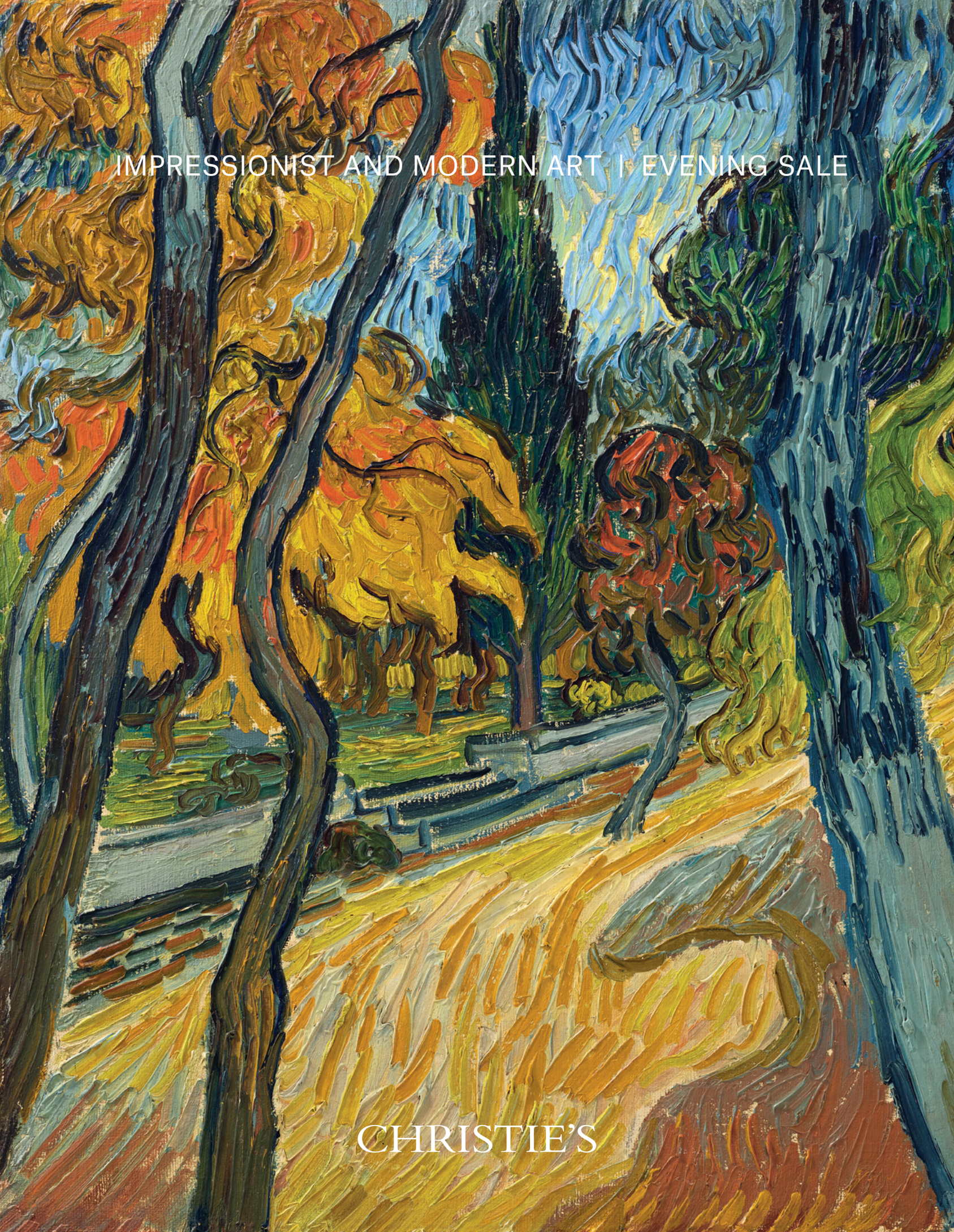


IMPRESSIONIST AND MODERN ART | EVENING SALE

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MONDAY 13 MAY 2019

AUCTION

13 May 2019
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Lot 8A, © Balthus

Lot 35A (detail)

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Lot 15A

INSIDE FRONT COVER:
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Lot 15A (detail)

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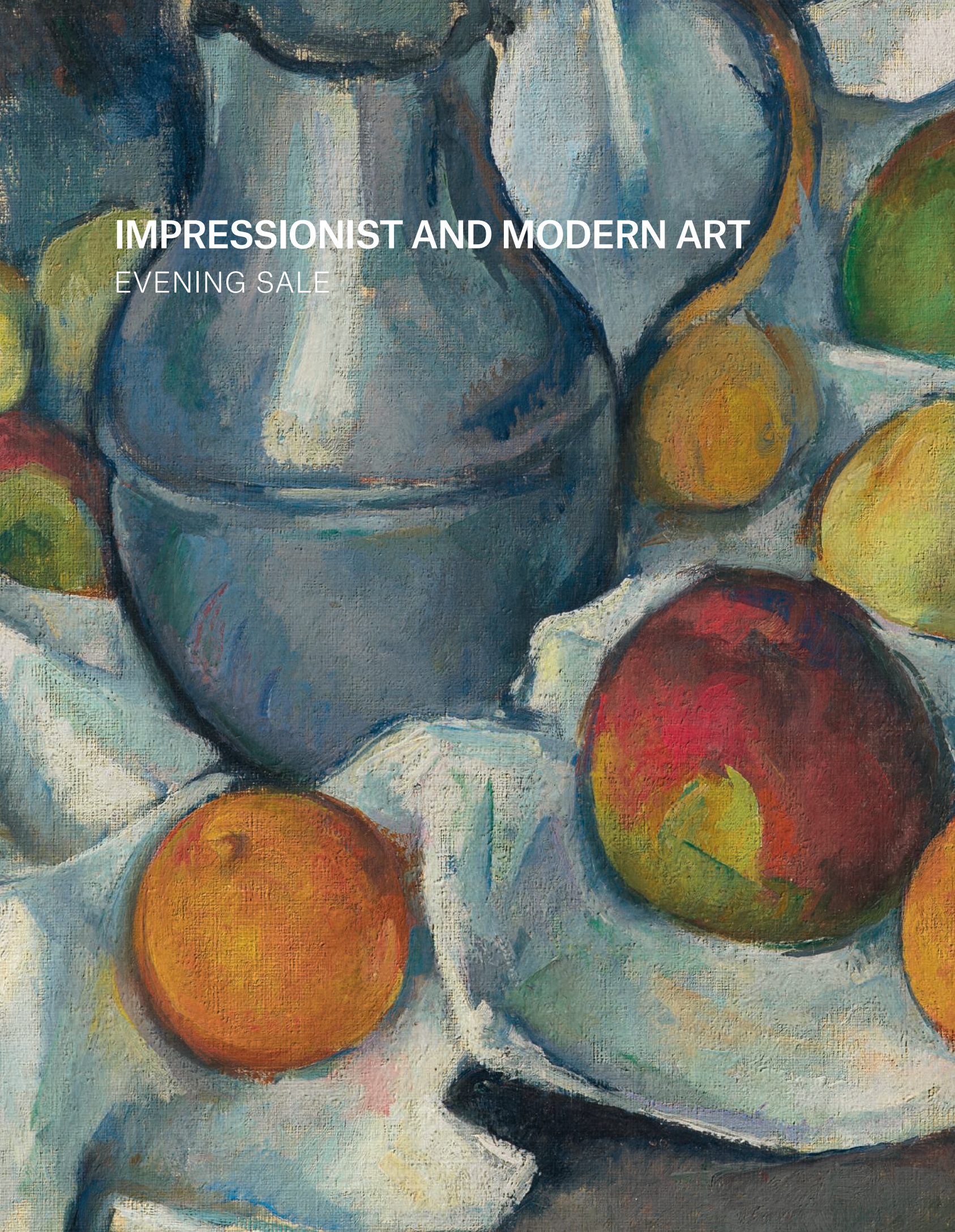
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IMPRESSIONIST AND MODERN ART

EVENING SALE



1A

PABLO PICASSO (1881-1973)

Dessin (Carnet Dinard 1044, Page 2, Baigneuse, projet pour un monument)

dated '28 juillet 1928' (lower right)
pen and India ink on paper
14¾ x 11¾ in. (37.4 x 30 cm.)
Drawn in Dinard, 28 July 1928

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

PROVENANCE:
Estate of the artist.
Marina Picasso, Paris (by descent from the above).
Galerie Jan Krugier, Geneva (acquired from the above).
Acquired from the above by the present owner, 15 May 2001.

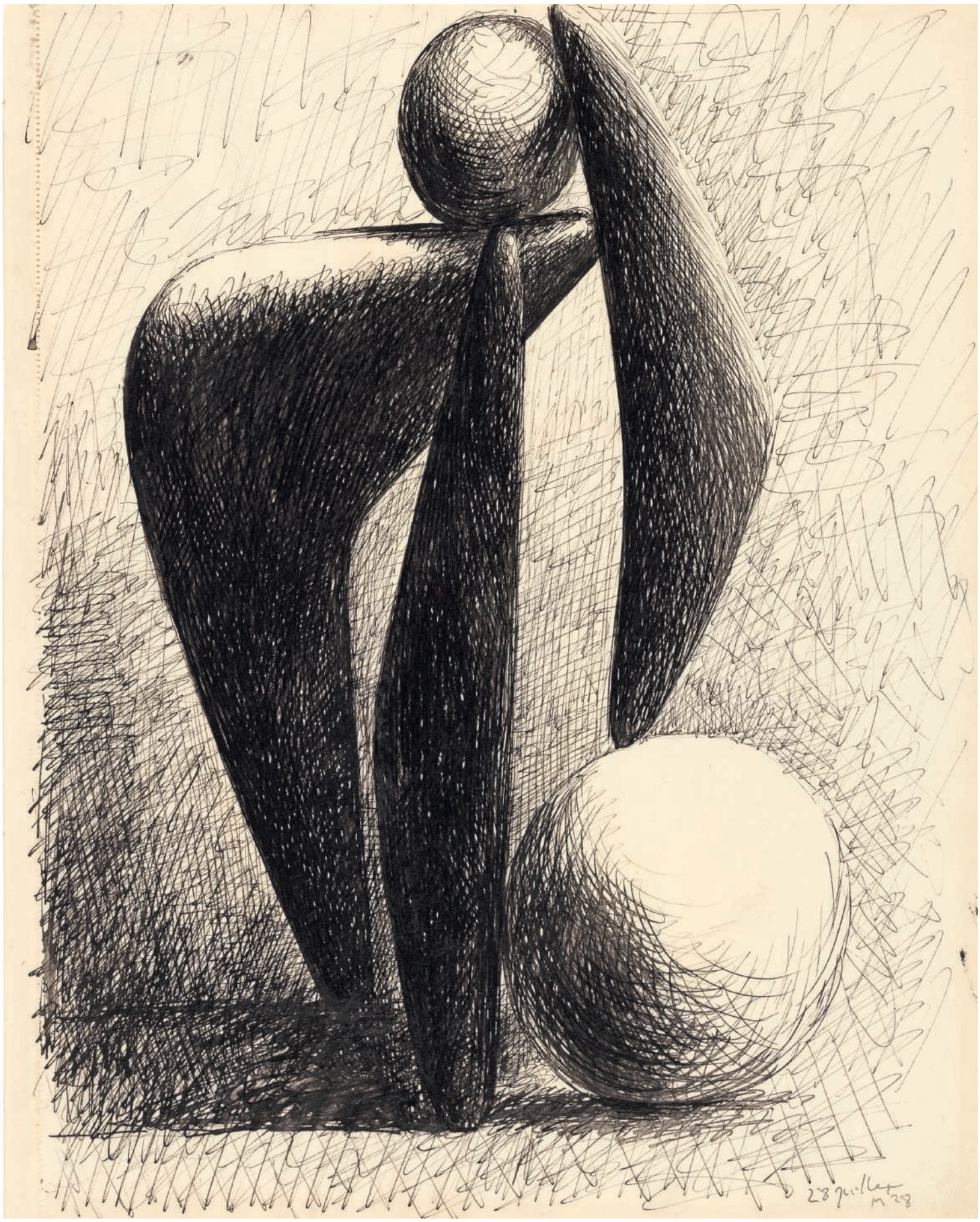
EXHIBITED:
Munich, Haus der Kunst; Cologne, Josef-Haubrich-Kunsthalle & Museum Ludwig; Frankfurt, Galerie im Städelschen Kunstinstitut and Kunsthaus Zürich, *Pablo Picasso: Eine Ausstellung zum hundertsten Geburtstag, Werke aus der Sammlung Marina Picasso,* February 1981-March 1982, p. 317, no. 149 (illustrated, p. 125, no. 36; illustrated again, p. 142, no. 2; under *Carnet 1044*).



Marie-Thérèse Walter on the beach at Dinard, summer 1929. Photograph by Pablo Picasso; Musée Picasso, Paris. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Venice, Centro di Cultura di Palazzo Grassi, *Picasso: Opere dal 1895 al 1971 dalla collezione Marina Picasso,* May-July 1981, p. 295 (illustrated, p. 296; under *Carnet 1044, no. 2*).
Tokyo, The National Museum of Modern Art and Kyoto, Municipal Museum, *Picasso: Masterpieces from Marina Picasso Collection and from Museums in U.S.A. and U.S.S.R.,* April-July 1983, p. 253, no. 117 (illustrated, p. 254; under *Sketchbook 1044*).
Melbourne, National Gallery of Victoria and Sydney, Art Gallery of New South Wales, *Picasso: Works from the Marina Picasso Collection in Collaboration with Galerie Jan Krugier,* July-December 1984, p. 199 (illustrated; under *Sketchbook 1044, no. 3: Surrealist figures*).
New York, William Beadleston, Inc., *Through the Eye of Picasso, 1928-1934: The Dinard Sketchbook and Related Paintings and Sculpture,* October-December 1985 (illustrated, pl. 2; under *Sketchbook 1044-Figures surréalistes*).
Tübingen, Kunsthalle and Dusseldorf, Kunstsammlung Nordhein-Westfalen, *Pablo Picasso, Aquarelle, Zeichnungen, Pastelle,* April-July 1986, p. 279, no. 123 (illustrated).
Kunsthalle, Bielefeld, *Picassos Surrealismus, Werke 1925-1937,* September-December 1991, pp. 308-309, no. 16.
London, Tate Gallery, *Picasso: Sculptor/Painter,* February-May 1994, p. 265, no. 64 (illustrated, p. 84; under *Sketchbook 1044, page 2*).
Duisburg, Wilhelm Lehmbruck Museum and Kunsthalle, Hamburg, *Pablo Picasso, Wege zur Skulptur. Die Carnets Paris und Dinard von 1928,* January-August 1995, p. 23, fig. 36 (illustrated; illustrated again; titled *Carnet Dinard*).
Dinard, Palais des Arts, *Picasso à Dinard,* June-September 1999, p. 165, no. 44 (illustrated, p. 167).

LITERATURE:
C. Zervos, "Projets de Picasso pour un monument" in *Cahiers d'Art,* 1929, nos. 8-9, p. 349 (illustrated).
C. Zervos, *Pablo Picasso,* Paris, 1955, vol. 7, no. 201 (illustrated, pl. 77; with incorrect dimensions).
A. and M. Glimcher, *Je suis le cahier: The Sketchbooks of Picasso,* exh. cat., The Pace Gallery, New York, 1986, p. 327, no. 96 (illustrated; with inverted dimensions).
M. Tabart, *González-Picasso: Dialogue,* exh. cat., Musée national d'art moderne, Centre Georges Pompidou, Paris, 1999, p. 107 (illustrated).
B. Léal, C. Piot and M.-L. Bernadac, *The Ultimate Picasso,* New York, 2000, p. 515, no. 582 (illustrated, p. 242; titled *Sketchbook Page,* dated 29 *July 1928* and with incorrect medium).
C.-P. Warncke and I.F. Walther, *Pablo Picasso,* New York, 2006, vol. 1, p. 327 (illustrated, p. 326; with incorrect cataloguing).
J. Palau i Fabre, *Picasso: From the Minotaur to Guernica (1927-1939),* Barcelona, 2011, pp. 54-55 and 430, no. 119 (illustrated, p. 54; titled *Figure,* dated 27 July-November 1928 and with incorrect medium).





The shaded, volumetric drawings of bathers that Picasso created while on his annual seaside holidays during two successive summers—1927 in Cannes and 1928 in Dinard (Brittany)—are among the most formally inventive and exquisitely rendered works on paper of his entire career. Both series of drawings were done in same-sized *carnets*, and in their treatment of form display a sculptural, plastic impetus. There are two *Carnets Cannes*, both of which are in the Musée Picasso, Paris (*Carnets*, vol. 2; cat. nos. 35 and 36; Glimscher, nos. 94 and 95). The present drawing is from the *Carnet Dinard*, which was bequeathed to Marina Picasso, the daughter of Picasso's son Paulo. The sheets were subsequently separated and dispersed.

The shapely figure of Marie-Thérèse Walter, the blond teenager who in early 1927 became Picasso's mistress, inspired both series of bather *carnets*; she was not present, however, in Cannes during 1928, nor in Dinard the following summer, until the artist had already filled the first twenty of the sixty pages in that *carnet*.

After installing his wife Olga and Paulo in Cannes in mid-July 1927, Picasso hurried back to Paris to tryst secretly with Marie-Thérèse. He was more obsessed with her than ever when he returned to Cannes and began to fill the pair of sketchbooks with drawings of nude bathers. Picasso's fantasies of "Marie-Thérèse's pumped up body," as John Richardson described them, assumed "the guise of his own engorged penis" (*A Life of Picasso: The Triumphant Years, 1917-1932*, New York, 2007, vol. III, p. 339). These drawn studies and related paintings display a radical re-imagining of the female body, represented in bizarrely surreal yet surprisingly sensual, abstractly reconfigured forms.

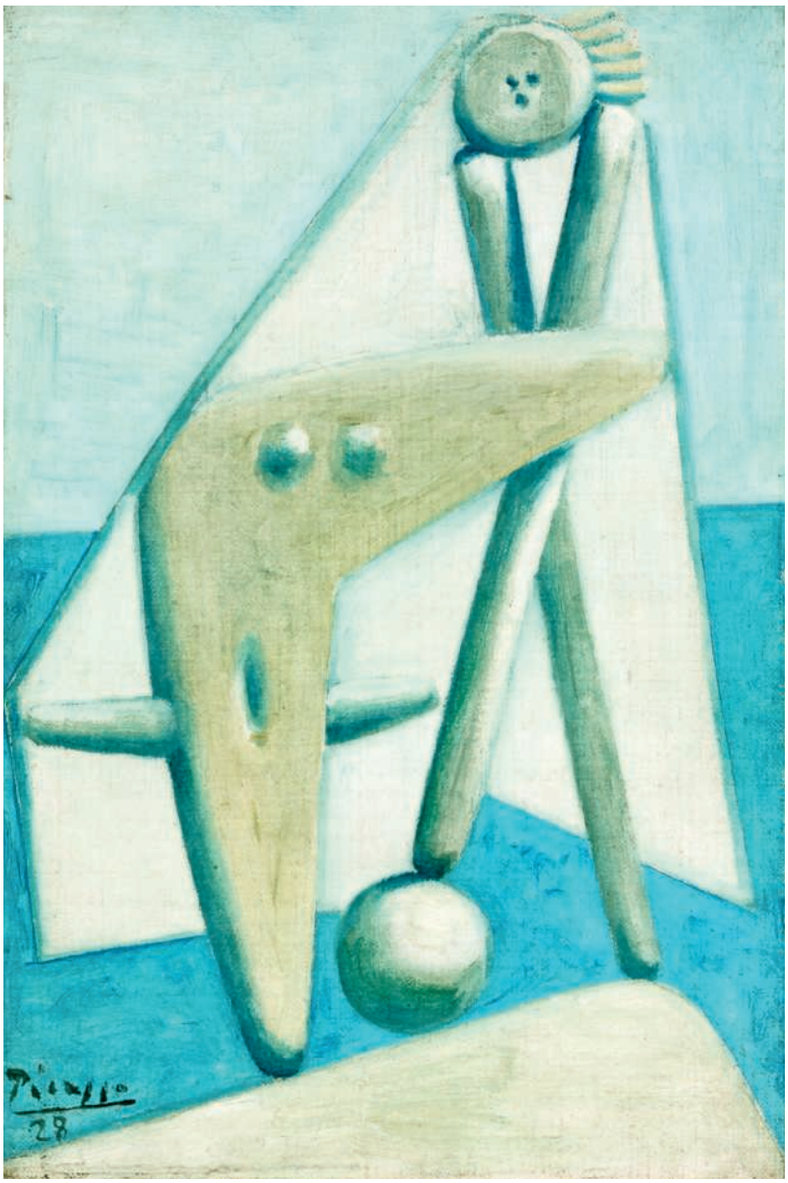
Picasso chose Dinard for his summer holiday in 1928, mainly because he could arrange to have his girlfriend stay in a nearby *pension de jeune filles*, a place where she and Olga would never cross paths; she would be protected, moreover, from the attention of roving young men when the artist needed to attend to his wife and son. Richardson believed that Picasso also rented a room where they could be alone together and he could attend to his work. Picasso arrived with his family in Dinard during mid-July; Marie-Thérèse was still in Paris when on the 27th the artist began drawing in the new *carnet*—the present drawing, on page 2, is dated the 28th.

"Unlike the *femmes-phalluses* in the Cannes drawings, which appear to be made of erectile tissue," Richardson wrote, "the *matière* of the Dinard ones is less highly charged: driftwood, pebbles and bones that have been smoothed by the sea. 'Pebbles are so beautiful,' Picasso told Brassaï... 'the sea has already done it so well, giving them forms so pure that all is needed is a lick of the finger to make them into works of art'" (*ibid.*, p. 357). John Golding marveled at the way in which the object-forms had been "propped and piled onto each other in arrangements that are precarious and yet have a quality of static balance reminiscent of ancient dolmens" (quoted in exh. cat., *op. cit.*, 1985, n.p.).



"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... Marie-Thérèse brought a great deal to Pablo in the sense that her physical form demanded recognition. She was a magnificent model"

—Françoise Gilot



Pablo Picasso, *Baigneuse, Cannes, September 11-24 1927*, 1927. Musée Picasso, Paris. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Alberto Giacometti, *Personnages*, 1926-1927. Kunsthaus Zürich. © 2019 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York. Photo: Kunsthaus Zürich.

Pablo Picasso, *Baigneuse, Conception pour un Monument (Dinard)*, 1928. Philadelphia Museum of Art. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

In the pair of Cannes *carnets*, Picasso alternated his drawing media between pen with ink and graphite pencil, the latter producing subtly modulated shading. In the Dinard *carnet*, however, the artist drew in pen and India ink nearly throughout; only the final two pages were executed in graphite pencil. Picasso was unerring in his rendering of dramatic, densely cross-hatched chiaroscuro to define the forms in his Marie-Thérèse figures. Each page was a tight-rope walk, there could be no false step—neither correction nor retouching was possible. The Dinard bather drawings perhaps constitute an even more astonishing feat, indeed a *tour de force*, of superbly assured draughtsmanship than in the sublime Cannes books of studies.

The present *baigneuse* stands out among the other seven full-sheet studies on the first ten pages of the *Carnet Dinard* as one of only two that depict a single figure. This drawing moreover incorporates the fewest component elements of any work on these pages, five only: two boomerang-like shapes for limbs, a tapered spindle as the bather's body—also providing an axis for the figural architecture overall—with the spherical additions of Marie-Thérèse's head and beach-ball.

A supplementary inspiration for the Dinard figures, as Richardson pointed out, was the summer weekend festivities in town, "a beauty pageant of girls in bathing suits vying to be 'Miss France'." After Marie-Thérèse's arrival on 5 August, "Picasso no longer needed to conceptualize her" (*ibid.*, pp. 359 and 360). Later drawings in the carnet show Marie-Thérèse and her *pension* house-mates playing with balls on the beach, an activity the artist depicted in paintings that summer as well. Picasso repeated the clever, successful exercise of vacationing with both his family and his young mistress in Dinard during the summer of 1929.

The sculptural aspect of the Cannes and Dinard drawings is related Picasso's efforts during 1927-1928 to produce a maquette for a memorial to mark the grave in the Père Lachaise cemetery, Paris, of the poet Guillaume Apollinaire, the artist's close friend, who had died in the 1918 influenza epidemic. From studies in the two *Carnet Cannes*, Picasso modeled the Dionysian forms of a bather sculpture, *Metamorphose I* (Spies, no. 67; Musée Picasso, Paris). Shocked at the surreal eroticism that the artist had evoked for their serious, commemorative purpose, the friends of Apollinaire committee rejected the maquette. The iron, wire, and sheet metal sculpture *Figure*, which Picasso produced in 1928 from point-and-line drawings, pages 13-20 in the *Carnet Dinard*, met the same fate. The matter of the Apollinaire monument became frustratingly protracted and was not resolved until 1959, when the committee accepted Picasso's offer of a large bronze head he had created of Dora Maar in 1941 (Spies, no. 197).

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

o♦ 2A

HENRY MOORE (1898-1986)

Two Women and Child

signed 'Moore' (lower right)
gouache, watercolor, colored wax crayons, colored pencils,
pen and India ink and pencil on paper
19 x 24⅝ in. (48.4 x 62.5 cm.)
Executed in 1948

$2,800,000-3,500,000

PROVENANCE:
The Leicester Galleries, London (probably acquired from the artist).
Private collection, Great Britain.
The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London (by 1972).
Fischer Fine Art, London.
Private collection, South Africa.
Marlborough Fine Art Ltd., London.
Private collection (acquired from the above, 1978)
Private collection (by descent from the above); sale, Sotheby's, London, 24 June 2015, lot 32.
Acquired at the above sale by the present owner.

EXHIBITED:
London, The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), *Small Bronzes and Drawings by Henry Moore*, November-December 1972, p. 110, no. 54 (illustrated, p. 111).

LITERATURE:
R. Melville, *Henry Moore: Sculpture and Drawings 1921-1969*, London, 1970, no. 378 (illustrated).
A. Garrould, ed., *Henry Moore: Complete Drawings*, London, 2001, vol. 3, p. 284, no. AG 48.29 (illustrated in color, pl. XXXII).









Executed in 1948, this exquisitely rendered work, rich in both color and texture, presents one of the leading themes of Henry Moore's career: the mother and child. Depicted with a serene sense of calm and ease, two women appear seated, looking toward each other as if engaged in silent dialogue, one cradling a baby in her arms, the other holding a bowl in her lap, perhaps filled with water to wash or feed the child. Moore has rendered both of these female figures with a series of undulating lines, the method of volumetric, linear construction that had by this time become his signature mode of rendering the human figure in two-dimensional form. Dating from a moment when drawing had become one of Moore's chief preoccupations and an autonomous part of his *oeuvre*, *Two Women and Child* is one of a series of works in which the artist captured a host of simple and intimate scenes of domestic life. From women conversing or bathing children, to family groups and figures spinning wool or reading, this series of drawings transcends the specificity of their execution to become timeless evocations of humanity.

"Drawing is the expression and the explanation of the shape of a solid object...an attempt to understand the full three dimensionality of the human figure, to learn about the object one is drawing, and to present it on the flat surface of the paper"

—Henry Moore

From the very earliest days of his career, the subject of the mother and child, rich in art historical precedents, had served as a central interest for the artist, allowing him to reflect not only upon the iconographic meaning of this motif, but also permitting him to explore the formal qualities offered by this grouping of figures. "The 'Mother and child' idea is one of my two or three obsessions, one of my inexhaustible subjects," Moore stated. "This may have something to do with the fact that the 'Madonna and Child' was so important in the art of the past and that one loves the old masters and has learned so much from them... It is a rich subject, both humanly and compositionally, that I will always go on using it" (quoted in A. Wilkinson, *Writings and Conversations*, Berkeley and Los Angeles, 2002, p. 213). Central both to his sculpture as well as his work on paper, Moore recalled, "I discovered, when drawing, I could turn every little scribble, blot or smudge into a Mother and Child... So that I was conditioned, as it were, to see it in everything. I suppose it could be explained as a 'Mother' complex" (Moore, quoted in *ibid.,* p. 213).

While this motif undoubtedly calls to mind the classical art of the past, at the time that Moore executed the present work, this theme was particularly pertinent both to the artist on a personal level, and more widely. Britain had begun the so-called "baby boom," a period both during and following the Second World War during which birth rates soared due to the conditions of war and the jubilant relief and adulation following its end. In addition, Moore's own daughter Mary, his first child, had been born in 1946. As a result, the artist immerse himself in the themes of the family and maternity; as John Russell h written, "the image of the family took on a new, leaping, unpredictab intensity" (J. Russell, quoted in R. Berthoud, *The Life of Henry Moore* 1987, London, p. 197).

Both in his sculpture and drawing, these mother and child depiction were imbued with a new warmth and tenderness. Since the artist had begun his renowned *Shelter Drawings*–works which depict huddled groups of Londoners taking shelter in the Underground

stations during the intense bombing of the Blitz that began in 1941–Moore's work had taken on a heightened sense of humanity. Profoundly affected by these poignant visions of mankind during some of the darkest days of the conflict, Moore would constantly return to images of familial unity and maternity in his work, exploring both the formal possibilities and the expressive potential of these universal and timeless themes for the rest of his career.

Indeed, the influence of the *Shelter Drawings* can also be seen in the formal construction and handling of *Two Women and Child*. Here, Moore has utilized what he called his "two-way sectional line method," which he had been developing over the previous years. Indeed, Alan Wilkinson regards this technique as reaching its culmination in works such as *Two Women and Child* and others executed in 1948 (see A. Wilkinson, *The Drawings of Henry Moore*, London, 1977, p. 43). This method saw the artist create forms with a network of curving as well as straight lines that both defined the figure and projected a powerful sense of volume and weight. In addition, these webs of lines also served to depict the draperies that Moore had become so interested in at this time. In the present work, both figures appear to be adorned in drapery-like attires, these lines emphasizing the softly undulating forms of both of the figures.

Like the linear striations of Picasso's early cubist works or the expressive, gestural linearity of Giacometti's drawings, Moore's sectional method of describing form imparts a sense of monumentality to his subjects. Yet, his linear technique also imparts a calm, magisterial stasis, endowing his figures with the same classical grandeur as in his sculpture. With this technique, Moore was able to imbue his subjects, engaged in the present work in an everyday, domestic activity, with a sense of solemnity and a profound significance, achieving the same sense of transcendent timelessness in his two-dimensional evocations of the human form as in his three-dimensional sculpture.



Detail of the present lot.



Pablo Picasso, *Mère et enfant*, Fontainebleau, 1921. The Art Institute of Chicago. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Alberto Giacometti, *Caroline avec une robe rouge, circa* 1964-65. Fondation Giacometti, Paris. © 2019 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York.

Henry Moore, *Family Group*, 1948. Art Gallery of Ontario, Toronto. Reproduced by permission of The Henry Moore Foundation. © The Henry Moore Foundation. All Rights Reserved, DACS 2019 / www.henry-moore.org



The COLLECTION *of* DRUE HEINZ

The fine art collection of Drue Heinz is a striking reflection of her keen observation and innate "eye." Much of the collection was formed after her marriage to H.J. (Jack) Heinz II in 1953. Although he joked, "My wife is the art connoisseur, I live from snowfall to snowfall," Jack, an avid skier, was interested in and supported acquisitions. Drue was often the scout who found interesting works. In her early days as a collector, she was astute in soliciting advice from friends who were connoisseurs and helped her to learn more about 20th-century art.

Drue Heinz became a great advocate for good literature and writers and, with her husband, a patron of arts institutions in the United States and Great Britain. She was attracted to those who had creative talent which she believed she did not. Not everyone would agree with that self-diagnosis, she assumed the role of a thoughtful supporter and Board member at a number of prestigious art museums: the Carnegie Museum of Art in Pittsburgh, the Royal Academy of Arts in London and The Metropolitan Museum of Art in New York. She was known for asking difficult questions, and seizing the opportunity if a project needed funding, as well as being mindful that room should be left for other ardent supporters to contribute.

The Heinz family, in the food products business since the late 19th Century, had a sterling reputation for the purity of the food products they produced, for their engagement with the communities they served and for their wide-ranging charitable efforts. Through her work as a Board Member of the Heinz Endowments, Drue learned how to think about the organizations which should receive funding. Jack, in addition to carrying on the family tradition of civic engagement, encouraged Drue's involvement and support of the arts. She observed as he followed through on his idea that downtown Pittsburgh needed to be revitalized. He began with the rehabilitation of a magnificent but run down movie theater into a home for the Pittsburgh Symphony. He thought others who were civic minded would follow and they did. Heinz Hall opened in 1976 and today the surrounding downtown area is home to numerous other arts organizations, and is known as the Pittsburgh Cultural District.

Drue was on the road with Jack for important corporate events as they opened new plants, or brought the company products to a new market. Through their travels they developed a social circle that included many other sophisticated friends such as Gianni and Mariella Agnelli, Andy Warhol, Aristotle Onassis, Aga Khan, Malcolm Forbes, Norman Mailer, Harold Pinter, Antonia Fraser, Tom and Sheila Wolfe. Along the way, they also acquired works of art that appealed to them.

In the 1980's Drue worked on the transformation of Hawthornden Castle outside Edinburgh into a sanctuary for writers of all genres. She created an extraordinary setting that blends scholarly solitude—a daytime code of silence is enforced—with the simple pleasures of wholesome Scottish meals, conversation, board games or readings in the evenings. To this day, writers have communal breakfasts and dinners. Lunch is delivered to their rooms in wicker baskets with homemade sandwiches and soups, as the writer orders from a menu. "She provided new writers with a dream ticket," noted playwright Tom Stoppard, "a roof and meals, and the assurance that they did not have to do anything other than write."

Mrs. Heinz's literary support was distinctive in the projects she choose and the personal attention she paid to each. In carving out her own philanthropic niche, she exhibited her intellectual prowess, wit and enthusiasm. Heinz was "good at drawing people out," noted editor Ed Ochester, because "she was intellectually hungry and a voracious and passionate reader." Heinz often presided at mixed gatherings of diplomats, politicians, writers and cultural figures. "She could talk to anyone," noted former Pittsburgh Press editor Cynthia Miller, "and make anyone feel comfortable."

Mrs. Heinz. Photograph by Cecil Beaton. ©
The Cecil Beaton Studio Archive at Sotheby's.



Mrs. Drue Heinz. Photo by H. J. Heinz II, Courtesy of the Heinz Family.

In-situ view of Lot 25. Photograph by Horst. © Condé Nast. Art: © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.

Mrs. Heinz founded Ecco Press in 1971 and served as publisher of the Paris Review from 1993 to 2008. She was responsible for funding the Monday Night Lectures in Pittsburgh which still draw America's top literary writers to the lectern. She provided sustained sponsorship of the Lincoln Center Review which illuminated the vital function of the theatrical canon to the modern world. The Drue Heinz Literature Prize was endowed in 1981 in collaboration with the University of Pittsburgh Press. She was a visionary in realizing that enabling the publication of short fiction was an encouragement to writers to continue on in their work. It is an esteemed annual award for those who submit a collection of short stories. The prize is monetary but the exposure of having the writer's first collection published is invaluable.

In the United States and in Great Britain, Mrs. Heinz fostered significant literary and social networks. She was a founding member of Oxford University's Rothermere American Institute, an interdisciplinary community of scholars with a focus on American Studies. The Drue Heinz Chair in American Literature within the English Faculty is viewed as one of Oxford's more prestigious positions. She was very interested in forging alliances between Great Britain, her country of birth and the United States, her adopted country. In recognition of her cultural and philanthropic achievements, she was named an honorary Dame Commander of the Most Excellent Order of the British Empire and an Honorary Fellow of the Royal Society of Literature.

The vital importance of fine art, architecture and design in the public sphere was also of interest to her. She funded the Heinz Architectural Center at the Carnegie Institute in memory of her husband, and similarly funded the Heinz Galleries at The Metropolitan Museum of Art in New York to memorialize Jack. Drawings and Prints featured in her gifts to endow an eponymous Curatorship at The Metropolitan Museum of Art and in the underwriting of the Drue Heinz Study Center at the Cooper-Hewitt National Design Center. The Drue Heinz Curator and Book Conservator at the Morgan Library and Museum and her support for The London Library were other links in the chain of strengthening institutions that were critically important to writers and artists.

She seemed tireless and enjoyed working hard taking up new projects. The fine arts collection gave her great enjoyment through many years. If she was not quite ready when first-time guests arrived at home, she would instruct her staff to "show them the pictures, and I will be down." Some important works have been donated to museums and the proceeds of this sale will support her beloved Hawthornden Literary Retreat and other charitable projects. From these and other benefactions one takes away the overall impression of an energetic collaborator who took a personal interest in projects that she felt were important to nourishing the human spirit.



3A

MARC CHAGALL (1887-1985)

L'Acrobate ou *Le Trapèze*

signed 'Marc Chagall' (lower right)
gouache and pastel on paper laid down on card
laid down on canvas
25⅝ x 18¾ in. (65.5 x 47.7 cm.)
Executed *circa* 1937-1938

$700,000-1,000,000

PROVENANCE:
Pierre Matisse Gallery, New York (acquired from the artist, 4 July 1950).
Harold Hecht, Los Angeles (by 1957).
Schoneman Galleries, Inc., New York.
Acquired from the above by the late owner, 27 January 1961.

EXHIBITED:
Pasadena Art Museum, *Marc Chagall: 70th Anniversary Exhibition*, May-July 1957, p. 28, no. 25 (titled *The Trapeze Girl* and dated 1935-1939).

LITERATURE:
F. Meyer, *Marc Chagall: Life and Work*, New York, 1964, p. 756, no. 643 (illustrated).

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

"These clowns, bareback riders and acrobats have themselves a home in my visions... It is a magic word, circus, a timeless dancing game where tears and smiles, the play of arms and legs take the form of a great art."

—Marc Chagall

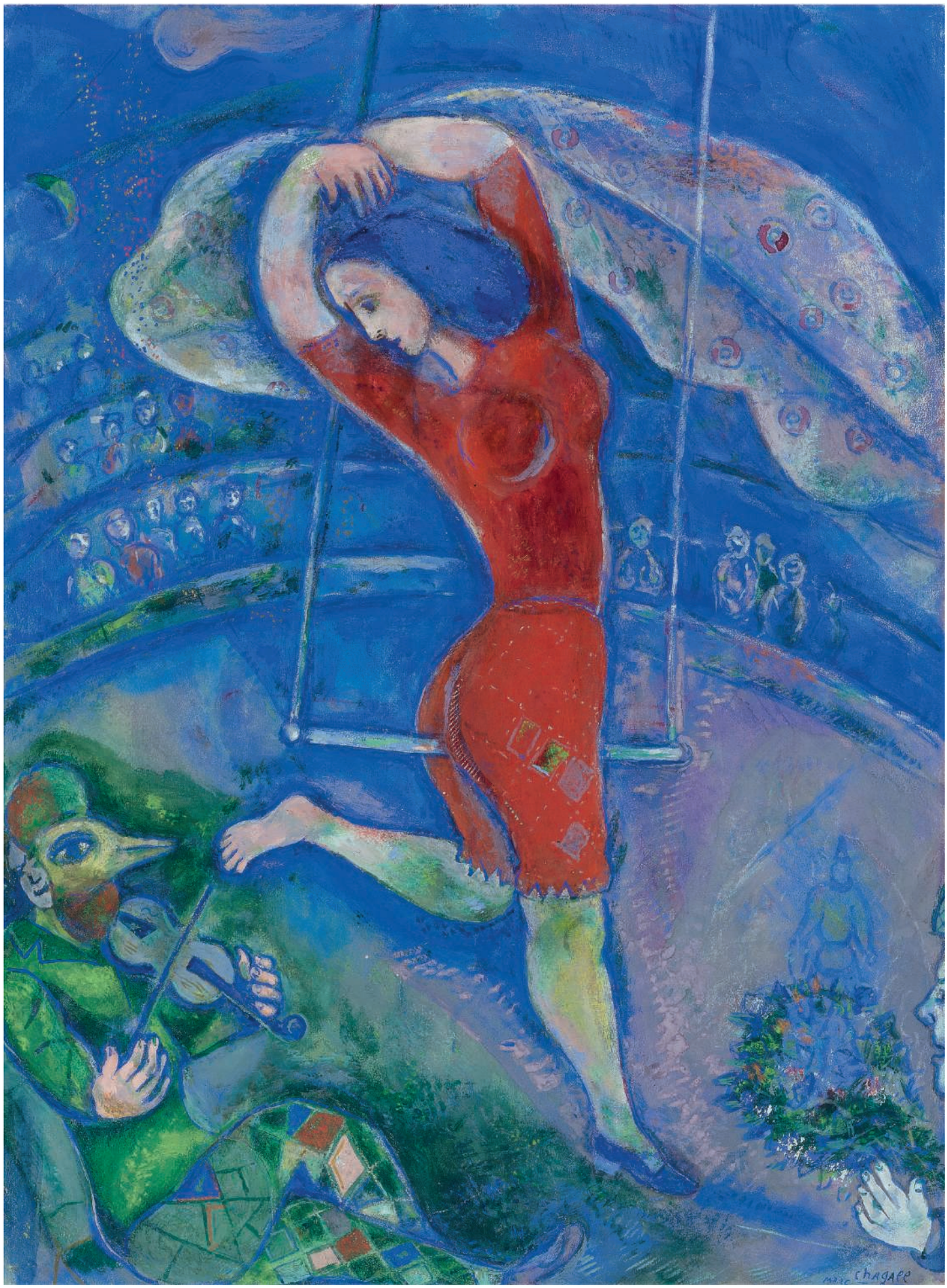
This scene recalls the 19th-century English circus song, genders reversed: "She'd fly through the air with the greatest of ease / A daring young woman on the flying trapeze. / Her movements were graceful, all the boys she could please / And my heart she purloined away." The acrobat in Marc Chagall's gouache is his perennially youthful wife and muse Bella, seated on the slender bar of the trapeze, surely the most perilous of all aerialist acts—in fact, she has lost a shoe, fallen to the floor of the ring far below. The artist is both the man behind the mask of the rooster violinist serenading the troupe's star attraction, as well as the clown at lower right, regaling her—in recognition of her exquisite skill and fearless aplomb—with a wreath of laurel.

In a final flourish of *joie de vivre* during 1937-1938, on the eve of the looming catastrophe in Europe, Chagall painted *L'Acrobate* among a small series of circus pictures, in which he returned to this theme on the anniversary of the nineteen gouaches he had created ten years before, the *Cirque Vollard* (Meyer, nos. 418-456). For both circus sequences, the dealer and publisher Ambroise Vollard offered Chagall free use of his season box at the Cirque d'Hiver, of which the artist happily availed himself, "because the circus was a lovely place to take his daughter," Sidney Alexander has written. "Marc was as childishly delighted with it as Ida" (*Chagall: A Biography*, New York, 1978, p. 292).

Itinerant *saltimbanques* and the performers at the old Cirque Médrano had provided young Pablo Picasso, during his 1904-1906 Rose Period, a fitting allegory for overcoming bohemian poverty and despair by achieving mastery in his art. *Le grand chapiteau* of the Cirque d'Hiver likewise inspired Chagall to draw upon circus performance as a vivid metaphor for the life he had decided to lead. He thereby joined a long line of distinguished painters working in France who featured the circus in their art, stemming from Watteau—a favorite of Chagall—and thereafter including Daumier, Degas, Renoir, Seurat, Toulouse-Lautrec, and—among his immediate contemporaries, together with Picasso—Rouault, Dufy, Van Dongen, and Léger. The vision and dream of the circus became the very heart of Chagall's personal mythology.

"For me a circus is a magic show that appears and disappears like a world," Chagall wrote. "These clowns, bareback riders and acrobats have themselves a home in my visions. With them I can move toward new horizons. Lured by their colors and make-up, I can dream of painting new psychic distortions. It is a magic word, circus, a timeless dancing game where tears and smiles, the play of arms and legs take the form of a great art" ("The Circus" in *Marc Chagall, Le Cirque: Paintings 1969-1980*, exh. cat., Pierre Matisse Gallery, New York, 1981).

The first private owner of *L'Acrobate* was the Hollywood film producer, dance director, and talent agent Harold Hecht (1907-1985), whose movie *Marty* won the Oscar for Best Picture in 1956.


Marc Chagall

4A

RENÉ MAGRITTE (1898-1967)

Le Thérapeute

signed and numbered 'Magritte 1/5' (on the right side of the cloak)
bronze with dark brown and green patina
Height: 58⅝ in. (149 cm.)
Width: 50 in. (127 cm.)
Conceived in January 1967 and cast in November 1967

$1,000,000-2,000,000

PROVENANCE:
Gimpel & Hanover Galerie, Zürich.
Anon. sale, Sotheby Parke Bernet Inc., New York, 2 May 1973, lot 134.
Acquired at the above sale by the late owner.

EXHIBITED:
London, Hanover Gallery, *The 8 Sculptures of Magritte*, June-August 1968 (illustrated; with incorrect dimensions).
Paris, Alexandre Iolas, *Magritte: The 8 Sculptures*, February 1969 (illustrated; with incorrect dimensions).
Zürich, Gimpel & Hanover Galerie, *René Magritte: The Eight Sculptures*, January-February 1972 (illustrated).
London, Tate Modern (on extended loan, January 1990-January 2019).



Magritte with his dealer Alexandre Iolas, 1965. Photograph by Steve Schapiro. Photo: Steve Schapiro / Corbis via Getty Images.

LITERATURE:
P. Rouve, "Space Conquered" in *Art and Artists*, August 1968, vol. 3, no. 5, pp. 24-27.
R. Melville, "Changing the World" in *The Architectural Review*, September 1968, vol. CXLIV, no. 859, p. 210, no. 10 (another cast illustrated).
O. Hahn, "René Magritte fait entendre le silence" in *L'Express*, February 1969, p. 73.
S. Gablik, *Magritte*, London, 1970, p. 203, no. 154 (another cast illustrated, p. 181).
D. Sylvester, *René Magritte: Catalogue Raisonné, Oil Paintings, Objects, and Bronzes, 1949-1967*, London, 1993, vol. III, p. 463, no. 1091 (illustrated; with incorrect dimensions).

Of the six recorded bronze casts of the present sculpture, two can be found in public institutions, including The Menil Collection, Houston and The Tehran Museum of Contemporary Art.





René Magritte, *Dieu, le huitième jour*, 1937. The Metropolitan Museum of Art, New York. © 2019 C. Herscovici, London / Artists Rights Society (ARS), New York. Photo: Art Resource.

René Magritte, *Le Libérateur*, 1947. Los Angeles County Museum of Art. © 2019 C. Herscovici, London / Artists Rights Society (ARS), New York.

Alberto Giacometti, *La table surréaliste*, 1933. Musée national d'art moderne, Centre Georges Pompidou, Paris. © 2019 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York. Photo: © CNAC / MNAM / Dist. RMN-Grand Palais / Art Resource, NY.

In 1967, Magritte conceived a series of eight large sculptures that represent three-dimensional realizations of painted motifs from his earlier *oeuvre* (Sylvester, nos. 1087-1094). The present, life-sized bronze is based on one of the most enigmatic figures from the artist's *dramatis personae*: *Le Thérapeute*, a seated man whose cloak opens to reveal a birdcage where his head and torso should be. Faceless and rootless—a traveler, with satchel and walking stick in hand—he nevertheless displays to the viewer the unexpected contents of his soul. The distinctively deadpan, illusionistic style that Magritte employed in his paintings serves to challenge the viewer's preconceived perceptions of reality and to lay bare the mystery that the artist believed was inherent in the everyday world. The translation of painting into sculpture radically heightens this effect, delivering Magritte's magic-laden juxtapositions of imagery from the fictive realm of the canvas into the tangible and familiar human domain.

"Once again, Magritte has reshuffled the pack of our conceptual cards," wrote the critic Pierre Rouve upon viewing the sculptures in 1968. "Born as paintings, Magritte's sculptures suddenly surge among us in a miracle of transubstantiation: ghosts haunt us not because they have shed their too, too solid flesh but because they have conjured it. This change of identity cries out for our investigation: what happens to a painting that turns into a sculpture? Is it a mere physical translation or is it an occult metaphysical transmutation? With Magritte the halo of mystery and the flutter of ambiguity emerge unscathed from this uncommon leap" (*op. cit.*, 1968, p. 25).

The inception of the sculptures may be traced to a conversation that Magritte had with his long-time dealer Alexandre Iolas in January 1967, just a few months before the artist's death. "While leafing through the book about him that had just been published," Iolas



recounted, "I questioned him about surrealist objects such as painted bottles and asked him if he had ever thought of making sculptures. With total firmness, he answered 'yes', but that in sculpture he would not do anything different from his pictures; that he would never make a formal sculpture like a sculptor; that his sculpture would express his ideas. When we saw each other a few weeks later, he said that he could already see 'which paintings would make Magritte sculptures'" (quoted in D. Sylvester, *op. cit.*, 1993, vol. III, p. 139).

As a self-contained figure in space, and one that had long since achieved enduring fame, *Le Thérapeute* was a likely candidate for Magritte to reconceive in the round. Between 1936 and 1962, he had explored the motif in two oil paintings and seven gouaches; he also staged a photograph of a man in the guise of the mysterious traveler, with one of his own recent paintings occupying the cavity beneath the cape. For the bronze rendition, Magritte chose to expand upon his initial conception of *Le Thérapeute*, characterized by the birdcage-as-torso (Sylvester, nos. 427, 1122, 1162, 1332, and 1336); in subsequent painted variants, the head and chest instead take the form of a portal onto a cloud-filled sky (nos. 1419 and 1512) or a white sheet of paper with the shapes of four emblematic objects cut out from it (nos. 630 and 1199). "This picture frees us from a number of mental habits," Magritte explained. "The tireless traveler makes us see the sky in such a way that we are more pleasantly moved by it" (quoted in *ibid.*, vol. II, p. 388).



The realization of Magritte's sculptural vision proceeded rapidly despite the magnitude of the project. As soon as he had selected the motifs from his back catalogue of paintings, he created working drawings with precise measurements for each three-dimensional transposition. "The success of the whole enterprise was due partly to Magritte's sense of scale," David Sylvester has noted, "and partly to the rightness of the choice of images" (*Magritte*, Brussels, 2009, p. 399). For *Le Thérapeute*, according to Iolas, Magritte further asked "for a very large man to be found and then for precise casts to be made from him as he was sitting; he had a cage constructed and had that cast" (quoted in D. Sylvester, *op. cit.*, 1993, vol. III, p. 463). Iolas then contracted with the Gibiesse foundry in Verona to work up full-scale wax models of each sculpture, which were ready by mid-June. Magritte traveled to the foundry and made several modifications to the waxes before signing each model and giving the go-ahead for casting in bronze.

The first bronze casts left the foundry in November 1967. Each sculpture was issued in a numbered edition of five, plus an artist's proof that was delivered to Magritte's widow Georgette. In the summer of 1968, the Hanover Gallery in London, one of the most influential showcases of advanced art in Europe, mounted an exhibition entitled *The Eight Sculptures of Magritte*, which featured the present cast of *Le Thérapeute*. "The bronze creates a more imposing presence than the painting," the critic Robert Melville wrote on this occasion, "and the space inside the birdcage, where the small bronze mate of the bird sitting outside glimmers far back in the darkness, strikes a particularly disquieting note" (*op. cit.*, 1968, p. 210). Iolas exhibited the sculptures the next year at his Paris gallery, and Drue Heinz acquired the present bronze in 1973.

5A

GIORGIO MORANDI (1890-1964)

Natura morta

signed 'Morandi' (lower left)
oil on canvas
10⅛ x 16 in. (25.7 x 40.6 cm.)
Painted in 1955

$500,000-700,000

PROVENANCE:
Acquired from the artist by the late owner, 19 June 1956.

EXHIBITED:
Pittsburgh, Carnegie Institute, *The 1955 Pittsburgh International Exhibition of Contemporary Painting*, October-December 1955, no. 201.
Edinburgh, Ingleby Gallery, *Resistance and Persistence*, November 2015-January 2016.

The Comitato per il Catalogo di Giorgio Morandi has confirmed the authenticity of this work.



Giorgio Morandi in his studio, 1953. Photograph by Herbert List. Photo: © Herbert List / Magnum Photos. Art: © 2019 Artists Rights Society (ARS), New York / SIAE, Rome.

"I am essentially a painter of the kind of still-life composition," Giorgio Morandi told Edouard Roditi, "that communicates a sense of tranquility and privacy, moods which I have always valued above all else." Comprising objects of a common, domestically functional kind—simple bottles, vessels, canisters, and other containers—Morandi's late still-life paintings magically transform such mundane things, projecting a mystique that has attracted devotees with divergent interests in modern and post-war art, whether representational or non-figurative. The artist pondered the very essence of visual phenomena: "I believe that nothing can be more abstract, more unreal, than what we actually see," he explained to Roditi. "We know that all we can see of the objective world, as human beings, never really exists as we see and understand it. Nature exists, of course, but has no intrinsic meaning of its own, such as the meanings we attach to it" (quoted in *Dialogues on Art*, Santa Barbara, 1960, pp. 48 and 51).

Each object, as Morandi recreated it on canvas, is a miracle of conjured presence, as form and color revealed in the softly suffused, glowing light characteristic of Italian painting since the Renaissance. He took pleasure in the artifice of the painter's method, by which he evoked the "unreal" reality of the seen. Dryly devoid of any suggestion of emotive expression, calling for only modest scale in presentation, the character of Morandi's picture-making ran counter to many tendencies in post-war art, while nonetheless anticipating aspects of Arte Povera and Minimalism. In the sheer inwardness of his rapt immersion in this exploration of sensation, Morandi revealed a Zen-like capability for profoundly contemplative focus and concentration, and from such narrowly chosen subject matter generated a pictorial world of continuously unfolding and subtle variety.

Morandi's modernism stemmed from the art of Cézanne, whose cogent advice to Émile Bernard in 1904 remained as usefully insightful a half-century later: "Treat nature by means of the cylinder, the cone, and the sphere... Lines parallel to the horizon give breadth... Lines perpendicular to the horizon give depth" (J. Rewald, ed., *Paul Cézanne Letters*, New York, 1976, p. 301). Here hand-made objects—five, counting the lid of a canister mostly hidden behind the two bottles—take the place of nature, organized and related according to similar principles, but as if within a human, social context, in the arrangement of individual entities among related others. Morandi encourages the viewer to intuit an affirmative cohesiveness to his rendering of visible reality as fundamental, essential forms in space, which the painter chooses, contrasts, and harmonizes—as the elements in both his art and life.



6A

PABLO PICASSO (1881-1973)

Course de taureaux

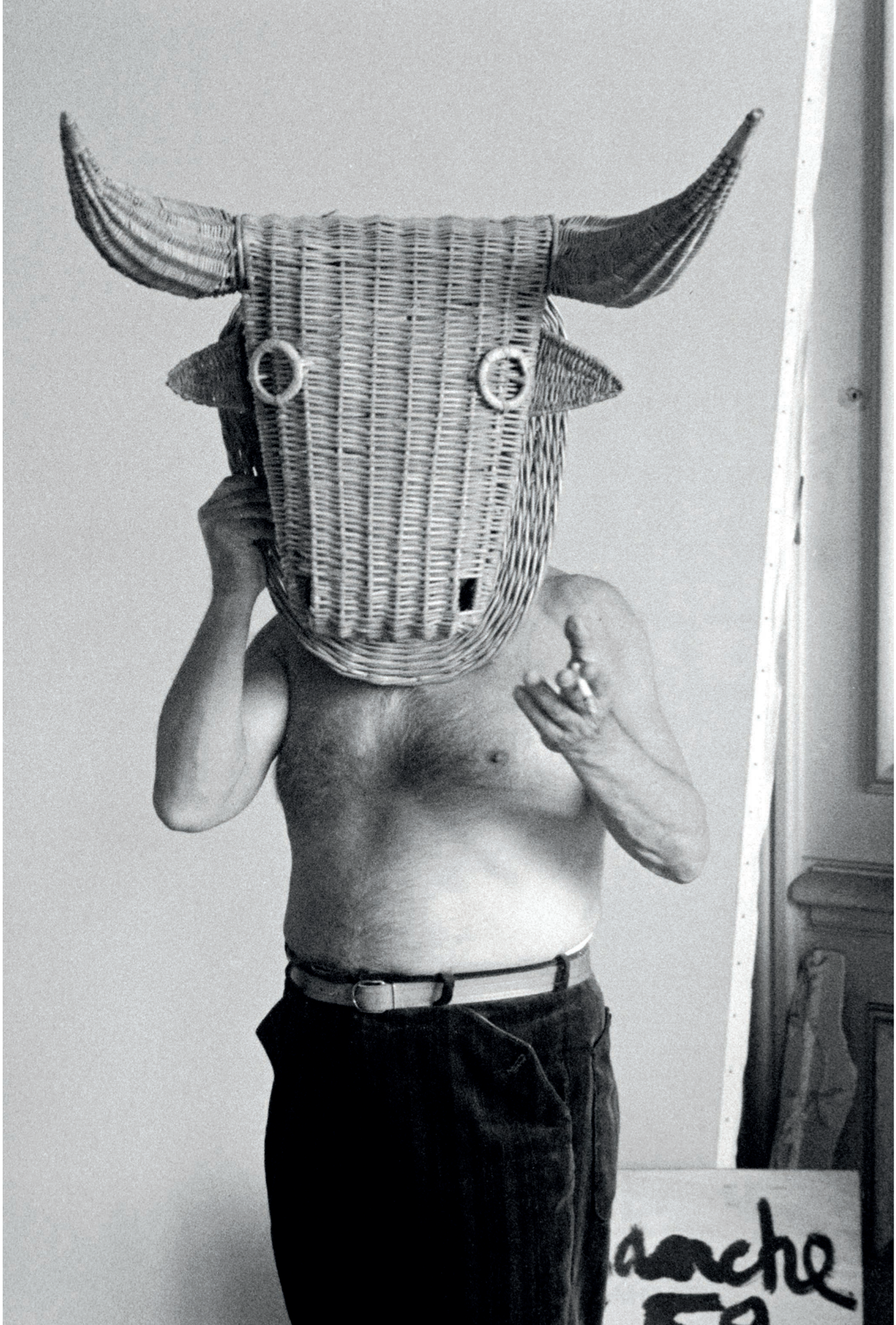
signed '-P. Ruiz Picasso-' (lower left)
gouache and pastel on board
18½ x 27½ in. (47.1 x 70 cm.)
Executed in Barcelona, 1900

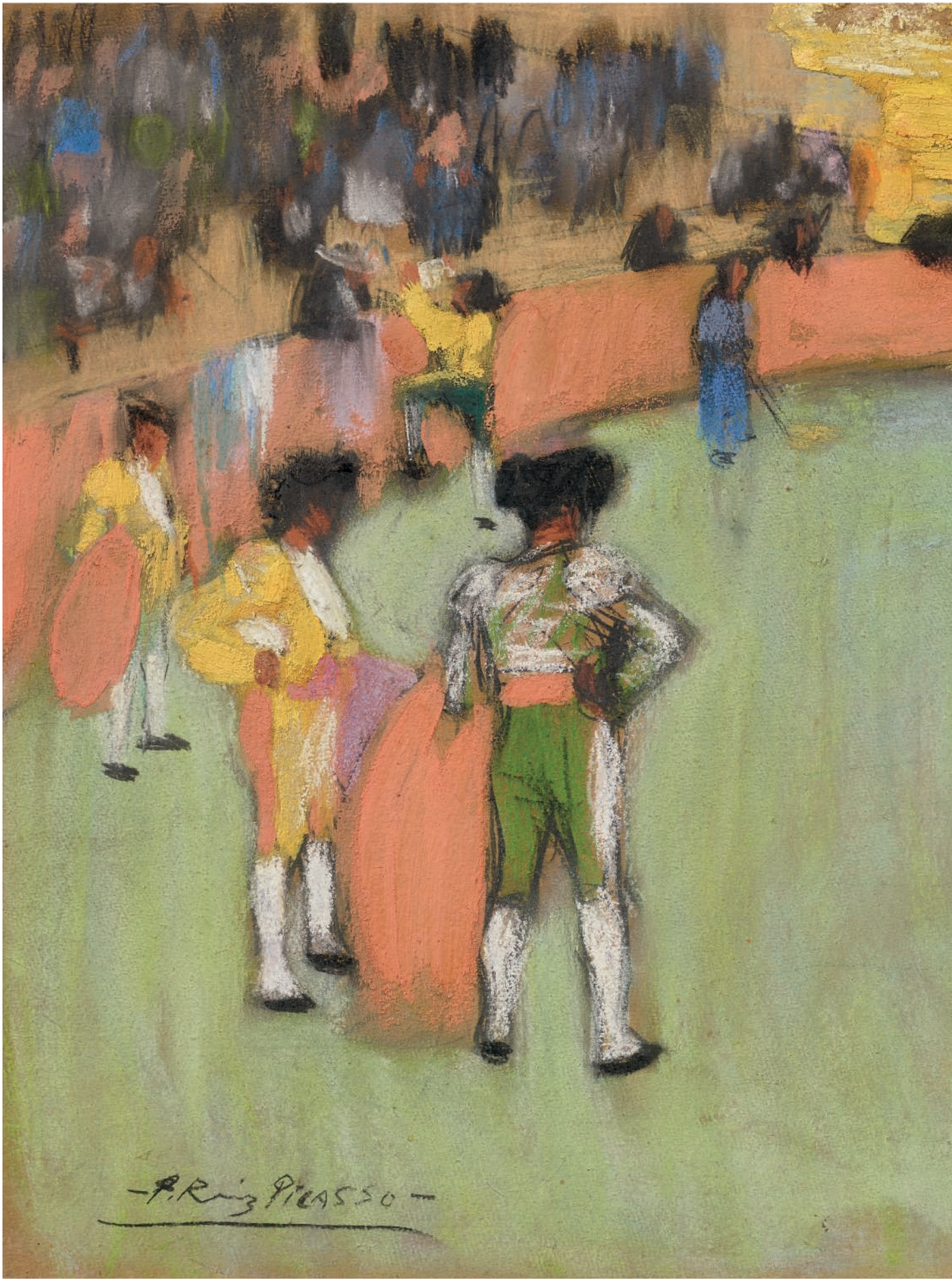
$3,500,000-5,500,000

PROVENANCE:
(Possibly) Berthe Weill, Paris (acquired from the artist).
(Possibly) Adolphe Brisson, Paris (acquired from the above).
Anon. sale, Maître Maurice Rheims, Galerie Charpentier, Paris, 18 March 1959, lot 24.
Acquired at the above sale by the late owner.

EXHIBITED:
New Haven, Yale University Art Gallery, *Paintings, Drawings and Sculpture Collected by Yale Alumni*, May-June 1960, p. 185, no. 191 (illustrated).
New York, M. Knoedler & Co., Inc., *Picasso: An American Tribute*, April-May 1962, no. 6 (illustrated).
The Art Gallery of Toronto and The Montreal Museum of Fine Arts, *Picasso and Man*, January-March 1964, p. 26, no. 5 (illustrated).
Forth Worth Art Center Museum, *Picasso: Drawings, Watercolors, Gouaches*, February-March 1967, p. 101, no. 142.
New York, Museum of Modern Art, *Pablo Picasso: A Retrospective*, May-September 1980, p. 30 (illustrated in color, p. 31; with incorrect medium).
Washington, D.C., National Gallery of Art and Boston, Museum of Fine Arts, *Picasso: The Early Years, 1892-1906*, March 1997-January 1998, p. 119, no. 33 (illustrated in color; detail illustrated in color, p. 20; titled *Bullfight* and with incorrect medium).
Málaga, Museo Picasso, *Picasso: Toros*, April-July 2005, pp. 150 and 196, no. 34 (illustrated in color, p. 150; with incorrect medium).

LITERATURE:
P. Daix and G. Boudaille, *Picasso: The Blue and Rose Periods, A Catalogue Raisonné, 1900-1906*, London, 1967, p. 120, no. II.6 (illustrated; titled *Bullfight* and with incorrect medium).
C. Zervos, *Pablo Picasso*, Paris, 1969, vol. 21, no. 148 (illustrated, pl. 58; with incorrect medium).
A. Davis, "Sutton Place Townhouse: Italian Designer Blends Fine Art and Décor" in *Architectural Digest*, December 1977, pp. 38-47 (illustrated in color *in situ* in Drue Heinz's home, p. 39).
J. Palau i Fabre, *Picasso: The Early Years, 1881-1907*, New York, 1981, pp. 194 and 530, no. 452 (illustrated, p. 194; titled *The Open Bull-pen* and with incorrect medium).
F. Rodari, *Un dimanche avec Picasso*, Geneva, 1991, p. 42 (illustrated in color).
E. Vallès, *Picasso i Rusiñol: La cruïa de la modernitat*, Barcelona, 2008, p. 197 (illustrated in color, p. 150, fig. 104; with incorrect medium).
L. Folgarait, *Painting 1909: Pablo Picasso, Gertrude Stein, Henri Bergson, Comics, Albert Einstein, and Anarchy*, London, 2017, p. 155 (illustrated, fig. 57; with incorrect medium).


anche


-P. Ruiz Picasso-





A lifelong aficionado of the heroism and pathos of the bullfight, Picasso in the present *Course de taureaux* captured the brief, electrifying moment immediately before the bull charges into the corrida, its every nerve-ending fired with the anticipation of combat. In mid-1900 when he rendered this scene, laying down pastel in vivid hues and with a material density that conjures the physicality of the impending encounter, Picasso was just eighteen years old, ablaze with youthful ambition and preparing for his own dramatic entry into a new arena. The previous year, he had returned home to Barcelona after a brief stint at the prestigious but stiflingly traditional Real Academia de Bellas Artes de San Fernando in Madrid; now, ever more forceful and independent, he was just months away from his first trip to Paris, determined to prove his worth in the very center of the art world.

The new century had opened most auspiciously for Picasso. In January 1900, he moved into his first proper studio with the fellow painter Carles Casagemas, who would eventually accompany him to Paris. The next month, he had the inaugural solo exhibition of his career, showing as many as 150 portraits on paper—a veritable gallery of Barcelona's bohemians—at the cabaret El Quatre Gats, the unofficial headquarters of Catalan *Modernisme*. As soon as the show closed, he turned his attention to Paris, the apogee of every young Spanish painter's dream. Over the course of the spring and summer, he wore down his father's staunch resistance to the proposed trip, finagled much-needed funds from Casagemas's parents, and hustled to find commercial work to raise additional money—all the while reveling in the seemingly infinite entertainment available to an adventurous young man in Barcelona, including the theaters on the Paralelo, the brothels in the Barri Xino, and the newly opened corrida Las Arenas.

Picasso created during these high-spirited, aspirational months no fewer than ten scenes of the bullring, principally in pastel, which in the brilliance of their color and the confidence of their handling represent a remarkable leap forward for the young artist. "These works seem to reveal a complete renewal in Picasso's spirit," Josep Palau i Fabre has written, "either because the Quatre Gats show had somehow liberated him, or because he was looking forward so eagerly to his trip to Paris. These open-air spectacles, the bullring flooded with sunlight, are in violent contrast to the tenebrous paintings he had been doing so recently" (*op. cit.*, 1981, p. 192). "Never before had Picasso done his *afición* such credit," John Richardson declared. "These scorched bullfight scenes are a tremendous advance not only in bravura but in color. This is now as shrill and sharp as the trumpets heralding the rush of the bull into the ring. Picasso has finally discovered how to paint light" (J. Richardson, *A Life of Picasso, 1881-1906*, New York, 1991, vol. 1, p. 151).

The present *Course de taureaux* is an illustrative case in point, dazzling in shades of gold and green. Three slim, elegant *toreros* in the left foreground, capes in hand and backs turned to the viewer, stare with fixed concentration at the small, square doorway from which the bull will burst forth; so too does the pair of burly, blue-clad workers flanking them, perhaps the *areneros* charged with tending the sand. The figures are disposed with apparent informality to either side of center, leaving a clear channel for the beast to barrel forth, directly toward the viewer. The black portal stands out sharply against the yellow sweep of the podium wall, evoking the explosive crossing of the

Picasso with a wicker mask of a bull, *La Californie*, Cannes, 1959. Photo: Edward Quinn, © edwardquinn.com. Art: © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Pablo Picasso, *La mort du torero*, 1933. Musée Picasso, Paris. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Picasso in the costume of a matador, prior to attending a bullfight, Vallauris, 1955. Photograph by Edward Quinn. Photo: Edward Quinn, ©edwardquinn.com.





"The spirit of the corrida is part of his way of life. The bulls are in his soul. The matadors are his cousins. The arenas are his home."

—Hélène Parmelin

bull from the cramped, dark holding pen or *toril* into the open, sunlit arena, where the matador in his embroidered *traje de luces* (suit of lights) awaits. Picasso articulated the seating area too in terms of light and dark, schematically demarcating the boundary between the more expensive, shady sector and the cheap seats in full sun.

"It is the edge between *sol y sombra*," Fred Licht has written, "and it provides the dramatic background against which the bullfight attains its true intensity. *Sol y sombra* is not only indicative of a social division between rich and poor but also represents the shadow of death at the very heart of the bullfight itself. It is a metaphor of uncompromisingly opposed forces pitted against each other without the possibility of any neutral ground between them" (*The Thannhauser Collection of the Guggenheim Museum*, New York, 2001, p. 63).

In July 1900, Picasso exhibited four bullfight pastels—there is no record of which ones—at El Quatre Gats, where they elicited a stellar review in the local paper *Las Noticias*. "The effect of the blinding light beating down on the rows of seats is unbelievable: so are the silhouettes of the bullfighters and the clusters of spectators in the stands" (quoted in J. Richardson, *op. cit.*, 1991, p. 154). The ultimate market for this eye-catching new work, however, was not Barcelona but Paris, where Spanish themes were then very much in vogue. The Catalan painter Ricard Canals had recently won favor in France with his picturesque Spanish scenes, and Picasso packed his own corrida pastels with him when he set out for the capital. "He was not going to arrive in the city where he hoped to find fame," Richardson has noted, "without saleable samples of his work" (*ibid.*, p. 153).

It was an excellent strategy, as it turned out. Picasso arrived in Paris with Casagemas in October, just a few days shy of his nineteenth birthday; Manuel Pallarès, another companion, joined them soon after. The painter Isidre Nonell generously offered the trio use of his studio in Montmartre, as well as tendering an introduction to the small-time dealer Pere Mañach, who was always on the look-out for promising new arrivals from Spain. Mañach was impressed with the bullfight pastels that Picasso showed him at their first meeting and took three on consignment. Within days, he had sold the lot to the gallerist Berthe Weill for a hundred francs; Weill marked them up fifty percent and flipped them to Adolphe Brisson, the editor of *Annales Politiques et Littéraires*. The present pastel—one of the few corrida scenes, as Daix has noted, that are not known to have passed through a Barcelona collection—may well have been part of this historic transaction, Picasso's inaugural sale in Paris (*op. cit.*, 1967, p. 120).

More good news quickly followed. On the strength of Weill's success with the pastels, Mañach offered Picasso a contract of 150 francs per month. Both he and Weill brought collectors to the young artist's studio, yielding a respectable stream of sales; after Picasso left Paris for the Christmas holiday, Mañach busied himself arranging for shows of his work. By the time the artist returned in the spring—now without Casagemas, who had taken his own life in February over a love affair gone bad—Mañach had persuaded the enterprising dealer Ambroise Vollard to host an exhibition of Picasso's recent production, which included a trio of new pictures on the theme of the corrida (nos. IV.5-6, plus one now lost). It was an extraordinary break for a talented up-and-comer, which effectively launched Picasso's international career.

Next to painting and women, the bullfight would remain the greatest passion of Picasso's life. He attended his last contest during summer 1970, at the age of 88, and he painted his valedictory *toreros* that fall, endowing them with his own huge, *mirada fuerte* eyes. "The best matador who ever existed," the Spanish poet Rafael Alberti wrote about Picasso. "His paintbrush is like a sword dipped in the blood of all the colors" (*A Year of Picasso Paintings*, New York, 1971, p. 150).





Detail of the present lot.

Vincent Van Gogh, *Les Arènes*, 1888. The State Hermitage Museum, St. Petersburg.

Edouard Manet, *La Corrida*, 1865-1866. Musée d'Orsay, Paris.

7A

ALBERTO GIACOMETTI (1901-1966)

Tête de Diego sur socle

signed twice 'Alber Alberto Giacometti' (on the right side of the base); numbered and stamped with foundry mark '0/6 M. PASTORI CIRE PERDUE' (on the back of the base)
bronze with brown and green patina
Height: 14⅜ in. (36.7 cm.)
Conceived *circa* 1955 and cast *circa* 1960-1962

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

PROVENANCE:
Pierre Matisse Gallery, New York.
America-Israel Cultural Foundation, Inc., New York (gift from the above); sale, Parke-Bernet Galleries, Inc., New York, 16 May 1962, lot 34.
Acquired at the above sale by the late owner.

LITERATURE:
The Alberto Giacometti Database, no. 4071.

The plaster of the present sculpture is located at the Kunstmuseum, Bern.



Alberto Giacometti standing behind *Grand tête mince*, 1954, at the Biennale di Venezia, 1962. Photograph by Ugo Mulas. Photo: Ugo Mulas © Ugo Mulas Heirs. All rights reserved. Art: © 2019 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York.





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

—Alberto Giacometti

Alberto Giacometti conceived *Tête de Diego sur socle circa* 1955, in a series of a half-dozen heads and busts of his brother that dramatically manifest the artist's most radical development in his sculpture since the visionary, attenuated, and weightless figures he had created during the late 1940s. The centerpiece of this group is the *Grande tête mince*, 1954, in life-size and more than two feet in height (65 cm.), the largest head that Giacometti produced during that decade.

Like *Grande tête mince*, when viewed from the front and the side, the present *Tête de Diego sur socle* startles the viewer with an apparently inexplicable contradiction—frontally, the visage Giacometti has represented is thin ("*mince*"), yet still incorporating the essential features of eyes, nose, and mouth by which we may recognize the subject, who is clearly Diego. As if shaved down at the sides, this slender presence of the head appears to have been subjected to the same corrosive stresses of surrounding space, feeding on the very substance of the body, that shaped Giacometti's standing figures into elongated, wraith-like apparitions from an alternate reality. The profiles, right and left, of Diego's head, despite their plaque-like flatness, manifest more normal proportions. The head resulting from this unprecedented contrast of front and profile, combined into a single representation, has been likened to the shape of a spade.

The base ("*socle*") that comprises the lower third of the height of the present *Tête de Diego* also displays several anomalies. Its primary purpose, of course, is to lift and isolate the head from the surface on which it rests; Giacometti also employed the base to suggest the proper height at which the sculpture should be viewed—ideally, eye-to-eye with the observer. Seen from the front, the positioning of the neck and head is asymmetrical; the axis of the ascending visage rises noticeably to the right of center. Giacometti cut into the upper face of the base, as if to indicate a transitional step between the implanted neck and the *socle*. The head appears to emerge from the rectangular, box-like plinth, as if it had raised up from a block of stone. The effect is analogous to the frame that Giacometti would typically indicate inside the edges of a canvas to establish the spatial context within which he would paint a figure, bust, or head.

By 1950 Giacometti felt that he had exhausted the possibilities inherent in the acutely expressive, stick-like figures that had recently brought him international fame. He now sought to reclaim a more concrete sense of the human presence in space as we perceive it. Just as he had done in 1935, when he gave up his surrealist and abstract manner, an art created from memory and imagination, Giacometti once again committed himself to working before a living model—chiefly his wife Annette for female figures, and his brother Diego for male heads. "Giacometti had indeed chosen the existence of individuals, the here and now as the chief object of his new and future study," Yves Bonnefoy explained. "He instinctively realized that this object transcended all artistic signs and representations, since it was no less than life itself" (*Alberto Giacometti*, Paris, 2012, p. 369).

While many modern artists turned to a wife or lover for their chief inspiration, a woman as muse, Giacometti's artistic relationship with his primary model in the heads and busts was masculine on both sides. To achieve the sense of presence that he desired, the sculptor continually built up and broke down the plaster model he held in his hands. "I shall never succeed in putting into a portrait all the



Another view of the present lot.

Alberto Giacometti, standing women and heads of Diego grouped around *Grande tête mince*. Photograph by Patricia Matisse. Art: © 2019 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York.

power a head contains," Giacometti lamented (quoted in R. Hohl, ed., *Giacometti: A Biography in Pictures*, Ostfildern-Ruit, 1998, p. 148). This heroic and seemingly futile, Sisyphean quest, this struggle with being and nothingness, required a staunch, resilient male subject. It was indeed fortunate that this man was Giacometti's brother, someone who was as close as possible to being a virtual extension of the artist himself.

The various sculptures that Giacometti created of men during the late 1940s stand full-length and are engaged in some sort of active movement. After 1950, his male subjects instead took the shape of heads or busts, often without arms and always lacking a lower body; his full-figure subjects were henceforth exclusively female. By focusing on the head and an armless upper torso, and excluding the rest of the figure, the sculptor emphasized a conception of a universal man, in the roles of seeing and thinking. The most important sign of life, Giacometti believed, is awareness, a consciousness of the world, perceived through the faculty of one's gaze. "If the gaze, that is life, is the main thing," he declared, "then the head becomes the main thing, without a doubt. The rest of the body is limited to functioning as antennae that make people's life possible—the life that is housed in the skull" (quoted in *ibid.*, p. 146).

To understand, conceive, and translate into sculpture the head as a totality, however, posed a dichotomy in one's perception of it. "If I look at you face-to-face," Giacometti explained to Andre Parinaud in 1962, "I forget your profile. If I look at your profile, I forget the face. Everything becomes discontinuous. It comes down to this: I am never able to grasp the whole...The human being is complex. And in this measure, I am unable to apprehend it. This mystery continually deepens..." (trans. L. Abouhamad, from *Alberto Giacometti: Écrits*, Paris, 1990, p. 271).

During the early 1950s Giacometti modeled busts of Diego in which the head, "*d'après nature*", is accorded its full, conventionally volumetric aspect. "There followed a series of works in which attenuation was almost systematically explored, the busts with 'slicing heads' of 1954-55," David Sylvester wrote, "a series that could be said to sum up his contribution to the art of sculpture... In the best of these works, in which Giacometti does not give himself anything like the volume of a head to play with, he somehow models the profiles of a head which is physically no more than a wedge, so that his head implies the entire volume of a head and the entire presence of a frontal view. I do not think he ever again made a sculpture reaching the level of those pieces, for he never again attained the perfect balance between likeness and structural coherence" (*Looking at Giacometti*, New York, 1994, pp. 115 and 116).



THE COLLECTION OF DOROTHY AND RICHARD SHERWOOD

ADVENTURES OF THE HEART AND MIND

The fine art collection of Dorothy and Richard Sherwood represents a lifetime of travel and discovery, an embrace of global art and artists—and erudition reaching across categories and continents. As pioneering civic leaders in Los Angeles, California, the Sherwoods were visionary thinkers and builders who made an indelible impact on some of the finest arts institutions in the world.

It was Dee Sherwood who first shared her Wellesley art history textbooks with Dick, her high school beau who attended Yale College and then Harvard Law School. Thus began a romantic lifelong exploration of art and culture together.

After serving in the U.S. Air Force during the Korean War and marriage to Dee in 1953, Dick won a prestigious Sheldon Traveling Fellowship from Harvard that transported the newlyweds around the world for one year of continuous travel. From Europe to the Middle East to the Indian subcontinent and Asia, they studied new genres and began collecting paintings, drawings, prints and sculpture that stimulated their senses and captured their imaginations.

Following Dick's Supreme Court clerkship with Justice Felix Frankfurter, the young couple returned to Beverly Hills to build their lives in the community in which they had been raised. Dick joined O'Melveny & Myers, the pedigreed law firm in which he practiced for 38 years, specializing in antitrust, intellectual property and trade. In their exquisite Beverly Hills home, they raised two accomplished children, Elizabeth and Benjamin, both Harvard graduates and Rhodes Scholars.

As pathbreaking patrons of the arts, Dee and Dick were immersed in the dynamic 1960s California art scene and knew many of its leading artists. Their early acquisition of an iconic Berkeley painting by the young Richard Diebenkorn led to a decades-long friendship. David Hockney joined them for festivities in their home and garden, as did the sculptor Robert Graham. Emerging artists, museum curators, art historians and dealers frequented their gatherings. Across decades, the couple devoted their time, prodigious energy and resources to helping build some of the leading cultural institutions in Southern California, including the Los Angeles County Museum of Art (LACMA) and the Center Theatre Group.

"Dick Sherwood was an unusually gifted man," said Franklin D. Murphy, the former chancellor of UCLA who preceded Dick as LACMA president. "To me, with all of his great qualities, the one that stood out the most was his enormous curiosity about a whole range of issues...."

Dee supported LACMA with equal fervor, and served as president of the institution's Art Museum Council. Today, LACMA's permanent collection includes numerous works that were brought to the museum through the Sherwoods' shared leadership and patronage.

As Dick opened his law firm's practice in Asia, and served as a national leader of the Asia Society, the peripatetic twosome had ample opportunity to learn about art in China, Japan, Korea and further afield. On business trips, Dick was known by partners and younger associates to squeeze in time to visit local artists, collections, galleries and museums—and to take them with him to avant-garde theatrical performances. Dick also served as a member of the Harvard Fogg Art Museum Visiting Committee for many years and built close ties to faculty and curators who inspired further learning and collecting.

The couple's membership in the International Council of the Museum of Modern Art exposed them to global collectors and new works. They maintained a special focus on the Indian subcontinent and Dick spearheaded the acquisition by LACMA of a major collection of exceptional Indian art that catapulted the museum's reputation forward.

Over the years, the Sherwoods avidly built their private collection, buying what they loved and living joyously with their art. Pieces often arrived in their home straight from an artist's easel or directly from a nail in a painter's studio. Their art ranged across periods and continents including works by Balthus, Picasso, Henry Moore, Stuart Davis, Frank Stella and Wilhelm Hammershøi. And the Sherwoods frequently moved objects around their home so that they could experience them in different settings and have new "conversations" with the works.

On nights and weekends, the couple immersed themselves in art and study. During Dick's long tenure as President and then Chairman of the LACMA board, they often slipped into the museum after hours through a security entrance and strolled through the galleries, sometimes lying on the floor to train their gazes on art for periods of intense contemplation. This passion for art appreciation was a true joint venture—and their studied eyes grew in sophistication throughout the years.

Many young collectors have described Dee's and Dick's influence on their own approach to seeing and collecting fine art. They were admired for studying deeply and buying only what moved them most. The result was a collection of discerning taste and exceptional quality. The masterpieces in their collection reflect their profound connoisseurship, their appreciation of the creators and the creative process, and their great adventures of the heart and mind.

Dorothy and Richard Sherwood. Photographer unknown.
Photo: Courtesy of the family.

o♦ 8A

BALTHUS (1908-2001)

Thérèse sur une banquette

signed and dated 'Balthus 1939' (lower left)
oil on board
28⅝ x 36¼ in. (72.7 x 91.9 cm.)
Painted in 1939

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

PROVENANCE:
Frank Perls, Beverly Hills (acquired from the artist, 1962).
Acquired from the above by the late owners, April 1962.

EXHIBITED:
The Arts Club of Chicago, *Balthus*, September-October 1964, no. 10 (illustrated).
Berkeley, University Art Museum, *Balthus: Matrix*, November-December 1980 (illustrated).
Los Angeles County Museum of Art, *Monet to Matisse: French Art in the Southern California Collections*, June-August 1991, p. 133 (illustrated in color; titled *Interior*).
Venice, Palazzo Grassi, *Balthus*, September 2001-January 2002, p. 264, no. 60 (illustrated in color, p. 267; with incorrect support).
New York, The Metropolitan Museum, *Balthus: Cats and Girls*, September 2013-January 2014, p. 88, no. 13 (illustrated in color on the cover; illustrated in color again, p. 89; titled *Thérèse on a Bench Seat* and with incorrect support).

LITERATURE:
J. Leymarie, *Balthus*, New York, 1982, p. 130 (illustrated; titled *Thérèse Lying on a Bench*).
Balthus, exh. cat., Musée national d'art moderne, Centre Georges Pompidou, Paris, 1984, p. 349, no. 56 (illustrated).
V. Monnier and J. Clair, *Balthus: Catalogue Raisonné of the Complete Works*, New York, 1999, p. 136, no. P 121 (illustrated, p. 137).
J. Clair, *Balthus*, New York, 2001, p. 264, no. 60 (illustrated in color, p. 267).
R. Bouvier, *Balthus*, exh. cat., Fondation Beyeler, Basel, 2018, p. 121 (illustrated in color, p. 120).

"The paintings of Thérèse show Balthus at the apogee of his strength"

—Nicholas Fox Weber




Balthus 1939





"Balthus did not care for conventional prettiness in his models... Thérèse had the grave and moody look that appealed to him."

—Sabine Rewald

In late 1935 Balthus met Thérèse Blanchard, who lived several blocks from Balthus's studio at 3, cour de Rohan. Thérèse's appearance was unconventional, but she "had the grave and moody look that appealed to [Balthus]," writes Sabine Rewald, who selected the present work for the cover of the catalogue of the 2013 "Cats and Girls" exhibition at the Metropolitan Museum of Art. In his first portrait of Thérèse, painted in 1936 (Monnier and Clair, no. P 95), Balthus concentrated on her "serious mien" (exh. cat., *op. cit.*, 2013, pp. 8 and 68). He similarly depicted her two years later (P 118; illustrated here). *Thérèse sur une banquette*, which dates from 1939, is the culminant image in what would be regarded as the most brilliant series of Balthus's career, considered by Rewald to be "among his finest works" (*ibid.*, pp. 7-8). "The paintings of Thérèse show Balthus at the apogee of his strength," Nicholas Fox Weber has stated (*Balthus*, New York, 1999, pp. 388-389). Of Balthus's ten portraits of Thérèse, five are acknowledged masterpieces, four of which are in museums. *Thérèse sur une banquette* is the fifth.

A sibling or school-mate posed with Thérèse for *Frère et soeur* in 1936 (Monnier and Clair, no. P 94). Her brother Hubert, two years older, appears with her in *Les enfants Blanchard*, 1937 (no. P 100); both their names are recorded on the reverse of the canvas. Picasso, by then the world's most famous living artist, purchased the latter painting from the dealer Pierre Colle in 1941. "You're the only painter of your generation who interests me," Balthus recalls Picasso having told him. "The others try to make Picassos. You never do" (quoted in *Vanished Spendors: A Memoir*, New York, 2001, pp. 9-10).





Balthus last portrayed Thérèse in the present painting, seated on the *banquette* in which she appears in two earlier full-figure portraits (Monnier and Clair, nos. P 101 and P 112). At one time he envisioned a larger composition—perhaps on the scale of *Les enfants Blanchard* or even larger—the conception of which is known only from a loosely brushed study on a medium-sized board, painted earlier in 1939, *Trois personnages dans un intérieur* (no. P 122; sold, Sotheby's London, 25 June 2009, lot 240). The three figures in the high-ceilinged interior—likely set in Balthus's cour de Rohan studio—are Thérèse leaning back on the bench seat (as seen in the present painting), Hubert standing, his knee propped on a chair, gazing out the window, and their mother, Madame Blanchard, viewed from the side, resting in an armchair placed before a table. Three of four known preparatory drawings for this interior scene focus on Hubert.

Partly reclining on the *banquette* and turned to her left, Thérèsein the present painting dangles a string from her raised hand. In the smaller, three-figure essay, this string is attached to a ball. A kitten—not shown here—rears up and attempts to grasp the ball. In dispensing with the ball and cat in this picture, Balthus avoided the anecdotal distraction of the creature captured in stop-motion, as one might enjoy in a sentimental genre scene. The figure of the girl alone instead evokes a deeper sense of myth. Thérèse becomes an exemplar of *l'éternel féminin*, one of the ancient fates, said to measure and determine man's thread of life.

Balthus, 1933. Photograph by Man Ray. © 2015 Man Ray Trust / Artists Rights Society (ARS), New York / ADAGP, Paris.

Balthus, *Thérèse*, 1938. The Metropolitan Museum of Art, New York. © Balthus.

Balthus, *Le chapeau bernois*, 1939. Wadsworth Atheneum, Hartford. © Balthus.

Balthus, *Les enfants Blanchard*, 1937. Musée Picasso, Paris. © Balthus.

In *Thérèse sur une banquette,* Balthus attended to the primarily professional, compositional concerns he had in mind—he aimed to depict the figure of his model in a novel, unique posture, one with neither a familiar nor apparent precedent. He moreover sought to evoke the inner world of her reality with a sense of presence that was outwardly and convincingly grounded in the mechanics of movement, while exalting the architecture of the figure. "The portrait of *Thérèse on a Bench* is caught in the sort of delicate balance that cannot last for more than a moment," Jean Clair has written (V. Monnier and J. Clair, *op. cit.*, 1999, p. 38).

Indeed, Thérèse displays the acrobatic ease and grace of the young girl *saltimbanque* in Picasso's Rose period *Acrobate à la boule*, 1905 (Zervos, vol. 1, no. 290; Pushkin State Museum of Fine Art, Moscow). Balthus's treatment of Thérèse recalls the gentle poetry of Picasso's Rose period, even if rendered in a technique more like that of the 19th-century masters Courbet and Corot. A token of the rose tonality is here in evidence; "no reproduction can convey the unusual color of Thérèse's sweater," Rewald has commented, "which mingles red with shades of pumpkin and orange" (exh. cat., *op. cit.*, 2013, p. 88).

Picasso surely appreciated Balthus's mastery of the unusual pose, which lends *Les enfants Blanchard*, the painting he chose for his own collection, its visual novelty and charm, qualities that *Thérèse sur une banquette* shares with the earlier picture. Her poses in both pictures comprise a trapezoidal shape, which forms the base for a classic, Renaissance conception of a pyramidal composition. The pinnacle of this pyramid in the present painting is Thérèse's upraised hand; in the room with her brother, his head in profile at the top center edge of the canvas. The artist



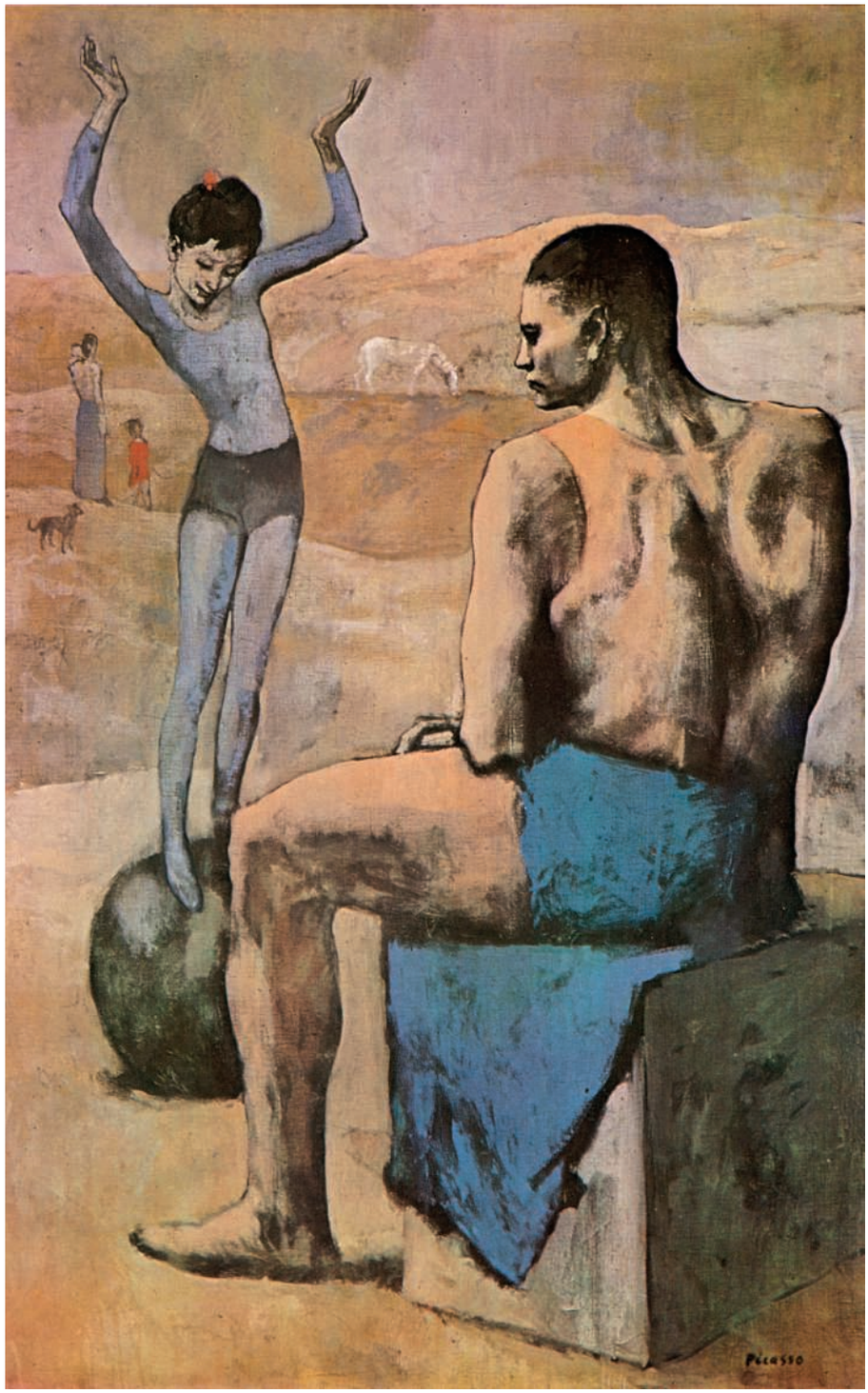
also incorporates as a constructive means the diagonal emphasis characteristic of Baroque painting. Balthus invested the figures in both compositions with carefully plotted *contrapposto*, while also employing contrasts of bodily form with the geometry of furniture, and reiterations of formal elements, such as the arching of elbows and knees. From such imbalance and asymmetry Balthus created a configuration of parts that is sprawling and dynamic—yet stable, harmonized and whole.

Balthus prided himself on his thoughtful, patient, and methodical technique, traditional qualities in perception and execution from which, he believed, modern painting had irrecoverably strayed. "Modern society can never imagine painting's unsuspected requirements," he lamented. "If one wants to enter into painting and arrive at painting's heart, these demands and deliberation must be accepted, but contemporary painters cannot resolve to do so... If we could return to Giotto's deliberation, Masaccio's exactitude, and Poussin's precision!...Real modernity is in the reinvention of the past, in refoundoriginality based on experience and discoveries" (quoted in J. Clair, *op. cit.*, 2001, pp. 77 and 81).

Thérèse sur une banquette was fittingly his last tribute to Thérèse and perhaps his last painting before the onset and dislocations of war, rendering the timelessness and mythical suggestion of the fates in Thérèse's suspended string all the more poignant. On 1 September 1939, Nazi Germany invaded Poland. Balthus, having already done his initial, obligatory military service, was called up for duty the next day. On 3 September, France and Great Britain, as per treaty with the Warsaw government, declared war on Germany. Accounts of the artist's war experience vary; a leg injury led to his early demobilization



Exhibition view of *Balthus: Cats and Girls – Paintings and Provocations* at The Metropolitan Museum of Art, New York, September 2013-January 2014. Photo: © The Metropolitan Museum of Art / Art Resource. Art: © Balthus.



Picasso, *Acrobate à la boule*, 1905. The Pushkin State Museum of Fine Arts, Moscow. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Detail of the present lot.

in December 1939. After living in the Savoie, in the unoccupied zone following the fall of France, Balthus and his wife Antoinette moved to her native Switzerland, where they spent the remainder of the war. By the time Balthus returned to Paris in 1946, his young muse from the rue de Seine had married and relocated to a different neighborhood in Paris. Thérèse died in 1950 at age 25 from an unknown cause.

The finest works of the series each had eminent private stewards before entering public collections: Pablo Picasso (who acquired his example in 1941; Musée Picasso); Lindy and Edwin Bergman, pioneering collectors of Surrealist art and Cornell boxes (acquired 1963; The Art Institute of Chicago); Mr. and Mrs. Allan D. Emil, who remade the New York University campus with their gift of Picasso's monumental "Bust of Sylvette" in 1968 (acquired 1958; The Metropolitan Museum of Art) and Jacques and Natasha Gelman, whose magnificent bequest to the Met in 1998, including their portrait of Thérèse, represented the largest the museum had then received (acquired 1979). *Thérèse sur une banquette* was acquired by the Sherwoods from Balthus via dealer Frank Perls in Paris in 1962 and has remained in their collection ever since.



BALTHUS'S THÉRÈSE



Balthus, *Frère et soeur*, 1936. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. © Balthus.



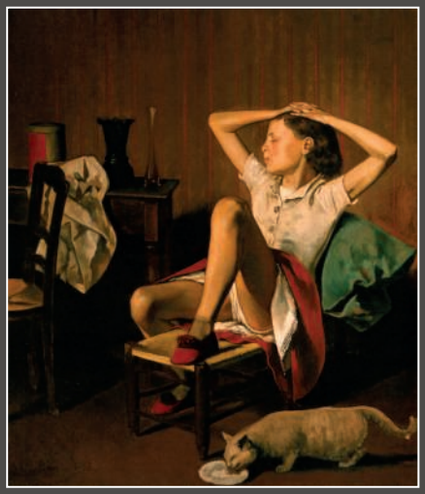
Balthus, *Portrait de Thérèse*, 1936. Private collection. © Balthus.



Balthus, *Les enfants Blanchard*, 1937. Musée Picasso, Paris. © Balthus.



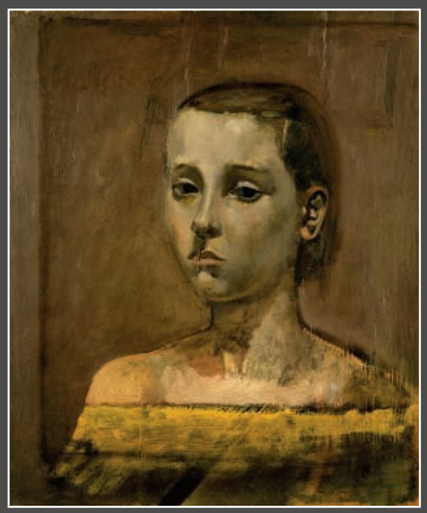
Balthus, *Jeune fille au chat*, 1937. The Art Institute of Chicago. © Balthus.



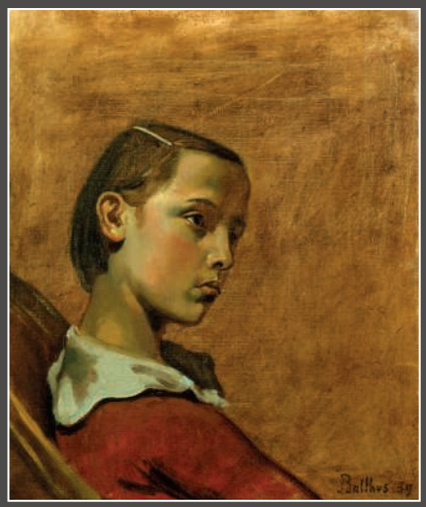
Balthus, *Thérèse rêvant*, 1938, The Metropolitan Museum of Art, New York. © Balthus.



Balthus, *Thérèse*, 1938. The Metropolitan Museum of Art, New York. © Balthus.



Balthus, *Thérèse*, 1938. Sold, Christie's New York, 4 May 2005, lot 32. Private collection. © Balthus.



Balthus, *Portrait de Thérèse'*, 1939. Private collection. © Balthus.



