority of the pictures in this show, *A Trombone and a Sofa Fashioned Out of Saliva* was painted in 1936 and being displayed for the first time.

In conjunction with these events, *Time* magazine featured Man Ray's moody, chiaroscuro portrait photograph of Dalí, taken earlier that year, on the cover of its 14 December issue. The Fifth Avenue department store Bonwit Teller selected Dalí and a few other participants in the MoMA exhibition to provide designs for window displays. Dalí's *She Was a Surrealist Woman*, *she was like a figure in a dream* became a sensation; the artist's conception called for a manikin with a head of red roses, his "lobster-telephone", and the "aphrodisiac coat"—a dinner jacket to which eighty-eight liqueur glasses had been affixed, each filled with crème de menthe and topped with a dead fly.

"My second voyage to America had just been what one may call the official beginning of 'my glory'," Dalí wrote in his autobiography. "I have never understood the rapidity with which I became popular. I was frequently recognized on the street, and asked to give autographs. Great quantities of flabbergasting letters came to me from the most varied and remote parts of the country. And I received a shower of extravagant offers, each more unexpected than the last" (*The Secret Life of Salvador Dalí*, New York, 1942, p. 344).

The success and adulation accorded Dalí's work in New York provided the artist some distracting respite from the heart-wrenching situation in his native Spain. A fascist military coup in July had resulted in a brutal, merciless civil war. A month later in Granada, insurgents

murdered the poet and playwright García Lorca, Dalí's close, inspirational friend during the 1920s. The centerpiece of Levy's new Dalí exhibition was *Soft Construction with Boiled Beans (Premonition of Civil War)*—"monstrous excrescences of arms and legs tearing at one another," Dalí explained, "in a delirium of autostrangulation" (*ibid.*, p. 357).

The landscape in the present painting is also a surrealist evocation of these terrible events. Dalí has depicted here the Catalunyan Costa Brava, in the vicinity of the seaside towns Cadaqués and Port Lligat, where he grew up and which remained his life-long retreat. The Ampurdán plain extends into the distance. The waters of a great wave have crashed against the sofa-like outcropping of rock at right and flooded inland, swamping the burnt-out shell of a fisherman's vessel, its tattered sail whipping in the wind. An old mariner sits at lower right, hunched over in despair. In the storm-driven clouds overhead, one can detect two instances of Dalí's paranoiac simulacra—whirlwind pockets of atmospheric distress resemble a predatory visage at upper right, and slightly lower to the left, the gaping mouth of a dragon-like beast, whose lengthy form streams out behind it.

The artist made two final additions to this landscape in saliva-like white paint: a horse, seen from behind, and a tuba (or "trombone," as explained below), an object the artist appropriated from fellow Surrealist René Magritte. The tuba appeared in the latter's iconography as early as 1928 (e.g., Sylvester, no. 254; coincidentally titled *L'Inondation*). Dalí had in mind, however, Magritte's first version of a tuba depicted by itself and set afire, in *La découverte du feu*, 1934 or 1935 (no. 359), which Levy included in his January 1936 Magritte exhibition, the artist's first one-man show in America. With no sales to show for his efforts, Levy purchased five paintings for himself, including *La découverte de feu*.

Having encountered Levy's fiery Magritte tuba upon his arrival in New York in December, Dalí quickly incorporated the instrument into his own painting, adding the horse as a counter-weight, to balance the foreground of the composition. Consistent with other water imagery in the landscape, he extinguished with "saliva" Magritte's miraculous fire (a tuba is not flammable). The *Tuba mirum* in the *Dies irae* sequence of the Catholic requiem mass intones the summons







to the Last Judgment; Mozart and Verdi employed the trombone for this purpose when orchestrating their famous choral requiems. Both the semi-transparent white horse and tuba are apparitions of hope and salvation—tenuous and insubstantial, however, as Dalí appears to infer—in a time of apocalyptic catastrophe.

An early California collector of Dalí was the wealthy owner of the estate Val Verde in Santa Barbara, a connoisseur of antiquities, Asian art, early European and American modernism whom Levy characterized as "the right honorable, right lovable Wright Ludington" (Memoir of an Art Gallery, Boston, 2003, p. 258). He purchased A Trombone and a Sofa Fashioned Out of Saliva from the New York dealer in April 1937. Four years later Ludington acquired, again from Levy, who had set up a temporary gallery in Hollywood, one of the artist's breakthrough surrealist compositions, The Accommodations of Desire, 1929 (Jacques and Natasha Gelman Collection, The Metropolitan Museum of Art, New York).

### 14A

## RENÉ MAGRITTE (1898-1967)

La statue volante

signed 'Magritte' (upper right); titled '"La forêt vierge" "La statue volante" "La nouvelle maison" "La statue volante" "La lanterne de so" "La fille de joie" (on the reverse) oil on canvas 31% x 39½ in. (81.2 x 100.3 cm.)
Painted *circa* 1964-1965

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

#### PROVENANCE

Gustave Nellens, Belgium (until 1971). Stichting Veranneman, Kruishoutem. Private collection, Belgium. Acquired by the present owner, 2001.

#### **EXHIBITED**

Ferrara, Galleria Civica d'Arte Moderna, Palazzo dei Diamanti, *Cento anni di pittura belga*, February-April 1970, no. 98.

Tokyo, Yurakucho Art Forum, *Belgian Modern Art*, November 1988, no. 14 (illustrated in color).

Oostende, Provinciaal Museum Voor Moderne Kunst, *René Magritte*, June-August 1990, pp. 218 and 282, no. 69 (illustrated in color, p. 219; dated 1964).

Knokke-Le-Zoute, Casino Knokke, *Magritte*, June-September 2001, p. 127, no. 55 (illustrated in color, p. 77).

#### LITERATURE

R. Passeron, *René Magritte*, Paris, 1970, p. 47 (illustrated in color; dated 1963).

D. Sylvester, ed., *René Magritte, Catalogue Raisonné: Oil Paintings, Objects and Bronzes, 1949-1967*, New York, 1993, vol. III, p. 405, no. 1005, (illustrated in color).

R. Hughes, *The Portable Magritte*, New York, 2002, p. 428 (illustrated in color, p. 399).

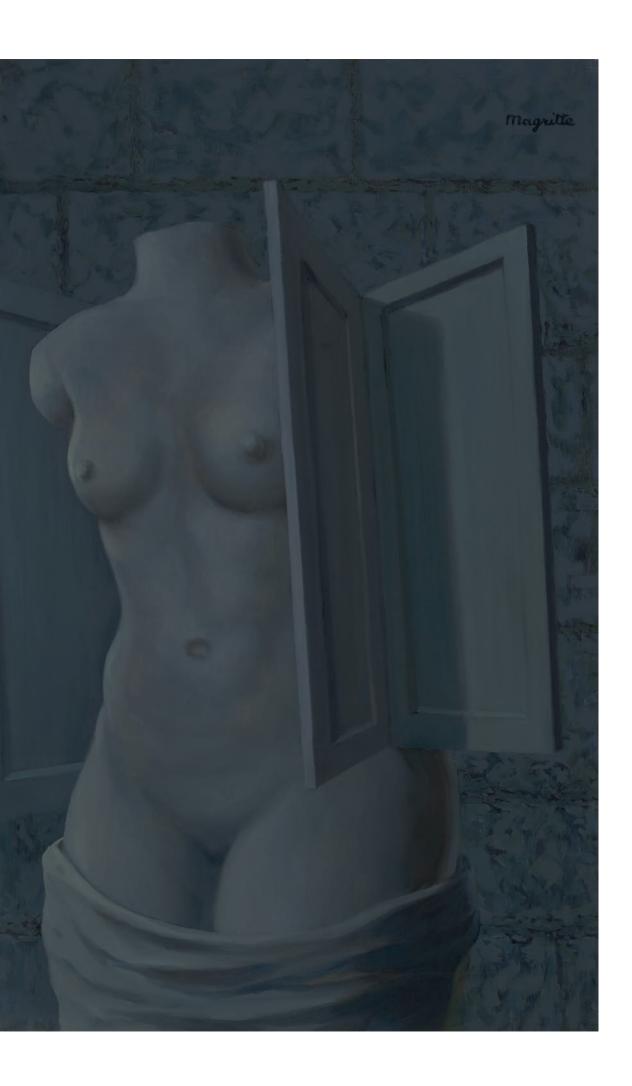
D. Sylvester, Magritte, Brussels, 2009, p. 434.

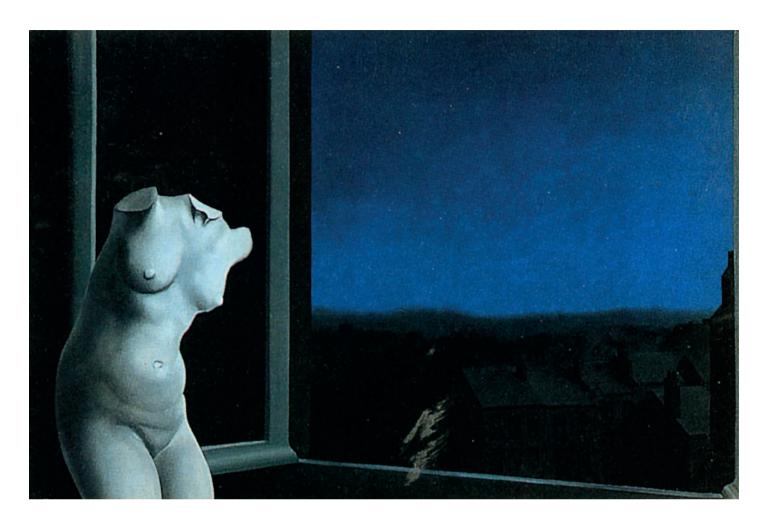
We must consider the idea that a "marvellous" world manifests itself in the "usual" world...Instead of being astonished by the superfluous existence of another world, it is our one world, where coincidences surprise us, that we must not lose sight of.

-René Magritte











Reveling in the relationships of artifice and illusion, mass and volume, and the nature of vision and representation itself, René Magritte's La statue volante ('The flying statue') presents a unique combination of a number of the motifs and themes that have come to define the artist's unique form of Surrealism. The protagonist of this beguiling and elusive scene, which was painted circa 1964-1965, is the classical sculpture that appears flanked with strange wooden panels. Cast into shadow by the stone window ledge, a favored compositional device of Magritte that provides a striking contrast with the effervescent, cloud-filled seascape that stretches beyond, this fragmented object remains just beyond the realm of identification: has it been petrified, turned into the same heavy stone as its surroundings, or is it made of marble, plaster, or perhaps even living flesh? Is it a painted object, a carved sculpture or a fictional illusion? Adding to the mystery that surrounds this classical motif are the wooden appendages that take the place of the sculpture's arms, seemingly framing the figure, whilst also appearing like beating wings, perhaps an allusion to the painting's title: La statue volante. It is with these playful and poetic mysteries, oddities and impossibilities that Magritte plays with our fields of vision, disrupting pictorial conventions and breaking down the divisions of life and illusion. In this assault on our customary understanding of the universe and its laws and rules, Magritte demands that his viewer take a fresh view at the reality to which we are all too accustomed, removing the blinders from our eyes to reveal the everyday world as a place of strange juxtapositions and infinite hidden wonders.

A pictorial concept that continued to captivate Magritte for the entirety of his career, the first version of *La statue volante* was painted in 1927 (Sylvester no. 132, and later, reworked version, no. 348). Situated at the very dawn of Magritte's Surrealist career, this work of the same title, which was then altered and repainted in 1932 or 1933, features the same semi-nude classical sculpture as in the present work. Pictured full-length, its softly curving torso, contrapposto pose and falling draperies are reminiscent of the celebrated archetype of antique beauty, the *Venus de Milo* (Musée du Louvre, Paris). In this early work, Magritte surrounded this famed classical motif

with an array of strange, two- and three-dimensional props and pictorial devices to create a strange metaphysical composition. In addition, it was in this early work that Magritte added the wooden pieces to the sides of the sculpture, simultaneously framing it, whilst at the same time subverting or even perhaps defiling this classical icon of female and artistic beauty. This composite motif did not reappear in oil in Magritte's work again until 1958, when he painted another composition of the same name (Sylvester no. 870), which featured the same wood-flanked bust in front of a turbulent seascape. A few years later, this subject reached its final iteration with the present work, Magritte's final engagement with this subject.

Throughout his career, Magritte remained fascinated by classical statuary, and the *Venus de Milo* in particular, incorporating these motifs into both his painting and sculpture from the beginning of the 1930s onwards. He owned a plaster cast of a nude torso, a readily available artists' tool, the kind that were frequently used in art schools for students to master the depiction of human anatomy. Placing this commercial object in various settings in his painting, he also painted some of the casts themselves, as well as in 1936, a plaster miniature of the *Venus de Milo*, titled *Les menottes de cuivre*. With these works, Magritte created Surrealist objects that blurred the boundary between found objects and sculptures, as well as repositioning this renowned classical motif within the modern world.

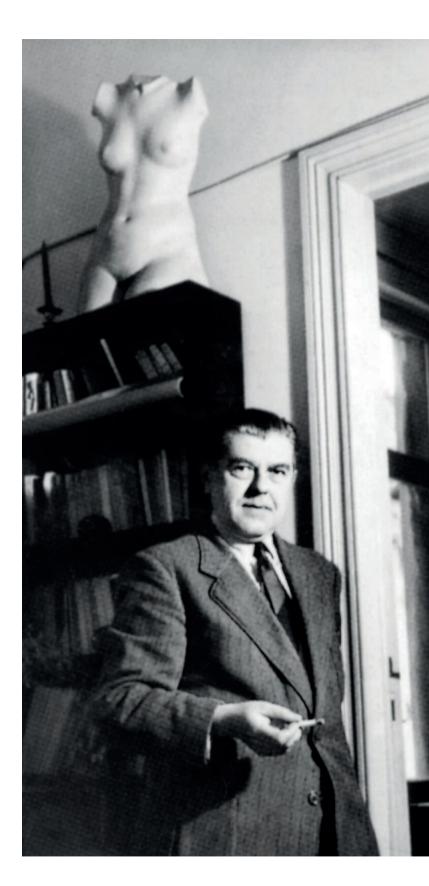
In his painting, the presence of this motif allowed Magritte to play with notions of reality and artifice; sometimes the bust appears more lifelike, as in the La statue volante of 1932-33, and at other times it is clearly an artificial artist's prop, as in La belle de nuit, Quand l'heure sonnera or La lumière des coïncidences, all from 1932 (Sylvester nos. 346, 347 & 352). In addition, this iconic motif of Western art allowed Magritte to explore and subvert conventional notions of the female nude, one of the most venerated genres of art history, as well as classical ideals of beauty and form. When he returned to the same concept with La statue volante in the 1960s, at the very end of his career, Magritte seems again to seek to disrupt the conventional notions associated to this famed artifact. In 1965, at around the time that Magritte painted the present work, a writer, Volker Kahmen had suggested that he create an image of the Venus de Milo as though it were made of the heavy grey granite that features in many of the Belgian artist's late works. Instead, Magritte wrote back with a better idea, explaining that he would portray the statue as though it were made of flesh: 'The sudden absence of stone, where stone really exists, and the presence, however, of the form that the stone embodied, must necessarily evoke a sense of mystery. The 'nature' of such a statue would not thereby be made arbitrary or subject to a whim: it is necessary that it should be flesh' (Magritte, quoted in D. Sylvester, René Magritte Catalogue Raisonné, vol. IV, London, 1994, p. 281). While not referring directly to La statue volante, this statement can be seen in the context of this work, in which

Foldout: Detail of the present lot.

René Magritte, *La belle nuit*, 1932. Private Collection. © 2018 C. Herscovici, London / Artists Rights Society (ARS), New York.

Venus de Milo, Musée du Louvre, Paris. Photo: © Musée du Louvre, Dist. RMN-Grand Palais / Anne Chauvet / Art Resource, NY.

Photo of Magritte with bust. Photographer unknown. © 2018 C. Herscovici, London / Artists Rights Society (ARS), New York.







the conventional portrayal of the sculpture is similarly modified: obscured and rendered in shadow so that its true essence cannot be ascertained. As such, this classical sculpture, known the world over, becomes shrouded in mystery, its presence, purpose and appearance unknowable, remaining just beyond the bounds of comprehension and understanding.

It is the combination of classical statuary within a recognisable, yet strange, disquieting setting that likens La statue volante to the Metaphysical paintings of Giorgio de Chirico, which had served as vital inspiration for Magritte early in his career. Indeed, it was the epiphany of seeing De Chirico's Le chant d'amour (1914, Museum of Modern Art, New York), which showed a classical bust next to a rubber glove and a ball with a train passing in the background, that had revealed to Magritte an entirely new way of painting, introducing new vistas of pictorial potential. In another of De Chirico's works, L'incertitude du poète (1915, Tate Gallery, London), which Magritte could have seen in the collection of Paul Eluard when he was living in Paris in the late 1920s and early 30s, the artist combined a similar classical torso with bunches of bananas, all set within a strange, theatrical, arcade-lined setting, with a train passing across the horizon line. It is not only the shared subject that relates La statue volante to L'incertitude du poète, but also the sense of temporal dislocation created through the combination of the antique statuary with modern day objects, all set within an indefinable, dreamlike yet classical setting. This strange sense of timelessness pervades the present work, infusing it with an infinite mystery. And, in addition, the wooden appendages that are adhered to the sculpture also call to mind De Chirico's mannequin figures, many of which were constructed not from corporeal modelling and organic forms, but from pieces of wood and geometrical elements.

La statue volante was originally in the collection of Gustave Nellens, one of Magritte's most important patrons and collectors, who was closely involved with the artist in a number of projects in the post-war years. At the time that Magritte completed the present work, one of a number that he painted for Nellens in the early 1960s, Nellens had just helped to finance one of the most important books published on the artist, the 1964 monograph by Patrick Waldberg. The owner of the Casino at Knokke-le-Zoute, Nellens also commissioned Magritte to decorate the Salle de Lustre in the Casino with murals, leading him to produce one of his best-known works, Le domaine enchanté. In 1970, a broad range of works from Nellens' own collection focussing on Belgian art was shown in an exhibition at the Palazzo dei Diamanti in Ferrara, including Magritte's La statue volante.

Giorgio De Chirico, L'incertezza del poeta, 1913. Tate Gallery, London. Photo: © Tate, London / Art Resource, NY. Art: © 2018 Artists Rights Society (ARS), New York / SIAE, Rome.

René Magritte, *La statue* volante, 1932-33. Museum of Modern Art, New York. © 2018 C. Herscovici, London / Artists Rights Society (ARS), New York.

Detail of the present lot.



## PICASSO ET SES MUSES:

## THE SAM ROSE AND JULIE WALTERS COLLECTION

## 15A

## PABLO PICASSO (1881-1973)

Buste de femme nue (Tête de profil)

signed 'Picasso' (upper left); dated and numbered '15.5.63.II' (on the reverse) oil on canvas  $36\% \times 23\%$  in. (92.8 x 59.9 cm.) Painted on 15 May 1963

## \$5,000,000-8,000,000

#### PROVENANCE

Waddington Galleries, London.
Private collection, Europe; sale, Christie's, London, 30 June 1999, lot 543.
Helly Nahmad Gallery, London (acquired at the above sale).
Acquired from the above by the present owners, 2005.

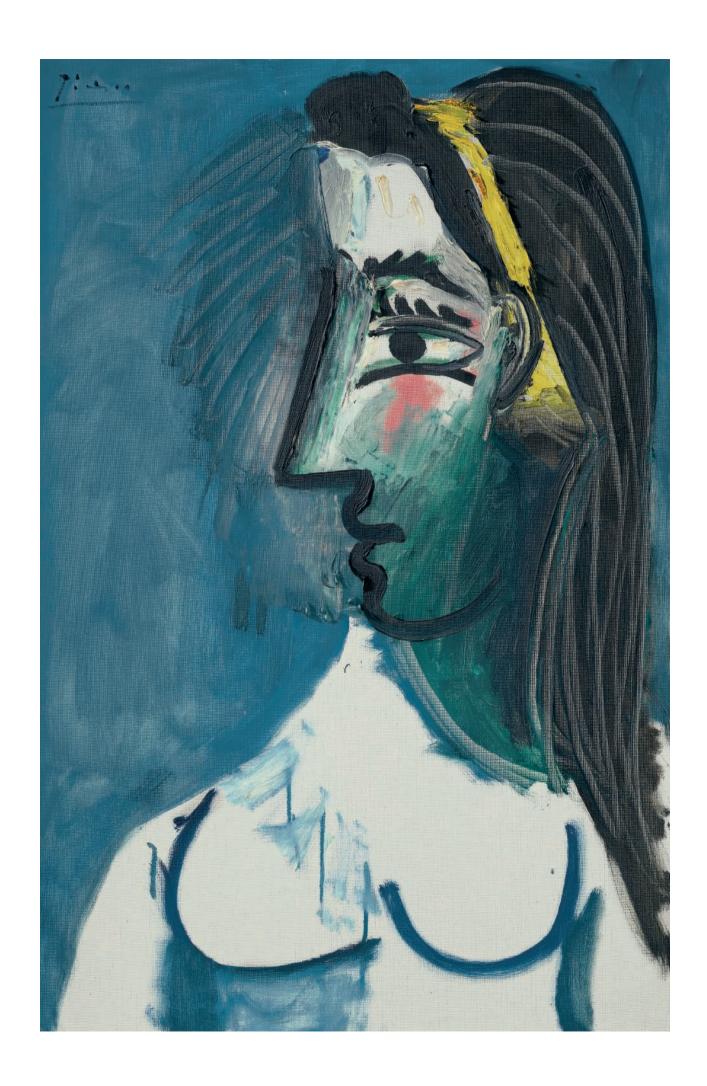
#### **EXHIBITED**

Paris, Galerie Louise Leiris (Daniel-Henry Kahnweiler), *Picasso: Peintures*, 1962-1963, January-February 1964, p. 52, no. 57 (illustrated; titled *Tête de femme*)

Washington, D.C., Smithsonian American Art Museum, *Crosscurrents: Modern Art from the Sam Rose and Julie Walters Collection*, October 2015-April 2016, p. 37 (illustrated in color).

#### LITERATURE

C. Zervos, Pablo Picasso, Paris, 1971, vol. 23, no. 275 (illustrated, pl. 126).







Jacqueline Roque became Picasso's second wife on 2 March 1961; three months later they moved into the villa Notre-Dame-de-Vie—a complimentary metaphor, indeed, for Jacqueline herself—in the hills overlooking Cannes. There, beginning in February 1963, after extended series interpreting selected masterworks of Velázquez, Manet, and Poussin, Picasso settled into the theme that would guide and define the content, in multiple corollary subjects, of his late work. He decided to pursue in his artmaking a fundamental, most profoundly simple, one-to-one relationship, the artist and his model—or in life as in art, a man and a woman, Picasso and Jacqueline.

This Buste de femme nue (Tête de profil), is Picasso gazing at Jacqueline, or rather through his mind's eye, for as the artist's close friend Hélène Parmelin pointed out, "she did not pose for the Women of Mougins, nor for the Artist and Model series... But every eye is her eye, and every woman has her way of being...She is his imaginary truth—very well known, very much alive, very well explored" (Picasso: The Artist and his Model, New York, 1965, p. 17).

Into the varied textures of paint, and on those portions of the surface without, Picasso brushed and even scraped away his "signs", those angled and swerving contours that conjure Jacqueline's presence on the canvas. "Things have got to be named," Picasso explained. "I want to say the nude; I don't have to make a nude like a nude; I just want to say breast, to say foot, to say hand, belly—to find a way to say it and that's enough... What more need I do? What can I add to that? It's all been said" (quoted in M.-L. Bernadac, "Painting as Model," Late Picasso, exh., cat., Tate Gallery, London 1988, p. 85).

In the very first portraits that Picasso painted of Jacqueline some nine years previously, on 2 and 3 June 1954 (Zervos, vol. 16, nos. 324-325), the artist viewed his new inamorata in profile, facing left. Picasso was delighted to notice that from this vantage point Jacqueline closely resembled the harem wife on the right side of Eugène Delacroix's earlier version of Femmes d'Alger dans leur appartement, 1834, in the Louvre. On 14 February 1955, in tribute to Delacroix and to the memory of Henri Matisse, Picasso completed his own series of Les femmes d'Alger, fifteen paintings in which he enshrined Jacqueline as his final Muse.

"It is [Jacqueline's] image that permeates Picasso's work from 1954 until her death, twice as long as any of her predecessors," John Richardson has written. "It is her body that we are able to explore more exhaustively than any other body in the history of art... It is her vulnerability and tenderness that gives a new intensity to the combination of cruelty and tenderness that endows Picasso's women with their pathos and their strength" ("L'époque Jacqueline," in exh. cat., *ibid.*, p. 47).

Picasso with Jacqueline with a Yellow Ribbon in Notre-Dame-de-Vie, Mougins, May 1963. Photograph by Lee Miller. © Lee Miller Archives, England 2018. All rights reserved. www. leemiller.co.uk. Art: © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Eugène Delacroix, *Les Femmes d'Alger*. Salon of 1834. Musée du Louvre, Paris.

Jacqueline, wearing a blouse with a Picasso textile, La Californie, Cannes, 1961. Photo: Edward Quinn, @ edwardquinn.com. Art: @ 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



## • **1**6A

## **CLAUDE MONET (1840-1926)**

Jeune fille dans le jardin de Giverny

signed and dated 'Claude Monet 88' (lower left) oil on canvas  $28\% \times 36\%$  in. (73.4 x 92.5 cm.) Painted in 1888

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

#### PROVENANCE

Tadamasa Hayashi, Tokyo (acquired from the artist in exchange for Japanese woodcut prints); Estate sale, American Art Association, New York, 8-9 January 1913, Jot 160.

Louisine Havemeyer, New York (acquired at the above sale). Adaline Havemeyer Frelinghuysen, New York (by descent from the above, *circa* 1931).

M. Knoedler & Co., Inc., New York (acquired from the above, 10 December 1945).

French Art Galleries, New York (acquired from the above, 23 March 1946). Mr. and Mrs. Robert E. Eisner, New York (acquired from the above, 1946 and until at least 1965).

Anon. sale, Sotheby Parke Bernet Inc., New York, 11 May 1977, lot 29. Acquired at the above sale by the present owners.

#### **EXHIBITED**

New York, Wildenstein & Co., Inc., Olympia's Progeny: French Impressionist and Post-Impressionist Paintings, October–November 1965, no. 55 (illustrated).

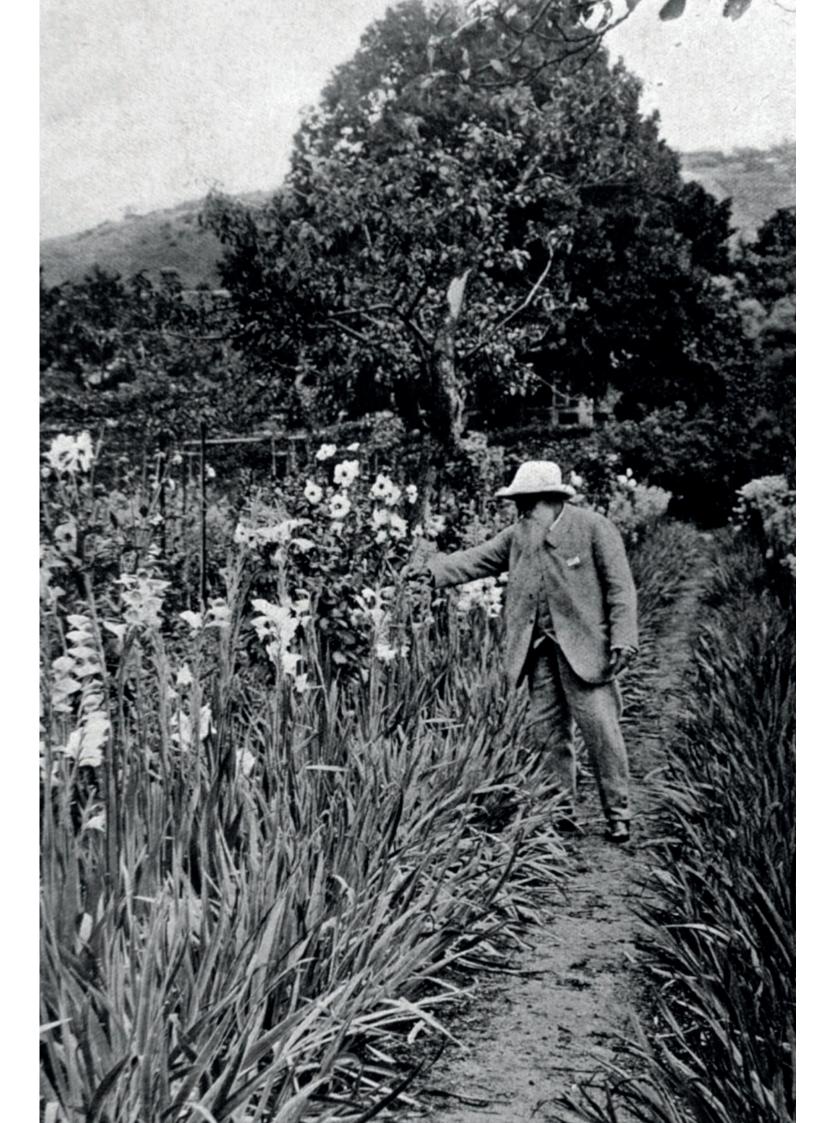
#### LITERATURE

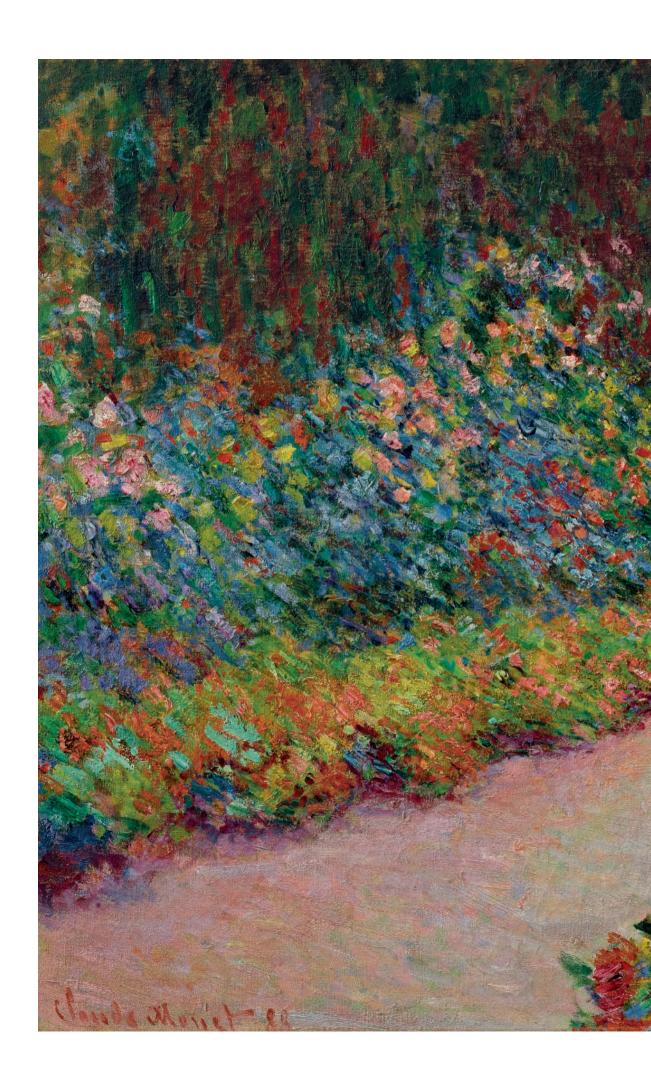
H.O. Havemeyer Collection: Catalogue of Paintings, Prints, Sculpture and Objects, Portland, 1931, p. 413.

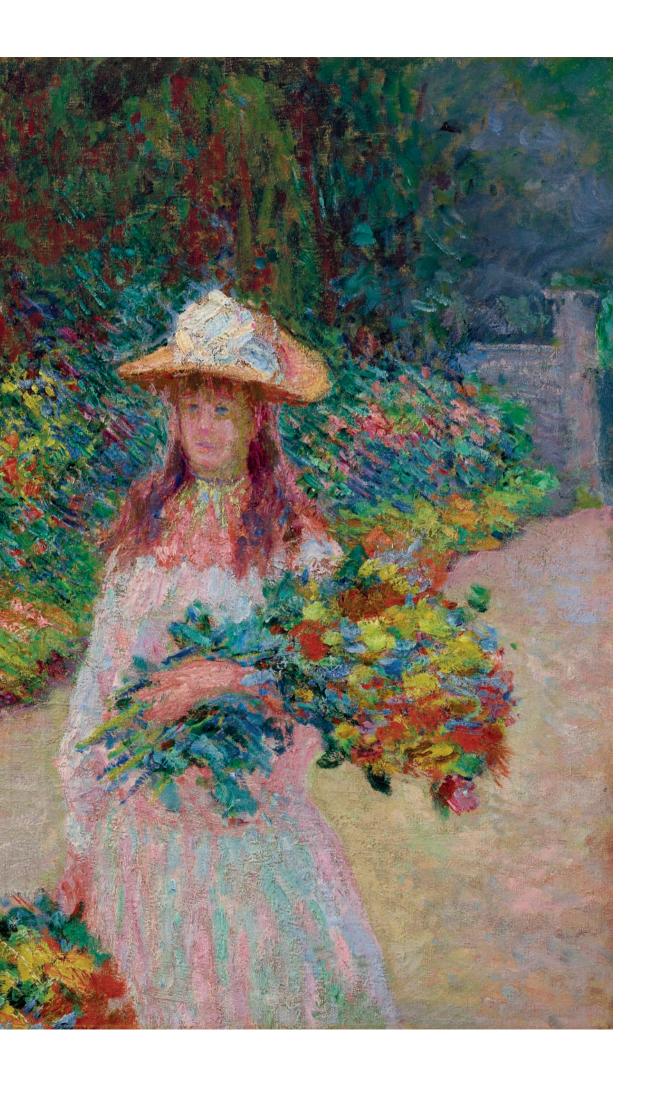
D. Wildenstein, *Claude Monet, Biographie et catalogue raisonné*, Paris, 1979, vol. III, p. 116, no. 1207 (illustrated, p. 117).

D. Wildenstein, *Claude Monet, Catalogue raisonné*, Lausanne, 1991, vol. V, p. 46, no. 1207.

D. Wildenstein, *Monet, Catalogue raisonné*, Cologne, 1996, vol. III, p. 459, no. 1207 (illustrated).









The scene is Monet's evocation of late summer in his gardens at Giverny. Germaine, the fifteen-year-old daughter of Alice Hoschedé, walks up the *grande allée*, the wide path leading from the main entrance to the house; the stone garden wall and gate post are visible in the distance at the upper right side, behind which is the Chemin du Roy, the road that runs in front of the grounds. She is delivering two batches of flowers, freshly cut in the garden, to the house, to be arranged in bouquets to adorn the rooms, and perhaps even for the artist to paint. Around this time Monet, in fact, worked on the sole floral still-life he created that year—as he was occasionally wont to do with autumn coming on—a composition comprising two oriental vases resplendently brimming with yellow, white and red chrysanthemums (Wildenstein, no. 1212).

It had been little more than five years since Monet had settled at Giverny, a small farming community of only several hundred inhabitants, situated in the Norman countryside at the confluence of the Seine and the Epte rivers about forty miles northwest of Paris. It gratified Monet that the capital of his nation, and of the art world at that time, with all its cares and distractions, seemed a world away. In Giverny he had all he needed: produce as fresh as the air itself, a good school for the children—eight of them in all, his two sons plus the four girls and two boys belonging to his partner Alice Hoschedé, whom he married in 1892—and for his work, there was a marvelous variety of local motifs to explore and from which to choose. A rail line ran alongside the Chemin du Roy, and with little difficulty he could to get to Paris for business when necessary, or travel to more distant points elsewhere for painting campaigns and family summer holidays. He had leased the house and its grounds in 1883, and seized the opportunity to purchase it when the owner was ready to sell in

Foldout: Monet in his Garden at Giverny, *circa* 1924. Photograph by Georges Truffaut.

Vincent Van Gogh, Marguerite Gachet in the Garden, Auvers-Sur-Oise, June 1890. Musée d'Orsay, Paris.

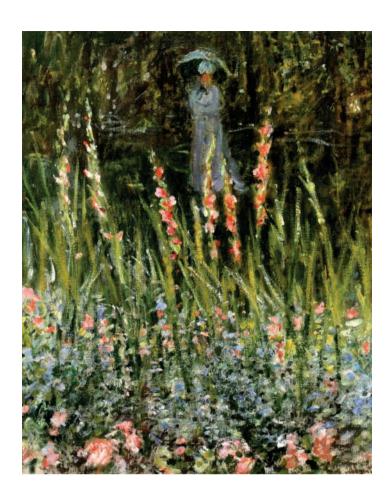
Claude Monet, Camille Monet au jardin à Argenteuil, circa 1876. San Francisco Museum of Modern Art.

Claude Monet, *Massif de Chrysanthèmes*, 1897. Private collection.

1890. When requesting financial assistance from his dealer Paul Durand-Ruel—which was gladly provided—Monet wrote he was "certain of never finding a better situation or more beautiful countryside" (21 January 1890, Letter no. 1079).

When living previously at Argenteuil and Vétheuil, Monet had installed a garden on those grounds that were available to him. Just as he needed the local landscape for his painting, he also required this kind of domestically cultivated site close at hand, not least for the visual joy it provided, but also for the study of color in nature in its purest form, and as convenient subject material for still-life painting, "to have flowers to pick for rainy days," as he wrote to Durand-Ruel, averse as he was to losing any time before his easel (5 June 1883. Letter no. 356).

The Impressionists learned from Durand-Ruel and other dealers, as well as their own private collectors, that floral still-lifes were always in demand. Monet's largest project in this regard was the series of 36 decorations he painted during 1882-1885 for the drawing room in his dealer's Paris apartment (Wildenstein, nos. 919-954). Some of the blossoms that appear in the later of these panels might well have come from the very garden depicted here. It is actually rather surprising, given this ready resource, that Monet did not paint more floral still-life arrangements in his later years, as did Redon, for example, from the inspiration of his gardens in Bièvres. Instead of depicting flowers in the time-honored genre of the nature morte, Monet instead preferred to paint them while actually under cultivation, in all their freshest glory as nature vivant, just as Van Gogh liked to treat gardens as a form of intimate landscape, seen close-up, in which the painter might immerse himself among the wondrously colorful profusion of blossoms and leaves.









Monet in his Garden at Giverny, 1921. Photographer unknown. Musée d'Orsay. Photo: © RMN-Grand Palais / Art Resource, NY.

Camille Pissarro, *Le Jardin* d'Éragny, 1898. National Gallery of Art, Wahington D.C.

Claude Monet, Le Jardin de Monet à Argenteuil (Les Dahlias), 1873. National Gallery of Art, Washington D.C.

The property at Giverny, when Monet and his family moved in, already had a useful kitchen garden and apple trees in front of the house; it is for the latter that Monet referred to these grounds as the Clos Normand, the Norman orchard. But the flower gardens his landlord left behind were poorly maintained, and Monet quickly set to work re-arranging, replanting and expanding them. Within five years, as evident here, the artist had already laid the groundwork for the magnificent floral displays, selected and arranged in sections with great care, for which—when later augmented with the water garden of his lily pond—he would become famous in his lifetime. The Fondation Claude Monet has maintained these gardens, kept even more neatly than in the artist's day, which have become a Mecca for those who love gardens as much as they may be admirers of Impressionist painting.

The most lavish of Monet's garden paintings date from 1900-1902, from which people are absent. The artist only occasionally included figures in his landscape compositions after he left Argenteuil in 1878. There are distant rowers in various views of the Seine at Véthuil, both in paintings executed *circa* 1880 and during his return there in 1902. But unlike the paintings of Pissarro, for example, one never encounters in Monet's rural landscapes such local inhabitants that the artist would have likely seen there—there are neither people at work in the fields, nor coming and going in towns. We become aware of the human presence in a Monet landscape almost solely through evidence of how people have shaped the land through cultivation—the lines of planted poplars, or the erection of grain stacks—or the presence of a douanier's or fisherman's cottage atop a *falaise* on the English Channel coast

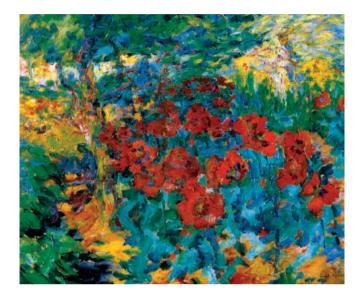
The occasional clusters of works which include figures that Monet painted during the late 1880s, however, are rare exceptions to this general tendency in his oeuvre. There are the two well-known versions of Suzanne Hoschedé holding a parasol and standing in dazzling sunlight on a rise near Giverny, 1886 (Wildenstein, nos. 1076-1077),



Emil Nolde, *Großer mohn*, 1908. Leopold-Hoesch Museum & Paper Museum, Düren. © Nolde Stiftung Seebüll.

Gabriele Münter, Frau im Garten, 1912. Neue Galerie, New York. © 2018 Artists Rights Society (ARS), New York / VG Bild-Kunst Ronn

Detail of the present lot.



plus a third showing Germaine, Suzanne, their mother Alice, and Michel Monet similarly viewed from a low vantage point (no. 1075). More pictures of figures in the landscape followed a year later (nos. 1131-1136 and 1148), culminating in several scenes of the Hoschedé women and girls standing and seated in the artist's rowboats (nos 1150-1152). Monet wanted to paint, as he wrote to Théodore Duret, "figures out of doors the way I understand them, done like landscapes. It is an old dream that always plagues me and I would love to carry it to realization sometime, but this is so difficult" (13 August 1887, Letter no. 794). "This certainly was no coincidence," Paul Tucker has explained, "clearly these paintings were his response to the challenges posed by Seurat and Pissarro as well as to the classical figure paintings that Renoir was producing at that time, together with the figural work of Morisot... The integration of the figure with her environment bespeaks Impressionism's inherent belief in the importance of direct contact with nature" (Claude Monet: Life and Art, New Haven, 1995, pp. 126-127).

Closely related to the present painting is another in which Germaine stands front and center, similarly attired, together with the two boys Jean-Pierre Hoschedé and Michel Monet, as Suzanne Hoschedé and Jean Monet stand in the distance-Paysage avec figures, Giverny (Figures au soleil)—painted around the same time (Wildenstein, no. 1204). In these paintings Monet alludes by way of Germaine's presence to the eternal feminine aspect of nature, and specifically in the present picture to a young woman as an emblem of Flora, the ancient divinity emblematic of flowers and the fertility of the plant world. Monet created only one more picture of this kind, when in 1895 he painted Suzanne Hoschedé, then married to the American painter Theodore Butler, one of the small number of American artists that had taken up residence in Giverny (Wildenstein, no. 1420). She was already in poor health, and died in 1899, at the age of only thirty. Monet deeply grieved her passing, perhaps one reason he never again painted a woman in his gardens.





## 17A

## CAMILLE PISSARRO (1830-1903)

Le jardin de Maubuisson, vu vers la côte Saint-Denis, Pontoise

signed and dated 'C. Pissarro. 1876' (lower right) oil on canvas  $23\%\times28\%$  in. (59.6 x 73 cm.) Painted in 1876

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

#### PROVENANCE

Jean Boyer, Paris. Trifol collection, Paris. Galerie Cazeau-Béraudière, Paris. Acquired from the above by the late owners, 22 May 1998.

## EXHIBITED

New York, Beadleston Gallery, Inc., *The Herbert J. & Adele Klapper Collection*, May 2002, no. 21 (illustrated in color).

#### LITERATURE

J. Pissarro and C. Durand-Ruel Snollaerts, *Pissarro: Catalogue critique des peintures*, Paris, 2005, vol. II, p. 340, no. 477 (illustrated in color).

Please see accompanying catalogue for essay.

following page: Detail of the present lot.







## PIERRE-AUGUSTE RENOIR (1841-1919)

Portrait de femme (Yvonne Lerolle assise)

signed 'Renoir' (upper right) oil on canvas 36% x 28% in. (91.7 x 72.7 cm.) Painted *circa* 1894

## \$1,200,000-1,800,000

## PROVENANCE

Ambroise Vollard, Paris (acquired from the artist, before 1919). Marlborough Fine Art, Ltd., London. Rosenberg & Stiebel Galleries, New York. Private collection, Paris. Acquired by the late owners, *circa* 1983.

#### EXHIBITED

New York, Wildenstein & Co., Inc., A Loan Exhibition of Renoir for the Benefit of the New York Infirmary, March-April 1950, p. 43, no. 56 (illustrated, p. 60; dated 1886).

London, Marlborough Fine Art, Ltd., *Important French Masters*, February-March 1953, p. 17, no. 26 (illustrated).

New York, Beadleston Gallery, Inc., *The Herbert J. & Adele Klapper Collection*, May 2002, no. 10 (illustrated in color; detail illustrated in color on the frontispiece; dated 1891).

## LITERATURE

A. Vollard, *Tableaux, pastels et dessins de Pierre-Auguste Renoir,* Paris, 1918, vol. II, p. 17 (illustrated).

G. Néret, *Renoir: 60 chefs-d'oeuvres*, Paris, 1985, no. 47 (illustrated in color).

G.-P. and M. Dauberville, *Renoir: Catalogue Raisonné des tableaux, pastels, dessins et aquarelles*, Paris, 2009, vol. II, p. 298, no. 1156 (illustrated).

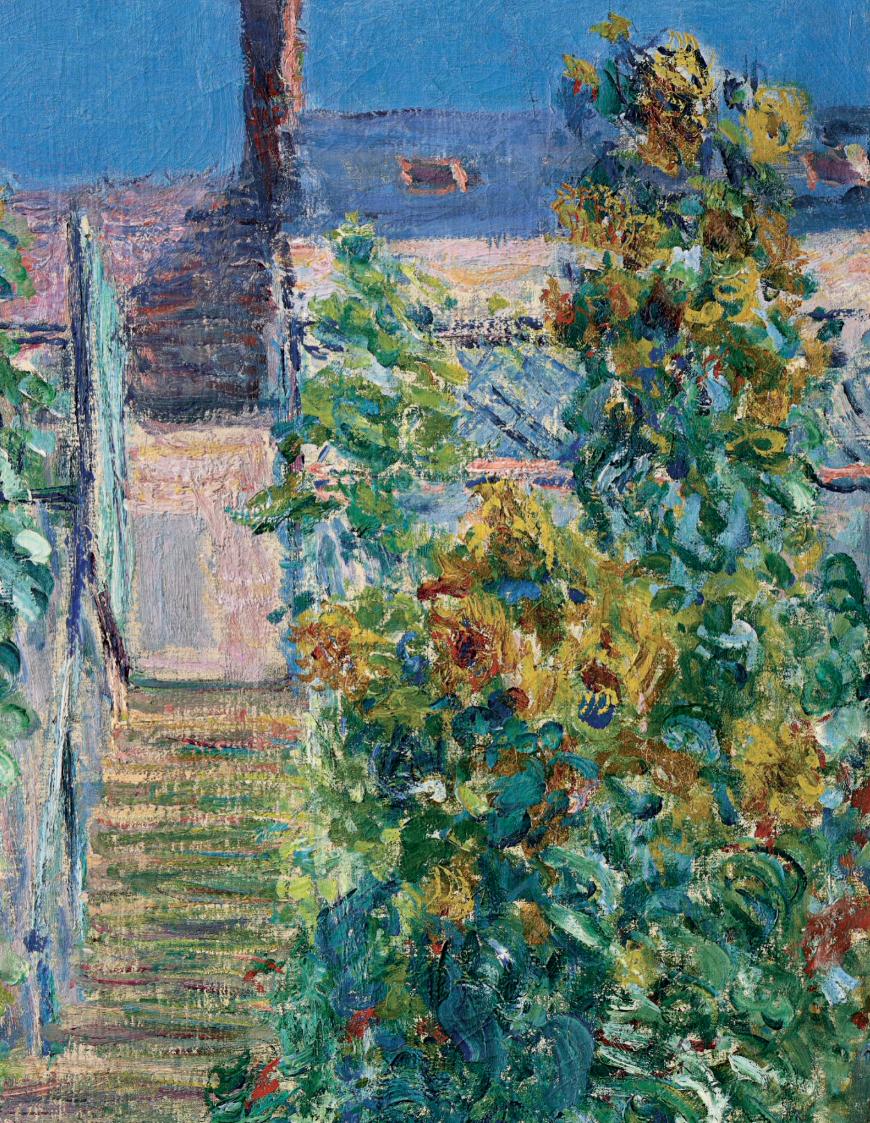
This work will be included in the forthcoming Pierre-Auguste Renoir Digital *Catalogue Raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

Please see accompanying catalogue for essay.

previous page: Detail of the present lot.







# **CLAUDE MONET (1840-1926)**

L'Escalier à Vétheuil

signed and dated 'Claude Monet 81' (lower right) oil on canvas 32 x 25½ in. (81.4 x 64.9 cm.)
Painted in 1881

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

### PROVENANCE

Alexander J. Cassatt, Philadelphia (circa 1883).

Mrs. William Potter Wear, Penllyn, Pennsylvania (by descent from the above).

Mr. and Mrs. Charles Vidor, Los Angeles (circa 1957).

Linda LeRoy Janklow, New York (by descent from the above, by 1978).

William Beadleston, Inc., New York.

Acquired from the above by the late owners, 19 November 1982.

### EXHIBITED

Saint Louis City Art Museum and The Minneapolis Arts Institute, *Monet*, September-December 1957, no. 46 (illustrated).

Palm Beach, Society of Arts, *Paintings by Claude Monet*, January-February 1958, no. 15 (illustrated).

New York, William Beadleston, Inc., Claude Monet, 1982, no. 11.

New York, Wildenstein & Co., Inc., Paris Cafés: Their role in the Birth of

Modern Art, November-December 1985, p. 120 (illustrated in color, p. 70).

Roslyn Harbor, Nassau County Museum of Art, *Ode to Gardens and Flowers*, May-August 1992, p. 78 (illustrated in color, p. 15).

The Art Institute of Chicago, *Claude Monet*, July-November 1995, p. 207, no. 64 (illustrated in color, p. 86).

New York, William Beadleston, Inc., *The Herbert J. & Adele Klapper Collection*, May 2002, no. 12 (illustrated in color; detail illustrated in color). New York, Wildenstein & Co., Inc., *Claude Monet: A Tribute to Daniel Wildenstein and Katia Granoff*, April-June 2007, p. 308, no. 28 (illustrated in color, p. 245).

## LITERATURE

F.A. Sweet, *Miss Mary Cassatt: Impressionist from Pennsylvania*, Norman, Oklahoma, 1966, p. 84.

D. Wildenstein, *Claude Monet: Biographie et catalogue raisonné*, Lausanne, 1974, vol. I, p. 406 (illustrated, p. 407).

R. Gordon and A. Forge, Monet, London, 1983, p. 201 (illustrated in color).

F. Weitzenhoffer, "The Earliest American Collectors of Monet" in

J. Rewald and F. Weitzenhoffer, eds., Aspects of Monet: A Symposium on the Artist's Life and Times, New York, 1984, p. 78.

D. Wildenstein, *Claude Monet: Biographie et catalogue raisonné*, Lausanne, 1991, vol. V, p. 36, no. 682.

D. Wildenstein, *Monet or The Triumph of Impressionism*, Cologne, 1996, p. 168 (illustrated in color, p. 170).

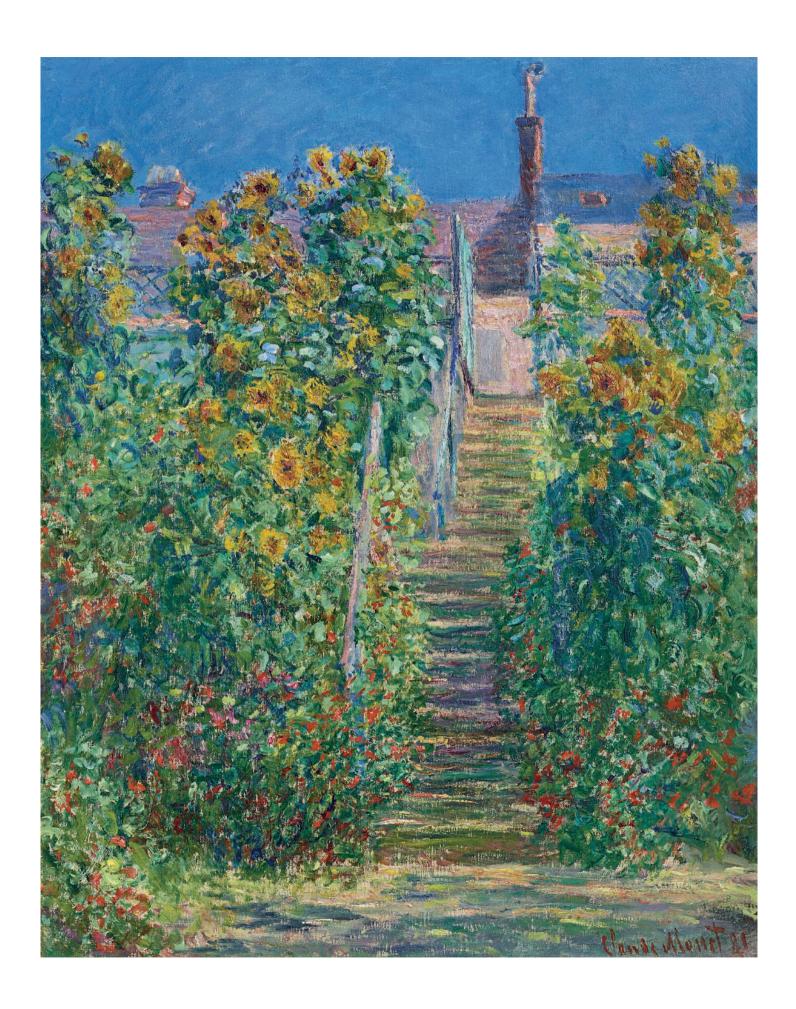
D. Wildenstein, *Monet: Catalogue raisonné*, Cologne, 1996, vol. II, pp. 256-257, no. 682 (illustrated in color).

D. Joel, *Monet at Vétheuil and the Norman Coast, 1878-1883*, Woodbridge, 2002. p. 128.

M. Clarke and R. Thomson, *Monet: The Seine and the Sea, 1878-1883*, exh. cat., The National Galleries of Scotland, Edinburgh, 2003, p. 110. R.R. Brettell and S.F. Eisenman, *Nineteenth-Century Art in the Norton Simon Museum*, New Haven, 2006, vol. I, pl. 326 (illustrated in color, fig. 86a).

Please see accompanying catalogue for essay.

previous spread: Detail of the present lot.







# PABLO PICASSO (1881-1973)

Buste de femme au voile bleu

dated '28-XI-24' (on the stretcher) oil on canvas 24 x 19¾ in. (61 x 50.1 cm.) Painted on 28 November 1924

## \$8,000,000-12,000,000

## PROVENANCE

Estate of the artist.

Galerie Claude Bernard, Paris.

Acquavella Galleries, Inc., New York (acquired from the above). Robert Hanke, New York (acquired from the above, 1980). The Lefevre Galleries (Alex. Reid and Lefevre, Ltd.), London.

Acquired from the above by the late owners, 14 December 1992.

## EXHIBITED

Paris, Galerie Claude Bernard, *Picasso: Peintures 1901-1971*, June 1980, no. 10 (illustrated in color).

Kunsthalle Bielefeld, *Picassos Klassizismus: Werke von 1914-1934*, April-July 1988, p. 332, no. 68 (illustrated in color, p. 267).

Roslyn Harbor, Nassau County Museum of Art, *Picasso: Faces and Figures*, November 1996-February 1997.

New York, Beadleston Gallery, Inc., *The Herbert J. & Adele Klapper Collection*, May 2002, no. 6 (illustrated in color).

Roslyn Harbor, Nassau County Museum of Art, *Picasso*,

February-April 2005.

Roslyn Harbor, Nassau County Museum of Art, *Picasso and the School of Paris*, November 2006-February 2007, p. 9 (illustrated in color; illustrated again in color on the cover).

## LITERATURE

J. Palau i Fabre, *Picasso: From the Ballets to Drama, 1917-1926*, Barcelona, 1999, p. 521, no. 1545 (illustrated in color, p. 431; titled *Olga with a Blue Veil*).

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

Claude Picasso has confirmed the authenticity of this work.

Please see accompanying catalogue for essay.

previous spread: Detail of the present lot.



# TAMARA DE LEMPICKA (1898-1980)

La Musicienne

signed, dated and inscribed 'DE LEMPICKA. 29 PARIS.' (lower right) oil on canvas  $45\% \times 28\%$  in. (115.8 x 73 cm.) Painted in Paris, 1929

## \$6,000,000-8,000,000

### **PROVENANCE**

Galerie du Luxembourg, Paris (by 1972).

Private collection.

Barry Friedman, Ltd., New York (acquired from the above).

Andrew Crispo Gallery, New York (acquired from the above, *circa* 1979-1980); sale, Sotheby's, New York, 8 May 2002, lot 31.

