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PROPERTIES FROM

The Estate of Peter H. Brown

The Desmarais Collection: A Pied-À-Terre in New York

The Estate of Mary And Bruce Goodman

A Close Friendship: Picasso from The Collection of Norman And Grete Granz

The Estate of Harry Grubert

The Collection of Sir Mark Haukohl

The Collection of Drue Heinz

The Collection of Eunice W. And John H. Johnson

The Collection of Frederick A. And Sharon L. Klingenstein

Works By Giacomo Manzu in The Lampugnani Nigri

The Estate of Jacquelyn Miller Matisse

The Robert B. And Beatrice C. Mayer Family Collection

The Collection of Joan A. Mendell

The Estate of Earl Morse

The Estate of Ann H. Poole

The Arrogant Eye: Works from The Collection of The Late Larry Saphire

The Michael Scharf Family Collection

The Collection of Dorothy and Richard Sherwood

The Estate of William Kelly Simpson

The Susse Family Collection

The Collection of Frederieke S. Taylor

The Collection of Eugene V. Thaw

The Estate of Lee Vandervelde, Sold To Benefit Charitable Causes

Ambroise Vollard: Collector, Patron, Art Dealer

A Family Vision: The Collection of H. S. H. Princess "Titi" Von Fürstenbera

The Collection of Elaine G. Weitzen Sold To Benefit The Elaine G. Weitzen Foundation for Fine Arts

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TUESDAY 14 MAY 2019

AUCTION

Tuesday 14 May 2019 at 10.00 am (Lots 101-255) and 2.30 pm (Lots 301-516)

20 Rockefeller Plaza New York, NY 10020

VIEWING

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

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David Kleiweg de Zwaan (#1365999) Adrien Meyer (#1365994) Tash Perrin (#1039052)

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10/04/19

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CATALOGUE IMAGE SOURCE:

Lot 120: G. Vriesen and M. Imdahl, Robert Delaunay: Light and Color, New York, 1969, p. 89.

Lot 148: D. Scholz, et al., The Klee Universe, exh. cat. Neue Nationalgalerie, Berlin, 2008, p. 348.

Lot 157: S. Fraquelli et al., *Chagall: Modern Master*, exh. cat. Kunsthaus Zürich, Zürich, 2013, p. 10.

Lot 308: Wildenstein and Co., Maximilien Luce, 1858-1941: The Evolution of a Post-Impressionist, New York, 1997, p. 21.

Lot 332: S.T. Goodman and K.E. Silver, Chagall: Love, War, and Exile, exh. cat. The Jewish Museum, New York,

Lot 349: Painting © Balthus, Grand paysage, 1960, oil on paper, private collection, 55.1 x 61.4 in.

Painting © Balthus, Grand Paysage avec vache, 1959-1960, oil on canvas, private collection, 51 x 64 in.

Lot 440: A. Hoberg, et al., *Gabriele Münter, 1877-1962: Retrospektive*, exh. cat. Städtische Galerie im Lenbachhaus, Munich, 1992, p. 12.

Lot 443: A. Hoberg, et al., Gabriele Münter, 1877-1962 : Retrospektive, exh. cat. Städtische Galerie im Lenbachhaus, Munich, 1992, p. 11.

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Lot 314

OPPOSITE:

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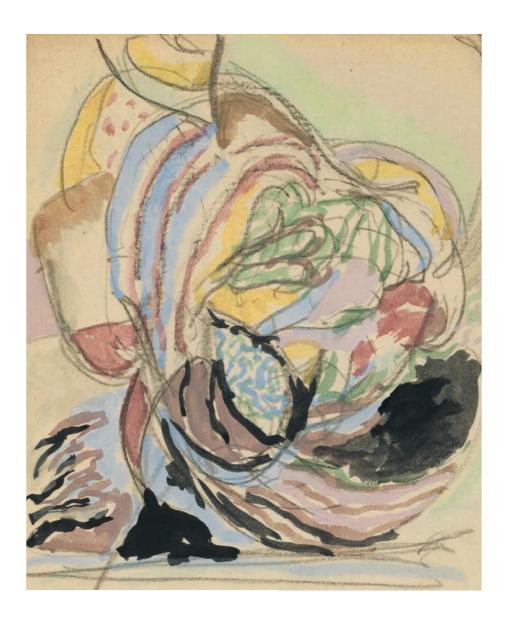
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WORKS FROM THE COLLECTION OF THE LATE LARRY SAPHIRE



101

FRANTIŠEK KUPKA (1871-1957)

Amphore

stamped with signature 'Kupka' (extreme lower center); with estate stamp (on the reverse) gouache, watercolor and pencil on paper $6\% \times 5\%$ in. (17.3 x 13 cm.)
Executed *circa* 1920

PROVENANCE:
Estate of the artist.
Galerie La Pochade, Paris.
Acquired from the above by the late owner, January 1989.

Pierre Brullé has confirmed the authenticity of this work.

\$8,000-12,000



VICTOR BRAUNER (1903-1966)

Sans titre

signed with initials and dated 'V.B 1950' (lower right); signed and dated again, and inscribed 'Bonne et Heureuse Année 1951 Jacqueline et Victor Brauner' (on the inside) watercolor, pen and ink and pencil on folded paper $4 \times 5\%$ in. $(10.1 \times 13.5$ cm.) Executed in 1950

\$2,000-3,000

PROVENANCE:
Galerie 1900-2000, Paris.
Acquired from the above by the present owner, 1988.

Samy Kinge has confirmed the authenticity of this work.



VICTOR BRAUNER (1903-1966)

Sans titre

signed 'Victor Brauner' (lower right) gouache on paper 9% x 9½ in. (23.8 x 24.2 cm.) Painted in 1951

\$6,000-8,000

PROVENANCE:

Anon. sale, Phillips, New York, 16 November 1998, lot 112. (probably) Acquired at the above sale by the late owner.

LITERATURE

Cahiers d'Art, no. 26, 1951 (illustrated in color on the cover).

Samy Kinge has confirmed the authenticity of this work.

WORKS FROM THE COLLECTION OF THE LATE LARRY SAPHIRE



104

ANDRÉ MASSON (1896-1987)

Martinique

signed 'Andre Masson' (lower right) pen and India ink on paper 14% x 11 in. (37.8 x 28 cm.) Drawn in Martinique in 1941

\$8,000-12,000

PROVENANCE: Acquired by the late owner, by 1999.

EXHIBITED:

New York, Solomon R. Guggenheim Museum, *Surrealism, Two Private Eyes: The Nesuhi Ertegun and Daniel Filipacchi Collections*, June-September 1999, p. 873, no. 467.1-2 (illustrated, p. 550).

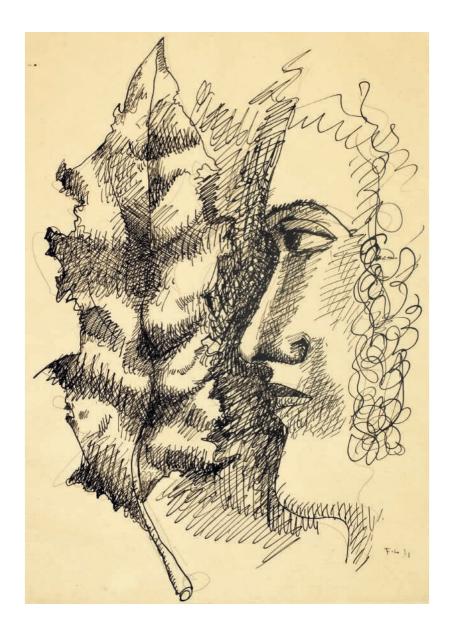
LITERATURE:

Hemispheres, no. 2-3, Fall 1943-Winter 1944, p. 21.

A. Breton, *Martinique charmeuse de serpents*, Nevers, 1948, p. 33 (illustrated).

L. Saphire, *André Masson: L'oeuvre gravé, Surréalisme, 1924-1929*, New York, 1990, vol. I, p. 496 (illustrated, p. 493).

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



FERNAND LÉGER (1881-1955)

Femme à la feuille

signed with initials and dated 'F.L. 31' (lower right) pen and India ink and pencil on paper $14\% \times 10\%$ in. (36.5 x 27 cm.) Drawn in 1931

\$18,000-25,000

PROVENANCE:

Julien Levy Gallery, New York (acquired from the artist, 1931). Walter P. Chrysler, Jr., New York (acquired from the above, February 1937); sale, Parke-Bernet Galleries, Inc., New York, 16 February 1950, lot 12. Blue Moon Gallery, New York (*circa* 1975).

Douglas Cooper, Argilliers (acquired from the above). Lionel Prejger, Paris.

Private collection, Switzerland (acquired from the above, 1988). Anon. sale; Rémy le Fur & associés, Paris, 23 May 2011, lot 170. Acquired at the above sale by the late owner.

EXHIBITED:

The Detroit Institute of Arts, *The Walter P. Chrysler Jr. Collection*, 1937, p. 25, pp. 136

Richmond, The Virginia Museum of Fine Arts and The Philadelphia Museum of Art, *Collection of Walter P. Chrysler, Jr.*, January-May 1941, p. 62, no. 95.

Jerusalem, The Israel Museum, Fernand Léger: Oeuvres sur papier, April-June 1989, p. 174, no. 73 (illustrated, p. 130).

Milan, Palazzo Reale and Villeneuve d'Ascq, Musée d'Art Moderne, *Fernand Léger*, November 1989-June 1990, p. 244, no. 115 (illustrated, p. 191).

Paris, Galerie Berggruen et Cie. Fernand Léger: gouaches, aquarelles et dessins, October-November 1996, no. 27 (illustrated).

WORKS FROM THE COLLECTION OF THE LATE LARRY SAPHIRE



106

HANS BELLMER (1902-1975)

Sans titre (recto and verso)

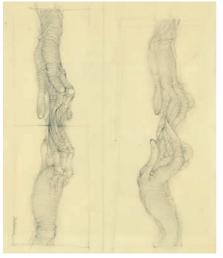
signed 'Bellmer' (lower right; recto); signed again 'Bellmer' (lower right; verso) watercolor and pencil on paper (recto); pencil on paper (verso) 9% x 9% in. (23.8 x 24.5 cm.) Executed circa 1945

\$5,000-7,000

PROVENANCE:

Galerie André-François Petit, Paris. Acquired from the above by the late owner, 1987.

Rodica Aldoux has confirmed the authenticity of this work.





SALVADOR DALÍ (1904-1989)

Cannibalisme des objets: avion de viande, côtelette et œufs sur le plat sans le plat pencil on paper 105% x 81% in. (27 x 20.5 cm.) Drawn in 1933

\$20,000-30,000

PROVENANCE:

Acquired by the late owner, by 1987.

The late Robert Descharnes confirmed the authenticity of this work.

WORKS FROM THE COLLECTION OF THE LATE LARRY SAPHIRE



108

VICTOR BRAUNER (1903-1966)

Sans titre

signed with initials and dated 'VB 30 X 1948' (seven times) paraffin, brush and pen and India ink on paper $8\frac{1}{4}$ x $11\frac{1}{6}$ in. (21 x 28.3 cm.) Executed on 30 October 1948

\$5,000-7,000

PROVENANCE:

Harvey S. Lubitz, New York. Acquired from the above by the late owner, May 1978.

Samy Kinge has confirmed the authenticity of this work.



FERNAND LÉGER (1881-1955)

Acrobat

dated and inscribed '53 Grande Parade' (lower right) pen and India ink on paper $9\% \times 6\%$ (23.3 x 15.5 cm.) Drawn in 1953

\$10,000-15,000

PROVENANCE:

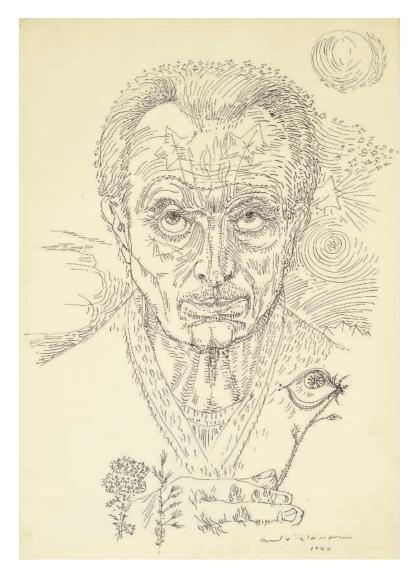
Galerie Maeght, Paris.

Acquired from the above by the late owner, December 1970.

LITERATURE:

J. Cassou and J. Leymarie, Fernand Léger: Drawings and Gouaches, London, 1973, p. 194, no. 291 (illustrated).

WORKS FROM THE COLLECTION OF THE LATE LARRY SAPHIRE



110

ANDRÉ MASSON (1896-1987)

Le Philosophe

signed and dated 'Andre Masson 1940' (lower right) pen and India ink on paper 20% x 14% in. (51 x 37.5 cm.) Drawn in 1940

\$15,000-20,000

PROVENANCE:

Kleeman Galleries, New York.

Anon. sale, Parke-Bernet Galleries, Inc., New York, 17 May 1950, lot 113. Lerner-Heller Gallery, New York.

Acquired from the above by the late owner, by 1975.

EXHIBITED:

New York, Willard Gallery, *André Masson: Examples of His Work from 1922 to 1945*, February-March 1947, no. 36.

Stadtische Kunsthalle Dusseldorf, *Surrealität-Bildrealität 1924-1974*, December 1974-February 1975, p. 104, no. 196.

New York, Lerner-Heller Gallery and Blue Moon Gallery, *André Masson:* Second Surrealist Period, 1937-1943, April-May 1975, p. 27, no. 14 (illustrated in color).

New York, The Museum of Modern Art and Paris, Centre national d'art et de culture Georges Pompidou, *André Masson*, June 1976-May 1977, p. 3, no. 81.

New York, The Jewish Museum and Washington D.C., United States Holocaust Memorial Museum, Assignment Rescue: The Story of Varian Fry and the Emergency Rescue Committee, January 1995-March 1998, no. 53.

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

This work is likely a portrait of the noted philosopher, Paul-Louis Landsberg, a few years before his untimely death in April 1944. Landsberg studied under Heidegger and became a professor of philosophy at the University of Bonn. His wife, Madeleine, also contributed texts to *André Masson*, published in 1940 by Robert Desnos and Armand Salacrou.



ANDRÉ MASSON (1896-1987)

La main tropicale

signed and dated 'Andre Masson 41' (lower left) and titled 'La main tropicale' (lower right) pen and India ink on paper 22% x 15½ in. (58 x 39.4 cm.) Drawn in Martinique in 1941

\$10,000-15,000

PROVENANCE:

Galerie Louise Leiris, Paris.

Acquired from the above by the late owner, June 1982.

EXHIBITED

New York, Willard Gallery, *André Masson: Drawings, Pen and Ink,* 1938-1942, February-March 1942, no. 33.

LITERATURE:

L. Saphire, *André Masson: L'oeuvre gravé, Surréalisme, 1924-1949,* New York, 1990, vol. I, p. 453 (illustrated).

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

WORKS FROM THE COLLECTION OF THE LATE LARRY SAPHIRE



112 MAX ERNST (1891-1976)

La Mei

signed 'max ernst' (lower right) and titled 'la mer' (lower left) pencil and frottage on paper $10\% \times 8\%$ in. (27 x 21.5 cm.) Executed in 1925

\$6,000-8,000

PROVENANCE:

René Crevel, Paris.

Anon. sale, Sotheby Parke Bernet & Co., London, 7 December 1983, lot 557.

Anon. sale, Sotheby's, New York, 12 February 2004, lot 48. (probably) Acquired at the above sale by the late owner.

This work will be included in the forthcoming volume of the Max Ernst *catalogue raisonné*, currently being prepared by Werner Spies in collaboration with Sigrid Metken and Jürgen Pech.

HANS BELLMER (1902-1975)

Sans titre

signed 'Bellmer' (lower right) pen and India ink with white heightening on paper $12\% \times 9\%$ in. (32.5 x 24.7 cm.) Drawn *circa* 1942-1945

\$4,000-6,000

PROVENANCE:

Acquired by the late owner, by 1975.

EXHIBITED:

New York, Lerner-Misrachi Gallery, Hans Bellmer: 25 Years of Graphic Works, Drawings & Prints 1942-1967, April 1972 (illustrated). Chicago, Museum of Contemporary Art, Hans Bellmer, May-June 1975.

I ITER ATIIRE

H. Bellmer, "Petite anatomie de l'inconscient physique ou l'anatomie de l'image," *Le Terrain Vague*, Paris, 1957 (illustrated).

Rodica Aldoux has confirmed the authenticity of this work.



113

114

HANS BELLMER (1902-1975)

Sans titre (recto and verso)

signed 'Bellmer' (lower right; recto) pen and India ink with white heightening on paper (recto); pencil on paper (verso)

12% x 9½ in. (31.5 x 24 cm.) Drawn *circa* 1950-1955

\$4,000-6,000

PROVENANCE:

Acquired by the late owner, by 1975.

EXHIBITED

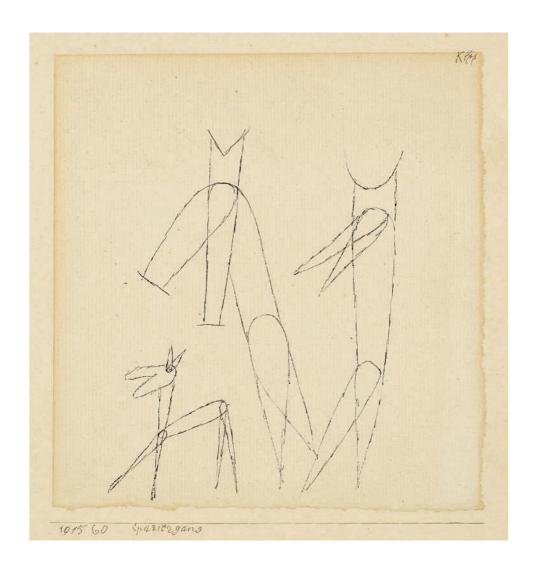
Chicago, Museum of Contemporary Art, Hans Bellmer, May-June 1975.

LITERATURE:

H. Bellmer, "Petite anatomie de l'inconscient physique ou l'anatomie de l'image," *Le Terrain Vague*, 1957 (*recto* and *verso* illustrated)
S. Taylor, *Hans Bellmer: The Anatomy of Anxiety*, Cambridge, 2000, p. 166.

Rodica Aldoux has confirmed the authenticity of this work.





PROPERTY FROM A PRIVATE AMERICAN COLLECTION

115

PAUL KLEE (1879-1940)

Spaziergang

signed 'Klee' (upper right); dated, numbered and titled '1915 60 Spaziergang' (on the artist's mount) pen and black ink on paper laid down on card Sheet size: $6\frac{1}{8} \times 5\frac{3}{4}$ in. (15.5 x 14.6 cm.) Mount size: $10\frac{3}{4} \times 9\frac{3}{4}$ in. (27.4 x 23.7 cm.) Drawn in 1915

\$15,000-25,000

PROVENANCE:

Lily Klee, Bern (wife of the artist, by 1940 and until 1946). Werner Allenbach, Bern.
Galerie Rosengart, Lucerne (acquired from the above, 1953).
James Goodman Gallery, New York.
Jerrold Morris International Gallery, Ltd., Toronto.

Acquired from the above by the present owner, November 1965.

Lucerne, Galerie Rosengart, *Tiere in der Kunst von Paul Klee,* summer 1964, no. 4.

LITERATURE:

The Paul Klee Foundation, ed., *Paul Klee: Catalogue Raisonné, 1913-1918,* Bonn, 2000, vol. 2, p. 237, no. 1393 (illustrated).



PROPERTY FROM THE ESTATE OF EUGENE V. THAW

116

ODILON REDON (1840-1916)

Quasimodo

signed 'ODILON REDON' (lower left) charcoal, white chalk and white heightening on paper 14½ x 12½ in. (36.8 x 32.9 cm.) Executed *circa* 1875-1880

\$40,000-60,000

PROVENANCE:

Marcel Lecomte, Paris.
Anon. sale, Hôtel Drouot, Paris, 11 June 1997, lot 74.
Galerie Ronny van de Velde, Antwerp (by 1999).
Private collection, Paris.
Galerie Eric Coatalem, Paris.
Acquired from the above by the late owner, April 2002.

EXHIBITED:

Brussels, Musée d'Ixelles, *Les peintres de l'âme: Le symbolisme idéaliste en France*, October-December 1999, p. 143, no. 109 (illustrated). Paris, Galerie Eric Coatalem, *Oeuvres sur papier*, 2002, p. 50 (illustrated, p. 51).

LITERATURE:

A. Wildenstein, *Odilon Redon: Catalogue raisonné de l'oeuvre peint et dessiné, Etudes et grandes décorations, Supplément*, Paris, 1998, vol. IV, p. 276, no. 2639 (illustrated).



PROPERTY FROM THE ESTATE OF JACQUELYN MILLER MATISSE

117

HENRI MATISSE (1869-1954)

Petite tête

stamped with initials 'HM' (lower left) brush and India ink on paper 10% x 8¼ in. (26.9 x 21 cm.) Painted in 1951

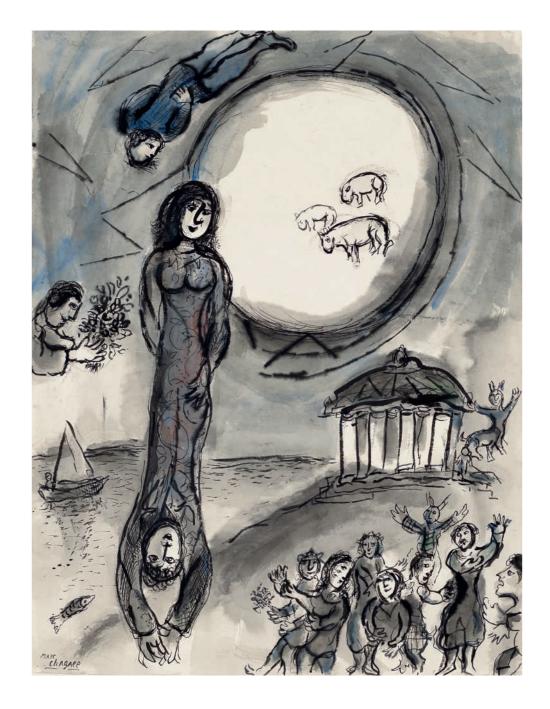
\$80,000-120,000

PROVENANCE:

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

Georges Matisse has confirmed the authenticity of this work.

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



PROPERTY FROM THE COLLECTION OF EUNICE W. AND JOHN H. JOHNSON

118

MARC CHAGALL (1887-1985)

Autour de "Daphnis et Chloé" pour le plafond de l'Opéra signed 'Marc Chagall' (lower left) watercolor, inkwash, brush and pen and India ink on Japan paper 29½ x 22½ in. (75 x 57.2 cm.) Executed circa 1968

PROVENANCE:

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

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

\$80,000-120,000

ROBERT DELAUNAY (1885-1941)

La tour aux rideaux pencil on paper 8% x 7% in. (21.2 x 18.2 cm.) Drawn in 1915-1916

\$50,000-70,000

PROVENANCE:

Jean-Louis Delaunay, Paris (grandson of the artist). Galerie Thomas, Munich. Galería Barbié, Barcelona. Acquired from the above by the present owner.

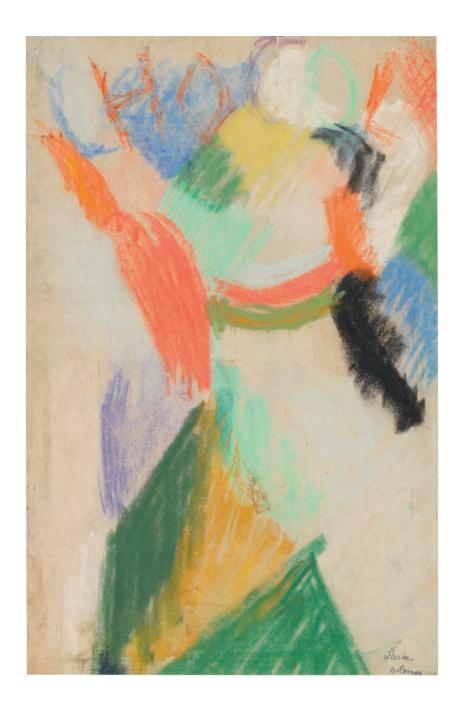
Jean-Louis Delaunay and Richard Riss have confirmed the authenticity of this work.



 $The \ artist\ in\ 1925.\ Photographer\ unknown.\ Photo:\ Fonds\ Delaunay$

The Eiffel Tower is one of Delaunay's most celebrated motifs. He was four years old when the iconic structure was erected in the Parisian military parade ground, Champ de Mars, completed to serve as the entrance arch to the Exposition Universelle in 1899. "During the years 1910 and 1911," the poet Blaise Cendrars wrote, "Robert Delaunay and I were possibly the only people in Paris to speak of machines and art and to have the vaguest awareness of the great transformation of the modern world" (quoted in A.A. Cohen, ed., "The Eiffel Tower," Visions of Paris: Robert Delaunay's Series, exh. cat., Solomon R. Guggenheim Museum, New York, 1998, p. 171). While recovering from a broken leg in a room at the Hôtel de Paris, Cendrars had a clear view of the Eiffel Tower. "Delaunay came almost every day to keep me company," Cendrars later recalled. "He was always haunted by the Tower. As soon as I was able to go out, I accompanied Delaunay to see the Tower. Delaunay wanted nothing less than to show Paris all around her with the Tower situated in her midst. We tried every vantage point, from every angle, from all sides. Delaunay wanted to interpret it plastically. He disarticulated the Tower in order to get inside its structure. He truncated it and he tilted it in order to disclose all of its three hundred dizzying meters of height. He adopted ten points of view, fifteen perspectives-one part seen from above, another from below, from the height of a bird in flight, from the depths of the earth itself" (ibid., pp. 174-175).





SONIA DELAUNAY (1884-1979)

Chocolat

signed and numbered 'Sonia Delaunay 582' (lower right) pastel on paper laid down on card 13% x 8% in. (35.4 x 22.7 cm.) Drawn in 1914

\$25,000-35,000

PROVENANCE:

Galleria Il Centro, Naples.
Private collection, Barcelona.
Galería Barbié, Barcelona.
Acquired from the above by the present owner.

LITERATURE:

G. Ballo, Origini dell'astrattismo, Milan, 1980, p. 155, no. 228 (illustrated).

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



PROPERTY FROM THE ESTATE OF EARL MORSE

121

SONIA DELAUNAY (1884-1979)

Rythme coloré

signed, dated and numbered 'Sonia Delaunay 1959 No 857' (lower left) gouache, charcoal and white chalk on card Image size: 1934×1956 in. (50.2 x 49.9 cm.) Sheet size: 2414×2216 in. (61.5 x 57.2 cm.)

Executed in 1959

\$50,000-70,000

PROVENANCE:

Rose Fried Gallery, New York. Earl Morse, New York (*circa* 1965). By descent from the above to the present owner.

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

Earl Morse was a prominent collector of Asian antiquities and a benefactor of the Metropolitan Museum of Art in New York.

PROPERTY OF AN IMPORTANT COLLECTOR

122

MARC CHAGALL (1887-1985)

Fleurs devant le clocher

signed 'Marc Chagall' (lower right) gouache, watercolor, colored wax crayons and pencil on paper laid down on canvas $25\% \times 20\%$ in. $(64 \times 52$ cm.) Executed in 1967

\$250,000-350,000

PROVENANCE:

Herman C. Goldsmith, New York.

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

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

Chagall first painted an extended series of floral still-lifes during his travels around central and southern France, in the Midi, the Auvergne and Savoy, during the late 1920s. It was in this way, by studying and painting the resident flora of the local countryside, that the artist most intimately acquainted himself with the beauty and charm of la *belle France*. He discovered, as had Henri Fantin-Latour, Odilon Redon and Pierre-Auguste Renoir before him, that flowers are the living organisms in which color manifests its properties with the most appealing purity, subtlety and brilliance, inspiring the most delicate impressions and harmonies of which painting is capable. "The flower pieces of that period," Franz Meyer wrote, "as Chagall said later, were *des exercices dans la couleur-lumière*... 'exercises in the equation of color and light'" (*Marc Chagall: Life and Work*, New York, 1964, p. 369).

Flowers were an integral part of Chagall's life-affirming vision of the world, in which these colorful splendors of nature actually seem larger, more brilliant and even more vital than in real life. Such paintings happily soar far beyond the confines laid down in the literal translation of the traditional French genre of the *nature morte*. Each Chagall painting of this kind projects the newness, the effervescent freshness and pure excitement of spontaneous discovery.

"Marc Chagall loved flowers," wrote André Verdet. "He delighted in their aroma, in contemplating their colors... Usually they created a sense of joy, but they also reflect the melancholy of memories, the sadness of separations, of solitude, if not suffering and tragedy... I remember a visit to La Colline [Chagall's home in Vence] some time ago. He had taken a painting from his studio and placed it against a tree trunk next to plants and flowers. He said, 'If my painting holds up in nature, if it doesn't disturb the harmony, then it is real, and perhaps one day I could put my name to it'" (quoted in J. Baal-Teshuva, ed., *Chagall: A Retrospective*, New York, 1995, p. 347).





PROPERTY FROM A NEW YORK COLLECTOR

123

PABLO PICASSO (1881-1973)

Sans titre (L'écuyère)

colored wax crayons and pen and India ink on paper $4\,x\,5\%$ in. (10 x 13 cm.) (irregular) Drawn $\it circa\,1952$

\$10,000-15,000

PROVENANCE:

Françoise Gilot, Paris (a gift from the artist).
Galerie Berggruen, Paris.
Galleria Durini, New York.
Dennis Hotz Fine Art, Sandton, South Africa.
Acquired from the above by the present owner, circa 1990.

The Comité Picasso confirmed the authenticity of this work in 1990.



PROPERTY FROM A NEW YORK COLLECTOR

124

PABLO PICASSO (1881-1973)

Sans titre (L'écuyère)

colored wax crayons and pen and India ink on paper $4\,x\,5\%$ in. (10 x 13 cm.) (irregular) Drawn $\it circa\,1952$

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PROVENANCE:

Françoise Gilot, Paris (gift from the artist).
Galerie Berggruen, Paris.
Galleria Durini, New York.
Dennis Hotz Fine Art, Sandton, South Africa.
Acquired from the above by the present owner, circa 1990.

The Comité Picasso confirmed the authenticity of this work in 1990.



LÉONARD TSUGUHARU FOUJITA (1886-1968)

Le Chat

signed 'Foujita' and signed again in Japanese (lower right) pen and black and red inks on Japan paper $14\% \times 20\%$ in. (37.7 x 51.5 cm.) Drawn circa 1933

\$10,000-15,000

PROVENANCE:

Reverend William J. Chase, New York (acquired from the artist, 1945). Eva Lee Gallery, Great Neck, New York (acquired from the above). Acquired from the above by the family of the present owner, December 1963.

Sylvie Buisson has confirmed the authenticity of this work.



The artist with a cat, circa 1927. Photo: d' Ora / ullstein bild via Getty Images.



LÉONARD TSUGUHARU FOUJITA (1886-1968)

Les trois chiens de Fô

signed 'Foujita,' signed again in Japanese and stamped with signature in Japanese (upper right) gouache, watercolor and brush and black ink on paper 40 x 21% in. (101.7 x 54.4 cm.) Drawn circa 1936

\$30,000-50,000

PROVENANCE:

Reverend William J. Chase, New York (acquired from the artist, 1945).
Eva Lee Gallery, Great Neck, New York (acquired from the above).
Acquired from the above by the family of the present owner, December 1963.

Sylvie Buisson has confirmed the authenticity of this work.



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

In-situ photograph of Drue Heinz's home. 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.



PABLO PICASSO (1881-1973)

Les amants à la plage

signed, dated and inscribed 'Picasso 13 juillet XXXIII Cannes' (lower right)

watercolor and pen and India ink on paper laid down on card $15\%\,x\,19\%$ in. (40 x 50.4 cm.)

Executed in Cannes on 13 July 1933

\$250,000-350,000

PROVENANCE:

Alexina "Teeny" Duchamp, New York. Acquired from the above by the late owner, December 1956.

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

Claude Picasso has confirmed the authenticity of this work.



Marie-Thérèse Walter, *circa* 1930. Photo by Pablo Picasso. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Picasso painted the present watercolor in Cannes, where he arrived in early July 1933 with his wife Olga and son Paulo for their customary seaside summer holiday. Soon after his arrival, he began a lighthearted series of drawings devoted to a subject that he had often treated on summer vacations in previous years: bathers. However, the ominous, twisted surrealist figures of the late 1920s and early 1930s, are replaced here with fanciful creatures, drawn in a frenzied, informal manner and colored with washes. Two intertwined figures sit at seaside—a long haired blonde sits to the left, perhaps a reference to Picasso's mistress and muse, Marie-Thérèse Walter, with whom he had begun a passionate and clandestine affair five years earlier.

The previous year, Olga and Paulo had vacationed without Picasso at Juan-les-Pins as he remained at Boisgeloup preparing for his first major retrospective at Galerie Georges Petit in 1932. With Olga safely distant, he could freely revel in the company of Marie-Thérèse. For several summers before that, from 1928 through 1931, while he vacationed with his family, Picasso had secretly installed Marie-Thérèse in a pension de jeunes filles nearby. Now in July 1933, it was Marie-Thérèse's turn to remain behind in Paris while Picasso traveled south. No oil paintings date from that summer in Cannes; instead, Picasso executed a remarkable series of works on paper, about thirty in all, some in gouache, others in watercolor and black ink, all on sheets of paper measuring around 151/2 x 20 in. (40 x 50 cm.). Despite her physical absence, Marie-Thérèse nonetheless made herself felt in the artist's fertile imaginings, especially considering the present work was drawn on his lover's birthday: July 13.

Picasso's depictions of Marie-Thérèse are erotically charged. She is often shown in states of sleep and abandon, or, as in the present work, playing on the beach. Les amants à la plage features two female figures, but the underlying phallic connotations throughout allude to the artist's omnipotent lust for his muse. In the figure on the left, her anatomy is transformed into idealized, swirling forms, while her long blond hair gives her a free, youthful spirit that bears reference to the artist's iconic renderings of his lover. The englobed figure on the right, penetrates its counterpart with its protruding limbs, as the figure on the left, in turn, envelopes the biomorphic shapes of her counterpart, thought to be her cousin, Genevieve. Here, Picasso both accentuates his muse's sexuality with his twisting arabesques and intertwined forms, while the enlarged womb of the right-hand figure may allude to Picasso's dream of conceiving a child with her-a prophecy which would be fulfilled soon after, in 1935.



PIET MONDRIAN (1872-1944)

Amstel, Café 't Vissertje II

signed 'Piet Mondriaan.' (lower right) watercolor on paper laid down on board 26% x 46% in. (67.5 x 117.7 cm.) Executed *circa* 1907-1909

\$200,000-300,000

PROVENANCE:

(possibly) Galerie Hans Brinkman, Amsterdam. Budde collection; sale, Sotheby & Co., London, 28 June 1961, lot 80. Acquired at the above sale by the late owner.

EXHIBITED:

(probably) Arti, 1907.

Utrecht, Kunstliefde, April 1909, no. 63.

New York, Richard L. Feigen & Co., Bedford Collects: The Taste of a Community, May-June 1972, no. 36 (titled Wharf by a Canal).

Pittsburgh, Carnegie Institute, Pittsburgh Corporations Collect: Inaugural Exhibition of the Heinz Galleries, October 1975-January 1976, no. 48 (titled Wharf by a Canal).

LITERATURE:

R.P. Welsh, *Piet Mondrian's Early Career: The "Naturalistic" Periods*, Ph.D. Diss., Princeton University, 1965, p. 120 (illustrated, fig. 206). R.P. Welsh, *Piet Mondrian: Catalogue Raisonné of the Naturalistic Works (until early 1911)*, New York, 1998, vol. I, p. 367, no. A536 (illustrated).



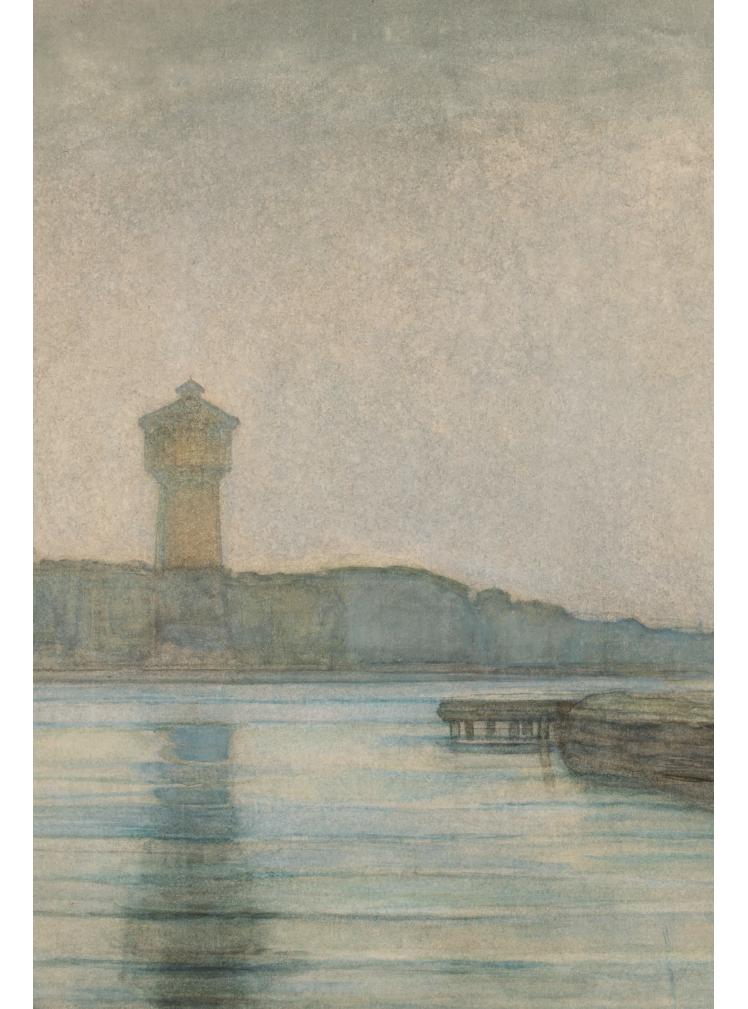
Piet Mondrian, *Amstel, Café 't Vissertje I*, 1907, The Museum of Modern Art, New York, gift of Sheldon H. Solow.

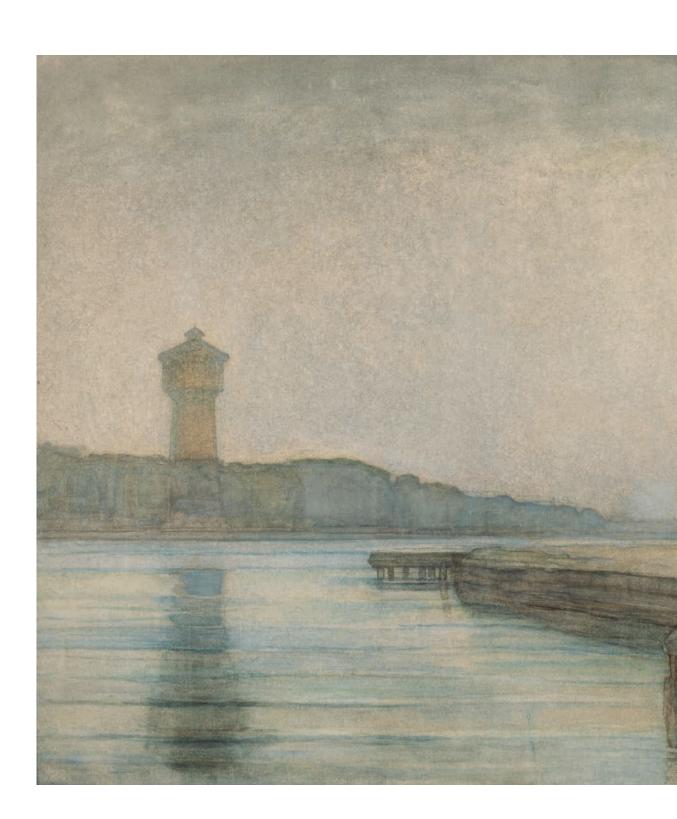
During the late 1900s, Mondrian's work began to drift away from his naturalistic style. Though his works of this period originate with inspiration from nature and his surroundings, the artist began to give way to his impulses of abstraction and expression, preferring to display atmospheric effects rather than the exacting details of his subjects. Between 1905 and early 1908, Mondrian focused chiefly on the riverscape; characterized by a serial approach, these works display a "systematic study of minute changes in color and lighting of single subject themes observed from a single point of view" (R.P. Welsh, op. cit., 1998, p. 305) in the vein of Claude Monet's similar tack. Amstel, Café 't Vissertje II is the second in a series of paintings illustrating the Omval, a neighborhood along Amstel River within walking distance of Mondrian's Amsterdam home. The Omval was a beloved summer location for residents of Amsterdam for its proximity to the city center and buzzing cafés.

R.P. Welsh has written, "The principle subject of this watercolor is a café identifiable from a drawing produced by Tinus de Jongh, by which date the former café t' Visschertie (Little Fisher café) had been renamed the café de Kleine Haven (Little Harbor café). The latter name doubtless refers to the small yacht basin *De Hoop* (The Hoop), which was situated adjacent to and just upstream from a roughly triangular-shaped island known as De Omval, on which the café was located. The island had been artificially created when the dike and canal surrounding the district of Watergraafsmeer were constructed and it was along a northern segment of this dike that Mondrian...previously had his residence. The presence of the (now destroyed) water tower in the Mondrian depiction, which was located slightly downstream on the Amsteldijk or west side of the river, further confirms the identification of the site as the Omval and the point of view as directed toward the inner city of Amsterdam in the distance" (ibid., p. 366).

When this work was exhibited in the fall of 1909 at Kunstliefde in Utrecht, many of the artist's contemporary critics were critical of its hazy, ethereal effects. It was his former professor, Mr. Dake who innately understood the perspective the artist sought to capture and explained it as follows in his review of the work in *De Controleur* on 17 April 1909:

"A capital watercolor, which on first viewing does not produce an eye-appealing impression, remains for me to discuss: it represents a view of the Amstel, at the place of the Watertower, and because of the twilight-blurred tone, which renders the whole drawing gray and almost colorless, very likely this view is intended as a view at night. This watercolor is by Piet Mondriaan, who is very strong in impressionistic translations of such gray moods. I repeat: to one's eye the drawing makes no striking impression and one finds in it very little artistic insight by the artist, in that he completely fills the right corner with a ghostly monster of a clubhouse of a rowing society. If you permit, move backwards far as you can, but hold the drawing within sight...What is the effect now? Who has ever seen such an endless perspective? Such an enchanting river panorama! Take a look at that wave-splashed water surface, is it not as if you were in reality standing before the Amstel, and now clearly and distinctly everything advances in palpable form from out of the evening mist: the water tower, that club building which now appears so handsome" (quoted in ibid., p. 367).







PAUL CÉZANNE (1839-1906)

Cinq baigneuses (recto); Etudes de baigneuse (verso) pencil on paper, squared for transfer (recto); pencil on paper (verso) 5% x 5¼ in. (13.7 x 13.5 cm.)
Drawn in 1879-1882

\$150,000-250,000

PROVENANCE:

Ambroise Vollard, Paris. Richard S. Davis, Minneapolis. The New Gallery, Inc. (Eugene V. Thaw), New York. Acquired from the above by the late owner, February 1960.

EXHIBITED:

Kunstmuseum Basel, *Paul Cézanne: die Badenden*, September-December 1989, p. 138, no. 101a (*recto* illustrated in color).
Paris, Galeries nationales du Grand Palais; London, Tate Gallery and Philadelphia Museum of Art, *Cézanne*, September 1995-August 1996, p. 202, no. 63 (*recto* illustrated in color, p. 203).

LITERATURE:

A. Vollard, Paul Cézanne, Paris, 1915, p. 180 (recto illustrated, p. 174). L. Venturi, Cézanne: son art—son oeuvre, Paris, 1936, vol. I, p. 327, no. 1490 (recto illustrated, vol. II, no. 1490; dated 1883-1887). A. Chappuis, The Drawings of Paul Cézanne: A Catalogue Raisonné, London, 1973, vol. I, p. 154, no. 517 (recto illustrated, vol. II). G. Ballas, Cézanne: Baigneuses et Baigneurs, Thème et Composition, Paris, 2002, p. 280, no. 51 (recto illustrated). W. Feilchenfeldt, J. Warman and D. Nash, The Paintings, Watercolors and Drawings of Paul Cézanne: An Online Catalogue Raisonné (www.cezannecatalogue.com), nos. FWN 2029 and FWN 2025 (recto and verso illustrated in color).



Paul Cézanne, *Cinq Baigneuses*, 1885-1887. Kunstmuseum Basel.

Cézanne...is the most copious source of what we know as modern art, the most abundant generator of ideas and the most enduring in newness.

- Clement Greenberg

The bathers motif—groupings of unidealized, unabashed nudes in richly verdant settings—was a seminal subject of Cézanne's oeuvre. *Cinq baigneuses* is the preliminary graphite sketch for a larger oil painting of the same title, in which the figures maintain the same postures and configurations.

Cézanne would create studies and sketches of isolated individual figures from the works of old masters in order to explore the dramatic and dynamic way these forms can create complex spatial arrangements. *Cinq baigneuses* is indicative of Cézanne's focus on the variety of postures associated with the classical nude—standing, crouching, pointing and bathing. The subtle overlap of the bather's forms in *Cinq baigneuses* emphasizes the dynamism present in the linear organization developed by the varied figures, rather than the individuals themselves.

Cinq baigneuses melds the corporeal and the botanical; the energetic modeling that defines the bodies of the bathers begins to blend seamlessly with their bucolic surroundings. This quality is also present in the oil version, as the long, flowing tresses of the left-most bather meld and become indistinguishable from the tree that frames her. This particular grouping of bathers, a neatly balanced five, is echoed in some of the greatest works of modernism to follow Cézanne, from Pablo Picasso's Les Demoiselles d'Avignon to Henri Matisse's La Danse.

"Cézanne's bathers have functioned as a source, an origin, a prize to be struggled over," Tamar Garb writes. "Their radical assault on traditional modes of representation has become a cliché of conventional critical wisdom while the unorthodox, clumsy appearance of both the figures and the landscape, so shocking to many of their first viewers, is now enshrined as the foundation of their greatness. Cézanne's 'inquiétude' as Picasso famously called it, has become legendary, even exemplary" ("Visuality and Sexuality in Cézanne's Late Bathers," *Oxford Art Journal*, vol. 19, no. 2, 1996, pp. 46-60).



PABLO PICASSO (1881-1973)

Portrait du Tailleur Soler

bears signature watercolor and pen and black ink on paper $8\frac{1}{2} \times 6$ in. (21.5 x 15.3 cm.) Executed in 1903

\$100,000-150,000

PROVENANCE:

Benet Soler Vidal, Barcelona.
Douglas Cooper, Argilliers.
Galerie Berggruen & Cie., Paris.
The New Gallery, Inc. (Eugene V. Thaw), New York.
Acquired from the above by the late owner, February 1960.

LITERATURE

P. Daix and G. Boudaille, *Picasso 1900-1906: Catalogue raisonné de l'œuvre peint*, Neuchâtel, 1966, p. 231, no. D.IX.7 (illustrated). J. Palau i Fabre, *Picasso en Cataluña*, Barcelona, 1966, p. 66, no. 49 (illustrated, p. 67).

P. Lecaldano, *L'opera completa di Picasso blu e rosa*, Milan, 1968, p. 93, no. 77 (illustrated).

C. Zervos, *Pablo Picasso*, Paris, 1970, vol. 22, no. 40 (illustrated, pl. 14; with incorrect medium).



Pablo Picasso, Portrait de Soler, 1903. The State Hermitage Museum, St. Petersburg. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



EDGAR DEGAS (1834-1917)

Etude de nu (Danseuse à la barre) stamped with signature 'Degas' (Lugt 658; lower right) charcoal on tracing paper laid down on card 42½ x 29½ in. (107.5 x 74 cm.)

\$400,000-600,000

PROVENANCE:

Estate of the artist; Third sale, Galerie Georges Petit, Paris, 8-9 April 1919, lot 199.

Jean d'Alayer, Paris (by 1951).

Anon. sale, Maître Bellier, Galerie Charpentier, Paris, 6 June 1956, lot 5. Acquired at the above sale by the late owner.

EXHIBITED:

Kunstmuseum Bern, *Degas*, November 1951-January 1952, no. 102. Amsterdam, Stedelijk Museum, *Edgar Degas*, February-March 1952, no. 31.

Paris, Musée Palais des Beaux-Arts, *Degas dans les collections françaises*, June 1955. no. 149.

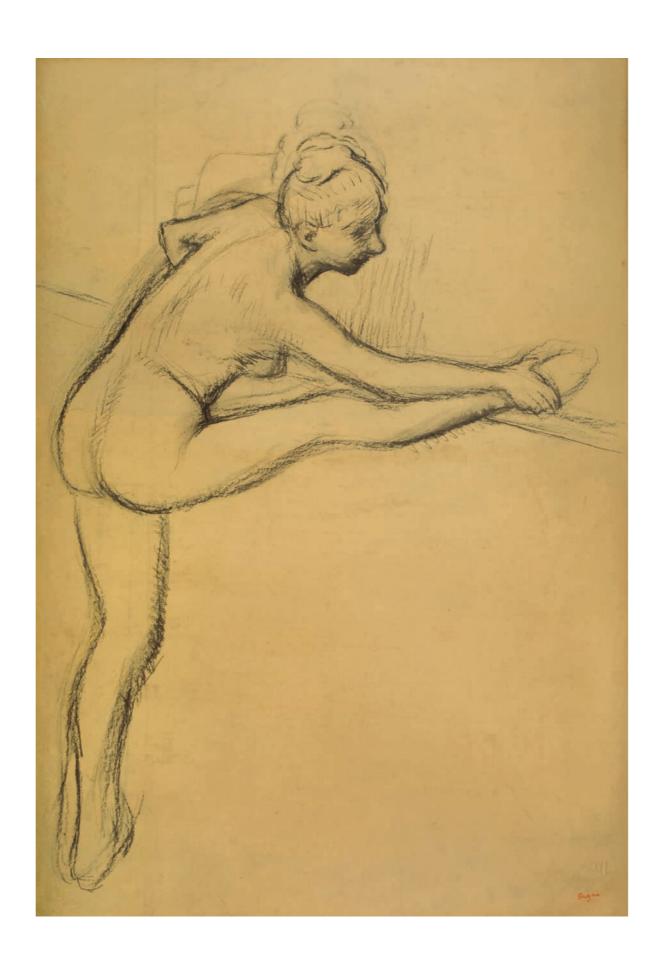


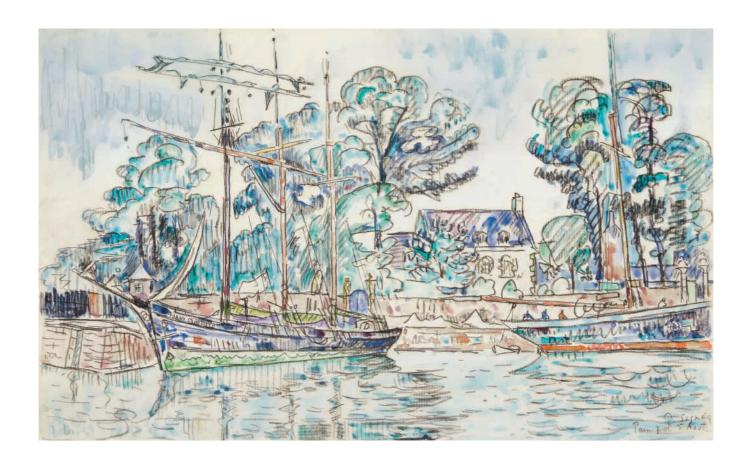
 $\label{eq:continuous} \textit{Edgar Degas, Danseuses \`a la barre, circa} \ 1900. \ The \ Phillips \ Collection, Washington, D.C.$

"The dancer could be seen as an incarnation of drawing. Line was the governing element of her achievement, the right and the wrong of what she was doing. Line was given by her limbs, her arms and legs, the centering of her body, her à plomb. To draw a dancer's body was to re-enact through her limbs the terms of figure drawing itself, both as description and as expression. How often in his drawings of dancers the line of an arm or a leg will soar out from the body, cutting out a shape that has no meaning that can be translated but presents itself simply as a measured claim upon space?" (R. Gordon and A. Forge, *Degas*, New York, 1988, p. 176).

Stylistically typical of the artist's graphic works from the late period, this drawing is a study for a series of pastels and one peinture à l'essence of Danseuses à la barre (Lemoisne, nos. 807-810). This practice was typical of Degas's serial working procedure at the time; he would create multiple studies and versions of a single scene sometimes focusing on a single figure. In this practice, his preliminary drawing would serve as a model from which he made subsequent tracings that resulted in further variants of the image, including some in pastel and others purely in charcoal, like the present work.

Degas was a master of many media, as is demonstrated in his deft use of charcoal in Etude de nu (Danseuse à la barre). Here, there is a great sense of spontaneity of execution giving the sense of a fleeting moment of movement being captured rapidly by a master. The charcoal also increases the senses of immediacy and intimacy of the picture. However, Degas was at pains to point out that his pictures were in fact the result of careful observation and his own erudite knowledge of his artistic predecessors. Often, rather than going to the ballet or to practice sessions, Degas would employ models in his studio, asking them to adopt single poses sometimes for long periods of time. Adding to the sense of informality, he would often illustrate exercises and rehearsals rather than the formalized positions. The illusion of ephemeral movements being captured as though in a snapshot was precisely what Degas sought, but he engineered it through great efforts on his part, as is demonstrated in the comparison of these seemingly unclothed figures and those in costume in the Danseuses à la barre (Lemoisne, no. 807, The Phillips Collection, Washington, D.C.).





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

132

PAUL SIGNAC (1863-1935)

Paimpol, Le Fanny Crossfield

signed, dated and inscribed 'P. Signac 5 Aout. Paimpol' (lower right) watercolor and black Conté crayon on paper 11½ x 17½ in. (28.1 x 43.8 cm.) Executed *circa* 1930

\$60,000-80,000

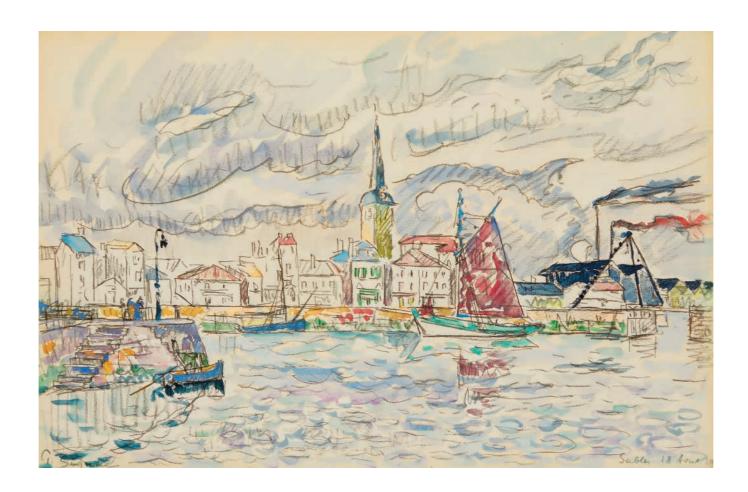
PROVENANCE:

Anon. sale, Sotheby & Co., London, 2 December 1971, lot 15. Marlborough Fine Art, Ltd., London (acquired at the above sale); sale, Christie's, New York, 7 November 2007, lot 196. Acquired at the above sale by the present owners.

EXHIBITED:

Tokyo, Marlborough Fine Art, Ltd. and London, Marlborough Fine Art, Ltd., *Paul Signac: Watercolours and Drawings*, April-December 1986, p. 66, no. 65 (illustrated in color, p. 67).

Marina Ferretti has confirmed the authenticity of this work.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

133

PAUL SIGNAC (1863-1935)

Les Sables-d'Olonne

signed 'P. Signac' (lower left) and titled and dated 'Sables 18 Avril 29' (lower right) gouache, watercolor and black Conté crayon on paper laid down on card 11½ x 17 in. (29.2 x 44 cm.) Executed on 18 April 1929

\$40,000-60,000

PROVENANCE:

Stephen Silagy Galleries, New York.
Private collection, Los Angeles; sale, Christie's, New York,
15 November 1988, lot 151.
Private collection, Colorado (acquired at the above sale); sale,
Christie's, New York, 10 May 2007, lot 156.
Acquired at the above sale by the present owners.

Marina Ferretti has confirmed the authenticity of this work.



CAMILLE PISSARRO (1830-1903)

La petite gardeuse d'oies à Osny

signed and dated 'C. Pissarro. 1887' (lower right) gouache on silk laid down on paper 13½ x 25½ in. (33.3 x 65 cm.) (irregular) Painted in 1887

\$150,000-250,000

PROVENANCE:

Boussod, Valadon & Cie. (Theo van Gogh), Paris.
M. Dupuis (acquired from the above, March 1888); Estate sale, Maître Chevallier, Hôtel Drouot, Paris, 10 June 1891, lot 45.
Perrette collection, Paris (acquired at the above sale).
Reynalda Yalla.

Galerie Katia Granoff, Paris

Acquired from the above by the family of the present owner, October 1948.

EXHIBITED

Paris, Boussod, Valadon & Cie. (Theo van Gogh), December 1887. London, Thomas Agnew & Sons, Ltd., *Paintings and Drawings by Camille Pissarro*, November 1937, no. 34.

Zurich, Galerie Aktuaryus, Pissarro, Sisley, Renoir, Guillaumin, 1938, no. 18.

LITERATURE

F. Fénéon, "Vitrines de marchands de tableaux," *La Revue indépendante*, 15 January 1888, p. 170.

L.R. Pissarro and L. Venturi, *Camille Pissarro: son art—son œuvre*, Paris, 1939, vol. I, p. 306, no. 1640 (illustrated, vol. II, pl. 310; with incorrect dimensions).

J. Rewald, *Theo van Gogh, Goupil, and the Impressionists*, Paris, 1973, pp. 16-17, 61, and 74-75.

M.S. Gerstein, *Impressionist and Post-Impressionist Fans*, Ph.D. Diss., Harvard University, Cambridge, MA, May 1978, pp. 180-183, no. 48. F. Cachin and B. Welsh-Ovcharov, *Van Gogh in Paris*, exh. cat., Musée d'Orsay, Paris, 1988 (illustrated).



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

Pissarro executed approximately 90 fans between 1878 and 1895. The artist, along with his contemporaries Edgar Degas and Jean-Louis Forain, was drawn to the *japonisme* tradition of fan painting and the challenge it posed in composing his subjects. In his revival of the 18th century craft of fan painting, Pissarro depicted full compositional narratives as opposed to ornate decoration. In addition to depicting the natural beauty of the French countryside and the rural workers which he memorialized in his compositions, the shape of the fan forced Pissarro to concentrate on the relationship between foreground and background. The curved, elongated format of the fan creates the effect of distant receding space and lends itself to a panoramic view. Key characteristics of Pissarro's work from this period are detailed here: the placement of

the figure in front of the picture, the disruption of traditional spatial unity, and the effect of dappled light spread evenly over figure and background.

As Christoper Lloyd has described, "For Pissarro the adoption of the fan as an art form came at a critical time, namely the close of the 1870s. To a certain extent the fan may have assisted Pissarro in his search for compositional unity. The emphasis that had to be placed on the two corners of the fan meant that figures were given prominence against the background. Landscapes and horizon lines in the upper half of the fan either have a horizontal emphasis or else echo the curvature of the fan itself. Whilst many of the compositions are reworkings of earlier works, Pissarro also showed considerable originality in this format. He sought different atmospheric effects in compositions of seasonal import, but at the same time did not spurn more 'modern' themes, such as the railway bridge at Pontoise and the port at Rouen" (*Pissarro*, exh. cat. London Arts Council, 1980, p. 235).



EDOUARD VUILLARD (1868-1940)

Etude pour Le portrait de la Comtesse Anna de Noailles stamped with signature 'E Vuillard' (Lugt 2497a; lower right) pastel and charcoal on paper laid down on canvas

23½ x 16% in. (60 x 42.9 cm.) Drawn in 1931

\$10,000-15,000

PROVENANCE:

Estate of the artist.

Anon. sale, Briest, Paris, 4 November 1997, lot 188.

This work will be included in the forthcoming supplement of the catalogue critique of paintings and drawings by Edouard Vuillard being prepared by the Archives Vuillard.



Édouard Vuillard, *Comtesse Anna de Noailles* (first version), 1931. Private collection.



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

136

PIERRE-AUGUSTE RENOIR (1841-1919)

Mère et enfant (Maternité)

signed 'Renoir' (lower left) sanguine and white chalk on paper laid down on canvas $28\% \times 20\%$ in. (71.5 x 52 cm.)

\$80,000-120,000

PROVENANCE:

Lilli Wulf, New York; Estate sale, Parke-Bernet Galleries, Inc., New York, 14 February 1951, lot 77.

Galerie Pierre Levy, Paris.

Acquired from the above by the present owner, May 1999.

This work will be included in the second supplement to the Catalogue raisonné des tableaux, pastels, dessins et aquarelles de Renoir being prepared by Guy-Patrice and Floriane Dauberville.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

137

PIERRE-AUGUSTE RENOIR (1841-1919)

Hector et Paris

titled 'Hector et. Paris.' (lower center) and dated 'le 12 mars 1860' (lower left) pencil on paper 8% x 11½ in. (22.2 x 28.5 cm.) Drawn on 12 March 1860

\$12,000-18,000

PROVENANCE:

Edmond Renoir *fils*, Viroflay (nephew of the artist). Anon. sale, Sotheby's, New York, 21 February 1985, lot 152. Acquired at the above sale by the present owners.

LITERATURE:

F. Daulte, Auguste Renoir, New York, 1982, p. 12, no. 1 (illustrated).

This work will be included in the second supplement to the Catalogue raisonné des tableaux, pastels, dessins et aquarelles de Renoir being prepared by Guy-Patrice and Floriane Dauberville.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Le cocher de M. de Rothschild pen and ink on paper

6¾ x 5 in. (17.2 x 12.7 cm.) Drawn in 1895

\$2,500-3,500

M. and Mme Maurice Bunau-Varilla, Paris; Estate sale, Hôtel Drouot, Paris, 9 July 1947, lot 9 (as part of a group of drawings). M. Raykis (acquired at the above sale). M. and Mme Wertheimer, Paris.

Ludwig Charell, New York.

Mr. and Mrs. Sherman Butler, Woodside, California.

Sotheby's, New York; sale, Sotheby's, New York, 21 February 1985, lot 156. Acquired at the above sale by the present owners.

LITERATURE:

M.G. Dortu, Henri de Toulouse-Lautrec et son oeuvre, New York, 1971, vol. VI, p. 664, no. D.3.916 (illustrated, p. 665).