Balthus, *Etude de trois Personnages*, 1939. Private collection. © Balthus.



Thérèse sur une banquette, signed and dated 'Balthus 1939' (lower left), oil on board 28 1/2 x 36 in. (71 x 91.5 cm.) Painted in 1939. (Present lot).

9A

HENRY MOORE (1898-1986)

Three Seated Figures

signed and dated 'Moore 40' (lower right)
watercolor, colored wax crayons, colored pencils, pastel,
pen and India ink and pencil on paper
11 x 15 in. (27.9 x 38.1 cm.)
Executed in 1940

$200,000-300,000

PROVENANCE:
J.H. Reiseger, Kempston, Bedfordshire (by 1953).
Hanover Gallery, London (acquired from the above).
Acquired from the above by the late owners, *circa* 1958.

EXHIBITED:
London, Institute of Contemporary Arts, *Henry Moore: Figures in Space, Drawings,* 1953, no. 38.
São Paulo, Museu de Arte Moderna, *Grã-Bretanha: Esposição de obras de Moore, Richards, Evans, Scott, Gear, Heron,* 1953-1954, no. 55.
Los Angeles County Museum of Art, *Henry Moore in Southern California,* October – November 1973, p. 286, no. 107 (with incorrect medium).

LITERATURE:
H. Read, ed., *Henry Moore, Sculpture and Drawings*, New York, 1944, vol. 1, pl. 165a (illustrated; with inverted dimensions and incomplete medium).
D. Sylvester, ed., *Henry Moore, Sculpture and Drawings, 1921-1948,* London, 1957, vol. 1, p. 224 (illustrated; with incomplete medium).
A. Garrould, ed., *Henry Moore: Complete Drawings, 1940-1949*, London, 2001, vol. 3, p. 29, no. AG 40.31 (illustrated).



Henry Moore working in his studio, Herfordshire , 28th July 1945. Photo: Kurt Hutton / Picture Post / Getty Images. Art: Reproduced by permission of The Henry Moore Foundation. © The Henry Moore Foundation. All Rights Reserved, DACS 2019 / www.henry-moore.org.

The insightful and compassionate strain of humanism that Henry Moore affirmed in his art is perhaps most profoundly apparent in his "imaginative" drawings, compositions he created not as exploratory or transformational ideas for sculpture, but to represent people in situations that reflect his observations and feelings about contemporary life. *Three Seated Figures* is a rare early and beautifully worked example. Social interaction—between a mother and her child, the members of a family, or among friends—typically provides the impetus for the figure compositions in Moore's graphic work. Seated on benches, the three female figures in the present drawing face one another, engaged in conversation. One may infer from the date on the sheet—1940—the topic of their discussion: the catastrophe of war.

Disaster was indeed imminent or had already befallen these three striking figures, the Three Graces in ancient mythology who presided over civilized pursuits during peacetime, now become the Three Fates, subject to terrible powers that exceeded even their own. On 7 September, huge fleets of German warplanes commenced an all-out aerial bombardment of London. The "Blitz" on the capital recurred nightly for the next two months, then less regularly until May 1941. Moore soon created his first Shelter Drawings that depict the legions of Londoners who crammed the Underground tubes, seeking safety from the onslaught above. His London studio, newly occupied, was flattened by a bomb in October.

The primary model for Moore's seated figures is the ancient Egyptian portrait statue, the esteemed personage posed on a block of stone; he particularly admired the chamberlain Inyotef, a limestone figure of the Twelfth Dynasty, *circa* 1950 BCE. "The whole figure has the stillness I particularly associate with the Egyptians," Moore explained, "a stillness of waiting, not of death" (quoted in *Henry Moore at the British Museum*, New York, 1981, p. 35). Moore's three powerful subjects balance the weighty classicism of antiquity with the twisting and exaggerated forms of modern surrealist expression.

The heads of the three figures are expressively split and left gaping, like the upraised scream of the mother holding her dead child in Picasso's anti-war icon, *Guernica*. Here Moore employed the novel technique he developed during the late 1930s, of washing watercolor around the figures drawn in white wax crayon. The color does not take to the wax, but instead pools and soaks into the surrounding paper surface to form a vaguely portentous, oneiric background. Inhabiting this timelessly mythic dimension, the three women contemplate the barbarism of war as it has beset humanity through the ages. The Sherwoods, who knew Moore personally, acquired *Three Seated Figures* after the war in the late 1950s.



10A

VILHELM HAMMERSHØI (1864-1916)

Interior with a Woman (Stue med en kvinde)

signed with initials 'V H' (lower right)
oil on canvas
14½ x 11 in. (36.8 x 27.9 cm.)
Painted *circa* 1897

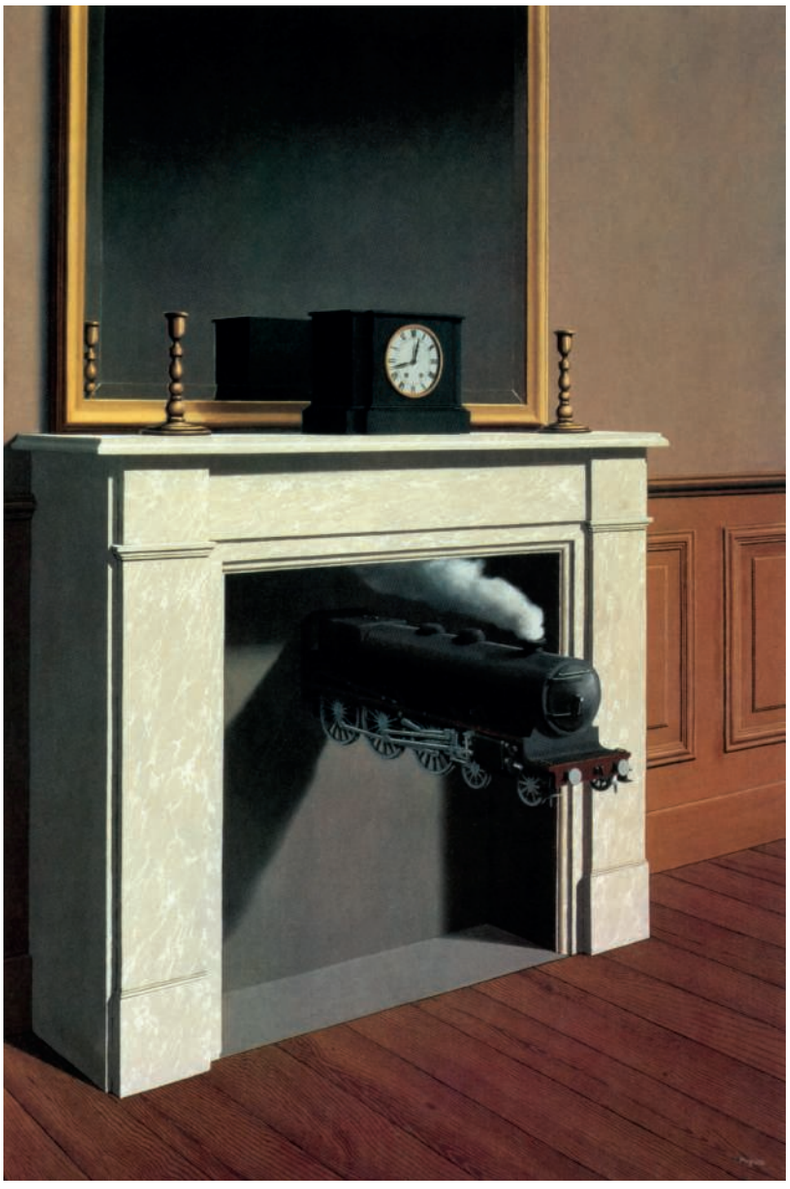
$600,000-800,000

PROVENANCE:
E. Aug. Bloch (by 1916); sale, Udstillingslokalerne ved Charlottenborg, Copenhagen, 17-18 February 1920, lot 34.
Anon. sale, Bruun Rasmussen, Copenhagen, 12 February 1980, lot 81.
Acquired at the above sale by the late owners.

EXHIBITED:
Copenhagen, Kunstforeningen, *Arbejder af Vilhelm Hammershøi*, April 1916, no. 129 (titled *Stue med en aabenstaaende Dør hvorigennem ses en sortklædt Dame mod et Vindu*).

LITERATURE:
S. Michaëlis and A. Bramsen, *Vilhelm Hammershøi, Kunstneren og hans Værk*, Copenhagen, 1918, p. 94, no. 161 (titled *Stue*).





René Magritte, *La durée poignardée*, 1938. The Art Institute of Chicago. © 2019 C. Herscovici, London / Artists Rights Society (ARS), New York.

Vilhelm Hammershøi, *Interior, Strandgade 30*, 1905. Ateneum Art Museum, Finnish National Gallery, Helsinki.

Caspar David Friedrich, *Woman at the Window*, 1822. Nationalgalerie, Berlin.

"In fact, perfect balance is the chief excellence of his art. Like Vermeer, he seems to solve a mathematical problem, so exact and lucid is his design; and yet he does not treat objects as if they were merely there for the light to play upon them. He is a painter who sees life steadily and sees it whole" (A. Clutton-Brock, "Danish Pictures at the Guildhall, A New Master" in *The Tribune*, 9 April 1907).

Among the most celebrated Scandinavian artists, Vilhelm Hammershøi was known in his day as "the painter of tranquil rooms," as the austere rooms of his home formed the motif that would make up about a third the artist's *oeuvre*. Hammershøi's life spanned an era of momentous change in both art and the world at large, but his paintings, with their muted palette and almost mystical stillness, are imbued with a sense of timelessness and introspective solitude. These rooms in which the artist lived and worked, painted with acute economy, evoke interiors more than they actually depict them. Their restrained elegance and quiet power gives Hammershøi's paintings an incredibly modern appeal that is still resonant today, more than 100 years after the artist's death.

Hammershøi's interiors have an obvious precedent in 17th-century Dutch painting in the work of Johannes Vermeer, Pieter Elinga and Emanuel de Witte. In this, he followed in the footsteps of the previous generation of Danish painters, including Christoffer Eckersberg, who also looked to the Dutch Golden Age for their inspiration. Quite unlike either of these antecedents, however, Hammershøi's paintings are not concerned with the moral virtue of housekeeping or fetishizing the objects within the home. Instead, with Hammershøi, the items within the interior are subsumed into a single poetic whole, animated by his characteristic brushstrokes and transformed by the calm, suffused light learned from Vermeer into scenes of strikingly modern stillness and psychologically charged intensity. Hammershøi's paintings go beyond appearances, and become instead objects which derive their power from what is suggested rather than seen.

The present work combines all the devices for which the artist is best known. The room is described from a slightly skewed vantage point which creates a sense of distance and dissonance between the painting and the viewer. Objects are pared down to their bare essentials, with door handles removed and paintings blurred, to focus the viewer's attention on geometric form and the reflection of light on different surfaces. Here, only three objects populate the narrow front room, and the formal structure of the foreground is derived from the repetition of rectangular elements which decrease in size—the back wall of the front room, the door, and the table with its raised leaf beneath the two paintings. This same rectangular motif draws the viewer into the more expansive back room, using the door to frame the edges of the back window.



In this back room, a woman in black with a white apron and a white collar—probably the artist's wife, Ida—is seen from behind, the left side of her figure cut off slightly by the edge of the doorway. This inclusion of a *Rückenfigur*, literally a "back figure," speaks to the influence of the German Romantic painters, particularly Caspar David Friedrich. Again, Hammershøi takes an established pictorial tradition and turns it on itself. Instead of using the *Rückenfigur* to draw the viewer into the scene and mediate the setting as Friedrich does, Hammershøi uses the figure instead to create greater distance from the viewer. The figure's physical separation from the foreground, and the backlighting which illuminates the edges of her form to give her an almost otherworldly appearance, make the woman an enigmatic and almost uncanny presence in the painting. This sense of uncanniness is heightened because like most of Hammershøi's figures she exists without narrative. The woman seems to have paused, but it is not clear why, or what she might return to doing. This lack of narrative with which to interpret her presence leaves the figure suspended in an unresolvable state for the viewer. As curator Felix Krämer has noted, throughout the 19th century the presence of women in an interior space conferred a sense of intimacy and privacy. Hammershøi's women negate this understanding because they are as incompletely fleshed-out as the interiors themselves—their physical presence is ultimately tempered by their ambiguity. The figure's estrangement from the interior setting can be seen to anticipate the sense of isolation later explored in the work of the Surrealists, including René Magritte.

Perhaps the most striking feature in the present work is the expansive view glimpsed through the back window, showing the masts of a ship and a distant building. Most frequently windows in Hammershøi's work act as a veil which cloisters the interior world off from that of the exterior—in interiors where windows are shown, they are often too distant from the viewer or too illuminated by external light for much if



any of the world beyond that of the painting to be seen. Details of the outside world do occasionally become visible through Hammershøi's windows, but these are more often objects which are physically close to the windows themselves (as in Interior *Looking out on the Exterior, Strandgade 30*, 1903) or represented in state of hazy, dreamlike semi-abstraction (as in *Interior in London: Brunswick Square*, 1912). The sharp detail found in the distant masts and building seen through the window in the present work is remarkably rare in Hammershøi's *oeuvre*. Dated in the 1916 exhibition, after the artist's death, to 1897, the work is too early to have been painted at the home at Strandgade 30, which was near the harbor, as the Hammershøis only moved there is 1898. Moreover, no ship's masts are ever visible through the windows in the copious other paintings Hammershøi made of that interior.

Leonard Borwick, one of Hammershøi's most ardent patrons, described the artist in the preface of the exhibition catalogue of a 1907 exhibition in London, "Poet he is, first and foremost," and then as now, it is this poetry that viewers still respond to in the artist's work. Scholar Susanne Meyer-Abich perhaps best summed up the artist's enduring appeal. "The continuing fascination of Hammershøi's interiors lies precisely in an irresolvable tension between a representation of concrete objects carefully selected from the world surrounding the artist and a compositional rigor focusing on thin glazes of muted color, an arrangement of objects and figures which negates the narrative context of everyday life, and a structure of lines. These compositional elements appeal to modern eyes trained on abstract art, while the subject matter carries the weight of art historical tradition. The result has often been described as 'stillness.' Yet the meaning of the word relates to sound or movement rather than to what is actually happening: we are made to pause in perception and absorb the enigma —and delight—of a purely visual experience outside the realm of abstraction."

11A

CLAUDE MONET (1840-1926)

Le Palais Dario

signed 'Claude Monet' (lower left)
oil on canvas
22⅛ x 26⅛ in. (56.2 x 66.5 cm.)
Painted in Venice, 1908

$4,000,000-6,000,000

PROVENANCE:
Galerie Bernheim Jeune et Cie., Paris (acquired from the family of the artist, by 1927).
Gaston Bernheim de Villers, Paris (acquired from the above, *circa* 1934).
Sam Salz, Inc., New York.
Acquired from the above by the late owner, 17 December 1959.

EXHIBITED:
Paris, Galerie Bernheim-Jeune et Cie., *Claude Monet*, January-February 1921, no. 38 (illustrated; titled *Venise*).
Paris, Galerie Durand-Ruel et Cie., *Claude Monet*, January 1928, no. 74.
New York, The Museum of Modern Art and Los Angeles County Museum, *Claude Monet: Seasons and Moments*, March-August 1960, p. 63, no. 98.
New Haven, Yale University Art Gallery, *Paintings, Drawings and Sculpture Collected by Yale Alumni*, May-June 1960, p. 54, no. 55 (illustrated, p. 55).

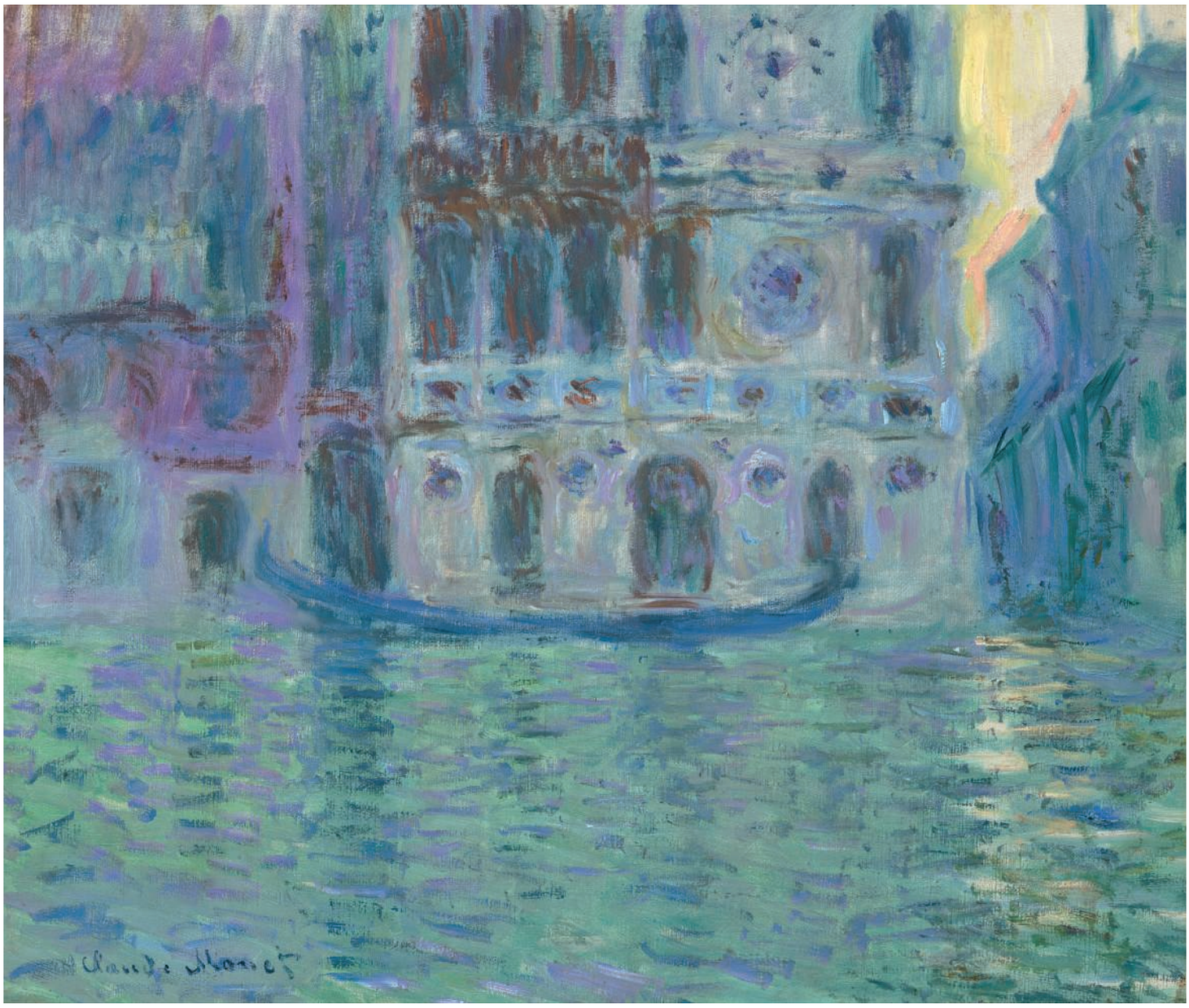


Palazzo Dario, from Pierre Gusman, *Venise*, 1907.

Paris, Centre Culturel du Marais, *Claude Monet au temps de Giverny*, April-July 1983, pp. 139-140, no. 39 (illustrated in color, fig. 74).
Fort Worth, Kimball Art Museum and Brooklyn Museum of Art, *Monet and the Mediterranean*, June 1997-January 1998, pp. 164 and 166 (illustrated in color, p. 167, pl. 94).
Boston, Museum of Fine Arts and London, Royal Academy of Arts, *Monet in the 20th Century,* September 1998-April 1999, pp. 53, 178 and 283, no. 57 (illustrated in color, p. 190).
New York, Wildenstein & Co., Inc., *Claude Monet: A Tribute to Daniel Wildenstein and Katia Granoff,* April-June 2007, p. 327, no. 53 (illustrated in color, p. 270).
Basel, Fondation Beyeler, *Venice: From Canaletto and Turner to Monet*, September 2008-February 2009, p. 217 (illustrated in color, p. 202).

LITERATURE:
G. Geffroy, "La Venise de Claude Monet" in *La Dépêche de Toulouse*, 30 May 1912, p. 1.
A. Alexandre, *Claude Monet,* Paris, 1921, p. 110 (illustrated in color, p. 111; titled *Venise*).
Bulletin de la Vie Artistique, 15 February 1921, p. 114 (illustrated).
O. Reuterswärd, *Monet: En konstnärshistorik,* Stockholm, 1948, pp. 255-256 (illustrated, p. 255, fig. 122).
G. Bernheim de Villers, *Little Tales of Great Artists*, New York, 1949, p. 69 (illustrated; titled *Venise*).
R. Jullian, "Les Impressionnistes français et l'Italie" in *Publications de l'Institut Français de Florence*, 1968, 1ère série, NII-11, p. 19.
A. Davis, "Sutton Place Townhouse: Italian Designer Blends Fine Art and Décor" in *Architectural Digest*, December 1977, pp. 38-47 (illustrated in color *in situ* in Drue Heinz's home, p. 38).
G. Seiberling, *Monet's Series,* New York, 1981, pp. 210-211, 338 and 380, no. 16, note 43.
D. Wildenstein, *Claude Monet: Biographie et catalogue raisonné*, Lausanne, 1985, vol. IV, p. 242, no. 1760 (illustrated, p. 243).
S.Z. Levine, *Monet, Narcissus and Self-Reflection: The Modernist Myth of the Self*, Chicago, 1994, p. 179.
S. Koja, *Claude Monet*, exh. cat., Osterreichische Galerie Belvedere, Vienna, 1996, p. 151 (illustrated).
D. Wildenstein, *Monet: Catalogue raisonné,* Cologne, 1996, vol. IV, pp. 825-826, no. 1760 (illustrated in color, p. 825).
M. Goldin, *Monet: I luoghi della pittura*, Conegliano, 2001, pp. 186 and 191, note 17.
M. Vallora, "Una Venezia dipinta di parole" in *Monet: Atti del convegno*, Conegliano, 2003, p. 79 (illustrated).

Of the four versions that Monet painted of the Palais Dario, two can be found in public institutions, including The Art Institute of Chicago and The National Museum of Wales, Cardiff.


Claude Monet



Claude Monet, *Le Grand Canal*, 1908. Museum of Fine Arts, Boston.

Richard Diebenkorn, *Ocean Park #105*, 1978, oil and charcoal on canvas. Modern Art Museum of Fort Worth. © Richard Diebenkorn Foundation.

Grand Canal, Venice. Postcard from Alice Monet to her granddaughter, October 1908.

In September 1908, when Monet and his wife Alice received an unexpected invitation to visit Venice, the 68-year-old artist had scarcely strayed from his home at Giverny since his London campaigns at the turn of the century. Utterly absorbed in his visionary *Nymphéas* series, Monet was reluctant at first to accept the invitation, which came from their friend Mary Young Hunter. Alice, though, was eager to travel, and the accommodations on offer—at the opulent Palazzo Barbaro, where Mrs. Hunter was then staying—were most tempting. The lagoon city, moreover, was an aesthetic Mecca—the place where *colore* had prevailed over *disegno* during the Renaissance, and a prime destination ever since for colorists seeking to experience the gloriously effulgent environment that had nurtured their venerated predecessors. In the end, the allure of Venice proved too strong for Monet to resist. He arrived there with Alice on 1 October and worked intensively for ten weeks, returning to Giverny in December with 37 canvases underway.

The art historical legacy of La Serenissima weighed heavily on Monet during his first few days in the city. "Unrenderable," he declared. "Too beautiful to be painted" (Monet quoted in, exh. cat., *op. cit.*, 1997, p. 49). By the second week of his stay, however, he had selected his motifs and picked up his palette. Rather than recording the changes in light on a given subject from morning to evening, as he had in London, he now opted to paint each site at a single moment in the day, eliminating time as a variable in order to isolate the kaleidoscopic effects of the famous Venetian haze. By 8:00 a.m., he set himself up on the island of San Giorgio to observe his first motif, the Doge's Palace; mid-morning, he reversed his viewpoint and painted the church of San Giorgio. After lunch, he stayed close to his lodgings, looking across the Grand Canal toward the church of Santa Maria della Salute or—as here—a group of Renaissance *palazzi* on the south bank, their ornate, polychrome façades seeming to float mirage-like on the water.

The present canvas is one of four paintings that Monet made of the Palazzo Dario, named for the patrician merchant family that lived there in the late 15th century and a favorite of later travelers to Venice—John Ruskin and Henry James, most notably—for its florid, marble-encrusted oculi (Wildenstein, nos. 1757-1760; The Art Institute of Chicago, and National Museum of Wales, Cardiff). Monet also painted two views each of the nearby Palazzo Contarini and Palazzo da Mula, for a total of eight canvases in this sub-series (nos. 1764-1767; National Gallery of Art, Washington, D.C., and Kunstmuseum, Saint-Gall). While the remaining *palazzo* pictures all show signs of extensive re-working back in Monet's studio at Giverny, the present version preserves all the freshness and vigor of the artist's initial encounter with the motif, suggesting that it was completed on site in Venice, as the afternoon sun dipped low to the right of the scene (G. Seiberling, *op. cit.*, 1981, pp. 210-211).

Monet painted the Palazzo Dario head-on, setting up his easel directly across the Grand Canal near the Prefecture building, some two hundred meters east of the Palazzo Barbaro and only slightly farther from the Hôtel Britannia, where he and Alice moved in mid-October. From this vantage point, the view resolved into a nearly abstract formal configuration of two parallel, planar bands: the irregular stone mass of the palace above and its ever-shifting aqueous echo below. "Ignoring romantic clichés," William Seitz has written, "Monet affixed the truncated façade to the top of his composition, square with the frame and exactly parallel to the canvas surface. Its rhythmic horizontal and vertical architectural divisions reinforce the sparkle of light and shadow on the lapping water" (exh. cat., *op. cit.*, 1960, p. 43). The contrasting, curvilinear shape of a gondola moored at the main portal articulates the boundary between the façade and its reflection, and evokes a human presence within the hauntingly unpeopled vista.



At Giverny, Monet had narrowed his vision to comprise only the tilted plane of the water garden, with nothing more firm to paint than the floating lily pads. Venice provided an invigorating alternative to this radically condensed repertoire, offering the artist an enriched dance of light over the solids and voids of the architecture as well as the surface of the water with its fractured reflections. Here, Monet treated the façade of the Palazzo Dario as a screen for the play of color, capturing the blue-tinged light that bounced off the canal and the jewel-like touches of violet and ochre that enlivened the loggias and decorative disks, while avoiding the detailed description that he bemoaned in traditional *vedutiste* renderings of Venice. "Monet had no interest in 'imitating' the glorious aspects of these rich façades," Joachim Pissarro has written. "His goal was to rival them pictorially, to create an image in pigment that would be as rich as the façades were in stone. This was perhaps Monet's ultimate challenge while in Venice" (exh. cat., *op. cit.*, 1997, p. 164).

In thrall to his motifs and "always further into the enchantment of Venice," as he wrote to Georges Clemenceau, Monet repeatedly pushed back his intended departure date (quoted in *ibid.*, p. 52). On 7 December, their eventual last day in the city, he and Alice made plans to return the next year, but Alice's deteriorating health precluded it; she died in May 1911, leaving Monet devastated. When he was again able to take up his brushes in October, his first goal was to ready the Venice paintings for exhibition—"souvenirs of such happy days passed with my dear Alice," he told the Bernheim brothers, with whom he had contracted for the show (quoted in exh. cat., *op. cit.*, 1998, p. 57). The present canvas is one of the few from the series that Monet did not release to the dealers, keeping it for himself instead as a timeless and deeply personal commemoration. "For Monet," Pissarro has concluded, "Venice could not be the mirror of history, it could only be the mirror of his soul—or its closest equivalent, his palette of colors" (exh. cat., *op. cit.*, 1997, p. 179).







THE COLLECTION OF
FREDERICK A. AND SHARON L. KLINGENSTEIN

Born and raised in New York, Frederick A. Klingenstein applied his astute financial sensibility and generosity in order to give back to his community, his family, and the city that shaped him. His esteemed career demonstrates his role as a powerhouse figure within the world of investment: from acting as Co-Chairman and CEO of Wertheim & Company, a firm co-founded by his father Joseph Klingenstein, to the founding of his own enterprise, the established financial advisory firm Klingenstein Fields Wealth AdvisorsKlingenstein was known for his exceptionally warm demeanor and decorum, in dealing with clients, fostering relationships, and in all realms of his life and work.

Klingenstein's dedication to altruism is best observed in his commitment to championing education and medical research, two causes that were of special significance to him and his family. Klingenstein, along with his beloved wife of 59 years, Sharon, were awarded the Mount Sinai Noble Deeds Society Honorary award to commemorate over 40 years of service as devoted advocates and trustees on the hospital's Board of Trustees. Mount Sinai, one of the most preeminent teaching hospitals in the nation, benefited from Klingenstein's benevolent leadership and abounding generosity while he served as the Chairman of the Board of Trustees from 1985 to 1995. During his 10 years as Chairman, he established the Klingenstein Institute for Medical Science, a scholarship fund created to honor Klingenstein's father, Joseph, who had also served as Chairman from 1962 to 1969.

Aside from his exceptional beneficence in the field of medical research, Klingenstein also served as the Vice President of the Board of Trustees for the American Museum of Natural History. Additionally, he employed his economic acumen in order to guide the museum leadership concerning fiscal matters while acting as the Chairman of their Investment Committee. Klingenstein's ardor for education and educational outreach is visible through his role as a trustee for St. Lawrence University, his doctorate alma mater, as well as time acting as the Chairman Emeritus of Rye County Day School.

Fred and Sharon's passion for knowledge and the preservation of important, historical art and artifacts is also evident through the beautiful artworks they chose to surround them. The collection features work from luminaries such as Monet, Cézanne, Picasso, Vuillard, Chagall and Bonnard along with other eminent artists from the period. Tranquil, contemplative landscapes and incisive portraits—often featuring a subject with a book—reflect a cerebral, sophisticated taste. Klingenstein, together with his wife Sharon, cultivated a collection worthy of the many institutions they patronized with such dedication and care. It is with great honor that Christie's presents for sale the Property from the Collection of Frederick A. and Sharon L. Klingenstein.

Sharon L. and Frederick A. Klingenstein.
Photo: © Bachrach Photography.

12A

ALFRED SISLEY (1839-1899)

L'allée des peupliers au bord du Loing

signed 'Sisley.' (lower left)
oil on canvas
29 x 36¼ in. (73.5 x 92.4 cm.)
Painted in 1892

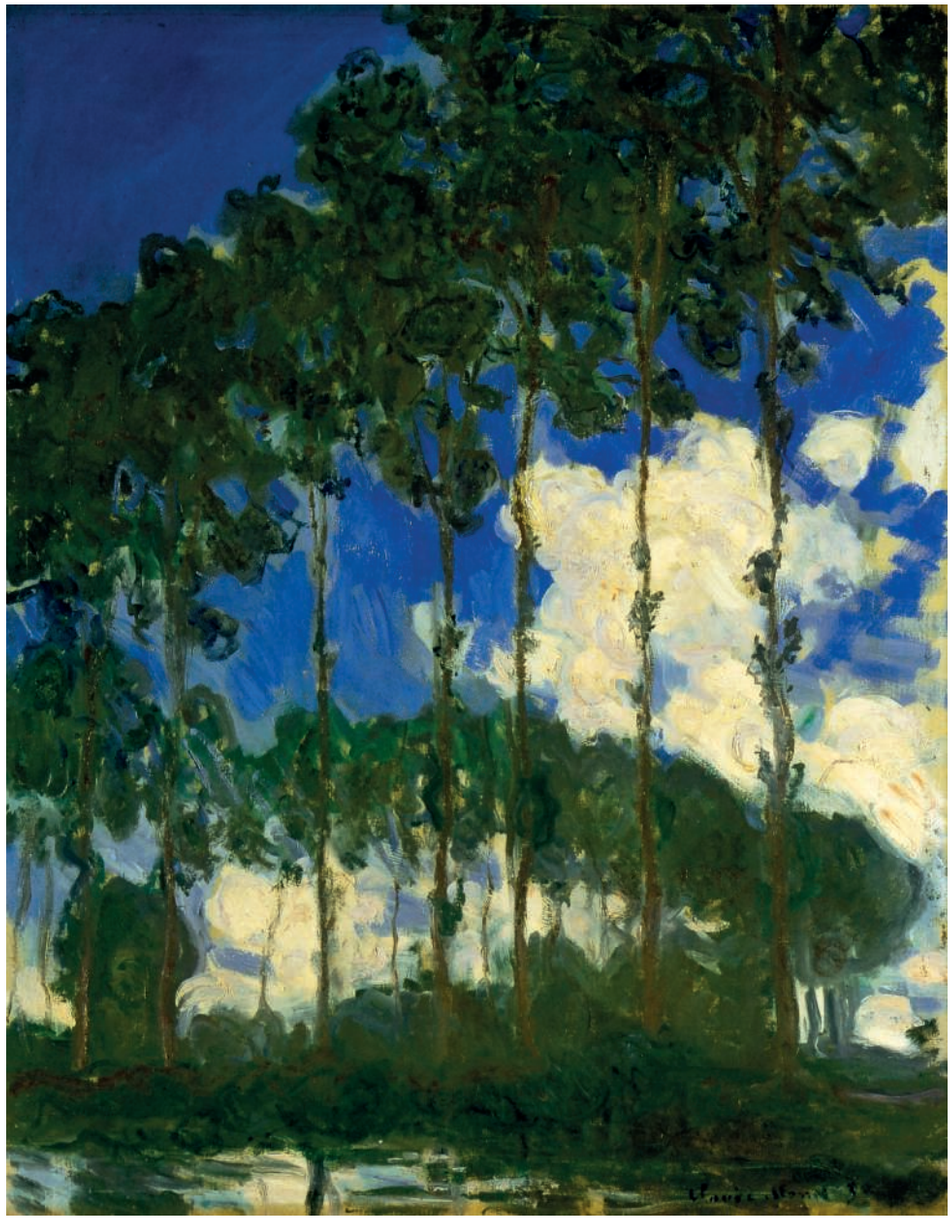
$1,500,000-2,500,000

PROVENANCE:
La Tour d'Ygest, Paris.
Matthiesen Gallery Ltd., London.
Samuel and Saidye Bronfman, Montreal (by 1959).
The Saidye Bronfman Foundation, Montreal (acquired from the above); sale, Christie's, New York, 7 November 1995, lot 24.
Acquired at the above sale by the late owners.

LITERATURE:
F. Daulte, *Alfred Sisley, Catalogue raisonné de l'oeuvre peint*, Lausanne, 1959, no. 796 (illustrated).


Sisley





Detail of the present lot.

Claude Monet, *Les Peupliers au bord de l'Epte*, 1891. Tate Gallery, London.

In 1889 Sisley moved to the medieval town of Moret-sur-Loing, which is located along the Loing River not far from its intersection with the Seine. The artist had begun painting in this area in 1880, when he settled at nearby Veneux-Nadon, and the Loing and its poplar-lined banks became a central theme in his paintings of the 1890s. "In this thickly wooded countryside, with all its tall poplars, the waters of the river Loing here, so beautiful, so translucent, so changeable"—Sisley wrote in 1892 to the critic Adolphe Tavernier—"at Moret my art has undoubtedly developed the most. I will never really leave this little place that is so picturesque" (quoted in R. Shone, *Sisley*, London, 1992, p. 123).

L'allée des peupliers au bord du Loing depicts a sun-dappled path on the bank of the river, lined on either side with a row of soaring, graceful poplar trees. In this tranquil, welcoming scene, Sisley captured with expressive brushstrokes the movement of the tree branches rustling in the breeze. The inclusion of several small and loosely rendered figures walking into the foreground of the painting reinforces the monumental scale of the poplars, inviting the viewer to enter the scene and to relish nature's grandeur. The linear structure of the poplars along the Loing appealed to Sisley, and he painted them from various viewpoints and in different seasons, light, and weather conditions.

These paintings, Richard Shone has noted, "gave expression to his love of clustered lines of perspective running to a low horizon; towering poplars along its banks give those marked vertical divisions that make for strong surface pattern, offsetting the diagonals that take us gently into the distance" (*ibid.*, p. 144). The converging rows of poplar trees in the present scene suggest that Sisley was looking towards the point where the Loing River and its adjacent canal come together, a short distance north of the town center of Moret.

Sisley's emphasis on the linear, repeating pattern of the poplar trees finds a parallel in Monet's depictions of the same subject from 1891. Sisley, though, juxtaposed this decorative surface effect with perspectival lines that recede into depth, thus maintaining a strong sense of place—the illusion of a landscape that can be traversed. "It is this exploration of place through multiple viewpoints that shows Sisley to be as innovative an artist as Monet," Mary Ann Stevens has written. "Rather than mimicking the other Impressionist's series paintings embarked upon from the late 1880s, Sisley forged his own response to the need to find stability within his compositions by approaching his motif in a linked, serial mode" (*Alfred Sisley, Impressionist Master*, exh. cat., Bruce Museum, Greenwich, Connecticut, 2017, p. 162).

13A

PAUL CÉZANNE (1839-1906)

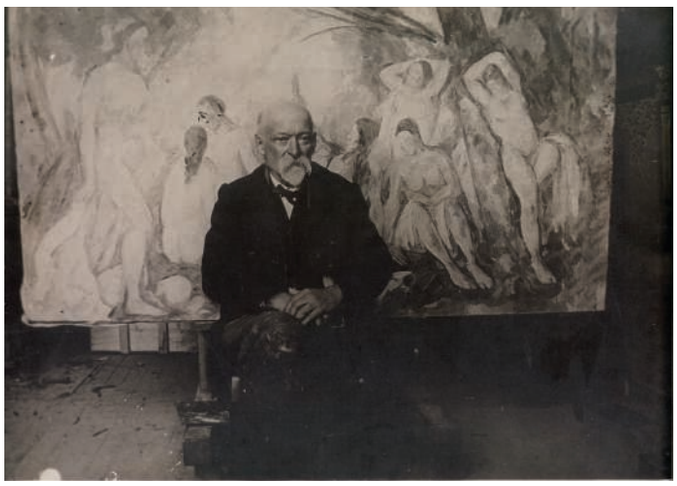
Baigneuses devant une montagne (recto)*; Etude de maison* (verso)

inscribed 'Jeudi-20 Mardi-25 Jeudi-27 31x23' (*verso*)
pencil and watercolor on paper (*recto*); pencil on paper (*verso*)
5 x 8½ in. (12.7 x 21.6 cm.)
Executed *circa* 1902-1906

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

PROVENANCE:
Paul Cézanne *fils*, Paris (by descent from the artist).
Otto Wertheimer, Paris.
Robert von Hirsch, Basel; Estate sale, Sotheby Parke Bernet & Co., London, 27 June 1978, lot 835.
British Rail Pension Fund, London (acquired at the above sale); sale, Sotheby Parke Bernet & Co., London, 4 April 1989, lot 18.
Acquired at the above sale by the present owner.

EXHIBITED:
Paris, Galerie Renou et Colle, *Aquarelles et baignades de Cézanne*, June 1935.
Kunsthaus, Zürich, *Paul Cézanne*, August-October 1956, p. 35, no. 141 (titled *Badende Frauen* and dated 1900-1906).
Kunsthalle Tübingen and Kunsthaus, Zürich, *Paul Cézanne: Aquarelle*, January-May 1982, p. 287, no. 118 (*recto* illustrated in color; titled *Weibliche Badende*).
Hamilton, The Picker Art Gallery and Austin, The Archer M. Huntington Art Gallery, *The Society of the Four Arts, Impressionist and Post-Impressionist Works from a British Collection*, March-November 1986, p. 36, no. 6 (*recto* illustrated, p. 37; titled *Bathers, Mont Sainte-Victoire in the Distance*).
Norwich, Castle Museum, *Impressionist and Post-Impressionist Works from a British Collection*, 1987, no. 15.
Kunstmuseum Basel, *Paul Cézanne: Die Badenden*, September-December 1989, p. 317, no. 92 (*recto* illustrated in color, p. 236, pl. 202).



Cézanne in his studio at Les Lauves, 1905, in front of *Grandes baigneuses*.
Photograph by Emile Bernard.

LITERATURE:
L. Venturi, "Sur les dernières années de Cézanne" in *Minotaure*, 1936, no. 9, pp. 33-39 (*recto* illustrated, fig. 12).
L. Venturi, *Cézanne: Son art–son oeuvre,* Paris, 1936, vol. I, no. 1108 (*recto* illustrated, vol. II, pl. 321; titled *Baigneuses* and dated 1900-1906).
J. Cassou, *Cézanne: Les baigneuses-huit aquarelles reproduites en fac-similé*, Paris, 1947 (*recto* illustrated in color).
F. Jourdain, *Cézanne.* Paris, 1950 (*recto* illustrated in color; titled *Baigneuses* and dated 1900-1906).
J. Rewald, *Cézanne: Carnets de dessins*, Paris, 1951, p. XXXIII.
M. Waldfogel, "A Problem in Cézanne's *Grandes Baigneuses*" in *The Burlington Magazine*, May 1962, no. 104, pp. 200-204 (*recto* illustrated, p. 206, fig. 37).
K. Badt, *Das Spätwerk Cézannes*, Konstanz, 1971, p. 49 (*recto* illustrated, fig. 14; titled *Badende Frauen*).
W. Rubin, ed., *Cézanne: The Late Work*, New York, 1977, p. 399.
J. Rewald, *Paul Cézanne: The Watercolors, A Catalogue Raisonné*, Boston, 1983, p. 245, no. 607 (*recto* illustrated, p. 447).
I. Shoemaker and T. Reff, *Paul Cézanne: Two Sketchbooks*, exh. cat., Philadelphia Museum of Art, 1989, p. 23 (*recto* illustrated, fig. 11).
G. Ballas, *Cézanne: Baigneuses et baigneurs, thème et composition*, Paris, 2002, pp. 86 and 279, no. 41 (*recto* illustrated in color, p. 86; *recto* illustrated again, p. 279; dated before 1905).
M. Simms, *Cézanne's Watercolors: Between Drawing and Painting*, New Haven, 2008, p. 181 (*recto* illustrated in color, fig. 132; titled *Bathers* and dated 1894-1906).
W. Feilchenfeldt, J. Warman and D. Nash, *The Paintings, Watercolors and Drawings of Paul Cézanne: An Online Catalogue Raisonné* (www.cezannecatalogue.com), nos. FWN 3010-x2a and x2b (*recto* and *verso* illustrated in color).



During the last four years of his life, following the completion of his new studio on the hill of Les Lauves above Aix, Cézanne's most ambitious project—his final artistic testament—was a trio of large-scale, multi-figure oil paintings that depict imagined female bathers in an Arcadian landscape setting. Cézanne had begun the first two *Grandes baigneuses*, as all three canvases are known, during the mid-1890s and re-worked them intensively for more than a decade (Rewald, nos. 855-856; Barnes Foundation, Philadelphia and National Gallery, London); the last and largest version was initiated early in 1906, and patches of bare canvas remained visible when the artist died on 22 October of that year (no. 857; Philadelphia Museum of Art). Throughout this valedictory period, Cézanne also painted related scenes in watercolor as a means of testing poses and compositional possibilities for the three large canvases and—no less important—of exploring the determinative bather theme with greater freedom and vibrancy than oil could offer, breathing life into the static monumentality of the *Grandes baigneuses*.

The present *Baigneuses*, a jewel-like sheet of exceptional fluidity and radiance, relates more closely than any other watercolor in Cézanne's *oeuvre* to the culminating, Philadelphia version of the composition. Both paintings feature the same triangular orchestration, with a soaring vault of trees that extends the diagonal line of the bathing groups at either side; the proscenium of foliage frames an expansive view into depth, breaking with the shallow, frieze-like space of the earlier *Grandes baigneuses*. The main compositional difference between the two paintings is the addition of a third cluster of bathers in the center of the watercolor, creating a balanced, tripartite schema that appears only here and in a single, contemporaneous oil study (Rewald, no. 877). "Chappuis likened the general appearance of [the present] sheet to that of some symmetrically arranged Baroque scene," John Rewald has written. "The central nudes seem to be bending down, as though the artist had been vaguely inspired by the Biblical story of Moses being found among the bulrushes" (*op. cit.*, 1983, p. 245).

Cézanne also experimented in this watercolor with a new perspective, transforming his own relationship to the bather theme. In all three versions of the *Grandes baigneuses*, the bathers are positioned on a horizontal expanse of riverbank in the foreground, while the water itself lies beyond them, inaccessible to the artist and, by proxy, the viewer. Here, by contrast, Cézanne introduced a tributary stream that enters the composition on a diagonal and feeds into the river in the middle distance; the central gathering of bathers appears to wade in the narrow channel, with the two lateral groups looking on from dry land. The artist's vantage point is now implicitly an aqueous one, as though he had entered into the imagined scene of bathing—visualizing, perhaps, his persistent nostalgia for the youthful swimming excursions that he took with Zola to the Arc river near Aix. The fluid, gestural handling of the watercolor heightens this effect, preserving the trace of the artist's hand in each transparent touch of hue and thus asserting his emotional participation in the tableau.

The intensity of Cézanne's engagement with the scene finds its surest manifestation, though, in the motif that completes the composition in the distance—Mont Sainte-Victoire, the craggy massif that juts high above the plain east of Aix, which the artist invoked as an enduring symbol of his native, ancestral Provence. This mountain became an *idée fixe* in the artist's creative imagination, a compelling motif to which he returned time and again in his work. "Cézanne was particularly absorbed by the Montagne Sainte-Victoire and the countryside over which it presides in the last few years of his life, and he depicted it with intensity and immediacy," Philip Conisbee has written. "It concerned Cézanne's identity, of course: he felt himself to *be* this *pays d'Aix*, that mountain" (*Cézanne in Provence*, exh. cat., National Gallery of Art, Washington, D.C., 2006, p. 290).





Baigneuses devant une montagne is the sole painting from Les Lauves in which Cézanne united these two emblematic themes—the bathers and Mont Sainte-Victoire—into a single image, a talisman of his artistic persona and innermost self. Melvin Waldfogel has proposed that Cézanne intended an oil version of this "new and brilliant solution," but that "death prevented him from elevating it to the status of *Grandes baigneuses*" (*op. cit.*, 1962, p. 204). The only other time that Cézanne combined these two motifs was some three decades earlier in *Baigneurs au repos*, where Sainte-Victoire functions principally as a descriptive backdrop for an anecdotal grouping of four male bathers (Rewald, no. 261; Barnes Foundation, Philadelphia). The present painting, by contrast, presents a unified, all-embracing ideal, with the bathers and the mountain both radiating forth from encompassing washes of blue and green; the slope of Sainte-Victoire repeats the pyramidal arrangement of the central bathing group and fills the wedge of space that opens up beyond the canopy of trees, creating an echoing series of triangular forms that conveys a harmoniously integrated vision.

This exceptional painting, which has a pencil study of houses on the *verso*, originally formed part of a sketchbook that Cézanne used at intervals over the course of his career. The sketchbook is one of 19 that were preserved in Cézanne's studio at his death and subsequently passed to his son; in the 1930s, Paul *fils* began to detach pages of particular attractiveness and market value from the various sketchbooks, including watercolors and more complete drawings. The present *Baigneuses* was first exhibited as an independent work in 1935 at Galerie Renou et Colle in Paris, most likely loaned by Paul *fils*. It is one of seven pages, out of a total of 52, that were extracted from this particular sketchbook and offered for sale; three unillustrated sheets were removed as well and possibly discarded (I. Shoemaker and T. Reff, *op. cit.*, 1989, p. 22). The sketchbook itself, minus these dispersed pages, is housed today in the Philadelphia Museum of Art.

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

Pablo Picasso, *Baigneuses dans la forêt*, 1908. Philadelphia Museum of Art. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

NEWHOUSE

MASTERPIECES FROM
THE COLLECTION OF S.I. NEWHOUSE







Remembering Si

By Mark Rosenthal

I once attended a dinner party in New York City, in the early 1990s, at the home of a couple with a very choice collection of post-World War II art. The host was showing the knowledgeable guests through the apartment, whereupon we came to an impressive large painting by Barnett Newman that was unusual because of its sultry coloration. The host announced with pride that it had come from the renowned collection of Si Newhouse. The statement of this legendary provenance triggered shock and questioning: "Why would he ever want to sell this masterpiece?"; "But he loved Newman." No one had any thought that the couple had acquired Si's "leavings" because the quality of the Newman was beyond question. Rather, it was obvious that they had acquired a work of the most prestigious provenance. The Newhouse pedigree conferred the imprimatur of extraordinary taste and quality, and the assembled collectors considered the new owner exceedingly fortunate.

But the myth of the mercurial Si had been further confirmed, that is, he was a remarkable collector given to surprising actions. His name had a magical allure, replete with fascinating attributes: Si was never outbid at auction; even as he was driven to acquire the most extraordinary works, he was, nonetheless, able to easily disengage from them; Si, a captain of the media and art worlds, was nonetheless a maverick, who chose to live in a townhouse just off Lexington Avenue and then near the United Nations, rather than in the sacred art preserve bordered by Fifth and Park Avenues where he, in fact, grew up; in appearance, Si dressed in the most unprepossessing fashion, as if to deter attention. Notwithstanding all the conundrums, he was, without doubt, a remarkably unique and legendary collector.

This story contains a central aspect of Si's collecting activities, or at least the myth of that activity. He loved the hunt, the pursuit, for the incomparable work of art. He likely felt a palpable excitement when presented with an unusual opportunity and never left the scene unfulfilled. It is even possible to suggest he would fall in love with what he perceived to be a great work, with a pure joy in aesthetic experiences.

As opposed to the myths, there were certainly no mistaking certain aspects of his behavior. For instance, Si had no pretensions in terms of his possessions, nor did he seem to experience fear in taking actions. Rather he was fearless. Even as his made a conquest, Si could care less about the prestige conferred by owning the unquestioned masterpiece, nonchalantly selling without any regret at all. Whereas another collector might hold on to that highly esteemed work until death, divorce or debt separated him or her from the symbol of immortality conferred by an important works of art, Si never appeared to possess such a motivation. In fact, he might not have fallen out of love with said work but only to have sought to replace or supplement it with another by the same artist—witness the sheer number of paintings by Jasper Johns, Barnett Newman, and Andy Warhol that came into the collection

and subsequently left to be replaced by others by these artists. One is tempted to conclude that Si simply enjoyed the activity of falling in love with works of art and sought to repeat that impulsive act.

BECOMING SI—1959 TO 1989

Si's demanding father purchased Condé Nast publications in 1959, as an anniversary present to his wife Mitzi who loved *Vogue*. Gradually Si moved into that wing of the Newhouse empire, finally taking charge in the mid 1960s. There, for the first time out from under his father's direct supervision, Si found two other senior male figures who would highly influence him—the magnetic Alexander Liberman, Editorial Director of the magazine chain, and the captivating Leo Lerman, a Senior Editor. The former would become the not so hidden power behind Si's throne, influencing almost all major decisions, and the latter would become Si's tutor and friend on the subjects of literature and film. As Si became comfortable at Condé Nast, he could practice his highly refined editorial instinct unseen. He began to flourish, and with his emergence he discovered another area in which his particular talents could be applied—the art world and the passion for art collecting. This development initially occurred through the tutelage of Liberman, who introduced him to the color field painters of which he himself was a practitioner; further, Liberman introduced him to Barnett Newman, the renowned Abstract Expressionist painter. Si's friendship with Newman led to a steep learning curve about art, as well as the collecting and installation of it.

The new head of Condé Nast purchased in the mid 1960s a duplex penthouse on East 73rd Street, near Second Avenue, known in the vernacular of the times as a bachelor pad. Si filled the apartment to overflowing with canvases by the likes of Helen Frankenthaler, Morris Louis, Kenneth Noland, Newman and Mark Rothko. As he would for the rest of his life, Si greatly enjoyed installing his collection, at this time cheek-by-jowl, with one on a ceiling.

As his collection grew by leaps and bounds, Si felt the need for a larger domestic platform, whereupon he acquired, in late 1969, a townhouse, which had many large walls and considerable ceiling heights, all of which liberated him to indulge in truly auspicious major works by new additions to his collection—Johns, Newman, Jackson Pollock, Robert Rauschenberg, and Warhol, among others. Just as competitive as he was in guiding the fortunes of Condé Nast, likewise, Si was willing to pay any price for a work he desired. For instance, in 1988, he recorded an auction record for a painting by a living artist—Jasper Johns's *False Start*, acquired for seventeen million dollars. Such objects were not, for him, trophies so much as things with which he had fallen in love. The one collector for whom he expressed admiration in these years was Ileana Sonnabend, an influential art dealer, and also a significant collector.

Along with keeping up with what was being shown at the galleries, he voraciously read art books and magazines, along with volumes on a variety of subjects in part suggested by Lerman. Notwithstanding his independent streak, he sought pertinent intelligence from others, including William Rubin, Director of Paintings and Sculpture at the Museum of Modern Art, who was a font of information about who owned certain works, and David Whitney, companion of the architect, Philip Johnson, and former gallery owner, who would let Si know when he should visit Johns to see a recently completed series of paintings. Too, Si enjoyed the company of Warhol, whose lifestyle fascinated him.

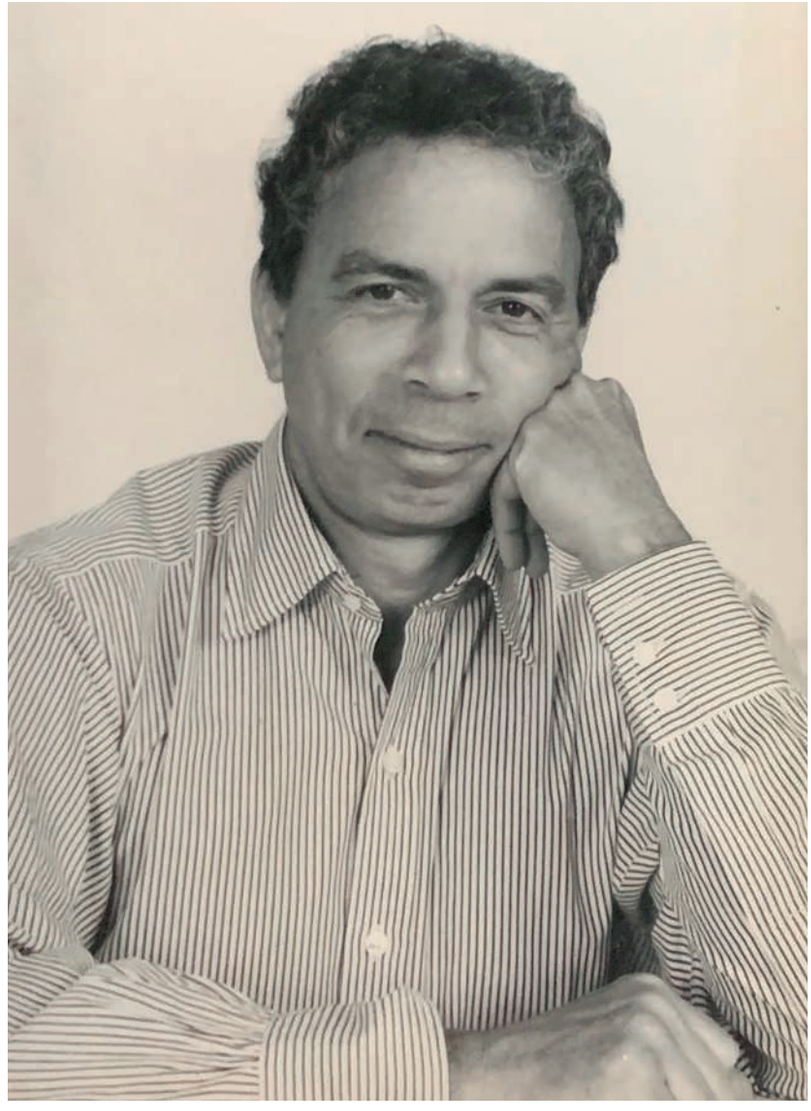
Along with all this new-found confidence as leader of Condé Nast and as a major art collector with his own taste, his new wife, Victoria, became a life partner in 1973. He shared with her the adventures of viewing art and travels in that pursuit. For instance, they enjoyed visits to provincial European museums where Si took great pleasure in discovering minor masters. Victoria recalls a time when they drove all day through a surprise snow storm in the Swiss Alps to Trieste, because Si wanted to visit the hometown of Leo Castelli, the great art dealer for a number of the artists' Si prized most.

New Directions—From 1990

In the late 1980s the town house was being remodeled, and Victoria found temporary quarters for the couple in an apartment in the Beekman Place area. During this transitional period, it became clear to them that living in an apartment provided greater security and services than the town house, whereupon they made a permanent move into the building in which they had been staying in 1990. Although the move made enormous practical sense to them, there was a consequence that resulted in a dramatic shift in the collection and collecting habits of Si. Previously,

Opposite page: Si Newhouse's residence, Chicago. Artwork: © 2019 Jasper Johns / Licensed by VAGA at Artists Rights Society (ARS), New York.

Si Newhouse.





"Si was the greatest collector in the world. If you went to his townhouse, he had a better collection of postwar paintings than the Museum of Modern Art. It was dazzling, everywhere you looked there was a masterpiece!"

—David Geffen

he could acquire almost any size painting and install it in his home, whereas in the apartment, he was significantly limited by the reduced number of available walls and especially by the much-diminished ceiling heights. Si never sold because of dramatic changes in his taste, nor due to financial reverses at Condé Nast. Moreover, he had not made wholesale sales during their two decades in the town house. All of the sales, of which there were many during the early 1990s, came about because of the physical constraints of their new apartment. Confirming yet again that Si did not define himself through the ownership of notable works of art, he simply adapted to these new self-imposed circumstances in a realistic, practical way.

Not long after these events, in 2000, Si would acquire a small, but important, 1921 Mondrian. Indeed, to replace paintings by Johns, Newman, Rauschenberg, and Warhol that he sold, he acquired slightly smaller ones by these artists. Indicating no diminution in his ardor, for instance, in 1998, he paid just over seventeen million dollars for *Orange Marilyn* by Warhol, the highest price paid at that time for the artist. In place of a vertical, 8' tall Pollock, *Number 5*, 1948, that he had sold along with other works to the Los Angeles collector David Geffen in 1991, he acquired a horizontal canvas by Pollock of the same year, *Number 7A*. This last acquisition occurred in 2000, about a decade after the Geffen sale, and indicates Si's persistent nature and characteristic commitment to an artist's work. In place of his deaccessioned works by Johns, he acquired in total at least eight more paintings, half of which were from the artist's formative late 1950s period. Rothko proved impossible in this sort of quest because the great canvases were all too large for the apartment. Adding to the extraordinary breadth of the collection during the period in their apartment near the East River, Si acquired, for example, spectacularly significant works by Willem de Kooning in 1996, Arshile Gorky in 1999, and Cy Twombly, in 1999.

Even as he had taken on the challenge of finding smaller works by his favorite artists, Si was expanding the collection in new directions, including pioneer modernists. His quest in this direction had begun in 1988, with the auspicious Mondrian acquisition as well as with sculptures by Alberto Giacometti and Henri Matisse. But the lynch pin to a new concentrated effort was triggered when Si visited an exhibition of Paul Cézanne's watercolors at the Acquavella Gallery in New York, in 1999. So moved was he, Si dove into collecting early modern masters in a breath-taking flurry of purchases. From 1999 through 2005, he acquired important works by Constantin Brâncuși, Cézanne, Vincent van Gogh, Edgar Degas, Joan Miró, and Pablo Picasso, as well as additional works by Giacometti and Matisse. In the case of his 1913 canvas by Picasso, *Man with Guitar*, Si gave up a prestigious position to gain ownership of it. In 2000, the Museum of Modern Art planned to deaccession the Picasso, and Si wanted it. Because he was a member of the Board of Trustees and the Museum had a rule against a Board member acquiring a deaccessioned work, Si decided to leave this august body in order to chase his quarry. Another Picasso acquisition gives a sense of how he acted in auction settings. In 2001, Si wanted to acquire *Head*

of a Man at Christies, a Cubist gouache of 1909. Because he feared not having effective telephonic communication to bid from a location in Germany, he decided to place a "book bid" on the work. He left a bid that was about three times the high estimate; then, just the day before departing for Europe, he increased it to approximately four times the high end of the range suggested by Christies. Si said that this bid would ensure there was no slipup; he wanted to know the Picasso would become his. Because he hated what he considered old-fashioned frames, he even had his favorite framer make a replacement for the gouache—this in advance of the auction—so that on his return from Europe, the work would immediately be available and delivered to his home to be installed.

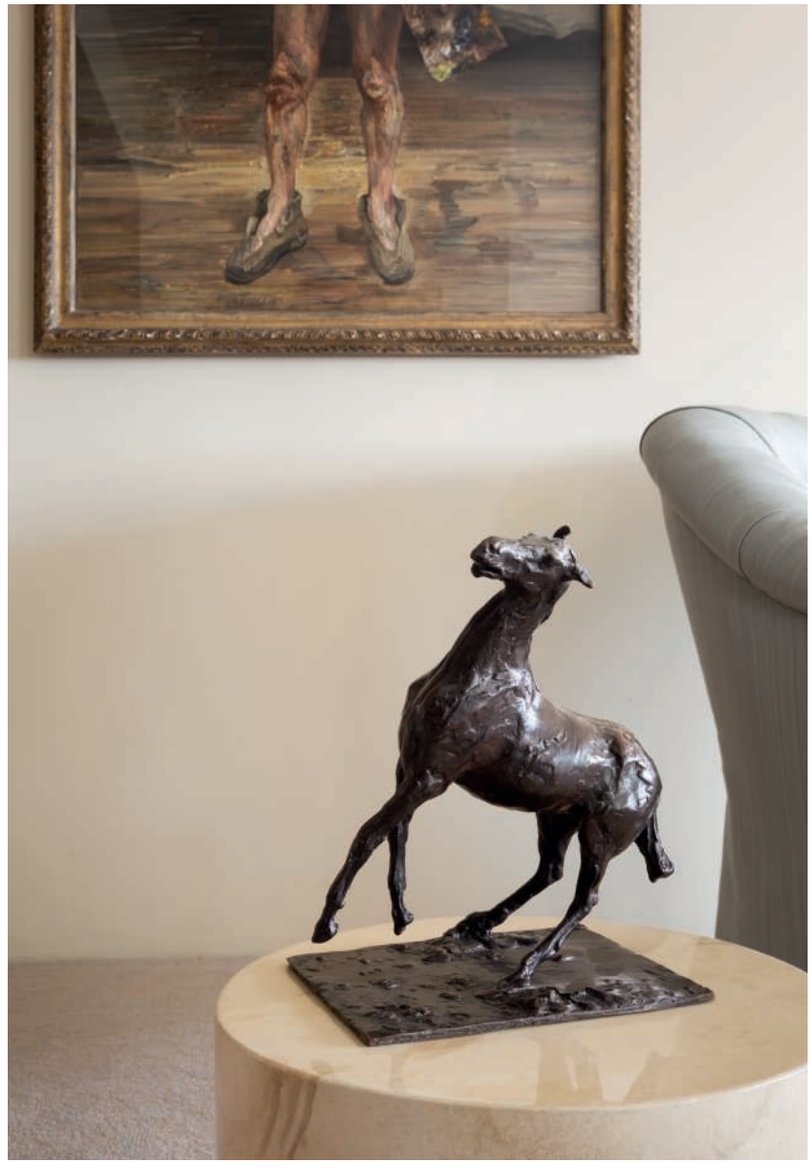
Post-World War Two figurative English art became an obsession, as Si layered interests one over the other and the other. He had acquired his first painting by Lucian Freud in 1993, but then went on to acquire four more between 1997 and 2008. Falling in love with the art of Francis Bacon, he acquired three canvases between 1997 and 2007. For many decades, even as he was acquiring what one might term contemporary and modern masters, Si had been looking at and buying the work of younger artists. He and Victoria made Saturday outings to favorite galleries, spurred to see what they had either read about or seen, or to follow the careers of artists already present in the collection. To give a sense of Si's interests in this area, here are just the artists whose presence comprise at least three objects in the collection: Lee Bontecou, Michaël Booremans, John Currin, Raoul de Keyser, Peter Doig, Elizabeth Peyton, Richard Prince, Neo Rauch, David Salle, Wilhelm Sasnal, Luc Tuymans, John Wesley, and Lisa Yuskavage. (There are many more whose work Si collected, too.) Adding to these interests, Si began collecting cartoon strip drawings starting in 1987, including Krazy Kat and R. Crumb, and movie posters in 1992. Thus, does one gain a sense of the stew that this fiercely independent aesthete had created.

THE REAL SI

Si adored installing and reinstalling walls and rooms in his apartment, showing in the process that art historical compartmentalization might give way to aesthetic derring-do. He pointedly juxtaposed Jeff Koons's *Rabbit*, 1986, with Picasso's *Pregnant Woman*, 1950. The two are of a similar scale and could be viewed in a line from one to the other across a broad space in the apartment. This wildly exciting act of installation risk existed alongside another type of fantastic "aha" moment in the dining room, where Si placed a great early de Kooning Woman opposite a large Pollock or, on occasion, a Twombly *Bolsena* painting of 1969. Elsewhere, abstraction with figuration might be his point. For another aesthetic kick, he arrayed a range of portraits: Warhol's *Marilyn* with a somber Freud, a convulsed Bacon, and an unsettling Currin, such was Si's approach. He seemed to have little interest in being a talent scout, but, instead, loved masterpieces and trying out new candidates for such exalted status. All layers of his collecting could co-exist, with individual works competing for interest, or challenging for the approbation of "holding up." Si knew that the act of installation was imbued with the possibility of reinvigoration and discovery. Indeed, he argued with gusto that a Fairfield Porter portrait belonged in his pantheon.

Si was always a loner in how he went about pursuing his art interests, except to have Victoria at his side. He considered opinions but made his own decisions. One might generously compare him to an artist who has multiple acts of reinvention. And like an artist, Si had no sentimentality about past phases of his collecting life, only excitement about that which currently engaged him. Here was an inherently modest, even shy, man who went about navigating in the incredibly public arenas of art and the media business. Whereas the latter was necessarily a very visible place, the former gave Si space to be his own man, in private. So precious to him was the art world, his last two public appearances were there, in support of his friends: Bernard Arnault, for the 2014 opening of his Fondation Louis Vuitton in Paris, and Leonard Lauder, for the 2016 celebration of his collection at the Metropolitan Museum of Art. Collecting art had a profoundly personal dimension for him. One might say that Si's success in the media world was notable, but Victoria modified that impression. It was as an art collector, she says, that Si felt he measured up to his father and achieved something great. It is very difficult to argue that point.

I am deeply grateful to Victoria Newhouse for providing many insights about her husband



Opposite page: Si Newhouse's residence, Chicago.

Si Newhouse's residence, New York. Si purchased Degas' *Cheval se cabrant* after visiting Lucian Freud's home and seeing a version of the sculpture. Artwork: © Lucian Freud Archive / Bridgeman Images.

o 14A

EDGAR DEGAS (1834-1917)

Cheval se cabrant

stamped with signature, numbered and stamped with foundry mark 'Degas 4/B A.A. HÉBRARD CIRE PERDUE' (Lugt 658; on the top of the base)
bronze with brown patina
Height: 12¼ in. (31.2 cm.)
Original wax model executed *circa* 1880-1890; this bronze version cast by 1921 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

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

PROVENANCE:
Walther Halvorsen, Paris (1921).
Ferargil Galleries, New York (by 1925).
Private collection, United States.
Gerson Gallery, New York.
Private collection, Boston.
Charitable Foundation, Boston (by descent from the above).
The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London (acquired from the above).
Thomas Gibson Fine Art, Ltd., London (acquired from the above).
Acquired from the above by the present owner, 19 October 2004.

EXHIBITED:
New York, Durand-Ruel Galleries, *Exhibition of Bronzes by Edgar Degas*, December 1922, no. 44.
London, Ernest Brown & Phillips Leicester Galleries, *Catalogue of an Exhibition of the Works in Sculpture of Edgar Degas,* February-March 1923, p. 12, no. 44.
Paris, Galerie Georges Petit, *Exposition Degas, au profit de la Ligue franco-anglo-americaine contre le cancer: Peintures, pastels et dessins, sculptures, eaux-fortes, lithographies et monotypes*, April-May 1924, p. 120, no. 297.
New York, Ferargil Galleries, *Catalogue of the Exhibition of the Works in Sculptures of Edgar Degas, 1834-1917*, October-November 1925, p. 6, no. 44.

LITERATURE:
J. Rewald, *Degas, Works in Sculpture: A Complete Catalogue*, New York, 1944, p. 20, no. XIII (other casts illustrated, pp. 48-51).
J. Rewald, *Degas Sculpture: The Complete Works*, New York, 1956, p. 143, no. XIII (other casts illustrated, pls. 15-19).
F. Russoli and F. Minervino, *L'opera completa di Degas*, Milan, 1970, p. 142, no. S44 (another cast illustrated, p. 143).
I. Dunlop, *Degas*, London, 1979, p. 182, no. 173 (another cast illustrated, p. 183).
J. Rewald, *Degas's Complete Sculpture: A Catalogue Raisonné,* San Francisco, 1990, p. 68, no. XIII (another cast illustrated, p. 68; wax version illustrated, p. 69; dated 1865-1881).
A. Pingeot, *Degas Sculptures*, Paris, 1991, p. 174, no. 44 (other casts illustrated, pp. 95-97 and 174).
S. Campbell, "A Catalogue of Degas Bronze" in *Apollo*, no. 402, vol. CXLII, August 1995, p. 13, no. 4 (another cast illustrated).
J.S. Czestochowski and A. Pingeot, *Degas Sculptures: Catalogue Raisonné of the Bronzes*, Memphis, 2002, p. 129, no. 4 (another cast illustrated in color, p. 128; another cast illustrated and wax version illustrated, p. 129).
S. Campbell, R. Kendall, D.S. Barbour and S.G. Sturman, *Degas in the Norton Simon Museum*, Pasadena, 2009, vol. II, p. 505, no. 4 (wax model illustrated, p. 251; other casts illustrated in color, p. 253; details of another cast illustrated in color, pp. 253-254; dated late 1880s).
S.G. Lindsay, D.S. Barbour and S.G. Sturman, *Edgar Degas Sculpture*, exh. cat., National Gallery of Art, Washington, D.C., 2010, p. 94, no. 10 (another cast illustrated in color, p. 95; dated 1880s).

Other casts of the present sculpture can be found in public institutions including: The National Gallery of Art, Washington, D.C.; Norton Simon Art Foundation, Pasadena; The Metropolitan Museum of Art, New York; Museo de Arte de São Paolo Assis Chateaubriand; Sterling and Francine Clark Art Institute, Williamstown; Philadelphia Museum of Art; Musée d'Orsay, Paris; Toledo Museum of Art; Fridart Foundation, Amsterdam.





"Happy sculptor... but I have not yet made enough horses!" Degas penned, exhilarated, to his friend and fellow sculptor Albert Bartholomé in 1888, around the same time that he created this dramatic, dynamic statuette (quoted in J.S. Boggs, *Degas at the Races*, exh. cat., Washington, D.C., 1998, p. 197). A passionate habitué of the racetrack at Longchamps since the early 1860s, Degas sketched and painted horses and jockeys as a signature genre in his art. Rearing horses similar to *Cheval se cabrant* first appeared on pages in the artist's early notebooks, *circa* 1855-1856, based on old master subjects he had been studying. He thereafter made studies directly from observing horses in motion at the track, and as late as the mid-1890s, drawn from the sculpture itself.

During the 1880s, the period of his most sustained engagement with equine imagery, Degas began to sculpt horses in wax using a complex, well-articulated inner armature that allowed for a wider experimentation with difficult to capture, action poses: trotting, prancing, galloping, balking, and rearing. "Four-legged ballerinas dancing *en pointe* outdoors," the poet Paul Valéry described these astutely observant investigations of horse gaits, likening them to Degas's contemporaneous studies of his best-known, most popular theme (quoted in S. Lindsay, D.S. Barbour, and S.G. Sturman, *op. cit.*, 2010, p. 64). *Cheval se cabrant* connotes a narrative moment that demonstrates Degas' mastery at capturing tension and motion within a static form. "This horse's head is more finely rendered and more expressively satisfying than any other by Degas," Gary Tinterow has written of *Cheval se cabrant*. "Its nostrils flare and the right eye bulges as if in fright" (quoted in S. Campbell, R. Kendall, D.S. Barbour and S.G. Sturman,*op. cit.*, 2009, p. 253).

The expressive quality of *Cheval se cabrant*, with its wild, protruding eye and flexed, recoiling neck, has prompted varied responses from commentators. Paul-André Lemoisne postulated that the horse may be the gored mount of a picador ("Les statuettes de Degas", *Art et Décoration*, Paris, 1919, p. 11). Giorgio Cortenova and Ettore Camesasca have proposed that the horse is rearing to avoid the bite of an opponent (*Degas Scultore*, exh. cat., Milan, 1989, p. 174). Jean Sutherland Boggs suggested a deeper, metaphorical significance in *Cheval se cabrant*: "Degas had been fascinated not only with the concept of the horse's search for freedom but with his own sympathy with the animal. His finest expression of the horse's desire to escape the civilizing by man is the work of sculpture, *Cheval se cabrant*. To Degas, who had always admired determination in his dancers, as well as horses and riders, it is a symbol of the courage of self-will" (exh. cat., *op. cit.*, 1998, p. 168). S.I. Newhouse purchased Degas' *Cheval se cabrant* after visiting Lucian Freud's home and seeing another version of the sculpture.



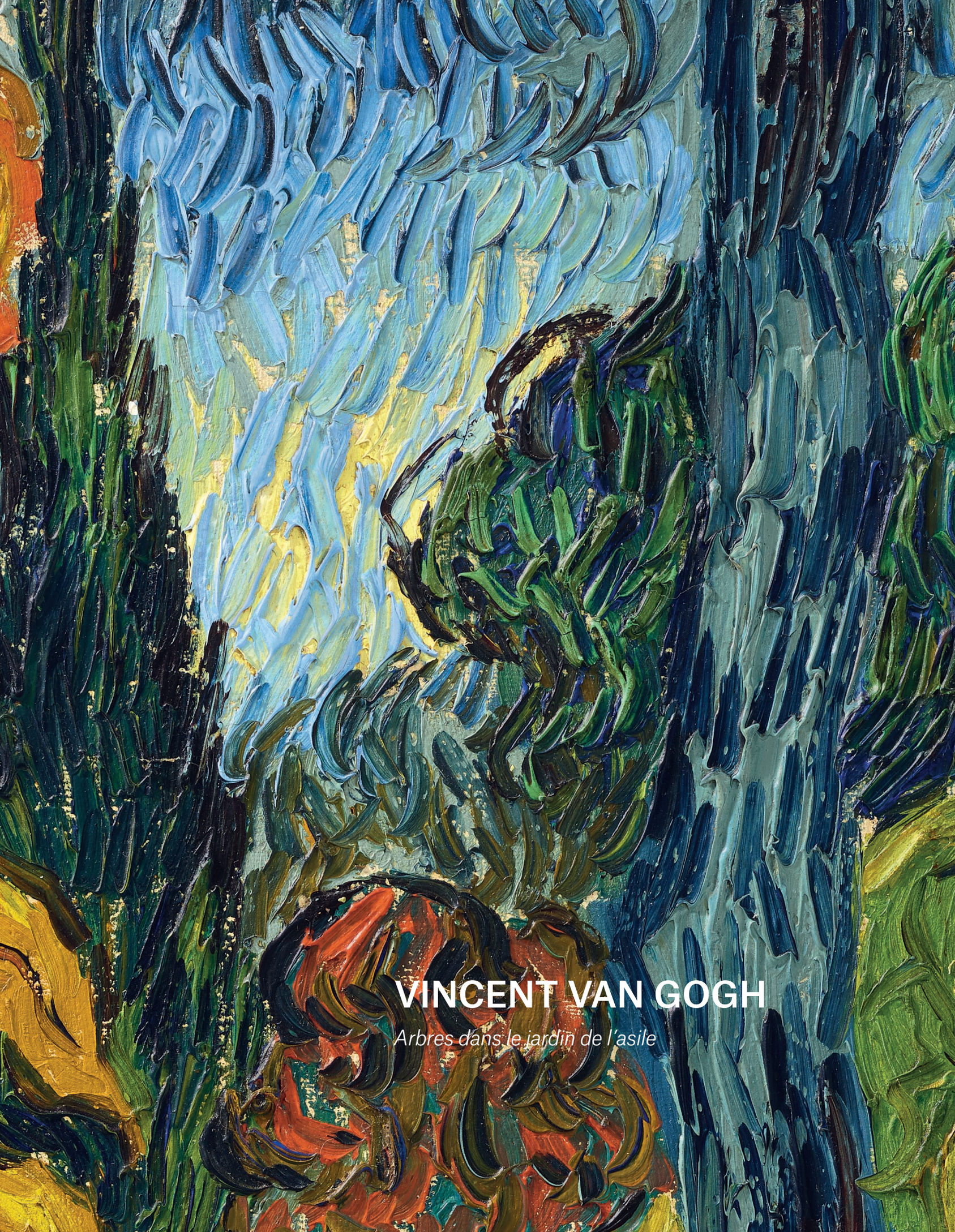
Interior of Lucian Freud's studio with Frank Auerbach's *Head of Helen Gillespie*, 1962, and *E.O.W. Nude*, 1953-54, Rodin's *Study for Iris, Messenger of the Gods*, *circa* 1890 and Degas' *Cheval au gallop sur le pied droit*, cast 1920-21, 2011. S.I. visited Freud's home and saw the Degas horse sculpture in his living room; this was his main reason for purchasing the present lot. Photo: David Dawson / Bridgeman Images. Art: © Lucian Freud Archive / Bridgeman Images. © Frank Auerbach, courtesy Marlborough London.

Eadweard Muybridge, *The Horse in motion, 'Animal Locomotion' series, circa* 1878. Photo: Private Collection / Prismatic Pictures / Bridgeman Images.

Another view of the present lot.







VINCENT VAN GOGH

Arbres dans le jardin de l'asile

o 15A

VINCENT VAN GOGH (1853-1890)

Arbres dans le jardin de l'asile

oil on canvas
16⅜ x 13¼ in. (41.6 x 33.5 cm.)
Painted in Saint Rémy, October 1889

Estimate on Request

PROVENANCE:
Theo van Gogh, Paris (acquired from the artist).
Johanna van Gogh-Bonger, Paris (by descent from the above).
Johannes Hendricus de Bois, The Hague (acquired from the above, March 1909).
Fritz Meyer-Fierz, Zürich (probably acquired from the above, *circa* 1914).
Robert Franz Meyer, Zürich (by descent from the above, by 1917).
Galerien Thannhauser, Munich (acquired from the above, 10 July 1936).
Wildenstein et Cie., Paris (acquired from the above, 11 July 1936).
Mr. and Mrs. Anderson, London (acquired from the above).
George Embiricos, Lausanne (by 1964).
Gagosian Gallery, New York (acquired from the above).
Acquired from the above by the present owner, 10 June 2004.

EXHIBITED:
Berlin, Paul Cassirer, *VII. Austellung*, March 1908, no. 16.
Künstlerhaus Zürich, *VI. Serie: Vincent van Gogh, Cuno Amiet, Hans Emmenegger, Giovanni Giacometti,* July 1908, no. 26 (titled *Unter Bäumen*).
Kunsthaus Zürich, *Aus Zürcher Privatsammlungen*, November-December 1914, p. 6, no. 52 (titled *Park von Arles*).
Kunsthalle Basel, *Vincent van Gogh*, March-April 1924, p. 8, no. 48 (titled *Herbst in Arles*).
Kunsthaus Zürich, *Vincent van Gogh*, July-August 1924, p. 31, no. 58 (titled *Park im Herbst II*).
Lausanne, Palais de Beaulieu, *Chefs-d'oeuvre des collections suisses, de Manet à Picasso*, May-October 1964, no. 116 (illustrated; titled *Parc de l'hôpital Saint-Paul*).

LITERATURE:
J.-B. de la Faille, *L'œuvre de Vincent van Gogh: Catalogue raisonné*, Paris, 1928, vol. 1, p. 207, no. 731 (illustrated, vol. 2, pl. CCV; titled *Parc de l'hôpital Saint-Pol à Saint-Rémy*).
W. Scherjon and J. de Gruyter, *Vincent van Gogh's Great Period: Arles, St. Rémy and Auvers-sur-Oise, Complete Catalogue*, Amsterdam, 1937, p. 340, no. 151 (illustrated).
J.-B. de la Faille, *Vincent van Gogh*, Paris, 1939, p. 507, no. F. 731 (illustrated; titled *Parc de l'hôpital St-Paul*).
J.-B. de la Faille, *The Works of Vincent van Gogh: His Paintings and Drawings*, New York, 1970, p. 280, no. F 731 (illustrated, pl. 738).
J. Hulsker, *The Complete Van Gogh: Paintings, Drawings, Sketches*, New York, 1977, p. 415, no. 1801 (illustrated).
P. Lecaldano, *L'opera pittorica completa di Van Gogh e i suoi nessi grafici*, Milan, 1977, p. 224, no. 728 (illustrated, p. 222).
W. Feilchenfeldt, *Vincent van Gogh & Paul Cassirer, Berlin: The Reception of Van Gogh in Germany from 1901 to 1914*, Zwolle, 1988, p. 116 (illustrated).
J.F. Heijbroek, *Kunst, kennis en commercie: De kunsthandelaar J.H. de Bois (1878-1946)*, Amsterdam, 1993, p. 198.
J. Hulsker, *The Complete Van Gogh: Paintings, Drawings, Sketches, Revised and Enlarged Edition of the Catalogue Raisonné of the Works of Vincent Van Gogh*, Amsterdam, 1996, p. 414, no. 1801 (illustrated, p. 415).
C. Stolwijk and H. Veenenbos, *The Account Book of Theo van Gogh and Jo van Gogh-Bonger*, Amsterdam, 2002, pp. 52, 127, 149 and 187.
W. Feilchenfeldt, *Vincent van Gogh: Die Gemälde 1886-1890, Händler, Sammler, Ausstellungen: Frühe Provenienzen*, Wädenswil, 2009, p. 219 (illustrated).
L. Jansen, H. Luijten and N. Bakker, eds., *Vincent van Gogh: The Letters*, New York, 2009, vol. 5, p. 156, no. 824, note 9.
S. Koldehoff and C. Stolwijk, eds., *The Thannhauser Gallery: Marketing Van Gogh*, Brussels, 2017, p. 250, no. 77 (illustrated in color, p. 251; titled *Trees in the Garden of St. Paul's Hospital*).

Previous spread: Detail of the present lot.

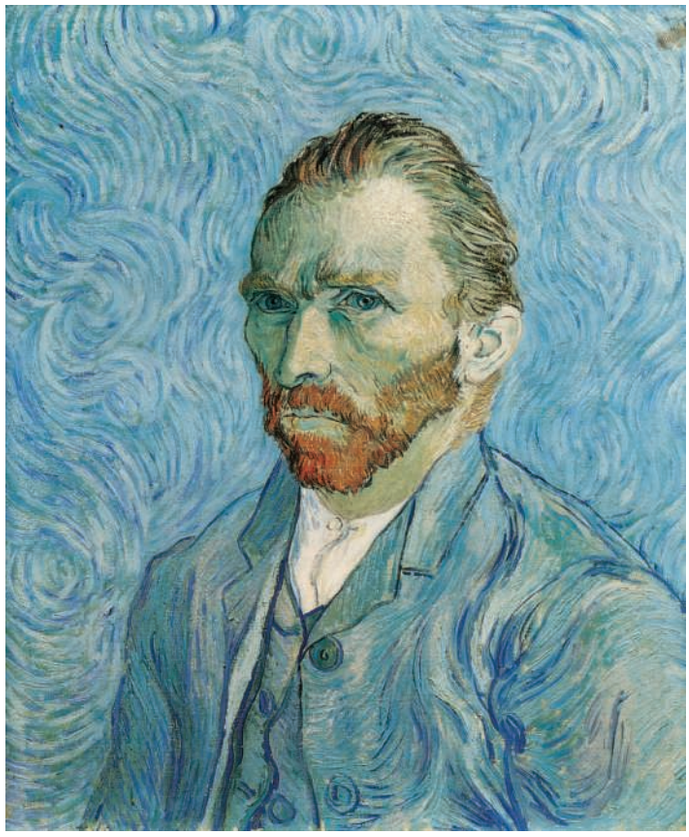




"I'll tell you that we're having some superb autumn days, and that I'm taking advantage of them," Vincent van Gogh wrote from Saint-Rémy-de-Provence on 5 October 1889 to his brother Theo, a gallerist in Paris. "I have a few studies..." (Letters, no. 808). The artist painted *Arbres dans le jardin de l'asile* a week or two later, as the fiery colors of fall foliage approached peak brilliance.

The garden in which Vincent was working had been familiar, cherished ground—if nothing like paradise, then a welcome sanctuary nonetheless—for the past five-and-a-half months. This painting displays a vital sense of immediacy and the artist's total, intimate immersion within the landscape—one that we find as well in Henri Matisse's *Paysage de Collioure, étude pour Le Bonheur de vivre*. Vincent appears to have painted the canvas *au premier coup*, in a single session at white heat. The developing synthesis of pictorial ideas that he had been incorporating into his work—since he first encountered "new painting" in Paris during 1886-1887—had become engrained and instinctual, entirely personal, and would become a potent method for future generations of artists to study, emulate, and apply in their own ways.

Heeding the sympathetic advice of Dr. Félix Rey, and with the kind Reverend Frédéric Salles at his side, Vincent departed Arles and arrived in Saint-Rémy, some fifteen miles distant, on 8 May 1889. With Theo's agreement and support, the artist voluntarily signed the admissions register of the privately-run Hôpital de Saint-Paul-de-Mausole, placing himself in the care of Dr. Théophile Peyron and his staff. The artist remained there for just over a year, until his release on 20 May 1890.



Advertised as a *maison de santé*—"a house of health"—the converted Augustinian monastery was in reality an asylum for the mentally ill. While tourists may today visit a recreation of the artist's room and walk the grounds, the wing containing a modern, working psychiatric facility is strictly off-limits. Vincent feared the recurrence of the sudden, devastating mental trauma he had experienced on 23 December 1888 in Arles—following a bitter dispute with Paul Gauguin, his guest at the Yellow House, he suffered severe paroxysms of hallucinations, loud noises, and voices that drove him to mutilate his left ear, shearing off all but the lobe. A relapse, although less violent, on 7 February 1889 led Dr. Rey and Reverend Salles to urge Vincent to seek extended care in Saint-Rémy.

"I've been here almost a whole month," Vincent wrote Theo on 31 May 1889. "Not one single time have I had the slightest desire to be elsewhere; just the will to work is becoming a tiny bit firmer... What a beautiful land and what beautiful blue and what a sun! And yet I've only seen the garden and what I can make out through the window" (Letters, no. 777).



Dr. Peyron supervised the treatment of only around 40 patients, to whom his staff could be more attentive than in larger, state-managed institutions. Vincent had a bedroom to himself, the window opening each morning on the rising sun. Theo had stipulated that his brother be allowed to paint; the doctor granted the artist use of a second room, the gardens outside visible through its ground-floor window, as his studio. For the remainder of May Vincent painted within the hospital grounds, as Dr. Peyron assessed his condition. By 6 June he was allowed to paint outside the asylum walls, escorted by an attendant.

Vincent's willing confinement at Saint-Rémy was the penultimate phase in his singularly intense, compressed career as a painter, linking the Arles and Auvers periods. There he struggled to understand and to adapt to the fits of temporal lobe epilepsy, an inherited condition to which, at age 36, he had become increasingly prone, while relentlessly striving—on his own, inner-directed terms—for mastery in his chosen profession.

The canvases Vincent had painted during the previous fifteen months in Arles had been the groundbreaking, true beginning of his maturity as a painter. The pictures he created in Saint-Rémy represent a further step—as dangerous as Vincent's condition might have been, the storm and stress in his addled, manic mind connected more tellingly with the creative daemon of inner necessity to ratchet even higher the expressive tensions in his work, with magnificent results. On 18 June 1889 Vincent painted *La nuit étoilée*, the iconic "Starry Night" (Faille, no. 612). The firestorms that he experienced in his brain were splayed on the canvas as swirling, pulsating galaxies animating the night sky. From feeling and intuition, faculties pushed to their breaking point, Vincent conjured symbols of the infinite and eternal cosmos—he had attained a visionary dimension in his art.

The enclosed gardens on the grounds of Saint-Paul-de-Mausole were unkempt and poorly maintained, more like—in their profuse vegetation—a vigorous, unruly state of nature. Here the artist observed the passage of the seasons over the course of a single year, from one spring to the next, bearing witness to the fundamental cycle of renewal, plentitude, and decay, leading to a rebirth once more, just as resident monks had contemplated in the distant past. The gardens were an ever-present haven that afforded Vincent comfort and reassurance, lying beneath his studio window or just a few steps from the main entrance to the men's wing in which he lived.

Vincent Van Gogh, *Les pruniers en fleurs*, 1887. Van Gogh Museum, Amsterdam.

Vincent Van Gogh, *Portrait de l'artiste*, 1889. Musée d'Orsay, Paris.

Henri Matisse, *Paysage de Collioure, étude pour Le Bonheur de vivre*, 1905. Statens Museum for Kunst, Copenhagen. © 2019 Succession H. Matisse / Artists Rights Society (ARS), New York.





"I'm quite absorbed in reading the Shakespeare that Theo sent me here," Vincent wrote his sister Willemien on 2 July 1889. "At last I'll have the calm necessary to do a little more difficult reading... Have you ever read King Lear? I think I shan't urge you too much to read such dramatic books when I myself, returning from this reading, am always obliged to go and gaze at a blade of grass, a pine-tree branch, an ear of wheat, to calm myself" (Letters, no. 785). Willemien, too, eventually fell victim to mental illness, and entered an asylum in 1902.

The network of winding walks and paths offered seemingly limitless perspectives on the variety of motifs at the painter's disposal. Trees were both evergreen and deciduous; among the thicker trunks of elms and oaks were poplars, maples, and smaller trees bearing fruit, almonds, mulberries, and olives. Tall, twisting parasol pines and the sword-like tips of dark, flame-shaped cypresses dominated the arboreal skyline. *Le sous-bois*, the sprawling plant undergrowth at the feet of these trees—teeming natural worlds in microcosm—held special fascination for Vincent.

On 15 July 1889 Vincent dispatched to Theo his first batch of Saint-Rémy canvases, from among the some thirty works he had already completed, including the well-known *Irises* (Faille, no. 608; The J. Paul Getty Museum, Los Angeles), together with the final eight pictures he had painted in Arles. The following day, on 16 July, disaster struck—Vincent experienced an "attack", as he called such dreaded events. The artist was painting the entrance to one of the cavernous quarries near the asylum when he was struck down. In his frenzy, Vincent ingested dirt and swallowed contents from one of his paint tubes before the accompanying orderly could stop him.

The quarry entrance, an opening into the underworld, might serve as an apt site and symbol for this event—for the next six weeks Vincent harrowed the hell of his innermost mind, his very being.



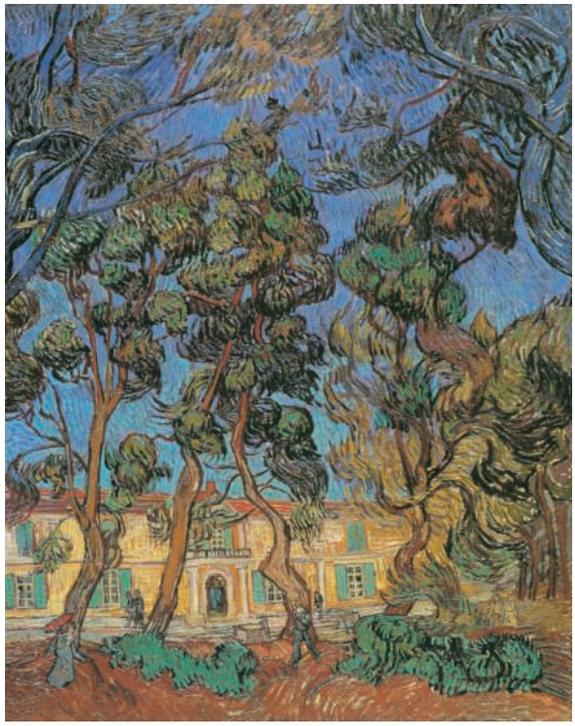
Detail of the present lot.

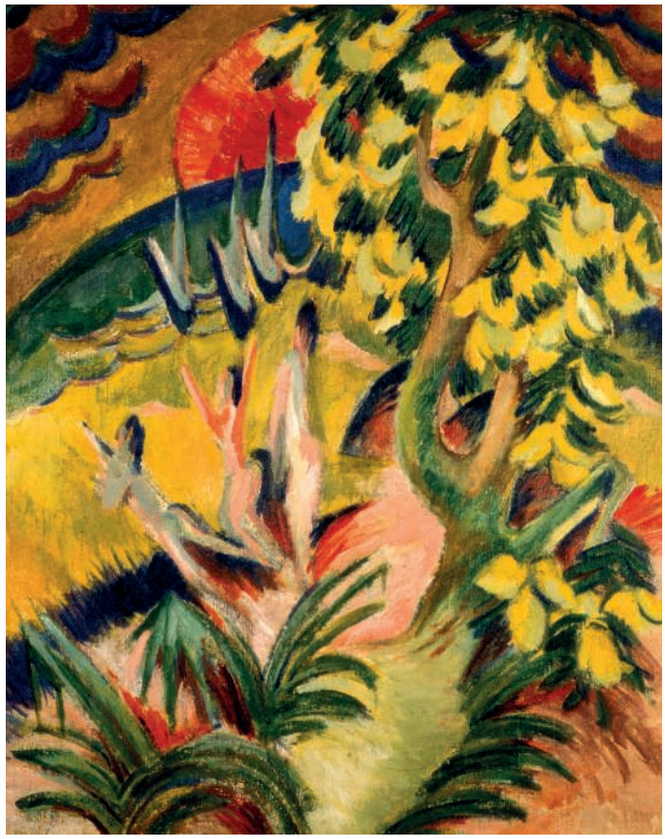
Vincent Van Gogh, *La nuit étoilée*, 1889. The Museum of Modern Art, New York.

Vincent Van Gogh, *Le mûrier*, 1889. Norton Simon Museum of Art, Pasadena.

"I'm ploughing on like a man possessed, more than ever I have a pent-up fury for work, and I think that this will contribute to curing me"

—Vincent van Gogh





No apparent warning signs preceded "this new crisis," as Vincent later described the event to Theo in a letter dated 22 August 1889 (Letters, no. 797). Dr. Peyron surmised that Vincent's escorted day-trip to Arles on 7 July, to collect the paintings that remained there, had awakened painful and confusing memories of the events that had taken place nearly eight months previously. The doctor had been concerned from the beginning of Vincent's stay that the activity of painting alone might instigate an epileptic seizure. Now he had the artist confined to his room and denied him access to the studio. While recovering, Vincent hoped—through Theo—to persuade the doctor to relent.

"For many days I've been absolutely distraught," Vincent wrote his brother, "as in Arles, just as much if not worse, and it's to be presumed that these crises will recur in the future, it is ABOMINABLE... You can imagine that I'm very deeply distressed that the attacks have recurred when I was already beginning to hope that it wouldn't recur. You'll perhaps do well to write a line to Dr. Peyron to say that working on my paintings is quite necessary to me for my recovery. For these days, without anything to do and without being able to go into the room he had allocated me for doing my painting, are almost intolerable to me... I no longer see a possibility for courage or good hope, but anyway it wasn't yesterday that we found out that this profession isn't a happy one" *(ibid.)*.

In a letter written on or about 2 September, Vincent announced to Theo that he had "started working again a little—a thing I see from my window, a field of yellow stubble that is being ploughed" (Faille, no. 625; sold, Christie's New York, 13 November 2017, lot 28A). In his next letter, written during the 5th and 6th, he took up the image of the ploughman to represent himself: "I'm ploughing on like a man possessed, more than ever I have a pent-up fury for work, and I think that this will contribute to curing me" (Letters, nos. 798 and 800).

Vincent's production during the fall of 1889 constitutes an astonishing run. Having finished the ploughman in the field, he put the final touches on two of the most impressive self-portraits of his entire career (Faille, nos. 626 and 627), as well as pictures of the attendant Trabuc and his wife (nos. 629 and 631). He soon began to work outdoors; in early October he painted his only view of the chapel of Saint-Paul-de-Mausole, from a field near the perimeter of the garden grounds (Faille, no. 803; sold, Christie's New York, 13 May 2018, lot 24A). On 3 October Vincent wrote to Émile Bernard in Paris that he been painting "a large canvas of a ravine," a motif possessing "a beautiful melancholy; it's enjoyable to work in really wild sites" (Faille, no. 662; Letters, no. 809).

In early November Vincent began to work in the olive groves outside the asylum—accompanied, of course—and in early December he ventured down the road and into the town of Saint-Rémy, where he painted road-menders beneath the huge, gnarled platane trees that lined the main street (Faille, nos. 657 and 658). Throughout autumn, the gardens of Saint-Paul-de-Mausole continued to be an inspirational and consistently productive source of varied landscape subjects. The closer at hand Vincent chose his motifs—those which



were familiar to him—the more presciently modernist were the results, and, indeed, the more assured and precisely articulated were his means of achieving them. "Ah, I could almost believe that I have a new period of clarity ahead of me" (to Theo, 5 and 6 September 1889; Letters, no. 800).

The fundamental idea underlying Vincent's pictorial approach in the present painting is the conception of flatness inherent in *japonisme*, most tellingly prefigured in the Hiroshige landscape woodblock print that he copied as a painting in 1887 (Faille, no. 371). The three fir tree trunks that run from top to bottom in *Arbres dans le jardin de l'asile* likewise frame the composition, obviate the need for a foreground, and telescope receding distance into flat, rising, verticalized space. All this Vincent accomplished without the least hint of hesitation—eye, mind, and hand were one—in the speed of the artist's brush, the urgent, rushing wave of his painterly effects, the absolute clarity and certainty in his structural choices.

Vincent's palette in this garden landscape consists of primary and secondary colors squeezed straight from the tube, some tinted with white to heighten their hues. Unlike in the ploughman painting of 2 September or the view of the Chapelle de Saint-Paul completed in early October, Vincent avoided here the use of mixed half-tones, the mauve and purplish, violet shades that he liked to employ when rendering soil or other earthen textures. Most noticeable here are the striations of pigment applied in emphatic, rhythmically repeated, directional brushstrokes, that describe the shape of the garden walk—in bright yellow sunlight and reddish ochre shadow—and like guidepost arrows actively lead the eye into the composition, sighting on the dark, slender cypress. The still leafy trees and firs appear to undulate in a trans-seasonal mistral wind.

Vincent shipped his recent Saint-Rémy paintings to Theo in batches, seven in all, the first on 15 July, the day before his summer "attack". Two shipments followed in September, two more in December, the sixth in early January, and the seventh, largest, and final group at the

Vincent Van Gogh, *Hôpital Saint-Paul/ L'hôpital à Saint-Rémy*, 1889. Hammer Museum, Los Angeles.

Ernst Ludwig Kirchner, *Laburnum Tree; Curved Bay*, 1913. Museo Thyssen-Bornemisza, Madrid.

Vincent Van Gogh, *Les ouvriers sur le Boulevard Victor Hugo dans Saint-Rémy/ Les platanes*, 1889. The Cleveland Museum of Art.