Scheringa Museum of Realist Art, Spanbroek (acquired from the above); stolen from the Scheringa Museum of Realist Art, 1 May 2009; recovered and returned to the insurance company in July 2016.

#### **EXHIBITED**

Paris, Grand Palais des Champs-Elysées, 41me exposition: société des artistes indépendants, January-March 1930, no. 2544, (titled Portrait de Mme Ira Perrot).

Paris, Galerie Colette Weill, 1930.

Marseilles, Les modernistes, 1933.

New York, Julien Levy Gallery, *Tamara de Lempicka*, (*Baroness de Kuffner*), April 1941, no. 19 (titled *Femme avec guitarre* and dated 1928).

Paris, Galerie Rol-Volmar, T. de Lempicka, oeuvres récentes et anciennes, 1930-1960, 1961.

Paris, Galerie du Luxembourg, *Tamara de Lempicka de 1925-1935*, June-July 1972, p. 13, no. 34 (illustrated in color on the cover).

Tokyo, Seibu Department Store and Osaka, Galerie Parco View, *Tamara de Lempicka*, 1980, no. 34 (illustrated; titled *Femme bleue à la guitare*).

New York, Andrew Crispo Gallery, A Selection of European and American Paintings, Drawings and Sculpture, 1983 (titled Femme bleue à la guitare). New York, Barry Friedman, Ltd., Tamara de Lempicka, 1983 (titled Femme bleue à la guitare).

New York, Andrew Crispo Gallery, The 19th and 20th Centuries: Paintings by American and European Masters, 1984 (titled Femme bleue à la guitare). New York, Andrew Crispo Gallery, Paris and New York 1925-1935: Art and Design, 1985 (titled Femme bleue à la guitare).

Washington, D.C., National Museum of Women in the Arts, *Voices of Freedom: Polish Women Artists and The Avant-Garde, 1880-1990*, 1991-1992, pp. 26 and 42 (illustrated in color; titled *Femme bleue à la guitare*). Washington, D.C., National Museum of Women in the Arts (on extended loan 1992-1993).

Rome, Accademia di Francia Villa Medici and Montreal Museum of Fine Arts, *Tamara de Lempicka: Tra eleganza e trasgressione*, February-October 1994, pp. 69 and 102, no. 28 (illustrated in color, p. 69; illustrated again, p. 102; titled *Femme bleue* à *la guitare*).

New York, Barry Friedman, Ltd., *Tamara de Lempicka*, October-November 1996 (illustrated in color).

London, Royal Academy of Arts and Vienna, Kunstforum, *Tamara de Lempicka: Art Deco Icon*, May 2004-January 2005, p. 97, no. 31 (illustrated in color; detail illustrated in color, p. 5).

### LITERATURE

T. de Lempicka, Annotated photo album, Lempicka Archives, Houston, 1923-1933, no. 93

L'Art Vivant, Paris, 1930, p. 466.

Mobilier et Décoration, Paris, 1930.

Die Dame, Berlin, April 1930 (illustrated in color on the cover).

F. Vallon, "Chez Tamara de Lempicka" in *La Revue de Médecin*, May 1930, p. 33 (illustrated).

Marseilles Soir, May 1933 (illustrated).

W. Sauré, "Tamara de Lempicka stellt in Paris aus" in *Die Weltkunst*,

1 September 1972, vol. XLII, no. 17, p. 1190 (illustrated).

"L'éternel feminin" in Nouvelles Littéraires, June-July 1972.

Revista de Arte, November-December 1972, p. 177.

G. Marmoni, *Tamara de Lempicka*, Milan, 1977, p. 88 (illustrated in color, p. 89).

G. Marmoni, *Tamara de Lempicka: Les oeuvres majeures de Tamara de Lempicka*, Florence, 1978, p. 75 (illustrated in color, p. 64).

T. Masuda, E. Ishioka, *Tamara de Lempicka*, Tokyo, 1980 (illustrated in color, pl. 34).

F. Gilot, "Tamara" in Arts and Antiques, 1986, p. 67 (illustrated).

G. Nèret, *Tamara de Lempicka*, Cologne, 1992, p. 29 (illustrated in color; titled *Lady in Blue with Guitar*).

V. Arwas, Art Deco, New York, 1992, p. 2 (illustrated in color).

E. Thormann, *Tamara de Lempicka, Kunstkritik und Künstlerinnen in Paris*, Berlin, 1993, p. 220, no. 54 (illustrated, no. 44; titled *La Musicienne* or *Femme bleue* à *la guitare* or *Portrait Iraperrod* or *Die Lauterspielerin*).

R. Barbolini, "Vate, io dipingo non vengo a letto" in *Panorama*, 28 January 1994 (illustrated).

G. Mori, *Tamara de Lempicka, Parigi 1920-1938*, Florence, 1994, pp. 79, 161 and 225, no. 62 (illustrated in color, p. 161; titled *Femme bleue à la guitare* ou *La musicienne*).

A. Blondel, *Tamara de Lempicka: Catalogue raisonné, 1921-1979*, Lausanne, 1999, p. 200, no. B.117 (illustrated in color).

L. Claridge, *Tamara: A Life of Deco and Decadence*, New York, 1999, pp. 339-340.

E. Ansenk, *Schilder van een andere Werkelijkheid in de Collectie van het Scheringa Museum voor Realisme*, Zwolle, 2006, p. 82 (illustrated in color, p. 83; detail illustrated in color on the cover).

P. Bade, *Tamara de Lempicka*, New York, 2006, p. 70 (illustrated in color, p. 71).





Die Dame, Berlin, 20 April 1930. Present lot on the front cover. © 2018 Tamara Art Heritage / ADAGP, Paris / ARS, New York.

Artemisia Gentileschi, Self-Portrait as a Lute-Player, Florence, circa 1616-1617. Sold, Christie's New York, 29 January 2014, lot 36; Wadsworth Atheneum Museum of Art, Hartford.

Tamara de Lempicka, *circa* 1928. Photograph by the Lucien Lorelle Studio, Paris.

A visitor to the 41st exhibition of the Société des Artistes Indépendants during the early months of 1930 would surely have paused therein to examine *La Musicienne*, a stylish, modern portrait of a remarkably beautiful young woman, who, in a time-honored tradition of European painting, also represented an idea in the abstract—she is an allegory of music. The painter was in 1930 a rising star whose work was not to be missed. Polish-born Tamara de Lempicka was nearing the very height of her newly attained fame in Paris, and had begun to forge an international, trans-Atlantic reputation as well. She had become, among wealthy Europeans and Americans, one of the most sought-after portraitists at that time. The international range of her clientele may have been even more extensive than that of Kees van Dongen, who, working in a different style, was perhaps her chief rival for European commissions, but had relatively few American connections.

In addition to having emerged as a painter of note, Lempicka was widely celebrated as a glamorous hostess and party-goer. The professional and social aspects of Lempicka's life were inextricably intertwined; one sphere of activity was indispensable to the success of the other. All of these qualities enhanced and sustained her reputation as the leading female artist of her day. She was *au courant* in many respects. She and husband Tadeusz Lempicki each pursued extra-marital relationships, Tamara with partners of both sexes. Lempicka's liberal, metropolitan outlook enabled her to create her own independent and personally fulfilling life-style, in all matters public and private, still a relatively rare achievement for a woman at that time.

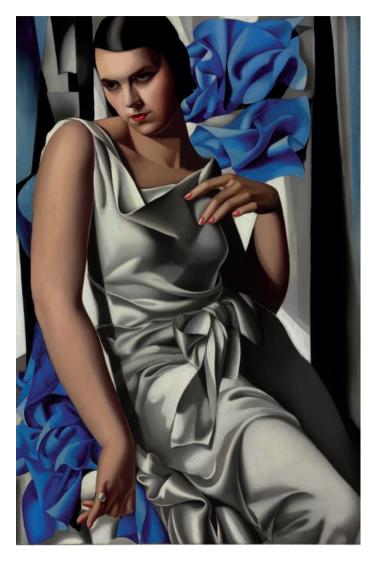
The subject of this painting, as indeed was the case with Lempicka herself, immediately evokes a distant antecedent whose life and art she might well have known and appreciated. Artemisia Gentileschi (1593-1653) was the first woman in the history of European art to forge a successful career from her painting, notwithstanding experiences of sexual abuse and frequent disparagement from her male peers, while gaining the patronage of Cosimo II de'Medici, Grand Duke of Tuscany, and King Charles I of England. Cosimo II is believed to have commissioned the portrait in which Gentileschi, attired in blue, depicts herself playing the lute, an instrument often featured in Renaissance and Baroque painting, but in a man's hands.

Lempicka did not cast herself as the subject in *La Musicienne*, who plays a lute-like modern mandolin. She chose instead for this role her closest female friend, confidante, and lover, Ira Perrot, also a married woman. Graced with hazel eyes, a thin oval face, raven hair with reddish tints, and shapely scarlet lips, Perrot appeared more frequently than any other sitter in Lempicka's paintings during the ten-year period ending in 1932. Lempicka first painted her wearing a blue dress in a canvas she exhibited at the 1922 Salon d'Automne (Blondel, no. B.7). The artist featured her friend in the two versions of *La chemise rose*, executed in 1927 and 1928 (B.93 and 105). Mme Perrot also appears as the tenderly sensual, nursing mother in *Maternité*, 1928 (B.106), and again, most languorously, as *La Convalescente*, 1932 (B.160).









"Tamara spoke almost worshipfully of Perrot's lithe figure and beautiful full breasts," a mutual acquaintance recalled (quoted in L. Claridge, *op. cit.*, 1999, p. 121). A viewer may also admire her features in some of the artist's paintings of nudes, such as the reclining figure at lower right in *Femmes au bain*, 1929 (B.120). Ira Perrot is the subject of one of Lempicka's most impressively elaborate and best-known large portraits, *Portrait de Ira P.*, 1930 (B.143). A few years later, however, Lempicka and Ira Perrot became estranged, and never again saw each other.

Lempicka had been working since the late 1920s in her fully realized signature style, which informs every aspect of *La Musicienne*. Combining elements drawn from French cubism, purism and neo-classicism, as well as her own study in Italy of Renaissance masters, and showing her awareness of contemporary realist trends in Germany—such as manifest in the paintings of Christian Schad—Lempicka forged her own boldly cosmopolitan, classical figure style. She moreover drew timely, fashionable inspiration from J.-A.-D. Ingres, the paragon of 19th-century French classicism, whose example also served as a springboard for Picasso's dominant style during the early 1920s.

By 1930 Lempicka developed the consummate pictorial manner that aptly characterized the liberated assertiveness and unrestrained extravagance then fueling the Parisian postwar *années folles*, the Americans' Jazz Age. Her paintings were aggressively modern-looking, but in marked contrast to the German realist and Neue Sachlichkeit artists, she always idealized her subjects. The appeal of her work to the social elites of the day—the traditional aristocracy and especially the swelling ranks of the *nouveau riche*—was due in large part to its proud and glowing sensuality. Lempicka's cool and urbane vision of physical beauty was emblematic of purposeful self-confidence, personal empowerment and worldly success, and irresistibly mirrored the aspirations of these well-heeled and influential classes. The direct expression of a freer sense of female sexuality—voluptuous, passionate, but still within the bounds of acceptable taste, moreover painted by a woman—further enhanced the desirability of her pictures.

The growing number of women who began showing their art following the First World War attracted a good deal of attention. Lempicka proudly believed that she stood out among them. "I was the first woman who did clear painting—and that was the success of my painting," she later wrote. "Among a hundred paintings, you could recognize mine. And the galleries began to put me in the best rooms, always in the center, because my painting attracted people. It was neat, it was *finished*," (guoted in K. de Lempicka-Foxhall, *Passion by Design*, New York, 1987, p. 53).

Having commenced work on *La Musicienne* in mid-1929, Lempicka brought the canvas to near completion before she departed in early October for her first stay in America. The young heir to millions, Rufus T. Bush, during a recent trip to Paris had commissioned the artist to paint a portrait of his new wife Joan. Nine days after Lempicka landed in New York, the stock market crashed; she had unfortunately deposited a substantial sum in a bank which promptly failed. The Bush portrait (Blondel, no. B.126) and other commissions she attracted while in New York helped to cover her losses. Lempicka, through her considerable talent and resources as a businesswoman, was adroit at landing on her feet in situations that might have set back or even wiped out other artists.

Lempicka returned to Paris in early 1930, excited about her visit to New York, and as yet unfazed by the signs of a growing world-wide economic crisis that was already having an impact in the French capital. Her first task was to complete *La Musicienne*, which she wanted to show, together with the sultry portrait *Nana de Herrera*, 1928-1929 (Blondel, no. B.113), at the Salon des Indépendants, scheduled to open on 17 January. Along the upper edge of the canvas, behind Ira Perrot's head, the artist painted in a skyline of Manhattan skyscrapers, seamlessly integrating the elements of figure-painting, still life, classical drapery, and modern urban architecture, into a consistently stylized composition rendered as if in molded and polished polychrome steel. Her conception spans the centuries, from Renaissance allegory to futurist design.

La Musicienne became a centerpiece in her solo exhibition at the Galerie Colette Weil in May 1930. The painting had already adorned the cover of the April issue of the Berlin magazine Die Dame. Having made her first million by the age of 28—so Lempicka could boast—and now in her early thirties, she was confident that she could provide as sole breadwinner for her daughter Kizette and mother, and to maintain her expensive Art Deco residence and studio at 7, rue Méchain, even after divorcing Tadeusz in 1931. She displayed paintings at gatherings in her home, which she also made her studio. Her clients enjoyed being regaled in such fashionably modern surroundings as they sat for their portraits, a privilege for which they gladly paid the artist's fee.

Lempicka's recent paintings met with wide critical acclaim. "In her paintings everything is caressed with love and a meticulous brush," one reviewer wrote. "At the same time she shows a skillful, confident conception and a taste for pure line and simple shapes. Her drawing is clear and sharp; her painting smooth with extreme skill and mastering of craft. Her paintings remind us of the classics in museums but with infinitely more seduction and sensitivity. This is not realistic painting: she could be called realistic only if the term were enlarged. Her art is not cold despite its precision. Her portraits are alive and even hallucinatory" (quoted in L. Claridge, *op. cit.*, 1999, pp. 174-175).

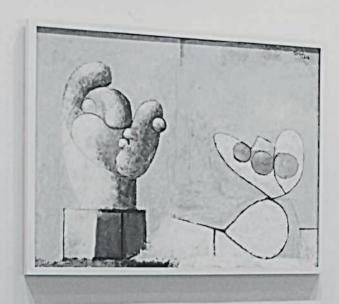
Tamara de Lempicka, *Portrait de Mrs. Bush*, New York, 1929. Sold, Christie's New York, 4 May 2004, lot 36.

Tamara de Lempicka, *Portrait de Madame M.*, Paris, 1932. Sold, Christie's New York, 6 May 2009, lot 26.

Detail of the present lot.







Exhibition view Pablo Picasso:
A Retrospective at The Museum of Modern Art, New York, May
- September 1980. Photograph by Katherine Keller. Photo: ©
The Museum of Modern Art
/ Licensed by SCALA / Art
Resource, NY.



PABLO PICASSO La Lampe

## o ♦ 22A

# PABLO PICASSO (1881-1973)

La Lampe

dated '21-I-XXXI 8-VI-XXXI-' (on the stretcher) oil on canvas 63% x 51¼ in. (162.5 x 130.4 cm.)
Painted in Boisgeloup, 21 January-8 June 1931

## \$25,000,000-35,000,000

### PROVENANCE

Estate of the artist.

Maya Widmaier-Picasso, Paris (by descent from the above). Acquired from the above by the present owner, February 2008.

#### **EXHIBITED**

Paris, Galeries Georges Petit, *Exposition Picasso*, June-July 1932, p. 66, no. 201 (dated June 1931).

Kunsthaus Zürich, *Picasso*, September-November 1932, p. 15, no. 201. Rome, Galleria Nazionale d'Arte Moderna, *Mostra di Pablo Picasso*, May-July 1953, p. 36, no. 20 (illustrated).

Milan, Palazzo Reale, *Pablo Picasso*, September-November 1953, p. 51, no. 58 (illustrated).

New York, The Museum of Modern Art, *Pablo Picasso: A Retrospective*, September 1980, pp. 276 and 285 (illustrated).

The Seibu Museum of Art; Geneva, Musée de L'Athénée and Hong Kong, Museum of Art, *Picasso Intime: Collection Maya Ruiz-Picasso*, October-November 1981, p. 36, no. 9 (illustrated in color; illustrated again; dated June 1931).

Antibes, Musée Picasso, *Picasso: Tête à tête: La parabole du sculpteur*, July-September 1984, p. 13, no. 6 (illustrated in color; illustrated *in situ* in the exhibition).



UNE EXPOSITION PICASSO

Rue de Mêne, à 21 h. 30, ce soir, dura lieu le vernissage de gala de la plus grande exposition des couvres de Pécasio qui alt été organisée j usqu'à ce jour, Voici, parmi celles exposées, trois des folles les plus importantes : de gauche à droite, e Portrait du file de Partisée », pein en 1923 (collection de l'oristes) : Portrait du critique d'art Gasta ne Coquior », peint en 1901, alors que Picason n'avoit que 21 anns conlection du Mem M.-G. Coquiot) : La lampe », une des couvres les plus récentes de l'artiste, peinte

Advertisement in *Paris-Soir*, for the *Exposition Picasso* at Galeries Georges Petit, Paris, June-July 1932. Photo: Bibliothèque nationale de France. Art: © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

#### **LITERATURE**

"Picasso" in Cahiers d'Art, 1932, no. 7, p. 100 (illustrated).

C. Zervos, *Pablo Picasso*, Paris, 1955, vol. 7, no. 347 (illustrated, pl. 147; dated June 1931).

F. Elgar and R. Maillard, *Picasso*, Paris, 1955, p. 171 (illustrated in color).

P. Daix, La vie de peintre de Pablo Picasso, Paris, 1977, p. 232.

C. Lichtenstern, *Picasso, tête de femme*, Frankfurt, 1980, p. 66, no. 51 (illustrated, p. 65).

L.E. Smith, "Iconographic issues in Picasso's 'Women in the garden" in *Arts Magazine*, January 1982, p. 146 (illustrated, fig. 12; dated 8 June 1931). J.S. Boggs, *Picasso & Things*, exh. cat., The Cleveland Museum of Art and The Philadelphia Museum of Art, 1992, p. 238 (illustrated, fig. 94c; dated June 1931).

E. Cowling and J. Golding, *Picasso: Sculptor/Painter*, exh. cat., The Tate Gallery, London, 1994, p. 28 (illustrated, fig. 7).

P. Daix, Dictionnaire Picasso, Paris, 1995, p. 514.

B. Léal, C. Piot and M-L Bernadac, *The Ultimate Picasso*, New York, 2000, p. 263, no. 628 (illustrated; titled *Bust with a Lamp* and dated June 1931).

J. Richardson, *A Life of Picasso: The Triumphant Years 1917-1932*, New York, 2007, p. 443 (illustrated).

J. Richardson and D. Widmaier Picasso, *L'amour fou Picasso and Marie-Thérèse*, exh. cat., Gagosian Gallery, New York, 2011, pp. 68 and 90, (illustrated in color, p. 90, fig. 69).





The golden light from the scarlet flame of *La Lampe* bares a closely guarded secret, known in early 1931 to only a few of Pablo Picasso's closest friends and his trusted chauffeur. Disenchanted with his wife Olga, indeed, having fallen far out of love from her and the *haut bourgeois* life-style that she relished, Picasso had been seeing, for more than four and a half years and on the sly, a lovely blonde mistress 28 years younger than himself. *La Lampe* shines on the image of Marie-Thérèse Walter, whom Picasso showcased here—in a large, elaborately orchestrated painting, as today one may instantly recognize her—for the first time.

To hide this liaison with his youthful inamorata—from Olga, of course, and for the sake of his privacy as well—Picasso needed to mask her presence in his art. He had hitherto depicted Marie-Thérèse in coded terms, such as the fruit in a still-life composition. Striking, although still anonymous inferences to her statuesque, shapely physique invariably lay beneath the "sum of destructions" to which Picasso typically subjected the female figure in his art. Marie-Thérèse is the summer holiday bather playing with a beach ball in Dinard; she enjoyed all kinds of outdoor sports and recreation. Having hidden away his girlfriend in a local *pension*, Picasso continued to act the family man with Olga and son Paulo in their hotel rooms or rented villa.

"Her forms were handsomely sculptural, with a fullness of volume and a purity of line that gave her body and her face an extraordinary perfection," Françoise Gilot, who became acquainted with Marie-Thérèse during her own relationship with the artist, later wrote. "Marie-Thérèse brought a great deal to Pablo in the sense that her physical form demanded recognition. She was a magnificent model" (*Life with Picasso*, New York, 1964, pp. 235 and 241-242).

Picasso's clandestine affair with Marie-Thérèse commenced in the early evening of 8 January 1927, when he simply walked up and introduced himself to her in front of the Galeries Lafayette department store where she had been shopping. She was seventeen and a half years old. "You have an interesting face. I would like to do a

Exhibition view Exposition Picasso at Galeries Georges Petit, Paris, 1932. Photo: Kunsthaus Zürich, Collection of Photography. Photo credit: Margaret Scolari Barr. Art: © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Pablo Picasso, Nude, Green Leaves and Bust, 8 March 1932. Formerly in the Collection of Mrs. Sidney F. Brody; sold, Christie's New York, 4 May 2010, lot 6. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. portrait of you," Picasso told her. "I feel we are going to do great things together" (quoted in J. Richardson, *op. cit.*, 2007, p. 323). Marie-Thérèse quickly became his reigning muse and—thus far—the great love of his life.

"In 1927 Picasso was forty-six years old—an age when the *démon de midi* is apt to strike," John Richardson explained. "Picasso's demon had been unleashed by André Breton, leader of the Surrealists...
The influence of Breton was paramount, not least in helping liberate Picasso's psyche from the bourgeois straitjacket that Olga had tried, with some success, to impose on it. Breton's concepts of sex and love are especially relevant, concepts such as *'l'amour fou,'* mad love, that could only be found in the street, and that would have as its object the eternal *'femme enfant,'* guardian of mysteries... And sure enough, Picasso did find mad love on the *grands boulevards*" ("Picasso and Marie-Thérèse Walter," *Through the Eye of Picasso*, exh. cat., William Beadleston, Inc., New York, 1985, p. 1).

Picasso painted in *La Lampe* the apotheosis of Marie-Thérèse, transfiguring her sweet, compliant nature and delectable physicality into the exalted image of a goddess, his idolized muse, in the form of a head modeled in lily-white plaster, appropriately textured in thickly impastoed oil paint. This head and bust rest upon a cloth-covered wooden table, which mimics the appearance of a dark dress with a leaf-form collar showing a tasteful hint of décolletage. The artist limned Marie-Thérèse's profile, dominated by her Grecian nose, firmly contoured chin, and modish *carré plongeant* hair style, from a half-dozen such volumetric heads and reliefs, which he began modeling in the spring of 1931.

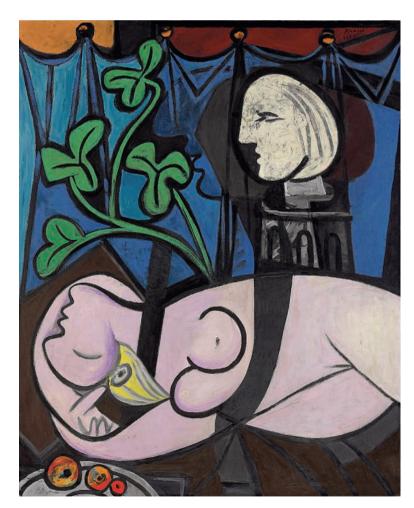
In June 1930, as a weekend country retreat for himself and his family, and to entertain friends, Picasso purchased the *manoir* Boisgeloup near Gisors, about 45 miles northwest of Paris. During the week, Boisgeloup provided Picasso the opportunity to attend to his work, away from Paris, while trysting with his adored mistress, undisturbed. He converted a spacious horse stable on the estate into his first studio dedicated to making sculpture. This barn-like interior is the backdrop to *La Lampe*; in this temple he enshrined the icon he created of his true love. The stone arch entrance to the stable encompasses the top and sides of the canvas.

Boisgeloup lacked the amenities of modern bathroom plumbing, central heating, and electricity. Picasso often worked at night, and in the absence of wired lighting he employed a large kerosene lamp. He often resorted to directing the headlights of his luxury automobile into the gloom of the stable for additionally needed illumination. The paraffin oil lamplight was preferably softer, more suffused and glowing, than that coming from an electrical source, imparting a classically rounded fullness to the sculptor's modeled forms. This lamp casts a shadow—framed within, like one of the artist's 1928 wire constructions, to suggest receding space—which falls upon the edge of the entrance as a slice of purplish hue.

The aura of yellow light behind the head alludes to Marie-Thérèse's blonde hair. Against the darkness of the stable interior, the light reflected off the plaster lends the head a moon-like appearance. For all her sunny, daylight attributes, Picasso ascribed to Marie-Thérèse a lunar character. "She has always done just what she wanted—strayed, wandered, changed her way of living," Picasso explained to Roland Penrose. "Her long neck carried her head like the moon racing through the clouds...like a ball, a satellite" (quoted in E. Cowling, ed., *Visiting Picasso: The Notebooks of Roland Penrose*, London, 2006, p. 119).

For the first time in his career, Picasso was according equivalent weight to his art-making in both two and three dimensions—painting and sculpture. *La Lampe* is the fulcrum between these twin aspects of

Picasso painted in La Lampe the apotheosis of Marie-Thérèse... in the form of a head modeled in lily-white plaster, appropriately textured in thickly impastoed oil paint... The aura of yellow light behind the head alludes to Marie-Thérèse's blonde hair.





Opened doors to Picasso's sculpture studio at Boisgeloup, with Bob the Pyrenean Mountain Dog, Gisors, 1932. Photograph by Brassaï. © ESTATE BRASSAÏ – RMN-Grand Palais. Photo: © RMN-Grand Palais / Art Resource, NY. Art: © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



Pablo Picasso, *Tête de femme (Marie-Thérèse)*, Boisgeloup, 1931. Photograph by Brassaï. © ESTATE BRASSAÏ – RMN-Grand Palais. Photo: © RMN-Grand Palais / Art Resource, NY. Art: © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Pablo Picasso, Buste de femme (Marie-Thérèse) and Tête de femme, 1931, in the sculpture studio at Boisgeloup, December 1932. Photograph by Brassaï. © ESTATE BRASSAÏ – RMN-Grand Palais. Photo: © RMN-Grand Palais / Art Resource, NY. Art: © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Pablo Picasso, *Tête de femme*, Boisgeloup, 1931. Musée Picasso, Paris. Photograph by Brassaï. © ESTATE BRASSAÏ – RMN-Grand Palais. Photo: © RMN-Grand Palais / Art Resource, NY. Art: © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Pablo Picasso, *Tête de femme, profil gauche (Marie-Thérèse)*, left profile, Boisgeloup, 1932. Photograph by Brassaï. © ESTATE BRASSAÏ – RMN-Grand Palais. Photo: © RMN-Grand Palais / Art Resource, NY. Art: © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Detail of the present lot.

his oeuvre, the bridge that connects them. For the photograph that the American painter, critic, and collector Albert E. Gallatin made of Picasso with his handheld Kodak in 1932, the artist chose to take a favorite seat in his rue la Boétie apartment between two sculptures, both executed in 1930—Personnage féminin on the left (hung with toys as Christmas ornaments; Spies, no. 74), and Femme assise on the right (a figure of Marie-Thérèse; Spies, no. 86)—with the cubist still-life Guitare, as de trèfle, verre, journal, 1914 (Zervos, vol. 2\*\*, no. 510), on the wall behind him.

A remarkable confluence of events, both in the private and public spheres of Picasso's life, led to the creation of an extraordinary line of thematically linked paintings, focused on Marie-Thérèse. "We need to remember that he had recently turned fifty (October 25, 1931)," Richardson has written. "Far from being welcome, this anniversary was a reminder of what he feared most—mortality... Picasso could not stop the clock, but he could ensure that his fiftieth year became his annus mirabilis. In the course of this amazingly productive year, he brought about a radical reinvention of sculpture and he saved painting from the insidious embrace of Surrealism... The paintings of his annus mirabilis were the crowning touch" ("Pablo Picasso's Le Repos," in Christie's New York sale catalogue, 2 May 2006, lot 43, pp. 6 and 8).

Picasso felt the need to assert his status in the public eye, especially as his rivalry with Matisse had heated up once again in the wake of several exhibitions devoted to the older artist, who in 1929 celebrated his sixtieth birthday. Picasso had seen Matisse's sculptures in an exhibition at Galerie Pierre in 1930. A major Matisse exhibition, concentrating on the sumptuous Nice figure and interior paintings of the 1920s, opened at the Galeries Georges Petit in June 1931. Such as it was constituted, this show did not substantially advance the artist's reputation, but another retrospective later that year at The Museum of Modern Art, New York, comprising works mainly done before 1917, clearly affirmed Matisse's position as a leading, influential modernist.





The critics were once again harping on comparisons between the work of the two artists. Picasso turned down a proposal from MoMA for a retrospective in New York in favor of—as a direct response to the important Paris Matisse exhibition—an even more comprehensive landmark showing, using the same rooms at Galeries Georges Petit, slated to open in June 1932, exactly one year after the Matisse event. Picasso intended that his master showing include a more balanced representation of his entire career, and culminate in a dazzling series of his most recent works, large-scale canvases that he had yet to paint

If Surrealism provided the key to Picasso's transformative amour fou for Marie-Thérèse, the legacy of classicism—as the artist had already explored it in his art—stepped in once more to inform and enrich the content of his new sculpture and painting, to create vital and resonant, modern renditions of ancient myth and magic. In 1929, the art publisher Albert Skira, as his first, start-up project, commissioned Picasso to illustrate a collector's edition of Ovid's Metamorphoses, in which elusive nymphs and unfortunate mortals have been transformed for all eternity into trees, flowers, and constellations in the night sky. Picasso etched thirty plates to accompany selected myths in Ovid's book. Skira presented the first copy of Les métamorphoses d'Ovide to Picasso on 25 October 1931, the artist's fiftieth birthday.

Brigitte Léal has written that Marie-Thérèse "incarnated a wild beauty, a sporty and healthy beautiful plant" (*Picasso and Portraiture*, exh. cat., The Museum of Modern Art, New York, 1996, p. 387). *La Lampe* refers directly to the sprawling philodendron she kept in the apartment the artist had rented for their use, further down on the rue la Boétie. "Picasso had been impressed by the overwhelming vitality of this plant," Roland Penrose wrote. "He once left one that had been given him in Paris in the only place where it would be sure to have plenty of water while he was away in the south. On his return he found it had filled the little room with luxuriant growth and also completely blocked the drain with its roots" (*Picasso: His Life and Work*, Berkeley, 1981, p. 268).

Picasso included representations of philodendron stems and leaves in his welded metal sculpture *La femme au jardin*, 1929 (Spies, no. 72), his take on Gian Lorenzo Bernini's *Apollo and Daphne*, carved in 1625. Both Picasso and Bernini sourced Book I of Ovid's *Metamorphoses*, in which the poet tells the story of the virginal nymph Daphne, who while fleeing the unwelcome amorous advances of the sun god Apollo, pleaded to her father, a river deity, for help—he transformed her into a laurel tree. In Bernini's marble sculpture the girl's upraised hands



are turning into leaves. Picasso's substitution of the philodendron plant for the laurel tree may claim a linguistic justification, from the Greek *philo*—"affection for"—and *dendron*—"tree". In addition to the philodendron being a significant pictorial and poetic element in *La Lampe*, the plant also appears in two of the canvases that Picasso painted for his 1932 retrospective: *Nude, Green Leaves and Bust*, 8 March 1932, and *Nu au fauteuil noir*, completed the following day.

The symbiotic processes by which Picasso created his paintings and sculpture during 1931-1932 describe transformations and metamorphoses, from one medium into another, and then back again, in two and three dimensions, as well as a fourth in the timeless realm of poetic myth and boundless imagination. Love, art, the real and the ideal, the physical and the metaphysical, the being or thing itself and the power of images, are all bound together and interact to empower Picasso's desire to generate serious, revelatory expression. Every pictorial element in *La Lampe* is mercurial and Protean; it is that which it appears to be, then something else, and then something more beyond that—all contained within the eye and mind of Picasso.

Turning from his preoccupation with sculpture, Picasso at the end of the 1931 resumed painting, and began the canvases that he planned to debut as the jewels in the crown of his forthcoming exhibition at

Gian Lorenzo Bernini, *Apollo and Daphne*, 1625 (detail). Galleria Borghese, Rome. Photo: Andrea Jemolo / Scala / Art Resource, NY.

Pablo Picasso, La femme au jardin, 1929. Musée Picasso, Paris. Photo: © RMN-Grand Palais / Art Resource, NY. Art: © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Detail of the present lot.





The golden light from the scarlet flame of La Lampe bares a closely guarded secret, known in early 1931 to only a few of Pablo Picasso's closest friends and his trusted chauffeur.

the figure and his abruptly shifting styles. Picasso's partisans touted the event—Christian Zervos devoted a special number of *Cahiers d'Art* to Picasso, containing more pages than he had given Matisse the previous year. To mark the occasion of the exhibition, Zervos also brought out the first volume of his Picasso *catalogue raisonné*.

La Lampe was shown in the Grande Salle of the Galeries Georges Petit, together with fourteen of the 1932 paintings that featured Marie-Thérèse, including Nude, Green Leaves and Bust, Le Rêve, and Jeune fille devant un miroir. In the Salle Carrée, Picasso drew attention to the significance of the philodendron in his sculpture and paintings since 1929 by pairing a towering, potted specimen of the plant with his welded metal evocation of Marie-Thérèse, Tête de femme, 1929-1930 (Spies, no. 81; Musée Picasso, Paris). One may presume that by this time Olga was aware her husband had taken a lover; after viewing the 1932 retrospective, she might more clearly but distressfully imagine the young woman's appearance, and even recognize her, if perchance they crossed paths.

With the addition of two hundred watercolors, drawings, and prints, the Galeries Georges Petit exhibition traveled largely intact in September to the Kunsthaus Zürich, thus allowing this venue the honor of having mounted Picasso's first museum retrospective. Wilhelm Hartmann, the Kunsthaus director, installed the show in a chronological presentation, making it a model for all future comprehensive Picasso shows. *La Lampe* and *Nude, Green Leaves and Bust*, together with other recent Marie-Thérèse paintings seen in Paris, also featured in Zürich. The exhibition was a success, and had to be extended another two weeks to accommodate the record attendance

Picasso spent only a single day in Zürich. He had skipped his Galeries Georges Petit opening and gone to the cinema instead. The next day he was back at work in Boisgeloup. After Olga and Paulo departed for their summer holiday in Juan-le-Pins, the artist (who did not join them) had Boisgeloup all to himself—and his girlfriend. For the next few weeks, without fear of being disturbed, he enjoyed the presence of Marie-Thérèse, painting her as a sleeping nymph in bucolic tranquility, amid flowers and greenery, in celebration of their year of wonders.

Galeries Georges Petit, slated to open some six months hence. Just as Marie-Thérèse's presence had blossomed in Picasso's recent sculptures, she appears front and center-in an even more exposed manner—in these paintings, the nine largest of which reprise the impressive scale of La Lampe. On 17 March 1932, Picasso's longtime friend Daniel-Henry Kahnweiler visited 23, rue la Boétie at the artist's invitation. Kahnweiler later wrote to Michel Leiris: "We saw two paintings at his place which he had just finished. Two nudes, perhaps the most moving things he's done. 'A satyr who has killed a woman might have painted this picture.' I told him. It's neither cubist nor naturalist. And it's without painterly artifice: very alive, very erotic, but the eroticism of a giant. For years Picasso hasn't done anything like it. He had told me a few days before, 'I want to paint like a blind man, who does a buttock by feel.' It is really that. We came away, overwhelmed" (quoted in P. Daix, Picasso: Life and Art, New York, 1993, pp. 221-222).

Picasso completed the final canvases of his new Marie-Thérèse series in April 1932. His retrospective exhibition at the Galeries Georges Petit opened on 16 June and ran through 30 July. The artist had helped choose and assemble a balanced overview of his career from private and dealer holdings, drawing heavily on his own collection as well; the exhibition included a total of 225 paintings, seven sculptures, and six illustrated books. Picasso arranged the installation himself; instead of relying on a chronological and stylistic sequencing, he presented his own ideas of how his pictures would look interesting, side-by-side. His idiosyncratic approach, however, confused the public. Conservative critics decried the artist's willful destruction of

Pablo Picasso, *Tête de femme*, with other plaster sculptures in the artist's sculpture studies, Boisgeloup, December 1932. Photograph by Brassaï. © ESTATE BRASSAÏ - RMN-Grand Palais. Photo: © RMN-Grand Palais / Art Resource, NY. Art: © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Marie-Thérèse Walter, *circa* 1930. Archives Maya Widmaier Picasso.



# PABLO PICASSO (1881-1973)

Mandoline sur une table

signed 'Picasso' (lower right) oil on canvas 32% x 39½ in. (82.2 x 100.4 cm.) Painted in 1922

## \$4,000,000-6,000,000

### PROVENANCE

Bignou Gallery, New York.

Valentine Gallery, New York (by 1931).

Walter P. Chrysler, Jr., Norfolk (by 1937); sale, Parke-Bernet Galleries, New York, 22 March 1945, lot 99.

Evelyn Annenberg Hall, New York (acquired at the above sale); Estate sale, Christie's, New York, 6 November 2008, lot 13.

Acquired at the above sale by the present owners.

#### **EXHIBITED**

New York, Valentine Gallery, *Abstractions of Picasso*, January 1931, no. 5. London, The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), *Thirty Years of Pablo Picasso*, June 1931, no. 20 (titled *Composition*).

Paris, Galeries Georges Petit, *Exposition Pablo Picasso*, June-July 1932, no. 123 (titled *Composition*).

The Arts Club of Chicago, *The Walter P. Chrysler Jr., Collection*, January 1937, no. 29 (titled *Composition, font vert et bleu*).

Detroit Institute of Arts, *The Walter P. Chrysler Jr., Collection*, 1937, no. 10 (titled *Composition, font vert et bleu*).

New York, Museum of Modern Art, Classic and Romantic Traditions in Modern Art, 1939-1940.

Richmond, Virginia Museum of Fine Arts and Philadelphia Museum of Art, *Collection of Walter P. Chrysler, Jr.*, January-May 1941, p. 101, no. 177 (illustrated; titled *Composition fond vert et bleu*).

New York, The Museum of Modern Art and The Art Institute of Chicago, *Picasso: 75th Anniversary Exhibition*, May-December 1957, p. 58 (illustrated).

Philadelphia Museum of Art, *Picasso: A Loan Exhibition of His Paintings, Drawings, Sculpture, Ceramics, Prints and Illustrated Books, January-February* 1958, p. 19, no. 103 (illustrated).

New York, Paul Rosenberg & Co., *Picasso: An American Tribute*, April-May 1962, no. 28 (illustrated).

Dallas Museum of Fine Arts, *Pablo Picasso: A Retrospective Exhibition*, February-March 1967, no. 36 (illustrated).

## LITERATURE

- J. Cassou, *Picasso*, New York, 1940, p. 117 (illustrated; titled *Composition, green and blue background*).
- C. Zervos, *Pablo Picasso*, Paris, 1951, vol. 4, no. 422 (illustrated, pl. 175). J. Palau i Fabre, *Picasso: From the Ballets to Drama (1917-1926)*, Barcelona, 1999, p. 515, no. 1273 (illustrated, p. 343; titled *Composition with Guitar and Table*).









During the early 1920s, Picasso repeatedly explored the formal and expressive possibilities offered by the juxtaposition of two still-life elements, a stringed instrument—either a guitar or a mandolin—and a fruit-bowl, placed together on a sideboard, an ornate pedestal, or a simple wooden table. In these extraordinarily inventive paintings, with their transparent, overlapping planes and unexpected conjunctions of form, Picasso continued to investigate the seemingly unbounded potential of the synthetic cubist idiom that he had originated before the First World War. "One senses that Picasso was primarily concerned with the creation of balanced, although asymmetrical, compositions," Elizabeth Cowling has written, "ingenious combinations of rhyming shapes, and contrasts of tone and color and plain and patterned surfaces. In their poise, control, and subtlety, they remind one of Chardin's kitchen still-lifes, in which a limited repertoire of everyday objects is shuffled and reshuffled to form a series of variations on the same melodic theme" (Picasso, Style and Meaning, London, 2002, pp. 381-382).

Picasso painted the present still-life during winter 1922, in the apartment on the rue La Boétie that he shared with his wife Olga and their infant son Paulo. The composition plays upon the structural similarities between the compotier and the mandolin, each of which is comprised of two contrasting elements: a globular body with a central hollow, and a projecting, flanged foot or neck. Picasso here rendered

the still-life objects as twinned forms rotated ninety degrees one from the other, positioned on a *guéridon* that repeats their prevailing, rounded profile; the elongated blue form between them may be another musical instrument, possibly a violin. The table occupies an elegantly appointed interior, defined by panels of rectilinear wainscoting and the swags of a heavy curtain; the dominant colors are dark blue and green, with contrasting accents of bright white and yellow, suggesting that Picasso painted the canvas late at night, by artificial lamplight. Several horizontally striated passages, possibly developed from the wood-graining of the tabletop, unite the still-life objects with swelling pools of yellow light and blue shadow, as well as lending the composition a pulsating energy that evokes its musical impetus

The prevalence of the mandolin in Picasso's imagery from this period suggests its rich signifying potential for the artist. The instrument's Italianate origins—the teardrop-shaped form has its inception in 18th-century Naples—resonated with Picasso's wide-ranging exploration of the classical tradition during the post-war period. In particular, the mandolin featured prominently in the art of Corot, whose work occupied a key place in Picasso's personal trove of artistic sources at this time. "They are paintings about paintings," Picasso had marveled when he first saw Corot's hushed, meditative images of studio models holding mandolins, at the Salon d'Automne of 1909 (quoted

in J. Richardson, *A Life of Picasso*: *The Early Years*, New York, 1996, vol. 1, p. 149). Picasso also seems to have found a compelling sexual suggestion in the physical form of the mandolin, comprising a phallic neck conjoined to a curvaceous, womb-like body with a suggestive sound hole. In the present painting, the neck of the mandolin probes the folds of the blue curtain at the right, which part solicitously to receive it.

By the time he painted Mandoline sur une table, Picasso had for several years been pursuing two distinct stylistic avenues in his work—cubism, as here, and classicism, the antipodes of pictorial representation as they existed in modern painting at that time. The genre of still-life, in which everyday objects were arranged at will in static compositions, lent itself to exploration in a cubist mode. while for figure subjects Picasso 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. This openly bifurcated studio production was extremely controversial in the wake of the First World War, with partisans of each manner working zealously to discredit Picasso's efforts in the other. The contrasting notions of cubist and classical 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 and transformative ideas might issue forth.

"We all know that Art is not truth," Picasso 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" (quoted in 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" (quoted in *ibid.*, p. 4).



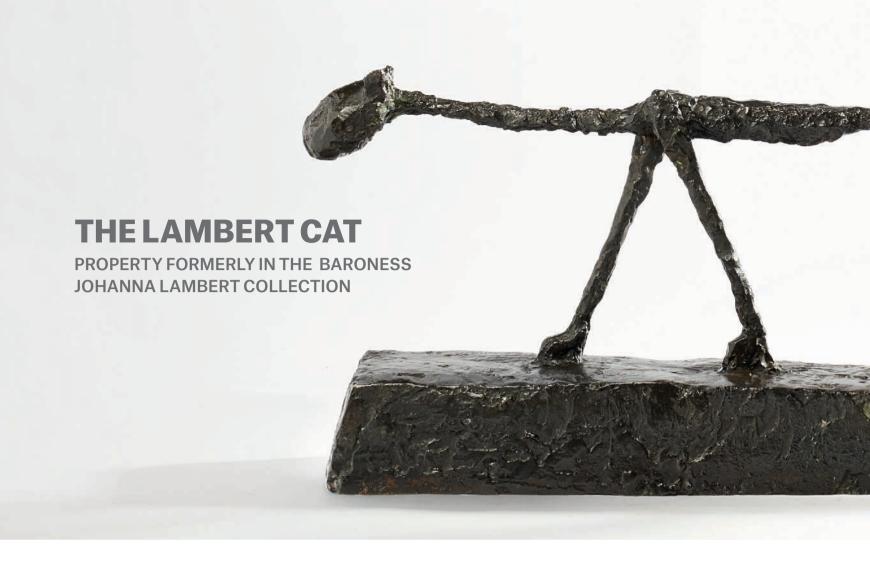
Foldout: Picasso, 1922. Photograph by Man Ray. Photo: © 2018 Man Ray Trust / Artists Rights Society (ARS), New York / ADAGP, Paris. Art: © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

The present lot above Nude, Green Leaves and Bust at the Exposition Picasso at Galeries Georges Petit, Paris, 1932. Photo: Kunsthaus Zürich, Collection of Photography. Photo credit: Margaret Scolari Barr. Art: © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS). New York.

Pablo Picasso, Fille à la mandoline (Fanny Tellier), 1910. The Museum of Modern Art, New York. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Pablo Picasso, *Nature morte à la mandoline*, 1924. Stedelijk Museum, Amsterdam. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.





# GIACOMETTI'S CAT

# An Introduction by Michael Peppiatt

By the time he came to cast his one and only *Cat* in the mid-1950s, Alberto Giacometti was recognized not only as a uniquely inventive sculptor and consummate draughtsman but also as one of the sharpest intellects in Paris, at a time when the city was still the undisputed centre of the creative world. Having written several original texts for the leading literary magazines of the day, Giacometti could also claim (although he was too modest to do so) to be at the forefront of the latest intellectual developments. He had weathered a stormy relationship with the Surrealists and their leader, André Breton, to begin mutually formative friendships with Jean-Paul Sartre, Jean Genet and Samuel Beckett, all of whom appreciated his fine, lively, analytical cast of mind.

Giacometti also fascinated his many friends, who were by no means all intellectuals but came from every walk of life, by the highly personal, not to say peculiar, way he organized his daily routine. After working through the night in complete isolation, Giacometti would wake late and usually still exhausted, light one of the innumerable cigarettes he consumed and start work again, often rejecting or destroying what he had achieved the day before. He would break for a brief meal at a local café before returning to his chaotic, rickety little studio to sculpt, paint or draw—using his brother, Diego, or his wife, Annette as models—until well into the evening. Then eventually, dusting some of the plaster off his hair and clothes, he would make his way through the modest street of Alésia to the bright lights of Montparnasse.

It was not so much the prospect of a good supper that drew Giacometti to what was then one of the great hubs of Parisian nightlife as the need for human contact and conversation. He might well dine at the Coupole with Sartre and Simone de Beauvoir, or run into Beckett at one of the bars they favoured, such as the Falstaff or the Rosebud, but having debated the latest political crisis or the impasse he regularly confronted in his work, Giacometti would soon go on to seek very different company, albeit in his eyes no less exalted or revealing.





As he slips into one of the side streets off the Boulevard du Montparnasse—such as the rue Delambre, celebrated for its nightwalkers—Giacometti suddenly becomes a cat. It is part of his Jekyll-and-Hyde nature, since he has always been drawn to 'low life', becoming an assiduous visitor to the Sphinx, the famous, luxury brothel where he later transformed the naked goddesses he glimpsed serene and immobile among the seated clients into his Standing Women—just he derived his Walking Men at least in part from the punters striding urgently across Montparnasse towards their embrace. Fascinated by this ageless commerce, Giacometti-who was above all attracted to the visual aspect of these rituals-neither stands nor strides but pads soundlessly through the night with all his instincts alert, sniffing at shadowy figures cooing endearments in doorways and before entering the discreet pickup bars, like chez Adrien, where the girls liked his easy-going banter and innate respect, while he hoped to avoid their importunate pimps.

It was here after all, in the red-light districts, that Giacometti's real subject lay—he was friendly with many of the prostitutes and greeted them by their names—rather than in wranglings over Maurice Merleau-Ponty's phenomenology or Sartre's portrayal of post-war man. What he was looking for and found so effortlessly in these 'quartiers chauds' was the essence of what every human being has always been, once uncovered and pared down as far as the sculptor's knife can go. The emaciated cat slinks past, capturing what is vital to every creature he can smell or see, wondering: How does it feel to be alive, to be another person? And how can you relay that elusive knowledge, however hard and long you look, once you're back and confronted by a blank page to sketch it on?

Giacometti was not attempting something new, like the philosophy of Existentialism or the darkly comic despair that 'Waiting for Godot' gave voice to, but something very, very old, like the funerary art of the Egyptians (who of course also venerated the cat). He sought in one glance to distil the history of man as he had always been, in his

vulnerability, with his fundamental impulses laid bare, but also in his heroism as a survivor against encroaching death.

Thus, when not confined to his cell-like studio attempting to translate his vision into palpable form, Giacometti took gladly to the streets at night, with all his antennae out. He wanted to convey the human condition in its rawest state, with all contemporary frills and conventions removed. He sought to view the world around him from a completely different angle, as if he were from another planet or another species. So what more natural, from time to time, than to become a cat and observe close-up the basic impulses and reactions of another race?

Giacometti slipped into this make-believe as seamlessly as a seasoned actor playing a well-known role. When we look at the *Cat* from our vantage, over sixty years later, we see not only all cats but also a certain kind of human being—stretched by its endless curiosity, forever tracking down its prey, which is the quest to convey the intense reality it has seen.

This poor, pared-back animal represents Alberto Giacometti and all his striving well. If he once became a cat in his nightly explorations, the *Cat* turns out now to be perhaps the most telling self-portrait he ever made.

Michael Peppiatt has written extensively on Giacometti ('In Giacometti's Studio', New Haven and London, 2010) and curated several exhibitions of his work. He was co-curator of the recent 'Bacon/Giacometti' exhibition at Fondation Beyeler in Basel.

Present lot.

Giacometti in 14th arrondissement, rue d'Alésia, 1961. Photo: © Henri Cartier-Bresson/Magnum Photos.

# THE LAMBERT CAT

PROPERTY FORMERLY IN THE BARONESS JOHANNA LAMBERT COLLECTION

#### 24A

# ALBERTO GIACOMETTI (1901-1966)

Le Chat

signed and numbered 'Alberto Giacometti 2/8' (on the top of the base); inscribed with foundry mark 'Susse Fondeur Paris' (on the side of the base); numbered '4/8' (on the underside) bronze with dark brown patina Length: 32% in. (81.5 cm.)
Conceived in 1951 and cast in 1955

# \$14,000,000-18,000,000

#### **PROVENANCE**

Galerie Maeght, Paris (acquired from the artist, 1955). Baronne Johanna Lambert, Brussels (acquired from the above, 19 October 1955).

By descent from the above to the present owners.

#### LITERATURE

F. Ponge, "Réflexions sur les statuettes, figures et peintures d'Alberto Giacometti" in *Cahiers d'Art*, 1951, no. 444, p. 74 (plaster version illustrated).

E. Scheidegger, *Alberto Giacometti: Schriften, Fotos, Zeichnungen*, Zürich, 1958, p. 117 (plaster version illustrated).

P. Bucarelli, Giacometti, Rome, 1962, no. 45 (another cast illustrated).

J. Lord, A Giacometti Portrait, New York, 1965, p. 21.

F. Meyer, Alberto Giacometti: Eine Kunst existentieller Wirklichkeit, Zürich, 1968, p. 162.

R. Hohl, *Alberto Giacometti*, Stuttgart, 1971, p. 121 (plaster version illustrated).

B. Lamarche-Vadel, *Alberto Giacometti*, Paris, 1984, p. 142, no. 202 (another cast illustrated).

T. Ben Jelloun, *Alberto Giacometti*, Paris, 1991, p. 23 (another cast illustrated in color).

Y. Bonnefoy, *Alberto Giacometti: A Biography of His Work*, Paris, 1991, pp. 368-369, no. 342 (another cast illustrated).

E. Scheidegger, Alberto Giacometti: Traces d'une amitié, Paris, 1991, p. 110 (another cast illustrated p. 140; plaster versions illustrated, pp. 140-141). Alberto Giacometti: Sculptures, peintures, dessins, exh. cat., Musée d'Art Moderne de la Ville de Paris, 1991, pp. 232 and 460, no. 132, (another cast illustrated).

Martigny, Fondation Pierre Gianadda and New York, The Metropolitan Museum of Art, *De Matisse à Picasso*, exh. cat., Zürich, 1994, p. 286 (another cast illustrated in color, p. 287).

M. Peppiatt, *Alberto Giacometti: Œuvres de la maturité*, London, 2002, p. 25 (plaster version illustrated *in situ* in the artist's studio).

E. Scheidegger, *Alberto Giacometti: Sculpture in Plaster*, Zürich, 2006, pp. 65-67, 110 and 111 (plaster version illustrated in color).

E. Scheidegger, *Alberto Giacometti: Traces of a Friendship*, Zürich, 2013, p. 244, no. 171 (other casts illustrated; plaster version illustrated).

The Alberto Giacometti Database, no. 4030.



A stray female cat that Giacometti took into his studio, 1950. Photograph by Ernst Scheidegger. © 2018 Stiftung Ernst Scheidegger-Archiv, Zürich.

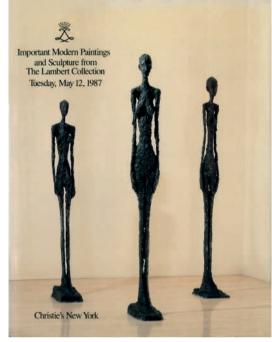
Of the nine casts of the present sculpture, four are located in museums, including The Metropolitan Museum of Art, New York; Museum Berggruen, Berlin; Alberto Giacometti-Stiftung, Zürich and The Fondation Marguerite et Aimé Maeght. The plaster is in the collection of the Fondation Giacometti, Paris.











Foldout: Another view of the present lot.

Alberto working in his studio with Annette as the model, Paris, circa 1950. Photograph by Ernst Scheidegger. Photo: © 2018 Stiftung Ernst Scheidegger-Archiv, Zürich. Art: © 2018 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York

Cover of the catalogue from The Lambert Collection sale, Christie's, New York, 12 May 1987, featuring Giacometti's Femme debout II, Femme debout III, and Femme debout III, which at the time set the top 3 prices for the artist. © 2018 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York.

Giacometti with Diego and Annette, circa 1952. Photograph by Alexander Liberman. Photo: Alexander Liberman Photography Archive © J. Paul Getty Trust. Art: © 2018 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York.

The present cast of Le Chat comes from the legendary Lambert Collection. A Belgian banking dynasty renowned for its eponymous Banque Lambert, the Lambert family has also become famed for its esteemed collection, with a love of art passed down through generations. The family's collection was started in the late 19th Century by Baron Léon Lambert, who, with his wife, Baroness Lucie Lambert, the granddaughter of James de Rothschild, began to acquire and inherit a notable array of artworks from their families. This passion was continued by their son, Baron Henri Lambert and his Viennese wife, Baroness Johanna 'Hansi' Lambert. Celebrated for her taste and passion, as well as for the salon that she held in their home in the centre of Brussels, Hansi acquired work by the leading artists of her times, including Moore, Picasso, Bonnard, Klee, Kirchner and Miró, among many others. In 1956, she visited Giacometti's studio in Paris. It was soon after this meeting that she purchased Le Chat, which has remained in the family's collection ever since. Hansi's love for Giacometti was passed down to her eldest son, Léon, who acquired a number of important works by the artist, which were sold together with his other masterpieces of modern and contemporary art at Christie's New York in 1987. This record-breaking sale achieved the highest ever total for a single-owner collection, with world-record prices made for three of Giacometti's Grandes femmes debout.

"In a burning building," Alberto Giacometti declared, "I would save a cat before a Rembrandt" (quoted in J. Lord, *Giacometti: A Biography*, New York, 1985, p. 299). So one might easily claim, but there is good reason to believe the sculptor's empathy for creatures great and small, especially on the evidence of the four sculptures that he created in 1951 of three different species of animal—two horses, a dog, and the cat offered here. As Valerie Fletcher has noted, all three were reputedly executed in plaster during a single day (*Giacometti*, exh. cat., Hirshhorn Museum and Sculpture Garden, Washington, D.C., 1988, p. 165). Each of the sculptures is lifesize or even larger—*Le Chat* has an exceptionally long neck. For lack of space in his cramped studio, Giacometti had to leave the huge *Deux chevaux* outdoors in his courtyard, where the plaster eventually broke down and dissolved in the rain. The smaller dog and cat were thankfully preserved and cast in bronze.





# In a burning building, I would save a cat before a Rembrandt

# - Alberto Giacometti

Because his work in the studio was all-consuming and profoundly solitary, Giacometti enjoyed being outdoors and in the street, and indeed he was—like a cat—an inveterate prowler of the boulevards, side streets, alleys, and quays of Paris. His famous walking men —"a man, always walking," as he conceived them—and the city square sculptures stemmed directly from his daily and nightly wanderings, as he made his way to neighborhood cafés where he liked to socialize with friends, or when—with no destination in mind—he simply walked for hours on end, in good weather or bad, to think and engage with his surroundings.