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

139

GEORGE GROSZ (1893-1959)

Prerow

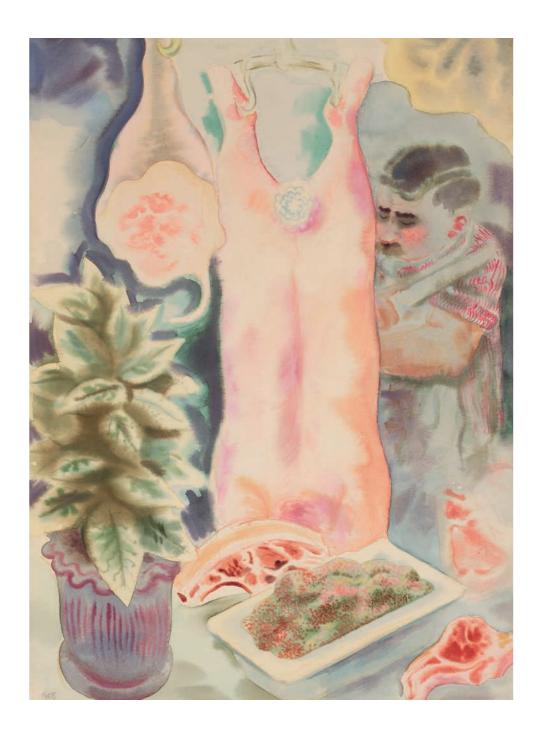
signed, dated and inscribed 'Grosz 1930 Berlin' (lower right), inscribed 'from Pommerania' (extreme lower center) and numbered and titled 'No. 12 Prerow' (lower left); with Nachlass stamp (on the reverse) pen and India ink on paper 18½ x 23½ in. (46 x 60 cm.) Executed in Berlin in 1930

\$10,000-15,000

PROVENANCE:
Estate of the artist.
Richard A. Cohn, New York.
Anon. sale, Christie's, New York, 11 May 1989, lot 149.
Acquired at the above sale by the present owners.

Ralph Jentsch has confirmed the authenticity of this work.

Prerow was a popular vacation resort on the Baltic Sea where George Grosz and his family spent summers beginning in 1924. According to Ralph Jentsch, to Grosz's distaste, they were "packed with the very people he tried to avoid in Berlin, all engaged in uninhibited celebration of their national Germanism." Despite this, Grosz also "experienced in Prerow peaceful scenes, like he captured in this very drawing showing...good kind farmers in their local surrounding...[The drawing] was selected among 63 other drawings to be reproduced in 1936 in the portfolio Interregnum, published by the renowned New York publisher Caresse Crosby of The Black Sun Press, with an introduction by John Dos Passos."



GEORGE GROSZ (1893-1959)

Fleischer

signed 'Grosz' (lower left) watercolor on card 24% x 175% in. (61.4 x 44.7 cm.) Painted in 1930 PROVENANCE:

Weyhe Gallery, New York.
Private collection, Wisconsin.
Acquired from the above by the present owner.

Ralph Jentsch has confirmed the authenticity of this work.

\$30,000-50,000



141

GEORGE GROSZ (1893-1959)

Bienenschwarm

signed 'Grosz' (lower left) and titled and numbered 'Bienenschwarm No 8' (extreme lower left) pen and India ink on paper 18¾ x 24¾ in. (47.7 x 63 cm.)
Drawn in 1927

\$20,000-30,000

PROVENANCE:

Far Gallery, New York. Acquired by the late owner, *circa* 1980.

Ralph Jentsch has confirmed the authenticity of this work.

According to Ralph Jentsch, "Bienenschwarm (Swam of Bees) is sometimes colloquial use for the event of a bunch of youngsters occupying a place like a swarm of bees. Grosz must have witnessed during his stay in France in 1927, and this led to the execution of this very drawing."

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

142

HERMANN MAX PECHSTEIN (1881-1955)

Sitzender weiblicher Akt

signed with initial 'H' (lower right) gouache, watercolor, and brush and India ink on paper laid down on card 14% x 11½ in. (37.3 x 28.5 cm.)

\$20,000-30,000

PROVENANCE:

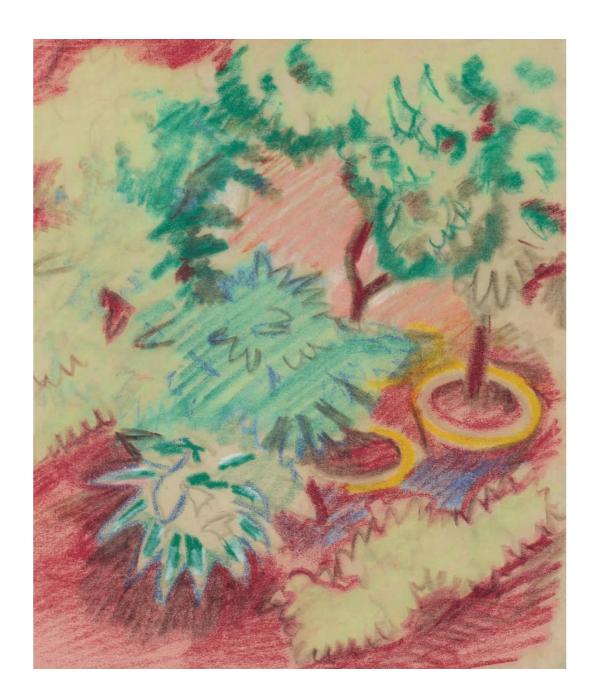
(possibly) Walter Sauerwein, Munich. Ingeborg Tremmel, Munich (possibly by descent from the above); Estate sale, Ketterer Kunst, Munich, 6 May 2003, lot 945. Acquired at the above sale by the present owner.

EXHIBITED:

London, Daniela Luxembourg Art, *Lonely Prophets: German Art from 1910 to 1930*, October-November 2007, p. 9 (illustrated in color).

Alexander Pechstein has confirmed the authenticity of this work.





PROPERTY FROM AN EAST COAST ESTATE

143

AUGUST MACKE (1887-1914)

Blumentöpfe

with Nachlass stamp (Lugt 1775b; on the backboard) pastel and charcoal on tracing paper $12\% \times 10\%$ in. (32 x 27 cm.)

\$15,000-20,000

PROVENANCE:

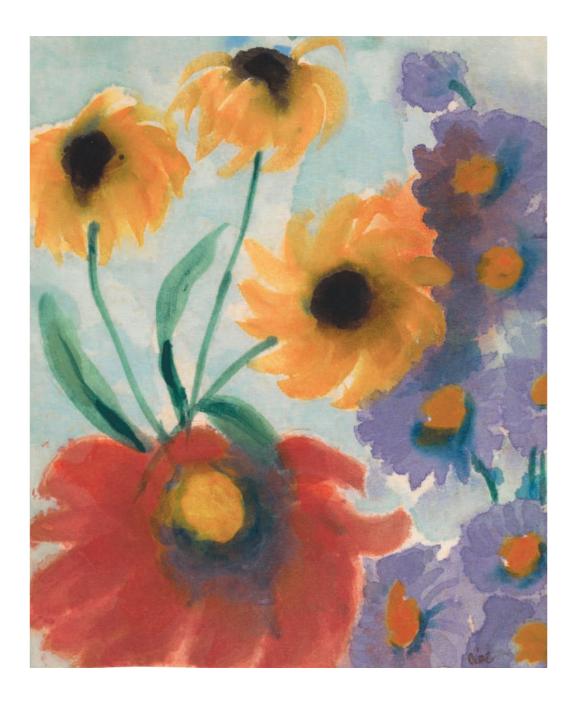
Estate of the artist.

Marlborough Galerie, A.G., Zurich.

Acquired from the above by the late owner, circa 1975.

EXHIBITED:

London, Marlborough Fine Art, Ltd., XX Century Drawings and Watercolors, September-October 1974, p. 79, no. 87 (illustrated in color).



EMIL NOLDE (1867-1956)

Rote, gelbe und violette Blüten

signed 'Nolde' (lower right) watercolor on Japan paper 11½ x 9 in. (28.2 x 22.8 cm.) Painted *circa* 1930-1940

\$70,000-100,000

PROVENANCE:

Private collection, Germany (gift from the artist, *circa* 1945). Private collection, Germany (by descent from the above); sale, Kunsthaus Lempertz, Cologne, 30 May 2014, lot 318. Acquired at the above sale by the present owner. Dr. Manfred Reuther has confirmed the authenticity of this work.

Peter Vergo has written, "As [they did] for Mondrian, flowers symbolized for Nolde the eternally repeated cycle of birth, life and death; in his autobiography, he compared the life-cycle of the flower, 'sprouting, blossoming, gleaming, glowing, bringing joy, drooping, wilting, ending up on the rubbish tip' with that of the work of art, which he likewise considered the product of natural forces, itself subject to the immutable laws of creation and decay" (*Emil Nolde*, exh. cat., Whitechapel, London, 1996, p. 118).



PROPERTY FROM A NEW YORK COLLECTOR

145

MARC CHAGALL (1887-1985)

Personnage et l'âne

signed 'Marc Chagall' (lower right) pen and ink on paper 9 x 11 in. (23 x 28 cm.) Drawn in 1922-1923

\$10,000-15,000

PROVENANCE:

Private collection, France. Elrick-Manley Fine Art, Inc., New York. Acquired from the above by the present owner, March 2002.

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

PROPERTY FROM THE ESTATE OF WILLIAM KELLY SIMPSON

146

MAX BECKMANN (1884-1950)

Dressierte Bären

signed and dated 'Beckmann 32' (lower right) watercolor and charcoal on paper 21 x 141/4 in. (53.3 x 36.2 cm.)
Executed in 1932

\$60,000-80,000

PROVENANCE:

Mathilde Q. Beckmann, New York (wife of the artist). Catherine Viviano Gallery, New York (by 1964). Grace Borgenicht Gallery, Inc., New York. Acquired from the above by the late owner, March 1989.



146

EXHIBITED:

Hanover, Kestner-Gesellschaft; Kunstverein zu Kassel im Orangerieschloss and Kunstverein Magdeburg, *Deutscher Künstlerbund*, *Aquarelle und Zeichnungen*, December 1932-January 1933, no. 10. City Art Museum of St. Louis; Los Angeles County Museum; Detroit Institute of Arts; Baltimore Museum of Art and Minneapolis Institute of Arts, *Max Beckmann*, 1948-1949, p. 98, no. 67.

New York, Catherine Viviano Gallery, Max Beckmann: An Exhibition of Paintings, Sculptures and Watercolors, December 1964-January 1965, no. 13.

New York, Catherine Viviano Gallery, *Max Beckmann*, October-November 1970, no. 4.

New York, Catherine Viviano Gallery, *Max Beckmann*, February 1973, no. 37 (illustrated).

Kunsthalle Bielefeld; Kunsthalle Tübingen and Frankfurt, Städtische Galerie im Städelschen Kunstinstitut, Max Beckmann: Aquarelle und

Zeichnungen 1903 bis 1950, October 1977-May 1978, p. 56, no. 139 (illustrated).

Frankfurt, Städtische Galerie im Städelschen Kunstinstitut, *Max Beckmann: Frankfurt, 1915-1933*, November 1983-February 1984, p. 260, no. 165 (illustrated, p. 262).

New York, Grace Borgenicht Gallery, Inc., Max Beckmann: Sculpture, Drawings, and Prints, February 1989.

Guggenheim Bilbao and Schirn Kunsthalle Frankfurt, *Max Beckmann: The Watercolors and Pastels*, March-September 2006, p. 146, no. 54 (illustrated in color, p. 147).

LITERATURE

M. Beckmann, S. Gohr and M. Hollein, eds., Max Beckmann: The Watercolors and Pastels, Catalogue Raisonné of the Works in Color on Paper, Cologne, 2006, p. 146, no. 54 (illustrated in color, p. 147; with incorrect support).

PROPERTY OF A PRIVATE COLLECTOR

147

PAUL KLEE (1879-1940)

Baubegin im Garten

signed 'Klee' (lower right); dated, numbered and titled '1929 W.4. Baubegin im Garten' (on the artist's mount)

oil on canvas laid down on card

Canvas size: 10% x 11% in. (26.2 x 29.8 cm.) Mount size: 15% x 16% in. (39.2 x 42.2 cm.)

Painted in 1929

\$150,000-200,000

PROVENANCE:

Galerie Alfred Flechtheim, Berlin and Dusseldorf. Rudolf Probst (Galerie Neue Kunst Fides; Das Kunsthaus), Dresden

Galerie Simon (Daniel-Henry Kahnweiler), Paris.

The Mayor Gallery, Ltd., London (acquired from the above, 1935). Thomas P. Mahoney, Newport Beach (acquired from the above, 1943).

Theodore Schempp, New York.

Henry J. Heinz, Pittsburgh.

Alexandre Iolas Gallery, New York.

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

Marlborough Fine Art, Ltd., London.

Stephen Hahn Gallery, New York.

Harold Diamond, Inc., New York.

Pierre Schlumberger, New York (by 1986).

Granard Investment and Trade, Ltd., London.

Kathleen Lepercq, New York (until 1991). Kunstsalon Franke, Munich.

Acquired from the above by the present owner, March 1996.

London, The Mayor Gallery, Ltd., Paul Klee, June 1935, no. 19. London, The Mayor Gallery, Ltd., Inexpensive Pictures, December 1936, no. 14.

London, The Leicester Galleries (Ernest Brown & Phillips, Ltd.), Paul Klee, February 1941, p. 9, no. 11.

Dusseldorf, Kunstsammlung Nordrhein-Westfalen and Staatsgalerie Stuttgart, Paul Klee: Im Zeichen der Teilung, January-July 1995, p. 357 (illustrated).



The artist and Lily Klee in Dessau, 1933. Photo attributed to Franz Aichiner.

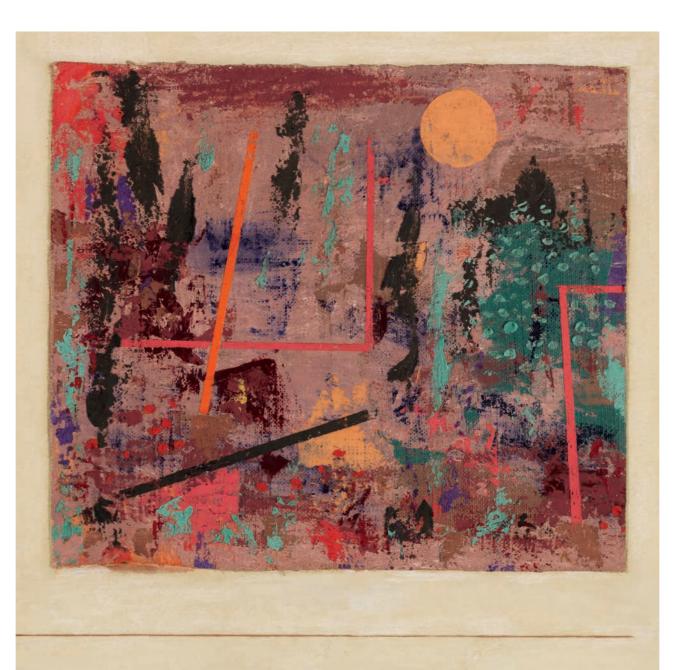
D. Berthoud, La peinture française d'aujourd'hui, Paris, 1937, p. 62. M. Franciscono, Paul Klee: His Work and Thought, Chicago, 1991, p. 271,

The Paul Klee Foundation, ed., Paul Klee: Catalogue Raisonné, 1927-1930, Bonn, 2001, vol. 5, p. 367, no. 4980 (illustrated).

Executed towards the end of Klee's years as a teacher, artist and theorist at the Bauhaus in Weimar and Dessau, where he worked from 1920 to 1931, Baubegin im Garten, or "Beginning of Construction in the Garden," is a manifestation of the artist's belief in the power of color and compositional arrangement to transport one's senses to a higher realm of being, and is an example of the beauty and lyricism that Klee extracted from the most simple geometrical lines and forms.

Nature in all its forms had long fascinated Klee and in many ways formed the foundation of his artistic practice. Anke Daemgen has observed that, "The fascination with processes of change and metamorphosis, growth and movement that characterized all of Klee's work reached a climax in his artistic exploration of plants, gardens and landscapes. The number of works with botanical themes is exceeded only by representations of the human figure. In particular, gardens fashioned by human hands offered him examples of ordered nature that correspond to his search for ordered, rhythmically structured forms" (D. Scholz and C. Thomson, The Klee Universe, exh. cat., Neue Nationalgalerie, Berlin, 2008, p. 207).

In the present work, brightly colored geometric lines are laid over a decipherable garden landscape, uniting abstraction with naturalism. Referring to his landscape subjects from the late 1920s and early 1930s, Will Grohmann has written, "As a rule a stricter form is in evidence - a cubic space structure or a graphic-stylistic variation or a rhythmical sectioning. Even when, during a journey, Klee fills a whole notebook with drawings, they become forms that are 'busy throwing off ballast, in a certain way reactive things...' He transmutes natural phenomena into a schematic pattern" (Paul Klee, Stuttgart, 1954, pp. 252-253).



1929 W. Besieges in Parton



PROPERTY FROM A NOTABLE PRIVATE COLLECTION

148

MAX ERNST (1891-1976)

La comète affolée

signed and dated 'max ernst 51' (lower right) pastel on blue paper 12% x 19% in. (32.4 x 49.6 cm.) Drawn in 1951

\$20,000-30,000

PROVENANCE:

Alexandre Iolas Gallery, New York.

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

Anon. sale, Sotheby's, London, 29 June 1994, lot 265. Acquired at the above sale by the family of the present owner.

LITERATURE:

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



RUDOLF BAUER (1889-1953)

Ohne Titel

with Nachlass stamp (on the reverse) gouache, watercolor and brush and black ink on paper $12\% \times 17\%$ in. (32 x 44 cm.) Painted in 1919

\$30,000-50,000

PROVENANCE:

Estate of the artist. M. and Mme Lebrun, Belgium (by 1970). Galerie Withofs, Brussels.

Private collection, Belgium (acquired from the above); sale, Sotheby's, London, 20 June 2012, lot 151.

Acquired at the above sale by the present owner.

EXHIBITED:

Cologne, Galerie Gmurzynska, *Rudolf Bauer: Oelbilder, Gouachen, Zeichnungen*, September-October 1969, no. 58. Brussels, Galerie Withofs, *Rudolf Bauer*, March-April 1970, no. 47.

Rowland Weinstein has confirmed that this work is in the Bauer archives.

WASSILY KANDINSKY (1866-1944)

Mohrencafe

gouache on board 13% x 19% in. (34.5 x 50 cm.) Painted in 1905

\$120,000-180,000

PROVENANCE:

Gabriele Münter Stiftüng, Munich.
Marlborough Fine Art, Ltd., London (by 1961).
Marlborough-Gerson Gallery, Inc., New York (acquired from the above).
Acquired from the above by the late owner, December 1968.

EXHIBITED:

Munich, Städtische Galerie, *Kandinsky, Gabriele-Münter-Stiftung und Gabriele Münter: Werke aus fünf Jahrzehnten*, February-April 1957, no. 32 (dated 1904).

Kunstverein in Hamburg, Wassily Kandinsky, Gabriele-Münter-Stiftung, Gabriele Münter, November 1958-January 1959, no. 27 (dated 1904). London, Marlborough Fine Art, Ltd., Kandinsky: The Road to Abstraction, April-May 1961, no. 13 (illustrated; dated 1904).

London, Marlborough Fine Art, Ltd., 19th and 20th Century Drawings, Watercolours and Sculpture, December 1962-January 1963, no. 36 (dated 1904).

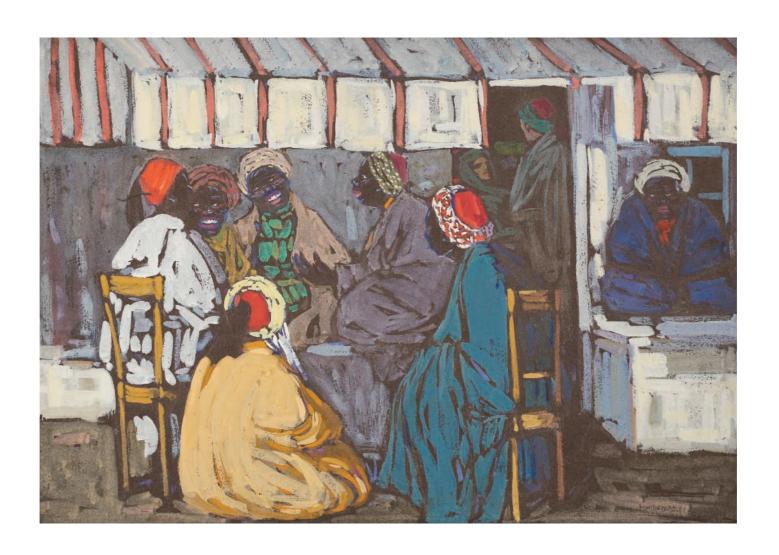
London, Marlborough Fine Art, Ltd., *Drawings, Watercolours, Collages: Expressionism, Bauhaus, Dada*, January 1966, no. 14 (illustrated; dated 1904).

London, Marlborough Fine Art, Ltd., *Kandinsky and His Friends: Centenary Exhibition*, November-December 1966, p. 11, no. 5 (illustrated, p. 12).

LITERATURE

V.E. Barnett, Kandinsky Watercolors: Catalogue Raisonné, 1900-1921, New York, 1992, vol. I, p. 159, no. 166 (illustrated). On 6 December 1904, during one of his many extensive travels through Europe between then and 1908, Kandinsky, accompanied by Gabriele Münter, departed on a steamer from Marseille to Tunis. They arrived at their destination on Christmas Day and remained until 5 April 1905. During this time, Kandinsky made numerous drawings in three sketchbooks and several "colored drawings" depicting the surrounding landscape, architecture and Tunisian genre scenes, such as the present work. Few of these colored drawings remain today.

Kandinsky's abiding interest in the decorative components of color, rhythmical line and pattern are evident in the present work, particularly in his use of tinted cardboard as both painterly tool and medium. As Vivian Endicott Barnett notes, "The colored drawings...reflect Munich's Jugendstil environment as well as Art Nouveau tendencies in general, as can be seen in the stylization, the relative lack of perspectival depth, the tendency towards the decorative, an interest in applied and decorative arts and a heightened interest in folk art... Another characteristic of the colored drawings is the tendency to stylize the scenery. The figures are rendered as types and not as recognizable individuals. In the colored drawings Kandinsky did not attempt realistic portraiture of a naturalistic representation of landscape; it was the spiritual meaning of the representation which was important to him" (op. cit., p. 14).





GEORGE GROSZ (1893-1959)

New York Harbor

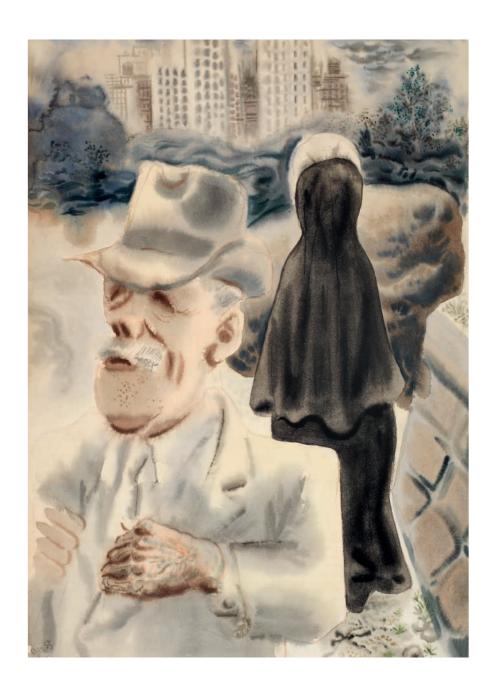
signed, dated and inscribed 'Grosz 34 Bayside' (lower right) watercolor on paper $191\!\!/4\times241\!\!/4$ in. (49 x 61.5 cm.) Painted in 1934

\$40,000-60,000

PROVENANCE:

Richard A. Cohn, Ltd., New York.
Acquired from the above by the present owner, March 2006.

Ralph Jentsch has confirmed the authenticity of this work.



GEORGE GROSZ (1893-1959)

Encounter in Central Park, New York signed 'Grosz' (lower left) watercolor on paper 25¼ x 18½ in. (64.2 x 46 cm.) Painted in 1933

\$30,000-50,000

PROVENANCE:

Private collection, California. By descent from the above to the present owner, 2013.

Ralph Jentsch has confirmed the authenticity of this work.

EGON SCHIELE (1890-1918)

Liegender Mädchenakt nach rechts, in ganzer Figur signed and dated 'EGON SCHIELE 1917' (lower right) black Conté crayon on paper 115% x 181% in. (29.6 x 46.1 cm.) Drawn in 1917

\$250,000-350,000

PROVENANCE:

Dr. Heinrich Rieger, Vienna.

Sale under duress by the above following the Nazi Anschluss in March 1938.

Hellmuth Wallach, New York and Munich; sale, Kornfeld and Klipstein, Bern, 11 June 1966, lot 978.

Galerie Welz, Salzburg.

Private collection, Philadelphia (acquired from the above, 1968).

The present work is being offered for sale pursuant to a settlement agreement between the current owner and the heirs of Dr. Heinrich Rieger. This settlement agreement resolves the dispute over ownership of the work and title will pass to the successful bidder.

EXHIBITED:

Salzburg, Galerie Welz, *Egon Schiele: Aquarelle und Zeichnungen*, 1968, no. 78 (illustrated, p. 32).

New York, Galerie St. Etienne, Egon Schiele: In Celebration of the 100th Anniversary of the Artist's Birth and the Publication of "Egon Schiele: The Complete Works," November 1990-January 1991, no. 68. London, Fischer Fine Art, Ltd., Egon Schiele: A Centenary Exhibition, March-April 1991, no. 42.

LITERATURE:

J. Kallir, Egon Schiele: The Complete Works, Including a Biography and a Catalogue Raisonné, New York, 1998, p. 575, no. 1935 (illustrated).

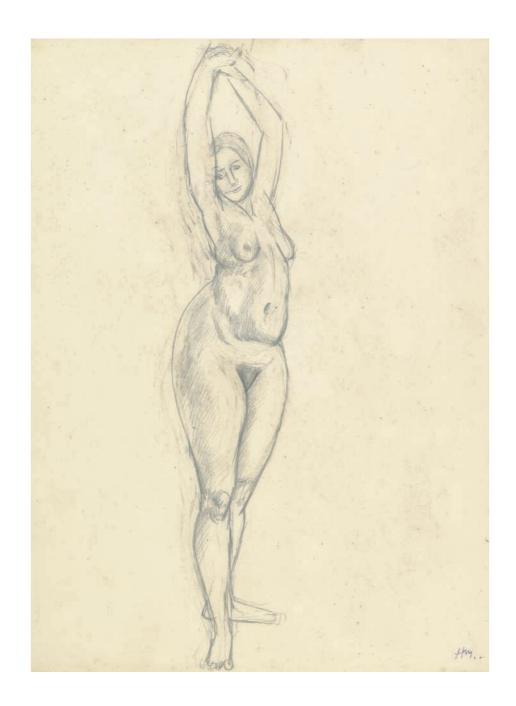
The artist, *circa* 1914. Photograph by Anton Josef Trcka. Photo: Austrian Archives / Imagno / Getty Images.

Schiele-who had painted and drawn relatively infrequently over the course of the preceding years-now turned his attention to the development of his artistic career with renewed vigor. The publication of a folio of reproductions-which sold out-and his participation in a number of group exhibitions during the year, meant that Schiele's work was becoming known to an ever-widening audience.

The same year also witnessed a notable increase in Schiele's depictions of the nude, as well as the consolidation of a stylistic shift that had already begun to manifest itself. This was a shift from the tense, febrile and angular lines that had formerly characterized his work to a concern with achieving a greater sense of realism and plasticity. This is here evident in the undulating lines and softly rounded forms of the figure in *Liegender Mädchenakt nach rechts, in ganzer Figur,* which are rendered in black Conté crayon producing a thicker and more even line than that of pencil. Indeed, as Jane Kallir has observed, "in terms of pure technical mastery, Schiele reached the height of his powers in 1917-1918. Linear perfection and painterly grace were balanced harmoniously" (*Egon Schiele: Drawings and Watercolours*, London, 2004, p. 448).

Depicted in a state of undress, the position of the recumbent model in *Liegender Mädchenakt nach rechts, in ganzer Figur*, her legs opening and her right arm looped under her neck, exhibits Schiele's penchant for capturing unusual and often provocative poses. This is enhanced by an ambiguous protrusion and the manner in which the folds of the model's undergarments fall across her chest.





PROPERTY FROM THE ESTATE OF JACQUELYN MILLER MATISSE

154

HENRI MATISSE (1869-1954)

Nu debout

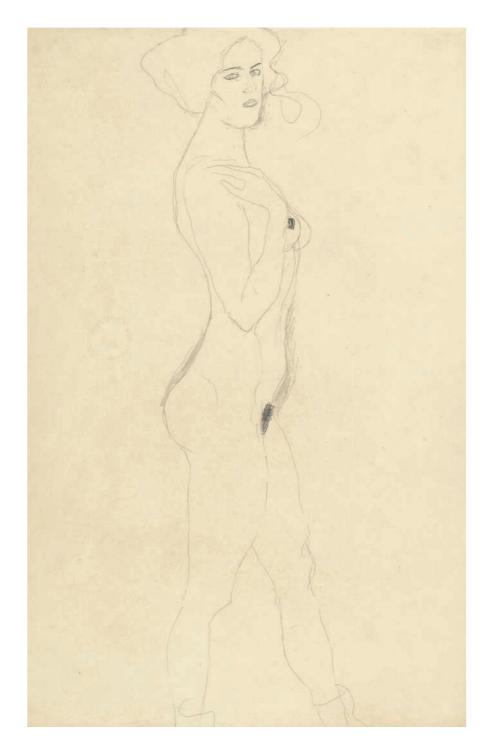
stamped with initials 'HM.' (lower right) pencil on paper 14% x 11 in. (37.7 x 28 cm.) Drawn *circa* 1930

PROVENANCE:

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

Georges Matisse has confirmed the authenticity of this work.

\$30,000-50,000



PROPERTY FROM THE ESTATE OF PETER H. BROWN

155

GUSTAV KLIMT (1862-1918)

Schreitende nach rechts, die rechte Hand an der Schulter, das Gesicht dem Betrachter zugewendet

with Nachlass stamp (Lugt 1575; on the reverse) pencil on paper $22 \times 14 \frac{1}{2}$ in. (55.9 x 36.8 cm.)

\$60,000-80,000

PROVENANCE:

Estate of the artist.

Galerie La Boétie, Inc. (Helen Serger), New York.

Anon. sale, Finarte, Milan, 14 October 1970, lot 185.

Anon. sale, Galerie Wolfgang Ketterer, Munich, 5 June 1972, lot 819.

The Piccadilly Gallery, London (by 1973).

Dr. Anton C.R. Dreesmann, Amsterdam; Estate sale, Christie's, London, 9 April 2002, lot 143.

Acquired at the above sale by the late owner.

LITER ATLIRE

A. Strobl, *Gustav Klimt: Die Zeichnungen 1904-1912*, Salzburg, 1982, vol. II, p. 116, no. 1567 (illustrated, p. 117).





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.

THE COLLECTION OF FREDERICK A. AND SHARON L. KLINGENSTEIN

156

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

PROVENANCE:

Galerie Katia Granoff, Paris (acquired from the artist).
Galerie Bernheim-Jeune et Cie., Paris.
Private collection, Buenos Aires.
Anon. sale, Sotheby & Co., London, 1 July 1964, lot 131.
D. Coombs (acquired at the above sale).
Galerie Jan Krugier, Geneva.
Acquired from the above by the late owners, December 1986.

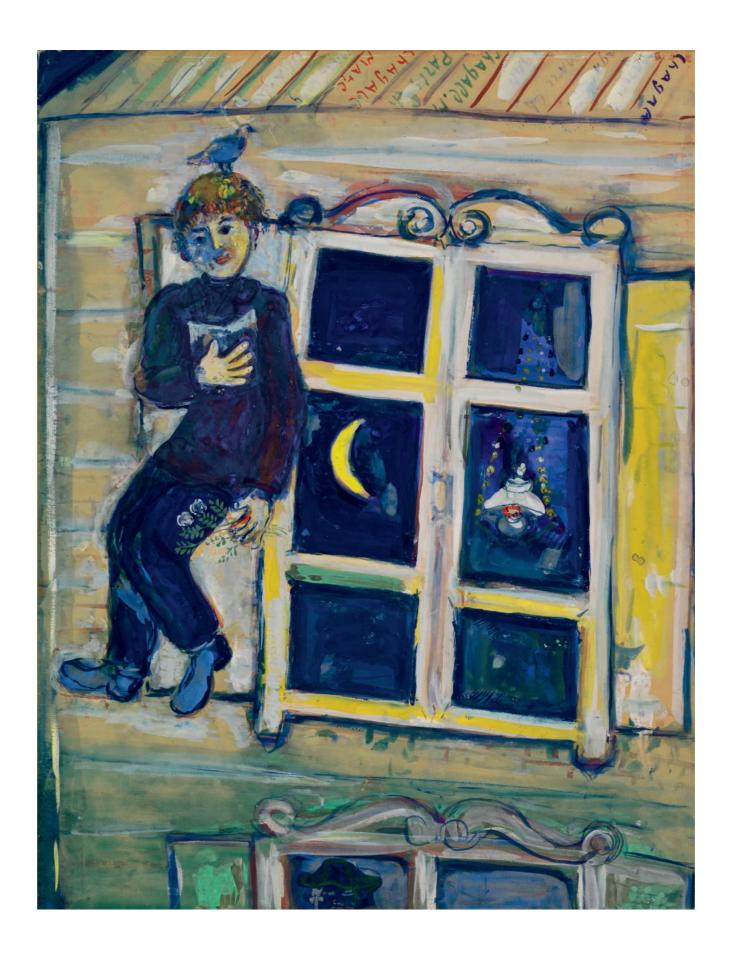
LITERATURE:

F. Meyer, *Marc Chagall: Life and Work*, New York, 1964, pp. 343 and 752, no. 382 (illustrated, p. 671).

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



Portrait of the artist, Moscow, *circa* 1920. Photographer unknown. © Archives Marc et Ida Chagall.



Dr A. Joh Wallroh Marc Paris 1925 Chagall painted *L'Ecolier* during a period of unequaled contentment in his long life. In September 1923, nearly a decade after the outbreak of war had interrupted his youthful first stay in Paris, the artist left Russia with his wife Bella and their daughter Ida and returned to the French capital, which bubbled with life in this peaceful decade preceding the Depression. Quickly falling in with a cosmopolitan, erudite circle of companions—the painters Robert and Sonia Delaunay, the publisher Florent Fels, and the poets Ivan and Claire Goll and Joseph Delteil, to name a few—Chagall participated avidly in the social and cultural milieu of the city. During his first stay in France in 1910-1914, he had rarely ventured beyond Paris; now, he took every opportunity to travel into the provinces, immersing himself in the gentle light and varied terrain of France.

Between 1924 and 1926, the depiction of idyllic corners of the countryside became a favorite theme. The attraction to rural motifs explains Chagall's decision to rent two rooms in Montchauvet, a small village in the hilly countryside dotted with small woods, a small church, some small houses on the only main street, and farmyards all about. In contrast to the continually evolving



Marc Chagall, *La fenêtre sur l'Île de Bréhat*, 1924. Kunsthaus Zürich. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.



Marc Chagall, Amants avec demi-lune, 1926-1927. Stedelijk Museum, Amsterdam. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris

avant-garde Paris, Montchauvet was stable and impervious to the cultural fluctuations of modernity, which gave Chagall great solace. Reminiscences of Vitebsk, seen through the eyes of the French countryside, were inevitable.

L'Ecolier, painted in 1925 during one of the artist's stays in Montchauvet, combines this rural simplicity with the idiosyncratic and magical sense of myth and wonder which is distinctive to Chagall's work. The handling is painterly, vivid and spontaneous, mimicking the delicate airiness of the figure, who floats suspended in the air, absorbed in a book and seemingly unaware of the bird resting on his head. "It was in French landscapes, paintings of flowers, and a few portraits that his art advanced in these years," Jackie Wullschlager has written. "All speak of a new harmony with and interest in nature. Whereas in the first Paris period, his art had been metaphysical and passionate, the yearning expression of visionary youth, in this second French phase Chagall opened out to the world and the French countryside. He found the courage to express himself in a new idiom; away from ravaged Russia and its insistence on ideological positions, he was able to concentrate on painterly values" (Chagall: A Biography, New York, 2008, p. 321).

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

157

PABLO PICASSO (1881-1973)

Jeune femme (Germaine)

signed '-Picasso-' (upper right) watercolor, brush and pen and India ink and charcoal on paper $8\% \times 6\%$ in. (22.5 x 17.5 cm.) Executed in 1901

\$100,000-150,000

PROVENANCE:

Georg Swarzenski, Frankfurt (by 1946). Hanns Swarzenski, Boston (by descent from the above). By descent from the above to the present owner.

LITERATURE:

C. Zervos, *Pablo Picasso*, Paris, 1932, vol. I, no. 95 (illustrated, pl. XLVI). A. Cirici Pellicer, *Picasso antes de Picasso*, Barcelona, 1946, no. 81 (illustrated).

P. Daix and G. Boudaille, *Picasso: The Blue and Rose Periods, A Catalogue Raisonné, 1900-1906*, London, 1967, p. 190, no. V78 (illustrated).

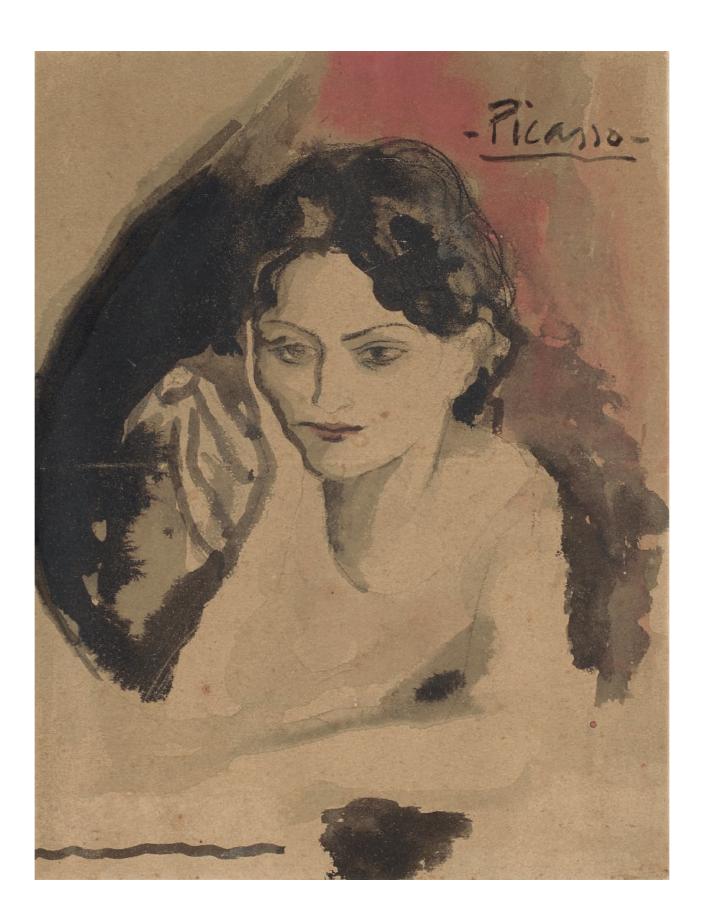


Pablo Picasso, *Portriat de Germaine*, 1902. Sold, Christie's, New York, 2 May 2006, lot 29. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Picasso met Germaine, née Laure Gargallo, in the fall of 1900, during his first trip to Paris with his close friend Casagemas. Germaine (who was possibly of partly Spanish background), her half-sister Antoinette Fornerod, and another girl, Louise Lenoir (known as Odette), comprised a lively trio who liked to mix with the young Spanish artists who were flocking to Paris, for whom they would model. Carlos Casagemas guickly fell in love with Germaine. She was married to an obscure character named Florentin, who appears to have tolerated her affairs. Picasso formed a liaison with Odette, the only girl of the three who did not speak Spanish-Picasso knew very little French. Manuel Pallarès, another Catalan painter who shared a studio with Picasso and Casagemas, was also attracted to Odette, but settled for Antoinette. Casagemas desperately wanted Germaine to leave her husband so that he could marry her. As much as she was touched by the attention of this sensitive young man, Germaine would not give up the security of her marriage. Driven mad by frustration, Casagemas tried to shoot Germaine in a Paris café on the night of 17 February 1901, at a dinner where Pallarès, Odette and other friends gathered to mark his imminent return to Barcelona. His shot missed, but he believed he had killed Germaine when she dived to the floor behind Pallarès. Suddenly regretting his foolishness, Casagemas turned the gun on himself and fired. He was rushed by police to a hospital, but died a few hours later.

Picasso was in Madrid when these terrible events transpired and was deeply affected by his friend's suicide. Although he did not hurry back to Paris or even attend Casagemas' memorial service in Barcelona, Picasso provided a drawing of him for an obituary in a Barcelona art journal. When Picasso finally returned to Paris in May 1901, he was looking forward to an exhibition of his work that his friend and agent Père Mañach had arranged at Ambroise Vollard's gallery in late June. The artist and promoter stayed in the apartment where Casagemas had spent his last days. Odette would have liked to resume her relationship with Picasso, but, to the consternation of his friends, the artist instead took up with Germaine, who since the death of Casagemas had been having an affair with the Catalan sculptor Manolo (Manuel Martínez Hugué). Picasso seemed irresistibly drawn to the femme fatale who had been the object of Casegemas' obsession, as if he were compelled to carry on the affair beyond the point where his suicidal companion had left it. Young Picasso liked to show off his amorous conquests, and took perverse pleasure in the jealousies he sowed amongst those around him.

Picasso's affair with Germaine lasted only a short time, however, and probably ended in the fall of 1901. She subsequently went to live with Ramon Pichot, another painter in Picasso's circle of ex-patriate Catalans, whom she married in 1906 or 1907. Picasso could not put Germaine out of his mind, however, especially as her presence was a powerful reminder of the departed Casagemas, whom he now mourned and eulogized openly in his paintings. Even if tragic memories of the triangular relationship between Picasso, Germaine, and Casagemas were largely exorcised in *La Vie*, Germaine continued to be a presence in Picasso's life.





PROPERTY FROM THE ESTATE OF JACQUELYN MILLER MATISSE

158

HENRI MATISSE (1869-1954)

Modèle endormie

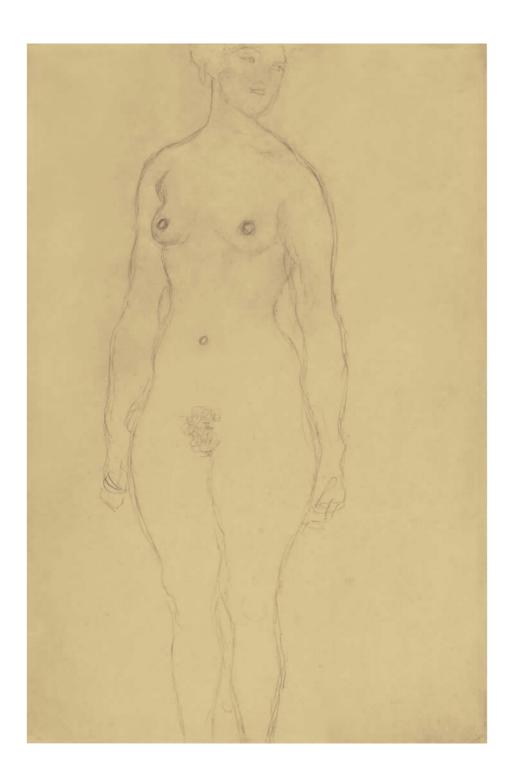
signed with initials 'HM' (lower right) pencil on paper 11½ x 15½ in. (28.3 x 38.4 cm.) Drawn *circa* 1941

\$20,000-30,000

PROVENANCE:

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

Georges Matisse has confirmed the authenticity of this work.



GUSTAV KLIMT (1862-1918)

Stehender Akt von vorne, nach rechts blickend with Nachlass stamp (Lugt 1575; lower right) pencil on paper 22½ x 14½ in. (56.6 x 37 cm.) Drawn in 1916-1917

\$30,000-50,000

PROVENANCE:

Private collection, Switzerland.
Anon. sale, Galerie Kornfeld, Bern, 21 June 1991, lot 84.
Galerie Welz, Salzburg (acquired at the above sale).
Private collection, Austria (acquired from the above, circa 1995); sale, Christie's, London, 5 February 2009, lot 138.
Acquired at the above sale by the family of the present owner.

LITERATURE:

A. Strobl, *Gustav Klimt: Die Zeichnungen: 1912-1918*, Salzburg, 1980, vol. III, p. 162, no. 2759 (illustrated, p. 163).

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.



In-situ photograph of Princess "Titi" von Fürstenberg's home. Art: Pablo Picasso, *La Lettre (La Réponse)* 1923. © 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

A FAMILY VISION:

The Collection of H.S.H. Princess "Titi" von Fürstenberg

¤160

PIET MONDRIAN (1872-1944)

Appels, ronde pot en plaat op een tafel signed 'Piet Mondriaan.' (lower left) gouache, watercolor and charcoal on paper 16½ x 22¼ in. (42 x 56.5 cm.) Executed *circa* 1901

\$100,000-150,000

PROVENANCE:

French & Company, New York. Cecil "Titi" Blaffer von Fürstenberg, Houston (acquired from the above, 1963).

By descent from the above to the present owners.

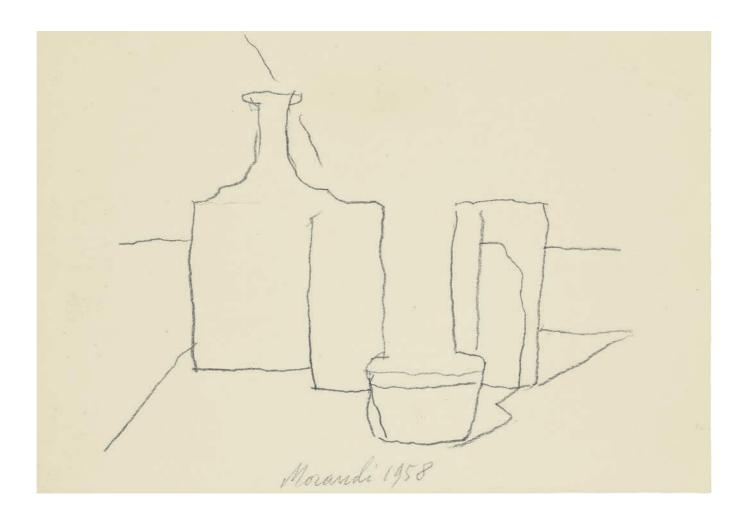
LITERATURE:

R.P. Welsh, *Piet Mondrian: Catalogue Raisonné of the Naturalistic Works* (until early 1911), New York, 1998, vol. I, p. 196, no. A99 (illustrated).



Piet Mondrian, *Still Life with Gingerpot II*, 1911-1912. Solomon R. Guggenheim Museum, New York. © 2019 ES Mondrian / Holtzman Trust.





GIORGIO MORANDI (1890-1964)

Natura morta

signed and dated 'Morandi 1958' (lower center) pencil on paper $6\frac{1}{2} \times 9$ in. (16.5 x 23.5 cm.) Drawn in 1958

PROVENANCE:

Harold Diamond, New York.
Acquired from the above by the late owner, October 1963.

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



GIORGIO MORANDI (1890-1964)

Natura morta

signed and dated 'Morandi 1957' (lower left) pencil on paper $9\frac{1}{2} \times 6\frac{1}{2}$ in. (22.9 x 15.2 cm.) Drawn in 1957

PROVENANCE:

Acquired by the late owner, circa 1965.

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

ALBERTO GIACOMETTI (1901-1966)

Annette cousant

signed and dated 'Alberto Giacometti 1959.' (lower right) pencil on paper laid down on paper 25% x 19% in. (64.5 x 50 cm.) Drawn in 1956

\$100,000-150,000

PROVENANCE:

Galerie Maeght, Paris. Jean Andereggen, Zurich (1967). Acquired from the above by the present owner, 1995.

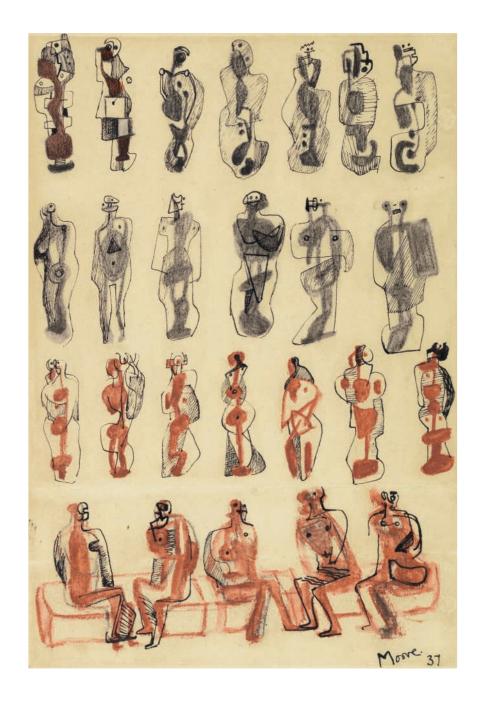
LITERATURE:

The Alberto Giacometti Database, no. 4104.



Alberto Giacometti, *Annette*, 1954. Annette Giacometti Estate. © 2019 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York.





PROPERTY FROM A NEW YORK COLLECTOR

164

HENRY MOORE (1898-1986)

Ideas for Sculpture

signed and dated 'Moore. 37' (lower right) watercolor, colored wax crayons, inkwash and pen and India ink on paper 11 x $7\frac{1}{2}$ in. (28 x 19 cm.) Executed in 1937

\$15,000-20,000

PROVENANCE:

Private collection, United States (acquired from the artist).

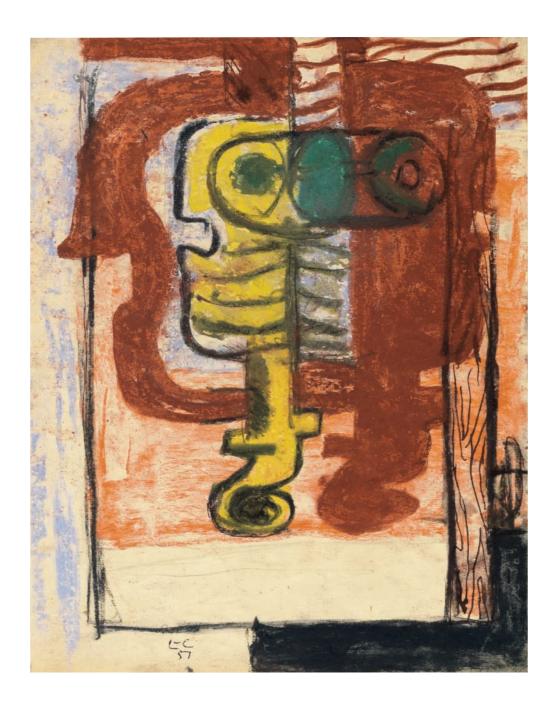
Private collection, Germany (by descent from the above); sale,
Christie's, London, 26 June 1990, lot 167.

R. S. Johnson Fine Art. Chicago (acquired at the above sale).

R.S. Johnson Fine Art, Chicago (acquired at the above sale). Acquired from the above by the present owner, April 1991.

LITERATURE:

A. Garrould, ed., Henry Moore: Complete Drawings, 1930-1939, Aldershot, 1998, vol. 2, p. 194, no. AG 37.59 (illustrated).



LE CORBUSIER (1887-1965)

Etude sur le thème de *Métamorphose du violon* signed with initials and dated 'L-C 51' (lower left) gouache, pastel and pen and black ink on paper 10½ x 8¼ in. (26.8 x 21 cm.) Executed in 1951

PROVENANCE:

Galerie Urban, Paris.

Acquired from the above by the family of the present owner, April 1967.

Eric Mouchet has confirmed the authenticity of this work.

\$15,000-25,000



PROPERTY FROM A NEW YORK COLLECTOR

166

HENRY MOORE (1898-1986)

Madonna and Child Studies

signed and dated 'Moore 43.' (lower right) colored wax crayons, inkwash, charcoal and pen and India ink on paper laid down on card $7\frac{1}{2} \times 6\frac{7}{6}$ in. (19.1 x 17.5 cm.) Executed in 1943

\$20,000-30,000

PROVENANCE:

Roland, Browse & Delbanco, London.

W.A. Brandt.

Mrs. Jack MacLeod; sale, Sotheby & Co., London, 14 December 1960, lot 94

Stephen Sommerville, Ltd., London (1960).

Private collection, United Kingdom (acquired from the above, 1987); sale, Christie's, New York, 19 November 1998, lot 594.

Acquired at the above sale by the present owner.

EXHIBITED:

Saffron Walden, Gainsborough House, A Collection of English Drawings from the 1940s and 1950s, September 1982.

LITERATURE:

A. Garrould, ed., *Henry Moore: Complete Drawings*, 1940-1949, Aldershot, 2001, vol. 3, p. 192, no. AG 43.95 (illustrated, p. 193).

In 1943, the Vicar of St. Matthew's in Northampton approached Moore with a request for a Madonna and Child to be installed in the church. At first Moore was hesitant; the great tradition of religious art seemed like an anachronism in the twentieth century, and Moore wanted to avoid creating something decorative and sentimental. Without agreeing to comply, he began to create drawings to explore the idea, and execute works in clay and bronze. "All of the drawings connected with this commission have qualities of timelessness and universality but above all they are permeated by feelings of compassionate understanding and melancholy" (A. Garrould, *Henry Moore Drawings*, New York, 1988, p. 23). Moore completed the commissioned sculpture in 1944.

A FAMILY VISION:

The Collection of H.S.H. Princess "Titi" von Fürstenberg



¤167

BARBARA HEPWORTH (1903-1975)

Three Groups on a White and Yellow Ground

signed and dated 'Barbara Hepworth 1949' (upper left); signed again 'Barbara Hepworth' (on the reverse) oil and pencil on masonite 18¾ x 22½ in. (47.7 x 57.2 cm.) Executed in 1949

\$80,000-120,000

PROVENANCE:

Maurice Goldman, London.

The Piccadilly Gallery, London.

Cecil "Titi" Blaffer von Fürstenberg, Houston (acquired from the above, May 1985).

By descent from the above to the present owners.

EXHIBITED:

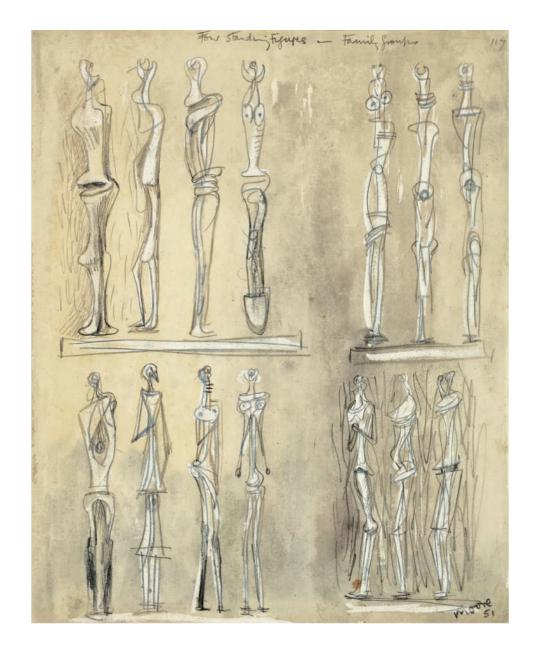
London, The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), New Sculpture and Drawings by Barbara Hepworth, February 1950, no. 38.

Venice, XXV Esposizione Biennale Internazionale d'Arte, June-October 1950, no. 116.

Wakefield City Art Gallery; York City Art Gallery and Manchester City Art Gallery, *Barbara Hepworth: Sculpture and Drawings*, May-October 1951, no. 88.

Paris, Artcurial Centre d'Art Plastique Contemporain, *English Contrasts: Peintres et sculpteurs anglais, 1950-1960*, September-November 1984, p. 40 (illustrated).

Three Groups on a White and Yellow Ground is included in the Hepworth catalogue raisonné of drawings and paintings being revised by Dr. Sophie Bowness.



PROPERTY FROM THE COLLECTION OF FREDERIEKE S. TAYLOR

168

HENRY MOORE (1898-1986)

Four Standing Figures

signed and dated 'Moore 51' (lower right) and titled and inscribed 'Four Standing Figures-Family Groups' (upper center) gouache, brush and ink wash, white wax crayon and pencil on paper $11\% \times 9\%$ in. (29 x 23.5 cm.) Executed in 1950-1951

\$15,000-20,000

PROVENANCE:

Pieter and Ida Sanders, Schiedam, The Netherlands (acquired from the artist).

By descent from the above to the late owner.

EXHIBITED:

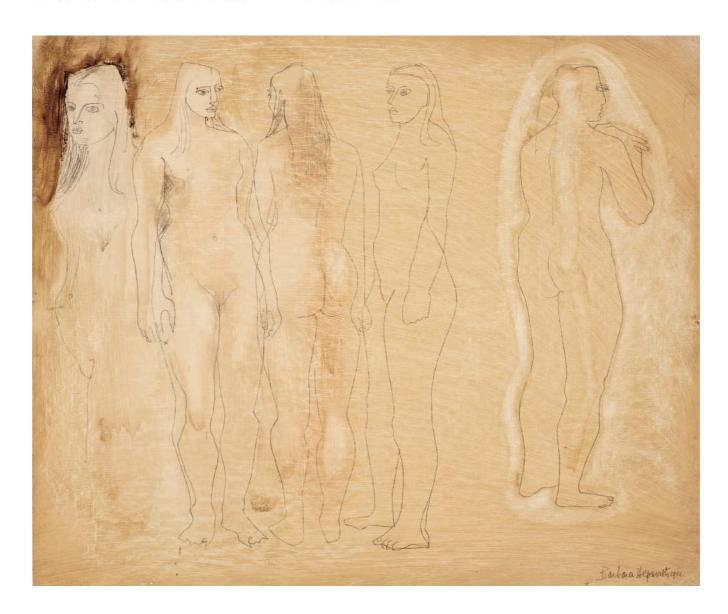
Cape Town, National Gallery of South Africa, *The Meaning of Sculpture*, 1952, no. 71.

Hamburg, Kunsthalle, Henry Moore: Ausstellung von plastiken und zeichnungen veranstaltet vom British Council, 1953-1954, no. 56. Otterlo, Rijksmuseum Kröller-Müller; Dusseldorf, Städtische Kunsthalle; Rotterdam, Museum Boymans-van Beuningen; Baden-Baden, Staatliche Kunsthalle; Bielefeld, Kunsthalle; Darmstadt, Mathildenhöhe and Nuremberg, Städtische Kunstsammlung, Henry Moore, July 1968-spring 1969, no. 74 (illustrated).

LITERATURE:

H. Read, ed., *Henry Moore: Complete Sculpture*, 1949-1954, London, 1955, vol. 2 (illustrated, pl. 99; titled *Metal Standing Figures*).

J. Russell, *Henry Moore*, London, 1968, p. 149, no. 154 (illustrated). A. Garrould, ed., *Henry Moore: Complete Drawings, 1950-1976*, Aldershot, 2003, vol. 4, p. 38, no. AG 50-51.50 (illustrated, p. 39).



¤169

BARBARA HEPWORTH (1903-1975)

Group of Figures and Head (Burnt Umber)

signed and dated 'Barbara Hepworth 1951' (lower right); signed and dated again, titled and inscribed 'Barbara Hepworth 1951 Group of figures + head (burnt umber) oil + pencil 193/4 x 235%' (on the reverse) oil and pencil on masonite 19¾ x 23% in. (50 x 60 cm.)

Executed in 1951

\$40,000-60,000

PROVENANCE:

McRoberts & Tunnard, Ltd., London. Cecil "Titi" Blaffer von Fürstenberg, Houston (acquired from the above, October 1960). By descent from the above to the present owners.

London, The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), New Sculpture and Drawings by Barbara Hepworth, October 1952, no. 16. London, Whitechapel Art Gallery, Barbara Hepworth: A Retrospective Exhibition of Carvings and Drawings from 1927 to 1954, April-June 1954, p. 29, no. 160.

Group of Figures and Head (Burnt Umber) is included in the Hepworth catalogue raisonné of drawings and paintings being revised by Dr. Sophie Bowness.

HENRI MATISSE (1869-1954)

Femme nue assise

signed 'Henri-Matisse' (lower left) brush and black ink on paper laid down on paper 29½ x 22¼ in. (75 x 56.5 cm.) Painted in 1914

\$150,000-250,000

PROVENANCE:

B. Krichevski, Paris (gift from the artist).
Private collection, Paris (by descent from the above); sale, Christie's, London, 10 December 1997, lot 373.
Anon. sale, Christie's, London, 28 June 2001, lot 489.
Private collection, United States (acquired at the above sale).
Acquired from the above by the present owner, *circa* 2010.

Wanda de Guébriant has confirmed the authenticity of this work.

For Matisse, the expressive power of his large brush and ink drawings is closely related to his contemporaneous paintings of figures, still-lifes and interiors at Vence. These drawings are represented as a synthesis of painting and drawing, pared down to the barest essentials. John Elderfield has called these drawings "truly a kind of painting by reduced means" (*Matisse: His Art and His Public*, New York, 1951, p. 128). The drawings are conceived through the juxtaposition of black and white: the white of the sheet acquires its luminous quality through the value of black and the whole composition becomes, on its own, coloristically expressive.

In the catalogue to a 1949 exhibition of recent works at the Musée d'art moderne in Paris, Matisse wrote about "the special quality of brush drawing, which, though a restricted medium, has all the qualities of a painting or a painted mural. It is always color that is put into play, even when the drawing consists of merely one continuous stroke. Black brush drawings contain, in small, the same elements of colored paintings, that is to say, differentiations in the quality of the surfaces unified by light" (quoted in *ibid.*, p. 128).

While the paintings of the late 1940s tend to possess a domestic stillness and grandeur appropriate to the assured manner of a mature master, the brush drawings project a surprisingly bold and youthful dynamism. Matisse himself once described his pen and ink drawings as "an acrobatic feat" (quoted in J. Flam, ed., "Notes of a Painter on his Drawing," *Matisse on Art*, Berkeley, 1995, p. 131).





PROPERTY FROM A NEW YORK COLLECTOR

171

ALBERTO GIACOMETTI (1901-1966)

Scène de café avec personnages

pencil on card 5¾ x 4¼ in. (14.5 x 10.7 cm.) Drawn *circa* 1946

\$8,000-12,000

PROVENANCE:

Galerie Gianna Sistu, Paris.
Jan Krugier Gallery, New York (*circa* 1988).
Alessandro Durini di Monza & Co., New York.
Acquired from the above by the present owner, *circa* 1990.

LITERATURE:

The Alberto Giacometti Database, no. 4107.