David Hockney, *A Closed Winter Tunnel, February-March*, 2006. Art Gallery of New South Wales, Sydney. © David Hockney.

Francis Bacon, *Study for Portrait of Van Gogh VI*, 1957. Arts Council Collection, Southbank Centre, London. © The Estate of Francis Bacon. All rights reserved / DACS, London / ARS, NY 2019. Photo: Hugo Maertens.

Detail of the present lot.

end of April 1890. The artist included *Arbres dans le jardin de l'asile* in the fourth batch, the most numerous he assembled during 1889, as one of the "autumn studies" he mentioned in Letter no. 824. Vincent dispatched this large package to Paris on 6 December 1889.

The impact of Vincent's work on subsequent painters first reached momentous proportions in the early years of the 20th century, breaking ground and seeding the furrows for the subjective, expressionist instinct that lay at the heart of much art to come. André Derain introduced Henri Matisse to Maurice de Vlaminck at the first major Van Gogh exhibition in Paris, at Galerie Bernheim-Jeune in 1901; together they ignited their explosive charges of Fauve color at the 1905 Salon d'Automne. "One can't live in a household that is too well kept." Matisse remarked to Tériade in 1929. "One has to go off into the jungle to find simpler ways which won't stifle the spirit. The influence of Gauguin and Van Gogh were felt then" (quoted in J. Flam, ed., *Matisse on Art*, Berkeley, 1995, p. 84).

The German art world took to Van Gogh with even greater interest and enthusiasm—as if with the passion of having recognized a kindred spirit. Paul Cassirer, the leading dealer of modern art in Berlin, developed a close, working relationship with Theo's widow Johanna, née Bonger; from her holdings and in conjunction with Bernheim-Jeune he organized pioneering exhibitions of Vincent's paintings in Germany during 1905 and 1908. The dealer included *Arbres dans le jardin de l'asile* in the show, comprising 27 pictures, seen in Berlin during March 1908, and among a total of 41 when—as re-organized by Cornelius M. van Gogh, the artist's uncle—the exhibition traveled to Zürich in July. Other selections of pictures from Johanna's collection were shown that summer in Munich and Dresden. The effect on young German painters was transformative, producing the "greatest impact an exhibition could have ever exerted," Walter Feilchenfeldt has written, "on the development of modern art in Germany" (*op. cit.*, 2013, p. 26).



o 16A

ALBERTO GIACOMETTI (1901-1966)

Simone de Beauvoir

signed and numbered 'A. Giacometti 2/8' (on the left side of the base);
inscribed with foundry mark 'Susse Fondeur Paris' (on the back of the base)
bronze with green and brown patina
Height: 5¼ in. (13.3 cm.)
Conceived in 1946 and cast in 1988

$150,000-250,000

PROVENANCE:
Annette Giacometti, Paris.
Thomas Gibson Fine Art Ltd., London (acquired from the above).
Acquired from the above by the present owner, 4 October 1988.

LITERATURE:
L. Wilson, *Alberto Giacometti: Myth, Magic, and the Man*, New Haven, 2003, p. 201 (series discussed).
V. Wiesinger, *Giacometti*, São Paulo, 2012, p. 257 (plaster version illustrated *in situ* in the artist's studio, p. 256; another cast illustrated in color, p. 257).
J. Pissarro, *Alberto Giacometti, Yves Klein: In Search of the Absolute*, exh. cat., Gagosian Gallery, London, 2016 (another cast illustrated *in situ* in the artist's studio, fig. 5).
The Alberto Giacometti Database, no. 4113.

Of the nine casts of the present sculpture, one bronze and the plaster are in the collection of the Alberto Giacometti Foundation, Paris.



Simone de Beauvoir, 1945. Photograph by Albert Harlingue. © Albert Harlingue / Roger-Viollet, Paris / Bridgeman Images.

During 1946 Alberto Giacometti modeled several busts of Simone de Beauvoir, who three years later published *The Second Sex*, the pioneering text that laid the groundwork for modern feminism. She and her partner Jean-Paul Sartre had known about the artist, whom they had occasionally sighted from a distance, since the late 1930s. "We were especially intrigued by one man, a handsome, chunky-faced fellow, with searching eyes and a wiry mop of hair," Beauvoir wrote in her memoirs. "He had an air of being at one and the same time as solid as a rock and freer than an elf: the combination was too much for us" (*The Prime of Life*, Cleveland, 1962, p. 224).

When they finally met the artist, Beauvoir and Sartre found him to be a fascinating conversationalist. "He went straight to the heart of a subject and teased it out with unbound patience," Beauvoir recalled. "Everything interested him; curiosity was the special shape that his passionate love of life assumed. This insatiable attitude I found most heart-warming" (*ibid.*, p. 387). When writing her novel *She Came to Stay*, completed in 1941, Beauvoir based the character of Marcel on Giacometti, together with his description of Marcel Duchamp's life and art. Beauvoir's Marcel, like Giacometti, sought to attain "a condition of absolute creation" (*ibid.*, p. 429).

Following his wartime exile in Geneva, Giacometti returned to Paris in November 1945; the sum product of his wartime work could fit into six matchboxes that he carried in his coat pockets. The artist turned to the familiar faces of pre-war friends such as Beauvoir and Sartre as his models for paintings, drawings, and sculptures. Even in its miniature size, the head of Simone de Beauvoir demonstrates a striking likeness to its sitter, captured in fine details, meticulously formed, including her characteristic raised coiffure and hairband.

Beauvoir and Giacometti shared a mutually inspired kinship that proved to be deep and enduring. Once in the café Deux Magots, in 1948, Beauvoir recounts, "I gazed at the blank sheets of paper in front of me. I felt the need to write in my fingertips, and the taste of words in my throat, but I didn't know where to start, or what. 'How wild you look!' Giacometti said to me at one point. 'It's because I want to write and I don't know what.' 'Write anything' [he replied]. In fact, I wanted to write about myself" (*Force of Circumstance*, New York, 164, p. 103). Beauvoir considered this momentary exchange with the artist to have been a catalyst towards writing *The Second Sex*. Published a year later in 1949, *The Second Sex* caused a sensation, selling a remarkable 22,000 copies during its first week in bookstores.



o 17A

ALBERTO GIACOMETTI (1901-1966)

Tête d'homme

signed, numbered and inscribed with foundry mark 'A. Giacometti 7/8 Susse Fondeur Paris' (on the underside)
bronze with dark brown patina
Head height: 4⅜ in. (10.8 cm.)
Overall bronze height: 8⅜ in. (21 cm.)
Conceived *circa* 1948-1950 and cast in 1986

$150,000-250,000

PROVENANCE:
Annette Giacometti, Paris.
Thomas Gibson Fine Art Ltd., London (acquired from the above).
Acquired from the above by the present owner, 4 October 1988.

LITERATURE:
The Alberto Giacometti Database, no. 4114.

Of the nine casts of the present sculpture, two can be found in public institutions including, The Alberto Giacometti Foundation, Paris and the Museum im Deutschhof, Heilbronn, Germany.

In modeling this *Tête d'homme* during 1948-1950, Alberto Giacometti pared down the masculine visage to the very essentials of its humanity, more as a symbolic conception than flesh. "Giacometti has to make a man," Jean-Paul Sartre wrote, "to write unity into the infinite multiplicity, the absolute into the purely relative" ("The Search for the Absolute" in *Alberto Giacometti*, exh. cat., Pierre Matisse Gallery, New York, 1948, p. 3).



Giacometti modeling a figurine in his Paris studio, 1955. Photograph by Maria Netter. Photo: © Maria Netter, SIK-ISEA, Courtesy Fotostiftung Schweiz. Art: © 2019 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York.

When Giacometti returned from his self-imposed wartime exile in Geneva to Paris in September 1945, he carried the whole of his surviving recent production—miniscule plaster heads and thin, pin-sized figures—in six matchboxes tucked into the pockets of his overcoat. He wanted to work larger, toward the size of the first *Femme au chariot* he had modeled in 1942-1943. As he drew figures, working not from a model but from memory and imagination, he discovered—as he later recounted—"I could maintain the height, but they started to get narrow—narrow, tall, and thin as a thread" (quoted in R. Hohl, *Giacometti: A Biography in Pictures*, New York, 1998, p. 108).

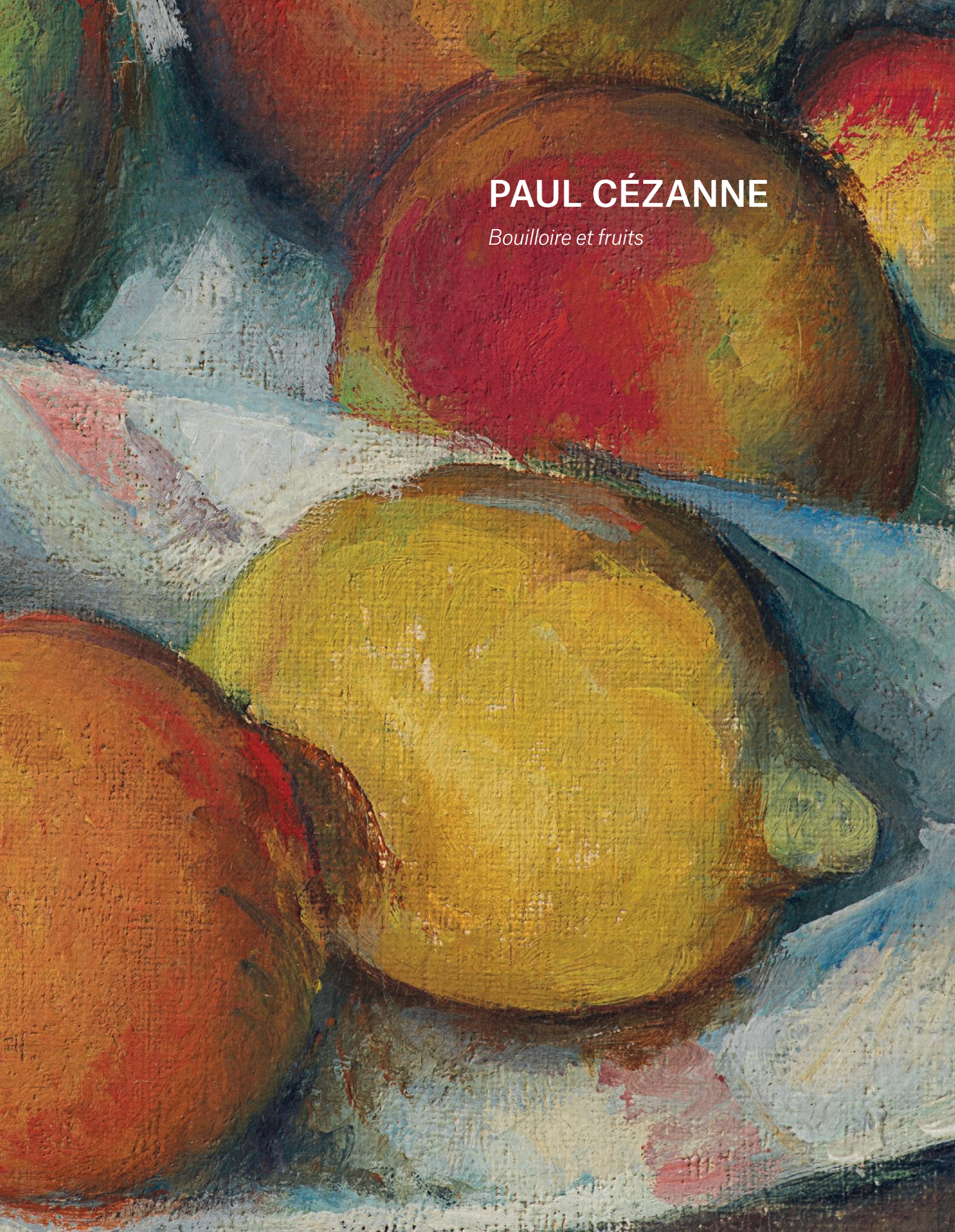
"During that period I had begun to see heads in the void, in the space that surrounded them," Giacometti wrote in his autobiographical text, *The Dream, The Sphinx, and the Death of T*, 1946. "The first time I saw a head I was looking at freeze, become fixed in that single instant forever, I trembled with terror... This was no longer a living head, but an object which I looked at as I would look at any other object... something that was dead and alive at the same time... I had just crossed over a threshold, as if I had gone into a world that nobody had seen before" (quoted in M. Peppiatt, *Alberto Giacometti in Postwar Paris*, exh. cat., Sainsbury Centre for Visual Arts, Norwich, 2001, pp. 31-32).

Giacometti then embarked upon the unprecedented, elongated, and attenuated figures in his visionary, weightless style, which for many observers embodied the existentialist angst of the early post-war, Cold War era. Following their debut at the Pierre Matisse Gallery, key works that Giacometti had completed in 1947—*L'homme au doigt*, *L'homme qui marche*, and *Tête sur tige*—quickly attained an iconic status, and accorded the artist the initial rush of his current international fame.

A scion of *Tête sur tige*, the present sculpture is a distinctive, stand-alone exercise in the creation of heads that Giacometti needed for the male figures and busts he would feature in his next Pierre Matisse show, in 1950: *La Cage*, *La Fôret*, *Homme qui marche sous la pluie*, *Homme qui chavire*, *La Place II*, and *Trois hommes qui marchent*. Giacometti subsequently made the male head and bust—then working directly from life, with his brother Diego as his primary model—a chief object of study during the 1950s.







PAUL CÉZANNE

Bouilloire et fruits

o 18A

PAUL CÉZANNE (1839-1906)

Bouilloire et fruits

oil on canvas
19⅛ x 23⅝ in. (48.6 x 60 cm.)
Painted in 1888-1890

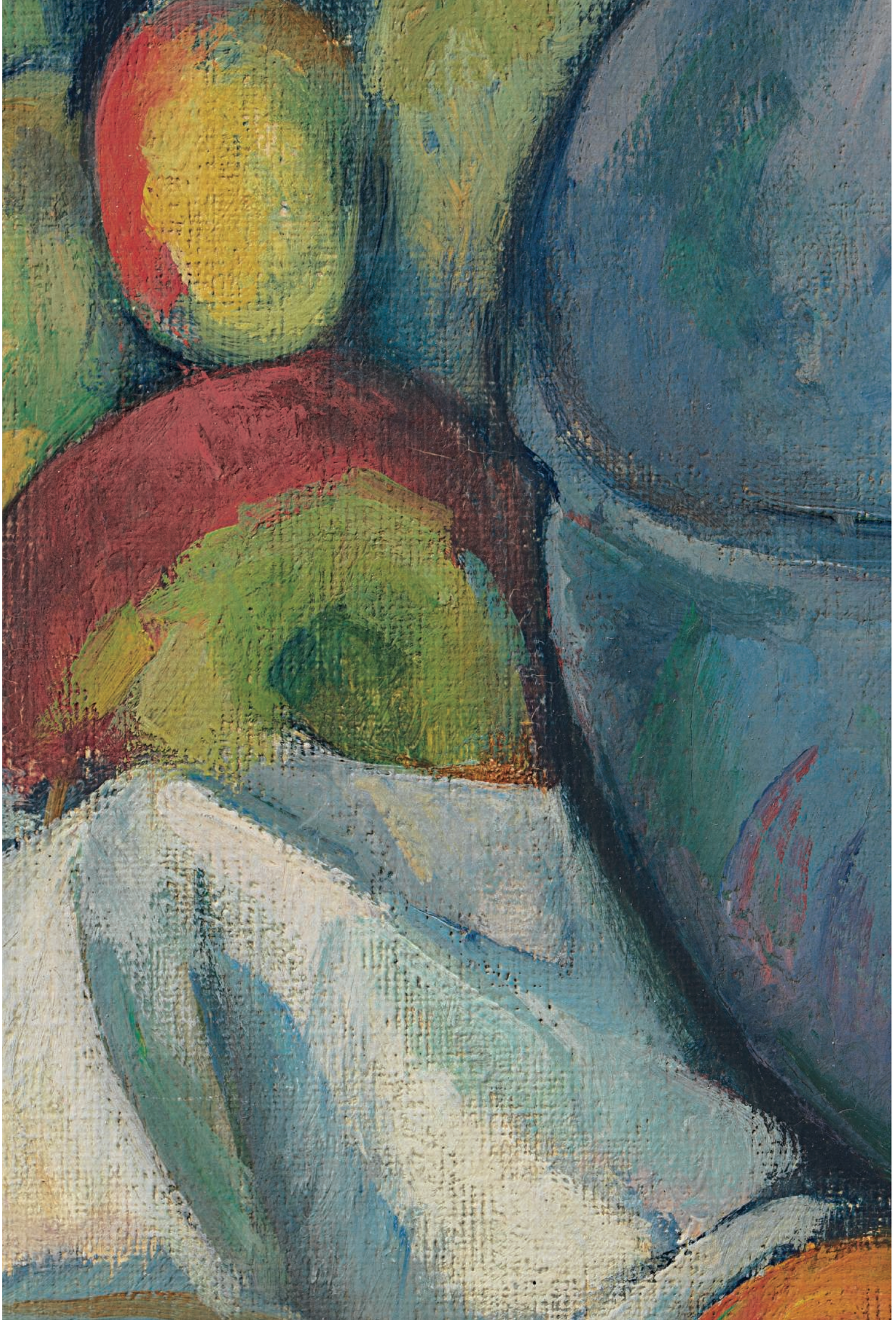
Estimate on Request

PROVENANCE:
Baron Denys Cochin, Paris.
Galerie Durand-Ruel et Cie., Paris (acquired from the above, 11 March 1902).
Paul Cassirer, Berlin (acquired from the above, 5 February 1903).
Hugo Cassirer, Berlin (acquired from the above).
Lotte Cassirer-Fürstenberg, Berlin (by descent from the above by 1933; on deposit at the Gemeentemuseum, The Hague, from 1933 and until 1939; then on extended loan to the Municipal Art Gallery, Johannesburg, *circa* 1939-1952).
Justin K. Thannhauser, New York (acquired from the above, 1952).
Drs. Harry and Ruth Bakwin, New York (by 1955).
Michael Bakwin, Stockbridge, Massachusetts (by descent from the above; stolen in May 1978 and recovered in 1999); sale, Sotheby's, London, 7 December 1999, lot 31.
Acquired at the above sale by the present owner.

EXHIBITED:
Berlin, Paul Cassirer, *XII. Jahrgang, III. Ausstellung*, November-December 1909, no. 36 (titled *Stilleben*).
Cologne, Städtische Ausstellungshalle, *Internationale Kunstausstellung des Sonderbundes Westdeutscher Kunstfreunde und Künstler zu Cöln*, May-September 1912, no. 130 (titled *Stilleben, Früchte und Kanne auf weißer Tifchdecke*).
Gemeentemuseum, The Hague, *Catalogus van de schilderijen, aquarellen en teekeningen*, 1935, p. 45, no. 31-33 (illustrated, titled *Stilleven met appels* and dated 1895).
The Art Institute of Chicago and New York, The Metropolitan Museum of Art, *Cézanne: Paintings, Watercolors & Drawings, A Loan Exhibition*, February-May 1952, p. 76, no. 84 (illustrated; titled *Still Life: Jug and Fruit* and dated 1890-1894).
Atlanta Art Association Galleries and Birmingham Museum of Art, *Painting: School of France*, September-November 1955, no. 28 (titled *Bouilloire et fruits divers* and dated 1890-1894).
Santa Barbara Museum of Art, *Fruits and Flowers in Painting*, August-September 1958, p. 19, no. 32 (illustrated, p. 11; titled *Still Life: Jug and Fruit* and dated 1890-1894).
New York, Wildenstein & Co., Inc., *Cézanne*, November-December 1959, no. 37 (illustrated; titled *Nature Morte: Bouilloire et Fruits* and dated 1890-1894).
New York, Wildenstein & Co., Inc. and Massachusetts, Rose Art Museum, *Modern French Painting*, April-June 1962, no. 9 (titled *Nature Morte: Bouilloire et Fruits* and dated 1890-1894).
New York, The Solomon R. Guggenheim Museum, *Cézanne and Structure in Modern Painting*, June-August 1963 (titled *Still Life* and dated 1890-1894).
New York, Wildenstein & Co., Inc., *Olympia's Progeny: French Impressionist and Post-Impressionist Paintings (1865-1905)*, October-November 1965, no. 65 (illustrated; titled *Nature morte* and dated 1890-1894).
New York, Wildenstein & Co., Inc., *The Dr. and Mrs. Harry Bawkin Collection*, October-November 1967, p. 54, no. 6 (illustrated, p. 13; titled *Nature morte: bouilloire et fruits* and dated 1890-1894).
New York, The Metropolitan Museum of Art, *New York Collects*, July-September 1968, p. 6, no. 25 (dated 1890-1894).
New York, Wildenstein & Co., Inc., *One Hundred Years of Impressionism*, April-May 1970, no. 76 (illustrated; titled *Nature Morte: Bouilloire et Fruits* and dated 1890-1894).

LITERATURE:
H. Matisse, "Notizen eines Malers" in *Kunst und Künstler*, Berlin, 1909, p. 342 (illustrated; titled *Stilleben*).
L. Venturi, *Cézanne: Son art–son oeuvre*, Paris, 1936, vol. I, p. 197, no. 615 (illustrated, vol. II, pl. 197; titled *Bouilloire et fruit divers* and dated 1890-1894).
J. Rewald, *The Paintings of Paul Cézanne: A Catalogue Raisonné*, New York, 1996, vol. 1, p. 419, no. 645 (illustrated, vol. 2, p. 217).
W. Feilchenfeld, "Cézanne's Collectors from Zola to Annenberg" in *Cézanne*, exh. cat., The Tate Gallery, London, 1996, p. 575.
B. Schmidt, *Cézanne Lehre*, Kiel, 2004, p. 51, no. 7 (illustrated).
B. Schaefer, *1912, Mission Moderne: Die Jahrhundertschau des Sonderbundes*, Cologne, 2012, p. 554, no. 130 (illustrated).
W. Feilchenfeldt, *Kunstsalon Paul Cassirer: Die Ausstellungen 1908-1910*, Wädenswil, 2013, vol. 4, pp. 305 and 483, no. 36 (illustrated; titled *Stilleben*).
W. Feilchenfeldt, J. Warman and D. Nash, *The Paintings, Watercolors and Drawings of Paul Cézanne: An Online Catalogue Raisonné* (www.cezannecatalogue.com), no. FWN 815 (illustrated in color).

Previous spread: Detail of the present lot.









“Toiles des luttes” or “canvases of struggle”—that is what Georges Seurat called his large paintings destined to be absolute masterpieces of “Scientific Impressionism.” For the older French painter Paul Cézanne, each canvas was a “toile de lutte-” not just the big ones. The few places in his letters in which he discusses his method, painting for him was fraught with indecision, doubt, and—well—struggle, and he was supremely aware that he rarely succeeded in wrestling a painting to any state of successful completion.

One particularly relevant letter, written to the Belgian art critic Octave Maus on November 29 of 1889, makes his ambivalence to—and fear of failure in—his own paintings particularly clear: “I must tell you that the numerous studies [by which Cézanne means paintings] to which I have devoted myself produced only negative results, and, dreading criticism that is only too justified, I had resolved to work in silence, until the day when I could feel capable of defending theoretically the results of my endeavors.” Cézanne was 50 years old when he wrote those sentences.

Every painting by Cézanne—no matter its mode or “subject”—was at war with itself—each stroke or group of adjacent strokes was placed in a particular spot on the canvas like a move in a chess match. For Cézanne, the adversary was the art of painting—or rather more precisely the individual painting on which he worked. Witness accounts of his painting habits—rare and unreliable as they are—tell us that he took long periods of time between strokes, much like grand masters in chess spend concentrated periods analyzing the last moves made by their adversary and deliberating the best counter move....For chess players, it is the number of moves and responses in advance of the particular move that determines the quality of the player—the higher the number, the better the player. “If s(he) does this, I will do that, and on and on until the match is won or lost.

It is odd to think that a painting can be “won” or “lost,” but, for Cézanne, the struggle was on-going, and only in the final decade of his life did his successes outnumber his “incompletions.” This situation resulted in many paintings that seem to contemporary viewers to be



Detail of the present lot.

Paul Cézanne, *Portrait de l'artiste à la palette, circa* 1890. Fondation Collection E.G. Bührle, Zürich.

Cézanne's last studio in Aix-en-Provence ("Les Lauves"), with objects from his still-lifes. Photographer unknown. Photo: © Roger-Viollet.

Paul Cézanne, *Nature morte avec d'amour en plâtre, circa* 1895. Courtauld Institute Galleries, London.



"unfinished"—as if the last move resulted in a stalemate. And, perhaps in mute acknowledgement of this idea, Cézanne signed very few of his paintings and kept many of them for decades. No one, to my knowledge, has argued that he worked again on canvases abandoned years ago, largely because he probably didn't. Indeed, the intensity of his working method made it difficult for him to refight old battles on the same field.

The lucky institution or individual who eventually owns *Boullloire et fruits* (I will persist with the French) will be able to "watch," or, perhaps better, decode Cézanne painting posthumously by going carefully over the painting and questioning certain marks or areas of spatial and compositional problems or visual inconsistencies. Why, for example, did he suppress what was clearly to have been a lemon or apple in the lower right corner of the table, but leaves enough visual clues so that any viewer knows that, at one time, he wanted the fruit? And, in another area, why did the lovingly paint the wooden handle of the pewter kettle without giving us any idea how it is attached—either at the top or the bottom—to the kettle itself?

And, while we are at it, what of the kettle? Like many masters of still-life painting, Cézanne used a small number of "props" to compose the still-life itself before painting it. Many of these appear over and over in his *oeuvre*, probably not because he liked them, but because he knew them and could place them in arrangements with a certainty based on knowledge. Yet, in all of his still-life paintings, there is only one other with a "bouilloire," and it was painted in a completely different manner in 1867.



Paul Gauguin, *Les Fruits*, 1888. Pushkin State Museum of Fine Arts, Moscow.

Paul Cézanne, *Madame Cézanne*, 1885-1886. Museum Berggreun, Berlin.

Detail of the present lot.



The Musée d'Orsay's, *Nature morte avec bouilloire*, remained with Cézanne until the mid-1890s, a few years after the present work was painted. Did he pull it out of a pile of canvases, reminding himself of the pewter kettle that he had so lovingly painted perhaps as much as 20 years before the present work was begun? Or, more likely, was the same kettle available as he sought to set up the still-life—a much more complex one than the 1867 canvas—that he sought to tackle sometime in the late 1880s, when he wrote the doubt-filled passage quoted above.

The kettles are so similar that surely they are one and the same. But can we be sure? Cézanne painted the kettle in the earlier still-life with an almost dogged insistence on its physical character. The pewter is represented with gray paint into which he adds white and black to create a tonal range. The lid and its shiny metal top is carefully delineated as it's the wooden handle (metal would be too hot to handle when the water came to a boil).

By contrast the body of kettle in the present work is similarly composed of two seamed pewter parts, with a top so generically painted that we cannot compare it to the earlier one. So too the wooden handle, which, in the present work, is the color of pewter near the top and of wood near its base. There is no pewter connector to the top of the kettle as there is in the carefully painted earlier kettle. And what of color? While the earlier kettle is painted with what we take to be an accurate pewter-like gray, the later kettle is painted with strokes and touches of pink, lavender, pale blue, turquoise, white, ivory, dark gray, blue, brown, and red. Can it be "pewter?"

The same can be said of the voluminous painted folds of the "white" table cloth carefully arranged almost as a fabric mountain range of peaks and folded valleys in virtually every color in the palette. It is worth examining this "monochrome" cloth by counting the colors that "represent" it in the present work. Just like the kettle, it is a chromatic symphony of green, yellow, red, blue, turquoise, lavender, orange, mauve, ivory, and on and on and on. With our chess game metaphor in the front of our mind, it is easy to image Cézanne adding a touch of Granny-Apple-Green to an apple and, for his next chromatic move, making sure that reds—pale or full-throated—played chromatic games with it. One touch leads to the next and the next and then to the chromatic "correction" that surprised even the artist.







Without knowing anything about Cézanne's life, we can experience the full drama of creation simply by looking carefully—and for prolonged periods in different light conditions—at the painting. And the "dance of color" tells us nothing about the comparable, but different dance of forms that make up a composition. Cézanne was a master of still-life painting, and the range of compositional strategies he used is unprecedented in the western still-life tradition.

Generations of art history students seated in undergraduate courses are taught about the range of visual imbalances we can see in Cézanne still-life paintings. Apples are arrested as they seem to run off the table or roll down the slanted floor, and table tops tilt and almost careen vertiginously as if in a kind of formal roller derby that is anything but "still." If, in French, "nature" is "dead" in this mode of painting, in English life is "stilled." Cézanne does not need to add flowers or plants to create "life" in his "nature mort"—indeed the sense of movement and even restlessness is everywhere. And, by extension, his "life" is really never "still" except that his paintings themselves no longer move. The possibility of movement is in virtually every Cézanne "still-life."

Bouilloire et fruits is one of a type of still-life compositions in which there is only one stabilizing vertical element—the kettle—around which the various groupings of 1, 3, 4, and 5 fruits are set within valleys of "white" drapery. These dispersed compositions are countered in his production by another type of still-life in which the fruits are grouped in a circular bowl, dish, or basket, around which a few dispersed elements are arranged so that they escape the order of the circle. In painting the carefully piled apples or fruits, Cézanne was as interested in representing the spaces among the spherical orbs as the solid fruits themselves, and, when we look for the "outline" that so often caresses "solid" forms, we confront Cézanne's lines that, often as not, float free of the forms they describe, just as his colors define the forms themselves without ever "touching" the imaginary outline.



Detail of the present lot.

A corner of Cézanne's last studio in Aix-en-Provence ("Les Lauves"), with the pitcher from the present painting. Photograph by John Rewald, *circa* 1930. Photo: Library Archives, National Gallery of Art, Washington D.C. © Sabine Rewald.

Paul Cézanne, *Nature morte avec rideau et pichet fleuri*, 1892-1894. The State Hermitage Museum, St. Petersburg.



"Cézanne does not need to add flowers or plants to create "life" in his "nature morte"—indeed the sense of movement and even restlessness is everywhere."

Yet in the present work, we see what we take to be large and small apples, two or three oranges, at least one pear, and one lemon, all of which are held in their areas by the folds of cloth. There is no bowl, plate, or basket to contain them, and they seem to defy any order other than Cézanne's own pictorial order—similarly to Henri Matisse's *Nature morte bleue*. Thus, he gives himself the task of making the disorderly orderly, of creating a pictorial world in which the complexity of the actual world is at once celebrated and brought to form by carefully placed strokes of color—either patches or groups of painted lines. His "struggle" is against the very still-life he created for himself to paint, and the future owner of this work is in for years and years of rewarding looking.

I raise the question of ownership, because it is always important for works of art. We sometime fetishize the provenance of a work of art in order to layer that work with the aura of important collectors. For this one, we need go no further than its first owner, Baron Denys Cochin. Cochin bought and sold the painting within Cézanne's lifetime, making him one of perhaps a dozen non-artist collectors who owned works by the Master of Aix before his death in 1906, when his works were widely collected throughout the world. For our purposes, it is not who owned the work, but that it was sold by Cézanne or his son in the 1890s. This tells us that Cézanne worked on it as much as he wanted to and that its current state of "incompletion" was somehow sanctioned by the artist himself or, at the very least, accepted by its first owner.

At present, we do not know whether the work was acquired directly from Cézanne—or, more likely, his son, who remained in Paris and acted as his father's agent. This raises the tantalizing idea that the work was in fact painted in Paris and left there either in his studio or in the Paris apartments in which his wife or son lived. It is also possible, though in no way provable, that the work was included in the large and completely undocumented Cézanne exhibition at Vollard's

gallery in Paris in 1895. No list of the exhibition survives, and Cézanne painted so many paintings of the same motifs that, even if it did, we would have difficulty identifying without Vollard Inventory numbers. Apparently Vollard had access to so many pictures and there was such a pent-up desire for Parisians to see paintings by Cézanne, that he reinstalled the gallery at least three times to show as many works as possible. Thus, the most important exhibition of Cézanne's lifetime is an art historical quagmire in which this painting may have been shown.

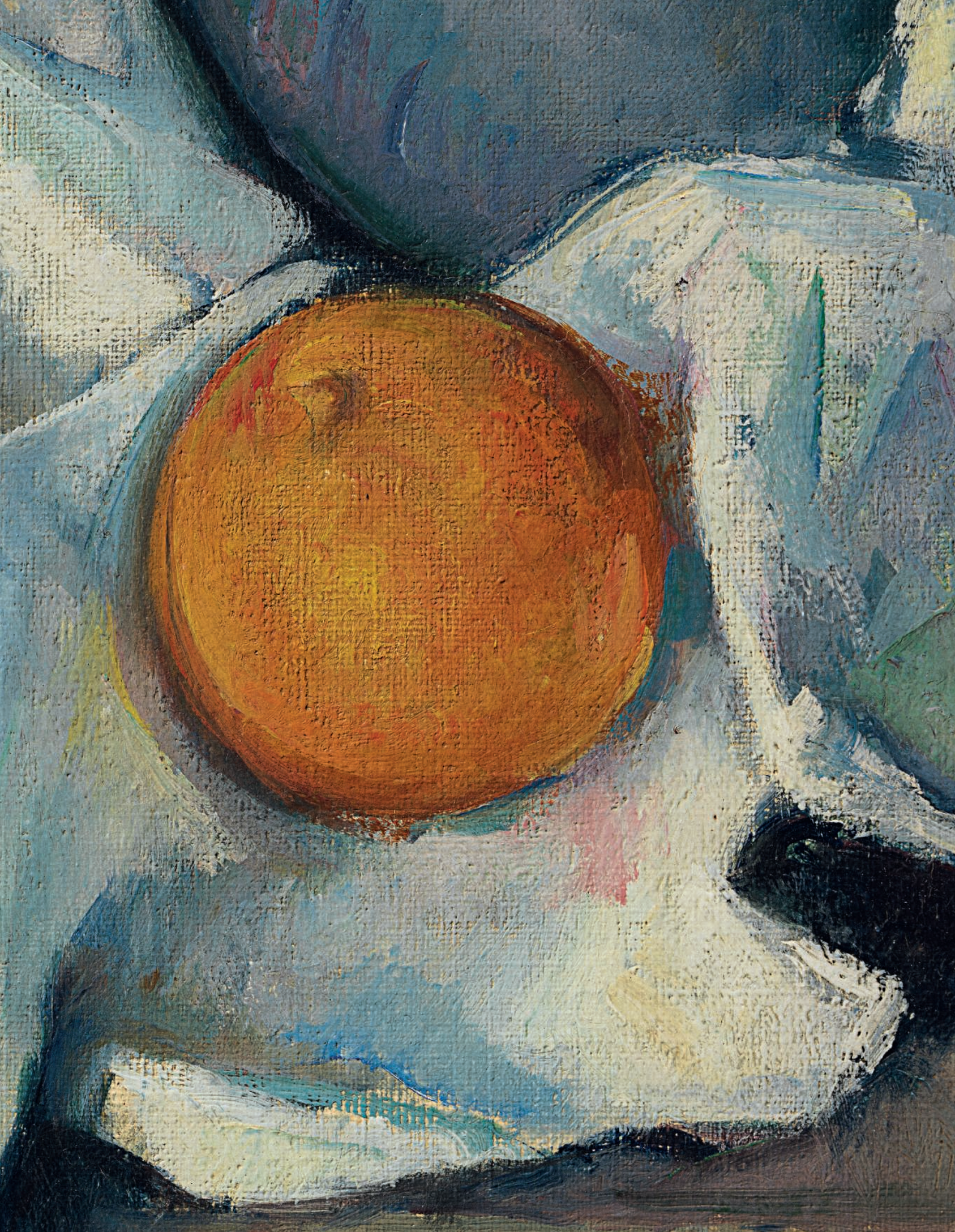
Baron Cochin may have been a speculator rather than what we might call a "real" collector, but, before his death in 1922, he owned 31 paintings by Cézanne, more than most other French collectors (with the exception of the omnivorous Auguste Pellerin, to whom Cochin sold pictures—and from whom he bought others—by Cézanne). These 31 paintings are grouped online in the most important single source for a full understanding of the artist, the online catalogue raisonné called *The Paintings of Paul Cézanne: An Online Catalogue Raisonné*. They are now scattered throughout the world in public and private collections and, were they to be brought together, could constitute a small-scale retrospective of the artist at his finest.

They include 13 landscapes from 1870 to the years before his death, four portraits (three of women and one an unusual late self-portrait based on a photograph), one genre scene (the Orsay's great *Cardplayers*), two female and one male bather, two cityscapes, and, most importantly for our purposes, seven still-life paintings made between 1877 and the years before the painter's death. These alone are worth of a small, thoughtful exhibition and can be found in the Museum of Fine Arts Budapest, the Neue Pinakotek in Munich, The Beyeler Foundation outside Basel, and the Courtauld Gallery in London in addition to private collections. Two of these, *Pichet de gres* in the Beyeler Collection and *Nature morte avec l'amour en platre* in the Courtauld are as bold as any still-life painted by Cézanne.

Maurice Denis, *Hommage à Cézanne*, 1900-1901. Musée d'Orsay, Paris.

Henri Matisse, *Nature morte bleue*, 1907. Barnes Foundation, Philadelphia. © 2019 Succession H. Matisse / Artists Rights Society (ARS), New York.







Detail of the present lot.

Pablo Picasso, *Nature morte au compotier*, 1914-1915. Columbus Museum of Art, Ohio. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

The present work is the only one among the seven that has significant areas of primed canvas visible and is, in certain ways, the boldest acquisition for Baron Cochin to have made. The Baron sold the picture to Durand-Ruel Gallery on the 11th of March 1902, four years before Cézanne's death. There is evidence in the literature to suggest that Baron Cochin was actually an investor/speculator with Durand-Ruel, but, if he was, one or the other of them had an unfailing eye for Cézanne. From Cochin it went to Germany until after WWII when it was acquired by Justin Thannhauser, who sold it after ten years to another distinguished collector-couple, Drs. Harry and Ruth Bakwin, Vienna-form physicians who created one of the finest private collections of the post-war period in New York. The work was then acquired some 20 years ago by S.I. Newhouse, one of the most influential cultural figures and astute collector of the latter half of the 20th-century. Cézanne's struggles to "incomplete" *Bouilloire et fruits* have been tracked in some detail here, and, because of them, he created a work of almost unparalleled energy for a "still-life." Five generations of truly great collectors have recognized this energy. Now, we need a new one.

Written by Dr. Richard Brettell

19A

HENRI MATISSE (1869-1954)

Femme nue couchée

signed 'Henri-Matisse' (lower right)
charcoal and *estompe* on paper
18⅝ x 24¾ in. (47.5 x 63 cm.)
Executed *circa* 1924

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

PROVENANCE:
Pierre Matisse, New York (by descent from the artist).
Pierre-Noël Matisse, New York (by descent from the above).
Waddington Galleries Ltd., London.
Private collection, United States (acquired from the above, *circa* 1996); sale, Christie's, New York, 6 November 2001, lot 53.
Acquired at the above sale by the present owner.

Wanda de Guébriant has confirmed the authenticity of this work.

Drawn *circa* 1924, while the artist was living and working primarily in Nice, Henri Matisse's *Femme nue couchée* features the subject that has come to define this famed period: the odalisque. Deftly rendered in charcoal, Matisse's preferred medium of this time, the female figure is pictured reclining, outstretched across the width of the sheet. Her body is composed of a number of undulating lines, which appear together as a single flowing arabesque, her serpentine pose emphasizing the sensuous curvature of her body. The gentle eroticism, languid insouciance and virtuosity that characterize this work are features that have come to define Matisse's work of this period. As John Elderfield has described, "Luxury, calm and voluptuousness–and especially calm–are back in control of Matisse's art, and they are simply enjoyed as they had never been before" (J. Elderfield, *The Drawings of Henri Matisse*, exh. cat., Hayward Gallery, London, 1984, p. 75).



Henri Matisse, *Reclining Odalisque*, 1927. The Metropolitan Museum of Art, New York. © 2019 Succession H. Matisse / Artists Rights Society (ARS), New York.

The model for the present work is most likely Henriette Darricarrère, the dark-haired young woman who was Matisse's favored model, as well as his pupil, during this Nice period. After meeting Darricarrère in 1920, Matisse became captivated by the former ballet dancer's alluring beauty, her sculptural form and her innate poise and presence, depicting her in a range of guises: as a sensuously reclining odalisque, clothed in exotically patterned costumes, or engaged in pastimes such as reading or playing the piano. Here, she appears alert and engaged, propping herself up on her forearm as she turns to meet the eye of the artist, and by extension, the viewer.

Drawing became an essential component of Matisse's *oeuvre* in the 1920s. Though his works on paper were rarely studies or preparatory drawings for specific paintings but were instead created as works in their own right, *Femme nue couchée* is closely related to the group of *Odalisque* paintings that Matisse was creating at this time. In the exotic paradise that he had fashioned in his rooms at 1 Place Charles Félix, which he had adorned with ornate and richly patterned drapes and screens, and filled with furniture, costumes and decorative props, Matisse painted a number of reclining odalisques stretched out upon a *chaise longue*, pictured with their arms above their head, or, as is seen in the present work, propped up.

It was with charcoal that Matisse was able to attain his aim of bringing together line, form and light, a synthesis that was subsequently extended to his paintings, which present a magical union of color and pattern in richly decorative interior scenes. As Matisse explained, this medium allowed him, "to consider simultaneously the character of the model, the human expression, the quality of surrounding light, atmosphere and all that can only be expressed by drawing" (quoted in J. Elderfield, *ibid.*, p. 84).

Illustrated on flap:

Henri Matisse with his model at 1, place Charles Félix, Nice, 1928. Photographer unknown. Photo: Archives Henri Matisse. Art: © 2019 Succession H. Matisse / Artists Rights Society (ARS), New York.






Henri-Matisse

20A

PABLO PICASSO (1881-1973)

Claude à deux ans

dated '9.6.49.' (lower right); dated again and numbered '9.6.49. II' (on the reverse)
oil on canvas
51⅛ x 38 in. (129.7 x 96.5 cm.)
Painted on 9 June 1949

$7,000,000-10,000,000

PROVENANCE:
Estate of the artist.
Marina Picasso, Paris (by descent from the above).
Galerie Jan Krugier, Geneva (acquired from the above).
The Bellagio Gallery of Fine Art, Las Vegas (by 1999).
Gagosian Gallery, New York (acquired from the above).
Acquired from the above by the present owner, 2000.

EXHIBITED:
Munich, Haus der Kunst; Cologne, Josef-Haubrich-Kunsthalle; Frankfurt, Galerie im Städelschen Kunstinstitut and Kunsthaus Zürich, *Pablo Picasso: Werke aus der Sammlung Marina Picasso, Eine Ausstellung zum hundertsten Geburtstag,* February 1981-March 1982, p. 384, no. 242 (illustrated; titled *Der zweijährige Claude und sein Holzpferd*).
Venice, Centro di Cultura di Palazzo Grassi, *Picasso: Opere dal 1895-1971 dalla Collecione Marina Picasso*, May-July 1981, p. 275, no. 291 (illustrated; titled *Enfant avec cheval à roulettes*).
Melbourne, National Gallery of Victoria and Sydney, Art Gallery of New South Wales, *Picasso: Works from the Marina Picasso Collection*, July-December 1984, no. 150 (illustrated in color; titled *Enfant avec cheval à roulette*).
Düsseldorf, Kunstsammlung Nordrhein-Westfalen and Staatsgalerie Stuttgart, *Picasso's World of Children* September 1995-March 1996, p. 254, no. 128 (illustrated in color; titled *Child with Wooden Horse*).
New York, Gagosian Gallery, *Picasso and Françoise Gilot: Paris-Vallauris, 1943-1953*, May-June 2012, pp. 122 and 360 (illustrated in color, p. 123; illustrated again in color, p. 360; titled *Claude à deux ans avec son cheval à roulettes*).

LITERATURE:
C. Zervos, *Pablo Picasso,* Paris, 1965, vol. 15, no. 145 (illustrated, pl. 87).
N. Cox and D. Povey, *A Picasso Bestiary,* New York, 1995, p. 53 (illustrated in color, p. 52; titled *Boy with a Horse on Wheels*).
S.A. Wynn, *The Bellagio Gallery of Fine Art: European and American Masters,* Las Vegas, 1999, pp. 153-155 (illustrated in color, p. 152; titled *Child with Horse on Wheels*).



Picasso with his four children, Paul his elder son, Maïa his elder daughter, Claude and Paloma. Photo: Edward Quinn, © edwardquinn.com. Art: © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.


9.6.47.



Pablo Picasso, Françoise Gilot and their children Claude and Paloma in the garden, La Galloise, Vallauris 1953. Photo: Edward Quinn, © edwardquinn.com.

Pablo Picasso, *Paul sur un âne*, 15 April 1923. Private collection. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Pablo Picasso, *Les Jeux*, 1950. Private collection. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

"The baby—a boy—was born without difficulty on May 15, 1947," Françoise Gilot, Picasso's post-war lover and muse recalled of the birth of her first child. "Pablo wanted him to be named Pablo but since his first son had been named Paul—the French equivalent—I thought we should try something different. I remembered that Watteau's teacher had been called Claude Gillot, and that he had done many paintings of harlequins, just as Pablo himself had, even before the Blue Period and long after, so we named the baby Claude" (*Life with Picasso*, New York, 1964, p. 160). Painted on 9 June 1949, *Claude à deux ans* is an exuberant, color-filled and tender portrait of Picasso's second son, Claude that dates from a rare moment of contented familial bliss in the life of the artist. Living with Gilot in Vallauris in the south of France and enjoying a period of renewed artistic creativity, the pair had just welcomed their second child, Paloma, in April of this year. Over the next few years, Picasso's two young children would come to dominate every aspect of his art, unleashing a new youthful exuberance as the artist observed, with often wondrous fascination and adoration, the everyday lives of his young family. Frequently pictured with a variety of toys and often in the same blue and white checked shirt, Claude is here portrayed with a toy horse on wheels that appears almost as tall as him. One of two paintings of this subject that Picasso painted the same day, *Claude à deux ans* is defined by its facets of vibrant, imagined color, evoking the fantastical world of play in which Claude inhabited. Picasso kept this work in his collection for the rest of his life, a reflection of the importance it clearly held for the artist.

The planes of vibrant color that characterize this large canvas serve as a reflection of the deep sense of contentment the artist was enjoying at this time. Picasso had met Gilot, the beautiful, classically-featured young artist in 1943, during the long, dark years of the Occupation of Paris. Immediately beguiled by her independence, fresh vitality and beauty, Picasso pursued her and the pair's relationship began a year later, in 1944. She moved in with the artist in 1946; her image and presence revivifying and rejuvenating Picasso's work after the somber years of war. Living in La Galloise, their home in Vallauris in the south of France, the couple were soon happily ensconced in a peaceful domestic idyll, set under the sun of the Mediterranean.



In *Claude à deux ans,* Picasso places the viewer directly within his young son's world. We regard Claude from a low viewpoint, as if sitting on the ground, seeing the world through his own eyes. "[Picasso] entered into their play," Roland Penrose recalled of the artist's life with his children, "and made them happy with dolls fashioned from scrap pieces of wood decorated with a few lines in colored chalk; or taking pieces of cardboard he tore out shapes of men and animals and colored them, giving them such droll expressions that they became fairy-tale characters not only for Claude and Paloma but for adults as well" (R. Penrose, *Picasso: His Life & Work*, London, 1958, p. 330). Unlike the paintings and drawings that Picasso had made of his first son, Paulo, in which the child is pictured in stiff costumes, or as a miniature adult, somber, posed and serious, his depictions of Claude and Paloma show the artist completely immersed in the magic of their world. Kirk Varnedoe has written, "Whether in recognition of a new age of permissive thinking about early childhood or out of a greater concern to absorb for himself some of the budding vitality of their youth, Picasso in the early 1950s doted on the childishness of Paloma





"The older Picasso gets, the closer he comes to his own childhood"

—Marie-Laure Bernadac

and Claude; rather than imposing premature adulthood on them in his work, he often let their games, their toys, their own creations—as well as the mercurial intensity of their emotional life—inform his art" (K. Varnedoe, "Picasso's Self-Portraits" in W. Rubin, ed., *Picasso and Portraiture: Representation and Transformation*, exh. cat., New York, 1996-1997, p. 160).

Picasso was particularly drawn to the toys that Claude and Picasso played with, capturing in his art a sense of the amazement that a child could find in the simplest things. The hobbyhorse had long featured in Picasso's depictions of his children. Years prior to the present painting, Picasso had depicted his first son, Paulo both clutching a toy horse as well as riding one, and a few years later, Maya, his daughter with Marie-Thérèse Walter, is pictured in a sailor's costume, clutching a doll in one hand and a figurine of a horse in the other. In the present work, Claude is accompanied by a hobby horse; indeed there are photographs of Claude with the rest of his family and a toy horse that date from a few years after the present work was painted. With its upturned mouth the horse—rendered in the same simplified, "Picassian" language that the artist used to portray his son—is transformed from an inanimate toy into a real animal, with Claude seemingly feeding his companion, happily immersed in a world of imagination and play.



The toys and youthful ephemera which surrounded the artist and Gilot while their young children were growing up were not solely descriptive motifs that Picasso included in his portraits, but were for the artist, symbolic objects that embodied a youthfulness that he wished to harness for himself. "Even now, when Claude and Paloma have gone to spend their holidays with their father," Gilot wrote in her biography of her time with Picasso, "Pablo has never let Claude return without taking at least one, sometimes more than one, article of clothing from his luggage. The first thing his father took was a new Tyrolean hat. After that there was a whole series of other hats... Another time it was a light-blue poplin raincoat... I finally became convinced that Pablo hoped by this method that some of Claude's youth would enter into his own body. It was a metaphorical way of appropriating someone else's substance, and in that way, I believe, he hoped to prolong his own life" (Gilot, *op. cit.*, p. 232). Forever trying to defy the inexorable march of time, Picasso's paintings of his children allowed him to inhabit a world of complete freedom and inhibition, something he wished to embody for himself and channel into the way he made his art. "When I was a child I could draw like Raphael," he famously stated, "but it took me a lifetime to draw like a child" (quoted in H. Read in *The Times*, 26 October 1956).

Pablo Picasso, *Maya au cheval et à la poupée*, 1938. The Museum of Modern Art, New York. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Pablo Picasso, *Enfant jouant avec un camion - Claude*, 1953. Museé Picasso. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Detail of the present lot.



21A

HENRI MATISSE (1869-1954)

Nu à la fenêtre

signed and dated 'Henri. Matisse 1929' (lower left)
oil on canvas
25¾ x 21½ in. (65.3 x 54.5 cm.)
Painted in Nice, 1929

$7,000,000-10,000,000

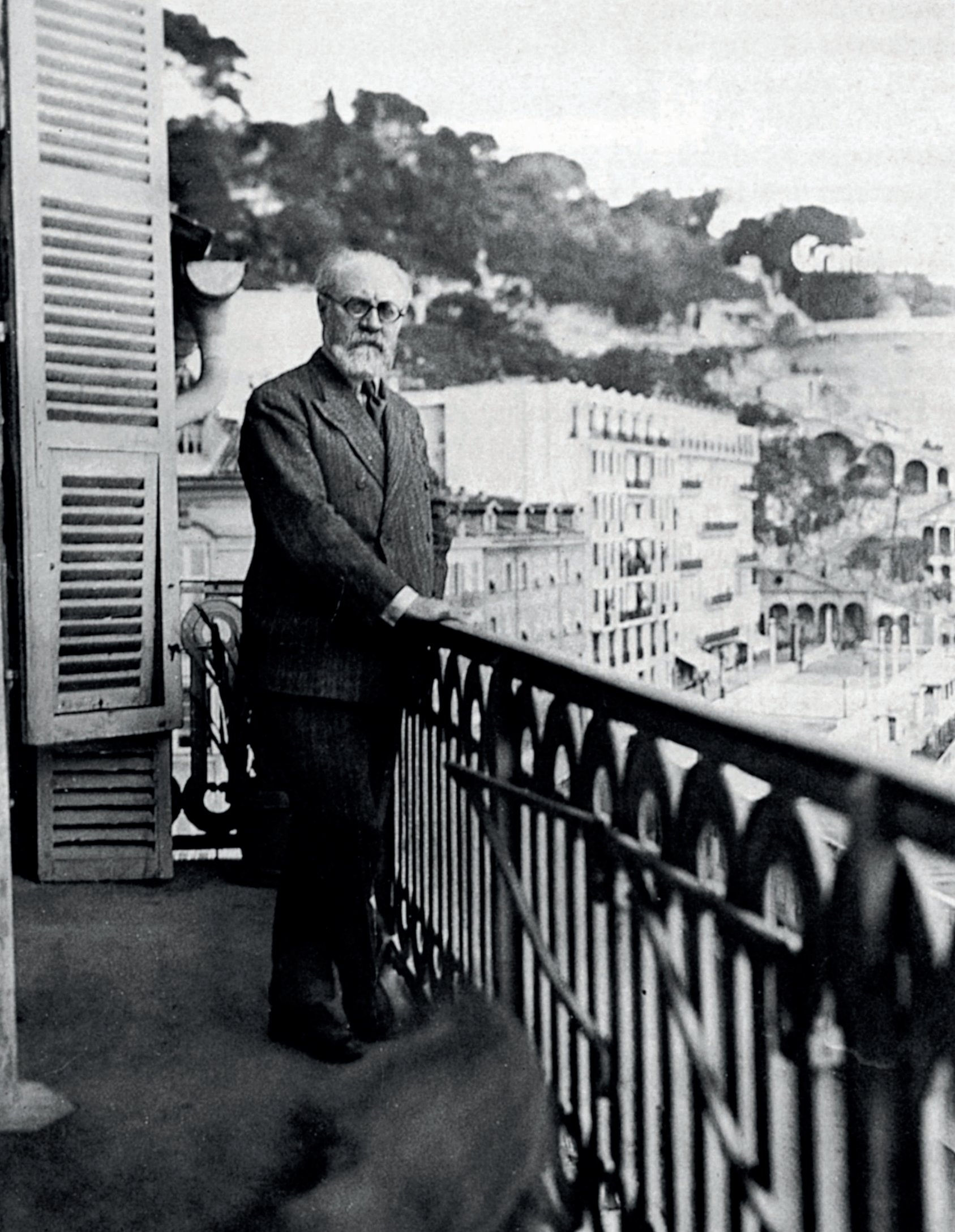
PROVENANCE:
Galerie Bernheim-Jeune et Cie., Paris (acquired from the artist, 13 September 1929).
C.W. Kraushaar Art Galleries, New York (acquired from the above, 3 June 1930).
Harry Stevenson Southam, Ottawa (acquired from the above, March 1939 and until at least 1944).
Dalzell Hatfield Galleries, Los Angeles (by 1945).
Vladimir Horowitz, New York (acquired from the above, by 1948).
Mrs. Bertram Smith, New York.
M. Knoedler & Co., Inc., New York (acquired from the above, January 1961).
Acquired from the above by the late owner, 18 January 1961.

EXHIBITED:
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Pittsburgh, Carnegie Institute, *The 1934 International Exhibition of Contemporary Paintings*, October-December 1934, no. 187 (illustrated, pl. 19; titled *Nude in an Interior at Nice*).
The Art Gallery of Toronto, *Loan Exhibition of Paintings Celebrating the Opening of the Margaret Eaton Gallery and the East Gallery*, November 1935, p. 29, no. 182 (titled *Nude in an Interior at Nice*).
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Ohio, Toledo Museum of Art, *Contemporary Movements in European Painting*, November-December 1938, no. 69 (titled *Nude in an Interior at Nice*).
Ottawa, The National Gallery of Canada, *Catalogue of Paintings Lent by H.S. Southan, Esq., C.L.G.,* May-July 1944, no. 20 (titled *On the Edge of the Sea*).
Los Angeles, Dalzell Hatfield Galleries, *Originality in Modern French Art,* July-August 1945, no. 1 (illustrated; titled *by the Sea, Nice*).
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R. Fry, *Henri Matisse*, Paris, 1930 (illustrated, pl. 40; titled *Nude*).
"Modern French Paintings at Kraushaar and Harriman" in *Parnassus,* October 1930, vol. 2, no. 6, p. 18 (titled *Nude in an Interior at Nice*).
C.J. Bulliet, *The Significant Moderns and Their Pictures*, New York, 1936, no. 95 (illustrated; titled *At the Edge of the Sea*).
R. Kawashima, *Matisse*, Tokyo, 1936, p. 22 (illustrated; titled *Nude Wearing a Necklace*).
T. Mokuhansha, *Henri Matisse 1890-1939*, Tokyo, 1939, p. 103 (illustrated, fig. 206; titled *Nude Woman with Necklace*).
G. Diehl, *Henri Matisse*, Paris, 1954, pp. 83 and 155 (titled *Nu près de la fenêtre).*
J. Canaday, *Mainstreams of Modem Art*, New York, 1959, pp. 416-417, no. 502 (illustrated, p. 417).
K. Antal, *Matisse*, Budapest, 1964 (illustrated, pl. 32).
M. Luzi and M. Carrà, *L'opera di Matisse, dalla rivolta fauve all'intimismo, 1904-1928*, Milan, 1971, no. 463 (illustrated).
A.H. Barr, Jr., *Matisse: His Art and His Public*, New York, 1975, p. 215 (illustrated, p. 452; titled *Nu près de la fenêtre*).
A. Davis, "Sutton Place Townhouse: Italian Designer Blends Fine Art and Décor" in *Architectural Digest*, December 1977, pp. 38-47 (illustrated in color *in situ* in Drue Heinz's home, p. 45).
P. Schneider, M. Carrà and X. Derying, *Tout l'oeuvre peint de Matisse, 1904-1928*, Paris, 1982, p. 105, no. 463 (illustrated).
P. Schneider, *Matisse*, London, 1984, p. 536.
G.-P. and M. Dauberville, *Matisse*, Paris, 1995, vol. II, pp. 1302-1304, no. 694 (illustrated, p. 1302).

Wanda de Guébriant has confirmed the authenticity of this work.


Henri-Matisse 1929

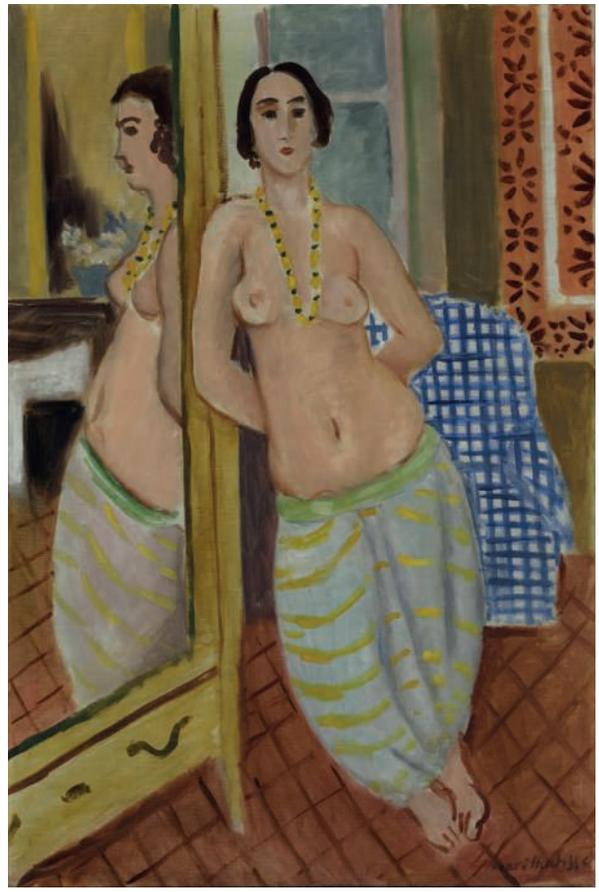


In 1926-1927, during his tenth working season at Nice, Matisse acquired two adjacent apartments that together comprised the entire top floor of 1, place Charles Félix, the neo-classical building in the heart of the old city where he had lived and worked, one story below, for the previous five years. After a lengthy period of renovations to combine the two flats, creating sufficient living space for his wife Amélie to join him on the Côte d'Azur, the sprawling residence was ready to occupy by mid-1928. Whereas Matisse's studio in the third-floor apartment had been snug and heavily decorated, the new one was a veritable light chamber, with triple floor-length windows and a spacious balcony facing south over the Baie des Anges and white tiled walls that amplified the dazzling radiance.

Matisse immediately felt the impact of this intense, saturating light, which had the visual effect of flattening form and compressing space. "You'll see, there's something new here," he wrote to Amélie in July 1928. "I can feel it inside myself, like a release. I had pretty well come to the end of what I could do with construction based exclusively on the balancing of colored masses" (quoted in H. Spurling, *Matisse the Master*, New York, 2005, p. 295). During the ensuing months, Matisse swiftly clarified and consolidated his new aims. "The retina tires of the same means. It demands surprises," he told the publisher Tériade in January 1929. "For myself, since it is always necessary to advance and to seek new possibilities, I nowadays want a certain formal perfection, and I work by concentrating my means to give my painting this quality" (quoted in J. Flam, *Matisse on Art*, Berkeley, 1995, p. 85).

Matisse painted the present *Nu à la fenêtre*—also known as *Nu nacré (Pearly Nude)* for the iridescent quality of its light—in his new studio during the first part of 1929 and sold the canvas to Bernheim-Jeune that September. The painting was reproduced shortly thereafter in two important monographs, one by Florent Fels and the other by Roger Fry, which paid tribute to the artist on the occasion of his sixtieth birthday in December 1929; it was first exhibited publicly at the Kraushaar Galleries in New York the following fall.

The focal point of this luminous, high-keyed canvas is the nude model, the subject *par excellence* of Matisse's exemplary Nice period. "The *Odalisques* were the bounty of a happy nostalgia, a lovely vivid dream, and the almost ecstatic, enchanted days and nights of the Moroccan climate," the artist recounted. "I felt an irresistible need to express that ecstasy, that divine unconcern, in corresponding colored rhythms, rhythms of sunny and lavish figures and colors" (quoted in exh. cat., *op. cit.*, 1986, p. 230). Here, Matisse depicted a sultry brunette named Loulou, one of several ballet dancers from the Compagnie de Paris who populated the artist's private pictorial theater in 1928-1929. Clad only in a sheer, open peignoir and a gold necklace, Loulou stands in a classic, *contrapposto* pose. Her volumetric curves play provocatively against the flat, abstract geometry of the tiled studio wall, a proxy for the rectilinear grid of the canvas itself.





Matisse on the balcony at 1, place Charles-Félix, Nice, early 1930s. Philadelphia Museum of Art: A.E. Gallatin Collection. Photograph by Albert Eugene Gallatin.

Henri Matisse, *Odalisque debout reflétée dans la glace*, 1923. Baltimore Museum of Art. © 2019 Succession H. Matisse / Artists Rights Society (ARS), New York. Photo: Mitro Hood / Baltimore Museum of Art.

Richard Diebenkorn, *Coffee*, 1959, oil on canvas. San Francisco Museum of Modern Art. © Richard Diebenkorn Foundation.



Matisse's dining room wall at 1, place Charles-Félix, Nice, June 1929, with the present painting partially visible at the top left. Photograph by Pierre Matisse. Photo: © 2019 Estate of Pierre Matisse / Artists Rights Society (ARS), New York. Art: © 2019 Succession H. Matisse / Artists Rights Society (ARS), New York.

Pablo Picasso, *Nu au fauteuil noir*, 1932. Sold, Christie's New York, 9 November 1999, lot 507. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Henri Matisse, *Grand nu couché (Nu rose)*, 1935. Baltimore Museum of Art. © 2019 Succession H. Matisse / Artists Rights Society (ARS), New York. Photo: Mitro Hood / Baltimore Museum of Art.

Although the model's eyes are closed in languorous repose, a wicker armchair beside the window faces outward over the panoramic vista, connoting the act of viewing that underpins the artist's relationship to the world. The window had been a key theme in Matisse's work ever since his revolutionary Fauve summer at Collioure in 1905, when he rendered the brilliant light of a new day streaming into his hotel room through an open portal—a metaphor for the very advent of modernism, representing the passage to a momentously new manner of painting. "For Matisse the window was a constant, as important in its expression as the room itself," Shirley Blum has noted. "Together they enabled the pictorial revolution taking place on his canvases" (*Henri Matisse: Rooms with a View*, New York, 2010, p. 16).

In *Nu à la fenêtre*, Matisse exploited the window's intrinsic duality—at once an opening and a barrier—to generate a tension between illusionistic depth and modernist flatness. Although the window grille recedes perspectivally at an oblique angle, Matisse has compressed the landscape vista against the fictive picture plane, linking the distant to the close at hand. Interior and exterior are rendered with the same sparkling white light and intensity of color, as a single, unified spatial realm. "The result is a productive ambiguity of 'looking through' and

'looking at'," Katharina Sykora has observed, "a continual back-and-forth between the pull into depth with its promise of a 'genuine' view and the visual threshold of inhibition that halts our gaze in the interior" (*Henri Matisse: Figure Color Space*, exh. cat., Kunstsammlung Nordrhein-Westfalen, Düsseldorf, 2005, p. 60).

The paintings that Matisse created in early 1929 represent the culmination of his work at Nice during this transformative period. Following his return to the Côte d'Azur that fall after his usual summer stint in Paris, Matisse found himself at a crossroads, pondering the direction in which the accomplishments of the last decade might next lead him. During the ensuing four years, he scarcely worked at the easel, devoting himself instead to drawing and print-making, extensive travel, and his decorative murals for Dr. Albert Barnes. When he returned to painting in late 1933, the condensation of pictorial means that he had begun to explore in the "Loulou" interiors provided him with a springboard to renewed innovation, heralding the mounting abstraction of the next decade.

"When you have worked a long time in the same milieu, it is useful at a given moment to stop and take a voyage," he explained to Tériade, "which will let parts of the mind rest while other parts have free rein—especially those parts repressed by the will. This stopping permits a withdrawal and consequently an examination of the past. You begin again with more certainty" (quoted in J. Flam, *op. cit.*, 1995, p. 88).





22A

EDOUARD VUILLARD (1868-1940)

La table de toilette

signed 'E. Vuillard' (lower right)
oil on canvas
25⅞ x 45¼ in. (65.6 x 115 cm.)
Painted in 1895

$5,000,000-8,000,000

PROVENANCE:
Thadée and Misia Natanson, Paris (commissioned from the artist); sale, Maître H. Baudoin, Hôtel Drouot, Paris, 13 June 1908, lot 53.
Jos Hessel, Paris (acquired at the above sale and until at least 1941).
C.M. de Hauke & Co., Inc., New York.
Private collection, Switzerland; sale, Christie's, New York, 14 November 1989, lot 55.
Private collection, Japan (acquired at the above sale).
Wildenstein & Co., Ltd., London.
Acquired from the above by the late owners, 22 November 1996.

Of the five panels, including the present lot, commissioned by Thadée and Misia Natanson, three can be found in public institutions, including The National Gallery of Art, Washington, D.C.; The Metropolitan Museum of Art, New York and The Museum of Modern Art, New York.

SEE NEXT PAGE FOR ADDITIONAL CATALOGUING







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Berlin, Ausstellungshaus am Kurfürstendamm, *Elfte Aisstellung der Berliner Secession*, Spring 1906, no. 296 (titled *Dekorationsbilder*).
Kunsthaus Zürich, *Fransosische Kunst des XIX u XX Jahrhunderts,* October-November 1917, p. 37, no. 355 (titled *La femme dans les fleurs*).
Paris, Hôtel de la Curiosité et des Beaux-Arts, *Cent ans de peinture française*, March-April 1922, no. 161 (titled *Panneau décoratif*).
Bristol, The Royal West of England Academy, *French Modern Art*, May-June 1930, p. 14, no. 94 (titled *Amidst the Flowers*).
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Buenos Aires, Museo Nacional de Bellas Artes, *La pintura francesa de David a nuestros dias,* July-August 1939, p. 156, no. 202a (titled *Escenas de interior, en las flores*; dated 1893 and with inverted dimensions).
Montevideo, Salón Nacional de Bellas Artes, *La Pintura Francesa: De David a Nuestros Días*, April 1940, no. 149.
Rio de Janeiro, Museu Nacional de Belas Artes, *Exposiçã de Pintura Francesa*, July 1940, no. 171.
San Francisco, M.H. de Young Memorial Museum, *The Painting of France Since the French Revolution*, December 1940-January 1941, p. 41, no. 169 (titled *In the Flowers* and dated 1893).
Los Angeles County Museum of Art, *Aspects of French painting from Cézanne to Picasso,* January-March 1941, no. 62 (titled *In the Flowers* and dated 1893).
The Art Institute of Chicago, *Masterpieces of French Art Lent by the Museums and Collectors of France*, April-May 1941, p. 42, no. 166 (titled *Among the Flowers* and dated 1893).
New York, Paul Rosenberg & Co., *Paintings by Bonnard and Vuillard*, January 1943, no. 5.
New York, Durand-Ruel Galleries, *Manet to Picasso: Still Life, Exhibition for the Benefit of the Children's Aid Society Homemaker Service*, March 1944, no. 22 (illustrated; titled *Le dejeuner fleuri*).
Boston, The Institute of Modern Art, *La Vie Française: An Exhibition of Paintings Chiefly by Pierre Bonnard and Edouard Vuillard*, October-November 1944, no. 24 (titled *Fleurs dans un vase emailè* and dated *circa* 1900).
Washington, D.C., The French Embassy, *French Paintings of the Twentieth Century (1900-1933)*, 1945, no. 78 (titled *Dans les fleurs* and dated *circa* 1901).
New York, Paul Rosenberg & Co., *Exhibition of French Paintings of the XIXth and XXth Centuries*, November-December 1945, no. 11 (titled *Dans les Fleurs* and dated *circa* 1900).
Kunsthalle Basel, *Edouard Vuillard*, March-May 1949, p. 18, no. 232 (titled *Conversation*).
The Brooklyn Museum, *The Intimate Interiors of Edouard Vuillard*, May-July 1990, p. 117.
The Art Institute of Chicago and New York, The Metropolitan Museum of Art, *Beyond the Easel: Decorative Paintings by Bonnard, Vuillard, Denis, and Roussel, 1890-1930*, February-September 2001, pp. 126-131 and 266, no. 38 (illustrated in color, p. 129).
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A. Segard, *Peintres d'aujourd'hui: Les décorateurs*, Paris, 1914, p. 320.
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U. Perucchi-Petri, *Nabis, 1888-1900*, exh. cat., Kunsthaus Zürich, 1993, pp. 304 and 342 (illustrated, fig. 172.2).
A. Salomon and G. Cogeval, *Vuillard: Le regard innombrable, catalogue critique des peintures et pastels,* Paris, 2003, vol. I, p. 432, no. V-96.4 (illustrated in color).

Thadée Natanson and his wife Misia Godebska in the drawing room of their apartment in the rue Saint-Florentin, Paris, *circa* 1899. Photograph by Edouard Vuillard.







"A muted symphony, where relationships never seen before harmonize and vibrate deeper and deeper as they are contemplated—melodious outbursts, postures skillfully linked, composed according the memory that moved him. It is a brilliant profusion of colorful harmonious splendors upon which a tender soul drapes itself" (Thadée Natanson quoted in G. Groom, exh. cat., *op. cit.*, 1993, p. 76).

So wrote Thadée Natanson, co-founder of the influential journal *La Revue Blanche*, about the suite of five decorative paintings—the present canvas among them—that he and his wife Misia commissioned from Vuillard in 1895 to adorn their apartment on the rue Saint-Florentin, the epicenter of Paris's most advanced artistic and literary circle at this time. Depicting elegant young women reading, talking, embroidering, and arranging flowers within a luxuriantly appointed domestic interior, the five elaborately patterned panels—collectively known as the *Album*—constitute a subjective, symbolist-inspired re-envisioning of the Natansons' cultivated milieu, in which poetry, art, and music reigned supreme, and the mundane, material world was held at bay. "The *Album* panels, which presented themselves from the outset as a high-water mark in Vuillard's art, may be viewed as an allegory of life in the Natanson home," Guy Cogeval has written, "where refined tastes and the art of living were combined" (*op. cit.*, 2003, p. 434).

Vuillard first entered the Natansons' orbit in 1891, when Thadée—a keen advocate of the band of young avant-garde painters who called themselves the Nabis—gave him his first solo show in the offices of *La Revue Blanche*. In 1893, Thadée married the prodigiously charismatic Misia, a gifted pianist and born iconoclast, who soon became the object of reticent Vuillard's unrequited infatuation, as well as the muse and darling of the sophisticated, intellectual society that revolved around *La Revue Blanche*. "Her position, combined with her unique personal style, her seductive charm, and her almost physical need to be constantly surrounded by people, was to make her the magnetic center, the feminine touchstone for one of the most gifted circles of artists Paris has ever known," Arthur Gold and Robert Fizdale have observed (*Misia: The Life of Misia Sert*, New York, 1980, p. 38).

For Vuillard, his relationship with the Natansons—Misia especially—was like a religious conversion, life-changing and all-consuming. By the middle of the decade, he saw them almost daily. They purchased his work in quantity and recommended him unreservedly to friends; they afforded him inside access to the very latest in arts and ideas, and they demonstrated a way of life—a taste and a culture—that fascinated the sheltered young artist. "Vuillard's vision of reality," Cogeval has written, "which melded bodies, faces,



inanimate objects, flowers, draperies and light into a single texture, was developed and supported by his contact with Misia, whose appearance in the interiors he painted represented a daily miracle for him. His painting, even when Misia was not in the picture, was conditioned by the imprint in space of her passing" (*op. cit.*, 2003, pp. 454-455).

Vuillard painted the five panels of the *Album* for the sprawling central room of the Natansons' apartment—at once parlor, music chamber, and salon—where Misia hosted a spirited weekly *soirée* for the painters, poets, composers, and critics of *La Revue Blanche*. In lieu of the prim refinement of their conventionally *haut bourgeois* childhood homes, Misia and Thadée embraced in their own shared space a cluttered and eclectic informality. The main room was profusely decorated with *millefleur* tapestries, exotic textiles, oriental rugs, and upholstered furniture; the walls were covered in a heavily patterned, Arts and Crafts-style paper, with a crisscross motif of leaves and flowers. In the *Album* paintings, Vuillard used densely layered patterns, closely ranged tonalities, and a delicately stippled technique to create an all-over, tapestry-like surface effect that harmonized with this laden setting. "Space does not retreat before us," John Russell wrote, "we can caress it" (*Edouard Vuillard*, exh. cat., Art Gallery of Ontario, Toronto, 1971, p. 59).

Henri de Toulouse-Lautrec, poster for *La Revue Blanche*, 1895. Musée Toulouse-Lautrec, Albi.

Edouard Vuillard, *Misia et Vallotton à Villeneuve*, 1899. Sold, Christie's New York, 13 November 2017, Lot 49A.

Misia Natanson, rue Saint-Florentin, Paris, 1899. Photograph by Vuillard.



The present painting depicts two women in conversation, with a third partially visible in profile at the far left; they are all, Joseph Rishel has suggested, variants of Misia, clad in the charming, patterned day dresses that she favored and with their hair informally pinned up like hers (exh. cat., *op. cit.*, 1989, p. 112). The heads of the two women at the left seem to emerge, dream-like, from the copious bouquet of chrysanthemums on the table in the foreground, only to vanish once again into the patterned wallpaper; the third participant, seen from behind, dissolves into the deepening shadows at the periphery of the painting, absorbed compositionally and psychologically into the interior. The very ethereality of the figures contrasts with and underscores the palpable existence of the objects around them, heightening the impression of sensuous abundance.

"The mood is languorous, subdued, and highly sensual," Kimberly Jones has written. "The spatial ambiguity—the tension between the two-dimensional picture plane and the illusory three-dimensional interior space—that marks so many of the artist's domestic interiors from this period is particularly pronounced here, further intensifying the rarefied atmosphere of domestic calm and mystery that pervades the suite as a whole. Even the women themselves seem to blend into their surroundings, their features vague, their forms simply another ornamental element in the elaborately patterned picture" (exh. cat., *op. cit.*, 2003, p. 191).

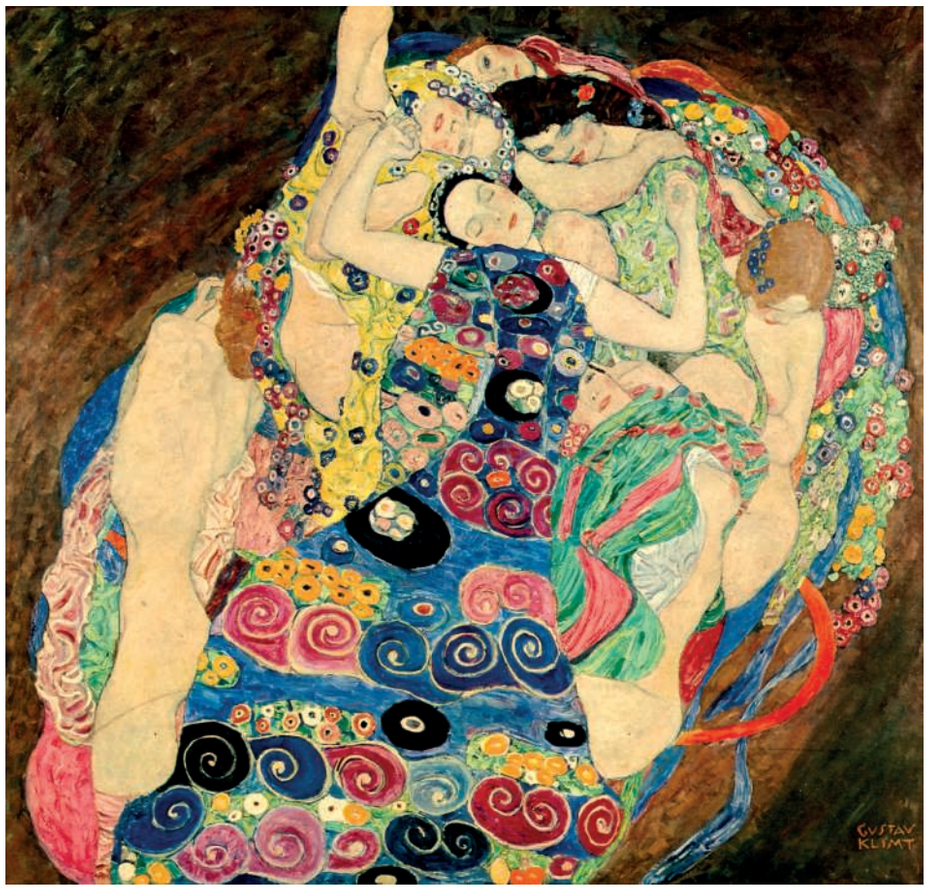
The five panels of the *Album*, though harmoniously unified in subject, palette, and technique, have disparate sizes and orientations, which allowed for varying decorative arrangements within the unstructured environment of the Natanson apartment. The title of the ensemble comes from the motif of the largest panel, which shows women leafing through an album, suggesting that Vuillard drew on the idea of a portfolio of prints with a loosely connected theme and diverse formats. Of the five paintings in the group, only the present canvas and *Le pot de grès* share the same dimensions (Salomon and Cogeval, no. V-96.5; Christie's New York, 18 November 1998, lot 38); the smallest panel, *Le corsage rayé*, is the same height as these but half



the width (no. V-96.1; National Gallery of Art, Washington, D.C.). The remaining two canvases have an unusual, exceptionally narrow format, but one—*L'Album*—is oriented length-wise while the other, *Les Brodeuses*, is a vertical composition (nos. V-96.2 and V-96.3; The Metropolitan Museum of Art and The Museum of Modern Art, New York, respectively).

Photographs and paintings of the Natanson apartment indicate that the panels were originally hung unframed or sometimes propped informally against the wall, blending with the undulating arabesques of the wallpaper. They did not remain in fixed positions but rather were arranged and re-arranged according their owners' whim, functioning more like portable textiles than integral murals. Thadée and Misia even brought the paintings along when they left Paris each summer, installing them in their country house at Villeneuve-sur-Yonne in Burgundy, where Vuillard was a frequent guest.

A month after Vuillard completed the paintings in November 1895, they were included in the inaugural exhibition of the dealer Siegfried Bing's Maison de l'Art Nouveau in Paris, the first of the artist's decorative ensembles to be shown publicly. When the Natansons' marriage ended in 1904, the panels stayed with Thadée; in 1908, facing bankruptcy, he was forced to sell at auction, and the ensemble was dispersed. *La table de toilette* entered the personal collection of Vuillard's dealer Jos Hessel, whose wife Lucy had replaced Misia by that time as the artist's closest confidante and abiding muse. "As for Lucy," reads a note in his journal, "guiding light that she is—domination—bewitchment...totally dazzled by her" (quoted in G. Groom, *op. cit.*, 1993, p. 148). The Hessels kept the present painting at least until 1941, the year after Vuillard—a lifelong bachelor—died with Lucy at his side.



Edouard Vuillard, *Le corsage rayé*, 1895. National Gallery of Art, Washington, D.C.

Pierre Bonnard, *Misia et Thadée Natanson*, 1902. Museo Nacional Centro de Art Reina Sofía, Madrid.

Gustav Klimt, *Die Jungfrauen*, 1913. National Gallery in Prague.

23A

EDGAR DEGAS (1834-1917)

Femme s'essuyant

signed 'Degas' (upper right)
pastel on paper laid down on card laid down on panel
38¾ x 27½ in. (98.3 x 70.2 cm.)
Drawn *circa* 1899

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

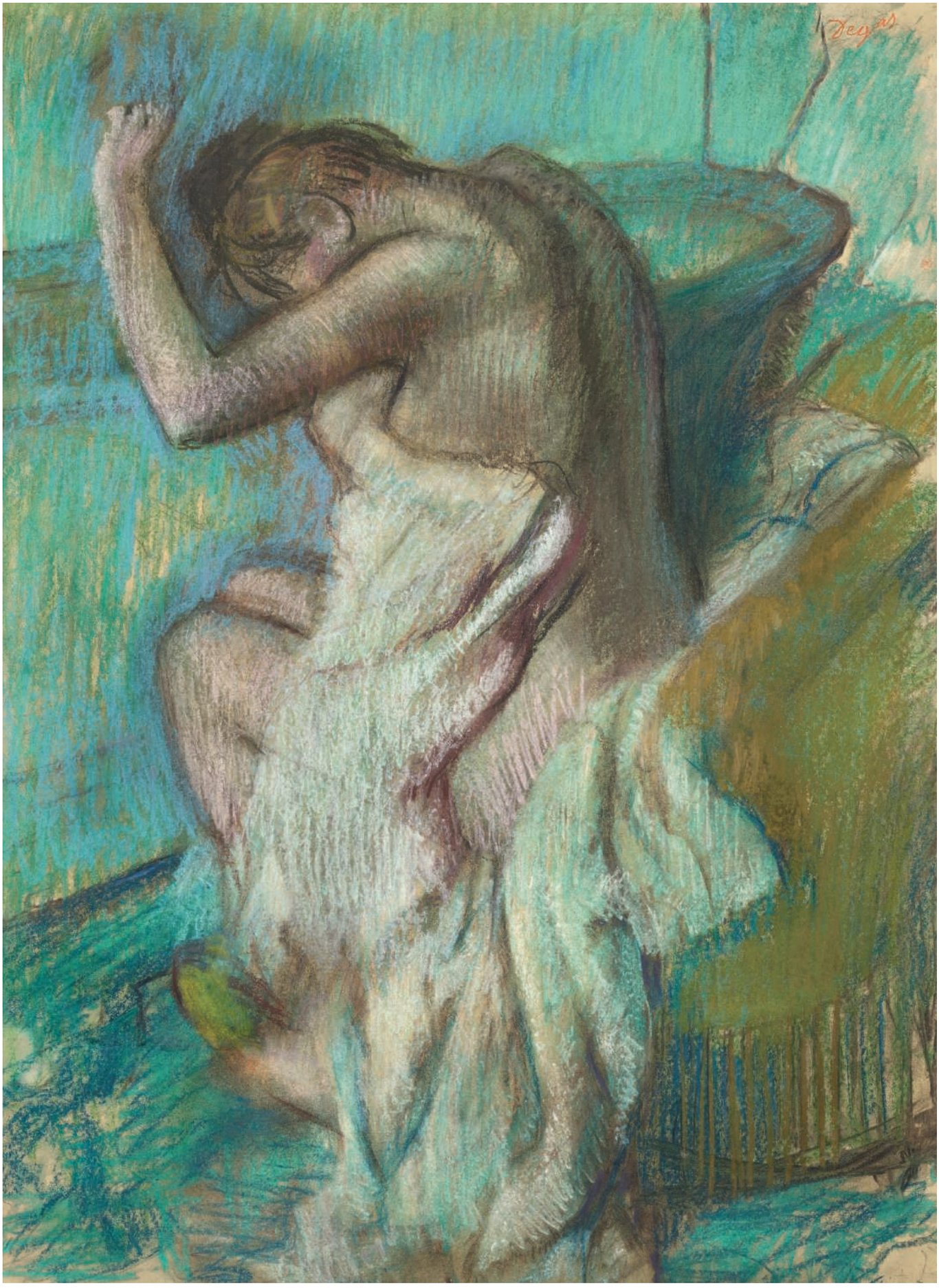
PROVENANCE:
Ambroise Vollard, Paris (by 1914).
A. Vallotton, Lausanne.
Paul Rosenberg & Co., New York (acquired from the above, 4 January 1960).
Acquired from the above by the late owner, 30 January 1961.

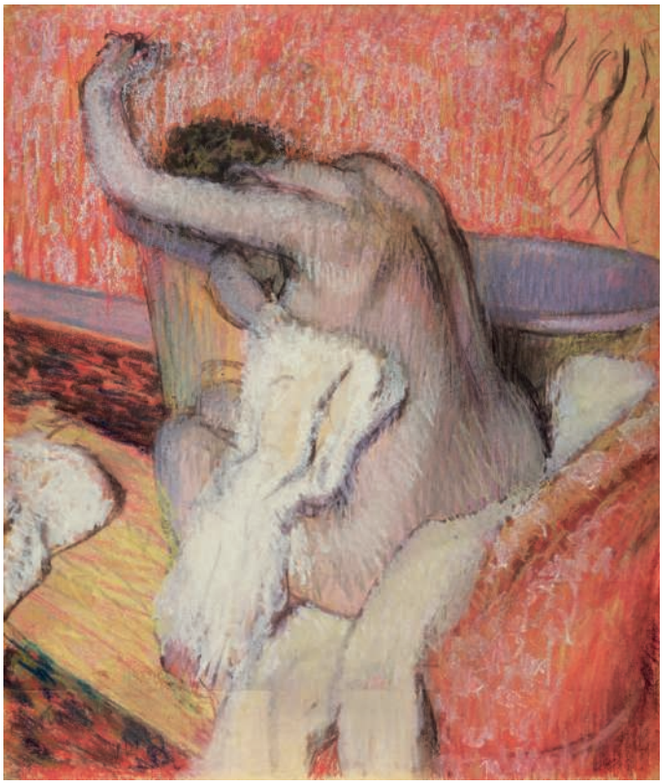
EXHIBITED:
New York, Paul Rosenberg & Co., *Seven Decades: 1895-1965, Crosscurrents in Modern Art*, April-May 1966, p. 27, no. 21 (illustrated).

LITERATURE:
A. Vollard, *Degas*, Paris, 1914 (illustrated, pl. XLIII).
F. Russoli, *L'opera completa di Degas*, Milan, 1970, p. 133, no. 1043 (listed as a variant).
A. Davis, "Sutton Place Townhouse: Italian Designer Blends Fine Art and Décor" in *Architectural Digest*, December 1977, pp. 38-47 (illustrated in color *in situ* in Drue Heinz's home, p. 39).
P.-A. Lemoisne, *Degas et son oeuvre*, Paris, 1984, vol. III, p. 784, no. 1341 (illustrated, p. 785; catalogued as signed lower left).

"I am a colorist with line. To color is to pursue drawing into greater depth"

—Edgar Degas


Degas



Edgar Degas, *Après le bain, femme s'essuyant la poitrine*, 1895-1900. Courtauld Institute Galleries, London.

Pablo Picasso, *Grand nu à la draperie, circa* 1921. Musée de l'Orangerie, Paris. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Paul Cézanne, *Quatre baigneuses,* 1888-1890. Ny Carlsberg Glyptotek, Copenhagen.



The vivid, scintillant, chromatic tints of pastels reigned supreme in late *oeuvre* of Edgar Degas. All the pictures he had shown in the eighth and final Impressionist group exhibition in 1886—nude bathers, milliners, and portraits—were executed in pastel. By the middle of the following decade, when the character and means of the late style had become fully manifest and definitive in Degas's art, his use of pastel had largely supplanted oil painting. Among the approximately 500 works the artist created in color after 1890, fewer than fifty were painted in oils; the rest were rendered in varying applications of pastel on paper, ranging from counter-proofs retouched with the powdery sticks, to works such as the present *Femme s'essuyant*, a fully worked and signed composition, drawn to *circa* 1899, which is as impressive in scale and visual impact as any of the late oil paintings.

Having finished her bath, this young woman towels herself dry—in the series to which this pastel belongs, specifically her left side, beside her breast—while seated in a scallop-backed chair draped with linen sheets. The lines of the bathtub, of a new, porcelain-enameled, cast-iron design, indicate perspective in the room. Standing above and gazing down on his model, Degas projected between the shapes of the bathtub and chair an abruptly ascending sense of deep space. Amid the prevailing blue-green tonality, the subject appears as if she had been bathing outdoors on a river bank.

The late pastels represent Degas's resolution of the apparent dichotomy between the perception of color and the semblance of linear contour. "I am a colorist with line," Degas declared. "To color is to pursue drawing into greater depth" (quoted in R. Kendall, ed., *Degas by Himself*, New York, 1987, p. 319). The guiding forces in the artist's evolution had been the exemplary linear discipline manifest in the art of Ingres, in contention with the adventurous, passionate expression of color in Delacroix. A half-century later, Henri Matisse discovered his own solution to reconciling color and line in his paper cut-outs.

Paul Válery recalled Degas stating that a picture is the result of a "series of operations" (quoted in *Degas, Manet, Morisot*, Princeton, 1960, p. 6). The present *Femme s'essuyant* pastel stemmed from a



sequence of six known charcoal drawings that Degas executed *circa* 1895-1900, included in the sales of the artist's atelier: 1ère Vente, no. 314; 2ème Vente, nos. 266, 309, and 311; 3ème Vente, nos. 186 and 292. These studies also resulted in four other related pastels, Lemoisne, nos. 1011, 1340, and 1342-1343.

In the process of tracing the drawings from one to another, and while configuring his subject in the five pastels, Degas altered the elevation of the sitter's bent left arm, as well as the incline of her back, from the nearly upright contour seen in the present work to a forward-leaning posture in the others. With the addition of room space at both the top and bottom edges, the present *Femme s'essuyant* and the version, Lemoisne 1342, likewise titled, are the largest in this group. During this period, Degas also modeled a sculpture in wax of this subject, *Femme assise dans un fauteuil s'essuyant l'aisselle gauche* (Hebrard, no. 43; Rewald, no. LXXII; National Gallery of Art, Washington, D.C.).

Among the pastels Degas exhibited in the final Impressionist exhibition of 1886 were ten works which marked the debut of his domestic bathers theme—"Suite de nuds [*sic*] de femmes se baignant, se lavant, se séchant, s'essuyant ..." These scenes of the female nude *à sa toilette* were deemed scandalous; viewers assumed the artist's models to be prostitutes, and the rooms those of seedy, cheap hotels. Painting a bather as the mythical Diana or the biblical Susanna was perfectly acceptable in the official Salon—however, as Degas remarked to his dealer Ambroise Vollard, "a woman undressing, never!" (Quoted in A. Vollard, *Degas: An Intimate Portrait*, New York, 1937, p. 48).

"Hitherto the nude has always been represented in poses which presuppose an audience," Degas explained to the artist George Moore, "but these women of mine are honest, simple folk, unconcerned by any other interests than those involved in their physical condition. Here she is washing her feet. It is as if you looked through the keyhole" (quoted in R. Kendall, *op. cit.*, 1987, p. 311).

Peering into such intimate and hidden moments in a woman's private life unsettled many viewers. Accused of prurient voyeurism, decried as a misogynist for the blunt exposure he accorded his female subjects, Degas was dismayed at the outcry, but persisted with the bathers theme. "Retreating from the public eye," George T.M. Shackelford has written, "Degas treated the nude for himself, for his own gratification, and for his own celebration of the body" (*Degas and the Nude*, exh. cat., Museum of Fine Arts, Boston, 2011, p. 156).

In deference to his clientele's conservative inclinations, and more comfortable himself with Degas's earlier production, Paul Durand-Ruel, since 1874 the artist's primary dealer, shied away from the bather pastels. Vollard eagerly took up the slack, often acquiring Degas's recent work in exchange for pictures from his wide-ranging inventory of contemporaries—Cézanne, Gauguin, Van Gogh, and others—that Degas was seeking to add to his own estimable collection of 19th-century art.

In 1914 Vollard published his Degas holdings, comprising mostly late pastels, in *Quatre-vingt-dix-huit reproductions signées par Degas*, the so-called "Album Vollard." This folio of both color and duo-tone plates proved instrumental in creating a market for these pictures outside France, especially in Scandinavia, Germany, and Russia, while inspiring young foreign artists with a modernist bent to emulate Degas's use of electric color and audacious, emphatic line. The present *Femme s'essuyant*, as noted in the cataloguing above, is illustrated as plate XLIII in the "Album Vollard."

24A

HENRI MATISSE (1869-1954)

Le guitariste debout

signed 'Henri Matisse' (lower right)
oil on canvas
21¾ x 18¼ in. (55.2 x 46.4 cm.)
Painted in 1903

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

PROVENANCE:
Ambroise Vollard, Paris (acquired from the artist, by 1904; placed in storage by Erich Chlomovich at the Société Générale, Paris, 1940-1979).
Restituted to the heirs of Ambroise Vollard (1998).
Acquired from the above by the present owner, 1999.

EXHIBITED:
(Probably) Grandes serres de la Ville de Paris, *19e exposition de la société des artistes indépendants*, March-April 1903, no. 1667.
(Probably) Paris, Galerie Vollard, *Exposition Matisse*, January 1904, no. 30.
Paris, Grand Palais des Champs-Elysées, *Société du Salon d'Automne*, October-November 1904, p. 59, no. 609 or 610.
London, Royal Academy of Arts and New York, The Metropolitan Museum of Art, *Matisse, His Art and His Textiles*, March-September 2005, pp. 85 and 180, no. 6 (illustrated in color, p. 85).
New York, Eykyn Maclean, *Matisse and the Model*, October-December 2011, pp. 66 and 77, no. 46 (illustrated in color, p. 67).
New York, Hammer Galleries, *Matisse & Picasso*, November 2015-February 2016, p. 12 (illustrated in color, p. 13).

LITERATURE:
P. Schneider, *Matisse*, London, 1984, p. 200, note 30.

Georges Matisse has confirmed the authenticity of this work.


Henri Matisse



Edouard Manet, *Le chanteur espagnol*, 1860. The Metropolitan Museum of Art, New York.

Henri Matisse, *L'homme nu*, *circa* 1900. The Museum of Modern Art, New York. © 2019 Succession H. Matisse / Artists Rights Society (ARS), New York.

Henri Matisse, *La Musique*, 1939. Albright-Knox Art Gallery, Buffalo. © 2019 Succession H. Matisse / Artists Rights Society (ARS), New York.

Painted in 1903 when Matisse was 33 years old, a senior member of the rising generation of the avant-garde, the present *Guitariste* presciently anticipates some of the most radically innovative aspects of the artist's *oeuvre*. Depicting a male model outfitted as a guitar-playing toreador in knee breaches and pink stockings, his mouth open in lively song, the painting is among the earliest manifestations of several themes—music and dance, exotic costume and theatricality—that would come to have a determinative role in Matisse's creative universe. The volumetric modeling of the guitarist reflects Matisse's integration of the lessons of Cézanne, whose work would remain a modernist touchstone for the younger master throughout his career, while the background space of the studio resolves into a nearly abstract assemblage of overlapping, colored planes, rendered with proto-Fauve autonomy and exuberance. At the far left, most notably, making its first appearance in Matisse's work, is a length of *toile de Jouy* that the artist had recently acquired, which would serve thereafter as his trusted ally in disrupting the laws of perspective and subverting traditional canons of three-dimensional illusion.



This revelatory, forward-looking canvas, acquired by the dealer Ambroise Vollard within a year of its creation, is all the more remarkable for having been painted during a period of profound adversity for Matisse. In May 1902, his wife Amélie's parents were implicated in a financial scam that their employers Frédéric and Thérèse Humbert were found to have perpetrated for years. Amélie's father, Armand Parayre, then sixty years old, was arrested and imprisoned. Amélie's own health suffered, and she was forced to close her millinery business, from which she and the artist derived practically their sole income. In December 1902, to cut costs and escape the rampant gossip in Paris, they and their three young children took refuge at Matisse's childhood home in Bohain. It was not until the following August, when the Humberts were tried and convicted, and the Parayres recognized as blameless instruments in their crimes, that the family could put the entire scandal behind them and return to Paris.

The present *Guitariste*, representing a burst of unfettered joyfulness during this time of struggle, can be placed with some precision within the chronology. The canvas was painted in Matisse's atelier at 19, quai Saint-Michel in Paris—a proper studio with good light and a platform for the model—and not in Bohain, where the artist lacked such amenities. At the Salon des Indépendants in spring 1903, Matisse showed either the present painting or a pendant *Guitariste*, the latter depicting the model seated

rather than standing; the two versions are certainly contemporaneous, suggesting that both were created before the exhibition opened in mid-March. Complicating matters, Matisse later recalled that he purchased the *toile de Jouy* in the background of the present painting in 1903, having spotted it in the window of a second-hand clothing shop on the Left Bank while he was riding a horse-drawn bus. The canvas, in that case, can only have been painted in the opening weeks of 1903, presumably during one of several brief trips that Matisse made to Paris over the course of his exile in Bohain.

Temporarily back in the capital, Matisse would have been eager to avail himself of the artistic resources there. To pose for both versions of *Le Guitariste*, he enlisted a familiar figure—a burly Italian laborer turned professional model named Giovanni Bevilacqua, his only regular sitter outside the family during these cash-strapped early years of his career. Matisse had first worked with Bevilacqua in the studio of Eugène Carrière, where he took painting instruction in 1899-1900. When Carrière's class folded and a group of former students banded together to share a model, Matisse insisted that they hire Bevilacqua, drawn to his craggy, muscular physique and sense of feral energy. Over the next three years, the bearded peasant became a regular on the quai Saint-Michel, posing for Matisse well over a hundred times by the artist's count. "Various female models would absorb him at intervals in the future to the exclusion of all else," Hilary Spurling has noted, "but this was the only time he ever subjected a male body to the same brooding and possessive scrutiny" (H. Spurling, *The Unknown Matisse: A Life of Henri Matisse*, New York, 1998, p. 214).

Bevilacqua is best remembered today as the model for Matisse's early sculptural masterpiece *Le Serf*, an unidealized embodiment of sheer, tangible physicality and rugged strength. Although scholars long believed him to be the same person as César Pignatelli, a fixture in the Parisian model pool who made his name posing for Rodin's figure of Saint John the Baptist in 1878, recent research has demonstrated that Bevilacqua was in fact 25 years younger than Pignatelli (H. Spurling, "Matisse's Italian Models" in exh. cat., *op. cit.*, 2011, p. 62). The two men were remarkably alike in physical type, though, and hailed from the same mountainous, poverty-stricken region of Italy. Moreover, the bold split-stance of Rodin's Saint John—and its visionary, turn-of-the-century variant, *L'homme qui marche*—re-appears both in *Le Serf*, where it conveys stoical effort and endurance, and in the present *Guitariste*, where it generates instead an effect of dynamic bravado.