Peering into the faces of passersby, Giacometti would meet their gaze. He eyed the prostitutes as they were plying their trade, having been driven into the streets by the officially mandated closing of brothels following the end of the war. "In the street," he said, "people astound and interest me more than any sculpture or painting" (quoted in R. Hohl, ed., *Giacometti: A Biography in Pictures*, Ostfildern-Ruit, 1998, p. 135). It was in the world—the street—not the studio, that Giacometti experienced those key, revelatory moments that transformed and guided his art.

The animal creatures that he encountered along the way interested him no less than people, and indeed, he identified with them in sincere and meaningful ways. He did not fail to notice the haggard and overworked dray horses as they pulled at their heavy cartloads. Dogs of all kinds, both leashed and free, were everywhere to be seen.

Giacometti in 1964 recounted the origin of *Le Chien* to James Lord: "For a long time I'd had in mind a memory of a Chinese dog I'd seen somewhere. And then one day I was walking along the rue de Vanves in the rain, close to the walls of the buildings, with my head down, feeling a little sad, perhaps, and I felt like a dog just then. So I made that sculpture. But it's not really a likeness at all. Only the sad muzzle is anything of a likeness" (quoted in *A Giacometti Portrait*, New York, 1965, p. 21).

More elusive than horses or dogs, as befits their habits, were cats—some with homes, many without, who lurked about the streets that Giacometti liked to wander, suddenly crossing his path, slipping in and out of sight. Many such felines would remain anonymous, never to be seen again, but those in his own courtyard and from neighboring streets became familiar acquaintances. "In 1950, a mother cat joined Alberto's household," the photographer Ernst Scheidegger recalled. "Later the cats (they seemed to multiply) stayed in Diego's space" (op., cit., 2013, p. 54). Giacometti was fascinated with the art and culture of ancient Egypt, in which the cat was held sacred and often depicted in wall paintings and sculpture.

Picasso also admired cats, the more feral the better: "I don't like high-class cats that purr on the couch in the parlor, but I adore cats that have turned wild, their hair standing on end. They hunt birds, 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). In 1943, Picasso modeled a sculpture of a cat, lowering its hind quarters to defecate on the street (Spies, no. 278).

Giacometti's pencil-lean cat struggles, and may even fight for its every meal. The dog carries more flesh on its bones, but its rib cage is nonetheless painfully apparent, and with its nose to the ground, it ambles along in pursuit of some potentially rewarding scent. The novelist and playwright Jean Genet described *Le Chien* in his essay "The Studio of Alberto Giacometti," written in 1957: "He prowls and sniffs, muzzle level with the ground. He is gaunt" (E. White, ed., *The Selected Writings of Jean Genet*, New York, 1993, p. 316). The dog's bandy-legged gait has a comic if forlorn quality—he is a canine Quixote. The dog's posture bespeaks a weakened and downtrodden existence. Giacometti recounted having set to work immediately on modeling the dog when he returned to the studio, "so as to get rid of the hound for once and for all" (quoted in exh. cat., op. cit., 1988, p. 165).

Head up and curious, with its tail level—a signal of amicable intent—the cat appears to have won Giacometti's admiration; the artist, as the habitual "walking man," could identify with this feline's ramrod-straight, head-up posture, its determined, purposeful stride. Genet praised Giacometti's "splendid cat in plaster, from muzzle to tip of tail, almost horizontal and capable of passing through a mouse hole. Its rigid horizontality reproduces the form a cat retains, even when curled into a ball" (op. cit., 1993, p. 316). If the old hound may not have been long for this world, this very lean, but feisty cat will likely endure, survive, reproduce, and carry on.

Giacometti had not created sculptures of animals previously, but it is not surprising that he undertook to feature these subjects at this time. For the past several years he had been modeling a remarkable series of uniquely postured figures, and body parts thereof, working from memory and his imagination—Homme au doigt, Le Nez, Le Main, the two versions of La Place, Figurine dans un cage, Le Forêt, and L'homme qui chavire, among others. Giacometti's

Alberto Giacometti, Le chat (première version), 1951. Photograph by Ernst Scheidegger. Photo: © 2018 Stiftung Ernst Scheidegger-Archiv, Zürich. Art: © 2018 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York

Alberto Giacometti, Le Chien, 1951. Photograph by Ernst Scheidegger. Photo: © 2018 Stiftung Ernst Scheidegger-Archiv, Zürich. Art: © 2018 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York.





Alberto Giacometti, Deux Chevaux, plaster, 1951 (no longer existant). Photograph by Ernst Scheidegger. Photo: © 2018 Stiftung Ernst Scheidegger-Archiv, Zürich. Art: © 2018 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York

Pablo Picasso, *Le chat accroupi*, 1943. Musée Picasso, Paris. Photo: © RMN-Grand Palais / Art Resource, NY. Art: © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Another view of the present lot.



conception and treatment of the three animal subjects were consistent with this approach. His extreme characterization of the horses, dog, and cat, moreover, mix elements of caricature with intimations of existential dread, in the attenuated, weightless style that he had been practicing at this time, resulting in an effective and engaging melding of unusual, partly humorous content with serious, extreme form.

Le Chat, together with its equine and canine companions, comes near the end of this phase in Giacometti's work. Following the methods he had been practicing in his drawing and painting, the sculptor had already begun to model in plaster directly from the model, usually his wife Annette and his brother Diego. Thereafter Giacometti would limit himself to creating standing female figures, and heads and busts of both women and men (mostly the latter, in the likeness of Diego), which embody a weightier degree of mass and a more palpable sense of physical presence than previously. While the artist continued to create thin, elongated women as he had done in the late 1940s, he was no longer interested in unusual and imagined subjects that did not suit this new conceptual program.

Giacometti never again featured animal subjects among his sculptures. He ceded the animal domain to Diego, who subsequently developed a variety of delightful creature motifs, whose fantasy and charm cast a magical spell, which he employed as freestanding decorations, accessories, and finial motifs for the furniture he began to produce during the 1950s. Diego's larger bestiary included his own stylish renderings of horses, dogs and cats. In 1961 Diego modeled the first version of his popular *Le chat maître d'hôtel*, a feline raised up on its hind legs and holding a tray for visitor's cards and messages, a fanciful, utilitarian domestication of Alberto's plucky street cat.

The plaster version of Alberto Giacometti's *Le Chat* was first shown publicly in the artist's premiere solo exhibition in Europe, at the Galerie Maeght, Paris, in 1951; it remains in the collection of the Fondation Alberto et Annette Giacometti, Paris. Casts from the bronze edition are located in The Metropolitan Museum of Art, New York; the Fondation Marguerite et Aimé Maeght, Saint-Paul-de-Vence; the Museum Berggruen, Berlin; and the Stiftung Alberto Giacometti, Zürich.

The present bronze was marked as 2/8 during the time of its casting in 1955. The Fondation Giacometti has confirmed that this cast is number 4/8 and has as such added this numbering on the underside.



# 25A

# PABLO PICASSO (1881-1973)

Les Saltimbanques

signed and dated 'Picasso 1904' (lower right) gouache, watercolor and pen and black ink on paper 14½ x 10½ in. (37.8 x 26.5 cm.)
Executed in 1904

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

#### **PROVENANCE**

Clovis Sagot, Paris (before 1913). Georges Gérard, Limoges. Private collection, New York. Galerie Jan Krugier, Geneva. Acquired from the above by the present owner, 29 May 1990.

#### EXHIBITED

New York, Acquavella Galleries, Inc., XIX and XX Century Master Paintings and Sculpture, April-May 1990, p. 23, no. 8 (illustrated in color). Düsseldorf, Kunstsammlung Nordrhein-Westfalen and Staatsgalerie Stuttgart, Picassos Welt der Kinder, September 1995-March 1996, p. 250, no. 20 (illustrated in color).

#### LITERATURI

C. Zervos, *Pablo Picasso*, Paris, 1970, vol. 22, no. 112 (illustrated, pl. 37). P.A. MacDonald, *Pablo Picasso*, New York, 1991, p. 37.



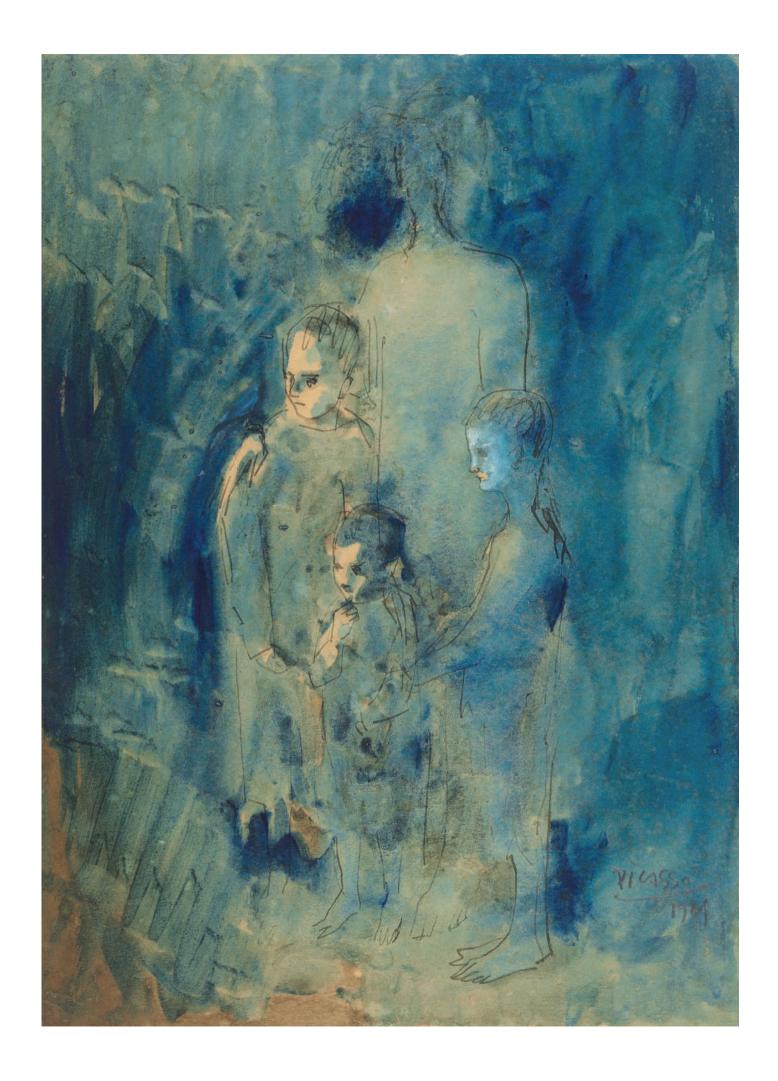
Picasso, 1904. Photographer unknown. Musée Picasso, Paris. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS) New York

Rendered in delicate veils of gouache and watercolor, this poetically poignant *Les Saltimbanques* bears quiet witness to a moment of profound transition for Picasso. In April 1904, the 23-year old artist, who had already paid three visits to Paris, left Barcelona and settled again in the French capital, this time for good. He rented a studio at 13, rue Ravignan, on the top floor of a dilapidated artist's building nicknamed the Bateau-Lavoir after its resemblance to a rickety laundry barge. Determined to make this stay in Paris a success, Picasso found new friends outside his accustomed circle of Catalan transplants, especially the poets Max Jacob, Guillaume Apollinaire, and André Salmon; after a brief fling with a sulky-looking gamine called Madeleine, he met his first real love, Fernande Olivier, in August.

Although Picasso remained a typically penniless bohemian artist, one of many unknowns in Montmartre, he had reason to feel hopeful—and little by little, during the summer and fall of 1904, the blue light that had pervaded his work for the past two years began to lose its chill. In the present painting, a golden glow breaks through the atmospheric, indigo wash that surrounds the intimately composed figural group—two boys and a girl, ranging in age from youth to adolescence, with their wraith-like father standing over them protectively. At the bottom left corner, the image turns a ruddy pink hue, the Blue period now blurring into the Rose.

Les Saltimbanques, moreover, represents an early appearance of Picasso's Rose Period subject par excellence: the itinerant circus performer. His favorite entertainment at this time-virtually the only one he could afford—was the Cirque Médrano, which was permanently quartered in its own building at the foot of Montmartre. Rather than focusing on individual star performers at the Médrano, though, as Lautrec and other artists had done, Picasso found his subjects among the smaller traveling troupes that passed through Montmartre—anonymous figures whom he cast in family groups, as characters of a gentle, unassuming demeanor whose lives were touched with melancholia. The sensitivity to character and mood that Picasso displayed in these nostalgic, introspective pictures makes it clear that he was closely identifying with his subjects, more convincingly and with greater subtlety than he had done in his Blue period, empathizing with them as one marginalized artist in homage to another.

The earliest recorded owner of *Les Saltimbanques* was the dealer Clovis Sagot, Picasso's first regular patron, who opened his Galerie du Vingtième Siècle in 1903 after a stint as a clown in the Cirque Médrano. Sagot was the first to promote Picasso's cubist paintings later in the decade, even before Daniel-Henry Kahnweiler; the most influential collectors of the era, from the Steins to Sergei Shchukin, frequented his shop. He was also shrewd, tight-fisted, and relentless as a negotiator—one of the main reasons, Picasso later claimed, for his lifelong mistrust of dealers.



#### PICASSO ET SES MUSES:

# THE SAM ROSE AND JULIE WALTERS COLLECTION

# 26A

# PABLO PICASSO (1881-1973)

Femme au béret orange et au col de fourrure (Marie-Thérèse)

dated '4 D 37' (upper right) oil on canvas 24% x 18% in. (61.2 x 46.1 cm.) Painted on 4 December 1937

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

#### PROVENANCE

Estate of the artist.

Jacqueline Picasso, Mougins (by descent from the above).

Galerie Sapone, Nice.

Galerie Beyeler, Basel (acquired from the above, November 1991). Private collection, Switzerland (acquired from the above, 22 December 1992); sale, Christie's, New York, 5 November 2013, lot 5. Acquired at the above sale by the present owners.

#### **EXHIBITED**

Basel, Galerie Beyeler, Homage to Francis Bacon, With Works By Picasso, Giacometti, González, Miró, Dubuffet, Tàpies, Rothko, June-September 1992. no. 42.

Kunstmuseum Basel, *Die Picassos sind dal*, March-July 2013, p. 144, no. 68 (illustrated in color, p. 144; illustrated in color on the exhibition poster). Washington, D.C., Smithsonian American Art Museum, *Crosscurrents: Modern Art from the Sam Rose and Julie Walters Collection*, October 2015-April 2016 (illustrated in color).

#### LITERATURE

D.D. Duncan, *Picasso's Picassos: The Treasures of La Californie*, Lausanne, 1961, p. 226 (illustrated).

J. Palau i Fabre, *Picasso: From the Minotaur to Guernica, 1927-1939*, Barcelona, 2011, pp. 349 and 446, no. 1073 (illustrated, p. 349; titled *Portrait of a Woman with Beret*).

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

Claude Picasso has confirmed the authenticity of this work.





Picasso mixing paints for Guernica in his Les Grands-Augustins studio, Paris, spring 1937. Photograph by Dora Maar. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

Pablo Picasso, Buste de Femme (Dora Maar), 1938. Hirschhorn Museum and Sculpture Garden, Smithsonian Institution, Washington D.C. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Marie-Thérèse Walter nursing Maya Picasso, Juan-les-Pins, spring 1936. Photograph by Picasso. Collection Maya Widmaier-Picasso. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS). New York.



The stylishly dressed and appealing young blonde in this painting is Marie-Thérèse Walter, since 1927 Picasso's mostly hidden mistress and the mother of his second child, their daughter Maya, who was a toddler when this canvas was painted in December 1937. "Marie-Thérèse incarnated a wild beauty, a sporty and healthy beautiful plant," Brigitte Léal has written. Always attentive to a girlfriend's particular taste in attire, and how it characterized her, Picasso has flattered Marie-Thérèse in a modishly cosmopolitan, scooped-neck dress trimmed with fur, while happily exploiting a more casual but crowning accessory in the shape of a jaunty, orange plaid beret, which he used to heighten the warm effect of her lavender-pink complexion and signature golden, shoulder-length tresses. "A crown of daffodils, an urchin's beret, or a cool straw hat for Marie-Thérèse," Léal observed, "painted like a Manet" (*Picasso and Portraiture*, exh. cat., The Museum of Modern Art, New York, 1996, pp. 387 and 389).

Nearly eleven years earlier, on the evening of 8 January 1927, like a god descending from Olympus to claim an enticing nymph who had caught his eye, Picasso walked up to Marie-Thérèse, then only seventeen-and-a-half years old, as she stood outside the Galeries Lafayette department store in Paris. "You have an interesting face. I would like to do a portrait of you," he told her. "I feel we are going to do great things together."

Thus began Picasso's grand amour fou, the kind of chance erotic adventure the surrealists touted for any man eager to experience the genuine rapture of love. The idea of such an encounter held special allure for Picasso during the late 1920s; he was worldly, successful, wealthy, and famous, but had become desperate to shake off the constraints of mid-life married living, in which he found himself coupled with a difficult woman whom he no longer loved, and whose





haut bourgeois tastes were far removed from his own inner bohemian proclivities. For several years at least, Picasso's relationship with his wife Olga Khokhlova, a Russian-born former ballerina in Diaghilev's troupe, had afforded him neither joy nor satisfaction. The advent of Marie-Thérèse suddenly offered Picasso the key to a new life; she inspired a profound transformation in his art as well. "Picasso probably didn't become a truly great erotic artist," David Sylvester has written, "one who transcends stereotypes and arrives at objectifying his own particular experience, until he started composing his celebrations of the joys of making love to Marie-Thérèse" ("Picasso II" in About Modern Art, New York, 1997, p. 413).

Picasso maintained strict secrecy in all matters relating to Marie-Thérèse, at first to shield their adulterous love from his wife, and thereafter to establish a guarded, protective sanctuary for his new private life. Few outside the artist's immediate circle knew of Marie-Thérèse's existence. Françoise Gilot, Picasso's later mistress and the mother of two more of his children, had occasional contact with Marie-Thérèse during the post-war period. In her memoir of the years she spent with Picasso, Gilot first revealed the significance of Picasso's relationship with this mystery woman, his great love at mid-career. "She became the luminous dream of youth, always in the background but always within reach, that nourished his work, Gilot wrote. "She was interested only in sports and didn't enter in any way into his public or intellectual life... She haunted his life, just out of reach poetically, but available in the practical sense whenever his dreams were troubled by her absence. She had no convenient reality; she was a reflection of the cosmos. If it was a beautiful day, the clear blue sky reminded him of her eyes. The flight of a bird symbolized for him the freedom of their relationship" (Life with Picasso, New York, 1964, p. 235).

Always attentive to a girlfriend's particular taste in attire, and how it characterized her, Picasso has flattered Marie-Thérèse in a modishly cosmopolitan, scoopedneck dress trimmed with fur, while happily exploiting a more casual but crowning accessory in the shape of a jaunty, orange plaid beret.

When Marie-Thérèse revealed to Picasso on Christmas Eve, 1934, that she was pregnant, his response included a promise to speed up the divorce proceedings that were already underway. A protracted stalemate thereafter ensued, however, when Picasso learned he was legally liable to surrender an unbearably large portion of his art assets to Olga. He even ceased painting and took up poetry instead. When Maya was born on 5 September 1935, Picasso was still enjoined from cohabiting with the infant's mother. Picasso eventually settled for a legal separation—he could not re-marry, but he was finally free to make ordinary living arrangements with his true love, however he pleased.

An attentive father to his infant daughter, Picasso appears to have enjoyed the domestic trappings of playing his part in a new family. Nevertheless, only a couple of months later, an encounter with very different kind of woman distracted him. Picasso's close friend the poet Paul Éluard introduced him, at a film opening, to a young photographer with a surrealist bent and a lively, contemporary-minded intellect. The daughter of a Serb father and a French mother, Henriette Theodora Markovitch called herself Dora Maar.

Picasso soon had two mistresses. Marie-Thérèse would continue to serve as his classically statuesque, blonde sun goddess, a perfect model, and by then the proven fertile, nurturing female presence who fulfilled his desire for a loving family. Dora would assume the role of his darkly surrealist, enigmatic lunar deity, and more intensely probative muse. Their complementary natures satisfied Picasso's most every need. "Dora was added onto Marie-Thérèse," Pierre Daix observed. "But in my opinion, the mother of Maya—and Maya,

too, of course—lost nothing... Dora would be the public companion, Marie-Thérèse and Maya continued to incarnate private life. Painting would be shared between them... Each woman would epitomize a particular facet of a period rich in increasingly dramatic repercussions" (*Picasso: Life and Art*, New York, 1993, p. 239).

Dora helped Picasso find the large second floor studio at 7, rue des Grands-Augustins, where the artist painted *Guernica* during May 1937. She also documented Picasso's progress on this mural in a series of photographs. Marie-Thérèse, for her part, figured prominently in Picasso's formulation of the imagery he worked into *Guernica*. She is the profile visage of shocked and terrified innocence, in both the female figure running across the lower right foreground, and directly above her, the girl holding a lamp to the carnage in the left half of the mural. In a different series of works, Dora became the Weeping Woman, emitting a cry from the heart at the cruelty of the world consuming her on all sides, including the manipulations of her new lover, the painter himself.

It was inevitable that Marie-Thérèse and Dora should eventually cross paths, and this indeed occurred in the Grands-Augustins studio while Picasso was working on *Guernica*. In her book, Gilot recounted Picasso's description of their confrontation. "Marie-Thérèse dropped in and when she found Dora there, she grew angry and said to her, 'I have a child by this man. It's my place to be here with him. You can leave right now." [Dora did not budge.] "Marie-Thérèse turned to Picasso and demanded, 'Make up your mind. Which one of us goes?' .... [Picasso considered] liked them both, for

Edouard Manet, A Bar at the Folies-Bergère, 1882. Courtauld Gallery, The Samuel Courtauld Trust, London.

Picasso painting a portrait of Marie-Thérèse Walter, France, January 1937.

Pablo Picasso, Seated Woman (Portrait of Marie-Thérèse Walter), 6 January 1937. Musée Picasso, Paris. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.







different reasons: Marie-Thérèse because she was sweet and gentle and did whatever I wanted her to do, and Dora because she was intelligent... I was satisfied with things as they were. I told them they'd have to fight it out for themselves. So they began to wrestle. It's one of my choicest memories" (quoted in, op. cit., 1964, pp. 210-211).

Having devoted a supreme effort to painting *Guernica* during May and early June 1937, Picasso took his summer holiday in Mougins—with Dora—where he returned to a more familiar and congenial theme, the *Femmes assises* and corollary series of *Femmes au chapeau*, picking up a thread that he had been treating on and off since the middle of the decade. During the summer in Mougins he created, in addition to portraits of Dora, paintings featuring Éluard's beautiful wife Nusch, and the striking American photographer Lee Miller (also a blonde), whom Roland Penrose had introduced to the artist. Following his return to Paris, Picasso painted, drew, and etched the *Femmes qui pleurent* in October, and seguing through a series of pensive Doras, resumed the *Femmes assises*. Marie-Thérèse made her reappearance in a small close-up profile, and a larger canvas in which she wears a striped beret and fur-decorated dress, both dated 3 December 1937.

On 4 December Picasso painted six more canvases of Marie-Thérèse, including the present portrait; two more followed the next day. The artist disclosed the existence of only one of this series to his cataloguer Zervos (vol. 9, no. 90); the others remained among Picasso's Picassos for the rest of his life. In each of these portraits the artist exaggerated the vertical prominence of Marie-Thérèse's nose, a feature he liked, but about which she tended to be sensitive, wishing she had been blessed with one of those prim, button noses that pretty Parisian girls liked to show off. Picasso painted these pictures either in his Paris studio, or perhaps in the country farmhouse at Le Tremblaysur-Mauldre, which the dealer Vollard had lent the artist; Picasso had to yield to Olga the château at Boisgeloup as part of their separation agreement. Picasso felt at home in the seclusion of Le Tremblay, and appreciated the peace and quiet it afforded his mistress and their young child, whom he would install there for weeks at a time, visiting them on weekends (3 through 5 December 1937 were in fact a Friday, Saturday, and Sunday). Marie-Thérèse dominated the artist's production that December. While he painted a weeping Suppliante-Dora-on 18 December (Musée Picasso, Paris), he completed only a single femme assise with Dora's features before end of the year, on 8 December (sold, Christie's New York, 7 November 2012, lot 20).

Dora famously represents the wartime face of Picasso's art, mirroring the artist's anxieties, fears, mistrust, and anger. Marie-Thérèse only occasionally appeared in works done in Royan during 1939-1940, and a couple of times more during the Occupation; in each instance Picasso's treatment is tender and naturalistic, unlike the cruel deformations to which he subjected Dora's features. Marie-Thérèse and Maya lived in an apartment Picasso had found for them on the boulevard Henri-IV at the eastern end of the Île Saint-Louis. In August 1944, as Allied forces approached Paris and street-fighting became rampant, Picasso, concerned for their safety, moved in with them. There he drew and painted the tomato plant that Marie-Thérèse kept on her windowsill—"a healthy, beautiful plant," so much like her—an apt symbol for hope and the day of Liberation that lay at hand.



Detail of the present lot.

Pablo Picasso, Portrait de Dora Maar, 1937. Musée Picasso, Paris. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

#### 27A

# JEAN METZINGER (1883-1956)

Tête de jeune fille

signed 'Metzinger' (lower right) oil and sand on canvas 28% x 23% in. (73.4 x 60.2 cm.) Painted *circa* 1914

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

#### **PROVENANCE**

Carstairs (Carroll) Galleries, New York (by 1915). John Quinn, New York; Estate sale, American Art Association, Inc., 9-12 February 1927, lot 247.

Anon. sale, Sotheby's, New York, 13 November 1996, lot 223.

James Annenberg Levee, Florida; sale, Christie's, New York, 14 May 1999, lot 683

Acquired at the above sale by the present owner.

#### EXHIBITED

New York, Carstairs (Carroll) Galleries, *Third Exhibition of Contemporary French Art*, March-April 1915, no. 37.

#### LITERATURE

(possibly) F. Watson, *John Quinn: Collection of Paintings, Watercolors, Drawings and Sculpture*, New York, 1926, p. 11 (titled *Head of a Woman*).

The late Bozena Nikiel confirmed the authenticity of this work.



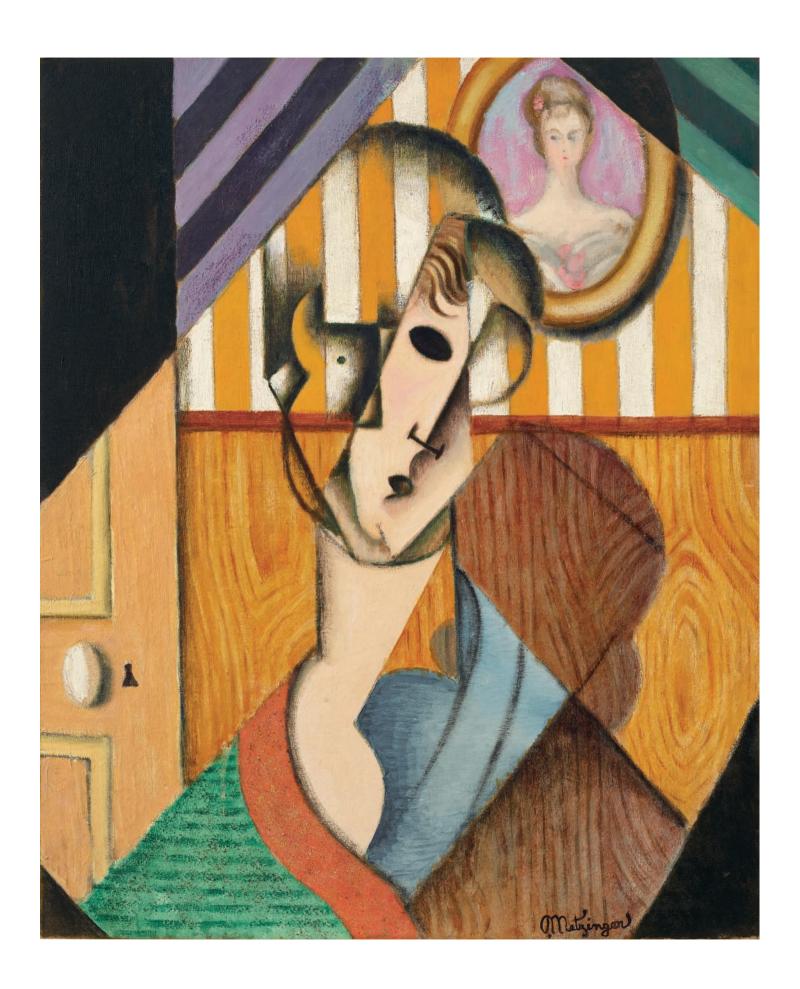
Juan Gris, *La table de musicien*, May 1914. Formerly in the Collection of Peggy and David Rockefeller, The Metropolitan Museum of Art, New York.

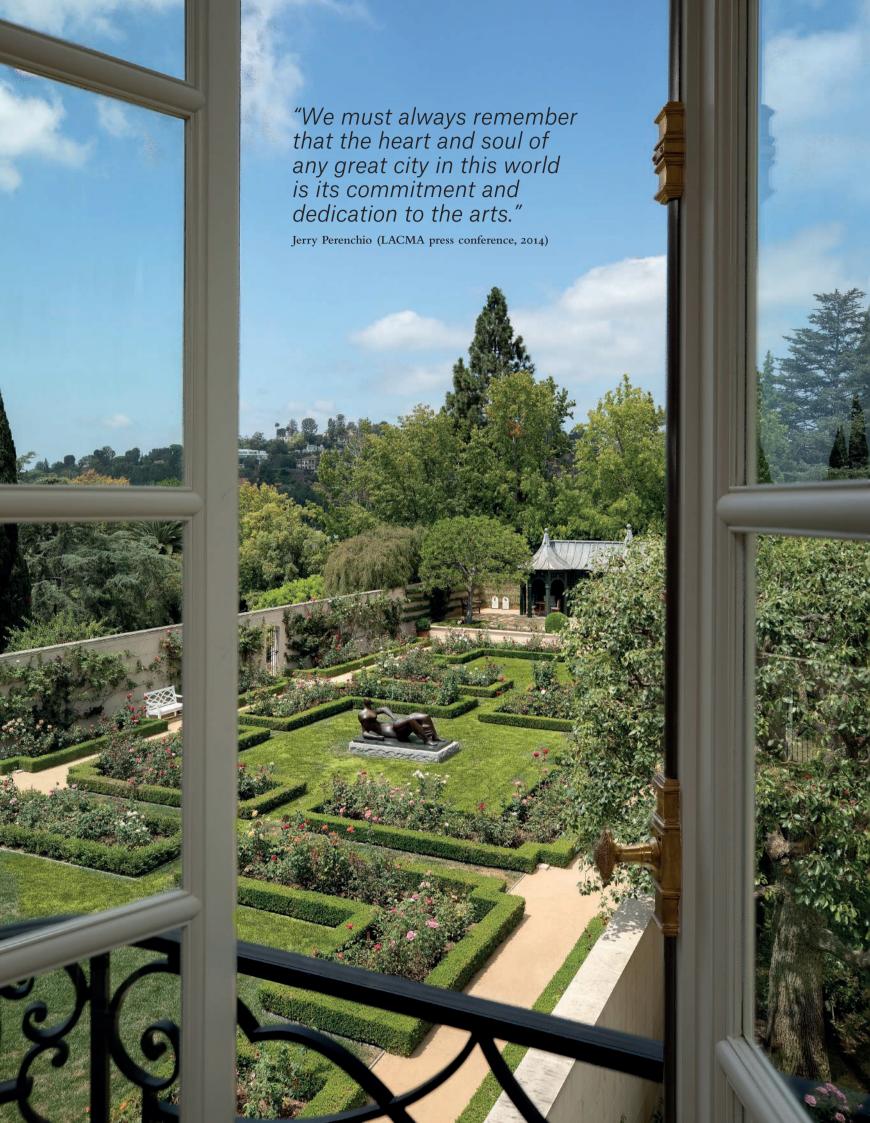
Although credit for the invention of cubism lies unequivocally with Picasso and Braque, it was Jean Metzinger more than any other painter who took the helm in formulating a cubist school of painting and codifying its ideas in writing. In 1911, he organized a group of like-minded artists—Delaunay, Léger, Gleizes, Le Fauconnier, and himself—to exhibit together at the Salon d'Indépendants, officially launching the cubist movement in Paris; the next year, he was a driving force behind the Section d'Or exhibition at the Galerie la Boétie, the most comprehensive manifestation of cubism before the war. Along with Gleizes, moreover, Metzinger was the co-author of *Du Cubisme* (1912), which articulated fully for the first time a philosophical basis for this radically new pictorial language.

Metzinger's rational, intellectual approach to cubism informed his painting as well as his organizing, theorizing, and writing. Apollinaire noted in 1913 that Metzinger's art, "always more and more abstract, but always charming, raises and attempts to solve the most difficult and unforeseen problems of aesthetics" (quoted in *Jean Metzinger in Retrospect*, exh. cat., University of Iowa Museum of Art, Iowa City, 1985, p. 44). In the present canvas, Metzinger contrasted a cubist interpretation of a woman's head and bust, dissected into their component geometric parts, with a naturalistic rendering of the same subject, framed and hung on the wall—the old artistic idiom giving way to the new. The striped curtains that open onto the scene and the door at the left with its prominent keyhole visualize the notion that Metzinger was unlocking for the viewer the mysteries of cubism, rendering its complex principles lucid and intelligible.

The space of the painting is built up from variously patterned planes, most prominently the striped wallpaper and wood-grain paneling, which evoke Gris's contemporaneous experiments in both *papier collé* and oils. The cubist head is presented simultaneously as an abstract, transparent form and a solid object in space, shaded volumetrically and casting a shadow; the dominant oval is repeated in the elliptical frame that surrounds the painting-within-a-painting, heightening the play of reality versus representation.

The earliest private owner of *Tête de jeune fille* was the American lawyer John Quinn, who may have acquired the canvas from Carstairs (Carroll) Galleries in New York after it was exhibited there in 1915. A prominent figure in progressive art circles, Quinn assembled a collection of some 2500 paintings, drawings, and sculptures between 1911 and 1924, including works by all the major cubists and a trove of Brancusi sculptures. Quinn served as legal counsel for the landmark 1913 Armory Show, successfully lobbying for revisions to the tariff laws on modern art imported from Europe.





# THE COLLECTION OF A. JERROLD PERENCHIO

With determination, verve, and an exceptional creative spark, A. Jerrold "Jerry" Perenchio (1930-2017) became one of the world's most successful media figures. In the latter decades of the twentieth century, Perenchio rose from the ranks of Hollywood talent agents to achieve one stunning industry success after another. He also became a collector of world-class Impressionist, Modern and decorative art, as well as a leading philanthropist in Los Angeles. "For a long time, I thought he was lucky," said friend and revered American singer Andy Williams. "But how could somebody sustain a lucky streak for that long? Finally, I realized that he wasn't lucky. He was just smart."

Perenchio's journey as a collector of both fine and decorative art was closely linked to the trajectory of his success in the world of entertainment and media. His interest in art originated during his early days as a junior talent agent at MCA, when he was assigned to accompany British actor Charles Laughton during a U.S. theatrical tour. Laughton, a collector of Modern art, invited Perenchio to visit galleries and museums with him as they traveled the country together. "A lot of it I didn't really understand, I didn't get it, but other things I did" Perenchio recalled of being introduced to art and artists by his generous and knowledgeable guide. "He gave me books; I studied and would read on the road with him."

Perenchio soon became fascinated with the beauty and vibrancy of masterpieces from across the centuries. His close friendship Andy Williams—also an avid collector—sparked his passion for acquiring art. As Perenchio's industry success grew, he was able to build his own striking assemblage of masterworks, with a strong focus on painting, works on paper, and sculpture of the late 19th and early 20th centuries. Encompassing major works by figures including Claude Monet, Édouard Manet, Pierre Bonnard, Paul Cézanne, Pablo Picasso, and Edgar Degas, the collection was a source of constant inspiration and joy. "Next to my family and friends," Perenchio said of his treasured pieces, "they are the most important things to me."

This passion extended to his purchase of the former Kirkeby Estate in Bel Air. Originally commissioned in 1930, the home was designed by architect Sumner Spaulding as a grand Louis XV-style residence. It was the perfect backdrop for showcasing a museum-quality art collection—Henry Moore's monumental Reclining Figure nestled in the exquisitely-maintained rose garden; August Rodin's Eve standing gracefully in the marble-lined formal entry; the salon-style living rooms accented with furniture by Diego Giacometti; and the walls throughout adorned with a preeminent collection of Impressionist and Modern art.

For years, Perenchio was one of California's leading charitable benefactors. "He was very influential in the philanthropic world, as people know, but most of his philanthropy was anonymous. I don't know if we'll ever know the extent of it," noted Michael Govan, Director of the Los Angeles County Museum of Art (LACMA). "But I can say in my own experience, he was perhaps the most philanthropic person I've ever worked with... He combined this hard-driving success and goal orientation in philanthropy with extreme generosity and encouragement."

Among the many beneficiaries of Perenchio's charitable giving were the Ronald Reagan Presidential Foundation, the Ronald Reagan UCLA Medical Center, the Walt Disney Concert Hall, the Los Angeles Opera, and environmental organizations such as the Natural Resources Defense Council. Perenchio was forever mindful of the many opportunities he found in Los Angeles, and stood as one of the city's most ardent champions.

In a rare press appearance in 2014, Perenchio announced a promised gift of nearly 50 European masterworks to LACMA. "I never put my name on anything," the collector said at the time. "In this case, I've decided that it's worth a temporary step into the spotlight to encourage other collectors to give to LACMA and support the fundraising." The bequest, which includes some of the most significant works from his collection, will anchor LACMA's new permanent building, slated for completion in 2023. "I have lived in Los Angeles for over seventy years," he wrote in the foreword to a subsequent book on the bequest. "It is where I was educated and raised my family, and it is a city that helped make my career possible. It gives me great pleasure to give something back."

Two years after his historic pledge, Perenchio furthered his generosity to LACMA with a \$25 million gift that, together with another substantial donation by benefactor Elaine Wynn, became the largest gift in the museum's history.

It was integrity, hard work, and accomplishment—rather than any quest for fame—that drove Perenchio throughout his prodigious career. "Hire people smarter and better than you," he urged in Rules of the Road, a typed list of twenty dictums distributed to his employees, and "rely on your instincts and common sense." When Perenchio received an honorary doctorate in fine arts from California State University, Fresno, in 2011, he encouraged graduating students to dream big, and promised that success would come with "lots of hard work, perseverance, mentoring, faith, ambition, and a good dose of luck." In his closing comments he cited rule number twenty from Rules of the Road, which aptly summarized Perenchio's approach to life "Always, always take the high road. Be tough but fair and never lose your sense of humor."

It was a winning combination that served as the bedrock of Perenchio's tremendous personal success. He was a bold thinker who challenged conventions, and his generous spirit will continue to resonate through the auction of his private collection of fine and decorative art. All net proceeds will go to the Perenchio Foundation, whose principal mission is to support visual and performing arts programs and institutions located in Los Angeles County.

View of the Henry Moore Reclining Figure in Mr. Perenchio's rose garden at his home, Chartwell. Reproduced by permission of The Henry Moore Foundation. © The Henry Moore Foundation. All Rights Reserved, DACS 2018 / www.henrymoore.org.

# THE COLLECTION OF A. JERROLD PERENCHIO

#### 28A

# HENRY MOORE (1898-1986)

Family Group

signed 'MOORE' (on the back of the base) bronze with brown and green patina Height: 5% in. (14.5 cm.) Conceived in 1945 and cast by 1957

\$400,000-600,000

#### PROVENANCE

Alexander Liberman, New York.

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

Mr. and Mrs. John Hay Whitney, New York (acquired from the above, 30 September 1968); Estate sale, Sotheby's, New York, 10 May 1999, lot 33. Acquired at the above sale by the late owner.

#### LITERATURI

W. Grohmann, *The Art of Henry Moore*, London, 1960, pp. 8 and 137-142, no. 121 (large terracotta version illustrated).

J. Hedgecoe and H. Moore, *Henry Moore*, New York, 1968, p. 163 (stone version illustrated, p. 162).

I. Jianou, Henry Moore, Paris, 1968, p. 74, no. 222.

R. Melville, *Henry Moore, Sculpture and Drawings, 1921-1969*, New York, 1970, p. 352, no. 343 (terracotta version illustrated, p. 160; large terracotta version illustrated, p. 164, no. 354).

G.C. Argan, *Henry Moore*, New York, 1971, no. 81 (another cast illustrated; terracotta version illustrated, no. 83).

J. Iglesias del Marquet, *Henry Moore y El Inquietante Infinito*, Barcelona, 1979, p. 50, no. 33 (large terracotta version illustrated).

H. Moore, *Henry Moore: Sculpture*, New York, 1981, p. 95, no. 178 (large terracotta version illustrated).

W.S. Lieberman, *Henry Moore: 60 Years of His Art*, New York, 1983, p. 62 (large version illustrated, p. 63).

D. Sylvester, ed., *Henry Moore: Complete Sculpture 1921-1948*, London, 1988, vol. 1, p. 14, no. 235 (large terracotta version illustrated, p. 150, no. 265).

J. Hedgecoe, *Henry Moore: A Monumental Vision*, Cologne, 2005, p. 210, no. 237 (another cast illustrated).



Harlow Family Group, 1954-1955, outside St. Mary of Latton Church, Harlow, circa 1956. Attributed to John Hedgecoe. The Henry Moore Foundation Archive. Art: © The Henry Moore Foundation. All Rights Reserved, DACS 2018 / www.henry-moore.org.

Henry Moore conceived the theme of the Family Group for a public commission related to the building of new towns and schools in Britain before the Second World War. It was not until 1944, however, at the height of the conflict, that funding for the project seemed likely to become available. Moore modeled in terracotta the initial series of eight Family Groups. The end of the war in Europe, in May 1945, prompted him to create six more models; in 1947 he enlarged three of these terracottas, including the one pertaining to the present sculpture, to produce the first bronze editions.

The Family Group sculptures celebrate the nation's return to peacetime well-being and the pleasures of family life. They express a renewed emphasis on fundamental humanist values, while providing an aesthetic model for community spirit and co-operation, with the promise of progressive social services for all. These sculptures rejoice not only in the birth of a child—Moore's daughter Mary, his only offspring, was born in 1946—but in the creation of new young families as well. After a half-decade of wartime casualties and a low birth rate, to once again become fruitful and multiply was a crucial requirement for the economic and social revival of Britain during the post-war era.

When Moore chose to enlarge two of the Family Group maquettes to life-size for installation at schools in Stevenage (1947) and Harlow (1955), he opted for the iconic simplicity of a triadic configuration (Lund Humphries, nos. 269 and 365). The four-figure groups, however, outnumber the three-member families almost two to one among the terracotta models. The combination of both parents plus two children, one of each sex, was capable of generating more varied arrangements, with increased potential for emotional expression.

"This Family Group [the present sculpture] is rather far removed from the others in its formal aspects," Will Grohmann wrote. "The man's chest is an open hollow; the woman's right breast is negatively modeled, the left positively; the legs are as rigid as the string-boards of a church pew. The boy standing between his father's knees is statuesquely simplified, the child sitting on his mother's lap is reaching with his left hand for her open breast, but the hand is lost in the bulk of the mother's body. The expression of the group is archaic, mute; the human relationship between the four beings is expressed only through the convergent attitude of the figures and through the alternations of solid shapes and hollows. The woman's hollow is fruitfulness, the man's is spirit" (op. cit., 1960, p. 142).



# THE COLLECTION OF A. JERROLD PERENCHIO

#### 29A

# HENRY MOORE (1898-1986)

Reclining Figure

signed and numbered 'Moore 4/9' (on the top of the base); inscribed with foundry mark 'Morris Singers Founders London' (on the back of the base) bronze with brown and green patina Length: 97 in. (246.3 cm.) Height: 46% in. (117 cm.) Conceived in 1982 and cast in the artist's lifetime

# \$8,000,000-12,000,000

#### **PROVENANCE**

Private collection, United States. Mr. and Mrs. John Hay Whitney, New York (acquired from the above); Estate sale, Sotheby's, New York, 10 May 1999, lot 141. Acquired at the above sale by the late owner.

#### LITERATURE

A. Bowness, ed., *Henry Moore: Complete Sculpture 1980-86*, London, 1988, vol. 6, p. 30, no. 677a (other casts illustrated, pl. 26-27 and 31; detail of another cast illustrated, pl. 28).

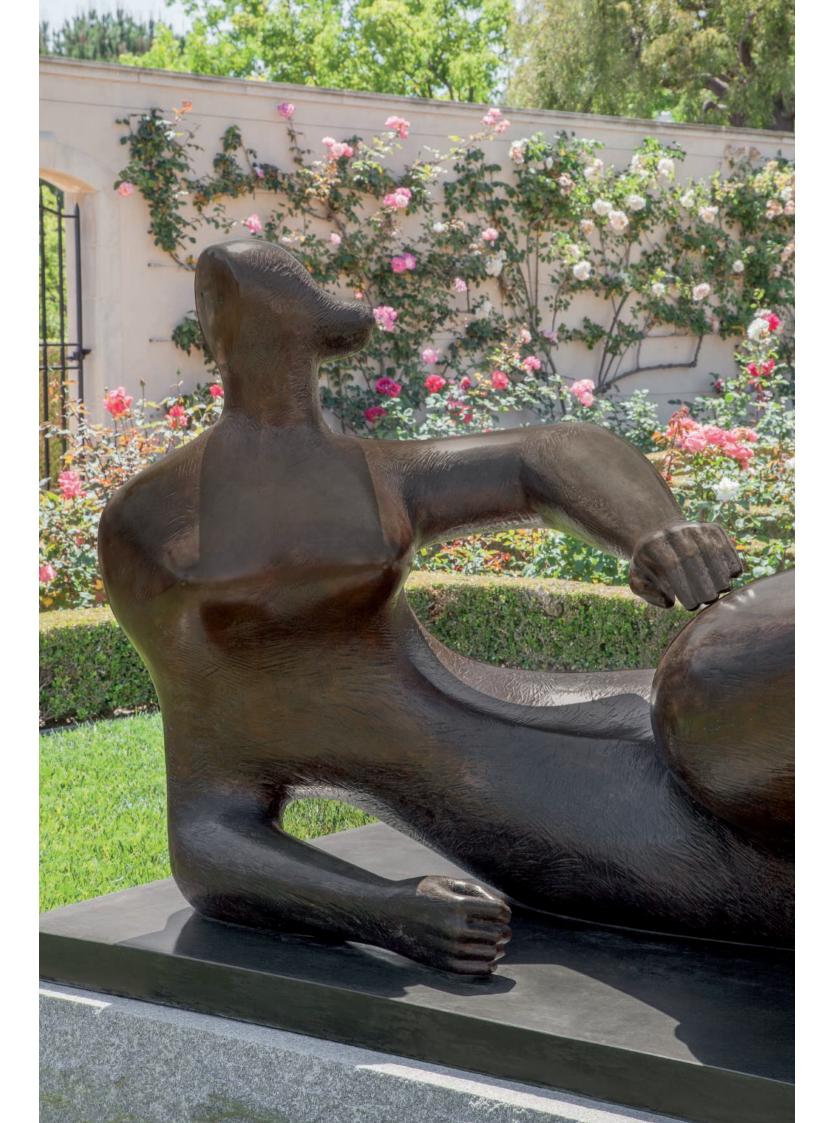
D. Mitchinson, *Henry Moore*, Martigny, 1989, p. 77 (another cast illustrated, pp. 258-259; illustrated in color on the cover).

D. Mitchinson, ed., *Celebrating Moore: Works from the Collection of the Henry Moore Foundation*, London, 1998, p. 319, no. 246 (another cast illustrated in color).

Of the ten casts of the present sculpture, three can be found in public institutions including, The Henry Moore Foundation, Much Hadham; The Fondation Pierre Gianadda, Martigny and The Museo de Arte Contemporáneo, Caracas.

A reclining figure can recline on any surface. It is free and stable at the same time. It fits in with my belief that sculpture should be permanent, should last for an eternity

- Henry Moore









Foldout: Detail of the present lot.

Chacmool figure, Mayan-Toltec limestone carving originating from the Temple of the Planet Venus. Museo Nacional de Antropología, Mexico City. Photo: DeAgostini / Getty Images.

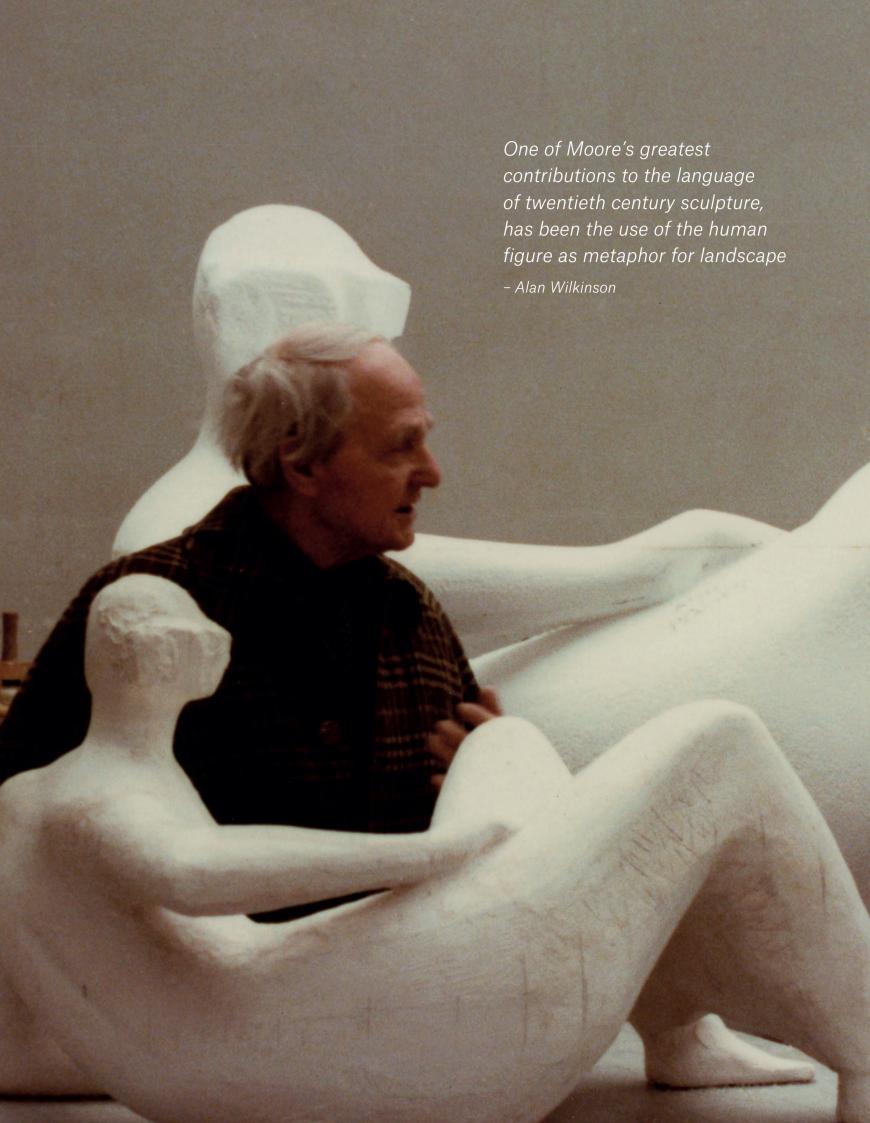
Henry Moore in 1979 with the plaster Working Model for Reclining Figure: Angles, 1975-1977, and its full-size enlargement. Photo courtesy of the Henry Moore Foundation. Reproduced by permission of The Henry Moore Foundation. © The Henry Moore Foundation. All Rights Reserved, DACS 2018 / www.henry-moore.org.

Responding to a sound nearby, a person entering the room perhaps, this young woman has turned her head to gaze upon her visitor, while beginning to raise her arm in greeting. *Reclining Figure* of 1982 is Henry Moore's definitive, culminating statement of this recumbent pose, restful but animated with anticipation, which had fascinated him for nearly sixty years. In 1923, while a student in London, Moore purchased a recently published German book on Mexican art, and was immediately drawn to an illustration of the Chacmool, a thousand-year-old sandstone carving of the Toltec-Mayan rain spirit, displayed today in the Museo Nacional de Antropología in Mexico City. He came across a plaster cast of the original sculpture two years later while visiting the Musée d'Ethnographie du Trocadéro (today the Musée de l'Homme) in Paris. "It was the pose that struck me"—Moore later recalled to Alan Wilkinson—"this idea of a figure being on its back and turned upwards to the sky instead of lying on its side...its stillness and alertness, a sense of readiness—and the whole presence of it, and the legs coming down like columns" (Henry Moore: Writings and Conversations, Berkeley, 2002, p. 98).

The Chacmool, Moore told Wilkinson, was "undoubtedly the one sculpture which most influenced me in my early work" (*ibid.*). Indeed, the power of this pre-Columbian carving guided Moore throughout his career, with the result that the female figure in various states of repose became this sculptor's primary, signature theme. The present *Reclining Figure*, together with *Reclining Woman: Elbow*, 1981, and *Draped Reclining Mother and Baby*, 1983 (Lund Humphries, nos. 810 and 822) are Moore's final, monumental representations of his lifelong dedication to this idea

Moore began modeling maquettes and the interim-sized working models for *Reclining Figure* in 1975 (Lund Humphries, nos. 673-677). These initial essays bear the subtitles "Angles" (facing left, focusing on the upright upper body and elbow) and "Prop" (facing right, with a stanchion-like device that supports her raised arm, not present in the final version). While the upper body of each woman appears unclothed, a skirt-like curtain of fabric is stretched between her legs, above the ankles and beyond her spread knees.

"The human figure is the basis of all my sculpture," Moore declared, "and that for me means the female nude." In the great majority of the sculptor's works the female figure is seen sitting or reclining, a preference that initially stemmed from his desire to work in stone, for the practical concern that a carved standing figure is structurally weak at the ankles. "But with either a seated or reclining figure one doesn't have this worry," Moore explained. "And between them are enough variations to occupy any sculptor for a lifetime... Of the three poses the reclining figure gives the most freedom, compositionally and spatially. The seated figure must have something to sit on. You can't free it from its pedestal. A reclining figure can recline on any surface. It is free and stable at the same time. It fits in with my belief that sculpture should be permanent, should last for an eternity" (D. Mitchinson, ed., *Henry Moore Sculpture, with Comments by the Artist*, London, 1981, p. 86).







Since the time of Ingres, Delacroix, and Renoir, and during the 20th century in the art of Maillol and Matisse, the tradition of the recumbent female figure in European art has been related to the Orientalist fantasy of the odalisque, the nude or partly clad but always desirable harem girl, playing her part in a show of veiled or overt eroticism. Moore's conception of the reclining woman, even when unclothed, runs counter to this conception. "I am not conscious of erotic elements in [my work], and I have never set out to create an erotic work of art," Moore stated. "I have no objection to people interpreting my forms and sculptures erotically...but I do not have any desire to rationalize the eroticism in my work, to think out consciously what Freudian or Jungian symbols may lie behind what I create" (quoted in A. Wilkinson, ed., op. cit., 2002, p. 115).

"Moore always honors and never humiliates his feminine subjects," Albert E. Elsen stated. "They are sensual but not flagrantly or even coyly erotic" (Modern European Sculpture 1918-1945, New York, 1978, p. 50). No other great artist of the 20th century was as sympathetic as Moore to the complex and multi-dimensional lives of women, and respectful of their supremely important roles in human society. Surely none other so consistently and monumentally expressed his awe and veneration of their miraculous life-giving and nurturing powers.

"These reclining women are not the reclining women of a Maillol or a Matisse," Will Grohmann wrote. "They are women in repose but also something more profound...the woman as the concept of fruitfulness, the Mother Earth. Moore, who once pointed to the maternal element in the 'Reclining Figures', may well see in them an element of eternity, the 'Great Female', who is both birth-giving nature and the wellspring of the unconscious... To Henry Moore, the 'Reclining Figures' are no mere external objects; he identifies himself with them, as well as the earth and the whole realm of motherhood" (*The Art of Henry Moore*, London, 1960, p. 43).

Moore's treatment of the horizontal configuration, even when the reclining subject is in state of serene repose, suggests that plastic energy is being transmitted from one end to the other along the length of the form. David Sylvester believed that an archaic and deeplyembedded vein of mythical inspiration is manifest in Moore's reclining figures. "Personifications such as river-gods of nature's flowing energy are traditional pretexts for sculptures of reclining figures," he wrote. "Moore's figures, of course, represent nothing but themselves, but are made to look as if they themselves had been shaped by nature's energy. They seem to be weathered, eroded, tunneled-into by the

action of wind and water... Moore's reclining figures are not supine; they prop themselves up, are potentially active. Hence the affinity with river-gods: the idea is not simply that of a body subjected to the flow of nature's forces, but of one in which those forces are harnessed" (*Henry Moore*, exh. cat., Tate Gallery, London, 1968, p. 5).