BALTHUS (1908-2001)

Nu debout

signed with monogram (upper left) pencil on paper 105% x 81/4 in. (26.9 x 21 cm.) Drawn in 1948

\$12,000-18,000

PROVENANCE:

Frédérique Tison, Burgundy (niece of the artist). Fabien Boulakia & Cie, Paris. Private collection, New York. By descent from the above to the present owner.

LITERATURE:

V. Monnier and J. Clair, *Balthus: Catalogue Raisonné of the Complete Works*, New York, 1999, p. 249, no. D622 (illustrated).

PROPERTY FROM A PRIVATE NEW YORK COLLECTOR

173

MARC CHAGALL (1887-1985)

Autour de la nuit

signed 'Marc Chagall' (lower right) gouache, inkwash, colored wax crayons and brush and India ink on paper 25% x 19% in. (65.2 x 50.2 cm.) Executed in 1964

\$200,000-300,000

PROVENANCE:

Maximilian Schell, Austria (acquired from the artist); sale, Christie's, New York, 5 May 2011, lot 199.
Acquired at the above sale by the present owner.

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

The central characters in many of Chagall's paintings are lovers or newlyweds: people caught up in the early excitement of romance, who have abandoned themselves to love and completely surrendered themselves unto each other. For Chagall and his first wife Bella Rosenfeld, who were married in 1915 and lived together for almost three decades, this experience of love was a shared intensity that appeared to never falter or fade.

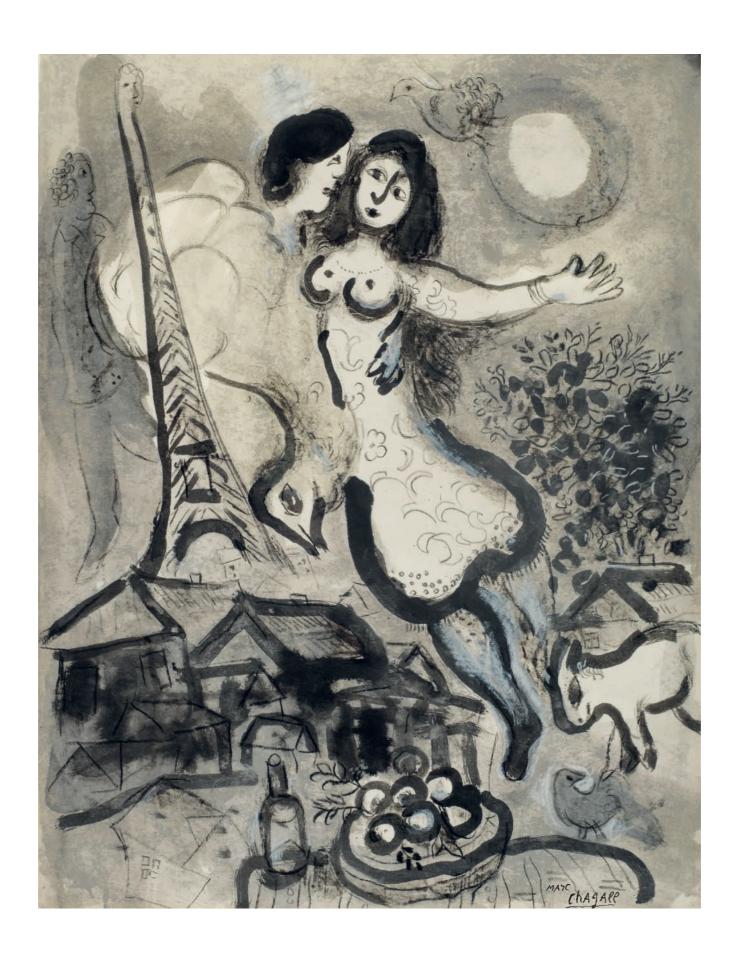
It came as a devastating blow to Chagall when Bella suffered an early death in 1944, while they were living in upstate New York during the Second World War. Chagall's adoration for Bella grew even greater following her passing, and he continued to celebrate her impact on his life and work for the rest of his life. He had an extended liaison during the late 1940s and early 1950s with Virginia Haggard McNeil, fathering a son by her, and married again in 1952, this time to Valentine ("Vava") Brodsky, after a courtship that lasted only a few months. The pleasant reality of

daily domestic intimacy, however, could never upstage the power of the mythic eternal moment that Chagall had created around the memory of Bella, or diminish those feelings now permanently fixed within the artist's mind. The present work, painted nearly twenty years after Bella's death, depicts Chagall and his beloved, unmarked by death or the passing of time, floating over Paris's Eiffel Tower in each other's arms.

Bella shared the experience of Chagall's painting in her memoir, *First Encounter*, which Chagall illustrated and published in 1947, several years after her death. Bella recalled the genesis of the seminal painting *L'Anniversaire*, in which Chagall introduced his signature depiction of levitating figures, and she alluded to the artist's subsequent depictions of figures in full flight, a phenomenon she experienced as excitedly and magically as did her husband:

"You plunged the brushes into the paint so fast that red and blue, black and white flew through the air. They swept me with them. I suddenly felt as if I were taking off. You too were poised on one leg, as if the little room could no longer contain you. You soared up to the ceiling...Then together we floated up above the room with all its finery, and flew. Through the window a cloud and a patch of blue sky called to us. The brightly hung walls whirled around us. We flew over fields of flowers, shuttered houses, roofs, yards, churches" (quoted in *First Encounter*, B. Bray, trans., New York, 1983, p. 228).

The Academy Award winning, Swiss film and stage actor Maximilian Schell purchased this work directly from Chagall. In a letter by Schell of 2011, he recounts the circumstances through which he acquired the painting. "... He [Chagall] invited me to his home in Vence. I told him that I have a collection of paintings. He asked me: 'Do you have a Chagall too?' I had to say no. 'Do you want one?' he asked. I answered, 'I cannot afford it.' Then he showed me two of his paintings... He then signed it in my presence."



JOAN MIRÓ (1893-1983)

Tête

signed 'Miró' (center right) colored wax crayons, pencil and brush and India ink on paper $21\frac{1}{2}$ x $15\frac{3}{4}$ in. (54 x 40 cm.) Executed in 1980

\$180,000-250,000

PROVENANCE:

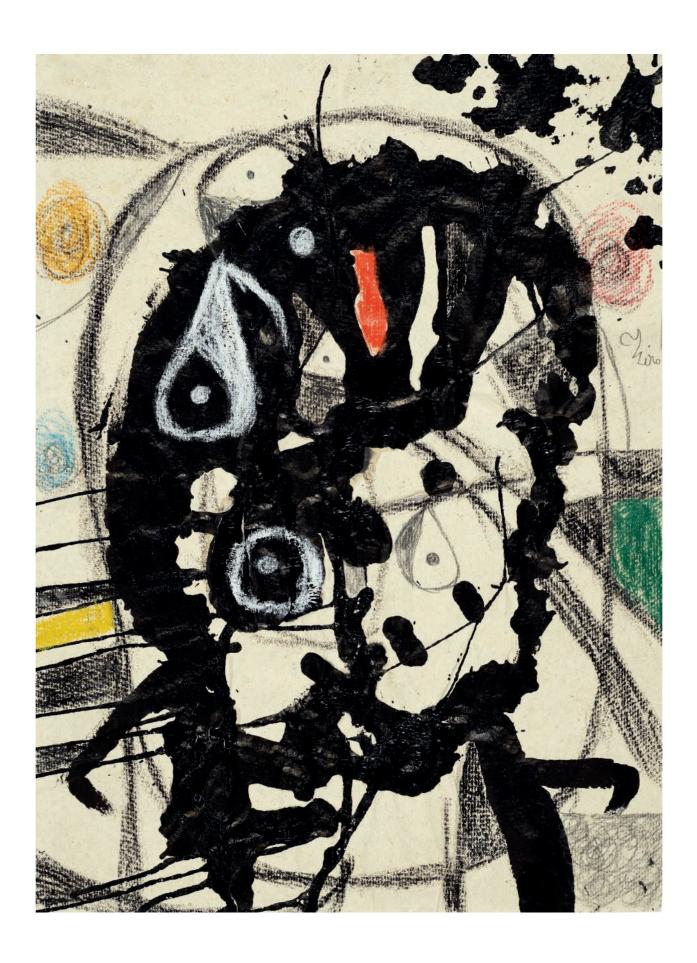
Galerie Maeght, Barcelona. Galerie Adrien Maeght, Paris. Anon. sale, Maître Briest, Hôtel Drouot, Paris, 22 June 1999, lot 62. Acquired at the above sale by the present owner.

EXHIBITED:

Cologne, Galerie Linssen, *Miró*, March-May 1987, p. 39, no. 9 (illustrated). Paris, Galerie Maeght, *Miró*, June-July 1989.

LITERATURE:

J. Dupin and A. Lelong-Mainaud, *Joan Miró: Catalogue Raisonné, Drawings*, 1978-1981, Paris, 2018, vol. VI, p. 269, no. 5087 (illustrated in color).



PABLO PICASSO (1881-1973)

Les quatre visages

signed and inscribed 'Picasso ETAT Définitif de la maquette que j'autorise à réproduire pour l'édition du foulard du Festival des jeunesses democratiques à Berlin' (lower right) gouache on card laid down on canvas 29½ x 29½ in. (74 x 75 cm.)
Painted in 1951

\$200,000-300,000

PROVENANCE:

Anon. sale, Maître Bellier, Galerie Charpentier, Paris, 6 June 1956, lot 74. Acquired at the above sale by the late owner.

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

Claude Picasso has confirmed the authenticity of this work.

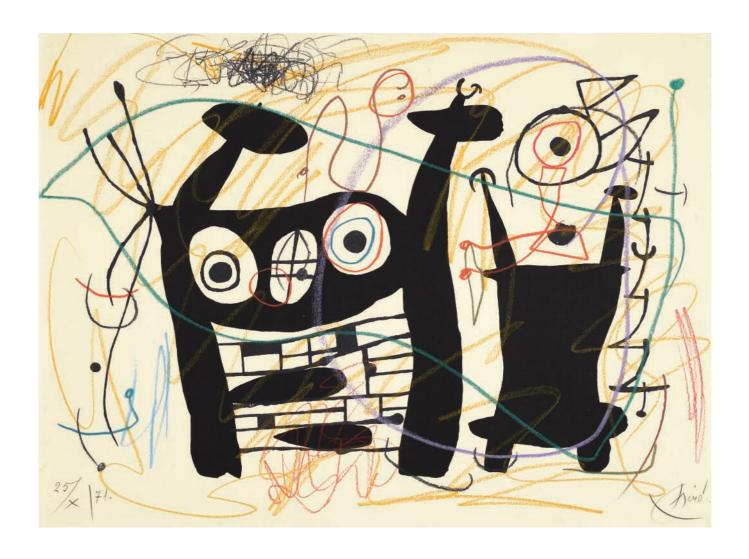
The artist and Françoise Gilot, Vallauris, *circa* 1952. Photograph by Robert Doisneau. Photo: Gamma-Rapho / Getty Images. Art: © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

In the aftermath of World War II, the Peace Movement had an enormous impact on intellectual life in Europe. As Tony Judt explains, "from 1946 to the death of Stalin no other topic so dominated public discussion" (quoted in G. R. Utley, *Pablo Picasso: The Communist Years*, New Haven, 2000 p. 106). It became an arena where intellectuals were able to wield their authority and prestige. The French delegation of the Peace Movement included Picasso, Paul Eluard, Irène Joliot-Curie and Fernand Léger.

According to his dealer, Daniel-Henry Kahnweiler, Picasso had been uninterested in politics until the Spanish Civil War, an event which was crucial in the formation of his current outlook: "He had never thought about politics at all, but the Franco uprising was an event that wrenched him out of this quietude and made him a defender of peace and liberty" (quoted in *My Galleries and Painters*, London 1971, p.108). In 1937, Picasso painted his famous response to the German bombing of the Basque village of Guernica, and from there he became a symbol of antifascism, specifically of the struggle against fascism of artists and intellectuals. At the end of the Second World War, he joined the Communist Party and attended several World Peace Congresses between 1948 and 1951.

The present work is the original gouache which was used to create a scarf in honor of the Festival Mondial de la Jeunesse et des Etudiants pour la Paix in Berlin in August 1951. The central peace dove had been the cornerstone symbol of Picasso's work for the Communist movement. That dove is here surrounded by four profiles representing European, African, Asiatic and American Indian cultures. The same design was utilized again in posters for the Prague spring festival in 1954 (fig. 1) and for Bertolt Brecht's Berliner Ensemble. The scarf and its preparatory drawing adorned a wall of the artist's villa in Vallauris, demonstrating its significance to him (fig. 2).





JOAN MIRÓ (1893-1983)

Sans titre

signed 'Miró.' (lower right) and dated '25/x/71.' (lower left) pastel over lithograph 16% x 22 in. (41 x 56 cm.) Drawn on 25 October 1971

\$50,000-70,000

PROVENANCE:

Heinz Berggruen & Cie., Paris.
Private collection, New York.
Anon. sale, Ketterer Kunst, Munich, 6 June 1994, lot 214.
Private collection, Germany; sale, Ketterer Kunst, Munich, 5 December 2014, lot 392.
Acquired at the above sale by the present owner.

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



MARINO MARINI (1901-1980)

Cavallo e cavaliere

signed 'MARINO' (lower center) and signed again and dated 'MARINO 1974' (lower right) tempera, gouache and pen and ink on paper $28 \times 20\%$ in. (71.1 x 52.5 cm.) Executed in 1974

LITERATURE:

M. Marini, L. Papi and P. Deshusses, *Marino Marini: malerei peinture*, Bad Homburg, 1987, p. 320, no. 515 (illustrated in color, p. 284).

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

\$60,000-80,000

PAUL KLEE (1879-1940)

Manneguin

signed 'Klee' (lower left); dated, numbered and titled '1940 M 15 Mannequin' (on the artist's mount) colored paste on paper laid down on card Sheet size: $19 \times 10\%$ in. $(48 \times 26.3 \text{ cm.})$ Mount size: $25\% \times 16\%$ in. $(63.7 \times 42.6 \text{ cm.})$ Painted in March 1940

\$150,000-250,000

PROVENANCE:

Lily Klee, Bern (wife of the artist).
Klee-Gesellschaft, Bern (acquired from the above, 1946).
Felix Klee, Bern (acquired from the above, 1953).
Galerie Beyeler, Basel (acquired from the above, 1965).
Acquired from the above by the family of the present owner, September 1971.

EXHIBITED:

Munich, Haus der Kunst, *Paul Klee*, April-May 1954, no. 221. Kunstmuseum St. Gallen, *Klee: Werke aus dem Familienbesitz*, January-March 1955, no. 363.

Berlin, Akademie der Künste, *Paul Klee: Werke aus der Nachlass-Sammlung Felix Klee*, December 1960-January 1961, p. 60, no. 193. Amsterdam, Stedelijk Museum, *Paul Klee: Aquarellen*, September-November 1963. no. 113.

Basel, Galerie Beyeler, *Paul Klee: Spätwerke*, June-September 1965, no. 34 (illustrated in color).

Essen, Museum Folkwang, *Paul Klee: Aquarelle und Zeichnungen*, August-October 1969, p. 138, no. 166.

Kunstmuseum Bern, *Paul Klee: Das Schaffen im Todesjahr*, August-November 1990, p. 296, no. 244 (illustrated, p. 221). Dusseldorf, Kunstsammlung Nordrhein-Westfalen and Staatsgalerie Stuttgart, *Paul Klee: Im Zeichen der Teilung*, January-July 1995, pp. 220-221 and 382, no. 209 (illustrated in color, p. 319 and illustrated again, p. 366).

Basel, Fondation Beyeler and Hannover, Sprengel Museum, *Paul Klee, Tod und Feuer: Die Erfüllung im Spätwerk*, August 2003-February 2004, p. 138. no. 104 (illustrated).

Kyoto, The National Museum of Modern Art and Tokyo, The National Museum of Modern Art, *Paul Klee: Art in the Making*, March-July 2011, p. 281, no. 132 (illustrated).

Kunstmuseum Bern and Berlin, Martin-Groupius-Bau, *Itten, Klee: Kosmos Farbe*, November 2012-July 2013, p. 370, no. 190 (illustrated, p. 347).

LITERATURE:

W. Kersten and O. Okuda, "Die inszenierte Einheit zerstückelter Bilder: Paul Klees Gebrauch der Schere im Jahr 1940," *Paul Klee: Das Schaffen im Todesjahr*, exh. cat., Kunstmuseum Bern, 1990, pp. 101 and 104-105 (illustrated).

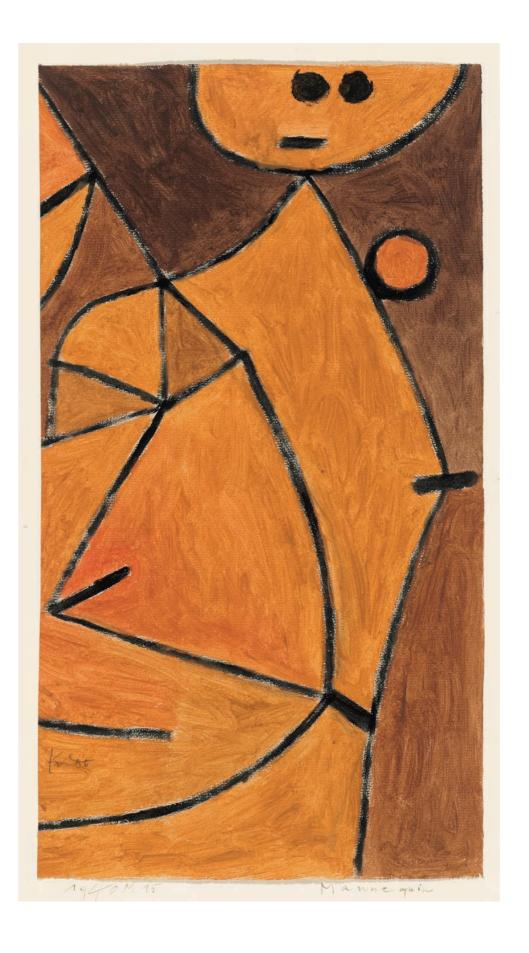
The Paul Klee Foundation, ed., *Paul Klee: Verzeichnis der Werke des Jahres 1940*, Stuttgart, 1991, p. 22 (illustrated, p. 161).

The Paul Klee Foundation, ed., *Paul Klee: Catalogue Raisonné, 1940*, Bonn, 2004, vol. 9, p. 170, no. 9274 (illustrated).

Mannequin is a bold, figurative depiction from the artist's rich and productive late period. Executed in "Kleisterfarben," a mixture of colored pigment and glue that the artist favored throughout his last years, the present work composed of several bold strokes enclosing colored shapes, with the placement of two black dots and a short line in the upper semi-circular element which create the face of a mannequin. Klee had once, in 1920, described the creative process of drawing as "a certain fire, coming to life, [it] leaps up, runs through the hand, courses onto the paper, and flies back as a spark where it came from, thus completing the circle; back to the eye and on again" (quoted in C. Hopfengart and M. Baumgartner, Paul Klee, Life and Work, Bern, 2012, p. 314).

With its angular network of lines and burning ochre tones that fuse into pink-red shading within certain key elements, Klee skillfully uses color to conjure a sense of fleshy forms. These curves are joyously balanced in *Mannequin*, articulating his ability to bring to life his subject through the perfectly economical use of line he adopts in his later works.

The elemental and cyclical sense of creation also runs as a central theme throughout Klee's late works. Mannequin depicts an imitation of the core elements of life, the human form, as a visual experience that has been built from a secret pictorial language of shapes. The title of the work extends this idea of imitation further, with the notion of the mannequin as object, mimicking the human form and withdrawing all life—nature—from it. When describing the sentiment of the artist Klee stated: "He [the artist] does not attach such intense importance to natural form as do so many realist critics, because, for him, these final forms are not the real stuff of the process of natural creation. For he places more value on the powers which do the forming than on the final forms themselves. [He says of the world] In its present shape it is not the only possible world ... The deeper he looks ... the more deeply he is impressed by the one essential image of creation itself, as Genesis, rather than by the image of nature, the finished product" (quoted in F. Spartshott, The Theory of the Arts, New Jersey, 1982, p. 81). Indeed, viewed within the context of this statement, Manneguin at once realizes it convincingly.





RAOUL DUFY (1877-1953)

Nu

signed 'Raoul Dufy' (lower right) pen and India ink on paper 21% x 27% in. (55 x 70.5 cm.) Drawn in 1929

\$6,000-8,000

PROVENANCE:

Max Kaganovitch, Paris (until 1973).
Galerie Louis Carré et Cie., Paris.
Lucien Goldschmidt, Inc., New York.
Herbert E. Feist Gallery, New York.
Mekler Gallery, Los Angeles (1983).
Acquired from the above by the family of the present owner, May 1985.

EXHIBITED:

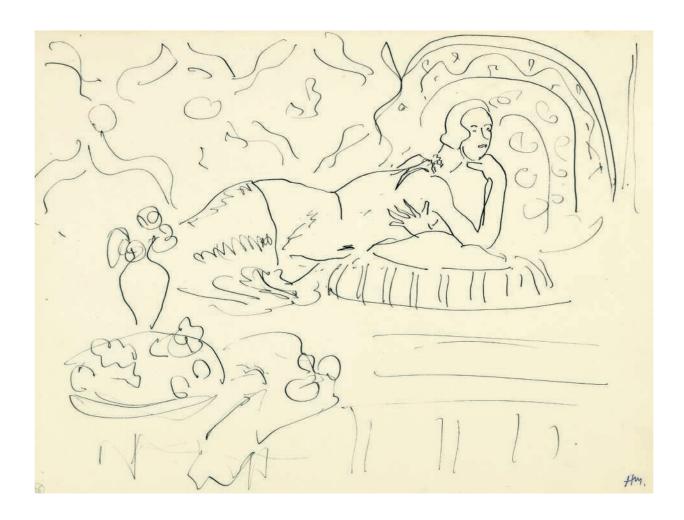
Kunstverein in Hamburg and Museum Folkwang Essen, *Raoul Dufy: Gemälde, Aquarelle, Gouachen, Zeichnungen*, December 1967-April 1968, no. 114.

Munich, Haus der Kunst, *Raoul Dufy*, June-September 1973, p. 65, no. 90 (illustrated).

LITERATURE:

A. Tériade, "Raoul Dufy et le nu," *Cahiers d'Art*, no. 4, 1929, p. 127 (illustrated).

M. Berr de Turique, *Raoul Dufy*, Paris, 1930, p. 253 (illustrated). F. Guillon-Laffaille, *Raoul Dufy: Catalogue raisonné des dessins*, Paris, 1991, vol. I, p. 312, no. 780 (illustrated).



PROPERTY FROM THE ESTATE OF JACQUELYN MILLER MATISSE

180

HENRI MATISSE (1869-1954)

Nu sur coussin, vase de fleurs

stamped with initials 'HM.' (lower right) pen and India ink on paper 10% x 14% in. (27.5 x 37.8 cm.) Drawn in 1927

\$50,000-70,000

PROVENANCE:

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

Georges Matisse has confirmed the authenticity of this work.



MAURICE DE VLAMINCK (1876-1958)

Rue de village

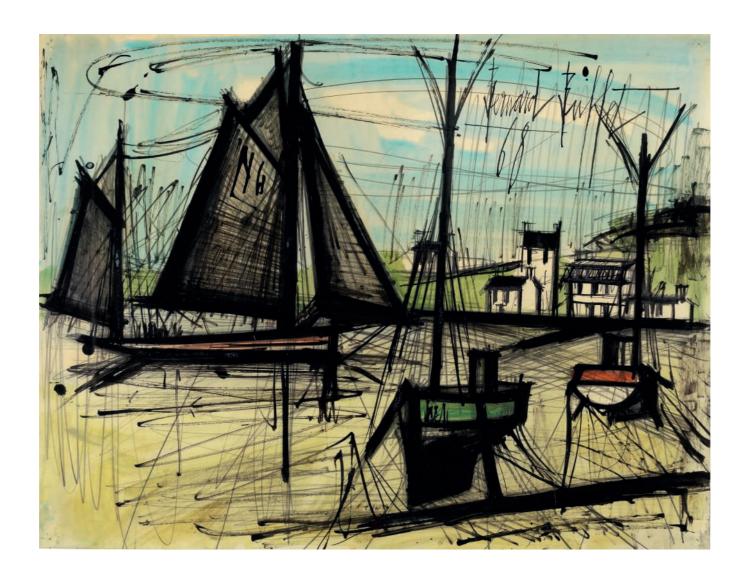
signed 'Vlaminck' (lower right) gouache, watercolor and pen and black ink on paper laid down 15½ x 18½ in. (39.4 x 47 cm.)

\$18,000-25,000

PROVENANCE:

Max Bodner, New York. Dr. Abraham T. Cohen, New York. Galerie Paul Pétridès, Paris. Hiroko Saeki, Inc., New York. Anon. (acquired from the above, March 1982); sale, Christie's, New York, 10 May 2007, lot 196. Acquired at the above sale by the present owner.

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



BERNARD BUFFET (1928-1999)

Voiliers, barques à marée basse

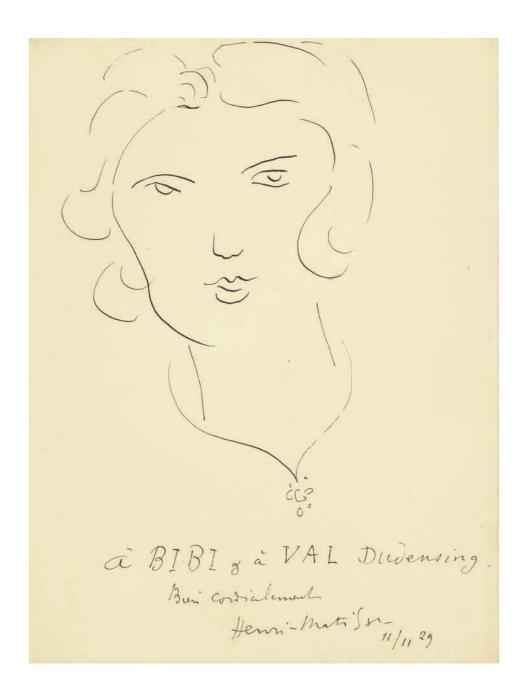
signed and dated 'Bernard Buffet 68' (upper right) watercolor, pen and brush and India ink and pencil on paper $19\% \times 25\%$ in. (50.3 x 65 cm.) Executed in 1968

PROVENANCE:

Galerie Maurice Garnier, Paris. Acquired by the family of the present owner, *circa* 1980.

This work is recorded in the Maurice Garnier Archives.

\$25,000-35,000



HENRI MATISSE (1869-1954)

Portrait de Margaret (Bibi)

signed, dated and dedicated 'Henri-Matisse 11/11 29 à BIBI + à VAL Dudensing. Bien cordialement ' (lower center) pen and India ink on paper 11 x 81/4 in. (28 x 21 cm.)
Drawn in Nice on 11 November 1929

\$20,000-30,000

PROVENANCE:

Margaret (Bibi) and Valentine Dudensing, New York (gift from the artist, 1929).

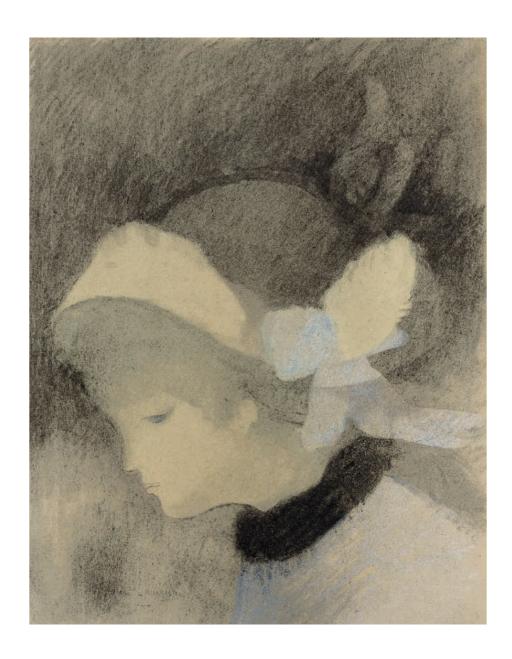
Private collection, France (by descent from the above).

Cyrille de Gunzberg, Paris.

Private collection (acquired from the above, 2013).

Acquired from the above by the present owner.

Wanda de Guébriant has confirmed the authenticity of this work.



PROPERTY FROM THE ESTATE OF ANN H. POOLE

184

MARIE LAURENCIN (1883-1956)

Tête de femme

signed 'Marie Laurencin' (lower left) pastel and charcoal on paper laid down on paper laid down on board $10\% \times 8\%$ in. (26.3 x 20.4 cm.)

PROVENANCE:

De Hauke & Co., Inc., New York. Mrs. Walter Hochschild, New York (acquired from the above, March 1929). By descent from the above to the family of the late owner.

\$7,000-10,000

MARC CHAGALL (1887-1985)

La bouteille de Bordeaux

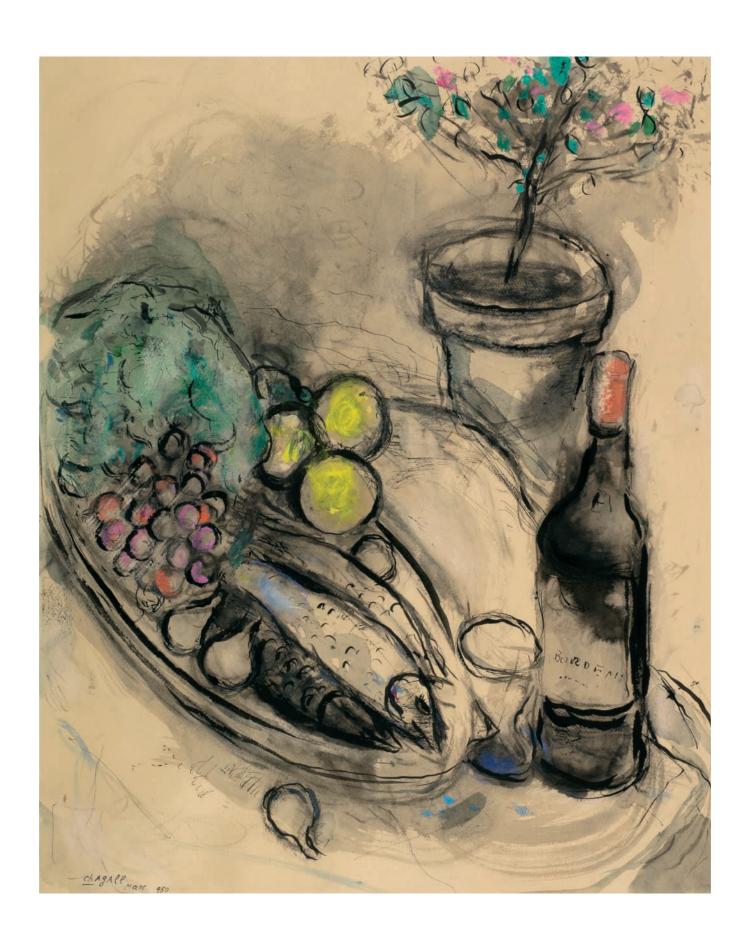
signed and dated 'Marc Chagall 950' (lower left) gouache, pastel, inkwash, brush and pen and India ink on paper 22% x 17% in. (56.2 x 45.5 cm.) Executed in 1950

\$90,000-120,000

PROVENANCE:

Galerie Rosengart, Lucerne (acquired from the artist).
Dr. Alfred Giesel, Zurich (acquired from the above, 1950).
Dr. Sali Guggenheim, Zurich (acquired from the above and until 1968).
Private collection, Zurich (by descent from the above); sale, Sotheby's, London, 8 February 2006, lot 240.
Acquired at the above sale by the present owner.

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





RAOUL DUFY (1877-1953)

Deauville, Joueurs de tennis et cavaliers signed 'Raoul Dufy' (lower right) watercolor on paper 21½ x 25% in. (46.5 x 60.5 cm.) Painted in 1928-1929

\$30,000-50,000

PROVENANCE:

Anon. sale, Maître Boscher, Palais Galliéra, Paris, 3 December 1967, lot 26. Anon. sale, Palais Galliéra, Paris, 25 June 1969, lot 94. Private collection *(circa* 1970).

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

ITERATURE:

F. Guillon-Laffaille, *Raoul Dufy: Catalogue raisonné des aquarelles, gouaches et pastels*, Paris, 1981, vol. I, p. 206, no. 564 (illustrated).



JEAN DUFY (1888-1964)

Le Cirque

signed 'Jean Dufy' (lower right) gouache on paper laid down on card 18½ x 23½ in. (46 x 59.7 cm.)

\$15,000-20,000

PROVENANCE:

James Vigeveno Galleries, Los Angeles. Harvey Firestone, Jr., Akron, Ohio. John F. and Anne I. Ball, Los Angeles (by descent from the above).

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



PROPERTY FROM A NEW YORK COLLECTOR

188

HENRI MATISSE (1869-1954)

Feuilles

signed 'Henri-Matisse' (lower right) pencil on paper 7 x 8% in. (17 x 21.8 cm.) Drawn *circa* 1915-1916 PROVENANCE:

Estate of the artist.
Lumley Cazalet, Ltd., London.
(probably) Acquired from the above by the present owner, *circa* 1990.

Wanda de Guébriant has confirmed the authenticity of this work.

\$6,000-8,000



PABLO PICASSO (1881-1973)

Femme endormie et femme accroupie

signed, dated and numbered 'Picasso 8 mai 47 II' (upper left) pen and India ink on paper 17% x 25% in. (44.1 x 65.7 cm.) Drawn on 8 May 1947

\$80,000-120,000

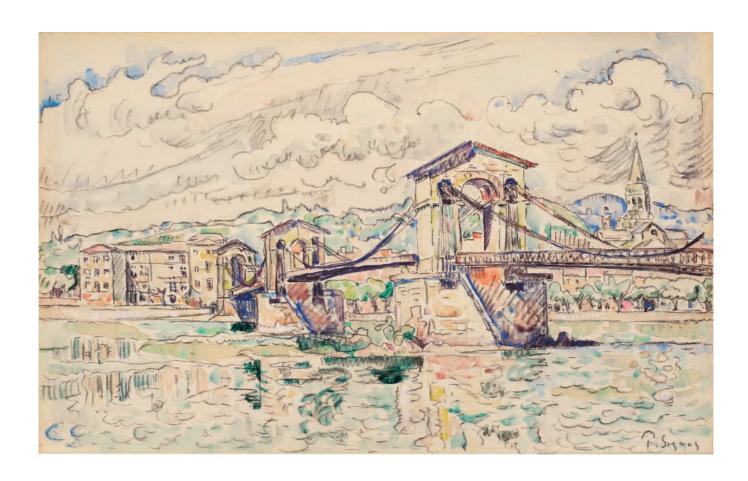
PROVENANCE:

Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris. Van Diemen-Lilienfeld Galleries, Inc., New York (1957). R.L. Sergel, Chicago.

Sherman Louis Sergel, Chicago (by descent from the above); sale, Sotheby Parke Bernet, Inc., New York, 21 October 1976, lot 171. Acquired at the above sale by the present owner.

LITERATURE:

C. Zervos, *Pablo Picasso*, Paris, 1965, vol. 15, no. 63 (illustrated prior to signature, pl. 38; with incorrect dimensions).



PAUL SIGNAC (1863-1935)

Le Pont de Bourg-Saint-Andéol

signed 'P. Signac' (lower right) watercolor and black Conté crayon on paper laid down on card 10½ x 16¾ in. (26.6 x 42.5 cm.) Executed *circa* 1926

\$10,000-15,000

PROVENANCE:

J.P. Schneider Jr., Frankfurt.

Herman C. Goldschmidt, New York (probably acquired from the above). By descent from the above to the present owner.

Marina Ferretti has confirmed the authenticity of this work.



RAOUL DUFY (1877-1953)

Hôtel à Cannes

signed, dated and inscribed 'Raoul Dufy 1925 Cannes' (lower right) watercolor on paper $191\!\!\!/\ x\ 25\%$ in. (49.9 x 65 cm.) Painted in 1925

\$50,000-70,000

PROVENANCE:

Anon. sale, Galerie Motte, Geneva, 8 June 1965, lot 140. Anon. sale, Galerie Motte, Geneva, 16 June 1972, lot 14. Wally F. Findlay Galleries, Chicago. Private collection (probably acquired from the above). Acquired from the above by the present owner, *circa* 2010.

LITERATURE:

F. Guillon-Laffaille, Raoul Dufy: Catalogue raisonné des aquarelles, gouaches et pastels, Paris, 1981, vol. I, p. 57, no. 152 (illustrated).



RAOUL DUFY (1877-1953)

Nature morte à la brioche et aux noix signed 'Raoul Dufy' (lower center) gouache on paper 19% x 25% in. (50.3 x 66 cm.) Painted in 1947

\$15,000-20,000

PROVENANCE:

Galerie Louis Carré et Cie., Paris.

Galerie de la Présidence, Paris.

Private collection, Europe (acquired from the above, *circa* 1985); sale, Sotheby's, London, 20 June 2013, lot 221.

Private collection (acquired at the above sale).

Acquired from the above by the present owner, circa 2015.

EXHIBITED:

Conches, L'Eure et ses peintres: 1ère biennale de peinture, 1954, no. 53.

ITERATURE:

F. Guillon-Laffaille, Raoul Dufy, Catalogue raisonné des aquarelles, gouaches et pastels, Paris, 1982, vol. II, p. 145, no. 1460 (illustrated).



PROPERTY FROM THE ESTATE OF JACQUELYN MILLER MATISSE

193

HENRI MATISSE (1869-1954)

Coquillage et fruits

signed 'H Matisse' (lower right) pencil on paper 13% x 17% in. (34 x 44 cm.) Drawn in 1940

\$12,000-18,000

PROVENANCE:

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

Georges Matisse has confirmed the authenticity of this work.

The present drawing is a study for *Coquillage et fruits*, now in the collection of The Pushkin Museum, Moscow.

PABLO PICASSO (1881-1973)

Femme se coiffant

signed, dated and numbered 'Picasso 19.8.52.IV' (upper right) brush and black ink on paper 19% x 26 in. (50.5 x 66 cm.) Painted on 19 August 1952

\$300,000-500,000

PROVENANCE:

Private collection, Europe (*circa* 1959); sale, Sotheby's, London, 20 June 2007, lot 227.

Acquired by the present owner, 2008.

LITERATURE:

C. Zervos, Pablo Picasso, Paris, 1965, vol. 15, no. 220 (illustrated, pl. 127).



Pablo Picasso, Femme se coiffant, 3 January 1956. Sold, Christie's London, 27 February 2018, lot 9. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Arms stretched above her head as she languidly arranges her hair, the nude figure depicted in the present work, Femme se coiffant, served as Picasso's muse in a series of works on paper depicting this act of intimate toilette. Painted on 19 August 1952 and numbered IV, this brush and ink drawing is one of six recorded works executed on the same day, sequentially numbered I, IV, VI, IX, X, XI (Zervos vol. 15, no. 216-221). In this work, Picasso employs sweeping brushstrokes to depict the curves of this voluptuous nude, whose pretty, downcast face is crowned with a ringlet of undulating curls. The freedom afforded by the brush and ink medium is here felt in the few expertly-placed arcs used to describe the sitter's raised arms and the curve of her left breast. Indeed, the seeming simplicity of this work belies its complex aesthetic: Picasso uses gestural lines and a Matisseesque approach to negative space to bend and reinvent anatomic naturalism, conveying above all the sensuality of her form.

This pose runs like a thread throughout Picasso's oeuvre. The trope of the woman tending to her hair has a long and distinguished history in Western art, dating back to classical Greek depictions of the goddess Aphrodite rising from the sea and wringing out her long flowing hair. From Titian and Ingres, to modern artists who reframed this pose in unequivocally contemporary settings such as Edgar Degas and Pierre-Auguste Renoir-this theme provided rich stimulus for artists, and Picasso was no exception. Picasso tackled this motif with great verve over the course of his career, beginning in the Spanish village of Gósol in 1906 with La Coiffure (The Museum of Modern Art, New York) and Le Harem (Cleveland Museum of Art). A year later, this same seductive stance was once more transformed in the artist's monumental. groundbreaking work, Les Demoiselles d'Avignon (The Museum of Modern Art, New York), in which the central figure confronts the viewer with both arms raised above her head in a pose of unabashed, unequivocal sexual power—a far cry from the private, intimate ritual in which the present nude is here immersed. In the present lot, Picasso nods to this longstanding tradition through the classically-inspired pose while eschewing classical depictions of this motif to modernize the nude.

In the summer of 1952, Picasso was still living with his then-lover, Françoise Gilot, and their two young children, Claude and Paloma, in La Galloise, their home near Vallauris. While Picasso met the young Jacqueline Roque during this time, she only entered his art in the summer of 1954, a year before they would move in together. Recently divorced with a young daughter, Catherine, Roque was working as a sales assistant at the Madoura ceramic studio in Vallauris, where the artist would frequently create his ceramics. Although the sitter here cannot be readily identified, this work is suffused with the sensuality born out of Picasso's inspired romantic life.





MAURICE DE VLAMINCK (1876-1958)

Rue de village

signed 'Vlaminck' (lower right) gouache, watercolor and brush and pen and India ink on card $181/4 \times 22$ in. $(46.5 \times 55.8$ cm.)

\$25,000-35,000

PROVENANCE:

Arthur T. Michaud, Los Angeles; Estate sale, Christie's, New York, 11 May 1994, lot 317.

Acquired at the above sale by the present owner.

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



GEORGES ROUAULT (1871-1958)

Des boqueteaux chêtifs du chemin de Cythère signed and dated 'G Rouault 1930' (lower right) pastel, watercolor and brush and India ink on paper 131/2 x 141/2 in. (33.2 x 37.2 cm.)
Executed in 1930

\$30,000-50,000

PROVENANCE:

Frances Sachar, New York; Estate sale, Sotheby's, New York, 23 February 2001, lot 198.

Acquired at the above sale by the present owner.

LITERATURE:

B. Dorival and I. Rouault, *Rouault: L'oeuvre peint*, Monte Carlo, 1988, vol. II, p. 22, no. 1192 (illustrated).



PABLO PICASSO (1881-1973)

Chouette

signed 'Picasso' (lower right) and dated '3.4.54.' (upper right) brush and India ink on paper 7% x 8 in. (18 x 20 cm.) Painted on 3 April 1954

\$40,000-60,000

PROVENANCE:

Xerox Corporation, New York (by 1963).
John W. Rutledge, New Canaan (gift from the above, 1970).
Mary J. Rutledge, New Canaan (by descent from the above, July 2000).
Acquired from the estate of the above by the present owner, July 2006.

LITERATURE:

G. Jacobson and J. Hillkirk, *Xerox, American Samurai: The Behind-the-Scenes Story of How a Corporate Giant Beat the Japanese at Their Own Game*, New York, 1986, p. 68.

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

Claude Picasso has confirmed the authenticity of this work.

In 1963, Xerox Corporation ran an ad campaign titled "Which is the \$2,800 Picasso? Which is the 5¢ Xerox 914 copy?" to promote their innovative Xerox 914 copy machines. The present work, the original drawing for this campaign, was given by Xerox Corporation to John W. Rutledge, as a retirement present in 1970.



MARC CHAGALL (1887-1985)

Couleurs de l'amour

gouache on paper 12% x 18% in. (32.7 x 46.2 cm.) Painted *circa* 1983

\$60,000-80,000

PROVENANCE:

Private collection, Germany (circa 1995).

Private collection, Germany (by descent from the above); sale, Bonhams, London, 1 March 2018, lot 34.

Acquired at the above sale by the present owner.

EXHIBITED:

Stiftung Schloss Eutin, *Marc Chagall: Poesie der Farben*, May-July 2015, pp. 22-23 (illustrated in color).

Dusseldorf, Beck & Eggeling, Marc Chagall: c'est la vie..., March-May 2017.

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



GEORGES ROUAULT (1871-1958)

Laquais (les yeux ouverts)

signed and dated 'G. Rouault 1913' (upper right) watercolor, gouache and black Conté crayon on paper 12 x 7½ in. (30.5 x 19 cm.) Executed in 1913

\$15,000-20,000

PROVENANCE:

Anon. sale, Maître Bellier, Galerie Charpentier, Paris, 6 June 1956, lot 83. Acquired at the above sale by the late owner.

LITERATURE:

B. Dorival and I. Rouault, *Rouault: L'oeuvre peint*, Monte Carlo, 1988, vol. I, p. 191, no. 621 (illustrated).



RAOUL DUFY (1877-1953)

La Corrida

signed 'Raoul Dufy' (lower right) gouache, watercolor and brush and India ink on paper laid down on canvas $21\%\times27\%$ in. (54.6 x 70.5 cm.) Painted in 1949

\$50,000-70,000

PROVENANCE:

Montgomery Gallery, San Francisco. R.S.H. Trust, Pasadena; sale, Coeur d'Alene Art Auction, Reno, 28 July 2007, lot 131.

Acquired at the above sale by the present owner.

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



GEORGE GROSZ (1893-1959)

O du mein Californien (recto); Grimmiger mann (verso)

signed 'Grosz' (lower right; *recto*) brush and pen and India ink on paper 12½ x 16½ in. (31 x 48 cm.)

Executed circa 1924 (recto); Drawn in 1918 (verso)

\$8,000-12,000

PROVENANCE:

Estate of the artist. Erich Cohn, New York.

Richard A. Cohn, New York.

Acquired from the above by the present owner, March 2006.

EXHIBITED

Cambridge, Massachusetts, Busch-Reisinger Museum, Harvard University and Los Angeles County Museum of Art, *Envisioning America: Prints, Drawings and Photographs by George Grosz and his Contemporaries, 1915-1933*, January-June 1990, pp. 78 and 116, no. 37 (*recto* illustrated, p. 79, fig. 66; titled *Soon Europe Will Be a Suburb of New York* and with incorrect dimensions).

London, Royal Academy of Arts, *The Berlin of George Grosz: Drawings, Watercolors and Prints, 1912-1930*, March-June 1997, p. 84, no. 47 (*verso* illustrated).

Ralph Jentsch has confirmed the authenticity of this work.

"In 1924 George Grosz satirized the speed with which the American technocratic system was taking hold in Germany in his drawing of an American businessman in front of an American flag, laconically subtitled, Soon Europe Will Be a Suburb of New York" (exh. cat., op. cit 1990, p. 78).



verso



RAOUL DUFY (1877-1953)

Tucson Rodeo

signed, dated and inscribed 'Raoul Dufy 1951 Tucson' (lower center) gouache and watercolor on paper laid down on paper 19¾ x 26½ in. (50.2 x 66.4 cm.) Painted in Tucson in 1951

\$40,000-60,000

PROVENANCE:

Galerie Louis Carré & Cie., Paris.

JPL Fine Arts, London (1987).

Private collection (acquired from the above).

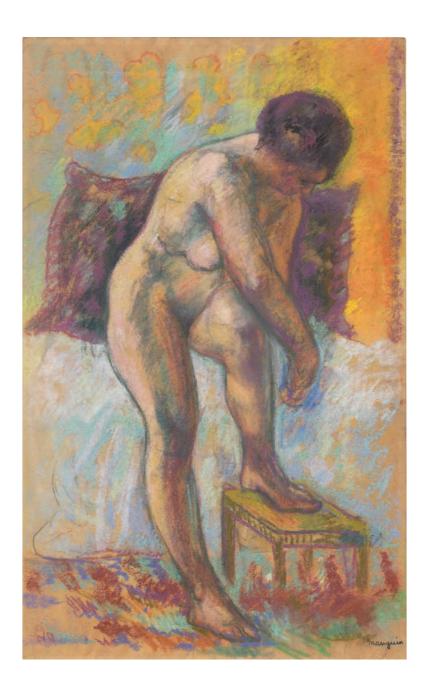
Anon. (acquired from the above); sale, Christie's, New York, 5 May 2010, lot 274.

Acquired at the above sale by the present owner.

LITERATURE:

P. Courthion, "Mes conversations avec Raoul Dufy," *Preuves*, no. 27, May 1953, p. 23 (illustrated).

F. Guillon-Laffaille, *Raoul Dufy: Catalogue raisonné des aquarelles, gouaches et pastels*, Paris, 1982, vol. II, p. 238, no. 1723 (illustrated).



HENRI MANGUIN (1874-1949)

Nu à la toilette

stamped with signature 'Manguin' (lower right) pastel on paper $24 \times 14^3 4$ in. (61 x 37.5 cm.) Drawn *circa* 1904

\$10,000-15,000

PROVENANCE:

 $Estate\ of\ the\ artist.$

Private collection, Switzerland (acquired from the above, 1978). Private collection, Germany (by descent from the above).

Private collection, France.

Acquired from the above by the present owner, 2014.

The late Lucile Martinais Manguin confirmed the authenticity of this work.



PROPERTY FROM THE ESTATE OF JACQUELYN MILLER MATISSE

204

HENRI MATISSE (1869-1954)

Femme dansant

pencil on paper 12½ x 9¾ in. (31.5 x 24 cm.) Drawn *circa* 1931

\$15,000-20,000

PROVENANCE:

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

Georges Matisse has confirmed the authenticity of this work.



JEAN DUFY (1888-1964)

L'Orchestre

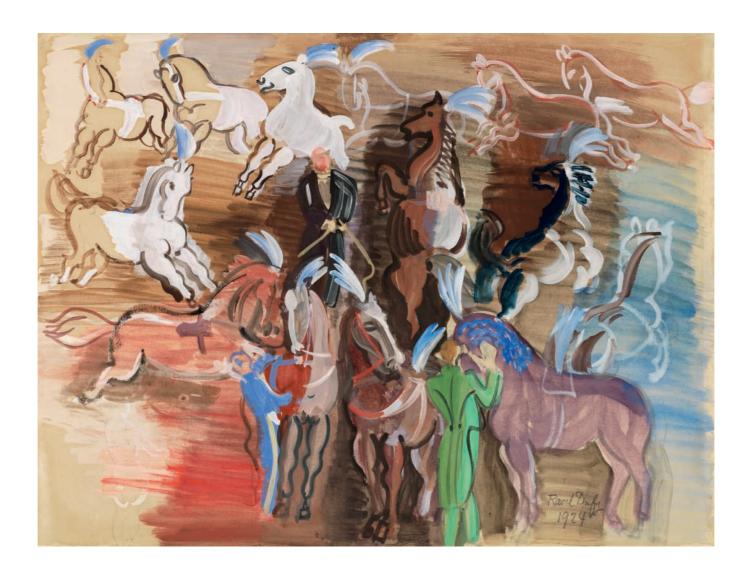
signed 'Jean Dufy' (lower right) gouache on paper laid down on card 181/2 x 231/2 in. (46 x 59.7 cm.)

\$15,000-20,000

PROVENANCE:

James Vigeveno Galleries, Los Angeles. Harvey Firestone, Jr., Akron, Ohio. John F. and Anne I. Ball, Los Angeles (by descent from the above).

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



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTOR

206

RAOUL DUFY (1877-1953)

Chevaux de cirque

signed and dated 'Raoul Dufy 1924' (lower right) gouache and watercolor over pencil on paper $19\% \times 25\%$ in. (50 x 65.5 cm.) Painted in 1924

\$30,000-50,000

PROVENANCE:

Galerie Barbizon, Paris. Anon. sale, Sotheby & Co., London, 4 July 1973, lot 219. Anon. (acquired at the above sale); sale, Sotheby's, London, 3 December 1996, lot 10.

Acquired at the above sale by the present owner.

LITERATURE:

F. Guillon-Laffaille, *Raoul Dufy: Catalogue raisonné des aquarelles, gouaches et pastels*, Paris, 1982, vol. II, p. 231, no. 1701 (illustrated).



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTOR

207

RAOUL DUFY (1877-1953)

Le départ à Saint-Cloud

signed and dedicated 'Raoul Dufy à Emilienne' (lower center) gouache and watercolor on paper $19\% \times 25\%$ in. (50.2 x 65.5 cm.) Painted circa 1931

\$30,000-40,000

PROVENANCE:

Galerie Bernheim-Jeune et Cie., Paris. Galerie Paul Pétridès, Paris. Anon. sale, Hôtel Drouot, Paris, 20 March 1990, lot 26. Anon. sale, Christie's, London, 3 December 1996, lot 276. Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galerie Bernheim-Jeune et Cie., *Chefs d'oeuvre de Raoul Dufy*, April-July 1959, no. 87 (titled *Saint-Cloud*, *Course de chevaux*).

LITERATURE:

J. Cassou, *Raoul Dufy*, Paris, 1953, p. 30 (illustrated). F. Guillon-Laffaille, *Raoul Dufy: Catalogue raisonné des aquarelles, gouaches et pastels*, Paris, 1981, vol. I, p. 322, no. 882 (illustrated).



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTOR

208

FERNAND LÉGER (1881-1955)

Femmes

signed with initials and dated 'F.L. 39' (lower right) brush and India ink on paper $25\% \times 19\%$ in. (64.2 x 48.5 cm.) Painted in 1939

\$50,000-70,000

PROVENANCE:

Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris (by 1958). Anon. sale, Sotheby's, London, 1 July 1987, lot 510. Galerie Jan Krugier, New York. Private collection, France. Anon. sale, Sotheby's, Paris, 8 December 2010, lot 67. Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galerie Louise Leiris (Daniel-Henry Kahnweiler), *F. Léger: Dessins et Gouaches, 1909-1955*, February-March 1958, no. 54 (illustrated). Hamburg, Kunsthalle, *Französische Zeichnungen des XX. Jahrhunderts*, September-November 1959, p. 19, no. 143.

LITERATURE:

C. Laugier and M. Richet, *Oeuvres de Fernand Léger*, exh. cat, Centre Georges Pompidou, Musée national d'art moderne, Paris, 1981, p. 84, no. 17b (illustrated).



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.

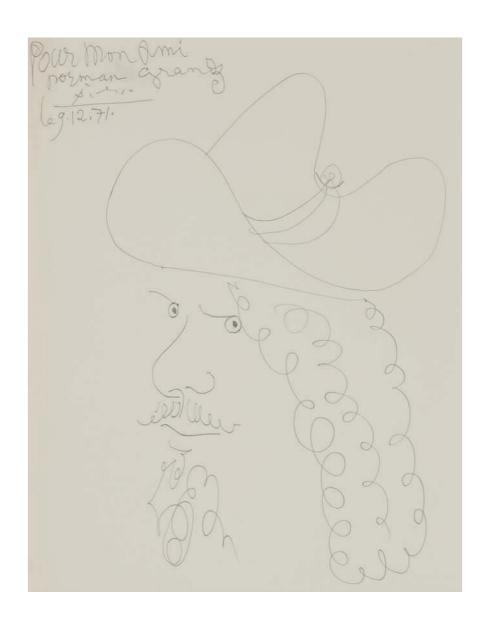




Norman Granz with Pablo Picasso and Jacqueline Picasso, Photo: Courtesy of the family.

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.



209

PABLO PICASSO (1881-1973)

Le Mousquetaire

signed, dated and dedicated 'Pour mon ami Norman Granz Picasso le 9.12.71.' (upper left) pencil on paper 13½ x 10¾ in. (33.5 x 26.5 cm.) Drawn on 9 December 1971

\$15,000-20,000

PROVENANCE:

Norman Granz, Geneva (gift from the artist, December 1971). By descent from the above to the present owner.



PABLO PICASSO (1881-1973)

Couple assis

signed, dated and dedicated 'Pour mon ami Norman Granz Picasso le 6.5.71.' (upper left) pen and India ink on paper $61/2 \times 61/2$ in. (16.4 x 16.4 cm.) Drawn on 6 May 1971

\$70,000-100,000

PROVENANCE:

Norman Granz, Geneva (gift from the artist, May 1971). By descent from the above to the present owner.

211

PABLO PICASSO (1881-1973)

Nu couché au collier (recto): Deux têtes (verso)

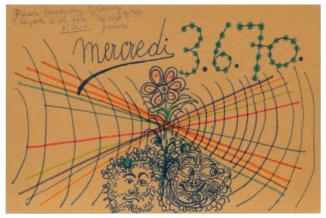
signed and dated '3.6.70. Picasso' (lower right; recto); signed and dated again and inscribed 'mercredi 3.6.70. Pour Norman Granz le jour de sa fête le six 8.70. jueves Picasso' (along the upper edge; verso) colored felt-tip pens on card 6 x 9 in. (15.2 x 22.9 cm.) Drawn on 3 June 1970

\$180,000-250,000

PROVENANCE:

Norman Granz, Geneva (gift from the artist, August 1970). By descent from the above to the present owner. Even in his final years Picasso was preoccupied with his favorite subject—the woman in his life, the immediate object of his sexual passion. The present drawing depicts Jacqueline Roque, whom the artist married in 1961. She is omnipresent throughout the works of the last decade of Picasso's life, and is identifiable from her characteristic eye brows and red nail-polish. Following Picasso's ulcer operation in November 1965, they gave up travelling and lived in near-seclusion at his villa, Notre-Dame-de-Vie in Mougins. His increasing isolation from the world intensified his relationships with the few people he allowed around him, and in this context Jacqueline became a symbol of *l'éternel féminin*.

In 1970, at the time he drew this work, Picasso was eighty-eight years old and carnal love had become but a pressing memory for the artist. Yet, nothing in the erotic joie-de-vivre expressed in the drawing and in the consummated eloquence of its lines and color points to the artist's old age. On the contrary, inspired by the youth and dedication of his wife Jacqueline, his vigorous and energetic felt-tip lines read as a bold claim to youth, to its charm, and to its many physical pleasures. Drawing thus became an impulsive, liberating medium for Picasso, in which he could pour and exploit fantasies, emotions and impulses that he was no longer able to realize in his real life. Here, the voluptuous body of his lover, lounges comfortably in a reclined position, her arms clasped behind her head. A stocking-clad leg crosses over another barefooted leg to reveal her sex. The yellow-striped stocking of the heeled foot matches the beaded necklace around her neck, while the red of her nipples rhymes with her characteristic shade of nail polish: Picasso presents us, here, with a playful celebration of his lover's femininity, her youth and her sexuality. Above all, however, works such as Nu couché avec collier are moving declarations of a genius approaching his nineties, affirming in his art the ever-young force and power of his creative spirit.







212

PABLO PICASSO (1881-1973)

Visage d'homme barbu

numbered '2/2' (on the back) bronze with dark brown patina Height: 3% in. (10 cm.) Conceived in Vallauris in 1951

\$25,000-35,000

PROVENANCE:

Galerie Louise Leiris, Paris. Norman Granz, Geneva (acquired from the above). By descent from the above to the present owner.

LITERATURE:

W. Spies, *Picasso: Sculpteur*, Paris, 2000, p. 413, no. 441 (another cast illustrated, p. 376).



PABLO PICASSO (1881-1973)

Tête de femme

numbered '2/2' (on the back) bronze with golden brown patina Height: 2% in. (6 cm.) Conceived in Vallauris in 1952

\$50,000-80,000

PROVENANCE:

Galerie Louise Leiris, Paris. Norman Granz, Geneva (acquired from the above). By descent from the above to the present owner.

LITERATURE:

W. Spies, *Picasso: Sculpteur*, Paris, 2000, p. 414, no. 456 (another cast illustrated, p. 376).



another view



PABLO PICASSO (1881-1973)

Hommage à Yvonne Zervos

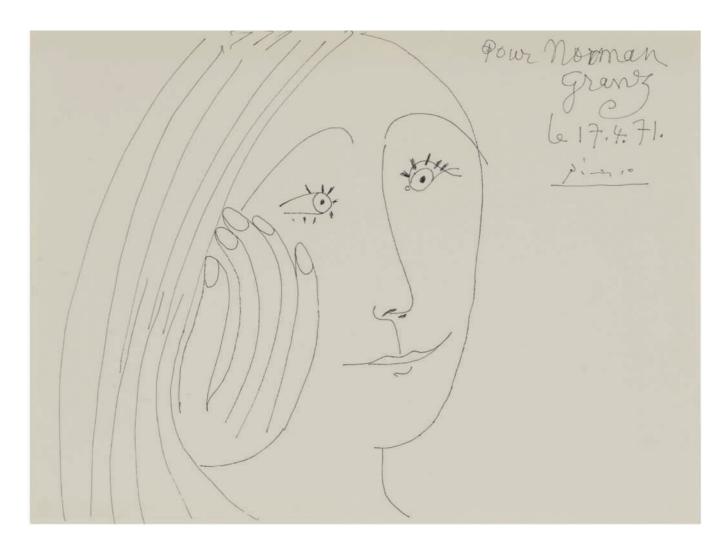
signed, dated and dedicated 'pour Norman Granz son ami Picasso le 16.5.70.' (lower right) pen and India ink on paper 7% x 10½ in. (18.6 x 26.8 cm.) Drawn on 16 May 1970

\$6,000-8,000

PROVENANCE:

Norman Granz, Geneva (gift from the artist, May 1970). By descent from the above to the present owner.

The present work is executed on the cover of *Hommage à Yvonne Zervos* published in 1970.



PABLO PICASSO (1881-1973)

Portrait de femme

signed, dated and dedicated 'Pour Norman Granz le 17.4.71. Picasso' (upper right) pen and India ink on paper 6¼ x 8¾ in. (15.9 x 21.2 cm.) Drawn on 17 April 1971

\$50,000-70,000

PROVENANCE:

Norman Granz, Geneva (gift from the artist, April 1971). By descent from the above to the present owner.



PABLO PICASSO (1881-1973)

Buste de femme couchée

signed 'Picasso' (upper center) and dated '11.7.69.' (upper left) charcoal on joined paper 25% x 39¾ in. (65 x 101 cm.) Drawn on 11 July 1969

\$700,000-1,000,000

PROVENANCE:

Galerie Louise Leiris, Paris. Norman Granz, Geneva (acquired from the above). By descent from the above to the present owner.

Avignon, Palais des Papes, Pablo Picasso, 1969-1970, May-September 1970, no. D10 (illustrated).

LITERATURE:

R. Alberti, A Year of Picasso Paintings: 1969, New York, 1971, p. 219, no. 114 (illustrated, p. 142).

R. Alberti, Picasso en Avignon: Commentaires à une peinture in mouvement, Paris, 1971, p. 235, no. 114 (illustrated).

C. Zervos, Pablo Picasso, Paris, 1976, vol. 31, no. 312 (illustrated, pl. 92).

G. Regnier, Picasso: Une nouvelle dation, exh. cat., Musée Cantini,

Marseille, 1990, p. 84 (illustrated).