In dressing up Bevilacqua as a Spanish guitar player, Matisse—suddenly the sole breadwinner in the family—no doubt hoped to capitalize on the Salon penchant for picturesque costume pieces. The present canvas harks back to Courbet and Manet's renderings of the same subject, as well as presaging Matisse's own future explorations on Spanish themes, from *Femme à la tambourin* (1909) and *Le châle de manille* (1911) to a 1923 series depicting his favorite Nice model Henriette as a mantilla-clad señorita. Around the same time that Bevilacqua posed for *Le Guitariste*, Matisse enlisted a gray-bearded man to sit for him in a monk's habit and paid a Beaux-Arts costume model to impersonate the actor Lucien Guitry playing Cyrano de Bergerac. Even Amélie agreed to dress up, donning the same costume that Bevilacqua wears here and perching on a kitchen





chair strumming a guitar. Tensions were running high in the household, though, and the modeling session ended when she threw down the instrument in frustration and Matisse kicked over his easel in response—whereupon they both burst out in cathartic laughter.

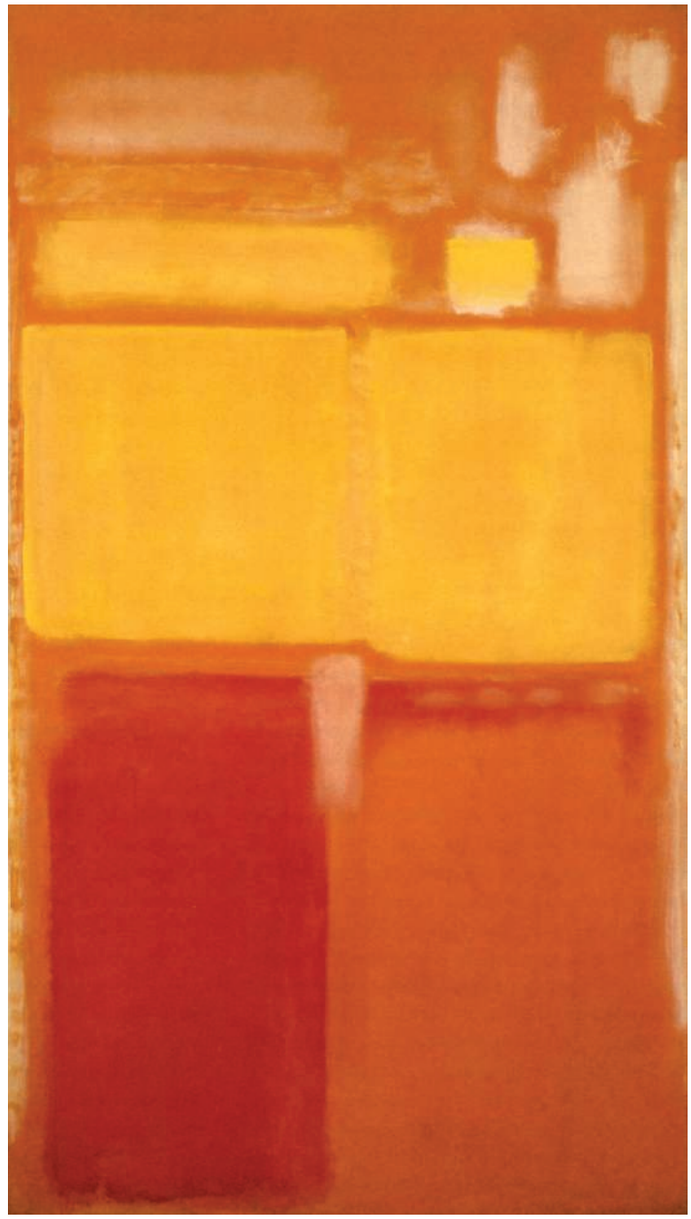
Whereas the subject matter of *Le Guitariste* represents a nod to tradition, the execution of the canvas is audaciously modern, ahead of its time. In nearly all the pictures that Matisse created in conservative Bohain during 1902-1903, he opted for a muted, tonal palette—"a return to the soft harmonies and close values," he wrote to fellow painter Simon Bussy, "that will certainly be better received by collectors" (quoted in J. Flam, *Matisse, The Man and His Art*, Ithaca, 1986, p. 82). Here, by contrast, he laid down the background in vivid shades of yellow, pink, and orange, which gain in intensity from their juxtaposition to cooler, more neutral tones. The face of the guitarist is enlivened with slabs of non-naturalistic color—yellow and orange for the brows, coral for the ear and mouth—that anticipate the dazzling orchestrations of pure pigment that Matisse would create during his transformative Fauve summer at Collioure in 1905. "The essential thing is to spring forth," he declared, "to express the bolt of lightning one senses upon contact with a thing. The function of the artist is not to translate an observation but to express the shock of the object on his own nature; the shock, with the original reaction" (quoted in *ibid.*, p. 85).

The composition of *Le Guitariste* is also highly innovative. The arrangement of broad, planar forms in the background calls attention to the underlying modernist grid, anticipating Matisse's radically condensed masterpiece on the theme of music, *La leçon de piano* (1916). The length of *toile de Jouy* at the left in the present painting would become a veritable talisman for Matisse during the ensuing years, eventually bursting beyond its naturalistic confines to become the motif of the whole composition. Here, Matisse visualized the textile in shades of gray rather than its actual blue, abstracting the design of floral bouquets and leafy arabesques into an all-over pattern of active, sinuous marks that galvanizes the

picture surface. “Even when he centered the figure on the canvas,” Jack Flam has noted, “Matisse tended to work from the edges in rather than out from the center, avoiding excessive focus on the ‘subject’ by activating the entire picture. All elements of the painting are given equal emphasis and all parts of the surface are worked with equal intensity” (*ibid.*, pp. 93-94).

As a guide through the formal problems that Matisse was confronting at this time, no artist was more important to him than Cézanne. “If you only knew the moral strength, the encouragement that his remarkable example gave me all my life!” Matisse later declared. “In moments of doubt, I thought: ‘If Cézanne is right, I am right.’ Because I knew that Cézanne had made no mistake” (quoted in J. Flam, *Matisse on Art*, Berkeley, 1995, p. 80). The most prized work in Matisse’s small collection was Cézanne’s *Trois baigneuses* (Rewald, no. 360), which he acquired from Vollard in December 1899. Some three years later, in *Le Guitariste*, he used a faceted, Cézannesque stroke to integrate the weighty, volumetric figure with the flat, rectilinear forms of the background, creating a dynamic and fluid pictorial ensemble. “Matisse learned from Cézanne how volumes could be accommodated to the flat surface of the painting,” John Elderfield has written, “how volumes could be created from a cumulative mass of broad flat touches of pigment that both belonged to the surface and denoted space” (*Matisse*, New York, 1978, p. 30).

Ever on the lookout for promising new talent, Vollard had made his first purchases from Matisse in November 1901, a few months after he gave the young Picasso his breakthrough exhibition in Paris. Matisse began to court Vollard for a solo show—the very first of his career—during the summer of 1903, but the shrewd dealer took his time in committing; the exhibition finally opened in June 1904, with 45 canvases on view tracing Matisse’s development as a modernist from 1896 onward. Of the three *Guitariste* paintings—two of Bevilacqua and one of Amélie—two were featured in this landmark show; the present version, which Vollard is thought to have acquired sometime that year, was very possibly one of them. Matisse also included a pair of *Guitaristes* among the fourteen paintings that he exhibited at the 1904 Salon d’Automne, most of which had been shown at Galerie Vollard in June. The present canvas remained in Vollard’s collection at the time of his death in 1939.





Henri Matisse, *La leçon de piano*, 1916. The Museum of Modern Art, New York. © 2019 Succession H. Matisse / Artists Rights Society (ARS), New York.

Mark Rothko, *No. 21 (Untitled)*, 1949. Menil Collection, Houston. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York.

Brice Marden, *Cold Mountain 6 (Bridge)*, 1989-1991. San Francisco Museum of Modern Art. © 2019 Brice Marden / Artists Rights Society (ARS), New York.

25A

AMEDEO MODIGLIANI (1884-1920)

Lunia Czechowska (à la robe noire)

signed 'modigliani' (upper right)
oil on canvas
36⅜ x 23⅝ in. (92.4 x 60 cm.)
Painted in 1919

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

PROVENANCE:
Leopold Zborowski, Paris.
Mr. and Mrs. Cornelius J. Sullivan, New York (acquired from the above, by 1932); Estate sale, Parke-Bernet Galleries, Inc., New York, 6 December 1939, lot 58.
Chester Dale, New York (acquired at the above sale).
M. Knoedler & Co., Inc., New York (acquired from the above, 5 April 1954).
Acquired from the above by the late owner, 3 November 1954.

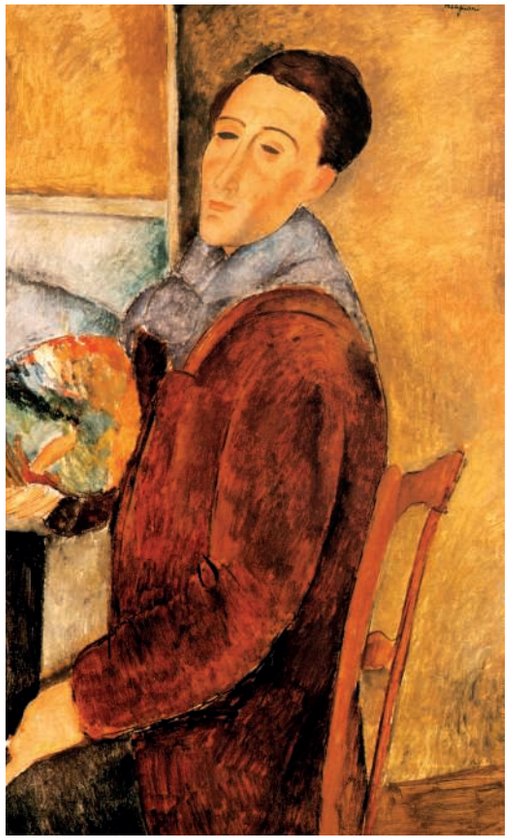


Photograph of Lunia in Menton, France, 1953. Courtesy of Leslie Koot (with permission of the Makowski family).

EXHIBITED:
The Springfield Museum of Fine Arts, *Opening Exhibition in Honor of James Philip and Julia Emma Gray*, October-November 1933, p. 32, no. 120.
New York, Valentine Gallery (Valentine Dudensing), *Twelve Portraits by Modigliani and a Group of Modern French Paintings*, January 1940, no. 12.
Philadelphia Museum of Art, *Paintings from the Chester Dale Collection*, 1943 (illustrated; dated 1918).
Cincinnati Art Museum, *Amedeo Modigliani: Paintings, Sculpture and Drawings*, April-May 1959, no. 21 (dated *circa* 1918).
New Haven, Yale University Art Gallery, *Paintings, Drawings and Sculpture Collected by Yale Alumni*, May-June 1960, p. 100, no. 107 (illustrated; titled *Portrait of Madame Chechowska* and dated 1918).
London, National Portrait Gallery, *Painting the Century: 101 Portrait Masterpieces 1900-2000*, October 2000-February 2001, p. 90 (illustrated in color, p. 91).
London, Royal Academy of the Arts, *Modigliani and His Models*, July-October 2006, p. 135, no. 47 (illustrated in color, p. 134).

LITERATURE:
M. Dale, *Modern Art: Modigliani*, New York, 1929 (illustrated, pl. 31; incorrectly titled *Portrait of Mme Zborowska*).
A. Pfannstiel, *L'art et la vie: Modigliani*, Paris, 1929, p. 49 (illustrated).
A. Pfannstiel, *Modigliani et son oeuvre: Etude critique et catalogue raisonné,* Paris, 1956, pp. 153-154, no. 293.
A. Ceroni, *Amedeo Modigliani: Peintre*, Milan, 1958, p. 67, no. 145 (illustrated).
A. Ceroni and L. Piccioni, *I dipinti di Modigliani*, Milan, 1970, p. 104, no. 318 (illustrated).
J. Lanthemann, *Modigliani: Catalogue raisonné, sa vie, son oeuvre complet, son art,* Barcelona, 1970, p. 133, no. 382 (illustrated, p. 261).
A. Davis, "Sutton Place Townhouse: Italian Designer Blends Fine Art and Décor" in *Architectural Digest*, December 1977, pp. 38-47 (illustrated in color *in situ* in Drue Heinz's home, p. 34).
C. Roy, *Modigliani*, Geneva, 1985, pp. 140 and 158 (illustrated, p. 140; dated 1918).
T. Castieau-Barrielle, *La vie et l'oeuvre de Amedeo Modigliani*, Paris, 1987, p. 206 (illustrated).
J.C. Oates, *The Assignation*, New York, 1988 (illustrated in color on the cover).
C. Parisot, *Modigliani: Catalogue raisonné*, Florence, 1991, vol. II, pp. 245 and 342, no. 16/1919 (illustrated, p. 245).
O. Patani, *Amedeo Modigliani: Catalogo generale dipinti*, Milan, 1991, p. 322, no. 329 (illustrated).
C. Parisot, *Modigliani: Catalogue raisonné,* Florence, 2012, vol. V, no. 16/1919 (illustrated in color).


modigliani





For many devotees of Modigliani's art, Lunia Czechowska possesses the most distinctive and memorably haunting visage among all the many women whom the artist painted. She was 25 when she sat for the present portrait, which Joseph Lanthemann praised for its qualities "*de noblesse, de beauté et de communion*" (*op. cit.*, 1970, p. 133). Her fine, delicate features bespeak a discerning intelligence, a rare sensitivity, and a compassionate nature. While we know that she and the artist loved each other, and they appeared to have been soulmates such as two people may experience only once in a lifetime, we can only speculate at the extent to which they may actually have been lovers, in the most complete, physical sense of such a relationship as well.

The best-known female face in Modigliani's oeuvre, from early 1917 to his death on 24 January 1920, is that of Jeanne Hébuterne, the artist's companion and mother of his daughter, also named Jeanne. Hébuterne immortalized the legend of an impassioned and tragically fated *amour bohème*, when two days after the artist's passing, pregnant with their second child, she leapt to her death from a fifth-floor window. Modigliani frequently painted two other women in his innermost circle, on whom he often relied during this period: Anna ("Hanka") Zborowska, the common-law wife of the artist's devoted dealer Léopold Zborowski, and Lunia Czechowska, married to a close friend of Léopold. All were Polish émigrés in Paris. Modigliani painted Léopold five times, and created ten portraits each of Hanka and Lunia, featuring in sum the two women on canvas nearly as often as he did his companion Jeanne during the same three-year period.

"Happiness is an angel with a serious face," Modigliani wrote to Paul Alexandre, his earliest patron, on a postcard from Livorno, dated June 1913 (quoted in D. Krystof, *Modigliani: The Poetry of Seeing*, Cologne, 2006, p. 88). Lunia's ethereal features perfectly suited the artist's fascination with this type; her serious demeanor and youthfully lithe, feminine figure moreover lent themselves well to the primary influences the artist liked to incorporate and show off in his portraits—the elongated forms, swan-like neck, and tilted head of the 16th century Italian Mannerists Parmigianino and Pontormo, inflected in modernist aspect with the serene symmetry of Baulé tribal portrait masks from the Ivory Coast.

Lunia was born Ludwika Makowska in Prague in 1894. Her father was a Polish patriot who actively opposed the Russian and Austrian partition of the Polish homeland. In 1907, after serving two years of a fifteen-year prison sentence for his role in a workers' strike in Warsaw, then under Czarist rule, he moved his family to Krakow in the Austrian zone. Upon graduating from the gymnasium in 1913, Lunia followed her father's wishes and moved to Paris. There she met Kazimierz Czechowski, another recent Polish émigré, also a patriot, with whom she fell in love; they married on 21 June 1915. Zborowski and Czechowski had known each other since childhood; when Léopold arrived in Paris in 1913 to study modern art at the Sorbonne, he moved in with his old friend. Anna ("Hanka") Sierzpowska had been living in Paris with her sister since 1910. She met Léopold at the Café de la Rotonde on 2 August 1914, at the beginning of First World War. Although they never formally married, Hanka always referred to Léopold as her husband.



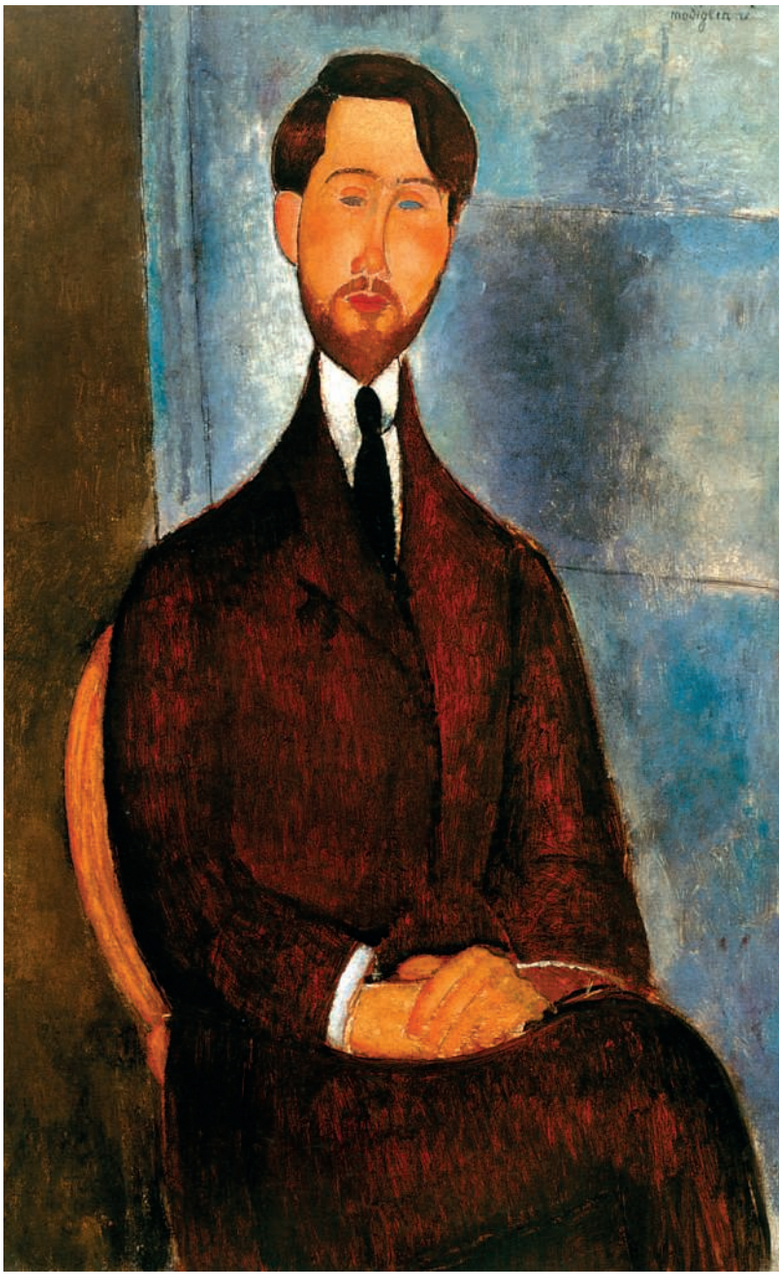
Amedeo Modigliani, *Autoportrait*, 1919. Museu de Arte Contemporânea da Universidade de São Paulo.

Amedeo Modigliani, *Portrait de Lunia Czechowska*, 1919. Musée d'Art Moderne de la Ville de Paris.

Amedeo Modigliani, *Jeanne Hébuterne (Les yeux bleus)*, 1917. Philadelphia Museum of Art.

Moïse Kisling, also Polish-born, introduced Zborowski to Modigliani in 1916. The aspiring dealer first saw the artist's paintings later that year, in a group show at the Lyre et Palette, the Montparnasse atelier of the Swiss painter Émile Lejeune. Zborowski attended the event with Hanka, Lunia, and Kazimierz. In the recollections—"*Les Souvenirs*"—that Lunia wrote in 1953, which Ambrogio Ceroni published in his 1958 monograph *Amedeo Modigliani, Peintre*, she dated the event to June; the show actually opened in mid-November. Various discrepancies with known circumstances may be found in Lunia's *Souvenirs*. When William Fifield interviewed her during the early 1970s for his biography of Modigliani, she complained that Ceroni "failed to reproduce" what she had told him. "We went to the exhibition," she recounted for Fifield, "it was the Lyre et Palette, and Modigliani was present... He said he hadn't time for Léopold, but seeing that we women were with him he returned and said we should perhaps meet in an hour. And we went to the Rotonde" (*Modigliani: The Biography*, New York, 1976, pp. 222 and 274).

"He came and sat next to me," Lunia wrote in *Les Souvenirs*. Modigliani began to sketch her. "I was struck by his distinctiveness, his luminosity, and the beauty of his eyes. He was at once very simple and very noble... I was quite young and very shy and I became frightened, when Modigliani asked, after several minutes, in the presence of my husband, to go out with me that very night... He felt so strongly towards me he would have liked me to abandon everything to follow him. Confused, I responded that I was not free... Zborowski came to my rescue, saying that plans for the evening had already been made, and he invited Modigliani to join us. He refused. Turning towards me, he asked, while offering the drawing he had made of me, to come pose the next day for a portrait" ("*Les Souvenirs de Lunia Czechowska*," in A. Ceroni, *Amedeo Modigliani, Peintre*, Milan, 1958, pp. 20 and 21; all excerpts here translated by Lara Abouhamad).



"He did my first portrait in a black dress (this painting is now in the Musée de Grenoble)," Lunia wrote in her memoir (Ceroni, no. 169). "I knew from Zbo that he liked to drink while he painted. Never will I be able to forget the first sitting session...From time to time, he would reach his hand towards the bottle of Vieux Marc. I would see the alcohol take its effect: he got excited, I didn't exist anymore; he saw only his painting... He painted with such violence that as he was leaning in closer to see the canvas, it fell over on his head. I was terrified; confused at having scared me, he looked at me tenderly, and started singing to me songs in Italian to make me forget the incident... We became really great friends from then on... I knew he loved me, but I felt for him just a profound friendship. We went out together a lot, vagabonding around Paris" (*ibid.*, p. 21).

Paul Guillaume had been acting as Modigliani's dealer, but with hardly any sales to show for his efforts, he passed the artist on to Zborowski—a dreamy novice fired with an absolute passion for the painter's work. Zborowski gave Modigliani a daily stipend of fifteen francs, and covered the costs of art supplies, the painter's wine and spirits as well. Having reserved a room in his and Hanka's new apartment at 3, rue Joseph-Bara for use as a studio, he set Modigliani to work on a series of salable nudes (Ceroni, nos. 184-203). Fifield stated that Lunia "almost certainly" posed for *Le grand nu* (no. 200; The Museum of Modern Art, New York), "though she would never admit it" (*op. cit.*, 1976, p. 160).

Modigliani painted four, fully clothed portraits of Lunia in 1917 (Ceroni, nos. 169-172). Despite all signs that she would remain faithful to her marriage with Kazimierz Czechowski, the artist persisted in seeking a romantic liaison with her. He must have felt encouraged in 1917, when in the wake of the February Revolution in Russia, Czechowski decided to return to his homeland and agitate for independence. He joined Lenin's Red Army following the October Bolshevik Revolution. He had entrusted Lunia to the care of Léopold and Hanka, who took her into their apartment. Modigliani saw her often, when he regularly arrived to paint during the afternoon. Czechowski did not live to see Poland freed from foreign hegemony. In 1918, while in a hospital recovering from wounds, his Russian comrades learned he was a Polish revolutionary—someone who would eventually turn against and fight them—and had him summarily shot. Lunia did not learn of her husband's fate until 1921.

The stress of a love thwarted by circumstance would have surely become unbearable for both Modigliani and Lunia, had not Jeanne Hébuterne, an art student newly turned nineteen in April 1917, suddenly caught the artist's eye. Within a month they became lovers, and in July they moved from the tiny hotel room for which Zborowski had been paying, and with the bounty from a few sales, into a relatively spacious two-room apartment at 8, rue de la Grande Chaumière, next door to Jeanne's art school.

Amedeo Modigliani, *Léopold Zboroski assis*, 1919. Museu de Arte, São Paulo.

Detail of the present lot.



To escape the German bombardment of Paris that began in March 1918, Zborowski, Hanka, Modigliani, Jeanne (who was two months pregnant), and her mother joined the exodus from the capital, first staying in Cagnes-sur-Mer, then moving on to Nice in search of clients and sales. Lunia remained in the Zborowskis' Paris apartment. Jeanne and Modigliani's daughter, named for her mother, was born 29 November 1918—the artist called her, in Italian, "Giovanna". Modigliani returned, alone, to his Paris studio on 31 May 1919, while Jeanne, her mother, and the baby remained five weeks longer in Nice.

After a hiatus of more than a year, Modigliani and Lunia resumed their close friendship. Modigliani signed and inscribed a drawing "homage à Madame Chakoska," depicting Lunia dining at a café table (Patani, *Disegni*, no. 498). "This peaceful period did last long," Lunia lamented (*op. cit.*, 1958, p. 29), but afforded Modigliani sufficient time to commence work on the final group of six portraits he painted of Lunia that summer (Ceroni, nos. 317-322). The dark, grayish tonality in the present portrait, *à la robe noire*, suggests that it was done in Modigliani's Grande Chaumière studio. This painting possesses a nocturnal aspect—golden lamplight illumines Lunia's flesh, but barely suffuses the wall behind her, dark in shadow. Lunia sits on the edge of a bed, its wooden back-frame rising behind her right side. This somber setting contrasts sharply with the two portraits in which Modigliani posed Lunia before an Empire mantelpiece, the wall papered in the vivid garnet red that Zborowski chose to decorate his apartment (Ceroni, nos. 321-322).



The present portrait is surely the most intimate of the ten pictures that Modigliani painted of Lunia. The artist depicted here an instant of absolute stillness, her passive visage in serene anticipation of some profoundly meaningful moment, an epiphany. Lunia has just slipped into her black robe, or may soon remove it. Her pale, translucent eyes observe the man with whom she shares this room, on whose bed she sits. Her wistful, self-absorbed expression tells everything, yet reveals nothing at all. Modigliani has seized the very essence of this elusive, enigmatic, angelically pure young woman. This is the "*communion*" that Lanthemann found so compelling, a moment of transfiguration, a mystery beyond words, yet so profoundly affecting in paint.

Upon the return of Jeanne and little Giovanna, until a nanny could be found, Lunia stepped in to care for the seven-month-old infant in the Zborowskis' apartment. One evening that summer, as Modigliani finished a painting session and Lunia was waiting for the dealer to return home, she invited the artist to stay for dinner. "While I prepared our meal," she recounted, "he asked me to lift my head for a few seconds, and, in the candlelight, he sketched an admirable drawing on which he inscribed: 'La Vita è un Dono: dei pochi ai molti: di Coloro che Sanno e che hanno: a Coloro che non Sanno e che non hanno' ['Life is a gift, from the few to the many; from those who know and have, to those who do not know and do not have']" (*ibid.*, pp. 30-32; Patani, *Disegni*, no. 499).

The war having ended months before, and Poland again an independent country, there was still no word from nor about Kazimierz Czechowski. Tensions were running high between the Hébuterne family and Modigliani, of whom they disapproved. The artist had promised them in writing to marry Jeanne, who was again pregnant, but he failed to follow through. He seemed disaffected with his companion, unhappy that Jeanne appeared little interested in their child, whom she might visit only several times a week in a nursery. The artist had begun drinking more heavily to distract himself from—and thereby aggravating—the symptoms of his tubercular condition. As Modigliani's confidant, all these matters and concerns took their toll on Lunia as well.

Amedeo Modigliani, *Hanka Zborowska*, 1917. Galleria Nazionale d'Arte Moderna, Rome.

Amedeo Modigliani, *Le grand nu*, 1917. The Museum of Modern Art, New York.

Amedeo Modigliani, *Chakoska (Lunia Czechowska)*, 1917. Museu de Arte, São Paulo.



"Autumn of 1919 was very sad," Lunia recalled. "I had to leave Paris, as my health required me to leave for the South. My friends [the Zborowskis] were very insistent that Modigliani come with me and he also wanted to. But Jeanne Hébuterne was expecting a second child and the idea of leaving Paris saddened her...the idea of Modigliani leaving without her distressed her even more. I thus left alone, in November, promising my friend that we would see each other again soon..." (*ibid.*, p. 33).

Lunia returned to Paris in September 1920 and visited the Zborowskis. "I asked for news of Modigliani right away," she wrote, "they told me that he was in Livorno and that his poor health no longer allowed him to paint. All the friends I ran into repeated the same thing..." As Lunia slept one night in the room at the Zborowski apartment in which Modigliani often painted, she had a dream. "I was alone with Modigliani... He held something in his hand that looked like a magazine; he opened it and told me: 'You see, Lunia, here they are announcing my death; don't you find it a bit brazen! Look, I am not dead, as you can see yourself.' I then saw Jeanne Hébuterne approaching us from the end of the street. I said to him: 'There's Jeanne, let's call her.' He restrained me: 'No, no, in a minute.' But moved by seeing Jeanne looking for him, I called her—and then woke up" (*ibid.*, p. 34).

Even after Lunia told Hanka of her dream, the Zborowskis continued to withhold from her any word of Modigliani's death. Lunia, from a friend, finally learned the sad story of what had transpired nine months before—both Modi and Jeanne were gone.

Lunia eventually remarried, and as Mme Czechowska-Choroszczo ran a small art gallery in Paris after the Second World War. She died in 1990, at age 96.



26A

CLAUDE MONET (1840-1926)

Nature morte au melon d'Espagne

signed 'Claude Monet' (lower right)
oil on canvas
35½ x 26¾ in. (90.1 x 68 cm.)
Painted in 1879

$2,000,000-4,000,000

PROVENANCE:
Theulier, Paris (probably acquired from the artist, December 1879).
Marsault, Paris.
Boussod, Valadon, et Cie., Paris (acquired from the above, 13 August 1889).
Manzi, Paris (acquired from the above, 13 August 1889).
Anon. sale, Maître P. Chevallier, Hôtel Drouot, Paris, 7 May 1898, lot 42.
Galerie Durand-Ruel et Cie., Paris (acquired at the above sale).
Duncan Phillips, Washington, D.C. (acquired from the above, 13 November 1926).
Paul Rosenberg, Paris and Bordeaux (acquired from the above, 1934).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg (ERR inv. No. PR 150), September 1941 and transferred to the Jeu de Paume, Paris.
Reichsmarschall Hermann Goering (acquired from the above, 14 September 1941).
Galerie Theodor Fischer, Lucerne (exchanged with Goring's agent Walter Andreas Hofer through Hans Wendland, 10 April 1942).
Restituted to Paul Rosenberg, Paris (3 June 1948).
Otto Wertheimer, Paris (acquired from the above).
Kimbell Art Foundation, Fort Worth (acquired from the above, 19 June 1967).
Acquired acquired from the above by the late owners, 15 June 1994.

EXHIBITED:
St. Petersburg and Moscow, Société impériale d'encouragement des Arts en Russie, *Art français*, 1899, no. 233.
Brussels, La Libre Esthétique, *Peintres Impressionnistes,* 1904, p. 89, no. 96 (titled *Fruits*).
London, Grafton Galleries, *Pictures by Boudin...*, 1905, no. 132.
Paris, Galerie Durand-Ruel et Cie., *Exposition de natures mortes par Monet, Cézanne, Renoir, Pissarro, Sisley, A. André, G. d'Espagnat, Lerolle*, April-May 1908, no. 7.
Paris, Chambre syndicale de la curiosité et des beaux-arts, *Exposition d'oeuvres d'art des XVIIIe, XIXe, et XXe siècles*, April-May 1923, p. 57, no. 267 (titled *Raison et melons*).
Paris, Galeries Georges Petit, *Exposition Claude Monet organisée au bénéfice des victimes de la catastrophe du Japon*, January 1924, p. 15, no. 53 (titled *Nature morte: fruits*).
Cambridge, Fogg Art Museum, *Still Life: Loan Exhibition Arranged by Students*, April 1931, no. 13 (titled *Still Life*).
New York, Paul Rosenberg & Co., *Paintings by Monet, Pissarro, Sisley,* February-March 1949, no. 3 (dated 1880).
New York, Paul Rosenberg & Co., *19th Century French Paintings*, October-November 1954, no. 11 (dated 1878).
New York, Wildenstein & Co., Inc., *One Hundred Years of Impressionism: A Tribute to Durand-Ruel, a Loan Exhibition for the Benefir of the New York University Art Collection*, April-May 1970, no. 59 (illustrated; titled *Nature Morte, Fruits* and dated 1880-1885).
The Art Institute of Chicago, *Paintings by Monet*, March-May 1975, p. 100, no. 47 (illustrated, p. 101; dated 1880).
University of Michigan Museum of Art, *The Crisis of Impressionism, 1878-1882*, November 1979-January 1980, p. 130, no. 29 (illustrated, p. 131).
Amsterdam, The Van Gogh Museum and Paris, Musée d'Orsay, *Theo van Gogh: Art Dealer, Collector and Brother of Vincent*, June 1999-January 2000, p. 214, no. 117 (illustrated in color, p. 118).
Edinburgh, National Galleries of Scotland, *Monet: The Seine and the Sea, 1878-1883*, August-October 2003, pp. 76 and 168, no. 21 (illustrated in color, p. 77).

LITERATURE:
J. Meier-Graefe, *Modern Art: Being a Contribution to a New System of Aesthetics*, New York, 1908, vol. I, p. 304 (illustrated).
M.O. Maus, *Trente années de lutte pour l'art*, Brussels, 1926, p. 323 (titled *Fruits*).
R. Gimpel, "At Giverny with Cl. Monet" in *Art in America*, June 1927, p. 77, no. 21 (illustrated in color).
Répertoire des bien spoliés en France durant la guerre 1939-1945, Paris, 1949, vol. 2, p. 236, no. 5281.
L. Channing, *Kimbell Art Museum: Catalogue of the Collection*, Fort Worth, 1972, pp. 203-205 (illustrated in color, p. 204).
D. Wildenstein, *Claude Monet: Biographie et catalogue raisonné*, Lausanne, 1974, vol. I, p. 350, no. 544 (illustrated, p. 351).
R. Wollheim, *Painting as an Art,* London, 1987, p. 95 (illustrated, p. 97, ill. 81).
D. Wildenstein, *Monet: Catalogue raisonné*, Cologne, 1996, vol. II, p. 213, no. 544 (illustrated in color, p. 212).
T. Buomberger, *Raubkunst-Kunstraub*, Zürich, 1998, p. 462, no. 49.
H. von Matthias Frehner, *Das Geschäft mit der Raubjunst: Fakten, Thesen, Hintergründe*, Zürich, 1998, p. 144, no. 49.
N.H. Yeide, *Beyond the Dreams of Avarice: The Hermann Goering Collection*, Dallas, 2009, pp. 450 and 463, no. D76 (illustrated, p. 450; titled *Still Life with Fruit Basket and Melon*).





In autumn 1879, Monet and his family had been living for just over a year at Vétheuil, a rural enclave some sixty kilometers northwest of Paris, far from the urban sprawl. An extended period of rain and gloom prevented the artist from painting outdoors, amidst the immensely varied landscape that he had already come to love, so he took refuge in the small attic space that he had outfitted as a studio and set up a basket overflowing with apples and variously colored grapes. During the ensuing weeks, as the wet weather persisted and then, in mid-November, gave way to a sudden freeze, Monet made three large paintings of this abundant still-life display—the present canvas and Wildenstein, nos. 545-546 (The Metropolitan Museum of Art, New York, and The Art Institute of Chicago). "Monet painted such canvases with a flourish," Richard Thomson has written, "confident in his ability to animate any still-life motif with the vivacity of his brushwork, unity of his light, and coherence of his chromatics, and without excessive commitment to surface exactitude" (exh. cat., *op. cit.*, 2003, p. 76).

Although Monet experimented with still-life painting at various intervals during his career, his most extensive and searching foray into the genre occurred during the three-and-a-half years that he lived at Vétheuil, from August 1878 until December 1881. This was a decisive period of artistic reassessment and renewal for Monet, who was then entering middle age. At Vétheuil, he entirely abandoned the scenes of modern life and leisure that had dominated his work previously at Argenteuil and began to focus instead on conveying his most fugitive sensations before the landscape. In his still lifes of this period, likewise, his foremost goal was to capture the highly dynamic surface effects that were created as light flickered over arrangements of flowers or foodstuffs. "Monet played down the physicality of the objects," John House has written, "in favor of emphasizing their optical effect, with the informality of their grouping suggesting that this effect has been rapidly perceived" (*Monet: Nature into Art*, New Haven, 1986, p. 42).





Georges Braque, *Nature morte au compotier, bouteille, et mandoline*, 1930. Kunstsammlung Nordrhein-Westfalen, Düsseldorf. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.

Lucien Freud, *Still Life (Quinces)*, 1981-82. Museo Thyssen-Bornemisza, Madrid. © Lucian Freud Archive / Bridgeman Images. Photo: Bridgeman Images.

Joan Miró, *Les cartes espagnoles*, 1920. Minneapolis Institute of Art. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2019.

In *Nature morte au melon*, light enters the scene at the front left, illuminating the myriad textures of the artfully arranged still-life display. The smooth, waxy surface of the apples and grapes contrasts with the coarse wicker of the basket; the exposed portion of the bamboo-edged, wooden table bears a light polish, while the damask tablecloth has a checkered weave that Monet described with rapid strokes of pearly gray. Of the three paintings that Monet made of this motif in autumn 1879, the present canvas is the only one in which he added the cut melon at the right, a quotation perhaps of Chardin's *Le melon entamé* (1760) in the Louvre and Monet's own *Nature morte au melon* of 1872 (Wildenstein, no. 245; Calouste Gulbenkian Museum, Lisbon). Here, the glistening slice of fruit invites the viewer to consider other sensations—taste and smell—alongside the visual and textural effects that formed the crux of Monet's still-life explorations.

This sumptuously painted canvas betrays no hint of the profound personal difficulties that beset Monet at this time. His wife Camille had fallen gravely ill following the birth of their second son Michel in March 1878; one reason for the family's move from bustling Argenteuil to sleepy Vétheuil that August was to provide Camille a tranquil environment in which to convalesce. The artist's financial situation was also dire, his income having plummeted by more than half since mid-decade. To reduce expenses, the Monets shared a house at Vétheuil with Alice Hoschedé and her six children, while her husband Ernest—the artist's friend and former patron—remained in Paris tending to his bankrupt textile business. Despite Alice's dedicated nursing, Camille suffered acutely throughout the summer of 1879 and died on 5 September at the age of 32. Monet's grief was intense, and became further complicated by his nascent feelings for Alice, who would eventually become his second wife.

When Monet turned to still-life painting a few weeks later, the ready salability of the genre was a prime impetus. In December 1879, he borrowed fifty francs from the postmistress at Vétheuil and struggled through deep snow to reach Paris, seeking buyers for his three fruit still lifes that he had recently completed and another autumnal trio depicting dead game—the fruits of the hunt. Georges Petit, whose support Monet had recently begun to court, bought one of the fruit compositions for 500 francs (Wildenstein, no. 545). A dealer named Theulier, who had purchased two floral still lifes from Monet the previous year, selected *Nature morte au melon* and an identically sized game subject (no. 551), likely intending the pair as pendant decorations for a client's dining room. Theulier paid Monet 800 francs total, more than the yearly rent on his house at Vétheuil.

Monet continued to promote his achievement in the genre the following year. Georges Petit, having attained a promise from the painter to try his hand at the official Salon, purchased one of the game pictures in February 1880 (Wildenstein, no. 549). In June, Monet exhibited two still lifes—a fruit composition from the previous fall (no. 546) and Theulier's painting of pheasants, which he enlisted the dealer to lend—in a mini-retrospective at *La Vie Moderne*, the first solo show of his career. The last of the 1879 still lifes found buyers later in 1880, and two more fruit studies from autumn of that year were quickly snapped up by a new patron named Delius (nos. 630-631). By the time Durand-Ruel began to buy again from Monet in 1881 after a long hiatus, the artist was no longer living hand-to-mouth. "Financially speaking," Charles Stuckey has written, "landscape painter Monet was saved by his work in still life" (*Monet at Vétheuil*, exh. cat., University of Michigan Museum of Art, Ann Arbor, 1998, p. 56).

27A

PIERRE-AUGUSTE RENOIR (1841-1919)

La Seine à Argenteuil

signed and dated 'Renoir 88' (lower left)
oil on canvas
21½ x 25¾ in. (54 x 65 cm.)
Painted in 1888

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

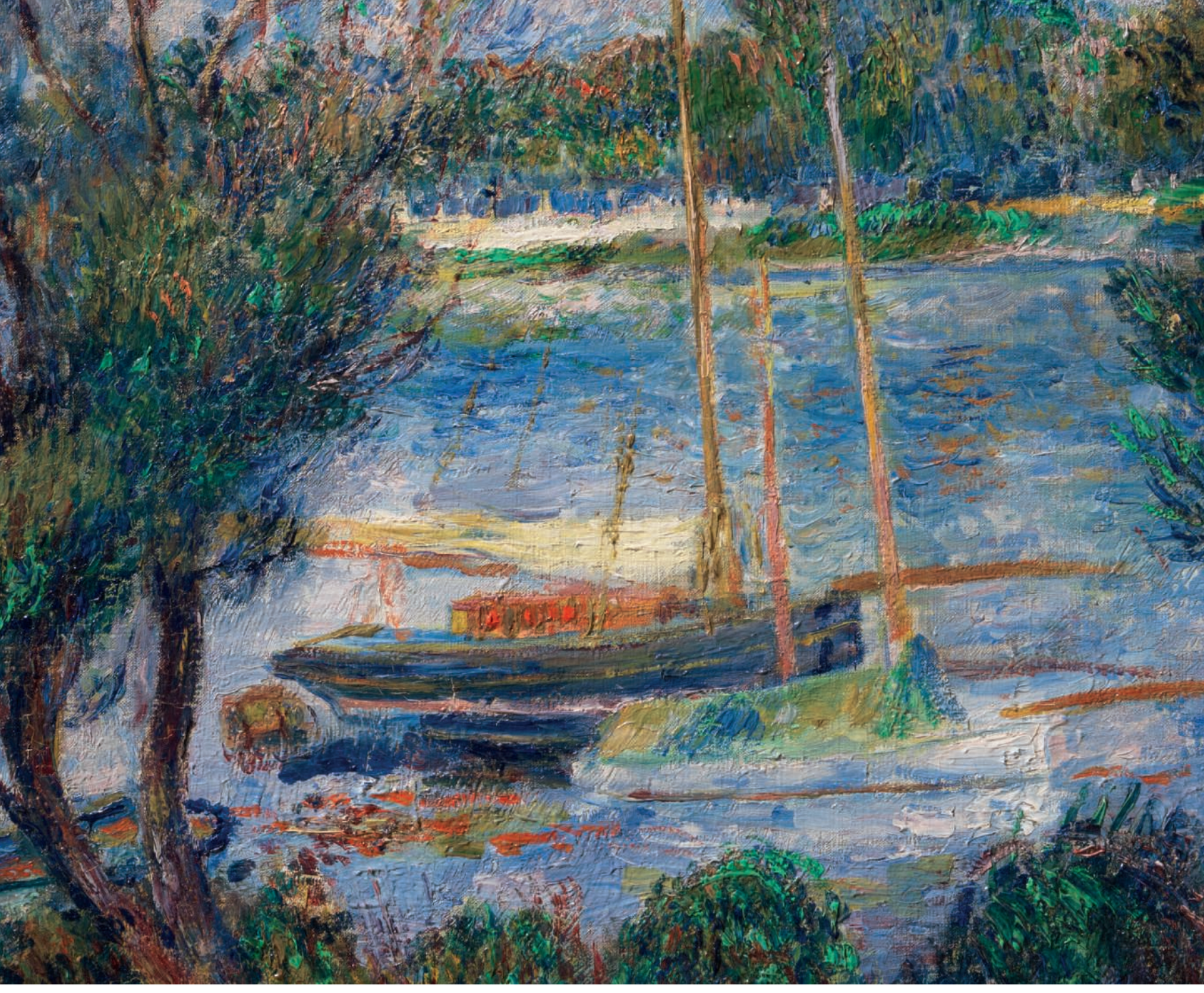
PROVENANCE:
Galerie Durand-Ruel et Cie., Paris (acquired from the artist, 30 January 1892).
Durand-Ruel Galleries, New York (acquired from the above, by March 1892).
Sam Salz, New York (acquired from the above, 11 November 1943).
Carroll Carstairs Gallery, New York.
M. Knoedler & Co., Inc., New York (acquired from the above, 25 September 1945).
Mr. and Mrs. Frank Altschul, New York (acquired from the above, December 1945 and until at least 1974).
The Lefevre Gallery (Alex. Reid & Lefevre), London.
The Pace Gallery, New York (April 1987).
Acquired from the above by the present owner, June 1987.

EXHIBITED:
New York, Durand-Ruel Galleries, *Paintings by Pierre Auguste Renoir*, November-December 1908, no. 24.
New York, Durand-Ruel Galleries, *Paintings by Renoir*, February-March 1912, no. 5.
New York, Durand-Ruel Galleries, *Paintings by Claude Monet and Pierre Auguste Renoir*, December 1915, no. 13.
New York, Durand-Ruel Galleries, *Paintings by Renoir*, January 1917, no. 17.
New York, Durand-Ruel Galleries, *Paintings by Renoir*, February 1920, no. 22.
New York, Durand-Ruel Galleries, *Marine Subjects by French Artists*, January 1925, no. 14.
Paris, Galerie Durand-Ruel et Cie., *Paysage par Claude Monet, Camille Pissarro, Renoir & Sisley*, January 1933, no. 30.
Paris, Musée de l'Orangerie, *Renoir*, 1933, p. 38, no. 86.
New York, Carroll Carstairs Gallery, *Six Impressionists*, April-May 1945, no. 15.
New York, Wildenstein & Co. Inc., *Loan Exhibition Renoir, for the Benefit of the Citizens' Committee for Children of New York City, Inc.*, April-May 1958, p. 64, no. 50 (illustrated).
New York, Wildenstein & Co. Inc., *Renoir: The Gentle Rebel, a Loan Exhibition for the Benefit of the Association for Mentally Ill Children*, October-November 1974, no. 45 (illustrated).

LITERATURE:
E. Fezzi, *Tout l'oeuvre peint de Renoir: Période impressioniste 1869-1883,* Paris, 1985, p. 114, no. 601 (illustrated).
G.-P. Dauberville and M. Dauberville, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles, 1882-1894,* Paris, 2009, vol. II, p. 90, no. 834 (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.





The late 1880s and early 1890s represent a watershed period in Renoir's career. In the opening weeks of 1887, the artist put the finishing touches on *Les grandes baigneuses* (Philadelphia Museum of Art), a manifesto of the linear, Ingresque style that he had begun to develop three years earlier. He had high hopes for the monumental painting of five nymphs, which he had planned over some twenty preliminary studies. His goal, he told his friend and patron Paul Bérard, was to "beat Raphael" (quoted in B.E. White, *Renoir: His Life, Art, and Letters*, New York, 1984, p. 166). When the painting was exhibited in May at the Galerie Georges Petit, however, critical response was emphatically negative. Only Octave Mirbeau remained steadfast in his support: "The composition is exquisite," he proclaimed, "despite or rather because of the precise drawing *à la* Ingres that the artist audaciously sought. Everything betrays accomplished research and the brilliant effort to create something new" (quoted in A. Distel, *Renoir*, New York, 2010, p. 249).

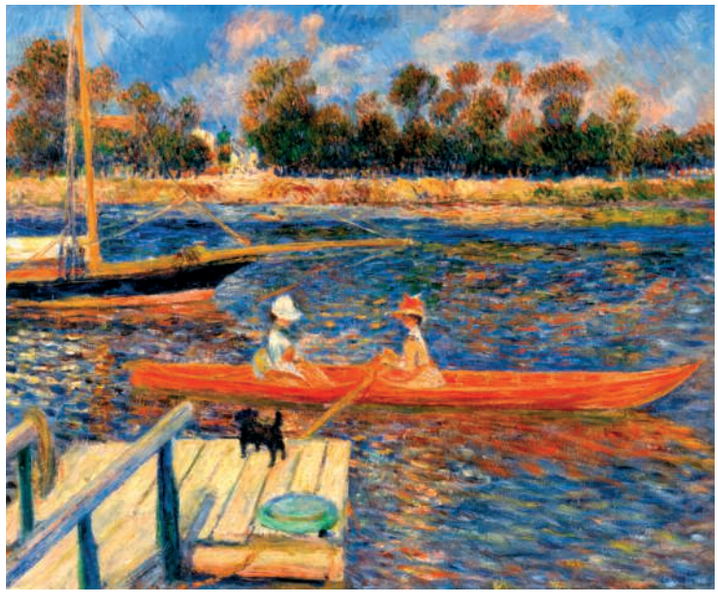
After brooding throughout the fall over his discouraging reception at Petit, Renoir rebounded with vigor in early 1888. "I'm very pleased with myself," he wrote to Bérard in February. "I have some interesting things started and I'm determined to finish them" (quoted in B.E. White, *op. cit.*, 1984, p. 178). He began to travel again widely, seeking inspiration in the richly colored art of Titian, Rubens, and the French Rococo, and he soon renounced the cool tones, dry surface, and hard-edged contours of *Les grandes baigneuses*. "I have taken up again, never to abandon it, my old style, soft and light of touch," he explained to the dealer Durand-Ruel. "It's nothing new, but rather a follow-up to the paintings of the eighteenth century. This is to give you some idea of my new and final manner of painting (like Fragonard, but not so good). Those fellows who give the impression of not painting nature knew more about it than we do" (quoted in J. House and M. Lucy, *Renoir in the Barnes Foundation*, New Haven, 2012, p. 121).

In 1888 two visits to artist friends were among the journeys Renoir made. First, at the beginning of the year, he travelled to Aix-en-Provence, where he painted alongside Paul Cézanne. While the two men shared little in terms of character—vivacious, sociable Renoir and irascible, solitary Cézanne—they had formed a strong bond across twenty years of common experience. Later in the year, over the course of the summer, Renoir and his family enjoyed two extended stays with Gustave Caillebotte in Petit Gennevilliers on the banks of the river Seine, across the river from Argenteuil on the western outskirts of Paris. The urbane Caillebotte, who had supported the Impressionist group during its most straitened times in the 1870s, owned a

comfortable home in the small town, the perfect base from which to indulge his love of boating. Caillebotte, in fact, was to become one of the most influential sailors in France, a skilled boat designer, the financial backer of several important associations and publications dedicated to yachting, and co-president of the Cercle de la Voile sailing club in Paris, for which in 1892 he sponsored Paul Signac's application for membership.

The present work, *La Seine à Argenteuil*, is one of a group of five celebrated oils of Argenteuil, all of which were painted in the summer of 1888 during Renoir's stay with Caillebotte. Indeed, the dark-hulled boat in the present work can be identified as *Mouquette*, a yacht belonging to Renoir's host. Each of the paintings in this series depicts various sailing and boating motifs. Reminiscent of Renoir's 'high impressionist' phase of the mid 1870s, the rich and atmospheric colors of this composition are applied with vigorous brushstrokes, creating emphatic contrasts between warm and cool hues. The vibrant color scheme and patterns created by the fluid movements of the brush echo the manner of eighteenth-century French masters, such as Jean-Honoré Fragonard and Jean-Antoine Watteau, whose style was greatly admired by Renoir. Painted in the late summer, the present canvas possesses an air of rural tranquility disturbed only by the wind; the free brushstrokes used to apply various shades of blue, white, bright orange and green accentuate the ripples expanding across the surface of the water. The bold color contrasts are noticeable above all in the glimmering reflections of the orange-red features of the sailing boats in the bright blue waters of the river Seine. The treatment of reflections remains approximate, as in Renoir's earlier works, creating an effect of luminous sunlight and gentle ebb and flow of the current. The pastoral effect of the scene is further highlighted by Renoir omitting any reference to the thriving industry which had established itself in the areas surrounding Argenteuil and Petit Gennevilliers, keeping with his distaste for modern machinery and industrial activity.

Landscape remained a central pursuit for Renoir throughout his career. Though known primarily for his figurative works, a result in part of his decision to present only works of this type to the annual Salon exhibitions, for Renoir the depiction of the landscape in its purest form offered him a means to experiment more freely with line, colour and form. As a result of this more liberated mode of expression, his works of this genre are often varied in terms of style and paint handling. "Landscape is useful for a figure painter," Renoir once explained. "In the open air, one feels encouraged to put on the canvas tones that one couldn't imagine in the subdued light of the studio" (Renoir, quoted in J. House and M. Lucy, *op. cit.*, New Haven & London, 2012, p. 217). Unlike Monet who sought to convey the topography of a particular location, rendering panoramic cloud-filled skies or the nuanced reflections on water, for example, Renoir was more interested in capturing the overall atmosphere of the natural scene in front of him.





Detail of the present lot.

Pierre-Auguste Renoir, *La Seine à Argenteuil*, 1888. Barnes Foundation, Philadelphia.

Maurice de Vlaminck, *La Seine à Chatou*, 1906. The Metropolitan Museum of Art, New York. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.

THE ROBERT B. and BEATRICE C. MAYER FAMILY COLLECTION

The Robert B. and Beatrice C. Mayer Family Collection represents a remarkable moment in the history of twentieth-century art. Acquired with unstinting zeal across a quarter century, the Collection is renowned not only for its quality and breadth (encompassing important Impressionist paintings, Chinese ceramics and Asian art, alongside postwar and contemporary masterpieces), but also for the mastery with which it was realized—a pioneering pursuit of the new that positioned Bob Mayer and his wife, Buddy Mayer, as watershed figures in the evolution of Contemporary art. "I collect because I believe that I am building for posterity...." Bob declared. "I collect because I believe it adds dimension and perspective to my way of life.... I collect for the thrill of discovery".



Photographer unknown. Courtesy of Beatrice Cummings Mayer Archives, Chicago.

Detail of Lot 29A.

Born in Chicago in 1910, Bob was an energetic, larger-than-life figure whose very personality seemed well-suited for the bold experimentations and fearlessness of twentieth-century American art. After graduating from the University of Chicago in 1931, Bob embarked on a five-month cruise around the world, where he visited more than twenty-five countries and made his first art acquisition: a pair of quartz and jadeite panels, found in Beijing, depicting butterflies and blossoming trees. Upon returning to the United States, Bob began working at his uncle Maurice Rothschild's Chicago clothing store, where he was tasked with sweeping the floors. Ambitious and with a natural gift for sales, he was soon appointed to the men's haberdashery department. In the years that followed, Bob swiftly rose through the ranks of Maurice L. Rothschild & Co., and was eventually named president of the firm in 1957.

Buddy was the daughter of the pioneering food entrepreneur Nathan Cummings, who transformed a small bankrupt grocery firm into the highly successful Consolidated Foods Corporation—later known as the Sara Lee Corporation. Educated in chemistry at the University of North Carolina at Chapel Hill, Buddy was a practical, straightforward woman with a sharp wit and a dedication to family. During the Second World War, she volunteered with the Red Cross Home Service Program and tended to the families of service members in some of Chicago's poorest neighborhoods. "I told them, 'I didn't come here to roll bandages,'" Mrs. Mayer recalled, "'I want to work with people in need.'" Throughout her life, Buddy's spirited drive would earn her a reputation as a woman committed to empowerment, and became a lifelong proponent for equal opportunity.

The Mayers made their first mutual purchase in 1949, when Bob sought out the painter, Diego Rivera, in Mexico. The couple was told with little explanation that the artist was painting "in a tree somewhere in San Miguel". They eventually discovered Rivera, as described, sitting in a tree. "He let down a ladder so we could climb up," Mr. Mayer said. "We found him working on a watercolor of a little boy". Having just celebrated the birth of their son Rob, the Mayers asked to buy that picture, and to commission a similar portrait of a girl in the hope that they would also have a daughter. Ruth was born three years later, and the Rivera watercolors assumed even greater poignancy for the family.

Like many collectors of the era, the Mayers initially focused on acquiring classic Impressionist and European Modernist works. On trips to New York, Bob rose early to fit in appointments with dealers and curators in between business meetings. "He would skip lunch in order to see the galleries," Buddy remembered, "then cancel theater tickets so we could visit artists in the evening. Then we would often eat in the [hotel] room and fall asleep exhausted, starting the next day all over again at 7 a.m.".

By the late 1950s, Bob and Buddy Mayer had assembled an outstanding selection of European painting and sculpture, Chinese ceramics, and African and Oceanic figures. Yet, as Buddy later noted, "By the early 1960s, Impressionism had outpaced our pocketbooks." As a result, the couple began exploring more contemporary art movements and looking toward the work of artists of the present day. "The art world today is changing," Bob wrote in his journal at the time, "and I have come to the realization that our interest can no longer be mostly confined to French artists".

After retiring from Maurice L. Rothschild & Co. in 1961, Bob devoted himself wholeheartedly to collecting and connoisseurship. At the time, he and his wife's approach to collecting—focusing on the newest works and artistic movements—was a truly novel one, and allowed the couple to fill their home with pieces that, decades on, achieved masterpiece status. "I collect many new young artists, particularly Americans," Bob noted, "because I feel that they deserve early recognition, and because I feel this country is foremost in the contemporary world of art today....". The Mayers became frequent visitors to the cutting-edge Manhattan galleries of Leo Castelli, Martha Jackson, Sidney Janis, Allan Stone, and Dick Bellamy, where they bought pieces freshly arrived from artists' studios. These same dealers became dear friends to the Mayers, pointing them in the direction of emerging figures and giving them early opportunities to acquire new work.

The Mayers were among the earliest proponents of Pop Art, beginning with the purchase of three works from Claes Oldenburg's revolutionary exhibition The Store at Bellamy's Green Gallery. From there, the couple went on to acquire multiple pictures by Roy Lichtenstein; their first silkscreen canvas by Andy Warhol was the large-scale Troy Diptych of 1962. "To those who are just beginning [to collect]," Bob said, "I have but one bit of advice: do not stifle your impulses. Nourish them and buy what you like to live with. You and you alone are the ultimate critic of your collection".

Collecting works by living artists had become a way of life for the Mayers. In 1964 alone, the couple acquired dozens of pieces by figures including Jasper Johns, James Rosenquist, Tom Wesselmann, Wayne Thiebaud, Lucas Samaras, and John Chamberlain. After the assassination of President John F. Kennedy, the Mayers added Warhol's Jackie frieze of the grieving First Lady, as well as Robert Rauschenberg's Buffalo II, which prominently featured JFK. The couple were keenly attuned to the era's turbulent political and social landscape, and actively sought out opportunities to make a difference. The couple were also enthusiastic collectors of women artists such as Joan Mitchell, Helen Frankenthaler, Lee Bontecou, Louise Nevelson, and Niki de Saint Phalle.

In 1964, Bob, alongside prominent local collectors including Joseph Randall Shapiro and Edwin Bergman, met to consider how to better present Contemporary art in the city. Three years later, the fledgling Museum of Contemporary Art Chicago (MCA) opened, housed in a single-story space formerly occupied by a bakery and the photography studios of Playboy magazine. As a founding trustee and treasurer of the board, Bob was instrumental to the success of the MCA in its formative years. Among the museum's inaugural exhibitions were artists greatly respected by the Mayers, including Oldenburg and Dan Flavin, whose 1967 show Pink and Gold was the artist's first solo museum exhibition. In 1968, the depth and breadth of the Mayers' private collection was given a spectacular public debut, when the MCA presented Selections from the Collection of Mr. and Mrs. Robert B. Mayer. The eighty works on loan—including major pieces by Dubuffet, Rosenquist and Thiebaud, and others—represented "an embarrassment of riches," in the words of MCA Director Jan van de Marck.

The Robert B. and Beatrice C. Mayer Family Collection is a monumental achievement in American collecting. With true integrity of purpose, Bob and Buddy created a lasting legacy in fine art: in their patronage of emerging artists, they helped secure the success of some of the twentieth century's most important figures; in seeking to share their collection with others, they inspired successive generations to think, act, and give with creativity and resolve. "It is nourishment to my soul to feel that perhaps I can make a small contribution to society for all that society has done for me," Bob explained in 1965. "If I am successful in putting together a group of paintings and sculpture for my family, friends, the public, and future generations to see and enjoy, then I have added meaning to my own life". It was a philosophy that the Mayers shared with the many artists and creative minds that informed their lives—a commitment to creation and enduring beauty, and a legacy for generations to come.



THE ROBERT B. and BEATRICE C. MAYER FAMILY COLLECTION

28A

PAUL SIGNAC (1863-1935)

La Baie (Saint-Tropez)

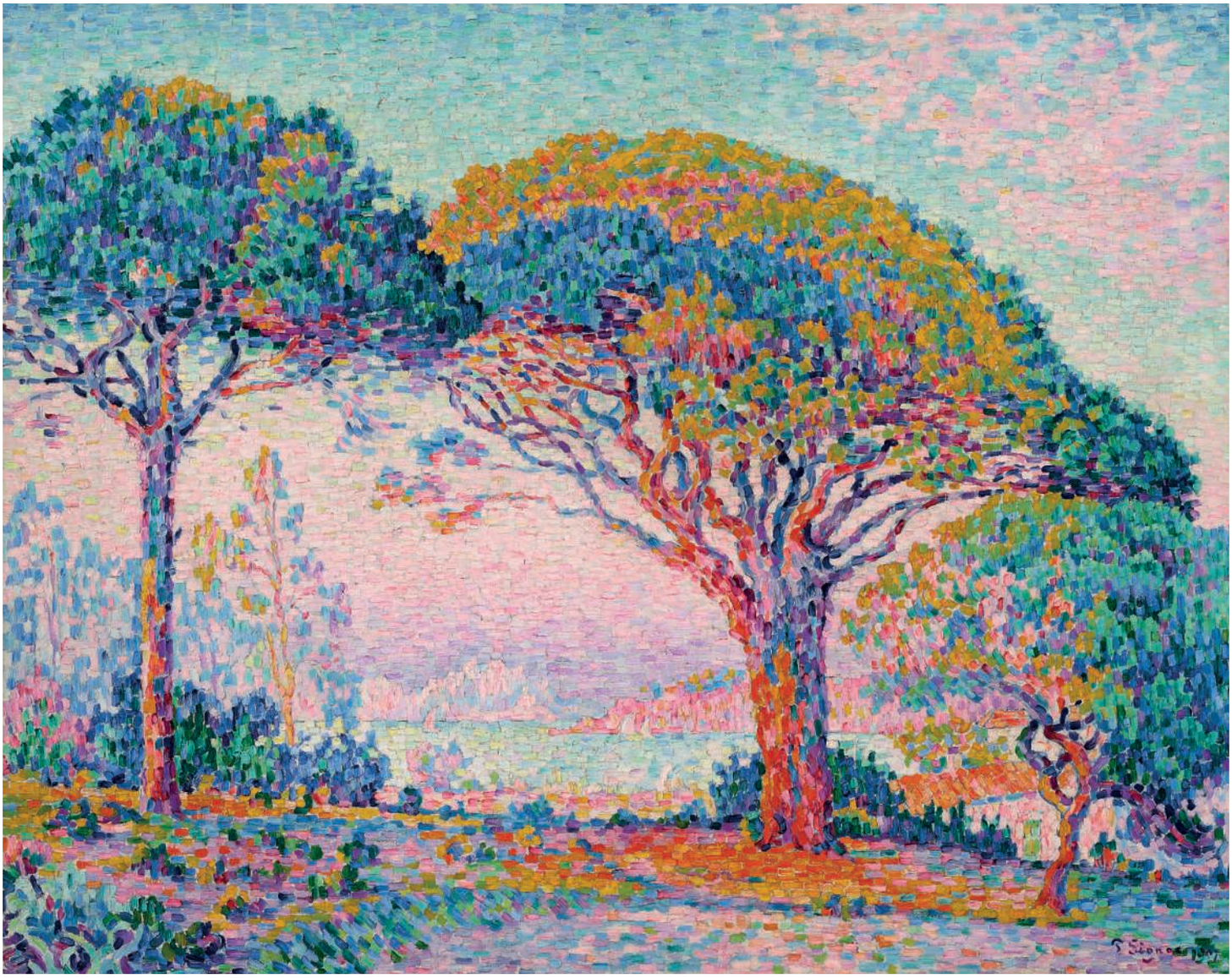
signed and dated 'P Signac 1907' (lower right)
oil on canvas
29⅛ x 36⅜ in. (73.9 x 92.3 cm.)
Painted in 1907

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

PROVENANCE:
Galerie Bernheim-Jeune et Cie., Paris.
Count Harry Kessler, Weimar (by April 1908).
Gallery Jacques O'Hana, London.
Mr. and Mrs. Nathan Cummings, Chicago (acquired from the above, *circa* 1950).
By descent from the above to the present owner.

EXHIBITED:
Chicago, Anshe Emet Synagogue (on loan, 1953).
The Minneapolis Institute of Arts, *Nathan Cummings Collection*, January-March 1965.
New London, Lyman Allyn Art Museum, *Collection of Mr. and Mrs. Nathan Cummings*, January-February 1968.
The Art Institute of Chicago, *Masterpieces from Private Collections in Chicago,* June-August 1969 (titled *Pine Trees at St. Tropez*).
Montpellier, Musée Fabre, *Signac: Les couleurs de l'eau,* July-October 2013, p. 230, no. 40 (illustrated in color, p. 101).

LITERATURE:
P. Vittori, *Gl'impressionisti francesi,* Bergamo, 1908, p. 203 (illustrated).
L. Cousturier, *P. Signac*, Paris, 1922 (illustrated, pl. 7; titled *Saint-Tropez, Les pins des Cannoubiers*).
A. Fontainas, *Histoire générale de l'art français de la Revolution a nos jours*, Paris, 1922, vol. I, p. 241 (illustrated; titled *The Pines*).
G. Besson, *Paul Signac*, Paris, 1935 (illustrated, pl. 15; titled *Saint-Tropez, Les pins des Cannoubiers* and dated 1909).
R. Escholier, *La peinture française, XXe siècle*, Paris, 1937, p. 3 (illustrated).
G. Besson, *Paul Signac*, Paris, 1950 (illustrated, pl. 50; titled *Saint-Tropez, Les pins des Cannoubiers* and dated 1909).
H.E. Bates, "French Painters: IV-Signac and Cross" in *Apollo*, May 1952, vol. LV, p. 136 (illustrated, fig. II; titled *Pine Trees at St. Tropez*).
F. Cachin, *Signac: Catalogue raisonné de l'oeuvre peint*, Paris, 2000, p. 286, no. 461 (illustrated).





A hymn to the South of France which Paul Signac so loved and where he made his home, *La Baie (Saint-Tropez)*, painted in the heady days of the Fauve movement in 1907, captures the electric evening light caressing the trees and illuminating the landscape in the distance. It was in 1892, the year following the death of Georges Seurat, Signac's friend and fellow pioneer of Neo-Impressionism, that Signac first ventured to Saint-Tropez. Signac was already familiar with parts of the South of France, having embarked upon previous painting expeditions to places such as Cassis and Collioure. Saint-Tropez, however, became a key base for the artist; in 1897, he would purchase a property there, "La Hune," and add a forty-five-foot-long studio situated above the sea. From that point onward, he divided his time increasingly between Paris and the South.

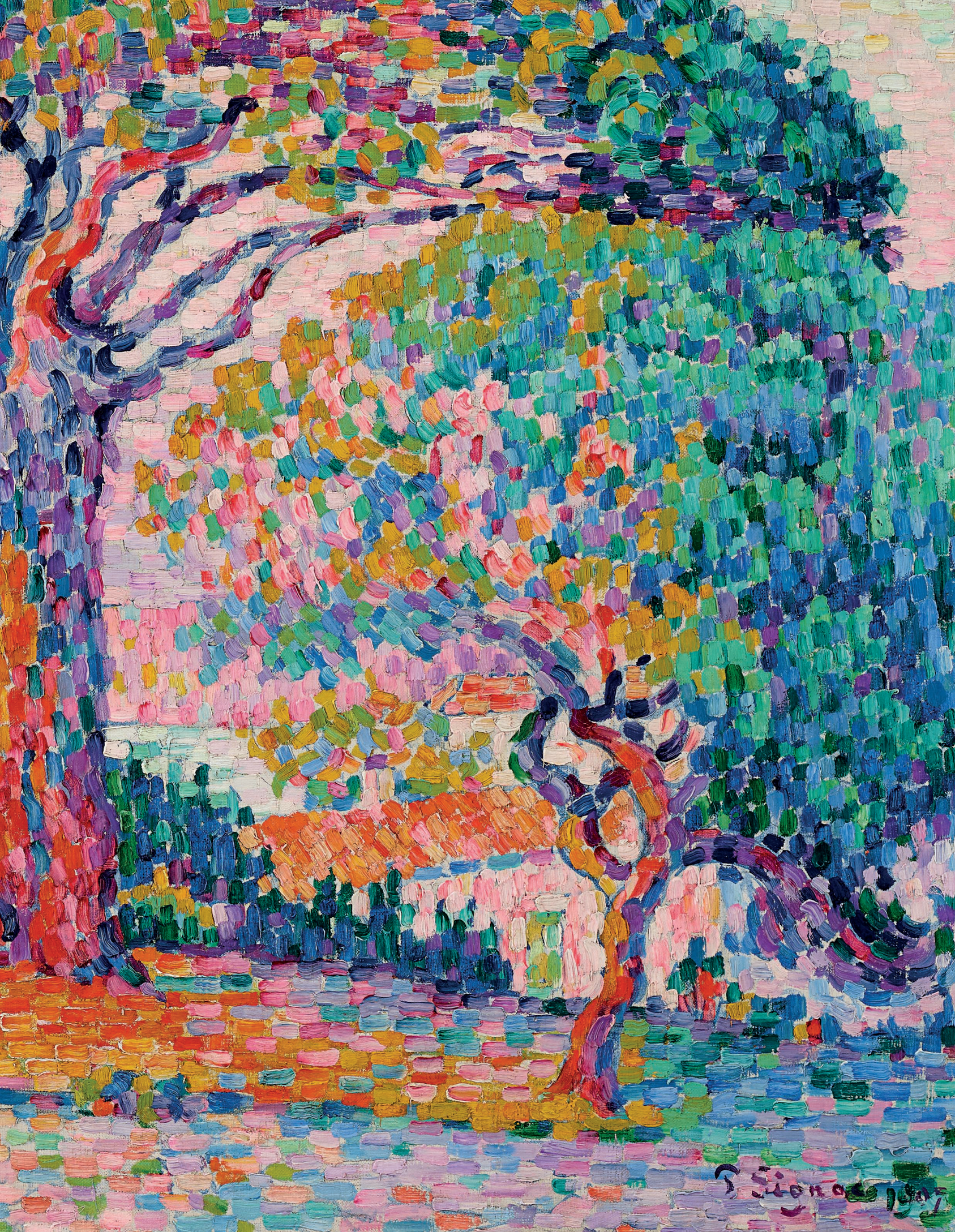
The passing of Seurat had a gradual effect upon Signac's own works as he became the main spokesperson for their manner of painting, as some of the older disciples drifted away and other new recruits appeared. The painstakingly precise brushwork which Signac had employed during Seurat's lifetime, which seemed almost scientific and was based on juxtapositions of color informed by theories regarding visual perception, now gave way to increasingly large, thick dabs of color, as is the case in *La Baie (Saint-Tropez)*.

Perhaps the signal catalyst to Signac's development after 1900 was his acquaintance with the newly emergent Fauves and particularly with Matisse, whom he met in the winter of 1903-1904 and to whom he subsequently extended an invitation to his villa in Saint-Tropez. "The azure light floods in from the vast bay," wrote Signac's friend and pupil Lucie Cousturier, "abolishing the materiality, the volume of objects, reducing them to subtly differentiated patches against the great pale walls. Signac places his canvas, so to speak, on the sky to paint his colours, and as he works, he conducts a continuous dialogue with space" (quoted in H. Spurling, *The Unknown Matisse*, New York, 1998, p. 283). It was into this environment that Signac welcomed Matisse during the summer of 1904, and courted him as a potential convert to the Neo-Impressionist cause.

The trees in *La Baie (Saint-Tropez)* with their thin trunks and full tops display a compositional technique that Signac used in a number of pictures, often making use of verticals such as masts, sails and the pine trees of the South of France to add a dark, curtain-like frame to his landscapes. Signac employed his unique divisionist manner, using the larger, block-like strokes of pure and tinted colors that he favored after the turn of the century, which may be likened to the tesserae in a mosaic, such as those in the medieval Byzantine manner the artist had admired during his travels in Italy. The larger stroke animates the essentially flat, zoned spaces in Signac's compositions, while also serving to construct, as if with colored bricks and mortar, the forms within them. Matisse, Derain, Delaunay, Picabia and others worked their way through a similar divisionist phase, a debt they owe to Signac and his colleague Henri-Edmond Cross. Employing this method became a rite of passage for any devotee of colorism in painting, empowering them to forge their own contributions to early 20th century modernism.

Georges Seurat, *Temps gris a la Grande Jatte, circa* 1886-1888. The Metropolitan Museum of Art, New York.

Detail of the present lot.



THE ROBERT B. and BEATRICE C. MAYER FAMILY COLLECTION

29A

CAMILLE PISSARRO (1830-1903)

Le Jardin d'Octave Mirbeau, la terrasse, Les Damps

signed and dated 'C. Pissarro. 1892' (lower left)
oil on canvas
28¾ x 36¼ in. (73 x 92 cm.)
Painted in 1892

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

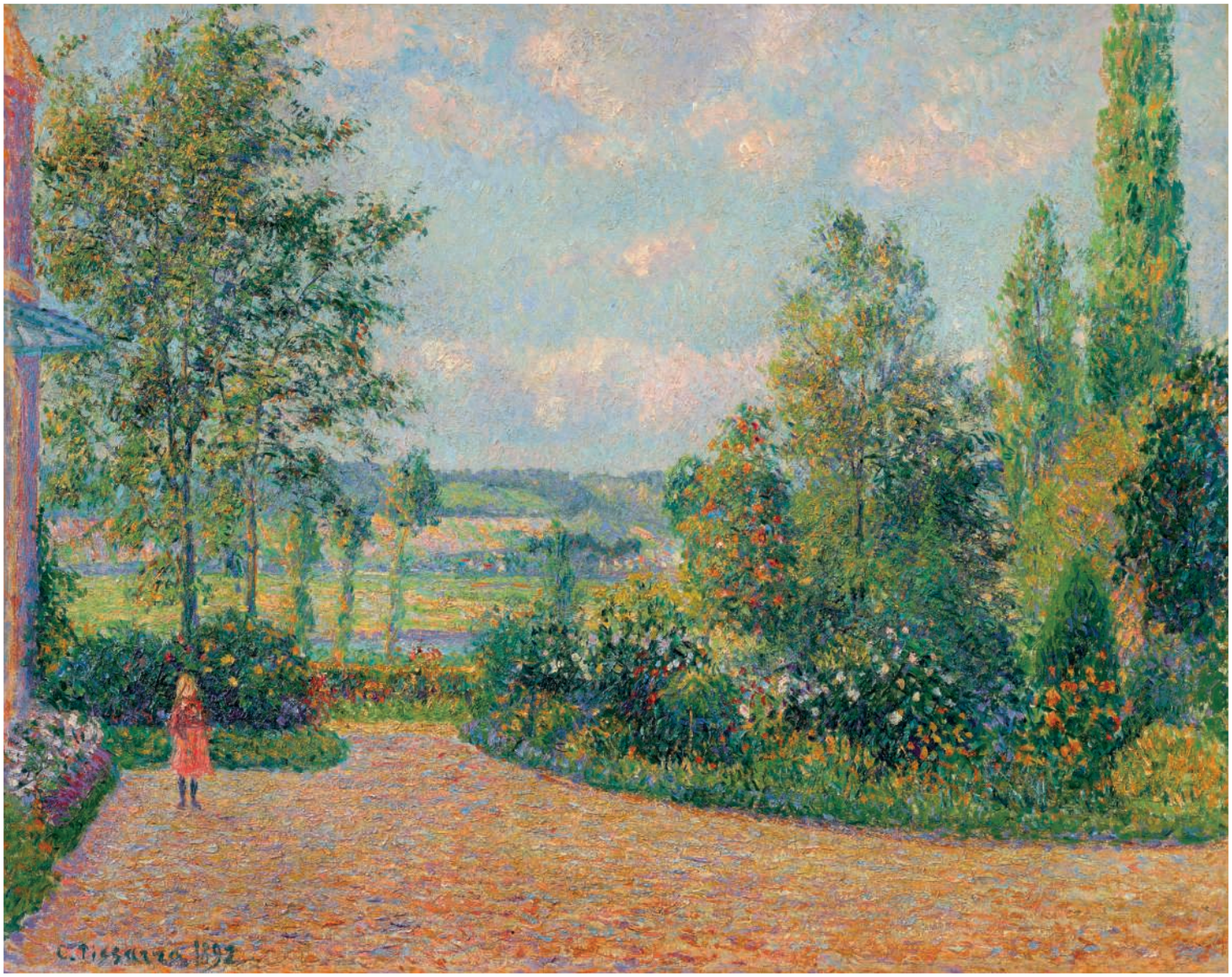
PROVENANCE:
Galerie Durand-Ruel et Cie., Paris (acquired from the artist, 10 December 1892).
Durand-Ruel Galleries, New York (acquired from the above, 29 November 1893).
Galerie Durand-Ruel et Cie., Paris (acquired from the above, 12 December 1893).
Jean and Marie-Louise d'Alayer, Paris (by decent from the above, 1950).
Sam Salz, New York (acquired from the above, June 1953).
Acquired from the above by the present owner, 22 January 1954.



Pissarro pushing his rolling easel, Éragny, *circa* 1895. Unknown photographer. Musée Camille Pissarro, Pontoise.

EXHIBITED:
Paris, Galerie Durand-Ruel et Cie., *Exposition d'oeuvres récentes de Camille Pissarro*, March 1893, no. 28 (titled *La Terrasse*).
New York, Durand-Ruel Galleries, *Paintings by Camille Pissarro*, November-December 1903, no. 28.
New York, The Union League Club, *Exhibition of Paintings by the Master Impressionists*, November 1932, no. 17 (incorrectly titled *Jardin de Merbeau, la terrasse*).
San Francisco Museum of Art, *Opening with the Fifty-Fifth Annual Exhibition of the San Francisco Art Association*, January 1935, p. 39, no. 29.
Albany Institute of History and Art, *Exhibition of Paintings by the Master Impressionists*, October-November 1935, no. 16.
The Baltimore Museum of Art, *C. Pissarro*, November 1936, no. 9 (titled *Terrace of the Garden of Mirbeau*).
Jerusalem, The Israel Museum and New York, The Jewish Museum, *Camille Pissarro: Impressionist Innovator*, October 1994-July 1995, p. 191, no. 100 (illustrated in color).
The Cleveland Museum of Art and London, Royal Academy of the Arts, *Painting the Modern Garden: Monet to Matisse*, October 2015-April 2016, p. 118, no. 30 (illustrated in color).

LITERATURE:
L.-R. Pissaro and L. Venturi, *Camille Pissarro, son art–son oeuvre*, Paris, 1939, vol. I, p. 194, no. 807 (illustrated, vol. II, pl. 166).
J. Bailly-Herzberg, *Correspondance de Camille Pissarro, 1886-1890*, Paris, 1988, vol. III, p. 250, no. 807; pp. 257-258, no. 816; pp. 260-261, no. 818; p. 269, no. 827; pp. 269-270, no. 828.
P. Michel and J.-F. Nivet, *Octave Mirbeau: Correspondance avec Camille Pissarro*, Charente, 1990, pp. 136-137, no. 58.
J. Pissarro, *Camille Pissarro*, New York, 1993, p. 236, no. 278 (illustrated).
M. Ward, *Pissarro: Neo-Impressionism and the Spaces of the Avant-Garde*, Chicago, 1996, pp. 254-256 (illustrated, p. 256, fig. 11.8).
J. Pissarro and C. Durand-Ruel Snollaerts, *Pissarro: Catalogue critique des peintures*, Paris, 2005, vol. III, p. 625, no. 954 (illustrated in color).


C. Pissarro 1892



Camille Pissarro spent two weeks during September 1892 as the guest of the writer Octave Mirbeau and his wife Alice at their country home in Les Damps, a hamlet in the department of the Eure in northern France. The artist eagerly anticipated the visit throughout the summer, both for the company—Mirbeau was among the most sensitive interpreters of his work and a fellow advocate of anarchist ideals—and for the splendid motifs to be found at Les Damps. "And your garden? Have you spruced it up, decked it out, made it more attractive for me?" Pissarro wrote to his friend in July. "If time allows, I will gladly set down a memory of it on a magnificent size 30 canvas" (Letter no. 807). The grounds at Les Damps did not disappoint, and the painter was hard at work within a day of his arrival. "I have begun four landscapes," he reported to his son Lucien, "which seem to me superb in motifs and effects, with the hills in the background" (Letter no. 816).

The present canvas—a stately size 30 (73 x 92 cm.), just as Pissarro had planned—depicts the sumptuously planted and immaculately tended terrace immediately adjacent to Mirbeau's house, a sliver of which is visible at the far left of the scene. The focal point of the composition is the luxuriant flower bed at the right, which comprises a late summer's pageant of colors, scents, and textures—a veritable laboratory for artistic experimentation. A young girl on the terrace seems transfixed by the spectacle, gazing upon it with a child's natural wonder and receptivity that forms a proxy for the artist's own intuitive response to the motif. "One must be free of everything but one's own sensations," Pissarro instructed Lucien in a letter from Les Damps, perhaps with this particular painting in mind (Letter no. 816).





Gustav Klimt, *Italienische Gartenlandschaft*, 1913. Kunsthaus Zug.

Vincent Van Gogh, *Buisson de lilas*, 1889. The State Hermitage Museum, St. Petersburg.

Claude Monet, *La maison de l'artiste à Argenteuil*, 1873. The Art Institute of Chicago.

Pissarro built up the canvas from myriad tiny touches of complementary hues—blue and orange, green and red—to create a dense tapestry of color that seems to vibrate before our eyes, evoking the heady, immersive effect of the garden. Although the chromatic scale reflects the artist's brief phase of experimentation with divisionism in the late 1880s, the robust and varied handling surpasses any technical formula, revealing his intense, personal absorption in the landscape. "There is something almost culinary about the way the material of the paint has been applied and manipulated on the surface of the work," Joachim Pissarro has written. "It is breathtakingly painterly, the result of an incredibly multifarious technique, alternating between thick impasto composed of several underlayers of paint, and tiny fragmented strokes revealing Pissarro's supple and confident hand" (*op. cit.*, 1993, p. 237).

The heterogeneous, organic forms of the flowers and trees contrast with the crisply linear edging of the garden beds, which marks out an enclosed haven for the child on the terrace—perhaps a relative or neighbor of Mirbeau, roughly the same age as Pissarro's youngest son Paul-Émile. In the middle distance, beyond the diminutive figure, the sweep of the terrace guides the viewer's eye toward a low boundary wall and a screen of trees, which frame a partial vista over the gently rolling hills of the Seine valley. Pissarro made two smaller paintings of Mirbeau's terrace that focus, respectively, on the garden plantings and this wider landscape prospect (Pissarro and Durand-Ruel Snollaerts, nos. 953 and 956); the fourth canvas from Les Damps depicts a more rustic corner of the property near the henhouse (no. 955). Only in the present scene did Pissarro connect the cultivated world of the terrace with the fertile, agricultural terrain beyond, conjuring a utopian vision of the whole of France as an expansive, communal garden.

The sojourn at Les Damps, by Pissarro's own account, was a great success. "You spoiled me royally," he wrote to Mirbeau, "and I don't know how to thank Madame Mirbeau for going to such trouble. As soon as I got home, I looked at my four canvases in white frames. Though they didn't show to good effect in your place, they're rather good." His only regret was that he had not had time to paint more: "The cabbages with a garnishing of sunlight; they would have been beautiful to do" (Letter no. 818). In December, Durand-Ruel purchased nineteen recent paintings from Pissarro, including the present canvas and two others from Les Damps; Pissarro held back the smallest from the series as a gift for Mirbeau. "I think you have the cream of the crop," Pissarro assured the dealer when he inquired about the missing painting (Letter no. 846). Durand-Ruel's acquisitions enabled Pissarro to repay 7000 francs of the loan that the better-heeled Monet had made to him earlier in the year to purchase his house at Éragny, which he had rented since 1884.

In March 1893, Durand-Ruel featured all four paintings from Les Damps in an important solo exhibition of Pissarro's work, with Mirbeau loaning his canvas for the occasion. Anticipating the open-ended serial modality of the artist's final decade, the majority of the pictures in the show—31 of a total of 46—came from three different projects that played off one another formally and thematically, creating links between public and private, city and country, and so on. "The *Série des jardins de Kew* depicted the casual and open sweeps of the London city garden, dotted with finely attired figures," Martha Ward has written. "The *Série des vues de ma fenêtre à Éragny* showed agricultural landscapes in different seasons with fruit trees and a steeple-gauged hillside. The *Série des jardins* represented the opulent gardens of Octave Mirbeau, with exotic flowers, sheltered and overgrown spaces, a place of solitude" (*op. cit.*, 1996, p. 254).

30A

FERNAND LÉGER (1881-1955)

La grande parade (Le Cirque)

signed and dated 'F. LEGER 49' (lower right)
oil on canvas
38¼ x 51½ in. (97.2 x 130.8 cm.)
Painted in 1949

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

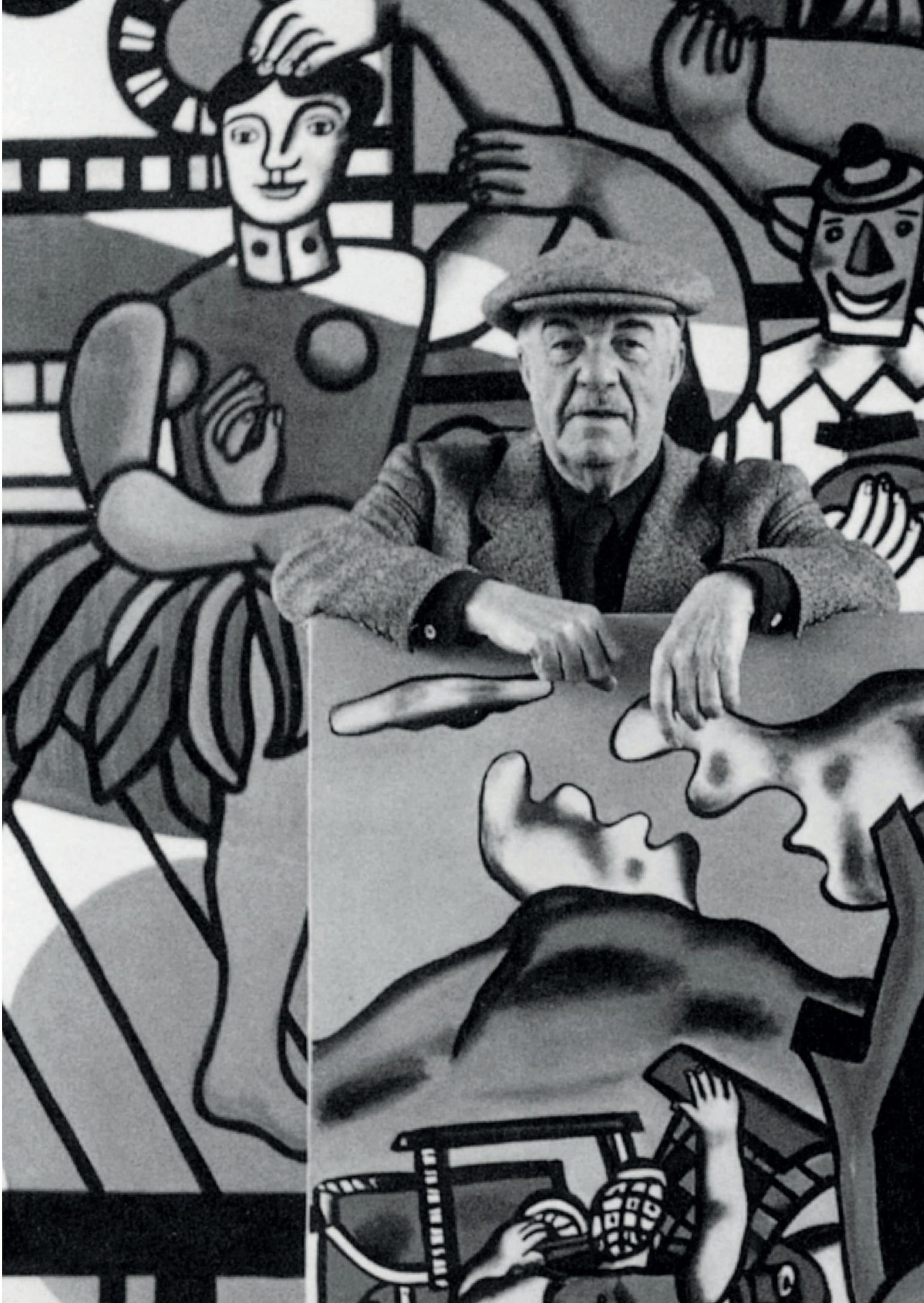
PROVENANCE:
Acquired from the artist by the present owner, October 1953.

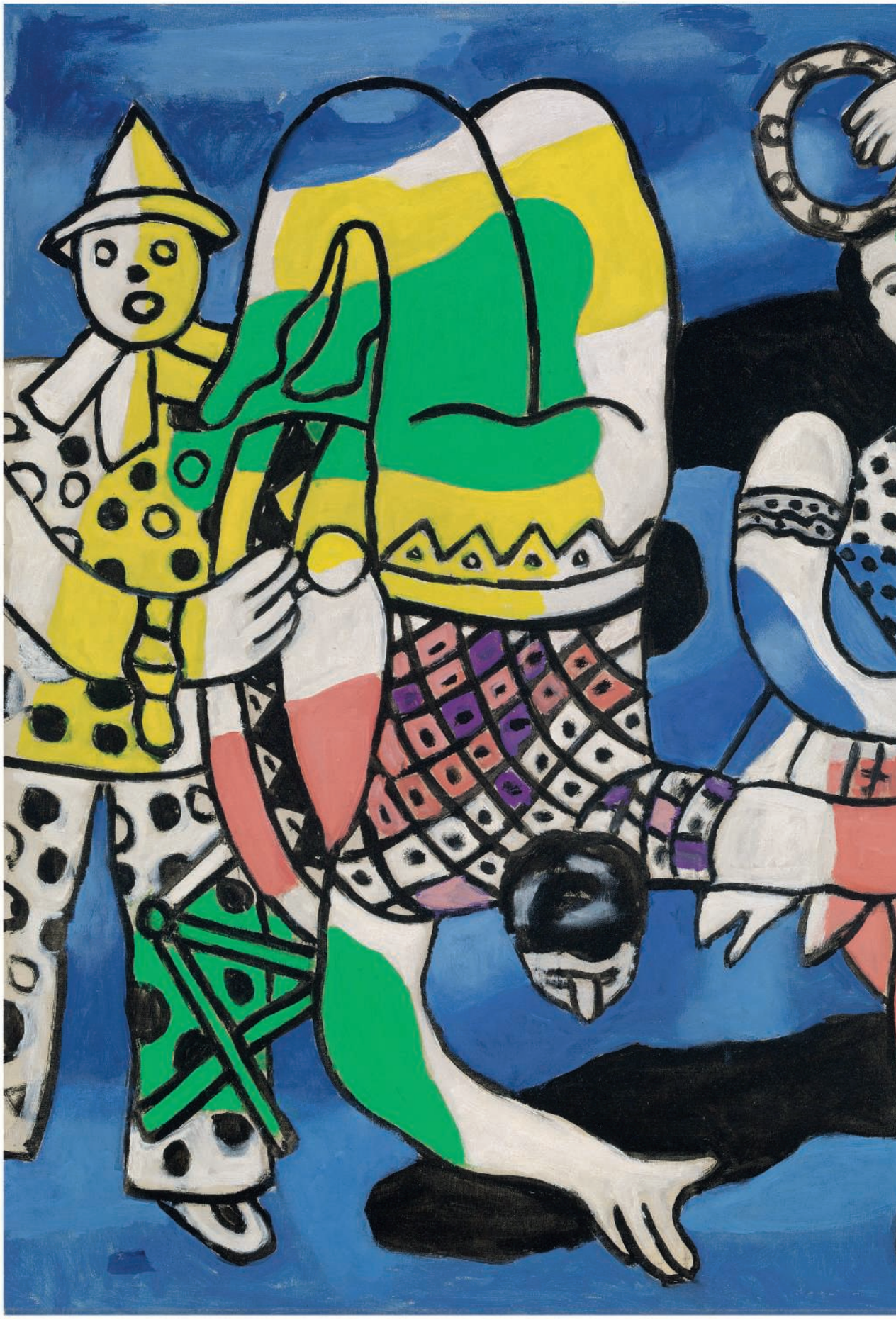
EXHIBITED:
New York, The Solomon R. Guggenheim Museum, *Fernand Léger: Five Themes and Variations*, February-April 1962, p. 85, no. 104 (illustrated, p. 96).
Chicago, International Galleries, *Fernand Léger, 1881-1955: Retrospective Exhibition*, November-December 1966, p. 63, no. 47 (illustrated, p. 53).
Paris, Galeries nationales du Grand Palais, *Fernand Léger,* October 1971-January 1972, p. 144, no. 224 (illustrated).

LITERATURE:
L.E. Levick, "Centuries Telescoped in Orbit of New Shows" in *New York Journal-American*, 3 March 1962, p. 7 (illustrated).
G. Bauquier, *Fernand Léger: Catalogue raisonné de l'oeuvre peint, 1949-1951*, Paris, 2003, vol. VIII, p. 64, no. 1353 (illustrated in color, p. 65; with incorrect provenance).
B. Mayer, *The Passionate Collector: Robert B. Mayer's Adventures in Art*, New York, 2011 (illustrated in color).

"Go to the circus. Nothing is as round as the circus... Leave your rectangles, your geometric windows, and go to the country of circles in action"

—Fernand Léger











Léger painted *La grande parade (Le Cirque)* in 1949, as he prepared to undertake the final, crowning achievement of his half-century-long career, *La grande parade*—he completed the *état définitif*, in 1954 (Bauquier, no. 1592). A large red circle, devised from two letter "Cs", is the focal point in this large mural, since 1962 a centerpiece in the collection of the famously rotunda-shaped Solomon R. Guggenheim Museum, New York. The traditional circus parade is the customary sideshow of acrobats, clowns, dancers, and musicians, performing atop an elevated platform outside the entry gate, intended to entice onlookers among the gathering crowd to pay admission at the ticket booth, enter, and enjoy the star attractions within.

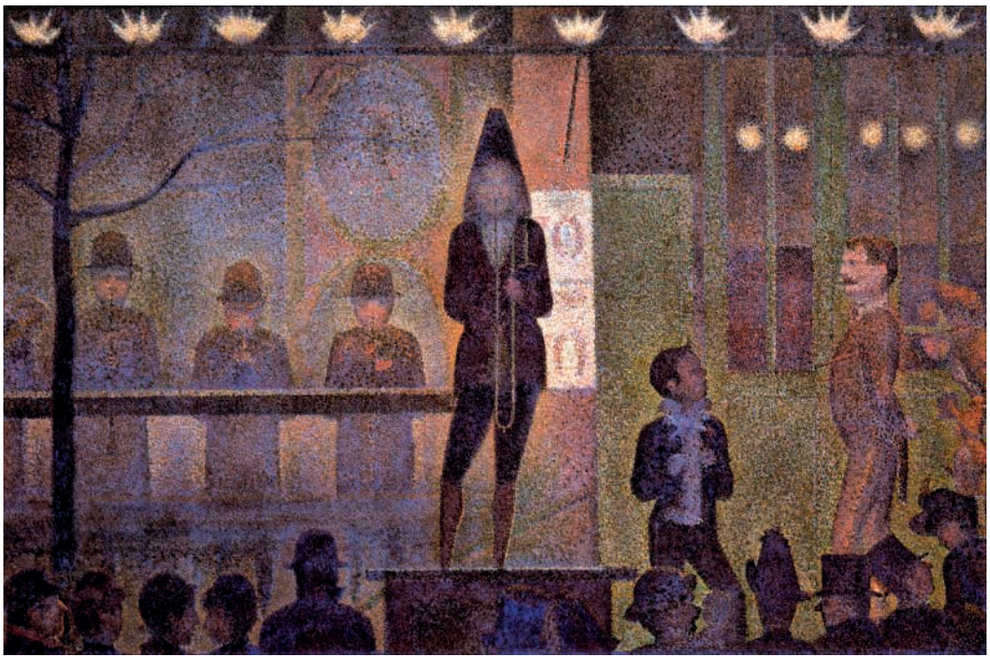
The Guggenheim *La grande parade* is Léger's apotheosis of *le cirque* theme, which threads its way through his *oeuvre* from start to finish. Having survived the horrendous carnage on the front lines during the First World War, Léger celebrated the November 1918 Armistice and a return to peacetime pursuits by completing seven canvases depicting the ring, acrobats, and clowns of the fabled Cirque Médrano on the edge of Montmartre (Bauquier, nos. 107-114). As the Cirque Fernando until 1897, this venue featured in paintings by Degas, Renoir, Seurat, and Toulouse-Lautrec. Following the turn of the century as the Médrano, and before the war, this circus also provided entertainment and subject matter for Picasso, van Dongen, and Chagall, as well as their friends, the poets Apollinaire, Cendrars, and Max Jacob. Circularity became the fundamental, constructive element in Léger's pioneering, virtually abstract compositions of spinning cylinders and cones, the series *les contrastes de formes* of 1913-1914.

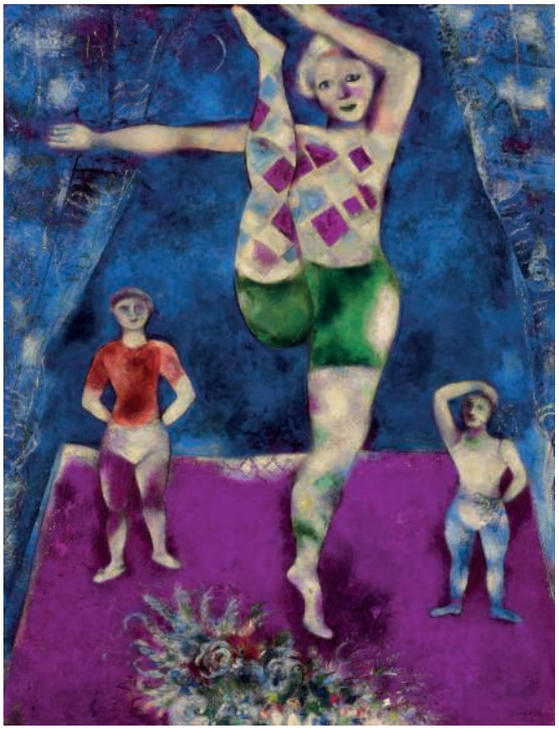
During the 1920s, Léger touted the circus as the epitome of modern spectacle, a public phenomenon that, in its traditions and evolution, he believed to represent a genuine art of the people. "The 'Big Top' of the New Circus is an absolutely marvelous world," the artist wrote in 1924. "When I am lost in this astonishing metallic planet with its dazzling spotlights and the tiny acrobat who risks his life every night, I am distracted... There are more 'plastic passages' in ten minutes of an acrobatic spectacle than there are in many scenes of ballet" (quoted in "The Spectacle," *ibid.*, pp. 39-40).