For Moore, woman is landscape, landscape is woman—his forms in his reclining figures evoke the rolling hills, fields, and vales of the sculptor's native Hertfordshire. "One of Moore's greatest contributions to the language of twentieth century sculpture," Alan Wilkinson claimed, "has been the use of the human figure as metaphor for landscape" ("Henry Moore's Reclining Women," *National Gallery of Canada Annual Bulletin*, vol. 1, 1977-1978).

"I want to be quite free of having to find a 'reason' for doing the Reclining Figures," Moore declared, "and freer still of having to find a 'meaning' for them. The vital thing for an artist is to have a subject that allows him to try out all kinds of formal ideas—things that he doesn't yet know about for certain but wants to experiment with, as Cézanne did in his 'Bather' series. In my case the reclining figure provides chances of that sort. The subject matter is given. It's settled for you, and you know it and like it, so that within the subject that you've done a dozen times before, you are free to invent a completely new form-idea" (quoted in J. Russell, *Henry Moore*, London, 1968, p. 48).

Of all Moore's subjects, only the *Reclining Woman* possessed the plasticity of form, as well as the thematic significance, that could bear the weight of these many inferences, and sustain the profound and far-reaching metaphor by which our bodies, as the sculptor tells us, become the world. While other themes came, went, and returned in Moore's work, John Russell rightly asserted that "the obsession with the Reclining Figure has stayed with Moore forever" (*ibid.*, p. 48).

Another view of the present lot.

Henry Moore, Reclining Figure: Elbow, 1981. Sold, Christie's New York, 6 November 2008, lot 10. Reproduced by permission of The Henry Moore Foundation. © The Henry Moore Foundation. All Rights Reserved, DACS 2018 / www.henry-moore.org.

## THE COLLECTION OF A. JERROLD PERENCHIO

#### 30A

#### CAMILLE PISSARRO (1830-1903)

Paysannes dans les champs, Pontoise

signed and indistinctly dated 'C. Pissarro' (lower left) oil on canvas  $18\% \times 21\%$  in. (46.5 x 55.7 cm.) Painted in 1880

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

#### PROVENANCI

Victor Vignon, Paris (probably acquired from the artist). Galerie Durand-Ruel et Cie., Paris (acquired from the above, 22 April 1891).

Potter Palmer, Chicago (acquired from the above, 29 April 1892). Galerie Durand-Ruel et Cie., Paris (acquired from the above, 16 June 1892).

Aynard Collection, Paris (acquired from the above, 28 June 1892). Galerie Durand-Ruel et Cie., Paris (acquired from the above, 14 June 1894).

Durand-Ruel Galleries, New York (acquired from the above, Spring 1897 and until at least 1949).

Baron Louis de Chollet, Fribourg, Switzerland (probably acquired from the above, late 1950s).

Sam Salz, Inc., New York (acquired from the above, December 1963). Acquavella Galleries, Inc., New York (acquired from the above, February 1964).

Mr. and Mrs. F.C. Hixon, San Antonio (acquired from the above, 1968 and until at least 1978).

William Beadleston, Inc., New York.

Ralph Vallone Jr., Puerto Rico.

Anon. sale, Sotheby's, New York, 14 November 1984, lot 15. Acquired at the above sale by the late owner.



Vincent Van Gogh, *Paysanne liant des gerbes (d'après Millet)*, 1889. Van Gogh Museum, Amsterdam.

#### **EXHIBITED**

San Antonio, Marian Koogler McNay Art Institute (on Ioan 1970 and 1978). London, The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), XIX and XX Century French Paintings and Drawings, November-December 1963, p. 11, no. 10 (illustrated, p. 12).

New York, Acquavella Galleries, Inc., Four Masters of Impressionism, November-October 1968, no. 24 (illustrated in color).

#### LITERATURE

L.R. Pissarro and L. Venturi, *Camille Pissarro: Son art—son oeuvre*, Paris, 1939, vol. I, p. 153, no. 515 (illustrated, vol. II, pl. 106; with incorrect dimensions).

R.R. Brettell, *Pissarro and Pontoise*, London, 1990, p. 191. J. Pissarro and C. Durand-Ruel Snollaerts, *Pissarro: Catalogue critique des peintures*, Paris, 2005, vol. II, p. 425, no. 638 (illustrated in color; with incorrect dimensions).

Around 1880, as the first full decade of Impressionism drew to a close, Pissarro embarked upon an intensive period of aesthetic exploration. His brushwork evolved toward a densely packed web of small touches in lieu of the loose, irregular handling of Impressionist practice; his landscape production dwindled in favor of large-scale figure painting, and he increasingly incorporated preparatory drawing, print-making, and studio work into his creative process. "These varied interests suggest a fundamental questioning of the kind of painting normally associated with Impressionism, the *plein air* sketch," Richard Brettell has written, "and a more complicated, highly mediated relationship with 'reality' than a simple optical one" (op. cit., 1990, p. 184). This sea-change in Pissarro's approach is clearly manifest in the present Paysannes dans les champs, painted in 1880 and sold the following year

Depicting an open field bordering a copse of tall trees near the artist's long-time home at Pontoise, the canvas is a new version—created in the studio—of a composition that Pissarro had painted en plein air in 1875 and shown four years later at the Fourth Impressionist Exhibition (Pissarro and Durand-Ruel Snollaerts, no. 414). Although the landscape motif is nearly identical in both canvases, Pissarro here systematized the brushwork and purified the color harmonies, brightening the prevailing blues and greens and adding a sequence of complementary orange accents, to imbue the scene with a heightened sense of structure and recessive space. Whereas the human protagonists in the older painting are mere specks in the landscape, now they are rendered as volumetrically modeled forms almost classicizing in their solidity—with a central role in organizing the composition. The peasant woman at the left, stooping gracefully to fill her harvest basket, provides the viewer with a point of entry into the scene; her companion swivels around to observe the duo with a mule in the middle distance, her gaze drawing our own eye into depth. "Pissarro chose one of his most Impressionist pictures," Brettell has concluded, "enlarged the figures, and ordered the facture to produce a masterpiece in no way related to the casual, plein air aesthetic of the earlier picture" (ibid., p. 191).



### THE COLLECTION OF A. JERROLD PERENCHIO

#### 31A

### **AUGUSTE RODIN (1840-1917)**

Eve, grand modèle-version sans rocher à la base rectangulaire

signed 'A. Rodin' (on the top of base); inscribed with foundry mark 'Alexis. Rudier. Fondeur. Paris' (on the back of the base); with raised signature 'A. Rodin' (on the underside) bronze with brown and green patina

Height: 67% in. (172 cm.)

Conceived in 1881 and cast between 1925-1935

#### \$6,000,000-8,000,000

#### PROVENANCE

Georges-Eugène Renand, Paris.

Georges Renand, Paris (by descent from the above by 1968); Estate sale, Hôtel Drouot, Paris, 20 November 1987, lot 31.

Harry Krampf, Paris (acquired at the above sale); sale, Sotheby's, New York, 16 November 1998, lot 58.

Acquired at the above sale by the late owner.

#### LITERATURE

- O. Mirbeau, et al., *Auguste Rodin et son œuvre*, Paris, 1900, p. 3 (another cast illustrated).
- C. Mauclair, *Auguste Rodin: The Man, His Ideas, His Works*, London, 1905, p. 14 (another cast illustrated, p. 12).
- J. Cladel, *Auguste Rodin: L'oeuvre et l'homme*, Brussels, 1908, p. 159, no. 1899 (another cast illustrated; marble version illustrated).
- R.M. Rilke, *Auguste Rodin*, Leipzig, 1920, nos. 22 and 23 (another cast illustrated).
- L. Bénédite, *Rodin: A Series of 60 Photogravure Plates*, London, 1924, no. XIV (another cast illustrated).
- R. Butler, *Rodin: The Shape of Genius*, London, 1933, pp. 159-62, 188, 264, 336, 338, 340, 355, 402, 404 and 416 (another cast illustrated, p. 161, no. 66; another cast illustrated *in situ* at a 1899 Brussels exhibition, p. 338, no. 139).
- J. Cladel, *Rodin: Sa vie glorieuse et inconnue*, Paris, 1936, pp. 142-143. G. Grappe, *Le Musée Rodin*, Monaco, 1944, p. 141, no. 44 (another cast illustrated).
- M. Aubert, *Rodin: Sculptures*, Paris, 1952, p. 21 (another cast illustrated). P.L. Grigau, "Rodin's Eve" in *Bulletin of the Detroit Institute*, 1953-1954, vol. 33, pp. 14-16 (another cast illustrated, p. 15).
- A.E. Elsen, *Rodin*, New York, 1963, p. 49 (another cast illustrated, p. 51). A.E. Elsen, *Auguste Rodin: Readings on His Life and Work*, New Jersey, 1965, p 164.
- B. Champigneulle, *Rodin*, London, 1967, p. 71 (another cast illustrated, no. 23).
- I. Jianou and C. Goldscheider, *Rodin*, Paris, 1967, p. 89 (plaster version illustrated, p. 134, no. 17).
- R. Descharnes and J.-F. Chabrun, *Auguste Rodin*, New York, 1967, pp. 98-99 (another cast illustrated).
- J.L. Tancock, *Rodin Museum Handbook*, Philadelphia, 1969, p. 31, no. 7. L. Goldscheider, *Rodin: Sculpture and Drawing*, London, 1970, p. 33, no. 11 (another cast illustrated).
- J.L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, pp. 148-157, no. 8 (another cast illustrated).
- J. de Caso and P.B. Sanders, *Rodin's Sculpture: A Critical Study of the Spreckels Collection*, San Francisco, 1977, pp. 17, 27 and 142-147, no. 21 (plaster version illustrated twice).

- A.E. Elsen, *In Rodin's Studio: A Photographic Record of Sculpture in the Making*, New York, 1980, pp. 24, 31 and 165-166, no. 25 and 26 (another cast illustrated).
- C. Vincent, "Rodin at the Metropolitan Museum of Art: A History of the Collection" in *The Metropolitan Museum of Art Bulletin*, 1981, vol. 38, no. 2 (another cast illustrated).
- R. Barletta and M. Carra, *Le Post-Impressionisme*, Paris, 1981, p. 104 (another cast illustrated).
- M. Hanotelle, *Paris/Bruxelles: Rodin et Meunier*, Paris, 1982, pp. 59 and 202 (another cast illustrated, p. 58)
- A.E. Elsen, *The Gates of Hell by Auguste Rodin*, Stanford, 1985, pp. 74-78 (another cast illustrated, no. 64).
- H.H. Arnason, *History of Modern Art*, New York, 1986, p. 92, no. 123 (marble version illustrated).
- N. Barbier, *Marbres de Rodin: Collection du Musée*, Paris, 1987, p. 198, no. 85 (marble version illustrated).
- A. Beausire, *Quand Rodin exposait*, Paris, 1988, pp. 82-85, 95, 148, 153, 156, 196, 199, 208, 215, 235, 253, 273, 295, 315 and 346 (another cast illustrated *in situ* at a 1899 Brussels exhibition, p. 153, no. 37).
- J.L. Tancock, *The Sculptures of Auguste Rodin: The Collection of the Rodin Museum*, Philadelphia, 1989, pp. 32, 69 and 148-157, no. 8 (another cast illustrated).
- D. Finn and M. Busco, *Rodin and His Contemporaries: The Iris & B. Gerald Cantor Collection*, New York, 1991, p. 46 (detail of another cast illustrated; marble version illustrated on the cover).
- R. Butler, *Rodin: The Shape of Genius*, New Haven, 1993, pp. 159-162, 188, 336 and 338-340 (plaster version illustrated, p. 161, no. 66; another cast illustrated *in situ* at a 1899 Brussels exhibition, p. 338, no. 139).
- A.E. Elsen, Rodin's Art: The Rodin Collection of the Iris and Gerald Cantor Center for Visual Arts at Stanford University, New York, 2003, pp. 187-191 and 252, no. 41 (another cast illustrated, p. 187).
- A.E. Elsen, Rodin's Art: The Rodin Collection of the Iris and Gerald Cantor Center for Visual Arts at Stanford University, Stanford, 2003, p. 4, no. 51 (another cast illustrated; motif illustrated as The Gates of Hell, no. 6). R. Masson and V. Mattiussi, Rodin, Paris, 2004, pp. 36 and 38 (another
- cast illustrated, p. 39; detail illustrated, p. 152).

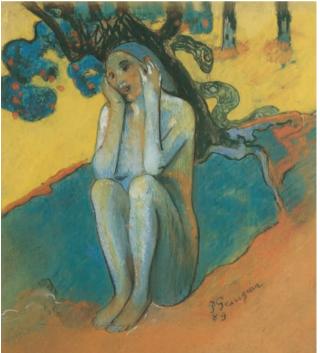
  A. Le Normand-Romain, *The Bronzes of Rodin: Catalogue of Works in the Musée Rodin*, Paris, 2007, vol. I, pp. 339-340 (other casts illustrated, pp. 338-340).
- C. Lampert, *Rodin*, London, 2006, p. 57 (another cast illustrated, p. 68, no. 74; marble version illustrated on the cover and p. 69).

This work will be included in the forthcoming Auguste Rodin catalogue critique de l'oeuvre sculptée currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay under the archive number 2014-4347B.

Out of the twenty-five recorded casts of this grand scale *Eve*, twenty-two can be found in public institutions including The Metropolitan Museum of Art, New York; The Museum of Modern Art, New York; Philadelphia Museum of Art; Los Angeles County Museum of Art; Museé d'Orsay, Paris and Museé Rodin, Paris; Museum Bojmans van Beunigen, Netherlands; Museum Folwang, Essen; Ny Carlsberg Glyptotek, Denmark; National Museum of Wales, Cardiff; Toledo Museum of Art; Frankfurt Stadelisches Kunstintitut; Detroit Institute of Arts and The National Museum of Western art, Tokyo among others.







"It withdraws within itself, curling up like burning paper, it becomes stronger, more concentrated, more vital. As in the figure of Eve...the head is sunk deep in the shadow of the arms, and these are drawn across the breast as in a figure shivering with cold. The back is rounded, the neck almost horizontal, she stands leaning forward as if to listen to her own body, in which an unknown future begins to stir... So wrote the German poet Rainer Maria Rilke, Rodin's secretary for a time and one of his most sensitive interpreters, of the sculptor's forcefully expressive figure of Eve after the Fall (Auguste Rodin, New York, 2006, p. 15). Racked with shame and remorse, Rodin's deeply human Eve bends in upon her newly vulnerable body, her shoulders hunched and her arms folded tightly across her chest to shield her naked form. She raises her left hand to her face and averts her head, as though simultaneously shielding against and yielding to God's wrath. Her right hand clutches fiercely at the flesh just behind her left breast, and her thighs are pressed tightly together, the intensity of her emotion manifest in every muscle and sinew of her voluptuous body. "The truth of my figures," Rodin explained, "instead of being merely superficial, seems to blossom from within to the outside, like life itself" (quoted in Rodin on Art and Artists, New York, 1983, p. 22).

The gesture of Eve's shame has a venerable history in western art, beginning with the Venus Pudica type in classical sculpture and extending to Masaccio's *Expulsion from Paradise* in the Brancacci Chapel and Michelangelo's version of the same scene on the Sistine ceiling. Rodin also may have looked for inspiration to Houdon's sculpture *La Frileuse (L'Hiver)* of 1783, which depicts a shivering young woman wrapped tightly in a scanty shawl. In its poignant sense of withdrawal and self-abnegation, however, Rodin's figure looks forward, not backward—to the crouching, penitent Eves of Symbolist Gauguin, the brooding beggars of Picasso's Blue Period, and early modern sculptures such as Brancusi's *La Prière*.

Rodin began work on *Eve* in 1881, shortly after receiving a coveted commission from the French government a monumental gateway representing Dante's *Inferno*. His first version of *Eve* was life-sized—the scale of the present bronze—and early sketches for the gates show that he originally considered placing the statue either between the two doors or on top of them. By October 1881, however, he had come to view *Eve* as a pendant to the sculpture now known as *Adam*, which had been exhibited at the Salon that spring with the title *La Création*. Rodin successfully petitioned the Ministry of Fine Arts to award him an additional 10,000 francs for the two figures, announcing that he intended to place them on either side of *La porte de l'enfer*. There, they would represent the tragic predecessors of suffering humanity—Adam, the first man, slowly roused to life, and Eve, in her shame, the source of mankind's fall from grace.

Constantin Brancusi, *La Prière*, 1907. Muzeul Naţional de Artă al României, Bucharest. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

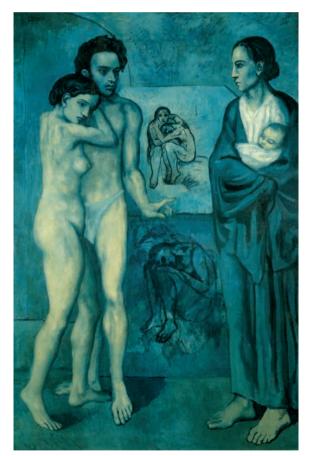
Paul Gauguin, *Eve*, 1889. McNay Art Museum, San Antonio.

Rodin in front of Eve, 1907. Photograph by Edward Steichen. © 2018 The Estate of Edward Steichen / Artists Rights Society (ARS), New York. Photo: © The Metropolitan Museum of Art / Art Resource, NY.









Detail of the present lot.

A bronze cast of *Eve* in Rodin's studio at the Dépôt des Marbres, Paris, 1897-1900. Photograph by Eugène Druet.

Pablo Picasso , *La Vie*, 1903. Cleveland Museum of Art. © 2018 Estate of Pablo Picasso Artists Rights Society (ARS), New York. To pose for the figure of Eve, Rodin enlisted a sensuous, young Italian woman, possibly Adèle Abbruzzesi or her sister Maria. "[She] had sunburned skin, warm, with the bronze reflections of the women of sunny lands," Rodin recounted. "Her movements were quick and feline, with the lissomeness and grace of a panther; all the strength and splendor of muscular beauty, and that perfect equilibrium, that simplicity of bearing which makes great gesture" (quoted in A.E. Elsen, *Rodin's Art*, Oxford, 2003, p. 190).

Midway through Rodin's work on *Eve*, however, the young woman became pregnant and stopped coming to pose; the sculptor was forced to suspend his labors on the life-sized statue with parts of the surface—the abdomen, in particular—still rough and uneven. "Without knowing why, I saw my model changing," he recalled. "I modified my contours, naively following the successive transformations of ever-amplifying forms. One day, I learned she was pregnant; then I understood... It certainly hadn't occurred to me to take a pregnant woman as my model for *Eve*; an accident—happy for me—gave her to me, and it aided the character of the figure singularly. But soon, becoming more sensitive, my model found the studio too cold; she came less frequently, then not at all" (quoted in *ibid.*, p. 190).

Rather than abandoning the figure entirely, Rodin decided to reconceive his *Eve* at half-scale. In keeping with his working practice at the time, he modeled and finished the sculpture very precisely, highlighting the sensuality of the forms. The *Petite Eve* proved extremely popular with contemporary collectors, who found it hard to resist the statue's seductive power, and by the end of the century Rodin had authorized the creation of as many as eight bronzes and fifteen marbles.

The life-sized version of the figure, meanwhile, stood abandoned in the corner of Rodin's studio until 1897, by which time his views on sculptural completeness had changed profoundly. Now, he realized, the unevenly finished surface lent the sculpture a far greater expressive force than he could originally have imagined, heightening the penitential remorse of the pose and dramatizing the successive stages of Eve's temptation. "This development of the figure, this manner of modeling," Antoinette Le Normand-Romain has written, "became the subject of the work and reflected the sculptor's endless search for a form that would be in perfect unison with a concept of sculpture, itself in perpetual evolution" (Rodin, New York, 2014, p. 256).

Without re-touching the plaster at all, Rodin had the statue cast in bronze and exhibited at the 1899 Paris Salon, where it occupied a privileged position in the middle of the rotunda. In 1901, he commissioned Bourdelle to carve the life-sized *Eve* in smooth marble, but found that he preferred the more rugged surface of original sculpture, as seen in the present bronze cast. "I could give you another version of the large *Eve*, a finished version after the stone," he wrote to a collector in 1907, "but it is, in my view, less expressive than the other, which is less finished but more vigorous" (quoted in A. Le Normand-Romain, *op. cit.*, 2007, p. 348).





#### CLAUDE MONET (1840-1926)

Le bassin aux nymphéas

stamped with signature 'Claude Monet' (Lugt 1819b; lower left); stamped again with signature 'Claude Monet' (Lugt 1819b; on the reverse) oil on canvas 39¾ x 79 in. (100.7 x 200.8 cm.) Painted in 1917-1919

#### \$30,000,000-50,000,000

#### PROVENANCE

Michel Monet, Giverny (by descent from the artist). Katia Granoff, Paris (acquired from the above). Fairweather-Harding Gallery, Chicago (by 1959).

Grant J. Pick, Chicago (1959).

The Art Institute of Chicago (1963).

The Midwestern Educational Institution, Chicago; sale, Parke-Bernet Inc., New York, 15 April 1965, lot 84.

Mr. and Mrs. David Lloyd Kreeger, Washington, D.C. (acquired at the

Galerie Beveler, Basel (acquired from the above, 1976).

Private collection, Switzerland; sale, Christie's, New York, 8 May 2000, lot 33.

Private collection.

Acquavella Galleries, Inc., New York (acquired from the above). Acquired from the above by present owner, 2002.

New York, M. Knoedler & Co., Inc., Seven Decades: Cross Currents in Modern Art 1895-1965, April-May 1966, p. 54, no. 80 (illustrated in color; titled Nymphéas, dated 1913(?)).

New York, The Metropolitan Museum of Art, Summer Loan Exhibition, Summer 1966, p. 11, no. 114.

Basel, Galerie Beyeler, Manet, Degas, Monet, Cézanne, Bonnard: Œuvres tardives, June-September 1977, no. 21 (illustrated in color).

Kunstmuseum Basel, Claude Monet: Nymphéas-Impression, Vision, July-October 1986, p. 84, no. 46 (illustrated in color).

Munich, Kunsthalle der Hypo-Kulturstiftung, Monet and Modernsim, November 2001-March 2002, p. 94 (illustrated in color).

H. Dorra, Kreeger Collection, Washington, D.C., 1970, pp. 10-11 and 45 (illustrated, p. 44; dated 1907-1917).

D. Rouart, Monet: Nymphéas, ou les miroirs du temps, Paris, 1972 (illustrated; titled Nymphéas and dated circa 1916-1922).

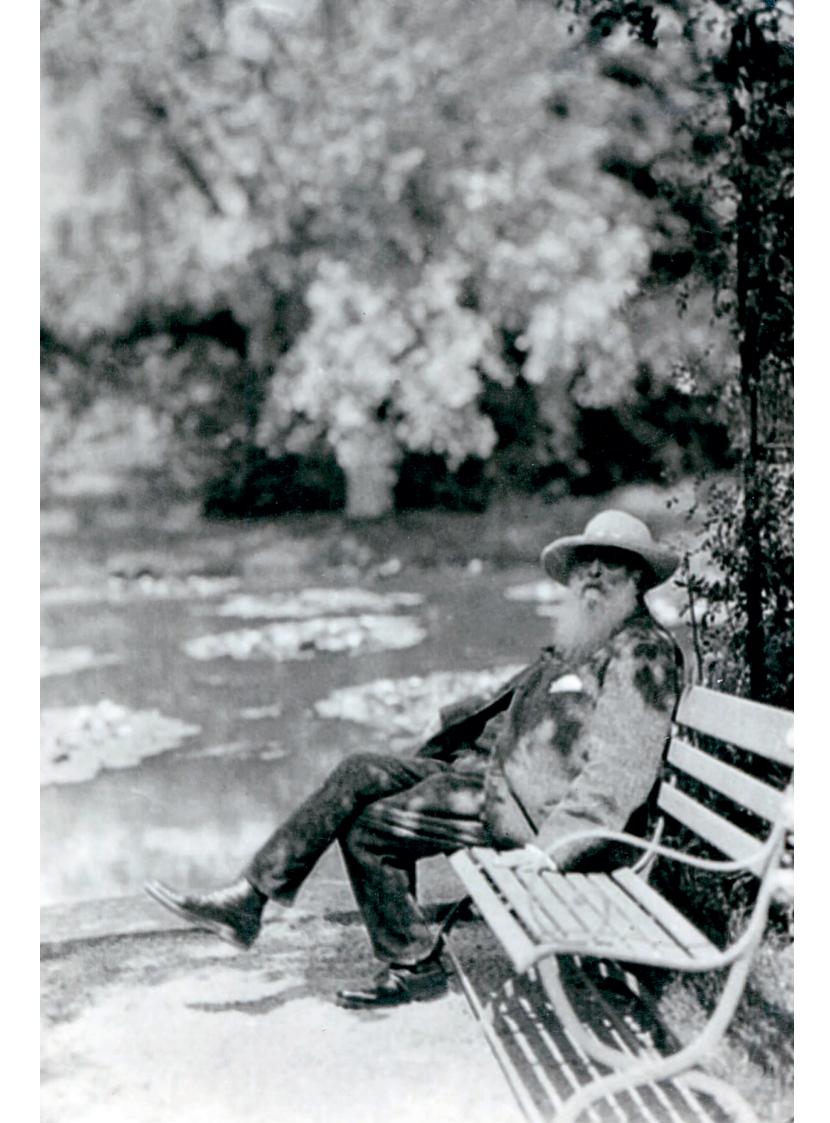
M.P. Sharpe, ed., The Collection of Mr. and Mrs. David Lloyd Kreeger, Richmond, 1976, p. 176 (illustrated in color; and dated 1917).

D. Wildenstein, Claude Monet: Biographie et Catalogue raisonné,

Lausanne, 1985, vol. IV, p. 286, no. 1887 (illustrated).

D. Wildenstein, Monet: Catalogue raisonné, Cologne, 1996, vol. IV, p. 896, no. 1887 (illustrated in color).

J.-D. Rey and D. Rouart, Monet Water Lilies: The Complete Series, Paris, 2008, p. 139 (illustrated in color).







I have painted these water lilies a great deal, modifying my viewpoint each time. The effect varies constantly, not only from one season to the next, but from one minute to the next, since the water-flowers themselves are far from being the whole scene; really, they are just the accompaniment. The essence of the motif is the mirror of water, whose appearance alters at every moment, thanks to the patches of sky that are reflected in it, and give it its light and movement. So many factors, undetectable to the uninitiated eye, transform the coloring and distort the planes of water

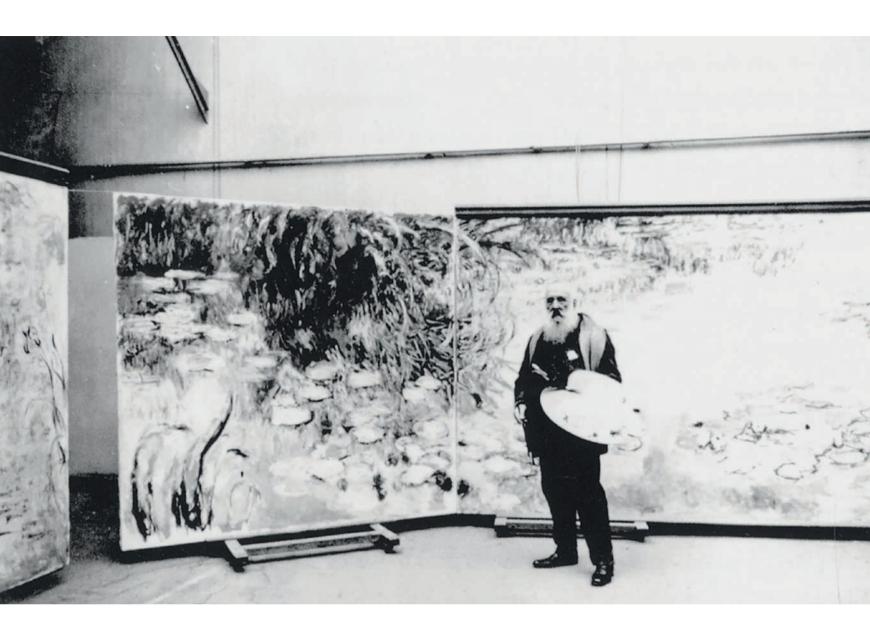
-Claude Monet

In mid-1918, when Monet likely began the present *Le bassin aux nymphéas*, the outcome of the First World War hung precariously in the balance after four years of devastating, all-out combat. This exquisitely delicate, contemplative rendering of his celebrated waterlily pond at rural Giverny—of the mysterious and elusive beauty that he found in his own garden—seems at first glance entirely removed from the catastrophic events of the day. Yet Monet himself saw his *Nymphéas*, with their compelling mixture of poetry and urgency, as deeply interwoven with the collective efforts of the nation. "I am on the verge of finishing two decorative panels that I want to sign on the day of the Victory and I am going to ask you to offer them to the State," he wrote to Prime Minister Clemenceau on 12 November 1918, the day after the Armistice. "It's not much, but it is the only way I have of taking part in the victory" (quoted in *ibid*, 1998, p. 77).

A passionate gardener all his life, Monet had begun to cultivate his aquatic fantasia a full quarter-century earlier-in 1893, shortly after purchasing the property at Giverny that he had rented for the previous decade. It was not until the new century, though, that the pond became the almost exclusive subject of his art, inspiring an extraordinary outpouring of creativity that represents the valedictory achievement of his long, visionary career. Between 1904 and 1909, Monet painted more than sixty views of the pond, capturing the constantly shifting relationships among water, reflections, and light that transformed its surface with each passing moment. When these now-iconic paintings were exhibited at Durand-Ruel in May 1909, critics marveled at how novel and nearly abstract they appeared, even by comparison with Picasso and Braque's latest cubist experiments. "His vision increasingly is limiting itself to the minimum of tangible realities in order to amplify, to magnify the impression of the imponderable," Jean Morgan wrote in Le Gaulois (quoted in Claude Monet: Late Work, exh. cat., Gagosian Gallery, New York, 2010, p. 29).

Monet could not have hoped for a better response. Yet following the close of the exhibition, there followed nearly five years in which the artist—exhausted from the intense work leading up to the show, and then suffering from a sequence of personal tragedies—barely picked up his brushes. His wife Alice and son Jean both took ill and died during this time, and Monet learned that he had a cataract in one





eye that threatened his vision. Less grave but still distressing, flooding of the Seine and Epte caused substantial damage to his gardens. It was not until the spring of 1914—while France was steeling itself for war—that he returned to his beloved lily pond in earnest. "I have thrown myself back into work," he wrote to Durand-Ruel in June, "and when I do that, I do it seriously, so much so that I am getting up at four a.m. and am grinding away all day long" (quoted in P.H. Tucker, *Monet: Life and Art*, New Haven, 1995, p. 204).

Monet was 73 years old by then, well beyond the life expectancy for men of his generation. The mere fact that he resumed work on the *Nymphéas* series with such vigor is extraordinary. Rather than simply retreading his previous success, moreover, he set himself a wholly new challenge. In 1897, he had described to a journalist his vision of an enclosed space lined with mural-sized paintings of the lily pond that would transport the viewer into realms of aesthetic reverie. Now, at last, he set out to make this encompassing ensemble—the *Grandes décorations*—a reality. "It was not just his personal travails that drove him back to the studio, but a burning desire to do something that would move beyond his early *Nymphéas*," Paul Tucker has proposed. "In the first decade of the century, their beauty and inventiveness might have been an apt summation of his life's efforts. But the second decade called for something more formidable, because everyone knew that a cataclysmic conflict was imminent in Europe" (exh. cat., op. cit., 2010, p. 30).

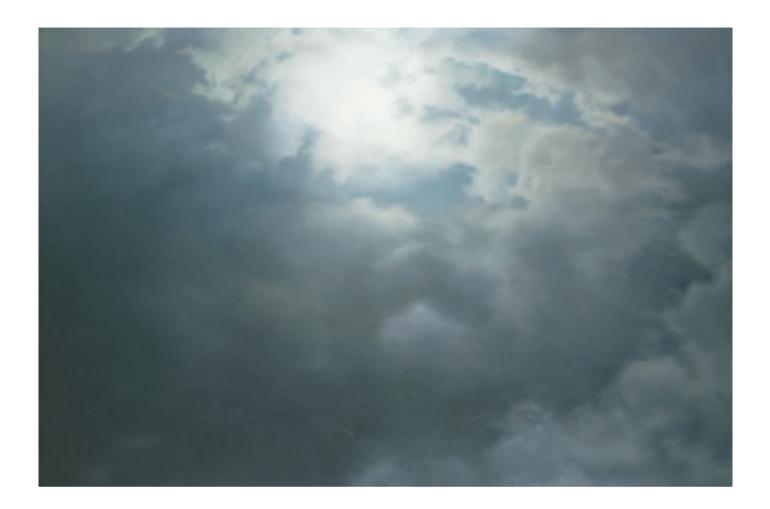
Between 1914 and 1917, Monet completed a series of some sixty *Nymphéas*, in which he tested out pictorial ideas and visual effects for the *Grandes décorations* on a scale that he had never before attempted. During the summer of 1915, he began construction on a huge studio to house the project; he occupied the new building in October and began work on the actual murals at that time. By November of 1917, he considered the panels sufficiently advanced that he permitted Durand-Ruel to photograph them in progress at Giverny. François Thiébault-Sisson was justifiably impressed when he saw the paintings at an even more advanced stage in February 1918, and so were the Bernheim-Jeune brothers, who visited Giverny in March.

pages 178-179: Monet by his water-lily pond at Giverny. Date and photographer unknown. Photo: Private Collection / Roger-Viollet, Paris / Bridgeman

Foldout: Monet seated before his water-lily pond, *circa* 1926. Unknown photographer. Photo: Musee Clemenceau, Paris, France / Archives Charmet / Bridgeman Images.

Claude Monet, *Nymphéas*, 1907. Museum of Fine Arts, Houston.

Claude Monet painting his Grandes décorations, circa 1920, Giverny. Photograph by Henri Manuel.



The present *Bassin aux nymphéas* enters the story at this important juncture. On 30 April 1918, perhaps prompted by conversations with his visitors and by the result of strides he had made on his project, Monet ordered a large quantity of pre-stretched canvases measuring 1 meter high by 2 meters wide—the same elongated, horizontal format as the *Grandes décorations*, at roughly half the scale. As soon as they were delivered, he set up his easel at the pond's edge and began work on a new and compositionally unified group of *Nymphéas*, with lily pads clustered towards the lateral edges of the canvas and a stream of sunlight in the center. He would eventually complete fourteen paintings in this format, including the present canvas, plus an additional five on a slightly different scale (1.3 x 2 meters; the full sequence is Wildenstein, nos. 1883-1901, three of which have been cut in two). One of the 1 x 2 meter paintings (no. 1886) is dated '1917' in Monet's hand, suggesting that the artist may have initiated the sequence in that year; Tucker has proposed that the 1.3 x 2 meter canvases are the earliest in the group, and that Monet appended the earlier date to no. 1886 after its completion to signal the conception of the group as a whole (*libid*, p. 218).

These paintings are all structured around three irregularly shaped areas of light and shadow, created by a single vertical band of reflected sky that pushes through darker sections of mirrored foliage spreading out horizontally on either side. The central cascade of light—a motif that Monet had first developed in a group of *Nymphéas* he completed during 1907—descends from the top of the scene, wending its way between competing reflections and lily pads before spilling out into a broad pool. In some canvases, Monet used strongly contrasting hues and sweeping, graphic brushwork to stake out the constituent parts of the image; in others, including the present *Bassin aux nymphéas*, he unified the ensemble through diaphanous veils of color laid down with a lighter, more transparent touch, emphasizing the spatial breadth of the composition. "In contrast to the earlier 1907 pictures," Tucker has written, "the newer canvases have a physical and emotional expansiveness that allow them to breathe in a bolder, fuller fashion" (exh. cat., op. cit., 1998, p. 74).

Work on the new canvases proceeded rapidly. In August 1918, the dealer René Gimpel called on Monet at Giverny along with Georges Bernheim and reported seeing a large quantity of six-foot-wide *Nymphéas* in the studio. Monet staged a special exhibition of these recent works for his visitors, arranging them in a circle on the floor to create a simulacrum of the lily pond, rather than positioning them upright on easels. "In its infinity, the water and the sky had neither beginning nor end," Gimpel recounted. "It was as though we were present at one of the first hours of the birth of the world. It was mysterious, poetic, deliciously unreal" (quoted in R. King, *Mad Enchantment: Claude Monet and the Painting of the Water Lilies*, New York, 2016, p. 179).

Monet himself was exceptionally pleased with this new suite of paintings. Unlike the *Nymphéas* from 1914-1917, which he evidently considered as a private exploratory enterprise and neither exhibited nor sold, he conceived of the canvases that he began in 1918 as independent, finished works. In November 1919, he signed and dated four and released them to Bernheim-Jeune; it was the first time that he had parted with a sizable number of recent works since 1912, when he sold his Venetian views to the same dealer. In 1922, he donated another painting from the sequence to the Société des Amis du Musée des Beaux-Arts de Nantes. "It is possible that Monet saw the finished canvases as forerunners in the public domain of the late Water Lily *Grandes Décorations*," Tucker has proposed (exh. cat., op. cit., 1998, p. 218).

The artist's strong feelings about these paintings may also reflect the decisive historical moment at which he created them. In the first months of 1918, shortly before Monet inaugurated the series, the Germans had mounted an intense and frightening offensive against France, their desperate, last-ditch effort to win the war. They broke through British defenses in the Somme valley in March and pressed on to capture Amiens, only 37 kilometers from Giverny. The lily blossoms in the present painting are fully open, suggesting that Monet started the canvas in summer, by which time the Germans appeared to have assumed complete control of the war. "I do not have long to live, and I must dedicate all my time to painting," Monet wrote to Georges Bernheim at that time. "I do not want to believe that I would ever be obliged to leave Giverny; I would rather die here in the middle of what I have done" (quoted in P.H. Tucker, op. cit., 1995, p.

In the fall of 1918, however, the tide of the war suddenly changed. The Allies mounted a counter-offensive in September, and by early November the Germans had been pushed out of France and forced to the peace table. Monet was immensely relieved, and terribly proud as well of what France had endured and accomplished. In a moving patriotic gesture, he wrote to Clemenceau, as cited above, and offered two "panneaux décoratifs" to the State. He very likely intended one or both of these to be from the Bassin aux nymphéas sequence, which was his primary focus of attention at the time, along with a group

Gerhard Richter, Clouds (Atmosphere), 1970. Sold, Christie's New York, 11 May 2004, lot 41. © Gerhard Richter 2018 (0205).

Claude Monet, *Nymphéas*, 1914-1917. Portland Art Museum, Oregon.



## MONET: LE BASSIN AUX NYMPHÉAS 1917-1919



Wildenstein No. 1886, Musée des Beaux-Arts de Nantes.



Wildenstein No. 1887, Present lot.



Wildenstein No. 1892, Private collection.



Wildenstein No. 1894, Paul G. Allen Family Collection.



Wildenstein No. 1897, Private collection.



Wildenstein No. 1898, Private collection.

In the nymphéas series infinity, the water and the sky had neither beginning nor end. It was as though we were present at one of the first hours of the birth of the world. It was mysterious, poetic, deliciously unreal.

### -René Gimpel



Wildenstein No. 1890. World record at time of sale, Christie's, London, June 2008, \$80.3M.



Wildenstein No. 1891, The Metropolitan Museum of Art.



Wildenstein No. 1895, Honolulu Museum of Art.



Wildenstein No. 1896, Chichu Art Museum, Naoshima.



Wildenstein No. 1899, Batliner Foundation, Albertina, Vienna.



Wildenstein No. 1900, Private collection.



of weeping willows. Clemenceau and Gustave Geffroy convinced Monet to expand his offer, however, and the entire cycle of *Grandes décorations* was soon officially earmarked for the State.

Monet completed the 22 mural-sized canvases, totaling more than ninety meters in length, just months before his death in December 1926. In May 1927, the Musée de l'Orangerie, newly remodeled to house this extraordinary bequest, opened to great fanfare. The majority of Monet's late *Nymphéas*, however, remained with his descendants for another quarter-century, unknown outside a select coterie. It was only after the Second World War that contemporary audiences, schooled in Abstract Expressionism, came to recognize the greatly daring poetry of these huge, valedictory paintings. The present canvas is part of an important cache of *Nymphéas* that the Parisian dealer Katia Granoff selected from Monet's studio beginning in 1955; it subsequently passed to Grant J. Pick, a major benefactor of The Art Institute of Chicago at that time.

Monet painting beside the water-lily pond, Giverny. Date and photographer unknown. Source: P.H. Tucker, "Claude Monet Late Work," New York, 2010 p. 168

Detail of the present lot.

It took me some time to understand my water lilies... I cultivated them with no thought of painting them... One does not fully appreciate a landscape in one day... And then, suddenly, I had a revelation of the magic of my pond. I took my palette. From this moment, I have had almost no other model.

- Claude Monet



#### CAMILLE PISSARRO (1830-1903)

Le Marché de Gisors, Grande-Rue

signed and dated 'C. Pissarro 1885' (lower left) oil on canvas 18¼ x 15 in. (46.5 x 38.1 cm.)
Painted in 1885

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

#### PROVENANCE

Anon. sale, Hôtel Drouot, Paris, 20 February 1908, lot 36. Hirsch collection, Paris; sale, Hôtel Drouot, Paris, 7 December 1912, lot 35. Dr. Albert C. Barnes, Merion, Pennsylvania (acquired at the above sale). Galerie Durand-Ruel et Cie., Paris (probably acquired from the above, July 1919).

Léon & Gustave Bollag (Salon Bollag), Zürich (acquired from the above, 18 October 1923).

Yvon Helft, Paris.

Sam Salz, Inc., New York (acquired from the above, 26 November 1940). Mervyn LeRoy, Los Angeles (acquired from the above, 21 August 1941). Anon. sale, Nouveau Drouot, Paris, 27 June 1986, lot 18. Anon. sale, Sotheby's, London, 31 March 1987, lot 13. Private collection, New York (acquired at the above sale); sale, Sotheby's,

Private collection, New York (acquired at the above sale); sale, Sotheby's New York, 7 May 1991, lot 7.

Acquired at the above sale by the late owners.

#### EXHIBITED

New York, Beadleston Gallery, Inc., *The Herbert J. & Adele Klapper Collection*, May 2002, no. 19 (illustrated in color; detail illustrated in color on the frontispiece).

Roslyn Harbor, Nassau County Museum of Art, *The Subject is Women: Impressionism & Post-Impressionism*, January-February 2010, p. 11 (illustrated in color).

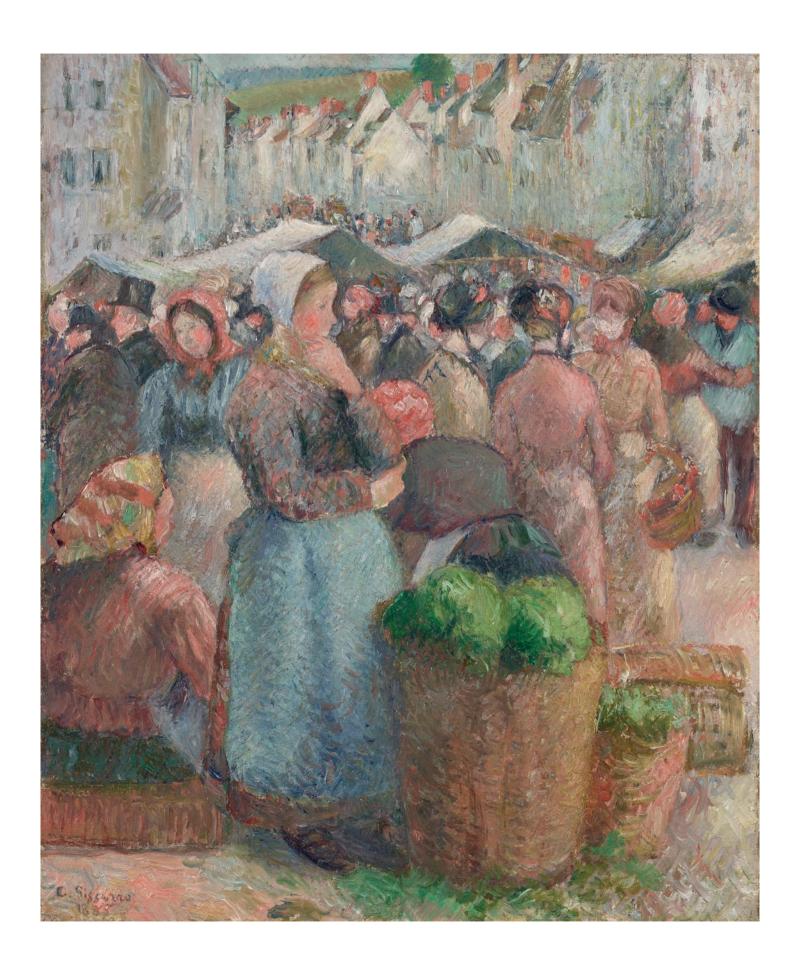
#### LITERATURE

L.R. Pissarro and L. Venturi, *Camille Pissarro: Son art—son œuvre*, Paris, 1939, vol. I, p. 178, no. 690 (illustrated, vol. II, pl. 143).

R. Lloyd, *The Art Bulletin of Victoria*, Melbourne, 1985, pp. 21, 23 and 31, note 26 (illustrated, p. 21, fig. 7).

J. Pissarro and C. Durand-Ruel Snollaerts, *Pissarro: Catalogue critique des peintures*, Paris, 2005, vol. III, p. 534, no. 816 (illustrated in color). R.R. Brettell, *Pissaro's People*, exh. cat., Fine Arts Museums of San Francisco, 2011, p. 220 (illustrated in color, fig. 166).

Please see accompanying catalogue for essay.



#### CAMILLE PISSARRO (1830-1903)

La Ronde

stamped with initials 'C.P.' (Lugt 613a; lower right) peinture à la colle on paper 25% x 31% in. (64.8 x 81 cm.) Painted in 1892

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

#### PROVENANCE

Estate of the artist.

Paul-Emile Pissarro, Paris (by descent from the above).

Private collection, New York; sale, Christie's, New York, 10 May 1989, lot 29.

Acquired at the above sale by the late owners.

#### **EXHIBITED**

Paris, Musée de l'Orangerie, *Camille Pissarro: Centenaire de la naissance de l'artiste*, February-March 1930, no. 66.

Paris, Galerie Marcel Bernheim, *Pissarro et ses fils*, November-December 1934, no. 10.

New York, Beadleston Gallery, Inc., *The Herbert J. & Adele Klapper Collection*, May 2002, no. 20 (illustrated in color and detail illustrated in color on the frontispiece).



Paul Gauguin, La ronde des petites bretonnes, 1888. National Gallery of Art, Washington D.C.

#### LITERATURE

- C. Kunstler, *Camille Pissarro*, Paris, 1930, no. 11 (illustrated; dated 1883-1884).
- C. Kunstler, "Camille Pissarro" in Le Cahier, January 1930.
- C. Kunstler, "Le Centenaire de Camille Pissarro" in *L'Art vivant*, 1 March 1930, p. 188 (illustrated).
- L.R. Pissarro and L. Venturi, *Camille Pissarro: Son art—son œuvre*, Paris, 1939, vol. I, p. 274, no. 1393 (illustrated, vol. II, pl. 272; dated *circa* 1884). J. Pissarro, *Camille Pissarro*, New York, 1993, pp. 190-191 and 194 (illustrated in color, p. 192, no. 222).
- J. Bailly-Herzberg, *Correspondance de Camille Pissarro*, Cergy-Pontoise, 2003, vol. III, p. 219.
- R. R. Brettell, *Pissarro's People*, exh. cat., Fine Arts Museums of San Francisco, 2011, p. 213.

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

Please see accompanying catalogue for essay.

following page: Detail of the present lot.







#### HENRI DE TOULOUSE-LAUTREC (1864-1901)

Danseuse

bears signature oil on canvas 31% x 23½ in. (80.5 x 59.5 cm.) Painted in 1888

#### \$6,000,000-8,000,000

#### PROVENANCE

Comte François Doria, Paris (by 1931). Comte Arnauld Doria, Paris (by descent from the above, 1935). Georges Renand, Paris.

Justin K. Thannhauser, New York.

Lévy Hermanos , New York (acquired from the above); sale, Parke-Bernet Galleries, Inc., New York, 26 April 1961, lot 84.

Arthur Murray, New York (acquired at the above sale).

Acquired by the late owners, circa 1985.

#### **EXHIBITED**

Paris, Musée des arts décoratifs, Pavillon de Marsan, Palais du Louvre, H. de Toulouse-Lautrec, April-May 1931, p. 14, no. 52bis.

Paris, Galerie Bernheim-Jeune et Cie., Cent ans de Théatre: Music-Hall et Cirque, May-July 1936, p. 6, no. 83.

Paris, Galerie Charpentier, *Danse et divertissements*, 1948-1949, no. 213 or 216.

New York, Beadleston Gallery, *The Herbert J. and Adele Klapper Collection*, May 2002, no. 9 (illustrated in color).

Roslyn Harbor, Nassau County Museum of Art, *La Belle Époque & Toulouse-Lautrec*, June-September 2003 (illustrated in color).

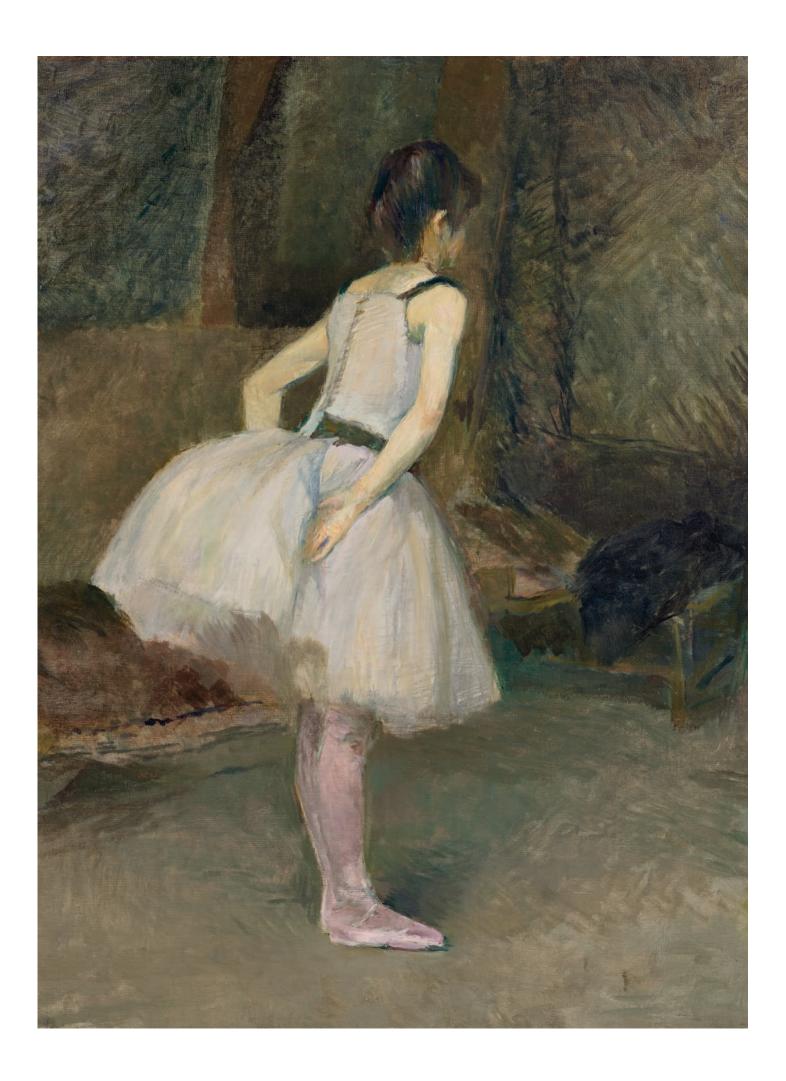
Roslyn Harbor, Nassau County Museum of Art, *Art and Entertainment*, November 2007-February 2008.

#### LITERATURE

M.G. Dortu, *Toulouse-Lautrec et son œuvre*, New York, 1971, vol. I, p. 158, no. P.326 (illustrated, p. 159).

Please see accompanying catalogue for essay.

previous page: Detail of the present lot.





# THE COLLECTION OF ELIZABETH STAFFORD A LOVE AFFAIR WITH FRANCE

In the late 1960's, we were on a plane and I got to sit next to my father.

He would relax when he knew he was headed for a vacation with his family. The stress of work in the days before the easy access to 24-hour news and stock apps on your phone, would get to him. But now he was all ours. We could talk, walk holding hands, play, hang by the beach with him.

But on a family trip, relaxation also made him quite a philosopher. So, on the plane, he asked each of us—my two teenaged brothers and myself—what would we do if we had \$1000.

My older brother said he would invest it. He would buy IBM stocks. But maybe he would indulge a bit and take some of that money to buy another magnetic tape recorder machine, better than the one he was presently schlepping to record sounds of our trip. Yes, sounds. That was a thing then. He later became a banker and then an entrepreneur in the solar panel business.

My middle brother thought for a long time. He finally stated that he would buy a farm so he could grow vegetables and fruits. Everybody could use veggies and fruits, he reasoned. He could sell them or even give them away if he had too much. He later became a dessert chef and then a public school special aid teacher.

Finally, my turn came. I couldn't wait! I flatly told my father I would exchange the \$1000 for the "white Monet" hanging in his room. He chuckled, surprised.

"Why a painting," he asked?

"I like it. It's pretty. I can feel the snow."

Well, we forgot to take him up on that offer. Luckily, that painting and others surrounded us as we grew up. From the walls of our parents' home to the walls of museums, they made us, and the public that saw them, appreciate the artists that created the beauty in each stroke, the atmosphere they conveyed, the thoughts they conjured in our minds: the foggy cold in Effet de neige à Giverny; the budding shyness of Spring in Veneux-Nadon; the lush, hot colors on Giverny rooftops; the dusty grandeur of the Tuileries gardens in the afternoon, as well as the crispy, cold, barren Fall at Eragny.

This is what art gives you. That is what you never forget.

E. Alexandra Stafford

#### • **♦** 36A

#### ALFRED SISLEY (1839-1899)

Printemps à Veneux-Nadon

signed 'Sisley.' (lower right) oil on canvas 17½ x 24½ in. (43.4 x 61.2 cm.) Painted in 1882

\$900,000-1,200,000

#### **PROVENANCE**

Paul Durand-Ruel, Paris (by July 1884).

Marie-Louise d'Alayer (née Durand-Ruel), Paris (by descent from the above, *circa* 1922 and until at least 1942).

Sam Salz, Inc., New York.

Acquired from the above by the late owner, 28 October 1960.

#### **EXHIBITED**

Paris, Galerie Durand-Ruel et Cie., *Alfred Sisley*, January-February 1937, no. 29.

London, Marlborough Fine Art, Ltd., *Camille Pissarro and Alfred Sisley*, June-July 1955, p. 39, no. 42 (illustrated, p. 28).

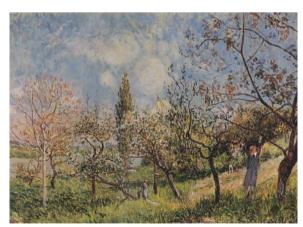
New Orleans, Isaac Delgado Museum of Art, *Odyssey of an Art Collector: Unity in Diversity, Five-Thousand Years of Art*, November 1966-January 1967, p. 175, no. 184 (illustrated in color, p. 111).

New Orleans Museum of Art (on extended loan 1977-March 2018). Musée des Beaux-Arts d'Orléans, *Peintures françaises du Museum of Art de la Nouvelle Orléans*, May-September 1984, pp. 58-59. no. 21 (illustrated, p. 58).

Memphis, The Dixon Gallery and Gardens; Miami, Center for the Fine Arts; Wilmington, Delaware Art Museum; Grosse Point Shores, Edsel and Eleanor Ford House; Oklahoma City Art Museum and Vero Beach, Florida, Center for the Arts, French Painting of Three Centuries from the New Orleans Museum of Art, January 1992-February 1993, p. 66, no. 26 (illustrated in color, p. 67).

Fukushima, Koriyama City Museum of Art; Kanagawa, Sogo Museum of Art; Nara Sogo Museum of Art and Kitakyushu Municipal Museum of Art, French Art of Four Centuries from the New Orleans Museum of Art, February-August 1993, pp. 61 and 145-146, no. 27 (illustrated in color, p. 61; illustrated again, p. 145; detail illustrated in color).

New Orleans Museum of Art, Reinventing Nature: Art from the School of Fontainebleau, January-May 2013.



Alfred Sisley, *Un verger au printemps, By*, 1881. Museum Boymans-van Beuningen, Rotterdam.

#### LITERATURE

G. Jedlicka, *Sisley*, Bern, 1949 (illustrated, pl. 28; dated 1879-1882). F. Daulte, *Alfred Sisley: Catalogue raisonné de l'œuvre peint*, Lausanne, 1959, no. 470 (illustrated; with incorrect provenance).