PICASSO FROM THE COLLECTION OF NORMAN & GRETE GRANZ



Pablo Picasso, Femme à l'oreiller (Jacqueline), 10 July 1969. Musée Picasso, Paris. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

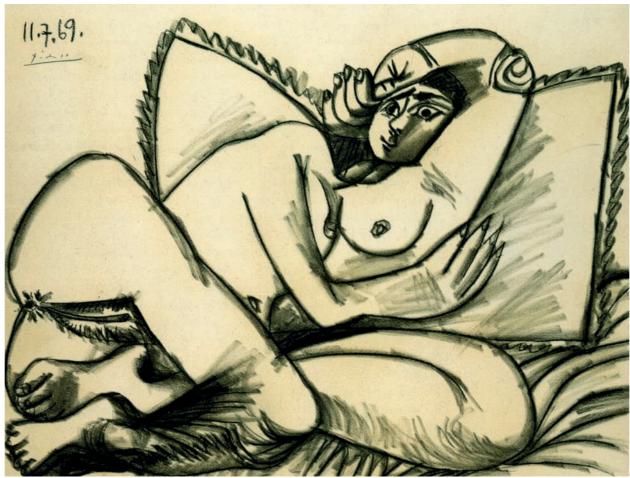
The female nude became an almost omnipresent subject in Picasso's art in the final decade of his life. Amidst the cavalcade of musketeers that populated his work, scenes of female figures accompanied by painters or musketeers-or as in the present work, languidly reclining upon a bedflowed from the artist's hand in passionate, expressive and often highly erotic art works. Executed on 11 July 1969, during this period of immense productivity, Buste de femme couchée is one such work. Pictured bust-length, with one arm raised seductively above her head as she reclines against a scallop-edged pillow, the wide-eyed and intense gaze of this raven-haired figure is immediately recognizable as Jacqueline Picasso, the artist's final great love, wife, muse and companion. Closely cropped and rendered with a deft combination of charcoal and ink that lends the nude a powerful physical presence, Buste de femme couchée is one of a small series of works, all executed within a few days of each other, in which Picasso explores this alluring pose. Beginning on 10 July with an oil (op. cit., no. 315; Musée Picasso, Paris), the following day Picasso created both the present work and a similar one now in the Museum Berggruen, Berlin (ibid., no. 311), both of which present the reclining nude from the same abruptly foreshortened angle.

The subject of the reclining female nude served as a perennial theme throughout Picasso's career. One of the most enduring subjects in the history of art, the nude had been the site of some of Picasso's most iconic and iconoclastic experimentations from the beginning of his career. From the early Nu couché of 1901 (Zervos, vol. 1, no. 106; Centre Pompidou, Paris), to the exultant expressions of eroticism in the recumbent nudes of the artist's lover, Marie-Thérèse Walter, in the early 1930s, this motif never lost its allure for the artist. Erotic and adored, fearful or aggressive, dismembered, voluptuous or gaunt, the women Picasso depicted explored the innumerable facets of femininity. He portrayed women like no other artist, plundering the female psyche for artistic inspiration: "Picasso is the painter of woman: goddess of antiquity, mother, praying mantis, blownup balloon, weeper, hysteric, body curled in a ball or sprawled in sleep... no painter has ever gone so far unveiling the feminine universe in all the complexity of its real and fantasy life" (M-L. Bernadac, "Picasso 1953-1972: Painting as Model," Late Picasso, exh. cat., London, 1988, p. 80).

At the time that Picasso executed Buste de femme couchée, he was immersed in an intense dialogue, both highly competitive and poignantly fraternal, with the great masters of the past. In the late 1960s, he had entered into battle with a number of renowned masterpieces—Eugène Delacroix's Les Femmes d'Alger, Edouard Manet's Le Déjeuner sur l'herbe and Diego Velázquez's Las Meninas, as well as works by Nicolas Poussin and Jacques-Louis David-reappropriating and inventing on these haloed works in his own, distinctive style. For the rest of this late stage of his career, Picasso remained keenly engaged in a dialogue with art history, seeking to affirm his own creative might in the face of these revered artists, as well as secure his place within this venerated artistic lineage. Hélène Parmelin, a friend of the artist recalled, "Picasso is often heard to say that when he paints, all the painters are with him in the studio. Or rather



Jacqueline Roque, La Californie, Cannes, 1956. Photograph by André Villers. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris. Art: © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

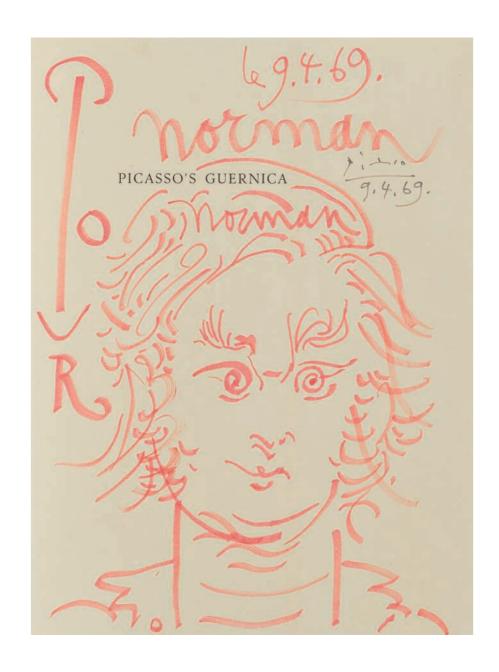


Pablo Picasso, Nu couché, 11 July 1969. Museum Berggruen, Berlin. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

behind him. Watching him. Those of yesterday, and those of today... A painter in solitude is never alone" (H. Parmelin, *Picasso Says...*, London, 1969, p. 40).

The subject and pose of the present work are both indicative of Picasso's great artistic rivalries of this time. With her arms raised above her head, the figure in this work immediately calls to mind the great Western tradition of reclining nudes that began with Giorgione's Sleeping Venus (circa 1510, Gemäldegalerie Alte Meister, Dresden) and ran all the way through Titian, Francisco Goya, Jean-Auguste-Dominique Ingres and Manet. Like Goya's The Naked Maja (1795-1800, Museo del Prado, Madrid) and Manet's notorious Olympia of 1863 (Musée d'Orsay, Paris), Buste de femme couchée depicts the model with the same direct, unflinching gaze and a similar sense of seductive insouciance. Here, Picasso seems captivated by the intense stare of Jacqueline, cropping out the rest of her body to instead focus entirely on his beloved model's physiognomy. Stretched across two sheets of paper, the present work captures a striking intensity in the relationship between artist and model. Just as Picasso scrutinizes his model, so his model matches his gaze, staring back in a passionate dialogue with the artist.

Just under a year after Picasso executed the present lot, it was included in a landmark exhibition of the artist's work held from May to October 1970 in the monumental Palais des Papes in Avignon. Organized by Christian and Yvonne Zervos, this exhibition included the artist's work from 1969 and 1970. Large scale, gestural, boldly-colored paintings filled the walls of the impressive space, joined by works such as the present one in an extraordinary show of Picasso's continued, seemingly unending artistic power. At a time when minimalism and abstraction reigned supreme within the contemporary art world, this exhibition was an emphatic testament of the power of figuration in the post-war era, as well as a joyous affirmation of the artist's subjective vision of life. As Marie-Laure Bernadac has evocatively described: "Hung unframed, in tiers, and arranged in series, an exuberant and colourful procession of cavaliers, couples, nude women and solemn portraits filled the bare walls of the chapel like sacrilegious votive plaques: this was Picasso's 'Last Judgement'. An art 'full of sound and fury', in which everything moves and resonates, hurrying the eye from one canvas to the next amid the clatter of sabres, the sweep of plumes, the twist of bodies, the wild, visionary eyes, the strident colours, the frenzy of the brushwork: Picasso is presenting us with his artistic last will and testament" (Bernadac, ibid., pp. 91-92).



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PABLO PICASSO (1881-1973)

Portrait de Norman Granz, jeune homme

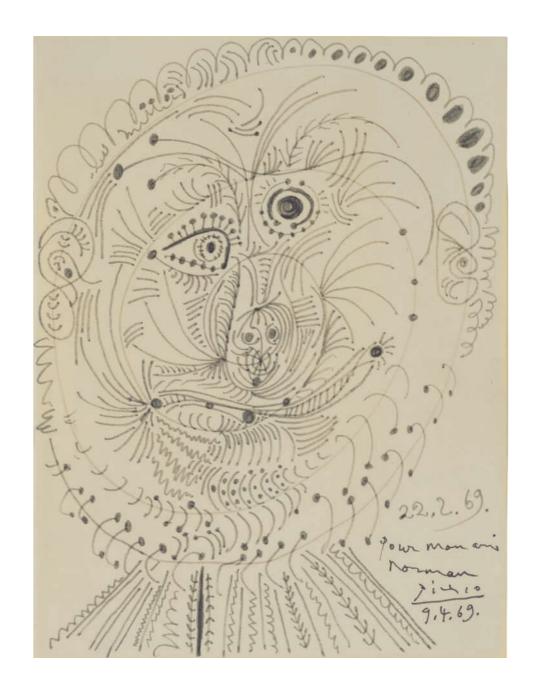
signed, dated and inscribed 'le 9.4.69. Pour Norman Picasso 9.4.69.' (along the upper edge) red felt-tip pen on paper 11 x 81/4 in. (27.8 x 21 cm.) Drawn on 9 April 1969

\$20,000-30,000

PROVENANCE:

Norman Granz, Geneva (gift from the artist, April 1969). By descent from the above to the present owner.

The present work is drawn on the frontispiece of *Picasso's Guernica*, written by Anthony Blunt and published by Oxford University Press in 1969.



PABLO PICASSO (1881-1973)

Portrait de Norman Granz

signed, dated twice, and dedicated '22.2.69. Pour mon ami Norman Picasso 9.4.69.' (lower right) black felt-tip pen on paper 11 x 81⁄4 in. (27.9 x 21 cm.)
Drawn on 22 February 1969

PROVENANCE:

Norman Granz, Geneva (gift from the artist, April 1969). By descent from the above to the present owner.



219

PABLO PICASSO (1881-1973)

Nu debout, homme et chien

signed and dated 'Picasso 14.7.72.' (upper left) inkwash, charcoal and brush and pen and India ink on paper $5\% \times 7\%$ in. (13 x 19.2 cm.) (irregular) Executed on 14 July 1972

\$50,000-80,000

PROVENANCE:

Galerie Louise Leiris, Paris.
Norman Granz, Geneva (acquired from the above).
Gift from the above to the present owner, August 1989.

LITERATURE:

C. Zervos, Pablo Picasso, Paris, 1978, vol. 33, no. 469 (illustrated, pl. 161).



PABLO PICASSO (1881-1973)

Cinq personnages

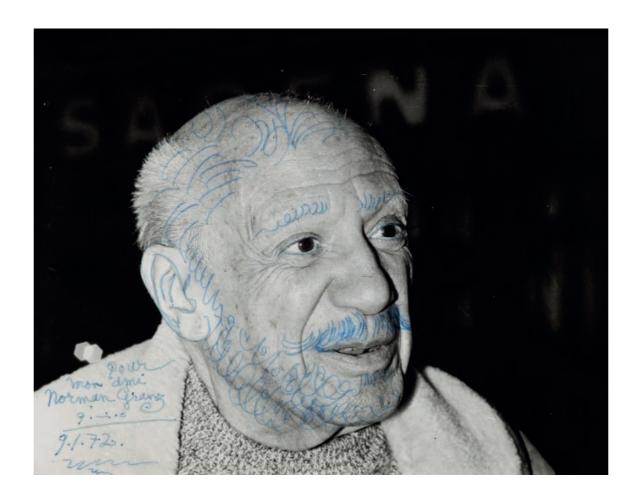
signed and dedicated 'Son Ami Picasso Pour Norman Granz' (along the left side) and dated '24.11.68.' (lower right) brush and pen and India ink on paper $11 \times 14\%$ in. (28 x 37.8 cm.) Executed on 24 November 1968

\$50,000-80,000

PROVENANCE:

Norman Granz, Geneva (gift from the artist, November 1968). Gift from the above to the present owner, 1979.

Cinq personnages is executed on the back of a script for the first act of Le cocu magnifique, a farcical play written by Belgian Fernand Crommelynck. Le cocu magnifique tells the story of Bruno, a village scribe who writes love letters for his uneducated fellow villagers. The story descends into chaos when Bruno's wife is the recipient of these romantic gestures. In this work, Picasso translates the narrative onto the page with bold strokes of India ink.



221

PABLO PICASSO (1881-1973)

Portrait de Picasso

signed, dated and dedicated 'Pour mon ami Norman Granz Picasso 9.1.72.' (lower left) blue felt-tip pen over photograph 9% x 11% in. (23.8 x 29.4 cm.) Drawn on 9 January 1972

\$8,000-10,000

PROVENANCE:

Norman Granz, Geneva (gift from the artist, January 1972). By descent from the above to the present owner.



PABLO PICASSO (1881-1973)

Femme debout

numbered '9/10' (on the back of the right leg) bronze with dark brown patina Height: 8½ in. (20.5 cm.) Conceived in 1945

\$70,000-100,000

PROVENANCE:

Galerie Louise Leiris, Paris. Norman Granz, Geneva (acquired from the above). By descent from the above to the present owner.

LITERATURE

W. Spies, *Picasso: Sculpteur*, Paris, 2000, p. 407, no. 308 (another cast illustrated, pp. 248 and 366).

223

PABLO PICASSO (1881-1973)

Tête de femme

dated '17.6.67.' (lower right) brush and India ink on toned paper 25% x 18% in. (64.5 x 48 cm.) Painted on 17 June 1967

\$300,000-500,000

PROVENANCE:

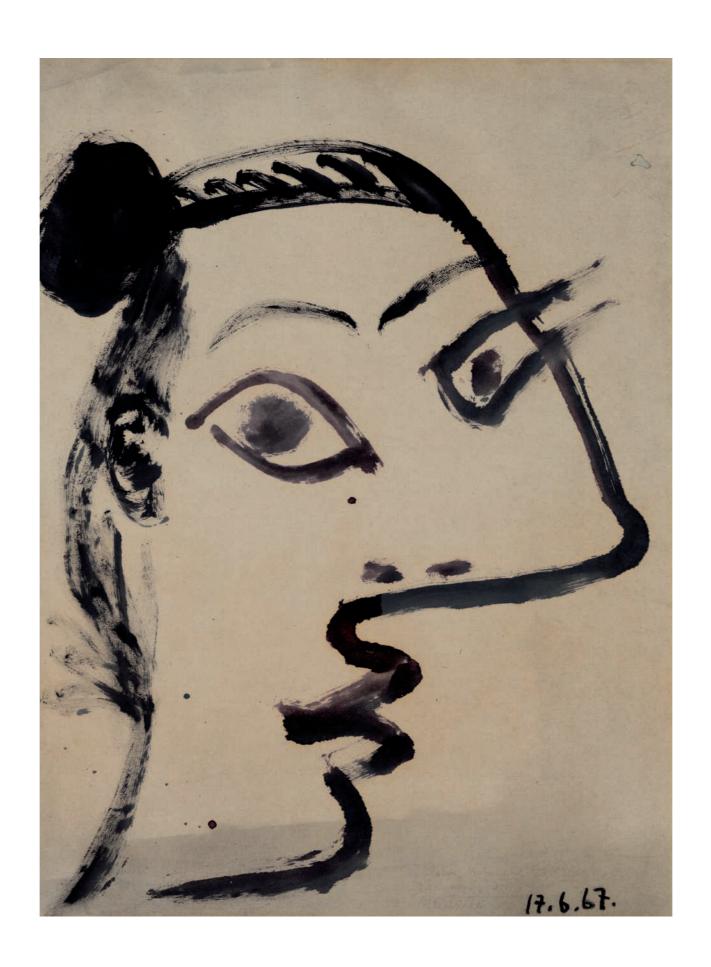
Galerie Louise Leiris, Paris. Norman Granz, Geneva (acquired from the above). By descent from the above to the present owner.



Pablo Picasso, *L'aubade*, 18 June 1967. Sammlung Rosengart, Lucerne. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Rendered in a series of sensuous, bold and unwavering lines, the unmistakable profile of Jacqueline Roque is the subject of Picasso's Tête de femme. Executed on 17 June 1967, this intimate ink drawing is one of the many portraits that Picasso made of his wife, muse and below companion. From the time they met in the early 1950s until the artist's death in 1973, Jacqueline was a constant presence in Picasso's life and work as the last great love of his life, so much so that this late period of his career has been termed "L'époque Jacqueline." Over the course of their twenty-year romance, Picasso painted more portraits of Jacqueline than he had of any other woman in his life. As John Richardson, the artist's biographer and a close friend of Jacqueline described, "It is her body that we are able to explore more exhaustively and more intimately than any other body in the history of art... and it is her vulnerability that gives a new intensity to the combination of cruelty and tenderness that endows Picasso's paintings of women with their pathos and their strength" (J. Richardson, "L'Epoque Jacqueline," Late Picasso: Paintings, Sculpture, Drawings, Prints, 1953-1972, exh. cat., The Tate Gallery, London, 1988, p. 47).

By the time Picasso executed the present work, Jacqueline's image-her distinct physiognomy and her calm, stable and majestic presence-had become firmly imprinted on the artist's mind. Picasso had met Jacqueline when she was working as a sales assistant at the Madoura ceramic studio in Vallauris. The pair soon became lovers, and they were married in 1961. Though she rarely posed for the artist, from this time onwards, her regal, aquiline profile, dark almond-shaped eyes, and shock of dark hair became the basis for every female figure that the artist depicted. "[Jacqueline] takes the place of all the models of all the painters on all the canvases," Hélène Parmelin, a writer and friend of the couple described. "All the portraits are like her, even if they are not like each other. All the heads are hers and there are a thousand different ones... During these twelve years of Picasso's life, painting and love have mated and mingled. All this unbridled output of Jaqueline from the portrait of *Madame Z...*down to the last models of the last painters with their paint still wet, has been growing from day to day. The enormous vitality of the painter feeds on this face which is itself painting, and vice versa. It is the Song of Songs of Notre-Dame de Vie" (Picasso Says..., London, 1966, p. 68).



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PABLO PICASSO (1881-1973)

Femme nue assise aux bras levés

signed, dated and dedicated '3.6.70. Pour Norman Granz et sa fête le six 8.70. Picasso' (upper left); dated again '3.6.70. mercredi' (on the reverse) colored felt-tip pens and chalk on card $12\% \times 8\%$ in. (30.7 x 22.1 cm.) Drawn on 3 June 1970

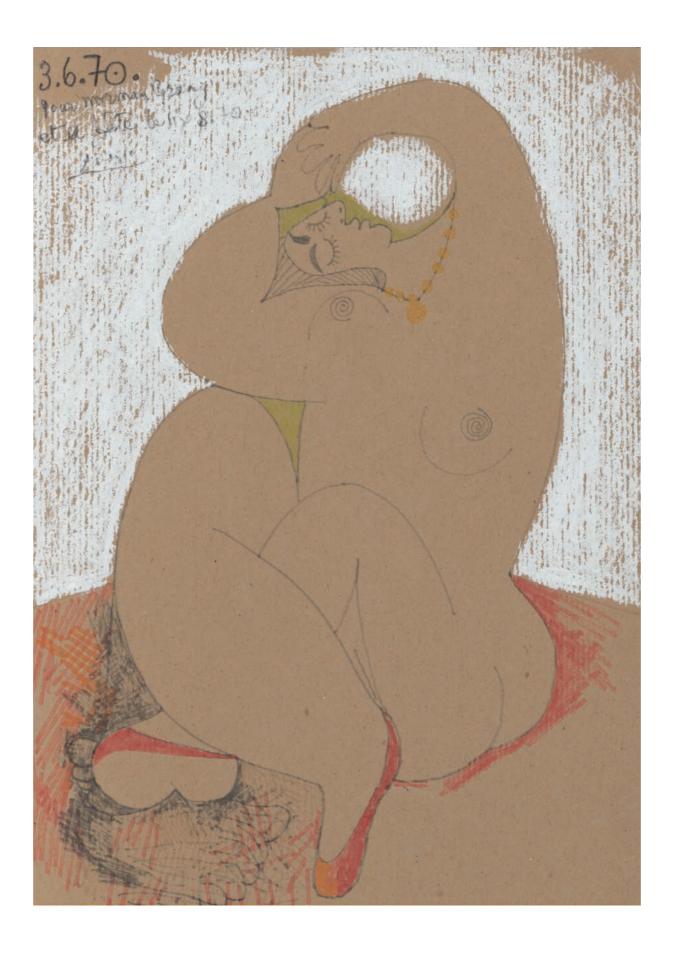
\$100,000-150,000

PROVENANCE:

Norman Granz, Geneva (gift from the artist, August 1970). By descent from the above to the present owner.



verso





225

PABLO PICASSO (1881-1973)

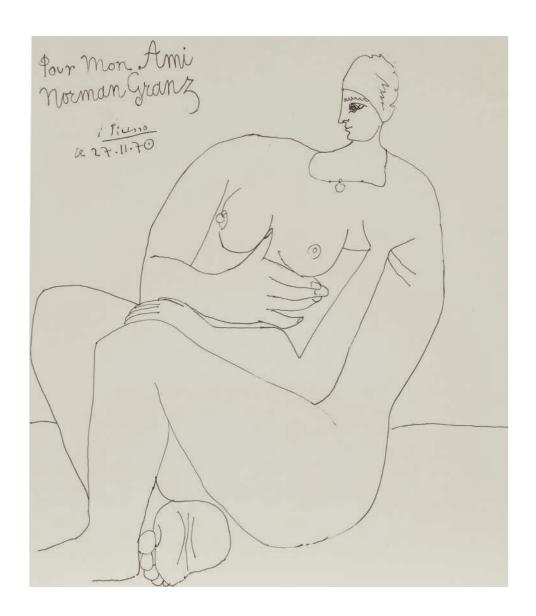
Femme assise avec l'amour

signed and dedicated 'Pour Monsieur Monsieur Norman Granz Son Ami Picasso' (upper center) pen and India ink on paper $61/4 \times 9$ in. $(16 \times 22.8$ cm.)

\$50,000-80,000

PROVENANCE:

Norman Granz, Geneva (gift from the artist). By descent from the above to the present owner.



PABLO PICASSO (1881-1973)

Femme nue assise

signed, dated and dedicated 'Pour mon Ami Norman Granz Picasso le 27.11.70' (upper left) pen and India ink on paper 105% x 91% in. (26.8 x 23.2 cm.) Drawn on 27 November 1970

\$20,000-30,000

PROVENANCE:

Norman Granz, Geneva (gift from the artist, November 1970). By descent from the above to the present owner.

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PABLO PICASSO (1881-1973)

Femme nue couchée

signed and dated '19.4.65 Picasso' (upper right) oil, black wax crayon and pencil on panel 13% x 33% in. (34 x 86 cm.)
Executed on 19 April 1965

\$500,000-800,000

PROVENANCE:

Galerie Louise Leiris, Paris. Norman Granz, Geneva (acquired from the above). By descent from the above to the present owner.

LITERATURE:

C. Zervos, Pablo Picasso, Paris, 1972, vol. 25, no. 117 (illustrated, pl. 67).

Created in the middle of spring 1965, Picasso's Femme nue couchée is a testament to the artist's inexhaustible fascination with the heady eroticism and allure of the female figure. Along with compositions of the painter and his model, the reclining nude was one of the most enduring themes the artist explored during this late period of his career, a subject he returned to and reinvented in endless iterations. In the present Femme nue couchée, Picasso shuns the soft, smooth contours and delicate proportions that typified his predecessors' works, and instead seeks to accentuate the sheer physicality of the sitter's voluptuous form. Through a series of bold, supple lines, Picasso enhances the figure's volumes and features to illustrate the fleshy appeal of the female body.

Executed on a piece of plywood using a mixture of oil, charcoal and pencil, Femme nue couchée captures a sense of the spontaneity of Picasso's style in the mid-1960s. The subtle revision of lines and quick, dynamic strokes of charcoal evident in this work suggest a rapidity of execution and fluency of technique that reflects the impulsive nature of the artist's vision. Describing the unpremeditated nature of his art, Picasso explained: "when you start drawing a line, you don't know where it's going to go—it starts and goes on until something stops it or makes it turn" (quoted in C. Lloyd, Picasso and the Art of Drawing, London, 2018, p. 17). This aspect of Femme nue couchée is further highlighted by the presence of a slight pentimento just visible in the upper left corner of the composition, its lines suggesting a delicate re-working of the face to transform the painting from a profile view to a more complex conception of the woman as she allows her head to stretch backwards, elongating her neck and resting her chin gently in the palm of her hand.

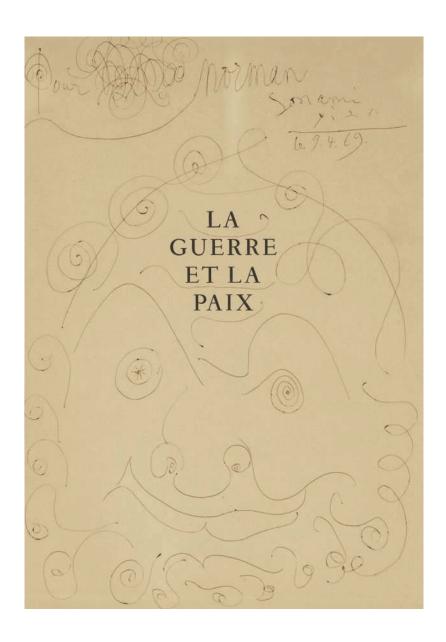


Pablo Picasso, *Nu couché jouant avec un chat*, 11 May 1964. Fondation Beyeler, Riehen. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York









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PABLO PICASSO (1881-1973)

Tête

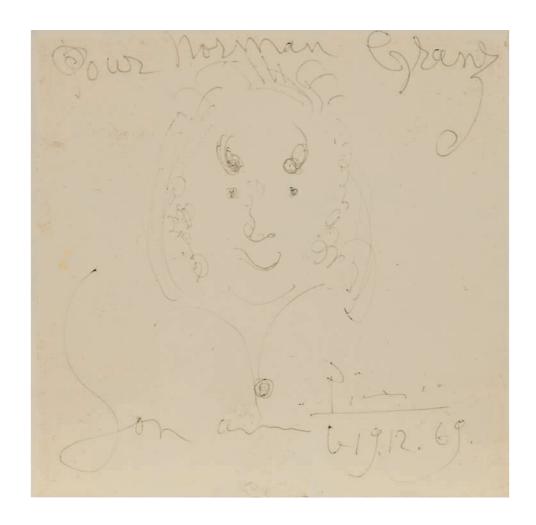
signed, dated and dedicated 'Pour Norman son ami Picasso le 9.4.69.' (along the upper edge) black ball-point pen on paper 14½ x 10¾ in. (36.2 x 26.3 cm.) Drawn on 9 April 1969

PROVENANCE:

Norman Granz, Geneva (gift from the artist, April 1969). By descent from the above to the present owner.

The present work is executed on a frontispiece of *Pablo Picasso:* La Guerre et la Paix, published in 1954.

\$8,000-12,000



PABLO PICASSO (1881-1973)

Tête de faune

dedicated 'Pour Norman Granz' (along the upper edge) and signed, dated and inscribed 'Son ami Picasso le 19.12.69.' (along the lower edge) ball-point pen on paper 7% x 7% in. (19.8 x 20.1 cm.) Drawn on 19 December 1969

PROVENANCE:

Norman Granz, Geneva (gift from the artist, December 1969). By descent from the above to the present owner.

\$3,000-5,000

230

PABLO PICASSO (1881-1973)

Le peintre et son modèle

signed, dated and dedicated 'Pour Norman Granz Picasso 16.5.70.' (upper right) pen and India ink on paper $12\frac{1}{2} \times 9\frac{3}{4}$ in. (31.7 x 24.8 cm.) Drawn on 16 May 1970

\$200,000-300,000

PROVENANCE:

Norman Granz, Geneva (gift from the artist, May 1970). By descent from the above to the present owner.

Reflecting on the theme of the artist's studio in the late 1920s, Picasso became particularly interested in the depiction of the rapport between the painter and his model, a subject he would explore in different techniques, media, shapes and sizes throughout his career. He often chose the same structure: the artist—his alter ego—facing the model, the two separated by the easel. The elements are limited, the message is straightforward, yet Picasso managed to render each interpretation of the theme in a different way. The artist's curiosity, admiration, pride and self-security are met by the serene posture and easiness of his model.

Picasso reaffirmed his attachment to the external world and the presence of the "subject" in his works, at a time when many artists were talking of doing away with both. However, the artist's intent is far from being purely philosophical, nor is it meant to serve as a commentary on his craft. "The more Picasso painted this theme, 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" (M.-L. Bernadac, "Picasso 1953-1972: Painting as Model," Late Picasso, exh. cat., The Tate Gallery, London, 1988, p. 77).



Pablo Picasso, *Le peintre et son modèle*, Mougins, 2 March 1963 (IV). Sold, Christie's, New York, 9 May 2007, lot 72. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.





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PABLO PICASSO (1881-1973)

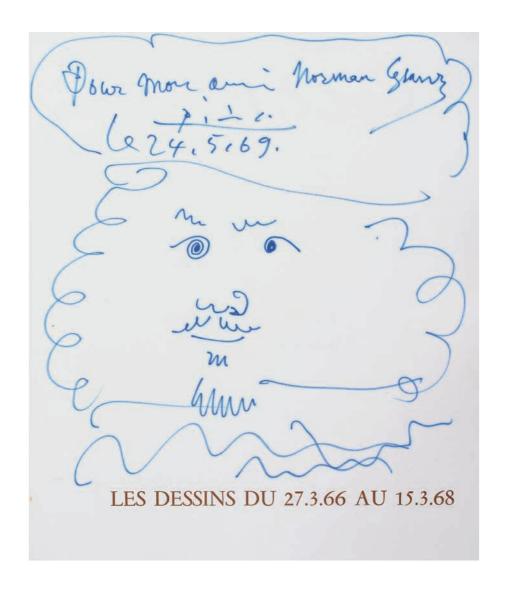
Portrait de Norman Granz

signed and dedicated 'Pour mon ami Norman Granz Picasso' (upper right) black felt-tip pen on paper 51/8 x 75/8 in. (13 x 19.4 cm.)

\$7,000-10,000

PROVENANCE:

Norman Granz, Geneva (gift from the artist). By descent from the above to the present owner.



PABLO PICASSO (1881-1973)

Mousquetaire

signed, dated and dedicated 'Pour mon ami Norman Granz Picasso le 24.5.69.' (upper center) blue felt-tip pen on paper 11½ x 9½ in. (28.5 x 24 cm.) Drawn on 24 May 1969

\$10,000-15,000

PROVENANCE:

Norman Granz, Geneva (gift from the artist). By descent from the above to the present owner.

The present work is executed on the frontispiece within a bound copy of *Picasso: Dessins du 27.3.66 au 15.3.68*, published by Cercle d'Art in 1969.



another view

PICASSO FROM THE COLLECTION OF NORMAN & GRETE GRANZ



PERcebes

233

PABLO PICASSO (1881-1973)

Esquisse

signed, dated and dedicated 'Pour Norman Granz son ami Picasso le 29.8.69.' (lower center) orange felt-tip pen on paper 24 x 16½ in. (61.7 x 41.8 cm.)
Drawn on 29 August 1969

\$700-1,000

PROVENANCE:

Norman Granz, Geneva (gift from the artist, August 1969). By descent from the above to the present owner.

This work is executed on a facsimile of *Scène mythologique*: Peut-être la convoitise d'Agamemnon pour Briséis.





PABLO PICASSO (1881-1973)

Percebes, La Coruña

inscribed 'Percebes' (upper center) and inscribed again 'La Coruña' (lower center) felt-tip pen on the reverse of an envelope 11% x 8% in. (30.2 x 22.7 cm.) Drawn *circa* 1970

\$2,000-3,000

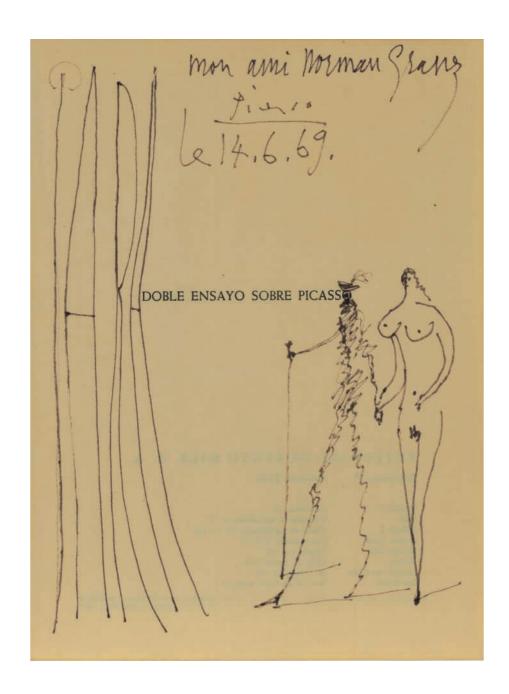
PROVENANCE:

Norman Granz, Geneva (acquired from the artist). By descent from the above to the present owner.



another view

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PABLO PICASSO (1881-1973)

Couple

signed, dated and dedicated 'PARA mon ami Norman Granz Picasso le 14.6.69.' (along the left and upper edges) black felt-tip pen on paper 8½ x 6½ in. (21.5 x 15.8 cm.)
Drawn on 14 June 1969

PROVENANCE:

Norman Granz, Geneva (gift from the artist, June 1969). By descent from the above to the present owner.

The present work is drawn on the frontispiece of *Doble ensayo* sobre *Picasso*, written by Josep Palau i Fabre and published by Gustavo Gili in 1968.

\$6,000-8,000



236

PABLO PICASSO (1881-1973)

L'Infanta

signed, dated and dedicated 'Pour Norman Granz Son ami Picasso le 5.5.69.' (upper center) black felt-tip pen on paper $12\% \times 9\%$ in. (32 x 23.7 cm.) Drawn on 5 May 1969

PROVENANCE:

Norman Granz, Geneva (gift from the artist, May 1969). By descent from the above to the present owner.

\$10,000-15,000

PABLO PICASSO (1881-1973)

Au Cabaret

numbered '18/50' (lower left) and with the artist's stamped-signature (lower right)

etching on Auvergne Richard de Bas paper Image: $9\% \times 11\%$ in. (24.1 x 29.9 cm.) Sheet: $15\% \times 20$ in. (40.6×50.8 cm.)

Executed in 1934. This work is from an edition of 50 (there were also nineteen artist's proofs). Published by Galerie Louise Leiris, Paris

in 1981.

\$8,000-12,000

LITERATURE:

G. Bloch, *Catalogue de l'oeuvre gravé et lithographié* 1904-1967, Bern, 1968, p. 87, no. 286 (another example illustrated).

B. Baer, *Picasso Peintre-Graveur*, Bern, 1986, vol. II, p. 320, no. 439 (another example illustrated).



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PABLO PICASSO (1881-1973)

Trois femmes

numbered '23/50' (lower left) and signed 'Picasso' (in pencil; lower right) etching on Arches laid paper Image: $12 \times 8\frac{1}{4}$ in. (30.5 x 21 cm.) Sheet: $18\frac{1}{4} \times 14\frac{1}{4}$ in. (47.2 x 27.3 cm.)

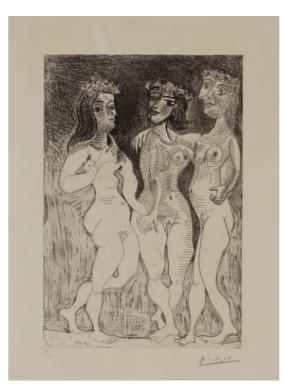
Executed in 1938. This work is from an edition of 50 (there were also fifteen artist's proofs). Published by Galerie Louise Leiris, Paris in 1961.

\$8,000-12,000

LITERATURE:

G. Bloch, *Catalogue de l'oeuvre gravé et lithographié* 1904-1967, Bern, 1968, p. 92, no. 303 (another example illustrated).

B. Baer, *Picasso Peintre-Graveur*, Bern, 1986, vol. III, pp. 135-35, no. 631 (another example illustrated).





PABLO PICASSO (1881-1973)

Portrait de Jacqueline

signed, dedicated and dated 'pour Norman Granz son ami Picasso le. 18.5.69' (in felt-tip pen; upper right) (faded) linocut rincé printed in cream with China Ink on Arches paper Image: 25¼ x 20% in. (64 x 53 cm.)
Sheet: 29¾ x 24¾ in. (75.2 x 62 cm.)
Executed in 1963-64. This work is from an edition of five.

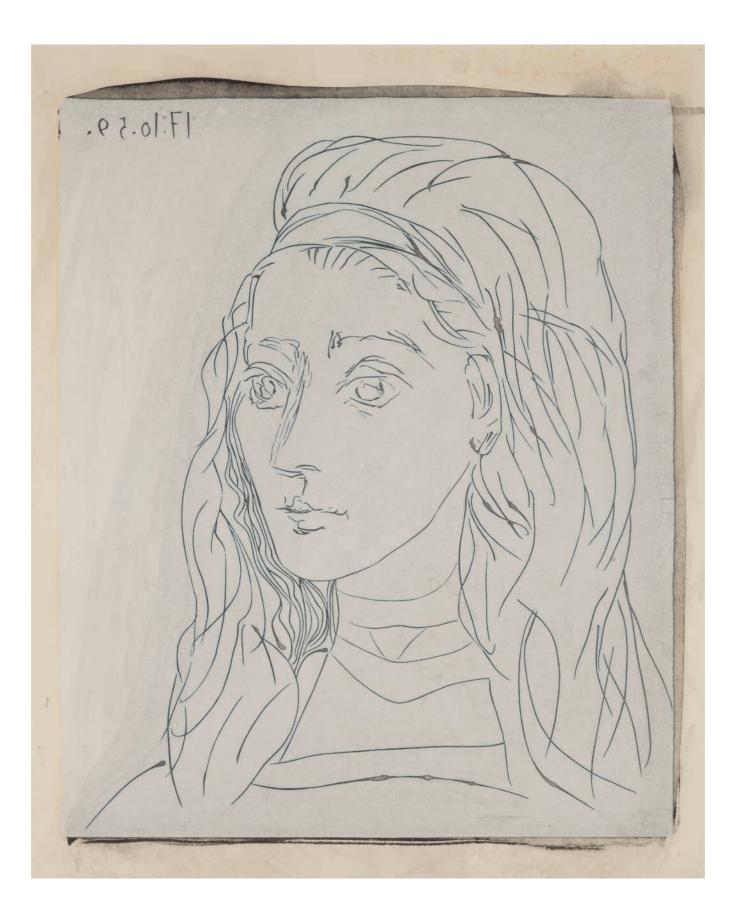
\$100,000-150,000

PROVENANCE:

Norman Granz, Geneva (gift from the artist). By descent from the above to the present owner.

LITERATURE

G. Bloch, *Catalogue de l'oeuvre gravé et lithographié 1904-1967*, Bern, 1968, p. 201, no. 923 (another example illustrated). B. Baer, *Picasso Peintre-Graveur*, Bern, 1986, vol. V, p. 296, no. 1245.C (another example illustrated).





240

240

PABLO PICASSO (1881-1973)

Deux figures

numbered '18/50' (lower left) and with the artist's stamped-signature (lower right)

etching on thin laid paper

Image: 93/4 x 1015/16 in. (24.8 x 27.6 cm.)

Sheet: 141/8 x 201/2 in. (36 x 52 cm.)

Executed in 1938. This work is from an edition of 50 (there were also nineteen artist's proofs). Published by Galerie Louise Leiris,

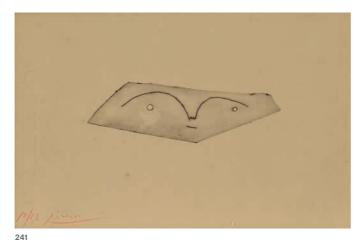
Paris in 1980.

\$3,000-5,000

LITERATURE:

G. Bloch, Catalogue de l'oeuvre gravé et lithographié 1904-1967, Bern, 1968, p. 92, no. 309 (another example illustrated).

B. Baer, Picasso Peintre-Graveur, Bern, 1986, vol. III, p. 155, no. 645(another example illustrated).



241

PABLO PICASSO (1881-1973)

Untitled, from Si large mon image

signed 'Picasso' and numbered '10/12' (in red crayon; lower left) drypoint on shaped celluloid on cream Auvergne wove paper Image: 21/4 x 71/4 in. (5.8 x 18.3 cm.) Sheet: 9 x 13½ in. (22.8 x 34.3 cm.) Executed in 1958. This work is from an edition of twelve

(there were also five impressions printed in red).

\$3,000-5,000

LITERATURE:

G. Bloch, Catalogue de l'oeuvre gravé et lithographié 1904-1967, Bern, 1968, p. 192, no. 867 (another example illustrated).

B. Baer, Picasso Peintre-Graveur, Bern, 1986, vol. IV, p. 359, no. 1022.C.b (another example illustrated).

S. Goeppert, H Goeppert-Frank and P. Cramer, Pablo Picasso The Illustrated Books: Catalogue Raisonné, Geneva, 1983, p. 244, no. 96 (another example illustrated).



PABLO PICASSO (1881-1973)

Minotaure aveugle guidé par une fillette dans la nuit, from La Suite Vollard

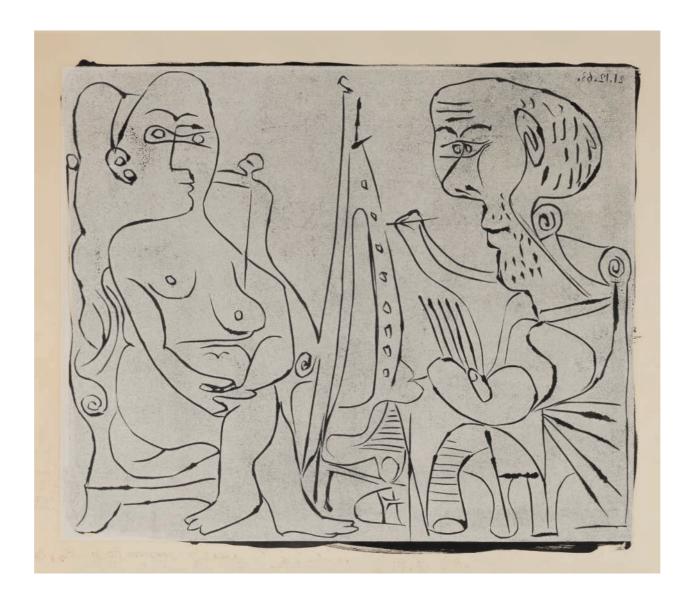
signed 'Picasso' (in pencil; lower right) aquatint and drypoint on Montval laid paper, watermark <code>Picasso</code> Image: 9% x 13% in. (24.5 x 34.7 cm.) Sheet: 13% x 17% in. (33.5 x 44.3 cm.) Executed in 1934. This work is from an edition of 260. Published by Ambroise Vollard, Paris in 1939.

LITERATURE:

G. Bloch, *Catalogue de l'oeuvre gravé et lithographié 1904-1967*, Bern, 1968, p. 73, no. 225 (another example illustrated).

B. Baer, *Picasso Peintre-Graveur*, Bern, 1986, vol. II, pp. 314-17, no. 437 (another example illustrated).

\$70,000-100,000



243

PABLO PICASSO (1881-1973)

Peintre et modèle au fauteuil

signed, dated and dedicated 'Pour Norman Granz/Picasso/18.5.69' (in felt-tip pen; lower left) (faded)

linocut rincé printed in cream with China Ink on Arches wove paper

Image: $20\% \times 25\%$ in. $(53 \times 64$ cm.) Sheet: $24\% \times 29\%$ in. $(62 \times 75$ cm.)

Executed *circa* 1963-64. Baer's first state (of two). One of approximately five impressions (there were also

five impressions printed in brown and black).

PROVENANCE:

Norman Granz, Geneva (gift from the artist). By descent from the above to the present owner.

LITERATURE:

B. Baer, $Picasso\ Peintre-Graveur$, Bern, 1986, vol. V, pp. 522-23, no. 1347 (another example illustrated).



PABLO PICASSO (1881-1973)

Femme au corsage à fleurs

numbered '23/50' lower left and signed 'Picasso' (in pencil; lower right) lithograph on Arches paper Image $25 \times 18\%$ in. $(63.3 \times 48$ cm.) Sheet $26 \times 19\%$ in. $(66 \times 50$ cm.) Executed in 1958. This work is from an edition of 50.

LITERATURE:

G. Bloch, *Catalogue de l'oeuvre gravé et lithographié 1904-1967*, Bern, 1968, p. 187, no. 847 (another example illustrated). F. Mourlot, *Picasso Lithographs*, Paris, 1970, p. 247, no. 307 (another example illustrated).



245

PABLO PICASSO (1881-1973)

Etreinte III

numbered '11/50' lower left and signed 'Picasso' (in pencil; lower right) etching on Rives BFK paper

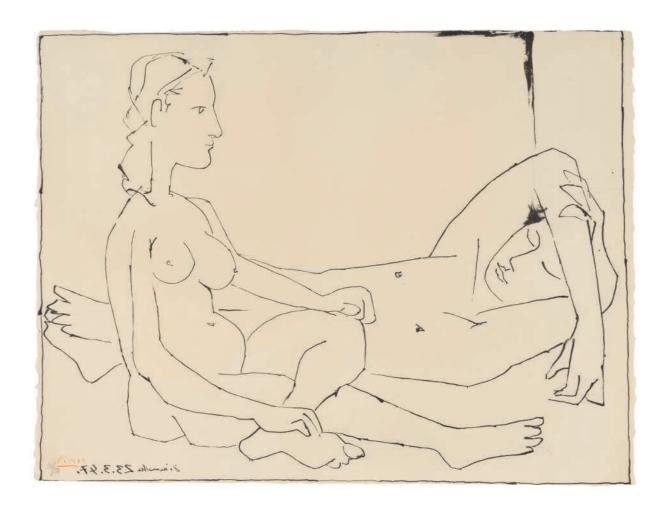
Image: 16% x 22¾ in. (42.2 x 57.1 cm.) Sheet: 22¼ x 29¾ in. (56.4 x 75.7 cm.)

Executed in 1963. This work is from an edition of 50 (there were also fifteen artist's proofs). Published by galerie Louise Leiris, Paris in 1967.

\$4,000-6,000

LITERATURE:

G. Bloch, *Catalogue de l'oeuvre gravé et lithographié 1904-1967*, Bern, 1968, p. 232, no. 1112 (another example illustrated). B. Baer, *Picasso Peintre-Graveur*, Bern, 1986, vol. V, p. 100, no. 1105 (another example illustrated).



PABLO PICASSO (1881-1973)

Couple

signed 'Picasso' in red crayon and numbered '10/50' (in pencil; lower left) lithograph on Arches wove paper Image: $19\% \times 25\%$ in. $(49.5 \times 64.5$ cm.) Sheet: $19\% \times 25\%$ in. $(49 \times 65$ cm.) Executed in 1947. This work is from an edition of 50 (there were also five artist's proofs).

\$8,000-12,000

LITERATURE:

G. Bloch, Catalogue de l'oeuvre gravé et lithographié 1904-1967, Bern, 1968, p. 120, no. 434 (another example illustrated).
F. Mourlot, Picasso Lithographs, Paris, 1970, p. 66, no. 80 (another example illustrated).



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247

PABLO PICASSO (1881-1973)

Kaboul, avec Piero Crommelynck, sa femme et sa fille, from La Série 156

numbered '36/50' (lower left) and with the artist's stamped-signature (lower right)

etching on Rives BFK paper

Image: 5% x 8% in. (14.9 x 20.7 cm.)

Sheet: 9% x 13 in. (25.1 x 32.7 cm.)

Executed in 1971. This work is from an edition of 50 (there were also fifteen artist's proofs). Published by Galerie Louise Leiris, Paris in 1978.

\$2,000-3,000

LITERATURE:

G. Bloch, *Catalogue de l'oeuvre gravé et lithographié 1970-1972*, Bern, 1968, p. 102, no. 1924 (another example illustrated).

B. Baer, *Picasso Peintre-Graveur*, Bern, 1986, vol. VII, p. 145, no. 1932 (another example illustrated).



248

PABLO PICASSO (1881-1973)

Figures

numbered '25/50' (lower left) and signed 'Picasso'

(in pencil; lower right)

etching on Arches laid paper

Image: 7% x 11 in. (19.4 x 27.7 cm.)

Sheet: 12% x 14% in. (32.2 x 37.2 cm.)

Executed in 1927. This work is from an edition of 50 (there were also approximately fifteen artist's proofs). Published by Galerie Louise Leiris, Paris in 1961.

\$4,000-6,000

LITERATURE:

G. Bloch, *Catalogue de l'oeuvre gravé et lithographié 1904-1967*, Bern, 1968, p. 40, no. 81 (another example illustrated).

B. Baer, *Picasso Peintre-Graveur*, Bern, 1986, vol. I, p. 212, no. 122.B.b (another example illustrated).

PABLO PICASSO (1881-1973)

Untitled, from Les Déjeuners

signed 'Picasso' (in pencil; lower right) lithograph on Arches paper Image: 10½ x 12½ in. (25.8 x 32 cm.) Sheet: 1011/16 x 14½ in. (27.1 x 36.7 cm.) Executed in 1962. This work is from an edition of 125. Published by Editions Cercle d'Art, Paris.

\$3,000-5,000

LITERATURE:

G. Bloch, *Catalogue de l'oeuvre gravé et lithographié* 1904-1967, Bern, 1968, p. 221, no. 1024 (another example illustrated). F. Mourlot, *Picasso Lithographs*, Paris, 1970, p.276, no. 352 (another example illustrated).

S. Goeppert, H Goeppert-Frank and P. Cramer, *Pablo Picasso The Illustrated Books: Catalogue Raisonné*, Geneva, 1983, p. 290-91, no. 118 (another example illustrated).



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250

AFTER PABLO PICASSO (1881-1973)

Bethsabée

numbered '18/300' (lower left) and signed 'Picasso' (in pencil; lower right) aquatint in colors on Rives BFK paper Image: $10\frac{1}{4} \times 14\frac{1}{2}$ in. $(26.2 \times 37$ cm.) Sheet: $17\frac{3}{4} \times 22\frac{1}{6}$ in. $(45.1 \times 56$ cm.)

Executed in 1960. This work is from an edition of 300.

Published by Atelier Crommelynck, Paris, with their blindstamp.

\$5,000-7,000



PICASSO FROM THE COLLECTION OF NORMAN & GRETE GRANT



251

IRA GERSHWIN (1896-1983)

Portrait of George Gershwin

signed, dated and inscribed 'Ira G. 6/9/30 BACKGROUND' (lower center) oil and charcoal on paper 19% x 14 in. (50.5 x 35.5 cm.) Executed on 6 September 1930

\$1,000-1,200

PROVENANCE:

Norman Granz, Geneva (gift from the artist). By descent from the above to the present owner.

251



252

GEORGE GERSHWIN (1898-1937)

Sketch for Porgy and Bess

signed 'George Gershwin' (on the artist's label; lower right) pencil on music paper $12\frac{1}{2} \times 10\frac{1}{6}$ in. (32 x 25.7 cm.)

\$600-800

PROVENANCE:

Ira Gershwin, Beverly Hills.

Norman Granz, Geneva (gift from the above, December 1959). By descent from the above to the present owner.



GEORGE GERSHWIN (1898-1937)

Self-Portrait (recto and verso)

signed 'George Gerswhin' (on the artist's label; upper right) oil on paper 13¾ x 9½ in. (35 x 25 cm.) (sight)

\$1,000-1,200

PROVENANCE:

owner.

Ira Gershwin, Beverly Hills.
Norman Granz, Geneva (acquired from the above).
By descent from the above to the present





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254

GEORGE GERSHWIN (1898-1937)

Self-Portrait

signed 'George Gershwin' (on the artist's label; lower left) oil on paper 13% x 9% in. (35.2 x 25.2 cm.)

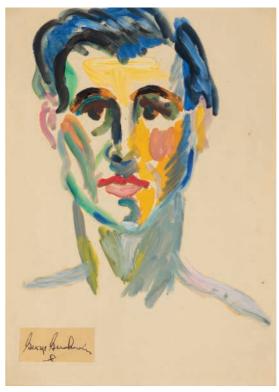
\$1,000-1,200

PROVENANCE:

Ira Gershwin, Beverly Hills.

Norman Granz, Geneva (acquired from the above).

Gift from the above to the present owner, December 1971.





255

RAOUL DUFY (1877-1953)

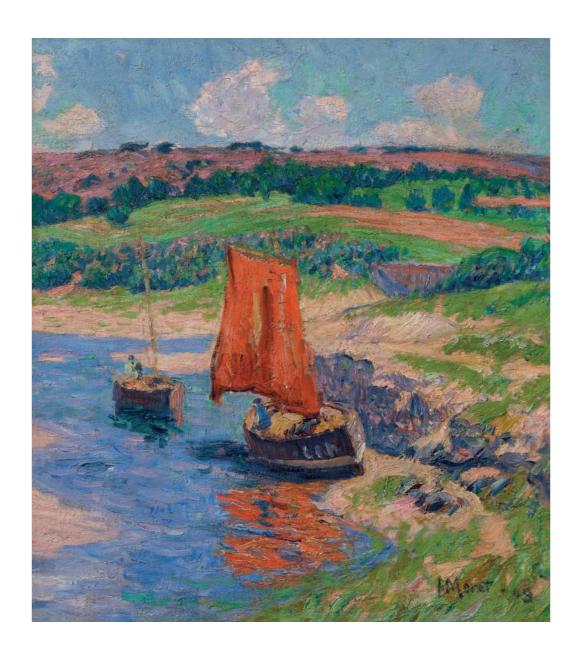
L'Amour, from Quatre Bois signed 'Raoul Dufy' (in pencil; lower right) woodcut on Japon paper Image: 12% x 12% in. (30.5 x 31 cm.) Sheet: 17% x 17¼ in. (44 x 44.5 cm.) Executed in 1910.

\$2,000-3,000









HENRY MORET (1856-1913)

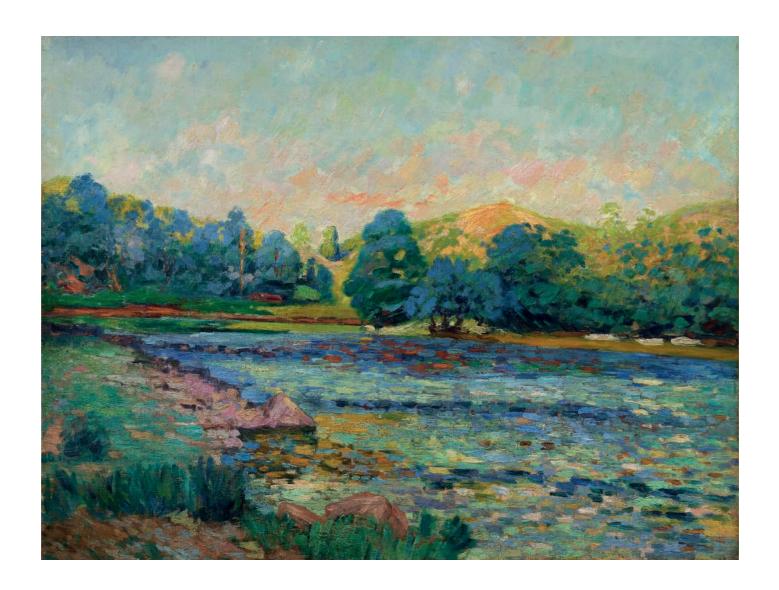
La voile rouge signed and dated 'HMoret. 09' (lower right) oil on canvas 19 x 171/4 in. (48.2 x 43.8 cm.) Painted in 1909

\$40,000-60,000

PROVENANCE:

Galerie Durand-Ruel et Cie., Paris. Dr. Nöth, Ansbach, Germany. Acquired from the above by the present owner.

Jean-Yves Rolland will include this work in his forthcoming Moret catalogue raisonné.



PROPERTY FROM A DISTINGUISHED COLLECTION

302

ARMAND GUILLAUMIN (1841-1927)

Bords de rivière

signed 'Guillaumin' (lower left) oil on canvas 27½ x 36¼ in. (70 x 91.9 cm.) Painted *circa* 1905

\$60,000-80,000

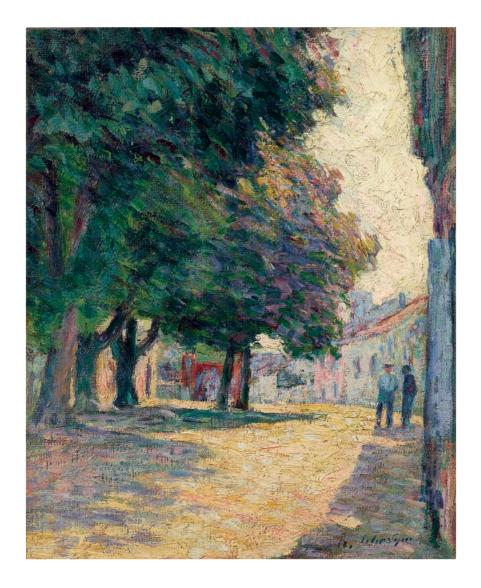
PROVENANCE:

M. Raoul Gauthier.

Galerie Durand-Ruel et Cie., Paris (acquired from the above, June 1926). Marie-Louise d'Alayer (Durand-Ruel), Paris (acquired from the above).

LITERATURE:

G. Serret and D. Fabiani, *Armand Guillaumin: Catalogue raisonné de l'oeuvre peint*, Paris, 1971, no. 646 (illustrated).



PROPERTY FROM A PRIVATE NEW YORK ESTATE

303

HENRI LEBASQUE (1865-1937)

Vence, La place ensoleillée

signed 'H. Lebasque' (lower right) oil on canvas $12\frac{1}{2} \times 10\frac{1}{3}$ in. (31.7 x 25.6 cm.) Painted in 1906-1907

\$30,000-50,000

PROVENANCE:

Anon. sale, Maître Blache, Hôtel Rameau, Versailles, 15 June 1988, lot 81.

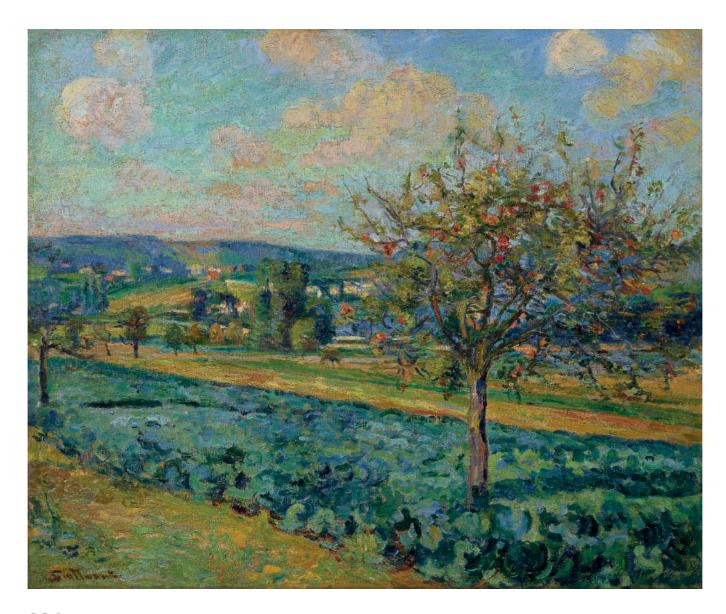
Anon. sale, Sotheby's, London, 19 October 1988, lot 157. Private collection (acquired at the above sale); sale, Christie's, New York, 6 May 1998, lot 227.

Acquired at the above sale by the late owner.

LITERATURE:

D. Bazetoux, *Henri Lebasque: Catalogue raisonné*, Neuilly-sur-Marne, 2008, vol. I, p. 331, no. 1371 (illustrated).

Christine Lenoir and Maria de la Ville Fromoit have confirmed the authenticity of this work.



ARMAND GUILLAUMIN (1841-1927)

Damiette

signed 'Guillaumin' (lower left) oil on canvas 21½ x 25% in. (54.5 x 65.6 cm.) Painted *circa* 1890

\$40,000-60,000

PROVENANCE:

Mme Vincent-Gurlat, Paris (by 1924).
Galerie Raphaël Gérard, Paris.
Hammer Galleries, New York.
Acquavella Galleries, Inc., New York (acquired from the above).
Acquired from the above by the family of the present owner, January 1984.

LITERATURE:

E. des Courières, Armand Guillaumin, Paris, 1924, p. 57 (illustrated).

The Comité Guillaumin (Dominique Fabiani, Stéphanie Chardeau-Botteri, Jacques de la Béraudière) will include this work in their forthcoming second volume of the Guillaumin *catalogue raisonné*.

PROPERTY FROM A DISTINGUISHED COLLECTION

305

GUSTAVE LOISEAU (1865-1935)

La Pointe du Jars, Cap Fréhel

signed and dated 'G Loiseau 1905' (lower left) oil on canvas 28% x 36% in. (72.8 x 91.8 cm.) Painted in 1905 A little further to the west, the cliffs of Cap Fréhel, dominating a frequently stormy sea, offer him a constantly changing perspective to the height of the tide; the final canvases known today as the series on the Pointe du Jars.

—Didier Imbert

\$150,000-250,000

PROVENANCE:

Anon. sale, Sotheby's, New York, 15 November 1984, lot 332. Acquired at the above sale by the present owners.

This work will be included in the forthcoming Gustave Loiseau *catalogue raisonné* currently being prepared by Didier Imbert.

Beginning his career as a painter in 1887, Loiseau was inspired by Impressionism. Although typically associated with the Post-Impressionists, the subtleties of Loiseau's style are enigmatic and not quite analogous to either movement. Loiseau admired and emulated the Impressionist artists but incorporated a new distinctive perspective into his work.

"At first, Loiseau does not try to seize a fleeting anecdotal moment but rather to define its exterior aspect, to recreate it on canvas in order to profoundly penetrate the viewer's perception of it," Imbert has written. "He obtains this solidity by means of an entirely personal technique composed of thick wide strokes which possess a certain vibrancy and which evolve gradually to form a kind of subtle lattice work" (*ibid.*).

La Pointe du Jars, Cap Fréhel possesses a palpable density, as if the pigment has been woven taught like fabric. The strokes synchronize in movement, completely interlacing and filling the entire canvas. Loiseau incorporates shades of green and turquoise into the atmosphere, subtly reflecting the water below; if not for scattered clouds and the wispy line of distance cliffs, a single aqueous composition would emerge as sky and sea blend into a harmonious shade of cerulean.

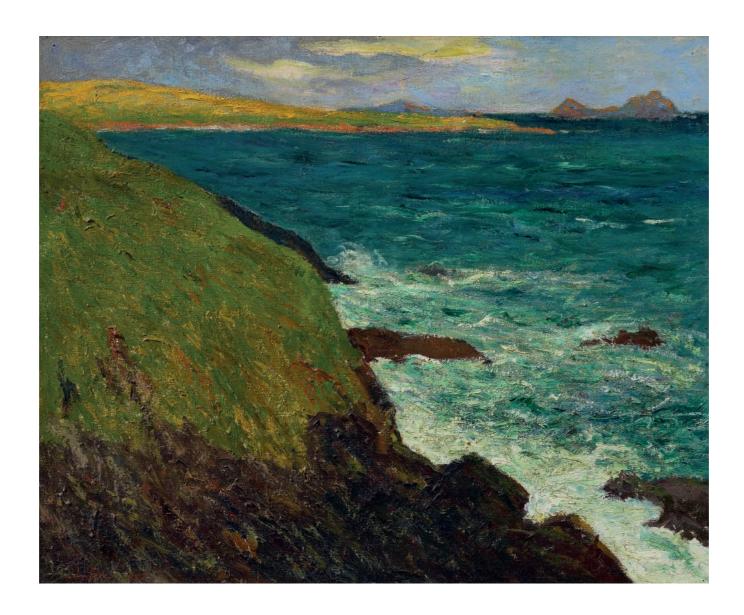
"[Loiseau was] attracted by the half-tones of the morning fog floating on the river or by the muted nuances of sunset over a church steeple, he has little liking for either the violent light of the midday sun or the bright light of fine weather, preferring the effects of rain, frost and snow. This ceaseless effort to transform the heaviness of pictorial matter into the lightness of the produced impression, by the alchemy of shades of colors, always remained at the heart of his research, revealing a true knowledge of his profession" (ibid.).