Loose-limbed, elastic acrobatic movement guided Léger's conception of the figure in major compositions during the late 1930s and 1940s, as bicyclists, divers and swimmers, even workers perched high up on construction scaffolding. The men and women in his paintings celebrate the active, athletic pleasures of modern living, as they participate in a "new outdoors reality," which the artist showcased in large figure compositions. "The new thing in this type of big picture is an *intensity ten times greater* than its predecessors," Léger wrote in 1939. "We can get this intensity by application of contrasts—pure tones and groupings of form...soul. That is the solution for the big picture" (quoted in C. Lanchner, *Fernand Léger*, exh. cat., The Museum of Modern Art, New York, 1998, p. 145).

Fernand Léger standing by his artwork, *Gif-sur-Yvette*, 1954. Photo: Robert DOISNEAU / Gamma-Rapho / Getty Images. Art: © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.

Fernand Léger, *La Grande Parade*, 1954. The Solomon R. Guggenheim Museum, New York. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.





Georges Seurat, *Parade de cirque,* 1887-1888. The Metropolitan Museum of Art, New York.

Marc Chagall, *Les trois acrobates,* 1926. Sold, Christie's New York, 8 May 2013, lot 40. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.

Detail of the present lot.

During his five years of exile in America during the Second World War, Léger became a devotee of the spectacular, three-ring Ringling Bros. and Barnum & Bailey Circus, which then, as until its demise in 2017, performed annually in New York's Madison Square Garden. He painted several circus pictures before departing America (Bauquier, nos. 1205-1207), which presage the *grande parade* compositions of the later 1940s and 1950s. Having returned to France, the subject of the circus became even more compelling for Léger; as a beloved, popular tradition, *le cirque* was a stirring source of national pride. The Cirque Médrano and rival Cirque d'Hiver were still in operation. The grand circuses of Paris, together with smaller provincial troupes, represented for Léger an apt symbol of French *esprit* and *joie de vivre*, affirmative qualities that must be brought to bear to face the daunting challenges of postwar economic reconstruction and the revival of democratic government in the newly constituted Fourth Republic.

In 1950, Tériade published *Le Cirque*, Léger's masterwork in print-making, a magnificent folio of 34 color and 29 black-and-white lithographs (Saphire, nos. 44-106). This compendium of the artist's circus subjects continued to inspire the imagery in the gouache and oil studies that preceded the Guggenheim mural, including *La grande parade, 1er état*, 1952—like the present painting, set against a dark blue background (Bauquier, no. 1517). Léger painted the Guggenheim *état définitif* (no. 1592) in his culminating, decorative mural style: a linear design of the figures and all other pictorial elements—executed in black paint, with some portions filled in with solid, local color—overlays large, swathe-like abstract shapes in solid primary and secondary colors. The latter appear to advance or recede, shaping the viewer's perception of architectural space within the room. The present *La grande parade* was similarly conceived, then finished with the blue background, creating a dramatic contrast of light and dark that suggests stage-lighting falling on the performers in a darkened space or nocturnal setting.

"What grace is in the assemblage of curves and softened angles," Léger wrote in *Le Cirque*. "The dance blends with the colored background. Carefully studied movement, its fixed phases, where a leg prudently returns to the floor after having risked space, lifted at arm's length, the free balancing of two rounded and pleasing limbs, the dynamic aggression of a collective mass that assaults the spectator. Speed, elevation, the instantaneous return to the floor and departure again; that with color, with lighting, with music to support the agile mass of feet, hands and bodies. The speed captures the motionless audience. It is most still when the action is furious. It luxuriates in this rapid, frothy interplay. This is what it came for" (quoted in *ibid.*, pp. 173-174).





AMEDEO MODIGLIANI

Tête

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

o♦ 31A

AMEDEO MODIGLIANI (1884-1920)

Tête

limestone
Height: 20⅛ in. (51 cm.)
Carved *circa* 1911-1912; unique

$30,000,000-40,000,000

PROVENANCE:
Private collection, Paris.
Anon. sale, Maître E. Ader, Palais Galliera, Paris, 12 December 1962, lot 18.
Private collection, France.
Galerie Beyeler, Basel (acquired from the above, 1964).
Sir Edward and Lady Hulton, London (acquired from the above, 20 October 1964).
Marlborough Gallery, London (acquired from the above, 1981).
Private collection, Switzerland (acquired from the above, 1981 and until 2010).
Thomas Gibson Fine Art, Ltd., London.
Acquired from the above by the present owner, 2010.

EXHIBITED:
Wuppertal, Kunst and Museumsverein; Rotterdam, Museum Boymans van Beuningen; Frankfurter Kunstverein; Munich, Stadlische Galerie im Lenbachhaus; Dortmund, Museum am Ostwall; Karlsruhe, Badischer Kunstverein; Humlebaek, Louisiana Museum; Dallas, Museum of Fine Arts; Lunds, Konsthall; Stockholm, Moderna Museet; Helsinki, Amos Anderson Konstmuseum; Goteborge, Kunstmuseum and Kunsthaus Zürich, *The Collection of Sir Edward and Lady Hulton*, September 1964-January 1968, p. 14, no. 31 (not listed in the catalogue).
Martigny, Fondation Pierre Gianadda, *Modigliani et l'école de Paris, en collaboration avec le centre Pompidou et les collections suisses*, June-November 2013, p. 34, no. 5 (illustrated in color, pp. 34-35).

LITERATURE:
A. Werner, *Modigliani: The Sculptor*, New York, 1962, pp. 54-55 (illustrated).
A. Ceroni, *Amedeo Modigliani: Dessins et sculptures*, Milan, 1965, p. 25, no. XVIII (illustrated, pl. 77).
C. Csorba, *Modigliani,* Budapest, 1969 (illustrated, pl. 5).
A. Ceroni, *I dipinti di Modigliani*, Milan, 1970, p. 106, no. XVIII (illustrated, p. 108).
J. Lanthemann, *Modigliani: Catalogue raisonné, sa vie, son oeuvre complet, son art,* Barcelona, 1970, p. 142, no. 621 (illustrated, p. 314; titled *Tête d'homme* and dated 1910-1911).
N.L. Rizzatti, *Modigliani*, Milan, 1980, p. 101.
J. Lassaigne, *Tout Modigliani*, Paris, 1982, p. 8.
V. Durbé, *Modigliani, gli anni della scultura*, Milan, 1984 (illustrated, pl. 21).
B. Schuster, *Modigliani: A Study of His Sculpture,* Jacksonville, 1986, pp. 45, 49-51 and 57, no. XXVII (illustrated, pp. 45, 49, 82 and 88; dated 1914-1915).
O. Patani, *Amedeo Modigliani: Catalogo General, Sculture e Disegni, 1909-1914*, Milan, 1992, p. 59, no. 20 (illustrated).
G. Belli, F. Fergonzi, A. del Puppo, eds., *Modigliani: Sculptor*, exh. cat., Museo di Arte Moderna e Contemporanea, Rovereto, 2010, p. 120, no. XVIII (illustrated, p. 121; with incorrect medium).
C. Parisot, *Modigliani: Catalogue raisonné*, Rome, 2012, p. 122, no. XVIII/XXX (illustrated, p. 123; details illustrated, p. 122; titled *Tête d'homme*).

Of the twenty-six unique sculptures by Modigliani, sixteen can be found in public institutions, including The Kimbell Art Museum, Fort Worth; Musée national d'art moderne, Centre Georges Pompidou, Paris; The National Gallery of Art, Washington, D.C.; Lille Metropole Musée d'art moderne, d'art contemporain et d'art brut; Philadelphia Museum of Art; Solomon R. Guggenheim Museum, New York; The Museum of Modern Art, New York; The Tate Gallery, London; The Fogg Art Museum, Cambridge; The Princeton University Art Museum; The Barnes Foundation, Philadelphia; The Hirshhorn Museum and Sculpture Garden, Washington, D.C. and The Minneapolis Institute of Art.

Previous spread: Another view of the present lot.







Alongside Picasso, Brancusi and Matisse, Amedeo Modigliani is rightly recognized as one of the pioneering masters of modern sculpture. Modigliani differs from these artists however, in that his reputation is founded almost solely upon a unique series of works, all made in a brief and concentrated burst of creativity between 1911 and 1914. This series comprised of a sequence of around twenty-five carved stone heads (and two caryatid figures) all created in Montparnasse in the years running up to the First World War. *Tête,* of *circa* 1911-1912, is one of the finest of the few remaining works from this great series to remain in private hands. A uniquely elegant and mesmeric, portrait-like visage, it is a sculpture with a powerful, meditative presence and an almost otherworldly sense of timeless calm. As the British artist Augustus John remarked after first encountering Modigliani's sculpture in 1913, these "stone-heads affected me deeply. For some days afterwards, I found myself under the hallucination of meeting people in the street who might have posed for them; and that without myself resorting to the Indian Herb. Can 'Modi' have discovered a new and secret aspect of 'reality'?" (quoted in A. Werner, *op. cit.,* 1962, p. XVIII).

Because Modigliani was later to be so acclaimed for his painting, it is sometimes overlooked that the artist saw himself primarily as a sculptor. He had longed to be a sculptor ever since his first discovery of Michelangelo in his youth. But, it was only after becoming close with Constantin Brancusi in Paris in 1909 that Modigliani began a practice of making his own carved sculptures; learning, under Brancusi's direction, to carve, first into wood, and subsequently into stone. By 1911, Modigliani had abandoned painting almost entirely and from then on, until around 1914, sculpture became almost his sole practice. Between 1911 and 1914, Modigliani produced almost all his known sculpture, very few paintings and a vast number of drawings and gouaches, all related either to sculpture or to sculptural projects. *Tête* is one of the series of predominantly either limestone or sandstone heads that Modigliani carved during this period. It was his intention that these figures be seen collectively as what he described as a "decorative ensemble", and in 1912, seven of these works were presented in this manner as part of the Cubist room at the infamous Salon d'Automne held that year.

Before the Salon d'Automne exhibition, Modigliani is thought to have first exhibited his stone heads, again as a collective group, at an impromptu exhibition that he organized with Brancusi's help in the studio of Amadeo de Souza Cardoso in March 1911. Cardoso was one of many fellow sculptors then working, like Modigliani, at the Cité Falguière studios in Montparnasse. It was here, too, that Jacques Lipchitz recalled seeing Modigliani "working outdoors", on these stone heads, so as to avoid his own small studio, which was too cramped

Another view of the present lot.

Pablo Picasso, *Les Demoiselles d'Avignon,* 1907. The Museum of Modern Art, New York. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Constantin Brancusi, *Mademoiselle Pogany, Version I*, 1913. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: Peter Barritt / Alamy Stock Photo.

Central Aegean female figure, early Cycladic II period, *circa*, 2500 BCE. Cincinnati Art Museum. Photo: Museum Purchase / Bridgeman Images.

Another view of the present lot.





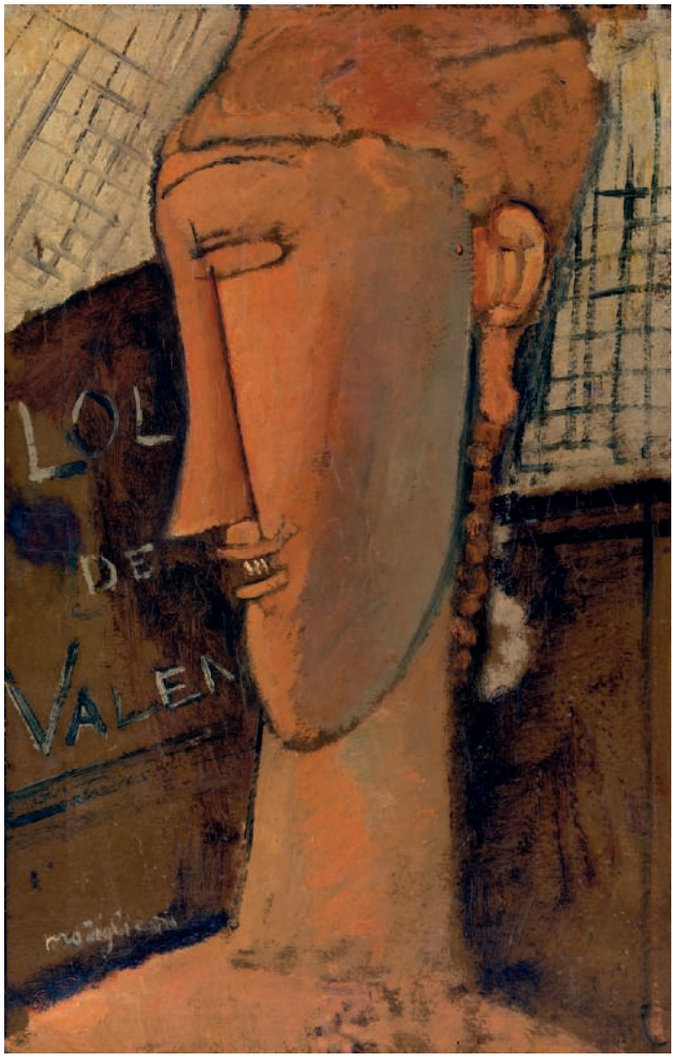
and, with all the stone dust flying around, also too hazardous for the artist's already fragile health. Modigliani had conceived all of his heads "as an ensemble", Lipchitz remembered, and at the Salon d'Automne, he "arranged [them] in stepwise fashion like tubes of an organ to produce the special music he wanted" (*Amedeo Modigliani*, New York, 1952, n.p.). Around the same time, the English sculptor Jacob Epstein, then in Paris to work on the tomb of Oscar Wilde, also recalled that Modigliani had filled his small studio, with "nine or ten long heads and one figure." "At night," Epstein noted, he "would place candles on the top of each one and the effect was that of a primitive temple. A legend of the quarter said that Modigliani, when under the influence of hashish, embraced these sculptures" (*Let There Be Sculpture*, New York, 1940, pp. 38-39).

Epstein's recollections point to an important aspect of Modigliani's sculpture. Not only did Modigliani work strictly in series and conceive of his creations as, ultimately, a collective; he also seems to have both conceived of and revered these works as if they were sacred. For him, his sculptures were all component parts of a vast, greater enterprise. Through his work in sculpture, Modigliani had, by all accounts, come to dream of creating, what he called a "Temple of Beauty". The stone heads and the caryatids, (most of which he obsessively drafted and redrafted in drawings and gouaches rather than actually carved during this period), were intended to become, what Modigliani described as "columns of tenderness" in this "Temple of Beauty". Modigliani's grandiose dreams of this great, future "temple" are thought, in concept at least, to have resembled Ivan Mestrovic's *Temple Dedicated to the Heroes of Kosovo* shown at the Espozione Internazionale of Rome in 1911. Certainly, it was through sculpture that Modigliani was to most intensely pursue his ideas of an ideal, pure form of beauty. It was also, as his friend and fellow Italian in Paris, Gino Severini, insisted, these same developments towards a simplified pure form, made in his sculptural work, that were ultimately to inform and determine his unique, later style of painting with its thin, elongated necks and faces, elegant lines and hollowed-out, almond-shaped eyes" (*The Life of the Painter*, Princeton, New Jersey, 1995, p. 164).









Another view of the present lot.

Amedeo Modigliani, *Lola de Valence*, 1915. The Metropolitan Museum of Art, New York.

Ngil-style mask of the Fang people, Gabon, 1884-1920. Sold, Christie's Paris, 30 October 2018, lot 98.



Tête of *circa* 1911-1912 is a work that displays many of the unique and idiosyncratic motifs common to the finest of Modigliani's stone heads. The frontal, hieratic position of the head; the elongated face; curlicue, engraved hair; long, trapezoidal nose; smiling, v-shaped mouth; elongated ear-lobes and pointed chin are all distinguishing features, common to many of these pioneering works, but not found altogether in any of them, except here. In *Tête*, as in all of Modigliani's sculptural heads, each of these features has been seamlessly amalgamated and refined into a unique configuration. The resultant effect of this is to conjure a personal, idiosyncratic sense of portraiture. Reflective of a myriad of different sources and influences all coming to bear upon the artist at this time, the origins of each of these surprisingly well-blended but disparate forms, is also often quite specific.

At the basis of Modigliani's sculptural vision was an innate concept of a sublime, timeless and all-encompassing beauty. This was a quality he had first divined from much of the Ancient Greek and Roman art he had encountered as a student in Rome and Florence. And, it was this, "truth in beauty", he had written as a young man, that had laid the foundation for all his subsequent artistic endeavors. After his move to Paris, amongst the less archaic influences directing Modigliani's hand in the creation of his sculpture was the then profound and widespread impact of African sculpture. Similarly admired, at this time, by artists like Picasso and Derain, for instance, the formal language of African sculpture encouraged a whole generation of artists in the early 1900s to seek out and define alternative forms of realism. Of particular influence upon Modigliani appears to have been that of Baule sculpture from the Ivory Coast and Fang masks from the Gabon.

Today debate continues to rage amongst art historians and other admirers of Modigliani's stone heads about the range and degree of impact brought to bear by such wide-ranging influences as African, Cycladic, Greek, Etruscan, Roman, Egyptian, Near-Eastern and Oriental art, upon these extraordinary rich, elegant and multifaceted sculptures. The only thing that is certain, is that Modigliani's sculptural vision derived from no one, single source. It was a unique and elegant fusion of many influences, all of which Modigliani miraculously combined into a new style all of its own. Cleary manifested in a work such as *Tête*, it is a style that in one







Monolythic statue of the island of Easter. Musée du Louvre, Paris. Photo: © Mauro Guglielminotti / Bridgeman Images.



Modigliani working on a sculpture, *La Cité Falguière*, *circa* 1912.

Another view of the present lot.

respect bestows Modigliani's stone heads with the same, timeless sense of serenity and monumentality to be found in both archaic Mediterranean sculpture and figures of the Buddha from Angkor or Gandhara. At the same time, and despite its African-inspired simplicity, it also somehow maintains a unique and edgily idiosyncratic sense of individualism and personal identity.

Paul Alexandre, explained this almost miraculous quality of Modigliani's work well when he wrote that "Modigliani's art is a re-creation," but one which, "always stems from a direct view of nature. There is nothing, or virtually nothing, in his work that does not take as its point of departure an intense visual sensation. The resemblance is remarkable and immediate... His constant aim was to simplify while grasping essentials... Modigliani personifies the pursuit of a single idea which has to attain a high degree of intensity in order to enter into the life of art... In his drawings there is invention, simplification and purification of form. This was why African art appealed to him. Modigliani had reconstructed the lines of the human face his own way by fitting them into primitive patterns. He enjoyed any attempt to simplify line and was interested in it for his personal development" (quoted in N. Alexandre, *The Unknown Modigliani. Drawings from the Collection of Paul Alexandre,* New York, 1993, pp. 64-65).

Another highly evocative aspect of sculptures such as *Tête* is the way in which it reveals Modigliani's unique response to and manipulation of stone as a sculptural medium. Although Modigliani had begun his sculptural practice by carving works in wood (the majority of which are now lost), stone was his desired medium. It was stone that essentially bestowed his work with its sense of monumentality, permanence and timelessness and stone that lent his figures their sacred, temple-like quality of reverence. As a result, Modigliani was always insistent about working in stone, even though, given his impoverished circumstances, it was often difficult to obtain.

The particular type of stone that Modigliani was most often able to acquire was a limestone that, because it derived from quarries in the Parisian suburbs, was known as "Pierre de Paris". This was the stone then being used to construct many of the new buildings then going up all over Montparnasse. A comparatively soft but durable material, it allowed Modigliani to create a variety of effects. Its fine grain could either be chiseled to coarse effect or sanded into a smooth surface, and, as Kenneth Wayne has pointed out, "Modigliani liked to maintain traces of the artistic process in his art—brushstrokes and chisel marks—[in order] to create sensuality, tactility and allure" ("Modigliani 'Tête'", *op. cit.*, Christie's, 2010).



Working in close contact with Brancusi, Modigliani was one of a new generation of artists at this time involved in a tendency that highly prized direct carving from the stone block in a way that emulated the directness and immediacy of approach found in African and other so-called "primitive" arts. This was, in part, a reaction against the tradition in sculpture then typified for Modigliani's generation by Rodin's, lumpy, contorted, hand-modeled and emotion-packed bronze sculptures. Lipchitz remembered, for example, that "Modigliani, like some others at the time, was very taken with the notion that sculpture was sick, that it had become very sick with Rodin and his influence. There was too much modeling in clay, too much 'mud.' The only way to save sculpture was to begin carving again, direct carving in stone. We had many very heated discussions about this, for I did not for one moment believe that sculpture was sick, nor did I believe that direct carving was by itself a solution to anything. But Modigliani could not be budged; he held firmly to his deep conviction. He had been seeing a good deal of Brancusi, who lived nearby, and he had come under his influence. When we talked of different kinds of stone—hard and soft—Modigliani said that the stone itself made very little difference, the important thing was to give the carved stone the feeling of hardness, and that came from within the sculptor himself: regardless of what stone they use some sculptors make their work look soft, but others use even the softest stones and give their sculptures hardness, indeed, his own sculpture shows how he used this idea" (*op. cit.*, 1952, n.p.).

Paul Alexandre also observed that Modigliani would often throw a stone away if a sculpture did not work out as he wanted. This too is a clear indication that Modigliani was not, like so many carvers of his generation, working with the material to intuitively find and release a figure believed to be already hidden inside the stone (à la Michelangelo). Rather, he was seeking to impose his idealized vision upon it. "Everything Dedo [Modigliani] did," the artist's friend Max Jacob wrote, "tended towards purity in art. His insupportable pride, his black ingratitude, his haughtiness, did not exclude familiarity. Yet all that was nothing but a need for crystalline purity, a trueness to himself in life as in art. He was cutting, but as fragile as glass, so to say. And that was very characteristic of the period, which talked of nothing but purity in art and strove for nothing else. Dedo was to the last degree a purist" (quoted in P. Sichel, *Modigliani: A Biography of Amedeo Modigliani*, London, 1967, p. 183).

Other views of the present lot.

Modigliani *circa* 1918.
Photographer unknown.

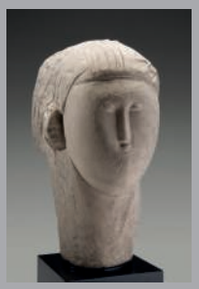


"[Modigliani's] stone-heads affected me deeply. For some days afterwards, I found myself under the hallucination of meeting people in the street who might have posed for them...Can 'Modi' have discovered a new and secret aspect of 'reality'."

—Augustus John

AMEDEO MODIGLIANI

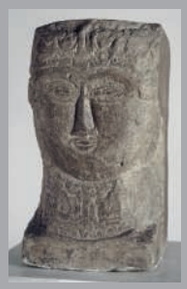
Unique work in scupture



Ceroni No. I, Kimbell Art Museum, Fort Worth. Photo: Bridgeman Images.



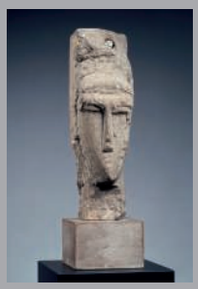
Ceroni No. II, Private collection.



Ceroni No. III, Musée national d'art moderne, Centre Georges Pompidou, Paris. Photo: © CNAC / MNAM / Dist. RMN-Grand Palais / Art Resource, NY.



Ceroni No. IV, Private collection.



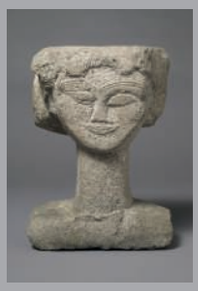
Ceroni No. V, The Henry and Rose Pearlman Foundation. Photo: The Henry and Rose Pearlman Collection / Art Resource, NY.



Ceroni No. VI, Musée des Beaux-Arts de Lille-Dépôt au LaM, Lille métropole musée d'art moderne, d'art contemporain et d'art brut, Villeneuve d'Ascq, France. Photo: © CNAC / MNAM / Dist. RMN-Grand Palais / Art Resource, NY.



Ceroni No. VII, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.



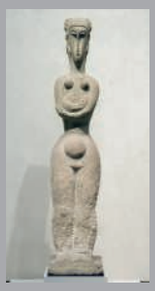
Ceroni No. VIII, Fogg Art Museum, Harvard University Art Museums, Cambridge. Photo: © Harvard Art Museum / Art Resource, NY.



Ceroni No. IX, Private collection. Photo: Bernard Bonnefon / akg-images.



Ceroni No. X, Private collection.



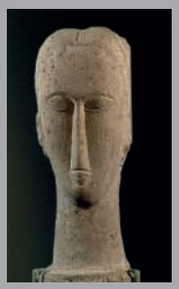
Ceroni No. XI, National Gallery of Australia, Canberra. Photo: Bridgeman Images.



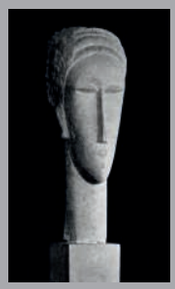
Ceroni No. XII, Musée national d'art moderne, Centre Georges Pompidou, Paris. Photo: Peter Willi / Bridgeman Images.



Ceroni No. XIII, Private collection.



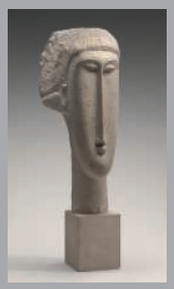
Ceroni No. XIV, Private collection. Photo: Erich Lessing / Art Resource, NY.



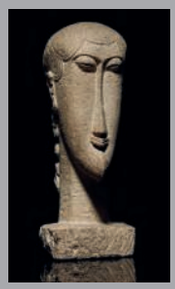
Ceroni No. XV, Private collection.



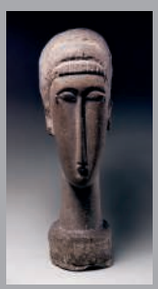
Ceroni No. XVI, Minneapolis Institute of Art.



Ceroni No. XVII, National Gallery of Art, Washington D.C.



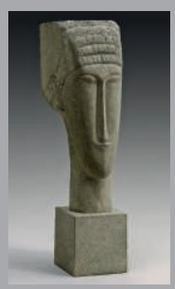
Ceroni no. XVIII, Present lot.



Ceroni No. XIX, Barnes Foundation, Philadelphia.



Ceroni No. XX, Philadelphia Museum of Art. Photo: The Philadelphia Museum of Art / Art Resource, NY.



Ceroni No. XXI, Solomon R Guggenheim Museum, New York. Photo: The Solomon R. Guggenheim Foundation / Art Resource, NY.



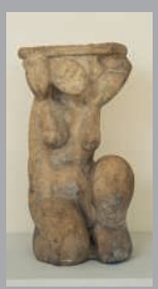
Ceroni No. XXII, Private collection. Sold, Sotheby's New York, 4 November 2014. Sold for $70, 725, 000.



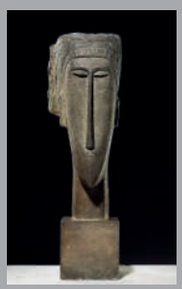
Ceroni No. XXIII, The Museum of Modern Art, New York. Photo: Art Resource.



Ceroni No. XXIV, Tate Gallery, London. Photo: © Tate, London / Art Resource, NY.



Ceroni No. XXV, The Museum of Modern Art, New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY.



G. Belli, F. Fergonzi, A. del Puppo No. A, 1910-12. Sold, Christie's Paris, 14 June 2010, lot 24. Sold for €43,185,000.

32A

PABLO PICASSO (1881-1973)

Nu assis appuyé sur des coussins

dated and numbered '19.12. 64. III' (on the reverse)
oil on canvas
21¼ x 28¾ in. (54 x 73 cm.)
Painted on 19 December 1964

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

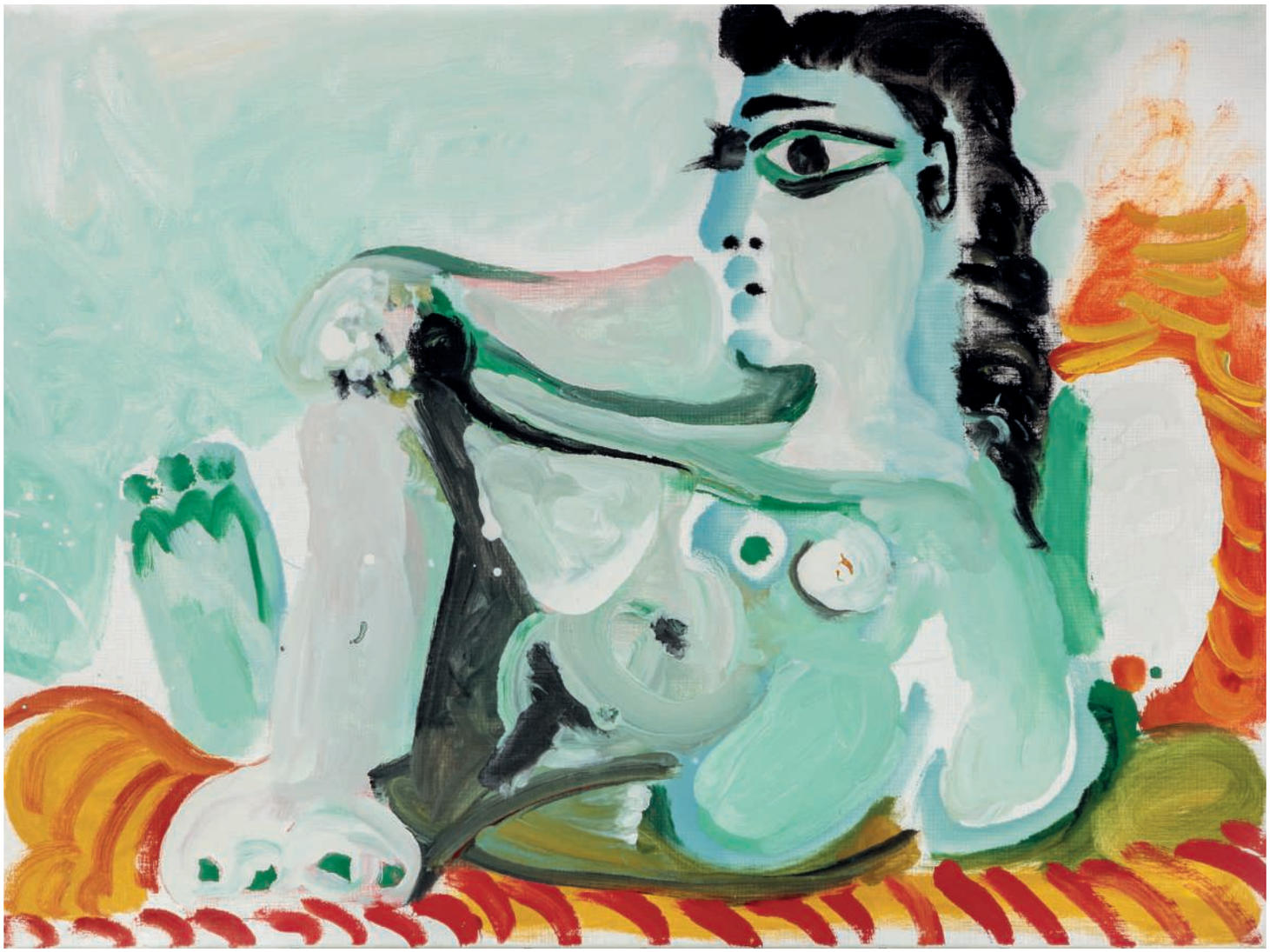
PROVENANCE:
Estate of the artist (until at least 1980).
Private Collection, Europe.
Private Collection, United States.
PaceWildenstein, New York.
Acquired from the above by the present owner, 14 December 1999.

EXHIBITED:
Paris, Galerie Claude Bernard, *Picasso: Peintures 1901-1971*, June 1980, no. 42 (illustrated in color).

LITERATURE:
C. Zervos, *Picasso*, Paris, 1971, vol. 24, no. 337 (illustrated, pl. 132).

"Braque said to me once: 'deep down, you've always loved classical beauty.' That is true. It was then, and it still is."

—Pablo Picasso





The stately presence of the subject in the present work, a model of stoic classicism, stands at the beginning of Picasso's great late phase. As if by presentiment and instinct, Pablo Picasso inaugurated the final decade of his career by concentrating his efforts on a theme that would encompass virtually every subject thread in his art thereafter, to the very end. He made the studio his stage, he cast himself and his wife Jacqueline as the players—an artist and his model. During 1963-1965, Picasso completed a series of paintings that depict a surrogate creator at work with or without his model. Many more show the model alone—nearly always nude, as she lounges on her plush divan in this canvas dated 19 December 1964.

Jacqueline was a compelling, but casual muse. She did not pose for this *Nu assis*; her presence around the house was inspiration enough to spark the artist's sensual passions and fantasies, to set loose his Mercurial powers of creative imagination and pictorial invention. Picasso universalized Jacqueline in his art as *l'éternel féminin*. He invoked in this *Nu assis* a tradition that included Titian and Velázquez, Goya's *La Maja Desnuda*, the odalisques of Ingres and Delacroix, and most lately, the art of his one-time rival and admitted sole peer, Henri Matisse. The Fauve contrasts of fiery reds and yellow against cool, pale tints of viridian and blue in this nude model's figure emphatically suggest a nod to the latter. "When Matisse died [in 1954]," Picasso told Roland Penrose, "he left his odalisques to me as a legacy" (quoted in *Picasso: His Life and Work*, Berkeley, 1981, p. 396).

The sensual overtones in Picasso's treatment of the nude are—like his handling of the paint itself—feverish, impulsive, and blatantly direct. The model awaits expectantly, her black eyes glaring, her alluring charms on open display. "For Matisse, the sex slid, disappeared in the thighs of the odalisque," Hélène Parmelin observed. "The admirable nudes of Matisse have no sex, just as they have no glances. The nudes of Picasso have a glance and a sex. The sex of a nude is for him an essential part of the body whose reality he seeks" (*Picasso: The Artist and His Model*, New York, 1965, p. 158).

From this moment of visual contact, the relationship between artist and model proceeds quickly to a point of consummation, in which the creative act and the sexual act are conjoined. "The more Picasso painted this theme," Marie-Laure Bernadac explained, "the more he pushed the artist-model relationship towards its ultimate conclusion: the artist embraces his model, canceling out the barrier of the canvas and transforming the artist-model relationship into a man-woman relationship" (*Late Picasso*, exh. cat., The Tate Gallery, London, 1988, p. 77). As the late John Richardson wrote, Picasso had come "to see sex and art as metaphors for each other" (*Pablo Picasso: Meeting in Montréal*, exh. cat., Montreal Museum of Fine Arts, 1985, p. 90).

Picasso and Jacqueline. Mas Notre-Dame-de-Vie, Mougins, 14 Feb 1962. Photo: Edward Quinn, © edwardquinn.com. Art: © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Detail of the present lot.



33A

PABLO PICASSO (1881-1973)

La Minotauromachie

etching and engraving with scraper on Montval paper, Baer's seventh (final) state
Image size: 19½ x 27¼ in. (49.5 x 69.2 cm.)
Sheet size: 23⅛ x 30⅜ in. (58.8 x 77.2 cm.)
Executed in 1935

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

PROVENANCE:
Estate of the artist.
Marina Picasso, Paris (by descent from the above).
Acquired from the above by the present owner, 2008.

LITERATURE:
G. Bloch, *Catalogue de l'oeuvre gravé et lithographié 1904-1967*, Bern, 1968, p. 286, no. 288 (another example illustrated).
B. Baer, *Picasso Peintre-Graveur*, Bern, 1986, vol. III, p. 17, no. 573.c.5 (another example illustrated).

On a Saturday in early July 1935 Picasso sat in Roger Lacourière's studio in Paris and began work on a large copper plate. The image he would conjure up in elaborate detail over the next five days would become known as *La Minotauromachie* and is recognized as perhaps the most important graphic work of the 20th century. The image is a paradise for interpretation: anecdote mixed with symbolism mixed with myth. Coupled with Picasso's well known aversion to providing explanations for his art, the layered complexity of *La Minotauromachie* makes it one of his most intriguing images.

Reading from left to right we see a bearded man climbing a ladder, turning to look over his shoulder at the theatrical scene which plays out beneath him. To his right, two women at a window also look downwards, and immediately in front of them two doves sit by a shallow drinking dish. Below the window a young flower girl holds up a candle which illuminates the head of a wounded horse on whose back lies a torera, a female bullhter, who appears to be unconscious. Almost the entire right-hand half of the image is taken up by the enormous figure of a Minotaur whose outstretched right arm seeks to shield him from the candle's glow. Visible beyond the Minotaur on the distant horizon is a half sunken sailboat.

Most interpretations of *La Minotauromachie* begin by referencing factual events in Picasso's life at the time. The period between the winter of 1934 until the summer of 1935 saw almost no artistic production for Picasso, who described it as "la pire époque de ma vie" ("the worst period of my life"). In June 1935 Picasso's wife Olga had finally left him as a result of her discovering that his young mistress Marie-Thérèse Walter was pregnant. This situation provoked in Picasso a deep sense of inner turmoil which translated into a depressing non-creative impotence. Printmaking, an exercise which requires a significant amount of physical involvement, appears to have provided Picasso with much needed cathartic activity. Working on the copper plate, strength returned to the artist through his engagement with the material and, as the stages of constructing the image progressed, Picasso grew in confidence and the image grew in potency.

La Minotauromachie is replete with references to the autobiographical forces at work. As is suggested by its title, the primary symbolic sources are those of the tauromachie (the bull fight) and of the Minotaur, both of which Picasso had placed at the heart of his personal iconography since the early 1930s. The central group uses images from the bull fight as a visual metaphor for Picasso's sexual "battle" with Marie-Thérèse. We see a fatally wounded horse twisted in pain and fear, its flank gored open. The torera lying on the horse's back bears the profile of Marie-Thérèse. In their in-depth study of the image, Goeppert and Goeppert-Frank identify the torera's swollen abdomen as a reference to Marie-Thérèse's pregnancy. Picasso portrays the consequences of the male bull (himself) having fatally "penetrated" the female horse; the torera has also made a similar sacrifice with her pregnancy. The flower girl, although less physically identifiable as Marie-Thérèse, is her spiritual counterpart. Her calm presence and open display of unselfish affection recall why Picasso turned to Marie-Thérèse as his lover and refuge from the repressive conservatism of Olga. Hers are the qualities Picasso now feels he has lost: the innocence and acceptance of Marie-Thérèse's adolescence.

The heavy dark presence of the Minotaur counterbalances the flower girl's attempt to shed light on the scene. Picasso began using the image of a Minotaur as his own alter ego in the early 1930s, and in the etchings of *La Suite Vollard* from 1933-1936 we find a complete life cycle of the beast, beginning with social scenes of him as a self-confident sexual male indulging in bacchanalian, orgiastic celebrations. These scenes then give way to more sentimental works of a pensive creature caressing his sleeping lover. Next is a series of several images of a blind Minotaur, led through a barren land by a young Marie-Thérèse. Finally several images show the beast as man's victim, slain in the bull ring as the fear-inspiring outsider. The Minotaur of *La Minotauromachie* is depicted as meditative, paused in mid stride. The cause of his hesitation is evident: the flower girl's candle, and he reaches out to block the light and end the painful vision before him.

By introducing the Minotaur Picasso takes us from the realm of earthly battles into a world of legend and the surreal. The mythical Minotaur is the physical embodiment of man's fundamentally split personality, divided between his conscious sense of responsibility and an unconscious animal lust. By portraying himself as an imaginary creature which lives on the boundary of human experience, Picasso hints at a quasi-magical element of his own personality, which is the source of his creativity.

La Minotauromachie is the apotheosis of the themes Picasso developed throughout the 1930s, and is considered one of the two greatest prints of modern times, the other being La femme qui pleure, I. Although packed with symbolic references, the image is so compelling that it is not necessary to understand every one. Picasso believed that art is not created to make sense of the world, but rather to capture the unknowable elementary forces of nature. As his spiritual self-portrait, *La Minotauromachie* remained a deeply personal work for the artist. Picasso's most significant prints, both personally and critically, tended not to be printed and editioned in the precise, well organized way that most of his graphic output was. The artist saw these as a more private enterprise, with impressions given to close friends. Even buying one of these masterpieces was no simple process—having sufficient funds was not the only criteria, and many aspiring purchasers went away empty-handed. Picasso carefully selected those who he believed were entitled to own a Minotauromachie and therefore a piece of his own mythology.





PROPERTY FROM THE ESTATE OF ANDRE NEWBURG, ESQ.

Olga Neuberg (née Tcherniak) was born in Russia in 1899. She was the daughter of a forester, who managed the forests on a large estate outside of Smolensk, where the family lived. She was educated by private tutors and later attended law school in Moscow.

In the early 1920's, Olga left Russia and moved to Berlin, her family jewelry sewn into the lining of her skirts. In 1926, she married Hugo Neuberg, who was from Hanover. Hugo had fought in the Imperial Army in the First World War, and from 1920 served as a partner in the Bankhaus Comes & Co in Berlin. Olga was immersed in the bustling art scene of Berlin in the 1920s. She socialized with Vladimir Nabokov and Erwin Piscator, Henri Matisse, Max Liebermann and Boris Pasternak, among other important artists and writers. In the late 1920's, she persuaded Hugo to join a small group of friends working on a plan for an artists colony. They worked on this concept with the architect Eric Mendosoln, and purchased a piece of land in the south of France, sight unseen.

During this time, Hugo helped Olga collect paintings in Berlin; Olga found paintings she loved, and Hugo provided the funds. They bought works directly from artists' studios and from gallerists, including Paul Cassirer and Alfred Flechtheim, from whom they purchased the Liebermann painting Blumenstauden am Gartnerhauschen nach Norden, painted in 1928. Andre Newburg, Hugo and Olga's son, sold this painting in 1997 to the Staatliche Museen in Berlin, where it is now hanging.

In 1933, the family moved to Amsterdam, where Hugo founded the bank H. Neuberg & Co. Plans for the artist colony were abandoned, and, at the final meeting of the group, Olga's name was pulled from a hat and she was given the property. In 1939, Hugo and Olga left Amsterdam and moved to New York; on their arrival, they changed their family name to Newburg. Hugo died in February of 1945, and Olga remained in New York, where she maintained strong ties with European artists and intellectuals. She went on to write an account of her upbringing in Russia, Across the Green Past, under the pen name Olga Zhigalova, which was published in 1952. In 1966 she married Hans Hauser, from Biel, Switzerland.

Just before leaving for New York, Olga and her son Andre discovered a stone house on the property in France, on a hill overlooking the Mediterranean. For the rest of her life, Olga spent five months a year at this farmhouse, which she loved to say she'd won in a lottery, and the house remains in the family still. Olga had a life-long love of the arts, and a passion for creating art herself. She died in 1985 in Biel, after her last summer in France.





Max Liebermann, *Bildnis Olga Neuberg*, 1928. Private collection.

Photograph of Olga and Hugo Newburg.
Photo: Courtesy of the family.

Photograph of Olga Newburg.
Photo: Courtesy of the family.

PROPERTY FROM THE ESTATE OF ANDRE NEWBURG, ESQ.

34A

EDGAR DEGAS (1834-1917)

Trois danseuses

stamped with signature 'Degas' (Lugt 658; lower left)
charcoal and pastel on joined paper laid down on board
28⅜ x 21⅝ in. (72 x 54.8 cm.)
Drawn *circa* 1897

$4,000,000-6,000,000

PROVENANCE:
Estate of the artist; First sale, Galerie Georges Petit, Paris, 6-8 May 1918, lot 145.
Giboier Collection, Paris.
Galerie Thannhauser, Lucerne.
Acquired from the above by the family of the present owner, *circa* 1927.

EXHIBITED:
Lucerne, Galerie Thannhauser, *Maîtres français du XVIIIe et du XIXe siècles,* 1927, no. 68 (illustrated).
New York, The Metropolitan Museum of Art (on extended loan, May 1981-March 2019).

LITERATURE:
Der Kunstwanderer, February 1927, p. 252 (illustrated).
F. Russoli, *L'opera completa di Degas*, Milan, 1970, p. 135, no. 1098 (listed as a variant).
P.-A. Lemoisne, *Degas et son oeuvre*, New York, 1984, vol. III, p. 742, no. 1279 (illustrated, p. 743).

"Go forth, without the help of useless beauty
My little darlings, with your common face.
Leap shamelessly, you priestesses of grace!

The dance instills in you something that sets you apart,
Something heroic and remote. One knows that in your works. Queens are made of distance and greasepaint."

—Edgar Degas





"The ballet dancer deserved a special painter, in love with the white gauze of her skirts, with the silk of her tights, with the pink touch of her satin slippers, their soles powdered with resin," the theater director Jules Claretie wrote in the *Gazette des Beaux-Arts*. "There is one artist of exceptional talent whose exacting eye has captured on canvas or translated into pastel or watercolor—and even, on occasion, sculpted—the seductive bizzarreries of such a world. It is Monsieur Degas, who deals with the subject as a master, and knows precisely how a ribbon is tied on a dancer's skirt, the wrinkle of the tights over the instep, the tension the silk gives to ankle tendons" (quoted in R. Gordon and A. Forge, *Degas*, New York, 1988, p. 183).

The intimate affinity and profound understanding that Edgar Degas brought to the representation of classical dance in his art resonate throughout the expressive, rhythmic arabesques and vivid pastel hues of *Trois danseuses*. Nearing the turn of the 20th century, after more than three decades of intensive observation and zealous studio practice, Degas remained steadfast in his devotion to the dance in his art—indeed, his love of the ballet continued to deepen and intensify during his later years, forever ensuring this theme in the public regard as his signature achievement.

In Degas's late *oeuvre*, the dancer—not the nude, as most other artists might aver—took pride of place as the apotheosis of the human figure, 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 the artist treated in his concurrent bathers series—by almost two to one. The dancers reflected the more dynamic, public aspect of Degas's art, while the nude, often solitary bather evoked the private, sensual dimension of the artist's creative world. The study and representation of stylized movement had been the ground on which Degas had cultivated much of his art, and on which his work would continue to evolve and flourish. The artist, Richard Kendall wrote, "increasingly used the subject of the ballet to break new compositional ground or cross pictorial frontiers" (*Degas and the Little Dancer*, New Haven, 1996, p. 3).

Henri Matisse, *Dance I*, 1909. The Museum of Modern Art, New York. © 2019 Succession H. Matisse / Artists Rights Society (ARS), New York. Photo: Art Resource.

The Dance Class of Madame Théodore, from *Le Figaro Illustré*, February 1895. Bibliothèque nationale de France.

Edgar Degas, *Petite Danseuse de Quatorze Ans*, 1922. The Metropolitan Museum of Art, New York.



The most elaborate of Degas's late dance compositions comprise three or four figures in concerted arrangements—similarly to Henri Matisse's *Dance I*, painted in 1909—as seen in the present *Trois danseuses*. The dancers interact in close proximity with one another—viewed close-up and in half-length, from head to hip, they fill the sheet. The artist concentrated on the graceful gestures of their arms, the tilt or turn of a head. Degas's composition of this trio of dancers brings them into the foreground, imparting a sense of vital immediacy and presence to the wave-like sway of their blue tulle skirts, while drawing the eye to the bending contours of the young women's raised arms and slender waists.

"The Dance generates a whole plastic world," Paul Valéry observed in the work of Degas, with whom he became friendly during the mid-1890s. "Out of the forming, dissolving and re-forming patterns created by the same set of limbs, out of movements that echo each other at equal or harmonious intervals, comes decoration in time, just as the spatial repetition of motifs, or their symmetry, gives rise to decoration in space" (*Degas Dance Drawing*, Princeton, 1960, p. 16).

The lure of the dance for Degas lay fundamentally in the distant past. In 1903, Louisine Havemeyer, who had already acquired more than a dozen of Degas's ballet pastels and drawings, visited the artist in his studio, to enquire about purchasing the sculpture *Petite danseuse de quatorze ans*. She later recounted part of her conversation with the artist: "I asked Degas the question—I blush to record it—a question that had often been asked me: 'Why, Monsieur Degas, do you always do ballet dancers?' The quick reply was: 'Because, Madame, it is all that is left us of the combined movements of the Greeks'" (*Sixteen to Sixty: Memoirs of a Collector*, New York, 1961, p. 256).

Degas was stating in his response, as Jill DeVonyar and Richard Kendall have explained, "the association of his ballet subjects with the serene and timeless values of classical civilization" (*Degas and the Dance*, exh. cat., Detroit Institute of Arts, 2002, p. 235). Jeanne Fevre, the artist's niece, reported that Degas read the Greek classics in the original; he was "passionate about the world of antiquity." 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 *ibid.*, p. 238). One may liken the figures in *Trois danseuses*—just as Degas may have regarded them—to the classical notion of the Three Graces in antiquity, the handmaidens of Venus and the personifications of love and beauty.





The three dancers are here shown against a painted theater backdrop depicting a hillside landscape, with tall trees in the middle distance. Degas summoned forth this natural setting from the pastels and monotypes that he had created during 1890-1892, following a tour by carriage from Paris to Diénay in Burgundy. The contrast of the outdoor pastoral motif with the enclosed, theatrical space evokes a mysteriously universalized, timeless dimension, imbuing this glimpse of informal, behind-the-scenes stage activity—those mundane moments of preparation and waiting which account for the largest proportion of a dancer's daily life in the theater—with the nobility and purpose of timeless art.

Degas continued to investigate the artistic possibilities in the dance theme until the final years of his life. When his weakening eyesight no longer allowed him to paint, he continued to work on his numerous wax sculptures of dancers. Throughout Degas's career, the subject of the dance, Kendall explained, had been "an endless dialogue between line and color [which] linked him to the past, with the Renaissance and Classical forebears he persistently cited, and with such personal idols as Ingres and Delacroix, Rubens and Poussin... The image of the dancer also gave him license to explore the monumental, decorative, and dynamic potential of the human figure in ways that resonated with his senior and junior contemporaries. Rodin, Gauguin, Lautrec, Maillol and Denis all turned to the subject in these years, while a younger breed of artists passing through Montmartre found a new stimulus in his obsessive vocabulary... Ernst Ludwig Kirchner from Dresden, Pablo Picasso from Barcelona and the native Henri Matisse watched from a distance as they reinvented the dance in the language of their own century" (exh. cat., *op. cit.*, 2002, p. 234).

Long held in the Newburg family collection, *Trois danseuses* now appears on the market for the first time in more than ninety years. Olga Neuberg (*née* Tcherniate), born in Smolensk in 1899, was the daughter of a Russian landowner. She moved with her family to Berlin in the early 1920s, where she met Hugo Neuberg, who had fought in the Russian Imperial Army during in the First World War, and from 1920 served as a partner in the Bankhaus Comes & Co., Berlin. They married in 1926. Olga and Hugo immersed themselves in the bustling Berlin art scene during the 1920s, purchasing works from the leading gallerists Paul Cassirer and Alfred Flechtheim. From the heirs of Olga and Hugo, the Staatliche Museen. Berlin, acquired in 1997 the important Max Lieberman painting *Blumenstauden am Gartnerhauschen nach Norden*, 1928.



Pablo Picasso, *La danseuse*, 1901. Sold, Christie's London, 2 February 2004, lot 8. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Edgar Degas, *Quatre danseurs*, *circa* 1899. National Gallery of Art, Washington, D.C.







FRENCH PASTORAL

FOUR IMPORTANT IMPRESSIONIST PAINTINGS FROM A PRIVATE FRENCH COLLECTION

35A

CLAUDE MONET (1840-1926)

Coin du bassin aux nymphéas

stamped with signature 'Claude Monet' (Lugt 1819b; upper right);
stamped again with signature 'Claude Monet' (Lugt 1819b;
on the reverse)
oil on canvas
51⅜ x 35 in. (130.5 x 88.8 cm.)
Painted in Giverny, *circa* 1918-1919

$15,000,000-25,000,000

PROVENANCE:
Estate of the artist.
Michel Monet, Sorel-Moussel (by descent from the above).
Galerie Katia Granoff, Paris (acquired from the above).
Acquired from the above by the family of the present owner, by 1960.

EXHIBITED:
Kunsthaus Zürich and The Hague, Dienst voor Schone Kunsten, *Claude Monet,* May-September 1952, p. 24, no. 122 and no. 89, respectively (titled *Nymphéas à travers les arbres, fond du bassin* and with inverted dimensions [Zürich]; titled *Waterlelies, in de tuin te Giverny* [The Hague]).

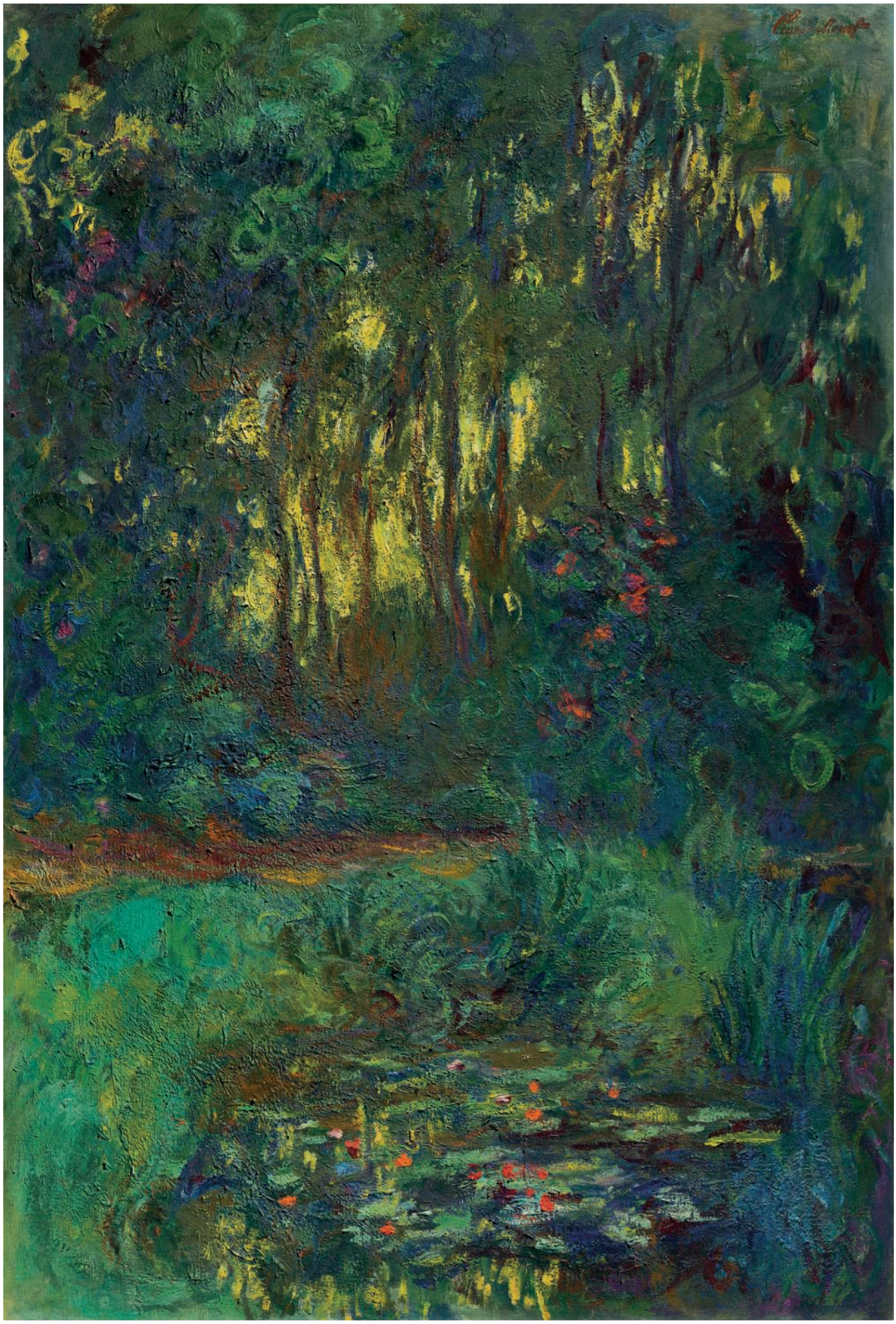
LITERATURE:
D. Wildenstein, *Claude Monet: Biographie et catalogue raisonné*, Lausanne, 1985, vol. IV, p. 284, no. 1881 (illustrated prior to stamp, p. 285).
D. Wildenstein, *Monet: Catalogue raisonné*, Cologne, 1996, vol. IV, p. 893, no. 1881 (illustrated prior to stamp).

Of the four version that Monet painted of this subject, one is in the collection of The Musée de Grenoble, France, where it was gifted by the artist.



Monet by his lily-pond at Giverny, 1905. Photograph by Jacques-Ernest Bulloz.

Previous spread: Detail of the present lot.





Monet and Georges Clemenceau at Giverny, *circa* 1923. Photograph by Henri Manuel. Musée Clemenceau, Paris.

Claude Monet, *Coin de l'étang à Giverny*, 1878. Musée de Grenoble, France. Donated by Claude Monet in 1923.

Claude Monet, *Le bassin aux nymphéas*, 1917–1919. Honolulu Museum of Art.

In mid-1918, with the outcome of the First World War hanging precariously in the balance after four years of devastating, all-out combat, Monet set up his easel on the northeastern bank of his beloved water garden at Giverny—a site of solace and serenity in a world seemingly come undone—and began a suite of four paintings that represent a radical departure from the now-iconic *Nymphéas* that had occupied him almost exclusively since early in the century. Instead of a broad expanse of water and reflections, a radically destabilized vision of the plane of the lily pond tilted to vertical, Monet now crafted a clearly defined terrestrial area that recedes along the reassuringly legible curve of the bank into the background, where the scene is closed off with a dense screen of foliage and flowers. In the midst of profoundly anxious times—"I do not have long to live," Monet wrote in August 1918, "and I must dedicate all my time to painting"—these lush, lyrical canvases represent an irrepressible cry of hope: a return to the safety of *terra firma*, with streams of brilliant yellow light penetrating the darkness and promising deliverance (quoted in P. Tucker, *Claude Monet: Life and Art*, New Haven, 1995, p. 212).

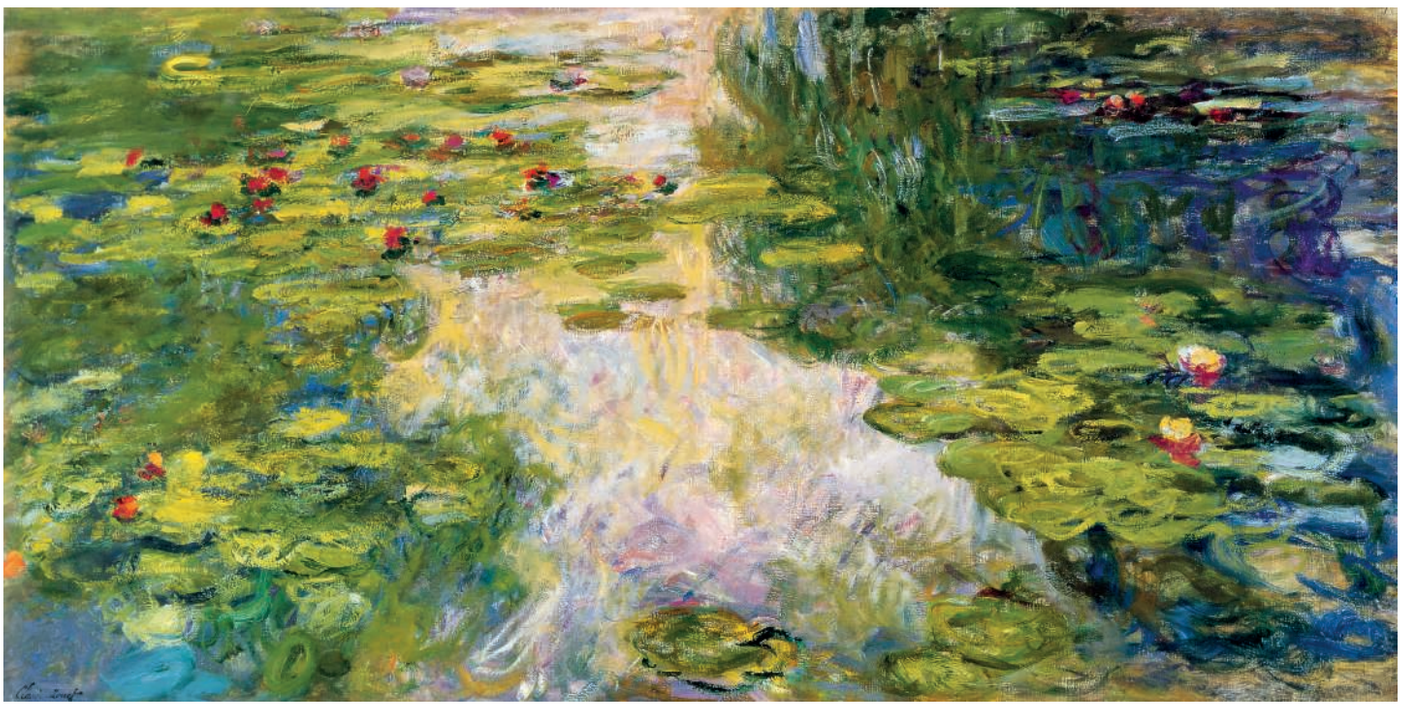
Monet's vigorous, gestural handling of paint, here more experimental and proto-abstract than ever, simultaneously reflects and amplifies the emotional urgency of this exceptional suite of canvases—the present *Coin du bassin aux nymphéas* and Wildenstein, nos. 1878-1880 (Musée de Grenoble; Musée d'Art et d'Histoire, Geneva; and Christie's New York, 14 May 1997, lot 23). "Within this more traditional spatial arena, Monet flexes his painterly muscle," Paul Tucker has written, "applying his medium in as many ways as there are elements in the view—blotching it, swirling it, layering it, dragging dry brushes across wet pigment, entangling wet strokes in wet strokes, pulling pigment up from the surface in some areas and pushing it down in others. It is as if he were trying out all of the discoveries he had made while working on the *Grandes décorations* but had not permitted himself the pleasure of including in one particular picture" (*Monet in the 20th Century*, exh. cat., Museum of Fine Arts, Boston, 1998, p. 76).



Monet's visionary achievement in the water garden proceeded from an unprecedented feat of imaginative planning and construction that constituted a work of sublime artifice in itself. As if in a quest for a paradise lost, a new Eden amid the bustle of the modern, industrial era, Monet conceived and created the very pond and its surroundings that he eventually would make the sole, all-encompassing subject of his late art. Monet designed the pond in 1893 as the centerpiece of a tract of newly purchased acreage adjoining his home and property at Giverny, dedicating to this endeavor his substantial resources as a famous and successful painter; the acquisition of additional parcels of land in 1902 enabled him to triple the size of the water garden. "In this simplicity," understood Gustave Geffroy, Monet's friend and first biographer, "is found everything the eye can see and surmise, an infinity of shapes and shades, the complex life of things" (*Claude Monet, sa vie, son oeuvre*, Paris, 1924/1980, p. 402).

The first exhibition devoted exclusively to Monet's new paintings of his water garden took place at Galerie Bernheim-Jeune in May 1909. The artist subtitled this selection of 48 canvases, painted between 1903 and 1908, *Séries de paysages d'eau*—"Water Landscapes." Visitors to the gallery marveled at the paintings, which took as their sole subject the constantly shifting relationships among water, reflections, and light that transformed the surface of the lily pond with each passing moment. "No more earth, no more sky, no limits now; the dormant and fertile waters completely cover the field of the canvas," Roger Marx wrote in the *Gazette des Beaux-Arts*. "Through the incense of soft vapors, under a light veil of silvery mist, the indecisive meets the precise. Certainty becomes conjecture, and the enigma of mystery opens the mind to the world of illusion and the infinity of dreams" (quote in C.F. Stuckey, ed., *Monet: A Retrospective*, New York, 1985, p. 265).

Monet was deeply gratified by this response, which affirmed the ongoing relevance and vital, transformative character of his art. Following the close of the exhibition, though, 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 his elder son Jean both took ill and died during this time, and Monet learned that he had a cataract in one eye that seriously threatened his vision. Less grave but still distressing, flooding of the Seine and the 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 the 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. Tucker, *op. cit.*, 1995, p. 204).

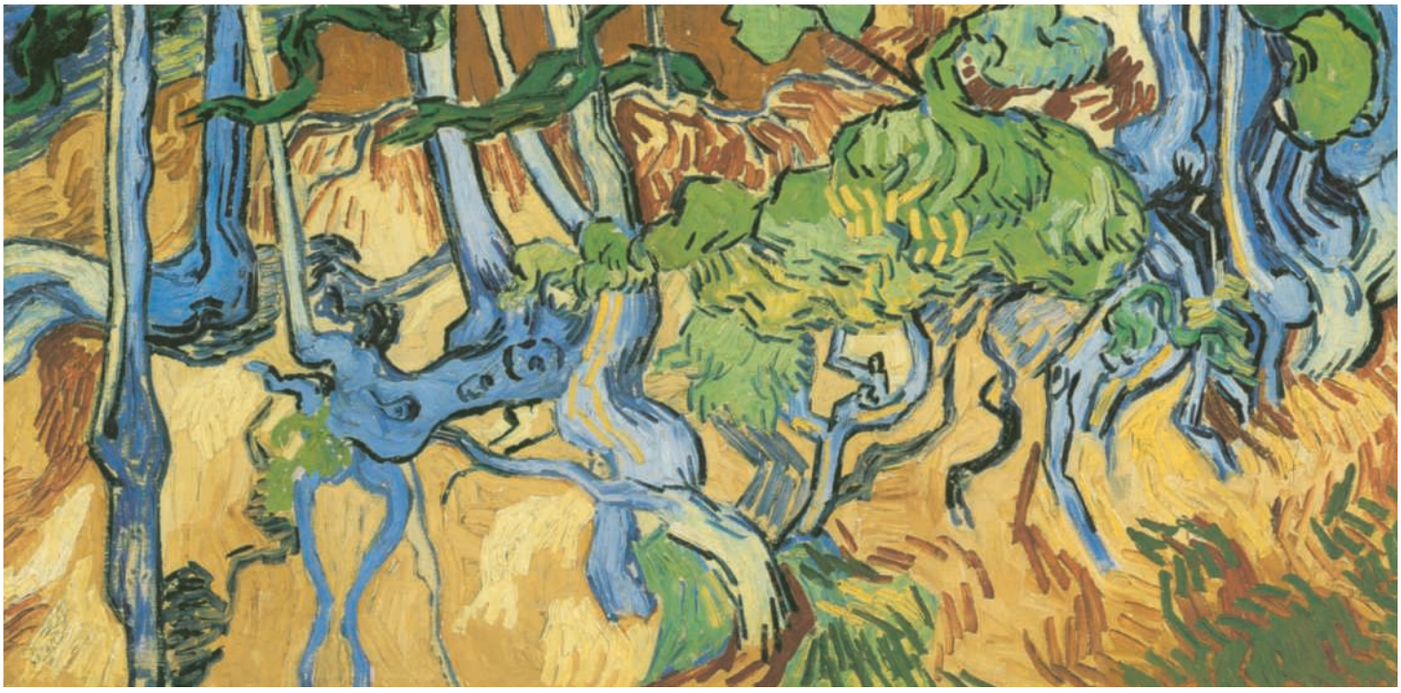
Monet was 73 years old by then, well beyond the life expectancy for men of his generation. The mere fact that he resumed work on the *Nymphéas* series with such vigor is extraordinary. Rather than simply retreading his previous success, moreover, he set himself a wholly new challenge. In 1897, he had 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*," 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" (*Claude Monet: Late Work*, exh. cat., Gagosian Gallery, New York, 2010, p. 30).

"Their lively surfaces amply attest to Monet's unique virtuosity, but their spatial breadth and elegant arrangements bespeak his desire to lure his public into believing in the magic of his special place."

—Paul Hayes Tucker

Detail of the present lot.

Max Ernst, *La dernière forêt*, 1960-1970. Musée D'Art Et De L'Industrie. St. Etienne. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: De Agostini Picture Library / G. Dagli Orti / Bridgeman Images.



Between 1914 and 1917, Monet completed a series of some sixty *Nymphéas*, in which he tested out ideas for the *Grandes décorations* on a scale that he had never before attempted. In summer 1915, he began construction on a huge studio to house the project; he occupied the building in October and began work on the actual murals at that time. By November 1917, he considered the panels sufficiently advanced that he permitted Durand-Ruel to photograph them in progress. Monet continued to work on the murals even as the Germans mounted an intense and frightening offensive against France in early 1918, 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, just 37 kilometers from Monet's home. "I do not want to believe that I would ever be obliged to leave Giverny," he wrote to Georges Bernheim. "I would rather die here in the middle of what I have done" (quoted in P. Tucker, *op. cit.*, 1995, p. 212).

The present painting enters the story at this momentous juncture. By spring 1918, it had been nearly a decade since Monet had last shown his work from the water garden in public; he considered the *Nymphéas* of 1914-1917 as a private exploratory enterprise and, with rare exception, neither exhibited nor sold these canvases. Now, seemingly impelled by the decisive historic moment, Monet stepped back from the *Grandes décorations* and—before the weather turned cold again in the fall—began four independent series of easel paintings on various pond subjects, conceived for their own, expressive sake and not as part of a decorative program. In September, the Allies mounted a powerful counter-offensive, and by November the Germans had been pushed out of France and forced to the peace table. Over the course of the next year, Monet released nine of the brand-new canvases to his dealers, driven perhaps by the desire to share his intensely personal response to the war with the collective, battle-ravaged nation.

Of the four groups of paintings that Monet began in 1918, only one—a sequence of fourteen *Nymphéas* painted on pre-stretched, 1 x 2 meter canvases that Monet ordered that April—limits the field of vision to horizontal plane of the lily pond (Wildenstein, nos. 1886-1887, 1890-1901). To paint the other three series, Monet lifted his gaze from the surface of the water, taking in the encompassing milieu. Ten canvases, largely completed in 1918, focus on a magnificent weeping willow tree on the north bank of the pond, at once a traditional elegiac symbol, an emblem of fortitude and endurance, and a proxy for the artist's own upright form (nos. 1868-1877). During the same year, Monet began his late series of Japanese Bridge paintings, which would engage him at intervals through 1924 (nos. 1911-1933, of which the first three probably date to 1918).

Finally, in the four *Coin du bassin aux nymphéas* canvases, completed between 1918 and 1919, Monet selected a vantage point that offered him the widest possible range of pictorial elements—a veritable compendium, as seen here, of the water garden's myriad, restorative enchantments.

Vincent Van Gogh, *Racines d'arbre*, Auvers, June-July, 1890. Van Gogh Museum, Amsterdam.

Claude Monet's water-lily pond in Giverny, 1933. Photo: © Country Life.





Jackson Pollock, *Full Fathom Five*, 1947. The Museum of Modern Art, New York. © 2019 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York.

Detail of the present lot.

"Their lively surfaces amply attest to Monet's unique virtuosity," Tucker has written about these pictures, "but their spatial breadth and elegant arrangements bespeak his desire to lure his public into believing in the magic of his special place. Thus, in addition to the care with which he rendered the scene, he introduced all the motifs that had preoccupied him since the outbreak of the war: the water-lily pond in the foreground, with its complicated but verifiable reflections; the water lilies themselves, with their colorful crowning flowers; the sculpted bank that cuts through the scene to make the space understandable; and the dazzling stand of trees in the background, with their writhing rhythms and the spectacular light that appears as physical as the foliage" (*op. cit.*, 2010, pp. 33-35).

On 12 November 1918, the day after the Armistice was signed, Monet wrote to Prime Minister Georges Clemenceau—the nation's wartime "Tiger" and the artist's longtime friend—and offered to the French State two *panneaux décoratifs* that were near completion, most likely a Weeping Willow and a 1 x 2 meter *Nymphéas*. "It's not much," the artist admitted, "but it is the only way I have of taking part in the victory" (quoted in exh. cat., *op. cit.*, 1998, p. 77). Together, Monet and Clemenceau were two of the most famous men in France, and the affection between them was deep and enduring. "Remember old Rembrandt in the Louvre," Clemenceau had written to his friend after Alice's death. "He clings to his palette, determined to hold out until the end through terrible adversities" (quoted in R. King, *Mad Enchantment: Claude Monet and the Painting of the Water Lilies*, New York, 2016, p. 16). Now, moved by Monet's patriotic gesture, Clemenceau visited Giverny with Geffroy and proposed the donation of the entire cycle of *Grandes décorations*, which then numbered twelve murals. The agreement, when finally drawn up in April 1922, ultimately provided for twenty canvases to be placed in two rooms of the Musée de l'Orangerie, to which Monet subsequently added two more panels.

Still intent on bringing his latest work before the public, between December 1918 and January 1919 Monet sold to Bernheim-Jeune two Weeping Willows (Wildenstein, nos. 1868-1869) and two paintings from the present *Coin du bassin* series (nos. 1879-1880)—the first time he had parted with a group of new canvases since releasing his Venetian views to the dealers in 1912. In November 1919, Bernheim-Jeune acquired another lot of recent pictures from Monet, consisting of four 1 x 2 meter *Nymphéas* (nos. 1890-1891, 1893-1894) and one Japanese Bridge (no. 1916).

In 1923, Monet donated a *Coin du bassin* picture to the Musée de Grenoble, with the aim of promoting the museum's modernist tendencies (no. 1878). The present painting—one of the two largest from the sequence, along with the identically sized no. 1880—was thus the only *Coin du bassin* to remain in Monet's studio until his death, where it provided the artist with ongoing inspiration as he completed the *Grandes décorations*. The canvas passed from the artist's son Michel through the Parisian dealer Katia Granoff to the family of the present owner in the 1960s and has never again changed hand on the market.



36A

CLAUDE MONET (1840-1926)

Le pont japonais

stamped with signature 'Claude Monet' (Lugt 1819b; lower right);
stamped again with signature 'Claude Monet' (Lugt 1819b; on the reverse)
oil on canvas
28¾ x 39½ in. (73 x 100.3 cm.)
Painted in Giverny, *circa* 1918-1924

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

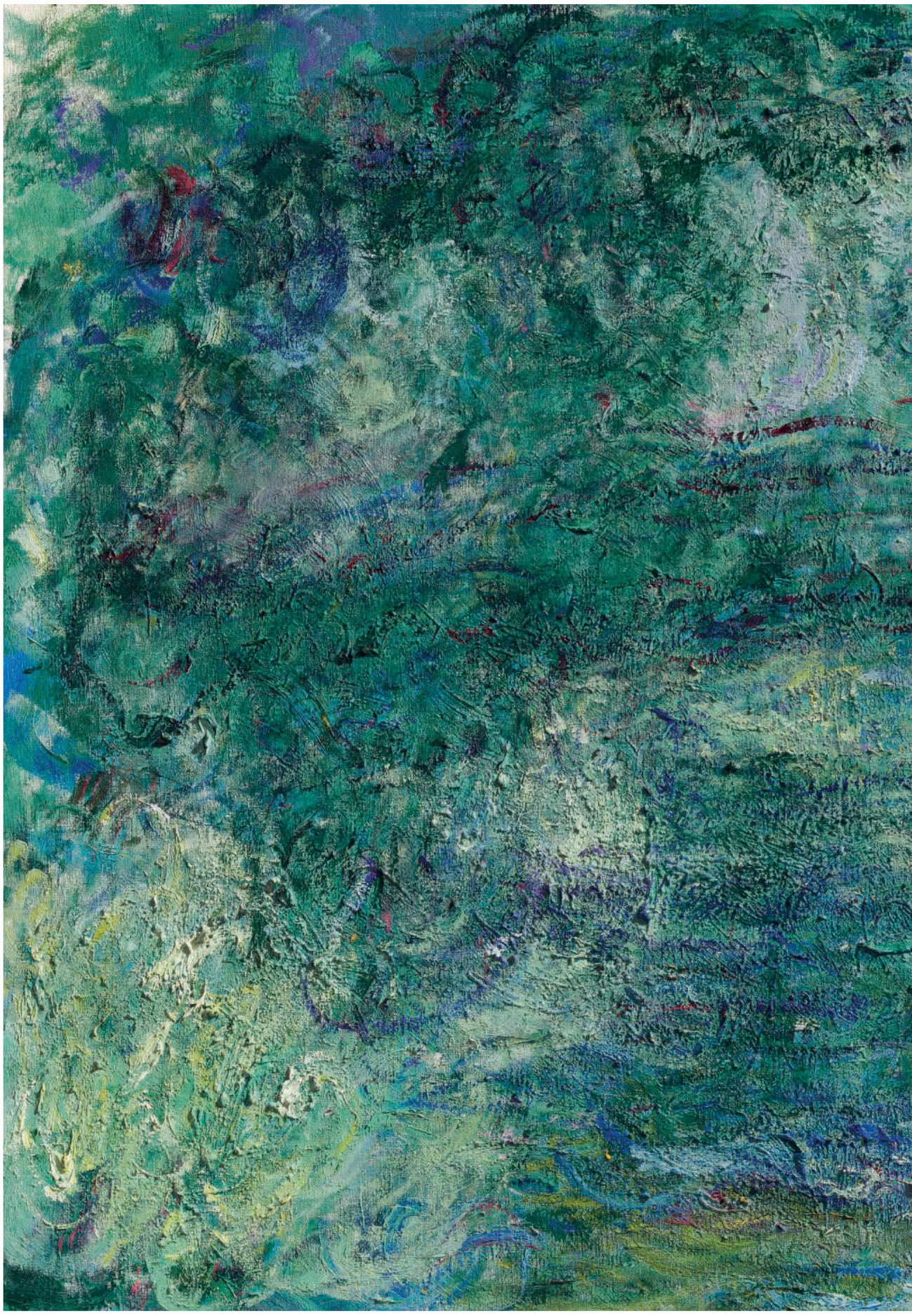
PROVENANCE:
Estate of the artist.
Michel Monet, Sorel-Moussel (by descent from the above).
Galerie Katia Granoff, Paris (acquired from the above).
Acquired from the above by the family of the present owner, by 1960.

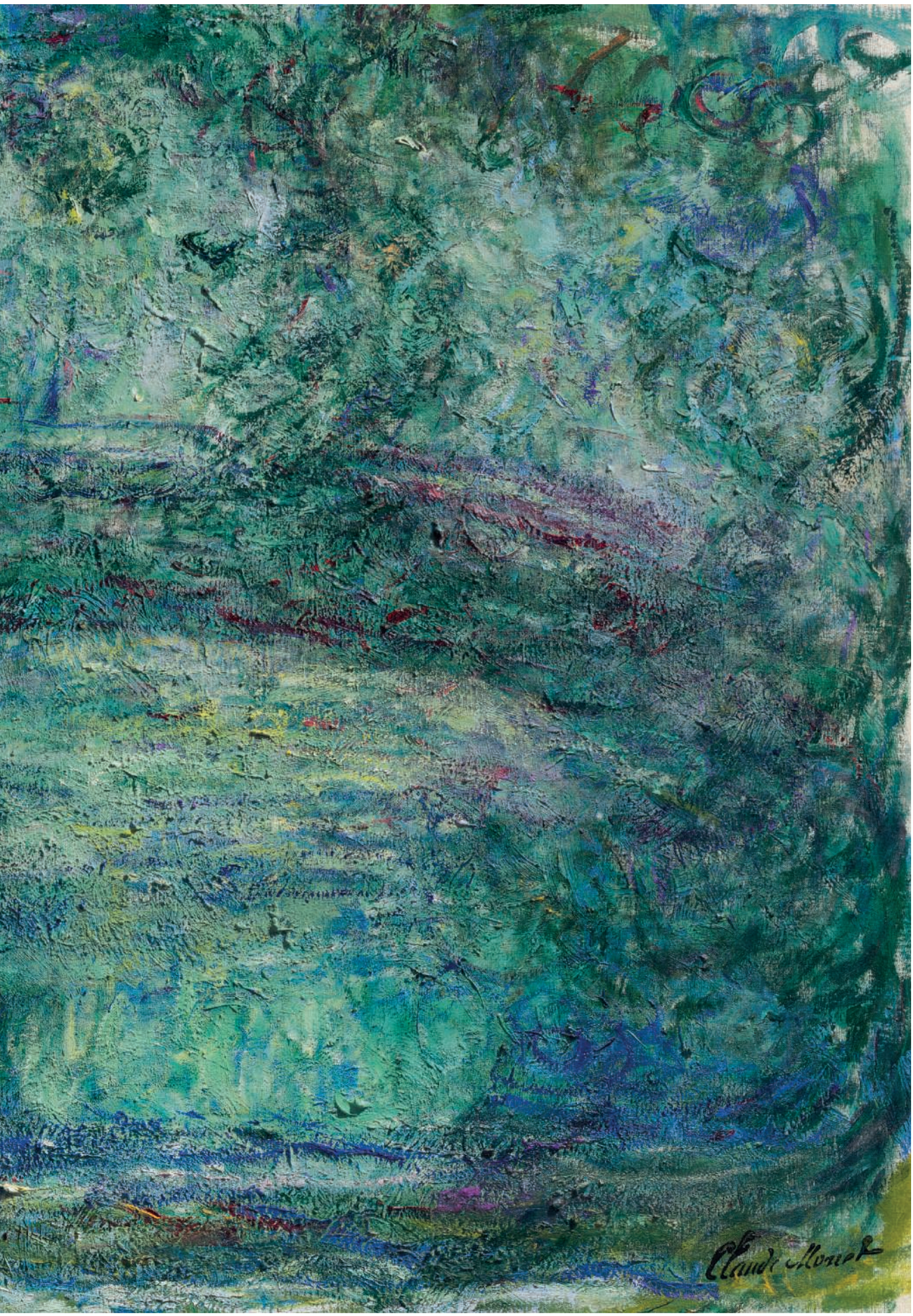
EXHIBITED:
Paris, Musée de l'Orangerie, *Nymphéas. L'abstraction américaine et le dernier Monet,* April-August 2018, p. 66, no. 6 (illustrated in color, p. 67).

LITERATURE:
D. Rouart and J.-D. Rey, *Monet: Nymphéas ou les miroirs du temps,* Paris, 1972 (illustrated; dated *circa* 1923-1925).
D. Wildenstein, *Claude Monet: Biographie et catalogue raisonné,* Lausanne, 1985, vol. IV, p. 298, no. 1915 (illustrated prior to stamp, p. 299).
D. Wildenstein, *Monet: Catalogue raisonné*, Cologne, 1996, vol. IV, pp. 915-916, no. 1915 (illustrated prior to stamp, p. 915).
G. Morel, "Le cycle des nymphéas" in *Connaissance des arts*, March 2018, no. 808, p. 18-19 (illustrated in color).

Of the twenty-four versions that Monet painted of *Le pont japonais*, sixteen are in public institutions, including Musée Marmottan, Paris; Kunstmuseum, Basel; Museu de Arte de São Paulo Assis Chateaubriand; Kunsthaus Zürich; Museum of Fine Arts, Houston; Philadelphia Museum of Art; Minneapolis Institute of Art and The Museum of Modern Art, New York.






Claude Monet



During 1918-1924, Claude Monet painted a sequence of 24 canvases featuring the Japanese footbridge that spanned the western banks of the oval lily pond on his property in Giverny (Wildenstein, nos. 1911-1933). All are identically titled *Le pont japonais*, save one, more descriptively documented as *La passerelle sur le bassin de nymphéas*, which is the sole picture in the series that Monet signed and dated—1919—when he sold it to Bernheim-Jeune in November of that year (no. 1916; Kunstmuseum, Basel). This was also the only picture in the series exhibited in the artist's lifetime, at Bernheim-Jeune in 1921.

Monet had already embarked on the majestic *Grandes décorations*, the suite of large lily-pond compositions that his friend Georges Clemenceau, the noted statesman and twice the Prime Minister of the Third Republic, had commissioned for the French state. Because Monet persisted, at the same time, in painting smaller easel pictures—such as the Japanese bridges—Clemenceau complained to the artist that he had been attending to them as an excuse to put off the deadline that had been set for the completion of the *Grandes décorations*.

The *Pont japonais* sequence of paintings all focus on the simple structural element of the arching, wooden Japanese footbridge, completed during 1894-1895. Monet first painted the bridge under an early April snowfall in 1895 (Wildenstein, no. 1392) and later that year in the full brilliance of summer (nos. 1419-1419a). When Monet created his very first paintings of the water-lily pond during the summer of 1899—once the plants had matured and spread out across the pond—



he included in each of them the Japanese bridge, resplendent in its pale blue-green paint (nos. 1509-1520). Monet had an overhanging, metal trellis installed during 1904-1905. Both the balustrade and the new framework were draped in wisteria, which quickly engulfed the bridge, appearing to absorb it within the masses of foliage along the banks of the pond and the dangling branches of the large willow on the southern end of the bridge, at right in the present painting.

The curving rise of the bridge marked the culmination of a line of sight from the front door of the artist's large house at the northern end of the property, down along the garden-lined, pergola-covered *grande allée*, and across the road and railway track into parcel of land that enclosed the pond. Monet intended the Japanese bridge to serve as the connective, harmonizing motif, as well as the most elevated

Detail of the present lot.

Monet by his water-lily pond at Giverny.
Photograph by Pierre Choumoff.

Claude Monet, *Le bassin aux nymphéas*, 1899.
National Gallery, London.

Claude Monet, *Le pont japonais*, 1918-1924.
John A. and Audrey Jones Beck collection;
Museum of Fine Arts, Houston.



vantage point within his artfully designed and painstakingly cultivated garden landscape. Although barely recognizable as the original bridge amid the profusion of nature in the 1918-1924 series, the line of this graceful arabesque centers and provides breadth to the horizontal aspect of the pondscape, in counterpoint to the vertical cascades of foliage and the reflections of shadow that appear to rise up from the surface of the water.

While notable as an exotic feature in the traditional Norman landscape, the Japanese footbridge is more importantly Monet's tribute to the general cultural phenomenon of *japonisme* as a transformative influence on the arts of France, his own included, since the 1860s. By late in his life, Monet's collection of Japanese prints numbered over two hundred examples, by Utamaro, Hokusai, and Hiroshige—a "Japanese Impressionist," Monet called the latter—among others. In 1921, Monet received at Giverny a succession of Japanese artists and collectors, who came with Clemenceau to admire the painter's gardens. Foremost among them was Kojiro Matsukata, the son of a former Prime Minister of Japan and a personal friend of the emperor, who purchased 15 canvases from Monet at this time for his planned museum of modern Western art, including a 4.25-meter-wide *Nymphéas* mural originally destined for the *Grandes décorations* (Wildenstein, no. 1971). "I'm especially flattered that the Japanese understand me," Monet explained, "since they are the masters who have felt and represented nature so profoundly" (quoted in R. King, *Mad Enchantment: Claude Monet and the Painting of the Water Lilies*, New York, 2016, p. 246).

In addition to having become a desirable feature in Japanese gardens since the 12th century, classical Heian Period, the arching bridge form appears in numerous woodblock, *ukiyo-e* prints of travelers and traders. "Last autumn I was a sad dreamer, and suddenly I imagined myself walking in a picturesque landscape passing innumerable bridges," Katsushika Hokusai captioned his brush drawing *A Dream of a Hundred Bridges*, 1832. "I found myself so happy that I took up my brush right away and drew this landscape, before it got lost in my imagination." As a symbol of passage, of crossing over from one stage in life to the next, the poetry of the bridge resonated with special urgency in Monet's mind during the years 1918-1924.

News of events of the day in early 1918 were as discouraging as they had been for most of the previous three and a half years of the murderous Great War. The stalemate on the Western Front appeared unbreakable as neither the Allies nor Germany could gain the upper hand. A grim struggle of attrition was draining the will, material resources, and manpower of both sides. Realizing that the entry of America into the war in November 1917 must eventually result in an Allied victory, in March 1918 Germany unleashed its all-out, last-ditch offensive to crush the French and British armies on the Western Front.

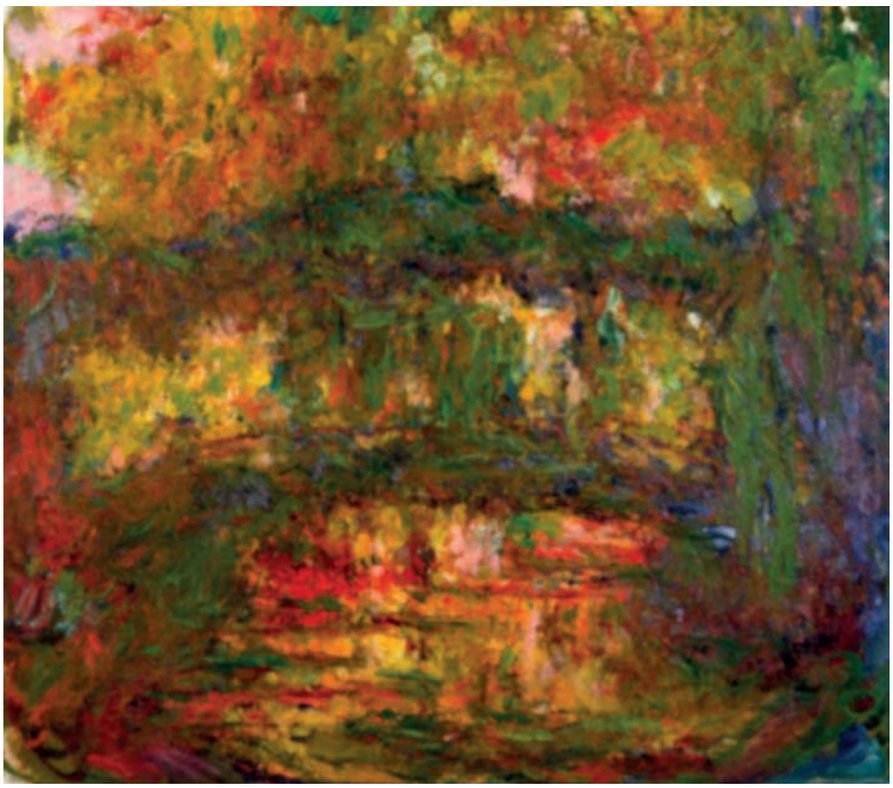
Still grieving at the passing of his beloved wife Alice in 1911, and the death his eldest son Jean in early 1914, Monet feared terribly for the safety of his sole surviving son Michel and stepson Jean-Pierre Hoschedé, both in harm's way on the battle lines. Monet—then in his mid-70s—might only find meaning in the transient nature of all things as he contemplated the rhythms of growth and decay, life and death in the serenity of his water garden sanctuary. This palpable evocation of abundant nature had been for the past two decades his pride and joy, his personal corner of the world, where he could retreat into an environment that he had created as a work of art, for the sake of his art, and which became a universe unto itself.

This development marked in his oeuvre the emergence of the late period, a final decade of visionary transfiguration in his art. But as in the personal histories of other great masters who painted to the very end of their lives, Monet confronted formidable trials and tribulations during this period, in his case stemming from news of the most horrifying kind, especially for a painter. He had been diagnosed in 1912 with cataracts, far more advanced in his right eye than his left, and he understood that he was in danger of losing his sight. The ordeal that ensued would have defeated a spirit less courageous and indomitable than his own. In the end he triumphed, completing his final magnum opus, the twenty-two panels of the *Grandes décorations*, to be installed in the Musée de l'Orangerie, Paris, which had been specifically redesigned and dedicated to receive them. To appreciate, however, the artist's agony and feelings of despair, and then the qualities of the patience and strength he summoned to confront this challenge, one should turn to the paintings of *le pont japonais*.

Monet sought to avert surgery for as long as possible by trying alternative treatments that were proposed to him, and which, for a while at least, appeared to offer some relief. It was not until 1919 that his cataracts again began to give him trouble. Although he admitted being able to see "less and less," as he told a journalist in early 1921, "I always paint at the times of day most propitious for me, as long as my paint tubes and brushes are not mixed up" (quoted in P. Tucker, *Monet in the 20th Century*, exh. cat., Museum of Fine Arts, Boston, 1998, p. 80). Monet typically painted the footbridge in the early morning hours—he was an inveterate early riser—and in the late afternoons, near dusk.

The present *pont japonais* renders the blue-green tonality of the foliage, with touches of violet, in the early morning, when the cool, silvery white vapors of a mist had settled on the pond. The artist had situated himself at the western tip, along the channel that drains the water back into the Ru river. Gazing through the shadowy form of the bridge, he beheld the gathering light at the eastern end of the pond. Late in the day, Monet would place his canvas on the opposite, eastern bank, and look westward through the bridge into the reddish light at sunset, giving rise to the fiery colors that characterize this portion of his bridge production, also found in the concurrent *L'allée de rosiers* series, the seven paintings which depict the garden path under the rose-covered arches (Wildenstein, nos. 1934-1940).

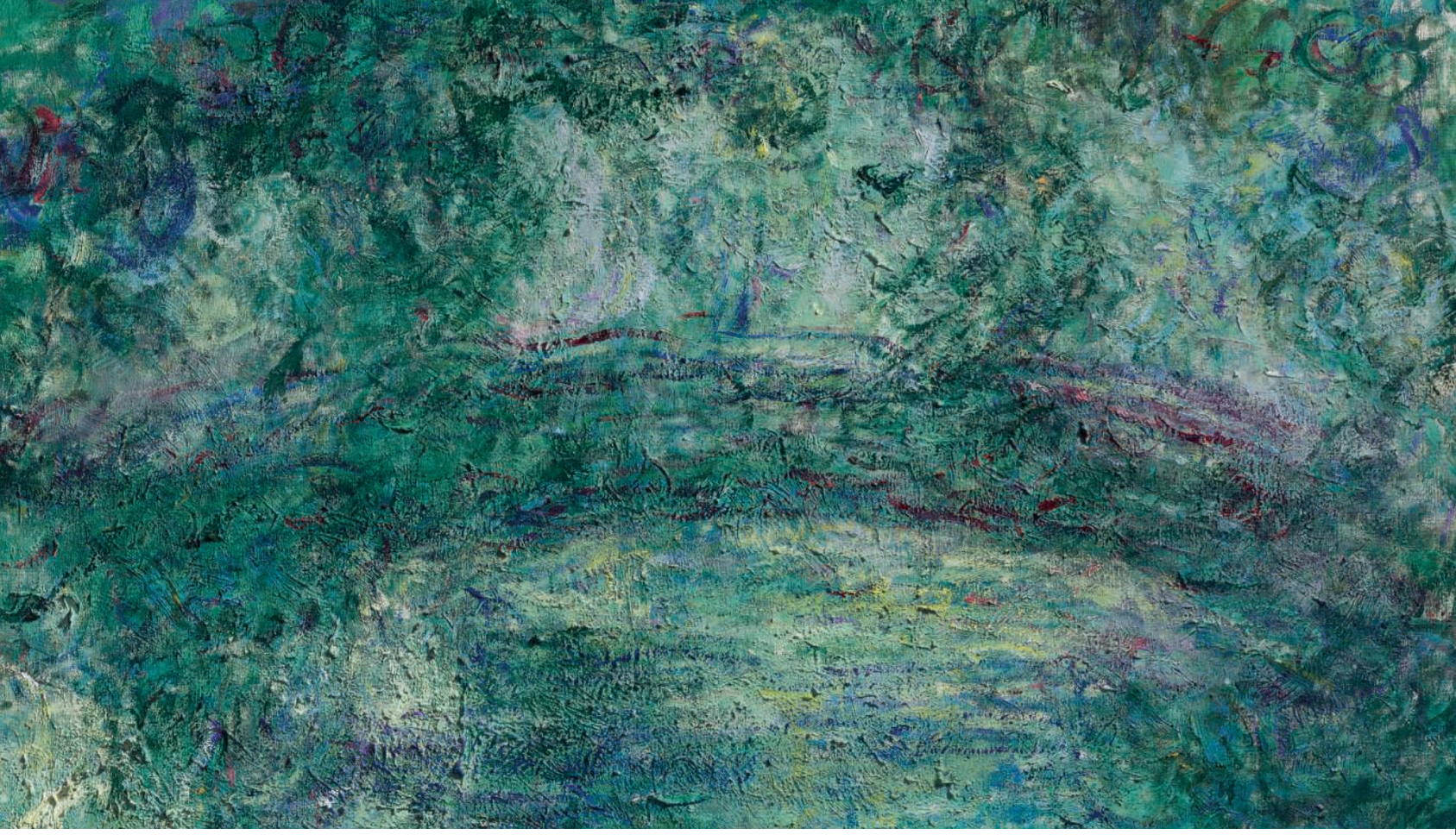




Monet and Kojiro Matsukata in Giverny. Photo: The Asahi Shimbun via Getty Images.

Gerhard Richter, *Ölberg*, 1986. Saint Louis Art Museum. © Gerhard Richter 2019 (0069).

Claude Monet, *Le pont japonais*, 1918-1924. Musée Marmottan, Paris.



By 1922, however, it became clear to Monet that only surgery, hazardous as it might be, could sufficiently ameliorate his condition and allow him to continue painting, as he knew he must, for the sake of completing the *Grandes décorations*. Apprehensive as ever, Monet had the first date postponed, but then between January and July 1923, Dr. Charles Coutela performed three operations which restored the artist's sight, but with the side effect of adversely altering his perception of color.

Various corrective lenses were tried—one set rendered things too blue, another, too yellow. In early October Monet received a special pair of glasses from Germany. "Much to my surprise the results are very good," he wrote Dr. Coutela on 21 October. "I can see green, red, and at last an attenuated blue" (Letter no. 2664). Trials with other lenses led to further improvement. On 20 November the artist wrote Joseph Durand-Ruel, "I've plunged into my work again and am having to make up for so much lost time... I'm working hard so that my Decorations will be ready on time" (Letter no. 2543; both quoted in R. Kendall, ed., *Monet by Himself*, London, 2004, p. 185). To André Barbier on 17 July 1925, he declared, "I am working as never before, I am satisfied with what I do...my only request would be to live to one hundred" (Letter no. 2609).

"The new *Le pont japonais* pictures were a throwback to his first engagement with this aquatic paradise, but now on radically different terms," Paul H. Tucker has explained. "Completely disregarding artistic decorum, Monet lathered the surfaces of these canvases with thick, wet paint, making the liquid medium appear to seethe and dance as if fired by some unseen power. These paintings are cauldrons of cacophonous color, trumpeting Monet's daring and abandonment, while asserting the value of the unknown over the secure, the reckless over the refined" (*Claude Monet, Late Work*, exh. cat., Gagosian Gallery, New York, 2010, p. 36).

Jean-Pierre Hoschedé, Monet's stepson, "noted that the *Bridges* with their 'perfect tonalities' had been produced a long time after the operation thanks to the 'appropriate glasses'" (D. Wildenstein, *cat. rais.*, *op cit.*, 1996, vol. 4, p. 912). The surfaces of the *Pont japonais* series have been heavily worked, probably over a lengthy period of time, as Monet felt the need to put them aside and then take them up again, perhaps repeatedly, at times working from memory, and in the end brought them to the state in which we now know them, once the artist had the "appropriate glasses," as Hoschedé described. And indeed, it has turned out, on account of this densely layered facture, the seething *matière*, the insistent palpability of these structures formed in paint—as much as for the emphatic color in these works—that artists of the post-Second World War generation were drawn to these compelling late canvases, including practitioners of pure painting associated with American Abstract Expressionism, European Tachisme and Art Informel, and turning eastward to Japan, the Gutai group.