In January 1880, struggling to make ends meet, Sisley moved from the Paris suburbs to the more remote and rural region near the confluence of the Seine and the Loing, about seventy-five miles southeast of the capital. In the town of Veneux-Nadon, he found a sizable house, just a few minutes' walk from both the village center and the rail station, where he would live until fall 1882; a nearby footbridge over the train tracks gave easy access to the left bank of the Seine, and the Forest of Fontainebleau was a short jaunt to the west. "The situation was ideal," Richard Shone has written, "for the variety of the immediate landscape—farmland and forest, rail, river and canal, cottage gardens on the one hand, overgrown copses on the other, the whole area teeming with chance viewpoints and constantly changing light" (Sisley, London, 1992, p. 128).

During his early years in the region, Sisley frequently painted in the orchards and meadows that lead from Veneux-Nadon down to the Seine, as well as exploring the steep slopes that line that river as it loops northward toward the villages of Thoméry and By. In the present canvas, a quietly luminous springtime view from 1882, he focused his attention on a row of fruit trees that had just come into flower, heralding the new growing season.

Breaking with the methodical unfolding of pictorial space into depth that was a hallmark of academic landscape practice, Sisley painted the trees as a continuous band that extends from one edge of the canvas to the other, making their presence emphatically felt. The cottony white blossoms, described with spirited touches of cream-colored impasto, find a visual echo in the drifting banks of cumulus cloud above. The narrow swath of green in the foreground, where two women gather dried grasses, provides the viewer with a stable vantage point from which to enjoy—as Sisley most clearly did—the immediate pleasures of this bucolic landscape.



#### o 37A

#### CLAUDE MONET (1840-1926)

Effet de neige à Giverny

signed and dated 'Claude Monet 93' (lower left) oil on canvas 25% x 36½ in. (65.4 x 92.7 cm.) Painted in 1893

\$5,000,000-8,000,000

#### PROVENANCE

Galerie Durand-Ruel et Cie., Paris (acquired from the artist, 7 May 1895). Clement A. Griscom, New York (acquired from the above, 7 January 1899); sale, American Art Association, New York, 26-27 February 1914, lot 54. Durand-Ruel Galleries, New York (acquired at the above sale). John T. Spaulding, Boston (acquired from the above, 20 April 1925). David William Trail Cargill, Glasgow; Estate sale, Parke Bernet Galleries, Inc., New York, 6 January 1949, lot 64. Acquired at the above sale by the late owner.

#### **EXHIBITED**

Paris, Galerie Durand-Ruel et Cie., *Tableaux de Claude Monet*, May 1895, p. 8, no. 49.

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. 174, no. 183 (illustrated, p. 117).

New Orleans Museum of Art (on extended loan, 1977-March 2018). Fukushima, Koriyama City Museum of Art; Kanagawa, Sogo Museum of Art; Nara Sogo Museum of Art and Kitakyushu Municipal Museum of Art, French Art of Four Centuries from the New Orleans Museum of Art, February-August 1993, pp. 57 and 142, no. 23 (illustrated). Munich, Kunsthalle der Hypo-Kulturstiftung and Basel, Fondation Beyeler, Claude Monet und die Moderne, November 2001-July 2002, p. 42 (illustrated).

Madrid, Museo Nacional Centro de Arte Reina Sofía, *Monocromos: Variaciones sobre el tema*, June-September 2004.

Fine Arts Museums of San Francisco; Raleigh, North Carolina Museum of Art and The Cleveland Museum of Art, *Monet in Normandy*, June 2006–May 2007, pp. 146-147 and 185, no. 48 (illustrated in color, p. 147). Colorado Springs, Cantor Arts Center; Michigan, Kalamazoo Institute of Arts; Charlotte, Mint Museum of Art and Omaha, Joslyn Art Museum, *Spared from the Storm: Masterworks from the New Orleans Museum of Art*, June 2007-June 2009.

Paris, Galeries Nationales du Grand Palais, *Claude Monet*, September 2010-January 2011, no. 125 (illustrated).

London, The National Gallery, *Monet and Architecture*, April-July 2018, pp. 82-83, no. 74 (illustrated in color, p. 83).

#### LITERATURE

Letter from Claude Monet to Paul Durand-Ruel, 24 January 1893 (series discussed).

Letter from Claude Monet to Paul Durand-Ruel, 10 September 1894. H.F. Gevaert, "Chronique artistique de Paris: Exposition des oeuvres de Corot et de Cl. Monet" in L'Indépendance Belge, 20 June 1895. G. Geffroy, Claude Monet: Sa vie, son oeuvre, Paris, 1922, p. 27. D. Wildenstein, Claude Monet: Biographie et catalogue raisonné, Lausanne, 1979, vol. III, p. 160, no. 1331, p. 269, letter no. 1174 and pp. 277-278, letter 1251 (illustrated, p. 161). D. Wildenstein, Monet: Catalogue raisonné, Cologne, 1996, vol. III, p. 541, no. 1331 (illustrated).

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In January 1893, a period of intense cold gripped nearly the whole of France, and heavy snowfall blanketed the countryside at Giverny, where Monet made his home. Since the earliest days of his career, Monet had been fascinated with the way that snow transforms a familiar landscape, softening forms, reflecting light, and unifying the motif in tone and texture. Now, with temperatures well below freezing and the air thick with morning fog or gently falling snow, he ventured out to the Clos Marin, the field just west of his house where he had painted his Grainstack series, and set up his easel facing a cluster of cottages and farm buildings that stood on land known locally as Le Pressoir ("the cider press"). From this vantage point, the landscape resolved before Monet's eyes into an exquisitely spare composition—parallel bands of field and houses, trees and sky—that brought to the fore the hauntingly delicate effects of the season.

The single painting that Monet made of this motif—the present *Effet de neige*—is a triumph of atmosphere, rendered predominantly in white with touches of blue and violet. A faint mauve glow brushes the veiled contours of the treetops, heralding daybreak; the sky is only slightly less white than the snowy mantle that it has deposited upon the ground. The vertical elements of the houses, uncovered by snow, create deeper valued areas in the composition; these are echoed by the partially exposed knobs of terrain in the foreground, which mark out a path into the landscape as well as suggesting hidden depths of mystery beneath this frozen world. Nestled close together in the middle distance, enfolded by the undulating bank of trees, the houses imbue this hushed, meditative scene with a profoundly social dimension. "Monet not only created a harmonious blanched landscape of blues and greys," Richard Thomson has written, "but also used the indistinct but imperative presence of buildings as protection against the winter cold, as a reassuring motif of the community enclosed and secure" (exh. cat., op. cit., 2018, p. 82).

This exquisitely subtle canvas, silent and still, inaugurated a winter campaign for Monet. Beginning mid-month, he left his wife Alice and their children snug at home and enlisted a driver to bring him each day by horse-drawn cart over the snowbound roads to the hamlets of Bennecourt and Villez, several kilometers upstream from Giverny. Over the course of two weeks, as the Seine froze over entirely and then partially thawed, he painted a dozen views of ice floes on the river's surface, under slight variations of weather and light (Wildenstein, nos. 1333-1344). "I set myself up on the river," he later recalled. "I struggled to secure my easel and my folding chair. From time to time someone brought me a hot-water bottle. It was not for my

Foldout: Detail of the present lot.

Utagawa Kuniyoshi, *Nichiren in the Snow at Tsukahara on Sado Island, circa* 1835. Fondation Claude Monet, Giverny.

Claude Monet, Meules, effet de neige, 1890-1891. Hill-Stead Museum, Farmington, Connecticut.

Claude Monet, *Matin brumeux, débâcle*, 1893. Philadelphia Museum of Art.

I set myself up on the river. I struggled to secure my easel and my folding chair. From time to time someone brought me a hot-water bottle. It was not for my feet—I was not cold—but for my numb fingers that were threatening to drop the paintbrush. The landscape was wonderful!

## - Claude Monet

feet—I was not cold—but for my numb fingers that were threatening to drop the paintbrush. The landscape was wonderful!" (quoted in exh. cat., op. cit., 2001, p. 40).

The period of unexpected cold that inspired these numerous studies could not have come at a more opportune time for Monet, a dedicated painter of winter. By January 1893, he had not worked *en plein air* for nearly a year, and he ached for a respite from his arduous labors indoors. From February until April 1892, he had devoted himself entirely to his series of Rouen Cathedral, setting up his easel inside a milliner's shop that faced the motif. "It is decidedly not my business to be in cities," he lamented to Alice, recounting a nightmare in which the Gothic edifice toppled down on him. "The Cathedral is admirable but it is terribly dry and hard to do. It will be a delight for me after this to paint *en plein air*. Giverny must be so beautiful that I dare not even think about it" (quoted in P.H. Tucker, *Monet in the 90s*, exh. cat., Museum of Fine Arts, Boston, 1989, p. 177).

The late spring and summer of 1892 were given over to personal matters. Alice's eldest daughter Suzanne announced her intention to marry the American expatriate Theodore Butler, a union that Monet rather histrionically opposed on account of Butler's profession—a







Gerhard Richter, *Abstraktes Bild*, 2009. Private Collection. © Gerhard Richter 2018 (0204).

Peter Doig, Cobourg 3 + 1 More, 1994. Sold, Christie's London, 7 March 2017, lot 20. © Peter Doig. All Rights Reserved, DACS 2018

Detail of the present lot.

painter! He eventually came around, and two sets of nuptials rapidly followed: his own and Alice's on 16 July, after more than a decade of partnership, and Suzanne and Butler's just four days later. By the time that Monet resumed work in the fall, he had a backlog of paintings to finish in the studio that people had been demanding for some time, and his mood was grim. "As you may have suspected," he apologized to Durand-Ruel, "we have had a fair number of disruptions in our life which normally is so regular and peaceful. All of this has affected work which is making me very melancholic. You know how I am when I stop painting" (quoted in *ibid.*, p. 168).

As the temperature plummeted at the end of the year, however, Monet's spirits soared. "I am full of enthusiasm," he wrote to Durand-Ruel in mid-December, "and truly hope that this long rest will serve me well." By late January, he could report unequivocally to the dealer, "I succeeded in finding myself again" (quoted in *ibid.*, p. 168). Monet's deep personal satisfaction at painting outdoors once more, alone before his motif, is clearly evident in the present *Effet de neige* à *Giverny*, as is his determination to challenge himself after so long a period of inactivity.

A rapid thaw in late January brought Monet's brief but intensive bout of winter work to a sudden close. On 1 February, the artist left Giverny to attend an exhibition of Japanese prints in Paris, where he admired the snow scenes above all. "Hiroshige is a wonderful Impressionist," declared Pissarro, who accompanied Monet to the exhibition. "Monet, Rodin, and I are in rapture over him. I am glad to have made my effects of snow and flood; the Japanese artists give me confirmation of our visual choice" (quoted in *Origins of Impressionism*, exh. cat., The Metropolitan Museum of Art, New York, 1994, p. 252).

By 16 February, Monet was back in Rouen, revitalized and ready for a second bout of grappling with the Cathedral. "It is easy to see how the wraith-like quality of these pale, frozen scenes informed his complex vision of the Gothic façade," Tanya Paul has written (*Monet and the Seine: Impressions of a River*, exh. cat., Museum of Fine Arts, Houston, 2014, p. 126). In May 1895, the artist exhibited twenty views of the Cathedral at the Galerie Durand-Ruel—not in isolation, as he had earlier series, but alongside a wide-ranging compendium of recent motifs. There were thirteen paintings of Mont Kolsaas in Norway, six of the church at Vernon, three Spring Meadows, and one canvas

each from the Poplar, Grainstack, and Creuse Valley series. Rounding out this highly acclaimed mini-retrospective was a trio of canvases from Monet's 1893 winter campaign: two views of the frozen Seine (Wildenstein, nos. 1333 and 1336) and the present *Effet de neige*.

During the ensuing years, these winter views proved exceptionally popular on the market, especially in the United States, where Impressionism had newly taken hold. The now-legendary collector H.O. Havemeyer purchased two paintings from the Ice Floe series; one went to William Fuller, director of the National Wallpaper Company, and another to the prominent railroad lawyer Charles Harrison Tweed. In 1899, Durand-Ruel sold *Effet de neige* to the Philadelphia-based shipping magnate Clement Griscom, the foremost American figure in transatlantic freight at the time. The canvas subsequently belonged to John Spaulding, a leading benefactor of Museum of Fine Arts, Boston, during the early decades of the twentieth century; it entered the Stafford family collection in 1949 and has never since changed hands.





#### o 38A

# CLAUDE MONET (1840-1926)

Vue du village de Giverny

signed and dated 'Claude Monet 86' (lower left) oil on canvas 26 x 321/8 in. (66 x 81.6 cm.)
Painted in 1886

\$3,500,000-5,500,000

#### PROVENANCE

Ernst and Gertrud Flersheim, Frankfurt-am-Main, circa 1913. Edith and Georg Eberstadt, Frankfurt-am-Main and London (daughter and son-in-law of the above) by 1936 and by whom sold.

Alexandre Farra, Paris; Estate sale, Palais Galliera, 9 March 1961, lot C. Acquired at the above sale by the present owner.

The present work is being offered for sale pursuant to a settlement agreement between the current owner and the heirs of Ernst Flersheim. This settlement agreement resolves any dispute over ownership of the work and title will pass to the successful bidder.

#### **EXHIBITED**

Frankfurter Kunstschütze, July-September 1913, p. 16, no. 61 (illustrated; titled *Die Dächer*).

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. 174. no. 182 (illustrated. p. 112).

New Orleans Museum of Art (on extended loan 1977-March 2018). Orléans, Musée des Beaux-Arts, *Peintures françaises du Museum of Art de la Nouvelle-Orléans*, May-September 1984, pp. 60-61, no. 23 (illustrated, p. 61).

Memphis, The Dixon Gallery and Gardens; Miami, Center for Fine Arts; Wilmington, Delaware Art Museum; Grosse Point Shores, Michigan, Edsel and Eleanor Ford House; Oklahoma City Art Museum and Vero Beach, Florida, Center for the Arts, French Paintings of Three Centuries from the New Orleans Museum of Art, January 1992-February 1993, p. 70, no. 28 (illustrated in color, p. 71).

Fukushima, Koriyama City Museum of Art; Kanagawa, Sogo Museum of Art; Nara Sogo Museum of Art and Kitakyushu Municipal Museum of Art, French Art of Four Centuries from the New Orleans Museum of Art, February-August 1993, p. 56, no. 22 (illustrated in color).

Munich, Kunsthalle der Hypo-Kulturstiftung and Basel, Fondation Beyeler, *Monet and Modernism*, November 2001-July 2002, p. 67 (illustrated).

Fine Arts Museums of San Francisco; Raleigh, North Carolina Museum of Art and The Cleveland Museum of Art, *Monet in Normandy*, June 2006–May 2007, pp. 122-123 and 185, no. 37 (illustrated in color, p. 123).

# LITERATURE

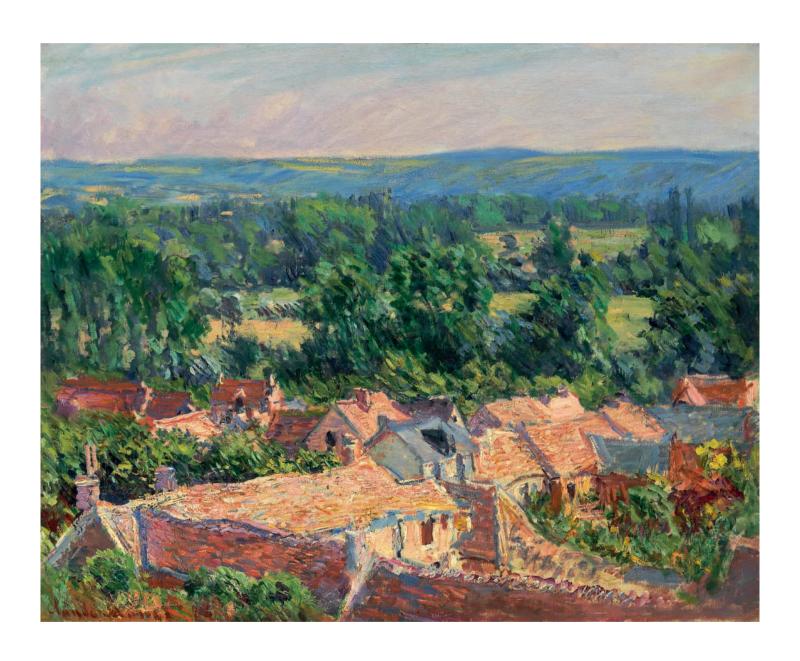
D. Wildenstein, Claude Monet: Biographie et catalogue raisonné, Lausanne, 1979, vol. II, p. 192, no. 1072 (illustrated, p. 193).

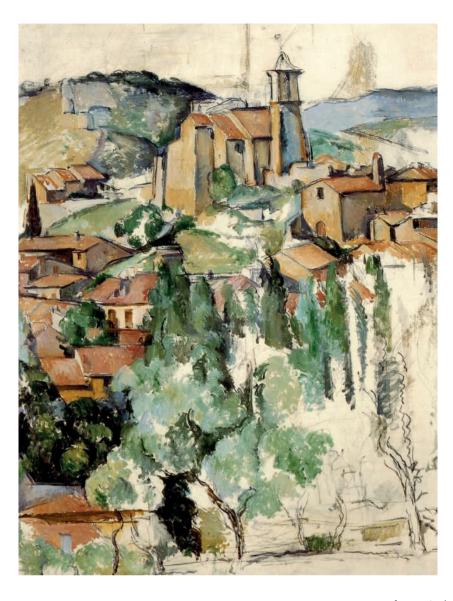
D. Wildenstein, *Claude Monet: Catalogue raisonné*, Lausanne, 1991, vol. V, p. 44, no. 1072.

D. Wildenstein, *Monet: Catalogue raisonné*, Cologne, 1996, vol. III, pp. 405-406, no. 1072 (illustrated cropped, p. 406).

W.A. Eberstadt, Whence We Came, Where We Went: A Family History, New York, 2002, p. 129.

A. Goetz, *A Day With Claude Monet in Giverny*, Paris, 2017, pp. 26-27 (illustrated in color).





Paul Cézanne, *Gardanne*, 1886. Brooklyn Museum, New York.

Claude Monet, Champ de coquelicots à Giverny, 1885. Virginia Museum of Fine Arts, Richmond.

Camille Pissarro, Vue de ma fenêtre, Éragny, 1886. Ashmolean Museum of Art and Archaeology, Oxford.

View of Giverny, circa 1933. Country Life Magazine, London. Photo: A. E. Henson / © Country Life.

In 1886, the year that Monet painted this lively view over the farmhouses and fields of Giverny, the tensions that had been mounting within the Impressionist group since early in the decade came to a climax. Pissarro, newly won over to the divisionist technique of Seurat and Signac, invited them to contribute to the Eighth Impressionist Exhibition; when the show opened in mid-May, a whole room was given over to their new avant-garde idiom, which represented a direct assault on the essential premises of Impressionism. Monet, Renoir, Sisley, and Caillebotte all refused to participate in the exhibition, which would be the Impressionist group's last. Aesthetic differences and personality conflicts were paramount, but there was also a controversy over whether artists with dealer backing-Monet had recently joined forces with Georges Petit—were truly indépendant. Finally, just weeks before the exhibition opened, the Impressionists' former ally Zola published his latest book L'Oeuvre, a scathing portrait of a failed artistic genius, the fictional Claude Lantier, which struck Monet and his colleagues as an intensely personal attack.

Throughout this tumultuous period, Monet remained a dedicated proponent of Impressionism, committed to the primacy of nature and to conveying his sensations before the motif. "I am still an Impressionist," he declared, "and will always remain one" (quoted in Monet in the '90s, exh. cat., Museum of Fine Arts, Boston, 1989, p. 20). In the present painting, however, he came as close as he ever would to a Post-Impressionist interpretation of the landscape, transmuting the forms of the natural world into an abstract order. More characteristic of Cézanne than Monet, Vue du village de Giverny is first and foremost a carefully composed patchwork of formal elements—different shapes, colors, and textures—that takes priority over the depiction

of a particular place under specific conditions of weather and light. Rather than a panoramic landscape in the conventional sense, the painting represents a constructive transformation of a corner of the countryside, seemingly viewed at close range and excerpted from a larger whole.

To find the motif for this painting, Monet did not have to venture far from home. He set up his easel on a hillside northeast of rural Giverny's tiny town center, a few minutes' walk from the house where he had lived since April 1883 with his future wife Alice Hoschedé and their combined eight children. Looking southeast over the plain of Essarts, he could see all the way to the distant hills around Bennecourt, some eight kilometers from Giverny following the line of the Seine upstream. In the foreground of the painting is the Ferme de la Côte, which belonged to the proprietors of the Hôtel Baudy, a popular lodging spot for the American artists who flocked to Giverny in the late 1880s and 1890s. At the far left, immediately beyond the first stand of trees, are the houses and farm buildings that clustered together on land known locally as Le Pressoir ("the cider press"), Monet's own home among them.

During the first five years that he lived at Giverny, Monet tirelessly explored the surrounding terrain, setting out with his canvases each day at dawn, walking over hills and through valleys, in marshes and meadows, among streams and poplars. He painted the Seine and its burbling tributary the Epte, winding country roads and houses nestled into the rolling hills, and vast fields that stretch from one edge of the canvas to the other, offering tangible evidence of the land's fertility and abundance. "This was the landscape he came to know most intimately," James Wood has written, "and its accessibility made

possible the extended serial treatment that is the underlying structure for the work of the entire Giverny period" (*Monet's Years at Giverny: Beyond Impressionism*, exh. cat., The Metropolitan Museum of Art, New York, 1978, p. 11).

Several months before he painted the present Vue du village, Monet had depicted the same motif under snow, selecting a more traditional vantage point that showed the houses of the Ferme de la Côte and Le Pressoir sitting stably on the land (Wildenstein, no. 1055). Now, by contrast, he climbed higher on the hillside and looked down at a steeper angle. The foreground of the present painting is given over entirely to a dense jumble of rooftops and the upper portion of walls, rendered as a network of intersecting edges and forms described with short, parallel touches of red, pink, and gray. Before these resolve into tangible structures, they appear to the eye as abstract blocks of color and texture, free of any external referent. The landscape, in turn, is distilled into a series of horizontal bands, rendered in complementary, cool tones. In the middle ground, clusters of vigorous vertical and diagonal strokes denoting wooded areas are punctuated with flat patches of yellow-green for fields; the distant hills appear as a ribbon of blue, painted in long, sloping streaks beneath a strip of lavendergray sky.

With its intensely green and lush vegetation, Vue du village appears to be a late spring or a summer scene, painted after Monet's return from a brief working trip to Holland during the 1886 tulip season (Wildenstein, nos. 1067-1071). Although the artist's letters are characteristically taciturn on the subject, the painted evidence from this period suggests that the future of Impressionism weighed heavily on his mind. He produced two plein air portraits of Suzanne Hoschedé holding a parasol—his first large-scale figure paintings in over a decade—that represent a quintessentially Impressionist rejoinder to Seurat's divisionist manifesto, La Grande Jatte. He also painted his first self-portrait ever, a haunting, deeply introspective image that bears testament to the magnitude of the moment (Wildenstein, nos. 1076-1078). "In 1886, he must have realized that he was truly on his own," Paul Tucker has written, "and that if Impressionism was going to continue to be a viable style equal to the likes of Seurat's pseudoscientific method, it was up to him to prove it" (exh. cat., op. cit., 1989, p. 127).







#### o 39A

# CAMILLE PISSARRO (1830-1903)

Neige, soleil couchant, Eragny

signed and dated 'C. Pissarro. 94' (lower left) oil on canvas 23% x 32 in. (59.5 x 81.3 cm.) Painted in 1894

#### \$1,400,000-1,800,000

#### **PROVENANCE**

Galerie Durand-Ruel et Cie., Paris (acquired from the artist, 10 April 1895). Durand-Ruel Galleries, New York (acquired from the above, 30 March 1897).

Mr. and Mrs. Jean d'Alayer, Paris (by descent from the above, 1949). Sam Salz, Inc., New York.

Acquired from the above by the late owner, 28 October 1960.

#### **EXHIBITED**

Paris, Galerie Durand-Ruel et Cie., Camille Pissarro: Tableaux, aquarelles, pastels, gouaches, March 1894, p. 3, no. 12.

(possibly) Paris, Galerie Durand-Ruel et Cie., *Oeuvres récentes de Camille Pissarro*, April-May 1896, no. 26.

New York, The Armory of the 69th Regiment; The Art Institute of Chicago and Boston, Copley Hall, *International Exhibition of Modern Art: Paintings lent by Durand-Ruel, New York*, February-March 1913, no. 498.

Boston, Brooks Reed Gallery, *Paintings Lent by Durand-Ruel*, December 1916-January 1917.

New York, Durand-Ruel Galleries, *Paintings by Pissarro*, February 1917, no. 3.

New York, Durand-Ruel Galleries, *Recently Imported Works by Pissarro*, December 1919, no. 14.

The Art Gallery of Toronto, *Paintings by French Artists*, January-February 1922, no. 70.

New York, Durand-Ruel Galleries, *Paintings by Camille Pissarro*, December 1923, no. 2.

Detroit, Hanna Thompson Gallery, *Paintings Lent by Durand-Ruel*, March-April 1924.

London, Marlborough Fine Art, Ltd., *Camille Pissarro and Alfred Sisley*, June-July 1955, p. 34, no. 20 (illustrated).

London, Marlborough Fine Art, Ltd., *Nineteenth and Twentieth Century French Masters*, October-November 1956, p. 26, no. 34 (illustrated). Utica, New York, Munson-Williams-Proctor Institute Museum of Art and New York, Armory of the 69th Regiment, *1913 Amory Show: Fiftieth Anniversary Exhibition*, February-April 1963, p. 52, no. 498 (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. 175, no. 185 (illustrated, p. 114).

New Orleans Museum of Art (on extended loan, 1977-March 2018). Musée des Beaux-Arts d'Orléans, *Peintures françaises du Museum of Art de la Nouvelle-Orléans*, May-September 1984, pp. 62-63, no. 24 (illustrated, p. 63).

Memphis, The Dixon Gallery and Gardens; Miami, Center for Fine Arts; Wilmington, Delaware Art Museum; Grosse Point Shores, Michigan, Edsel and Eleanor Ford House; Oklahoma City Art Museum and Vero Beach, Florida, Center for the Arts, French Paintings of Three Centuries from the New Orleans Museum of Art, January 1992-February 1993, p. 72, no. 29 (illustrated in color, p. 73).

Fukushima, Koriyama City Museum of Art; Kanagawa, Sogo Museum of Art; Nara Sogo Museum of Art and Kitakyushu Municipal Museum of Art, French Art of Four Centuries from the New Orleans Museum of Art, February-August 1993. p. 62. no. 28 (illustrated in color).

Fort Lauderdale Museum of Art, *Camille Pissarro and His Descendants*, January-April 2000, p. 78, no. 51 (illustrated in color).

New York Historical Society, *The Armory show at 100: Modernism and Revolution*, October 2013-February 2014, pp. 454 and 470, no. 498.

## LITERATURE

(possibly) E. Hofmann, "Les salons: Camille Pissarro" in *Le Journal des artistes*, 26 April 1896, pp. 1429-1430.

(possibly) "Works by Pissarro" in *American Art News*, 10 February 1917, p. 3.

L.R. Pissarro and L. Venturi, *Camille Pissarro: Son art-son oeuvre*, Paris, 1939, vol. I, p. 202, no. 870 (illustrated, vol. II, pl. 177).

M.W. Brown, *The Story of the Armory Show*, New York, 1963, p. 276, no. 498

C. Moffett, et al., *Impressionists in Winter: Effets de Neige*, exh. cat., The Phillips Collection, Washington, D.C., 1998, p. 164, note 3. J. Pissarro and C. Durand-Ruel Snollaerts, *Pissarro: Catalogue critique des peintures*, Paris, 2005, vol. III, p. 657, no. 1021 (illustrated in color).



In late spring 1893, after spending the first half of the year in Paris, Pissarro returned to Eragny, the rural hamlet on the banks of the Epte that had been his home—and the principal inspiration for his art—for nearly a decade by that time. The long stay in the capital, which Pissarro devoted to attending exhibitions, seeking out new buyers, and consulting with doctors about his recurring eye troubles, had weighed heavily on him. "There's only one thing that distresses me," he wrote, "and that is being unable to be at home surrounded by my family and working in the fields!" (quoted in J. Pissarro and C. Durand-Ruel Snollaerts, op. cit., 2005, p. 240). With a generous loan from Monet, he had recently been able to purchase the property at Eragny that he and his family had rented since 1884; now, back from Paris, he set to work converting a barn adjacent to the house into a proper studio, which was finished by late October.

The new workspace, with its panoramic views to the north and west, provided Pissarro with a comfortably warm, sheltered vantage point to paint the present winter scene, dated to the frosty opening weeks of 1894. The rustic wooden fence in the foreground marks the boundary of the meadow that formed part of Pissarro's property, just beyond the garden and the hennery; the low hills in the distance lie due west on the opposite bank of the Epte, near the village of Bazincourt. It was late afternoon when Pissarro set up his easel to paint, the sky awash in delicate hues of pink, peach, and gold. Working rapidly to transcribe the subtly luminous effects, Pissarro captured the glowing orb of the sun, viewed through a screen of bare branches, as it emitted its final rays of light and warmth before sinking below the horizon. We cannot help but think of the radiant solar disc in Monet's Impression, soleil levant, which—as legend would have it—had given the nascent Impressionist movement its name two decades earlier.

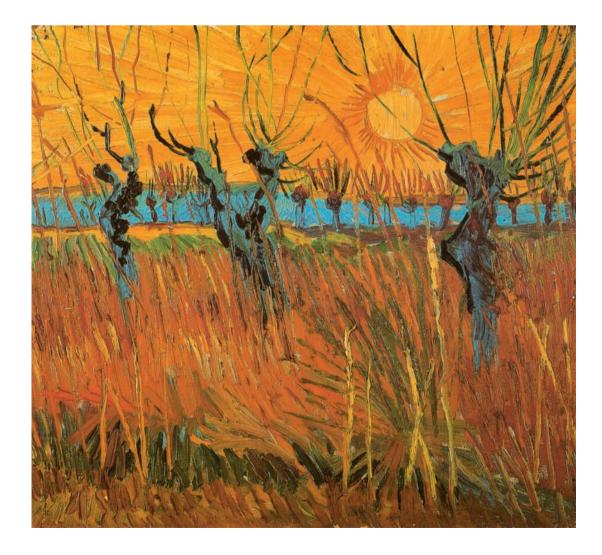
Ever since Pissarro's arrival at Eragny, the meadows and fields immediately to the west of his garden wall had never ceased to inspire him. He returned to the same spots in this tranquil yet ceaselessly animated corner of the countryside at intervals of days, weeks, or even years, varying his viewpoint to produce the impression of remarkable richness and diversity within an extremely limited stretch of terrain. "He could never get enough of Eragny," Joachim Pissarro has written. "His infrequent travels always brought him back with renewed resources, fresh ideas, and an eagerness to paint the same and yet ever different locations once again" (Camille Pissarro, New York, 1993, p. 241). The present painting, with its meandering paths, partially melted snow, and trees in varying states of leaf, is a veritable celebration of the abundant visual incident that this familiar landscape had to offer Pissarro even in winter, ostensibly the most inhospitable of seasons.





Pissarro must have completed this quietly radiant sunset scene no later than mid-February; on the 20th of the month, the paint perhaps only just dry, he brought the canvas with him to Paris for an upcoming solo exhibition at the Galerie Durand-Ruel, his third in as many years. The show opened on 3 March 1894 and ran until the 21st. Although it yielded few sales—distressingly for Pissarro, who still had to re-pay Monet's loan—critical response was stellar. "I have reason to be fairly pleased with my exhibition—from an artistic standpoint, I mean," Pissarro reported to his son Lucien. "Mallarmé told me that I was younger than ever, and Geffroy gave me a very fine review" (quoted in J. Pissarro and C. Durand-Ruel Snollaerts, op. cit., 2005, p. 248). This last statement was no exaggeration. "This exhibition," Geffroy wrote in Le Matin, "must be considered, in my opinion at least, as the most perfect as well as the most lofty display of the art of this truly original painter, who enlightened art lovers have long hailed as a master of color" (quoted in ibid., p. 248).

In 1913, *Neige*, *soleil couchant* was one of only five paintings by Pissarro to appear in a more momentous exhibition—the now-legendary Armory Show, named for the building in New York where it was held. Mounted under the auspices of the Association of American Painters and Sculptors, the exhibition represented the sensational introduction of European modernism to American audiences, who until then had been largely unfamiliar with the audacious new directions evolving across the Atlantic. By that time, Pissarro and his Impressionist colleagues had come to be venerated as founding fathers of the modern movement, and Room O at the Armory Show was devoted to their work, which the show's organizers hoped would foster support rather than derision for the current vanguard. From Room O, visitors proceeded directly into the exhibition's grand salon, where Matisse and his Fauve circle—modernist heirs to the Impressionists' innovations with color—occupied pride of place.

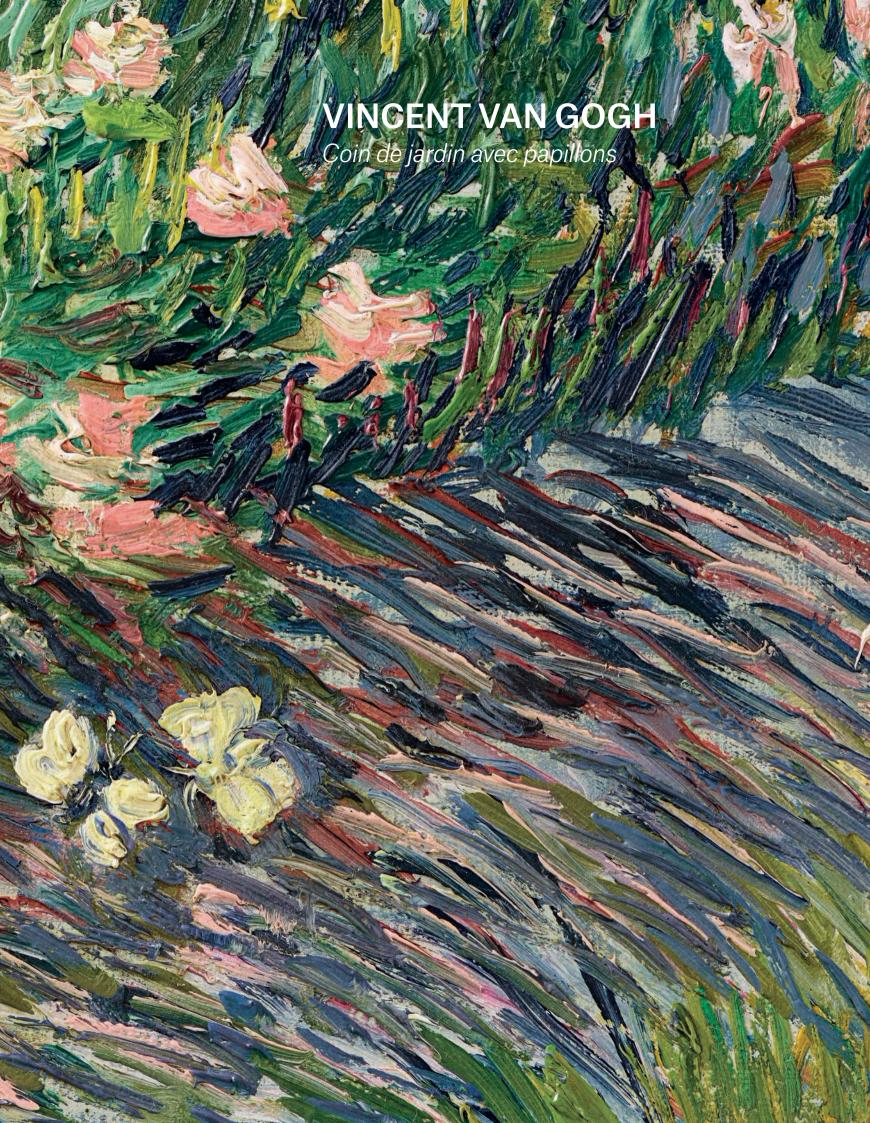


Camille Pissarro, Vue de Bazincourt, effet de neige, soir, 1894. Ordrupgaard, Copenhagen.

Claude Monet, Impression, soleil levant, 1872. Musée Marmottan, Paris.

Vincent Van Gogh, Saules têtards au coucher de soleil, 1888. Rijksmuseum Kröller-Müller, Otterlo.





#### 40A

# VINCENT VAN GOGH (1853-1890)

Coin de jardin avec papillons

oil on canvas 19¾ x 24¼ in. (50.4 x 61.4 cm.) Painted in May-July 1887

#### Estimate on Request

#### PROVENANCE

Theo van Gogh, Paris.

Johanna van Gogh-Bonger, Amsterdam (by descent from the above). Vincent Willem van Gogh, Amsterdam (by descent from the above). Galerie Eugène Druet, Paris.

Joseph Reinach, Paris.

Lily Reinach-Goujon, Paris (by descent from the above by 1928). Wildenstein & Co., Inc., New York (acquired from the above, 1987). Acquired from the above by the present owner, 1998.

#### **EXHIBITED**

Paris, Musée Jacquemart-André, *Vincent van Gogh*, February-March 1960, p. 34, no. 55 (titled *Coin de Jardin*; dated 1889).

The Art Institute of Chicago and Amsterdam, The Van Gogh Museum, Van Gogh and Gauguin: The Studio of the South, September 2001-January 2002, pp. 275 and 408, no. 114 (illustrated in color, p. 274, no. 22; dated circa May 1889).

London, Royal Academy of Arts, *The Real Van Gogh: The Artist and His Letters*, January-April 2010, p. 100, no. 50 (illustrated in color, p. 101). Sapporo, Hokkaido Museum of Modern Art; Tokyo Metropolitan Art Museum; Kyoto, The National Museum of Modern Art and Amsterdam, Van Gogh Museum, *Van Gogh & Japan*, August 2017-June 2018, p. 104, no. 146 (illustrated in color).

#### LITERATURE

J.-B. de la Faille, L'œuvre de Vincent van Gogh: Catalogue raisonné, Paris, 1928, vol. 1, no. 460 (illustrated, vol. 2; dated August 1888).

W. Scherjon and J. de Gruyter, *Vincent van Gogh's Great Period: Arles, St. Rémy and Auvers-sur-Oise, Complete Catalogue*, Amsterdam, 1937, p. 194, no. 186 (illustrated; with incorrect provenance).

J.-B. de la Faille, *Vincent van Gogh*, Paris, 1939, p. 486, no. F704 (illustrated; dated 1889).

J.-B. de la Faille, *The Works of Vincent van Gogh: His Paintings and Drawings*, New York, 1970, p. 208, no. F 460 (illustrated; dated 1889). J. Hulsker, *The Complete Van Gogh: Paintings, Drawings, Sketches*, New

York, 1980, p. 387, no. 1676 (illustrated; dated April 1889).

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. 498 (illustrated in color; titled *Grass and Butterflies*, and dated April 1889).

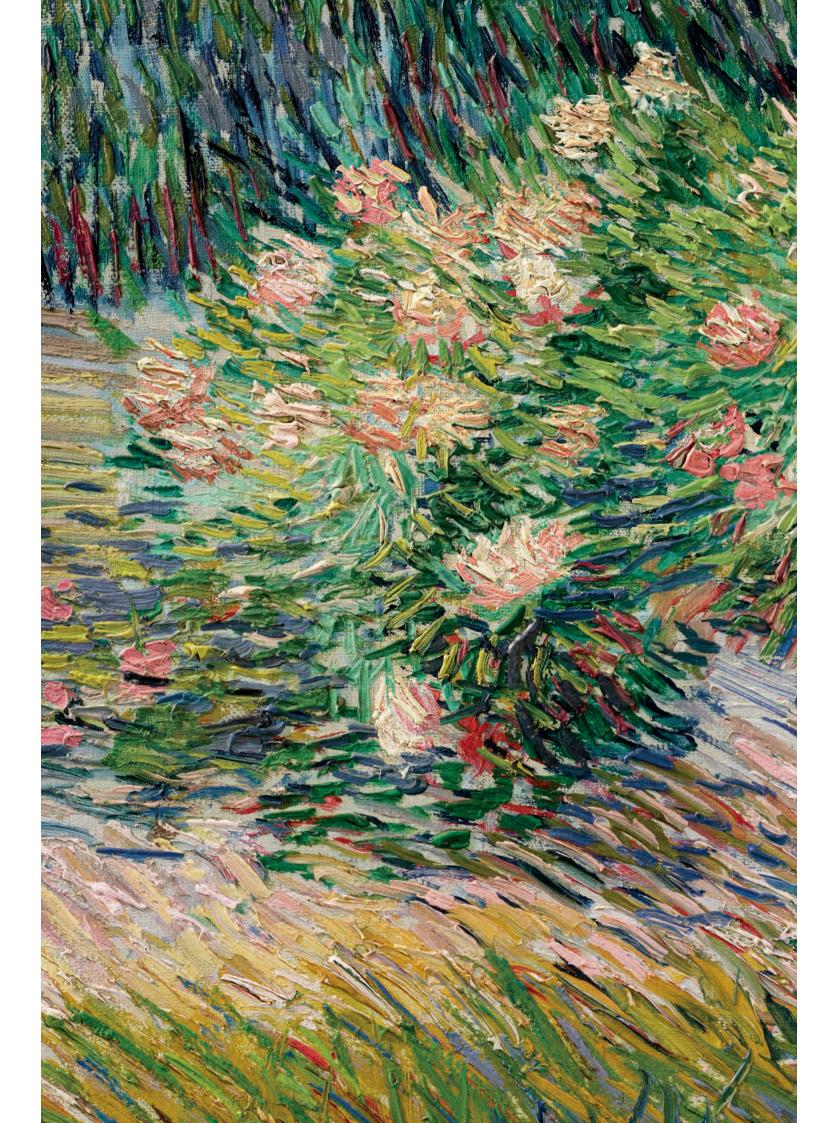
E. Hendricks and L. van Tilborgh, New Views on Van Gogh's Development in Antwerp and Paris: An integrated Art-Historical and Technical study of his Paintings in the Van Gogh Museum, Amsterdam, 2006, p. 35, no. 5 (illustrated).

V.M. van Gogh, ed., *The Complete Illustrated and Annotated Letters: Arles 1888-1889*, London, 2009, vol. 4, letter 589, p. 34 (illustrated, p. 36). W. Feilchenfeldt, *Vincent van Gogh: Die Gemälde 1886-1890, Händler, Sammler, Ausstellungen: Frühe Provenienzen*, Wädenswil, 2009, p. 93 (illustrated in color).

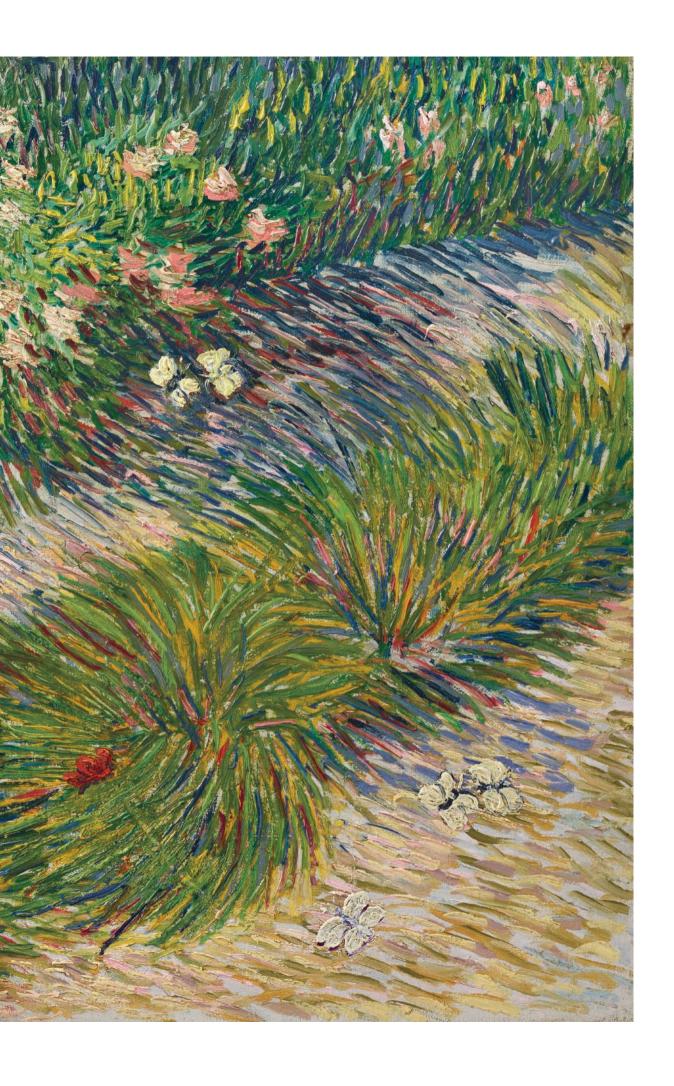
E. Hendricks and L. van Tilborgh, *Vincent van Gogh Paintings: Antwerp & Paris 1885-1888*, Amsterdam, 2011, vol. 2, pp. 48-49, no. 12 (illustrated in color, p. 47; titled *Butterflies*).

W. Feilchenfeldt, Vincent van Gogh, The Years in France, Complete Paintings, 1886-1890, Dealers, Collectors, Exhibitions, Provenance, London, 2013, pp. 282, 290 and 342, no. F460 (illustrated in color, p. 95).

previous spread: Detail of the present lot.









Foldout: Detail of the present lot.

Vincent van Gogh, La Seine et le pont de Clichy, Saint-Rémy, 4 May 1890. National Gallery, London

Vincent van Gogh, *Autoportrait*, Paris, spring 1887. The Art Institute of Chicago.

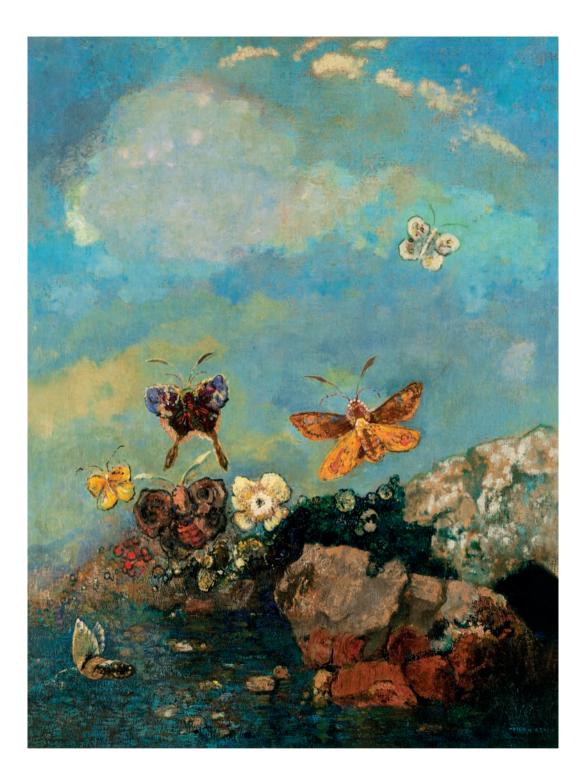
Promenade aux bords de la Seine à Asnières, postcard, circa 1905. Photo: akg-images.

"To see a World in a Grain of Sand / And a Heaven in a Wild Flower," exhorted the visionary English poet William Blake-"Hold Infinity in the palm of your hand / And Eternity in an hour" (Auguries of Innocence, 1803). Vincent van Gogh, a viscerally intuitive cosmic seer, the creator of a galactic revelation in La nuit étoilée [Faille, no. 612], was accustomed in the flatlands of Brabant to the immensity of vast, open heaths under lowering skies. In this Coin de jardin avec papillons, however, painted in Asnières on the Seine, a suburban commune northwest of Paris, the artist chose to paint the world not as a distant and spacious landscape, but close-up, in microcosm. Gazing on a parcel of earth, an ordinary flower bed measuring only about six or seven feet square—not much larger than a studio table-top on which a painter might arrange a nature morte—Vincent painted a world teeming with nature vivante. Thick grasses and delicate flowers gently swirl and sway in a spring or summer breeze, while-most startling and delightful to espy-a half-dozen butterflies flit in and out amid the greenery, a rare, magical effect in a modern painting.

Both Jacob Baart de la Faille and Jan Hulsker in their catalogues dated *Coin de jardin avec papillons* to Arles, during the spring of 1889. Most recently, however, as Cornelia Homburg has stated, "careful investigation by the Van Gogh Museum into the artist's use of materials suggests that the painting's technique could date the work to 1887, Van Gogh's second year in Paris." Vincent painstakingly limned each blade of grass, each petal of a flower, the wings and body of each butterfly with individual strokes of paint. "There are no other fully fledged works from Paris," Homburg pointed out, "that show a similarly concentrated focus and attention to detail as in this extraordinary canvas" (*Van Gogh and Japan*, exh. cat., Van Gogh Museum, Amsterdam, 2018, pp. 103-104).







Further evidence for the date is the letter Vincent wrote from Arles, on or around 25 March 1888, to his brother Theo, a gallerist with Boussod, Valadon et Cie. in Paris. "I wouldn't think it a bad idea if you sent Tersteeg [a dealer in The Hague] one of my studies... the Pont de Clichy with the yellow sky and two houses [Faille, no. 303]...or the butterflies [the present *Coin de jardin*] or the field of poppies [Faille, no. 562]" (Letters, no. 589). *Coin de jardin* is a prescient painting, as periodically occurs in the evolution of Vincent's oeuvre, which states an idea to which he would return in later pictures, in this case under various guises, as garden subjects and *sous-bois* (forest undergrowth) studies, as well as his fascination with the felicitous butterflies themselves (Faille, nos. 402, 610, 672, and 748).

Coin de jardin avec papillons is not a canvas that Vincent knew how to paint at the turn of year 1885-1886, some eighteen months before he completed it. As assiduously as he had applied himself to learning the craft necessary for his art, Vincent's efforts in Etten, The Hague,

Drenthe, Nuenen, and most recently Antwerp, where he briefly attended city's Royal Academy of Fine Arts, had come to naught. He was unable either to show or sell his work, or even attract any interest to it. This self-taught, haphazardly tutored provincial artist who in April 1885 completed *The Potato Eaters* (Faille, no. 82)—a stark, brutally naturalistic portrait of rural life, beyond the pale of any collector's taste—had exhausted the potential of his peasant subjects, as much as he admired and loved them. Even Theo disapproved of *The Potato Eaters*, now regarded as Vincent's first masterwork.

Vincent was painfully aware of the deficiencies in his technique, while nonetheless decrying the prevailing, conservative standards by which others judged and dismissed his work. An unconventionally creative man whose great strength lay primarily in his strong will and the force of his passions, Vincent continually suffered the isolation of working alone in places that lacked any kind of supportive artistic milieu. When he most wanted peasant models to draw and paint, even local

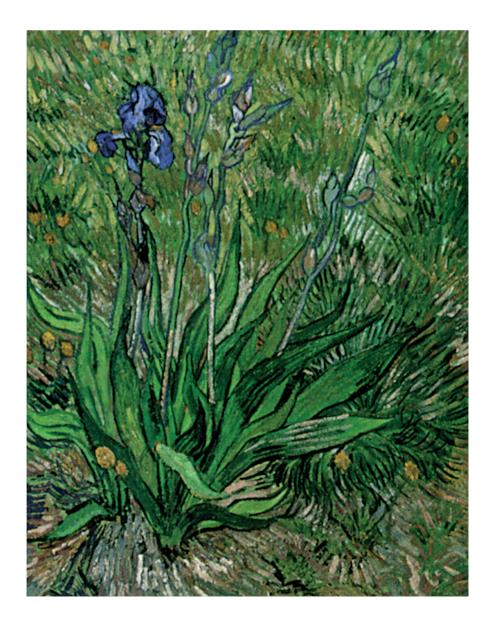
community leaders stifled his efforts; in Nuenen, his home town, the local pastor discouraged townspeople from posing for him.

Newer painting for Vincent in 1885 meant the French Barbizon artists who had flourished in mid-century, such as Daubigny and Diaz de la Peĥa, many of whom were already dead, and more locally the members of The Hague School, such as Mesdag, Mauve, and the Maris brothers. These artists practiced the older manner of painting founded on the tonal principles of light and shade, in which the use of pure color was rarely accorded anything more than a strictly limited and subservient role. Vincent worked in this vein as well as he could, borrowing from the example and method of others as his own pictorial instincts guided him. The limitations of the means available to him, however—not necessarily his command of them—failed to satisfy his profound hungering for powerful expression. He needed, and sensed he must find, a different, more vital slate of possibilities.

Vincent was accustomed to painting and drawing quickly, and for this reason, too crudely, the director of the Antwerp Academy believed, and relegated this new, 32-year-old applicant to the beginner's drawing course, to sketch from plaster casts. Vincent's classmates were all much younger than himself. "He came rushing in like a bull in a china shop, and spread his roll of studies out all over the floor," one later recalled. "What a funny spectacle! And what an effect it had! The majority of the young chaps laughed their heads off. Soon, the news that a wild man had surfaced spread like wildfire throughout the building" (quoted in S. Naifeh and G.W. Smith, *Van Gogh: The Life*, New York, 2011, p. 486).

Vincent decided he had to leave Antwerp, and pleaded with Theo to join him in Paris. To return to Brabant would be "a detour, a waste of time" (Letters, no. 556, on or around 29 January 1886). Theo, preoccupied with rethinking his own plans as a dealer, and needing time to procure a larger flat, tried to put his brother off until the summer. Vincent, however, would not be deterred. At the end of February 1886, leaving his bills in Antwerp unpaid, Vincent took the night train to Paris. The next morning, Theo, in his office at Boussod & Valadon, received this message: "Don't be cross with me that I've come all of a sudden...Will be at the Louvre from midday or earlier if you like...come to the Salle Carrée. We'll sort things out, you'll see. So get there as soon as possible" (Letters, no. 567).

His aspirations rekindled, determined "to produce and to be something" on the wider Paris stage (Letters, no. 559)—eager, moreover, to please Theo, the source of his funds and his only true friend—Vincent threw himself into efforts to advance his art and finally establish a public career. Theo's gallery connections facilitated Vincent's enrollment in the prestigious atelier of the Salon painter Fernand Cormon. To fit in with Theo's urban, professional life style, Vincent attempted to cultivate an air of bourgeois respectability, visiting a dentist, trimming his disheveled beard, and purchasing smart new clothes. In a self-portrait painted during the winter of 1886-1887, he showed off his new cosmopolitan identity, depicting himself as a presentably dignified and confident gentleman of Paris, clad in a new hat, wool jacket, starched collar and silk cravat, with his peculiar intensity nonetheless still glowing in his forceful stare (Faille, no. 295).



Odilon Redon, *Papillons*, *circa* 1910. The Museum of Modern Art, New York.

Vincent van Gogh, *Iris*, Saint-Rémy, 9 May 1889. J. Paul Getty Museum, Los Angeles.



Detail of the present lot.

Gustav Klimt, Italienische Gartenlandschaft, 1913. Kunsthaus Zug, Stiftung Sammlung Kamm.



In June Theo and Vincent moved into a much-needed, larger apartment, at 54, rue Lepic, on the outskirts of Montmartre. A short walk and climb away, from the height of the Butte Montmartre, Vincent painted picturesque views of Paris, and the famous hilltop windmills, hoping to market them to tourists. He honed his drawing skills on illustrations which he tried to sell, but without success, to neighborhood cafés and Paris periodicals.

Vincent had promised Theo he would spend three years in Cormon's atelier. He became acquainted with two most promising stars among the students, Louis Anquetin and Henri de Toulouse-Lautrec. The two much younger men, however, kept Vincent at a manageable distance. As Theo explained to Johanna Bonger, whom he was then courting and later married, "It is impossible for [Vincent] to have indifferent relationships. It is always one thing or the other. Even for those who are his best friends it is not easy to get along with him, since he spares nothing and nobody" (quoted in J. Rewald, *Post-Impressionism: From Van Gogh to Gauguin*, New York, 1978, p. 300). Cruelly mocked by classmates—just as he had been in Antwerp—for his wild, willful manner of painting, ungrounded in any conventional technique, Vincent quit Cormon's studio after only three months.

Between May and June Vincent attended the eighth and final Impressionist group exhibition, his initial encounter with the "New

Painting," a dozen years since these pioneers in depicting modern life had first shown their revolutionary art in Paris. Vincent had much to catch up with, and then confronted the very newest of the new; in the eighth group show he saw the first divisionist paintings of Seurat— *Un dimanche à la Grande Jatte* (1884-1886; Hauke, no. 162; The Art Institute of Chicago) and four other works. Both Monet and Renoir had declined to exhibit with their erstwhile colleagues; during the following month, however, Vincent was able to study their work in the *Ve Exposition Internationale* at Galerie Georges Petit.

"In Antwerp I did not even know what the Impressionists were," Vincent admitted in September or October 1886 in a letter to Horace Mann Livens, who had been a rare, sympathetic friend among the students at the Antwerp Academy. "Now I have seen them and though not being one of their club yet I have admired certain Impressionist pictures—Degas, a nude figure—Claude Monet, a landscape" (Letters, no. 569).