The creeping, violet shadows draped along the cliff and dark accents across the water indicate a late afternoon or the overcast, brooding setting of an impending storm. The compelling hues of *La Pointe du Jars, Cap Fréhel* owe themselves to Loiseau's unique, adventurous approach to painting. He felt that all aspects of nature were worthy of appreciation and transferred this sentiment into his work through inventive color concoctions and meticulously rendered brushwork.



Claude Monet, *The Beach and the Porte d'Amont*, 1883. The Art Institute of Chicago





PROPERTY FROM AN EAST COAST ESTATE

306

MAXIME MAUFRA (1861-1918)

Bords de la côte à Saint-Jean-du-Doigt, Bretagne signed and dated 'Maufra. 1895.' (lower left) oil on canvas $21\% \times 25\%$ in. (54.9 x 65.3 cm.) Painted in 1895

\$15,000-20,000

PROVENANCE:

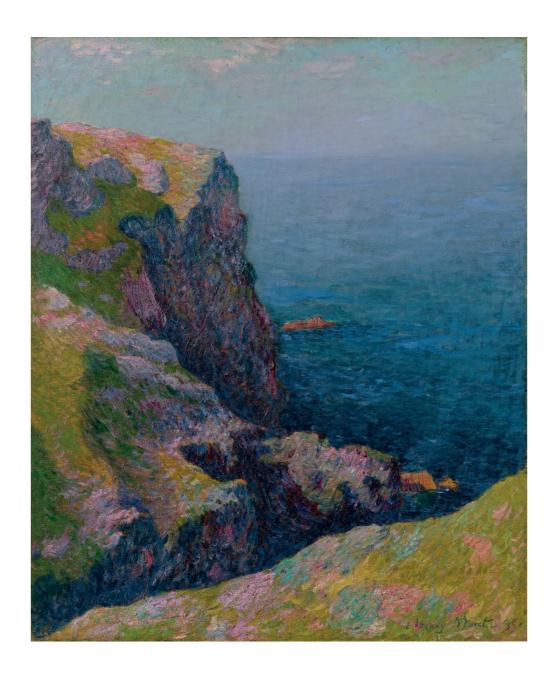
Anon. sale, Maître Chevallier, Hôtel Drouot, Paris, 27 April 1900, lot 59. Galerie Durand-Ruel et Cie., Paris (acquired at the above sale). Durand-Ruel Galleries, New York (acquired from the above, December 1901).

Mr. H.A. Lamb (acquired from the above, April 1905). Acquired by the late owner, *circa* 1980.

EXHIBITED:

New York, Durand-Ruel Galleries, Exhibition of Paintings by André, d'Espagnat, Loiseau, Maufra, Moret, April-May 1902, no. 29.

Caroline Durand-Ruel Godfroy will include this painting in her forthcoming *catalogue critique* of paintings by Maxime Maufra.



HENRY MORET (1856-1913)

Ile de Groix, Pointe de l'Enfer signed and dated '.Henry Moret- 96' (lower right) oil on canvas 28% x 23¾ in. (73.4 x 63.4 cm.) Painted in 1896

\$80,000-120,000

PROVENANCE:

Galerie Durand-Ruel et Cie., Paris (acquired from the artist, September 1896).

Durand-Ruel Galleries, New York (acquired from the above). Mrs. Chauncey J. Blair, Chicago (acquired from the above, October 1897). Mr. and Mrs. M.R. Bryan.

Jean-Yves Rolland will include this work in his forthcoming Moret catalogue raisonné.

PROPERTY FROM A DISTINGUISHED COLLECTION

308

MAXIMILIEN LUCE (1858-1941)

La Fossette Saint-Clair, près du Lavandou signed 'Luce' (lower left) oil on canvas 25¾ x 36¼ in. (65.4 x 92 cm.) Painted circa 1903-1905

\$150,000-250,000

PROVENANCE:

Anon. sale, Maître Martin, Hôtel des Chevau-Légers, Versailles, 15 March 1967, lot 60.

Anon. sale, Sotheby & Co., London, 10 December 1969, lot 50. Anon. sale, Sotheby & Co., London, 28 June 1972, lot 35. Acquired at the above sale by the present owners.

EXHIBITED:

Viroflay, France, 15e Exposition: Hommage à Maximilien Luce, November 1967.

LITERATURE:

A. Tabarant, *Maximilien Luce*, Paris, 1928, no. 14 (illustrated). D. Bazetoux, *Maximilien Luce: Catalogue raisonné de l'oeuvre peint*, Paris, 1986, vol. II, p. 246, no. 986 (illustrated).

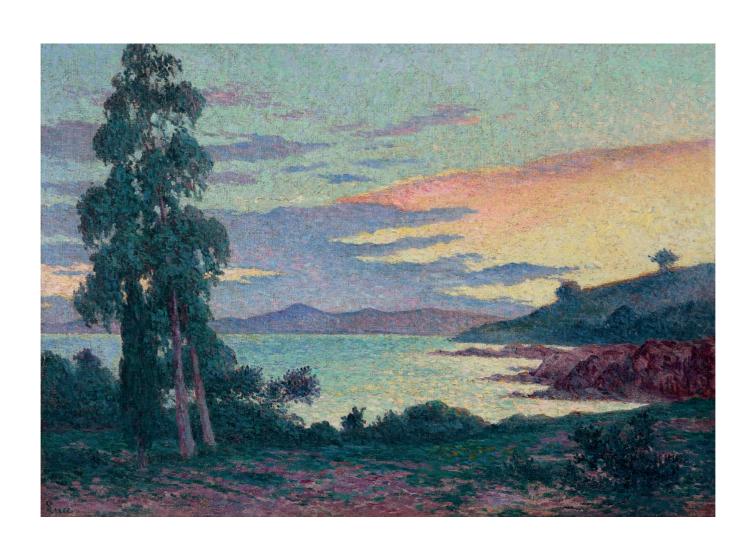
The artist painting, *circa* 1915-1920. Photographer unknown.

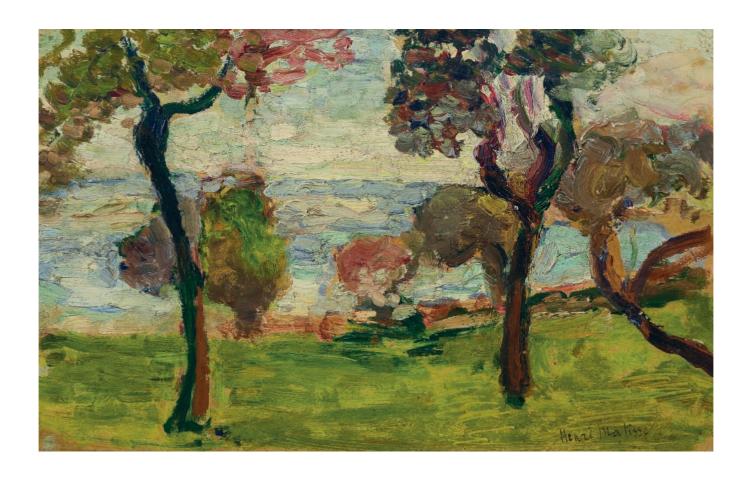
Born into a working-class family that encouraged him to pursue a practical profession, Luce became associated with the Post-Impressionist movement by way of his close friendships with Paul Signac, Camille Pissarro and later, Georges Seurat. Having apprenticed as a wood engraver, Luce only became a painter in 1882, when the technological development of zincography eliminated wood engraving as a profession. His first entry into the Salon des Artistes Indépendants in 1887 was well received by Seurat, Pissarro and the influential art critic Félix Fénéon, who a year later gave Luce his first solo exhibition, solidifying his prestige and recognition as an artist.

While Luce participated in every Post-Impressionist exhibition organized during his lifetime, his fierce sense of individualism made it difficult for him to adhere completely to any set doctrine. His paintings often did not meet the scientific standards of Seurat's technique of divisionism—an approach that sought to mimic the optics of the human eye through precise dots of complementary colors.

La Fossette Saint-Clair, près du Lavandou articulates the idiosyncrasies that often set Luce apart from other Post-Impressionists. While reminiscent of Signac's prismatic palette, Luce lacks the precise dot, the distinct autonomous mark of divisionism. "Maximilien Luce never bothered much with theory," art critic Charles Saunier remarked. "The principles of the contrast of colors were subordinated to his strong personality and his impressions" (quoted in Maximilien Luce: Neo-Impressionist, exh. cat., Musée des Impressionnismes Giverny, p. 14). It is true that while Luce's color choice is not outlandish, the kaleidoscopic quality does not reflect nature as it is perceived. In fact, the varied tones of mauve, plum and violet in La Fossette Saint-Clair, près du Lavandou seem to reflect Luce's personal chromatic preference.

"Not too much violet my dear Luce," wrote fellow Neo-Impressionist, Charles Angrand, in a letter to Luce. "This would make all those who already think highly of your work very happy" (quoted in *ibid.*, p. 16). Despite this feedback, Luce continued to incorporate hues of blue and violet into his compositions, imbuing his own personality and elevating the image with an ethereal touch. The serene sunset of *La Fossette Saint-Clair*, *près du Lavandou* is a fitting apparatus for Luce's preferred palette.





HENRI MATISSE (1869-1954)

Pavsage

signed 'Henri Matisse' (lower right) oil on paper laid down on board 7% x 11% in. (19.2 x 30.1 cm.) Painted in Corsica in 1898

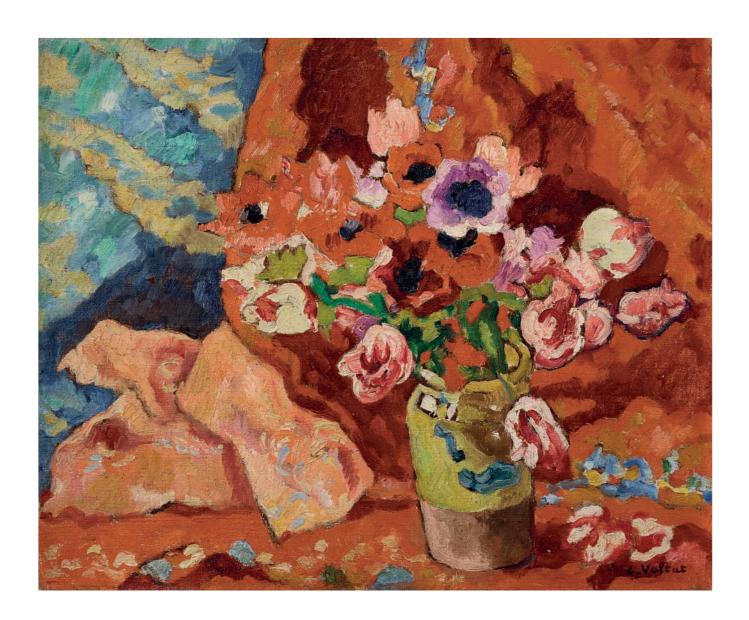
\$70,000-100,000

PROVENANCE:

Private collection, New York; sale, Parke-Bernet Galleries, Inc., New York, 16 May 1962, lot 55.

Acquired at the above sale by the late owner.

Georges Matisse has confirmed the authenticity of this work.



LOUIS VALTAT (1869-1952)

Fleurs

signed 'L. Valtat' (lower right) oil on canvas 21½ x 25¾ in. (54 x 65.3 cm.) Painted in 1935

\$50,000-70,000

PROVENANCE:

John Carter Gallery, Austin; sale, Christie's, New York, 16 November 1983, lot 392.

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

Acquired from the above by the family of the present owner, January 1984.

LITERATURE:

J. Valtat, *Louis Valtat: Catalogue de l'oeuvre peint*, Neuchâtel, 1977, vol. I, p. 267, no. 2402 (illustrated).

PROPERTY FROM THE ESTATE OF PETER H. BROWN

311

PIERRE BONNARD (1867-1947)

Le jardin de Vernon signed 'Bonnard' (lower right) oil on canvas 22½ x 18½ in. (56.2 x 47 cm.) Painted circa 1927

\$200,000-300,000

PROVENANCE:

Antoine Terrasse, Paris (nephew of the artist). Anon. sale, Sotheby's, London, 27 June 1989, lot 35. Anon. sale, Sotheby's, New York, 14 May 1997, lot 157. Acquired at the above sale by the late owner.

LITERATURE:

J. and H. Dauberville, *Bonnard: Catalogue raisonné de l'oeuvre peint*, 1940-1947 et supplément 1887-1939, Paris, 1974, vol. IV, p. 420, no. 02169 (illustrated).



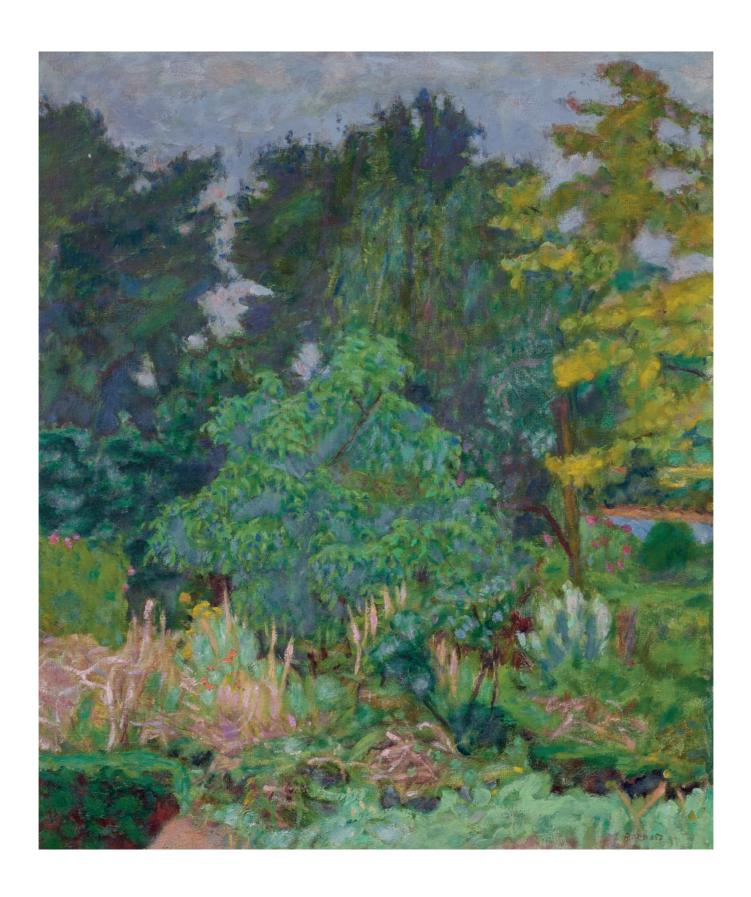
Pierre Bonnard, *Bois en été*, 1927. Phillips Collection, Washington, D.C.

The present work illustrates the lush surroundings of Bonnard's villa, purchased by the artist in 1912, which he later dubbed *Ma Roulotte*, or "My Caravan." A stilted house perched on the banks of the Seine in Vernon, Bonnard's summer abode offered a pleasant contrast from his winter environment when the artist and his wife would travel to Saint-Tropez, Antibes, Cannes, and eventually, Le Cannet. Nicholas Watkins has written, "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, p. 127).

In Vernon, Bonnard not only derived inspiration from his vibrant and sensory habitat, but also found himself located only several kilometers from Claude Monet and his legendary gardens at Giverny. This proximity led to the formation of a close friendship between the artists that lasted until Monet's death in 1926. Despite their affinity, the artists found themselves opposed on several issues, including the maintenance of gardens; while Monet found inspiration in his meticulously-kept Nymphéas pond and iris beds, Bonnard preferred his jardin sauvage, as depicted in the present work. The brash, gestural brushstrokes create a rich surface that illustrates Bonnard's disregard towards careful trimming in their aesthetic embodiment of the colors and shapes of the lush flora surrounding his habitat. And while Bonnard's art was born out of Impressionism, he did not paint en plein-air like his predecessors, preferring instead to paint from memory. The artist described this process: "It's not a matter of painting life. It's a matter of giving life to painting" (quoted in ibid.).

The present work, dated *circa* 1927, belongs to an important group of small-scale landscapes the artist began in 1926. For this group, Bonnard preferred to work on unstretched canvases tacked onto the wall of his villa. As he explained, "working within a set of imposed dimensions seems to me intolerable, as the composition is more or less always cropped or modified by material measurements of the support... In every landscape there is the need for a certain quantity of sky and land, water and greenery, a dosage of elements that one cannot always establish at the start..." (quoted in A. Terrasse, *Pierre Bonnard*, Paris, 1967, p. 127).

A contemporaneous, similar work was purchased in 1927 by Duncan Phillips for the Phillips Collection, which holds the largest and most important group of Bonnard's works in the United States.





AMBROISE VOLLARD: COLLECTOR, PATRON, ART DEALER

312

LOUIS VALTAT (1869-1952)

Les Jacinthes

signed with initials 'L.V' (lower right) oil on board 15×18 in. (38.1 \times 45.5 cm.)

\$20,000-30,000

PROVENANCE:

Ambroise Vollard, Paris.
By descent from the above to the present owner.

The late Louis-André Valtat confirmed the authenticity of this work.

PROPERTY FROM A DISTINGUISHED COLLECTION

313

JEAN METZINGER (1883-1956)

Le Paon

signed 'J. Metzinger' (lower right) oil on canvas 24½ x 18½ in. (61.2 x 46.1 cm.) Painted in 1906

\$80,000-120,000

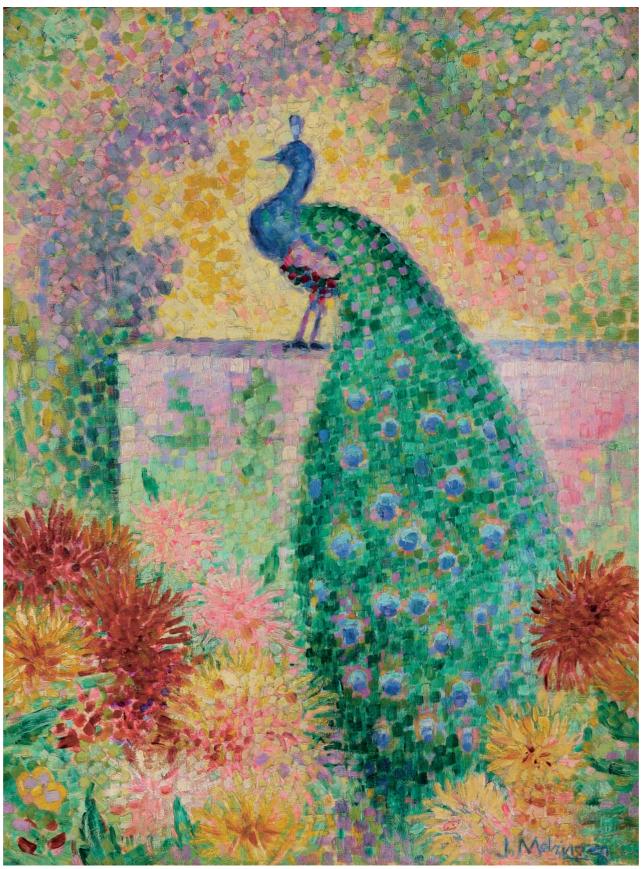
PROVENANCE:

Anon. sale, Sotheby's, New York, 12 May 1994, lot 175. Acquired at the above sale by the present owners.

EXHIBITED:

Paris, Société des Artistes Indépendants, 22e Exposition, March-April 1906, p. 204, no. 3481.

The late Bozena Nikiel confirmed the authenticity of this work.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

314

HENRI LE SIDANER (1862-1939)

La table ronde

signed 'Le Sidaner' (lower left) oil on canvas 28¾ x 23¾ in. (73.1 x 60.2 cm.) Painted in Villefranche-sur-Mer in 1925

\$400,000-600,000

PROVENANCE:

Galerie Georges Petit, Paris (acquired from the artist). Mr. Rhodes.

Anon. sale, Maître Boisgirard, Hôtel Drouot, Paris, 12 December 1949, lot 70

Louis Le Sidaner, Paris (acquired at the above sale).

Galerie Fricker, Paris (after 1954).

G.M. Lotinga, Ltd., London.

Private collection, Canada; Estate sale, Christie's, New York,

19 November 1998, lot 250.

Anon. sale, Sotheby's, New York, 9 May 2002, lot 155A.

Acquired at the above sale by the present owners.

EXHIBITED:

Paris, Galerie Lorenceau, *La poésie de l'eau par H. Le Sidaner*, 1950. Paris, Galerie Lorenceau, *Tables et fênetres par H. Le Sidaner*, 1952, no. 28.

LITERATURE:

Y. Farinaux-Le Sidaner, *Le Sidaner: L'oeuvre peint et gravé*, Paris, 1989, p. 214, no. 566 (illustrated).

Y. Farinaux-Le Sidaner, *Henri Le Sidaner: Paysages intimes*, Paris, 2013, p. 187 (illustrated in color).

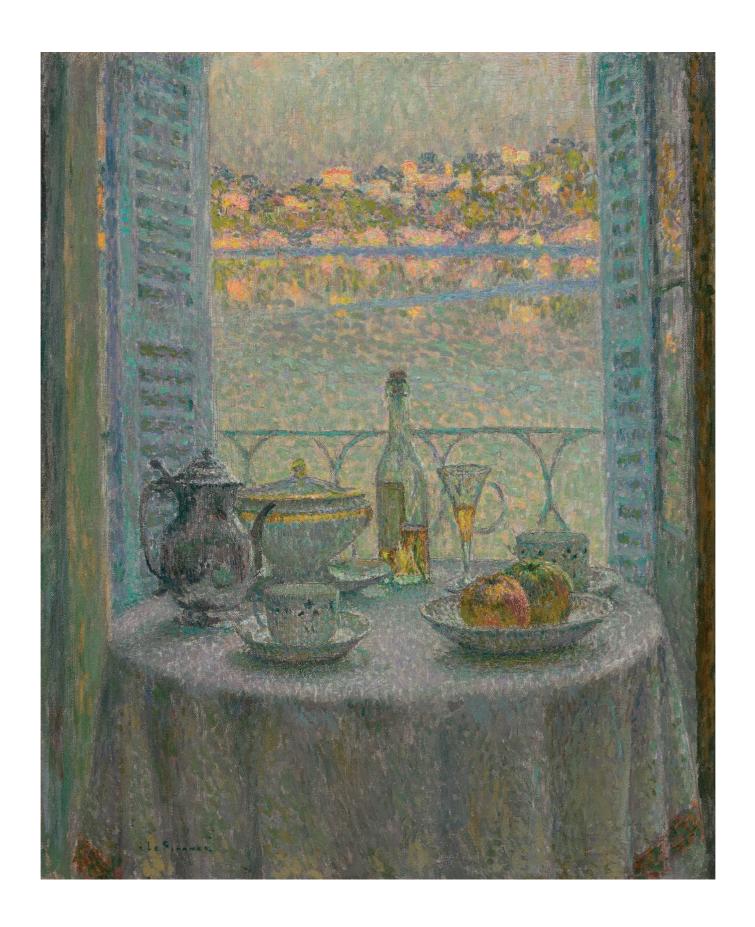
Y. Farinaux-Le Sidaner, *Derniers impressionnistes: Le Temps de l'intimité*, Paris, 2018, p. 214 (illustrated).

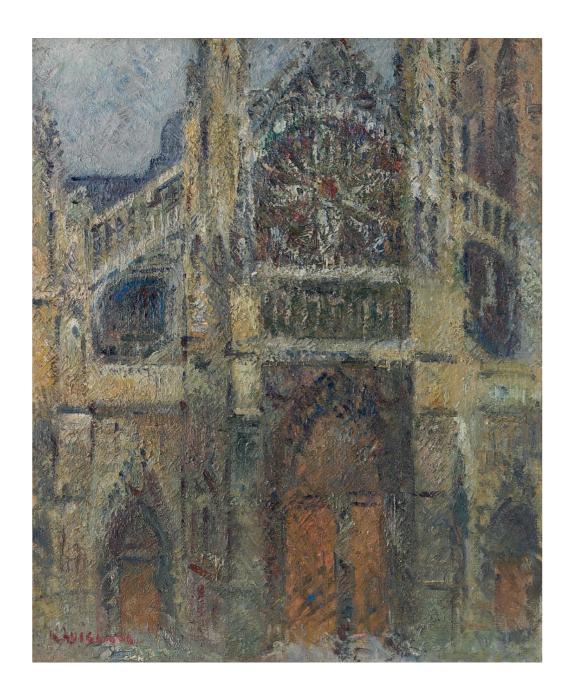
Le Sidaner's desire to create an artistic style which was detached from any particular school led him to leave his studies at the Ecole Nationale des Beaux-Arts by 1885. In 1901, he took part in his first exhibition with the *Société Nouvelle* alongside Henri Martin. The exhibition was held at the prestigious Galerie Georges Petit, and due to the success of the show, the gallery continued to represent Le Sidaner and held numerous important exhibitions for the artist. By the 1920s, Le Sidaner had become critically acclaimed and had succeeded in developing a unique style of painting, one which combined Impressionist ideas with early symbolist influences.

Captivated by the warm light offered by the southern French town of Villefranche-sur-Mer, Le Sidaner frequently visited this coastal destination to paint the impact of light and its effect on reflective surfaces. The artist's unique approach to depicting space originated from his preference for poetry over nature—in *La table ronde*, he combines a varied palette of vibrant hues with a painterly application of medium, two characteristics inherent to the movements which influenced his work. *La table ronde* fuses Le Sidaner's iconic still-life table settings with his glittering landscapes, inviting the viewer to become immersed in his tranquil setting.

La table ronde exemplifies recurring themes in Le Sidaner's oeuvre, that of capturing a fleeting moment in time through the use of lights and shadows, and his depiction of the exterior world as seen from the domestic interior. An idyllic table setting becomes the picture's focal point, highlighting a luminous glass bottle which emits a radiating glow central to the composition. The window's volets delicately frame the setting, devoid of figural representation, offering a dreamy ambience of silence and stillness. A refined air of subtle variation and precision expose the undeniable care which the artist took in the setup and framing of the composition.

The present work was first acquired by Galerie Georges Petit directly from the artist, likely shortly after its execution. Interestingly, the artist's eldest son, Louis Le Sidaner, reacquired the painting for his collection when it was offered at auction in Paris in 1949.





PROPERTY FROM A TEXAS COLLECTION

315

GUSTAVE LOISEAU (1865-1935)

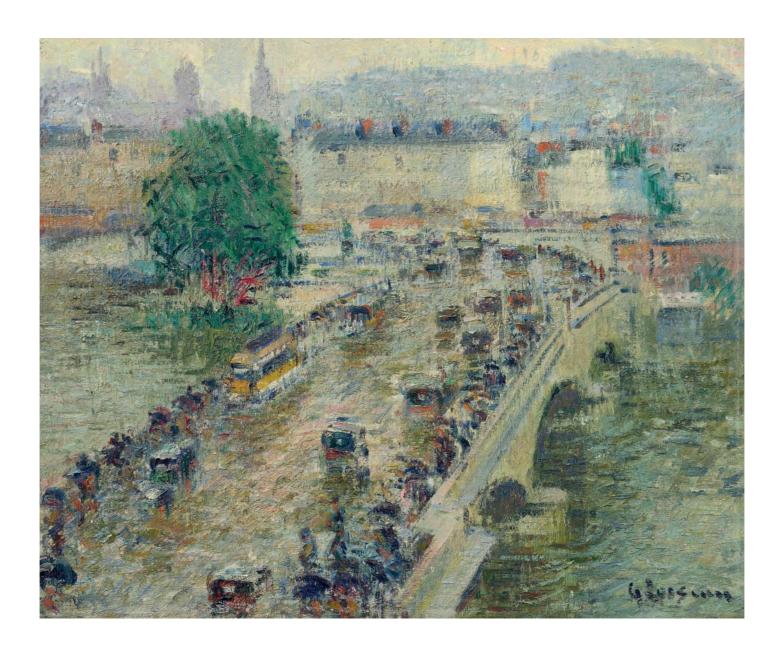
L'Eglise de Saint-Jacques, Dieppe signed 'G Loiseau' (lower left) oil on canvas 29 x 23% in. (73.5 x 60.5 cm.) Painted in 1927

\$30,000-50,000

PROVENANCE:

Findlay Galleries, Inc., Chicago. New York University School of Law. Anon. sale, Christie's, New York, 14 November 1996, lot 241. Acquired at the above sale by the present owner.

This work will be included in the forthcoming Gustave Loiseau *catalogue raisonné* currently being prepared by Didier Imbert.



PROPERTY OF A DISTINGUISHED COLLECTOR

316

GUSTAVE LOISEAU (1865-1935)

Le pont Corneille à Rouen

signed 'G Loiseau' (lower right); titled and dated 'Pont Corneille Rouen 1927' (on the stretcher) oil on canvas 21½ x 25½ in. (54 x 65.1 cm.)
Painted in 1927

\$70,000-100,000

PROVENANCE:

Galerie Durand-Ruel et Cie., Paris.
Kunstsalon Hermann Abels, Cologne.
Anon. sale, Ader Picard Tajan, Paris, 19 June 1989, lot 74.
Anon. sale, Maître Ferri, Hôtel Drouot, Paris, 27 November 1997, lot 42.
Anon. sale, Tajan, Paris, 24 June 1999, lot 15.
Private collection, Beverly Hills; sale, Christie's, New York, 2 November 2005, lot 373.

Acquired at the above sale by the present owner.

This work will be included in the forthcoming Gustave Loiseau *catalogue raisonné* currently being prepared by Didier Imbert.

PROPERTY FROM THE ESTATE OF ANN H. POOLE

317

EDGAR DEGAS (1834-1917)

Danseuse attachant le cordon de son maillot

stamped with signature, numbered and stamped with foundry mark 'Degas 33/G A.A. HÉBRARD CIRE PERDUE' (Lugt 658; on the top of the base)

bronze with brown patina Height: 16% in. (43 cm.)

Original wax model executed in 1885-1890; this bronze version cast by 1929 in an edition numbered A to T plus two casts reserved for the Degas heirs and the founder Hébrard marked HER.D and HER, respectively

\$180,000-250,000

PROVENANCE:

Mrs. Walter Hochschild, New York (June 1929). By descent from the above to the late owner.

LITERATURE:

P.-A. Lemoisne, "Les statuettes de Degas," *Art et Décoration: Revue mensuelle d'art moderne*, July 1914-December 1919, p. 114 (original wax model illustrated).

G. Janneau, "Les sculptures de Degas," *La Renaissance de l'Art Français et des Industries de Luxe*, July 1921, p. 354 (another cast illustrated).

J. Rewald, *Degas: Works in Sculpture, A Complete Catalogue*, New York, 1944, p. 23, no. XXVIII (another cast illustrated, p. 81).

P. Borel, Les sculptures inédites de Degas, Geneva, 1949, p. 87 (original wax model illustrated).

J. Rewald and L. von Matt, *Degas Sculpture*, New York, 1956, p. 147, no. XXVIII (another cast illustrated, pls. 68-70).

C.W. Millard, *The Sculpture of Edgar Degas*, Princeton, 1976, p. XV, no. 84 (another cast illustrated).

J. Rewald, *Degas's Complete Sculpture: Catalogue Raisonné*, San Francisco, 1990, p. 94, no. XXVIII (another cast illustrated).

A. Pingeot, *Degas: Sculptures*, Paris, 1991, p. 159, no. 15 (original wax model illustrated; another cast illustrated, pp. 38-39).

S. Campbell, "Degas, The Sculptures, A Catalogue Raisonné," *Apollo*, vol. CXLII, no. 402, August 1995, p. 27, no. 33 (another cast illustrated).

J.S. Czestochowski and A. Pingeot, *Degas Sculptures: Catalogue Raisonné of the Bronzes*, Memphis, 2002, p. 187, no. 33 (another cast illustrated in color, p. 186).

S. Campbell, R. Kendall, D.S. Barbour and S.G. Sturman, *Degas in the Norton Simon Museum*, Pasadena, 2009, vol. II, pp. 369-372 and 526-527, no. 71 (another cast illustrated in color).

S.G. Lindsay, D.S. Barbour and S.G. Sturman, *Edgar Degas Sculpture*, Washington, D.C., 2010, pp. 164-168, no. 22 (original wax model illustrated, p. 165).

In the present work, Degas explored a serpentine, twisting motion in the body of his subject: the dancer is turning, focusing all her attention on the point at which she is apparently fastening her tights. In this way, the turning torso recalls Classical sculptures such as the Greek and Roman images of Aphrodite partially concealing herself. Degas was clearly looking towards ancient precedents in his sculptures and pictures; however, he added a fresh new perspective, locating the ephemeral and ethereal beauty of those idealized goddesses of past belief in the women of Paris during his own era. Thus, this moment of concentration as the dancer fastens her tights becomes a prolonged instance of contemplation. In Danseuse attachant le cordon de son maillot, Degas has used everyday life as a precedent for this exploration of the corkscrewing dynamism of his subject. In the case of this sculpture, his use of precedents for the purpose of studying particular phenomena and poses is made all the more explicit by the fact that this woman is in fact depicted naked: the "maillot" which she is supposedly attaching is not there, meaning that this is a fiction being carried out and recorded for Degas' own purposes. Thus this snapshot of a woman arranging her clothing becomes something at once simpler and far more complex: it is a makebelieve pretext for his intense scrutiny of the human body.

The fact that this nude is fastening a clearly fictitious maillot also provides us with an insight into Degas' artistic program, as he directed his models within his studio, be they clothed or nude, eschewing the direct observation that he might have been able to fleetingly enjoy at the theatre or in a rehearsal studio. "I assure you that no art was ever less spontaneous than mine," he explained in terms that clearly apply to this deliberate study of a pose that was seemingly orchestrated by Degas himself. "What I do is the result of reflection and study of the great masters; of inspiration, spontaneity, temperament—temperament is the word—I know nothing" (quoted in R. Kendall, ed., Degas by Himself: Drawings, Prints, Paintings, Writings, London, 1987, p. 311).





PIERRE-AUGUSTE RENOIR (1841-1919)

Etude de jeune fille signed 'Renoir' (upper left) oil on canvas 5½ x 6% in. (13.9 x 17.4 cm.)

\$50,000-70,000

PROVENANCE:

Werner Feuz, Clarens, Switzerland. Roland, Browse & Delbanco, London. Acquired from the above by the late owner, November 1954.

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.



PIERRE-AUGUSTE RENOIR (1841-1919)

Sucrier, gobelet, cuillère et couteau

bears signature oil on canvas $7\frac{3}{4} \times 12\frac{1}{4}$ in. (19.5 x 31 cm.) Painted in Cagnes *circa* 1910

\$80,000-120,000

PROVENANCE:

Ambroise Vollard, Paris (acquired from the artist).

Gustave Cahen, Paris.

Galerie Tanner, Zurich (1929).

Galerie Theodor Fischer, Lucerne.

Private collection, New York; sale, Parke-Bernet Galleries, Inc., New York, 7 May 1952, lot 67.

Private collection, New York; sale, Parke-Bernet Galleries, Inc., New York, 13 May 1953, lot 58.

Osias Nacht, New York (acquired at the above sale).

Maxwell Galleries, San Francisco (acquired from the above, 1964 and until *circa* 1978).

Private collection, Japan.

Acquired from the above by the present owner, 1995.

LITERATURE:

A. Vollard, *Tableaux, pastels et dessins de Pierre-Auguste Renoir*, Paris, 1918, vol. II, p. 99 (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.

This work will be included in the second supplement to the Catalogue raisonné des tableaux, pastels, dessins et aquarelles de Renoir being prepared by Guy-Patrice and Floriane Dauberville, published by Bernheim-Jeune.

PROPERTY FROM A PRIVATE COLLECTION

320

EUGÈNE BOUDIN (1824-1898)

Villefranche, le port

signed, dated and inscribed 'E. Boudin 92 Villefranche mars' (lower right) oil on canvas 19% x 291/4 in. (50.5 x 74.1 cm.) Painted in March 1892

\$150,000-250,000

PROVENANCE:

Galerie Durand-Ruel et Cie., Paris (acquired from the artist, March 1893). A.W. Kingman, New York (acquired from the above, January 1894). Durand-Ruel Galleries, New York (acquired from the above, June 1898). Emil Winter, Pittsburgh (acquired from the above, May 1899); Estate sale, Parke-Bernet Galleries, Inc., New York, 15-16 January 1942, lot 439. Galerie Kleinberger, Paris.

Hirschl & Adler Galleries, Inc., New York.

David Findlay Galleries, New York.

Acquired from the above by the present owner, April 1981.

EXHIBITED:

Tulsa, The Gilcrease Museum, Tulsans Collect, February-April 1990.

LITERATURE

R. Schmit, Eugène Boudin, Paris, 1973, vol. III, p. 123, no. 2900 (illustrated).

"In the representation of harbor views [Boudin] has no rival. His skies are a joy to see and his vessels always painted with inimitable skill and perfect knowledge. In his pictures there is a [good] deal of movement. One feels the bustle of hurrying out of port, or into it. The vessels sway with wind and tide, and their rigging is drawn with fascinating truth and naiveté" (P.C. Sutton, Boudin: Impressionist Marine Paintings, exh. cat., Peabody Museum of Salem, 1991, p. 16). By the turn of the century, the artist's sweeping coastal views were widely exhibited and receiving unanimous praise.

Boudin's oeuvre primarily depicts seascapes and coastal towns, paying homage to his father, a ship's captain, and Boudin's upbringing in Honfleur. The Normandy coast, with its everchanging skies and ephemeral beams of light, informed the rich atmospheres that built Boudin's reputation. The formidable landscapist Camille Corot crowned Boudin as "the king of skies," a testament to his free brushwork and uninhibited observation of contemporary maritime life and its environs.

Boudin did not participate in the seven Impressionist exhibitions between 1874 and 1886. While many of his works shared Impressionist brushwork and color, his penchant for browns and varying shades of grey differed greatly from the Impressionist palette. While the Impressionists found their muses in Paris, Boudin remained faithful to the coasts of France that transfixed his spirit with their boats, sea merchants, ports and endless skies.



PIERRE-AUGUSTE RENOIR (1841-1919)

Vase de roses

signed 'Renoir.' (lower right) oil on canvas 21¾ x 18¼ in. (55.2 x 46.4 cm.) Painted in 1906

\$600,000-900,000

PROVENANCE:

Galerie Durand-Ruel et Cie., Paris (acquired from the artist, October 1906)

Sam Salz, Inc., New York (acquired from the above, October 1940). M. Knoedler & Co., Inc., New York (acquired from the above, June 1941). Mr. and Mrs. Richard N. Ryan, New York (acquired from the above, July 1941).

M. Knoedler & Co., Inc., New York (acquired from the above, December 1952).

Sarah Campbell-Blaffer, Houston (acquired from the above, January 1953).

Cecil "Titi" Blaffer von Fürstenberg, Houston (by descent from the above). By descent from the above to the present owners.

EXHIBITED:

Institut Français de Saint-Pétersbourg, *Exposition centennale de l'art français à Saint Pétersbourg, 1812-1912*, 1911-1912, p. 114, no. 537 (titled *Vase de fleurs*).

New York, Durand-Ruel Galleries, *Paintings by Renoir Since 1900*, November-December 1932. no. 18 (titled *Vase de fleurs*).

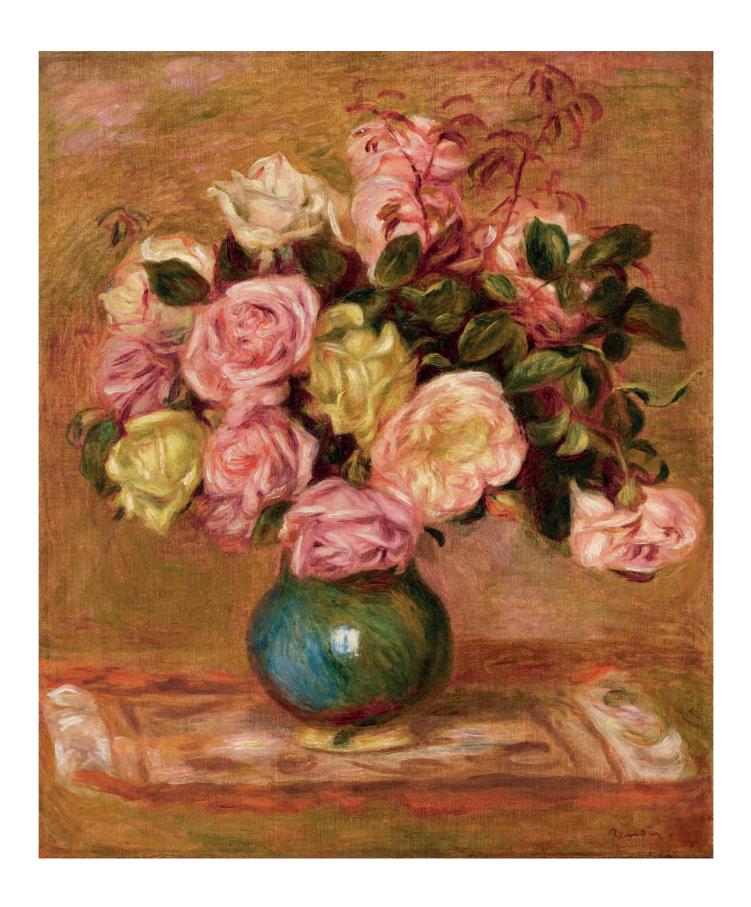
New York, Durand-Ruel Galleries, *Paintings by the Master Impressionists*, October-November 1934, no. 26 (titled *Vase de fleurs*).

New York, Durand-Ruel Galleries, *Masterpieces by Renoir*, March 1935, no. 21 (titled *Vase de fleurs*).

New York, Durand-Ruel Galleries, *Late Nineteenth Century French Artists:* Still Life and Flowers, January-February 1936, no. 14 (titled Vase de fleurs). Albany Institute of History and Art, *Paintings by the French Master Impressionists*, September-October 1936, no. 15 (titled Vase de fleurs). The Dallas Museum for Contemporary Arts, *Wall Flowers*, March-April 1959, no. 29 (titled *Flowers*).

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.

This work will be included in the second supplement to the Catalogue raisonné des tableaux, pastels, dessins et aquarelles de Renoir being prepared by Guy-Patrice and Floriane Dauberville.





Vincent Van Gogh, Roses et anemones, 1890. Musée d'Orsay, Paris.



Andy Warhol, Flowers in Vase, 1958. Private collection. © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.

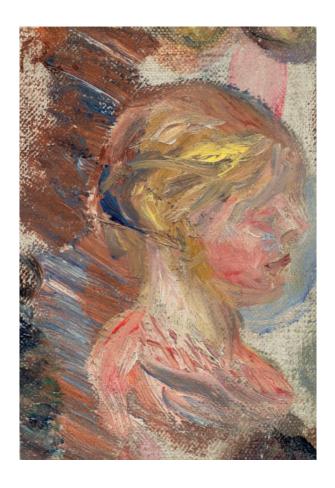
The practice of still-life painting, especially when employing floral arrangements, afforded Renoir the welcome opportunity to extemporize freely in his technique. "When I am painting flowers," he stated, "I can experiment boldly with tones and values without worrying about destroying the whole painting; I would not dare to do that with a figure" (quoted in *Renoir*, exh. cat., Hayward Gallery, London, 1985, p. 183).

The opulent corporeality of Vase de roses, painted in 1906, stems from an evolution in style that Renoir initiated a quartercentury earlier. Renoir toured Italy in 1881; first-hand study of old master painting in Venice, Florence, and Rome inspired a growing awareness of classical form. "I have been to see the Raphaels in Rome," he wrote to Paul Durand-Ruel. "This work is really beautiful and I should have seen it sooner. It is full of knowledge and wisdom" (quoted in B.E. White, Renoir: His Life, Art, and Letters, New York, 1984, p. 115). Renoir began to distance himself from the purely color-driven, fleeting aspects of early Impressionism, and instead embraced a weightier, more robust, and solidly contoured conception of form in his painting. Vase de roses demonstrates how deeply engrained and essential this transformation had become in his art. Layered petals, heavy, drooping buds, and the glinting rotundity of the green earthenware vase project a sumptuous, sensual, and palpable presence.

The profusion of reddish hues evident in *Vase de roses* also reflects the influence of Renoir's time in Italy. Around 1900, Renoir began to infuse his paintings with such warm tones in the hope that a glowing patina would emerge over time, resulting in the same tonal value he observed in the figures of Titian and the Venetian colorists—not perfect alabaster but plump, pink, living flesh. *Vase de roses* is blushing with these warm hues: "I paint flowers with the color of nudes," he explained, "and I paint women in the same pink tones as the flowers" (quoted in *Renoir in the 20th Century*, exh. cat., Los Angeles County Museum of Art, 2009, p. 294).

Roses of pink, cream, and yellow appear frequently in Renoir's later paintings, tucked behind the ear of a female model, clutched to a breast, or occupying the decorative ambient space of a composition. "The rhymes and echoes between the objects," John House was written, "create a series of metaphysical associations; no one object is simply equated with another, but all become part of a single chain of connections: the physical splendor of young women; the richness of materials and gilded surfaces; the lavishness of flowers... Painting becomes a vehicle for suggesting the correspondence of the senses" (op. cit., exh. cat., 1985, p. 290).





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

322

PIERRE-AUGUSTE RENOIR (1841-1919)

Tête de jeune fille

signed with initial 'R.' (upper left) oil on canvas 4½ x 3¼ in. (11.3 x 8.3 cm.) Painted *circa* 1900

\$50,000-70,000

PROVENANCE:

Anon. sale, Sotheby's, New York, 10 May 1995, lot 210A. Acquired at the above sale by the present owners.

LITERATURE:

A. Vollard, *Tableaux, pastels et dessins de Pierre-Auguste Renoir*, Paris, 1918, vol. II, p. 23 (illustrated as part of a larger canvas). G.-P. and M. Dauberville, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles, 1895-1902*, Paris, 2010, vol. III, p. 342, no. 2286

(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.



HENRI FANTIN-LATOUR (1836-1904)

Un coin d'atelier

signed and dated 'Fantin 61' (upper left) oil on canvas 9% x $16\frac{1}{2}$ in. (24.7 x 41.8 cm.) Painted in 1861

\$30,000-50,000

PROVENANCE:

Paul-Arthur Chéramy, Paris; sale, Maître Lair-Dubreuil, Galerie Georges Petit, Paris, 6 May 1908, lot 195.

Mme E. de Basily-Callimaki (acquired at the above sale); sale, Maître Lair-Dubreuil, Hôtel Drouot, Paris, 12 November 1913, lot 15. Julien Tempelaere, Paris (acquired at the above sale and until at least 1936).

Alfred Daber, Paris.

Mme Sacha Guitry, Paris (by 1957).

Anon. sale, Ader Picard Tajan, Paris, 2 March 1978, lot 161. Galerie Schmit, Paris.

Acquired from the above by the present owner, circa 1978.

EXHIBITED:

London, The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), Fantin-Latour, November 1934, no. 4 (titled L'atelier de l'artiste).

Amsterdam, Kunsthandel Huinck & Scherjon, N.V., Fantin-Latour, January-February 1935, no. 7.

Musée-bibliothèque de Grenoble, *Centenaire de Henri Fantin-Latour*, August-October 1936, p. 2, no. 45.

Paris, Galerie Schmit, *Aspects de la peinture française, XIXe-XXe siècles,* May-June 1978, p. 29, no. 27 (illustrated in color).

Dallas Museum of Art, *Impressionist and Modern Masters in Dallas: Monet to Mondrian*, September-October 1989, no. 34 (illustrated in color).

LITERATURE:

J. Meier-Graefe and E. Klossowski, *La collection Chéramy*, Munich, 1908, p. 111, no. 257 (dated 1868 and titled *Intérieur d'atelier*).

Mme Fantin-Latour, *Catalogue de l'oeuvre complet de Fantin-Latour*, Paris, 1911, p. 26, no. 181.

Brame & Lorenceau will include this work in their forthcoming Fantin-Latour catalogue raisonné des peintures et pastels.



MAXIME MAUFRA (1861-1918)

Chaland sur le canal

signed and dated 'Maufra 1910.' (lower left) oil on canvas $25\% \times 31\%$ in. (65.4 x 80.9 cm.) Painted in 1910

\$30,000-50,000

PROVENANCE:

Galerie Durand-Ruel et Cie., Paris. Private collection, France. Kendall Fine Art, Atlanta (acquired from the above, March 2007). Acquired from the above by the present owner, February 2008.

LITERATURE:

A. Alexandre, *Maxime Maufra: Peintre marin et rustique*, Paris, 1926, p. 151 (illustrated).

Caroline Durand-Ruel Godfroy will include this painting in her forthcoming *catalogue critique* of paintings by Maxime Maufra.



CHARLES CAMOIN (1879-1965)

Jeune fille blonde avec un chat sur les genoux signed 'Camoin Ch' (lower right) oil on canvas 25% x 21¼ in. (65.2 x 54 cm.) Painted *circa* 1900

\$30,000-50,000

PROVENANCE:

Private collection (1945); sale, Sotheby's, London, 5 December 1990, lot 109.

Private collection, Paris; sale, Christie's, London, 22 June 2012, lot 177. Acquired at the above sale by the present owner.

EXHIBITED:

Lausanne, Fondation de l'Hermitage and Marseille, Musée Cantini, *Charles Camoin, rétrospective*, June 1997-January 1998, p. 228, no. 3 (illustrated in color, p. 85; dated 1901 and titled *Jeune fille au chat*).

Anne-Marie Grammont-Camoin has confirmed the authenticity of this work.

PROPERTY FROM A PRIVATE CONNECTICUT COLLECTION

327

PIERRE-AUGUSTE RENOIR (1841-1919)

Le Sentier

bears signature oil on canvas 12% x 16% in. (32.5 x 41.5 cm.) Painted *circa* 1895

\$180,000-250,000

PROVENANCE:

(possibly) Ambroise Vollard, Paris.
The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London (1949).
Private collection, Paris (acquired from the above); sale, Christie's,
New York, 9 November 2000, lot 103.
Acquired at the above sale by the present owner.

LITER ATLIRE

A. Vollard, *Tableaux, pastels et dessins de Pierre-Auguste Renoir,* Paris, 1918, vol. II, p. 8 (illustrated).

G.-P. and M. Dauberville, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles, 1895-1902*, Paris, 2010, vol. III, p. 143, no. 1936 (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. Following the inspiration of the earlier Barbizon School, whose artists, including Jean-Baptiste-Camille Corot and François Millet, first painted *en plein air* in the 1830s, Renoir and other Impressionists began painting the landscapes which would eventually give the group its name. Artists like Renoir, Alfred Sisley, Camille Pissarro, and Claude Monet experimented with the portrayal of light and atmosphere in their paintings as they took in the scenes around them, recording their experience in broken brushstrokes and a broad range of colors.

The present landscape was executed *circa* 1895, on a trip to the countryside with his family. It was an auspicious period for the artist: having had a solo show at Durand-Ruel in 1891, he had finally achieved world renown, so much so that the gallery gave him another show including 110 paintings spanning twenty years of his career.

In *Le Sentier*, the long, swirling brush strokes of the sky signal the imminent Northern weather, while the tighter strokes and playful color throughout the fields exhibit attention to detail and light. As Robert Smith has stated: "Monet may have had a genius for painting light, but Renoir also painted light, as well as humidity hanging in the air, wind flattening grass, briskly moving water and leaves whose textures change with both distance and variety" (*The New York Times*, 5 October 2007).



THE COLLECTION OF

FREDERICK A. AND SHARON L. KLINGENSTEIN

328

CAMILLE PISSARRO (1830-1903)

Le Pont Boieldieu à Rouen, effet de brume signed and dated 'C Pissarro. 96' (lower left) oil on canvas 19% x 24% in. (50.5 x 61.2 cm.) Painted in 1896

\$700,000-1,000,000

PROVENANCE:

Galerie Durand-Ruel et Cie., Paris (acquired from the artist, December 1896).

Durand-Ruel Galleries, New York (acquired from the above, by 1897). William Lowell Putnam, Boston (acquired from the above, March 1907). Mrs. Harvey H. Bundy, Princeton (by descent from the above, *circa* 1939). William P. Bundy, Princeton (by descent from the above, *circa* 1972); sale, Sotheby's, New York, 14 November 1984, lot 23.

William Sigsworth.

Anon. sale, Sotheby's, London, 28 June 1988, lot 17.

Private collection (circa 1991).

Hammer Galleries, New York.

Galerie Jan Krugier, Geneva.

Acquired from the above by the late owners, circa 1993.

EXHIBITED:

Paris, Galerie Durand-Ruel et Cie., Exposition d'oeuvres récentes de Camille Pissarro, April-May 1896, p. 16, no. 11 (titled Brouillard à Rouen). New York, Durand-Ruel Galleries, Paintings by Camille Pissarro—Views of Rouen, March-April 1897, no. 9.

 $New York, Durand-Ruel \ Galleries, \textit{Paintings by Camille Pissarro}, \\$

November-December 1903, no. 35.

Buffalo, New York, The Buffalo Fine Arts Academy, Albright Art Gallery, *The Inaugural Loan: Collection of Paintings*, May-July 1905, p. 19, no. 37 (titled *A Foggy Morning at Pourville*).

Boston, Museum of Fine Arts, *Art in New England: Paintings, Drawings, Prints from Private Collections in New England*, June-September 1939, no. 94 (illustrated, pl. XLV; titled *Brouillard, matin*).

Boston, Museum of Fine Arts, June-October 1962 (on loan).

Waltham, Massachusetts, The Rose Art Museum, Brandeis University, *Boston Collects Modern Art*, May-June 1964, no. 100.

New York, The Jewish Museum, *Camille Pissarro: Impressions of City and Country*, September 2007-February 2008, p. 67, no. 39 (illustrated in color).

Musée des Beaux-Arts de Rouen, *A City for Impressionism: Monet, Pissarro, and Gauguin in Rouen, June-September 2010, p. 300, no. 77 (illustrated in color).*

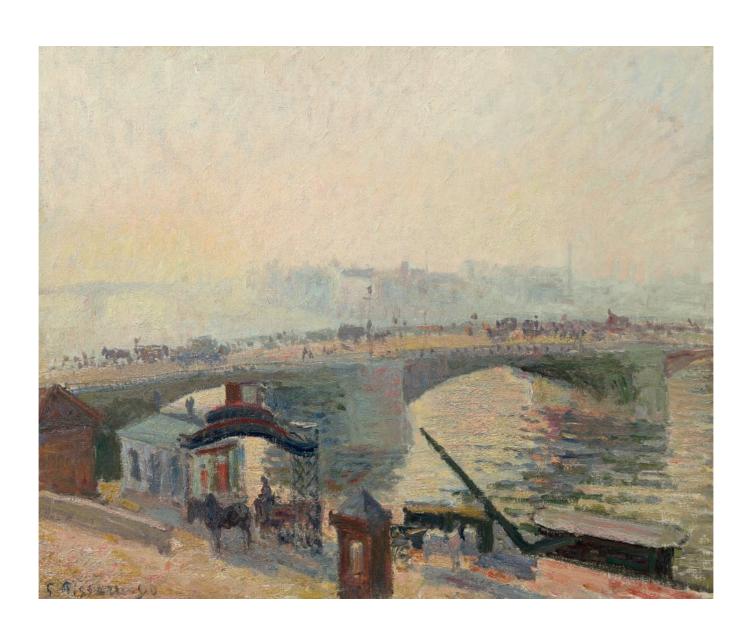
LITERATURE:

L.R. Pissarro and L. Venturi, *Camille Pissarro: son art-son oeuvre*, Paris, 1939, vol. I, p. 213, no. 951 (illustrated, vol. II, pl. 192).

C. Lloyd, ed., *Studies on Camille Pissarro*, London, 1986, pp. 90 and 93, note 60.

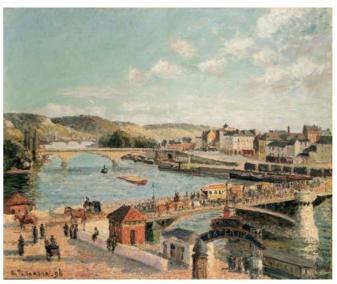
R.R. Brettell and J. Pissarro, *The Impressionist and the City: Pissarro's Series Paintings*, exh. cat., Dallas Museum of Art, 1992, p. 16, no. 7 (illustrated in color; titled *Fog, Morning, Rouen*).

J. Pissarro and C. Durand-Ruel Snollaerts, *Pissarro: Catalogue critique des peintures*, Paris, 2005, vol. III, p. 720, no. 1142 (illustrated in color).





Camille Pissarro, *Le matin brumeux, Rouen*, 1896. The Metropolitan Museum of Art. New York.



Camille Pissarro, *Après-midi, soleil, Rouen*, 1896. Sold, Christie's, New York, 9 May 2001, lot 16.

In the last decades of his life, Pissarro took an interest in traveling from the rural French countryside to larger towns and cities, observing the effects of modernity and the changing urban landscape. Pissarro spent significant time in Rouen on three different occasions: once in 1883, and twice in 1896, when the present work was painted. The city of Rouen offered a backdrop of Gothic architecture, supplemented by a bucolic landscape around the Seine.

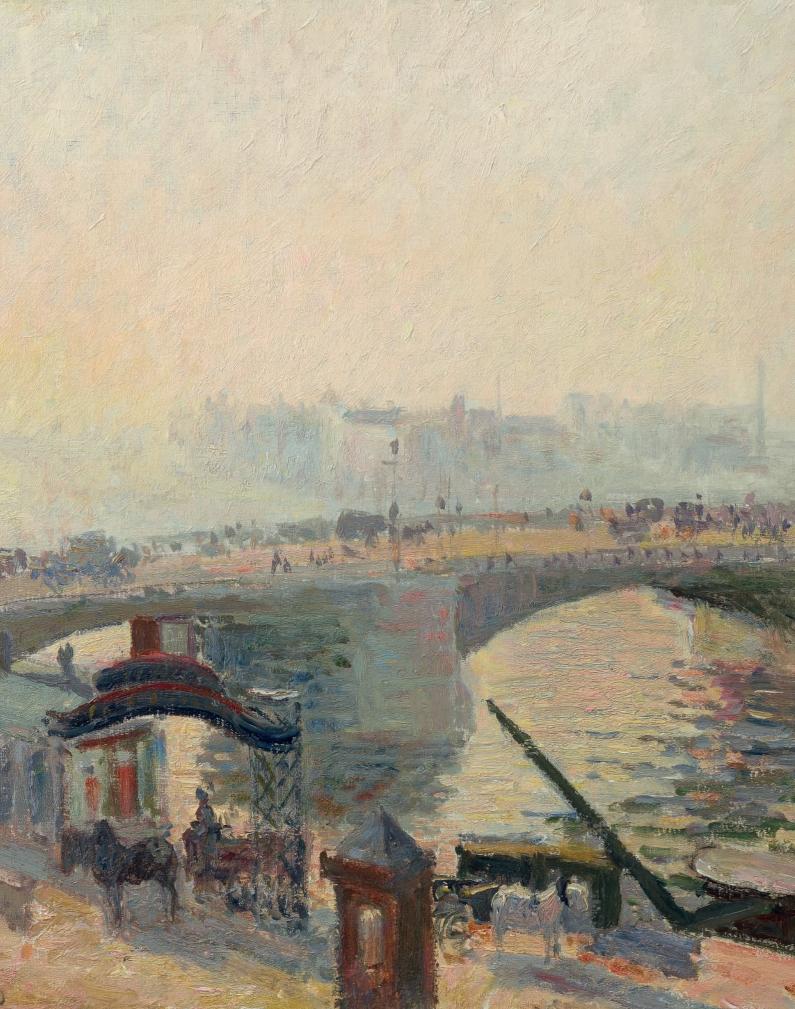
By the late 19th century, results of the Industrial Revolution permeated through commercial centers all over France, and in Rouen Pissarro was exposed to the increasingly complex modern world. The present work and its counterparts are critically regarded as Pissarro's first major urban series documenting this pivotal point in history. *Le Pont Boieldieu à Rouen, effet de brume* reflects Pissarro's personal observations of his immediate surroundings, and aligns his painting with the greater modernist agenda of artists such as Edgar Degas and Claude Monet, who also painted scenes of everyday life with a socially critical eye.

The artist's earlier stay in Rouen had resulted in a body of work that focused on the singular theme of the city. These oils included pleasant quays of the harbor, street and bridge junctions, and portrayals of the Seine from its banks. This type of focused exploration would prepare Pissarro for the more detailed attention evident in the present work. In the late 1890s Pissarro shifted his approach to subject and focused specifically on the motif of the bridge over the harbor. In a letter to his son Lucien dated October

1896, Pissarro described his specific choice of subject matter, "I am working on ten pictures at once...every kind of effect. I have a motif which should be the despair of poor Mourey: just conceive the new section of Saint Sauveur right opposite my window, with the Gare d'Orléans always new and shining, and a mass of chimneys from the gigantic to the diminutive with all their smoke. In the foreground, boats on the water, to the left of the station, the worker's quarters which extend along the quays to the iron bridge, the bridge Boieldieu" (quoted in J. Rewald, ed., *Camille Pissarro, Letters to his Son Lucien*, Boston, 2002, p. 297). The artist's calculating selection process is apparent in this later series and specifically in the present painting.

Pissarro viewed this new world around him with vigor while maintaining an unsettling detachment that allowed for objective inspection and controlled composition. The luminous harbor and peaceful activity reflect traditional forms of transportation and commerce, but effects of the Industrial Revolution are equally present.

As Richard R. Brettell and Joachim Pissarro have written: "The forty-seven views of Rouen far exceed the numbers in any other series. They are characterised by an intensity and rapidity of execution and a broad handling that single them out from the rest of the artist's serial works...the 1896 group can be regarded as Pissarro's first major urban series...The Rouen series is also the first to anchor its compositions in the theme of the River Seine—and its multiple pictorial, poetic and functional roles" (op. cit., pp. 3-4).



EDGAR DEGAS (1834-1917)

Cheval en marche

stamped with signature, numbered and stamped with foundry mark 'Degas 10/L AA HEBRARD CIRE PERDUE' (Lugt 658; on the top of the base)

bronze with brown patina Height: 8¾ in. (21.3 cm.) Length: 10½ in. (26.4 cm.)

Original wax model executed in 1865-1881; this bronze version cast at a later date in an edition numbered A to T, plus two casts reserved for the Degas heirs and the founder Hébrard marked HER.D and HER respectively

\$180,000-250,000

PROVENANCE:

Anon. sale, Maître Ferri, Drouot-Richelieu, Paris, 4 July 2001, lot 86. Acquired at the above sale by the present owner.