Monet's late work manifests the searching inwardness, the contemplation and acceptance of darkness and light in confronting the world and one's fate within it, that are evidence of a profound personal struggle during which he attained the ultimate measure of mastery we now appreciate in his life and art. "The truth is simple," he stated in conversation with Roger Marx. "My only virtue consists in subordination to instinct: because I have discovered the hidden powers of intuition and given them priority, I was able to identify with Creation and merge with it... Interpreters of my painting think that, in connection with reality, I have achieved the highest degree of abstraction and imagination. I would prefer it if they recognized in this the abandonment of my self" ("Les Nymphéas de M. Claude Monet," *Gazette des Beaux-Arts*, June 1909; in K. Sagner-Düchting, ed., *Monet and Modernism*, Munich, 2001, p. 29).

Detail of the present lot.

View of the Japanese bridge from the west, June 1926. Photograph by Nickolas Muray. © Nickolas Muray Photo Archives.

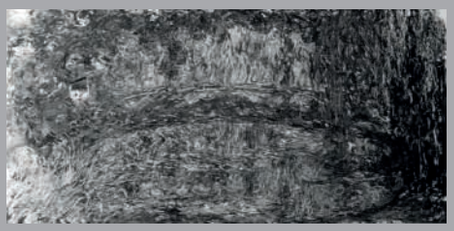


CLAUDE MONET

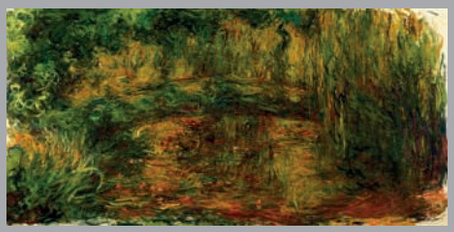
Le pont japonais, 1918-1924



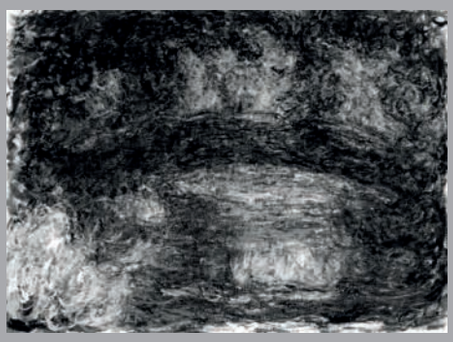
Wildenstein No. 1911, Musée Marmatton, Paris.



Wildenstein No. 1912, Private collection.



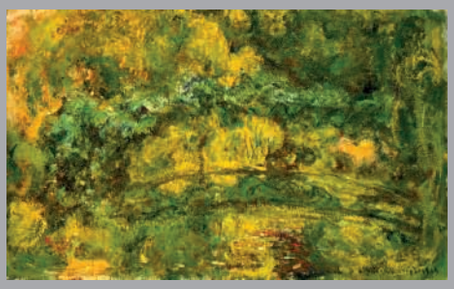
Wildenstein No. 1913, Musée Marmatton, Paris.



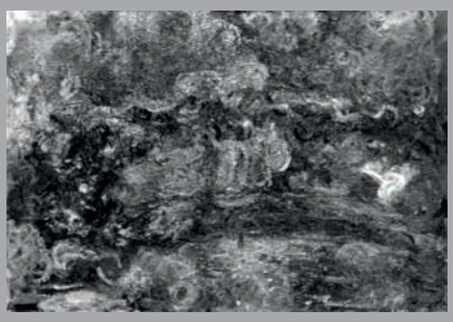
Wildenstein No. 1914, Musée Marmatton, Paris.



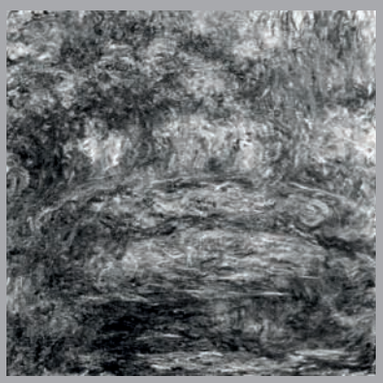
The present lot.



Wildenstein No. 1916, Kunstmuseum, Basel.



Wildenstein No. 1917, Private collection.



Wildenstein No. 1918, Private collection.



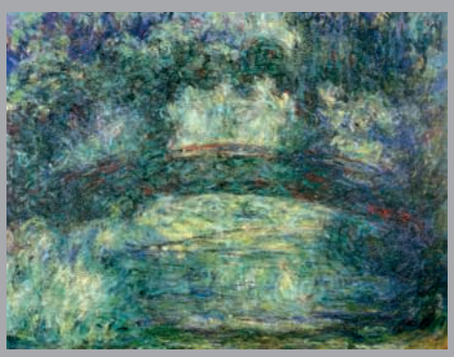
Wildenstein No. 1919, Museo de Arte de São Paulo Assis Chateaubriand.



Wildenstein No. 1920, Kunsthaus, Zürich.



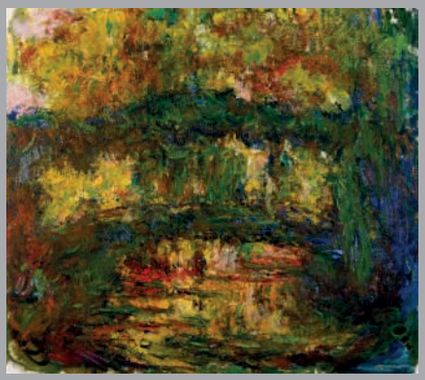
Wildenstein No. 1921, Foundation Beyeler, Basel.



Wildenstein No. 1921a, Private collection.



Wildenstein No. 1922, Location unknown.



Wildenstein No. 1923, Musée Marmatton, Paris.



Wildenstein No. 1924, Musée Marmatton, Paris.



Wildenstein No. 1925, Museum of Fine Arts, Houston.



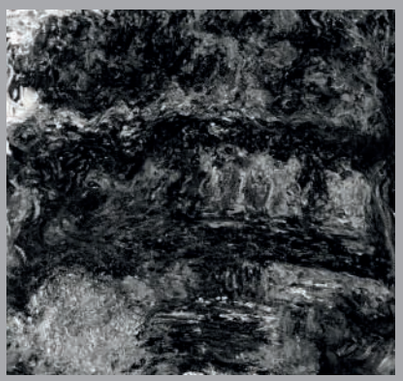
Wildenstein No. 1926, Asahi Beer Co., Japan.



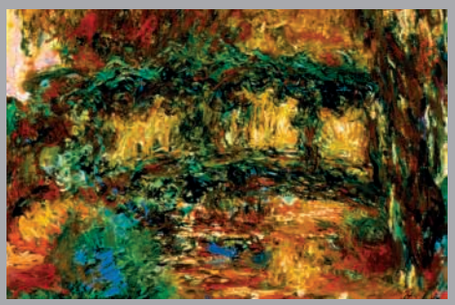
Wildenstein No. 1927, Musée Marmatton, Paris.



Wildenstein No. 1928, Musée Marmatton, Paris.



Wildenstein No. 1929, Former collection of Michel Monet, Giverny.



Wildenstein No. 1931, Minneapolis Institute of Art.



Wildenstein No. 1930, Philadelphia Museum of Art.



Wildenstein No. 1932, The Museum of Modern Art, New York.



Wildenstein No. 1933, Musée Marmatton, Paris.

37A

CLAUDE MONET (1840-1926)

La maison vue du jardin aux roses

stamped with signature 'Claude Monet' (Lugt 1819b; lower right);
stamped again with signature 'Claude Monet' (Lugt 1819b; on the reverse)
oil on canvas
39½ x 35⅛ in. (100.4 x 89.3 cm.)
Painted in Giverny, *circa* 1922-1924

$4,000,000-6,000,000

PROVENANCE:
Estate of the artist.
Michel Monet, Sorel-Moussel (by descent from the above).
Galerie Katia Granoff, Paris (acquired from the above).
Acquired from the above by the family of the present owner, by 1960.

LITERATURE:
D. Wildenstein, *Claude Monet: Biographie et catalogue raisonné*, Lausanne, 1985, vol. IV, p. 310, no. 1951 (illustrated prior to stamp, p. 311).
D. Wildenstein, *Monet: Catalogue raisonné*, Cologne, 1996, vol. IV, p. 937, no. 1951 (illustrated prior to stamp).

Of the eight versions that Monet painted of this subject, four can be found at the Musée Marmottan, Paris.

"Color is my day-long obsession, joy, and torment."

—Claude Monet to Georges Clemenceau



In 1922, the year of his 82nd birthday, Monet set up his easel just outside the pink stucco house at Giverny that had been his home for nearly four decades and began an extraordinary group of canvases that depict the sprawling, two-story structure almost entirely engulfed in the luxuriant vegetation of his beloved flower garden. Created over the course of four years and eventually numbering eighteen canvases in all, these deeply felt views constitute the very last, independent series that Monet would ever undertake—"a swan song," Daniel Wildenstein has written, "a marvelous farewell to his house and his roses" (*op. cit.*, 1996, vol. 1, p. 442). Rendered in swirling, gestural skeins of pigment that express the artist's intensely personal response to a familiar motif, the paintings were shocking by contemporary standards—*the* very antithesis of the classicizing "call to order" that gripped the avant-garde in the wake of the First World War—but have since come to be seen as profoundly visionary, presaging the advent of Action Painting some quarter-century hence.

"What is striking about all of these late garden pictures," Paul Tucker has written, "is not just their obvious distance from earlier work or their evident departure from conventional description. Even more to be admired is the sure touch and consistency that Monet demonstrated in painting them. Their radical appearance is deliberate, not accidental. They were assaults on tradition and defiant counters to contemporary taste, but they were what Monet wanted to paint, whether his dealers wanted to buy them or not" (*Monet in the 20th Century*, exh. cat., Museum of Fine Arts, Boston, 1998, p. 82).



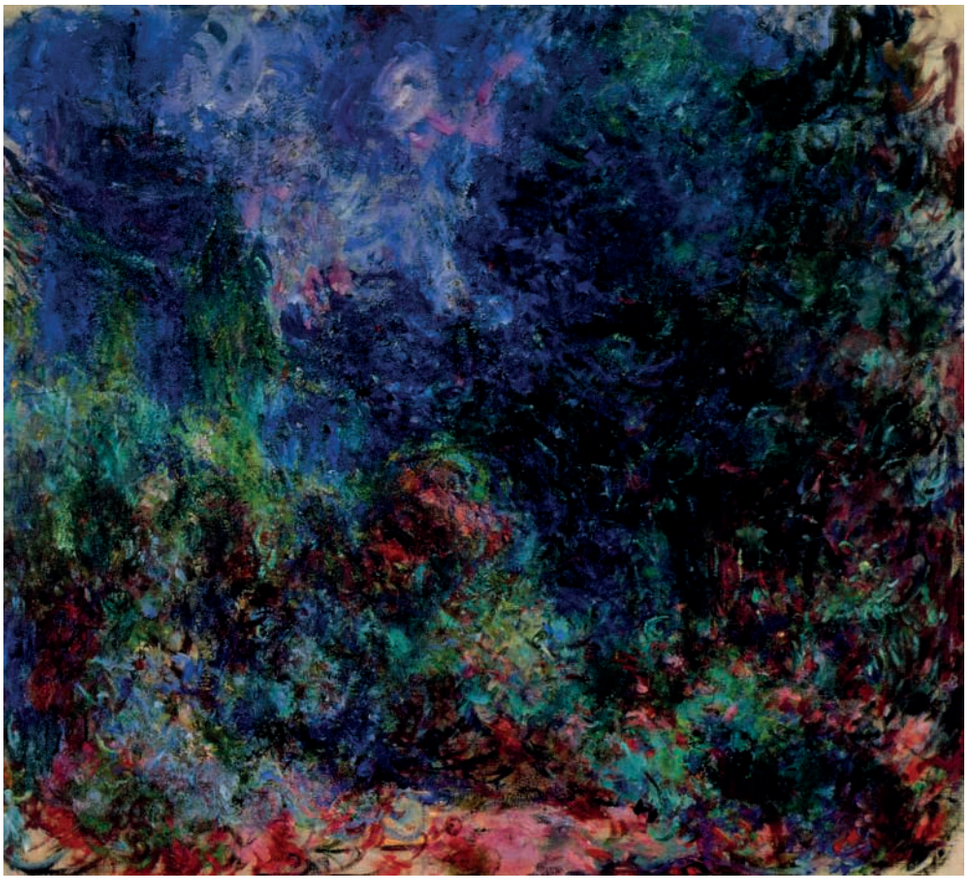
During this culminating campaign, Monet painted the house and garden from three different vantage points in turn. The present canvas is part of the earliest subset, in which Monet took up a position to the southwest of the house and depicted the façade receding into depth at an angle (Wildenstein, nos. 1944-1951). One of these paintings is inscribed '1922', providing the date of inception for the sequence. Certain examples in the group have either a dominant red or blue tone, suggesting that they were made while Monet was grappling with color distortion following cataract surgery in 1923. The present painting, by contrast, is richly varied in palette and was probably created after Monet received corrective lenses in 1924. A second sub-series, in which the house is seen frontally between great masses of roses, can be dated to summer 1925 on the basis of a letter from Paul Valéry describing a visit to Giverny at that time (nos. 1953-1958). The remaining four pictures, depicting the west flank of the building, are the least fully worked and may have been painted during Monet's final year of life (nos. 1959-1962).

The artist's flower garden at Giverny occupied some two acres of land in front of his house, on a gentle, south-facing slope leading down to the main regional road between Vernon and Gasny. The previous occupants of the house, where Monet and his family moved 1883, had planted fruit trees and vegetable plots in the fertile soil. When the property came up for sale in 1890, the artist—an enthusiastic gardener all his life—purchased it at the asking price and immediately tore out the kitchen garden to make way for flowers. During the ensuing years, he spared neither time nor expense to transform the acreage into a paradise of vivid color and heady fragrance, contrasting by design with the hushed, mysterious water garden that he cultivated simultaneously on an adjacent parcel of land across the road.

"There is no rest for the flowers of the garden at Giverny," wrote Arsène Alexandre following a visit with Monet and his wife Alice in 1901. "Everywhere you turn, at your feet, over your head, at chest height, are pools, festoons, hedges of flowers, their harmonies at once spontaneous and designed and renewed at every season. You can set your imagination free and picture yourself as a Parsifal, helpless in the intoxicating wiles of the Flower Maidens, or, among the flaming spears of gladioli, that you are a Siegfried about to discover the sleeping Valkyrie amidst the dazzling profusion" (quoted in C. Stuckey, *Monet, A Retrospective*, New York, 1985, p. 220).

In the present painting, Monet captured just this effect of teeming, immersive abundance. Nearly the entire surface of the canvas is given over to vegetation, with churning eddies of pigment offering a visual and tactile analogue for the profusion of foliage and flowers that filled the garden. In the foreground of the scene, glinting silver in the sun, are beds of roses, geraniums, and sage, which appear to merge with the dense layer of Virginia creeper and clematis that covered the façade of the house. Only the central gable and twin chimneys emerge clearly from the greenery, silhouetted against a patch of bright sky. The darker mass of vegetation at the right of the composition represents the two towering trees that stood immediately outside the main entrance of the residence, marking the terminus of the central *allée* and its tunnel-like, floral pergola. At the upper edge of the canvas are the overhanging branches of a lime tree beneath which Monet set up his easel, shaded from the summer sun, to paint this enveloping scene.

Monet's sustained work in the flower garden during the last years of his life offered him much-needed respite and rejuvenation from his most pressing project at that time—the completion of the *Grandes décorations*, the great mural cycle on the theme of the water garden that he had promised to the French State. "He was following what had been his now long-standing practice," Tucker has noted, "of painting *en plein air* in the warmer months when his studio was too hot to work in and then taking the lessons he learned from those pictures into his atelier in the fall when the temperatures fell" (*Claude Monet: Life and Art*, New Haven, 1995, p. 219). Monet put the final touches on the *Grandes décorations* just weeks before his death on 5 December 1926; the valedictory house-and-garden paintings, like most of the artist's late work, remained in his studio until well after the Second World War, awaiting discovery by a new generation of artists, critics, curators, and collectors.



Monet in his garden, *circa* 1924. Photographer unknown.

Claude Monet, *Saule pleureur au bassin de nymphéas*, 1916-1919. Musée Marmottan, Paris.

Claude Monet, *La Maison vue du jardin aux roses*, 1924. Musée Marmottan, Paris.

38A

PIERRE-AUGUSTE RENOIR (1841-1919)

Le pêcheur à la ligne

signed 'Renoir.' (lower right)
oil on canvas
21¼ x 25⅝ in. (54.1 x 65.2 cm.)
Painted in 1874

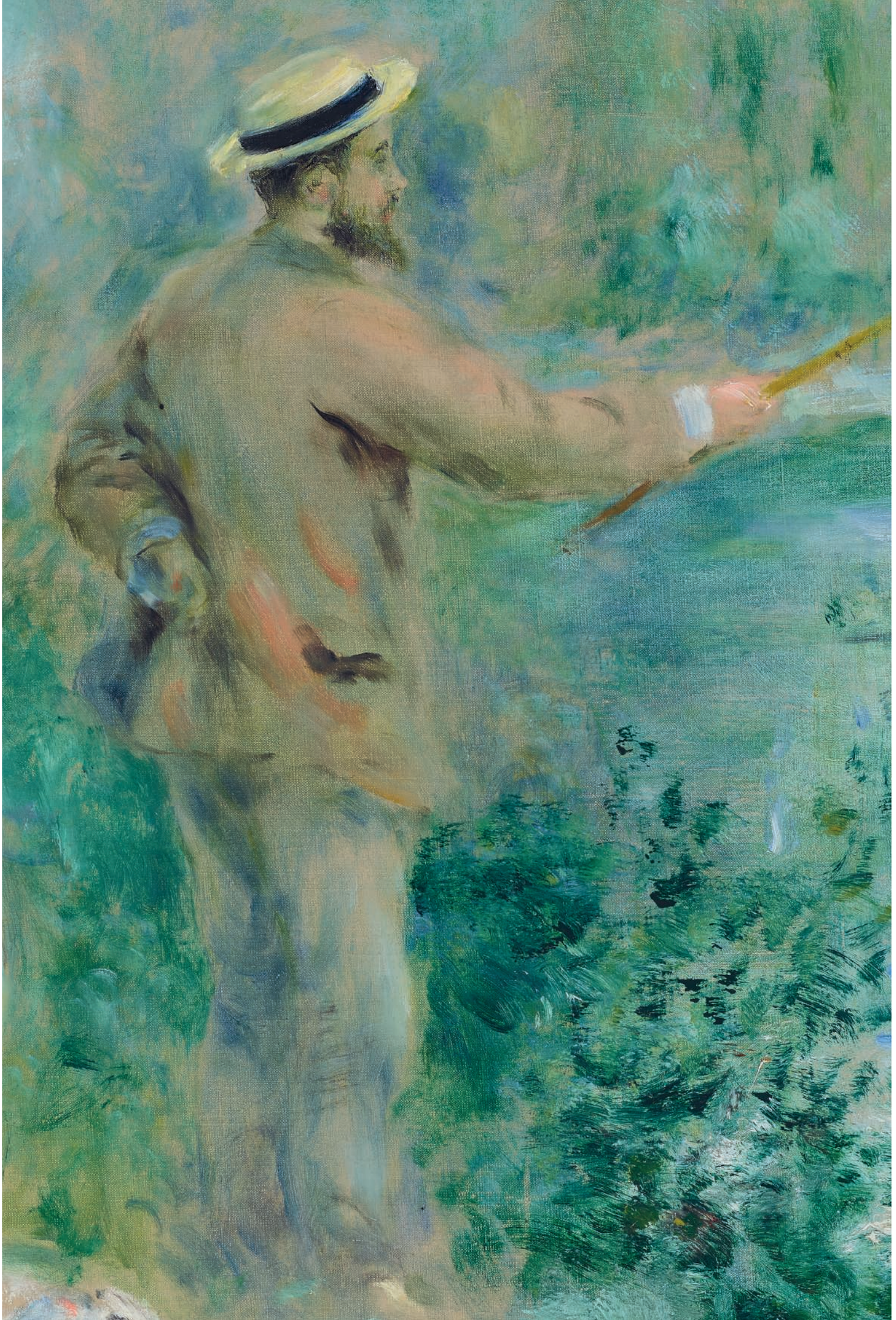
$8,000,000-12,000,000

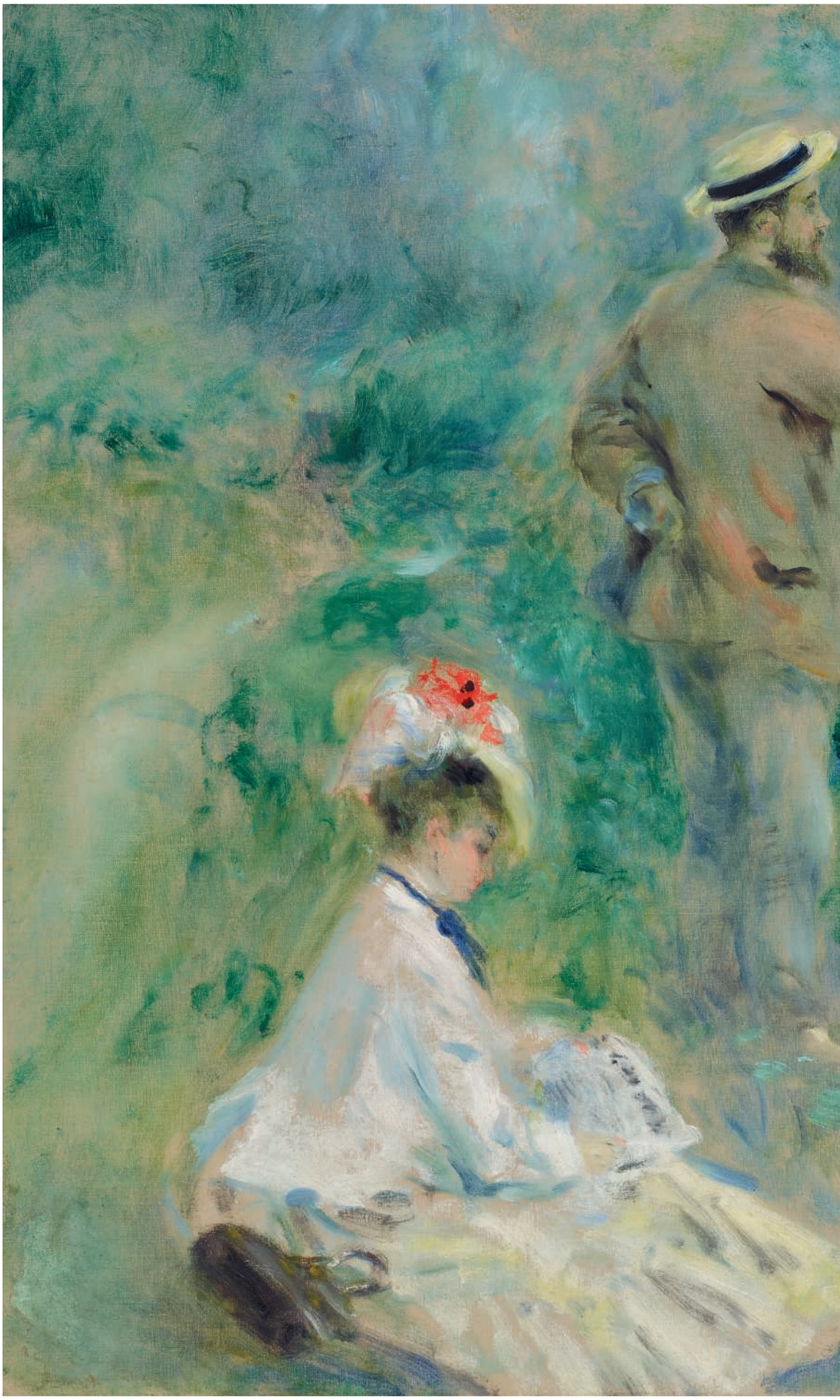
PROVENANCE:
The artist; sale, Maître C. Pillet, Hôtel Drouot, Paris, 24 March 1875, lot 48.
Georges Charpentier, Paris (acquired at the above sale); Estate sale, Maître P. Chevalier, Hôtel Drouot, Paris, 11 April 1907, lot 22.
Raymond Elois Tournon, Paris (acquired at the above sale).
Georgette Tournon-Charpentier, Paris (by descent from the above and then by descent); Estate sale, Christie, Manson & Woods, London, 6 July 1971, lot 30.
Mr. and Mrs. Nigel Broackes, London (acquired at the above sale); sale, Sotheby Parke Bernet & Co., London, 4 July 1979, lot 78.
Acquired at the above sale by the familly of the present owner.

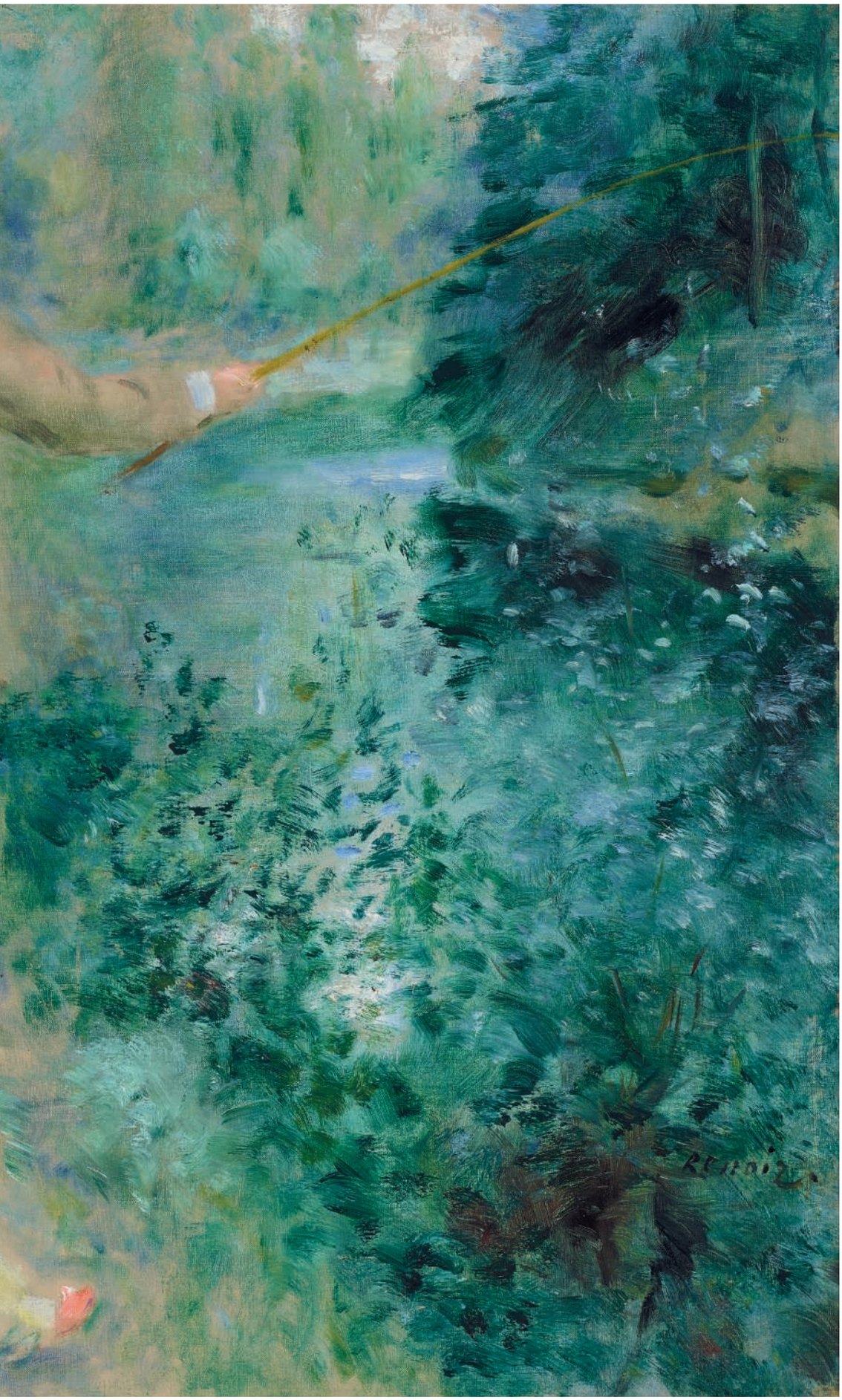
EXHIBITED:
Paris, Galerie Bernheim-Jeune et Cie., *Auguste Renoir*, January-February 1900, no. 18.
Paris, Galerie Paul Rosenberg, *Le grand siècle*, June-July 1936, no. 46 (dated 1879).
Paris, Galerie Alfred Daber, *Rétrospective des Maîtres du XIXe siècle*, June 1942.
Paris, Galerie Charpentier, *La vie familiale: Scènes et portraits*, February 1944, no. 120 (illustrated).
London, Christie, Manson & Woods International Inc., *Fanfare for Europe: The British Art Market*, January, 1973, p. 15, no. 73.
London, Royal Academy of Arts, *Impressionism: Its Masters, its Precursors, and its Influence in Britain*, February-April 1974, p. 48, no. 98 (illustrated, p. 78, pl. XVIIIa).

LITERATURE:
J. Meier-Graefe, *Auguste Renoir*, Paris, 1912, p. 53.
L. Rebatet, "Une admirable galerie en vingt toiles des maîtres du XIXe siècle" in *Le Petit Parisien,* 10 June 1942, p. 2.
M. Drucker, *Renoir*, Paris, 1944, pp. 128, 151 and 184 (illustrated in color, pl. 45; dated 1877).
M. Robida, *Le salon Charpentier et les impressionnistes*, Paris, 1958, pp. 45-46 (illustrated, p. 40, pl. VIII; dated 1875).
F. Fosca, *Renoir. His life and Work*, Englewood Cliffs, 1962, p. 88 (titled *The Angler*).
M. Bodelsen, "Early Impressionist Sales 1874-94 in the Light of Some Unpublished 'Procès-Verbaux'" in *The Burlington Magazine*, June 1968, vol. 110, no. 783, p. 335, no. 48.
F. Daulte, *Auguste Renoir: Catalogue raisonné de l'oeuvre peint, figures, 1860-1890*, Lausanne, 1971, vol. I, no. 103 (illustrated).
F. Daulte, *Renoir*, New York, 1973, p. 76 (illustrated).
K. Wheldon, *Renoir and His Art*, New York, 1975, p. 68 (illustrated in color, pl. 48).
W. Gaunt, *Renoir*, Oxford, 1982, no. 18 (illustrated in color; titled *The Angler*).
B.E. White, *Renoir: His Life, Art, and Letters*, New York, 1984, p. 54 (illustrated).
E. Fezzi and J. Henri, *Tout l'œuvre peint de Renoir: Période impressionniste 1869-1883*, Paris, 1985, no. 138 (illustrated; illustrated again in color, pl. XIV).
N. Wadley, *Renoir: A Retrospective*, London, 1987, p. 97 (illustrated in color, pl. 33).
A. Distel, *Impressionism: The First Collectors*, New York, 1990, p. 143 (titled *Fisherman*).
G. Néret, *Renoir: Painter of Happiness,* New York, 2001, p. 81 (illustrated in color).
G. P. and M. Dauberville, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles, 1858-1881*, Paris, 2007, p. 313, no. 263 (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.







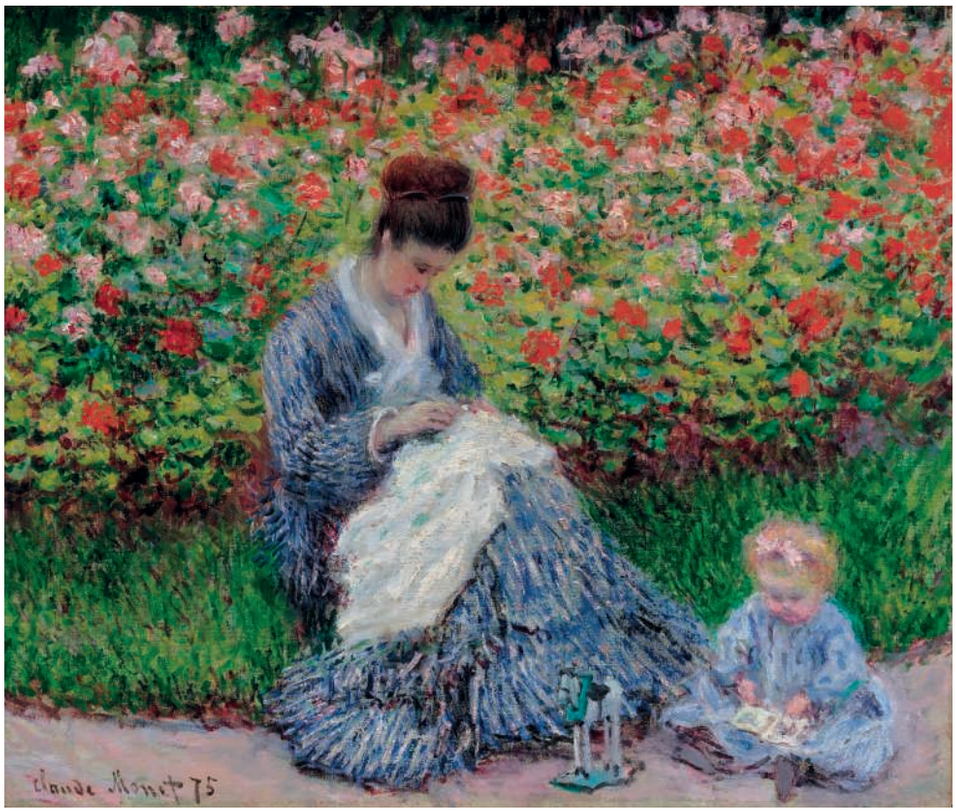
An emerald-toned mirage of soft color and shimmering light, Pierre-Auguste Renoir's *Le pêcheur à la ligne* was painted in 1874, a momentous year that witnessed the birth of Impressionism. Likely painted in the summer of this seminal year, while Renoir was working with his friend Claude Monet at his home in Argenteuil, this painting shows the artist working *en plein air*, using swift, spontaneous brushstrokes to capture an immersive impression of this idyllic corner of the landscape, evoking the soft light, hazy warmth and gentle reverie of this summers' day.



Picturing a well-dressed couple enjoying the rural French countryside, here Renoir achieves a masterful synthesis of figure and landscape, bathing both of these components in a vaporous light and conveying them in a palette of harmonious, fresh color. One of a small series of works of this time, all of which present couples within the secluded landscape, *Le pêcheur à la ligne* sees Renoir conceive a new kind of genre of painting, transforming the classical subject of the pastoral idyll into modern times and portraying it with a radical new pictorial language. Exhibited in public shortly after its completion at the inaugural Impressionist auction, held at Hôtel Drouot in March 1875, this painting was the very first Renoir acquired by the publisher, Georges Charpentier, who would become the artist's greatest patron and lifelong friend.

The summer of 1874 was a crucial moment in the history of Impressionism. A few months earlier, Renoir, along with Monet, Degas, Pissarro and Morisot, as well as a number of other artists, had exhibited together for the first time in what would become known as the First Impressionist Exhibition. Held in the former studios of the experimental photographer Nadar, the landmark exhibition included a range of work in various media and was the very first time that a group of artists had joined together to exhibit their work independently from the state-sanctioned Salon system.

Following this epoch-making show, Monet returned to his home in Argenteuil, the picturesque Parisian suburb that sat on the banks of the Seine. Soon joined by Renoir, as well as Manet, together these artists consolidated their newly showcased Impressionist style, painting *en plein air*, often side by side as they continued to forge ahead with their radical new techniques and subject matter. Frequently sharing subjects, these artists occasionally painted each other throughout this period of fruitful artistic exchange. Both Manet and Renoir painted Monet's wife Camille sitting in a garden with her son, Jean; and Manet also painted Monet and Camille aboard the artist's studio boat. It has been



Detail of the present lot.

Auguste Renoir, *Les Amoureux*, 1875. Národní Galerie, Prague.

Claude Monet, *Camille Monet et un enfant au jardin*, 1875. Museum of Fine Arts, Boston.

Auguste Renoir, *Confidences (La Tonnelle)*, 1975. The Portland Museum of Art.



suggested that in the present work, Renoir also used Monet and Camille as his models, picturing them here as Parisians enjoying a day of leisure in the unspoilt suburbs of Paris.

Though they were working closely during this pivotal summer of 1874, Renoir, Monet and Manet continued to pursue their own artistic interests and distinctive styles. Unlike Monet, who was at this time focusing primarily on the landscape itself, depicting the river and the surrounding environs, Renoir remained committed to his impressions of figures within the landscape, portraying scenes of modern life—of which *Le pêcheur à la ligne* is a key example—that involved both pictorial aspects. As Christopher Riopelle has written of these works, "The pleasure to be derived from sunshine, open water, conversation and the quiet and informal rhythms of summer life are all manifest here" (*Renoir Landscapes 1865-1883*, exh. cat., The National Gallery of Art, London, 2007, p. 142).

Capturing in a single composition the reflections of light upon the water, the nuances in pose and gesture of the two figures, as well as the dappled sunshine across the verdant setting, Renoir has in the present work achieved a seamless integration of these separate aspects into a single whole. Each compositional component is depicted with the same handling, a wholly radical and entirely new approach to painting. This technique stood at the heart of Impressionism, as Renoir and his fellow artistic pioneers sought not to render nature with specific, stultifying detail, but to instead capture the overall sensation of the landscape, the fleeting changes of light and atmosphere. Myriad strokes of color—some staccato, sparkling upon the surface of the canvas, with others softly blended—dance across the surface of the canvas, which appears almost abstract in places, particularly in the foreground, where the stippled greens of the verdant riverbank merges with the glistening droplets of water that fall from the fishing rod. The woman's dress is rendered in a symphony of broad white strokes interspersed with shimmers of blue shadow, all of which glisten amidst the tapestry of soft tones that surround her; while the trousers of her male companion seem almost to dissolve into the setting, painted with the same exuberant brushwork as the rest of the scene. Yet, Renoir never loses the lyrical delicacy that characterizes the greatest of his paintings. Amidst this luminous array of color, he has captured a number of nuanced details: the man's boating hat and gleaming white shirt cuffs, as well as the dark shadows that define his jacket.





The presence of the two figures in *Le pêcheur à la ligne* adds an interesting narrative to the composition. Combining the influence of the idyllic Rococo garden scenes of Fragonard and Watteau, as well as Manet's renowned *Le Déjeuner sur l'herbe* (Wildenstein, no. 67; Musée d'Orsay, Paris), the present work is one of a small series of paintings from this period, all of which feature a couple within a secluded, rural setting (Dauberville nos. 257 and 264). Indeed, one of these, *La Tonnelle*, (Dauberville no. 266; Portland Museum of Art, Maine) depicts a woman wearing the same white dress, flower-adorned straw hat and just visible bright red shoes as in *Le pêcheur à la ligne*. Seemingly alone amidst this quiet spot, the lovers' intimate relationship is clear, and yet, the young woman is unmarried and also unchaperoned, facts that in late 19th-century France would have made this scene somewhat shocking to a contemporary audience. If the present work is regarded in the same context, the same enigma befalls the couple's relationship. Unlike Manet's purposefully provocative *Le Déjeuner sur l'herbe* however, Renoir's depictions of couples enjoying the countryside together are altogether more innocent, thanks primarily to the fluid handling, soft colors and picturesque compositions. It is, in Riopelle's words, this "combination of the light-hearted and the revolutionary—both in subject matter and technique—[that] is unique to Renoir" (*ibid.*, p. 154).

While the First Impressionist Exhibition of 1874 had attracted the attention of critics and the public alike, financially it was far from a success. As a means to make some much needed sales, as well as to continue the exposition of the group's work, the Impressionists organized a series of auctions held at Hôtel Drouot, the leading auction house in Paris at this time. It was Renoir who supposedly conceived the unusual though not entirely unprecedented idea of holding an Impressionist auction at Drouot in 1875 (see M. Bodelsen, "Early Impressionist Sales 1874-94 in the light of some unpublished 'procès verbaux'" in The Burlington Magazine, vol. 110, no. 783, pp. 330-349).

And so, on 24 March 1875, with the dealer Paul Durand-Ruel serving as the expert, Renoir together with Monet, Morisot and Sisley held the first Impressionist auction, which was also the very first time that these Impressionists were shown together in isolation. The public reaction to the sale was extreme and at times even riotous; "The fine arts students even paraded by in single file to demonstrate against our painting," Renoir recalled, "and the intervention of the city police was necessary. From that day on, we had our defenders, and, even better, our patrons" (quoted in B.E. White, *Renoir: His Life, Art, and Letters*, New York, 2010, p. 54).

While the prices that the artists' work fetched were low, the sale was enormously successful in exposing the Impressionists to a new group of collectors and patrons. Along with Durand-Ruel, who bought eighteen paintings, including Renoir's *Pont neuf* (Dauberville no. 118, National Gallery of Art, Washington, D.C.)—one of twenty works by the artist included in the sale—several now famed Impressionist supporters made their first Impressionist purchases at this seminal auction. One of these was the young publisher, Georges Charpentier, who purchased the present *Le pêcheur à la ligne* for just 180 francs, as well as two other works by Renoir. After buying these paintings, Charpentier sought to meet the artist, and, following this initial encounter, the pair quickly became lifelong friends. Charpentier and his wife would become Renoir's most important and influential patrons and *Le pêcheur à la ligne* remained in their legendary collection until 1907.

Detail of the present lot.

Edouard Manet, *La famille Monet dans leur jardin à Argenteuil*, 1874. The Metropolitan Museum of Art, New York.

39A

MAURICE DE VLAMINCK (1876-1958)

Le Remorqueur

signed 'Vlaminck' (lower right)
oil on canvas
23¼ x 31¾ in. (59.2 x 80.5 cm.)
Painted in 1906

$3,500,000-4,500,000

PROVENANCE:
Mlle Parent, Paris (by 1937).
Galerie de l'Élysée, Paris.
Mr. and Mrs. Leigh B. Block, Chicago.
Acquavella Galleries, New York; sale, Sotheby Parke Bernet & Co., London, 7 April 1976, lot 27.
Private collection, Switzerland (acquired at the above sale and then by descent, *circa* 1992); sale, Sotheby's, New York, 3 November 2008, lot 3.
Acquired at the above sale by the present owner.

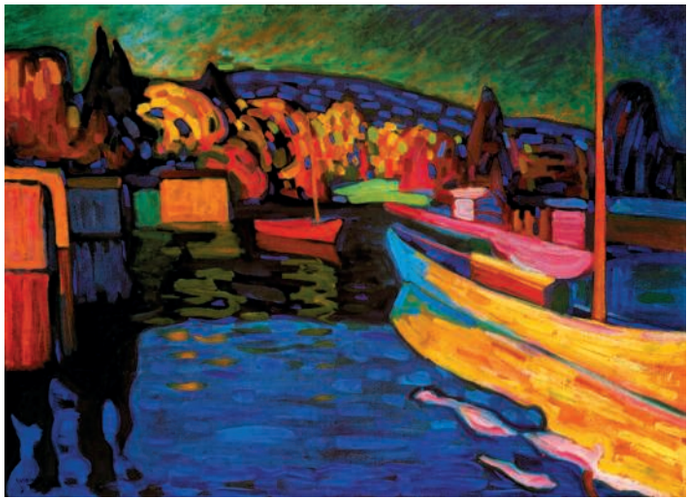
EXHIBITED:
(possibly) Paris, Galerie Bernheim-Jeune et cie., *Exposition rétrospective de 70 tableaux par Vlaminck*, January-February 1933, no. 54 (titled *Paysage*).
Paris, Musée du Petit Palais, *Les maîtres de l'art indépendant, 1895-1937*, June-October 1937, p. 32, no. 16.
Kunsthalle Basel, *Vlaminck, R. Dufy, Rouault*, May-June 1938, p. 25, no. 154.
(possibly) Paris, Galerie de l'Élysée, *Bilan 38*, January-February 1939 (dated 1904).
(possibly) New York, Marie Harriman Gallery, *Les Fauves*, October-November 1941, no. 10 (dated *circa* 1905).
Martigny, Fondation Pierre Gianadda, *Manguin parmi les Fauves*, June-September 1983, p. 130, no. 65 (illustrated in color).
Paris, Galerie de la Présidence, *Maurice Vlaminck*, May-June 1987, no. 2 (illustrated in color).
Los Angeles County Museum of Art; New York, The Metropolitan Museum of Art and London, Royal Academy of Arts, *The Fauve Landscape: Matisse, Derain, Braque, and their Circle, 1904-1908*, October 1990-September 1991, p. 321 (illustrated in color, pl. 341; dated *circa* 1906).

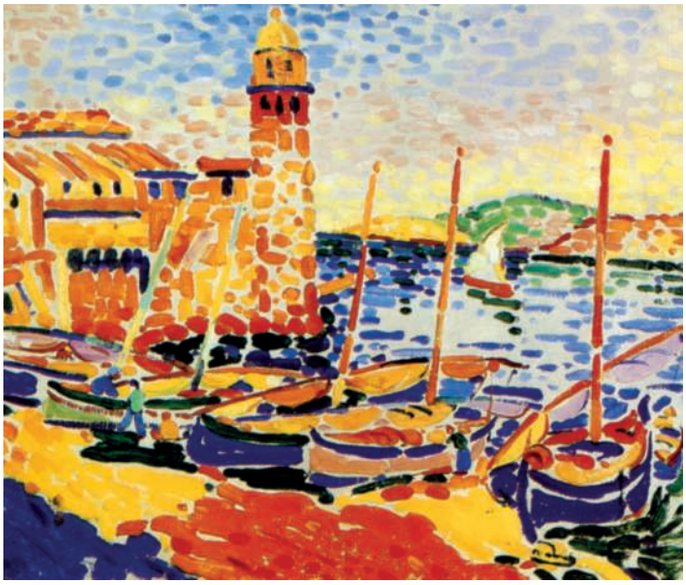
LITERATURE:
M. Gauthier, *Vlaminck*, Paris, 1949 (illustrated, pl. IV; titled *La Seine à Bougival* and dated 1903).
M. Genevoix, *Vlaminck: l'homme, l'oeuvre*, Paris, 1954, p. 39 (illustrated).
U. Apollonio, *Fauves e cubisti*, Paris, 1959, p. 23 (illustrated in color).
G. Marinelli, *Pittura Moderna, dai 'Nabis' a Picasso*, Bergamo, 1972, p. 59 (illustrated in color, pl. 35).
R. Bouillot, "Hommage à Vlaminck" in *L'Oeil*, Paris, June 1987, p. 42 (illustrated in color).
N. O'Laoghaire, *The Influence of Van Gogh on Matisse, Derain and Vlaminck*, Toronto, 1992 (illustrated, pl. 150).
J. Laude, *La peinture française et 'l'art nègre' (1905-1914): Contribution à l'étude des sources du fauvisme et du cubisme*, Paris, 2006, p. 133.
M. Vallès-Bled, *Vlaminck, Catalogue critique des peintures et céramiques de la période fauve*, Paris, 2008, p. 360, no. 161 (illustrated in color, p. 361).



Tugboat on the Seine between Chatou and Nanterre, 19th century postcard.







Wassily Kandinsky, *Herbstlandschaft mit Boten*, 1908. Sold, Christie's New York, 13 November 1996, lot 40.

André Derain, *Le Port de Collioure*, 1905. Merzbacher Kunststiftung, Zurich. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris. .eps

Vincent Van Gogh, *Les bords de l'Oise à Auvers*, 1890. Detroit Institute of Arts.

Fauvism was the first real revolution in 20th-century art, and the passionate, self-taught Vlaminck—the very wildest of the Fauves, the poet Apollinaire admiringly claimed—was one of its three leaders, together with Derain and Matisse. The paintings that Vlaminck made at the height of the brief but incendiary Fauve moment, from 1905 until 1907, represent the transposition of visual reality into dazzling orchestrations of brilliant color that capture the sheer vehemence of the artist's emotion, issuing forth from an untrammeled, expressionist impulse. "What I was unable to do in society unless by throwing a bomb—which would have led me to the scaffold—I attempted to realize in art, in painting, by employing pure colors straight from the tube," Vlaminck later explained, looking back with nostalgic reverence on the radical fervor of his youth (quoted in M. Vallès-Bled, *op. cit.*, 2008, p. 34).

Vlaminck's first encounter with one of his future, fellow Fauve insurgents came by chance in June 1900, soon after his 24th birthday, when his train derailed on its way from Paris to his home at suburban Chatou; Derain was on the same train, and the two painters struck up a lively conversation about art while walking home together. The next year, at a Van Gogh retrospective at Bernheim-Jeune, Derain introduced Vlaminck to Matisse. "I saw Derain in the company of an enormous young fellow who proclaimed his enthusiasm in a voice of authority," Matisse later recounted. "He said, 'You see, you've got to paint with pure cobalts, pure vermilions, pure veronese.' I think Derain was a bit afraid of him. But he admired him for his enthusiasm and his passion" (quoted in J. Elderfield, *The "Wild Beasts": Fauvism and Its Affinities*, New York, 1976, p. 30).

From the start, Vlaminck painted fearlessly and without inhibition, glorying in the effect that his violent juxtapositions of color produced on unsuspecting audiences. He first showed his work at Galerie Berthe Weil in autumn 1904 and at Matisse's suggestion contributed eight paintings to the Salon des Indépendants in spring 1905. That summer, Vlaminck remained at Chatou while Matisse and Derain journeyed south to Collioure, where they embraced the utter liberation of color that Vlaminck—more impetuous by nature—had long espoused. When the three painters displayed their latest work side-by-side at the 1905 Salon d'Automne, it caused an immediate sensation. The critic Louis Vauxcelles dubbed them *les fauves* ("the wild beasts")—either a sobriquet or an epithet, depending on one's point of view at the time. The new movement now had a name, and Vlaminck was propelled to the forefront of the avant-garde.

Vlaminck painted *Le Remorquer* the following year, taking as his motif one of the many tugboats that churned up and down the Seine past Chatou, pulling barges. A band of narrow, wooded islands divides this stretch of the river into two narrow conduits; commercial traffic, headed upstream toward Nanterre or downstream toward Le Pecq, tended to use the deeper channel on the Chatou side, while pleasure craft opted for the *petit bras* facing Rueil. Here, the tugboat is seen head-on, approaching the foreground bank; a rope thrown from the bow onto the towpath indicates that the vessel is preparing to dock. Vlaminck painted the imposing bulk of the boat—the fulcrum for the composition—in large, flat blocks of pure color, which stand out against the choppy, vertical touches of ochre that describe the near bank and the dense, horizontal strokes that produce the effect of sun-dappling on the water. The funnel of the tugboat releases volutes of steam that blend with the cloud-filled sky, closing the scene in the distance.



Vlaminck was working within an established modern practice by painting in the Seine valley—the so-called "cradle of Impressionism," where Monet, Renoir, and their colleagues had first tested their notions of modern landscape painting more than three decades earlier. Vlaminck's bold, unmixed streaks of high-keyed color, though, represent an abrupt break with the delicately worked, vibratory surfaces of Impressionism; they suggest at once a spontaneous, subjective response before the motif and a certain unschooled vitality—a fresh, authentic vision outside the evolution of fine art, stripped of conventional signs of the skilled painter's mediation, conveying instead an immediate, palpable joy in creation. "It is as though he was consciously wiping the bloom off the Impressionists' surface," Sarah Whitfield has written, "and replacing it with the jumbled mosaic of his own color" (*Fauvism*, London, 1991, p. 121).

The Impressionists, moreover, had celebrated the region as a convivial world of social pleasures, whereas Vlaminck's landscapes are largely unpeopled, conveying a deep-seated emotional and aesthetic attachment to the landscape—a sense of being *of* the place—comparable to that which pulled Cézanne incessantly back to Mont Sainte-Victoire. "When painting I experienced a source of joy, a constantly renewed pleasure, an intense cerebral excitement," Vlaminck explained. "I was in communion with the sky, the trees, the clouds, with life... It was precisely that appearance, continually renewed, always ungraspable, that I worked furiously at capturing, at fixing on the canvas in greens, yellows, blues, and reds" (quoted in M. Vallès-Bled, *op. cit.*, 2008, p. 39).

Vlaminck continued to paint in an unabashedly Fauve manner until 1907. "He is a singular temperament that recalls Van Gogh," Vauxcelles declared at the Salon des Indépendants that spring, "a virulent image-maker who drives bourgeois spectators to fury and confusion" (quoted in J. Herbert, *Fauve Painting: The Making of Cultural Politics*, New Haven, 1992, p. 27).

The clamor of Fauvism passed soon thereafter, though, in the wake of the revelatory Cézanne retrospective at the 1907 Salon d'Automne. Most avant-garde painters in France fell under the spell of the newly deified master of Aix, whose example encouraged them to adopt an increasingly volumetric approach to form and to forsake the pure tones of Fauvism for a more somber palette of mixed hues. The expressionist torch now passed most immediately to the German colorists—in particular to the painters of Die Brücke, who had numerous opportunities to see Fauve canvases in Dresden and Berlin from 1908 onward—and subsequently to any number of artists, from Soutine to Baselitz and beyond, whose provocative color and convulsive handling, like that of Vlaminck, encode irrepressible paroxysms of emotion.

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

40A

PAUL KLEE (1879-1940)

Stilleben mit der Distelblüte (recto);*Ohne Titel* (verso)

signed, dated and numbered 'Klee 1919 104' (upper right, *recto*)
oil on board
19¼ x 17⅛ in. (48.9 x 43.5 cm.)
Painted in 1919 *(recto)*; painted *circa* 1915-1919 (*verso*)

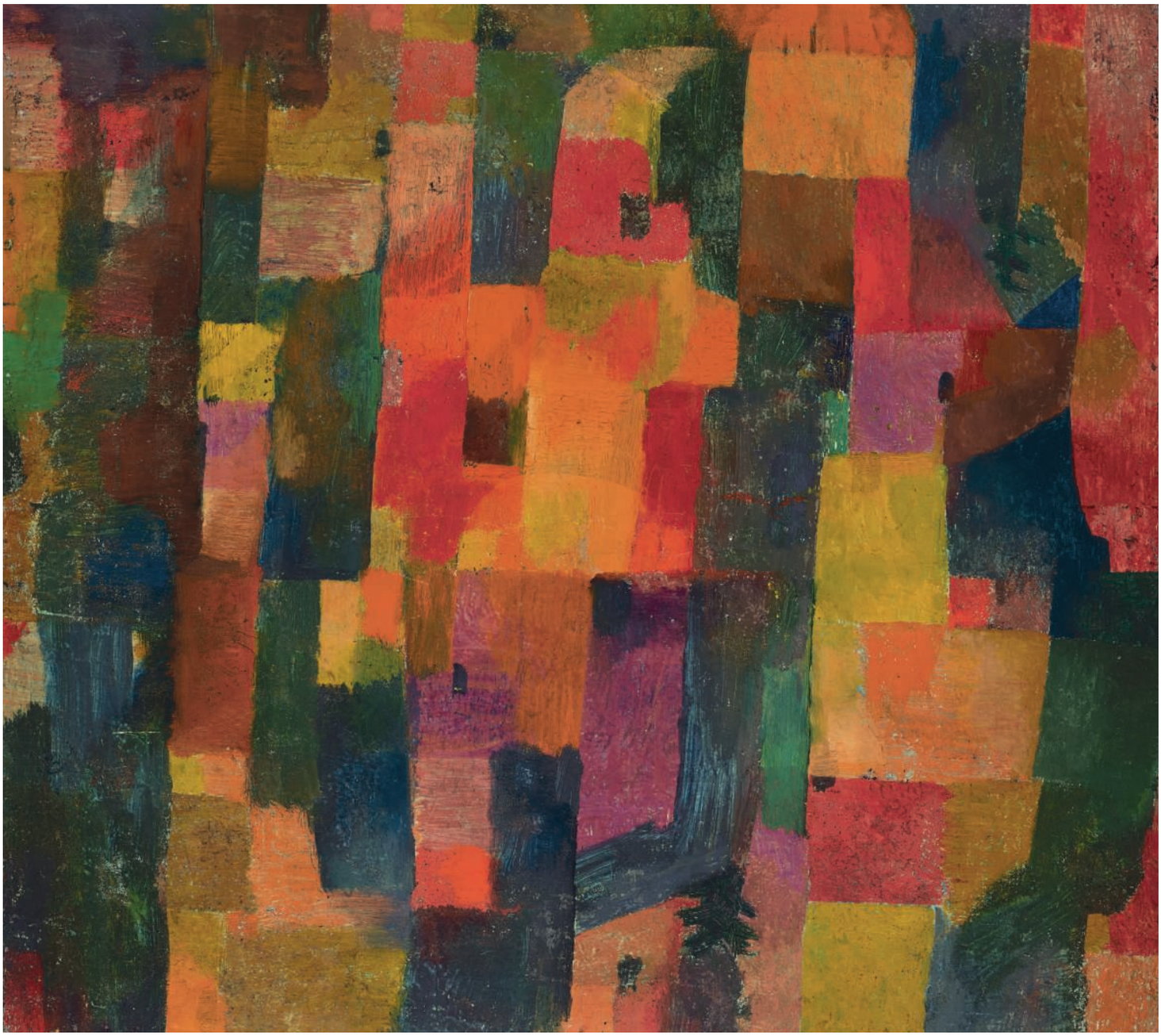
$1,500,000-2,000,000

PROVENANCE:
Alfred Mayer, Munich (acquired from the artist, May 1919).
Private collection, Krefeld (by 1939).
Private collection, Düsseldorf; sale, Christie's, London, 26 March 1984, lot 30.
Galerie Jan Krugier, Ditesheim & Cie., Geneva (acquired at the above sale).
Acquired from the above by the present owner, 8 January 2000.

EXHIBITED:
Munich, *Neue Münchener Secession. 5*, June 1919, p. 19, no. 83.
Munich, Galerie J.B. Neumann und Günther Franke, *Sommer-Ausstellung in München*, Summer 1931, no. 39 (*recto* illustrated).
Krefeld, Kaiser Wilhelm-Museum, *Expressionismus in Malerei und Plastik,* December 1946-January 1947, no. 66 (*recto* illustrated, pl. 66; titled *Ohne Titel*).
Cologne, Kölnischer Kunstverein, *Von Nolde bis Klee. Deutsche Kunst des 20. Jahrhunderts,* March 1947, no. 41 (titled *Ohne Titel* and with incorrect medium).
Jerusalem, The Israel Museum, *Monet to Matisse, Modern Masters from Swiss Private Collections,* October 1988-January 1989, p. 72 (*recto* illustrated in color, p. 73; with incorrect support).
New York, Jan Krugier Gallery and Geneva, Galerie Jan Krugier, Ditesheim & Cie., *Paul Klee, Traces of Memory,* May 1998-February 1999, p. 88, no. 11 (*recto* and *verso* illustrated in color, pp. 22-23).

LITERATURE:
P. Comte, *Klee,* Paris, 1989, pp. 90 and 254 (*recto* and *verso* illustrated in color, p. 91, figs. 115-116).
Paul Klee, His Life and Works, London, 1994, p. 44 (*recto* detail illustrated in color).
J. Anger, *Modernism and the Gendering of Paul Klee,* Ann Arbor, 1997, pp. 120 and 357.
J.-L. Ferrier, *Paul Klee,* Paris, 1998, p. 49 (*recto* illustrated in color, p. 48; with incorrect medium).
O. Okuda, "Versinkende Villen-aufsteigende Baracken. Paul Klee und die Bauhaus-Debatten über den Konstruktivismus" in *Aufstieg und Fall der Moderne,* exh. cat., Kunstsammlungen zu Weimar, 1999, p. 336 (*verso* illustrated, p. 336, fig. 135).
The Paul Klee Foundation, ed., *Paul Klee: Catalogue Raisonné 1919-1922,* Bern, 1999, vol. 3, p. 94, no. 2167 (*recto* and *verso* illustrated; *recto* illustrated again in color, p. 65).
J. Anger, *Paul Klee and the Decorative in Modern Art,* Cambridge, 2004, pp. 116, 224 and 272, note 60.
F. Graboleda, *Cuerpo simbólico en Paul Klee,* Madrid, 2007, pp. 222-225 (*recto* illustrated in color, p. 223).
F. Eggelhöfer, *A Collector's Eye on Paul Klee,* exh. cat., Zentrum Paul Klee, Bern, 2008, p. 20.





Verso of the present lot.

Peter Doig, *Milky Way*, 1989-1990. Scottish National Gallery of Modern Art, Edinburgh. © Peter Doig. All Rights Reserved, DACS 2019.



Robert Delaunay, *Fenêtres ouvertes simultanément (1ère partie 3ème motif),* 1912. Tate Modern, London. Photo: © Tate, London / Art Resource, NY.



Created in 1919, *Stilleben mit der Distelblüte* emerged during a turbulent period of unrest in Paul Klee's life, as he became swept up in the tumult of revolutionary politics following the defeat of the German Empire in the First World War. Demobilised from military service in early January 1919, Klee returned to a Munich that had been radically transformed by the declaration of an independent, socialist Republic in November of the previous year. As a leading member of the city's avant-garde artistic community, he was quickly drawn into the debates surrounding the direction of cultural life in the new regime, and his forward-thinking approach to abstraction began to be championed by intellectuals and supporters of the Left. However, at the beginning of May 1919, Freikorps troops entered the city, ruthlessly suppressing the revolution and arresting scores of politicians, intellectuals and artists, including several of Klee's friends. Deeply concerned by the developing situation, he decided to flee across the border to Switzerland in the first week of June.

It was during this period that *Stilleben mit der Distelblüte* was born, though the unusual double-sided composition bears little trace of the chaos and danger that threatened to engulf Klee at any moment. Botanical imagery dominates one side, taking centre stage in a fantastical still life that combines dislocated architectural features with delicate organic forms, as a series of potted plants illuminated by the light of a towering candle appear to float in a mysterious, undefined space. While Klee's passion for plants had been fostered during his youth by his parent's colourful and extensive garden, his move to Munich in 1906 had forced the artist to channel his horticultural interests into an ever-growing personal collection of indoor plants and succulents. Several appear in the current still life, their individual shapes and unique forms captured with an unerring eye, each blossom, leaf and bud delicately rendered in the artist's distinctive, linear style. The carefully contained and cultivated potted plants offer an intriguing juxtaposition to the wilder botanical forms which appear to spring up in the gaps between the windows and other motifs along the edges of the composition, their presence emphasising the contrast between a nature that is highly controlled and domesticated, and one which is untameable and free.

On the reverse, a harmonious tapestry of seemingly abstract form and colour fills the board, a geometric patchwork of brilliantly coloured tones that draws inspiration from the crystalline light and dynamic landscapes the artist had discovered during a momentous sojourn to Tunisia in 1914. Indeed, towards the upper right hand corner of the composition a fluted cupola is just visible amongst the square and rectangles, its form recalling Klee's studies of the domes of the Mosque of the Sabres, one of the largest and most spectacular monuments he saw during his time in Kairouan. Most importantly, the North African voyage had led Klee to a new understanding of colour, with the artist famously proclaiming that it now possessed him in such a way that it would never leave him, an epiphany which he felt finally transformed him into a true painter. In *Ohne Titel,* a series of architectural features are dissolved into a shimmering mosaic of pure colour, as windows and walls, domes and doorways are distilled down to their basic geometric shapes and then re-assembled in an intricate pattern of interlocking and overlapping colourful planes.

41A

PAUL CÉZANNE (1839-1906)

Portrait de Louis-Auguste Cézanne, père de l'artiste

oil on canvas
21⅞ x 18¼ in. (55.7 x 46.3 cm.)
Painted *circa* 1870

$2,000,000-4,000,000

PROVENANCE:
Paul Cézanne *fils*, Paris (by descent from the artist and until at least 1923).
Galerie Etienne Bignou, Paris and New York.
Maurice Wertheim, New York (by 1937).
Joseph Klingenstein, New York (a gift from the above).
By descent from the above to the late owners.

EXHIBITED:
New York, Bignou Gallery, *Paul Cézanne*, November–December 1936, no. 10 (dated 1875-1876).
New York, Durand-Ruel Galeries, *Exhibition of Masterpieces by Cézanne*, March–April 1938, no. 8.
New York, The Metropolitan Museum of Art, *French Painting from David to Toulouse-Lautrec*, February–March 1941, no. 2 (illustrated, fig. 45).
Cambridge, Fogg Art Museum, *French Painting Since 1870: Lent by Maurice Wertheim, Class of 1906*, July-September 1946, p. 4 (illustrated, p. 5; dated 1870-1871).
Musée de la Province de Québec, *La Peinture Française Depuis 1870: Collection Maurice Wertheim*, July-August 1949, p. 4, no. 1 (illustrated; dated 1870-1871).
New York, Wildenstein & Co., Inc., *Faces from the World of Impressionism and Post-Impressionism*, November–December 1972, no. 13 (dated 1970-1971).

LITERATURE:
G. Rivière, *Le Maître Paul Cézanne,* Paris, 1923, pp. 206 and 328 (illustrated in color on a frontispiece; dated 1872).
R. Fry, "Cézannes Udvikling" in *Samleren 6*, 1929, p. 115 (illustrated).
Recueil Important des Oeuvres de Paul Cézanne, Tokyo, 1935, vol. 2 (illustrated in color, pl. 2).
L. Venturi, *Cézanne: Son art—son œuvre*, Paris, 1936, vol. I, p. 115, no. 227 (illustrated, vol. II, pl. 62; dated 1875-1876).
J. Laver, *French Painting and the Nineteenth Century*, New York, 1937, p. 88, no. 109 (illustrated).
R.J. Goldwater, "Cézanne in America: The Master's Paintings in American Collections" in *The Art News*, 26 March 1938, vol. 36, p. 136 (illustrated, p. 137; dated 1875-1876).
A.M. Frankfurter, "Cézanne in New York" in *The Burlington Magazine for Connoisseurs*, May 1938, vol. 72, no. 422, pp. 238-239 (illustrated).
"A Century of French Painting" in *Art News*, 15-28 February 1941, vol. XL, no. 1, p. 21 (illustrated).
E.-A. Jewell, *Paul Cézanne,* New York, 1944, p. 45 (illustrated; dated 1875-1876).
E.-A. Jewell, *French Impressionists and Their Contemporaries Represented in American Collections*, New York, 1944, p. 162 (illustrated in reverse; dated 1875-1876).
E.-A. Jewell, *Burlington*, May 1945, p. 239.
H. Perruchot, *Dix grands peintres,* Paris, 1961, p. 96 (illustrated).
J. Rewald, "Cézanne and His Father" in *Studies in the History of Art,* 1971-1972, vol. 4, p. 51 (illustrated, fig. 3; dated 1870-1871).
S. Orienti, *The Complete Paintings of Cézanne*, New York, 1972, p. 96, no. 235 (illustrated, p. 97; dated 1875-1876).
M. Schapiro, *Paul Cézanne*, Paris, 1973, p. 51 (illustrated).
T. Reff, "The Pictures within Cézanne's Pictures" in *Arts Magazine*, June 1979, no. 53, p. 93 (illustrated, fig. 10; dated 1874-1875).
J. Rewald, *Studies in Impressionism*, New York, 1986, p. 90 (illustrated, fig. 40; dated 1870-1871).
J. Rewald, *The Paintings of Paul Cézanne: A Catalogue Raisonné*, New York, 1996, vol. 1, p. 141, no. 178 (illustrated, vol. 2, p. 61).
N.M. Athanassoglou-Kallmyer, *Cézanne and Provence: The Painter in His Culture,* Chicago, 2003, p. 32 (illustrated, fig. 1.13; dated *circa* 1870).
W. Feilchenfeldt, J. Warman and D. Nash, *The Paintings, Watercolors and Drawings of Paul Cézanne: An Online Catalogue Raisonné*, (www.cezannecatalogue.com) no. FWN 430 (illustrated in color).





Louis-Auguste Cézanne rose from modest origins to become a successful financier and one of the richest men in Aix. Strong-willed, decisive, outspoken, and worldly, he was in every respect the opposite of his anxious, introverted, and prodigiously creative only son Paul. In his paternal role, Louis-Auguste was frequently authoritarian and unforgiving, while the artist tended instead toward evasion and deception, avoiding open confrontation with *le papa* whenever possible. Yet the bond between the two was intense and enduring, and the three portraits that Cézanne painted of his father during his early career constitute a sympathetic homage to a *pater familias* whose support, however grudgingly granted, ultimately enabled his life as an artist. The present canvas is the final painting in this sequence and the most intimate, depicting Louis-Auguste at close range and with naturalistic immediacy. At the right of the composition, Cézanne included a representation of the edge of his canvas, suggesting that he stood immediately over his father's shoulder to work; his presumed absorption in the process of painting finds a parallel in Louis-Auguste's own deep concentration on his reading.

When Cézanne, at age 19, first began to consider a career as a painter in 1858, his father was uncomprehending and staunchly opposed—art was a pleasant pastime at best, but certainly not, in his view, a stable, reputable profession. The ensuing four years constituted a painful tug-of-war between the generations, with Paul vacillating between filial obedience and barely contained rebellion. He spent a year studying law and a brief, unhappy stint working at the bank that Louis-Auguste owned; he also enrolled in evening classes at the municipal drawing school in Aix and escaped to Paris for a few months to join his childhood friend Zola, who prodded him to defy his father. Finally, in 1862, Louis-Auguste unexpectedly gave in. Although he never acknowledged Cézanne's vast talent, and he often used his purse to assert his will, he granted his son a monthly allowance and the freedom to pursue his artistic goals.



All three portraits that Cézanne painted of his father depict him at home at the Jas de Bouffan, informally dressed in a loose-fitting black jacket and a tight leather cap; in each one, moreover, he reads the newspaper, a mark of intellectual engagement and perhaps as well a condition that he set for posing. Cézanne created the first painting in the sequence around 1865, three years after committing to art as a vocation and enrolling in the Académie Suisse in Paris (Rewald, no. 95; National Gallery, London). This full-length, profile portrait—Cézanne's earliest large-scale, "realistic" figure composition—was painted directly on the plaster wall at the Jas and formed the focal point of the most important room in the house, a forthright acknowledgement of paternal authority.

In autumn 1866, Cézanne painted a second portrait of his father, a life-sized masterpiece in his latest, palette-knife technique (Rewald, no. 101; National Gallery of Art, Washington, D.C.). Louis-Auguste is now seen frontally, seated comfortably in a high-backed armchair—"like a pope on his throne," wrote the painter Antoine Guillemet to Zola. The portrait originally depicted Louis-Auguste reading his favorite republican daily *Le Siècle*, but Cézanne subsequently changed the masthead to *L'Événement*, a short-lived journal in which Zola had published his famous attack on academic painting during the 1866 Salon. Although Louis-Auguste was hardly reconciled to his son's artistic pursuits—and was no fan of Zola to boot—Cézanne here envisioned him as thoroughly immersed in the writer's passionate defense of the New Painting. On the wall above the sitter's head hangs a small still life by Cézanne, a manifesto of this radical, realist manner.



Cézanne painted the third, present portrait around 1870, probably during the turbulent months of the Franco-Prussian War and the siege of Paris. In order to evade conscription, the artist left the capital immediately after the declaration of war in July 1870; he spent the next twelve months sequestered at L'Estaque or the Jas, hiding from *gendarmes* who sought him as a draft dodger. Cut off from close friends—even Zola was unsure of his whereabouts at times—and hindered in his ability to work outdoors, he sought models close at hand; his only known oil portrait of his mother is dated to this time as well (Rewald, no. 148; Saint Louis Art Museum).

As he had previously done in *Louis-Auguste lisant L'Événement*, Cézanne here surrounded his father with the tokens of his own creative pursuits, integrating his identity as an artist and a son. The depiction of the canvas edge at the far right, once again, encodes the process of the painting's creation, registering the presence of Cézanne himself in the scene. The arabesque motif in the background, moreover, has been identified as part of the border of a monumental, decorative screen that Cézanne painted for his father's study at the Jas around 1859, while struggling to overcome the older man's opposition to his artistic career (Rewald, nos. 1-3; Musée Granet, Aix-en-Provence). The large number of paintings in which this screen subsequently appears—at least eight still lifes and two more figure compositions—suggests its enduring importance to Cézanne, perhaps as an emblem of his artistic calling.

Paul Cézanne, *Fils de l'artiste*, 1886-87. National Gallery of Art, Washington, D.C.

Pablo Picasso, *Portrait de Clovis Sagot*, 1909. Kunsthalle Hamburg. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Paul Cézanne, *Portrait de l'artiste au chapeau à large bord*, 1879-1880. Kunstmuseum, Bern.



Paul Cézanne, *Louis-Auguste Cézanne, père de l'artiste, lisant L'Événement*, 1866. National Gallery of Art, Washington, D.C.

Detail of the present lot.

Soon after he painted the present canvas, Cézanne's relationship with Louis-Auguste took a turn for the worse. In 1869, the artist had met Hortense Fiquet; she bore him a son, also named Paul, in 1872. For several years after that, Cézanne anxiously kept his liaison a secret from his father, peregrinating erratically between Paris and Aix, hiding Hortense and Paul nearby whenever he stayed at the Jas. Louis-Auguste suspected the subterfuge and grew increasingly resentful: the painter was keeping a family at his expense and did not even have the courage to admit it! The situation reached a crisis in 1878, when Cézanne *père*—who had taken to opening his son's mail and even having him followed—found proof of the artist's clandestine family and drastically reduced his allowance. "I had hoped to find here the most complete tranquility," Cézanne wrote Zola from the Jas, "but a lack of understanding between me and the paternal authority has a result that, to the contrary, I am more tormented" (quoted in J. Rewald, *op. cit.*, 1971, p. 94).

Father and son finally achieved a truce as the year drew to a close. Louis-Auguste relented in his persecutions and tripled the artist's stipend—doubtless at the urging of his wife, though Cézanne credited a "charming little maid" who occupied his father's attentions. While Cézanne never again painted Louis-Auguste in oil, he sketched him at least ten times from the late 1870s through the mid-1880s, reading or dozing in the haven of the Jas. "In these drawings of the aged banker," John Rewald noted, "one does sense an undefinable tenderness, as though, while contemplating him, often without the model's knowledge, the painter had felt the deep-rooted links that nature and fate had established between him and this old man" (*ibid.*, p. 96).

In 1886, Cézanne's sister Marie brought about a final reconciliation between the artist and his father, obtaining the latter's reluctant consent for Paul's marriage to Hortense. Louis-Auguste signed the official register when the couple wed at the town hall of Aix in April; he passed away six months later at the age of 88.

Of the three oil portraits that Cézanne made of his father, the present painting is the only one that was neither sold nor exhibited during the artist's lifetime. He retained it for himself as a deeply personal commemoration of a complex, sometimes difficult man; after his death in 1906, the canvas passed to his own son Paul *fils*, then roughly the same age that the artist had been when he painted this intimate testimony to familial bonds.



42A

PIERRE BONNARD (1867-1947)

La Terrasse ou *Une terrasse à Grasse*

signed 'Bonnard' (lower left)
oil on canvas
49¼ x 52⅞ in. (125.3 x 134.4 cm.)
Painted in Grasse, 1912

$5,000,000-8,000,000

PROVENANCE:
Galerie Bernheim-Jeune et Cie., Paris (acquired from the artist, 15 June 1912).
Gaston Bernheim de Villers, Paris (acquired from the above, 1927).
Acquired from the family of the above by the late owner, January 1961.

EXHIBITED:
Paris, Galerie Bernheim-Jeune et Cie., *Bonnard: Oeuvres récentes*, June-July 1912, no. 20.
Kunsthaus Zürich, *Pierre Bonnard, Edouard Vuillard*, May-July 1932, p. 22, no. 75 (with inverted dimensions and dated 1917).
Venice, *XIX*a *Esposizione Biennale Internazionale d'Arte*, 1934, p. 284, no. 39 (titled *Tavola da giardino).*
Paris, Galerie Bernheim-Jeune et Cie., *Hommage à Bonnard*, May-July 1956, no. 12 (dated 1908).
Paris, Galerie Jean-Claude et Jacques Bellier, *Bonnard: Peintures*, November-December 1960, p. 23, no. 25 (illustrated; titled *Table de jardin*).
London, Royal Academy of Arts, *Pierre Bonnard*, January-March 1966, p. 59, no. 189 (titled *La table de jardin* and dated 1926).
New York, The Metropolitan Museum of Art (on extended loan, August-October 2001).

LITERATURE:
G. Coquiot, *Bonnard*, Paris, 1922, p. 47 (illustrated).
H. Rumpel, *Bonnard*, Bern, 1952, p. 31, no. 32 (illustrated).
"Cinquante Bonnard" in *Le Monde*, 18 May 1956, p. 18 (dated 1908).
G. Hilaire, "Féerie intérieure" in *Dimanche-Matin*, 10 June 1956.
J. and H. Dauberville, *Bonnard: Catalogue raisonné de l'oeuvre peint, 1906-1919*, Paris, 1968, vol. II, p. 263, no. 698 (illustrated).
A. Davis, "Sutton Place Townhouse: Italian Designer Blends Fine Art and Décor" in *Architectural Digest*, December 1977, pp. 38-47 (illustrated in color *in situ* in Drue Heinz's home, p. 38).
M. Terrasse, *Bonnard: Du dessin au tableau*, Paris, 1996, p. 91 (illustrated in color).
A. Kostenevich, *Bonnard and the Nabis*, New York, 2005, p. 108 (illustrated in color, p. 111).
V. Serrano, *Entre chiens & chats: Bonnard et l'animalité,* exh. cat., Musée Bonnard, Paris, 2016, pp. 66 and 153 (illustrated in color, p. 68, fig. 21).





"[The South of France] was like something out of the Arabian Nights. The sea, the yellow walls, the reflections as full of color as the light"

—Pierre Bonnard

A pageant of high-keyed color and luxuriant, Mediterranean vegetation, this idyllic scene—one of Bonnard's earliest tours de force on the theme of the terrace—depicts the grounds of the Villa Antoinette at Grasse, some twelve miles north of Cannes, where the artist and his future wife Marthe stayed on holiday from January to May 1912. The composition is structured around an elegant stone balustrade, which divides the large canvas—more than four feet per side—into two distinct zones. The foreground is given over to the cloistered, domestic realm of the terrace, with its lively array of potted plants and a trio of resident cats; Marthe sits at the very periphery of the scene, her back to the viewer, while one of the couple's pet dachshunds basks in the sun. Beyond the balustrade is the garden of the Villa Antoinette, where the flora—a meridional paradise of palms and laden orange trees—was left to grow wild and unpruned, just as Bonnard preferred; at the right, the dense mass of trees parts to reveal a glimpse of the violet-tinged Esterel mountains in the distance.

La Terrasse constitutes a paean to the hot, heightened palette and dazzling luminosity of the Côte d'Azur. Orange, pink, and gold are set off against complementary tones of green and blue; a ray of silvery light enters the scene from the right and falls diagonally across the terrace, catching at the edges of the foliage and casting an otherworldly, white glow over the hieratic cat on a stool in the center. Bonnard had made his first extended trip to this sun-drenched region three years earlier, spending the summer of 1909 at Saint-Tropez, the home of Paul Signac and a Mecca for aspiring colorists. Like Van Gogh when he arrived at Arles in 1888, Bonnard experienced the South of France with all the force of a revelation. "It was like something out of the Arabian Nights," he declared. "The sea, the yellow walls, the reflections as full of color as the light" (quoted in *Bonnard: Painting Arcadia*, exh. cat., Fine Arts Museums of San Francisco, 2015, p. 315).

In August 1912, just months after their stay at Grasse, Bonnard and Marthe purchased a small house called Ma Roulotte ("My Caravan") at Vernonnet, a village on the banks of the Seine near Giverny. For the next 25 years, until late in his life, the artist lived a profoundly peripatetic existence, peregrinating between the Seine valley—the birthplace of Impressionism—and various sites in the Midi, including Saint-Tropez, Antibes, Cannes, and eventually Le Cannet. "For a realist from the north like Bonnard, southern light was a prerequisite for his emerging art of color," Nicholas Watkins has explained. "Yet he needed, as he said, the lush pastures and passing clouds of the north as a fitting complement to the heat and timelessness of the south, in the same way that an intense red engenders a green after-image" (*Bonnard*, London, 1994, pp. 124 and 127).

Villa Antoinette, Grasse, 1912. Photograph attributed to Pierre or Marthe Bonnard. Bonnard Family Archive.

Pierre Bonnard, *La Terrasse*, 1918. Phillips Collection, Washington, D.C.





Henri Matisse, *Femme au balcon à l'ombrelle verte, de face*, 1919. Private collection. © 2019 Succession H. Matisse / Artists Rights Society (ARS), New York.

David Hockney, *Sur la terrasse*, 1971. Private collection. © David Hockney.

Detail of the present lot.



La Terrasse is one of the two largest canvases that Bonnard painted during his exceptionally productive stay at Grasse, both major decorative statements visualizing the Côte d'Azur as a modern-day Arcadia. The other is a panoramic composition entitled *L'Été*, which depicts the view from the upper-story balcony of the Villa Antoinette over the surrounding landscape; the terrace of the house is visible at the far right, receding into depth (Dauberville, no. 720; Pushkin Museum, Moscow). Bonnard may well have hoped that the mural-sized *Été* would appeal to the eminent Russian collector Ivan Morozov, who had commissioned the imposing triptych *Méditerrannée* from the artist two years earlier, and he was not disappointed. When the paintings from Grasse were exhibited at Bernheim-Jeune in June 1912, Morozov immediately laid claim to *L'Été*; Bonnard subsequently completed a pair of panels for the collector on the themes of spring and autumn (nos. 716 and 718; Pushkin Museum, Moscow).

In *L'Été*, Bonnard developed the pastoral associations of the Côte d'Azur, imagining Marthe as the central protagonist in a lively, social vignette of goatherds and dancing girls. In *La Terrasse*, by contrast, he created a private, enclosed world that evokes the sultry heat and languorous reverie of a Mediterranean afternoon. Marthe is now subordinate to the colorful profusion of vegetation, her motionless figure registering to the viewer within the warp and weft of the composition only after a slight, almost imperceptible delay; her sun-dappled blue jacket and brown cloche hat seem to merge, wraith-like, with the surrounding ground of the terrace. "This dreaming feminine presence, Marthe," Sasha Newman has written, "who so often appears in cut-off views—glimpsed on a balcony, through a door, or reflected in a mirror—is central to the underlying air of mystery in much of Bonnard's art" (*Bonnard: The Late Paintings*, exh. cat., Phillips Collection, Washington, D.C., 1984, p. 146).

Bonnard continued to explore the pictorial possibilities of the terrace intermittently throughout his career, most notably in a series of large, decorative canvases from the late teens and twenties that depict the grounds of Ma Roulotte. As in the present canvas, these compositions are structured around the layered planes of terrace, garden, and surrounding countryside, generating a play among various scales and distances. The terrace functions as a liminal space, midway between the intimacy of the interior and the expansiveness of landscape, comparable to the balcony in contemporaneous paintings by Matisse such as *Femme au balcon à l'ombrelle verte*, 1918-1919. At the same time, Bonnard's virtuoso handling of color creates a unitary, tapestry-like surface that mitigates depth and asserts the modernist primacy of the picture plane. "The principal subject is the surface," Bonnard maintained, "which has its color, its laws over and above those of objects. It's not a matter of painting life, it's a matter of giving life to painting" (quoted in N. Watkins, *op. cit.*, 1994, p. 171).



43A

CAMILLE PISSARRO (1830-1903)

Femme lavant une casserole

signed and dated 'C. Pissarro 79' (lower left)
oil on canvas
28⅞ x 23¾ in. (73 x 60 cm.)
Painted in 1879

$800,000-1,200,000

PROVENANCE:
Galerie Durand-Ruel et Cie., Paris (acquired from the artist, 14 January 1881).
Catholina Lambert, Paterson, New Jersey (acquired from the above, 18 April 1888); Estate sale, Auctioneer T.E. Kirby, The Plaza Hotel, New York, 21-24 February 1916, lot 151.
Durand-Ruel Galleries, New York (acquired at the above sale and until 1950).
Private collection, Switzerland.
Sam Salz, New York.
Acquired from the above by the family of the present owner, *circa* 1960.

EXHIBITED:
Paris, Rue des Pyramides, *Cinquième exposition de peinture*, April 1880, p. 13, no. 133 (titled *Récureuse de casserole*).
Paris, Boulevard de la Madeleine, *Oeuvres de C. Pissarro*, May 1883.
New York, The Lotos Club, *Paintings by French & American Luminists*, December 1910, p. 5, no. 23 (titled *Washing Day*).
New York, Durand-Ruel Galleries, *Exhibition of Recently Imported Works by Pissarro*, December 1919, no. 5 (titled *Laveuse*).
The Baltimore Museum of Art, *C. Pissarro*, November 1936, no. 5 (titled *Washerwoman*).
London, Marlborough Fine Art, Ltd., *Camille Pissarro, Alfred Sisley, In Aid of the Save the Children Fund and Children and Youth Aliyah*, June-July 1955, p. 12, no. 8 (illustrated, p. 15).

LITERATURE:
E. Veron, "Cinquième Exposition des Indépendants" in *L'Art*, Paris, 1880, vol. II, p. 94 (titled *Récureuse de casserole*).
"Pissarro at Durand-Ruel's" in *American Art News*, 13 December 1919, vol. XVIII, no. 8, p. 7 (titled *Laveuse*).
L.R. Pissarro and L. Venturi, *Camille Pissarro: Son art–son oeuvre*, Paris, 1939, vol. I, p. 148, no. 473 (illustrated, vol. II, pl. 96).
"Marlborough Fine Art Ltd." in *Art News*, April 1956, vol. 55, no. 2, p. 7 (illustrated).
C. Lloyd, *Camille Pissarro*, New York, 1981, p. 92 (titled *Woman cleaning a saucepan*).
R. Berson, *The New Painting: Impressionism 1874-1886*, San Francisco, 1996, vol. II, p. 152, no. V-133 (illustrated, p. 169; titled *Récureuse de casserole*).
J. Pissarro and C. Durand-Ruel Snollaerts, *Pissarro: Catalogue critique des peintures*, Paris, 2005, vol. II, p. 400, no. 590 (illustrated in color).

Included in the seminal Fifth Impressionist Exhibition that took place in 1880, Camille Pissarro's *Femme lavant une casserole* encapsulates the quintessential Impressionist style and subject matter of the artist's figure paintings. As well as rustic, quotidian scenes of the rural French landscape, Pissarro frequently painted women absorbed in daily activities. Indeed, from 1879, the year that he painted the present work, Pissarro began to create a number of monumental figure studies that reflected his growing interest in the primacy of the human form within the landscape setting, a theme that would continue throughout his career. Here, a woman is framed by blossoming shrubs and flowers, bending over slightly as she washes objects in a bowl. The theme of the washerwoman had appeared frequently in Pissarro's art from 1875 onwards, a reflection of the artist's desire to capture rural life in his art.

Femme lavant une casserole demonstrates the way in which Pissarro's painterly technique changed at the end of the 1870s. Pissarro replaced his painterly, Impressionist style with small, comma-like brushstrokes that he built up in layers on the surface of the canvas. "There is little about it that is fleeting or ephemeral," Richard Brettell has described Pissarro's surfaces after 1879, "It is clear from the sheer multiplicity and the insistent minuteness of the strokes that the surface took a long time to create" (R. Brettell, *Pissarro and Pontoise: The Painter in a Landscape*, New Haven, 1990, p. 154). The painter's artistic exchanges with Cézanne and intense collaboration with Edgar Degas and Paul Gauguin in 1879 further fueled Pissarro's nascent concerns. Describing this moment of transition, Brettell has written: "All these interests suggest a fundamental questioning of the kind of painting normally associated with Impressionism, the plein-air sketch, and a more complicated, highly mediated relationship with 'reality' than a simply optical one" (*ibid.*, p. 184).

Paul Durand-Ruel acquired *Femme lavant une casserole* directly from Pissarro in 1881, before selling it, a few years later, to one of the leading Impressionist collectors of the time, the Yorkshire-born Catholina Lambert Paterson, who, in 1851 left Britain for a new life in America, where he acquired a large collection of Impressionist works, including Monet's *L'Escalier.*



44A

PIERRE-AUGUSTE RENOIR (1841-1919)

Dans le parc de Saint-Cloud

oil on canvas
19⅝ x 24 in. (50 x 61 cm.)
Painted in 1871

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

PROVENANCE:
Georges Rivière, Paris (by 1921).
Hélène Rivière, Paris (by descent from the above).
Edmond Renoir, Viroflay (by descent from the above, by 1955 and then by descent); sale, Sotheby Parke Bernet & Co., London, 2 December 1981, lot 8.
Private collection, United States (acquired at the above sale); sale, Christie's, New York, 12 May 1993, lot 5.
Acquired at the above sale by the late owners.

EXHIBITED:
Kunsthalle Tübingen, *Renoir,* January-May 1996, p. 98, no. 15 (illustrated in color).
London, The National Gallery of Art; Ottawa, The National Gallery of Canada and Philadelphia Museum of Art, *Renoir Landscapes: 1865-1883*, February 2007-January 2008, pp. 119-120, no. 14 (illustrated in color, p. 121).

LITERATURE:
G. Rivière, *Renoir et ses amis*, Paris, 1921, p. 8 (illustrated; dated 1866).
G. Coquiot, *Renoir*, Paris, 1925, pp. 147 and 223 (dated 1866).
C. Kunstler, *Renoir, peintre fou de couleur,* Paris, 1941 (illustrated in color, pl. 2; dated 1866).
K.S. Champa, *Studies in Early Impressionism*, New Haven, 1973, p. 47 (illustrated, fig. 63).
F. Daulte, *Renoir,* New York, 1973, p. 75 (illustrated; titled *Holiday at Saint-Cloud* and dated 1866).
G.-P. and M. Dauberville, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, Paris, 2007, vol. I, p. 162, no. 82 (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.



Claude Monet, *La Grenouillère*, 1869. The Metropolitan Museum of Art, New York.

On a glorious afternoon in the Parc de Saint-Cloud, on the banks of the Seine just west of Paris, a group of elegantly clad strollers pause in the shade beneath a sprawling canopy of greenery; behind them, several figures sit at the tables of an outdoor café nestled within the trees, enjoying the convivial pleasures of a summer day. Renoir rendered this modern-day *fête champêtre* with an extraordinarily free, gestural touch, conveying a palpable impression of envelopment in a sun-dappled landscape and deftly capturing the mobile effects of light as the branches overhead rustle in a gentle breeze. It is difficult to imagine a painting that more effectively bears witness to one of the central tenets of Impressionism, as it would come to be called—the *plein air* master amid nature, rapidly transcribing his most immediate sensations, in all their totality.

Renoir first achieved this unprecedented spontaneity of vision working alongside Monet at La Grenouillère, a boating and bathing resort near Saint-Cloud, in 1869. The artists' endeavors were interrupted the following year when France declared war on Prussia; Renoir was mobilized into a cavalry division, while Monet fled to London. Dauberville, following Götz Adriani, has dated the present painting to summer 1871, as the nation began to re-build from the devastating conflict and Renoir resumed the experiments that he had initially undertaken two years earlier. "This park landscape, illuminated by patches of sunlight and rendered in predominantly silvery blues, grays and greens," Adriani has written, "captures the mood of a moment with a light, sketch-like style of painting and an entirely new palette of luminous colors" (exh. cat., *op. cit.*, 1996, p. 98).

Colin Bailey, however, has proposed that Renoir painted *Dans le parc de Saint-Cloud* in 1873, when the revolutionary formal means of the New Painting were still further advanced. "The dappled lighting, impastoed figures, and experimental touch," he noted, "are more characteristic of landscapes painted in the months before Renoir would join forces with Monet again" (exh. cat., *op. cit.*, 2007, p. 120). The two painters spent the summer of 1873 at Argenteuil, working side-by-side and consolidating plans for a progressive association of artists who would mount their own independent exhibitions, free of the entrenched Salon system. The epoch-making First Impressionist Exhibition, the touchstone for all such future modernist efforts, took place the following spring.

An early owner of the present painting was the art critic Georges Rivière, a lifelong friend of Renoir and a leading advocate of Impressionism during the 1870s. Rivière included the work in his book *Renoir et ses amis* (1921), the earliest biography of the artist and a testament to the enduring strength of their friendship. He bequeathed the canvas to his elder daughter Hélène, the wife of Renoir's nephew Edmond.



45A

PIERRE BONNARD (1867-1947)

Jeunes filles au chien (Deux des filles d'Alexandre Natanson)

signed 'Bonnard' (upper left)
oil on canvas
39¼ x 32 in. (99.8 x 81 cm.)
Painted in 1910

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

PROVENANCE:
Alexandre Natanson, Paris (acquired from the artist).
Ambroise Vollard, Paris.
Robert de Galéa, Paris.
Christian de Galéa, Paris (by descent from the above by 1961 and until at least 1981).
Galerie Cazeau-Béraudière, Paris.
Acquired from the above by the late owners, 26 October 1998.

EXHIBITED:
Paris, Galerie Charpentier, *Cent chefs-d'oeuvre des peintres de l'école de Paris*, 1946 (illustrated in color).
Paris, Galerie Charpentier, *Chefs-d'oeuvre de collections françaises*, July-September 1962, no. 6 (illustrated; dated 1909).
Munich, Haust der Kunst and Paris, Orangerie des Tuileries, *Pierre Bonnard: Centenaire de sa naissance*, October 1966-April 1967, no. 90 and p. 165, no. 65, respectively (illustrated; titled *Zwei Mädchen, Les demoiselles Natanson* and *Jeune fille et fillette (Deux des filles d'Alexandre Natanson),* respectively; with incorrect dimensions).
Tokyo, Nihonbashi Takashimaya Art Galleries; Kobe, Le Musée Préfectoral d'Art Moderne, Hyogo; Nagoya, Le Musée Préfectoral d'Art, Aichi; Fukuoka, Le Musée Municipal d'Art and Geveva, Musée Rath, *Exposition Pierre Bonnard*, October 1980-June 1981, no. 30 (illustrated in color; titled *Les demoiselles Natanson* ou *Jeunes filles au chien*).

LITERATURE:
J. and H. Dauberville, *Bonnard: Catalogue raisonné de l'oeuvre peint, 1906-1919*, Paris, 1992, vol. II, p. 185, no. 592 (illustrated; with incorrect cataloguing).
H. Kurita, ed., *Pierre Bonnard*, exh. cat., Aichi Prefectural Museum of Art, Nagoya, 1997, p. 72 (illustrated; dated 1908).

In this intimate domestic scene of two girls and their dog, Bonnard's models were the daughters of the influential arts patron Alexandre Natanson and his wife Olga. A successful businessman and journalist, Natanson was an important collector of Nabi art and—together with his younger brothers Thadée and Alfred—founded the avant-garde literary magazine *La revue blanche*, which often featured the work of Bonnard, Vuillard, Vallotton, and Toulouse-Lautrec. *Jeunes filles au chien* is closely related to Bonnard's contemporaneous group portrait of all four Natanson daughters—Evelyn, Bolette, Georgette, and Marcelle—in the salon of their grand residence on the avenue du Bois de Boulogne (Dauberville, no. 593). As a dual portrait, the present painting emphasizes the tender, nurturing bond between an older sister—probably Evelyn, then an elegant young woman of nineteen—and the youngest Marcelle, who holds the family pet.

In 1894, Bonnard's close friend and Nabi colleague Vuillard had created a suite of nine decorative paintings for Alexandre and Olga Natanson, which explored the theme of *Jardins publics*. These pictures included scenes of children under the trees, girls playing, and their nursemaids chatting, which the Natanson daughters may have inspired. "It is conceivable, indeed," Gloria Groom has suggested, "that Vuillard designed the project to appeal as much to the Natanson girls as to their parents" (*Beyond the Easel: Decorative Painting by Bonnard, Vuillard, Denis and Roussel, 1890-1930*, exh. cat., The Art Institute of Chicago, 2001, p. 123).

Some fifteen years later, the sisters in their maturity represented captivating and rewarding subjects for Bonnard, who—like Vuillard—cherished and celebrated the gentle refinements of *intimisme* in his art. Bonnard here positioned the two figures so that their gazes form a triangular interchange at the center of the painting: Evelyn looks at Marcelle to her right, Marcelle looks down at the dog as she strokes its head, and the dog stares up adoringly at Evelyn. The composition thus combines two recurring motifs in Bonnard's painting, children and their domestic creatures, in a harmonious family unit. A lover of both dogs and cats, Bonnard sometimes cast them as "central characters, placed at the heart of the scene in almost human poses," Michele Tabarot has noted, "or even represented as members of the family" (*A Vision of Cats and Dogs: Bonnard and Animality*, Milan, 2016, p. 135).



46A

MARC CHAGALL (1887-1985)

Fleurs ou *Le bouquet champêtre*

signed 'Marc Chagall' (lower left); signed again 'Marc Chagall' (on the reverse)
oil on canvas
21¾ x 18¼ in. (51.2 x 46.4 cm.)
Painted in 1965

$750,000-1,200,000

PROVENANCE:
Galerie Maeght, Paris.
Perls Galleries, New York.
Acquired from the above by the family of the present owner, 22 January 1968.

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

With its dreamlike atmosphere and deep, sonorous blue palette, *Le bouquet champêtre* is a powerful embodiment of the whimsical character of Chagall's unique artistic vision during the 1960s, as he reached the very apex of his career. Dominated by the enormous, sprawling bouquet of flowers at its center, the composition explodes in a riot of vibrant tones, the star-shaped blooms a masterful study of dramatic color contrasts and subtle harmonies. Rendered in a thick impasto, the bouquet embodies the sheer abundance and beauty Chagall discovered in the French landscape, a connection which had first taken root in his mind during a journey to Toulon in 1924. Familiar leitmotifs from the artist's *oeuvre* surround the flowers, populating the margins and even peeking through the heady blossoms—goats, cockerels, the familiar houses of the artist's hometown of Vitebsk, even a symbolic self-portrait of the painter himself—combining elements from Chagall's personal memories, dreams and desires to create a lyrical, dreamlike vision of the artist's journey through life.

This was a period of great productivity and expanding creativity for Chagall—recognized internationally as one of the most important artists of his generation, much of his time during the 1960s was occupied by large scale public commissions in a diverse array of media, from tapestries to mosaics, stained glass windows to grand murals. His imagination was immediately reinvigorated and fueled by these experiments, each project sparking a renewed interest in certain motifs and themes as he pushed his creative vision in new directions. Chagall's experiences of designing stained glass windows for a variety of religious and secular spaces were particularly important to his paintings of this period, as they lead him to a new understanding and appreciation of color. In *Le bouquet champêtre,* the interplay between the rich marine blue that suffuses much of the surface and the incandescent bursts of golden yellow, fiery reds, and emerald greens echo the unique color combinations and intense luminosity that marked many of Chagall's projects in stained glass. The artist further accentuated the chromatic power of the blooms through the rich textures of his paint surface, building the bouquet through layer upon layer of vibrant pigment, granting the flowers a visual drama that captures the eye and draws the viewer into the heady world of his imagination.

"A painting must blossom like something alive. It must seize something unseizable and unclear: the allure and the profound meaning of what concerns you."