Absorbing what he had seen, Vincent resumed his personal program of independent study. He turned to still-life painting to learn more about color. "I have made a series of color studies in painting simply flowers," he continued in his letter to Livens, "seeking oppositions of blue with orange, red and green, yellow and violet, seeking the broken and neutral tones to harmonize brutal extremes. Trying to render

intense color and not a grey harmony... So as we said at the time in COLOR seeking LIFE, the true drawing is modeling with color... And so I am struggling for life and progress in art... I have faith in color." To Livens Vincent dropped the first hint of a future plan—"I may be going to the south of France, the land of blue tones and gay colors" (ibid.).

At the Salon des Indépendants during August-September 1886, the second such exhibition, Vincent again studied Seurat's *La Grande Jatte*, and the new divisionist paintings of Paul Signac. Paintings in this mode were even more prominent in the third Indépendants exhibition on view during March-May 1887. Vincent experimented with every technique that he observed in the Impressionist pictures, while mixing in elements—incongruously at times—that he borrowed from the initial, innovative achievement of the divisionists, which Seurat called chromoluminarism, and, before long, the critic and gallerist Félix Fénéon more popularly dubbed "Neo-Impressionism". In the period of little over a year since he had moved from Brabant to Paris, Vincent transformed himself into a painter well versed in the most current painting techniques.

In early 1887 Vincent became friendly with 19-year-old Émile Bernard, whom Cormon had dismissed from his studio for "insubordination," prior to Vincent's brief term there. Bernard had been developing his own progressive ideas about modern painting. He and Vincent had occasionally crossed paths; having seen the paintings Vincent had recently hung in Mme Segatori's café Le Tambourin, Bernard decided he must get to know the older artist, as difficult as he was reputed to be. They eventually exchanged paintings, and after Vincent left for Arles in February 1888, they kept up a lively correspondence.

In response to the ideas he encountered in recent exhibitions, and at Theo's urging, Vincent began painting outdoors during April and May in Asnières, along the stretch of the Seine that Seurat had used as the setting for *Une Baignade* (1883-1884; Hauke, no. 62; National Gallery, London). Both Bernard and Signac, whose families lived in Asnières, recommended to Vincent that he work there. The town was a center for boating enthusiasts in the Île-de-France, an airy, quiet retreat from the heat and noise of Paris during the summer, and a popular destination for weekend day-trippers. Asnières was a three-mile walk (5 kilometers) from the apartment at 54, rue Lepic.

There are no other fully fledged works from Paris that show a similarly concentrated focus and attention to detail as in this extraordinary canvas.

-Cornelia Homburg



"I ran into [Van Gogh] at Asnières and Saint-Ouen," Signac later recalled, "we painted on the banks of the river and ate in a country café, and we returned to Paris on foot, through the streets of Saint-Ouen and Clichy. Van Gogh wore a blue zinc worker's smock and had painted colored smudges on the sleeves. Pressed closely against me, he walked along, shouting and gesticulating, waving his freshly painted oversize canvas, smearing paint on himself and the passersby" (quoted in J. Hulsker, *op. cit.*, 1996, p. 282).

Vincent likely came across the particular spot depicted in *Coin de jardin* in the Parc Voyer d'Argenson, near the center of Asnières, overlooking the Seine. During the spring and summer of 1887 he painted three other canvases at this location (Faille, nos. 227, 305, and 315). While working in the town, Vincent became friendly with two Parisian women who owned a summer villa there, the elderly Countess de la Boissière and her middle-aged daughter. They may be the female figures who appear in two of Vincent's Paris period garden scenes (Faille, nos. 305 and 368). Vincent may have felt a romantic inclination toward the daughter, who was around his age. In a letter he wrote in Arles on or around 20 May 1888, he suggested to Theo that he deliver two small paintings that he wished to give the Countess and her daughter—"I can't help thinking of them, and perhaps it will be a pleasure for them and for you, too, if you meet them" (Letters, no. 611)

By the spring of 1887, on the evidence of the first landscapes he painted in Asnières, Vincent had clearly broken with the dark, tonal, Brabant manner he had carried over into his early Paris paintings,

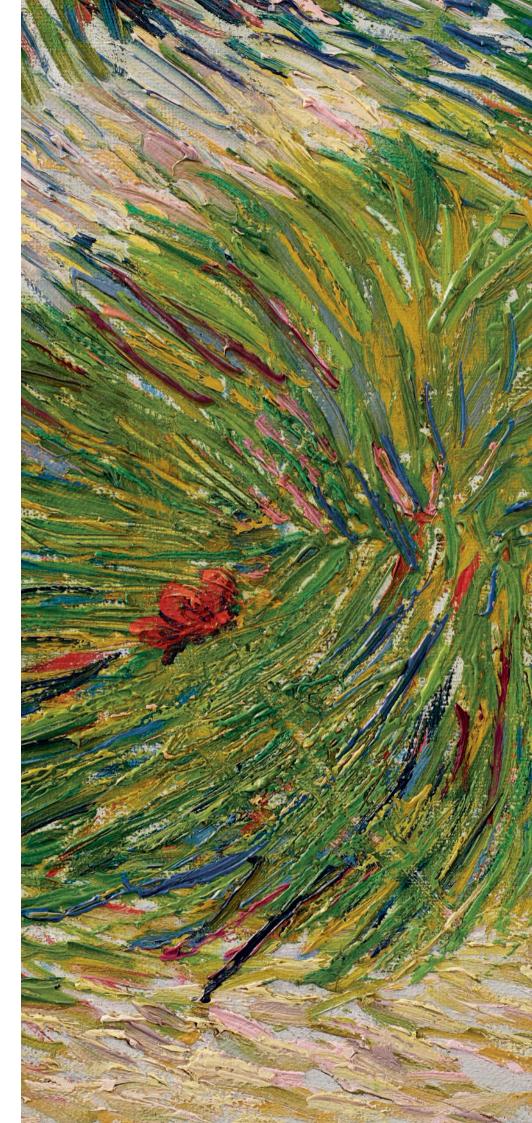
and adopted an audacious, whole-hearted use of color, taking elements of technique from Impressionism and the newer, controversial divisionist method of Neo-Impressionism. The application of finely calculated scientific theory that Seurat and Signac practiced systematically in their painting, did not, however, appeal to Vincent, who went about discovering his own, more instinctive way with color. Instead of the prescribed pointillist dot painstakingly placed on the canvas, Vincent preferred to employ an irregular variety of dots, dashes, and stitches, whichever touch of the brush his motif suggested.

Coin de jardin displays a remarkably unity in its conception. The thin strands of paint that cover the surface of the canvas derive from a single motif—a sole, individual blade of grass—which Vincent replicated and multiplied countless times. The artist was, in effect, "drawing with color," as he had recommended in his letter to Livens. Vincent laid down each stroke rapidly, almost manically, inflected with a quick, gestural flick of the wrist, varying his application slightly to describe the particular garden motif in its intrinsic shape. The result is a rippling, sparkling surface of colors suffused with light, every stroke a wave in a sea of paint. Vincent organized the clumps of grass and flowering plants to form rhythmical patterns, sufficiently differentiated one from another, to suggest to the viewer a perception of palpable physical texture and the illusion on the flat canvas of receding, threedimensional space.

The overall design of the subject within the picture plane suggests a stylized, abstract approach to landscape composition, moving beyond the naturalist parameters of Impressionist painting into the more synthetic, intellectualized domain of Post-Impressionist art, toward the kind of painting that Bernard and Gauguin had begun to advocate, invoking the use of symbolism as well. Vincent's affection for the small butterfly, repeated in later paintings as cited, suggests a special empathy for this fragile flying creature, which typically possesses a life span of only two to six weeks. The flight of the butterfly is an apt symbol for the transience of worldly existence, all the more compelling when one realizes that, after completing Coin de jardin avec papillons, Vincent lived to experience only two more summers, and half of a third, when on 20 July 1890 in Auvers, an accidental gunshot from an old revolver in the hands of a cocky youth ended his life.

Cy Twombly, *Camino Real (IV)*, 2010. The Broad, Los Angeles. © Cy Twombly Foundation.

Detail of the present lot.





# The Israel Museum, Jerusalem

The Israel Museum, Jerusalem, is Israel's foremost cultural institution and one of the world's leading encyclopedic museums. Founded in 1965, the Museum has built a far-ranging collection of nearly 500,000 objects from archeology to contemporary art through an unparalleled legacy of gifts and support from its circle of Patrons and Friends associations from seventeen countries. The Museum embraces a dynamic exhibition program, and a rich annual program of publications, educational activities, and special cultural events. In its 2018 season, the Israel Museum is presenting a series of exhibitions showcasing some of the most acclaimed visual artists, designers, and fashion innovators working in Israel today. From solo exhibitions that introduce audiences to new bodies of work by local artists Zoya Cherkassky, Oren Eliav, and Gil Marco Shani, to Fashion Statement: A Century of Fashion in Israel, this season extends the Museum's commitment to providing a platform for the country's breadth of creative expression. Culminating the exhibition lineup is a major retrospective on French artist Christian Boltanski, spanning over three decades of the artist's career.

Major traveling exhibitions organized by the Israel Museum in 2018 include No Place Like Home, The Berardo Collection Museum, Lisbon; Duchamp Magritte Dalí. Revolutionaries of the 20th Century: Masterpieces from The Israel Museum, Jerusalem, Palacio Gaviria, Madrid; The Miracle of M.C. Escher: Prints from The Collection of The Israel Museum, Jerusalem, Ueno Royal Museum, Tokyo, and Abeno Harikas Art Museum, Osaka; Veiled Meanings: Fashioning Jewish Dress from The Collection of The Israel Museum, Jerusalem, The Jewish Museum, New York, and The Contemporary Jewish Museum, San Francisco; and Chagall Love and life, from the collection of The Israel Museum, Jerusalem, Hangaram Art Museum, Seoul, South Korea.

From its inception, the Israel Museum was conceived as a dynamic and modular museum, designed to encourage the growth and diversification of its holdings over time. In keeping with the principles of good collection management, the Museum continually reviews and evaluates its holdings with an eye towards identifying areas of duplication or lacunae. In line with this rigorous policy and following careful review, the Museum has identified a select group of artworks for deaccession from its broad holdings of Modern Art. All proceeds from the sale of these works will be directed back into the Acquisitions Fund for the Department of Modern Art with the goal of making strategic additions over time that will strengthen and enhance the diversity and scope of the Department's core collection. We greatly appreciate the foresight of our patrons, enabling us to achieve this goal.

The exterior of the Israel Museum, Jerusalem.



© Photo : The Israel Museum, Jerusalem by Elie Posner



# Selections from The Arthur and Madeleine Chalette Lejwa Collection



Arthur and Madeleine Chalette Lejwa sought to conjoin their concern for the Jewish people and the State of Israel with their passion for the arts. The Lejwas had the imagination to look beyond the barbed wires and remnants of the 1967 Six Day War in Jerusalem, envisioning public parks and outdoor sculpture gardens in place of the city's concrete barriers. With their art donations, financial support, and friendship with Mayor of Jerusalem, Teddy Kollek, the Lejwas were integral to the actualization and creation of the Israel Museum. Their aesthetic taste ranged from Classical Archaeology to American and European Modern Art. Upon their death, their entire collection was bequeathed to the Israel Museum.

Madeleine Chalette Lejwa opened Chalette Parfums in New York in 1944, which thrived as a fine fragrance shop for a decade. The boutique was later repurposed as Galerie Chalette, an art gallery, founded by the Lejwas in early 1954. In 1957, the gallery moved from 45 West 57th Street to 1100 Madison Avenue and six years later, they purchased a brownstone at 9 East 88th Street, utilizing its ground floor as exhibition space. In fewer than ten years, the Lejwas consolidated their importance among the rarified community of New York dealers. Their penchant for Constructivist Art distinguished them from the others, as did their eclectic taste. They prided themselves on championing new artists, becoming friends with many of them, in addition to those who were more established. Between 1954 and 1958, the gallery presented Henri Matisse, Pablo Picasso, Marc Chagall, Edgar Degas, and Wassily Kandinsky, with Leon Polk Smith and Polish painter and optical illusionist Wojciech Fangor each presenting multiple solo exhibitions up to 1970.

The gallery was known for its inspired curatorship, including *Eleven British Sculptors* in 1956—a grouping of abstract artists hitherto unknown to American audiences—and *Sculpture by Painters*, a 1958 collaboration with French gallerist Denise René. The relationship with Madame René helped the Lejwas organize what was arguably their most ambitious exhibition: *Construction and Geometry in Painting: From Malevitch to "Tomorrow."* Uniting fifty artists from seventeen countries, the show opened in New York on March 31, 1960, touring for over a year thereafter to Cincinnati, Chicago, Minneapolis, and San Francisco.

The Lejwas were deeply committed to the art of Jean Arp. Beginning in 1960, with an exhibition of Jean Arp and Sophie Tauber-Arp, the Lejwas continued to champion his work for the rest of their lives. "Not content merely to exhibit Arp, Madeleine and Arthur began to give him away." They gifted his monumental stainless steel sculpture *The Threshold of Jerusalem* to that city in 1971. "In December, they gave to the Metropolitan Museum of Art thirty-nine Arp sculptures out of an edition of 300, entitled 'Threshold Configuration.' The income derived from the sale of the entire edition went to the establishment of the 'Arthur Lejwa Fund in Honor of Jean Arp,' to support exhibitions and acquisitions in the Metropolitan's department of twentieth-century art" (V.S. Komor in R. Apter-Gabriel, ed., *The Arthur and Madeleine Chalette Lejwa Collection in the Israel Museum*, Jerusalem, 2005, p. 24). They donated the sculpture *Oriforme* to the National Gallery in Washington D.C. and upon their deaths bequeathed their vast collection of works by the artist to the Israel Museum.

Christie's is honored to present the following selection of works from the Arthur and Madeleine Chalette Lejwa Collection, sold to benefit future acquisitions of Modern Art at the Israel Museum.

The Lejwas. Photographer unknown. Photo courtesy of the Israel Museum.

The Lejwas' home. Photographer unknown. Photo courtesy of the Israel Museum. Arp: © 2018 Artists Rights Society (ARS), New York / VG Bild-Kunst, Ronn

The Lejwas' home. Photographer unknown. Photo courtesy of the Israel Museum.





#### 41A

# JEAN (HANS) ARP (1886-1966)

Déméter

inscribed with monogram and foundry mark and numbered '0/3 Susse Fondeur Paris' (on the underside) polished bronze Height: 38% in. (98.8 cm.) Conceived in 1961 and cast in June 1970

#### \$800,000-1,200,000

#### PROVENANCE

Marguerite Hagenbach-Arp, Clamart (wife of the artist). Arthur and Madeleine Chalette Lejwa, New York (acquired from the above, November 1971).

Beguest from the above to the present owner, 1999.

#### EXHIBITED

Milan, Galleria del Naviglio, *Jean Arp: 1912-1965*, June-July 1971, no. 37 (dated 1960)

New York, The Metropolitan Museum of Art, *Jean Arp: From the Collections of Mme Marguerite Arp and Arthur and Madeleine Lejwa*, April-September 1972, no. 17 (illustrated in color).

Pittsburgh, Carnegie Institute, Museum of Art; Utica, Munson-Williams-Proctor Institute; Seattle Art Museum; San Francisco Museum of Art; Cincinnati Art Museum; Denver Art Museum; Adelaide, Art Gallery of South Australia; Sydney, Art Gallery of New South Wales; Melbourne, National Gallery of Victoria; Brisbane, Queensland Art Gallery; Launceston, Tasmania, Queen Victoria Museum; Perth, Western Australian Art Gallery; Austin, University Art Museum and Sarasota, Ringling Museum, Jean Arp: Sculpture, Reliefs, Works on Paper-An Exhibition Organized by Madeleine Chalette Lejwa, February 1975-January 1979, no. 31.

New York, Solomon R. Guggenheim Museum, *Jean Arp*, July-August 1976, p. 21, no. 22.

Jerusalem, The Israel Museum, From Far and Wide: A Taste of the Lejwa Collection, May-August 2005.



Arp in his studio, 21, rue des Châtaigniers, Clamart. Photograph by Denise Colomb. © Denise Colomb – RMN. Photo: © Ministère de la culture – Médiathèque du Patrimoine / Denise Colomb / dist. RMN / Art Resource, NY. Art: © 2018 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.

#### LITERATURE

H. Read, *Arp*, London, 1968, p. 148, no. 175 (small bronze version illustrated in color, p. 149).

E. Trier, intro., *Jean Arp, Sculpture: His Last Ten Years*, New York, 1968, p. 113, no. 212a (another cast illustrated, p. 112; marble version illustrated, no. 212). I. Jianou, *Jean Arp*, Paris, 1973, p. 77, no. 212a (marble version illustrated, pl. 39). R. Apter-Gabriel, ed., *The Arthur and Madeleine Chalette Lejwa Collection in the Israel Museum*, Jerusalem, 2005, p. 237, no. 118 (illustrated in color; illustrated again in color *in situ* in the Lejwas' home, p. 34). A. Hartog and K. Fischer, eds., *Hans Arp: Sculptures, A Critical Survey*, Ostfildern, 2012, p. 332, no. 212a (marble version illustrated).

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

"Any work of art that is not rooted in myth and poetry"—Jean Arp declared—"or that does not partake of the depth and essence of the universe is merely a ghost" (quoted in "The Inner Language," M. Jean, ed., Jean Arp, Collected French Writings, London, 1974, p. 292).

Conceived during the final decade of the artist's half-century-long career, *Déméter* is a consummation of his dedication to the plastic representation of biomorphic and human form. Arp expresses in his sculpture the sensual, fruitful essence of the eternal feminine, interpreted through an evocation of the goddess of fertility and agriculture in Greek mythology, known as Ceres to the Romans. Worshipped as a primal earth-mother, Demeter held sway over the natural cycles of birth, growth, and regeneration; her powers and beneficence were celebrated in festivals at harvest time throughout the ancient world.

Arp conceived his vision of Demeter in rounded maternal forms; the swelling volumes in her furrow-like, hill and vale lap suggest abundant earthly fertility. The goddess's protective devotion to her children was preserved in myth. After Hades, god of the underworld, had abducted and hidden away her daughter Persephone, Demeter wandered the world for a year, seeking the girl—the goddess's sorrow caused crops to languish and fail. Mighty Zeus interceded and obtained Persephone's release; however, because she had partaken of pomegranate seeds, the food of the dead, Hades was permitted to reclaim her for three months each year. During this time, while Demeter lamented her daughter's absence, the earth turned barren and cold. Persephone's re-emergence each spring announced the renewal of the yearly growth cycle. Ancient agrarian cultures thus understood the procession of the seasons.

Themes of "genesis, birth, and blossoming" (*ibid.*) held special significance for Arp in 1960. He had recently married his longtime friend and collaborator Marguerite Hagenbach. She had become the artist's living, abiding Demeter, the earth and fertility goddess also turned muse, who nurtured and sustained his art.

Two of the five recorded bronze casts of the present sculpture can be found in public institutions including The Didrichsen Art Museum, Helsinki and Museum am Ostwall, Dortmund. Plaster versions of this sculpture are in The Detroit Institute of Arts; Musée national d'art moderne, Paris and Stiftung Hans Arp und Sophie Taeuber-Arp, Remagen, Germany. The unique marble is offered as lot 7A in the present sale, from the Collection of Herbert and Adele Klapper.





# 42A

# PABLO PICASSO (1881-1973)

Tête de femme

signed 'Picasso' (upper left); dated '26 mai 52' (on the reverse) oil on canvas 21% x 18¼ in. (55.1 x 46.2 cm.) Painted in Vallauris, 26 May 1952

\$2,500,000-4,500,000

#### PROVENANCE

Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris. Arthur and Madeleine Chalette Lejwa, New York (by 1956). Bequest from the above to the present owner, 1999.

#### EXHIBITED

New York, Galerie Chalette (Madeleine Lejwa), *Picasso, "The Woman": Paintings, Drawings, Bronzes, Lithographs*, April-May 1956, no. 1 (illustrated). Budapest, Hungarian National Gallery, *Picasso: Transfigurations, 1895-1972*, April-July 2016, p. 288, no. 79 (illustrated in color, p. 289; titled *Tête de femme (Françoise)*).

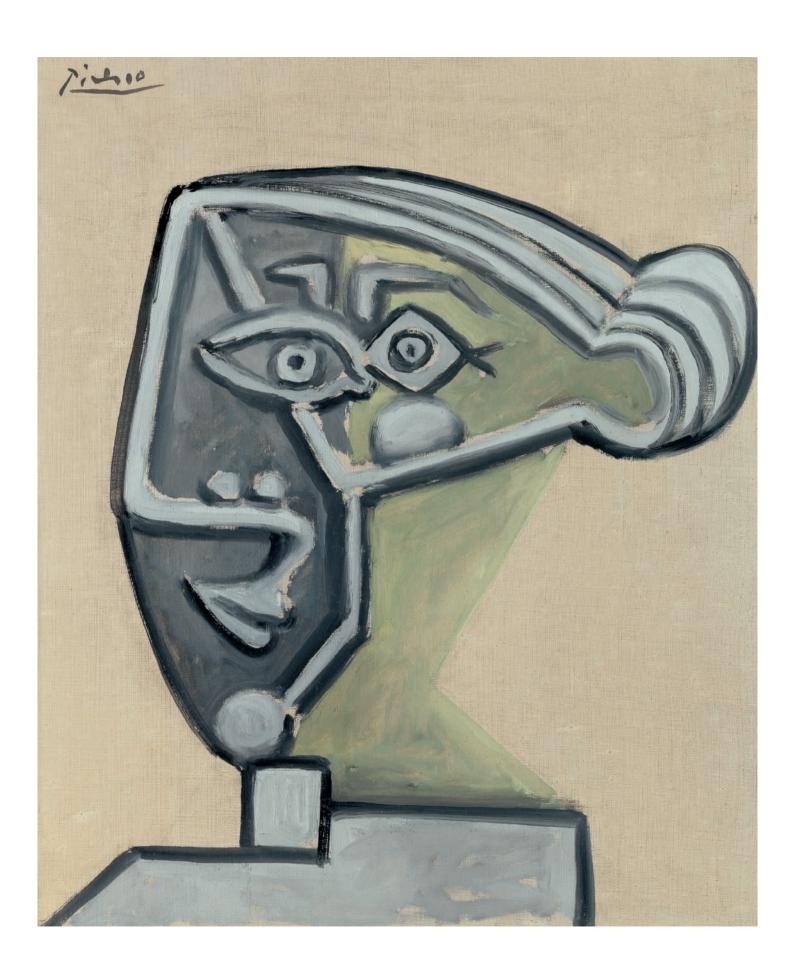
#### LITERATURE

C. Zervos, *Pablo Picasso*, Paris, 1965, vol. 15, no. 212 (illustrated prior to signature, pl. 123).

R. Apter-Gabriel, ed., *The Arthur and Madeleine Chalette Lejwa Collection in the Israel Museum*, Jerusalem, 2005, p. 94, no. 194 (illustrated in color, pp. 95 and 249; illustrated again in color *in situ* in the Lejwas' home, p. 222).



Françoise Gilot and Picasso, Vallauris, 1952. Photo: Private Collection / Roger-Viollet, Paris / Bridgeman Images.





Françoise Gilot, portrayed here, was the essential Muse who presided over the remarkable three-fold endeavor upon which Picasso embarked during the immediate post-war years, no mean feat for a man who in 1951 turned seventy. While exploring new ideas in sculpture, ceramics, and printmaking, as well as painting, the artist placed his work and international fame at the service of left-wing political ideology, principally for the cause of world peace. With Françoise, he fulfilled his desire to create a new family: Claude was born in 1947. Paloma in 1949.

In the Midi town of Vallauris, home to the Madoura pottery works, Picasso came close to achieving his vision of a Mediterranean Arcadia. "In this fertile and friendly atmosphere Picasso resembled the chief of a tribe—a tribe which had as its nucleus the family at 'La Galloise' and extended to the craftsmen at the potteries," Roland Penrose wrote (*Picasso: His Life and Work*, Berkeley, 1981, p. 371). By 1952, however, Picasso's relationship with Françoise was showing signs of strain. She avoided participating in the highly visible public aspect of her partner's life, preferring to remain out of the limelight to preserve the privacy of their children. As an aspiring painter when she met Picasso during the wartime Occupation, Françoise now wished to return to her art, to make a career of it on her own terms. Her first solo exhibition opened in Paris on 31 March 1952.

Picasso desired instead that Françoise continue to devote herself to their family; he had been, moreover, pressuring her to have a third child, which she refused to do. They began to grow apart, a situation further exacerbated by rumors that Picasso was seeing another woman, subsequently revealed to be Geneviève Laporte, who was in her mid-twenties. Picasso evoked the psychology of this developing drama in the series of heads he painted of Françoise during 24-27 May 1952, in which he employed simultaneous frontal and profile view-points—her face folded in upon itself, her large eyes seemingly fixed on her own aims, while defiantly glaring back at the painter. Her abundant hair, in early depictions often seen loosed and free in a manner that most charmed Picasso, is here instead pulled back into a chignon, as if to infer a growing constraint in her feelings toward him.

At the end of September 1953, Gilot took their children and left Picasso for Paris. "Pablo told me, that first afternoon I visited him alone, in February 1944, that our relationship would bring light into both our lives," she later wrote. "My coming to him, he said, seemed like a window that was opening up and he wanted it to remain open. I did, too, as long as it let in the light. When it no longer did, I closed it, much against my own desire. From that moment on, he burned all the bridges that connected me to the past I shared with him. But in doing so, he forced me to discover myself and thus to survive. I shall never cease being grateful to him for that" (*Life with Picasso*, New York, 1964, p. 367).

Picasso and Gilot, Vallauris, circa 1952. Photograph by Robert Doisneau. Photo: Gamma-Rapho / Getty Images. Art: © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Pablo Picasso, Femme assise, 1953. Saint Louis Art Museum. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Pablo Picasso, Femme assise en costume rouge sur fond bleu, 6 March 1953. Sold, Christie's New York, 8 May 2013, lot 23. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.





# PABLO PICASSO (1881-1973)

Le Compotier

signed 'Picasso' (lower left) Ripolin on paper laid down on canvas 20½ x 26 in. (51.2 x 66.1 cm.) Painted in 1946

\$1,400,000-1,800,000

### **PROVENANCE**

Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris. Arthur and Madeleine Chalette Lejwa, New York (by 1966). Bequest from the above to the present owner, 1999.

### EXHIBITED

Washington, D.C., Washington Gallery of Modern Art, *Picasso since 1945*, June-September 1966, p. 58 (illustrated, p. 18; with incorrect medium). Jerusalem, The Israel Museum, *From Far and Wide: A Taste of the Lejwa Collection*, May-August 2005.

Antibes, Musée Picasso, *Picasso: 1945-1949, l'ère du renouveau*, March-June 2009, p. 194 (illustrated, p. 105; illustrated again *in situ* in Château Grimaldi in 1946; with incorrect medium).

### LITERATURE

C. Zervos, *Pablo Picasso*, Paris, 1965, vol. 15, no. 20 (illustrated, pl. 8; with incorrect medium).

R. Apter-Gabriel, ed., *The Arthur and Madeleine Chalette Lejwa Collection in the Israel Museum*, Jerusalem, 2005, pp. 92 and 248, no. 191 (illustrated in color, pp. 93 and 248; with incorrect medium).



Pablo Picasso in his studio at the Grimaldi chateau in Antibes, 1946. Photo: © Michel Sima / Bridgeman Images. Art: © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

With the very simplest of iconographic means—a compotier of fruit, distilled into spare, geometric forms—Picasso has here created an homage to his partner Françoise Gilot, using a deeply personal creative language to imbue the composition with multiple layers of meaning. The schematized fruits are cherries, a sensual delicacy that played a role in Picasso's first encounter with Françoise, at the restaurant Le Catalan in Paris in May 1943. The artist was dining with Dora Maar when Françoise, seated nearby with friends, caught his roving eye. "He got up and came over to our table," she recalled. "He brought with him a bowl of cherries and offered some to all of us, in his strong Spanish accent, calling them *cerisses*, with a soft, double-s sound" (*Life with Picasso*, New York, 1964, p. 14).

Picasso memorialized this meeting in two canvases depicting cherries on the sideboard at Le Catalan (Zervos, vol. 13, nos. 26-27). Thereafter, he included the fruit in his still-lifes intermittently to represent feelings associated with Françoise, who supplanted Dora as the artist's paramour as the war drew to a close. The present *Le Compotier* was probably painted late in 1946, after Picasso and Françoise returned to Paris from an extended stay at Golfe-Juan and Antibes. The acidic yellow ground suggests a nocturnal scene, rendered under artificial light, while the enclosed space hints that memories of the wartime Occupation still lingered on the rue des Grands-Augustins. In the womb-like safety of the fruit dish, however, new life is incubating. Françoise was then pregnant with the couple's son Claude, and the cherries with their central pits may be read metaphorically as fertilized ova.

Le Compotier also takes on the form of a human head viewed in right profile, with a chignon at the nape of the neck—a symbolic portrait of Françoise, like the iconic Femme-fleur. The rounded form at the far right represents the shadow of the head on the wall, as well as evoking the swelling contour of a pregnant belly. "You're like a growing plant," Picasso told Françoise, "and I've been wondering how I could get across the idea that you belong to the vegetable kingdom rather than the animal" (quoted in *ibid.*, p. 119).



# **KEES VAN DONGEN (1887-1968)**

Le lévrier bleu (Loyse Dumarest)

signed 'van Dongen.' (lower center); signed, titled, signed with initials and numbered 'van Dongen Le levrier Bleu VD3' (on the stretcher) oil on canvas

76% x 38¼ in. (195.2 x 97 cm.) Painted in 1919-1920

# \$600,000-800,000

#### **PROVENANCE**

Jacques Chalom des Cordes, Paris (acquired from the artist, *circa* 1960). Roberto Polo, Paris (*circa* 1980); sale, Ader-Tajan, Paris, 7 November 1991, lot 71.

The Principality of Monaco (acquired at the above sale).

Nouveau Musée National de Monaco (until 2009).

Private collection, France (until 2011).

Dickinson Roundell, Inc., London.

Acquired from the above by the present owner, July 2012.

### **EXHIBITED**

Paris, Grand Palais des Champs-Elysées, Société des "Artistes Indépendants" 31e Exposition, 1920, no. 1359.

Paris, Galerie Bernheim-Jeune, *Van Dongen*, March 1921, no. 1. Brussels, Galerie Le Centaure, *Kees van Dongen*, February 1927, no. 5 (titled *Femme au lévrier bleu*).

Amsterdam, Stedelijk Museum, *Kees van Dongen*, April-May 1927, p. 11, no. 5 (illustrated; titled *Femme au lévrier bleu*).

The Hague, Pulchri Studio, *Kees van Dongen*, June-July 1927, no. 5 (illustrated).

Utrecht, Genootschap Kunstliefde, *Kees Van Dongen*, August 1949, no. 17 (titled *De Blauwe Hazewind*).

Paris, Galerie Charpentier, *Van Dongen, Œuvres de 1890 à 1948*, March-April 1949, no. 98.

Geneva, Musée Rath, *Van Dongen*, October-November 1959, p. 14, no. 56 (illustrated, p. 32).

New York, Leonard Hutton Galleries, *A Comprehensive Exhibition of Paintings: 1900 to 1925 by Van Dongen*, November-December 1965, no. 24 (illustrated in color).



The present painting illustrated in *Vogue*, 15 July 1920. Photo courtesy of © Condé Nast. Art: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

Paris, Grand Palais des Champs-Elysées, Salon d'automne 1972: Grandes Œuvres Russes des collections françaises, Van Dongen, Villes Nouvelles, October November 1972, no. 33.

Paris, Grand Palais des Champs-Elysées, *Société des artistes indépendants*, February-March, 1979, no. 32 (illustrated). Monaco, Nouveau Musée de Monaco and Rome, Palazzo Ruspoli, *Acte I pour un nouveau musée*, December 2004-July 2005, no. 25 (illustrated in color, p. 45).

Monaco, Nouveau Musée National de Monaco; Montréal, Musée des beaux-arts and Rotterdam, Museum Boijmans-van Beuningen, *Van Dongen*, June 2008-August 2009, p. 336, no. 196 (illustrated in color, p. 283).

### LITERATURE

G. Jeanneau, "Au Salon des Indépendants" in *Le Bulletin de la Vie Artistique*, 1 February 1920, p. 130 (illustrated).

"Paris et les formes nouvelles de l'art" in *Vogue*, 15 July 1920, p. 16 (illustrated; titled *La femme au lévrier bleu*).

E. des Courrières, Van Dongen, Paris, 1925, no. 68 (illustrated).

L. Chaumel, *Van Dongen: l'homme et l'artiste, la vie et l'œuvre*, Geneva, 1967, p. 312, no. 58 (illustrated, p. 160).

M. Rousseau-Chatelain, "L'itinéraire d'un peintre haut en couleurs: Kees van Dongen (1877-1968)," in *Annales Monégasques*, Monaco, 2007, no. 31, p. 188 (illustrated in color).

A. Hopmans, *All Eyes on Kees van Dongen*, exh. cat., Boijmas-van Beuningen, Rotterdam, 2010, p. 148 (illustrated in color; dated 1920). A. Hopmans, *Van Dongen. Fauve, anarchiste et mondain*, exh. cat., Musée d'Art Moderne de la Ville de Paris, 2011, p. 168 (illustrated in color; dated 1920).

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

In *Le lévrier bleu*, painted in 1919, Van Dongen depicted his portrait subject as an archetypal beauty in the trendy, gamine mold—tall and rail-thin, with modishly bobbed hair, large eyes rimmed in kohl, and a flapper-style shift dress. She has been identified as a Parisian *belle* named Loyse Dumarest, who appears in at least two other canvases by the artist. Here, she is shown, on a canvas measuring over six feet high, emerging in gleaming, silvery radiance from the surrounding darkness.

The painting takes its title from the greyhound that accompanies the model, mirroring her slender proportions and lending an animal sensuality to the image. The dog may have belonged to the famously outré socialite and Van Dongen's close friend, the Marchesa Luisa Casati, whose collection of pets also included snakes and cheetahs. Van Dongen in *La vasque fleuri* (Chaumeil, pl. 121) and more famously Boldini (sold, Christie's, New York, 1 November 1995, lot 6) both painted "La Casati" with one of her greyhounds deployed as a fashion accessory.

Van Dongen selected *Le lévrier bleu* as the sole painting, along with a decorative screen, to represent his signature vision of urbane, modern beauty at the Salon des Indépendants of 1920, the initial reinstatement of this important yearly exhibition since the outbreak of war in 1914. Later in 1920, *Vogue* magazine reproduced the present painting as well as a portrait of Jasmy (Chaumeil, pl. 122) to illustrate the most sought-after fashions of the moment.

The erotic frisson and provocative edge that characterize Van Dongen's Fauve paintings of the *demi-monde* imbue these post-war, society portraits as well. "Van Dongen did not abandon transgression in order to become established and successful," John Klein has written. "He embraced it and made it consumable, even a source of *beau monde* desire" (exh. cat., *op. cit.*, 2008, p. 223).



# PIERRE-AUGUSTE RENOIR (1841-1919)

Baigneuse assise

signed 'Renoir.' (lower right) oil on canvas 18¼ x 15½ in. (46.4 x 38.3 cm.) Painted in 1890

# \$1,200,000-1,800,000

#### **PROVENANCE**

Dr. Georges Viau, Paris (by 1900).

Winkel Magnussen, Copenhagen; sale, The American Art Association, New York, 6 April 1922, lot 14.

Durand-Ruel Galleries, New York (acquired at the above sale).

Durand-Ruel et Cie., Paris (acquired from the above, 1922).

Emile Laffon, Paris (acquired from the above, 4 December 1926 and until at least 1933).

Mrs. Fernand Halphen, Paris.

Galerie Cazeau-Béraudière, Paris (acquired from the Estate of the above, *circa* 1997).

Acquired from the above by the late owner, 18 February 1998.

#### **EXHIBITED**

Paris, Galerie Bernheim-Jeune et Cie., A. Renoir, January-February 1900, no. 39

Geneva, Musée d'art et d'histoire, *Exposition d'art français*, May-June 1918, no. 117.

# LITERATURE

T. Duret, *Histoire des peintres impressionnistes*, Paris, 1906, p. 143 (illustrated).

J. Meier-Graefe, *Renoir*, Leipzig, 1929, p. 225, no. 223 (illustrated; with inverted dimensions).

A. Alexandre, "La Collection E.L." in *La Renaissance*, October-November 1933, vol. XVI (illustrated).

M. Drucker, *Renoir*, Paris, 1944, p. 103 (illustrated; titled *Baigneuse assise sur une roche*).

F. Daulte, *Auguste Renoir: Catalogue raisonné de l'œuvre peint*, Lausanne, 1971, vol. I, no. 620 (illustrated).

G.-P. and M. Dauberbille, *Catalogue raisonné des tableaux, pastels, dessins, et aquarelles, 1882-1894*, Paris, 2009, vol. II, p. 40, no. 1313 (illustrated).



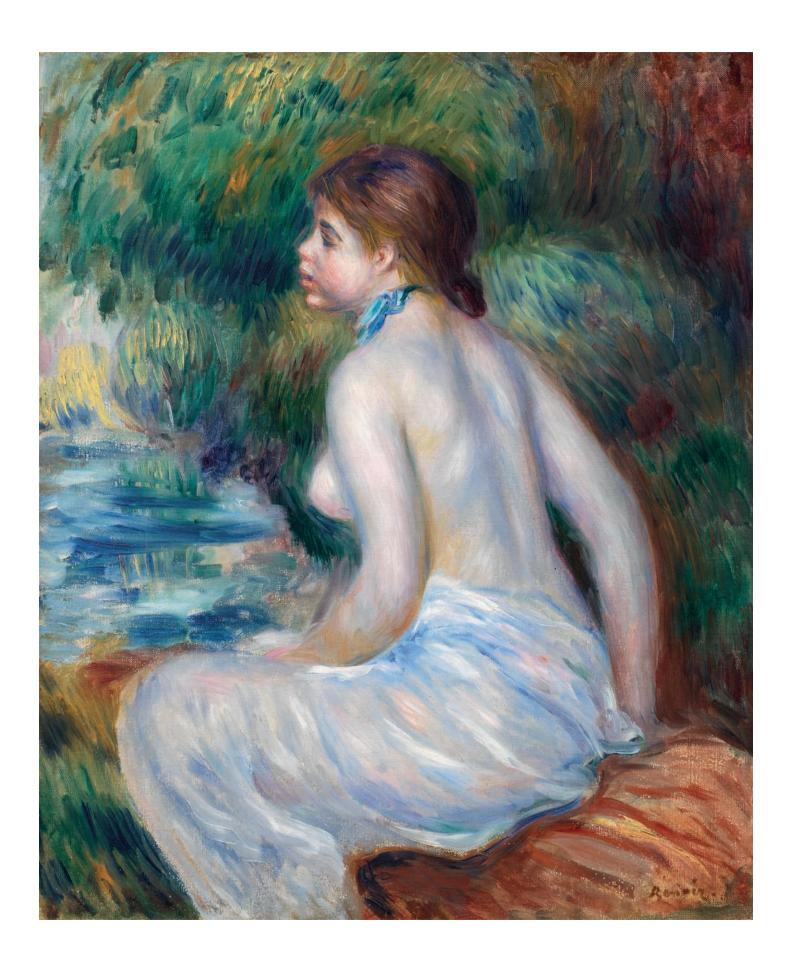
François Boucher, Diane sortant du bain, 1742. Musée du Louvre, Paris.

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

When Renoir painted this idyllic scene of a rosy-cheeked bather seated beside a woodland stream, he was in the midst of a vital period of artistic reassessment and renewal. In 1887, he had exhibited *Les grandes baigneuses*, a veritable manifesto of the hard-edged, Ingresinspired manner that he had painstakingly cultivated since the middle of the decade. Confident that he had brought this linear style to its pinnacle—and simultaneously disheartened that this monumental painting, in which he had invested so much, had met with a largely hostile response—Renoir embarked on a new path almost as soon as the exhibition closed. "I have taken up again, never to abandon it, my old style, soft and light of touch," he wrote to his dealer Durand-Ruel in 1888. "Like Fragonard," he added deferentially, "but not so good" (quoted in *Renoir in the Barnes Foundation*, New Haven, 2012, p. 121).

This sea-change in Renoir's approach, which ushered in a decade of mounting prosperity and long-awaited fame for the artist, plainly informs the present *Baigneuse assise*. In lieu of the crisp, dry contours that separate figure and ground in *Les grandes baigneuses*, Renoir here employed an exquisitely soft, painterly touch throughout, fusing the body of the young bather with the lush vegetation that surrounds her. Viewed in profile, seemingly unaware of the viewer, she embodies Renoir's ideal of woman as a natural being, in harmony with the earthly paradise of her setting.

Classical French tradition abounds with mythological and allegorical precedents for the nude in a landscape—Boucher's *Diana Leaving Her Bath* in the Louvre, Renoir claimed, was "the first picture that took my fancy, and I have clung to it all my life as one does to one's first love" (quoted in *Renoir in the 20th Century*, exh. cat., Los Angeles County Museum of Art, 2009, p. 206). Renoir's own bathers, however, are thoroughly modern in their lack of a narrative; in the present painting, the blue ribbon that the model wears knotted at her neck—a token of everyday life—draws attention to the painterly artifice of the scene. "Renoir's nudes," John House has noted, "are on the borderline between modernity and timelessness, between young model-girls and nymphs" (*Renoir*, exh. cat., Hayward Gallery, London, 1985, p. 264).



# EDGAR DEGAS (1834-1917)

Quatre danseuses

signed 'Degas' (lower left) pastel on paper laid down on card 31 x 35 in. (78.5 x 89 cm.) Executed circa 1903

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

### PROVENANCE

Private collection, Paris (circa 1960); Estate sale, Christie's, New York, 14 May 1997, lot 33. Acquired at the above sale by the present owner.

### LITERATURE

F. Russoli, L'opera completa di Degas, Milan, 1970, p. 137, no. 149 (listed as a variant).

P.A. Lemoisne, Degas et son oeuvre, New York, 1984, vol. III, p. 818, no. 1431bis (illustrated, p. 819).

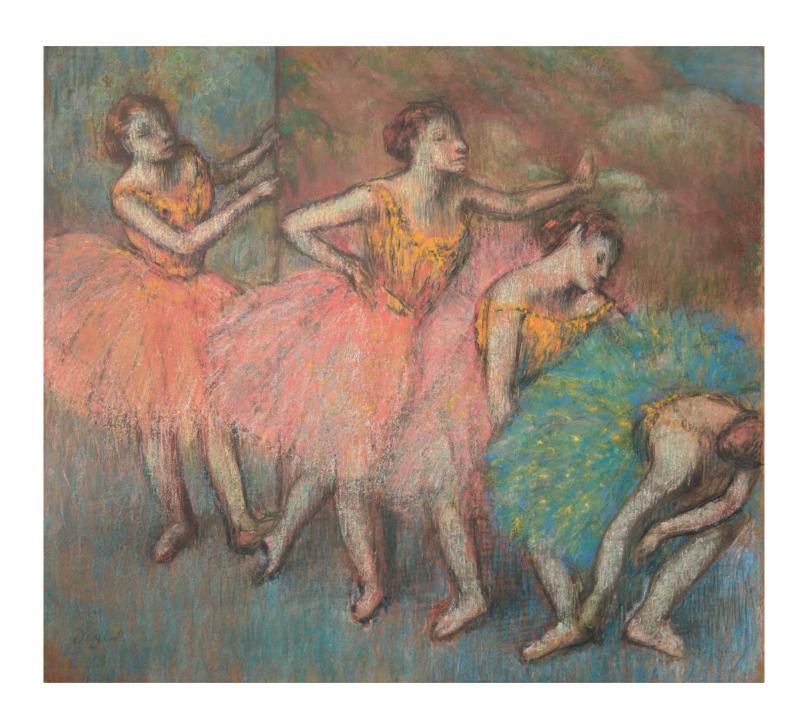
Those who grasp the mystery of bodies moving, eloquent and still;

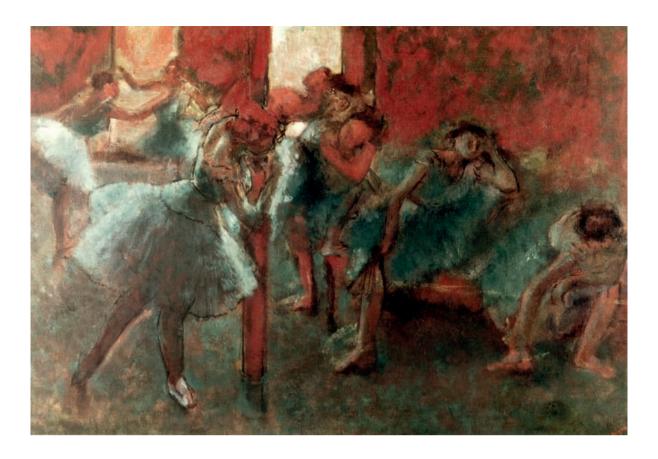
Who see—who must see in the fleeting girls... all trace vanish of their transitory soul, Flashing faster than the finest strophe;

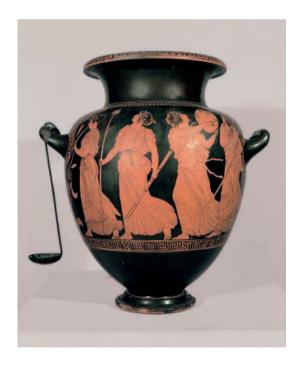
All, even the crayon's careful grace: A dancer has All, though weary as Atalanta: Serene the tradition, sealed to the profane.

- A Sonnet by Edgar Degas

Translated by Richard Howard, in R. Gordon and A. Forge, Degas, New York, 1988, p. 201







The *Quatre danseuses* in this stage-wing scene pause to gather along a bench behind a screen, their performance complete—or perhaps, if the ballet is still in progress, they seize an opportunity during an *entr'acte* to adjust their costumes and catch their breath. This impromptu moment, cast in a frieze-like array of four variously postured figures, seems no less choreographed than the dance itself. As if in a sequence of stop-motion photographic frames, a rhythmic counterpoint of heads, arms, and legs appears to unfold from the dancer crouched at lower right, each figure issuing from the one before it, blossoming into a pyrotechnical burst of vividly colored form.

Degas created this pastel in the early years of the new century. For the previous three decades the art of classical dance had been the chosen, central theme in his oeuvre. The dancer continued to reign supreme in his late work as well, accounting for an even higher proportion—around 75 percent—of his output, in paintings, drawings, and sculpture, than at any time before. Dancers outnumbered the nude—a theme that he treated in his concurrent bathers series and which other figure painters typically ranked most highly in their work—by almost two to one. The dancer, for Degas, took pride of place as the apotheosis of the human form, especially when engaged in movement.

When comparing *Quatre danseuses* and other pastels of Degas's late period with those of the 1870s and 1880s, it is instantly apparent that the artist had largely dispensed with his early penchant for specificity and detail—he sought instead to distill his subject down to its very essence. His drawing became bolder, more pliant, and expressive of movement; his supple arabesques of rhythmical gesture anticipated elements of early abstraction. The sublimated passions of this monkishly disciplined, bachelor artist appear to have welled up in the sensuousness of chromatic extravagance that he lavished on his pastels during the final period. "The very texture of Degas's late work seems an immediate expression of the will of the man himself," Joan Sutherland Boggs wrote. "In his interest in and reliance on abstraction, there is a willfulness and a turning to what Degas himself described as 'mystery in art'" (*Degas*, exh. cat., The Metropolitan Museum of Art, New York, 1988, p. 482).

The allure of the ballet for Degas lay only partly in the modern spectacle into which this stylized dance form had been transformed in Paris during the late 19th century. The artist was actually more intent on gazing deep into the ancient past. "Why, Monsieur Degas, do you always do ballet dancers?" Louisine Havemeyer recalled asking the artist while visiting his studio in 1903. "Because, Madame," he replied,

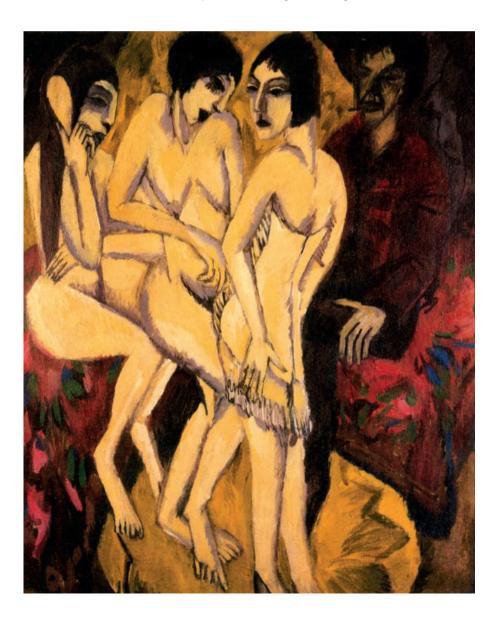
"it is all that is left to us of the combined movements of the Greeks" (Sixteen to Sixty: Memoirs of a Collector, New York, 1993, p. 256). Degas was alluding to his profound interest in the exemplary, enduring art of classical antiquity. He read the Greek classics in the original language. The writer Henri Hertz reported Degas to have stated that his dancers "followed the Greek tradition purely and simply, almost all antique statues representing the movement and balance of rhythmic dance" (quoted in J. DeVonyar and R. Kendall, Degas and the Dance, exh. cat., The Detroit Institute of Arts, 2002, p. 235).

The artist had long been a frequent visitor to the rooms of Greek and Roman art in the Louvre, where he studied the painting and sculpture of antiquity, ranging from the figures on Attic vases to the *Vénus de Milo*, the Hellenistic marble relief fragment *Les trois Grâces*, and the relief panels from the Temple of Artemis in the ancient city of Magnesia. Standing before the famous *Vénus*, Degas remarked to his friend Georges Jeanniot, "The Greek sculptor gave this figure a splendid movement, while retaining the calm that characterizes masterpieces" (quoted in *ibid.*, p. 244).

Degas was well aware that a renewed interest in the ancient arts had provided the impetus for the sweeping revitalization of balletic form and practice that took place during the Romantic era. He realized that from these classical sources, a painter and draughtsman might

also usefully study and recreate the figure either in motion or repose, which had become an essential aim driving the modernist impulse in his own art. Paul Gsell, a friend of Degas and Rodin, and a writer on sculpture at the turn of the 20th century, compared the "last groups of dancers executed in pastel" to ancient "bas-reliefs" (quoted in *ibid.*, p. 235). Indeed, as Degas sought to gain the fullest understanding of the dynamism and balance embodied in the human form, he turned to modeling sculpture. Rare among painters of his stature at that time, he achieved mastery in representing the figure fully in the round, as demonstrated in six sculptures of dancers included in this sale catalogue.

The present pastel is one among an extended series of closely related compositions on which Degas had first embarked some five years earlier (Lemoisne, nos. 1304-1305, 1321, 1428-1434, and 1452*bis*; together with other thematic variants). The sumptuously staged ballet productions that once regularly attracted Degas to the Opéra de Paris no longer piqued his interest—his attendance at performances declined steeply after the mid-1880s. The artist moreover allowed his backstage pass to lapse, and consequently ceased frequenting the rehearsal and practice rooms that had once been a favorite haunt, where he had done exhaustive research into the mechanics and practice of ballet technique.

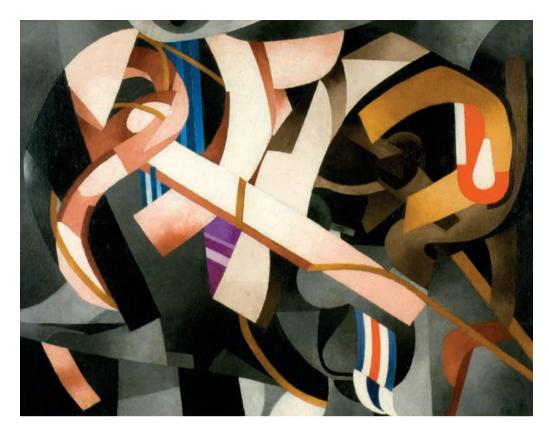


Edgar Degas, *Danseuses au foyer, circa* 1895-1890. Von der Heydt-Museum, Wuppertal.

Dancing Maenads, redured Attic clay hydria, Roman, 5th century BCE. Museo Archeologico Nazionale, Naples. Photo: Bruno Balestrini / Bridgeman Images.

Ernst Ludwig Kirchner, *Urteil des Paris*, 1913. Wilhelm-Hack-Museum, Ludwigshafen am Rhein.





By this late stage in his career, however, Degas had accumulated a comprehensive bank of visual memories to draw upon, and an extensive body of work which would continue to serve as fertile ground for further cultivation of the ballet theme. With the aid of only one or two models, supplying his own imaginary invention of a few props, he could easily simulate in his studio at 37, rue Victor Massé, in the 9e arrondissement, the atmosphere and conditions of the ballet stage and practice rooms, while focusing more closely in this intimate, private setting on the posture and movement of the models themselves. "The principal obsession of Degas's last years," DeVonyar and Kendall observed, "was with the dancer rather than the dance" (*ibid.*, p. 232).

Paul Valéry recalled Degas explaining that "a picture is the result of a *series of operations*" (*Degas Manet Morisot*, Princeton, 1960, p. 6). "It is essential to do the same subject over again, ten times, a hundred times," the artist told the sculptor and his close friend Paul-Albert Bartholomé (quoted in R. Kendall, *Degas beyond Impressionism*, exh. cat., The National Gallery, London, 1996, p. 258). He repeatedly drew and traced his component figures, singly or in pairs, altering and reworking them in the process, before composing them as a group.

Applying the powdery pigments of his pastels, Degas worked first in broad strokes using the side of the stick, and then utilized the tip to generate a fine, unidirectional pattern of lines that he called *zébrures* ("stripes"), resulting in a surface dense with colored stitches. "I am a colorist with line," Degas declared (quoted in exh. cat., *op. cit.*, 2002, p. 257). Degas preserved each layering of pastel with frequent applications of fixative, prepared from a recipe known only to its inventor Luigi Chialiva and himself. The build-up of brilliant pastel textures resulted in scintillating optical mixtures, such as those seen here in the dancers' costumes, as well as subtle, hybrid tones for cooler, more subdued contrast and ambience.

The overall effect in *Quatre danseuses* is animated, rhythmical, and monumental; the gestures of the dancers, as if sculpted in stone, seem timeless. While these youthful performers may appear weary from their strenuous efforts—like Atalanta the champion racer in Ovid's fable, mentioned in Degas's sonnet—the sense of dynamism in their ensemble presentation suggests an underlying resilience and fortitude, qualities which the artist deeply admired in these conscientious, persevering women. Degas had similarly dedicated himself to his own craft, his life's work. Forging a freedom and expressiveness in form and color to a degree not previously seen in his art—as one may also appreciate in the late production of his still-living peers Cézanne, Monet, and Renoir—Degas after 1900 created a visionary body of work that made him as much a prescient artist of the new century as he had been a steadfast, astute, and insightful chronicler of the old.



Detail of the present lot.

Francis Picabia, *Culture physique*, 1913. Philadelphia Museum of Art; The Louis and Walter Arensberg Collection.
© 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

Edgar Degas, *Danseuses vertes et jaunes, circa* 1899-1904. The Solomon R. Guggenheim Museum, Thannhauser Collection, New York.

# **CLAUDE MONET (1840-1926)**

L'église à Vétheuil

stamped with signature 'Claude Monet' (Lugt 1819b; lower right); stamped again with signature 'Claude Monet' (Lugt 1819b; on the reverse) oil on canvas  $23\% \times 28\%$  in. (59.7 x 73.3 cm.) Painted in 1881

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

### **PROVENANCE**

Estate of the Artist.
Royan Middleton, Aberdeen (by 1957).
The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London.
Anon. sale, Sotheby & Co., London, 28 March 1973, lot 13.
Marlborough Fine Art, Ltd., London (acquired at the above sale).
Imelda Marcos collection, New York (by 1975).
Vilma Bautista collection, New York (by 1985).
Sold by Robert A. Swift, Esg., to benefit claimants under court order,

dated 25 September 2018, US District Court (S.D.N.Y.).

#### EXHIBITED

Edinburgh, Royal Scottish Academy and London, Tate Gallery, *Claude Monet*, August-November 1957, p. 51, no. 64 (illustrated).

#### LITERATURE

D. Wildenstein, Claude Monet: Biographie et catalogue raisonné, Lausanne, 1974, vol. I, p. 414, no. 697 (illustrated, p. 415). D. Wildenstein, Claude Monet: Catalogue raisonné, Lausanne, 1991, vol. V, p. 36, no. 697.

D. Wildenstein, *Monet: Catalogue raisonné*, Cologne, 1996, vol. II, p. 261, no. 697 (illustrated).



Claude Monet, Près de Vernon, Île aux Orties, 1897. The Metropolitan Museum of Art, New York.