EXHIBITED:

Basel, Fondation Beyeler, *Degas: The Late Work*, September 2012-January 2013, pp. 207 and 261 (illustrated).

LITERATURE:

- J. Rewald, *Degas: Works in Sculpture, A Complete Catalogue*, New York, 1944, p. 20, no. X (another cast illustrated, p. 43).
- P. Borel, Les sculptures inédites de Degas, Geneva, 1949 (another cast illustrated; titled Cheval au pas relevé).
- J. Rewald and L. von Matt, *Degas, Sculpture*, New York, 1956, p. 142, no. X (another cast illustrated, pls. 9 and 20-22).
- F. Russoli and F. Minervino, *L'opera completa di Degas*, Milan, 1970, p. 144, no. S 52 (another cast illustrated, p. 143).
- C.W. Millard, *The Sculpture of Edgar Degas*, Princeton, 1976, pp. 59 and 97 (original wax model illustrated, fig. 7).
- J. Rewald, *Degas's Complete Sculpture, Catalogue Raisonné*, San Francisco, 1990, p. 62, no. X (original wax model illustrated, p. 62; another cast illustrated, p. 63).
- A. Pingeot, *Degas: Sculptures*, Paris, 1991, p. 177, no. 52 (original wax model illustrated).
- S. Campbell, "Degas, The Sculptures, A Catalogue Raisonné," *Apollo*, vol. CXLII, no. 402, August 1995, pp. 15-16, no. 10 (another cast illustrated). J.S. Czestochowski and A. Pingeot, *Degas, Sculptures: Catalogue Raisonné of the Bronzes*, Memphis, 2002, p. 141, no. 10 (original wax model illustrated, p. 141; another cast illustrated in color, p. 140).
- S. Campbell, R. Kendall, D.S. Barbour and S.G. Sturman, *Degas in the Norton Simon Museum*, Pasadena, 2009, vol. II, pp. 232-234 and 509-510, no. 34 (original wax model and another cast illustrated in color, pp. 232-233).
- S.G. Lindsay, D.S. Barbour and S.G. Sturman, *Edgar Degas Sculpture*, Washington, D.C., 2010, pp. 68-71, no. 2 (original wax model illustrated in color, pp. 69-70 and 360; another cast illustrated in color, p. 360).

Degas once remarked to the critic François Thiébault-Sisson that in his "desire to achieve exactitude so perfect in the representation of animals that a feeling of life is conveyed, one had to go into three dimensions" (quoted in R. Kendall, Degas, Beyond Impressionism, exh. cat., National Gallery, London, 1996, p. 255). A long-time habitué of the racetrack at Longchamps, Degas had begun to model horses out of wax in the 1860s. These early experiments produced at least six sculptures of thoroughbreds in stable, traditional standing and walking poses. Unlike contemporary animalier sculptors such as Emmanuel Frémiet, however, who favored the laborious reproduction of tiny anatomical details, Degas pioneered a looser and more "painterly" handling, reflecting his growing assurance in his craft and his passionate enthusiasm for his equine subject matter. Cheval en marche dates from this period, and with its lively gait and slender limbs manages to combine Degas's search for naturalism while at the same time achieving a classical balance.

Like all Degas' work in three dimensions, Cheval en marche was originally modeled in wax and cast by Hébrard in a limited bronze edition only after the artist's death, at the request of his heirs (the artist's brother René and four children of his sister Marguerite). Upon finding an estimated one hundred and fifty works of sculpture and fragments in the artist's studio at the time of his death, Durand-Ruel wrote, "we put apart all those that we thought might be seen, which was about one hundred and we made an inventory of them. Out of these thirty are about valueless; thirty badly broken up and very sketchy; the remaining thirty are quite fine. They can be cast in bronze" (quoted in Degas at the Races, exh. cat., National Gallery of Art. Washington, 1998, p. 200). Albino Palazzolo was the master founder at Hébrard chosen to cast the wax originals into bronze, an achievement that won him the Légion d'Honneur. Shelley Sturman has quite rightly observed of this feat: "None of the horse's energy is lost in translation from wax to bronze" (S. Campbell, R. Kendall, D.S. Barbour and S.G. Sturman, op. cit., p. 265).



PROPERTY OF A DISTINGUISHED BRITISH COLLECTOR

330

HENRI FANTIN-LATOUR (1836-1904)

Roses

signed and dated 'Fantin. 95.' (upper right) oil on canvas 12% x 11% in. (32.5 x 29.9 cm.) Painted in 1895

\$180,000-250,000

PROVENANCE:

Camille Benoit (by 1911).
F. & J. Tempelaere, Paris.
Albert Caressa, Paris.
Etienne Bignou, Paris.
E.J. van Wisselingh & Co., Amsterdam.
William A. Cargill, Bridge of Weir, Scotland; Estate sale, Sotheby & Co., London, 11 June 1963, lot 23.

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

LITERATURE:

Mme Fantin-Latour, *Catalogue de l'oeuvre complet de Fantin-Latour*, Paris, 1911, p. 169, no. 1597.

Brame & Lorenceau will include this work in their forthcoming Fantin-Latour catalogue raisonné des peintures et pastels.

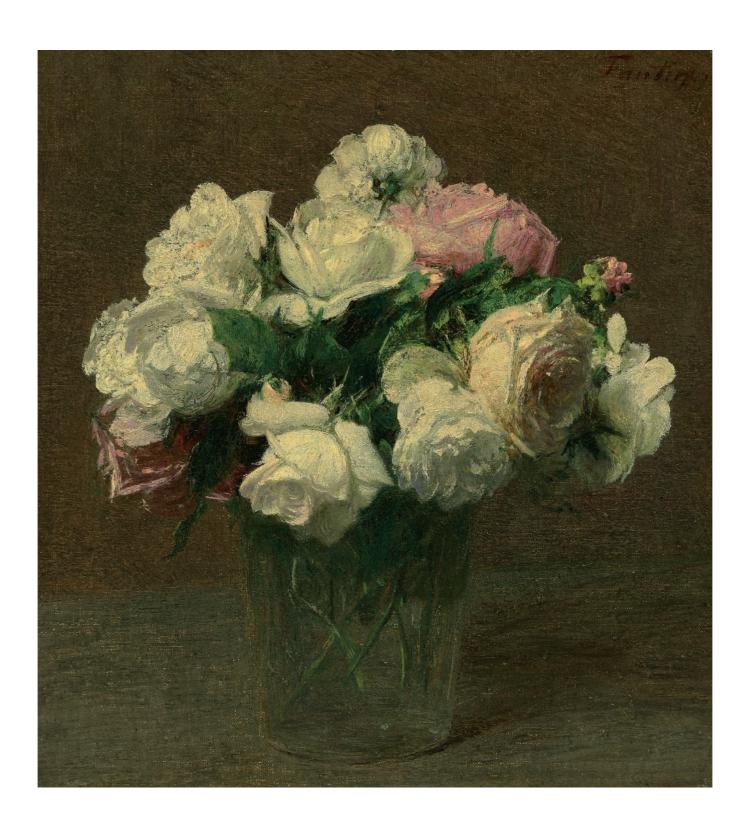
While Fantin-Latour painted all varieties of flowers, often mixing them in a single composition, his sensuous, sensitive treatment of roses was especially prized and significantly contributed to his fame as the leading painter of floral still-lifes during the late 19th century. Roses were widely popular in Victorian England, where Fantin developed the most steady and reliable market for his flower paintings. England surpassed France to become the world's leader in rose cultivation; a rosarium constructed in Abner Park Cemetery, northeast London, in 1840, possessed a collection numbering more than a thousand cultivars, varieties, and species.

The rose is the supreme test of a flower painter's skill. The artist must impart a convincing sense of roundness and weight to the densely layered blossoms of the most complex varieties—the tea rose, noisette, and hybrid perpetuals (the latter developed by the Victorians)—while at the same time suggesting the lightness and delicacy of the individual petals.

"It is in his roses that Fantin has no equal," the painter Jacques-Émile Blanche wrote. "The rose-so complicated in its design, contours and color, in its rolls and curls, now fluted like the decoration of a fashionable hat, round and smooth, now like a button or a woman's breast—no one understood them better than Fantin. He confers a kind of nobility on the rose, which so many watercolorists have rendered insipid and insignificant by their bits of coloring on vellum, screens, and fans. He bathes it in light and air, uncovering with the point of his scraper the canvas...beneath layers of color, so creating these interstices through which the painting breathes... He captures the physiognomy of the flower he is copying; it is that particular flower and not another on the same stem: he draws and constructs the flower, and does not satisfy himself with giving an impression of it through bright, cleverly juxtaposed splashes of color" ("Fantin-Latour," Revue de Paris, 15 May 1906, pp. 311-312).

Dispensing with the complicated, overly abundant compositions in which most floral painters liked to show off their skills, Fantin preferred to work with simpler arrangements that allowed him to focus attention on the delicate qualities of the blossoms themselves, a quality his English collectors particularly appreciated. The close harmony of white and pale pink blossoms in the present still-life reflects the taste, in both Paris and London, for the "symphony" paintings of James McNeill Whistler.

By the mid-1870s Fantin was disheartened by the lack of recognition for his flower paintings in the official Paris Salon, and an association with the dealer Durand-Ruel had lasted only a few years. The collectors Edwin and Ruth Edwards, on Whistler's recommendation, became Fantin's exclusive agents in Britain; Ruth continued in this capacity following her husband's death in 1879. Fantin exhibited annually at the Royal Academy in London. Such became the desirability of his flower paintings in England that Fantin no longer depended on arranged commissions and the accompanying requirements that dictated the content of his compositions—he was free to paint as he wished, with reasonable certainty that his pictures would find eager buyers.



PROPERTY FROM A PRIVATE CONNECTICUT COLLECTION

331

PIERRE-AUGUSTE RENOIR (1841-1919)

Vue de village, Route à Cagnes

stamped with signature 'Renoir.' (Lugt 2137b; lower left) oil on canvas $8\% \times 11\%$ in. (21.3 x 30.3 cm.) Painted in 1905

\$100,000-150,000

PROVENANCE:

Estate of the artist.

M. Wolman, Paris.

Private collection (acquired from the above, August 1930).

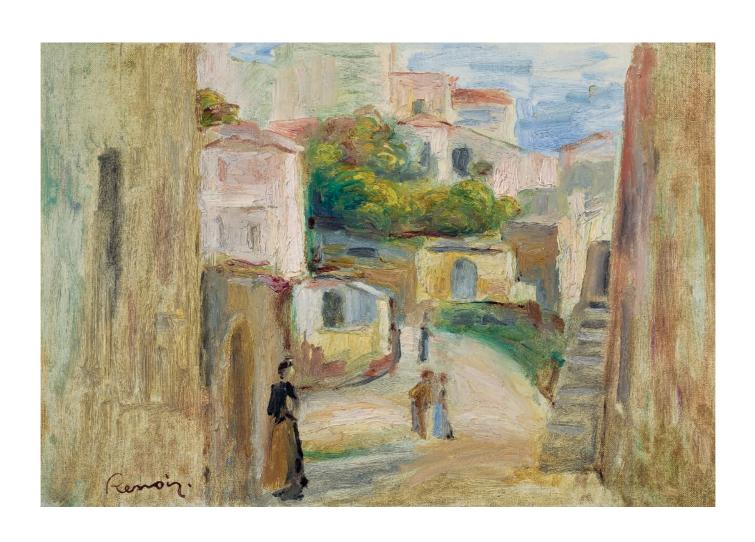
Private collection, Sweden (by descent from the above); sale, Christie's, London, 25 June 2003, lot 103.

Acquired at the above sale by the present owner.

LITERATURE:

Bernheim-Jeune, ed., *L'Atelier de Renoir*, Paris, 1931, vol. II, no. 246 (illustrated upside down as part of a larger canvas, pl. 76). G.-P. and M. Dauberville, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles, 1903-1910*, Paris, 2012, vol. IV, p. 208, no. 3033 (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 COLLECTION OF

FREDERICK A. AND SHARON L. KLINGENSTEIN

332

MARC CHAGALL (1887-1985)

La tombe de Rachel

signed, dated and inscribed 'Marc Chagall 931 Jerusalem' (lower right) oil on canvas $29 \times 39 \frac{1}{2}$ in. (73.7 x 100.3 cm.) Painted in 1931

\$500,000-700,000

PROVENANCE:

Private collection, Paris (by 1964). Galerie Jan Krugier, Geneva. Acquired from the above by the late owners.

EXHIBITED:

Kunstverein in Hamburg; Munich, Haus der Kunst and Paris, Palais du Louvre, Pavillon de Marsan, *Marc Chagall*, 1959, no. 91a.

LITER ATLIRE

F. Meyer, *Marc Chagall: Life and Work*, New York, 1964, p. 755, no. 580 (illustrated).

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

In 1930, Ambroise Vollard commissioned Chagall to produce a series of illustrations of the Bible. At this time, Chagall was finalizing the last etchings for Fontaine's *Fables*, a project also initiated by Vollard, but he wanted the artist to start on a new book right away. In order to prepare for this next endeavor, Chagall traveled with his wife and daughter to the Holy Land in early 1931. They visited Alexandria, Cairo and the Pyramids. From Beirut they traveled to Haifa, Tel Aviv, and Jerusalem. While in Jerusalem, Chagall rejoiced in painting the interiors of synagogues and the Wailing Wall, and spent a lot of time outdoors capturing the surrounding scenery. As Franz Meyer has explained, "Chagall was...greatly impressed by the landscape and often worked out-of-doors under the cacti on the rocky hills, buffeted by the boisterous *khamsin* that tore the canvas from his easel" (op. cit., p. 385).

La tombe de Rachel was one such work painted en plein air, a practice which was unusual for the artist, but necessary as he sought to get a firm measure of this unknown land. The ruddy tint of the small domed structure which is revered as the burial place of the matriarch Rachel is juxtaposed against the verdant hills of the surrounding landscape. The picture is infused with a new light, brighter than any depicted in Chagall's work to this date. However, it still shares a somber clarity and precision and the melancholy undertones of the works depicting Vitebsk in 1914-1915. In both cases, Chagall was confronting new places, which had either been long dreamed-of or long-missed. As Edmond Fleg, a writer who the Chagall family traveled with during this time, recalled, "as he painted, he pointed with his brush to the cactus, towers, and cupolas of Jerusalem and cried out that there was no longer a Vitebsk" (J. Wullschlager, Chagall: A Biography, New York, 2008, p. 349).

Upon his return to France following this transformational trip, Chagall worked on the Bible etchings for several years, fastidiously creating as many as twelve states for each illustration. In January 1934, due to the Depression, Vollard had to suspend the project. Five years later, he passed away and Chagall stopped working on the remaining plates. In 1952, Vollard's heir, the publisher Tériade, approached the artist to complete the series and The Bible was published in 1957. The etching for La tombe de Rachel was directly based upon the present painting which Chagall had made decades earlier in the hills of Jerusalem. Chagall told Jacques Lassaigne that Palestine gave him "the most vivid impression he had ever received" (ibid.). Rather than promote the exotic, as Eugène Delacroix and Henri Matisse had done in North Africa, he was searching for an inner authorization in order to inform his illustrations. La tombe de Rachel is a remarkable example of the artist's first encounter with a new, but sacredly held, world.



The artist in Palestine, 1931. Photographer unknown. Photo: © Archives Marc et Ida Chagall, Paris. Art: © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris



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".

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.



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

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

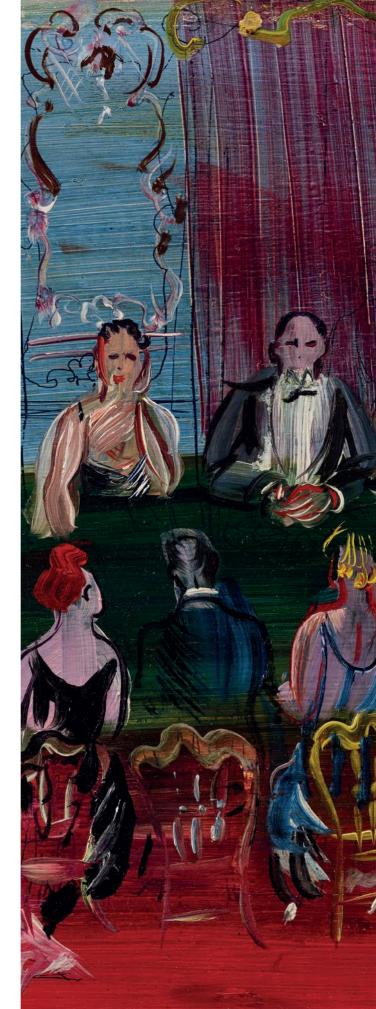
that they deserve early recognition, and because I feel this country is foremost in the contemporary world of art today....". The Mayers became frequent visitors to the cutting-edge Manhattan galleries of Leo Castelli, Martha Jackson, Sidney Janis, Allan Stone, and Dick Bellamy, where they bought pieces 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.



ROBERT B. and BEATRICE C. MAYER

333

MARC CHAGALL (1887-1985)

La belle couronnée et la Bête aux animaux

signed and dated 'Marc Chagall 1962' (on the lower rim) white earthenware pitcher, partially engraved, with colored engobe and glaze Height: 151/4 in. (38.5 cm.) Executed in 1962; unique

\$200,000-300,000

PROVENANCE:

Anon, sale, Palais Galliéra, Paris, 12 March 1969, lot 18. Nathan Cummings, Chicago (acquired at the above sale). Acquired from the above by the present owner, December 1978.

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

Shortly after arriving in Vence, Chagall grew inspired by the local ceramic traditions. Nearby in Vallauris, Pablo Picasso had already begun his foray into ceramics under the guidance of Suzanne and Georges Ramié the owners of the Madoura atelier. Beginning with rectangular, flat plates that mimicked the shapes of his canvases, Chagall's focus was on the white earthenware's ability to bring his paintings alive. By 1952, Chagall adroitly explored the third dimensionality offered by the possibilities of the medium.

As Meret Meyer explains, "Chagall began to redefine form through new-found creative inventions and inversions, usually retaining the object's original function but incorporating a small number of sculptural appendages. The longer he immersed himself in the art of ceramics, the more he abandoned the original, generic shapes—a move that allowed for more dominant sculptural elements to emerge and supersede... The three-dimensional ceramic forms with additional painted figures in low relief generate a dialogue, in both their interiority and every angle of exteriority. An essential feature is the way the clay 'skin' of these figures appears to breathe; partly matte and silky and partly glossy, with incised furrows that are at once strong and fragile. The pieces alternately absorb and reflect the light with a brilliance emanating from a

unique, eternal energy" (quoted in "Chagall's Ceramics: An Artist's

Reverence for the Soil?," Marc Chagall: Keramiek, exh. cat, Stedelijk

Museum, Amsterdam, 2005, p. 17).

The few pieces, these few samples of ceramics

are a sort of foretaste: the result of my life in the

south of France where one feels so strongly the

significance of this craft. The very earth on which I

walk is so luminous. It looks at me tenderly, as if it

- Marc Chagall

were calling me.

The artist in Vence, 1952, Photo: @ Michel Sima / Bridgeman Images, Art: @ 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.



another view



THE ROBERT B. and BEATRICE C. MAYER

334

HENRY MOORE (1898-1986)

Upright Motive: Maquette No. 12

signed, numbered and stamped with foundry mark 'Moore 4/9 H. NOACK BERLIN' (on the right side) bronze with golden brown patina Height: 125% in. (32 cm.)
Conceived in 1955

\$20,000-30,000

PROVENANCE:

Nathan Cummings, Chicago (acquired from the artist, 1968). Acquired from the estate of the above by the present owner, May 1985.

LITERATURE

A. Bowness, ed., *Henry Moore: Complete Sculpture*, 1955-1964, London, 1986, vol. 3, p. 25, no. 392 (another cast illustrated, p. 24).







335

PABLO PICASSO (1881-1973)

Au coin du feu

signed and dated 'Picasso 23.12.59.' (upper right) pen and India ink on paper $14 \times 20\%$ in. (35.5 x 51 cm.) Drawn 23 December 1959

\$100,000-150,000

PROVENANCE:

Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris. Nathan Cummings, Chicago (acquired from the above, 1961). Acquired from the estate of the above by the present owner, August 1985.

EXHIBITED:

Tokyo, National Museum of Modern Art; Kyoto, National Museum of Modern Art and Nagoya, Prefectural Museum of Art, *Pablo Picasso*, May-August 1964, p. 130, no. 136 (illustrated).

Iowa, Davenport Municipal Art Gallery, *Collection of Masterpieces:* Courtesy of Mr. and Mrs. Nathan Cummings, March-April 1965 (titled Mr. and Mrs. Winston Churchill).

LITERATURE:

C. Zervos, Pablo Picasso, Paris, 1968, vol. 19, no. 119 (illustrated, pl. 28).

336

RAOUL DUFY (1877-1953)

Baccara

signed 'Raoul Dufy' (lower center) oil on panel 15 x 181/6 in. (38 x 46.1 cm.) Painted in 1938

\$150,000-250,000

PROVENANCE:

Nathan Cummings, Chicago.

Acquired from the above by the present owner, February 1951.

EXHIBITED

San Francisco Museum of Art and Los Angeles County Museum, *Raoul Dufy*, May-September 1954, p. 40, no. 61.

The Art Gallery of Toronto, *Nathan Cummings Collection: Nineteenth and Twentieth Century French Paintings*, September-October 1955, no. 9 (with incorrect support).

Madison, Elvehjem Art Center, University of Wisconsin, September-November 1970, p. 43, no. 33.

The Art Institute of Chicago, Major Works from the Collection of Nathan Cummings, October-December 1973.

LITERATURE:

P. Courthion, *Raoul Dufy*, Geneva, 1951, p. XIV (illustrated, pl. 130). M. Laffaille, *Raoul Dufy: Catalogue raisonné de l'oeuvre peint*, Geneva, 1977, vol. IV, p. 132, no. 1565 (illustrated). Vibrantly illustrating the spectacle and drama of the card game, this jubilant work is representative of Dufy's mature style in its vivid contrasts and sensually outlined figures. Dufy focused on painting in the 1920s following a period of creating woodcuts, textiles, tapestries and ceramics. His works of the 1920s and 1930s—such as the present work—are characterized by a tripartite divide of bands of color, divorced from the drawing made with the brush. As Grace L. McCann Morly has written, "application of color independent of forms and their contours became the rule. The result is an abstract color composition which exists and functions on its own terms...the local colors that spill over the outline of the forms...have the effect of suggesting movement" (quoted in exh. cat., op. cit, 1954, p. 18).

Baccara, indeed, is imbued with this sense of movement and a veritable cast of characters. A woman in a flowing dress holding a plate exits out the left of the picture as a handsomely dressed standing man looks over the table to the right. A chair turned outwards seems to welcome the viewer to the game, played at a round table populated by men and women decked out in their finest threads. Dufy's heightening of his figures in white lends a magical atmosphere to the scene, emphasizing the immediacy of the moment in the game. Popularized in France in the 19th century by the noble class, baccarat was played in private rooms from the Napoleonic period until 1907, when gambling was legalized in France.



337

RAOUL DUFY (1877-1953)

D'après Constantin Guys

signed 'Raoul Dufy' (lower right) and inscribed 'Constantin Guys' (lower left) oil on canvas $15\% \times 18\%$ in. (38.5 x 46.6 cm.) Painted *circa* 1935

\$100,000-150,000

PROVENANCE:

Nathan Cummings, Chicago. Acquired from the above by the present owner, 1951.

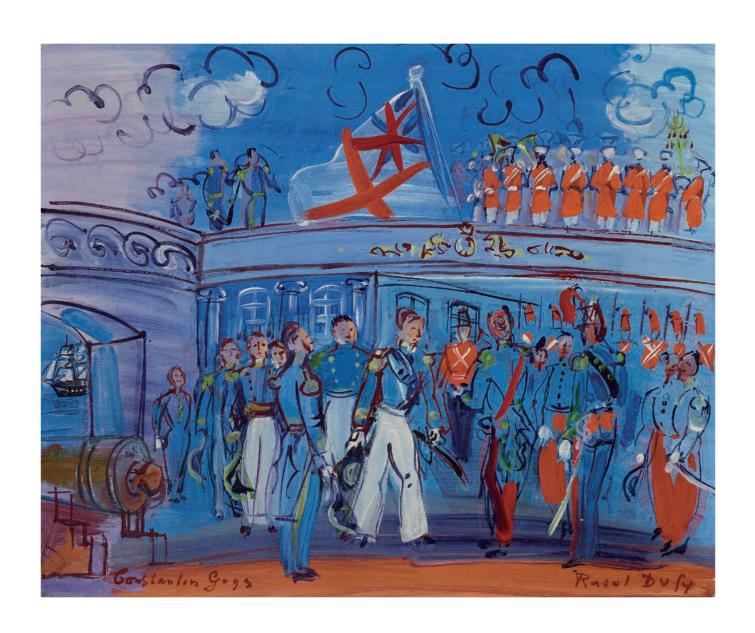
EXHIBITED:

San Francisco Museum of Art and Los Angeles County Museum, *Raoul Dufy*, May-September 1954, p. 40, no. 52 (dated *circa* 1934 and titled *The Frigate (after Constantin Guys)*).

New London, Connecticut, The Lyman Allyn Art Museum, January-February 1968.

LITERATURE:

M. Laffaille, Raoul Dufy: Catalogue raisonné de l'oeuvre peint, Geneva, 1977, vol. IV, p. 174, no. 1614 (illustrated; with incorrect dimensions).



338

JEAN (HANS) ARP (1886-1966)

Chapeau-Forêt

white marble Height: 14 in. (35.7 cm.) Length: 24 in. (60.8 cm.)

Length: 24 in. (60.8 cm.) Executed in 1960; unique

\$400,000-600,000

PROVENANCE:

Galerie Loeb, Paris.

Nathan Cummings, Chicago (acquired from the above, October 1961). Acquired from the estate of the above by the present owner, May 1985.

EXHIBITED:

Washington, D.C., National Gallery of Art and New York, The Metropolitan Museum of Art, *Selections from the Nathan Cummings Collection*, June 1970-September 1971, p. 86, no. 70 (illustrated).

The Art Institute of Chicago, *Major Works from the Collection of Nathan Cummings*, October-December 1973, p. 80, no. 71 (illustrated).

Charleston, South Carolina, Gibbes Art Gallery, 10th Anniversary Spoleto Exhibition, May-June 1986.

The Arts Club of Chicago, Seventy-Fifth Anniversary Exhibition, 1916-1991, May-June 1992, p. 62 (illustrated).

LITERATURE:

E. Trier, intro., Jean Arp, Sculpture: His Last Ten Years, New York, 1968, p. 115, no. 231a (illustrated, p. 114).

I. Jianou, Jean Arp, Paris, 1973, p. 78, no. 231a.

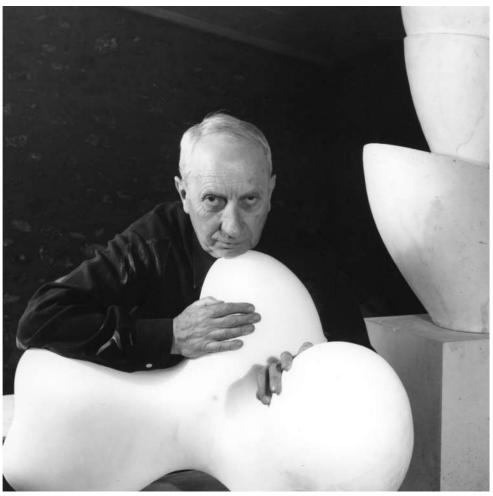
A. Hartog and K. Fischer, eds., *Hans Arp: Sculptures, A Critical Survey*, Ostfildern, 2012, p. 341, no. 231a (illustrated).



another view







The artist in 1954. Photograph by Denise Colombe. Photo: © Ministère de la Culture / Médiathèque du Patrimoine, Dist. RMN-Grand Palais / Art Resource, NY. Art: © 2019 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.

After devoting himself principally to relief sculpture in his Dada and Surrealist years, Arp found himself by 1930 increasingly drawn to the expanded volumes of sculpture in the round. Transforming the flat, biomorphic shapes of his earlier reliefs into fully fledged, standing sculptural creations, Arp arrived at a language of burgeoning, organic forms that served as the wellspring of his art for the remaining three decades of his career.

Chapeau-Forêt's smoothly rounded and undulating form is characteristic of Arp's sensual approach to the human body, which he explored through a language of organic abstraction. The artist found endless inspiration in the natural world as well as his own body of existing work, continuously revisiting and inventing on these biomorphic shapes to create new, vital configurations with both human and vegetal affinities. As a critic of his early sculptures in the round remarked, "with Arp, a new aspect of sculpture is born" (quoted in *Arp*, exh. cat., Stuttgart, 1986, p. 148).

The process of metamorphosis is a key element in Arp's sculpture. By merging human and natural elements, Arp created mysterious and ambiguous sculptures that transcend the nomenclature of the natural world. "Often some detail in one of my sculptures, a curve or a contrast that moves me, becomes the germ of a new work," he wrote, in effect explaining his working process as it may apply to the present sculpture, tracing the development of the bud form

to the gnome's hat, and then finally to the lily and the elephant's tusk. "I accentuate the curve or the contrast and this leads to the birth of new forms. Among these, perhaps two of them will grow more quickly and more strongly than the others. I let these continue to grow until the original forms have become secondary and almost irrelevant... Sometimes it will take months, even years to work out a new sculpture... Each of these bodies has a definite significance, but it is only when I feel there is nothing more to change that I decide what it is, and it is only then that I give it a name" (quoted in H. Read, Arp, London, 1968, p. 87). This gradual creative process—in which Arp reworked and invented on natural forms— echoes the evolutionary process of nature itself, and led to the genesis of visual metaphors that illuminated the surrounding world in unforeseen ways.

Recounting a conversation that he once had with Piet Mondrian, in which the latter established art and nature as opposing principles, Arp defended his belief that art and nature are inextricable linked. In his oeuvre, Arp "gradually turned from his early burlesque interpretations of life to the fusion of natural and human substance into a new sculptural unity. He produced anonymous forms, symbols of life, in which the tragic rifts, dividing the human, the natural, and the artificial were bridged" (C. Giedion-Welcker, Jean Arp, London, 1957, p. xxvii).

THE ROBERT B. and BEATRICE C. MAYER



339

AFTER HONORÉ DAUMIER (1808-1879)

L'Entêté (Buste de Jean Vatout)

stamped 'MLG BRONZE' (on the back); numbered twice '11/25' (on the rim and the interior) bronze with dark brown patina Height: 7½ in. (19 cm.)
Conceived in 1833; this bronze version cast at a later date

\$8,000-12,000

PROVENANCE:

Galerie de l'Elysée (Alex Maguy), Paris. Anon. sale, Parke-Bernet Galleries, Inc., New York, 25 January 1961, lot 35. Nathan Cummings, Chicago (acquired at the above sale). Gift from the above to the present owner, December 1978.

EXHIBITED

Chicago, The David and Alfred Smart Gallery, The University of Chicago, *The Charged Image: Political Satire in the Age of Daumier*, October–December 1988.

LITERATURE:

M. Gobin, *Daumier Sculpteur*, Geneva, 1952, p. 213, no. 24 (clay version illustrated).

J.L. Wasserman, *Daumier Sculpture, A Critical and Comparative Study*, Cambridge, 1969, pp. 142-143, no. 31a and 31b (painted clay version and another cast illustrated).

R. Passeron, Daumier, Secaucus, 1981, p. 76.

THE ROBERT B. and BEATRICE C. MAYER

340

GIACOMO MANZÙ (1908-1991)

stamped with signature and foundry mark 'MANZÙ NFMM' (on the back) bronze with golden brown patina Height: 20% in. (53 cm.) Conceived in 1963

\$40,000-60,000

PROVENANCE:

Acquired from the artist by the present owner, December



341

PIERRE-AUGUSTE RENOIR (1841-1919)

Madame Paul Gallimard

signed and dated 'Renoir 92.' (lower left) oil on canvas 32½ x 26 in. (81.7 x 66 cm.) Painted in 1892

\$500,000-700,000

PROVENANCE:

Paul Gallimard, Paris (commissioned from the artist).

Estate of the artist.

Ambroise Vollard, Paris (acquired from the above).

Ralph Bellier, Paris.

Sam Salz, Inc., New York.

Acquired from the above by the present owner, December 1951.

EXHIBITED:

London, The Leicester Galleries (Ernest Brown & Phillips, Ltd.), *Auguste Renoir*, 1922.

Paris, Galerie Bernheim-Jeune et Cie., Les portraits par Renoir, 1936. The Art Institute of Chicago, Masterpieces from Private Collections in Chicago, July-August 1969 (dated 1897).

The Art Institute of Chicago, *Paintings by Renoir*, February-April 1973, no. 63 (illustrated).

Ottawa, National Gallery of Canada; The Art Institute of Chicago and Fort Worth, Kimbell Art Museum, *Renoir's Portraits: Impressions of an Age*, June 1997-April 1998, pp. 217-218, no. 52 (illustrated in color, p. 219).

LITERATURE:

Bernheim-Jeune, ed., *L'atelier de Renoir*, Paris, 1931, vol. I, no. 55 (illustrated, pl. 22).

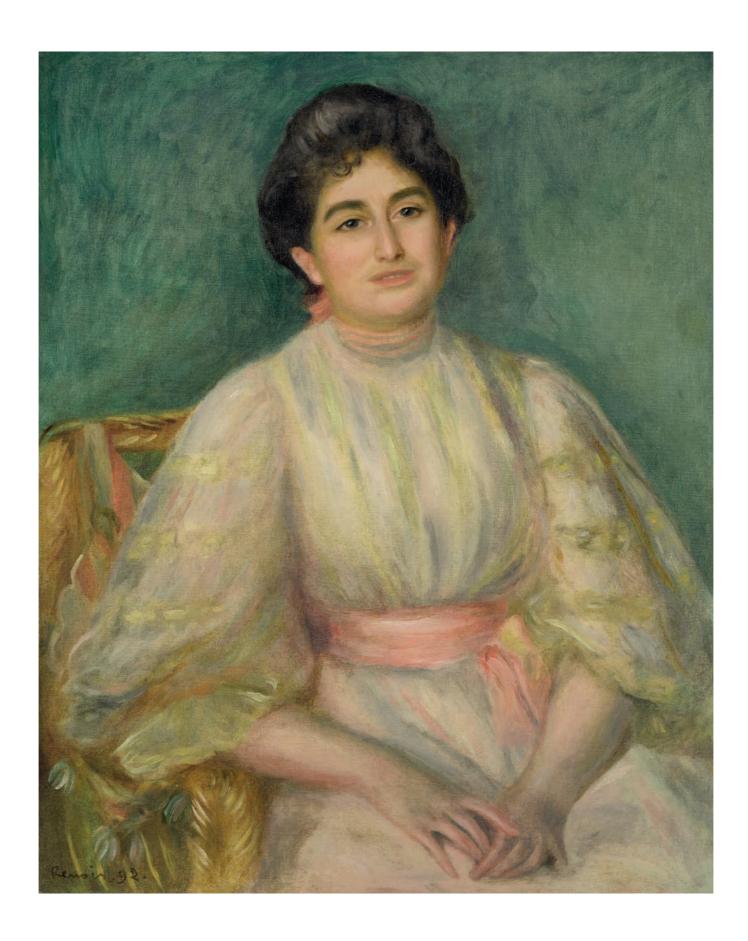
F. Holland, "2 Extraordinary Collections Owned by Near N. Siders," *Chicago Sun-Times*, 2 August 1953, Section 2, p. 7 (illustrated).
S. Saperstein, "Renoir Exhibit Awes Preview Dinner Crowd," *Chicago Daily News*, 31 January 1973, p. 22 (illustrated *in situ* at The Art Institute of Chicago).

B.E. White, *Renoir: His Life, Art, and Letters*, New York, 1984, p. 196 (illustrated).

A. Distel, *Renoir: "Il faut embéllir,*" Paris, 1993, p. 104 (illustrated in color). W.Z. Silverman, *The New Bibliopolis: French Book Collectors and the Culture of Print, 1880-1914*, Toronto, 2008, p. 119 (illustrated, p. 120, fig. 4.3).

G.-P. and M. Dauberville, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles, 1882-1894*, Paris, 2009, vol. II, p. 297, no. 1154 (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.





Pierre-Auguste Renoir, *Portrait de Madame Charpentier et ses enfants*, 1878. The Metropolitan Museum of Art, New York

Portraiture occupies a fundamental place in Renoir's oeuvre. The artist owed his first public success to an ambitious family portrait, *Portrait de Madame Charpentier et ses enfants* (fig. 1) exhibited at the Paris Salon in 1879 and whose main model, Madame Charpentier—the wife of the publisher of Gustave Flaubert, Emile Zola, the Goncourt brothers and Joris-Karl Huysmans—was behind the rise in Renoir's portrait commissions at the start of the 1880s.

Although from the early 1890s, Renoir's dealer, Paul Durand-Ruel—observing a drop in demand for portraits from collectors—tried to convince him to reduce his production of this type of work, the artist remained very attached to portraiture. Between 1890 and 1900, the subject of most of his work was "figures in elegant modern dress—young ladies often wearing fantastic hats, some head-and-shoulders, some half body, others full length, alone or with a companion" (J. House, *Renoir*, exh. cat., Grand Palais, Paris, 1985, p. 255).

Madame Paul Gallimard illustrates Renoir's expertise in both the art of portraiture and his new modern techniques in the early 1890s. The present work is a portrait of Lucie Duché, daughter of the Parisian businessman Jean-Baptiste Duché, who married Paul Gallimard, founder of the Gallimard publishing house. "Paul Gallimard had studied painting at the Ecole des Beaux-Arts. This early patron of the Impressionists amassed an astonishing

collection of over two hundred of their works, perhaps modelling his activities on his father Gustave's prior patronage of painters of the Barbizon school. Pierre-Auguste Renoir was a particular favourite; Gallimard, who in 1892 paid for a month's holiday for the pair in Madrid, owned sixteen of his works. Among these was Renoir's portrait of Gallimard's wife, Lucie, whom Goncourt described 'as a brunette with soft black eyes, sometimes questioning eyes like those of female sphinxes'" (W.Z. Silverman, op. cit., p. 119).

Although executed very delicately, Madame Gallimard stands out clearly from the green background, which is reduced to a simple colored backdrop and, far from invading the figure, makes her stand out even more, encircling her shoulders and highlighting the dark tones of her hair and eyes, as well as the fresh pink accents of her skin and dress.

With this gracious and elegant portrait, Renoir distinguishes himself as a great portraitist. Paul Gauguin had also noticed all the suggestive power of the artist's work: "Nothing is in place with Renoir. Do not look for lines, they do not exist. As if by magic a little dash of colour or a caressing light communicates enough. On cheeks, like on a peach, a layer of downy hairs undulate, stirred by the breeze of love which plays its music to the ears" (quoted in *Renoir in the 20th Century*, exh. cat., Grand Palais, Paris, 2009, p. 87).



Buddy Mayer and her husband Robert B. Mayer and her father Nathan Cummings (right), look at the Mayers' contribution to an Art Institute Renoir exhibit, 1973. Photo: Chicago Sun-Times.

342

PIERRE BONNARD (1867-1947)

Les chiffonniers ou Le retour des halles

signed 'Bonnard' (lower right) oil on canvas 36½ x 48½ in. (91.7 x 122.5 cm.) Painted in 1910

\$400,000-600,000

PROVENANCE:

Galerie Bernheim-Jeune et Cie., Paris (acquired from the artist). Jos Hessel, Paris (acquired from the above, March 1910). Private collection, Paris (1952). Sam Salz, Inc., New York. Acquired from the above by the present owner, January 1951.

EXHIBITED:

Paris, Galerie Bernheim-Jeune et Cie., Bonnard, March 1910, no. 13. Chicago, The David and Alfred Smart Gallery, The University of Chicago, 1978-1981 (on extended loan).

LITERATURE:

G. Coquiot, Bonnard, Paris, 1922, p. 49.

L. Werth, Quelques peintres, Paris, 1923, p. 111.

A. Fontainas, *Bonnard: Les albums d'art Druet XX*, Paris, 1928 (illustrated). T. Bernard, "Jos Hessel," *La Renaissance*, vol. XIII, no. 1, January 1930, p. 29 (illustrated).

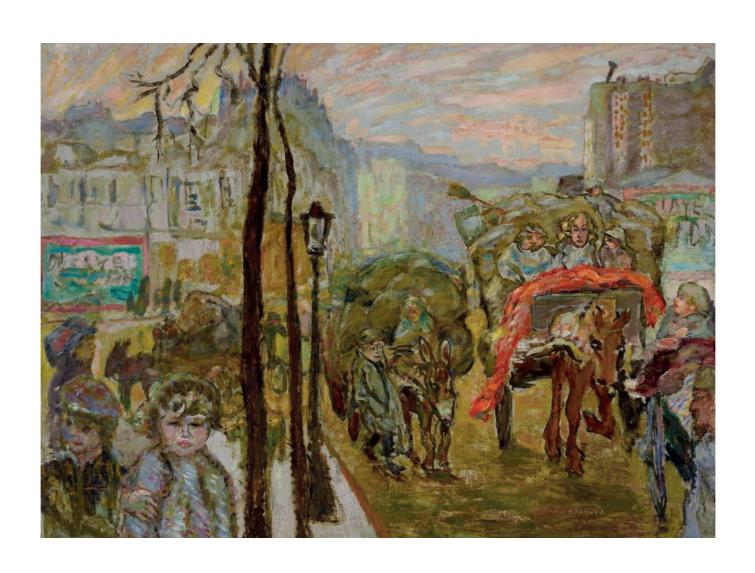
L. Werth, "Pierre Bonnard: Le peintre," Les publications techniques et artistiques, 1945, p. 12.

Dr. F.J. Beer, "Evocation de Pierre Bonnard," *Arts de France*, no. 11, 1947, p. 21 (illustrated, p. 20; dated 1900).

H. Rumpel, *Bonnard*, Paris, 1952, p. 19, no. 13 (illustrated, p. 20; dated 1900-1903).

P. Courthion, "Le goût de notre temps, collection établie et dirigée par Albert Skira," *Montmartre*, 1956, pp. 81-82.

J. and H. Dauberville, *Bonnard: Catalogue raisonné de l'oeuvre peint,* 1906-1919, Paris, 1968, vol. II, p. 220, no. 640 (illustrated).







Pierre Bonnard, Le matin à Paris, 1911. The State Hermitage Museum, St. Petersburg.

During the opening years of the 20th century, Bonnard painted a series of Parisian cityscapes near his apartment at 65, rue de Douai that portray with droll delight the countless vignettes and chance encounters that comprise the daily experience of the urban street, glimpsed in passing. In the present scene, several people promenade along the sidewalk to the left of the canvas, the quintessential Parisian flâneurs, connoisseurs of the boulevard whose bodies are cropped by the lower edge of the canvas. Two tall trees and a lamppost clearly separate the left side of the canvas from the scene at right, where horses tirelessly draw carriages loaded with cargo and driven by members of the working class. "Bonnard set out to capture in his work what no other painter of his time had observed: the little incidents of Parisian life," John Rewald wrote. "He descended into the streets and the squares, watching with equal interest people, horses, dogs, and trees. Broad avenues, busy street vendors, and cafés on sidewalks offered him their intricate patterns, their noisy agitation" (Pierre Bonnard, exh. cat., The Museum of Modern Art, New York, 1948, pp. 25-26).

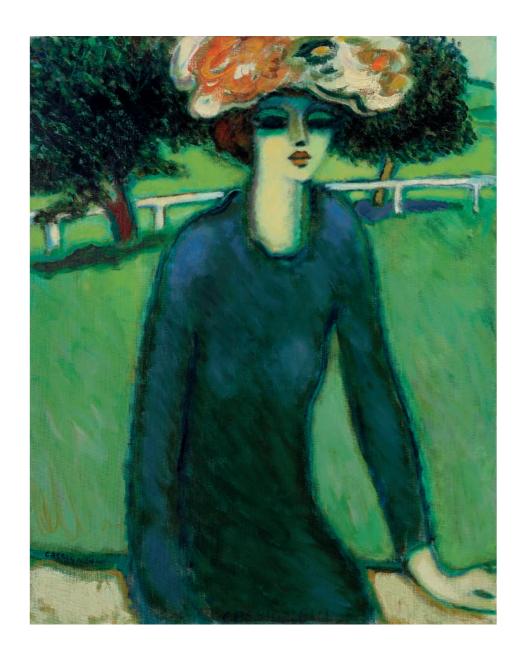
Rather than painting from a window looking down over the street, as Camille Pissarro had done in Paris and Rouen since the mid-1890s, Bonnard—an inveterate early-morning walker—here chose a street-level vantage point, positioning himself as an active participant in the bustle of the modern metropolis as well as an astute observer. The neighborhood where he lived and worked was an unpretentious, middle-class quarter at the foot of Montmartre, long frequented by artists and writers; Pablo Picasso lived a block away from May 1901 until January 1902, during his second stay in Paris, and painted the area as well.

The principal theme of the painting, however, is not the topography of the street itself but rather the human spectacle that it encompasses. Instead of plunging into depth like Gustave

Caillebotte's painted thoroughfares, for example, Bonnard's boulevard bisects the lower edge of the canvas—a shallow stage that the various actors in this informal modern-life drama traverse from side to side. The storefronts and buildings rise in the distance like a theatrical backdrop. "He placed the emphasis on people, not architecture," Nicholas Watkins has written, "leisurely enjoying the spectacle of their comings and goings. Crowds drift by as in a dream or in a sequence for an early silent film" (Bonnard, London, 1994, p. 93).

By the turn of the century, Bonnard had adopted many of the hallmarks of Impressionism, including a white ground, the broken and visible brushstroke and open-air subject matter. In the present painting, he has used a harmonious palette of muted golden tones, enlivened with patches of red, green and charcoal gray, to evoke the urban milieu under delicate morning sun.

Bonnard, moreover, eschewed the signal Impressionist practice of painting en plein air, instead translating his vision of the city onto canvas from memory in the intimacy of his studio, muffling details to create an atmospheric effect. "The Impressionists, in seizing one moment, thought to capture reality with it-but they were merely capturing its luminous skin," Jean Clair has explained. "This was very different from Bonnard's intention, which...consisted in letting himself be imbued with [the subject], only to revive it later on. Then, when the distillation of memory had retained only its finest and most lasting qualities, its light and its odor, it would shine again with all its brightness in the purer air of his memory, giving him the same feeling of bliss as came to Proust who, on stumbling over the uneven stones of the courtyard of the Hôtel de Guermantes, imagined himself transported to the Piazza San Marco" (Bonnard, The Late Paintings, exh. cat., Phillips Collection, Washington, D.C., 1984, p. 31).



343

JEAN-PIERRE CASSIGNEUL (B. 1935)

En Normandie

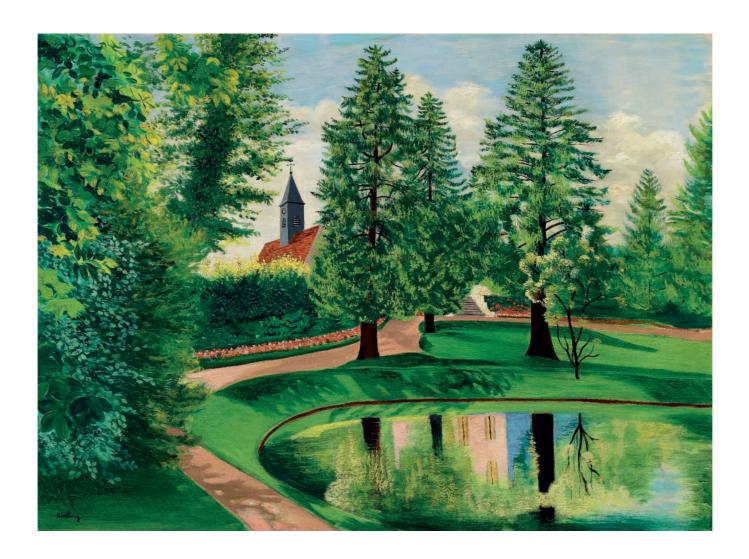
signed twice 'CASSIGNEUL' (lower left and lower center); signed again and titled 'Cassigneul "En Normandie" (on the reverse) oil on canvas $36\% \times 28\%$ in. (92.1 x 73.1 cm.) Painted in 1969

\$60,000-80,000

PROVENANCE:

Wally Findlay Galleries, Inc., New York. Acquired from the above by the present owner, March 1970.

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



PROPERTY FROM A DISTINGUISHED COLLECTION

344

MOÏSE KISLING (1891-1953)

Le parc et le bassin du château de Gressy signed 'Kisling' (lower left) oil on canvas 33% x 45¼ in. (84.7 x 114.7 cm.) Painted in 1949

\$80,000-120,000

PROVENANCE:

 $M.\,and\,\,Mme\,Lion,\,Gressy.$

Anon. sale, Maître Blache, Hôtel des Ventes, Versailles, 11-13 June 1968. Findlay Galleries, Inc., Chicago (acquired at the above sale). Mr. and Mrs. Lawrence F. Braun, Chicago (acquired from the above, November 1968).

Anon. sale, Sotheby Parke Bernet, Inc., New York, 21 October 1977, lot 332. Acquired at the above sale by the present owners.

LITERATURE:

J. Kisling, Kisling, Turin, 1982, vol. II, p. 252, no. XXII (illustrated).

A FAMILY VISION:

THE COLLECTION OF H.S.H. PRINCESS "TITI" VON FÜRSTENBERG

a 345

HENRI MATISSE (1869-1954)

La tour de Chenonceaux

signed 'Henri-Matisse' (lower left) oil on canvas 18½ x 15½ in. (46.5 x 38.2 cm.) Painted in 1917

\$200,000-300,000

PROVENANCE:

Galerie Bernheim-Jeune et Cie., Paris (acquired from the artist, August 1917).

Art Moderne, Paris (1927).

Bignou Gallery (Georges Keller), New York (after 1935). Cecil "Titi" Blaffer von Fürstenberg, Houston (acquired from the above, by 1953).

By descent from the above to the present owners.

EXHIBITED:

Paris, Galerie Bernheim-Jeune et Cie., *Oeuvres récentes de Henri Matisse*, May 1919, no. 5 (illustrated).

LITERATURE:

J. Flam, *Matisse: The Man and His Art, 1869-1918*, London, 1986, p. 456 (illustrated, p. 461, fig. 471).

G.-P. and M. Dauberville, *Matisse*, Paris, 1995, vol. I, p. 612, no. 201 (illustrated, p. 613).

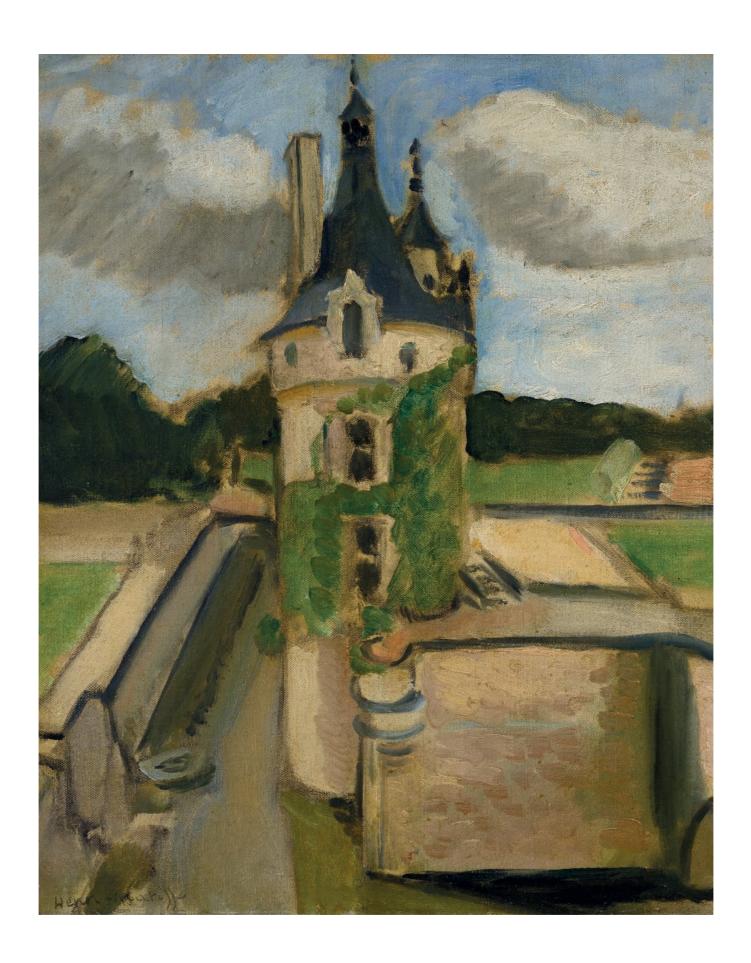
Georges Matisse has confirmed the authenticity of this work.

In July 1917, Matisse travelled to the Château de Chenonceau with his close friend, the painter Albert Marquet. Recently acquired by the chocolate manufacturer Georges Menier—who avidly welcomed visiting artists—the château provided inspiration to both artists during their short visit. Matisse completed two small-scale landscapes, both inspired by his surroundings and the work of his nineteenth-century predecessors over the course of his stay. Jack Flam has written of the present work "the topicality..., the broken brushstroke used to render the fruit trees, the *repoussoir* effect of the trees, and the dominant silvery greens call to mind the landscapes of Corot" (op. cit.).

The edifice at the center of the composition is a 15th century medieval keep built for Jean Marques in Chenonceaux on the River Cher. The tower remains the only medieval remnant of the complex; the rest of the château was demolished and rebuilt in a transitional Gothic-Italian Renaissance style during the early 16th century by Thomas Bohier, Chamberlain to King Charles VII of France. Today, the château is a major tourist attraction, and the second most visited château in France after the Palace of Versailles.



Georges Rouget after Karl Girardet, *Donjon*, 1856. Photo: The Miriam and Ira D. Wallach Division of Art, Prints and Photographs, The New York Public Library.



THE COLLECTION OF FREDERICK A. AND SHARON L. KLINGENSTEIN

346

MAURICE UTRILLO (1883-1955)

Eglise Notre-Dame de Clignancourt signed 'Maurice Utrillo. V.' (lower left) oil on canvas 26½ x 36½ in. (66.3 x 92.7 cm.) Painted circa 1911

\$150,000-250,000

PROVENANCE:

Acquired by the family of the late owners, by 1963.

EXHIBITED:

Pittsburgh, Carnegie Institute, Museum of Art, *Maurice Utrillo*, October-December 1963, no. 61 (illustrated; dated 1913 and titled *Eglise de Clignancourt*).

LITERATURE:

A. Tabarant, *Utrillo*, Paris, 1926, p. 55 (illustrated). P. Pétridès, *L'oeuvre complet de Maurice Utrillo*, Paris, 1959, vol. I, p. 298, no. 244 (illustrated, p. 299).

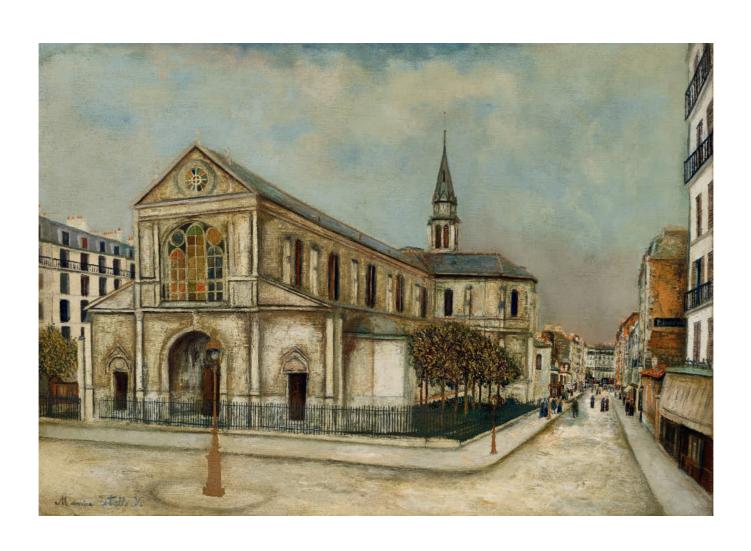
The Comité Utrillo has confirmed the authenticity of this work.

I was born in Paris on 25 December 1883, on a Christmas night, at 3, rue de Poteau, next to the church of Notre-Dame de Clignancourt. This is not a very beautiful church and not very old, and there it is all on its own; but I like it all the same and I have painted it for my mother who looks after it.

-Maurice Utrillo



Maurice Utrillo, *Eglise de Clignancourt*, 1913-1915. Musée de L'Orangerie, Paris. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris and Association Maurice Utrillo.





PROPERTY OF A PRIVATE NEW YORK COLLECTION

347

MAURICE UTRILLO (1883-1955)

Maison de Berlioz, Montmartre

signed 'Maurice. Utrillo.' (lower right) and dated '2 août 1914.' (lower left) oil on board laid down on cradled panel 15½ x 17% in. (38.7 x 49.9 cm.)
Painted on 2 August 1914

\$50,000-70,000

PROVENANCE:

Anon. sale, Maître Bellier, Hôtel Drouot, Paris, 27 June 1931, lot 109. Anon. sale, Maître Bellier, Hôtel Drouot, Paris, 20 December 1956, lot 95. Anon. sale, Galerie Koller, Zurich, 22 November 1975, lot 2882. Acquired at the above sale by the family of the present owner.

LITERATURE:

P. Mac Orlan, *Utrillo*, Paris, 1952, no. 45 (illustrated, p. 7; titled *Maison blanche* à *Montmartre*).

P. Pétridès, L'oeuvre complet de Maurice Utrillo, Paris, 1962, vol. II, p. 30, no. 437 (illustrated, p. 31).

The Comité Utrillo has confirmed the authenticity of this work.



Maurice Utrillo, *La maison Berlioz*, 1914. Musée de l'Orangerie, Paris. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris and Association Maurice Utrillo.



MAURICE DE VLAMINCK (1876-1958)

Maison et forêt sous la neige signed 'Vlaminck' (lower left) oil on canvas 25¾ x 32 in. (65.4 x 81.1 cm.) Painted circa 1937

\$60,000-90,000

PROVENANCE:

Raymond Nacenta, Paris (*circa* 1968). Anon. sale, Nouveau Drouot, Paris, 23 November 1981, lot 48. Anon. sale, Hôtel Drouot, Paris, 21 March 1984, lot 63. Private collection, Japan (*circa* 1998). Acquired from the above by the present owner.

LITERATURE:

G. Boudaille, *Vlaminck*, Paris, 1968 (illustrated in color, pl. XIII; dated 1937 and titled *Route enneigée*).

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

THE COLLECTION OF FREDERICK A. AND SHARON L. KLINGENSTEIN

349

BALTHUS (1908-2001)

Paysage

oil and charcoal on canvas 63% x 51% in. (162 x 129.7 cm.) Painted in 1959-1960

\$600,000-900,000

PROVENANCE:

Galerie Henriette Gomès, Paris (by 1977). Private collection, France. Galerie Jan Krugier, Geneva. Acquired from the above by the late owners, March 1987.

EXHIBITED:

Paris, Galerie Henriette Gomès, *Paysages et natures mortes de Balthus*, June-July 1977.

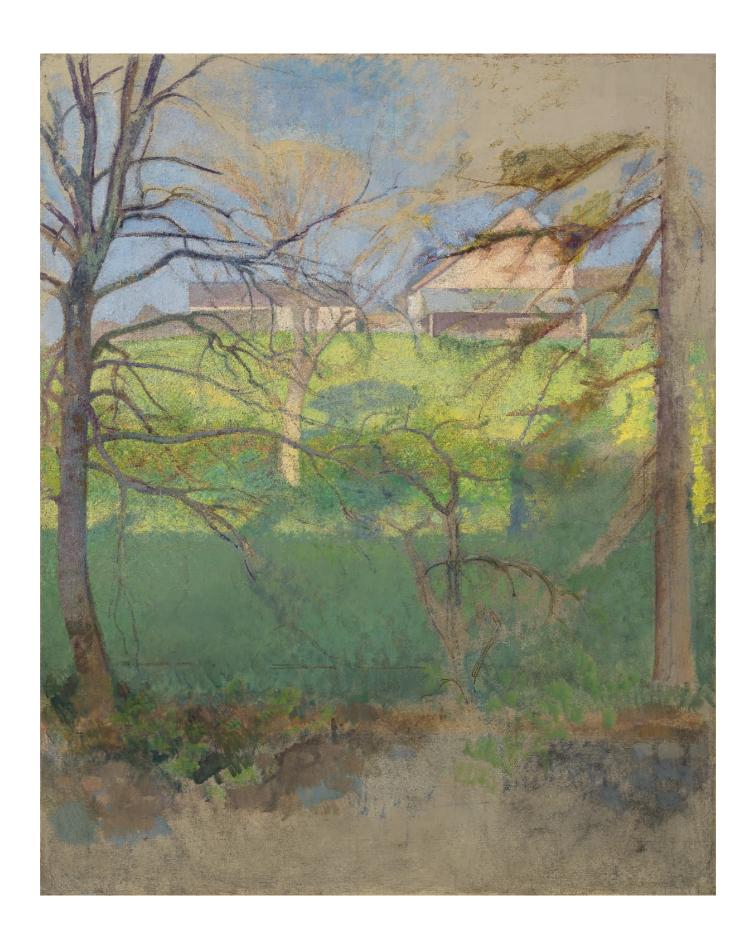
LITERATURE

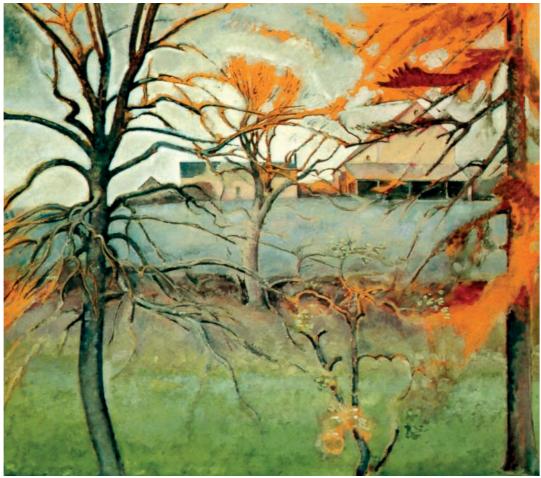
J. Leymarie, *Balthus*, New York, 1982, p. 149 (illustrated; dated 1960). *Balthus*, exh. cat., Musée national d'art moderne, Centre Georges Pompidou, Paris, 1983, p. 374, no. 200 (illustrated; with incorrect dimensions).

C. Roy, *Balthus*, Boston, 1996, p. 122 (illustrated; with incorrect dimensions).

V. Monnier and J. Clair, *Balthus: Catalogue Raisonné of the Complete Works*, Paris, 1999, p. 186, no. P305 (illustrated; with incorrect dimensions).

J. Clair, ed., Balthus, New York, 2001, p. 378 (illustrated, fig. 1).





Balthus, Grand paysage, 1960. Private collection. © Balthus.