—Marc Chagall


MARC
CHAGALL

PROPERTY OF AN IMPORTANT PRIVATE EUROPEAN COLLECTION

47A

JOAN MIRÓ (1893-1983)

Peinture-poème (Bonheur d'aimer ma brune)

inscribed 'Bonheur d'aimer ma brune' (upper left); signed and dated 'Miró 1925' (lower right)
oil on canvas
28¾ x 36¼ in. (73 x 92 cm.)
Painted in 1925

$5,000,000-8,000,000

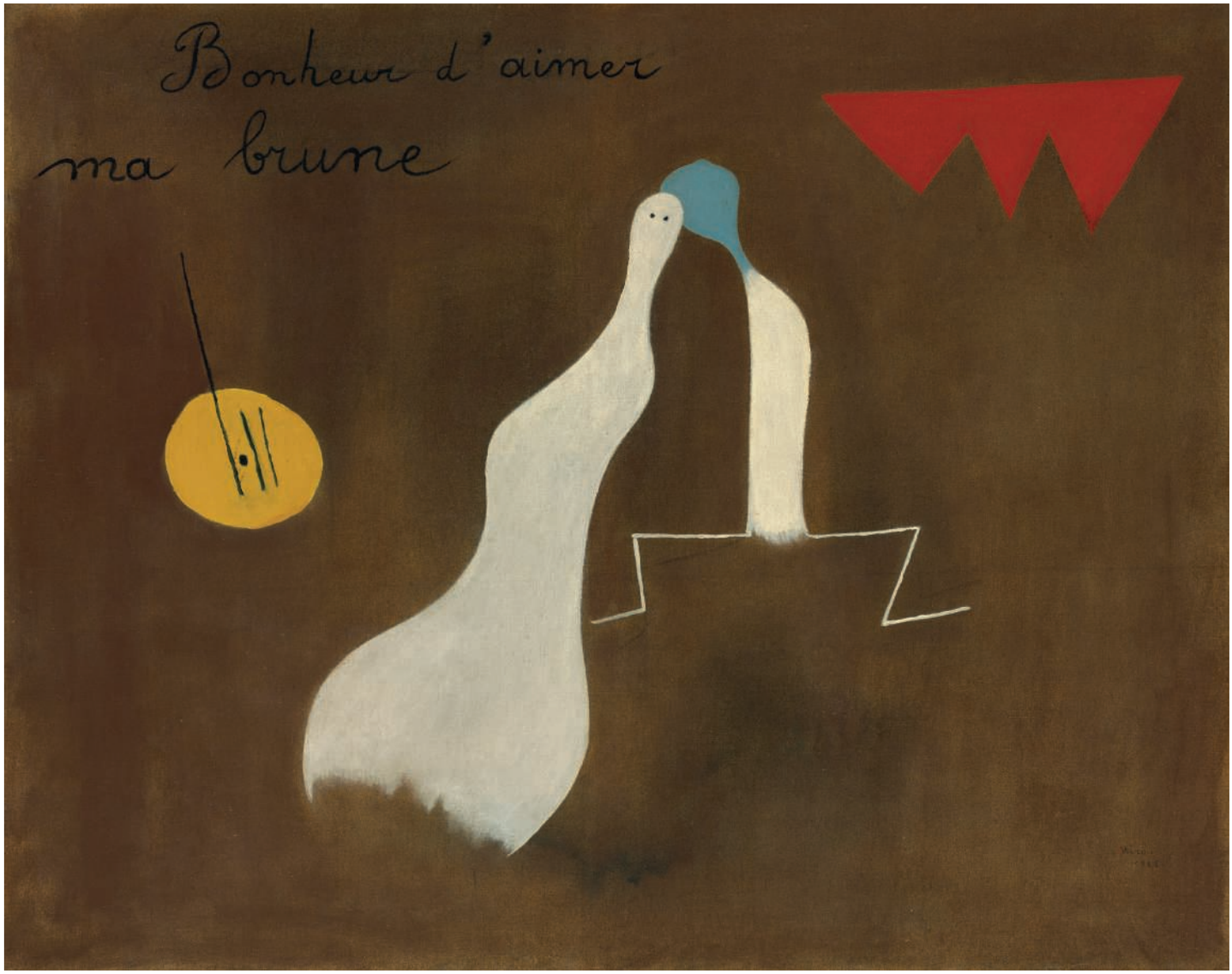
PROVENANCE:
Raymond Queneau, Neuilly-sur-Seine (acquired from the artist and until at least 1963).
Galerie Tarica, Paris.
Acquired from the above by the family of the late owner, by 1975.

EXHIBITED:
Paris, Musée national d'art moderne, Centre Georges Pompidou, *Joan Miró*, June-November 1962, p. 29, no. 31.
Munich, Haus der Kunst, *Elan Vital oder das Auge des Eros*, May-August 1994, p. 563, no. 453 (illustrated in color, fig. 108).
Martigny, Fondation Pierre Gianadda, *Miró*, June-November 1997, p. 42, no. 11 (illustrated in color, p. 43).
Stockholm, Moderna Museet and Humlebaek, Louisiana Museum, *Joan Miró: Creator of New Worlds*, May-January 1999, no. 13 (illustrated in color).
Koblenz, Ludwig Museum, *Deutschland-Frankreich, Dialoge der Kunst im XX. Jahrhundert*, September-November 1999, p. 249, no. 43 (illustrated in color, p. 132).
Vienna, Kunstforum Wien, *Miró. Späte Rebell*, March-June 2001, p. 86, no. 3 (illustrated in color, p. 87).
Paris, Galerie Nationale du Grand Palais and Barcleona, Museu Picasso, *Paris Barcelone: De Gaudi à Miró*, October 2001-May 2002, p. 418 (illustrated in color).
Düsseldorf, Museum Kunstpalast, *Joan Miró: Snail Woman Flower Star,* July-October 2002, p. 234, no. 11 (illustrated in color, p. 134).
Museu d'Art Contemporani de Barcelona, *Art and Utopia, Limited Action*, June-September 2004, p. 398, no. 412 (illustrated in color, p. 175).
Centre de Cultura Contemporània de Barcelona and Museo de Bellas Artes de Bilbao *Paris i els surrealistes*, February-September 2005, p. 182 (illustrated in color).

LITERATURE:
J. Lassaigne, *Miró*, Paris, 1963, p. 47 (illustrated in color).
J. Dupin and A. Lelong-Mainaud, *Joan Miró: Catalogue raisonné, paintings, 1908-1930,* Paris, 1999, vol. I, p. 114, no. 128 (illustrated in color).
C. Rubini and F. Bodet, *The Little Book of Miró*, Paris, 2004, pp. 12-13 (illustrated in color; with inverted dimensions).



Man Ray, *Joan Miró*, 1930. © Man Ray 2015 Trust / Artists Rights Society (ARS), NY / ADAGP, Paris. Art: © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2019.


Bonheur d'aimer
ma brune

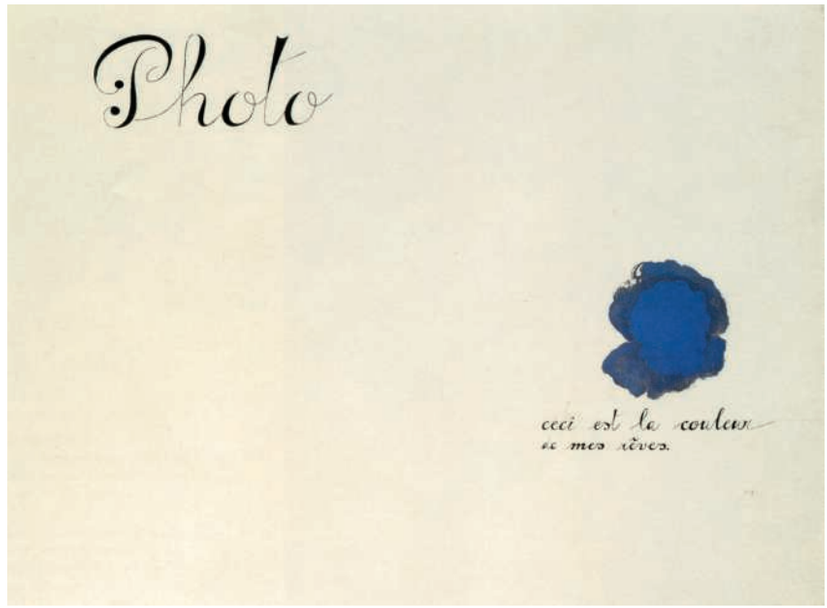
Peinture-poème (*Bonheur d'aimer ma brune*) is among the initial "oneiric" or "dream" canvases that Joan Miró began painting during the summer of 1925. These works were the artist's first extended, thematic cycle of pictures, which he continued to create through the spring of 1927, amounting to more than a hundred paintings in all. Miró—an artist who would make sexuality, eroticism, and love a primary impetus in his work throughout his career—depicted in *Peinture-poème* one of his earliest scenarios of an interaction between a pair of lovers. This canvas may be, moreover, the very first of Miró's compositions on which he inscribed a brief, concise, and simple line of poetry to evoke the mood or feeling of his "dream", in the present instance, the elation at being in love—"*Bonheur d'aimer ma brune*" ("The happiness of loving my brown-haired girl").

This remarkably productive year was by any measure an *annus mirabilis* and a pivotal juncture for Miró. He had the good fortune—and likely the prescient wisdom—to have situated himself in Paris among a remarkable coterie of friends who were emerging as the new catalysts of artistic and intellectual ferment during the early 1920s. Only a few of them, André Masson for one, were painters; they were instead mostly writers and especially poets—Louis Aragon, André Breton, Robert Desnos, Paul Éluard, Max Jacob, and Benjamin Péret, among others—nearly all of whom belonged to the nascent surrealist circle.

The first *Manifeste du surréalisme* that Breton published in October 1924 became their playbook, and Miró's as well. "I believe in the future resolution of these two states, dream and reality, which are seemingly so contradictory," Breton declared, "into a kind of absolute reality, a surreality" (R. Seaver and H.R. Levine, eds., *Manifestoes of Surrealism*, Ann Arbor, 1969, p. 14). Miró attested to Jacques Dupin in 1977 that his Paris studio during the mid-1920s—at 45, rue Blomet—"was a decisive place," at "a decisive moment for me. It was there that I discovered everything I am, everything I would become" (quoted in M. Rowell, ed., *Joan Miró: Selected Writings and Interviews*, Boston, 1986, p. 100).

By 1923, Miró had recast the hyper-realist precision of his early imagery into a pictorial idiom of primitive, invented signs, created in the spirit of the cave art petroglyphs that had been discovered at prehistoric sites in northeast Spain and southwest France. "I am working really a lot, with absolute regularity and method," Miró wrote to his friend Josep Ràfols in September 1923. "I have managed to break absolutely free of nature, and the landscapes have nothing to do with outer reality" (quoted in *ibid.*, p. 82).

At age thirty and still unattached, Miró admitted to having romance very much on his mind—he wrote to Picasso in 1923 that he was then "in pursuit of a Mme Miró, a studio, and a dealer!" (quoted in C. Lanchner, *Joan Miró*, exh. cat., The Museum of Modern Art, New York, 1993, p. 322). During the early 1920s, Miró could hardly afford to marry and start a family. At times he subsisted on a meager, daily ration of dried figs. "I lived alone in total poverty, but every time I went out I wore a monocle and white spats" (quoted in M. Rowell, ed., *op. cit.*, 1986, pp. 100-101). Like the Renaissance master

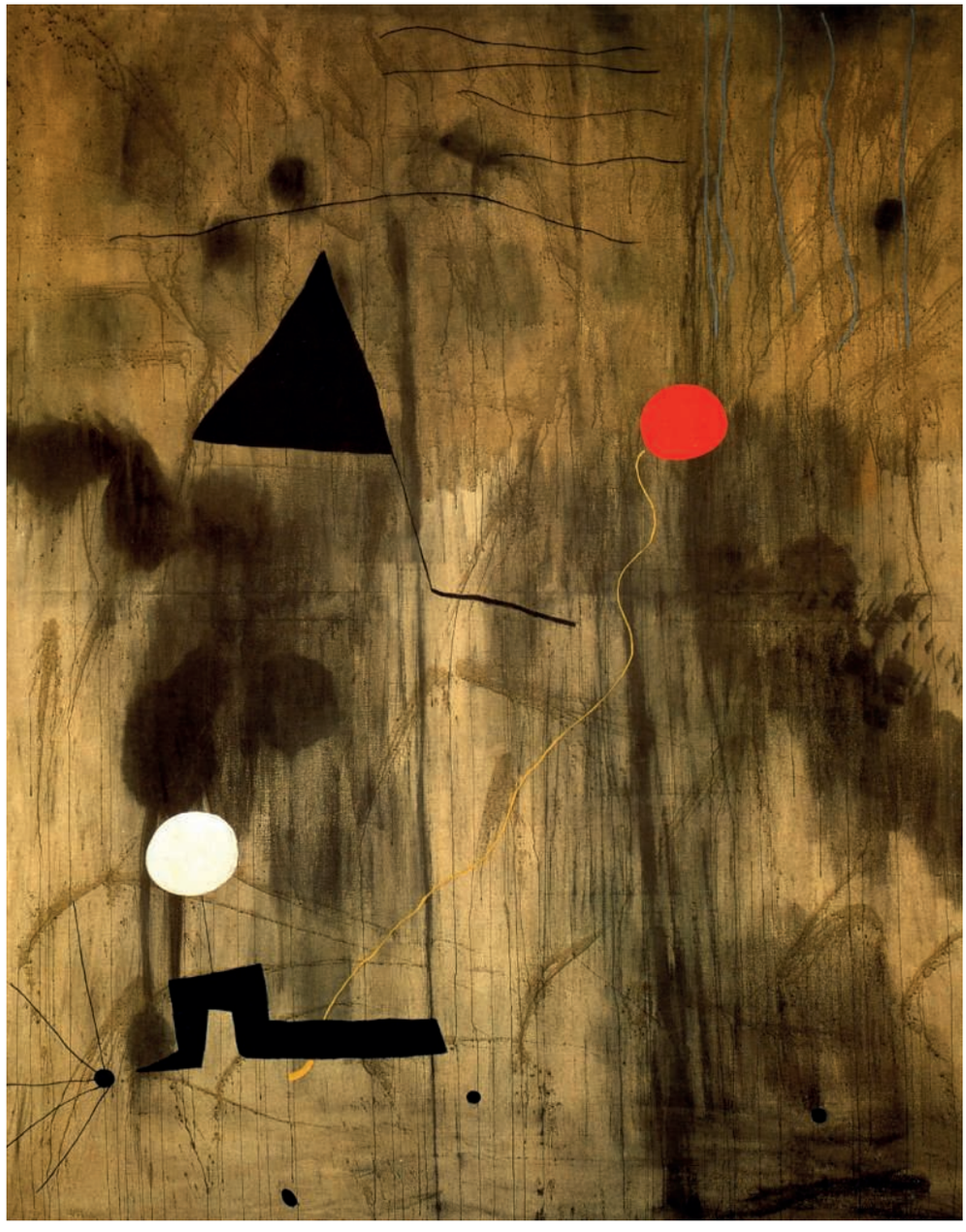




Joan Miró, *Peinture-poème ("Photo ceci est la couleur de mes rêves")*, 1925. The Metropolitan Museum of Art, New York. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2019.

Joan Miró, *Peinture-poème ("le corps de ma brune...")*, 1925. Sold, Christie's London, 7 February 2012, lot 117. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2019.

Joan Miró, *Peinture ("La naissance du monde")*, 1925. The Museum of Modern Art, New York. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2019.



Leonardo, Miró would stare at shapes reflected on his studio walls or even the cracks in the plaster, capturing the images they suggested in quick sketches. "During this period hunger gave me hallucinations," he wrote, "and the hallucinations gave me ideas for paintings" (*ibid.*).

The exhibition that Jacques Viot gave Miró at Galerie Pierre, Paris, in June 1925 traced the artist's recent, transformational progress. Miró's surrealist comrades well understood what the painter was up to, and a few bought pictures. Otherwise, as Miró later recalled, "everyone had a good laugh" (quoted in *ibid.*, p. 111). When purchasing a small canvas, the eccentrically unconventional writer Raymond Roussel (*Impressions d'Afrique*, 1910) astutely observed, "This goes well beyond painting" (quoted in J. Dupin, *Miró*, Paris, 2012, p. 116).

Following the close of his Galerie Pierre show, Miró returned to his family home in Montroig, Catalunya, where he found the solitude he desperately craved to journey deep within the innermost recesses of his conscious and subconscious mind. He soon commenced his revelatory, regenerative cycle of "oneiric" paintings. "Surrealism freed the unconscious, exalted desire, endowed art with additional powers," Miró declared retrospectively in 1964. "Hallucinations replaced the external model. I painted as if in a dream, with the most total freedom. The canvases of this period... are the most naked I have painted" (quoted in *Joan Miró 1893/1993*, exh. cat., Fundació Joan Miró, Barcelona, 1993, p. 180).

Miró completed that summer, in only two or three days, the large, celebrated *Peinture*, better known as *The Birth of the World*, which evokes a cosmic void giving birth to primal forms (Dupin, no. 125)—this painting is the title centerpiece of the current Miró exhibition at The Museum of Modern Art, New York, on view through 15 June. The artist created *Peinture-poème* soon afterwards, as one of a set of five "dream" paintings that feature a man and a woman engaged in a primal mating rite (Dupin, nos. 128-132). "These oneiric paintings possess great erotic suggestive powers," Dupin stated. "Connected with subjective obsessions and realized at the dictation of the unconscious, they simultaneously unmask and mask, set down and erase, the infinitely varied phantasms of the libido" (*op. cit.*, 2012, p. 127).


Bonheur d'aimer
brune

Detail of the present lot.

Pablo Picasso, *Ma Jolie*, 1914. Nationalgalerie, Museum Berggruen, Berlin. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



These paintings of lovers have subtitles such as *Coitus, Amour* (the latter handwritten in dotted paint-script on the canvas), *Les Amoureuses*, and *Adam et Ève*, thus continuing Miró's creation narrative. The bent legs of the squatting male figure in *Peinture-poème* echo those of the white and black figure at lower left in the MoMA *Birth of the World*. The "sun" circle, strung like a serenading guitar, similarly reiterates the red "balloon" star in the latter; and the conjoined red delta shapes (perhaps representing the saw-tooth peaks of Montserrat near Barcelona) recall the black triangular form in *The Birth of the World*, which—as an inverted "delta of Venus"—may allude to the dark, pubic grotto in Gustave Courbet's *L'origine du monde*, 1866 (Musée d'Orsay, Paris).

The hand-painted inscription in *Peinture-poème* has the effect, like a sudden wake-up call, of bringing this dream-world back to a familiar, comprehensible reality. A classic instance of Miró merging pictorial and verbal elements is another *Peinture-poème* of early 1925, which begins "*le corps de ma brune…*" (Dupin, no. 149).

The oneiric paintings represent Miró's response to the poetry he had been reading at 45, rue Blomet, from the works of the 19th century visionaries Novalis, Lautréamont, and Rimbaud, to the most recent verse of his surrealist confrères. This poetic element largely determined the lyrical, reductively essential—indeed, proto-minimalist—aspect of Miró's compositions in the dream pictures. "I thought you had to go beyond the 'plastic thing' to reach poetry" (quoted in exh. cat., *op. cit.*, 1993, p. 180). Miró's freely intuitive and improvisatory approach to content and form became a potent influence on painting during the post-Second World War era, especially in America. "In these paintings, Miró reveals himself to have been the most unmistakable precursor of contemporary abstract lyricism," Dupin claimed, "the natural consequence of a mode of expression ruled entirely by unconscious impulses and dreams" (*op. cit.*, 2012, pp. 124-125).

The first owner of *Peinture-poème* was Raymond Queneau (1903-1976), a French writer who joined the surrealist group in 1924. Although he entered psychoanalysis like many of his colleagues, he never shared the Surrealists' enthusiasm for automatic writing, and had strong reservations about their unquestioning support of the Soviet Union. He sided with Georges Bataille, who in 1930 formed a group that split off from Breton and his remaining loyal followers. In addition to volumes of poetry, Queneau wrote nearly two dozen novels; he is best-known for *Zazie dans le métro*, a satirical view of Parisian life published in 1959, which the director Louis Malle adapted for the cinema in 1960.

48A

SALVADOR DALÍ (1904-1989)

Naissance d'une divinité

signed and dated 'Dalí 1960' (lower right)
oil on panel
13⅝ x 10⅝ in. (34.7 x 26.9 cm.)
Painted in 1960

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

PROVENANCE:
Carstairs Gallery, New York (acquired from the artist).
Acquired from the above by the late owner, 16 January 1961.

EXHIBITED:
New York, Carstairs Gallery, *Salvador Dalí*, December 1960-January 1961.
New York, Gallery of Modern Art, *Salvador Dalí, 1910-1965*, December 1965-February 1966, addendum p. 4.
Staatsgalerie Stuttgart and Kunsthaus Zürich, *Salvador Dalí, 1904-1989*, May-November 1989, p. 352, no. 267 (illustrated in color, p. 353).

LITERATURE:
M. Lenson, "Surrealist" in *News*, 11 December 1960 (detail illustrated).
E.R. Morse, trans., *Dalí by Dalí*, New York, 1970, p. 10, no. 13 (detail illustrated in color, p. 11).
J.-A. Gaiarsa, *Respiração e imaginação*, São Paulo, 1971, pp. 81-82, no. 47 (detail illustrated, p. 81).
L. Romero, *Tout Dalí en un visage*, Paris, 1975, p. 236, no. 296 (illustrated in color, p. 234; with incorrect medium).
J. Rubio Navarro, "Dalí: El desvelo de la razón produce monstruos" in *Tele Radio*, 15-21 April 1983, no. 1320, p. 17 (illustrated in color).
S. Dalí, *Dalí*, Madrid, 1984, p. 92, no. 46 (illustrated in color; with incorrect medium).
I. Gómez de Liaño, *Dalí,* New York, 1984, no. 119 (illustrated in color; with incorrect medium).
J. Vallès Rovira, *Dalí delit Empordà: Eròtic, esotèric, marxista*, Figueres, 1987, p. 146 (illustrated in color).
R. Passeron, *Dalí*, Paris, 1990, p. 100, no. 85 (illustrated in color, p. 101; with incorrect medium).
R. Descharnes and G. Néret, *Dalí: The Paintings 1946-1989*, Cologne, 1994, vol. II, pp. 532 and 769, no. 1191 (illustrated in color, p. 533).
L. Llongueras, *Tot Dalí: Vida i obra del personatge més genial i espectacular del segle XX*, Barcelona, 2003, p. 78 (illustrated in color).



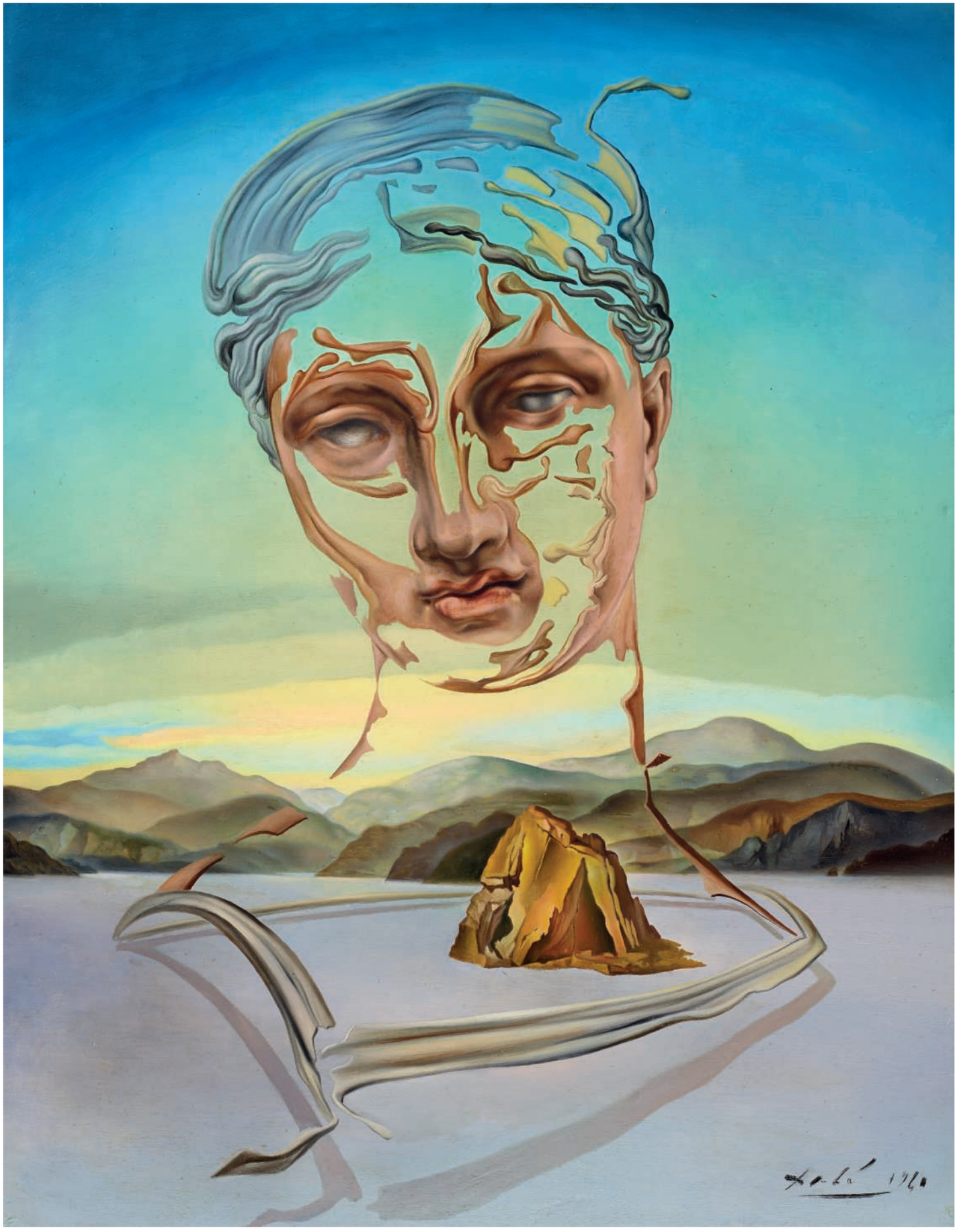
Disembarking in New York from a trans-Atlantic voyage, Dalí exits the mobile Plexiglas sphere he designed and called the "ovocipede", 23 December 1959. Photo: Bettmann via Getty Images. Art: © 2019 Salvador Dalí, Fundació Gala-Salvador Dalí / Artists Rights Society (ARS), New York.

Salvador Dalí depicted on this panel the birth of the ancient Greek deity Aphrodite ("Venus" to the Romans and in most modern-day usage). "Foam-born," as her name signifies, she rises from the sea; her appearance is that of a bust molded from clear, thin Plexiglas, based on the head of the *Vénus de Milo* in the Louvre. Watery waves and sea kelp comprise her hair, the color of beach sand fills in her face. "The goddess of desire, riding on a scallop shell, stepped ashore first on the island of Cythera," Robert Graves wrote. "Grass and flowers sprang from the soil wherever she trod... She takes the air accompanied by doves and sparrows, noted for their lechery; sea food is still regarded as aphrodisiac throughout the Mediterranean" (*The Greek Myths*, London, 1960, pp. 49-50).

The small, rocky island enveloped within the transparent form of the goddess is perhaps Hytra, which tourists today visit for its large sea caves. The viewer is looking northward toward the mountainous shore of Cythera (Kythira), on the ancient Minoan and Cretan trade route to Peloponnesian Greece. This scene resembles the sea and landscape of the western Mediterranean along the Catalunyan Costa Brava, in the vicinity of Dalí's home and studio in Port Lligat.

In 1913, not yet ten years old, in a laundry room where he set up his first studio, "I made a copy of the *Vénus de Milo* in clay," Dalí recalled in his memoir. "I derived from this, my first attempt at sculpture, an unmistakable and delightful erotic pleasure" (*The Secret Life of Salvador Dalí*, New York, 1993, p. 71). During 1925-1926, the artist painted *Vénus et amours* and several versions of *Vénus et marin* (Descharnes and Néret, nos. 212, 221, 222, and 224). He modeled in 1936 the original plaster version of *Vénus de Milo aux miroirs*; tufts of fur attached to metal knobs open the secret drawers through which, the artist claimed, "it is possible to look inside the body of the *Vénus de Milo* to the soul" ("Salvador Dalí, a candid conversation" in *Playboy*, July 1964, p. 44).

Dalí during the early 1930s considered Jean-Antoine Watteau's rococo *L'embarquement pour Cythère*, 1717, as a potential subject for his paranoiac-critical method of creating images capable of simultaneous, multiple figuration and interpretation. His apotheosis of the theme was the *Dream of Venus* pavilion he created for the 1939 New York World's Fair**.** The image of *Vénus de Milo* is repeated numerous times in *Le torero hallucinogène*, 1968-1970, a pictorial resumé of numerous subjects that obsessed Dalí throughout his career.



49A

MARC CHAGALL (1887-1985)

La belle rousse ou *Les cheveux rouges*

signed and dated 'Marc Chagall 1949' (lower right)
oil on canvas
45⅛ x 35¼ in. (114.5 x 90.8 cm.)
Painted in 1949

$4,000,000-6,000,000

PROVENANCE:
Galerie Maeght, Paris (acquired from the artist).
Mr. and Mrs. Leo Glass, New York (by 1956 and until at least 1964).
Dr. J. Labla, London.
Acquired by the present owner, June 2000.

EXHIBITED:
Paris, Galerie Maeght, *Derrière le miroir: Chagall*, March-April 1950, no. 4.
New York, Perls Galleries, *Marc Chagall,* March-April 1956, no. 19.
Hambourg, Kunstverein; Munich, House of German Art and Paris, Musée des Arts Décoratifs*, Marc Chagall*, February-September 1959, p. 41, no. 134 and p. 372, no. 146, respectively (illustrated).
Kunsthaus Zürich, *Chagall*, May-July 1967, p. 32, no. 129.
Cologne, Wallraf-Richartz Museum, *Marc Chagall: Werke aus sechs Jahrzehnten*, September-October 1967, p. 41, no. 139 (illustrated, pl. 83).

LITERATURE:
L. Venturi, *Chagall*, New York, 1956, pp. 92-94.
J. Lassaigne, *Chagall,* Paris, 1957, p. 112 (illustrated).
F. Meyer, *Marc Chagall*, New York, 1964, no. 795 (illustrated).

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



Chagall and Virginia in High Falls, New York, 1948. Photograph by Charles Leirens.


CHAGALL MARC
1949



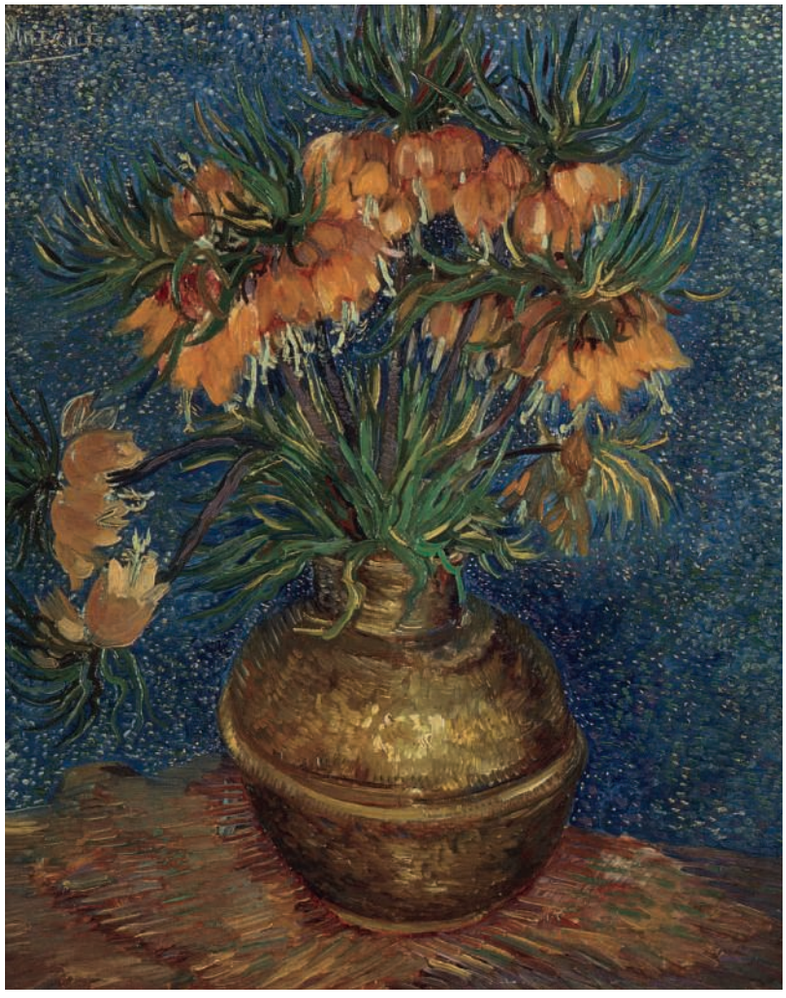
Painted in 1949, *La belle rousse* ou *Les cheveux rouges* poetically conjoins the two elements from Chagall's deeply personal iconography—the tenderly embracing couple and the abundant floral bouquet—that together came to embody his vision of romantic love, which for him was both motivation and motif. "In it lies the true Art: from it comes my technique, my religion," Chagall explained. "All other things are a sheer waste of energy, waste of means, waste of life, of time... Art, without Love—whether we are ashamed or not to use that well-known word—such a plastic art would open the wrong door" (quoted in J. Baal-Teshuva, ed., *Chagall: A Retrospective*, Westport, 1995, p. 179).

The red-haired, swan-necked woman in this joyful idyll is Virginia Haggard McNeil, Chagall's young paramour in the years immediately following the Second World War. The artist and his cherished wife Bella had spent their wartime exile in New York, where a sudden illness claimed Bella's life in September 1944. Virginia, 28 years Chagall's junior and the mother of a young daughter, entered his life as his housekeeper only nine months later. The artist was deeply grieving Bella's loss, and Virginia was unhappy and rebellious in her marriage; each of them felt "starved," Virginia later recalled, but they found, most unexpectedly, a new love together. Their son David was born on 22 June 1946, and they returned to France as a family in August 1948, re-uniting with Chagall's 32-year-old daughter Ida.

During the ensuing years, Chagall mingled in his work the images of Bella and Virginia, who represented in his imagination the spiritual and sensual aspects of love—an ideal union of divine mystery and human yearning. Bella is almost always seen in a bridal veil, while Virginia is nude or wears contemporary, worldly dress, as here. The deep blue tonality of the present canvas evokes a nocturnal, dream-like quality, the intermingling of myth, memory, and metamorphosis, while the flowers have a vital, effervescent, and life-affirming immediacy that constitutes instead a paean to earthly joys. The couple seems to emanate from the brightly illuminated bouquet of blossoms, which bursts forth against the blue ground like a pyrotechnic display.

"The conjunction is one that particularly appealed to Chagall," Susan Compton has written, "a bouquet of flowers being the archetypal gift for a lover to bring. Yet cut flowers are ephemeral: through man's artifice their beauty is arranged momentarily. So in these themes the artist reminds us of the impermanence as well as the ecstasy of human love" (*Chagall*, exh. cat., Royal Academy of Arts, London, 1985, p. 212).

Chagall's relationship with Virginia, indeed, would soon begin to founder. The disparity in their ages and religious backgrounds took its toll; Virginia increasingly realized, moreover, that their daily domestic intimacy could never rival the mythic eternal moment that the artist had created around the memory of Bella. In April 1952, after seven years together, Chagall and Virginia parted ways, she taking the two children. Around the same time, through Ida, Chagall met Valentina Brodsky, a Jewish, Russian-born divorcée in her mid-forties, whom he married in July.



Detail of the present lot.



Vincent Van Gogh, *Fritillaires, couronne impériale dans un vase de cuivre*, 1887. Musée d'Orsay, Paris.

Odilon Redon, *Ophelie*, *circa* 1905. National Gallery of Art, London.

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50A

HENRY MOORE (1898-1986)

Working Model for Locking Piece

signed and numbered 'Moore 5/9' (on the front of the base)
bronze with green and brown patina
Height: 41½ in. (105.5 cm.)
Diameter: 32 in. (81.3 cm.)
Conceived and cast in 1962

$800,000-1,200,000

PROVENANCE:
M. Knoedler & Co., Inc., New York (acquired from the artist).
Richard and Virginia Sargeant Reynolds, Richmond (acquired from the above, 26 March 1966).
Gift from the above to the present owner, 1980.

EXHIBITED:
Richmond, Virginia Museum of Fine Arts (1980-March 2019).

LITERATURE:
A. Bowness, ed., *Henry Moore: Sculpture 1955-1964*, London, 1965, vol. 3, p. 32, no. 514 (other casts illustrated, pls. 171-172).
H. Read, *Henry Moore: A Study of his Life and Work*, New York, 1966 (larger bronze version illustrated, p. 247, pl. 236).
J. Hedgecoe, ed., *Henry Moore*, New York, 1968 (larger plaster version illustrated, pp. 452-453; larger bronze version illustrated, pp. 454-463).
I. Jianou, *Henry Moore*, Paris, 1968, pp. 86 and 122, no. 491 (another cast illustrated, pl. 30).
D. Sylvester, *Henry Moore*, London, 1968, p. 141, no. 123 (another cast illustrated, p. 136).
R. Melville, *Henry Moore, Sculpture and Drawings 1921-1969*, London, 1970, p. 299, no. 676 (other casts illustrated, p. 298).
P. James, *Henry Moore on Sculpture*, New York, 1971, p. 147, no. 48 (another cast illustrated).
D. Finn, *Sculpture and Environment*, London, 1976, pp. 144-147 and 364-367 (others cast illustrated).
G. Shakerley, *Henry Moore: Sculptures in Landscape*, London, 1978 (another cast illustrated in color, pl. 40; larger version illustrated in color, pl. 41).
J. Iglesias del Marquet, *Henry Moore y el Inquietante Infinito*, Barcelona, 1979 (larger bronze version illustrated in color, no. 54).
D. Mitchinson, ed., *Henry Moore Sculpture*, London, 1981 (larger bronze version illustrated in color, p. 170; detail of larger bronze version illustrated, p. 171).
A. Bowness, ed., *Henry Moore: Complete Sculpture 1955-1964*, London, 1986, vol. 3, p. 60, no. 514 (other casts illustrated, pls. 160-163).
D. Ehrlich, *Henry Moore*, London, 1994 (another cast illustrated, p. 75).
J. Hedgecoe, *A Monumental Vision: The Sculpture of Henry Moore*, New York, 1998 (larger bronze version illustrated, pp. 168-169).
C. Lichtenstern, *Henry Moore: Work, Theory, Impact*, London, 2008 (larger bronze version illustrated, p. 178; larger plaster version illustrated in color, p. 179).

Of the ten recorded bronze casts of the present sculpture, five can be found in public institutions, including The Ulster Museum, Belfast; The Munson-Williams-Proctor Arts Institute, Museum of Art, New York; The Museum of Modern Art, Bucharest; The Donald M. Kendall Sculpture Gardens, Pepsico World Headquarters, Purchase, New York and The Wilhelm Lehmbruck Museum, Duisburg. The plaster can be found at The Art Gallery of Ontario, Toronto.







Henry Moore working on the plaster *Locking Piece* in his studio, *circa* 1963. Photograph by John Hedgecoe. Photo: Reproduced by permission of The Henry Moore Foundation. © The Henry Moore Foundation. All Rights Reserved, DACS 2019 / www.henry-moore.org. Art: Reproduced by permission of The Henry Moore Foundation. © The Henry Moore Foundation. All Rights Reserved, DACS 2019 / www.henry-moore.org.

Another view of the present lot.

Henry Moore created this intricate working model as the preparatory version of *Locking Piece*, 1963-1964, one of his most enigmatic, complex, and monumental multi-component sculptures. The plastic potential in connected forms had long fascinated Moore, and led him to experiment with two- and three-piece sculptures composed of shapes that interlocked, touched, or were placed in dialogue with one another. He considered the present sculpture "the most successful of my 'fitting-together' sculptures. In fact, the two pieces interlock in such a way that they can only be separated if the top piece is lifted and turned at the same time" (quoted in J. Hedgecoe and H. Moore, *Henry Spencer Moore*, New York, 1968, p. 455).

The upper and lower forms conjoin like a ball in a socket on one side, holding between them a carefully wedged, disk-shaped piece on the opposite face. With this arrangement, Moore capitalized on the dramatic potential of his medium, creating a work with a distinct appearance from every angle. "Sculpture has some disadvantages compared with painting," Moore noted, "but it can have one great advantage over painting, that it can be looked at from all round—and if this attribute is used and fully exploited then it can give to sculpture a continual, changing, never-ending surprise and interest" (quoted in D. Mitchinson, *Henry Moore Sculpture*, New York, 1981, p. 170).

Associations rooted in the artist's experience of the natural world are the source of the sophisticated and varied abstract forms in *Locking Piece*. The sculptor cited as inspirations both "fragments of bone with a socket and joint which was found in the garden" and the experience of "playing with two pebbles...and somehow or other they got locked together and I couldn't get them undone" (quoted in A. Wilkinson, ed., *Henry Moore: Writings and Conversations*, Berkeley, 2002, p. 291). To capture the worn texture of a stone or a fossil, Moore abraded the surface of the original plaster model with subtle crosshatching, making the mark of his hand visible in the bronze cast.

The Virginia Museum of Fine Arts (VMFA) in Richmond, Virginia, is one of the largest comprehensive art museums in the United States. VMFA, which opened in 1936, is a state agency and privately endowed educational institution. Its purpose is to collect, preserve, exhibit and interpret art, and to encourage the study of the arts. Through the Office of Statewide Partnerships program, the museum offers curated exhibitions, arts-related audiovisual programs, symposia, lectures, conferences and workshops by visual and performing artists. In addition to presenting a wide array of special exhibitions, the museum provides visitors with the opportunity to experience a global collection of art that spans more than 6,000 years. VMFA's permanent holdings encompass nearly 40,000 artworks, including the largest public collection of Fabergé outside of Russia, and the finest collections of Art Nouveau and Art Deco outside of Paris. VMFA is also home to important collections of African, American, Ancient, East Asian, European and South Asian art, with particular strengths in African American art, British sporting art, English silver, French Impressionism and Post-Impressionism, and Modern and Contemporary art. In May 2010, VMFA opened its doors to the public after a transformative expansion, the largest in its history, and last year had an attendance of nearly 700,000 visitors.

51A

MAX BECKMANN (1884-1950)

Mondnacht am Meer (grün)

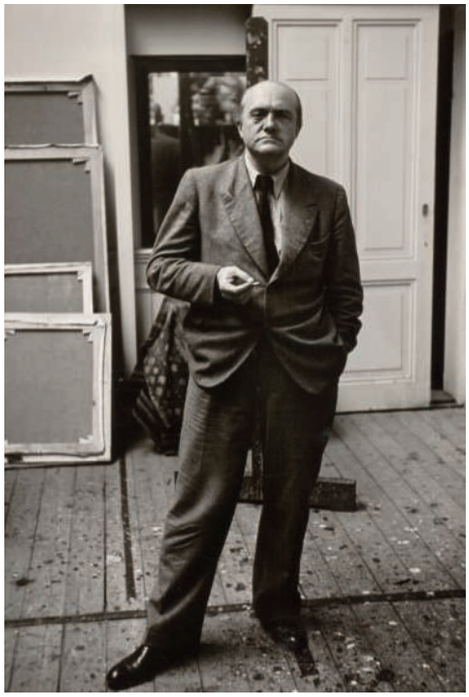
oil on canvas
23¾ x 31⅝ in. (60.2 x 80.2 cm.)
Painted in Amsterdam, 1938

$700,000-1,000,000

PROVENANCE:
Käthe von Porada, Paris.
Friedrich T. Gubler-Corti, Winterthur (acquired *circa* 1938-1939).
Ella Gubler-Corti, Winterthur (by descent from the above, 1965).
By descent from the above to the present owner.

EXHIBITED:
Amsterdam, Kunstzaal van Lier, *Tentoonstelling van nieuwe werken door Max Beckmann,* June 1938.
Kunsthaus Zürich, *Max Beckmann*, November 1955-January 1956, p. 31, no. 88.

LITERATURE:
The Artist's Handlist, 1938.
K. Niehaus, Amsterdam newspaper, 22 June 1938 (illustrated).
B. von Erhard Göpel and B. Göpel, *Max Beckmann: Katalog der Gemälde*, Bern, 1976, vol. I, p. 315, no. 492 (illustrated, vol. II, pl. 169).



Max Beckmann in his studio in Amsterdam, 1938. Photograph by Helga Fietz. Photo: Max Beckmann Gesellschaft.

Painted in 1938, Max Beckmann's romantic *Mondnacht am Meer (grün)* presents a lyrical, dreamlike vision of the sea at night, the soft golden light of a crescent moon shimmering in the surface of the water as an apparently uninhabited sailboat cuts through the scene, tracking a mysterious course through the water. The subject of the sea had long been an obsession for the artist, with Beckmann referring to it in his diaries as "my old girlfriend." A source of solace and painterly inspiration, he returned to the subject again and again in his art, delving into the memories of seascapes he had experienced firsthand, sometimes years previously, and translating them onto canvas. Indeed, his close friend Stephan Lackner recalled Beckmann's uncanny abilities of recollection and reflection: "At times I witnessed his amazing visual recall. He loved automobile excursions but did not drive himself so I often chauffeured him through Paris and the French countryside. Sometimes I saw him press his eyelids together like the shutter of a camera. Several months later, visiting to view his latest works, I would recognize a sight of which he had taken a mental snapshot" (Lackner, quoted in *Beckman,* New York, 1977, p. 134).

The idyllic, serene atmosphere and intense sense of stillness within the composition belies the tumultuous circumstances in which *Mondnacht am Meer (grün)* was created – Beckmann and his wife Quappi had fled Germany in July 1937, driven from their home upon hearing Hitler's speech at the opening of the Haus der Deutschen Kunst in Munich, in which the dictator denounced "degenerate" modern artists such as Beckmann and called for their complete eradication from society. Escaping on a train to Amsterdam the very next day, the artist would spend much of the next decade living in exile in the Dutch capital, where he became trapped following the outbreak of war and the occupation of Holland by German forces. With its evocative atmospheric effects and melancholic mood, *Mondnacht am Meer (grün)* suggests a narrative rooted in and reflective of the artist's personal experiences at this time. The manner in which the boat's anchor hovers just above the water, its base skimming the surface of the sea, suggests it is either preparing to drop at any moment, stopping the vessel in place as it finds the perfect mooring, or releasing the boat so that it may venture into unchartered territory. In light of his recent emigration to Holland, the ethereal seascape may have held a poignant personal resonance for the artist, alluding to the odyssey on which Beckmann had just embarked in his desperate escape from persecution.



52A

ARISTIDE MAILLOL (1861-1944)

Ile-de-France sans bras

signed with monogram (on the top of the base); inscribed with foundry mark 'E. GODARD Fondeur PARIS' (on the back of the base)
bronze with green and brown patina
Height: 65 in. (165.2 cm.)
Conceived in 1925

$600,000-800,000

PROVENANCE:
Dina Vierny, Paris.
Galerie Tokoro, Tokyo (acquired from the above).
Acquired from the above by the present owner, 1996.

EXHIBITED:
Tokyo, Mitsukoshi Art Museum; Hokkaido, Hakodate Museum of Art; Kagawa, Takamatsu City Museum of Art; Akita Museum of Modern Art; Chiba Prefectural Museum of Art; Fukushima Prefectural Museum of Art and Hyogo, Himeji City Museum of Art, *Maillol*, September 1994-October 1995, p. 92, no. 51 (another cast illustrated in color, p. 93).

LITERATURE:
B. Lorquin, *Aristide Maillol*, Geneva, 1994, p. 175 (another cast illustrated).

The late Dina Vierny confirmed the authenticity of this work.

Of the eight casts of the present sculpture, one is in the collection of The Musée Maillol, Banyuls-sur-Mer, France.



Maillol working on *L'Ile de France*, *circa* 1932. Photograph by Brassaï. © ESTATE BRASSAÏ-RMN-Grand Palais. Photo: © RMN-Grand Palais / Art Resource, NY.

Conceived in 1925, Aristide Maillol's sculpture *Ile-de-France* is a personification of the lush, rich landscape of the region surrounding Paris, bound by the Seine and its tributaries. Radiating grace and serenity, Maillol casts this allegorical figure as a young bather, using the nude body to express a sense of the idyllic way of life that could be found there. In *Ile-de-France*, Maillol creates an eternal expression of the young, voluptuous bather, as she appears to wade through shallow water. In the final version, her arms are pulled behind her torso as she grasps a small, light towel between her two hands—in the present *Ile-de-France sans bras* there is an illusion of this movement in the arms as the figure's shoulders are confidently pushed back. Lifting her chest up, Maillol introduces a gentle concave curve to her back, elongating her profile and imbuing her figure with a greater sense of energy and momentum.

With her smooth curves and elegantly composed form, *Ile-de-France sans bras* exemplifies the radical purity which defined Maillol's mature aesthetic, as he sought to simplify the female body to a pure celebration of its formal qualities. A chief quality of the present work lies in this simplicity, its clear, concise forms and sense of composure generating an impression of a timeless expression of female beauty. As the artist explained, "The figure mustn't be a woman of flesh and blood. When doing this sort of thing, one has to place oneself outside of time. It's got to be eternal..." (Maillol, quoted in B. Lorquin, *op. cit.,* 1994, p. 93).

Despite the fact that figure in *Ile-de-France sans bras* is captured in motion, slowly walking through the water, there is a sense of stability and permanence in her stance, which negates the impression of an instantaneous movement captured spontaneously by the artist. Indeed, the composition was the result of years of careful observation and reworking, as its lines and posture were revised hundreds of times before Maillol reached a figure he was happy with. Although the majority of his sculptures exude an intense stillness, Maillol was also equally fascinated by the figure in motion, observing that when movement is rendered "with too much emphasis, it becomes frozen; it is no longer life. The immobility that an artist creates is not at all the same as the stillness of photography. An artwork contains a latent life, potential movement" (quoted in *ibid.*, p. 96).

Ile-de-France was one of Maillol's longest projects, appearing in various incarnations over a space of fifteen years—this was one of the only sculptures whose studies Maillol cast during his lifetime. Bertrand Lorquin relates that "...the definitive work was preceded by numerous preliminary versions. It was in fact composed piecemeal. Maillol began by sculpting a torso, which is an artwork in itself. He then added a head and limbs...its torso is one of the purest in the sculptor's entire oeuvre. It is filled with uncharacteristic movement. An artist of stillness, Maillol nevertheless observed that when movement is rendered 'with too much emphasis, it becomes frozen; it is no longer life. The immobility that an artist creates if not at all the same as the stillness of photography. An art work contains a latent life, potential movement'" (*ibid.*, p. 96).















A CLOSE FRIENDSHIP

PICASSO FROM THE COLLECTION OF NORMAN & GRETE GRANZ

Irving Berlin's "Cheek to Cheek," Gus Kahn's "Dream a Little Dream of Me," George and Ira Gershin's "Porgy and Bess"—these are iconic songs that have persisted through today, with one person largely responsible for their most memorable renditions. In the roster of names that were critical to the evolution and burgeoning of jazz, Norman Granz stands unique through his wide influence across artists who saw him equally as friend and ally. Under his name and record labels, numerous artists representing scores of Grammy Awards and other musical accolades worked to change the face and racial makeup of the music community.

Born in Los Angeles to Jewish immigrants from Moldova, Norman Granz whose first language was Yiddish, may have seemed an unlikely candidate to become a creator of the new jazz music scene and crucial opponent to segregation. Drafted during the Second World War, Granz served in the 'Morale' branch, and was responsible for the entertainment of his colleagues, laying the ground for a life-long passion and career in entertainment that persists for anyone who listens to a Louis Armstrong album or the songs of the Queen of Jazz, Ella Fitzgerald.

Returning from the aforementioned posting, Granz was quick to move, organizing concerts and collaborating with artists; the earliest notable concert in Los Angeles taking place on 2 July 1944 at the Philharmonic Auditorium. He then founded Clef Records in 1946, and would later create Verve Records in 1956, which would host an incredible roster of notable jazz artists such as Nina Simone, and Billie Holiday. It was through this latter label that Ella Fitzgerald would release the iconic eight American songbooks from 1956 to 1964, an incredible feat for a black female artist singing music written largely by Jewish immigrants. Fitzgerald's popularity speaks to Granz's commitment to the art he so closely embraced, blurring racial lines for both performers and audiences. Insisting that a mixed group of performers could equally perform to a mixed audience, he consistently supported the strength of his artists based on their talent, going as far as canceling concerts in segregated auditoriums.

Maintaining a critical ear, Granz also sought to develop his eye through attending museums and galleries across the United States and Europe. Moving beyond the music realm he had created and nurtured, Granz formed an important relationship with Pablo Picasso beginning in 1968. Through this connection, Picasso drew the famed and stylized image of Ella with mouth ajar and fluid curving lines representing her voice rising skywards. In 1973, Granz would go on to found his last record label company, Pablo Records in homage to the artist and personal friend. The collection, amassed over these years, speaks to the lasting relationship that remained among these two men, both incredibly attuned to the artistic waves of their era.





Norman Granz with Pablo Picasso and Jacqueline Picasso. Photo: Courtesy of the family.

Grete Granz and Pablo Picasso. Photo: Courtesy of the family.

Michel Leiris, Pablo Picasso and Norman Granz. Photo: Courtesy of the family. Art: © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

53A

PABLO PICASSO (1881-1973)

Baigneuses et crabe

signed and dated 'Picasso 4. Juillet 38.' (lower left)
pen and India ink on paper
17½ x 26⅝ in. (44.4 x 67.8 cm.)
Drawn in Mougins, 4 July 1938

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

PROVENANCE:
Galerie Louise Leiris, Paris.
Norman Granz, Geneva (acquired from the above).
By descent from the above to the present owner.

EXHIBITED:
Frankfurter Kunstverein and Hamburg, Kunstverein, *Picasso: 150 Handzeichnungen aus sieben Jahrzehnten*, May-July 1965, no. 82.

LITERATURE:
"Picasso-Le Greco" in *Cahiers d'Art*, 1938, no. 3-10, p. 158 (illustrated).
C. Zervos, *Pablo Picasso*, Paris, 1958, vol. 9, no. 171 (illustrated prior to signature, pl. 82).
K. Sutton, *Picasso*, London, 1962, p. 19 (illustrated; titled *Femmes sur la plage*).



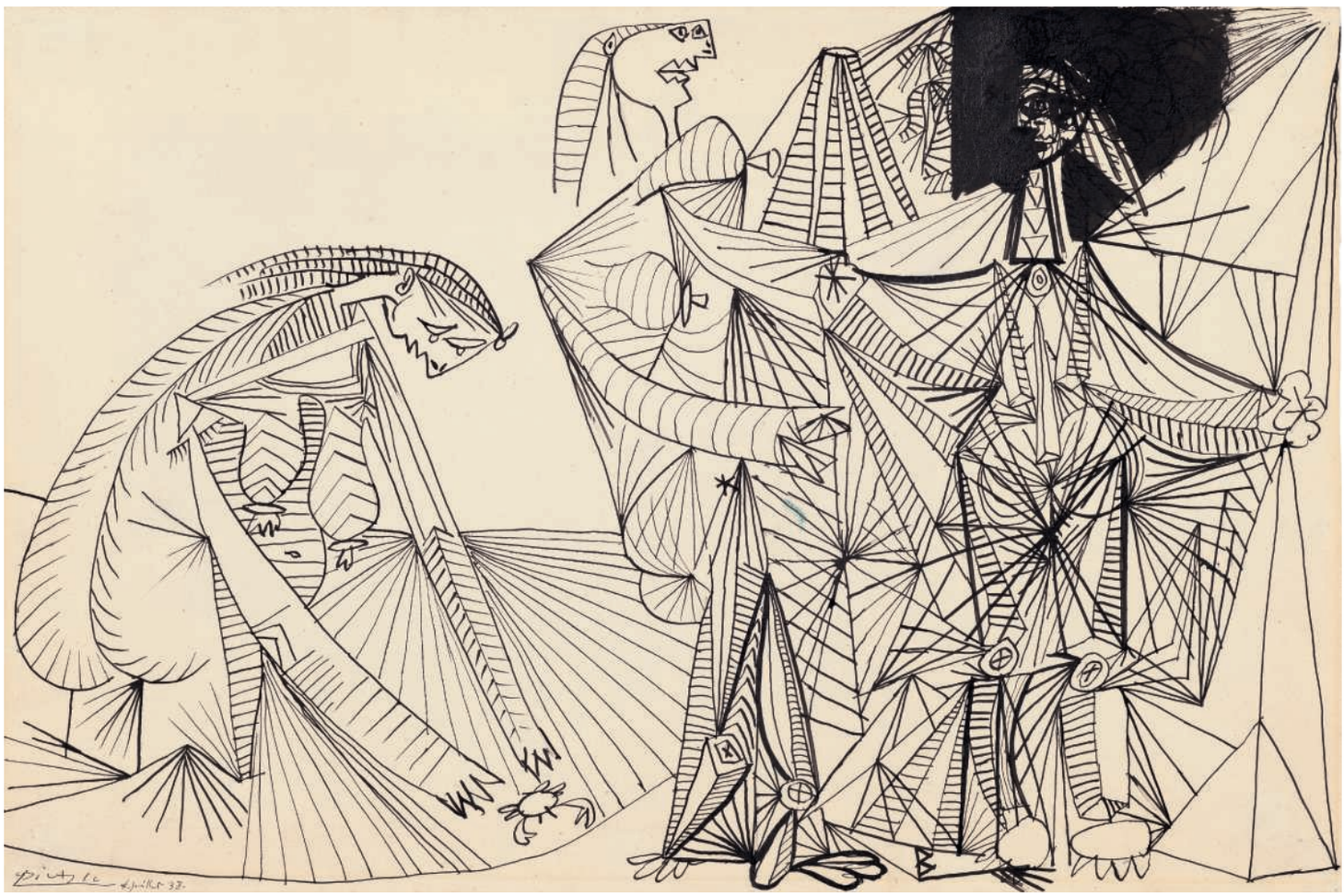
Dora Maar, *Portrait de Picasso debout sous le cannisses*, Mougins, summer 1937. Musée Picasso, Paris. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.

Pablo Picasso's yearly seaside holidays, especially those by the Mediterranean shore, invariably stimulated a creatively productive celebration of sun, water, eroticism, and imaginary journeys into ancient mythology. The artist drew *Baigneuses et crabe* on 4 July 1938, only a few days into his third consecutive summer vacation at the Hôtel Vaste Horizon in Mougins, overlooking Cannes and the sea. He invoked in this *baignade* the presence of the Three Graces, the Greco-Roman personifications of beauty, desire, and fulfillment, handmaidens of Aphrodite (Venus), the goddess of love. Three such young, attractive women were in fact available at the Vaste Horizon that summer to play these roles: Picasso's own lover Dora Maar, Nusch Éluard, who was staying at the hotel with her husband Paul, a leading surrealist poet and Picasso's favorite male friend, and Inès Odorisi (later Sassier), the chambermaid, who subsequently joined Picasso and Dora to become their housekeeper when they returned to Paris in the fall.

The disrobing figure at right is Dora; Inès is about to take her gown. Nusch reaches down to touch a crab scuttling along the water's edge. Picasso created this drawing on a day under the astrological sign of Cancer, the crab; Nusch was born 21 June 1906—the crab was her sun sign. Picasso was perhaps also alluding to the sculpture *Femme au crabe*, which Aristide Maillol modeled in 1904, as well as the two studies of crabs that Vincent van Gogh painted in 1887 and 1889.

For much of the time that Picasso, Dora, and their friends spent at the Vaste Horizon, they relaxed under the shade of a pergola, thatched with cane reeds, that cast striped, form-defining shadows on any person or thing beneath it. During the previous summer of 1937, Dora and Man Ray delighted in this magical, transforming effect, and took numerous photographs of Picasso and his guests, showing them overlaid with zebra stripes in zig-zag patterns of light and shade.

This serendipitous discovery inspired Picasso to experiment with a novel method of linear construction in two pen-and-ink figure studies he created in his Paris studio in late April 1938 (Zervos, vol. 9, nos. 131-132). Elaborating on the classic method of criss-cross hatching used in old master drawings and etched prints, Picasso employed repeated, often intersecting striations—resembling chair caning or the weaving of straw in basketry—to fill out the figure's contours, imparting volume and emphasis to the body forms. Rendering the figure, solitary or in groups, in his most obsessive manner yet, he pieced together heads, limbs, and torsos in intricate, filigree lattices of line, to create surrealistically unified, part-and-parcel drawings, in which every line is connected, web-like, to multiple other lines. Picasso drew on 10 April 1938 a second version of the three bathers on a slightly smaller sheet, which he enhanced with watercolor (Zervos, vol. 9, no. 172; Musée Picasso, Paris).



A Family Vision:
The Collection of H.S.H. Princess "Titi" von Fürstenberg

A distinguished member of the international beau monde, Princess Cecil Amelia von Fürstenberg personified the lively spirit of her native Texas with an effortless continental flair. Across her nearly ninety years, "Titi," as she was called, was celebrated for her signature charm, élan, and unwavering commitment to furthering her family's distinguished record of collecting and philanthropy.



Cecil Amelia Blaffer was born in Houston in 1919, the descendent of two of Texas's most prominent families. Titi's father, Robert Lee Blaffer, was one of the founders of what is now Exxon Mobil; her maternal grandfather, William Thomas Campbell, was a founder of The Texas Company which is now known as Texaco. The Blaffer family's philanthropic and cultural efforts made a truly lasting impact across the state of Texas. Titi's mother, Sarah "Sadie" Campbell, was one of the state's most ardent supporters of the arts and a noted connoisseur.

The young Titi Blaffer was raised amongst the Texas elite, with her family's Houston residence serving as a kind of salon for prominent international artists and cultural figures. Summers in France and early trips to Europe established in Titi a lifelong fascination with art and language. Titi married her first husband, Edward Hudson, in the mid-1940s; the couple had two sons, Edward Joseph Hudson and Robert Lee Blaffer Hudson.

In 1975, Titi married Prince Tassilo von Fürstenberg in a glamorous Paris wedding attended by Princess Grace of Monaco and other international luminaries. At the von Fürstenberg's residences in Europe, the Bahamas and the United States, Titi earned a reputation as a consummate hostess with a signature joie de vivre—a melding of American exuberance and European elegance. She was especially dedicated to philanthropy, providing significant financial donations and personal leadership to institutions including the Houston Symphony Orchestra; the Houston Grand Opera; the Wagner Opera Festival in Bayreuth, Germany; the American Cathedral in Paris and St. Martin's Episcopal Church in Houston, among many others.



Titi both preserved and expanded her family's notable history of philanthropy, folding her own charitable foundation into her mother's Sarah Campbell Blaffer Foundation, where Titi served as a trustee for nearly four decades. Titi's leadership with the Sarah Campbell Blaffer Foundation strengthened the organization's mission of bringing fine art and culture to communities in Texas and beyond—a "museum without walls" to inspire individuals from all walks of life. The foundation's holdings boast a collection especially rich in Renaissance and Baroque art, as well as European paintings, works on paper and decorative arts that, since 2000, have been housed in dedicated galleries at the Museum of Fine Arts, Houston.

Titi's personal collection reflected her international worldview and passion for culture. During her lifetime, she acquired numerous important examples by some of the greatest names in art history, including Pablo Picasso, Mark Rothko, Fernand Léger, Lucio Fontana, and Pierre-Auguste Renoir. It was a collection founded not only on Titi's astute connoisseurship, but her expansive curiosity with works from Europe, America, and Africa. Nearly a dozen years after Titi's death in 2006, the collection serves as a reminder of her tremendous generosity of spirit and an inspiration to future generations of aesthetics and philanthropists.

Princess "Titi" von Fürstenberg and her husband. Photo: Courtesy of the family.

Princess "Titi" von Fürstenberg in Texas, 1940s. Photo: Courtesy of the family.

Lot 64A shown in-situ in the home of Princess "Titi" von Fürstenberg. Art: © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York..



A TRIBUTE

By Christopher Burge

I see from my old collection books, started when I arrived in New York in the spring of 1973 to work in Christie's office on Madison Avenue, that I first called on Mrs. Blaffer, Titi von Fürstenberg's mother, on a trip to Houston in October of that year. At that time Christie's had no auction rooms in New York but only a small representative office with a staff of five, of whom I was one. My role, as representative of Christie's Impressionist and Modern painting department in London, was to build up contacts with collectors in my field, to help them with appraisals and to send works of art to London should they choose to sell.

For several years I spent my time visiting the most important collections in the country, and I was struck, time and again, by the remarkable kindness and hospitality of American collectors. On the strength of a simple letter of introduction, generous invitations would be issued welcoming a complete stranger into their homes, and giving him free rein to admire their wonderful works of art.

Clearly Mrs. Blaffer was one of the first to be so kind; and I will never forget either how gracious she was to this callow painting specialist or the thrill I experienced on seeing her superb 1923 Picasso *La Lettre (La Réponse)*, amongst so many other wonderful things, on that fall day nearly 46 years ago. Many of the pictures I saw then in Houston – the important early Munch landscape, the Nolde seascape, the Kirchner woodland scene and others – would later form a significant part of the von Fürstenberg collection which is now being offered at auction. I am particularly honoured, so many years later, to be involved with my Impressionist painting colleagues worldwide in this highly important sale and to be able, after those auspicious beginnings, to continue my long association with this family collection.

Christopher Burge
Honorary Chairman
Christie's New York

¤ 54A

NICOLAS DE STAËL (1914-1955)

Ciel

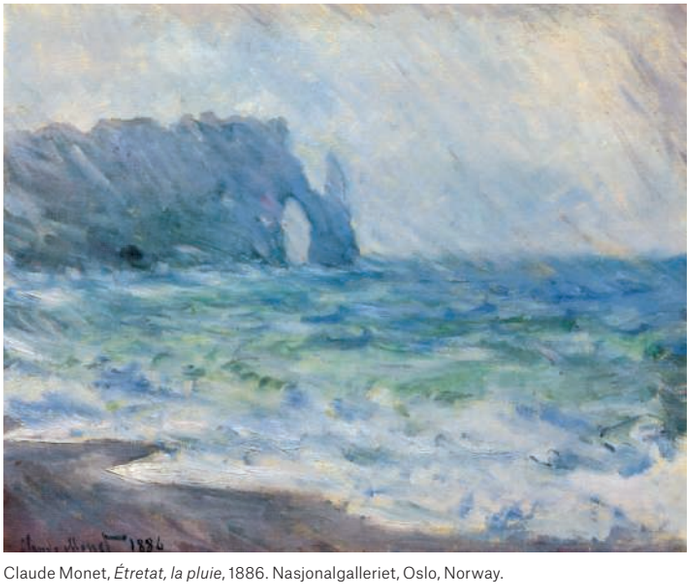
signed 'Staël' (lower right)
oil on canvas
39¼ x 28¾ in. (100 x 73 cm.)
Painted in 1953

$300,000-500,000

PROVENANCE:
Paul Rosenberg, New York (by November 1953).
Galerie Philippe Reichenbach, Paris (by November 1956).
Sarah Campbell-Blaffer, Houston (acquired from the above).
Cecil "Titi" Blaffer von Fürstenberg, Houston (by descent from the above).
By descent from the above to the present owners.

EXHIBITED:
New York, Mitchell-Innes & Nash, *Nicolas de Staël,* May 2013, p. 18, no. 2 (illustrated in color, p. 19; dated 1952).

LITERATURE:
J. Dubourg and F. de Staël, eds., *Nicolas de Staël: Catalogue raisonné des peintures*, Paris, 1968, p. 242, no. 541 (illustrated).
F. de Staël, ed., *Nicolas de Staël*: *Catalogue raisonné de l'oeuvre peint*, Neuchâtel, 1997, p. 405, no. 568 (illustrated in color).



Claude Monet, *Étretat, la pluie*, 1886. Nasjonalgalleriet, Oslo, Norway.

Nicolas de Staël's *Ciel* was painted during a brief period between 1952 and 1954, during which time he produced some of his most important and celebrated works. It was then that he decided to retire the use of the putty-knife in favor of a wider tool, the spatula, which allowed him to lay down even larger planes of color. Through these thick and broad applications of color, de Staël's *Ciel* evokes a blustery sky atop a thin sliver of land. The adjacent and overlapping bands of paint recall the techniques familiar to de Staël's Impressionist fore-bearers (though significantly magnified in size and reduced in number), and his camaraderie with contemporaries in Paris who took on the surface of the painting as the support—and site—for both material thickness and visual facticity. In other of de Staël's landscapes and seascapes that feature open sky or a horizon line, compositions are most usually level and extremely horizontal with blocks or ribbons of colors evenly stacked or arranged stop one another. It is a special characteristic of *Ciel* that it features a dynamic composition produced by the triangular and diagonal applications of paint, and a tilted horizon line, drawing similarity to other periods of de Staël's career wherein he represented (or implied) movement with lively figures in 1953 or worked through zestful abstract compositions of 1950 (and earlier).

Ciel was painted 1953, the same year that the artist participated in the Venice Biennale and the year after his significant 1952 exhibition in London at the Matthiesen Gallery. At this time, "...[de] Staël was considered by many to be the most significant new painter to emerge in post-war Europe. ...artists fell immediately under his influence: his thick impasto and sensuous handling of the paint were imitated, and the kind of abstract painting that his work of 1948-52 represented seemed to offer an example that was particularly relevant to those younger...painters then on the verge of abstraction but also reluctant to lose all contact with nature and the figure" (A. Bowness, *Nicolas de Staël*, London, 1981, p. 5). In the United States, while not immune to the rivalry between American and French artists throughout the 1950s, de Staël was included in the important exhibition *Young Painters in the U.S. and France* organized by Leo Castelli for Sidney Janis Gallery, alongside compatriot Americans including Jackson Pollock, Willem de Kooning, and Mark Rothko.



¤ 55A

JEAN (HANS) ARP (1886-1966)

Entité ailée

polished black granite
Height: 39¾ in. (101 cm.)
Conceived in 1961 and carved by 1963; unique

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

PROVENANCE:
Sidney Janis Gallery, New York (by 1963).
Cecil "Titi" Blaffer von Fürstenberg, Houston (acquired from the above, April 1966).
By descent from the above to the present owners.

EXHIBITED:
New York, Sidney Janis Gallery, *Exhibition of Sculpture by Jean Arp in Marble, Bronze and Wood Relief from the Years 1923-63*, April-May 1963, no. 9 (illustrated).
New York, The Solomon R. Guggenheim Museum; Los Angeles, University of California; Des Moines Art Center; Dallas Museum of Fine Arts and Kunsthaus Zürich, *The Art of Jean Arp*, May 1969-August 1970, p. 207, no. 126 (illustrated).

LITERATURE:
H. Read, *Arp*, London, 1968, p. 207, no. 126 (illustrated).
E. Trier, M. Arp-Hagenbach and F. Arp, *Jean Arp, Sculpture: His Last Ten Years,* New York, 1968, p. 117, no. 252 (bronze version illustrated).
Sidney Janis Presents an Exhibition of Sculpture by Jean Arp, exh. cat., Sidney Janis Gallery, New York, 1968 (illustrated *in situ* at the 1963 Sidney Janis Gallery exhibition).
I. Jianou, *Jean Arp*, Paris, 1973, p. 79, no. 252 (bronze version illustrated, pl. 29).
A. Hartog and K. Fischer, *Hans Arp Sculptures: A Critical Survey*, Ostfildern, 2012, p. 351, no. 252 (bronze version illustrated).
C. Weil-Seigeot, *Atelier Jean Arp et Sophie Taeuber*, Paris, 2012, p. 198 (bronze version illustrated).

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



The present lot shown in-situ in the home of Princess "Titi" von Fürstenberg.
Art: © 2019 Jim Dine / Artists Rights Society (ARS), New York.

In addition to the unique granite, the artist cast this subject in bronze; one of the four bronze casts is in the collection of the Stiftung Hans Arp und Sophie Taeuber-Arp, Remagen, Germany. The white marble version is at the Kunsthalle Würth, Schwäbisch Hall, Germany. Plaster versions are in the collections of the Stiftung Hans Arp und Sophie Taeuber-Arp and The Fondation Arp, Clamart.





A streamlined, undulating form, entirely smooth and restricted to essential features only, appears to lift effortlessly from its pedestal. Anchored in a taut, rounded mass that evokes the hips of a feminine torso or the bulb of a flowering plant, the sculpture tapers sensuously at mid-section before swelling outward once again. The flowing contours terminate at the top in two burgeoning buds that paraphrase the shape of a head and a raised shoulder—or lifted wing.

The title that Arp gave to this buoyant, ascending form—*Entité ailée*—is intentionally non-specific, and suggests metaphorical possibilities that mirror the metamorphic, evolutionary process inherent in this or any other sculpture by this artist, especially during this culminating consummation of his art, which Eduard Trier insisted "must be comprehended as a multiple simultaneous unfolding" (*op. cit.*, 1968, p. VII). About to take flight, this "winged entity" may be avian or angelic, perhaps a mere seed-pod borne on the wind, or simply an idea which suggests numerous other possibilities, at this stage only embryonic its development, awaiting further maturation and emergence.

The inspiration for *Entité ailée* may have occurred during a trip in 1960 to the Near East, while Arp viewed Assyrian wall reliefs of "winged genii"—hybrid human guardian spirits—in museums, works also found in European collections. The artist also may have had in mind examples of Classical and Hellenistic sculpture, which had been a touchstone for his art following his second trip to Greece in 1955, in this instance alluding to the winged Nike (Victory) on the Acropolis or the famous example in the Louvre. "He incorporated the classical into his arsenal of sculptural forms," Trier wrote. "He appropriated the essential. He saw that which was Arp in the Greek" (*ibid.*, p. xi).

Another view of the present lot.

Joan Miró, *Oiseau solaire*, 1968. Fondation Maeght, Saint-Paul-de-Vence. Photo: Art: © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2019.

Constantin Brancusi, *Maiastra*, 1912. Tate Modern, London. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: Art Resource.



Having developed the flat, biomorphic shapes of his early Dada wall reliefs into fully fledged, standing sculptural creations, Arp during the 1930s arrived a language of rounded, organic forms—suggesting both human and vegetal affinities—that became the wellspring of his art for the remaining three decades of his career. He rooted his creative activity in principles of continuous metamorphosis that parallel the generative, evolutionary processes in nature itself, enabling him to transform elemental motifs into ever varied and new integral forms.

"Each of Arp's sculptures contains the seed of its growth from birth," Trier explained. "What one of them has attained in completeness or greater perfection it passes on to the next... All these transmutations, transitions, pupations are not definitives. The forms remain fluid. They move on the road of one meaning to another... This is his syntax and it has imprinted itself on our minds by its modified repetition and underlying permanence. Arp tapped a source that continually reaffirms its inexhaustibility" (*ibid.*, pp. xii and xiv).



¤ 56A

JEAN DUBUFFET (1901-1985)

Paysage aux petits météores

signed and dated 'J. Dubuffet 56' (upper left)
oil and canvas collage on canvas
53⅛ x 45¼ in. (135 x 114.9 cm.)
Executed in 1956

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

PROVENANCE:
Galerie Rive Gauche, Paris (until at least 1957).
André Naggar, Paris.
Marlborough Fine Art Ltd., London.
Cecil "Titi" Blaffer von Fürstenberg, Houston (acquired from the above, 1963).
By descent from the above to the present owners.

EXHIBITED:
Paris, Galerie Rive Droite, *Tableaux d'assemblages,* April-May 1957, no. 20 (illustrated in color).

LITERATURE:
M. Loreau, *Catalogue des travaux de Jean Dubuffet, fascicule XII: Tableaux d'assemblages,* Lausanne, 1969, p. 67, no. 70 (illustrated; with incorrect dimensions).



Jean Dubuffet in his studio, Paris, 1961. Photo: Arnold Newman Properties / Getty Images. Art: © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.







Paysage aux petits météores belongs to an accomplished series of paintings that Dubuffet began in 1955, combining the elements of painting and collage to produce canvases which exemplify the artist's unique approach to painting. These *Tableaux d'Assemblage,* as they are known, are executed by assembling pieces of painted canvas to build up an evocation of the French countryside that the artist loved so much. In the case of this painting, in addition to the topographical patchwork of colors, Dubuffet introduces a series of star-like motifs to evoke the celestial marvels of the shooting star—meteorites that light up the night sky. Across almost the entire surface, Dubuffet assembles irregular shapes in a range of muted tones and warm organic colors to produce a patchwork of color and form. Each element is unique and different from its neighbor; the pigment applied in a variety of techniques and the resulting drips, splatters, painterly gestures and burnished surfaces evoke the topographical patchwork of rural fields and pastures. Irregular, yet fitted together almost perfectly, they are only interrupted by the star motifs referenced in the work's title (translated from the French as "Landscape with Little Meteors"). These sparkling bodies take many forms; some are rudimentary, their short rays seemingly curtailed by their neighbors, yet others are elegant and refined, their long spindly tails reaching out into the darkness. The various areas of canvas fuse together to create an overall effect like an *Informel* stained glass window; it seems to gleam with a dark and understated earthy luster, and the various areas all conspire to make the eye dance across the surface incessantly. Then, along the extreme upper edge, Dubuffet leaves a void—a section of canvas unaffected by the chaos below, and defined only by a thin veil of pale white pigment.

Although Dubuffet had been creating various forms of assemblage for some time, it was only in 1955 that he began to explore the potential of the technique on canvas. He would create various paintings, often schematized so that one would be completely covered with sky, another with earth, another with the color of the sun. He would then cut them up and piece them together to form a new, highly variegated picture. The flexibility of this technique meant that he could even replace and substitute the various elements as he desired—the sky did not have to represent the sky, nor the sun the sun. In *Paysage aux Petits Météores*, the rich tapestry of shapes and colors that has been weaved together shows a fantastic mélange of elements that have been fused together, regardless of their original significations, to create an emotive and vibrant landscape.

The surface of this work is an exemplary example of Dubuffet's fundamental beliefs about materials, process and the purpose of art. As such, it represents a distillation of the artist's aim to create art that somehow embodies nature, rather than just represent it. Through the unrestrained and adventurous interaction with his various materials, he has not only replicated the texture of the countryside, but has also produced a phantasmagorical world of strange yet familiar images. Dubuffet emerged to critical acclaim into the Paris art world in 1942 and during the height of the World War II, his unique artistic style appealed to a population starved of artistic stimulation by the ravages of the Nazi occupation. His work was promoted by several influential French intellectuals, and the powerful American critic Clement Greenberg described him as "the most original painter to have come out of the School of Paris since Miró" (quoted in P. Schjeldahl "1942 and After: Jean Dubuffet in His Century," in *Jean Dubuffet 1943-1963,* exh. cat., Washington, D.C., 1993, p. 15). Dubuffet's unique form of art was his direct response to what he saw as the modern obsession with beauty and his assertion that it could be found in every aspect of nature, regardless of the supposed refinement of the aesthetics.

While many of the artist's motifs appear regularly throughout his career, these meteor shapes appear in only a handful of his paintings from this period. The cosmic phenomena that they evoke have enchanted artists for millennia and appear in some of mankind's earliest creative acts. Often symbolically used to portray foreboding or an omen, artists have included them to infer a period of uncertainly



or change. Dubuffet's precise reasons for including them here have gone unrecorded, it may just be—like his fellow artist Joan Miró in his 1951 painting *Dragonfly with Red Wings in Pursuit of a Snake Gliding in a Spiral Towards a Comet* (Museo Nacional Centro de Arte Reina Sofía, Madrid)—that he was struck by the mystical and symbolic nature of this natural phenomenon.

In this respect, Dubuffet joins a select body of artist's who have sought to represent the ultimate power of nature in abstract terms. From the emotion of J.M.W. Turner's powerful seascapes to James Abbott McNeil Whistler's atmospheric *Nocturnes,* artists have long sought to convey the visceral power of the landscape rather than an accurately portray its topographical features. By breaking down the physical elements of the landscape into its constituent parts they sought to emphasize its magisterial nature. Indeed, the Abstract Expressionist painter Joan Mitchell once said of her thickly impastoed abstracts of the vicinity of her home near Paris "...I don't want to improve it...I certainly never mirror it. I would like more to paint what it leaves me with" (quoted in M. Tucker, *Joan Mitchell,* New York, 1974, p. 8).

In his paintings, Dubuffet always the championed the advent of chance and accident, not least because it was self-generating, and therefore meant that some force other than the artist had been at play in the creative process. However, chance and accident had ever proved fickle partners. In the assemblages, Dubuffet now had the chance to edit and concentrate "accidents" on his source canvases. He could take as many as he liked and place them together, acting as a guiding hand, a conductor. With this interplay of many chance results, Dubuffet has managed to weave together a pulsing and vibrant collaboration between the directing forces of the artist and of chance. This makes *Paysage aux petite météores* appear as a living work. It is the organic product of the world, not mere artifice, or as Dubuffet himself wrote, a "kind of continuous universal soup with the savor of life itself" (*Memoir on the Development of My Work from 1952*, pp. 73-138, p. 121). In this way, Dubuffet has created an eclectic landscape that does more than merely represent it is self-generating, self-forming and as such is a landscape segment of the force of nature.

Kurt Schwitters, *Prikken paa I en (Dot on the I)*, 1939. Musée national d'art moderne, Centre Georges Pompidou, Paris. © 2019 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.

Hannah Hoch, *Cut with the Dada Kitchen Knife through the Last Weimar Beer-Belly Cultural Epoch in Germany*, 1919. Nationalgalerie, Staatliche Museen, Berlin. © 2019 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn. Photo: bpk, Berlin / Staatliche Museen / Jörg P. Anders / Art Resource, NY..eps

Detail of the present lot.

57A

LUCIO FONTANA (1899-1968)

Concetto spaziale, Attese

signed, titled and inscribed 'l. fontana "Concetto spaziale" ATTESE 1+1-3U' (on the reverse)
waterpaint on canvas
39 x 31⅛ in. (99 x 79 cm.)
Executed in 1960

$800,000-1,200,000

PROVENANCE:
Private collection, Japan.
Private collection, Paris.
Tokyo Gallery, Tokyo.
Cecil "Titi" Blaffer von Fürstenberg, Houston (acquired from the above, 1968).
By descent from the above to the present owners.

LITERATURE:
E. Crispolti, *Lucio Fontana: Catalogo ragionato di sculture, dipinti, ambientazioni*, Milan, 2006, vol. I, p. 507, no. 60 T 155 (illustrated).



Lucio Fontana's hand cutting a *Concetto Spaziale*, Milan, 1960. Photo: Giancolombo.
Art: © 2019 Artists Rights Society (ARS), New York / SIAE, Rome.

Lucio Fontana's *tagli* or "cuts" are some of the most revolutionary paintings in the 20th-century art historical canon. Following on from his *buchi* series—works in which he transgressed the sanctity of the painting's surface by piercing holes in it—the *tagli* are largely monochromatic canvases into which Fontana cut into the painted support with a sharp knife. Within this act, the artist transgresses the previously sacrosanct concept of the canvas, introducing a paradigm shift that would forever change the ways in which artists considered the picture plane.

Concetto spaziale, Attese features four curved vertical cuts; the two outermost cuts have been created larger, producing concave openings revealing more of the dark interior, while the two inner cuts are more concise and do not expose the interior through the surface of the painting. In addition, this painting includes a rare example of the artist's "sign" in the form of a mark in the lower right corner; this form of "signature" appears in only about twenty-five *tagli* executed between 1959 and 1960.

Leading up to the event of the cut, each canvas was primed and painted methodically in ways to minimize evidence of artist's hand, so as to ensure that the surface was completely flat and taught—entirely visual, purely chromatic. Fontana's use of water-suspended pigment specifically aided in producing this quality that the artist preferred to work from. Across his work, "Fontana called for an integration of the dimensions of space and time. He wedded those two elements both literally and symbolically. The indeterminate, potentially limitless expanse of color is incised, in a precise and split-second way, by the artist's tool" (J. van der Mark, *Lucio Fontana: From Tradition to Utopia*, Brussels, 1974, p. 19).



¤ 58A

EMIL NOLDE (1867-1956)

Herbstmeer XVII

signed 'Emil Nolde' (lower right); titled 'Herbstmeer (XVII)' (on the reverse)
oil on canvas
29 x 34⅝ in. (73.6 x 89.9 cm.)
Painted in 1911

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

PROVENANCE:
Nolde Stiftung Seebüll.
M. Knoedler & Co., Inc., New York (acquired from the above, January 1965).
Cecil "Titi" Blaffer von Fürstenberg, Houston (acquired from the above, 1965).
By descent from the above to the present owners.

EXHIBITED:
Hamburg, Kunstverein; Essen, Museum Folkwang and Munich, Haus der Kunst, *Emil Nolde*, April-December 1957, p. 25, no. 59 (illustrated).
Kunsthaus Zürich, *Emil Nolde, 1867-1956*, October-November 1958, no. 12.
Paris, Musée national d'art moderne, Centre Georges Pompidou, *Les sources du XXe siècle: les arts en Europe de 1884 à 1914*, November 1960-January 1961, p. 176, no. 519.
Brussels, Palais des Beaux-Arts, *Emil Nolde*, May-June 1961, no. 13 (illustrated).
Im Kunstverein Hannover, *Emil Nolde*, July-September 1961, no. 11 (illustrated).
New York, Spencer A. Samuels & Company, Ltd., *Expressionismus*, October-November 1968, p. 23, no. 8 (illustrated in color, p. 22; with inverted dimensions).

LITERATURE:
The Artist's Handlist, 1910, no. 372.
M. Sauerlandt, *Emil Nolde*, Munich, 1921, p. 82, no. 24 (illustrated).
H. Hildebrandt, *Die Kunst des 19. und 20. Jahrhunderts*, Wildpark-Potsdam, 1924, p. 367, no. 395 (illustrated).
E. Knauf, *Empörung und Gestaltung,* Berlin, 1928, p. 150 (illustrated).
The Artist's Handlist, 1930.
M. Urban, *Emil Nolde: Catalogue Raisonné of the Oil Paintings*, London, 1987, vol. I, p. 402, no. 464 (illustrated).







Gustave Courbet, *La Vague*, *circa* 1871. National Gallery of Scotland, Edinburgh.

Clyfford Still, *PH-86*, 1951. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. © 2019 City & County of Denver, Courtesy Clyfford Still Museum / Artists Rights Society (ARS), New York.

Detail of the present lot.

Throughout his life, with the exception of intermittent stints in Berlin, Nolde was rarely out of sight or sound of the ocean, which constituted a foundational stratum in his art and his imagination. His native region of Schleswig-Holstein—to which he returned inexorably, like Cézanne to Aix-en-Provence—is situated on the Jutland peninsula between the Baltic and North Seas, battered by waves and swept with salt winds from either side. For Nolde, the eternal proximity of the ocean, in all its elemental and indomitable force, held a mystical, almost pantheistic significance. In his autobiography, recalling a turbulent crossing of the Kattegat in a small fishing boat years earlier, he reflected, "If a breaking wave had swept me overboard and I had had to struggle in the watery element between life and death—would I have been able to paint the sea even more powerfully?" (quoted in *Emil Nolde: In Radiance and Color*, exh. cat., Belvedere, Vienna, 2013, p. 132).

In the present painting, the sea itself is rendered as a narrow band of choppy waters beneath the dramatic vault of the sky, which forms a giant stage on which contested fields of light and dark vie for dominance. Great storm clouds take the shape of heaving, roiling waves, as though sea and sky had been inverted in a terrifying, primeval cataclysm; the only spatial referent is a faint glimmer of yellow that marks the horizon line in the distance. The materiality of the paint, which Nolde applied in viscous, unfettered strokes, projects his own intense, physical experience of the advancing storm. "We see his complete absorption in the elemental forces of nature," Martin Urban has written, "up to the perilous border-line of human possibility; his identification with the object as he penetrates its essence, his power to seize reality and be seized by it" (*op. cit.*, 1987, p. 32).

This magisterial canvas is part of a sequence of twenty seascapes—*Herbstmeer I-XIX*, plus one unnumbered example—that Nolde painted on the island of Als during two consecutive autumn campaigns in 1910 and 1911 (Urban, nos. 388-401, 461-466); eight of these are now in museum collections, five have been lost or destroyed, and seven remain in private hands. Working from a wooden hut that he erected directly on the beach, with an unobstructed view over the churning ocean, Nolde here came as close as he ever would to non-representational art. "The determining element in these compositions, which lie on the brink of abstraction, is the paint," Felix Krämer has written. "He has attributed an independent aesthetic quality to the paint itself, so that it is almost impossible to determine clearly where sky and water, top and bottom, actually lie" (*Emil Nolde: Retrospective*, exh. cat., Städel Museum, Frankfurt, 2014, p. 90).



¤ 59A

ANDRÉ DERAIN (1880-1954)

Les voiles rouges

signed 'A Derain' (lower left)
oil on canvas
30 x 39½ in. (81.3 x 100.2 cm.)
Painted in 1906

$4,000,000-6,000,000

PROVENANCE:
Ambroise Vollard, Paris.
Alice Manteau, Paris.
Gallery René Gimpel, Paris (acquired from the above).
The Toledo Museum of Art, Ohio (acquired from the above, 1931).
M. Knoedler & Co., Inc., New York (acquired from the above, 14 February 1951).
Sarah Campbell-Blaffer, Houston (acquired from the above, 28 November 1951).
Cecil "Titi" Blaffer von Fürstenberg, Houston (by descent from the above).
By descent from the above to the present owners.



Derain aboard his boat, the Thamous, *circa* 1930.
Photographer unknown. Photo: Archives G. Taillade.

EXHIBITED:
Paris, Musée du Petit Palais, *Les maîtres de l'art indépendant, 1895-1937*, June-October 1937, p. 34, no. 8 (titled *Les Barques*).
Houston, The Museum of Fine Arts, *Derain Before 1915*, November 1961-January 1962 (dated 1904).
New York, M. Knoedler & Co., Inc., *Seven Decades, 1895-1965: Crosscurrents in Modern Art,* April-May 1966, p. 55, no. 82 (illustrated; dated 1905-1906).
London, Royal Academy of the Arts, *Derain*, September-November 1967, p. 27, no. 21 (illustrated; dated 1905-1906).
Los Angeles County Museum of Art; New York, The Metropolitan Museum of Art and London, Royal Academy of Arts, *The Fauve Landscape: Matisse, Derain, Braque and their Circle, 1904-1908*, October 1990-September 1991, p. 177 (illustrated in color, p. 176, pl. 178).
Paris, Musée d'art moderne de la ville de Paris, *André Derain: Le peintre du 'trouble moderne'*, November 1994-March 1995, p. 470, no. 42 (illustrated in color, p. 71).
Sydney, The Art Gallery of New South Wales and Melbourne, National Gallery of Victoria, *Fauves*, December 1995-May 1996, p. 102, no. 33 (illustrated in color, p. 103).
Barcelona, Centre Cultural Caixa Catalunya, *Les années fauves, 1904-1908*, October 2000-January 2001, pp. 68 and 231, no. 11 (illustrated in color, p. 69; dated *circa* 1904).
London, The Courtauld Institute of Art, *André Derain: The London Paintings*, October 2005-January 2006, p. 128, no. 29 (illustrated in color, p. 129).

LITERATURE:
B.-M. Goodwin, *Catalogue of European Paintings*, Toledo, 1939, p. 260 (illustrated, p. 261).
M. Kellermann, *André Derain: Catalogue raisonné de l'oeuvre peint*, Paris, 1992, vol. I, p. 70, no. 112 (illustrated).
D.J. Kostyrko, *The Journal of a Transatlantic Art Dealer*, London, 2017, pp. 290-291.





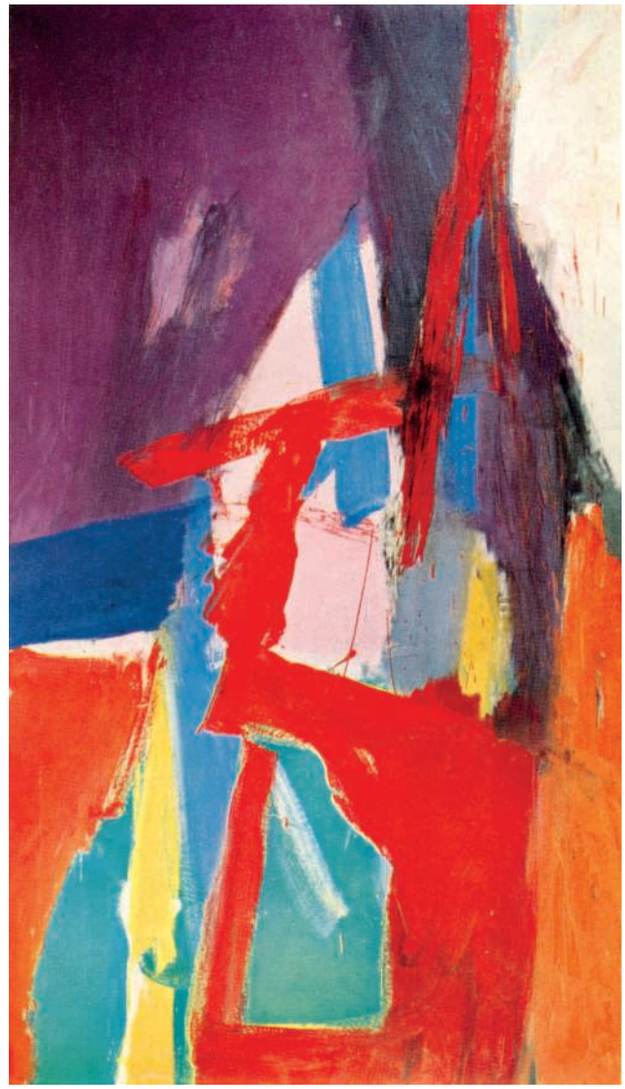
In the spring of 1906, André Derain embarked on an important painting campaign in London, a journey he believed would help focus his mind and provide him with fresh motifs, as he searched for a follow-up to the vibrantly colored views of sun-drenched Collioure which had earned him such infamy at the 1905 Salon d'Automne. The results were a radical reimagining of the iconic cityscape, a unique series of paintings filled with bold passages of bright, saturated, color that belied the traditionally gloomy atmosphere and transformed the familiar landmarks of the English capital through explosive, autonomous bursts of pigment. While it remains unclear how many of the 29 known canvases depicting London subjects Derain actually painted during his stays in the spring of 1906 and the opening months of 1907, each of the works inspired by his journey are shaped by the boldly experimental approach of his technique at this time, as he forged a new direction in his art and formally stepped beyond observed reality with his daring use of color.

Derain's voyage across the Channel had been funded by the ambitious art dealer Ambroise Vollard, who just a few months previously had audaciously stated his confidence in the young artist by purchasing the entire contents of his studio. Discussing his London sojourn in later years, Derain explained Vollard's reasoning for the commission: "After a stay in London he was very enthusiastic and wanted paintings inspired by the London atmosphere. He sent me in the hope of renewing completely at that date the expression which Claude Monet had so strikingly achieved which had made a very strong impression on Paris in the preceding years" (Derain, quoted in J. Freeman, "Far from the Earth of France: The Fauves Abroad" in *The Fauve Landscape,* exh. cat., Los Angeles County Museum of Art, 1990, p. 185). Indeed, by accepting Vollard's proposal Derain took on not only the new challenge of paintings cityscapes, but also attempted to directly revise the vision of London immortalized by Monet in his iconic series of paintings that depicted the city's atmospheric play of light in foggy weather.

While the influence of Monet guided many of Derain's earliest visions of the English capital, shaping his choice of motifs and viewpoints, it soon became clear that the two artists' interests lay in very different aspects of city life. Unlike his Impressionist predecessor, whose depictions of London had centered on subtle variations of three specific viewpoints, Derain wandered further in search of motifs, rarely returning to paint the same place twice. Similarly, whereas Monet had often eliminated the less picturesque and intrusive elements of the river in order to accentuate the dramatic, yet fleeting, effects of fog, Derain reveled in the hustle and bustle of the Thames, celebrating its role as the principal artery for the commercial life of London. Training his focus on the busy flow of traffic along the river, particularly the section known as "The Pool," he filled his compositions with details that spoke to the industrial character of the Thames, capturing the controlled chaos of barges and steamships as they traversed the waterway, the vast array of warehouses and trading business that lined the South Bank, and the hectic bustle of people and carriages along the river's quaysides.

In *Les voiles rouges,* however, Derain turns his eye to a quieter stretch of the Thames, moving further out of the city towards Greenwich. This part of the river was renowned for its spectacular views, as it slowly meandered south-east towards its estuary, transforming into a vast expanse of water where traffic was calm and the cityscape disappeared into the distance. This quieter portion of the Thames features in just one other London composition, the atmospheric *Effets de soleil sur l'eau,* in which the shimmering, dancing play of light on the river becomes the artist's sole focus, captured in a dazzling mosaic of vibrant greens and golds. Considered together, both *Les voiles rouges* and *Effets de soleil sur l'eau* represent a clear departure from Derain's other depictions of London, shunning the bustling energy of the river as it winds its way through the city and instead presenting a serene, almost leisurely atmosphere. This search for tranquility was a growing concern for Derain towards the end of 1906: "Sincerely, I think that we, unlike the generations before us, we must tend towards calm," he wrote to Henri Matisse from London. "Calm is certainty; beauty must surely be an aspiration towards calm" (Derain, quoted in, in E.V. van Calerbergen and B. Wright, *André Derain* exh. cat., *op. cit*., The Courtauld Institute of Art, 2005, p. 139).

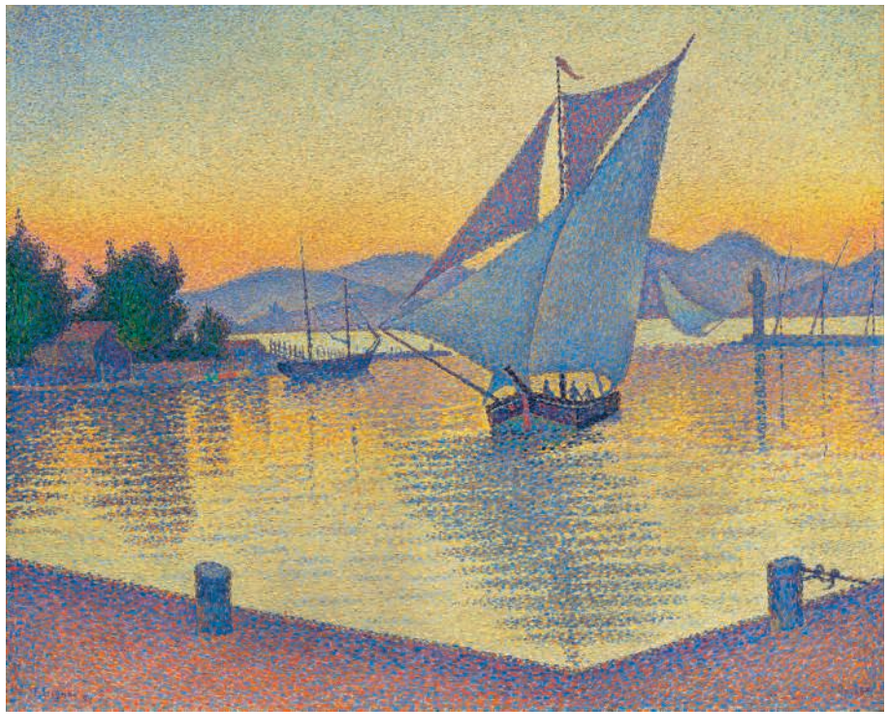
Radiating such a sense of peace and serenity, the central boat at the heart of *Les voiles rouges* glides through the water, a gentle breeze filling its dramatic red sails, while two other similar vessels appear just a short distance away, drifting towards the city in a diagonal procession. The distinctive rust-red shade of the sails and unique rigging of the boats indicate they are spritsail barges, a familiar sight on the Thames at this time and a testament to the working life of the river. Their vivid red coloring was the result of a special UV-protective coating placed on the sails, designed to protect the cargo being hauled from the effects of the sun, while its unique shape ensured the barge could traverse even the shallowest of waterways when fully loaded and still remain afloat. Celebrated for their speed and reliability, the spritsail was inextricably tied to the identity of the Thames, and London, during the first decade of the century and featured in a number of Derain's sketches and paintings of the city. Here, however, the barges are transformed by their relocation to the wide stretch of river at Greenwich, appearing less as working vessels laden with goods but rather more like a trio of pleasure boats cutting through the river as they return to harbor for the evening. Rendered in simplified slabs of pigment and an array of brilliant tones, the scene loses its geographical specificity and instead becomes a timeless evocation of the tranquility and freedom life on the water could offer, even in the busiest of metropolises.