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 *Monet: The Seine and the Sea 1878-1883*, exh. cat., National Galleries of Scotland, Edinburgh, 2003, p. 17).

The most prominent structure in Vétheuil, and a recurring leitmotif in Monet's art during the three years that he spent in the village, was the 13th century church of Notre-Dame, constructed in Romanesque style. Among the first paintings that Monet made at Vétheuil are two close-up views of the church façade, which anticipate his Rouen Cathedral series (Wildenstein, nos. 473-474); the next year, he set up his easel across the Seine and depicted the church rising proudly and protectively over the town (nos. 507, 531-534, and 536). Thereafter, the structure appears in over a dozen canvases, most often seen at a distance, nestled against a hillside or partially screened by foliage, in harmony with the surrounding landscape. In the present canvas, painted from a moored boat in the Seine, Monet established an unexpected compositional dialogue between the venerable church, its steeple silhouetted against the sky, and a mass of exuberant vegetation, flashing silver in the light, that grows from one of the many tiny islets that then dotted the waterway.

At Vétheuil, Monet entirely abandoned the scenes of contemporary life and leisure that had dominated his work at Argenteuil and began to focus on capturing nature in its most fugitive aspects. In *L'église à Vétheuil*, he applied the full force of his Impressionist technique to transcribing his immediate sensations before the motif, capturing the gentle rustling of the reedy foliage and the way that sun breaks through light cloud cover to illuminate the flank of the centuries-old church. "Monet portrayed Vétheuil as an agrarian hamlet removed from the *force majeure* of modern life," Carole McNamara has written. "The views, although so precisely observed as to time of day and weather, take on a timeless, elegiac aspect" (*Monet at Vétheuil: The Turning Point*, Ann Arbor, 1998, p. 76).



# MARC CHAGALL (1887-1985)

Bouquet blanc aux nuages ou L'âne lisant ou Le livre et l'âne ou Musicien aux fleurs et aux fruits

signed and dated 'Marc Chagall.1949' (lower right); inscribed in Cyrillic "заказать" (on the tacking edge) oil on canvas  $39\% \times 30\%$  in. ( $100 \times 76.5$  cm.) Painted in 1949

# \$2,000,000-3,000,000

### PROVENANCE

Galerie Maeght, Paris (probably acquired from the artist, 1950). Galerie Paul Pétridès, Paris. George Bluds, New York (acquired from the above). Acquired from the above by the family of the present owners, *circa* 1968.

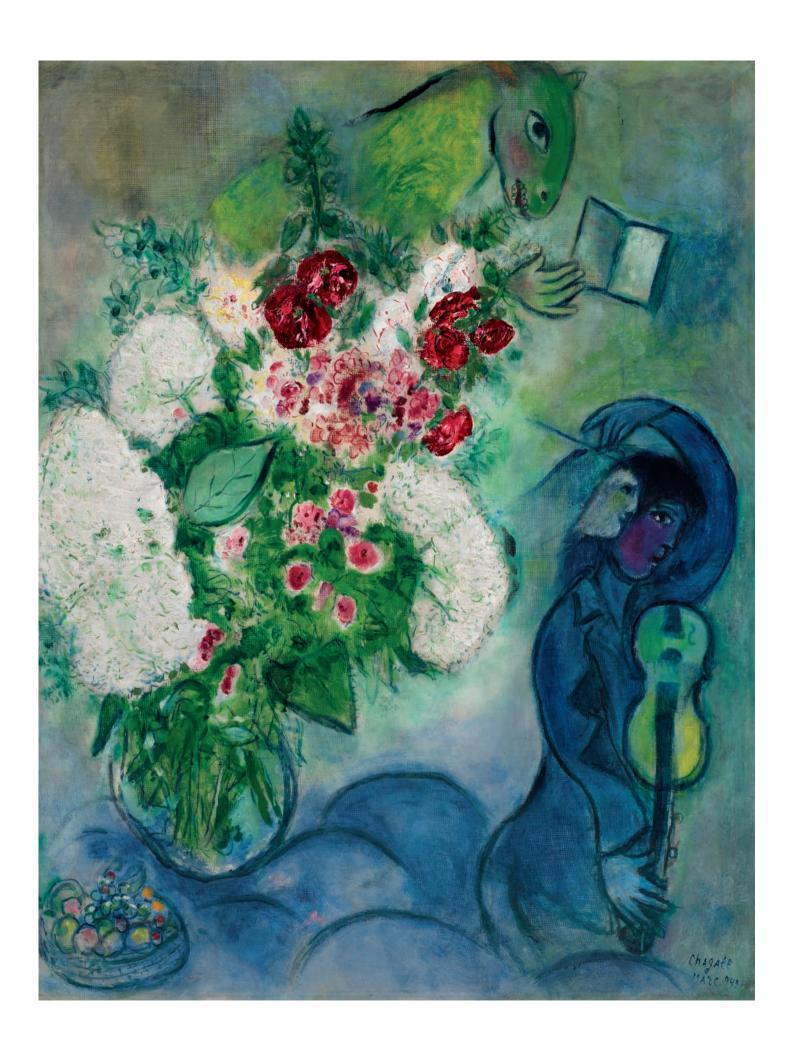
#### **EXHIBITED**

Paris, Galerie Maeght, *Derrière le miroir*, March-April 1950, no. 8. London, O'Hana Gallery, *Marc Chagall: Oils, Gouaches, Watercolours and Lithographs*, June-August 1961, no. 23 (illustrated; titled *Musicien aux Fleurs et aux Fruits*; with inverted measurements).

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



 $Chagall\ and\ Virginia\ in\ High\ Falls,\ New\ York,\ 1948.\ Photograph\ by\ Charles\ Leirens.$ 

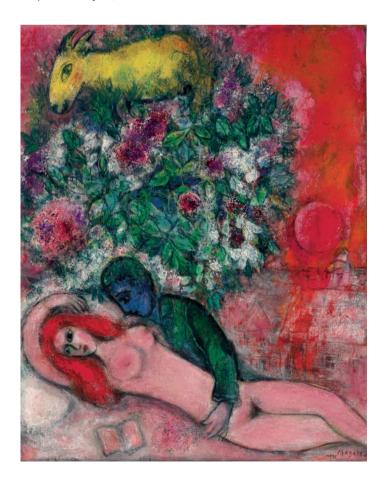


The fiddler is key image in the oeuvre of Marc Chagall, appearing most often as a wizened street musician, the provider of entertainment at shtetl weddings and other celebrations. Here, however, he is a young, serious Orpheus, playing the violin in lieu of a Greek lyre, as one of the several Muses of antiquity dedicated to music and poetry whispers into his ear. He represents artists of every kind—"All art constantly aspires towards the condition of music," Walter Pater famously declared in *The Renaissance: Studies in Art and Poetry* (1873). From the hand of the donkey—one of Chagall's favorite barnyard avatars—a book of poems is about tumble onto the fiddler's head below. Chagall wrote poetry in Yiddish, and often corresponded with poets and other men of letters. He authored his own *My Life* (1922); his first wife Bella wrote several collections of stories and tales drawn from her life in Russia.

The couple spent their exile during the Second World War in New York—they felt at home in the Jewish cultural milieu that flourished in the city. Chagall acquired a house in upstate High Falls as their country retreat; there in 1944 a viral infection suddenly claimed Bella's life. A year later the grieving artist met Virginia Haggard McNeil, an unhappily married woman 28 years his junior, the mother of a young daughter. They magically fell in love. Their son David was born 22 June 1946. Chagall hesitated to return to Europe, the cauldron of the Holocaust. On the other hand, he did not wish to live in America known only as an immigrant, "Jewish" artist. He never learned English. With the onset of the Cold War and the growing "Red-scare" frenzy in America, Chagall's affiliations with anti-fascist, leftist Jewish organizations would have made him suspect. Europe, on the other hand, demonstrated after the war its high esteem for the artist's international reputation by according him retrospectives in Paris, Amsterdam, London, Zürich, and Bern. Ida, Chagall's 32-year-old daughter, convinced him to return to France.

Chagall, Virginia, her daughter Jean, and the toddler David arrived in Le Havre in August 1948. Ida met and drove them to "L'Aulnette", the chalet-style house which she had found in Orgeval, near Saint-Germain-en-Laye, a short jaunt from Paris. The following month Chagall attended the 1948 Venice Biennale to receive the first prize for engraving. "L'Aulnette" soon became a meeting place for Paris poets and other literati, art historians, curators, and dealers, including the Greek-born art publisher Tériade, who was deeply knowledgeable in the cultures of Mediterranean antiquity.

Amid continuing post-war fuel shortages, the house in Orgeval proved difficult to heat in winter. Chagall welcomed Tériade's invitation to come to Saint-Jean-Cap-Ferrat on the Côte d'Azur, where the publisher lived for part of the year, to work on illustrations for Boccaccio's *Decameron*. In January 1949, the artist, Virginia,



Chagall's Orpheus emerges in Bouquet blanc aux nuages from the waves of a blue sea, which also waters a towering bouquet of roses and hydrangeas—floral displays are always in this artist's paintings an effusive declaration of his love for la belle France, and a paean in praise of the liberal, aesthetic imagination which was fundamental to the nation's artistic tradition.



and the children took rooms in a *pension de famille* and later rented a house near Tériade for their four-month stay in Saint-Jean. Chagall was long familiar with the light and climate of the Midi from previous sojourns along the coast, including those tense weeks spent in Marseille during the spring of 1941, when he, Bella, and Ida desperately awaited the exit papers that permitted passage to America.

"An explosion of new ideas was suddenly released at the sight of the Mediterranean," Virginia recalled. "His store of 'Chagall' material was jolted and injected with new substance, producing a series of variations around a theme...the sea, the boats and flowers of St. Jean tumbled out in exuberant succession" (My Life with Chagall, New York, 1986, pp. 89-90). Chagall painted only gouaches in Saint-Jean, rich in dazzling ultramarine, cobalt, and cerulean hues; he created larger, even more elaborate compositions in oils on canvas following his return to Orgeval in May.

Chagall's Orpheus emerges in *Bouquet blanc aux nuages* from the waves of a blue sea, which also waters a towering bouquet of roses and hydrangeas—floral displays are always in this artist's paintings an effusive declaration of his love for *la belle France*, and a paean in praise of the liberal, aesthetic imagination which was fundamental to the nation's artistic tradition. The Greeks and Romans regarded the donkey as a companion to wise Silenus, a son of Pan (Nature) and the teacher of Bacchus, the god of wine and ecstatic jubilation, all useful, contributing elements to an artist's creativity. The deep blue tonality evokes a nocturnal, dreamlike quality, the intermingling of myth, memory, and metamorphosis. Chagall and Virginia returned to the Midi again later that year. Having decided to relocate from Orgeval, the artist in 1950 purchased the villa "Les Collines" in Vence.

The pale, veiled form communicating with Orpheus is his wife Eurydice, lost to the Underworld but still his Muse, just as Bella remained Chagall's eternal beloved. Virginia realized that she was unable to supplant the artist's memories of his dear, departed wife. The disparity in Chagall's and Virginia's ages, issues in their expectations regarding their love for each other—moreover, their different religious backgrounds—began to tell in their relationship. She took as her lover a photographer who was preparing a documentary about the artist. The divorce from her husband McNeil finally came through, awarding her custody of Jean. After seven years together, Chagall and Virginia parted ways, she taking the two children, in April 1952. Around the same time, through Ida, Chagall met Valentina Brodsky, a Jewish, Russian-born divorcée in her mid-forties, whom he married in July.

Marc Chagall, *Nu rose ou Amoureux en rose*, 1949. Sold, Christie's New York, 16 November 2016, lot 12B. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

Paul Gauguin, Fleurs dans un vase, 1886-1887/1893-1895. Formerly in the Collection of Peggy and David Rockefeller; sold, Christie's New York, 8 May 2018, lot 14.

# JEAN (HANS) ARP (1886-1966)

Nu aux bourgeons

inscribed with monogram and foundry mark and numbered '2/3 Susse Fondeur Paris' (on the underside) bronze with brown patina Height: 73% in. (187 cm.)
Conceived in 1961 and cast in December 1962

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

#### **PROVENANCE**

Galerie Denise René, Paris. Private collection, United States. Feingarten Galleries, Beverly Hills. Acquired from the above by the present owner, 14 November 1993.

#### LITERATURE

H. Read, *Arp*, London, 1968, p. 209, no. 170 (another cast illustrated). E. Trier, intro., *Jean Arp Sculpture: His Last Ten Years*, New York, 1968, p. 117, no. 256 (another cast illustrated, p. 54).

I. Jianou, *Jean Arp*, Paris, 1973, p. 78, no. 257 (another cast illustrated, pl. 54). S. Fauchereau, *Arp*, New York, 1988, pp. 88 and 127, no. 114 (another cast illustrated in color, p. 88).

A. Hartog and K. Fischer, eds., *Hans Arp Sculptures: A Critical Survey*, Ostfildern, 2012, p. 353, no. 256 (another cast illustrated).

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



Another view of the present lot.

Jean Arp was a prolific poet—the many poems that he began to compose in his teens and continued to write and publish throughout his career account for the greater number of pages in his collected writings. "I was bewitched by the word," he wrote in 1955. "I wandered through many things, creatures, worlds, and appearances began to slide, to grow and to be transformed as in fairy tales" (quoted in H. Read, op. cit., 1968, p. 142). As metaphor was key to Arp's imagination in verse, so metamorphosis became instrumental in his creation of sculpture and pictorial art. Nu aux bourgeons asserts the metaphorical relationship between the ostensibly dissimilar states of being human and plantlike, embodied in a metamorphosis of plastic elements that expresses the symbolic integration of the female nude and the life of a plant.

*Nu aux bourgeons* is a young woman in the flowering of her youthful fecundity. Her slender, supple figure torques sunward like a plant stem sprung from the earth, pulsing with life. Buds emerge at two bulging nodes, revealing her burgeoning sexuality. The plastic tensions within her twisting form imply continuing growth, a state of unceasing becoming. A similar impetus is evident in Brancusi's *La colonne sans fin*, in geometric rather than organic terms, in which the modular repetition of rhomboid elements infers the potential for endless multiplication and unlimited height.

Art must be infused, Arp believed, with the sense of wonderment inherent in poetry and myth. The conflation of woman and blossoming plant originated in the fertility myths of ancient agrarian societies. The many early tales that the Roman poet Ovid gathered and retold in his *Metamorphoses—*"Now I shall tell you of things that change, new being out of old"—have inspired countless artists and writers from the Renaissance to the present day. Ovid recounted the transformation of the nymph Daphne, who in fleeing the unwelcome ardor of the god Apollo, beseeched her father, a river deity, to turn her into a tree: "Growing in earth she stood, white thighs embraced by climbing bark, her fair head swaying in a cloud of leaves" (trans. Horace Gregory).

"Art is a fruit that grows in man, like a fruit on a plant, or a child in its mother's womb," Arp declared (quoted in C. Giedion-Welcker, *Jean Arp*, London, 1957, p. xxvii). He invoked in his work the essential organic forces of growth and decay, because he believed nature to be moral and always true. The vision that he expressed in his art was that of human existence fully integrated within the processes of nature.

Of the three recorded bronzes, another cast of the present sculpture can be found in the Raymond and Patsy Nasher Collection, Dallas. Plasters are in the Von der Heydt Museum, Wuppertal and the Stiftung Hans Arp und Sophie Taeuber-Arp, Remagen, Germany. The marble version also resides in the Stiftung Hans Arp und Sophie Taeuber-Arp.



# RENÉ MAGRITTE (1898-1967)

Le monde poétique II

signed 'Magritte' (lower right) oil on canvas 25% x 21% in. (65.5 x 54 cm.) Painted in April-May 1937

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

### PROVENANCE

Edward James, London (acquired from the artist, 1937).
Acquavella Gallery, New York (acquired from the above, December 1979).
Daniel Malingue, Paris (acquired from the above).
Private collection, London (acquired from the above); sale, Christie's,
London, 27 June 1995, lot 191.
Acquired at the above sale by the present owner.

### EXHIBITED

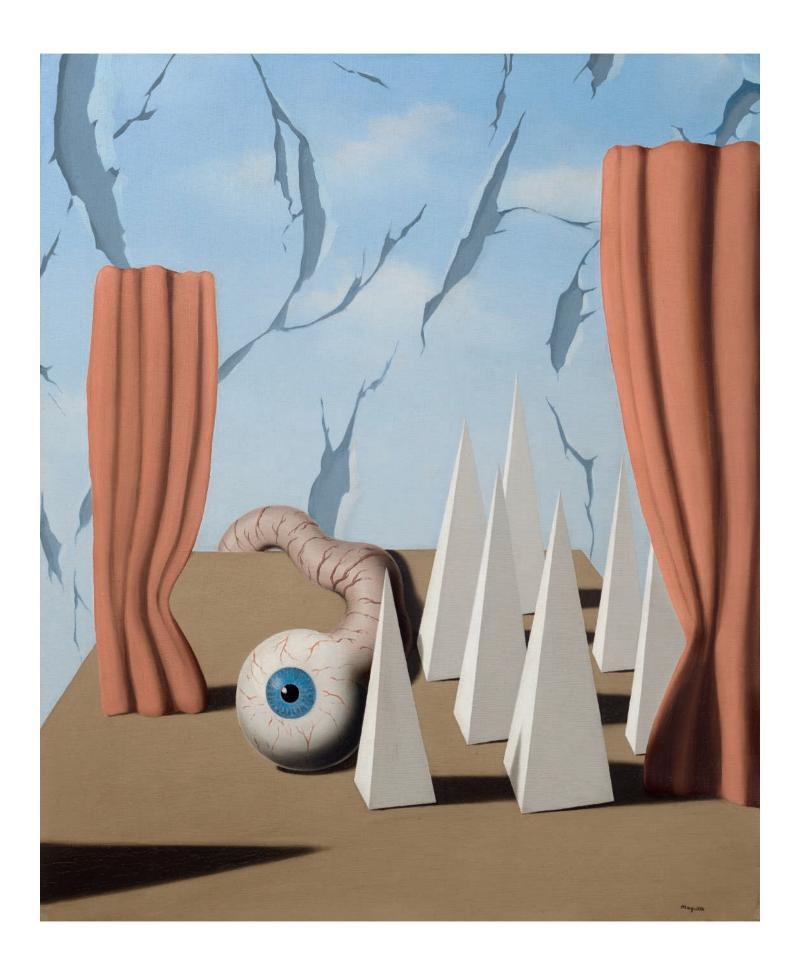
Worthing Art Gallery and Eastbourne, Towner Art Gallery, *Paintings* from the Edward James Collection: Dalí, Tchelitchew, Chirico, Magritte, October 1963-February 1964, no. 16 (titled Abstract Composition with an Eye by White Pyramids Between Two Orange Curtains on a Buff Surface, a Cracked Sky in the Background).

Durham, *Durham Surrealist Festival*, November-December 1968, no. 1 (titled *Composition with Eye, Pyramids, etc.*).

London, Marlborough Fine Art, Magritte: Retrospective Loan Exhibition, October-November 1973, p. 42, no. 47 (illustrated, p. 95; dated circa 1939). Edinburgh, Scottish National Gallery of Modern Art, The Edward James Collection: Dalí, Magritte and Other Surrealists, August-September 1976, no. 42 (illustrated; dated circa 1939).

# LITERATURE

Card from Magritte to Edward James, 10 April 1937.
Letter from Magritte to Edward James, 18 May 1937.
Letter from Edward James to Magritte, 10 June 1937.
Letter from Magritte to Mesens, 22 June 1937.
Postcard from Magritte to Edward James, 27 June 1937.
Art and Artists, London, July 1971, p. 53 (illustrated in color).
D. Sylvester, ed., René Magritte: Catalogue Raisonné, Oil Paintings and Objects, 1931-1948, London, 1993, vol. II, p. 243, no. 435 (illustrated).





René Magritte employed the faculty of sight, and as its agent the eye, to denote the presence of human consciousness as a knowledgeable awareness of the world. The eye features prominently in his oeuvre, most famously as *Le faux miroir*, painted in 1929 (Sylvester, no. 319). By imprinting the image of the eye on an inanimate object, such as the baluster-like *bilboquet*—a toy in which the player catches a ball on a string in the cup at the end of a stick—Magritte created various kinds of humorously hybrid, surrogate personages, which he would even dress in a suit and tie.

In *Le monde poétique II*, however, Magritte depicted the human eyeball, with its connecting optical nerve, disembodied from its owner's skull, as if it were the monstrous, all-seeing brain of some serpentine creature. This roving eye becomes a metaphor for our mind in the world as we navigate the mysteries of existence—in Magritte's imagery, the curtains of illusion, the sharp pyramidal spires of life's painful difficulties, ominously set before a rent and tattered sky.

This painting owes its genesis to the wealthy and eccentric English aristocrat Edward James, an aspiring poet and a devotee of surrealism. James began to collect Dalí in 1934, and helped to finance Albert Skira's magazine *Minotaure*. Impressed by Magritte's contributions to the exhibition *Pictures by Young Belgian Artists* that Roland Penrose mounted in January 1937 at his London Gallery, James was especially drawn to the artist's *Le monde poétique*, painted in 1926 (Sylvester, no. 107), which seemed to allegorize a poet's reality.

"I would be delighted if you could come and spend a month or so in London, here at 35 Wimpole Street," James wrote to Magritte on 28 January. "You were kind to me in Paris and took me to all the fine museums. So I should like, in turn, to show you London and the English countryside with all its beauties, which are many. Write to me giving the date of your arrival, and spend a month or two at my house, as soon as you can" (quoted in D. Sylvester, cat. rais., op. cit., 1993, p. 512).



From Magritte—"a painter whose imagination is so poetic and personal," James wrote—the collector commissioned three large paintings for the ballroom of his home. He had already acquired three panels from Dalí. Magritte completed the paintings during a five-week stay in London, between 12 February and 19 March 1937. Two of the canvases were enlargements of earlier works: *Le modèle rouge* (Sylvester, no. 428) and *Au seuil de la liberté*, moreover recast in a vertical format (no. 430; The Art Institute of Chicago). The third, *La jeunesse illustrée* (no. 429; Museum Boijmans-van Beuningen, Rotterdam) was enlarged and reformatted from a painting Magritte had completed only a few weeks earlier.

While Magritte was working at 35 Wimpole Street on the three commissioned canvases, James likely requested that the artist create for him a version of *Le monde poétique*, the painting he had particularly liked at Penrose's gallery show in January. The original painting belonged to the artist's close friend and dealer E.L.T. Mesens. Magritte was delighted to oblige. Following his return to Brussels, Magritte painted between 10 April and 19 May the new version of *Le monde poétique*, closely adhering to the 1926 canvas. The three ballroom pictures and *Le monde poétique II* are early instances of Magritte replicating pictures in similar or variant form, a procedure that he practiced on numerous other occasions for clients throughout his career.

While painting *Le monde poétique II*, Magritte also worked on and completed by the same day an unusual "portrait" of James, depicting both the collector and his reflection in a mirror from behind—*La reproduction interdite* (Sylvester, no. 436).

The pictorial idea for Magritte's crawling eye, as David Sylvester noted, probably derived from Odilon Redon's charcoal drawing Le Fantôme, circa 1885 (op. cit., 1993, p. 243; Wildenstein, no. 1095). Disembodied, cyclopic eyes and the gargantuan orbs of fantastic, nightmarish creatures appear frequently in this artist's paintings, drawings, and prints. Both Redon and Magritte appear to have been responding to a single literary source, Le chants de Maldoror, a bizarre, transgressive, prosepoem book-rife with absurdity, sadism, and misanthropy—authored by Isidore Ducasse, under the pen-name Le Comte de Lautréamont, first published in 1868-1869. Ducasse's writing inspired Georges Bataille's L'histoire de l'oeil, 1925. Reproductions of Redon lithographs were used to illustrate a 1924 British publication of Ducasse's book; Dalí (1934) and Magritte (1948) provided original illustrations for modern editions of Le chants de Maldoror. Modern covers of this title have been adorned with close-ups of the eye to signal the author's visionary content.

The surrealists adopted *Les chants de Maldoror* as a forerunner and model text for their own conception of the subconscious, liberated through the derangement of the senses and the willful disavowal of bourgeois mores. A single line in Ducasse's text foretold the essential paradigm that guided the surrealist aesthetic, especially in Magritte's painting—the desire to create an art "as beautiful as the chance meeting on a dissecting table of a sewing machine and an umbrella!" (A. Lykiard, trans., Cambridge, 1994, p. 193).

René Magritte, Le modèle rouge, 1937. Formerly in the Collection of Edward James; Museum Boijmans-van Beuningen, Rotterdam.

René Magritte, La reproduction interdite, 1937. Formerly in the Collection of Edward James; Museum Boijmansvan Beuningen, Rotterdam. Photograph by Georgette Magritte. Art: © 2018 C. Herscovici, London / Artists Rights Society (ARS), New York.

Le monde poétique II and La reproduction interdite, painted for Edward James, in Magritte's residence, Rue Esseghem, Brussels, 1937. © 2018 C. Herscovici, London / Artists Rights Society (ARS), New York.



# PROPERTY FROM AN IMPORTANT PRIVATE FRENCH COLLECTION

# 51A

# PABLO PICASSO (1881-1973)

Le Fou

signed 'PICASSO' (on the back) bronze with dark brown patina Height: 16¼ in. (41 cm.) Conceived in 1905 and cast by 1939

# \$900,000-1,200,000

### PROVENANCE

Ambroise Vollard, Paris.

Madame Claude Descamps (née Jenny Béghin), Paris; sale, Piasa, Paris, 12 December 1997, lot N.

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

#### LITERATURE

C. Zervos, *Pablo Picasso*, Paris, 1932, vol. 1, no. 322 (another cast illustrated, pl. 148).

J. Cassou, Picasso, New York, 1940, p. 158 (another illustrated).

U.E. Johnson, Ambroise Vollard Editeur, New York, 1944, p. 114, no. 124.

A.H. Barr, Jr., *Picasso: Fifty Years of his Art*, New York, 1946, pp. 38 and 277, no. 206 (another cast illustrated; titled *Harlequin*).

D.H. Kahnweiler, *The Sculptures of Picasso*, London, 1949, no. 2 (another cast illustrated).

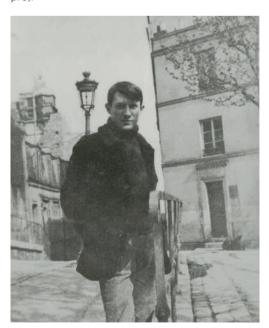
G.C. Argan, *Scultura di Picasso*, Venice, 1953 (another cast illustrated, pl. IV).

W. Boeck and J. Sabartés, *Picasso*, New York, 1955, p. 460, no. 32 (another cast illustrated).

R. Penrose, *Picasso*, Amsterdam, 1961, no. 2 (another cast illustrated; titled *Tête de bouffon*).

R. Penrose, *Picasso Sculpture*, New York, 1965 (another cast illustrated, pl. 2).

M. de Micheli, *Picasso*, New York, 1967, p. 33 (another cast illustrated, p. 9).



Picasso on the Place Ravignan, 1904. Photographer unknown. Musée Picasso, Paris.

R. Penrose, *The Sculpture of Picasso*, 1967, pp. 17, 26, 41 and 221, no. 5 (another cast illustrated, p. 52).

J. Leymarie, *Picasso: The Artist of the Century*, Geneva, 1971, pp. 26 and 292 (another cast illustrated, p. 26; titled *Head of a Jester*).

W. Spies, *Sculpture by Picasso, with a Catalogue of the Works*, New York, 1971, pp. 17-18, no. 4 (another cast illustrated).

F. Elgar and R. Maillard, *Picasso*, New York, 1972, p. 35, no. 26 (another cast illustrated; titled *Head of a Jester*).

R. Penrose and J. Golding, *Picasso in Retrospect*, New York, 1973, no. 206 (another cast illustrated).

R. Johnson, *The Early Sculpture of Picasso*, 1901-1914, New York, 1976, p. 165, no. 6 (other casts illustrated, p. 202).

J. Palau i Fabre, *Picasso: The Early Years, 1881-1907*, New York, 1981, p. 407, no. 1091 (another cast illustrated).

W. Spies, *Picasso, Das plastische Werk*, Berlin, 1983, pp. 326 and 372, no. 4 (another cast illustrated).

M.L. Besnard-Bernadac, M. Richet and H. Seckel, *The Picasso Museum, Paris: Paintings, Papiers collés, Picture reliefs, Sculptures, and Ceramics*, New York, 1985, p. 150, no. 272 (another cast illustrated).

P. Lecaldano, *Picasso: Blue and Rose Periods*, New York, 1987, no. 175 A (another cast illustrated).

J. Richardson, *A Life of Picasso: The Early Years, 1881-1906*, New York, 1991, vol. I. p. 348 (another cast illustrated).

B. Leal, C. Piot and M.-L. Bernadac, *The Ultimate Picasso*, New York, 2000, pp. 85 and 505, no. 175 (another cast illustrated, p. 84).

W. Spies and C. Piot, *Picasso: Sculpteur*, Paris, 2000, p. 394, no. 4 (other casts illustrated, pp. 27 and 346).

*Picasso: Sculpture*, exh. cat. The Museum of Modern Art, New York, 2015, pp. 39-41, no. 3 (other casts illustrated in color, pp. 46-47).

Claude Picasso has confirmed the authenticity of this work.

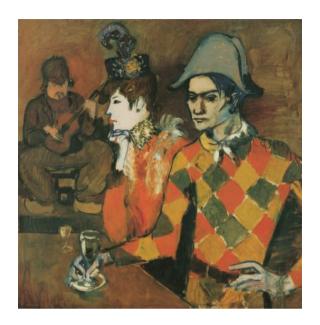






Late one evening in spring 1905, after attending the Cirque Médrano with the poet Max Jacob, Picasso returned to his studio at the Bateau Lavoir—or perhaps went to visit his friend Paco Durrio, whose workshop was better outfitted for sculpting-and began to model a likeness of Jacob in clay. Along with Apollinaire and André Salmon, Jacob had been Picasso's constant companion since the artist's definitive move to Paris the previous year. "Max, who's so witty and amusing, is our master of ceremonies," wrote Fernande Olivier. "Picasso and Guillaume [Apollinaire] could laugh all night long at Max's improvisations and stories, his songs, and the faces he pulls" (Loving Picasso, New York, 2001, pp. 164-165). The clay rapidly took on Jacob's appearance—so Picasso later recalled—but the next day, he continued to work on the sculpture until only the lower part retained an evident likeness. As the realistic resemblance faded, Picasso crowned the head with a regal jester's cap, transforming it into a deeper, more symbolic portrait—Le Fou.

In its final form, *Le Fou* is the three-dimensional embodiment of the theme of the *saltimbanque* or itinerant circus performer, which preoccupied Picasso in his contemporaneous Rose Period painting. Proxies for the artist and his bohemian circle, these vagabond entertainers occupied the shadowy margins of mainstream society, their mythic outsider status evoking creative genius and alienated melancholy in the *fin-desiècle* imagination. In Picasso's *dramatis personae* of



1905, three different *saltimbanques* wear a jester's cap: a slender young acrobat (Zervos, vol. 1, nos. 293 and 301), a bearded hurdy-gurdy player (vol. 6, no. 798), and the potbellied *paterfamilias* in *Les Bateleurs*, the culminating canvas on this poetically expressive theme (vol. 1, no. 285).

In *Le Fou*, Picasso exploited the distinctive form of the cap as an autonomous plastic volume, comprised of a large, central triangle surrounded by lower, smaller peaks that bend outward like the petals of a flower. The rough, expressive surface modulation—indebted to Rodin, who had a retrospective in spring 1905 at the Musée du Luxembourg—contrasts with the geometric structure of the fool's crown. "Sculpture now became an increasingly important aid in Picasso's artistic exploration," Marilyn McCully has written. "It allowed him to experiment both with the surface and with the balance of substance and illusion in three-dimensional form" (*Picasso in Paris, 1900-1907*, exh. cat., Van Gogh Museum, Amsterdam, 2011, p. 177).

In spring 1910, Ambroise Vollard purchased *Le Fou* from Picasso, along with three other Rose Period sculptures and the artist's recent cubist head of Fernande (Spies, nos. 6-7, 9, and 24). During the ensuing three decades, until his death in 1939, Vollard issued small editions in bronze of these sculptures, using several different foundries. His practice was to keep an example of each work in his shop at 6, rue Laffitte and to order a cast when a collector or dealer requested one; the casts vary in patination and bear no number or foundry mark.



Detail of the present lot.

Pablo Picasso, Acrobate et jeune arlequin, 1905. Barnes Foundation, Philadelphia. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

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.

Pablo Picasso, Les Bateleurs (La famille de saltimbanques), 1905. National Gallery of Art, Washington, D.C. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

# **EDGAR DEGAS**

La Danse





# EDGAR DEGAS (1834-1917)

Grande arabesque, troisième temps

stamped with signature, numbered and stamped with foundry mark 'Degas 16/I A.A. HÉBRARD CIRE PERDUE' (Lugt 658; on the top of the base)

bronze with brown patina Height: 15% in. (39.8 cm.)

Original wax model executed in 1885-1890; this bronze version cast by 1923 in an edition numbered A to T, plus two casts reserved for the Degas heirs and the founder Hébrard, marked HER.D and HER respectively

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

### PROVENANCE

Walther Halvorsen, London (24 April 1923).

Richard Nathanson, London.

Alan Bond, Perth, Australia (acquired from the above, January 1987). William Beadleston, Inc., New York.

Acquired from the above by the late owners, 1 February 1993.

### **EXHIBITED**

New York, Beadleston Gallery, Inc., *The Herbert J. & Adele Klapper Collection*, May 2002, no. 17 (illustrated in color).

Art Gallery of Alberta, Edgar Degas: Figures in Motion, January-May 2010.

### **LITERATURE**

P. Gsell, "Edgar Degas: Statuaire" in *La Renaissance de l'art français et des industries de luxe*, December 1918, p. 376 (wax model illustrated).

P.A. Lemoisne, "Les statuettes de Degas" in *Art et Décoration*, September-October 1919, p. 113.

P. Vitry, Catalogue des sculptures du Moyen Âge de la Renaissance et des temps modernes, supplément, Paris, 1933, p. 67, no. 1725.

J. Rewald, *Degas: Works in Sculpture, A Complete Catalogue*, London, 1944, p. 24, no. XL (another cast illustrated, p. 95).

P. Borel, Les sculptures inédites de Degas: Choix de cires originales, Geneva, 1949 (wax model illustrated).



Edgar Degas, *Danseuse en scène, circa* 1877. The Metropolitan Museum of Art, New York.

- J. Rewald and L. von Matt, *Degas Sculpture: The Complete Works*, New York, 1956, p. 149, no. XL (another cast illustrated, pl. 33).
- F. Russoli and F. Minervino, *L'opera completa di Degas*, Milan, 1970, p. 140, no. S.8 (wax model illustrated).
- J. Lassaigne and F. Minervino, *Tout l'œuvre peint de Degas*, Paris, 1974, p. 140, no. S.8 (another cast illustrated).
- C.W. Millard, *The Sculptures of Edgar Degas*, Princeton, 1976, pp. 24, 35 and 37, no. 91 (wax model illustrated).
- M. Guillard, ed., *Degas: Form and Space*, Paris, 1984, pp. 195-196, no. 64 (another cast illustrated, p. 195, fig. 189).
- E. Camesasca and G. Cortenova, *Degas scultore*, Florence, 1986, pp. 115 and 181, no. 16 (another cast illustrated in color, p. 115; another cast illustrated, p. 181).
- A. Pingeot, A. Le Normand-Romain and L. Margerie, *Catalogue sommaire illustré des sculptures du Musée d'Orsay*, Paris, 1986, pp. 126-127, no. 2071 (another cast illustrated).
- A. Roquebert, *Degas: Les grands peintres*, Paris, 1988, p. 57 (another cast illustrated, fig. 66).
- J. Rewald, *Degas's Complete Sculpture: Catalogue Raisonné*, San Francisco, 1990, p. 207, no. XL (wax model illustrated, p. 118; another cast illustrated, p. 119).
- A. Pingeot and F. Horvat, *Degas: Sculptures*, Paris, 1991, pp. 155-156, no. 7 (another cast illustrated, p. 155; wax model illustrated, p. 156).
- S. Campbell, "Degas: The Sculptures, A Catalogue Raisonné" in *Apollo*, August 1995, pp. 18-19, no. 16 (another cast illustrated in color, fig. 16). J.S. Czestochowski and A. Pingeot, *Degas Sculptures: Catalogue Raisonné of the Bronzes*, Memphis, 2002, p. 153, no. 16 (wax model illustrated; another cast illustrated in color).
- S. Campbell, R. Kendall, D.S. Barbour and S. Sturman, *Degas in the Norton Simon Museum*, Pasadena, 2009, vol. II, pp. 358-361 and 514-515, no. 74 (other casts illustrated in color, pp. 359-361).
- S.G. Lindsay, D.S. Barbour and S.G. Sturman, *Edgar Degas Sculpture*, Princeton, 2010, pp. 209-212, no. 32 (other casts illustrated in color, p. 210; wax model illustrated, p. 211).

Other casts of the present sculpture can be found in public institutions including: The National Gallery of Art, Washington, D.C.; The Norton Simon Art Foundation, Pasadena; The Metropolitan Museum of Art, New York; Fogg Art Museum, Harvard University, Cambridge; The National Gallery of Art Scotland, Edinburgh; Tate Gallery, London; Museum Boijmans Van Beuningen, Rotterdam; Musée d'Orsay, Paris and Museu de Arte de São Paulo, Brazil and NY Carlsberg Glyptotek, Copenhagen.

Please see accompanying catalogue for essay.



# EDGAR DEGAS (1834-1917)

Préparation à la danse, pied droit en avant

stamped with signature and numbered 'Degas 57/O' (Lugt 658; on the side of the base); stamped with foundry mark 'A.A. HÉBRARD CIRE PERDUE' (on the top of the base) bronze with reddish brown patina

Height: 22 in. (55.8 cm.)

Original wax model executed in 1885-1890; this bronze version cast by 1927 in an edition numbered A to T. plus two casts reserved for the Degas heirs and the founder Hébrard, marked HER.D and HER respectively

### \$300,000-400,000

### PROVENANCE

Alfred Flechtheim, Berlin (1927).

Alice Tully, New York; sale, Christie's, New York, 9 November 1994, lot 2. Acquired at the above sale by the late owners.

New York, Beadleston Gallery, Inc., The Herbert J. & Adele Klapper Collection, May 2002, no. 15 (illustrated in color; with incorrect numberina).

### LITERATURE

G. Janneau, "Les sculptures de Degas" in La renaissance de l'art français, January 1921, p. 353 (another cast illustrated).

P. Vitry, Catalogue des sculptures du Moyen Âge de la Renaissance et des temps modernes, supplément, Paris, 1933, p. 69, no. 1753.

J. Rewald, Degas: Works in Sculpture, A Complete Catalogue, New York, 1944, p. 25, no. XLVI (another cast illustrated, p. 103).

J. Rewald and L. von Matt, Degas Sculpture: The Complete Works, New York, 1956, p. 151, no. XLVI (other casts illustrated, pls. 34-35).

F. Russoli and F. Minervino, L'opera completa di Degas, Milan, 1970, p. 142, no. S.36 (wax model illustrated).

J. Lassaigne and F. Minervino, Tout I'œuvre peint de Degas, Paris, 1974, p. 142, no. S.36 (another cast illustrated).

C.W. Millard, The Sculptures of Edgar Degas, Princeton, 1976, no. 51 (wax model illustrated).

A. Pingeot, A. Le Normand-Romain and L. Margerie, Catalogue sommaire illustré des sculptures du Musée d'Orsay, Paris, 1986, p. 132, no. 2100 (another cast illustrated).

J. Rewald, Degas's Complete Sculpture: Catalogue Raisonné, San Francisco, 1990, pp. 130-131, no. XLVI (another cast illustrated, p. 130 and wax model illustrated, p. 131).

A. Pingeot and F. Horvat, Degas: Sculptures, Paris, 1991, pp. 44-45 and 170-171, no. 36 (wax model and another cast illustrated).

S. Campbell, "Degas: The Sculptures, A Catalogue Raisonné" in Apollo, August 1995, pp. 38-39, no. 57 (another cast illustrated in color, fig. 55). J.S. Czestochowski and A. Pingeot, Degas Sculptures: Catalogue Raisonné of the Bronzes, Memphis, 2002, pp. 232-233, no. 57 (another cast illustrated in color, p. 232; wax model illustrated, p. 233).

S. Campbell, R. Kendall, D. Barbour and S. Sturman, Degas in the Norton Simon Museum, Pasadena, 2009, vol. II, pp. 331-332 and 544-545, no. 60 (wax model and another cast illustrated in color, pp. 331-332; incorrectly listed as 58/C).

Other casts of the present sculpture can be found in public institutions including: Yale University Art Gallery, New Haven; The Norton Simon Art Foundation, Pasadena; The Metropolitan Museum of Art, New York; Sterling and Francine Clark Art Institute, Williamstown: Barber Institute of Fine Arts, Birmingham, United Kingdom; Musée d'Orsay, Paris; NY Carlsberg Glyptotek, Copenhagen; Museu de Arte de São Paulo, Brazil and the Art Institute of Chicago.

Please see accompanying catalogue for essay.



## EDGAR DEGAS (1834-1917)

Danseuse s'avançant, les bras levés, première étude

stamped with signature and with foundry mark and numbered 'Degas 19/G A.A. HÉBRARD CIRE PERDUE' (Lugt 658; on the top of the base) bronze with brown patina

Height: 13% in. (34.7 cm.)

Original wax model executed in 1885-1890; this bronze version cast at a later date in an edition numbered A to T, plus two casts reserved for the Degas heirs and the founder Hébrard, marked HER.D and HER respectively

## \$50,000-70,000

### **PROVENANCE**

(Possibly) Anon. sale, Galerie Motte, Geneva, 1 November 1963, lot 95. Private collection, Europe (possibly acquired at the above sale); sale, Sotheby's, London, 9 February 2011, lot 313.

Acquired at the above sale by the late owner.

#### **LITERATURI**

P. Vitry, Catalogue des sculptures du Moyen Âge de la Renaissance et des temps modernes, supplément, Paris, 1933, p. 67, no. 1735.

J. Rewald, *Degas: Works in Sculpture, A Complete Catalogue*, New York, 1944, p. 22, no. XXIV (another cast illustrated, p. 76).

P. Borel, Les sculptures inédites de Degas: Choix de cires originales, Geneva. 1949 (wax model illustrated).

J. Rewald and L. von Matt, *Degas Sculpture: The Complete Works*, New York, 1956, p. 146, no. XXIV (another cast illustrated).

F. Russoli and F. Minervino, L'Opera completa di Degas, Milan, 1970, p. 141, no. S.18 (wax model illustrated).

J. Lassaigne and F. Minervino, *Tout l'œuvre peint de Degas*, Paris, 1974, p. 141, no. S.18 (another cast illustrated).



Edgar Degas, *Danseuses roses*, *circa* 1898. Museum of Fine Arts, Boston.

C.W. Millard, *The Sculptures of Edgar Degas*, Princeton, 1976, p. 69 (wax model illustrated, fig. 97).

M. Guillard, ed., *Degas: Form and Space*, Paris, 1984, pp. 190 and 192-193, no. 53 (another cast illustrated, fig. 178).

E. Camesasca and G. Cortenova, *Degas scultore*, Florence, 1986, pp. 118 and 182, no. 19 (another cast illustrated in color, p. 118; another cast illustrated, p. 182).

J. McCarty, "A Sculptor's Thoughts on the Degas Waxes" in *Essays in Honor of Paul Mellon: Collector and Benefactor*, Washington, D.C., 1986, p. 225, no. 11.

A. Pingeot, A. Le Normand-Romain and L. Margerie, *Catalogue sommaire illustré des sculptures du Musée d'Orsay*, Paris, 1986, pp. 128-129, no. 2082 (another cast illustrated).

J. Rewald, *Degas's Complete Sculpture: Catalogue Raisonné*, San Francisco, 1990, pp. 86-87 and 206, no. XXIV (wax model illustrated, p. 86 and another cast illustrated, p. 87).

A. Pingeot and F. Horvat, *Degas: Sculptures*, Paris, 1991, pp. 46-47 and 161, no. 18 (wax model illustrated).

S. Campbell, "Degas: The Sculptures, A Catalogue Raisonné" in *Apollo*, August 1995, p. 20, no. 19 (another cast illustrated, fig. 19).

R. Kendall, *Degas and the Little Dancer*, Omaha, 1998, p. 175, no. 54 (another cast illustrated in color).

J.S. Czestochowski and A. Pingeot, *Degas Sculptures: Catalogue Raisonné of the Bronzes*, Memphis, 2002, pp. 158-159, no. 19 (another cast illustrated in color, p. 158; wax model illustrated, p. 159).

S. Campbell, R. Kendall, D.S. Barbour and S. Sturman, *Degas in the Norton Simon Museum*, Pasadena, 2009, vol. II, pp. 317-319 and 516-517, no. 56 (wax model and another cast illustrated in color, pp. 318-319).

Other casts of the present sculpture can be found in public institutions including: The National Gallery of Art, Washington, D.C.; The Norton Simon Art Foundation, Pasadena; The Solomon R. Guggenheim Museum, New York; Hirshhorn Museum and Sculpture Garden, Washington, D.C; Museu de Arte de São Paulo, Brazil; Musée d'Orsay, Paris and NY Carlsberg Glyptotek, Copenhagen.







## EDGAR DEGAS (1834-1917)

Danseuse, position de quatrième devant sur la jambe gauche, deuxième étude

stamped with signature and foundry mark and numbered 'Degas 58/C A.A. HÉBRARD CIRE PERDUE' (Lugt 658; on the top of the base) bronze with light brown patina Height: 23½ in. (59.6 cm.)

Original wax model executed *circa* 1885-1890; this bronze version cast at a later date in an edition numbered A to T, plus two casts reserved for the Degas heirs and the founder Hébrard, marked HER.D and HER respectively

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

### **PROVENANCE**

Madame Jean d'Alayer (née Marie-Louise Durand-Ruel), Paris. Private collection, France; Estate sale, Sotheby's, London, 2 December 1986, lot 1.

Acquavella Galleries, Inc., New York.

Waddington Galleries, London (acquired from the above).

The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London (acquired from the above, 1992).

Acquired from the above by the late owners.

### **EXHIBITED**

New York, Beadleston Gallery, Inc., *The Herbert J. & Adele Klapper Collection*, May 2002, no. 16 (illustrated in color).

Art Gallery of Alberta, Edgar Degas: Figures in Motion, January-May 2010.

## LITERATURE

P. Vitry, Catalogue des sculptures du Moyen Âge de la Renaissance et des temps modernes, supplément, Paris, 1933, p. 67, no. 1727.

J. Rewald, *Degas: Works in Sculpture, A Complete Catalogue*, London, 1944, p. 24, no. XLIII (another cast illustrated, p. 98).

P. Borel, Les sculptures inédites de Degas: Choix de cires originales, Geneva, 1949 (wax model illustrated).

J. Rewald and L. von Matt, *Degas Sculpture: The Complete Works*, New York, 1956, p. 150, no. XLIII (other casts illustrated, pls. 32, 43 and 44). F. Russoli and F. Minervino, *L'opera completa di Degas*, Milan, 1970, p. 140, no. S.10 (wax model illustrated, p. 141).

J. Lassaigne and F. Minervino, *Tout l'œuvre peint de Degas*, Paris, 1974, p. 140, no. S.10 (another cast illustrated, p. 141).

C.W. Millard, *The Sculptures of Edgar Degas*, Princeton, 1976, pp. 24, 35 and 106 (wax model illustrated, fig. 89).

M. Guillard, ed., *Degas: Form and Space*, Paris, 1984, pp. 196 and 198, no. 66 (another cast illustrated, fig. 191).

E. Camesasca and G. Cortenova, *Degas scultore*, Florence, 1986, pp. 155 and 203, no. 58 (another cast illustrated in color, p. 155; another cast illustrated, p. 203).

A. Pingeot, A. Le Normand-Romain and L. Margerie, *Catalogue sommaire illustré des sculptures du Musée d'Orsay,* Paris, 1986, p. 127, no. 2074 (another cast illustrated).

J. Lassaigne and F. Minervino, *Tout l'œuvre peint de Degas*, Paris, 1988, p. 140, no. S.10 (another cast illustrated, p. 141).

J. Rewald, *Degas's Complete Sculpture: Catalogue Raisonné*, San Francisco, 1990, pp. 124-125 and 207, no. XLIII (wax model and another cast illustrated, pp. 124-125).

A. Pingeot and F. Horvat, *Degas: Sculptures*, Paris, 1991, p.157, no. 10 (another cast illustrated).

S. Campbell, "Degas: The Sculptures, A Catalogue Raisonné" in *Apollo*, August 1995, p. 39, no. 58 (another cast illustrated, fig. 56).

J.S. Czestochowski and A. Pingeot, *Degas Sculptures: Catalogue Raisonné of the Bronzes*, Memphis, 2002, p. 235, no. 58 (another cast illustrated in color, p. 234).

S. Campbell, R. Kendall, D. Barbour and S. Sturman, *Degas in the Norton Simon Museum*, Pasadena, 2009, vol. II, pp. 344-347 and 545-546, no. 64 (another cast illustrated in color, p. 344).

Other casts of the present sculpture can be found in public institutions including: The National Gallery of Art, Washington, D.C.; The Norton Simon Art Foundation, Pasadena; The Metropolitan Museum of Art, New York; Fitzwilliam Museum, Cambridge; Sterling and Francine Clark Art Institute, Williamstown; Portland Museum of Art, Maine; Aberdeen Art Gallery and Museums; Musée d'Orsay, Paris; NY Carlsberg Glyptotek, Copenhagen and Museu de Arte de São Paulo, Brazil.



## EDGAR DEGAS (1834-1917)

Danseuse au repos, les mains sur les reins, jambe droite en avant

stamped with signature and foundry mark 'Degas A.A. HÉBRARD CIRE PERDUE' (Lugt 658; on the top of the base); numbered '63/C' (on the back of the base)

bronze with dark brown patina

Height: 17½ in. (44.4 cm.)

Original wax version executed in 1885-1890; this bronze version cast at a later date in an edition numbered A to T, plus two casts reserved for the Degas heirs and the founder Hébrard, marked HER.D and HER respectively

### \$150,000-250,000

#### PROVENANCE

Saidenberg Gallery, New York.

Mr. and Mrs. Henry Ittleson, Jr., New York (by 1954 and until 2011). Acquavella Galleries, Inc., New York.

Acquired from the above by the late owner, 2011.

#### LITERATURI

J. Rewald, *Degas: Works in Sculpture, A Complete Catalogue*, London, 1944, p. 22, no. XXII (another cast illustrated, pp. 72-73).

P. Borel, Les sculptures inédites de Degas: Choix de cires originales, Geneva, 1949 (wax model illustrated).

J. Rewald and L. von Matt, *Degas Sculpture: The Complete Works*, New York, 1956, p. 145, no. XXII (another cast illustrated, pls. 55 and 56 and p. 145, fig. 6).



Edgar Degas, *Deux Danseuses, circa* 1893-1898. The Art Institute of Chicago.

F. Russoli and F. Minervino, *L'opera completa di Degas*, Milan, 1970, p. 141, no. S.22 (wax model illustrated).

J. Lassaigne and F. Minervino, *Tout l'œuvre peint de Degas*, Paris, 1974, p. 141, no. S.22 (another cast illustrated).

C.W. Millard, *The Sculptures of Edgar Degas*, Princeton, 1976, p. xii, no. 47 (wax model illustrated).

M. Guillard, ed., *Degas: Form and Space*, Paris, 1984, pp. 184 and 189 (another cast illustrated, fig. 159).

A. Pingeot, A. Le Normand-Romain and L. Margerie, *Catalogue sommaire illustré des sculptures du Musée d'Orsay,* Paris, 1986, p. 130, no. 2088 (another cast illustrated).

J. Rewald, *Degas's Complete Sculpture: Catalogue Raisonné*, San Francisco, 1990, p. 84, no. XXII (wax model illustrated, p. 82 and another cast illustrated, p. 83).

A. Pingeot and F. Horvat, *Degas: Sculptures*, Paris, 1991, p. 164, no. 24 (wax model illustrated).

S. Campbell, "Degas: The Sculptures, A Catalogue Raisonné" in *Apollo*, August 1995, pp. 41-42, no. 63 (another cast illustrated in color, fig. 61). R. Kendall, *Degas and The Little Dancer*, 1998, p. 176, no. 59 (another cast illustrated in color).

J.S. Czestochowski and A. Pingeot, *Degas Sculptures: Catalogue Raisonné of the Bronzes*, Memphis, 2002, pp. 245-246, no. 63 (another cast illustrated in color; wax model illustrated).

S. Campbell, R. Kendall, D. Barbour and S. Sturman, *Degas in the Norton Simon Museum*, Pasadena, 2009, vol. II, pp. 323-325 and 548-549, no. 58 (wax model and another cast illustrated in color, pp. 323-324).

Other casts of the present sculpture can be found in public institutions including: The National Gallery of Art, Washington, D.C.; The Norton Simon Art Foundation, Pasadena; The Metropolitan Museum of Art, New York; Hirshhorn Museum and Sculpture Garden, Washington, D.C; Musée d'Orsay, Paris; NY Carlsberg Glyptotek, Copenhagen and Museu de Arte de São Paulo, Brazil.



## EDGAR DEGAS (1834-1917)

Grande arabesque, premier temps

stamped with signature and foundry mark and numbered 'Degas 18/M A.A. HÉBRARD CIRE PERDUE' (Lugt 658; on the top of the base) bronze with brown and green patina

Height: 191/8 in. (48.5 cm.)

Original wax model executed 1885-1890; this bronze version cast at a later date in an edition numbered A to T, plus two casts reserved for the Degas heirs and the founder Hébrard, marked HER.D and HER respectively

## \$180,000-250,000

### PROVENANCE

Stephen Hahn Gallery, New York.

Norton Simon Art Foundation, Pasadena (acquired from the above, 1977); sale, Christie's, New York, 19 May 1982, lot 11.

Lorraine Pritzker, Chicago (acquired at the above sale); Estate sale, Sotheby's, London, 26 June 2001, lot 8.

Browse & Darby, London (acquired at the above sale). Acquired from the above by the late owner, June 2004.

### **EXHIBITED**

Art Gallery of Alberta, Edgar Degas: Figures in Motion, January-May 2010.

#### LITERATURE

- J. Rewald, *Degas: Works in Sculpture, A Complete Catalogue*, New York, 1944, p. 23, no. XXXV (wax model illustrated, p. 86, and another cast illustrated, p. 87).
- J. Rewald and L. von Matt, *Degas Sculpture: The Complete Works*, New York, 1956, p. 148, no. XXXV (another cast illustrated, pl. 37).
- F. Russoli and F. Minervino, *L'opera completa di Degas*, Milan, 1970, p. 140, no. S.5 (wax model illustrated).
- J. Lassaigne and F. Minervino, *Tout l'œuvre peint de Degas*, Paris, 1974, p. 140, no. S.5 (another cast illustrated).
- C.W. Millard, *The Sculptures of Edgar Degas*, Princeton, 1976, pp. xvi and 24 (wax model illustrated, fig. 87).
- M. Guillard, ed., *Degas: Form and Space*, Paris, 1984, pp. 195-196 (another cast illustrated, fig. 188).
- E. Camesasca and G. Cortenova, *Degas scultore*, Florence, 1986, pp. 117 and 182, no. 18 (another cast illustrated in color, p. 117; wax model and other casts illustrated, p. 182).

- A. Pingeot, A. Le Normand-Romain and L. Margerie, *Catalogue sommaire illustré des sculptures du Musée d'Orsay*, Paris, 1986, pp. 126-127, no. 2069 (another cast illustrated).
- J. Rewald, *Degas's Complete Sculpture: Catalogue Raisonné*, San Francisco, 1990, pp. 108-109 and 207, no. XXXV (wax model illustrated, p. 108; another cast illustrated, p. 109).
- A. Pingeot, Degas Sculptures, Paris, 1991, pp. 154-155, no. 5 (wax model and another cast illustrated).
- S. Campbell, "Degas: The Sculptures, A Catalogue Raisonné" in *Apollo*, August 1995, pp. 19-20, no. 18 (another cast illustrated, fig. 18). R. Kendall, *Degas and the Little Dancer*, Baltimore, 1998, p. 175, no. 51
- (another cast illustrated).

  J.S. Czestochowski and A. Pingeot, Degas Sculptures: Catalogue
- Raisonné of the Bronzes, Memphis, 2002, pp. 156-157, no. 18 (another cast illustrated in color, p. 156; wax model illustrated, p. 157). S. Campbell, R. Kendall, D. Barbour and S. Sturman, *Degas in the Norton*
- S. Campbell, R. Kendall, D. Barbour and S. Sturman, *Degas in the Norton Simon Museum*, Pasadena, 2009, vol. II, pp. 326-329 and 515-516, no. 59 (wax model and another cast illustrated in color, pp. 326-328).