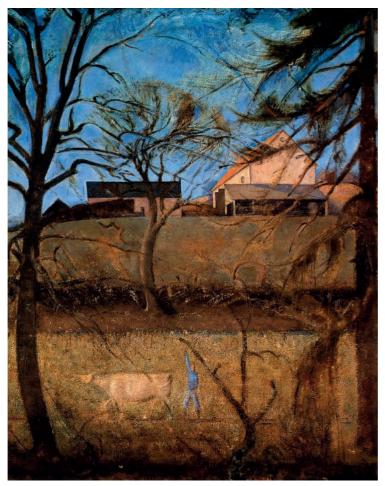
In 1953, Balthasar Klossowski de Rola, widely referred to as Balthus, relocated from Paris to the Château de Chassy in Burgundy—a French manor house he would occupy for the next seven years. This same year, Balthus, fond of perpetuating the myth of his noble ancestry, adopted the title of Count Klossowski de Rola. In the fashion of a brooding Byronic nobleman, Balthus kept himself cloistered away in the Château de Chassy, mostly resorting to his immediate surroundings for sources of artistic inspiration. Paysage depicts the view from the west facing window of his studio at Chassy, a scene the artist revisited several times, each with varying tones and temperaments.

"Balthus is sensitive to his surroundings, and the tone or mood of his painting depends on them," Jean Leymarie has written. "The various lodgings on which he has left his mark reveal the nature of the man, his love of an ordered, even severe arrangement and styling, such as best retain the imprint of the past" (*Balthus*, New York, 1982, p. 19).

Paysage was painted in 1959-1960, towards the end of Balthus's Chassy period, at the same time as two other works that depict the same view: *Grand paysage* and *Grand paysage avec vache*. Each canvas portrays a sensation of mood as much as any climate

or season. *Grand paysage* has a sense of pensive melancholy with silvery overtones and deep, fulgent orange foliage that evoke a rainy autumn afternoon. *Grand paysage avec vache* exudes the warmth of human connection with the small figure of a farmer waving, his bovine marching proudly ahead, enveloped in a setting of warm tones—a rosy barn and a clear blue sky. The present work, however, remains aloof and wry in sensibility; an atmospheric anomaly of composition, crisply rendered yet gently dissipating.

"According to the season and aspect, the many windows of the three-storied house at Chassy command a variety of landscapes, every one of them setting the painter its challenge of expression and accuracy. In his hands their harmonic pattern, under the simplicity of appearances, is quite as strict as that of his own townscapes and interiors with figures," Leymarie remarked. "Here the painter's own creative rhythm is in unison with the organic rhythm of nature and its age-old respiration. Some kind of osmosis occurs between the real substance of the earth and the earth pigments which he uses to render its texture and density. This remote countryside of the Morvan, recaptured in its serene spiritual dignity, suggests of itself the movement which transposes it into painting and which thereby reveals from the depth of ages its sacred essence" (ibid. p. 66).



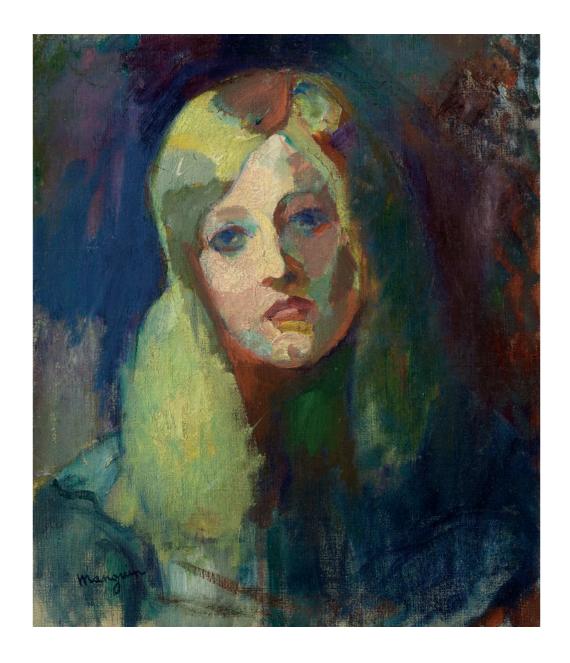
Balthus, Grand Paysage avec vache, 1959-1960. © Balthus.

The airiness of *Paysage* owes itself largely to Balthus's feathery handling of the sparse, fresh foliage on the foremost branches. A spring-like palette of dappled mint, sage and chartreuse is modified by accents of mauve and violet combined with an expressive application that imbues the trees in *Paysage* with a spectral quality. Although the overall central landscape is well articulated, the brushwork does have an almost Impressionistic quality that gives way in areas to a very loose and gestural stroke, especially at the extremities of the canvas. The composition seems to suggest a memory more than a mood, with its dream-like quality created by juxtapositions of highly skilled brushwork. The temporal, fleeting aspect of this landscape hints at Balthus's interest in expressing through his paintings, concepts and sensations that are not concrete.

"Something else exists behind appearances, a reality that cannot be perceived directly by the eye, but which can be felt and perceived by the spirit," Balthus said when discussing his approach to depicting the landscape. "All I aim to do is represent that which is behind appearances...What I am striving for and exploring is something that one cannot see, but is truly there behind the appearance of things" (quoted in X. Xiaozhou, "The Influence of Chinese Painting in Balthus's Landscapes,". op. cit, 2001, p. 89).

The three paintings of the view from Balthus's west studio window were all painted during his final year living at the Château de Chassy, and in a sense, could be seen to depict three different tones of nostalgia. The ruminative, austere colors of *Grand paysage* are a fitting tribute to an impending departure, while the fleshy, pleasant warmth of *Grand paysage avec vache* suggest the biased idealization that occurs through nostalgia's lens. *Paysage* then would seem to represent the riddle of ephemerality and the impossibility of capturing a single moment in painting. The invigorating brightness and clarity of colors in *Paysage* clearly indicate a scene on a sunny day in spring. However, the nuances, crawling branches and patches of bare buff suffuse through *Paysage*, instilling an elusive sensation of evaporation and impermanence.

"Balthus paints landscape as it is seen by his heart. Having memorized immediate reality and then distanced himself from it, he works on his painting following a preconceived idea—and this leads to a landscape that has a sense of abstraction and simplicity, of an essential work created through economy of means. The result is that the painting has the air of the conceptual and a-temporal" (ibid. p. 93).



AMBROISE VOLLARD: COLLECTOR, PATRON, ART DEALER

350

HENRI MANGUIN (1874-1949)

Marie

signed 'Manguin' (lower left) oil on canvas 18½ x 15 in. (46 x 38 cm.) Painted in 1899

\$25,000-35,000

PROVENANCE:

 $Ambroise\ Vollard, Paris\ (acquired\ from\ the\ artist,\ March\ 1906).$ By descent from\ the\ above\ to\ the\ present\ owner.

EXHIBITED:

Paris, Grandes Serres de l'Exposition Universelle, Société des Artistes Indépendants, peintres, sculpteurs, graveurs, dessinateurs et architectes, 18e exposition, 1902, no. 1170.

LITERATURE:

L. and C. Manguin, *Henri Manguin: Catalogue raisonné de l'oeuvre peint*, Neuchâtel, 1980, p. 50, no. 37 (illustrated).



PROPERTY FROM A PRIVATE NEW YORK ESTATE

351

MARIE LAURENCIN (1883-1956)

Manola

signed and dated 'Marie Laurencin 1925' (upper right) oil on canvas $18\% \times 15$ in. (45.9 x 38.1 cm.) Painted in 1925

\$30,000-50,000

PROVENANCE:

Galerie Paul Rosenberg, Paris.
Félix Fénéon, Paris (by 1926).
Hirschl & Adler Galleries, Inc., New York.
Private collection (acquired from the above, by 1961).
Private collection, New York (by descent from the above); sale, Christie's, New York, 7 November 2002, lot 301.
Acquired at the above sale by the late owner.

EXHIBITED:

Paris, Galerie Paul Rosenberg, Marie Laurencin, May 1926, no. 11.

LITERATURE:

D. Marchesseau, *Marie Laurencin: Catalogue raisonné de l'oeuvre peint,* Tokyo, 1986, vol. I, p. 166, no. 326 (illustrated prior to signature).

This work has been requested for inclusion in the forthcoming traveling exhibition, *Félix Fénéon*, to be held at the Musée du quai Branly-Jacques Chirac, the Musée de l'Orangerie and The Museum of Modern Art from May 2019-July 2020.

GEORGES ROUAULT (1871-1958)

Clown

signed 'G. Rouault' (lower right) oil on paper laid down on canvas 24½ x 18 in. (61.5 x 45.7 cm.) Painted in 1910-1919

\$120,000-180,000

PROVENANCE:

Ambroise Vollard, Paris.
Robert de Galéa, Paris (by descent from the above).
Mr. and Mrs. Edwin E. Hokin, Chicago.
Theodore Schempp, New York.
Acquired from the above by the late owner, April 1957.

EXHIBITED:

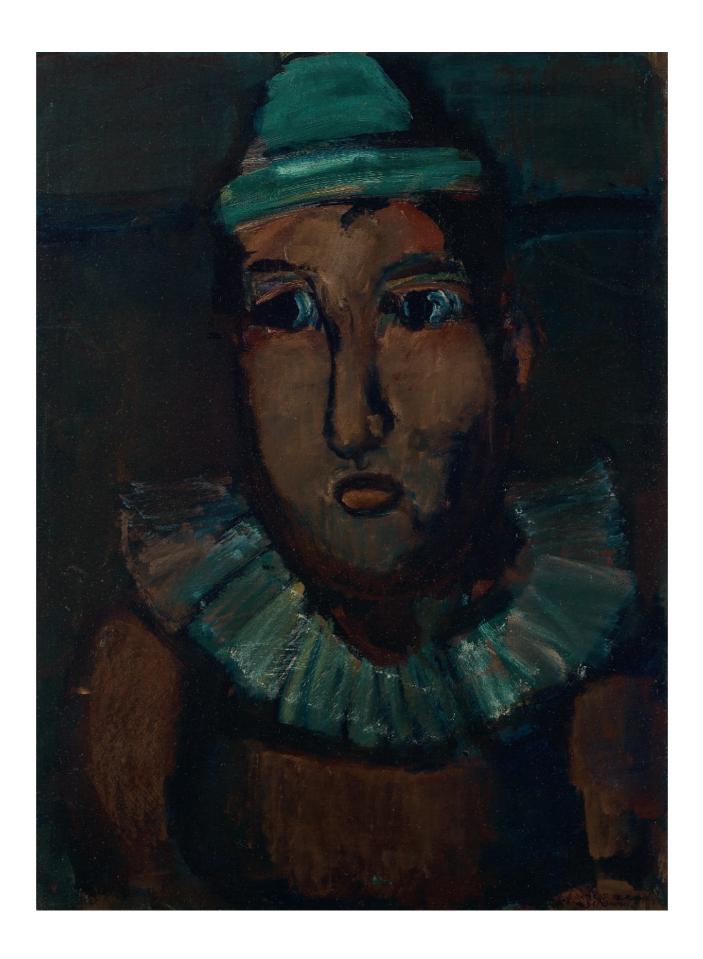
New York, Perls Galleries, *Georges Rouault*, November-December 1956, no. 4 (illustrated; dated *circa* 1909).

New Haven, Yale University Art Gallery, *Paintings, Drawings and Sculpture Collected by Yale Alumni*, May-June 1960, p. 191, no. 198 (illustrated; with incorrect medium).

LITERATURE:

A. Davis, "Sutton Place Townhouse," *Architectural Digest*, December 1977, p. 45 (illustrated *in situ* in the Heinz's Sutton Place residence).
B. Dorival and I. Rouault, *Rouault: L'oeuvre peint*, Monte Carlo, 1988, vol. I, p. 158, no. 539 (illustrated).

Rouault began closely observing and interpreting figures from the circus at the very beginning of the 20th century. The present work is an early example of these clown studies, which would prove to be his most frequent subjects throughout his career. Through his series of works studying the circus, Rouault rarely depicted the acts or the circus in a broader view, instead focusing intently on the faces of the performers, providing intimate glimpses into this widely appreciated form of entertainment. Cast in a blue light with the whites of his eyes matching his collar and hat, the sitter in the present work averts his eyes to the left. The background fades into a nebulous dark space; the large head is grounded by the subtly faded tone of his costume. Without distinctly defining physiognomy, Clown becomes part-portrait, part-character study and undoubtedly a self-reflection of the artist himself. In a letter to the philosopher, Edouard Schuré, Rouault reflects, "I saw quite clearly that the 'Clown' was me, was us, nearly all of us... this rich and glittering costume, it is given to us by life itself, we are all more or less clowns, we all wear a glittering costume..." (B. Dorival and I. Rouault, op. cit., p. 40). Drue Heinz proudly hung Clown above the mantel in the study, beside a portrait by Francis Bacon, undoubtedly acknowledging both works' poignant representation of life's glittering costume and their masterful invitation for selfidentification.



PROPERTY FROM A DISTINGUISHED COLLECTION

353

MOÏSE KISLING (1891-1953)

Grand bouquet de tulipes

signed 'Kisling' (lower left) and dated '1952' (lower right) oil on canvas $32 \times 39\%$ in. (81.2 \times 100 cm.) Painted in 1952

\$300,000-500,000

PROVENANCE:

Estate of the artist.

Galerie Daniel Malingue, Paris.

Akram Ojjeh, Paris (acquired from the above, 1981); Estate sale,

Christie's, New York, 9 November 1999, lot 213.

Private collection, Hong Kong (acquired at the above sale).

Galerie Hopkins-Thomas-Custot, Paris.

Beryl Fine Art, Ltd., London.

Anon. sale, Sotheby's, New York, 9 May 2002, lot 315.

Acquired at the above sale by the present owners.

EXHIBITED:

Paris, Galerie Drouant-David, *Kisling: Ses dernières oeuvres*, November 1953, no. 39 (titled *Tulipes*).

Cagnes-sur-Mer, Château-Musée, Moïse Kisling, 1953.

Tokyo, Kisling, 1968, no. 13 (illustrated in color).

Tokyo, Galeries Seibu Shibuya and Osaka, Galeries Seibu Takatsuki, *Kisling*, April-May 1975, no. 51 (illustrated in color).

Tokyo, Galerie des Arts de Tokyo, *Modigliani, Utrillo, Kisling*, August-September 1980, no. 78 (illustrated).

Paris, Galerie Daniel Malingue, *Maîtres impressionnistes et modernes*, April-June 1981, no. 19 (illustrated in color).

LITERATURE:

J. Kessel and J. Kisling, *Kisling*, New York, 1971, vol. I, p. 169 (illustrated in color, pl. XVIII; illustrated in color again on the cover).



Moise Kisling, Bouquet de mimosas, circa 1930. Sold, Christie's, New York, 4 November 2010, lot 414. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.

For Kisling, the flower still-life was an irresistible motif, one that afforded him the opportunity to indulge his instincts for color harmony and spatial organization, while at the same time embodying the explosively optimistic qualities of his art. The bright and rich bouquets of flowers, as present in Grand bouquet de tulipes, were an important and recurrent theme in his oeuvre. André Warnod has written: "[The paintings] appear to be in bloom, a symphony of live and pure colors. They bring us the pleasure, the joy of living that we so badly need. Kisling's art is unadorned, simplified. The painter knows how to leave out the superfluous, the useless. All in his paintings is clear, sharp, neat, animated by a taste for vivid coloring which he probably owes to his native Poland, together with a marvelous sense of colors. He expresses himself in difficult harmonies, dangerous, but which he knows how to orchestrate with an astonishing sureness" (J. Dutourd and J. Kisling, Kisling, Paris, 1995, vol. III, p. 67).

With its impressive scale and rich texture, *Grand bouquet de tulipes* is a celebration of life and an ode to nature's exuberant beauty. As Joseph Kessel explains, "he was fond of life. In everything, despite everything, and above everything else. At first glance, he drew your attention. By the desire that lurked in his lips, by the thirst in his eyes and by the richness of his laughter. And also by his love of beauty, his sympathy, and a certain display of cordiality" (J. Kessel and J. Kisling, *op. cit.*, p. 15). He continued, "Kisling loved life and life loved him. He made others love life. The power of his painting holds no other secret" (*ibid.*, p. 35).

The present work was selected to illustrate the cover of the catalogue raisonné, volume 1.



JEAN-PIERRE CASSIGNEUL (B. 1935)

Au bois

signed 'CASSIGNEUL.' (lower left); signed again, titled and inscribed 'CASSIGNEUL "Au bois" 31 rue Raynouard Paris 16°' (on the reverse) oil on canvas $77\times51\%$ in. (195.3 \times 130.5 cm.) Painted in 1963

\$120,000-180,000

PROVENANCE:

Frances Goodrich and Albert Hackett, Hollywood; sale, Sotheby's, New York, 19 October 1995, lot 119.

Anon. sale, Shinwa Auction Co., Ltd., Tokyo, 17 November 2012, lot 59.

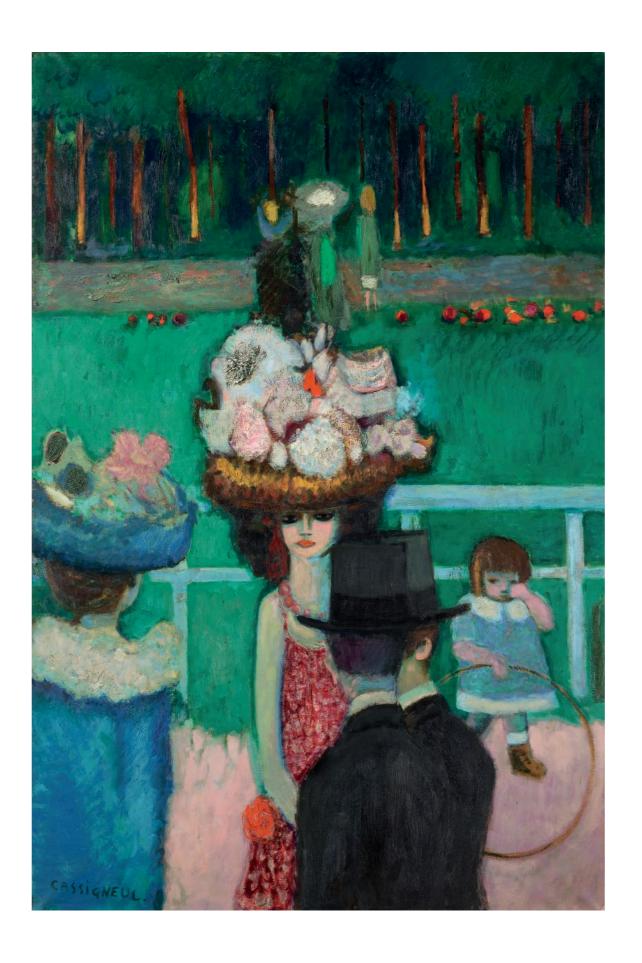
Anon. sale, Christie's, New York, 9 May 2013, lot 245.

Acquired at the above sale by the present owner.

LITERATURE:

C. Sorlier and J.-F. Josselin, intros., *Cassigneul*, Nice, 1983, p. 21 (illustrated, fig. 9).

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





MAURICE DE VLAMINCK (1876-1958)

Les Maisons

signed 'Vlaminck' (lower right) oil on canvas 18% x 21¾ in. (46.5 x 55.1 cm.)

\$60,000-80,000

PROVENANCE:

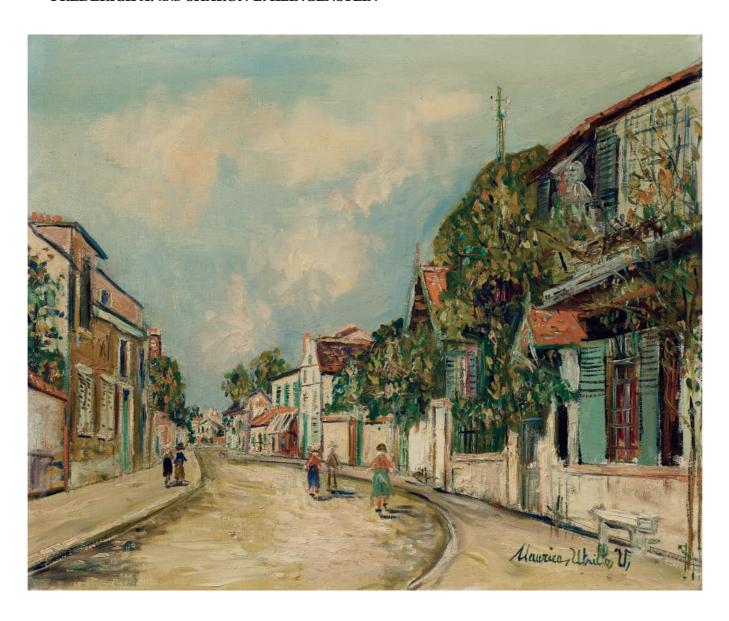
Private collection, Bilbao (circa 1945).

Anon. (acquired from the above, *circa* 2004); sale, Christie's, London, 5 February 2015, lot 519.

Acquired at the above sale by the present owner.

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

THE COLLECTION OF FREDERICK A. AND SHARON L. KLINGENSTEIN



356

MAURICE UTRILLO (1883-1955)

Barbizon, rue Grande signed 'Maurice, Utrillo, V,' (lower right) oil on canvas 151/6 x 181/6 in. (38.4 x 46 cm.)

\$70,000-100,000

PROVENANCE:

Galerie Käte Perls, New York and Paris. Acquired by the family of the late owners, *circa* 1965.

The Comité Utrillo has confirmed the authenticity of this work.

MARIE LAURENCIN (1883-1956)

Femme peintre et son modèle

signed and dated 'Marie Laurencin 1921' (upper left) oil on canvas $32 \times 25\%$ in. (81.1 x 65.3 cm.)

\$150,000-200,000

PROVENANCE:

Galerie Paul Rosenberg, Paris.
Charles Pacquement, Paris (by 1922); sale, Maître Bellier, Galerie
Georges Petit, Paris, 12 December 1932, lot 37.
Galerie Hervé Odermatt, Paris.
Mme Raoul Breton, Paris.
Private collection, Paris (acquired from the estate of the above, 1992); sale, Christie's, New York, 9 May 2013, lot 393.
Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Cent ans de peinture française: Exposition au profit du Musée des Beaux-Arts de Strasbourg, March-April 1922, no. 95 (titled *Le peintre et le modèle*).

LITERATURE:

- G. Buffet, "Marie Laurencin," *The Arts*, vol. III, no. 6, June 1923, p. 392 (illustrated).
- D. Marchesseau, *Marie Laurencin*, Tokyo, 1980, p. 132, no. 41 (illustrated in color, pl. 59).
- D. Marchesseau, *Marie Laurencin: Catalogue raisonné de l'oeuvre peint*, Tokyo, 1986, vol. I, p. 117, no. 182 (illustrated).



GEORGES ROUAULT (1871-1958)

Cirque de l'étoile filante

signed 'G Rouault' (lower right) oil on card laid down on canvas 28% x 21½ in. (73.3 x 54.4 cm.) Painted in 1938

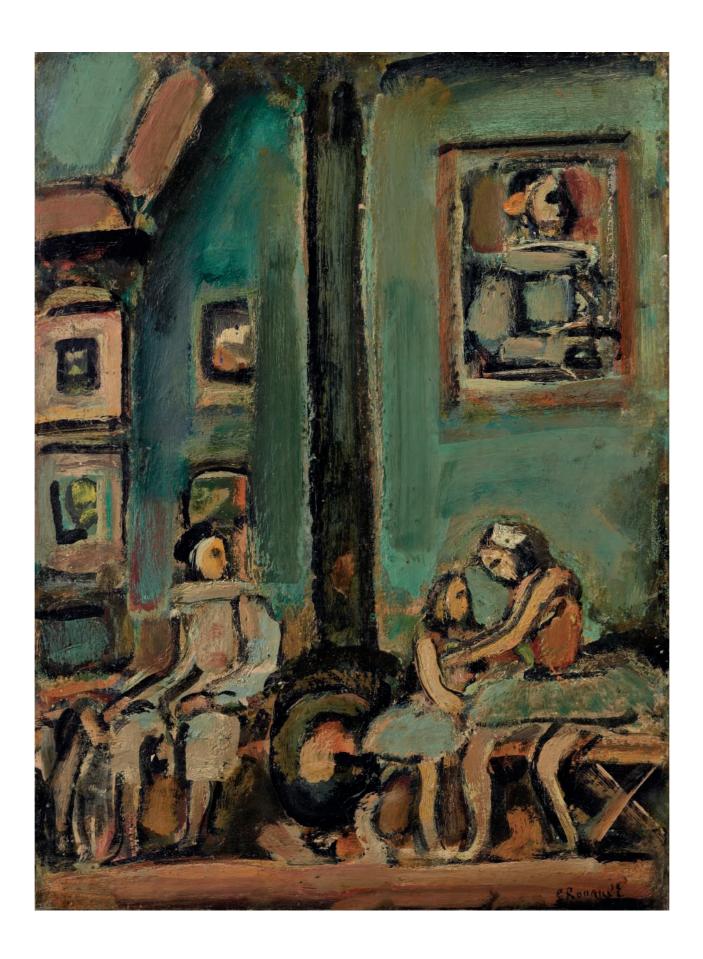
\$200,000-300,000

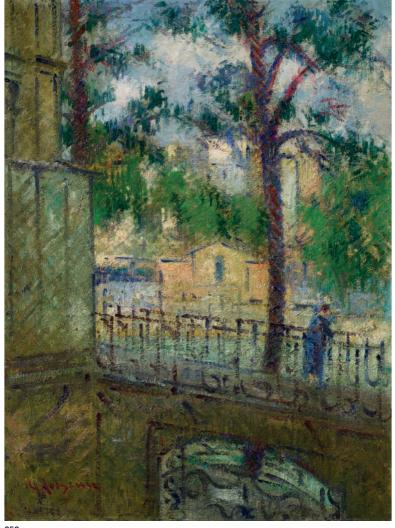
PROVENANCE:

French Art Galleries, Inc., New York. Margaret Gottlieb, New York. Anon. sale, Sotheby's, New York, 9 May 1995, lot 97. Acquired at the above sale by the present owner.

LITERATURE:

B. Dorival and I. Rouault. *Rouault: L'oeuvre peint*, Monte Carlo, 1988, vol. II, p. 165, no. 1950 (illustrated).





PROPERTY FROM AN EAST COAST ESTATE

359

GUSTAVE LOISEAU (1865-1935)

Vue de fenêtre, quai d'Anjou

signed 'G Loiseau' (lower left); dated and inscribed '1926 de ma fenêtre, quai d'Anjou' (on the stretcher) oil on canvas $29 \times 21\%$ in. (73.6 \times 54.8 cm.) Painted in 1926

\$25,000-35,000

PROVENANCE:

Galerie Durand-Ruel et Cie., Paris. Schoneman Galleries, Inc., New York. Acquired by the late owner, *circa* 1965.

This work will be included in the forthcoming Gustave Loiseau *catalogue raisonné* currently being prepared by Didier Imbert.

∆360

JEAN-PIERRE CASSIGNEUL (B. 1935)

L'Automne

signed 'CASSIGNEUL' (lower left); titled 'L'automne' (on the stretcher) oil on canvas 51% x 38% in. (130 x 97.1 cm.) Painted in 1981

\$80,000-120,000

PROVENANCE:

Private collection, Japan (1993). Acquired from the above by the present owners.

EXHIBITED

Izu Lake Ippeki Museum, *Jean-Pierre Cassigneul*, November 1994, no. 14 (illustrated in color).

Kyoto, Museum Eki and Morioka, Civic Cultural Hall, Cassigneul: Beautiful Flowers and Brilliant Women, February-July 2009, p. 45 (illustrated in color).

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



PROPERTY FROM A DISTINGUISHED COLLECTION

361

RAOUL DUFY (1877-1953)

Le réservoir à Golfe-Juan, à l'oiseau signed 'Raoul Dufy' (lower center) oil on canvas 32½ x 39½ in. (81.4 x 100.2 cm.)
Painted in 1927

\$150,000-250,000

PROVENANCE:

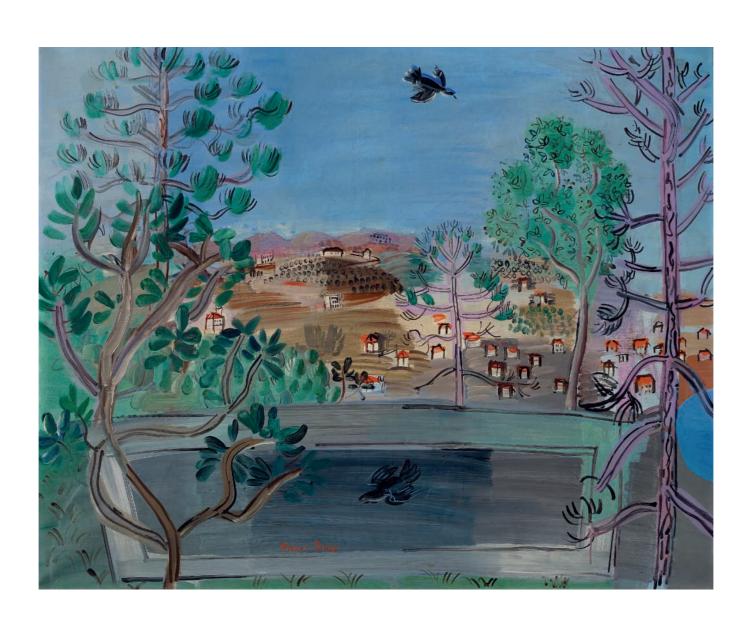
Gustave and Mauricia Coquiot, Paris (by 1928).
Pierre Matisse Gallery, New York.
Anon. sale, Parke-Bernet Galleries, Inc., New York, 18 November 1964, lot 90.
Acquired at the above sale by the present owners.

LITERATURE:

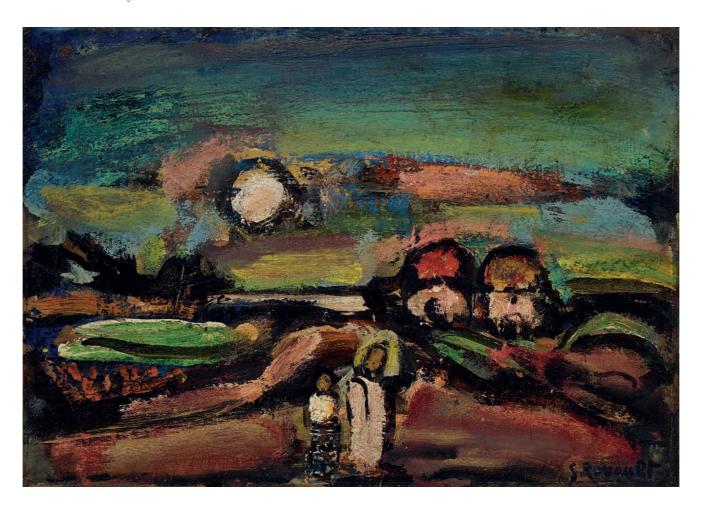
C. Zervos, *Raoul Dufy*, Paris, 1928, p. 67 (illustrated).
"Raoul Dufy," *Sélection: Chronique de la vie artistique*, Anvers, 1928, p. 59 (illustrated; titled *La Vasque*).
M. Laffaille, *Raoul Dufy: Catalogue raisonné de l'oeuvre peint*, Geneva, 1973, vol. II, p. 58, no. 476 (illustrated).

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

In the present work, the idyllic tranquility of Golfe-Juan is finely realized in the artist's distinctive palette of lush green and deep blue to delineate the trees and sky. Bands of red dot the background, depicting the roofs of homes on the horizon. The stillness of the pool in the foreground, framed by the tall trees and overlooking the expansive landscape, imbues the scene with a calm sense of stillness—indeed the only movement on this hot day is the bird which swoops down into the pool to take a drink of water. Here, Dufy, the devoted colorist, has brilliantly captured the intensity of the light and colors in the South of France.



The COLLECTION of DRUE HEINZ



362

GEORGES ROUAULT (1871-1958)

Crépuscule

signed 'G Rouault' (lower right); titled 'Crepuscule' (on the stretcher) oil on paper laid down on canvas 8% x 12% in. (22.2 x 31.4 cm.) Painted in 1937

\$40,000-60,000

PROVENANCE:

Theodore Schempp, New York. Justin K. Thannhauser, New York. Acquired from the above by the late owner, February 1961.

LITERATURE

B. Dorival and I. Rouault, *Rouault: L'oeuvre peint*, Monte Carlo, 1988, vol. II, p. 118, no. 1736 (illustrated).



MAURICE DE VLAMINCK (1876-1958)

Paysage de neige signed 'Vlaminck' (lower right) oil on canvas 28% x 36½ in. (73.3 x 92.6 cm.) Painted *circa* 1912

\$100,000-150,000

PROVENANCE:

Georges Daelemans, Brussels (*circa* 1950-1952). Private collection, Belgium (by descent from the above); sale, Christie's, London, 5 February 2015, lot 449. Acquired by the present owner, 2015.

EXHIBITED:

Paris, Musée national d'art moderne, *L'Ecole de Paris dans les collections belges*, July 1959, no. 167 (dated *circa* 1910 and with inverted dimensions).

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

PROPERTY OF A PRIVATE NEW YORK COLLECTOR

364

PABLO PICASSO (1881-1973)

Verre et citron

signed 'Picasso' (upper left); dated and numbered '18-22 juin 44 l' (on the reverse) oil on canvas $7\frac{1}{2} \times 10\frac{3}{4}$ in. (19.2 x 27.1 cm.) Painted on 18-22 June 1944

\$500,000-700,000

PROVENANCE:

Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris.
Jean Planque, Paris (acquired from the above).
Galerie Daniel Varenne, Paris.
Galerie Beyeler, Basel (acquired from the above, June 1964).
Harold Diamond, New York (acquired from the above, September 1964).
Acquired from the above by the family of the present owner, September 1965.

LITERATURE:

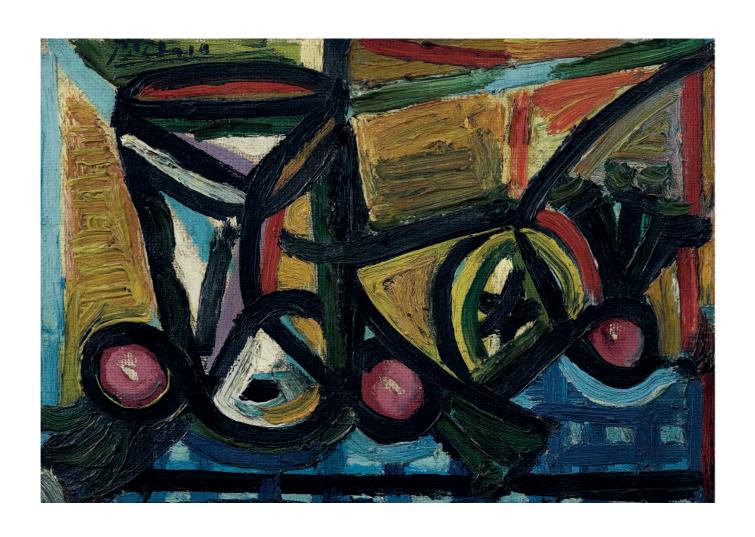
C. Zervos, *Pablo Picasso*, Paris, 1962, vol. 13, no. 282 (illustrated, pl. 137; with incorrect dimensions and illustration erroneously captioned no. 281).

Pablo Picasso, *Nature morte aux radis*, 18 June 1944. Musée national d'art moderne, Centre Georges Pompidou, Paris. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Depicting a glass, lemon and three radishes strewn over a checkered tablecloth, *Verre et citron* belongs to a series of wartime still-lifes that Picasso painted during the summer months of June and July 1944 (Zervos, vol. 13, nos. 275-290). The simplicity of this humble subject belies the work's compositional complexity: with a few sparse yet commanding black brushstrokes, Picasso convincingly synthesizes the still-life's geometrical forms to which he adds lively strokes of color for dimension. Picasso returned to this subject repeatedly, compulsively experimenting with new vocabulary to reinvent the time old still-life genre.

Painted on 18-22 June 1944, Verre et citron was executed at the height of the Second World War and captures the tension of this intensely fraught historical moment. A long, hard winter's night had descended over Paris during the four years of the occupation, inducing a bleak and benumbed existence that Picasso translated into some of the most austere and solemn still-life compositions of his oeuvre. On the 6th of June, however, the Allies had bravely landed on the coast of Normandy, accelerating the defeat of the German forces. Following suit, Charles de Gaulle established the Free French Forces, liberating a third of the country and joining the Allies in their efforts. As the war raged on, Picasso continued to live in Paris, where he further developed the subjects and visual languages that had occupied him before the conflict. The anguish of those difficult years left a mark on Picasso's work. After the Liberation, the artist admitted: "I did not paint the war because I am not the kind of painter who searches for a subject, like a photographer. But there is no doubt that the war exists in the paintings I did at the time" (quoted in B. Léal, C. Piot and M.L. Bernadac, The Ultimate Picasso, New York, 2003, p. 343). Indeed, the dramatic, somber contour lines employed in this painting are balanced by vibrant reds, yellows and blues which, generously applied, convey a tenuous feeling of optimism for an end to the war. Through a web of contour lines and planes of color, Picasso unifies disparate elements to create a visually harmonious whole.

In *Verre et citron*, Picasso engages with the rich cultural associations of the long-standing still-life genre. In their simplicity, these war time paintings recall the works of Jean-Baptiste-Siméon Chardin, the 18th century founder of the French tradition, and in their austerity, those of the 17th century Spaniard Francisco de Zurbarán. Through his depiction of these humble objects, Picasso rejects the genre's traditional imagery of wealth and plentitude to elevate the ordinary during these trying war-time years.





MARC CHAGALL (1887-1985)

Femme au bain

signed, numbered and stamped with foundry mark
'Marc Chagall 1/3 © Susse Fondeur Paris' (on the back)
bronze with dark brown patina
Height: 14 in. (35.7 cm.)
Conceived in Vence in 1953; this bronze version cast in 1957

\$30,000-50,000

PROVENANCE:

Galerie Maeght, Paris.

Theodor Ahrenberg, Stockholm (acquired from the above, 1959); sale, Stockholms stads auktionsverk, 28 August 1963, lot 123.

Gregor Aronowitsch and Pierre Lundholm, Stockholm (jointly acquired at the above sale).

Rune Svanström, Gothenburg (acquired from the above).
Dr. Odolen Zitek, Stockholm (acquired from the above, 1964).
Acquired from the above by the family of the present owner, June 1973.

EXHIBITED:

Sweden, Lunds Konsthall, Klyberg Chagall til Miro Hartung Matta, September-October 1960, no. 47.

Copenhagen, Kunsthal Charlottenborg, Exhibition of Works from the Ahrenberg Collection, 1960, no. 43.

LITERATURE:

J. Thirion, "Sculptures et céramiques de Marc Chagall," *XXe siècle*, vol. XXVI, no. 24, December 1964, p. 101 (another cast illustrated).

J. Thirion, "Sculptures et céramiques de Marc Chagall," *XXe siècle:*Hamage to Marc Chagall, November 1969, p. 125 (another cast illustrate

Homage to Marc Chagall, November 1969, p. 125 (another cast illustrated). C. Sorlier, *The Ceramics and Sculptures of Chagall*, Monaco, 1972, p. 248, no. 185 (another cast illustrated, p. 209).

M. Packham, Living with Matisse, Picasso and Christo: Theodor Ahrenberg and his Collections, London, 2018, p. 171 (illustrated).

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



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

366

BALTASAR LOBO (1910-1993)

Contemplative allongée sur socle

signed and numbered 'Lobo 1/8' (on the top of the base); inscribed with foundry mark 'Susse Fondeur Paris' (on the back of the base) bronze with green and brown patina Height: 8¾ in. (22.2 cm.) Length: 15½ in. (39.5 cm.) Conceived in 1978; this bronze version cast in 1985

\$40,000-60,000

PROVENANCE:

Galerie Daniel Malingue, Paris. Acquired from the above by the present owner, June 1987.

Galería Freites will include this work in their forthcoming Baltasar Lobo catalogue raisonné under the archive number 7810.

A FAMILY VISION:

The Collection of H.S.H. Princess "Titi" von Fürstenberg

¤ 367

GEORGES BRAQUE (1882-1963)

La toilette devant la fenêtre

signed and dated 'G Braque 42' (upper left) oil on canvas 42% x 35% in. (108.4 x 89.5 cm.)
Painted in 1942

\$700,000-1,000,000

PROVENANCE:

Aimé Maeght, Paris (acquired from the artist).

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

Sarah Campbell Blaffer, Houston (acquired from the above,
December 1951).

Cecil "Titi" Blaffer von Fürstenberg, Houston (by descent from the above).

By descent from the above to the present owners.

Stockholm, Galerie Samlaren, Braque, 1950, no. 11.

EXHIBITED:

Paris, Salon d'Automne, September-October 1943, no. 1780. Amsterdam, Stedelijk Museum, *Braque*, October-November 1945, no. 21 (titled *La femme à sa toilette*). Paris, Galerie Maeght, *Braque*, June 1947, no. 19. Venice, *XXIV Esposizione Internationale d'Arte*, May-September 1948, no. 7.

LITERATURE:

Cahiers d'Art, 1940-1944, vol. 15-19, 1944, p. 96 (illustrated; titled *Nu de dos devant la fenêtre*).

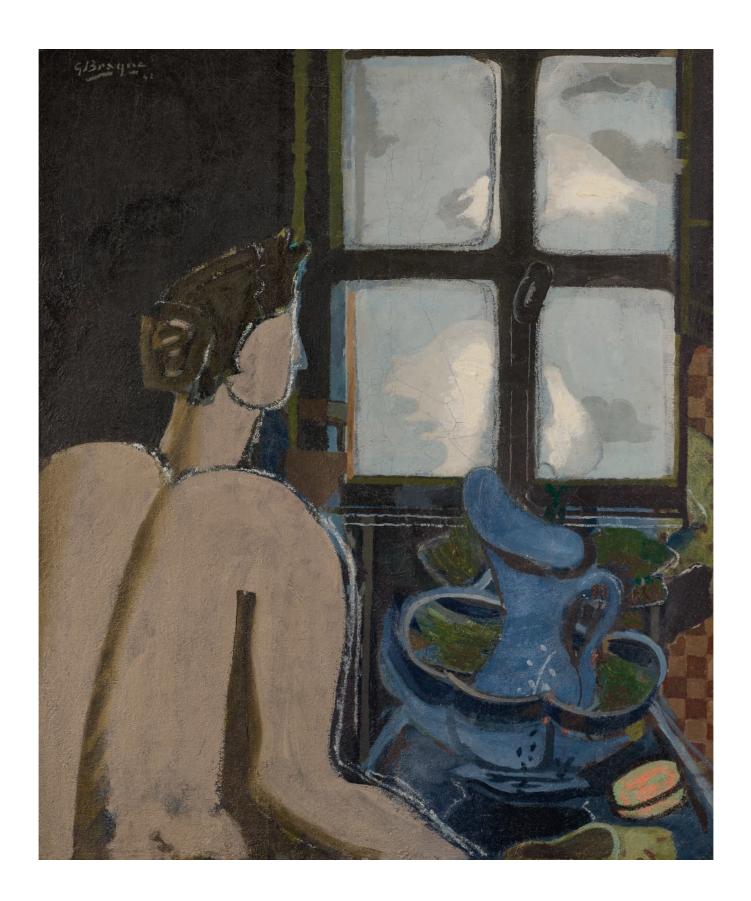
G. Bazin, "Georges Braque," *Labyrinthe*, no. 4, January 1945, p. 2 (illustrated *in situ* in the artist's studio).

S. Fumet, *Braque*, Paris, 1945 (illustrated in color, pl. 6; titled *La femme* à sa *toilette*).

J. Paulhan, *Braque le patron*, Geneva, 1946 (illustrated, pl. 167; titled *La femme* à sa *toilette*).

M. Gieure, G. Braque, Paris, 1956, p. 118 (illustrated, pl. 103; titled $\it Nu$ à $\it la toilette$).

Galerie Maeght, ed., *Catalogue de l'oeuvre de Georges Braque: Peintures, 1942-1947,* Paris, 1960 (illustrated, pl. 2).







Georges Braque, double-page drawing on notebook paper. Upper section: *The Washtand*. Archives Laurens. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.

The paintings that Braque created during the Second World War herald the beginning of the great late florescence in his work, a rich and vital period that culminated in the renowned Atelier canvases of the late 1940s and early 1950s, the crowning achievement of the artist's long career. Braque did not stand aloof from the devastating defeat that his country suffered in 1940 at the hands of invading German armies, and he endured the anxieties and privations that beset many of his fellow countrymen during the Occupation. Before the war he had presciently declared, "The artist is always under threat...One cannot separate him from other men. He lives on the same level as everyone else" (quoted in Cahiers d'Art, vols. 1-4, 1939, p. 66). His response to this dire situation was to immerse himself in his art and to focus on the most elementary nature of things, to take stock of those objects that are most familiar and meaningful in the routine of daily living. In a time when life was especially fragile, when mere survival required a deliberate and all-engrossing effort, and nothing about one's existence could be taken for granted, this was an heroic guest indeed for a man who resolved to "suffer without being militant" (ibid.).

As the German Blitzkrieg overwhelmed French defenses in May-June 1940, Braque and his wife Marcelle took refuge near the Pyrenees, and briefly considered joining other artists who were making arrangements to go into foreign exile. Concerned, however, that the occupying forces would commandeer and ransack his

house and studio, he decided to return to Paris and take his chances. The Germans did in fact turn a building across the street into a headquarters, and had broken into Braque's home, but had taken only his cherished accordion. It proved difficult for him to paint during this time. Braque normally completed 30-40 paintings per year, but he made only nine during 1939-1940, while turning to sculpture instead. He resumed painting in earnest in 1941, finishing nearly forty pictures, and slightly more in 1942, when he painted La toilette devant la fenêtre. Douglas Cooper has written: "Braque's subject matter was related exclusively to food and the daily routine of housekeeping. There is no symbolism here, but simply a reflection through Braque's eyes of the preoccupations of a wartime existence in a large city. One after another, Braque's still lifes are of kitchen tables with a sparse arrangement of objects... they evoke no festive or luscious sensations. Then too Braque embarked on another wholly uncharacteristic subject: bleak rooms with a washbasin, a bidet, a pitcher, a sponge, some soap, and perhaps a hairbrush or even a woman at her toilet" (quoted in Georges Braque: The Great Years, exh. cat., The Art Institute of Chicago, 1972, pp. 80-81).

The first owner of the present work was Aimé Maeght, Braque's dedicated dealer during the years following the end of the war. Maeght held aside for his private collection select paintings by Braque, which he especially admired.

PROPERTY FROM A DISTINGUISHED COLLECTION

368

JEAN (HANS) ARP (1886-1966)

La Sirène

polished bronze Height: 17¾ in. (45 cm.) Conceived in 1942

\$120,000-180,000

PROVENANCE:

B.C. Holland, Inc., Chicago (1964). Florence R. Miller, Chicago (acquired from the above); Estate sale, Sotheby's, New York, 10 May 1995, lot 427. Acquired at the above sale by the present owners.

LITERATURE:

G. Giedion-Welcker, *Jean Arp*, Stuttgart, 1957, p. 110, no. 71 (another cast illustrated, p. 57).

I. Jianou, Jean Arp, Paris, 1973, p. 70, no. 71.

A. Hartog and K. Fischer, eds., *Hans Arp: Sculptures, A Critical Survey*, Ostfildern, 2012, p. 268, no. 71 (another cast illustrated).

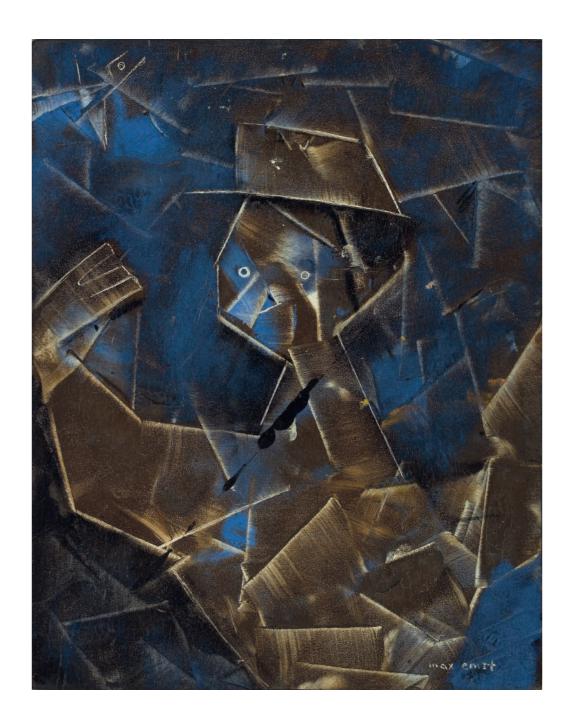
By 1930, roughly two years after he disengaged from the Surrealist group, Arp found himself more and more preoccupied by the expanded volumes of sculpture in the round. Years later he recalled, "Suddenly my need for interpretation vanished, and the body, the form, the supremely perfected work became everything to me. In 1930 I went back to the activity which the Germans so eloquently call hewing" (quoted in Arp, exh. cat., The Museum of Modern Art, New York, 1958, p. 14). It was from this point forward that he learned to transform the biomorphic shapes of his earlier reliefs into full-fledged sculptural forms. The 1920s had been a richly prolific decade, one in which he absorbed the intellectual precepts of first Dada and later Surrealism and Constructivism. Yet it was during the following decades that he would articulate his mature expressive range and establish the prototypes to which he would persistently return. Finding a touchstone in the eternal process of nature, the sculpture of the second half of Arp's career plays infinite variations on this theme, instinctively recasting its elemental motifs—organic bodies, biological shapes—into integral new forms.

"Though his works are generally shown on a pedestal of some kind," Herbert Read has observed, "from 1930 onwards Arp was working toward a conception of sculpture as a free form with its own center of gravity and often reversible" (*The Art of Jean Arp*, New York, 1968, p. 92). The horizon of possibility for sculpture understood in this way, as a dynamic body shaped by an inner, organic tension, is superbly manifested by the unifying plastic outline of the present work.



another view





MAX ERNST (1891-1976)

Le facteur automne

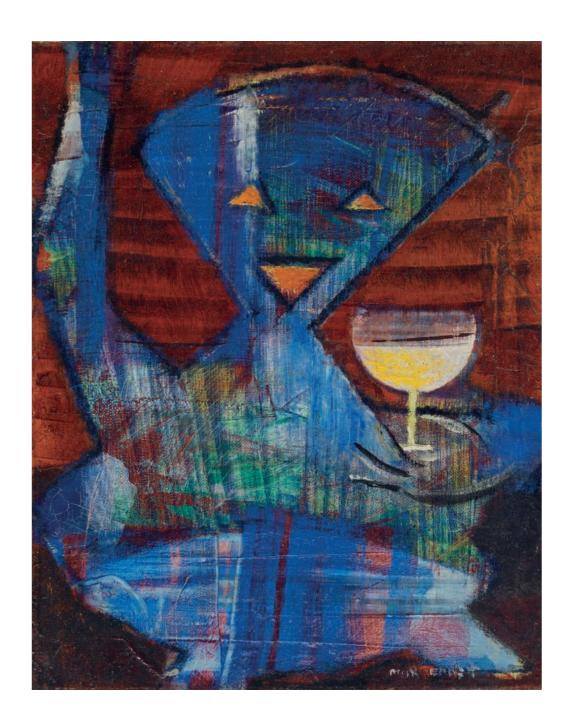
signed 'max ernst' (lower right); signed again, dated and titled 'Le Facteur automne max ernst 57' (on the reverse) oil on panel $9\frac{1}{2} \times 7\frac{3}{6}$ in. (24.1 x 18.8 cm.) Painted in 1957

\$50,000-70,000

PROVENANCE:

Cynthia and Edward Lasker, Los Angeles (1963). Private collection, Los Angeles (by descent from the above, 2010). Acquired from the above by the present owner, 2014.

This work will be included in the forthcoming volume of the Max Ernst *catalogue raisonné*, currently being prepared by Werner Spies in collaboration with Sigrid Metken and Jürgen Pech.



MAX ERNST (1891-1976)

Ohne Titel

signed 'max ernst' (lower right) oil on canvas 9½ x 7% in. (24.2 x 19.4 cm.) Painted in 1959

\$80,000-120,000

PROVENANCE:

Galerie Alexandre Iolas, Paris. Werner Arnhold, Munich (*circa* 1985). Private collection (1997). Acquired by the present owner, 2014.

LITERATURE

W. Spies and S. and G. Metken, *Max Ernst: Werke, 1954-1963*, Cologne, 1998, p. 203, no. 3442 (illustrated).

PROPERTY FROM A DISTINGUISHED COLLECTION

371

OSCAR DOMÍNGUEZ (1906-1958)

Taureau

signed and dated 'Dominguez 1951' (lower right) oil on canvas $28\% \times 19\%$ in. (73 x 50 cm.) Painted in 1951

\$120,000-180,000

PROVENANCE:

Maria Martins, Brazil (acquired from the artist). Lucia Dixon Donnelly, Washington, D.C. (by descent from the above). Private collection, Washington, D.C. (acquired from the above); sale, Christie's, New York, 11 May 1994, lot 281. Acquired at the above sale by the present owners.

Isidro Hernández Gutiérrez, curator of the Óscar Domínguez Collection, Tenerife, and the Comisión Consultiva de Expertos y en Defensa de la Obra de Óscar Domínguez (CEDOOC), confirmed the authenticity of this work.

At the age of three, Domínguez suffered from a terrible neurological disorder, believed to be Sydenham's Chorea, that left him bed ridden for the next two years. Due to complications from his illness Domínguez developed an abnormally large head, a quality he felt that he shared with the Spanish fighting bull and its raised *morrillo*—a feature prominently displayed in the present lot, *Taureau*. Domínguez adopted the fighting bull as a metaphor for himself, and it would become a defining motif of his oeuvre.

Despite his illness and the premature death of his mother, Domínguez was afforded opportunities thanks to his prosperous family, his father in particular who fostered his artistic impulses, personally tutoring him in painting. In 1927, at the age of nineteen, Domínguez travelled to Paris to assist with the family's export business and quickly became intoxicated by Parisian nightlife. Enamored by the work of avant-garde painters, he was greatly influenced by Yves Tanguy and Pablo Picasso. Drawn to the bizarre and outlandish practice of Surrealism, Domínguez soon befriended André Breton and became an integral member of the movement's inner circle by the mid-1930s.

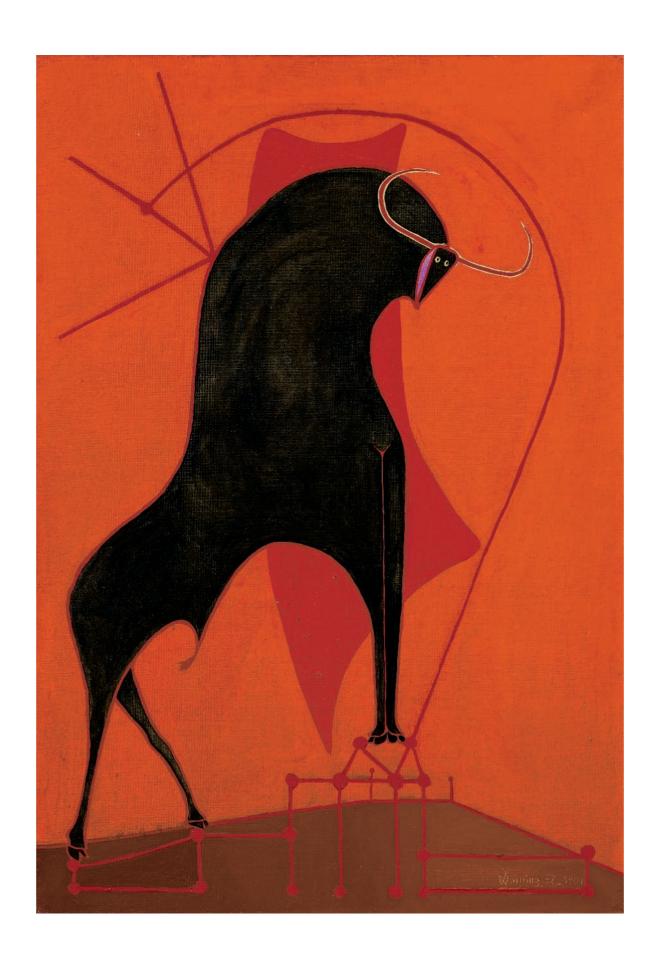
The arching, uncontrolled figure of the bull in *Taureau* together with the geometric and linear details, evoke the technique of automatic drawing, popular among the Surrealists.

Domínguez's post-Surrealist work reflects with clarity the enormous influence of Picasso, his friend and idol, who likewise depicted scenes of the corrida. In Brassaï's writings on Picasso's life he recalls, "He [Picasso] is with Oscar Domínguez, a strapping man from Teneriffe, also passionate about bullfighting. He has been coming around more and more often. A very gifted painter, with astounding skill, he is learning a great deal from Picasso, too much even: some of his canvases are becoming "after the manner of..." Picasso has a weak spot for this big lout with the gigantic, disproportionate head of a hidalgo and little mustache, nonetheless an attractive and vitally robust man" (Conversations with Picasso, Chicago, 1964, p. 236).

In bullfighting there are three almost theatrical stages or *tercios* in which the bull is injured and exhausted. The pane of undulating red behind the figure of the bull in *Taureau* indicates that he is entering the final stage, *tercio de muerte*, in which the bull is lured around the arena by the matador's *muleta* in preparation for the final execution. Domínguez paints the indignant *Taureau* in its penultimate and final throws at a time when, unbeknownst to the artist, he too was entering the final years of his life. The proud yet ill-fated fighting bull is a fitting symbol of an artist who also experienced a brief life full of passion and suffering.



Oscar Domínguez, Corrida II, 1951. Private collection. © 2019 Oscar Domínguez / Artists Rights Society (ARS), New York / ADAGP, Paris.





JOAN MIRÓ (1893-1983) AND JOSEP LLORENS ARTIGAS (1892-1980)

Le Lézard

signed 'Miró ARTIGAS' (on the base) earthenware with colored engobe and glaze Length: 13 in. (33 cm.) Executed in 1956; unique

\$40,000-60,000

PROVENANCE:

Hermann Wünsche, Bonn. Galerie Maeght, Paris.

Private collection, Switzerland (acquired from the above); sale, Christie's, London, 19 June 2007, lot 469.

Acquired at the above sale by the present owner.

EXHIBITED

Paris, Galerie Maeght, *Miró-Artigas: Terres de grands feu*, June 1956, no. 29.

LITERATURE:

J. Corredor-Matheos and J. Pierre, *Céramiques de Miró et Artigas*, Paris, 1973, pp. 127 and 224, no. 269 (illustrated in color).

F. Miralles, *Llorens Artigas: catálogo de obra*, Barcelona, 1992, p. 290, no. 710 (illustrated in color).

J.P. Miró and J.G. Artigas, *Joan Miró and Josep Llorens Artigas: Ceramics, Catalogue raisonné, 1941-1981*, Paris, 2007, p. 248, no. 293 (illustrated in color).



Miró and Llorens Artigas work with Gallifa ceramics, *circa* 1955. Photo: © Photographic Archive F. Català-Roca – Arxiu Fotogràfic del Collegi d'Arquitectes de Catalunya. Art: © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2019.



JOAN MIRÓ (1893-1983)

Jeune fille au soleil

signed, numbered and inscribed with foundry mark 'Miró 3/6 Parellada' (on the right side); stamped with foundry mark 'PARELLADA' (on the back) bronze with gray and green patina Height: 13¼ in. (33.7 cm.)

Length: 25 in. (63.5 cm.) Conceived in 1981

\$50,000-70,000

PROVENANCE:

Pierre Matisse, New York.
Pierre-Noël Matisse, New York (by descent from the above); Estate sale, Christie's, New York, 10 May 2007, lot 367.
Acquired at the above sale by the present owner.

LITERATURE:

E.F. Miró and P.O. Chapel, *Joan Miró*: *Sculptures, Catalogue raisonné,* 1928-1982, Paris, 2006, pp. 346-347, no. 373 (another cast illustrated in color, p. 346).

FERNAND LÉGER (1881-1955)

Nature morte

signed and dated 'F. LÉGER. 28' (lower right); signed and dated again and titled 'F. LEGER. 28 NATURE-MORTE 1er ETAT' (on the reverse) oil on canvas $21\!\!\!/_2 \times 25\!\!\!/_2$ in. (54.5 x 65.3 cm.) Painted in 1928

\$600,000-800,000

PROVENANCE:

Paul Rosenberg, Paris (acquired from the artist, by April 1929). Wildenstein & Co. Inc., New York. Chester H. Johnson Gallery, Chicago. Alexina "Teeny" Duchamp, New York. Acquired from the above by the late owner, December 1956.

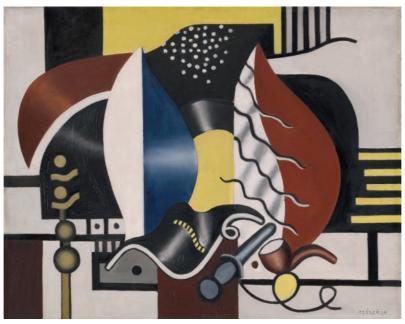
EXHIBITED:

New Haven, Yale University Art Gallery, *Paintings, Drawings and Sculpture Collected by Yale Alumni*, May-June 1960, p. 97, no. 103 (illustrated).

LITERATURE:

G. Bauquier, Fernand Léger: Catalogue raisonné, 1925-1928, Paris, 1993, vol. III, p. 283, no. 558 (illustrated).





Fernand Léger, Nature morte, 1929. The Art Institute of Chicago. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.



Fernand Léger, Nature morte, 1928. The Menil Collection, Houston. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: Paul Hester / The Menil Collection, Houston.

A crucial transformation occurred in Léger's art during the late 1920s. Until then, an unshakable commitment to a machine aesthetic had dominated his painting; Léger had developed and promulgated this pictorial program as the only approach to contemporary painting he believed to be genuinely modernist, indeed insisting it constituted an irrefutable historical imperative to which artists must give attention. His preference for mechanical elements led to his creation of the sleekly metallic nudes in *Le grand déjeuner*, 1921, the utilitarian architecture of urban, portside and industrial landscapes during 1923-1924, and since 1925 the monumentalized objects, mostly of industrial manufacture, he had placed within rigidly architectural settings, proclaiming the high Purist classicism of his most recent still-life paintings.

Enter then, however, that interloping leaf, first in 1926, and then frequently thereafter during 1927. It proved to be a harbinger of things to come. In the present work, an even more irregular organic form in the shape of a twisting vine further heightens the visual contrast with the geometry of the picture plane. During the late 1920s Léger was in fact undertaking a significant transition in his art, "a decisive change," as Jean Leymarie observed, "the abrupt turning from a static, frontal, solemn order to a fluid and playful freedom" (J. Cassou and J. Leymarie, Fernand Léger: Drawings and Gouaches, Greenwich, 1973, p. 99). This metamorphosis would utterly transform his art by the end of the decade. Like a snake shedding its skin, Léger set aside the mighty forms of classicism in his still-lifes to incorporate those organic, more inclusively selected and spatially liberated forms of what he called the "new realism," founded upon his concept of "the object in space."