Claude Monet, *Londres, le Parlement. Trouée de soleil dans le brouillard*, 1904. Musée d'Orsay, Paris.

Franz Kline, *Red and Brass*, 1959. Museum of Fine Arts, Houston. © 2019 The Franz Kline Estate / Artists Rights Society (ARS), New York.

Paul Signac, *Le Port au soleil couchant, Opus 236 (Saint-Tropez)*, 1892. Sold, Christie's London, 27 February 2019, lot 26.



¤ 60A

ERNST LUDWIG KIRCHNER (1880-1938)

Waldstück (recto)*; Bergwald mit Haus* (verso)

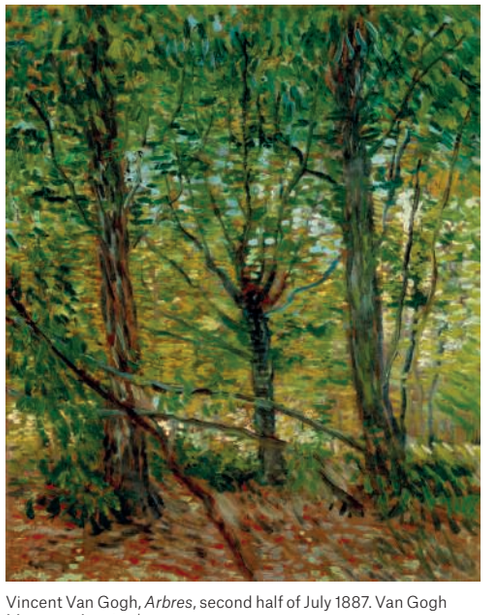
oil on canvas
31⅛ x 27¼ in. (79 x 69 cm.)
Painted in 1906 (*recto*); painted *circa* 1921-1923 (*verso*)

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

PROVENANCE:
Estate of the artist.
Stuttgarter Kunstkabinett Roman Norbert Ketterer (acquired from the above, 1954).
M. Knoedler & Co., Inc., New York (acquired from the above, 8 January 1961).
Cecil "Titi" Blaffer von Fürstenberg, Houston (acquired from the above, 5 April 1961).
By descent from the above to the present owners.

EXHIBITED:
New York, Spencer A. Samuels and Company, Ltd., *Expressionismus*, October-November 1968, p. 55, no. 24 (*recto* illustrated in color).
Ithaca, Cornell University, Andrew Dickson White Museum of Art, *Brücke*, February-March 1970, no. 6 (*recto* illustrated).

LITERATURE:
D.E. Gordon, *Ernst Ludwig Kirchner*, Cambridge, 1968, p. 268, nos. 17 and 17v (*recto* illustrated).
G. Reinhardt, *Die frühe "Brücke"*, Berlin, 1977, pp. 184-185, no. 660.
C. Nagel, "Sommeraufenthalt in Goppeln und Golberode 1907" in *Dresdener Kunstblätter*, 2001, vol. 45, no. 5, pp. 189-192.
R. Scotti, "Ernst Ludwig Kirchner, Bäume, 1912" in *Brücke Museum Berlin*, Munich, 2006, p. 54.
W. Henze, "Verzeichnis der doppelseitig bemalten Gemälde Ernst Ludwig Kirchners" in *Der doppelte Kirchner: die zwei Seiten der Leinwand*, exh. cat., Kunsthalle Mannheim, 2015, p. 145, no. D2 *(recto* illustrated in color).

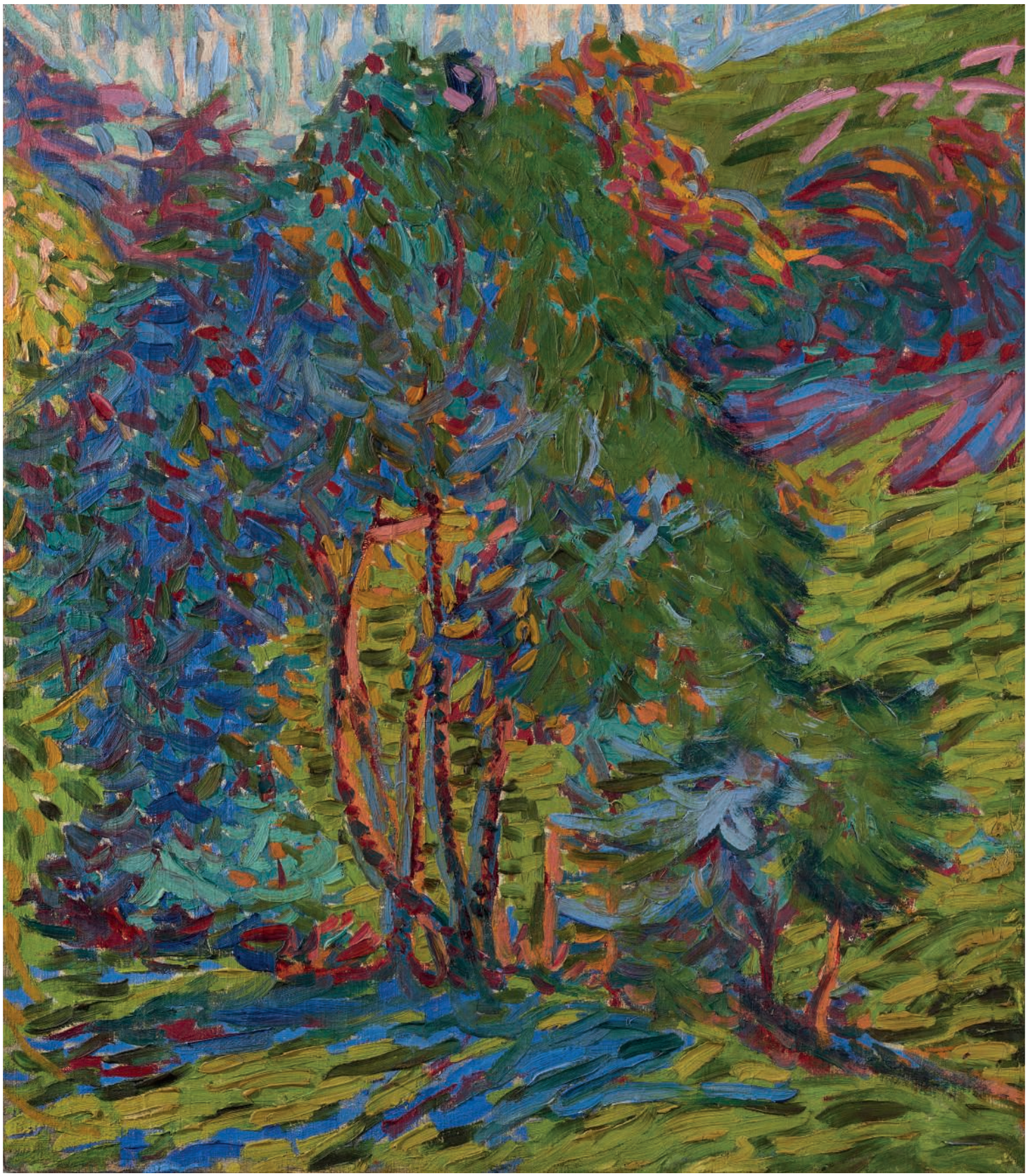


Vincent Van Gogh, *Arbres*, second half of July 1887. Van Gogh Museum, Amsterdam.

Executed in bold swathes of vibrant, saturated color, *Waldstück/ Bergwald mit Haus* is an important double-sided canvas that provides a window into two key moments in Ernst Ludwig Kirchner's career. Dating from 1906, the composition on the front of the canvas, *Waldstück,* is an extremely rare early work that embodies the highly ambitious and experimental nature of Kirchner's first forays into art making. Focusing on a small copse of trees in a verdant wooded landscape, *Waldstück* immerses the viewer in the awe-inspiring beauty of the German countryside, emphasizing the rich fecundity and enveloping atmosphere of the forest. Displaying a bold sense of *bravura*, the entire composition is constructed using raw strokes of pure color that appear to swirl and quiver before the viewer, lending the painting an intense visual drama.

The richness of the color contrasts along with this animated brushwork owe a clear debt to the late painterly style of Vincent van Gogh, whose passionate personal responses to the French landscape stood as a key touchstone for Kirchner during this period. While Kirchner and most of his associates in *Die Brücke* were likely familiar with Van Gogh's work thanks to the extensive writings of the art critic Julius Meier-Graefe, it was an exhibition of Van Gogh's paintings at the Galerie Ernst Arnold in Dresden during the autumn of 1905 that left such an indelible mark on the young artist. The experience of encountering Van Gogh's paintings first hand set Kirchner on a decidedly new path, one rooted in the personal expression of an inner force or spirit, often sparked by the direct encounter with the natural world, a concept which would continue to inspire the artist for the rest of his career.

Kirchner revisited the painting at the beginning of the 1920s, at a time when he was living in the Swiss Alps while recovering from a debilitating illness. Inspired by his new surroundings, the artist began to radically reassess his earlier work and gradually developed a completely new style of painting. Impoverished, short of canvas, and believing that his new works marked a significant improvement on the paintings he had previously made in Dresden and Berlin, Kirchner set about re-working several of the earlier paintings still in his possession and using the backs of others as the supports for new works. In 1921, Kirchner re-purposed *Waldstück* so as to begin the work that would become *Bergwald mit Haus* on its reverse. While this painting, not fully completed until 1923, embodies the more joyous and colorful style of Kirchner's Davos paintings, it simultaneously illustrates the artist's ongoing fascination with the natural world, reveling in the grandeur of the mountains and the peaceful pastures and thick woods that surrounded his modest cabin.



¤ 61A

MAX ERNST (1891-1976)

A la nage

signed and dated 'max ernst 50' (lower right); signed and dated again, titled and inscribed 'max ernst PARIS 1950 à la nage' (on the reverse)
oil on canvas
28⅝ x 36⅛ in. (72.8 x 91.8 cm.)
Painted in 1950

$700,000-1,000,000

PROVENANCE:
Pierre Loeb, Paris.
Roland, Browse & Delbanco, London.
E.J. Power, London.
Marlborough Fine Art, Ltd., London (by 1962).
Cecil "Titi" Blaffer von Fürstenberg, Houston (acquired from the above, 1963).
By descent from the above to the present owners.

EXHIBITED:
Basel, Galerie Beyeler, *Max Ernst*, February-March 1955, no. 7.
Cologne, Wallraf-Richartz-Museum and Kunsthaus Zürich, *Max Ernst*, December 1962-April 1963, p. 45, no. 84 (illustrated, fig. 54).

LITERATURE:
W. Spies and S. and G. Metken, *Max Ernst Oeuvre-Katalog, Werke 1939-1953*, Cologne, 1987, p. 293, no. 2875 (illustrated).

A la nage was painted in 1950 at a pivotal moment when Max Ernst returned to Paris for the first time after his years of wartime exile in the United States. Divided into three distinct, horizontal planes, the composition is immediately reminiscent of an earthly, or perhaps cosmic, landscape. In the upper third of the painting, the gently undulating forms, rendered in shades of orange and soft ochre, appear like the rolling mountains of the remote town of Sedona, Arizona, where Ernst and his wife Dorothea Tanning had been living since 1946. Both the warm, enveloping tones and the sense of expansive space conjure the feeling of standing within the wide, open landscape of Sedona. While a verdant green plane, filled with the fantastical patterns created with Ernst's *decalcomania* technique, serves as the central register of the canvas, the terracotta-colored lower section could read as the space below the earth's surface. A single, strange, flattened anthropomorphic figure presides over this otherworldly scene. Likely the "swimmer" of the title, this form recalls Ernst's abiding interest in the theme of swimming that had existed throughout his career.

Though *A la nage* seems to evoke the essence of the landscape of his home in Arizona, Ernst in fact painted the present work in Paris. At the end of 1949, Ernst made his first voyage back across the Atlantic to his native Europe since he had left in 1941. Together with Tanning, the pair spent time in Paris, as well as the South of France and Belgium where he had many friends and supporters. In this first visit to the continent since the war, Ernst was keen to re-establish contact with any old avant-garde friends and colleagues who had survived the conflict and to look into the possibility of making a permanent return. "I'm home," he wrote to his friend Joe Bosquet, "I'm becoming myself again" (quoted in W. Spies, *Max Ernst: Life and Work*, London, 2006, p. 224).

Ravaged by war, Europe was still in a state of disruption and trauma when Ernst returned. In Paris especially, he felt that the mood had irrevocably changed. With few remaining supporters or indeed protagonists, Surrealism, its charm, spontaneity and poeticism, no longer seemed relevant in a world that had witnessed previously unimaginable violence; absurdities of a very different kind. The prevailing aesthetic of the time was now the grim Existentialist vision of writers such as Sartre and Camus, and the art that seemed most relevant to this post-war era was the *Informel* of Fautrier and Wols, the *art brut* of Dubuffet and the lonely, isolated figures of Giacometti. Within this prevailing tendency for gestural abstraction, there seemed to be no place for the arcane mysteries of Ernst's art.

In the face of this however, Ernst created a number of magical landscapes, which, like the present work, are peopled with what appear to be enigmatic yet playfully abstracted anthropomorphic figures. Defiantly based upon the artist's imagination and the subconscious visions that had always guided his art, Ernst's art of this time reveals an undiminished, unfailing poeticism and embodies the ever-evolving, eminently powerful creativity that defines his art. As Ernst stated at this time, "As far as I'm concerned, I grant the painter the right to speak, to laugh, to take a stand and to draw upon all his hallucinatory faculties. But I absolutely refuse to live like a Tachist," (quoted in *Max Ernst*, exh. cat., Knokke-le-Zoutte, 1953, p. 30).



Georgia O'Keeffe, *Untitled (Bear Lake)*, 1931. Museum of Fine Arts, Museum of New Mexico. © 2019 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York.



62A

FERNAND LÉGER (1881-1955)

Nature morte (Le roi de cartes)

signed and dated 'F. LÉGER 27' (lower right); signed and dated again, and titled 'NATURE. MORTE F. LEGER. 27' (on the reverse)
oil on canvas
21¼ x 25⅝ in. (54.1 x 65 cm.)
Painted in 1927

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

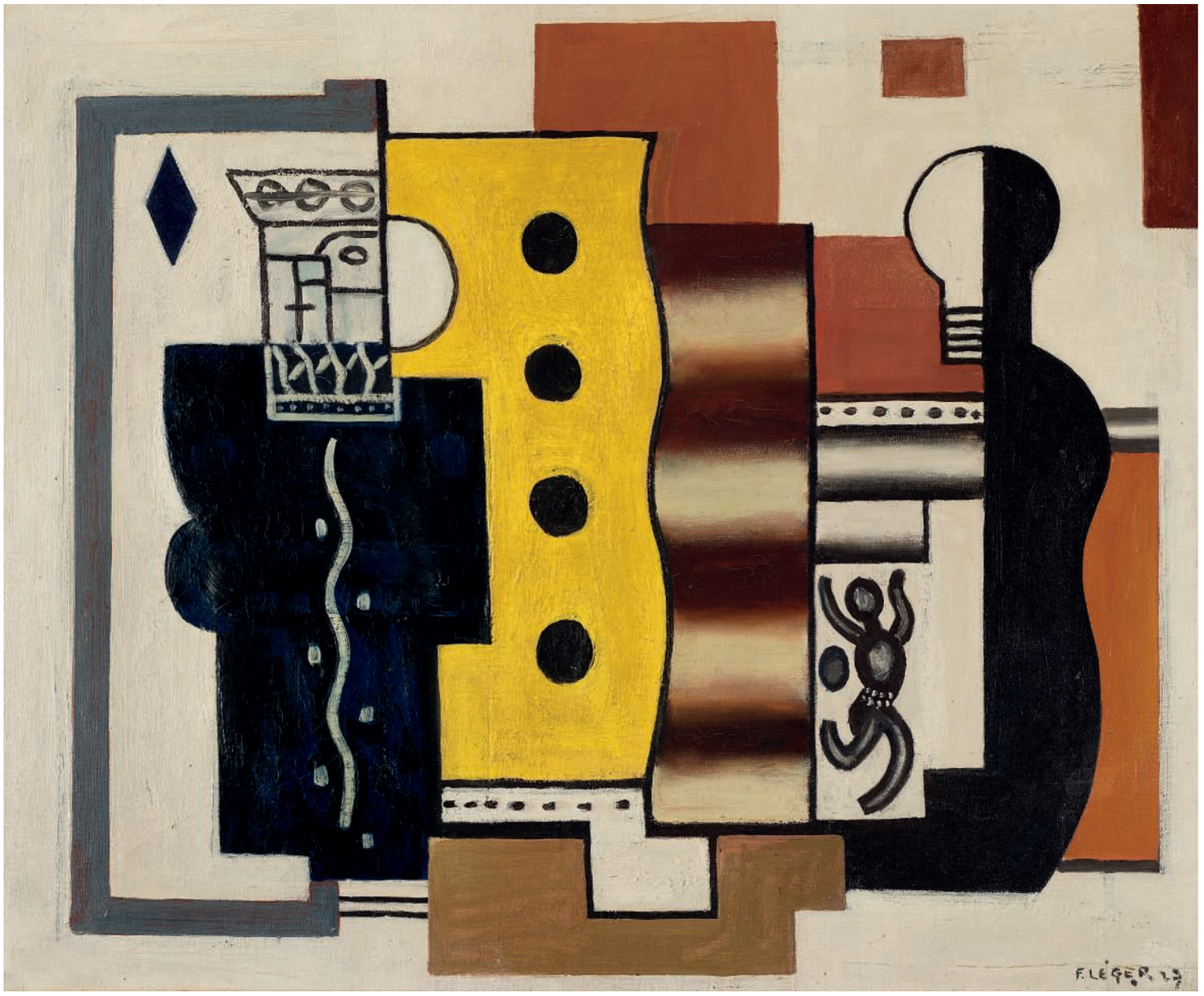
PROVENANCE:
Galerie Simon (Daniel-Henry Kahnweiler), Paris.
Valentine Gallery (Valentine Dudensing), New York (1932).
Mrs. Charles Howland Russell, New York (by 1935).
M. Knoedler & Co., Inc., New York (acquired from the above, 7 November 1967).
Cecil "Titi" Blaffer von Fürstenberg, Houston (acquired from the above, 5 March 1968).
By descent from the above to the present owners.

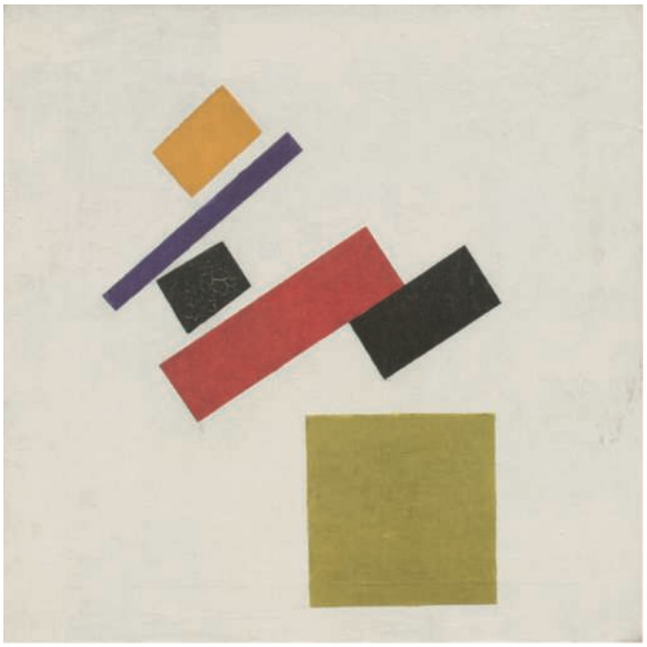
EXHIBITED:
New York, The Museum of Modern Art; The Art Institute of Chicago and The Milwaukee Art Museum, *Fernand Léger*, September 1935-April 1936, no. 13.
Houston, The Museum of Fine Arts (on extended loan, October 2008-August 2009; January-August 2010 and December 2010-July 2011).

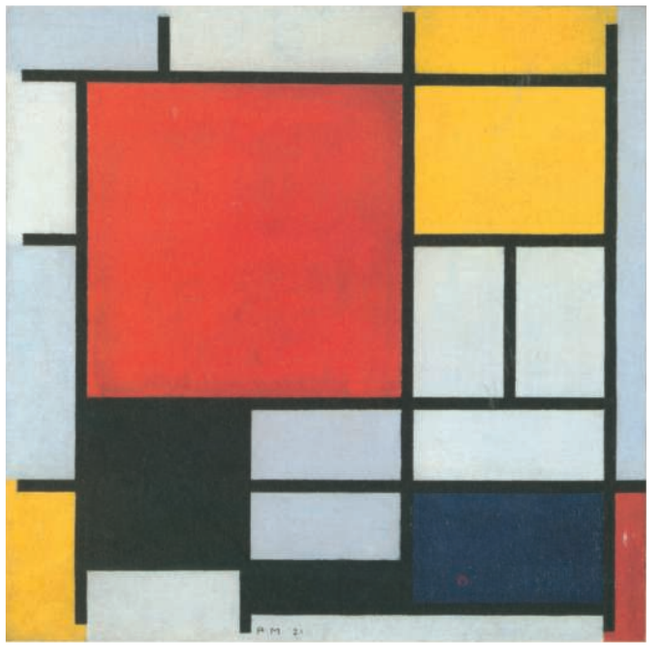
LITERATURE:
G. Bauquier, *Fernand Léger: Catalogue raisonné, 1925-1928*, Paris, 1993, vol. III, p. 149, no. 476 (illustrated).



Pablo Picasso, *Trois Musiciens*, summer 1921. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.


F.LÉGER. 13





Kazimir Malevich, *Suprematism*, 1915. Ivanovo Regional Art Museum.

Piet Mondrian, *Composition with Red, Yellow, Blue and Black*, 1921. Gemeentemuseum, The Hague.

The present lot and lot 54A shown in-situ in the home of Princess "Titi" von Fürstenberg. Art: © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.

Fernand Léger incorporated his stylization of a playing-card king into seven still-life compositions he painted during 1927 (Bauquier, nos. 474-480). In three of these pictures, including the present *Nature morte*, he specifically featured the king of diamonds, the "one-eyed king" (nos. 475-477)—the only one among the four in the card deck whose head is seen in profile, just as Léger abstractly configured his regal subject's features on the present canvas.

The king of diamonds, in the traditions of card-reading, is successful, wise, and admired for dispensing good advice. He enjoys wielding power and enhances his standing by exercising his considerable prerogative for largesse. Léger, from his consistently leftist political standpoint, perhaps wished to impress these exemplary qualities and enlightened values on the many monarchs then still reigning in Western Europe, including nations that were republican France's closest neighbors. The feminine vase shape, with an incandescent light bulb as its head, represents the king's wife, or perhaps "bright-eyed" Athena, goddess of wisdom, a benevolent, civilizing influence. As a startling, New World, Jazz Age foil to Old World convention and formality, Léger introduced an ecstatic figure engaged in a *danse sauvage*, alluding to the African-American singer and dancer Josephine Baker's sensational performance, famously wearing only a banana skirt, in the 1927 revue *Un vent de folie* at the Folies Bergère.

The purist still-life compositions that Léger painted during 1925-1927 constitute the peak of his achievement in the new classical style that stemmed from *le rappel à l'ordre* ("the return to order") and dominated the arts following the end of the First World War. Dispensing with myths and other stock, period accoutrements of conventional classicism, Léger couched his method in unequivocal, uncompromising, modernist terms. The controlled, orderly impetus in Léger's art is most evident in the balance and poise he imparted to numerous and varied compositional features in structure, form, and color. He nonetheless allowed himself full rein in exploiting brashly dramatic contrasts through the calculated, but unexpected and spirited juxtaposition of everyday, mass-manufactured, household objects, and—in this *Nature morte*—the liveliest of popular, topical events.

Léger subjected his constructive materials—here including a sheet of light-reflective corrugated metal, wall pipes, and wainscot moldings—as well as the supporting architecture of wall panels, to extreme simplification, yielding forms that have been divested of their normal utilitarian functions. A metal door-knob plate or door hinge probably suggested the central yellow, vertical plane. The objects in Léger's paintings exist in a pictorial reality all their own, shunning any conventional manner of representation, and usually yielding up little by way of a coherently connective, interpretive context. To underscore the autonomous existence of the objects in his paintings, Léger astonishes the viewer by endowing them, on canvases of any size, with a grandly monumental presence, asserting a transcendent, idealistic vision of clarity, precision, equilibrium, synthesis, and strength—hallmarks of the classical ethos in thought and art.



¤ 63A

MARK ROTHKO (1903-1970)

No. 16/No. 12 (Mauve Intersection)

oil on canvas
58⅜ x 64¼ in. (135.6 x 163.2 cm.)
Painted in 1949

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

PROVENANCE:
Sidney Janis Gallery, New York.
The Phillips Collection, Washington, D.C. (acquired from the above, 1957); sale, Parke-Bernet Galleries Inc., New York, 17 November 1971, lot 8.
Cecil "Titi" Blaffer von Fürstenberg, Houston (acquired at the above sale).
By descent from the above to the present owners.

EXHIBITED:
New York, Betty Parsons Gallery, *Mark Rothko*, January 1950.
Richmond, Virginia Museum of Fine Arts, *American Painting 1950*, April-June 1950.
Washington, D.C., The Phillips Gallery, *Paintings by Rothko, Tomlin, Okada,* January-February 1957.
Washington, D.C., The Phillips Collection, *Paintings by Mark Rothko*, May 1960.
New York, Museum of Modern Art, *Mark Rothko,* January-March 1961, p. 18, no. 12 (illustrated; dated 1948).
Philadelphia, University of Pennsylvania, Institute of Contemporary Art, *1943-1953: The Decisive Years*, January-March 1965.
Los Angeles County Museum of Art, *New York School: The First Generation, Paintings of the 1940s and 1950s*, July-August 1965, p. 183, no. 102 (illustrated; dated 1948).
Washington, D.C., Corcoran Gallery of Art, *Past and Present*, April-September 1966.
Washington, D.C., National Collection of Fine Arts; Bucharest, Dalles Hall; Timişoara, Museum of Banat; Cluj-Napoca, Galeria de Arta; Bratislava, Slovak National Gallery; Prague, Narodni Galerie, Wallenstein Palace and Brussels, Palais des Beaux-Arts, *The Disappearance and Reappearance of the Image: Paintings in the United States since 1945*, November 1968-November 1969, p. 25 (illustrated in color; dated 1948).
Richmond, Virginia Museum of Fine Arts, *American Painting 1970*, May-June 1970.
Barcelona, Fundació Joan Miró; Basel, Fondation Beyeler, *Mark Rothko: A Consummated Experience Between Picture and Onlooker*, November 2000-April 2001, p. 172, no. 14 (illustrated in color, p. 85).

LITERATURE:
D. Ashton, "Art: Mark Rothko" in *Arts & Architecture,* August 1957. p. 8 (illustrated).
H.L. Jaffé, *Le grandi epoche dell'arte: L'arte del XX secolo,* Florence, 1970, p. 246, no. 374 (illustrated).
I. Sandler, *The Triumph of American Painting: A History of Abstract Expressionism,* New York, 1970. p. 180, no. 13-5 (illustrated; dated 1948).
M. Tuchman, *The New York School: Abstract Expressionism in the 40s and 50s,* London, 1970, p. 140, no. 110 (illustrated).
P. Richard, "Phillips Collection to Sell a Rothko" in *The Washington Post,* 15 November 1971, p. B1 (incorrectly illustrated; dated 1948).
T. Fujieda, "Special Feature: Mark Rothko" in *Mizue 888*, March 1979, p. 18 (illustrated).
D. Anfam, *Mark Rothko: The Works on Canvas, Catalogue Raisonné,* New Haven, 2001, p. 306, no. 400 (illustrated in color).
A. Cohen-Solal, *Mark Rothko: Toward the Light in the Chapel (Jewish Lives),* New Haven, 2016, pp. 173 and 274.





Clyfford Still, *PH-129*, 1949. Clyfford Still Museum, Denver. © 2019 City & County of Denver, Courtesy Clyfford Still Museum / Artists Rights Society (ARS), New York.

Mark Rothko, *Multiform*, 1948. National Gallery of Australia, Canberra. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York. Photo: © Bridgeman Images.

Installation view, *Mark Rothko*, The Museum of Modern Art, 1961, with the present lot depicted. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY. Art: © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York.

Mark Rothko, *Untitled (Violet, Black, Orange, Yellow on White and Red)*, 1949. Solomon R. Guggenheim Museum, New York. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York. Photo: The Solomon R. Guggenheim Foundation / Art Resource, New York.



Painted at a pivotal moment in the artist's career, Mark Rothko's *No.16/No.12 (Mauve Intersection)* is an early example of the enigmatic and colorful floating planes of color that would come to distinguish his entire *oeuvre*. One of the most accomplished of his *Multiforms*, this evocative painting marks the moment when Rothko finally began to relinquish the figurative paintings that had proliferated during the early part of career, and condense the enigmatic shapes into forms that would become Rothko's main artistic expression for the rest of his life. Like Jackson Pollock's "drips," they would come to be regarded among the purest forms of postwar abstraction, and these first acts of a painterly drama would ensure Rothko's place as one of the most important artists of the 20th century. An important example from a narrow window of creativity, this painting was part of the internationally important collection of Rothko's paintings at the Phillips Collection, Washington, D.C. for over a decade between 1957 and 1971, before being acquired by the family of the present owner, where it has remained ever since.

The scorching passages of yellows, golds, reds, pinks, purples and oranges that coalesce across the surface of *No.16/No.12 (Mauve Intersection)* offer up the visceral sense of the drama that Rothko felt was inherent to the surface of his paintings. This action plays itself out in the tussling, jostling, cajoling forms that are the result of the artist laying down multiple layers of pigment. A large passage of golden yellow occupies the upper right quadrant, within its confines floats a rich mix of many different tonal values. Darker hues seem to bubble up from beneath the surface, in some parts breaking through to reveal schisms of fiery red and dark oranges. In the lower right quadrant, a rectangle of warm hues appears to dissolve before our very eyes, its vestiges seen in the white-hot perimeter of the slowly disappearing form. Although, dominated by these large passages of color, the painting is distinguished by a multitude of areas where the passages of color collide, a quality particularly desired by the artist who always insisted that it was at the edges of these passages of color where he intended most of the painterly action to take place. It was here that the competing forces of his contrasting color fields came into direct contact with each other, and it was here that Rothko felt that his paintings truly reached the apex of their power, "...colors push outward in all directions," he said or "contract and rush inward. Between these two poles you can find everything I want to say" (Rothko in conversation with A. Jensen, 17 June 1953 in J.E.B. Breslin, *Mark Rothko: A Biography,* Chicago, 1993, p. 301).

Christopher Rothko maintains that his father's works from this decade "...[are] the keys to everything. *Everything*" (C. Rothko, "The Decade," in *op.cit.,* exh. cat., p. 33). It was during the late 1940s that Rothko's work undergoes a significant shift from the Surrealist inspired organic forms that he painted mid-decade (exemplified by *Slow Swirls at the Edge of the Sea,* 1944, Museum of Modern Art, New York), to shifting planes of color that would dominate his compositions for the rest of his career. This change was influenced, in part, by his reading of the works of Friedrich Nietzsche, who believed that Greek tragedy was the ultimate form of artistic expression. The German philosopher



understood that it held in tension the two fundamental and opposing facets of human existence—the terror of death and the will to life, which he called the Apollonian and the Dionysian. It was this eternal tussle that Rothko sought to capture in the surface of his canvases. "In the tension between the forms and formless in the later *Mutliforms*, Rothko found a way to express what Nietzsche had called the Apollonian and the Dionysian—terms it should be noted were a regular part of his vocabulary in the 1950s" (B. Collins, "Beyonf Pessimism: Rothko's Nietzschean Quest, 1940-1949 in *ibid*., p. 33).

Another significant influence on Rothko's work from this period are the paintings of his fellow artist, Clyfford Still. When Still moved to New York in 1945 he showed Rothko several of his paintings, including a striking canvas filled with colorful vertical forms called *1945-H* (now in the collection of the San Francisco Museum of Modern Art). Rothko was so impressed that he implored Peggy Guggenheim to give Still an exhibition at her famed Art of This Century gallery. More importantly, Rothko took Still's soft-edged irregular forms and began to incorporate a similar language into his own work. In the introduction for Still's 1946 show at Art of This Century, Rothko wrote "Every shape becomes an organic entity, inviting the multiplicity of associations inherent in all living things. To me they form a theology of the most elementary consciousness, hardly aware of itself beyond the will to live—a profound and moving experience" (quoted in, *ibid*.).

Beginning with his *Multiforms,* Rothko sought to eradicate the conventional meaning of representation in order to arrive at something new. In his now famous 1947 essay "The Romantics Were Prompted," he started that the "familiar identity of things has to be pulverized in order to destroy the finite associations with which our society increasingly enshrouds every aspect of our environment" (*Ibid). No.16/No.12 (Mauve Intersection)* marks an important step in that process, and as a result is among the first of his truly abstract paintings. Here, he explored with greater freedom than ever before the expressive potential of color, light and form. He saw these compositional elements as having the ability to convey a sense of elemental human drama, which was, in his view, the center of gravity of his art. When speaking of his father's paintings from this period, his son Christopher claimed, "Rothko is looking for something, looking intently... Ultimately, he is trying to discover his artistic persona, not to tell us who *he* is, but in order to communicate with us directly about who we all are. He is mustering all of his resources to speak his philosophy more clearly, a very immediate and human philosophy" (*ibid*., p. 33).





Portrait of Olga in Picasso's studio, 22 avenue Victor-Hugo, November 1917.
Photograph by Picasso. Musée Picasso, Paris. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

PABLO PICASSO

La Lettre (La Réponse)

64A

PABLO PICASSO (1881-1973)

La Lettre (La Réponse)

signed and dated 'Picasso 23' (lower right); dated '16 Avril-23' (on the stretcher)
oil on canvas
39½ x 31⅞ in. (100.3 x 81 cm.)
Painted in Paris, 16 April 1923

$20,000,000-30,000,000

PROVENANCE:
Paul Rosenberg, Paris (acquired from the artist, *circa* 1926).
Paul Rosenberg & Co., New York (acquired from the above, by 1940).
Sarah Campbell-Blaffer, Houston (acquired from the above, 30 August 1946).
Cecil "Titi" Blaffer von Fürstenberg, Houston (by descent from the above).
By descent from the above to the present owners.

EXHIBITED:
New York, Wildenstein & Co., Inc. and The Art Institute of Chicago, *Exhibition of Recent Works by Picasso*, November 1923-January 1924, no. 9.
Paris, Galerie Paul Rosenberg, *Exposition d'oeuvres nouvelles de Picasso*, March-April 1924, no. 20.
Pittsburgh, Carnegie Institute, *The 1934 International Exhibition of Paintings*, October-December 1934, no. 188.
Buenos Aires, Museo Nacional de Bellas Artes and Montevideo, Salón Nacional de Bellas Artes, *La Pintura Francesa: De David a Nuestros Días*, July 1939-April 1940, p. 148, no. 186 and p. 99, no. 149, respectively (illustrated; with incorrect dimensions).
San Francisco, M.H. De Young Memorial Museum, *The Painting of France Since the French Revolution*, December 1940-January 1941 and November 1941-January 1942, p. 39, no. 150 (with incorrect dimensions).
Los Angeles County Museum, *Aspects of French Paintings from Cézanne to Picasso*, January-March 1941, no. 37 (with incorrect dimensions).
The Art Institute of Chicago, *Masterpieces of French Art lent by the Museums and Collectors of France*, April-May 1941, no. 121 (illustrated, pl. L; with incorrect dimensions).
Portland Art Museum, *Masterpieces of French Painting*, September-October 1941, no. 85.
New York, The Museum of Modern Art; Baltimore Museum of Art; Worcester Art Museum; The Arts Club of Chicago and San Francisco, California Palace of the Legion of Honor, *20th Century Portraits*, December 1942-July 1943, p. 141 (illustrated, pl. 84).
New York, Paul Rosenberg & Co., *French and American Paintings of the 20th Century*, August-September 1943, no. 18.
The Art Gallery of Toronto, *Loan Exhibition of Great Paintings, in Aid of Allied Merchant Seamen*, February-March 1944, p. 33, no. 49 (with incorrect dimensions).
Buffalo, Albright Art Gallery; Cincinnati Art Museum and St. Louis Art Museum, *French Paintings of the Twentieth Century, 1900-1939*, December 1944-February 1945, p. 56, no. 51 (illustrated, p. 16).
New York, Duveen Brothers, Inc., *Picasso: An American Tribute, The Classic Phase*, April-May 1962, no. 35 (illustrated).
Houston, The Museum of Fine Arts (on extended loan, December 2010-August 2011).

LITERATURE:
C. Zervos, *Pablo Picasso*, Paris, 1952, vol. 5, no. 30 (illustrated, pl. 19).
C. Geelhaar, *Picasso: Wegbereiter und Förderer seines Aufstiegs, 1899-1939*, Zürich, 1993, p. 145 (illustrated *in situ* at the Wildenstein & Co., Inc. 1923 exhibition).
M. FitzGerald, *Making Modernism: Picasso and the Creation of the Market for Twentieth-Century Art,* New York, 1995, p. 123 (illustrated *in situ* at the Wildenstein & Co., Inc. 1923 exhibition).
J. Palau i Fabre, *Picasso: From the Ballets to Drama, 1917-1926*, Cologne, 1999, pp. 356-357 and 516, no. 1306 (illustrated, p. 357; titled *The Letter Begun*).
J. Richardson, *A Life of Picasso: The Triumphant Years, 1917-1932*, New York, 2007, vol. III, p. 247.

Picasso painted two other portraits of Olga in the same dress, both of which can be found in public collections, including The National Gallery of Art, Washington, D.C. and the Musée Picasso, Paris.


Picasso
23





During the early months of 1923, Picasso completed a trio of large, exquisitely refined portraits of his wife, the Russian-born ballerina Olga Khokhlova, clad in an elegant blue dress with a fur collar. Two are rendered with oils, including the present version, and one with pastel, but all three share a supremely delicate, restrained touch that heightens the sitter's pensive air, bringing forth her innermost reality. In the version in the National Gallery of Art, Washington, D.C., Olga averts her gaze from the viewer, a serenely impenetrable expression on her fine, flawlessly chiseled features; in the Musée Picasso pastel, she is entirely absorbed in her own thoughts, her bowed head resting against one hand in a traditional posture of contemplation (Zervos, vol. 5, nos. 29 and 38). In the present portrait, the most enigmatic of the group, she has paused in a moment of reverie in the midst of writing a letter, pen in hand and inkwell before her on the desk; her private thoughts remain a mystery to us, and likely to Picasso as well, but she shares them here with some unknown confidante.

Together, this sequence of paintings—not so much likenesses as idealizations—showcases the subtle power of expression that Picasso could summon forth while working in the urbane, coolly classicizing style of portraiture that Olga had inspired in his work. "Picasso saw his wife as a classical type," Elizabeth Cowling has written, "classical in the regularity and clear definition of her features, classical in the styling of her hair, classical in her reserve and poise" (*Picasso, Style and Meaning*, London, 2002, p. 416). Here, the tactile sensuality of her

Olga in the Fontainebleau studio, autumn 1921. Pushkin Museum of Fine Arts, Moscow. Photograph by Picasso. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Pablo Picasso, *Olga pensive*, 1923. Musée Picasso, Paris. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Present lot shown in-situ in the home of Princess "Titi" von Fürstenberg.



blue dress—its fur collar brushing against the immaculate skin of her neck, the tassels on the sleeve gently grazing her forearm—contrasts with her ethereal beauty and distant, dignified mien, which seems to mask an inner sadness.

Picasso and Olga first met in Rome in February 1917 while preparing and rehearsing Serge Diaghilev's premiere production of the ballet *Parade*. They married the following year and took an apartment on the fashionable rue la Boétie, the new epicenter of the Parisian art trade. Thereafter, Olga assumed a variety of guises in her husband's art. Often, he transformed her into a Greco-Roman goddess, her body and features exaggerated volumetrically to mythological proportions; elsewhere, she is portrayed as an exquisitely beautiful Italianate Madonna, a Spanish matron in a lace mantilla, or most tenderly, a new mother in touching maternity scenes inspired by the birth of their sole child—a son, Paulo—in 1921. In the present painting, Olga appears as a stylishly dressed *haute bourgeoise* woman in a contemporary domestic setting, yet she remains as exalted and untouchable as any classical deity or Renaissance Virgin. "Picasso's poetry verges on the unreal," Josep Palau i Fabre has written, "in the sense that it often manages to situate the present in the past or the future, one step away from legend" (*op. cit.*, 1999, p. 364).

Shortly before his voyage to Italy in 1917, Picasso had begun to travel two distinct stylistic avenues in his work, alternating with apparent ease between his late synthetic cubist manner and the more naturalistic, classically inflected mode of figuration that Olga would come to embody in his art. Although partisans of each manner endeavored to discredit his efforts in the other, the contrasting notions of cubism and classicism were, to Picasso's mind, dual sides of the same coin—the totality of Western art in its most provocative, modern form, capable of generating a potent dialectic from which new, transformative ideas might issue forth. "We all know that Art is not truth," he insisted. "Art is a lie that makes us realize truth. The artist must know the manner whereby to convince others of the truthfulness of his lies" (quoted in D. Ashton, ed., *Picasso on Art*, New York, 1972, p. 4).

Following the 1918 armistice, an ethos of renewal linked to a heightened awareness of tradition emerged to hold sway over the European avant-garde. Adhering to *le rappel à l'ordre*—the "call to order," as formulated by Picasso's friend Jean Cocteau—artists increasingly turned away from modernist contemporaneity



"Picasso saw his wife as a classical type – classical in the regularity and clear definition of her features, classical in the styling of her hair, classical in her reserve and poise"

—Elizabeth Cowling

Pablo Picasso, *Portrait d'Olga Picasso*, 1923. National Gallery of Art, Washington, D.C. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Olga in the living room at 23, rue la Boétie, Paris, *circa* 1923. Photograph by Picasso. Private collection. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Johannes Vermeer, *A Lady Writing*, *circa* 1665. National Gallery of Art, Washington, D.C.

to mine the Latinate Gallic past, from classical antiquity and the Italian Renaissance to the great French masters of recent centuries, most notably Poussin, David, and Ingres. This humanistic cultural imperative, they believed, could assuage and eventually heal the wounds that four years of unprecedented carnage had inflicted on the national body and soul, satisfying a deep yearning for harmony, unity, stability, and order.

Picasso's ongoing exploration of classicism as a means of expanding the expressive parameters of contemporary art gained new impetus after the war from the shared, collective context of the *rappel à l'ordre*, together with the personal, biographical circumstance of his marriage to Olga, his own classical muse. By the end of the decade, he had adopted a broad array of classically inspired subjects and elements of style which he retooled and forged into an eclectic, highly individual display of unbounded invention, with multivalent inferences of context and meaning. "To me there is no past or future in art," he declared. "If a work of art cannot always live in the present it must not be considered at all. 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" (*ibid.*, p. 4).

The present *La Lettre* is an illustrative case in point, replete with sources in the history of art. As in Ingres's great female portraits, Olga is here depicted with impeccable academic precision; her skin appears like porcelain, polished to perfection and catching the light. To render the minute details of her hair and dress, Picasso used an exceptionally fine brush, dipped in black paint and handled like a pen, recalling Ingres's flawless ink drawings; cross-hatching in the bodice creates a subtly sculptural effect. "These academic *tours de force*," John Richardson has written about *La Lettre* and the two related portraits of Olga in a blue dress, "are unashamedly Ingresque" (*op. cit.*, 2007, pp. 218 and 219). At the same time, as Richardson has noted,











the silken sheen of these works suggests that Picasso was studying 18th century pastel portraits in the stock of his new dealer Paul Rosenberg. In *La Lettre*, he handled the oil paints as gently as pastel, covering the canvas with a light, almost evanescent touch to create a surface of admirable delicacy.

The motif of a woman writing a letter—or more commonly, reading one—also calls to mind 18th-century French precedent, in particular the genre scenes of Greuze and Fragonard. In Picasso's re-imagining of the theme, however, there is no trace of the moralizing, sentimentality, or eroticism with which earlier artists—for whom the letter, by default, was a love letter—imbued such imagery. Instead, the portrait of Olga at her writing desk has a hushed, introspective quality that suggests the influence of Corot, whose moody late figure paintings had occupied a key place in Picasso's personal trove of artistic sources since the Corot retrospective at the 1909 Salon d'Automne. Italy had been a revelation for Corot, as Picasso well understood during his own stay in Rome, Naples, and Florence in 1917. "Picasso speaks only of this master," wrote his traveling companion Cocteau, "who touches us more deeply than all the Italians obsessed with grandeur" (quoted in E. Cowling, *op. cit.*, 2002, p. 309).

By the time Picasso painted *La Lettre* in April 1923, intimations of unease had become evident in his relationship with Olga. He had grown resentful of Olga's determination to gentrify him and rankled by her pampering of Paulo. Then, in the summer of 1922, Olga suffered a sudden, unknown illness and had to be rushed back to Paris from Dinard for an emergency operation. Following her recovery, she and Picasso began to live increasingly separate lives. Melancholic by nature, and ever fretful on behalf of her family, who had been on the losing side of the Russian Revolution, Olga sunk more deeply into herself. Picasso, in turn, may have taken up once more with his on-again, off-again mistress Irène Lagut, who then shared a lover, the dissolute writer Raymond Radiguet, with Cocteau—a *ménage* of which the demure Olga surely disapproved, if she was aware of it. The change in Picasso's attitude toward his wife is reflected in his portraits from this period, where Olga is not an object of heated erotic desire, but rather of coolly detached pride and admiration—tinged, in *La Lettre*, with a certain nostalgic tenderness.

This canvas was one of 16 pictures by Picasso to feature in a landmark exhibition in New York and Chicago—the artist's first solo showing in America—during the winter of 1923-1924. The impresario of the exhibition was the dealer Paul Rosenberg, who had represented Picasso since 1918; the artist's home on the rue La Boétie was next door to Rosenberg's gallery, with its extensive stock of paintings by 19th century masters. Unlike his brother Léonce, a staunch advocate of cubism, Paul Rosenberg principally promoted Picasso's newer,

more naturalistic manner, steeped as it was in French tradition. All 16 works in the American exhibition were thoroughly classicizing in subject and style, creating the impression of a unified series. Among them were *La Lettre* and the related National Gallery canvas; the mournful *Femme à la voile bleue* (Los Angeles County Museum of Art); a young *Saltimbanque*, seen on his own and paired with a lover (both National Gallery of Art, Washington, D.C.); and two paintings of the model Jacinto Salvadó as Harlequin (Musée national d'art moderne, Centre Georges Pompidou, Paris, and Kunstmuseum, Basel).

"The ten current [1923] paintings were some of the most exquisitely beautiful images Picasso ever created," Michael FitzGerald has written (*op. cit.*, 1995, p. 123). The meditative, musing women and the *commedia dell'arte* characters together recall the artist's Rose Period nearly two decades earlier, as does the muted, monochromatic tonality that prevailed among the works on view. Now, though, Picasso refracted his subjects explicitly through the lens of the classical past and the eternal values that had governed image-making since antiquity. "The size and scale of these monumental personages fit the tradition of classical figure painting, and the delicacy of their drawing glides back through Picasso's early work to the virtuosity of Renaissance masters" (*ibid.*).

The exhibition opened on 17 November at Wildenstein & Co. in New York and remained there until 8 December, when it moved to The Art Institute of Chicago under the auspices of that city's Arts Club. Rosenberg's hopes were high—the show had been a long time in the making—but response was mixed. Critics took the dealer to task for omitting cubism from the show, neglecting the diversity of Picasso's current production, and collectors were dismayed by the high prices. "A great *succès d'estime et moral*," Rosenberg reassured Picasso in a letter dated 21 November. "Everyone finds it marvelous and says, Finally, a good exhibition of beautiful paintings!" (quoted in *ibid.*, p. 124). "The most popular," he subsequently reported, "are the woman with the blue veil and *La Réponse* [the present painting]. It's just as we thought" (quoted in J. Richardson, *op. cit.*, 2007, p. 247).

The Rosenberg exhibition would come to define a fundamental divide in Picasso's art and life. In 1925, the artist's decade-long fascination with classicism gave way to an utterly transformative immersion in the convulsive intensity of the surrealist revolution. Picasso and Olga's marriage continued to unravel beyond repair, and her likeness largely disappeared from his art. In January 1927, the artist began a passionate affair—the surrealist *amour fou* he had so desperately been seeking—with 17-year-old Marie-Thérèse Walter. His conjugal relationship with Olga ended with a hard-fought legal separation in 1935; they remained officially married, however, and he supported her financially until her death in 1955.



Previous spread:

Olga reading at 23, rue la Boétie, Paris, *circa* 1921. Photograph by Picasso. Picasso Archives, Musée Picasso, Paris. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Detail of the present lot.

Jean-Auguste-Dominique Ingres, *Madame Moitessier*, 1856. National Gallery of Art, London.

Jean-Baptiste-Camille Corot, *La Lettre*, *circa* 1865. The Metropolitan Museum of Art, New York.

Paul Cézanne, *Madame Cézanne à l'éventail*, begun *circa* 1878, reworked 1886-1888. E.G. Bührle Collection, Zürich.



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2.

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Wildenstein & Co. Inc., *Exhibition of Recent Works by Picasso*, New York, 1923. Image courtesy of Wildenstein & Co. Inc.

1. The present lot.

2. Pablo Picasso, *Le peintre Salvado en Arlequin*, 1923. Musée national d'art moderne, Centre Georges Pompidou, Paris. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

3. Pablo Picasso, *Portrait d'Olga Picasso*, 1923. National Gallery of Art, Washington, D.C. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



4. Pablo Picasso, *Saltimbanque aux bras croisés*, 1923. Ishibashi Foundation, Bridgestone Museum of Art, Tokyo. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

5. Pablo Picasso, *Femme au voile bleu*, 1923. Los Angeles County Museum of Art, Los Angeles. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

6. Pablo Picasso, *Arlequin assis*, 1923. Kunstmuseum Basel. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

7. Pablo Picasso, *Femme au turban les bras croisés*, 1923. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

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15 May 2019

○ GIORGIO MORANDI (1890-1964)

Natura Morta

signed and dated 'Morandi 1941' (lower left)
oil on canvas
13¾ x 19¼ in. (34.8 x 49.1 cm.)
Painted in 1941

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

PROVENANCE:
Torino Gallery, La Bussola
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Acquired from the above by the present owner, 2010

EXHIBITED:
Museo d'Arte Moderna di Bologna, *Morandi*, January-April 2009, pp. 212 and 215, no. 61 (illustrated in color).

LITERATURE:
L. Vitali, *Morandi catalogo generale*, vol. 1, Milan, 1977, n.p., no. 316 (illustrated).

"Morandi's still lifes held a moral lesson for some young people of my generation. For in a period of lies and rhetoric, he was the least rhetorical of anyone; his work was a lesson for us in artistic integrity."

—Giorgio Bassani







Georges Braque, *Deux Poissons, Pichet, Balance*, 1941. The Toledo Art Museum. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.

Paul Cézanne, *Poterie, tasse et fruits sur une nappe blanche, circa*, 1877. The Metropolitan Museum of Art, New York.

Giorgio Morandi, *Natura morta*, 1938. The Museum of Modern Art, New York. © 2019 Artists Rights Society (ARS), New York / SIAE, Rome.

The art of Giorgio Morandi exalts the contemplation of objects, usually bottles and containers of the most ordinary, mundane kind, for their interest as volumetric form and color, one shape in relation to the others, moreover for the emotional nuances that the artist appeared to associate with certain long-held, familiar things. Morandi shared with the finest, master practitioners of the still-life genre—painters such as Chardin, Courbet, and Cézanne—the ability to analyze, describe, and reveal, within these closely focused parameters, how we view and perceive the presence and weight of objects as they exist under light, in the openness of space.

Compared to an artist treating the figure or a landscape, subjects in which the possibilities for overtly expressive—indeed, expressionistic—representation are manifold and often irresistible, the quiet still-life painter, for whom the word "still" is the defining demeanor, is the pacifist, the conscientious objector among his more vehement, excitable colleagues. In 1941, when Morandi painted in his Bologna studio—which was also his bedroom—this wide-view array of four bottles, a slender china vase dotted with small floral motifs, a cylindrical jug, and two smaller vessels, a crisis was at hand. The course of European history lay in the balance—an entire continent had descended into a state of total war.

The row of bottles and containers on Morandi's studio table are that which they are, but also suggest a stalwart phalanx, a Roman legion's front-rank shield-wall, a last-ditch barricade of resistance to the barbarian horde rampaging down the street. These objects constitute a totemic, defensive line that Morandi erected between the inner life of the creative, feeling individual and the collective madness that had come to prevail all around outside.

These vessels moreover carry within them, invisibly, the ideas and values that the artist was seeking to preserve and protect: a peaceable, orderly environment, free from menace and threat, in which the artist's state-of-mind, of sober, sure, and steady presence, might remain as these objects themselves—centered, integrated, and whole. These tempered, conciliatory qualities would prove most comforting in the years that immediately followed.

Giorgio Bassani, author of *The Garden of the Finzi-Continis* (1962), was in his mid-20s during the war. Born and schooled in Bologna, he was teaching in Ferrara where by 1938 he had become a clandestine activist in the anti-fascist resistance. Arrested in May 1943, he was released two months later, following Mussolini's ouster and confinement. "Morandi's still lifes held a moral lesson for some young people of my generation," he wrote. "For in a period of lies and rhetoric, he was the least rhetorical of anyone; his work was a lesson for us in artistic integrity" (quoted in J. Abramowicz, *Giorgio Morandi: The Art of Silence*, New Haven, 2004, p. xiv).

The unrhetorical, non-belligerent nature of Morandi's work could indeed provide a welcome balm for the troubled spirit, as the critic Giuseppi Marchiori affirmed in 1963: "During the tragedy of conflict and oppression we were consoled in our sorrow by the thought of the man in a room on the Via Fondazza... Morandi was in all probability painting a picture of bottles, lamps and dusty boxes. Amid the clamor of war his silent and lonely steadfastness was a bulwark; it was a noble protest of the man [who was] 'the most out of step' in the world" (quoted in *ibid.*, p. 165).



Like the many Italian writers, composers, and artists who refrained from outwardly protesting Mussolini's fascist state, Morandi benefited from the government's extensive patronage of the arts. In 1930 his growing reputation as a painter and printmaker won him the professor's chair in etching at the Bologna Accademia di Belle Arti, a position he held until his retirement in 1956. The artist exhibited paintings in the Venice Biennales of 1930 and 1934, as well as in the Rome Quadriennales of 1931 and 1935. He was given a personal room to show fifty works in the 1939 Quadriennale, where he won the second prize for painting.

The Ministry of Education, Morandi's official employer, included him in their large inaugural exhibition of contemporary art held in 1941, intended to advertise the "eternal vitality of the genius of our Italian race" (quoted in *ibid.*, p. 177). In his review of the show, Attilio Crespi lauded Morandi's "aristocratic reserve, his ability to ennoble the most humble and silent of models...giving a solemn dignity to his paintings of objects that Morandi elevated to the stature of symbols" (quoted in *ibid.*).

This award drew criticism from Mussolini's National Fascist Party; Morandi's prosaic still-life subjects and his seemingly withdrawn, private stance did not suit its program of *La Romanità*—the chest-beating emulation of ancient Rome—nor the image of Il Duce's "The New Man" and other stridently promulgated public ideals. Morandi was accused in the press of overlooking nationalistic values while continuing to allow corrupting foreign influences into his work—the artist would always proudly attest to his admiration for the Frenchman Cézanne. The critic Giovanni Scheiwiller, in his monograph on Morandi published in 1943, responded in the artist's defense: "A still life can move us because of its intrinsic qualities, for its emotional intensity and for inexplicable mysterious reasons... His works document the triumph of the spirit over materialism... Morandi is one of the few privileged [artists] with the capacity to produce paintings of pure poetry" (quoted in *ibid.*, p. 176).

Morandi had close friends who were involved in the Resistenzà. After a postcard he had sent was discovered in the possession of the critic Carlo Ragghianti, who had been arrested for anti-fascist activity, agents of OUVRA, the secret police, showed up at Morandi's door on 23 May 1943 and carted him off to prison—around the same time that Bassani was detained in Ferrara. No incriminating evidence, however, was found in Morandi's home—he had been careful to dispose of any compromising correspondence the previous year. Because Morandi was an esteemed professor at the Accademia, friends with connections high in the Ministry of Education managed to obtain the artist's release within a week.

An important railway hub in northern Italy, Bologna suffered heavy Allied bombing later in 1943, after the German military reinstated Mussolini and took control of the country. The artist sought safety in the countryside at Grizzana, where he occupied himself by painting some of the finest landscapes of his career, while taking care to avoid falling shrapnel from German anti-aircraft fire.

Morandi's response to the war was to paint. The sensitive interiorization of his experiences inflected the tone of his painting and prints during 1940-1945, lending a special *gravitas* to his expression. "Some of the works that Morandi painted during the war are among the most beautiful of his career," Abramowicz has written (*ibid.*, p. 168). Notwithstanding all those factors that impinged upon his private world in the studio, Morandi painted steadily and with increasing productivity as the conflict wore on, completing nearly 20 pictures in 1940, 46 in 1941, and 67 in 1943, numbers that fell off substantially only when he returned from Grizzana to Nazi-occupied Bologna in June 1944.

A bloody, popular uprising and approaching Allied armies finally forced the Germans to surrender control of Bologna in April 1945, a few weeks before the unconditional capitulation of the Third Reich ended the war. When Roberto Longhi organized a show of Morandi's paintings in Florence during early 1945 (that city had been liberated in April 1944), the artist was cut off and unreachable in Bologna, alive and well, although his fate remained unknown to friends until the war was over.

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(d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at **+1 212-636-2490**.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at **+1 212-636-2490**.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at **www.christies.com** or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) **Phone Bids**
Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) **Internet Bids on Christie's LIVE™**
For certain auctions we will accept bids over the Internet. For more information, please visit **https://www.christies.com/buying-services/buying-guide/register-and-bid/** As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ 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 out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his or her sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**.
If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders;

(c) internet bidders through 'Christie's LIVE™ (as shown above in paragraph B6); and

(d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US$300,000, 20% on that part of the **hammer price** over US$300,000 and up to and including US$4,000,000, and 13.5% 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 Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.** In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

3 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

(i) Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.

(ii) Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

(iii) Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US$7,500 per buyer per year at our Post-Sale Services only

(iv) Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.

(v) Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to:
Christie's Inc. Post-Sale Services,
20 Rockefeller Center, New York, NY 10020.

(e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(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
  (i) 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 Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
  (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if : (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy 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 JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on **www.christies.com**. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from **www.christies.com**.

K GLOSSARY

auctioneer: the individual **auctioneer** and/or Christie's.

authentic: authentic : a genuine example, rather than a copy or forgery of:
  (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
  (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
  (iii) a work for a particular origin source if the **lot** is described in the Heading as being of that origin or source; or
  (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on **www.christies.com**, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

13/02/2019

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

°

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

Δ

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

♦

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

¤

Bidding by interested parties

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■

See Storage and Collection pages in the catalogue.

Ψ

Lot incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

29/03/19

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number. 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.

° Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ° next to the lot number.

° ♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss if the lot fails to sell. Christie's sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ° ♦.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or is an amount calculated against the hammer price. The third party may continue to bid for the lot above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the 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

¤ Bidding by interested parties

When a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot, we will mark the lot with this symbol ¤. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie's Conditions of Sale, including paying the lot's full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

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.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.
★"Attributed to …"
In Christie's qualified opinion probably a work by the artist in whole or in part.
★"Studio of …"/ "Workshop of …"
In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.
★"Circle of …"
In Christie's qualified opinion a work of the period of the artist and showing his influence.
★"Follower of …"
In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.
★"Manner of …"
In Christie's qualified opinion a work executed in the artist's style but of a later date.
★"After …"
In Christie's qualified opinion a copy (of any date) of a work of the artist.
"Signed …"/"Dated …"/
"Inscribed …"
In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.
"With signature …"/ "With date …"/
"With inscription …"
In Christie's qualified opinion the signature/
date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

★This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.These will vary by department.

29/03/19

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) 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.

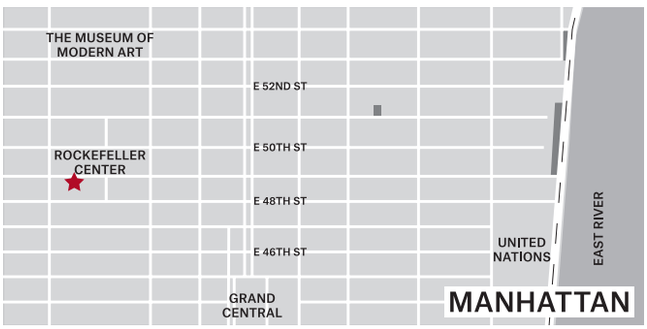
Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS

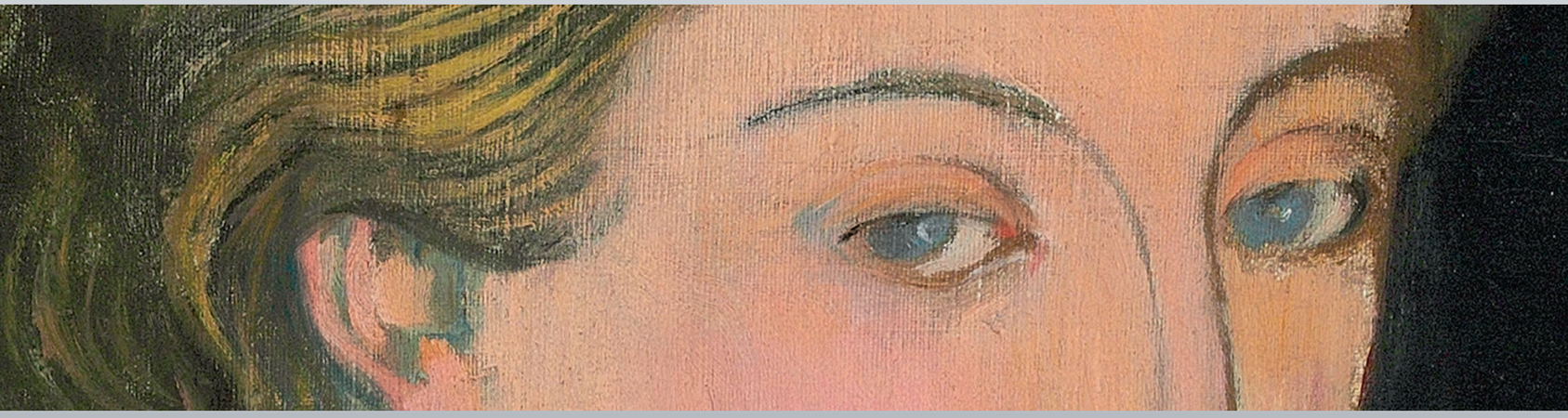




Christie's Rockefeller Center
20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
nycollections@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

Christie's Fine Art Storage Services (CFASS)
62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
nycollections@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

13/08/18



MAURICE DENIS (1870-1943)
La Cuisinière

IMPRESSIONIST AND MODERN ART

Christie's Private Sales is a bespoke service
for those looking to buy and sell privately.

CONTACT

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David Kleiweg de Zwaan
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christies.com/privatesales

CHRISTIE'S
PRIVATE SALES

CHRISTIE'S
INTERNATIONAL REAL ESTATE



River House, New York, New York

High atop the storied River House, this majestic duplex residence features expansive outdoor space from two south-facing terraces and panoramic views extending from the East River to Midtown Manhattan. The residence boasts four exposures, inviting sunlight into all 17 rooms. Listed by Christie's International Real Estate Group, Inc. Offered at US$17,500,000

Erin Boisson Aries
+1 212 974 4551
earies@christies.com

Nic Bottero
+1 212 636 2638
nbottero@christies.com

Art. Beauty. Provenance.

christiesrealestate.com/riverhouse

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An Adventurous Spirit: Masterpieces From an Important Private Collection Sold to Benefit a Charitable Foundation
GUSTAVE CAILLEBOTTE (1848-1894)
Chemin montant
signed and dated 'G Caillebotte 1881' (lower left)
oil on canvas
39½ x 49⅜ in. (100.2 x 125.3 cm.)
Painted in Trouville in 1881
Estimate in the region of £8,000,000
Price Realised – £16,663,750

IMPRESSIONIST & MODERN ART
EVENING SALE
London, 18 June 2019

VIEWING
June 2019
8 King Street
London SW1Y 6QT

CONTACT
Keith Gill, Head of Evening Sale
kgill@christies.com
+44 207 389 2175

CHRISTIE'S



MAGNIFICENT JEWELS
INCLUDING THE JONKER V DIAMOND

Geneva, 15 May 2019

VIEWING
10-15 May 2019
Four Seasons Hotel des Bergues
Quai des Bergues 33
1201 Geneva

CONTACT
Rahul Kadakia
rkadakia@christies.com
+41 22 319 1730

THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR
THE JONKER V DIAMOND
25.27 CARAT DIAMOND RING, HARRY WINSTON
U$ 2,500,000-3,500,000

CHRISTIE'S



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ZAO WOU-KI (ZHAO WUJI, FRANCE/CHINA, 1920-2013)
Triptyque 1987-1988
oil on canvas (triptych)
Overall: 200 x 486 cm. (78¾ x 191⅜ in.)
Painted in 1987-1988
HK$120,000,000–150,000,000
US$15,000,000–20,000,000

20TH CENTURY & CONTEMPORARY ART
EVENING SALE
Hong Kong, 25 May 2019

VIEWING
24-25 May 2019
Hong Kong Convention and Exhibition Centre,
No. 1 Harbour Road, Wanchai, Hong Kong

CONTACT
Evelyn Lin
acahk@christies.com
+852 2978 6866

CHRISTIE'S



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WIFREDO LAM (1902-1982)
Untitled
signed 'Wifredo Lam' (lower right)
oil on canvas
82½ x 66 in. (209.6 x 167.6 cm.)
Painted in 1958.
$400,000–600,000

LATIN AMERICAN ART SALE
New York, 22-23 May 2019

VIEWING
18–22 May 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Virgilio Garza
vgarza@christies.com
+1 212 636 2150

CHRISTIE'S



PABLO PICASSO (1881-1973)
Vase aztèque aux quatre visages (A.R. 402)
stamped, marked and numbered 'Edition Picasso/Madoura Plein Feu/Edition Picasso/Madoura/22/100' (underneath)
white earthenware ceramic vessel, partially engraved, with colored engobe
Height: 21 in. (53.5 cm.)
Conceived in 1957 and executed in a numbered edition of 100
$50,000-70,000

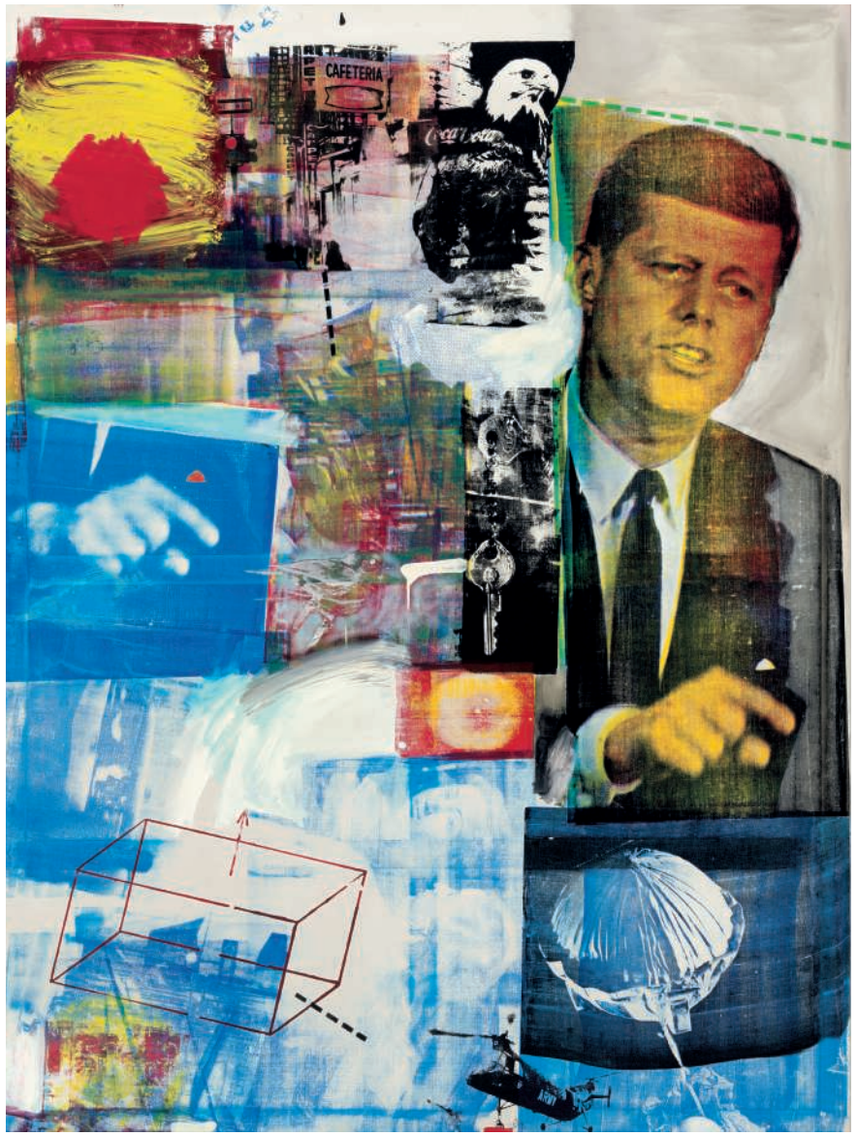
PICASSO CERAMICS
ONLINE SALE
New York, 9-15 May 2019

christies.com/picassoceramics

CONTACT
Allegra Bettini
abettini@christies.com
+1 212 636 2050

CHRISTIE'S

THE ROBERT B. and BEATRICE C. MAYER FAMILY COLLECTION



ROBERT RAUSCHENBERG (1925-2008)
Buffalo II
oil and silkscreen ink on canvas
96 x 72 in. (243.8 x 183.8 cm.)
Painted in 1964.
Estimate on request

POST-WAR AND CONTEMPORARY ART EVENING SALE
New York, 15 May 2019

VIEWING
4-15 May 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Joanna Szymkowiak
jszymkowiak@christies.com
+1 212 636 2100

CHRISTIE'S



RUDOLF STINGEL (B. 1956)
Untitled
oil on canvas
95 x 76 in. (241.3 x 193 cm.)
Painted in 2012.
$5,000,000-7,000,000

POST-WAR AND CONTEMPORARY ART
EVENING SALE
New York, 15 May 2019

VIEWING
4-15 May 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Joanna Szymkowiak
jszymkowiak@christies.com
+1 212 636 2100

CHRISTIE'S



Property from a Distinguished European Collection
DAVID HOCKNEY (B. 1937)
Domestic Scene, Los Angeles
oil on canvas
60 1/8 x 60 1/8 in. (152.7 x 152.7 cm.)
Painted in 1962-1963.
$12,000,000—18,000,000

POST-WAR AND CONTEMPORARY ART EVENING SALE
New York, 15 May 2019

VIEWING
4-15 May 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Joanna Szymkowiak
jszymkowiak@christies.com
+1 212 636 2100

CHRISTIE'S

NEWHOUSE

MASTERPIECES FROM
THE COLLECTION OF S.I. NEWHOUSE



GIORGIO MORANDI (1890-1964)
Natura morta
oil on canvas
13 ¾ x 19 ¼ in. (34.8 x 49.1 cm.)
Painted in 1941.
$2,000,000-3,000,000

POST-WAR AND CONTEMPORARY ART
EVENING SALE
New York, 15 May 2019

VIEWING
4-15 May 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Joanna Szymkowiak
jszymkowiak@christies.com
+1 212 636 2100

CHRISTIE'S



POST-WAR AND CONTEMPORARY ART
EVENING SALE
New York, 15 May 2019

VIEWING
4-15 May 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Joanna Szymkowiak
jszymkowiak@christies.com
+1 212 636 2100

ALEXANDER CALDER (1898-1976)
Polychrome from One to Eight
hanging mobile—sheet metal, rod, wire and paint
37½ x 169½ x 38 in. (95.3 x 430.5 x 96.5cm.)
Executed in 1962
$4,000,000-6,000,000

CHRISTIE'S



The Collection of Dorothy and Richard Sherwood
RICHARD DIEBENKORN (1922-1993)
Berkeley #32
oil on canvas
59 x 57 in. (149.9 x 144.8 cm.)
Painted in 1955.
$6,000,000-8,000,000

POST-WAR AND CONTEMPORARY ART
EVENING SALE
New York, 15 May 2019

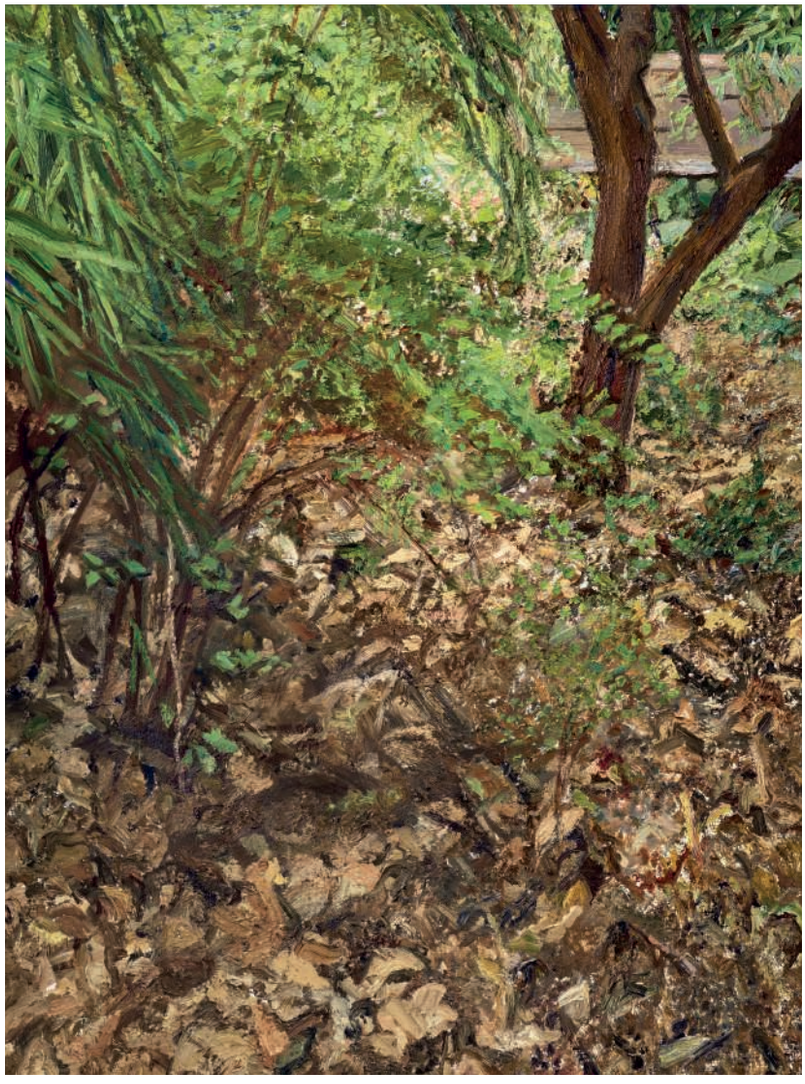
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MASTERPIECES FROM
THE COLLECTION OF S.I. NEWHOUSE



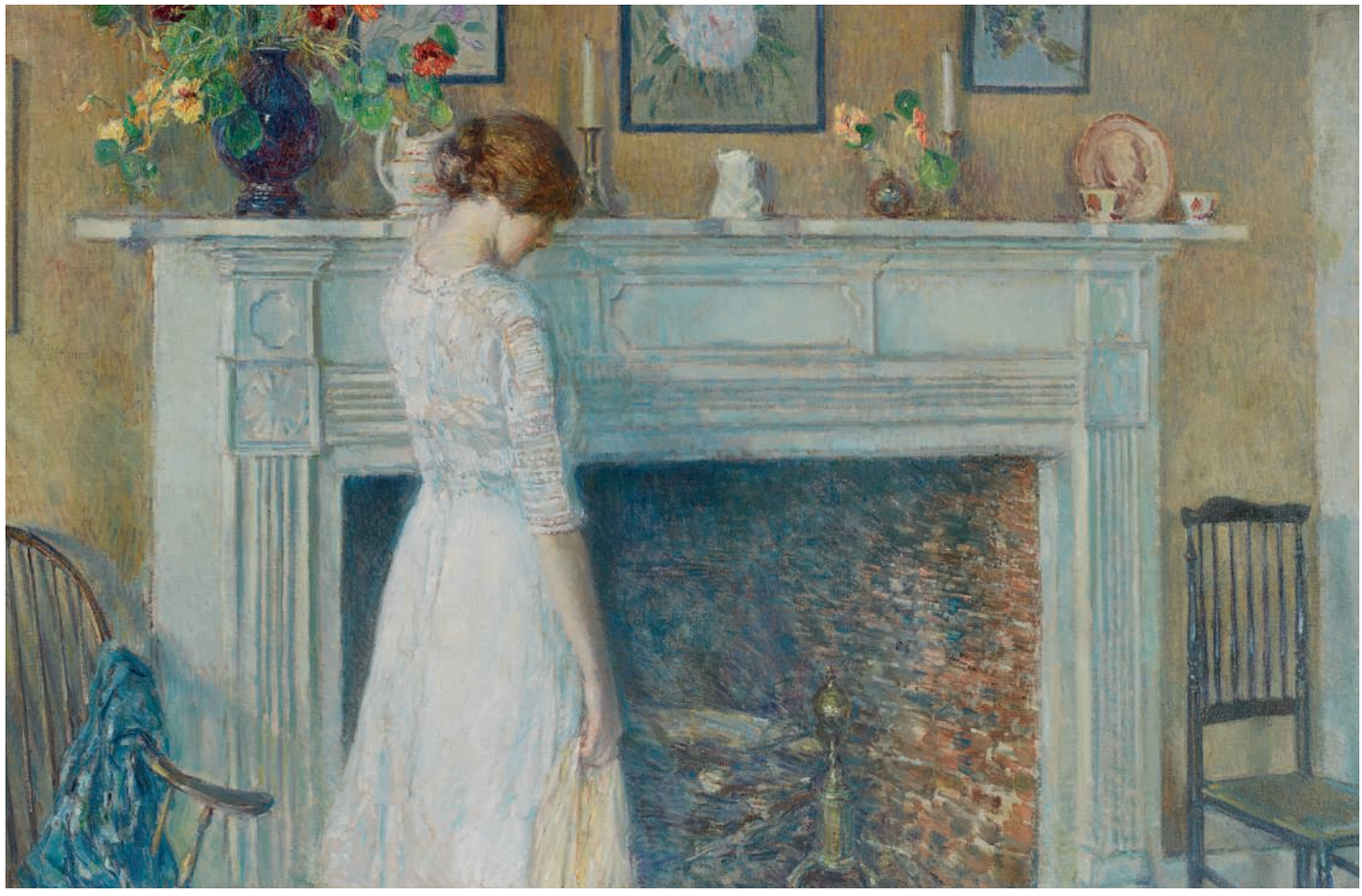
LUCIAN FREUD (1922-2011)
Painter's Garden
oil on canvas
24 ⅛ x 18 ⅛ in. (61.3 x 46 cm.)
Painted in 2003.
$4,000,000-6,000,000

POST-WAR AND CONTEMPORARY ART
EVENING SALE
New York, 15 May 2019

VIEWING
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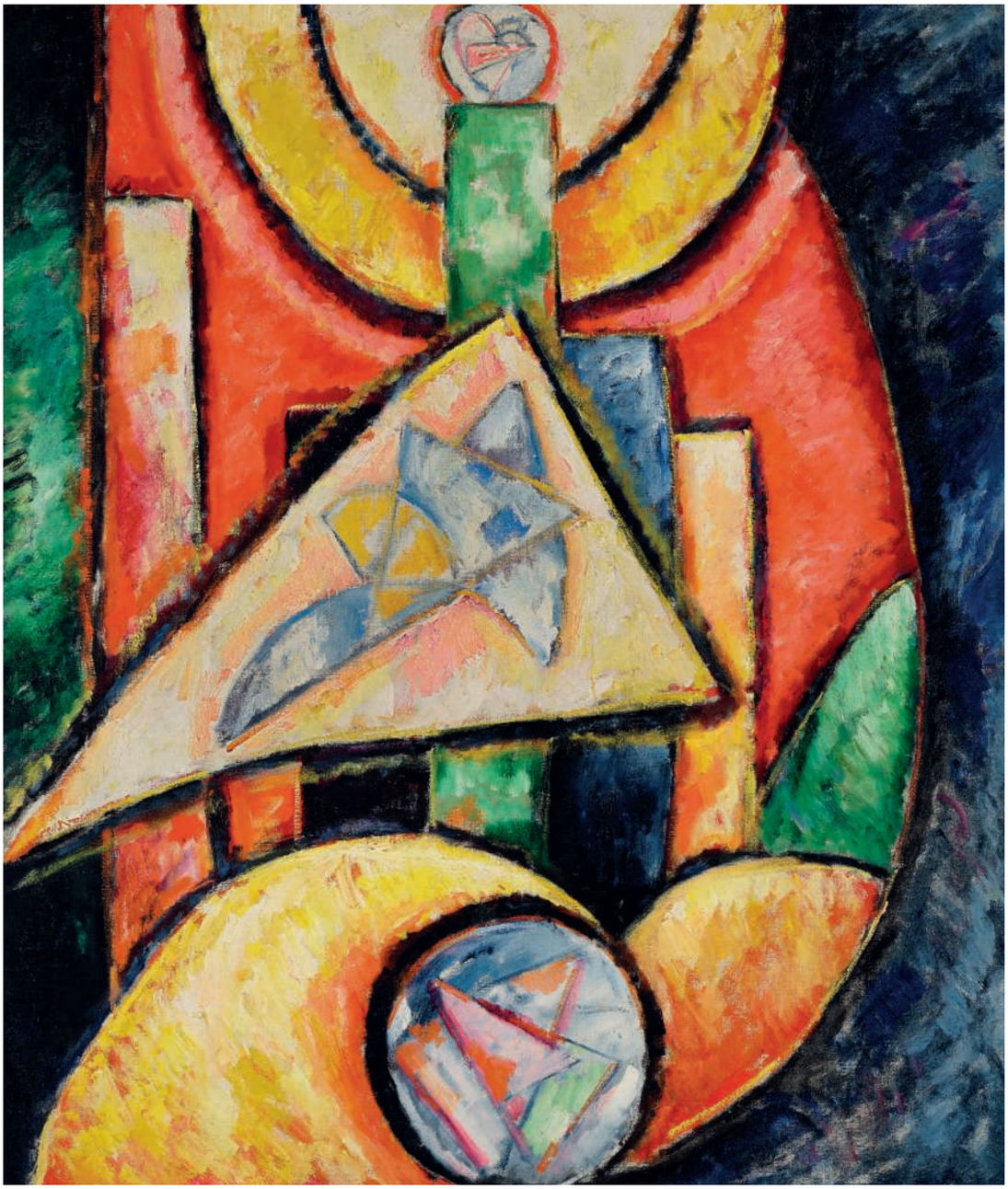
CHILDE HASSAM (1859-1935)
In the Old House
signed and dated 'Childe Hassam/1914' with artist's crescent device (center left)
oil on canvas
31 ½ x 48 ½ in. (80 x 123.2 cm.)
Painted in 1914.
$1,200,000-1,800,000

AMERICAN ART
New York, 22 May 2019

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18-21 May 2019
20 Rockefeller Plaza
New York, NY 10020

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whaydock@christies.com
+1 212 636 2140

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The Michael Scharf Family Collection
MARSDEN HARTLEY (1877-1943)
Abstraction
oil on canvas
46 ½ x 39 ¾ in. (118.1 x 101 cm.)
Painted in 1912-13.
$4,000,000-6,000,000

AMERICAN ART
New York, 22 May 2019

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18-21 May 2019
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CHRISTIE'S



EUROPEAN ART

New York, 30 April 2019

VIEWING
25-29 April 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Deborah Coy
dcoy@christies.com
+1 212 636 2120

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION
GUSTAVE COURBET (FRENCH, 1819-1877)
Le chasseur d'eau
signed 'G. Courbet' (lower left)
oil on canvas
23½ x 28¾ in. (59.7 x 73 cm.)
Painted in 1873.
Estimate: $500,000-700,000

CHRISTIE'S



PROPERTY FROM THE COLLECTION OF FREDERICK A. AND SHARON L. KLINGENSTEIN
Marc Chagall (1887-1985)
L'Ecolier
signed 'Marc Chagall' (lower right); signed again and inscribed 'Marc Chagall Paris' (along the upper edge)
gouache on paper laid down on panel
24¾ x 19 in. (63 x 48.2 cm.)
Painted in 1925
$500,000–700,000

IMPRESSIONIST AND MODERN ART WORKS ON PAPER SALE
New York, 14 May 2019

VIEWING
4-13 May 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Allegra Bettini
abettini@christies.com
+1 212 636 2050

CHRISTIE'S



PROPERTY FROM THE SEYMOUR AND EVELYN HOLTZMAN COLLECTION
Tamara de Lempicka (1898-1980)
La Sagesse
signed 'T. DE LEMPICKA.' (upper left)
oil on panel
21⅝ x 14⅝ in. (54.8 x 37.1 cm.)
Painted in 1940-1941
$800,000–1,200,000

IMPRESSIONIST AND MODERN ART DAY SALE
New York, 14 May 2019

VIEWING
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20 Rockefeller Plaza
New York, NY 10020

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US$10,000 to US$20,000	by US$1,000s
US$20,000 to US$30,000	by US$2,000s
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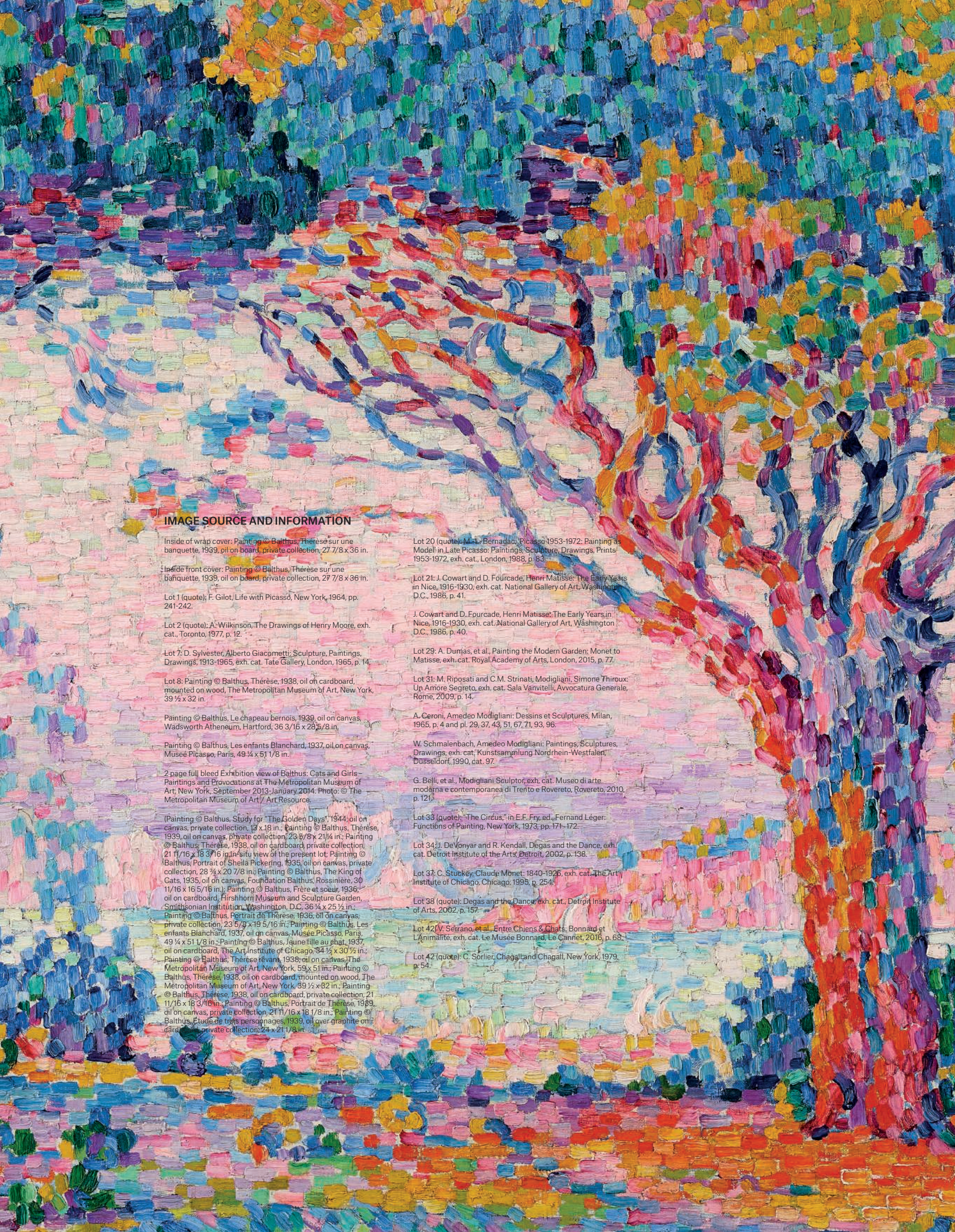


IMAGE SOURCE AND INFORMATION

Inside of wrap cover: Painting © Balthus, Thérèse sur une banquette, 1939, oil on board, private collection, 27 7/8 x 36 in.

Inside front cover: Painting © Balthus, Thérèse sur une banquette, 1939, oil on board, private collection, 27 7/8 x 36 in.

Lot 1 (quote); F. Gilot, Life with Picasso, New York, 1964, pp. 241-242.

Lot 2 (quote): A. Wilkinson, The Drawings of Henry Moore, exh. cat., Toronto, 1977, p. 12.

Lot 7: D. Sylvester, Alberto Giacometti: Sculpture, Paintings, Drawings, 1913-1965, exh. cat. Tate Gallery, London, 1965, p. 14.

Lot 8: Painting © Balthus, Thérèse, 1938, oil on cardboard, mounted on wood, The Metropolitan Museum of Art, New York, 39 ½ x 32 in.

Painting © Balthus, Le chapeau bernois, 1939, oil on canvas, Wadsworth Atheneum, Hartford, 36 3/16 x 28 5/8 in.

Painting © Balthus, Les enfants Blanchard, 1937, oil on canvas, Musée Picasso, Paris, 49 ¼ x 51 1/8 in.

2 page full bleed Exhibition view of Balthus: Cats and Girls – Paintings and Provocations at The Metropolitan Museum of Art, New York, September 2013-January 2014. Photo: © The Metropolitan Museum of Art / Art Resource.

(Painting © Balthus, Study for "The Golden Days", 1944, oil on canvas, private collection, 13 x 18 in.; Painting © Balthus, Thérèse, 1939, oil on canvas, private collection, 23 5/8 x 21 ¼ in.; Painting © Balthus, Thérèse, 1938, oil on cardboard, private collection, 21 11/16 x 18 3/16 in.In situ view of the present lot; Painting © Balthus, Portrait of Sheila Pickering, 1935, oil on canvas, private collection, 28 ¾ x 20 7/8 in.; Painting © Balthus, The King of Cats, 1935, oil on canvas, Foundation Balthus, Rossinière, 30 11/16 x 16 5/16 in.); Painting © Balthus, Frère et soeur, 1936, oil on cardboard, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C, 36 ¼ x 25 ½ in.; Painting © Balthus, Portrait de Thérèse, 1936, oil on canvas, private collection, 23 5/8 x 19 5/16 in.; Painting © Balthus, Les enfants Blanchard, 1937, oil on canvas, Musée Picasso, Paris, 49 ¼ x 51 1/8 in.; Painting © Balthus, Jaune fille au chat, 1937, oil on cardboard, The Art Institute of Chicago, 34 ½ x 30 ½ in.; Painting © Balthus, Thérèse rêvant, 1938, oil on canvas, The Metropolitan Museum of Art, New York, 59 x 51 in.; Painting © Balthus, Thérèse, 1938, oil on cardboard, mounted on wood, The Metropolitan Museum of Art, New York, 39 ½ x 82 in.; Painting © Balthus, Thérèse, 1938, oil on cardboard, private collection, 21 11/16 x 18 3/16 in.; Painting © Balthus, Portrait de Thérèse, 1939, oil on canvas, private collection, 21 11/16 x 18 1/8 in.; Painting © Balthus, Étude de trois personnages, 1939, oil over graphite on cardboard, private collection; 24 x 21 1/8 in.

Lot 20 (quote): M.-L. Bernadac, 'Picasso 1953-1972: Painting as Model' in Late Picasso: Paintings, Sculpture, Drawings, Prints 1953-1972, exh. cat., London, 1988, p. 83.

Lot 21: J. Cowart and D. Fourcade, Henri Matisse: The Early Years in Nice, 1916-1930, exh. cat. National Gallery of Art, Washington D.C., 1986, p. 41.

J. Cowart and D. Fourcade, Henri Matisse: The Early Years in Nice, 1916-1930, exh. cat. National Gallery of Art, Washington D.C., 1986, p. 40.

Lot 29: A. Dumas, et al., Painting the Modern Garden: Monet to Matisse, exh. cat. Royal Academy of Arts, London, 2015, p. 77.

Lot 31: M. Riposati and C.M. Strinati, Modigliani, Simone Thiroux: Un Amore Segreto, exh. cat. Sala Vanvitelli, Avvocatura Generale, Rome, 2009, p. 14.

A. Ceroni, Amedeo Modigliani: Dessins et Sculptures, Milan, 1965, p. 4 and pl. 29, 37, 43, 51, 67, 71, 93, 96.

W. Schmalenbach, Amedeo Modigliani: Paintings, Sculptures, Drawings, exh. cat. Kunstsammlung Nordrhein-Westfalen, Dusseldorf, 1990, cat. 97.

G. Belli, et al., Modigliani Sculptor, exh. cat. Museo di arte moderna e contemporanea di Trento e Rovereto, Rovereto, 2010, p. 121.

Lot 33 (quote): "The Circus," in E.F. Fry, ed., Fernand Léger: Functions of Painting, New York, 1973, pp. 171- 172.

Lot 34: J. DeVonyar and R. Kendall, Degas and the Dance, exh. cat. Detroit Institute of the Arts, Detroit, 2002, p. 138.

Lot 37: C. Stuckey, Claude Monet: 1840-1926, exh. cat. The Art Institute of Chicago, Chicago, 1995, p. 254.

Lot 38 (quote): Degas and the Dance, exh. cat., Detroit Institute of Arts, 2002, p. 157.

Lot 42: V. Serrano, et al., Entre Chiens & Chats: Bonnard et L'Animalité, exh. cat. Le Musée Bonnard, Le Cannet, 2016, p. 68.

Lot 42 (quote): C. Sorlier, Chagall and Chagall, New York, 1979, p. 54.

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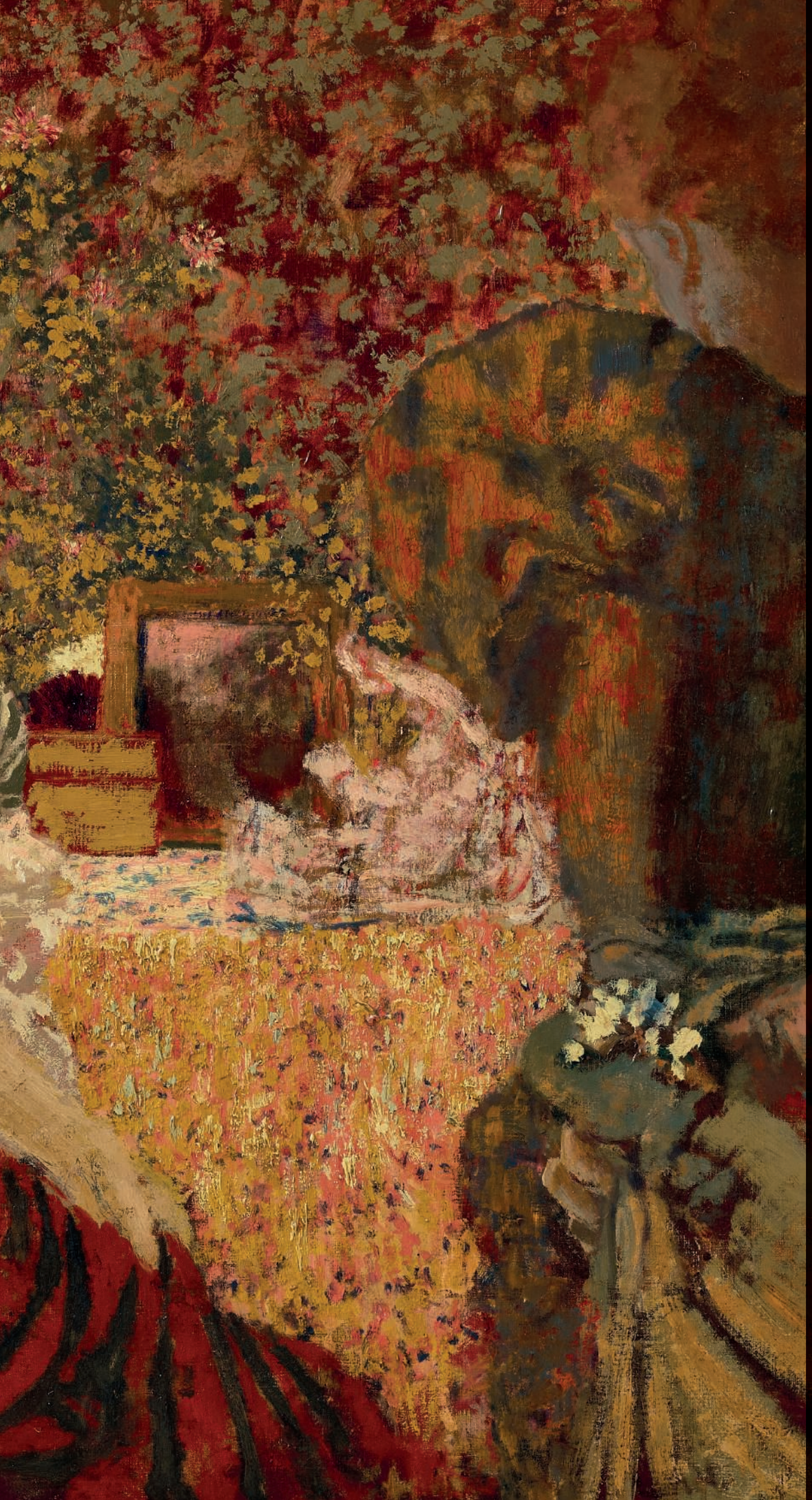
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