Other casts of the present sculpture can be found in public institutions including: The National Gallery of Art, Washington, D.C.; The Norton Simon Art Foundation, Pasadena; The Metropolitan Museum of Art, New York; Sterling and Francine Clark Art Institute, Williamstown; Glasgow Museum and Art Gallery; Musée d'Orsay, Paris; NY Carlsberg Glyptotek, Copenhagen and Museu de Arte de S Paulo, Brazil.



## PABLO PICASSO (1881-1973)

Nu les bras croisés

dated twice '13.2.60. 18.2.60' (on the reverse) oil on canvas  $39\% \times 31\%$  (100.2 x 80.8 cm.) Painted on 18 February 1960

## \$4,000,000-6,000,000

### PROVENANCE

Estate of the artist.

Claude Ruiz-Picasso (by descent from the above).
Gagosian Gallery, New York (acquired from the above).
Acquired from the above by the present owner, 3 October 2003.

## EXHIBITED

Tokyo, Isetan Museum; Nagoya, Matsuzakaya Art Museum; Toyama, Museum of Modern Art; Kure Municipal Museum of Art and Koriyama City Museum of Art, *Pablo Picasso: Au temps des linoléums, 1954-1972*, July-December 1993, p. 27, no. I-4 (illustrated in color; titled *Femme aux bras croisés*).

New York, Gagosian Gallery, *Pablo Picasso: Portraits*, May-June 1996 (titled *Femme aux bras croisés*).

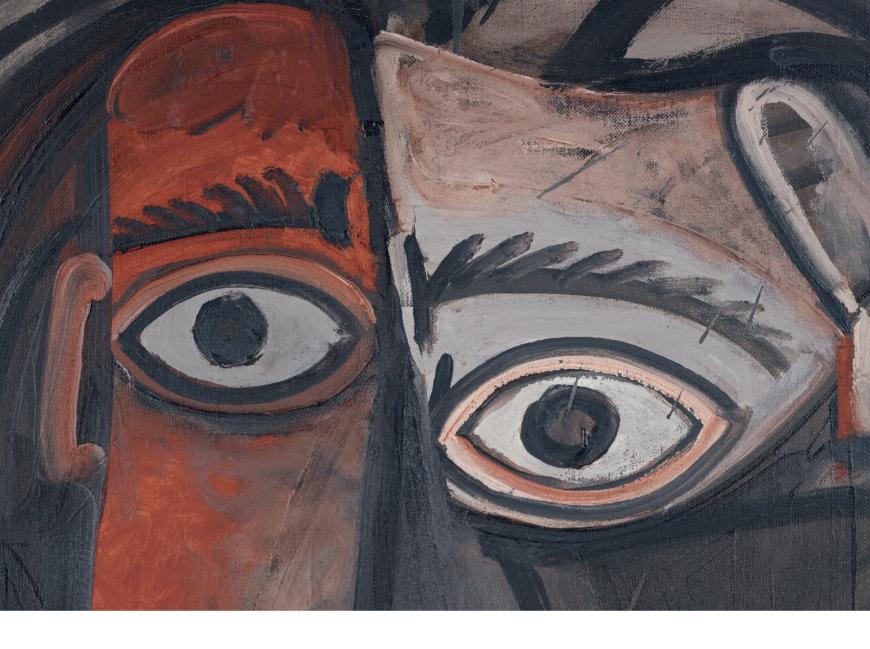
### LITERATURE

D.D. Duncan, *Picasso's Picassos: The Treasures of La Californie*, London, 1961, p. 259 (illustrated in color, p. 194; illustrated again, p. 259). C. Zervos, *Pablo Picasso*, Paris, 1968, vol. 19, no. 174 (illustrated, pl. 45).



Jacqueline and the dachshund Lump in Picasso's studio basement, 1959. Photograph by David Douglas Duncan. Photography collection, Harry Ransom Center, The University of Texas at Austin. © David Douglas Duncan.





Painted not from any conventional distance, but close in, as if face-to-face in quiet conversation, *Nu les bras croisés* may be likened to a tenderly intimate encounter between two lovers in a softly illumined bedroom, late in the evening. As if he and this woman were lying side-by-side in bed, Picasso has transferred this most private, personal vantage point to the viewer. She props herself on her elbows as they talk; her wide-open, radiant gaze reveals an affectionate, guileless regard for her partner. She is Jacqueline Roque, Picasso's mistress since the summer of 1954. This scene may well depict a cold February night at their mountainside chateau in Vauvenargues. A little more than a year after Picasso painted this touching moment, the woman at his side became his second wife, for whom the final years of Picasso's epic life in art have been designated "l'époque Jacqueline."

Some five years previously, Pablo Picasso elevated Jacqueline to the role of *domina*, both in his work and in his home, when he painted her as the sultan's sumptuously garbed favorite in the culminating version—lettered "O" and dated 14 February 1955—of the fifteen harem paintings he created in homage to Delacroix's *Les femmes d'Alger* (Zervos, vol. 16, no. 360; sold, Christie's New York,11 May 2015, lot 8A). From orientalist odalisque to "the nude as nude"—as Picasso subsequently preferred to paint her, in the fundamental relationship of an artist and his model—Jacqueline reigned as sole, absolute muse in the studio, and as the loving companion, indispensable assistant, and ever mindful, protective, and nurturing feminine presence in Picasso's daily life.

After painting Jacqueline as a seated nude on 21 June 1959 (Zervos, vol. 18, no. 488), Picasso did not again touch a brush to canvas for

the remainder of the year. He had become preoccupied instead with the final stages of a project that had first been proposed to him back in 1927, a tribute to bullfighting—a modern equivalent of Francisco Goya's *Tauromaquia* of 1815. Between July and December 1959, Picasso filled entire sketchbooks with *corrida* scenes, even after *La Tauromaquia*, illustrated with his 26 aquatints and an etching, was published in Barcelona on 25 October 1959, his 78th birthday. Picasso continued to feature the bullfight in his work far into the next year.

Among these numerous studies of *torreros*, *picadores*, and wounded bulls, Picasso also first revealed, in a series of drawings executed 10-11 August 1959 (Zervos, vol. 19, nos. 35-43), the subject of his next tribute to an earlier master—Edouard Manet's *Le déjeuner sur l'herbe*, which scandalized the Parisian art world when it was first shown at the Salon des Refusés in 1863 (Musée d'Orsay, Paris). Viewed from the side with her legs drawn up and in, a young woman is seated outdoors, nude, amid two fully dressed gentleman artists; another woman, attired in her chemise only, leans to dip her hands into the water of the pond behind them. The compactness of posture in both these female figures appears to have fascinated Picasso, who often depicted his nude subjects in similarly casual, but unusual poses, as if to deliberately side-step the horizontal, reclining convention of the nude in repose perennially favored by many artists.

Picasso inaugurated his production in 1960 with more than two dozen drawings on the theme of *le bain de pieds*, depicting a woman washing the feet of a seated nude; these studies resulted in the artist's first oil painting in nearly six months, dated 30 January 1960 (Zervos, vol. 19, no. 157), conceived after Rembrandt's *Bethsabée au* 

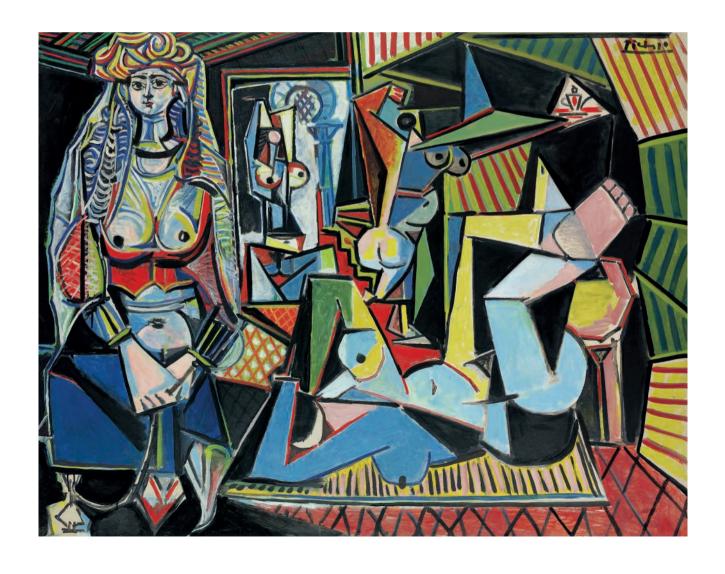
bain, 1654 (Musée du Louvre, Paris). Picasso created a dozen figure paintings of Jacqueline—nude, seated, and in most compositions bending forward, attending to her feet—as well as the present *Nu les bras croisés*, during the next several weeks. Based on the drawings he had done six months earlier, the artist completed on 27-28 February his first large canvases after Manet's *Le déjeuner sur l'herbe* (Zervos, vol. 19, nos. 200-201). The two nudes, in pale pink against the dark greenery, are even more prominent than in Manet's composition.

Jacqueline never needed to pose for Picasso—her constant proximity was sufficient inspiration for the artist's Protean imagination. He enjoyed wildly rummaging through all manners of art since the Renaissance, as well as earlier phases of his own oeuvre, to come up with suitable situational and stylistic guises for Jacqueline, who, in Picasso's eye, appeared capable of embodying any woman and all women. He typically depicted Jacqueline's visage, even if ostensibly frontal, as a profile folded back on itself, with a surrealist's suggestion of the complex inner self. This multiple view, all-in-one, planar approach—Picasso's early cubism still at work—resulted in the cut, bent, and welded metal sculptures that Picasso created of Jacqueline's head and figure, beginning in late 1960.

From these many strands in his work, each focused on the nude—always Jacqueline—Picasso commenced his concerted campaign on the theme *le peintre et son modèle* in February 1963. "The great search for freedom in painting is begun anew," Picasso's close friend Hélène Parmelin announced. "A strange freedom! Every time he embraces her, she takes advantage to enfold the creator. Each time he has her, he loses her. If he wants to keep her, he must begin everything all over again... And from this moment on he paints like a madman, perhaps never before with such frenzy" (*Picasso: The Artist and his Model*, New York, 1965, p. 10).

Detail of the present lot.

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



### PROPERTY FROM

## A PRIVATE COLLECTION

PALM BEACH, FLORIDA

### 59A

## MARY CASSATT (1844-1926)

Children Playing with a Dog

signed 'Mary Cassatt' (lower center) oil on canvas 39% x 28% in. (100 x 73 cm.) Painted in 1907

## \$4,000,000-6,000,000

### PROVENANCE

Galerie Durand-Ruel et Cie., Paris (acquired from the artist, January 1907). J. Gardner Cassatt, Philadelphia; brother of the artist (acquired from the above, October 1907).

Eugenia Carter Cassatt, Philadelphia (by descent from the above). Ellen Mary Cassatt Hare (Mrs. Horace Binney) Philadelphia (by descent from the above).

Charles W. Hare, Philadelphia (by descent from the above). Ellen Mary Cassatt Hare Meigs, Berwyn, Pennsylvania (by descent from the above); Estate sale, Christie's, New York, 24 May 2007, lot 54. Acquired at the above sale by the present owners.

### EXHIBITED

Boston, St. Botolph's Club, *Pictures by Mary Cassatt*, February 1909, no. 7 (titled *Femme avec deux enfants*).

Philadelphia, Pennsylvania Academy of the Fine Arts, *One-hundred-seventh Annual Exhibition*, February-March 1912, p. 461, no. 472 (titled *Mother and Child*).

Philadelphia, Pennsylvania Academy of the Fine Arts, *Exhibition of Paintings and Drawings by Representative Modern Masters*, April-May 1920, p. 6, no. 17 (titled *Woman with Two Children*).

Pittsburgh, Carnegie Institute, A Memorial Exhibition of the Works of Mary Cassatt, March-April 1928, no. 18 or 19 (titled Mother and Two Children). Haverford College, Mary Cassatt, May-June 1939, no. 6 (titled Mother and Two Children)

Philadelphia Museum of Art, *Homer, Eakins, Cassatt*, June-September 1953, no. 55 (titled *Mother and Two Children*).

Philadelphia Museum of Art, Mary Cassatt, April-May 1960 (titled Mother and Two Children).

New York, M. Knoedler & Co., Inc., The Paintings of Mary Cassatt: A Benefit Exhibition for the Development of the National Collection of Fine Arts, February 1966, no. 40 (illustrated; titled Mother (Jeanne) Looking Down at Her Two Children Petting a Dog).

#### LITERATURE

"Miss Cassatt's 'Triumphs of Uncomeliness'" in *The New York Times*, 25 August 1907, p. 8 (illustrated; titled *Baby and Dog*).

L'Art est les Artistes, 6 October 1907, p. 356 (illustrated in color). "L'Art et les Artistes" in La chronique des arts et de la curiosité, 11 April 1908, p. 138 (titled Enfant caressant un chien).

P.L. Hale, "Miss Cassatt's Works: Has Several Good Pictures at St. Botolph Club Exhibition" in *Boston Herald*, 8 February 1909, p. 7. H. Monroe, "Notable American Salon at Pittsburgh" in *Chicago Tribune*, 30 May 1909, p. B5.

"Philadelphia Art Show" in *New York Evening Post*, 7 February 1912, p. 11. "Art" in *Nation*, 22 February 1912, vol. 94, p. 196.

J.B. Townsend, "Pennsylvania Academy Exhibition (Final Notice)" in *American Art News*, 24 February 1912, vol. 10, p. 3 (titled *Mother and Children*).

A.D. Breeskin, Mary Cassatt: A Catalogue Raisonné of the Oils, Pastels, Watercolors, and Drawings, Washington, D.C., 1970, pp. 19 and 188, no. 502 (illustrated).

S.G. Lindsay, *Mary Cassatt and Philadelphia*, exh. cat., Philadelphia, 1985, pp. 92, 93 and 95 (no. 18).

J.A. Barter, ed., Mary Cassatt: Modern Woman, exh. cat., Chicago, 1998, pp. 359-360.

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





An exceptional example of Mary Cassatt's famed depictions of motherhood, *Children Playing with a Dog* presents the unconditional love and complex relationship between a mother and her two children with both psychological and stylistic finesse. While the Madonna and child has a long historical precedent, Cassatt transformed the subject into her own signature theme. Employing the Impressionist style she developed alongside her close friend Edgar Degas, she evades the overly sentimental and rather represents familial intimacy with modern flair. A truly multifaceted composition incorporating some of the artist's favorite models, possibly one of her own beloved dogs and a developed background with a window onto the French countryside, *Children Playing with a Dog* is a tour de force of Cassatt's most renowned subject.

Born in Pennsylvania, Cassatt enrolled in the Pennsylvania Academy of the Fine Arts in 1861 and quickly proved to be a promising student. She set sail for France at her earliest opportunity in 1866, where she was granted quick acceptance into Parisian art circles. Bolstered by her first public success at the Salon of 1868, she decided to remain and pursue her career abroad. At the Salon of 1874, her work caught the eye of Edgar Degas, who invited her to exhibit with the Impressionists. Cassatt enthusiastically agreed, writing, "I accepted with joy...At last I was able to work with an absolute independence without thinking about the opinion of a jury. Already I knew who were my true masters! I admired Manet, Courbet and Degas. I hated conventional art. I began to live." (as quoted in M.R. Witzling, *Mary Cassatt: A Private World*, Washington, D.C., 1991, p. 11)

The only American to exhibit with the Impressionists, Cassatt's compositions became increasingly reflective of the group's tenets as she emphasized the effects of light and atmosphere, spontaneous and broken brushstrokes, a brighter palette and a focus on contemporary everyday life. While her work in the 1870s reflected the experience of a modern woman out in Parisian society, in the 1880s her emphasis began to shift from the public to the private sphere. When her paintings of mothers and children first debuted at the 1881 Impressionist exhibition, they immediately met with great acclaim, and

the maternité theme remains today her most celebrated subject. As Nancy M. Mathews wrote in the catalogue for the recent Cassatt exhibition at the Musée Jacquemart-André, "There is no question that Cassatt's adoption of the mother-and-child subject, with its echoes of past traditions and yet up-to-the-minute series work, elevated Cassatt's style and was responsible for her lasting fame as an artist." (Mary Cassatt: An American Impressionist in Paris, exhibition catalogue, Paris, 2018, p. 90)

A particularly compelling and complex example of her signature subject, Children Playing with a Dog is one of only about a dozen oil paintings by the artist that includes two children with their mother, rather than just one. As the older sister pets the family dog, she lovingly mirrors the mother's affectionate hold on the baby, visualizing the concept of "playing mother" and reflecting the nuanced relationships within a modern family. The affected maturity in the young girl's loving gaze is simultaneously endearing and a vehicle for social commentary. "To some extent Cassatt's exploration of the child-not the baby-in adult costume, pose and expression reflects aspects of early-twentieth-century psychology, absorbed by Cassatt in her wide reading of sociological, psychological, and parapsychological literature." Thus, the active parenting through example seen within the present work "can be read as suggesting women's responsibility for the improvement of their children and, by implication, for the improvement of society itself." (N.M. Mathews, Mary Cassatt, New York, 1987, p. 125)

Indeed, during the 1900s Cassatt took great care in deliberately assembling her compositions to represent her desired situation and underlying message. Her maternal paintings are not casual observations or portraits, but rather studio scenes cast with women and children from the village near her country home Beaufresne. In Children Playing with a Dog, the artist populates her dynamic family arrangement with two of her favorite models: Jeanne as the mother and Sara as her young, golden-haired daughter. According to Adelyn Breeskin, Sara was said to have been a granddaughter of French Republic President Emile Loubet. Sara, Jeanne and the baby apparently formed an ideal trio for Cassatt, as she also painted them together in Mother and Two Children (1906, Private collection) and Mother Looking Down, Embracing Both of Her Children (1908, The White House, Washington, D.C.).

Vincent Van Gogh Portrait de Madame Augustine Roulin et bébé Marcelle, circa 1888. Philadelphia Museum of Art, Bequest of Lisa Norris Elkins, 1950, 1950-92-22.

Pablo Picasso, Mère et enfant, 1922. The Cone Collection, Baltimore Museum of Art. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Edgar Degas, Mary Cassatt at the Louvre: The Paintings Gallery, 1885. Art Institute of Chicago. In *Children Playing with a Dog*, Cassatt positions her three figures and the dog in a pyramidal arrangement, setting the models further back in the picture plane to permit a grander use of space and proportion. The broader perspective also allows for the rare inclusion of a window in the background, an architectural and landscape element adding spatial depth within the composed interior scene. Cassatt also demonstrates a notable interest in the details of the textiles and fashionable garments. For example, the lower portions of the elaborate gowns are composed of long, vertical brushstrokes, while the blousy upper elements are constructed with short, thick, diagonal strokes. The silk of the dresses is then expertly layered with the lush velvet of the foot stool, the dog's bristly coat and the woolen blanket, so that each texture acts as a foil to enhance the quality of the others. Cassatt also uses a thick build-up of short delicate strokes in the baby's body and other figures' faces to capture their creamy and luminescent texture. These differences in technique help further guide the viewer's eye through the many elements of the composition.

Employing this nuanced, Impressionist approach to painting, both in execution and intellectual expression, *Children Playing with a Dog* draws on centuries of art historical precedent to transform the traditional and familiar subject of maternity into a reflection on the modern era in which the artist lived. Mathews writes of the lasting importance of this most famous series of Cassatt's body of work, "As common a theme as it was throughout the history of art, she was considered to have brought to it a unique individuality, and indeed, today...she has outlasted the other mother-and-child specialists around her." (N.M. Mathews, *Mary Cassatt: An American Impressionist in Paris*, exhibition catalogue, Paris, 2018, p. 92)





## ALFRED SISLEY (1839-1899)

Langland Bay

signed and dated 'Sisley. 97' (lower left) oil on canvas 25% x 31% in. (65 x 80.8 cm.) Painted in Wales, 1897

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

### PROVENANCE

Galerie Tanner, Zürich.

Julius and Frida Brann, New York (by 1959); Estate sale, Sotheby & Co., London, 24 November 1964, lot 34.

Wardell collection (acquired at the above sale).

Anon. sale, Sotheby & Co., London, 2 July 1969, lot 28.

Paul Haim, Paris (acquired at the above sale).

Marlborough Fine Art, Ltd., London.

Imelda Marcos collection, New York (by 1975).

Vilma Bautista collection, New York (by 1985).

Sold by Robert A. Swift, Esq., to benefit claimants under court order, dated 25 September 2018, US District Court (S.D.N.Y.).

### LITERATURE

F. Daulte, Alfred Sisley: Catalogue raisonné de l'œuvre peint, Lausanne, 1959, no. 872 (illustrated).

R. Shone, Sisley, London, 1992, p. 192.



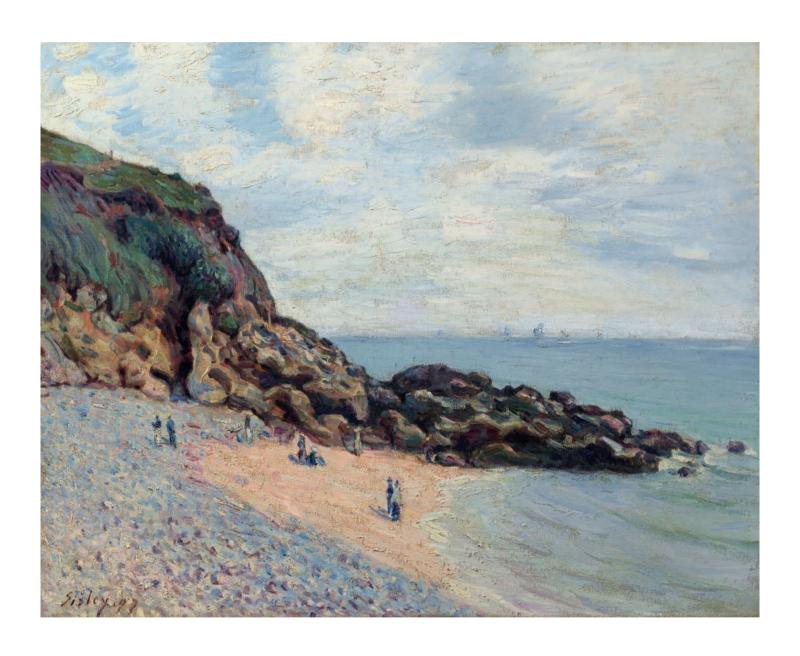
Claude Monet, Étretat, mer agitée, 1883. Musée des Beaux-Arts, Lyon.

In July 1897, at age 57, Sisley unexpectedly interrupted the quiet pattern of his work and life at Moret-sur-Loing and embarked upon a three-month trip to Great Britain, his ancestral homeland. This exceptional journey achieved two significant goals. On the personal front, Sisley wed his long-time partner Eugénie Lescouezec and formally acknowledged paternity of their children Pierre and Jeanne, who thereby received British citizenship and inheritance rights. From an artistic perspective, he tackled novel subject matter—the twenty paintings from this trip are the only seascapes of his entire career—that elicited a heightening of his palette and an unusually bold application of paint, establishing new directions for his art in the short time that remained to him (Daulte, nos. 865-881, plus three ex-Daulte)

The couple spent the first month of their trip at the Welsh seaside resort of Penarth near Cardiff, where Sisley set up his easel on a gently undulating clifftop and rendered the broad expanse of Bristol Channel. He soon desired more dramatic, challenging terrain, though, and in mid-August he and Eugénie re-located to Langland Bay near Swansea, which boasted vertiginous limestone headlands such as Monet had painted in Normandy. "The countryside is totally different from Penarth," Sisley wrote to Adolphe Tavernier, "hillier and on a larger scale. The sea is superb and the subjects are interesting, but you have to fight hard against the wind, which reigns supreme" (quoted in R. Shone, *op. cit.*, 1992, pp. 188-192).

The present canvas depicts the partially collapsed cliff that defines Lady's Cove, a sheltered inlet at the eastern end of Langland Bay. Sisley made four views of this irregular crag, altering his vantage point slightly in each canvas and exploring the motif under varying conditions of light, weather, and tides (Daulte, nos. 871-874). Here, the powerfully volumetric mass of the cliff stands out sharply against the preternaturally calm ocean and lightly cloud-swept sky, its asymmetrical thrust providing a foil to the low, stable horizon line. Sisley used a thick, heavily loaded brush to convey the extreme physicality of the rugged rock, which dwarfs the vacationers who dot the pebbly shingle; the cliff seems to seethe and churn as it descends toward the water.

Shortly after his return to Moret in early October, Sisley fell ill and virtually stopped painting; just over a year later, he was dead. The elemental confrontation of land, sea, and sky that he captured in his paintings from Langland Bay would prove to be his valedictory artistic statement. "They suggest the whole direction of his endeavor, his search for an equilibrium between stability and transience," Richard Shone has written. "The rock remains hard and tenacious beneath its chameleon changes of outline and color, an exemplary image, confessional in its intensity, for the close of Sisley's life" (*ibid.*, p. 192).



## MARC CHAGALL (1887-1985)

Paysage à Peyra-Cava ou Les amoureux à Peyra-Cava

signed and dated 'Marc Chagall 1931' (lower left) oil on canvas 28¼ x 23½ in. (72 x 58.8 cm.) Painted in 1930-1931

## \$1,200,000-1,800,000

### PROVENANCE

Simon and Tekla Bond, New York (by 1969). Leo P. Bond, New York (by descent from the above, 2001). Bequest from the above to the present owner, 3 January 2011.

#### **EXHIBITED**

(possibly) Kunsthalle Basel, *Marc Chagall*, November-December 1933, p. 19, no. 75 or 76.

Paris, Galeries Nationales du Grand Palais, *Hommage à Marc Chagall*, December 1969-March 1970, p. 6, no. 75 (illustrated, p. 103).

#### LITERATURE

Y. Taillandier, "Pourquoi tant d'horloge et de poissons volants?" in XX°siècle, June 1970, n°34, p. 33 (illustrated).

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



Marc Chagall, *Au-dessus de la ville*, 1914-1918. The Tretyakov Gallery of Russian Art, Moscow. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

High above this landscape of the Alpes-Maritimes, as seen from the commune of Peyra-Cava in Provence, Marc Chagall posited his famous flying couple—the artist himself and his wife Bella, locked in an aerial embrace—which he first featured in *Au-dessus de la ville*, a bird's-eye view of his native Vitebsk in Russia, painted some dozen years earlier. Since September 1923, the Chagalls had been residing in Paris, and were happily touring the countryside of their newly adopted land. "I want an art of the earth, not only of the head," the artist declared (quoted in *Marc Chagall*, exh. cat., San Francisco Museum of Modern Art, 2003, p. 40). Living for several months in Chambon, Auvergne, provided authentically rustic, folkloric ambience for the gouache illustrations that Ambroise Vollard had commissioned for an edition of La Fontaine's *Fables*, which Chagall completed in

Chagall, Bella, and their daughter Ida traveled from Normandy and Brittany, south to Céret, once the fabled "Mecca of Cubism," near the Spanish border, and along the Mediterranean coast. During the winter of 1927-1928 they visited Chamonix and stayed in several villages in the Savoy. Chagall conceived a special fondness for mountainous landscapes—so unlike the flat steppes of Russia, but at the highest elevations and in winter nostalgically deep in snow. During the summer and autumn of 1930 he spent a few weeks on the Mediterranean around Nice, then headed north to Peyra-Cava.

France became for Chagall the land of *lumière-liberté-*"the light of freedom which I had seen nowhere else," he wrote in 1943. "And this light, reborn in art, passed easily onto the canvases of the great French masters... Only this *lumière-liberté* can give birth to such sparkling canvases, where technical revolutions are just as natural as the language, the gesture, the work of the passerby in the street" (quoted in, B. Harshav, ed., *Marc Chagall on Art and Culture*, Stanford, 2003, p. 68).

In his Savoy and Peyra-Cava landscapes Chagall turned to a favorite compositional device that he had developed in various Russian and Paris canvases—which Matisse had been employing during the 1920s in his Nice interiors—the secondary "frame" of the open window, as a magical threshold between the expansive grandeur of the exterior natural world and the serene intimacy of the artist's inner, domestic environment. While treating landscape motifs in a naturalist manner, Chagall typically injected incongruous elements that mingle realism with memory, fantasy, and dream. "Chagall does not descend into his landscape," Lionello Venturi observed, "He views it from afar, as if spellbound, dreaming of love with open eyes" (quoted in F. Meyer, Marc Chagall: Life and Work, New York, 1963, p. 381).



## CONDITIONS OF SALE . BUYING AT CHRISTIE'S

#### CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **hold** 

Unless we own a **lot** in whole or in part ( $\Delta$  symbol), Christie's acts as agent for the seller.

# A BEFORE THE SALE 1 DESCRIPTION OF LOTS

- (a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue"
- (b) Our description of any lot in the catalogue, any condition report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or condition, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR **DESCRIPTION OF LOTS**

We do not provide any guarantee in relation to the nature of a lot apart from our authenticity warranty contained in paragraph E2 and to the extent provided in paragraph I below.

### 3 CONDITION

- (a) The condition of lots sold in our auctions can vary widely due to factors such as age, previous damage. restoration, repair and wear and tear. Their nature means that they will rarely be in perfect condition Lots are sold "as is," in the condition they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.
- (b) Any reference to condition in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. Condition reports may be available to help you evaluate the **condition** of a lot. Condition reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason condition reports are not an alternative to examining a lot in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

### 4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a lot, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its condition. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

### 5 FSTIMATES

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 IFWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for
- (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- (d) For 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 repaired in their lifetime and may include parts which are not original We do not give a warranty that any individual component part of any watch is authentic. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a warranty that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

### **B REGISTERING TO BID**

### **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, declir permit you to register as a bidder. You will be asked for the following:

  (i) for individuals: Photo identification (driver's
- licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
- (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners: and
- (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

### 2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

#### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

#### **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 ±1 212-636-2400

### 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. For more information, please visit https://www.christies.com/buving-services/ buying-guide/register-and-bid/ As well as these Conditions of Sale, internet bids are governed by the Christie's LIVETM Terms of Use which are available on is https://www.christies.com/LiveBidding/ OnlineTermsOfUse.

### (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 ou written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a lot which does not have a reserve and there is no higher bid than yours, we will bid on your behalf at around 50% of the low estimate or, if lower, the amount of your bid. If we receive written bids on a lot for identical amounts, and at the auction these are the highest bids on the lot, we will sell the lot to the bidder whose written bid we received first

#### C ATTHESALE

### 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; withdraw any lot;
- (d) divide any lot or combine any two or more lots
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the lot, or reoffer and resell any lot. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option

### 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 RID 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 will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the lot will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any lot collected from Christie's in New York.

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 Christics 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** 
  - (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 Christic'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,
  - 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  $E_2(h)(ii)$  above and the property must be returned to us in accordance with  $E_2h(iii)$  above. Paragraphs  $E_2(b)$ , (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

### 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 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
  - for international transfers, SWIFT: CHASUS33.

    (ii) Credit Card.
  - We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP') payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

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We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only (iv) Bank Checks

You must make these payable to Christie's Inc. and there may be conditions.

(v) Checks

You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- (d) You must quote the sale number, your invoice number and client number when making a payment All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com

## 2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

### 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the lot is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

### 4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the purchase price in full by the due date, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
- (ii) we can cancel the sale of the lot. If we do this, we may sell the lot again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the purchase price and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts:
- (iv) we can hold you legally responsible for the purchase price and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- (v) we can take what you owe us from any amounts which we or any company in the Christie's Group may owe you (including any deposit or other part-payment which you have paid to us);
- (vi) we can, at our option, reveal your identity and contact details to the seller;
- (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another Christie's Group company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another Christie's Group company for any transaction.

## 5 KEEPING YOUR PROPERTY

If you owe money to us or to another Christie's Group company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another Christie's Group company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant Christie's Group company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

### G COLLECTION AND STORAGE

- (a) You must collect purchased lots within seven days from the auction (but note that lots will not be released to you 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 Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option
  - charge you storage costs at the rates set out at www.christies.com/storage.
  - (ii) move the lot to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
  - (iii) sell the lot in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies.com/storage will 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.

## 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  $\Psi$  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 HABILITY TO YOU

- (a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any lot other than as set out in the authenticity warranty and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
  - (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

### J OTHER TERMS

## 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

## 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another Christie's Group company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's 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 notice at www.christies.com/about-us/contact/privacy.

#### 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 IAMS, or its successor, for final and binding arbitration n accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

## 10 REPORTING ON WWW.CHRISTIES.COM

Details of all lots sold by us, including catalogue descriptions and prices, may be reported on www.christies.com. Sales totals are hammer price plus buyer's premium and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

### K GLOSSARY

authentic: authentic: a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the lot is described in the Heading as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the lot is described in the Heading as a work created during that period or culture;
- (iii) a work for a particular origin source if the lot is described in the Heading as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the lot is described in the Heading as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a lot is authentic as set out in paragraph E2 of this agreement.

**buyer's premium:** the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a lot in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a lot. due date: has the meaning given to it paragraph F1(a). estimate: the price range included in the catalogue or any saleroom notice within which we believe a lot may sell. Low estimate means the lower figure in the range and high estimate means the higher figure. The mid estimate is the midpoint between the two. hammer price: the amount of the highest bid the

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

**Heading:** has the meaning given to it in paragraph E2 **lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price:** has the meaning given to it in paragraph F<sub>1</sub>(a).

provenance: the ownership history of a lot. qualified: has the meaning given to it in paragraph E2 and Qualified Headings means the paragraph headed Qualified Headings on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a lot

saleroom notice: a written notice posted next to the lot in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

## SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing 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.

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 to its lot number

### <sup>o</sup> 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 onext to the lot number.

### ° ♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the

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

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.

In Christie's qualified opinion a work executed in the artist's style but of

\*"After

In Christie's qualified opinion a copy (of any date) of a work of the artist. "Signed ..."/"Dated ..."/

"Inscribed.

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

'With signature ..."/ "With date ..."/

"With inscription

In Christie's qualified opinion the signature/

date/inscription appears to be by a hand other than that of the artist

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists Christie's and the seller assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Authenticity Warranty shall not be available with respect to lots described using this term.

### **POST 1950 FURNITURE**

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

18/05/17

## STORAGE AND COLLECTION

### PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (**III**) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 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.

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday - Friday.

### **COLLECTION AND CONTACT DETAILS**

**Lots** will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

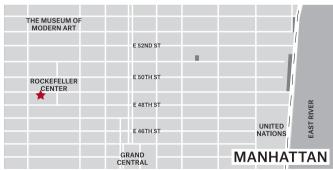
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Monday-Friday except Public Holidays

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Monday-Friday except Public Holidays

13/08/18

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9/10/18



Property from a New York Collector
MARC CHAGALL (1887-1985)

Les Paysans
45 ½ x 31 ¾ in. (115.8 x 80.7 cm.)
signed 'Marc Chagall' (lower right); signed again 'Marc Chagall' (on the reverse)
oil and tempera on canvas
Painted in 1971
\$1,800,000-2,500,000

## **IMPRESSIONIST AND MODERN ART DAY SALE**

New York, 12 November 2018

## VIEWING

4-11 November 2018 20 Rockefeller Plaza New York, NY 10020

## CONTACT

Vanessa Fusco vfusco@christies.com +1 212 636 2050



# THE COLLECTION OF A. JERROLD PERENCHIO



PABLO PICASSO (1881-1973) Visage de femme (A.R. 192) white earthenware ceramic pitcher, partially engraved, with colored engobe and glaze Height: 13% in. (34 cm.) Conceived on 7 July 1953 and executed in a numbered edition of 200 \$7,000 - 10,000

PABLO PICASSO (1881-1973) Femmes fleurs (A.R 50) white earthenware ceramic pitcher with colored engobe and glaze Height: 13% in. (34.2 cm.) Conceived in 1948 and executed in a numbered edition of 175 \$12,000 - 18,000

## **PICASSO CERAMICS ONLINE SALE**

INCLUDING PROPERTY FROM THE COLLECTION OF JOAN A. MENDELL

New York, 7 - 13 November 2018

CONTACT

Allegra Bettini abettini@christies.com +1 212 636 2466





Property from a Private Collection, Palm Beach, Florida
Georgia O'Keeffe (1887-1986)
The Red Maple at Lake George
signed with initials 'OK' in artist's star device (on the original backing)
oil on canvas
36 x 30 in. (91.4 x 76.2 cm.)
Painted in 1926.
\$7,000,000-10,000,000

## **AMERICAN ART**

New York, 20 November 2018

## VIEWING

17-19 November 2018 20 Rockefeller Plaza New York, NY 10020

## CONTACT

William Haydock whaydock@christies.com +1 212 636 2140





Property from the Collection of Paul Thorel
ALBERTO GIACOMETTI (1901-1966)
Petit buste (Diego)
signed and numbered 'Alberto Giacometti 4/6' (on the reverse)
bronze with green and brown patina
Height: 8½ in. (20.5 cm.)
Conceived circa 1955; cast in bronze in a numbered edition of six; this example cast circa 1961
£600,000 - 800,000

## IMPRESSIONIST & MODERN ART EVENING SALE

London, 27 February 2019

## VIEWING

21-27 February 2019 8 King Street London SW1Y 6QT

CONTACT Keith Gill kgill@christies.com +44 (0)20 7389 2175





CONTACT André Zlattinger azlattinger@christies.com +44 (0) 20 7389 2074

David Kleiweg de Zwaan dkleiwegdezwaan@christies.com +1 212 636 2093





9-13 November 2018 Four Seasons Hotel des Bergues Quai des Bergues 33 1201 Geneva

Rahul Kadakia

rkadakia@christies.com +41 (0)22 319 1730

CHRISTIE'S



RUFINO TAMAYO (1899-1991)

Hombre feliz
signed and dated `Tamayo 0-47' (lower right)
oil on canvas
29% x 40 in. (75.6 x 101.6 cm.)
Painted in 1947.
\$2,000,000 - 3,000,000

## LATIN AMERICAN ART EVENING SALE

New York, 20 November 2018

## VIEWING

17-20 November 2018 20 Rockefeller Plaza New York, NY 10020

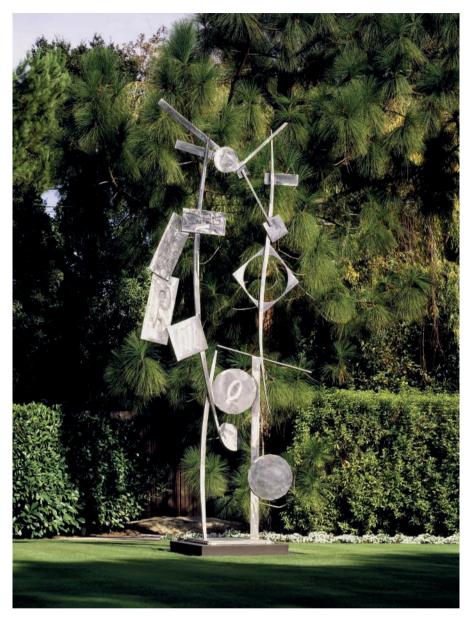
## CONTACT

Virgilio Garza vgarza@christies.com 212-636-2150



#### PROPERTY FROM THE COLLECTION OF

# HARRY W. AND MARY MARGARET ANDERSON



David Smith (1906-1965)
5 Ciarcs
stainless steel
153 ½ x 65 ½ x 24 ½ in. (389.2 x 165.7 x 62.2 cm.)
Executed in 1963.

## POST-WAR AND CONTEMPORARY ART EVENING SALE

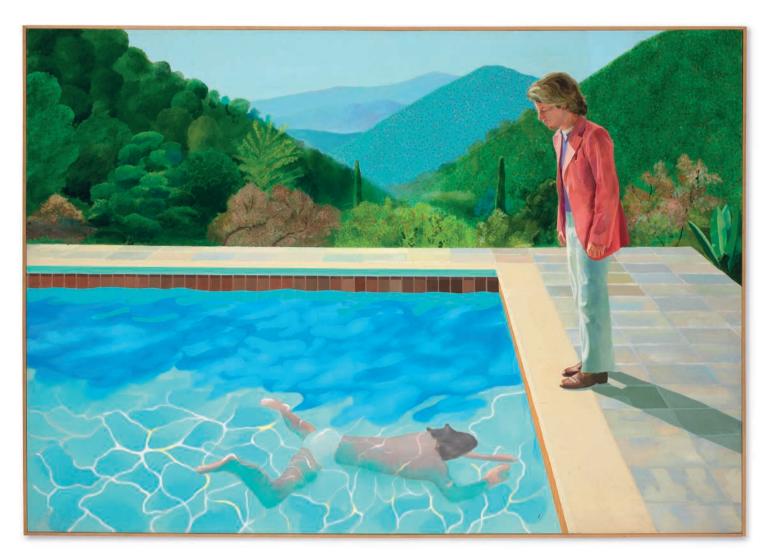
New York, 15 November 2018

#### VIEWING

4-15 November 2018 20 Rockefeller Plaza New York, NY 10020

## CONTACT





Property from a Distinguished Private Collector
DAVID HOCKNEY (B. 1937)

Portrait of an Artist (Pool with Two Figures)
acrylic on canvas
84 x 120 in. (213.5 x 305 cm.)
Painted in 1972.
Estimate on Request

## POST-WAR AND CONTEMPORARY ART EVENING SALE

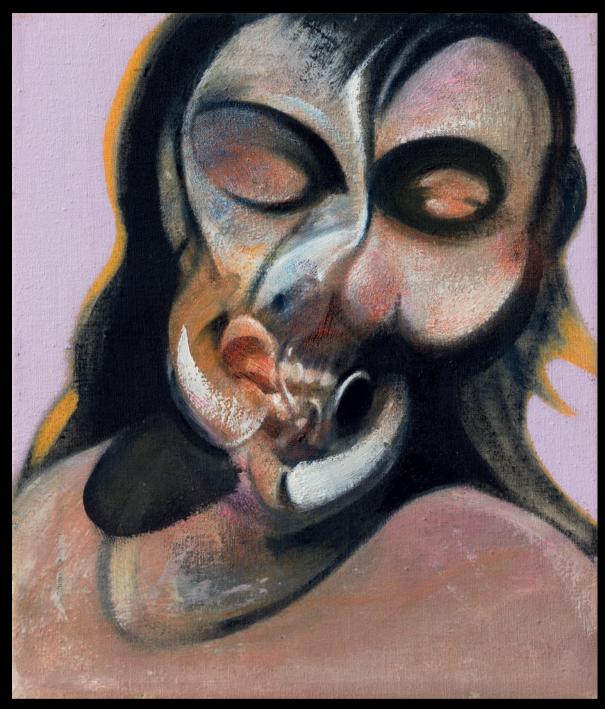
New York, 15 November 2018

#### VIEWING

4-15 November 2018 20 Rockefeller Plaza New York, NY 10020

## CONTACT





A Masterpiece from the Collection of S.I. Newhouse FRANCIS BACON (1909-1992)

Study of Henrietta Moraes Laughing oil on canvas

14 x 12 in. (35.6 x 30.5 cm.)

Painted in 1969.

\$14,000,000-18,000,000

New York, 15 November 2018

#### VIEWING

4-15 November 2018 20 Rockefeller Plaza New York, NY 10020

## CONTACT

Ana Maria Celis acelis@christies.com +1 212 636 2100



JOAN MITCHELL (1925-1992)

\*\*Russian Easter\*

oil on canvas

79 x 58 ¼ in. (200.7 x 147.9 cm.)

Painted in 1967.

\$8,000,000-12,000,000

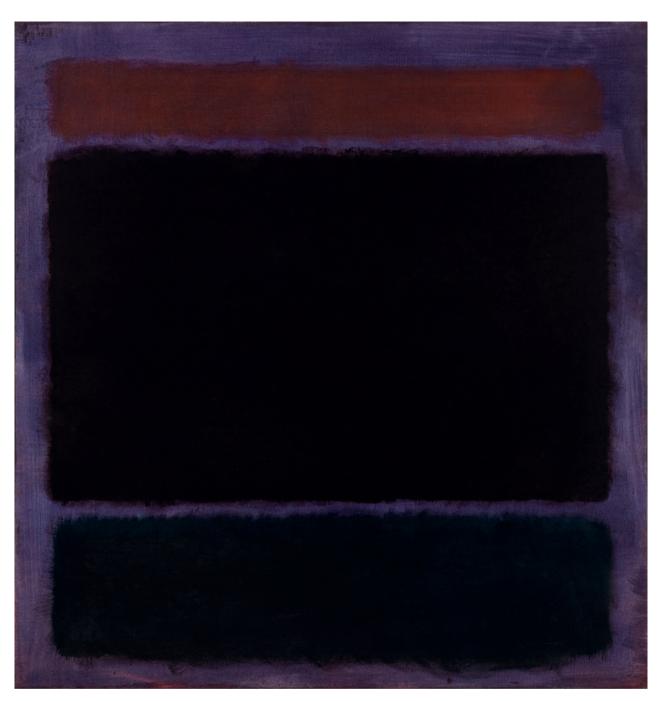
New York, 15 November 2018

#### VIEWING

4-15 November 2018 20 Rockefeller Plaza New York, NY 10020

## CONTACT





Works from the Collection of François and Susan de Menil MARK ROTHKO (1903-1970)

Untitled (Rust, Blacks on Plum)
oil on canvas
60 x 57 in. (152.5 x 145 cm.)
Painted in 1962.
\$35,000,000-45,000,000

New York, 15 November 2018

#### VIEWING

4-15 November 2018 20 Rockefeller Plaza New York, NY 10020

## CONTACT





Works from the Collection of François and Susan de Menil
JOSEPH CORNELL (1903-1972)

Medici Slot Machine: Object
box construction—wood, glass, marbles and printed paper collage
15 ½ x 12 x 4 ¾ in. (39.4 x 30.5 x 11 cm.)

Executed in 1942.
\$4,000,000-6,000,00

New York, 15 November 2018

#### VIEWING

4-15 November 2018 20 Rockefeller Plaza New York, NY 10020

## CONTACT





ZAO WOU-KI (ZHAO WUJI, FRANCE/CHINA, 1920-2013) Golden City 89 x 116.5 cm. (35 x 45 7/8 in.) oil on canvas, painted in 1951 ESTIMATE ON REQUEST

**ASIAN 20TH CENTURY & CONTEMPORARY ART** 

**EVENING SALE** 

Hong Kong, 24 November 2018

**ASIAN 20TH CENTURY ART** 

DAY SALE

Hong Kong, 25 November 2018

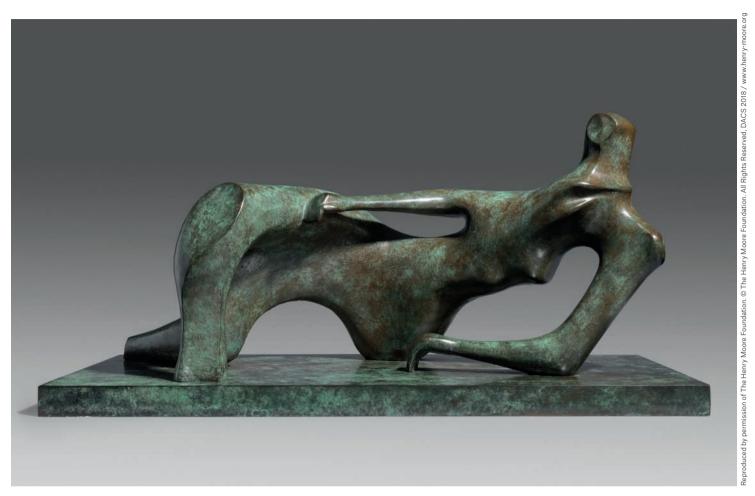
**ASIAN CONTEMPORARY ART** 

DAY SALE

Hong Kong, 25 November 2018

23-24 November 2018
Hong Kong Convention and Exhibition Centre
No. 1 Expo Drive, Wanchai, Hong Kong

**CONTACT**Eric Chang
acahk@christies.com



Property from a Distinguished European Family
HENRY MOORE, O.M., C.H. (1898-1986)
Reclining figure: Open pose
signed and numbered 'Moore/8/9' (on the base)
bronze with a green and brown patina
37% in. (95 cm.) long
Conceived and cast in 1982 in an edition of nine, plus one artist's cast.
£1,200,000 - 1,800,000

## MODERN BRITISH ART EVENING SALE

London, 19 November 2018

## VIEWING

16-19 November 2018 8 King Street London SW1Y 6QT

### CONTACT

Nicholas Orchard Head of Department norchard@christies.com +44 (0)20 7389 2548 William Porter Head of Evening Sale wporter@christies.com +44 (0)20 7389 2688





SIR ANTHONY VAN DYCK (ANTWERP 1599–1641 LONDON)

Portrait of Princess Mary (1631–1660),
daughter of King Charles I of England, full-length, in a pink dress decorated with silver embroidery and ribbons
62½ x 42¾ in. (158.2 x 108.6 cm.)
oil on canvas
£5,000,000 - 8,000,000

## **OLD MASTERS EVENING SALE**

London, 6 December 2018

#### VIEWING

30 November - 6 December 2018 8 King Street London SW1Y 6QT

CONTACT

John Stainton jstainton@christies.com +44 (0)20 7389 2945





## **DESIGN**

New York, 13 December 2018

#### VIEWING

8-12 December 2018 20 Rockefeller Plaza New York, NY 10020

#### CONTACT

Beth Vilinsky bvilinsky@christies.com 212 636 2240

## TIFFANY STUDIOS

A Rare and Important 'Pond Lily' Table Lamp, circa 1906 leaded glass, patinated bronze \$1,800,000 - 2,500,000

## WRITTEN BIDS FORM

#### CHRISTIE'S NEW YORK

IMPRESSIONIST AND MODERN ART EVENING SALE INCLUDING PROPERTY FROM THE COLLECTION OF HERBERT AND ADELE KLAPPER

#### SUNDAY 11 NOVEMBER 2018 AT 7.00 PM

20 Rockefeller Plaza New York, NY 10020

#### CODE NAME: KATHERINE SALE NUMBER: 15977

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

#### BID ONLINE FOR THIS SALE AT CHRISTIES.COM

#### BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

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 by U\$\$2,000s by U\$\$2,000s by U\$\$2,000s by U\$\$2,000s by U\$\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)

US\$50,000 to US\$100,000 by US\$5,000s US\$100,000 to US\$200,000 by US\$10,000s Above US\$200,000 at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated lots up to the maximum bid I have indicated for each lot.
- 2. I understand that if my bid is successful the amount payable will be the sum of the hammer price and the buyer's premium (together with any applicable state or local sales or use taxes chargeable on the hammer price and buyer's premium) in accordance with the Conditions of Sale—Buyer's Agreement). The buyer's premium rate shall be an amount equal to 25% of the hammer price of each lot up to and including U\$\$2,0,000,20% on any amount over U\$\$2,50,000 up to and including U\$\$4,000,000 and 12.5% of the amount above U\$\$4.000,000.
- 3. I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a lot for identical amounts and at the auction these are the highest bids on the lot, Christie's will sell the lot to the bidder whose written bid it received and accepted first.
- 5. Written bids submitted on "no reserve" lots will, in the absence of a higher bid, be executed at approximately 50% of the low estimate or at the amount of the bid if it is less than 50% of the low estimate.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

AUCTION RESULTS: CHRISTIES.COM

Written bids must be received at least 24 hours before the auction begins.

Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department.

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	15977			
Client Number (if applicable)	Sale Number	Sale Number		
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Daytime Telephone	Evening Telep	hone		
Fax (Important)	Email			
O Please tick if you prefer not to receive info	ormation about our upcoming sa	es by e-mail		
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Signature

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## PROPERTY FROM THE COLLECTION OF

## HERBERT AND ADELE KLAPPER



PIETER BRUEGHEL II (BRUSSELS 1564/5-1637/8 ANTWERP) The Flemish Proverbs oil on canvas 47~% x 65~% in. (121.3 x 166.7 cm.) 3,500,000-5,500,000 GBP

## **OLD MASTERS EVENING SALE**

London, 6 December 2018

#### VIEWING

30 November - 6 December 2018 8 King Street London SW1Y 6QT

## CONTACT

Henry Pettifer hpettifer@christies.com +44 207 389 2084



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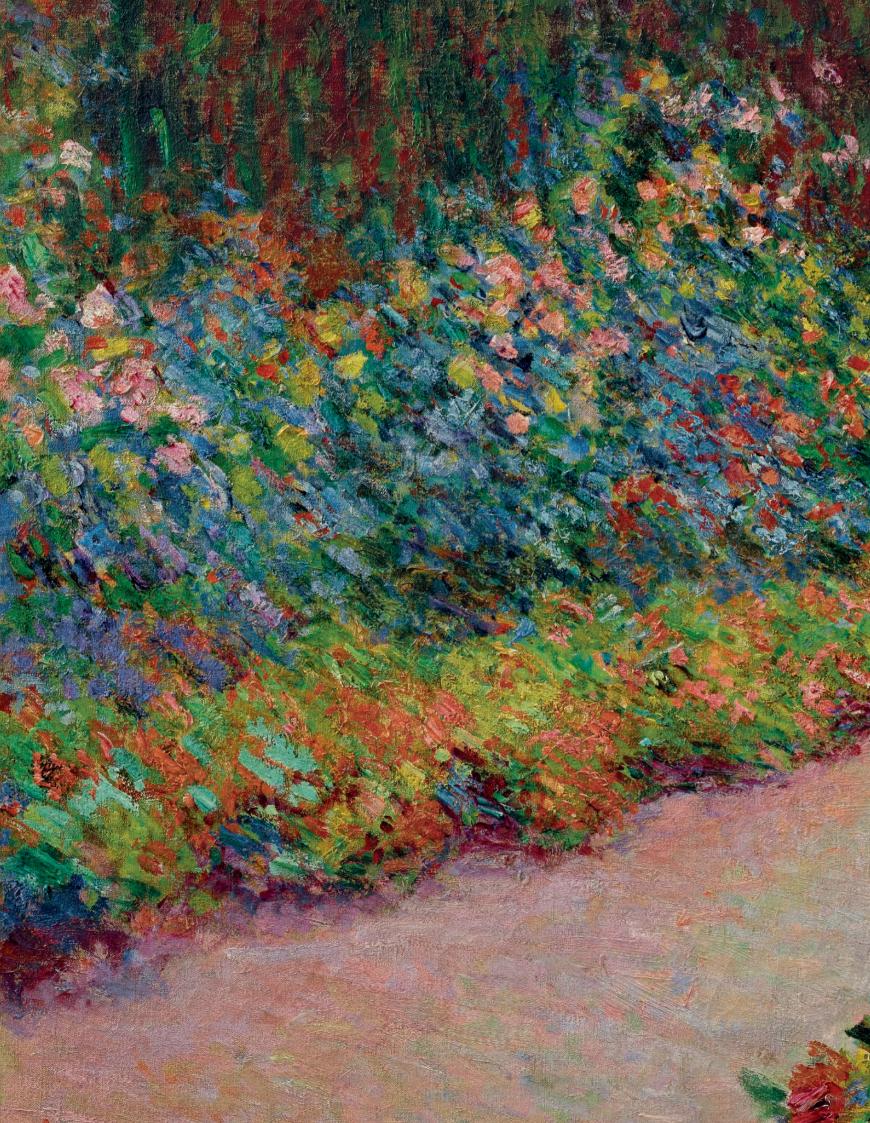
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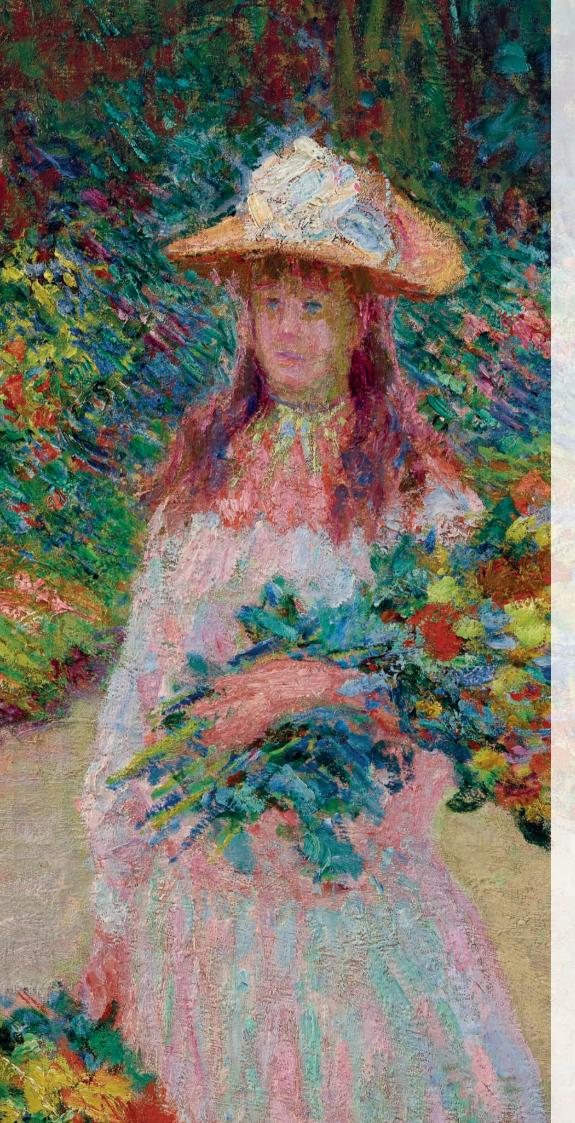
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