Throughout the 1920s Léger made it his aim in painting to curtail the powerful hierarchical status that had long accrued to the subject, that is, the conventional and generalized character of genre or theme from which a painting often took its title. He

wished to draw attention instead to the object itself, a specific individual component within the composition, so that it might be appreciated most fully in its own right: "In painting, the strongest restraint had been that of subject matter upon composition, imposed by the Italian Renaissance. This effort toward freedom began with the Impressionists and has continued to express itself until our day...The moderns are going to develop it, isolate it, and extract every possible result from it" (Léger, "The New Realism," 1935, in E.F. Fry, ed., Fernand Léger: Functions of Painting, New York, 1973, p. 109).

Towards the end of the 1920s, Léger felt that the discipline of classicism had become more of a stricture than a strength, and that the imposition of order—insofar as he had made it a virtue for its own sake—had begun to encumber him in his efforts to maximize the expression in his paintings of contrasts in both object and form, which had always been and should remain, he believed, the primary impetus in his art. He began during 1927-1928 to divest his work of the classical structure that underpinned the still-life compositions he had painted in recent years, and discard those rigid, geometric frames—the formal grid—which had enforced "the call to order" in his paintings. He simultaneously cut loose the object from its accustomed pictorial moorings and allowed it to float freely across the canvas, as the leaf and vine do here, lending his compositions an aspect of randomness and spontaneity that was entirely new in his work.

"I placed objects in space so that I could take them as a certainty. I felt that I could not place an object on a table without diminishing its value...I selected an object, chucked the table away. I put the object in space, minus perspective. Minus anything to hold it there. I then had to liberate color to an even greater extent" (Léger, in P. de Francia, Fernand Léger, New Haven, 1983, p. 111).





PROPERTY FROM THE ESTATE OF WILLIAM KELLY SIMPSON

375

JEAN LURÇAT (1892-1966)

Les jardins de Smyrne

signed and dated 'Lurçat 26' (lower left) oil on canvas 25% x 39% in. (65 x 100 cm.) Painted in 1926

\$12,000-18,000

PROVENANCE:

Etienne Bignou, Paris (1926).

Private collection, Paris (acquired from the above, 1928).

EXHIBITED

New York, Valentine Gallery, Jean Lurçat, 1928, no. 17.

LITERATURE:

G. Denizeau and S. Lurçat, L'oeuvre peint de Jean Lurçat: Catalogue raisonné, 1910-1965, Lausanne, 1998, p. 299, no. 1926.22 (illustrated).

376

MAX ERNST (1891-1976)

Oiseaux en cage

signed 'max ernst' (lower left) oil on board 8½ x 11¼ in. (21.1 x 28.6 cm.) Painted in 1926

\$100,000-150,000

PROVENANCE:

The Redfern Gallery, Ltd., London.

Lady Nöel Evelyn "Peter" Norton, London (acquired from the above, April 1954).

Acquired from the above by the late owner, July 1957.

EXHIBITED:

New York, M. Knoedler & Co., Inc., Surrealism in Art, February-March 1975, p. 61, no. 53 (illustrated, p. 26; dated 1928).



LITERATURE:

W. Spies and S. and G. Metken, *Max Ernst: Werke, 1925-1929*, Cologne, 1976, p. 136, no. 1055 (illustrated).

Many of Ernst's mid-1920s paintings depict two caged birds, trapped together in close confinement where they are prevented from spreading their wings. In *Oiseaux en cage*, the two birds huddle close together, the smaller one curling up into the body of the larger one. Here a poetic expression of something exotic and precious seems to have been both constrained by as well as born from a heavy, earthy materiality.

Such was the profligacy of Ernst's depiction of imprisoned love birds that it is tempting to see these works as being in some way expressive of his personal life. In 1925, Ernst traveled to Indochina to save the relationship between Gala and Paul Eluard. These were two dear friends with whom Ernst had lived for over a year in a *ménage-à-trois* until Eluard had suddenly fled to Saigon in desperation. Now living alone after effectively reuniting Eluard and Gala as a couple, it seems likely that the series of dove paintings that Ernst began to create upon his return, and which more often than not depict either a lone caged bird or, as in this work, a loving couple, to some extent mirror his reflections on the inevitable and necessary break-up and reconfiguring of this important relationship in his life.

PROPERTY FROM THE SUSSE FAMILY COLLECTION

377

HENRY MOORE (1898-1986)

Reclining Figure: Snake

inscribed with foundry mark and numbered 'Susse Fond. Paris 5/8' (on the underside) bronze with black patina Length: 11% in. (28.9 cm.) Conceived in 1939-1940

\$120,000-180,000

PROVENANCE:

Acquired from the artist by the present owner.

LITERATURE:

F. Russoli and D. Mitchinson, *Henry Moore: Sculpture, With Comments by the Artist*, London, 1981, p. 86, no. 151 (another cast illustrated in color).
A. Bowness, ed., *Henry Moore: Complete Sculpture, 1980-1986*, London, 1988, vol. 6, p. 30, no. 208a (another cast illustrated, p. 31).

Conceived in 1939-1940, Reclining Figure: Snake examines one of Moore's most fundamental artistic obsessions—the elegant forms of the human figure as it reclines in a languorous, recumbent position. Made up of gently undulating, sinuous rhythms, the sculpture elegantly balances volumetric richness with a contrasting sense of space and openness, as a series of voids are carved into the body. The reclining figure had taken on a new significance for Moore in the 1940s following his experiences as a war artist in London during the Blitz, where he recorded the impact of the conflict on the city's civilian population in a series of poignant drawings. The artist was particularly struck by the sleeping forms he encountered each night during his journeys through the city's Underground network, where stations acted as temporary shelters during the opening months of the bombardment. These resting figures, who could be seen huddled together on the stations' platforms in haphazard groups, greatly informed Moore's artistic vision, leading the reclining human form to emerge as one of the most enduring motifs in his post-war work.





MAX ERNST (1891-1976)

La Mer

signed 'max ernst' (lower right) and titled 'la mer' (lower left) oil on board $19 \times 15\%$ in. (48×39.9 cm.) Painted in 1926

\$350,000-550,000

PROVENANCE:

Boris, Paris,

Anon. sale, Maître Blache, Hôtel des Ventes, Versailles, 4 June 1975, lot 39. Sir Douglas Myers, New Zealand (by 1984).

By descent from the above to the present owner.

LITERATURE:

W. Spies and S. and G. Metken, *Max Ernst: Werke*, 1925-1929, Cologne, 1976, p. 102, no. 989 (illustrated).



Max Ernst, *Paris-Rêve*, 1924-1925. Yale University Art Gallery. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.

La Mer belongs to a series of seascapes painted by Ernst in the mid 1920s as he stayed in the town of Pornic on the Atlantic coast of France. When, on the 10th of August 1925, Ernst made his revelatory discovery of frottage—the accidental technique of taking rubbings from natural forms as a way of prompting his unconscious mind into what he described as creative "voyages of discovery"—it is no surprise to find that among the first images to emerge from these new works were haunting and mysterious seascapes. After discovering frottage, Ernst continued to explore and evolve the technique, adapting it into grattage—the scrubbing and scraping of paint over a canvas.

Frottage was for Ernst a catalyst that prompted him to paint directly from his unconscious. It was, he once explained, "the technical means of augmenting the hallucinatory capacity of the mind so that visions could occur automatically, a means of doffing one's blindness." Following the paths that frottage established, Ernst began to deliberately encourage his art to reveal the complexes that had haunted his imagination. Moreover, from the beginning of 1925, Ernst was able to concentrate solely on his art for the first time and, almost immediately, a series of recognizable creatures and themes, often strongly autobiographical, begins to repeatedly manifest itself in his art. Vogelhochzeit (Bird Marriage), 1925, one of Ernst's first explorations of grattage, employs the imagery of the bird, which "evolved into the artist's personal symbol. Ernst's friends often remarked upon his resemblance to a bird, characterized by his sharp piercing eyes and extended nose" (M.E. Warlick, Max Ernst and Alchemy: A Magician in Search of Myth, Austin, 2001, p. 89). The present work also depicts the outline of a bird, created through the artist's incisions in the surface of the blue paint of the sea, likely a premonition of the artist's creation Loplop.

Loplop made his first appearances in Ernst's work in his collages of the late 1920s, and was soon recognized by the artist as a kind of alter-ego or mystic guide to the netherworld of his unconscious imagination. Birds had always played a profound part in Ernst's imagination. Throughout his life, he grew increasingly to look like one, and as a child, the bizarre death of his pet parrot at precisely the same moment his sister was born had a profound and long-lasting impact on him. As he recalled in his autobiographical notes of this strange event:

"A friend by the name of Horneborn, an intelligent piebald, faithful bird dies during the night; the same night a baby, number six, enters life. Confusion in the brain of this otherwise quite healthy boy (the young Ernst)—a kind of interpretation mania, as if the newborn innocent, sister Loni, had in her lust for life, taken possession of the vital fluids of his favourite bird. The crisis is soon overcome. Yet in the boy's mind there remains a voluntary if irrational confounding of the images of human beings with birds and other creatures, and this is reflected in the emblems of his art" (M. Ernst, "Biographische Notizen," *Max Ernst*, exh. cat., Kunsthaus Zürich, 1962, p. 23).



JOAN MIRÓ (1893-1983)

Femme

signed, numbered and stamped with foundry mark 'Miró 2/2 FUNDICIO VICTORIA PARELLADA BARCELONA' (on the back) bronze with green patina Height: 24% in. (62 cm.) Conceived in 1970

\$250,000-350,000

PROVENANCE:

Galerie Maeght, Paris.
Galerie Beyeler, Basel.
James Goodman Gallery, New York.
Pace Gallery, New York.
Acquired from the above by the present owner, *circa* 1985.

LITER ATLIRE

J. Dupin, *Miró as Sculptor*, Barcelona, 1972, p. 120 (another cast illustrated). G. di San Lazzaro, "Hommage à Joan Miró," *XXe siècle*, 1972, p. 108 (another cast illustrated).

A. Cirici, *Miró et son temps*, Paris, 1985, p. 243, no. 174 (another cast illustrated, p. 155).

A. Jouffroy and J. Teixidor, *Miró Sculptures*, Paris, 1980, p. 236, no. 154 (another cast illustrated, p. 111).

Fundacio Joan Miró, *Obra de Joan Miró*, Barcelona, 1988, p. 429, no. 1569 (another cast illustrated).

E.F. Miró and P.O. Chapel, *Joan Miró: Sculptures, Catalogue raisonné,* 1928-1982, Paris, 2006, p. 188, no. 187 (another cast illustrated in color).



Joan Miró, *Maternité*, 1924. Scottish National Gallery of Modern Art, Edinburgh. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2019.

Miró's sculptures were the crowning achievement of his late career. Although he had created surrealist painting-objects during the late 1920s and 1930s, it was not until a decade later, while he was living in Palma, Montroig and Barcelona during the Second World War, that he considered making large free-standing forms. Throughout his oeuvre, Miró fixated on the idea of woman as the ultimate generative symbol, connecting her with the fecundity of the earth, with creativity, and the artist's own flights of imagination. This persistent, recurring image can be traced back to his Surrealist masterpieces of the 1920s such as Maternité (Dupin, no. 99; fig. 1), in which a large female figure is rendered by entirely abstract means, stripped back to her basic procreative functions as she nurses two tiny insect-like infants at her breasts. The nurturing, procreative female closely correlates with Miró's organic and vitalist vision and his deep connection to the Catalonian countryside. Indeed, he saw much of his sculpture as bound up in nature, while the bronzes he cast from figures modelled in clay were indebted to the folk ceramics of Mallorca and Catalonia.

From raw and found materials, Miró has conjured a new poetry and meaning that evoke unconscious primordial forms and ancient long-forgotten myths. Like much of the artist's work, Femme departs from representation and reality in an attempt to stimulate the imagination. It encapsulates Miró's spontaneous and playful approach to sculpture, incorporating objets trouvés, or found objects, which position the female body as a large plate of food, the most basic life-giving force. The body is created from a disc with a highly-worked surface; the legs from a folded napkin; the left hand from a spoon; and the head from a pretzel, an ode to the German population in Mallorca.

In 1972, David Sylvester observed that Miró was a self-made sculptor, not a born one, having developed his talent for threedimensional form whilst in his fifties. It was perhaps for this reason, Sylvester explained, that Miró had a "tendency to put more trust in the given shapes of found objects than in his power to invent forms in the round" (D. Sylvester, Miró Bronzes, exh. cat., Hayward Gallery, London, 1972, p. 15). Two years later, the artist stated in an interview with a French newspaper, "To paint, to sculpt, to etch, is maybe to give form to a myth, to produce a new reality from a given material, from a physical thrust that forces a gesture to be carried and placed in the world. The real suddenly appears from this struggle. Nothing is foreign to painting, to etching, to sculpture: one can work with anything-everything can be useful. If I frequently integrate the objects as they are, with raw materials, it is not to obtain a plastic effect but by necessity. It is in order to produce the shock of one reality against another...I need to walk on my earth, to live among my own, because everything that is popular is necessary for my work" (quoted in R.-J. Moulin, L'Humanité, 25 May 1974).

Femme is one of four casts made of this form. In addition to the present cast, there is only one other cast in a private collection. The other two casts are in the collections of the Fundació Joan Miró in Barcelona and the Fondation Maeght in Saint-Paul.





Moore came relatively late in his career to the idea of the standing figure, but when he took up this subject in 1950, he quickly made up for lost time in a series of works that occupied him through the middle of the decade and thereafter. The presence of such emphatically vertical forms-in Standing Figures and Upright Motives-when viewed amid the many reclining and seated figures Moore typically created during his lifetime, indicates a strikingly

assertive, even confrontational attitude in the artist's intentions. *Maquette for Three Standing Figures* is among the most stridently surrealist in aspect of Moore's sculptures since the end of the Second World War. These women, goddesses who appear to step forth from the deepest regions of a primal collective consciousness, are mysterious and haunting in their joint presence, especially in the bold and unexpected forms that Moore devised to render them.

PROPERTY FROM THE COLLECTION OF FREDERIEKE S. TAYLOR

380

HENRY MOORE (1898-1986)

Maquette for Three Standing Figures

bronze with brown patina Height: 10 in. (25.5 cm.) Conceived in 1952

\$80,000-120,000

PROVENANCE:

Pieter and Ida Sanders, Schiedam, The Netherlands (acquired from the artist).
By descent from the above to the late owner.

LITERATURE

A. Bowness, ed., *Henry Moore: Complete Sculpture, 1949-1954*, London, 1986, vol. 2, p. 40, no. 321 (another cast illustrated, p. 41 and pl. 90).

381

JEAN (HANS) ARP (1886-1966)

Fleur de rêve au museau

stamped with monogram and numbered '2/5' (on the underside) bronze with dark brown patina Height: 17½ in. (44.5 cm.)
Conceived in 1954; this bronze version cast at a later date

\$80,000-120,000

PROVENANCE:

Estate of the artist.
Greta Ströh, Clamart.
By descent from the above to the present owner.

LITERATURE

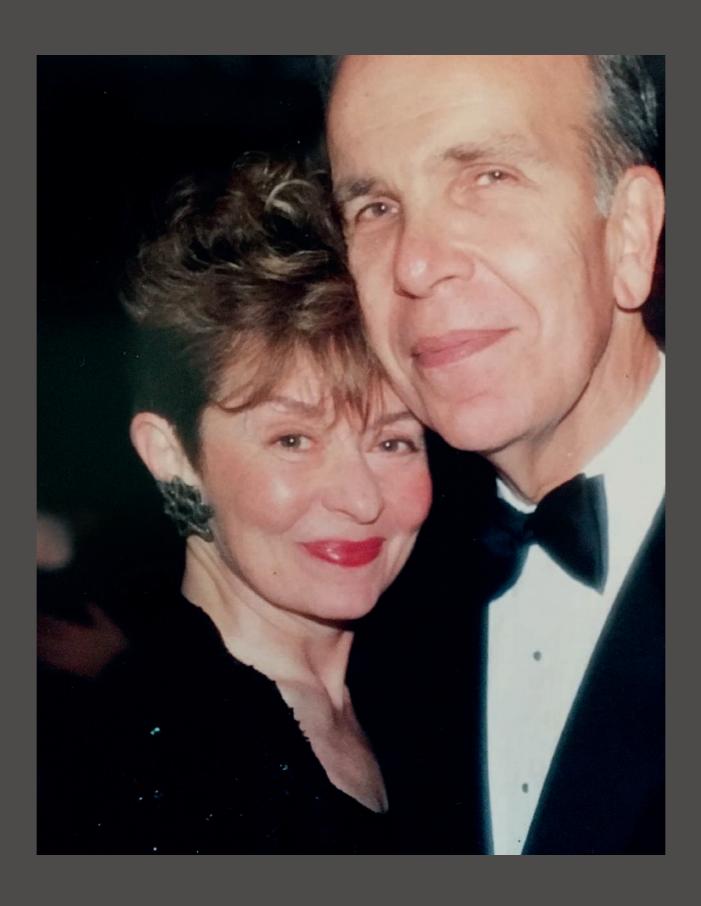
C. Giedion-Welcker, *Jean Arp*, Stuttgart, 1957, p. 112, no. 133 (plaster version listed).

I. Jianou, Jean Arp, Paris, 1973, p. 73, no. 133.

A. Hartog and K. Fischer, eds., *Hans Arp: Sculptures, A Critical Survey*, Ostfildern, 2012, p. 291, no. 133 (another cast illustrated).

The late Marguerite Arp confirmed the authenticity of this work.





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.

THE COLLECTION OF DOROTHY AND RICHARD SHERWOOD

382

HENRY MOORE (1898-1986)

Mother and Child

bronze with brown patina and string Height: 5½ in. (13 cm.) Conceived in 1939

\$150,000-250,000

PROVENANCE:

The Leicester Galleries (Ernest Brown & Phillips Ltd.), London.

LITERATURE

D. Sylvester, ed., *Henry Moore: Complete Sculpture*, 1921-1948, London, 1988, vol. 1, p. 12, no. 201 (lead and wire version illustrated, p. 130).

Undoubtedly the source of my stringed figures was the Science Museum. Whilst a student at the R.C.A. I became involved in machine art, which in those days had its place in modern art. Although I was interested in the work of Léger, and the Futurists, who exploited mechanical forms, I was never directly influenced by machinery as such. Its interest for me lies in its capacity for movement, which, after all, is its function.

-Henry Moore

In 1937, Moore began to incorporate string into his work with Stringed Relief (fig. 1; Lund Humphries, no. 182) and would continue to utilize the material in his sculptures for the ensuing two years. Moore explained of this new direction, "I was fascinated by the mathematical models I saw there, which had been made to illustrate the difference of the form that is half-way between a square and a circle. One model had a square stone end with twenty holes along each side making eighty holes in all. Through these holes strings were threaded and led to a circle with the same number of holes at the other end. A plane interposed through the middle shows the form that is halfway between a square and a circle. One end could also be twisted to produce forms that would be terribly difficult to draw on a flat surface. It wasn't the scientific study of these models but the ability to look through the strings as with a bird cage and to see one form within another which excited me" (ibid.). It was these mathematical configurations that prompted Moore to experiment with the effects of string on negative space, acting as a barrier while allowing the eye to visualize the transparent effects.



Henry Moore, Stringed Relief, 1937. The Henry Moore Foundation. Reproduced by permission of The Henry Moore Foundation. © The Henry Moore Foundation. All Rights Reserved, DACS 2019 / www.henry-moore.org.



PROPERTY FROM THE ESTATE OF MARY AND BRUCE GOODMAN

383

BARBARA HEPWORTH (1903-1975)

Disc with Strings (Sun)

numbered '6/9' (on the back of the base) polished bronze and string Height: 18½ in. (48 cm.) Conceived and cast in 1969

\$150,000-250,000

PROVENANCE:

Gimpel Weitzenhoffer, Ltd., New York (acquired from the artist, 1969). Acquired from the above by the late owners, June 1971.

LITERATURE

A. Bowness, ed., *The Complete Sculpture of Barbara Hepworth, 1960-1969*, London, 1971, p. 48, no. 485 (another cast illustrated, pl. 186).

Disc with Strings (Sun) is included as BH 485 in the Hepworth catalogue raisonné of sculptures being revised by Dr. Sophie Bowness.

Having dedicated the first two decades of her career to "direct carving" in stone and wood, Hepworth turned to bronze relatively late. She began to have works cast in bronze during the late 1950s and quickly discovered that the versatility and strength of this medium considerably broadened both the range and scale of her work. Taking inspiration from her longtime friend Henry Moore, Hepworth also adopted bronze as a means to facilitate the dispersal of her work around the world. The present work demonstrates Hepworth's masterful ability to achieve equilibrium between the demands of this new material and its expressive possibilities. Commenting on her recent production in 1962, the artist stated: "Certain forms, I find, re-occur during one's lifetime and I have found some considerable pleasure in reinterpreting forms originally carved, and which in bronze, by greater attenuation, can give a new aspect to certain themes" (quoted in Barbara Hepworth, exh. cat., IVAM, Valencia, 2004, p. 137).

Using strings allowed Hepworth to introduce dynamic shapes into her work, and to explore the relationship of the space between the forms. Hepworth had begun this practice in 1939 and, while it was certainly influenced by Moore's strung works of the late 1930s, the work of Naum Gabo was more significant. Gabo and Hepworth were particularly close during the 1930s and 1940s, and like Gabo's use of nylon thread, Hepworth's use of string can be related to her interest in mathematical models. This interest was shared with many artists during the 1930s, whose use of them for artistic purposes reflected a desire for a modernist synthesis of science and art. However, as time went on, Hepworth's use of string moved away from purely modernist principles and became better associated with her growing consciousness of the landscape: "The strings were the tension I felt between myself and the sea, the wind or the hills," she claimed (quoted in H. Read, Barbara Hepworth: Carvings and Drawings, London, 1952).



PROPERTY OF A PRIVATE COLLECTOR

384

BARBARA HEPWORTH (1903-1975)

Single Form (Antiphon)

signed, dated, numbered and inscribed with foundry mark 'Barbara Hepworth 1969 5/7 Morris Singer FOUNDERS LONDON' (on the back of the base) bronze and brown patina, partially polished Height: 86% in. (220.5 cm.)
Conceived in 1953; this bronze version cast in 1969

\$600,000-800,000

PROVENANCE:

Estate of the artist.

Marlborough Gallery, Ltd., London (acquired from the above). Private collection (acquired from the above, 1979). New Art Centre, Salisbury, England.

Acquired from the above by the present owner, November 1994.

EXHIBITED:

University of Exeter, *Open Air Exhibition*, April-June 1973. Zurich, Marlborough Galerie, *Barbara Hepworth*, August-October 1975, p. 21, no. 7 (illustrated).

LITERATURE:

J.P. Hodin, *Barbara Hepworth*, New York, 1961, p. 168 (boxwood version illustrated, pl. 187).

M. Shepherd, "Gleaming from the Past," *The Sunday Telegraph*, 15 February 1970, p. 17.

A. Bowness, ed., *The Complete Sculpture of Barbara Hepworth,* 1960-1969, London, 1971, p. 49, no. 490.

O. Blakeston, "Barbara Hepworth, Gimpel Fils," *Arts Review*, vol. XXVII, no. 22, 31 October 1975, p. 630.

W.J. Strachan, *Open Air Sculpture in Britain: A Comprehensive Guide*, London, 1984, p. 189, no. 429 (another cast illustrated).

Single Form (Antiphon) is included as BH 490 in the Hepworth catalogue raisonné of sculptures being revised by Dr. Sophie Bowness.

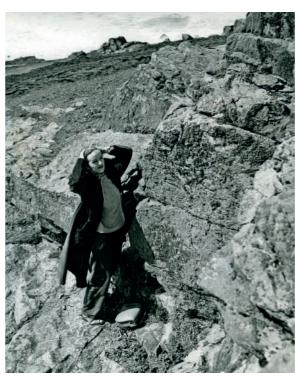


Single Form (Antiphon) is one of the most striking and elegant examples of Hepworth's single forms, its delicate and slender monolithic shape evoking the grandeur and majesty of the standing human figure. The single standing form was among the most important of Hepworth's oeuvre and became an archetypal image, as the reclining figure would for Henry Moore. Hepworth described the importance of it in her repertoire: "The forms that have had special meaning for me since childhood have been the standing form (which is the translation of my feelings towards the human being standing in the landscape)" (quoted in Barbara Hepworth: An Exhibition of Sculpture from 1952-1962, exh. cat., Whitechapel Art Gallery, London, n.p.).

Originally carved in Boxwood in 1953, Single Form (Antiphon) was later cast in bronze in 1969. Imbued with a solemn monumentality. the form recalls the ancient stone menhirs which stand in the landscape around St. Ives, where Hepworth kept her studio (fig. 1). Her heightened awareness of the figure in relation to the landscape corresponds with Hepworth's departure from London and her move to Cornwall with Ben Nicholson, her second husband, in August 1939, shortly before the outbreak of the Second World War. Cornwall's sculptural landscape captivated the artist with its magnificent cliffs, headlands and caves, its monolithic stones and abandoned tin mines, which poetically punctuated the skyline. To her, in "the pure light" of the Cornish coast, "the solitary human figure, standing on a hill or cliff, sand or rock, becomes a strong column, a thrust out of the land" (S. Bowness, ed., Barbara Hepworth, Writings and Conversations, London, 2015, pp. 116-117). The effect of this landscape can be seen in Single Form (Antiphon), its softly undulated form seemingly worn by the weather, as it seems to emerge from the landscape, rising up out of the earth.

This notion of man's harmony with his natural surroundings was not new to British Art, but it was to British sculpture, which had never before accommodated these sensibilities in such a bold and abstract manner. Hepworth expressed the excitement of such discovery: "It was during this time that I gradually discovered the remarkable pagan landscape which lies between St Ives, Penzance and Land's End: a landscape which still has a very deep effect on me, developing all my ideas about the relationship of the human figure in landscape-sculpture in landscape and the essential quality of light in relation to sculpture... I was the figure in the landscape and every sculpture contained to a greater or lesser degree the ever changing forms and contours embodying my own response to a given position in that landscape...There is no landscape without the human figure: it is impossible for me to contemplate pre-history in the abstract" (quoted in H. Read. intro., Barbara Hepworth: Carvings and Drawings, London, 1952, n.p.).

Hepworth discovered that this duality between figure and landscape existed as much at home in Cornwall as it did in the Neolithic stones of Greece. Travelling to Greece and the Aegean and Cycladic Islands in an attempt to reconcile her grief after the death of her first child Paul the previous year, Hepworth was struck by the brilliance and warmth of the Mediterranean light, which fell upon the ancient stones and architecture. Indeed, light became of utmost importance to the artist who began to introduce apertures and hollows within her work. This can be seen to potent effect in Single Form (Antiphon), where central holes allow the light to filter through the heart of the sculpture, instilling the piece with a sense of energy and life.



The artist on the cliffs near her studio in St Ives, Cornwall in 1958. © Pictorial Press I td / Alamy.

This use of empty space is important, for the trip to Greece was to renew Hepworth's interest in the harmonization of space, volume and proportion. The apertures create a sense of spatial tension, which, emphasized by the verticality of its structure, transform the negative space into intermediate or anti-forms. The hollows also allow for the interplay between the solid and void, with the artist balancing matter and empty space, permitting the sculpture to dually dominate the space it occupies whilst also allowing for its integration with its surroundings. This sense of duality is apparent in the work's title *Single Form (Antiphon)*, with the Greek word *antiphon* meaning a response, often in relation to a choir, or a psalm, usually in the form of a chant or as part of a religious ritual. Hepworth's preoccupation with space allows for what she defined as a silent element that she pushed for in contemporary art, citing Mondrian and Brancusi as leaders of this practice.

Single Form (Antiphon) was created during a period of great success for the artist. In 1950 Hepworth was nominated to represent Britain at the 25th Venice Biennale and in the same year two of her sculptures were commissioned for the Festival of Britain. Retrospective exhibitions of her work were held in Wakefield in 1951 and at the Whitechapel Art Gallery, London in 1954. Hepworth was also awarded second prize in The Unknown Political Prisoner competition organized by the Institute of Contemporary Arts, London and was awarded a C.B.E in 1958. She received a number of large bronze commissions such as Meridian for State House, London in 1959 and later that year was awarded the Grand Prix at the Fifth São Paulo Bienal, Brazil.





HENRY MOORE (1898-1986)

Study for Head of a Warrior

signed, numbered and stamped with foundry mark 'Moore 5/9 H. NOACK BERLIN' (on the back) bronze with brown patina Height: 9% in. (24.5 cm.) Conceived in 1953

\$25,000-35,000

PROVENANCE:

Marlborough Gallery, Inc., New York. Private collection, Johannesburg (acquired from the above, by 1977). By descent from the above to the present owners, 2013.

LITERATURE

A. Bowness, ed., *Henry Moore: Complete Sculpture*, 1949-1954, London, 1986, vol. 2, no. 358a (another cast illustrated).

PROPERTY FROM THE ESTATE OF MARY AND BRUCE GOODMAN

386

BARBARA HEPWORTH (1903-1975)

Miniature of Winged Figure

numbered '2/9' (on the back of the base) aluminum and string Height: 11 in. (28 cm.) Conceived and cast in 1967

\$70,000-100,000

PROVENANCE:

Gimpel Weitzenhoffer, Ltd., New York (acquired from the artist, 1967). Acquired from the above by the late owners, May 1973.

LITERATURE:

A. Bowness, ed., *The Complete Sculpture of Barbara Hepworth 1960-1969*, London, 1971, p. 45, no. 450 (another cast illustrated).

Miniature of Winged Figure is included as BH 450 in the Hepworth catalogue raisonné of sculptures being revised by Dr. Sophie Bowness.

The present work is the tabletop version of *Winged Figure*, which was commissioned in 1962 by the John Lewis Partnership for their flagship store on London's Oxford Street. The monumental version was unveiled on 21 April 1963, and it still remains intact on the south east wall of the building today (fig. 1). The small version was made in 1967 at the special request of Mr. J.P. Matthews, General Manager of John Lewis, commissioned as a going away present for Stanley Carter, who was taking up another position in the partnership.



Barbara Hepworth, Winged Figure, 1962. John Lewis Department Store, London. © Bowness. Photo: © Historic England / Bridgeman Images.





JEAN (HANS) ARP (1886-1966)

S'élevant

signed, numbered and inscribed with foundry mark 'ARP 6/6 E.GODARD Fondr. Paris' (on the underside) polished bronze

Height: 11¾ in. (29.8 cm.)

Conceived in 1962; this bronze version cast in 1969

\$50,000-70,000

PROVENANCE:

K.G. Frank, Detroit.

Dayton's Gallery 12, Minneapolis.

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

LITER ATLIRE

E. Trier, intro., *Jean Arp, Sculpture: His Last Ten Years*, New York, 1968, p. 119, no. 274 (another cast illustrated, p. 118).

I. Jianou, *Jean Arp*, Paris, 1973, p. 80, no. 274 (marble version illustrated, pl. 38).

A. Hartog and K. Fischer, eds., *Hans Arp: Sculptures, A Critical Survey*, Ostfildern, 2012, pp. 360-361, no. 274 (marble version illustrated, p. 360).

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

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

388

BALTASAR LOBO (1910-1993)

Maternité sur socle (esquisse Caracas)

signed and numbered 'Lobo 3/4' (on the top of the base); inscribed with foundry mark 'Susse Fondeur Paris' (on the back) bronze with golden brown patina

Height: 30¼ in. (76.8 cm.) Length: 31½ in. (79 cm.)

Conceived in 1981; this bronze version cast in 1984

\$80,000-120,000

PROVENANCE:

Galería Freites, Caracas.

Acquired from the above by the present owner, November 1985.

LITERATURE:

Galería Freites will include this work in their forthcoming Baltasar Lobo *catalogue raisonné* under the archive number Nº 8103.



PABLO PICASSO (1881-1973)

Nu couché et musicien

signed 'Picasso' (lower left); dated and numbered '24.3.67.1' (on the reverse) and dated again '24.3.67.' (on the stretcher) oil and Ripolin on canvas $19\% \times 24\%$ in. (50 x 61.1 cm.) Painted on 24 March 1967

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

PROVENANCE:

Galerie Louise Leiris, Paris.
Galerie Beyeler, Basel (acquired from the above, May 1968).
Private collection, Switzerland (acquired from the above, July 1968).
Galerie Beyeler, Basel (acquired from the above, November 1975).
Private collection, France (acquired from the above, August 1985).
Anon. sale, Christie's, London, 9 December 1998, lot 703.
Acquired at the above sale by the present owner.

EXHIBITED:

Madrid, Fundación Juan March and Barcelona, Museu Picasso, *Picasso*, September 1977-January 1978, no. 30 (illustrated in color).
Basel, Galerie Beyeler, *Picasso: A Centennial Selection*, April-July 1981, p. 119, no. 59 (illustrated in color, p. 92; titled *Musicien et femme couchée*). Rathaus Wien, *Pablo Picasso: Bilder, zeichnungen, plastiken*, November 1981-January 1982, no. 72 (illustrated in color).

LITERATURE:

C. Zervos, Pablo Picasso, Paris, 1972, vol. 25, no. 314 (illustrated, pl. 137).









Titian, Venus and the Lute Player, circa 1565-1570. The Metropolitan Museum of Art, New York.

Painted on 24 March 1967, *Nu couché et musicien* is an intriguing variation of one of Picasso's most successful themes, the artist and the model. Here, though, Picasso has replaced the figure of the painter, which was a form of self-portrait, with that of a musician, thereby inviting the viewer into a lyrical and bucolic world of music and play. This romantic, even languorous scene shows a charmed life, as the naked woman relaxes while listening to the music being played for her.

During the 1960s, the theme of the artist and his model was one that Picasso had explored in a number of paintings; in those works where the painter has been substituted with a musician, the dynamic is changed. The woman is no longer a model, but instead some form of erotic nymph, some earthy character from Picasso's own personal mythology, the object of praise and serenades. Picasso had developed an entire coterie of characters who appeared in his various pictures, often emerging from the pages of Alexandre Dumas, from the paintings of Rembrandt and from the silver screen. Picasso was merging many of these influences, creating pictures like *Nu couché et musicien* that are at once timeless and bracingly contemporary. These show him keeping a foot in the door of the history of art, as he sometimes reverently and sometimes iconoclastically revisited and re-envisaged the works of his artistic forebears.

This is exemplified by the debt that the present work pays to Titian and his reclining nudes listening to players of the organ or the lute, as well as to Edouard Manet and in particular his masterwork *Le déjeuner sur l'herbe* (1862-1863; Musée d'Orsay, Paris). Picasso's relationship with the great painters of yore was often complex. He was fanatical in his enthusiasm for predecessors such as Diego Velásquez, Rembrandt, Jean-Auguste-Dominique Ingres and Manet, and would create works that were inspired either directly or tangentially by them. Especially following the death of Henri Matisse, the other great titan of painting of the period, Picasso communed with the almost ancestral spirits of these older artists, paradoxically chipping away at their own pedestals while placing

himself on par with them, reflecting on his own position within the canon of art history.

The seemingly bucolic idyll of Nu couché et musicien's subject matter is in stark contrast to the manner of execution. This picture bears all the hallmarks of its own creation. Picasso's brushwork is in fierce evidence: he has deliberately created a range of contrasts between the areas of primed canvas that are visible and the impasto of some of the more vigorously applied brushstrokes. This canvas has become a record of the artist's own movements with the brush as he has frenetically applied paint to the surface. On the one hand, this reflects Picasso's own passion, be it for painting, for the subject, for music or for romance; and on the other hand, it reflects his ever-increasing awareness of his own mortality. By this time, many of Picasso's friends from over the years had died, not least Matisse. Picasso showed typical defiance when, instead of calming down and approaching some form of retirement, he painted with renewed energy, adding an existential dimension to this image.

Picasso's own exuberance and enthusiasm in painting this work results in a lyrical, even playful atmosphere that thrives on the strange union between the content and the manner of execution. Rather than become some elder statesman of art, Picasso remained an iconoclast; indeed, some of his late works can be seen almost as taunts to his old faithful supporters, challenges designed to keep them on their toes. The man who changed the course of painting in the 20th century still had an appetite for shock. And he still had an appetite for innovation: while he almost never espoused full abstraction, he was nonetheless aware of many of the developments in the Post-War avant-garde; it would appear, then, as no coincidence that Picasso was, during the 1960s, exploring the gestural expressiveness of painting in a way that he had never previously done. Picasso was appropriating some of the advances of Abstract Expressionism, lending his paintings from this period a contemporary energy.



Pablo Picasso, Femme nue à l'oiseau et joueur de flûte, 9 November 1967. The Albertina Museum, Vienna. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



Pablo Picasso, Nu couché et homme jouant de la guitare, 27 October 1970. Musée Picasso, Paris. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



390

MARCEL DUCHAMP (1887-1968) AND MAN RAY (1890-1976)

Frames from an Uncompleted Stereoscopic Film

stamped with signature 'Marcel Duchamp' and inscribed 'Teeny Duchamp' (on a label inside the box); signed and numbered 'Man Ray copy number six' (on a label on the lid of the box) stereoscope containing two pieces of photographic film, inside a wooden box

Box: $3\% \times 6\% \times 6\%$ in. (8.5 x 16.8 x 15.5 cm.) Frames: $2\% \times 4\% \times 5\%$ in. (5.7 x 10.7 x 13.2 cm.) Conceived in 1925; this example created in 1973

\$20,000-30,000

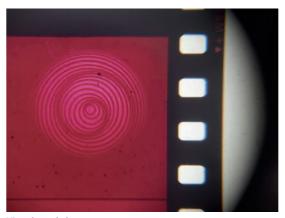
PROVENANCE:Galleria Schwarz, Milan.

Bébert Gallery, Rotterdam.

Acquired from the above by the present owner.

LITERATURE:

A. Schwarz, *The Complete Works of Marcel Duchamp*, New York, 1997, vol. 2, p. 707, no. 410 (the film illustrated).



 $\label{lem:viewthrough} View \, through \, the \, stere oscope.$

Jacqueline Matisse Monnier and the Association Marcel Duchamp have confirmed the authenticity of this work.

Andrew Strauss and Timothy Baum of the Man Ray Expertise Committee have confirmed the authenticity of this work as a collaborative work with Marcel Duchamp and that it will be included in the Catalogue of Objects and Sculpture of Man Ray, currently in preparation.



PROPERTY FROM THE SUSSE FAMILY COLLECTION

391

JEAN (HANS) ARP (1886-1966)

Pièce d'échec

stamped with monogram and inscribed with foundry mark 'Susse Fond' Paris' (on the underside) bronze with black patina Height: 19 in. (48.4 cm.) Conceived in 1958

\$100,000-150,000

PROVENANCE:

Acquired from the artist by the present owner.

LITERATURE

E. Trier, intro., *Jean Arp: Sculpture, His Last Ten Years*, New York, 1968, p. 109, no. 177 (another cast illustrated, p. 11).

A. Hartog and K. Fischer, eds., *Hans Arp: Sculptures, A Critical Survey*, Ostfildern, 2012, pp. 314-315, no. 177 (another cast illustrated, p. 314).

PROPERTY FROM AN IMPORTANT WEST COAST COLLECTION

392

TAMARA DE LEMPICKA (1898-1980)

Nuassis

signed 'T.DE LEMPICKA.' (lower right) oil on canvas 24 x 151/6 in. (61 x 38.2 cm.) Painted *circa* 1925

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

PROVENANCE:

Anon. sale, Ader Picard & Tajan, Paris, 22 June 1988, lot 99.

Anon. sale, Maître Kohn, Casino, Divonne-les-Bains, 26 July 1991, lot 152.

Private collection, Switzerland (by 1991).

Private collection, New York.

Gasiunasen Gallery, Palm Beach.

Acquired from the above by the present owner, December 1999.

EXHIBITED:

Shinjuku, Isetan Museum of Art; Hiroshima Museum of Art; Nagoya, Matsuzakaya Art Museum and Osaka Umeda, Daimaru Museum, *Tamara de Lempicka*, July-November 1997, p. 142, no. 18 (illustrated in color, p. 56).

LITERATURE:

A. Blondel, *Tamara de Lempicka: Catalogue raisonné, 1921-1979*, Lausanne, 1999, p. 131, no. B.60 (illustrated in color).





Detail of the present lot.

"At the beginning of my career, I was looking around me and could see only complete destruction in painting. I was disgusted with the banality into which art had fallen. I felt Picasso embodied the novelty of destruction. I revolted; I looked for a métier that did not exist any longer. I was working very fast and with an easy brush. I aimed at technique, métier, simplicity, and good taste. My goal: Do not copy. Create a new style, colors light and bright, return to elegance in my models" (Tamara de Lempicka, quoted in Kizette de Lempicka-Foxhall, *Passion by Design: The Art and Times of Tamara de Lempicka*, Oxford, 1987, pp. 52-53).

Lempicka arrived in Paris in 1918, fleeing the Russian Revolution. Married and already a mother at the age of 20, she was determined to carve out for herself a prominent position in the affluent, glamorous art world of the French capital. By 1926, she had succeeded, becoming one of the most sought-after portraitists of the time. Painted *circa* 1925, *Nu assis* dates from a crucial, transitional period in her career, in which the artist started to form the linear, sculptural style that would characterize her most memorable works.

With their crisp lines and rotund forms, Lempicka's paintings of the 1920s came to epitomize the style and taste of the beau monde. During her stay in Rome during 1925, Lempicka traveled to Milan to meet with Count Emmanuele de Castelbarco, a wealthy patron of the arts who had opened a new gallery, the Bottega di Poesia. She brought a letter of introduction from a mutual friend, but the count agreed to see her, he later admitted, "only because the doorman told him she was young, blond and good-looking" (quoted in K. de Foxhall-Lempicka, op. cit., p. 57). Looking through her portfolio of photographs, he immediately set a date in November for an exhibition of her paintings. This was Lempicka's first solo show. The exhibition was a success, and the connections she made through Castelbarco, including the Marquis Sommi Picenardi and famous poet Gabriele d'Annunzio, led to further commissions and an extended stay in Italy through the following year. The French art historian Jacques Reboud wrote in his introduction to the catalogue: "You must continue your efforts along this line. In all of Europe [you] will be very famous..." (quoted in L. Claridge, Tamara Lempicka: A Life of Deco and Decadence, New York, 1999, pp. 124-125). Sure enough, the event was a success, granting Lempicka access to Milan's noble society and veritably launching her career as a sought-after, glamorous portraitist.





393

MAN RAY (1890-1976)

The Reaper

signed and dated 'Man Ray-14' (lower right) oil on canvas 28¼ x 36½ in. (71.7 x 91.8 cm.) Painted in Ridgefield in 1914

\$350,000-550,000

PROVENANCE:

The Daniel Gallery, New York (acquired from the artist).
Arthur Jerome Eddy, Chicago (acquired from the above, by 1920).
Katherine Kuh, Chicago (probably acquired from the estate of the above).
Man Ray, Paris (acquired from the above, by 1966).

Juliet Man Ray, Paris (by descent from the above); Estate sale, Sotheby's, London, 22 March 1995, lot 10.

Marek Lieberberg, Frankfurt (acquired at the above sale). Francis M. Naumann Fine Art, LLC, New York (by 2001). Acquired from the above by the present owner, February 2003.

EXHIBITED:

Los Angeles County Museum of Art, *Man Ray*, October-December 1966, p. 54, no. 11.

Havana, XXIII Salon de Mayo, August 1967.

Frankfurter Kunstverein and Kunsthalle Basel, *Man Ray: Inventionen und Interpretationen*, October 1979-February 1980, p. 185, no. 4.

Washington, D.C., National Museum of American Art, Smithsonian Institution; Los Angeles, The Museum of Contemporary Art; Houston, The Menil Collection and The Philadelphia Museum of Art, *Perpetual Motif: The Art of Man Ray*, December 1988-January 1990.

New York, Francis M. Naumann Fine Art, LLC, *Man Ray in America: Paintings, Drawings, Sculpture, and Photographs: From New York/ Ridgefield (1912-1921) and Hollywood Years (1949-1950)*, October

2001-January 2002, p. 34 (illustrated in color, pl. 18). New Jersey, Montclair Art Museum; Athens, Georgia Museum of Art and Chicago, Terra Museum of American Art, *Conversion to Modernism: The Early Work of Man Ray*, February 2003-April 2004, p. 88 (illustrated in color, fig. 107).

LITERATURE:

C. Benincasa and R. Maria Siena, *Man Ray: Les heures heureuses*, Rome, 1975, p. 14 (illustrated *in situ* in the artist's studio).

K. Shinoyama, "Special Report: Man Ray's Atelier," *Art Vivant*, no. 15, 1985, p. 94 (illustrated in color *in situ* in the artist's studio).

C. Barnett, "Man Ray's Juliet," *Art & Antiques*, October 1988, p. 102 (illustrated in color *in situ* in the artist's studio).

F. Naumann, *Man Ray and America: The New York and Ridgefield Years:* 1907-1921, Ph.D. Diss., The City University of New York, 1988, vol. I, p. 137, and vol. II, p. 580, no. 236 (illustrated, vol. II, p. 771).

Andrew Strauss and Timothy Baum of the Man Ray Expertise Committee have confirmed the authenticity of this work and that it will be included in the *Catalogue of Paintings of Man Ray*, currently in preparation.

Although widely known for his Paris-based photographic Surrealism, Man Ray always identified first and foremost as a painter. As if to emphasize this sentiment, his autobiography begins with the declaration, "My mother told me I made my first work on paper when I was three" (Self-Portrait, Boston, 1963, p.1). Man Ray recalls seeing the 1913 Armory Show and cites this as a turning point in his development. Inspired by the new modern aesthetic he observed at this seminal exhibition, Man Ray began to experiment with larger canvases and soon moved to Ridgefield, New Jersey into a wooden cabin tucked away in an orchard. His new home not only afforded him more space to paint, but also provided him with a wealth of new surroundings from which to derive inspiration. The Reaper epitomizes Man Ray's fascination with the bucolic setting of his new home only a short distance away from the busy metropolis of New York.

The Reaper depicts a single figure, a farmer reaping in a field, tucked into a layered rural landscape. The composition of *The Reaper* presents itself much like a stage, the farmer stands on a proscenium of golden wheat between a curtain of craggy hills, set against a backdrop of river and mountains. Despite these layers, the canvas absolves any semblance of depth or perspective, echoing the Cubist and avant-garde influences Man Ray had discovered in New York a year prior. The colors of the canvas pulse with Kandinsky-esque vibrancy; hills are rendered in the full spectrum of the rainbow, inwards from red to violet. The field is comprised of panes of rich yellow and orange, with linear gashes separating the ground that has been culled from standing wheat. The river, ghostly white, is set against the mountains, illustrated in gradient modulations of pink and cobalt.

The image of the worker in the field can often be one rife with political undertones, but as Francis Naumann writes: "In light of Man Ray's political convictions in this period, one could be easily tempted to interpret the laborer in this landscape as a symbol of the proletariat. With few exceptions, however, Man Ray carefully avoided making such bold political statements with his paintings. Instead, the figures in his landscapes of this period should be understood as relatively incidental details, no more important than other elements in the composition that are meant to facilitate our reading of the subject" (exh. cat., op. cit., 2003, p. 88). Man Ray's eye for composition is what would set him apart as a notable and skilled photographer later in life—a quality first demonstrated in his early works of modernist painting.



MICHAEL SCHARF

394

MAN RAY (1890-1976)

The Rug

signed and dated 'Man Ray-14' (lower left); signed and dated again and titled 'Man Ray 1914 THE RUG' (on the stretcher) oil on canvas $18\frac{1}{2} \times 20\frac{1}{6}$ in. (46.8 x 52.4 cm.) Painted in Ridgefield in 1914

\$200,000-300,000

PROVENANCE:

Galleria II Fauno (Luciano Anselmino), Turin (acquired from the artist, by 1974).

Studio Marconi (Giorgio Marconi), Milan.

Private collection, Turin; sale, Christie's, London, 9 December 1999, lot 367.

Acquired at the above sale by the present owner.

EXHIBITED:

New York, Montross Gallery, Exhibition of Paintings, Drawings and Sculpture, March-April 1915, no. 47.

Pasadena Art Institute and Los Angeles County Museum of Art, Retrospective Exhibition, 1913-1944: Paintings, Drawings, Watercolors, Photographs by Man Ray, September-October 1944, no. 8.

Princeton University, The Art Museum, *Man Ray*, March-April 1963, no. 1. Los Angeles County Museum of Art, *Man Ray*, October-December 1966, p. 54, no. 12 (illustrated, p. 69).

Rome, Il Collezionista d'Arte Contemporanea, *Man Ray: Opere, 1914-1973*, October-December 1973, pp. 18-19 and 153 (illustrated in color, p. 19; with inverted dimensions).

New York, The New York Cultural Center, *Man Ray: Inventor, Painter, Poet*, December 1974-March 1975, no. 8.

London, The Institute of Contemporary Arts, *Man Ray*, April-June 1975, no. 7.

Rome, Palazzo delle Esposizioni, Man Ray: L'occhio e il suo doppio: dipinti, collages, disegni, invenzioni fotografiche oggetti d'affezione, libri, cinema, July-September 1975, no. 17 (illustrated).

Turin, Galleria Civica d'Arte Moderna e Contemporanea, *Man Ray: La costruzione dei sensi*, October 1995-January 1996, p. 2 (illustrated in color). Nice, Musée d'art moderne et d'art contemporain, *Man Ray: Rétrospective*, March-June 1997, pp. 36 and 331 (illustrated in color, p. 36).

New Jersey, Montclair Art Museum; Athens, Georgia Museum of Art and Chicago, Terra Museum of American Art, *Conversion to Modernism: The Early Work of Man Ray*, February 2003-April 2004, p. ix, no. 119 (illustrated in color, p. 97).

LITERATURE:

L.V. Masini, *Man Ray*, Florence, 1974 (illustrated in color, fig. 2). R. Penrose, *Man Ray*, London, 1975, p. 204, no. 10 (illustrated, p. 38). K.A. Rabbito, "Man Ray in Quest of Modernism," *The Rutgers Art Review*, vol. I, January 1980, pp. 59-69 (illustrated, p. 62, fig. 7).

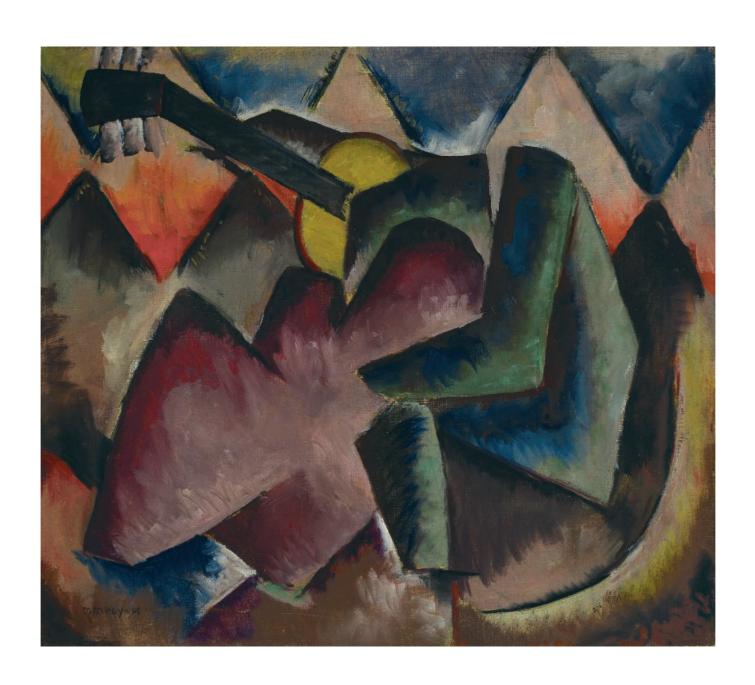
Andrew Strauss and Timothy Baum of the Man Ray Expertise Committee have confirmed the authenticity of this work and that it will be included in the *Catalogue of Paintings of Man Ray*, currently in preparation.

In 1913, Man Ray met Adon Lacroix, known as Donna, a French poet who he would marry a year later. Man Ray describes his first interaction with Donna: "Donna was her name, and I asked her to take a walk with me...She was beautiful with her golden hair and gray eyes, and had a wistful strained expression on her face" (Self-Portrait, Boston, 1963, p. 36). Due to compositional similarities that the work shares with a canvas from the same period entitled *The Lovers*, it is apparent *The Rug* portrays the artist and his wife intertwined in an intimate embrace. A guitar held by one of the figures further references Donna, as she could often be found playing the instrument.

When Man Ray relocated to a small cabin in Ridgefield, New Jersey, Donna accompanied him. He recalls often worrying about Donna, fearing she would grow bored when left alone during his excursions to the city. However, an artist in her own right, Donna wrote poetry and prose in his absence-equally inspired by the surroundings of her new rural retreat. The angular figures in The Rug are, at first, difficult to decipher against the jagged mountains that frame them. "The shape of the reclining figure in the foreground is articulated in such a way as to echo the profile of the distant mountain range, a repetition of form that might have contributed to the painting's title, The Rug," writes Francis Naumann, "for the overall effect is not dissimilar from the decorative pattern found in Native American blankets or Persian rugs" (exh. cat., op. cit., 2003, p. 96). Indeed, the composition of The Rug does have a pattern-like effect that harmoniously blends the figures and their setting into one striking unity.



Portrait of Adon Lacroix, circa 1914. Photograph by Man Ray. Collection of Constance and Albert Wang. © 2015 Man Ray Trust / Artists Rights Society (ARS), New York / ADAGP, Paris



PROPERTY OF A DISTINGUISHED COLLECTOR

395

GEORGE GROSZ (1893-1959)

New York Harbor

signed 'Grosz' (lower left); signed again 'George Grosz' (on the reverse) oil on board $31\times23\%$ in. (78.6 \times 59.2 cm.) Painted in 1936

\$150,000-250,000

PROVENANCE:

Nathan M. Ohrbach, New York (by 1947); sale, Christie's, New York, 20 March 1987, lot 241.

Private collection, New York (acquired at the above sale); sale, Christie's, New York, 2 December 1988, lot 340A.

Private collection, New Orleans (acquired at the above sale); sale, Christie's, New York, 6 November 2013, lot 377.

Acquired at the above sale by the present owner.

EXHIBITED:

Museum of the City of New York, The Nathan M. Ohrbach Collection: A Collection of Paintings Depicting New York, Wonder City of the World, 1947

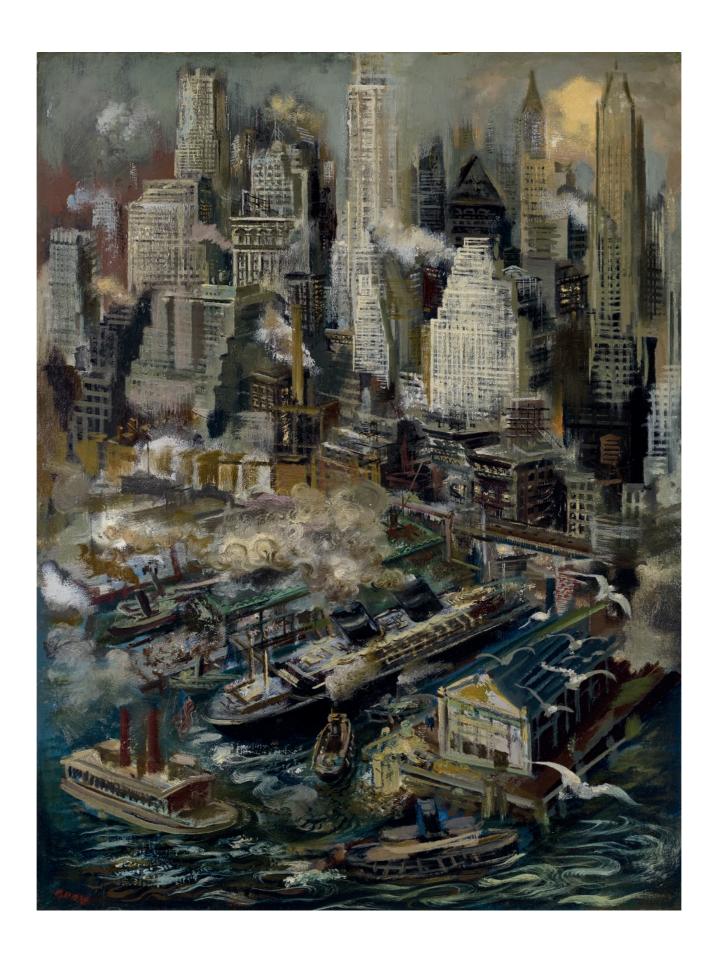
LITERATURE:

J. Dos Passos, U.S.A., New York, 1966 (illustrated in color on the cover).

Ralph Jentsch has confirmed the authenticity of this work.

With the ascent of Hitler and his assumption of the chancellorship in 1933, Grosz left his native Berlin and moved to New York with his wife Eva. He arrived safely in late January, by March the exiled artist was stripped of his German citizenship, in May his books and portfolios were among those burned publicly, and July saw some of his assets stripped and the closure of his dealer Alfred Flechtheim's gallery.

Against such an ominous political backdrop, Grosz embraced America, teaching at the Art Students League, taking on significant commissions for illustration from *Vanity Fair* and other prominent magazines, and, as in the present work, painting the bustle of New York and the sleepier environs of Cape Cod. The teeming *New York Harbor*, the entryway into his adopted home, captures both the sense of adventure which captivated the artist on arrival and its vigorous welcome: "Grosz's time in America stimulated him, kept him alive, and helped keep his life on track. He cared deeply about the work he was doing while he was doing it" (J.M. Judin, ed., *George Grosz, The Years in America, 1933-1958*, exh. cat., Nolan Judin, Berlin, 2009, p. 23).



396

TAMARA DE LEMPICKA (1898-1980)

La Liseuse I

signed 'T. DE LEMPICKA' (lower left) oil on canvas 31½ x 22½ in. (79.5 x 56.2 cm.) Painted *circa* 1951

\$250,000-350,000

PROVENANCE:

Estate of the artist.

Private collection (by descent from the above); sale, Sotheby's, New York, 17 November 1998, lot 456.

Acquired at the above sale by the present owners.

LITERATURE:

A. Blondel, *Tamara de Lempicka: Catalogue raisonné, 1921-1979*, Lausanne, 1999, p. 358, no. B.300 (illustrated in color).

Painted *circa* 1951, *La Liseuse I* belongs to a series of four paintings on the subject of a female reading, but is the most detailed and highly finished example. "Dressed in a Flemish costume, a young lady is shown reading, or rather leafing through, a book," wrote Alain Blondel. "The background decor brings to mind the apartment in New York where Lempicka set herself up in 1942" (*op. cit.*, p. 358). *La Liseuse II* (fig. 1), though painted only 2 years later *circa* 1953, depicts an abstracted figure, with black lines dividing the picture plane like stained glass. By *circa* 1956, Lempicka painted *La Liseuse III* (*abstrait*) (fig. 2), a further abstracted version of the subject, in which one can only make out the book at the center of the composition. *La Liseuse IV* completes the series *circa* 1960, this time bringing back the outline of the figure, though in a very schematic way.



Tamara de Lempicka, *La Liseuse II, circa* 1953. Location unknown. © 2019 Tamara Art Heritage / ADAGP, Paris / ARS, New York



Tamara de Lempicka, *La Liseuse III (abstrait), circa* 1956. Sold, Christie's, New York, 15 May 2015, lot 1339. © 2019 Tamara Art Heritage / ADAGP, Paris / ARS, New York.



Tamara de Lempicka, *La Liseuse IV, circa* 1960. Location unknown. © 2019 Tamara Art Heritage / ADAGP, Paris / ARS, New York.





397

TAMARA DE LEMPICKA (1898-1980)

Etude pour Le Couple

oil on canvas 12 x 9½ in. (30.4 x 23.3 cm.) Painted *circa* 1943

\$50,000-70,000

PROVENANCE:

Estate of the artist.

Christie Tamara Foxhall, Houston (by descent from the above); sale, Sotheby's, New York, 10 October 1990, lot 154.
Private collection (acquired at the above sale).
Anon. sale, Christie's, New York, 8 November 2012, lot 418.
Acquired at the above sale by the present owners.

LITERATURE:

A. Blondel, *Tamara de Lempicka: Catalogue raisonné, 1921-1979*, Lausanne, 1999, p. 326, no. B.245 (illustrated).

According to Alain Blondel, "this figure, dressed in period style, looks like a film character. In fact, it is the Kuffner's (Russian) butler, portrayed at their home in Beverly Hills" (op. cit., p. 326).



Tamara de Lempicka, *Le couple, circa* 1943. Private collection. © 2019 Tamara Art Heritage / ADAGP, Paris / ARS, New York.



398

TAMARA DE LEMPICKA (1898-1980)

Jeune homme au livre

stamped with signature 'T. DE LEMPICKA' (lower right) oil on canvasboard 12×9 in. (30.4×22.8 cm.) Painted circa 1954

\$50,000-70,000

PROVENANCE:

Ira Perrot, Paris (gift from the artist, *circa* 1955). Private collection, France (by descent from the above); sale, Christie's, New York, 10 March 2010, lot 23. Acquired at the above sale by the present owners.

Alain Blondel has confirmed the authenticity of this work.

399

TAMARA DE LEMPICKA (1898-1980)

La Sagesse

signed 'T. DE LEMPICKA.' (upper left) oil on panel 21% x 14% in. (54.8 x 37.1 cm.) Painted in 1940-1941

\$800,000-1,200,000

PROVENANCE:

M. Soulas, Argentina (acquired from the artist, 1941).
Private collection, Buenos Aires (by descent from the above); sale,
Christie's, New York, 13 May 1993, lot 258.
Acquired at the above sale by the present owners.

EXHIBITED:

New York, Julien Levy Gallery, *Tamara de Lempicka*, April 1941, no. 5 (illustrated on the cover).

LITERATURE:

A.S.B. De Ramos Meja, "Tamara de Lempicka," *Saber Vivir*, 1942 (illustrated)

G. Bazin and H. Itsuki, *Tamara de Lempicka*, Tokyo, 1980, p. 17, no. 88 (illustrated).

A. Blondel, *Tamara de Lempicka: Catalogue raisonné, 1921-1979*, Lausanne, 1999, p. 306, no. B.221 (illustrated in color, p. 307; with incorrect dimensions).

Tamara de Lempicka: Art Deco Icon, exh. cat., Royal Academy of Arts, London, 2004, p. 139, no. 54 (illustrated in color, p. 123; with incorrect dimensions).

P. Bade, *Tamara de Lempicka*, Singapore, 2006, p. 113 (illustrated in color, p. 112; with incorrect dimensions).





Quentin Metsys, *Portrait of a Woman, circa* 1520. The Metropolitan Museum of Art. New York.



Quentin Metsys, *The Moneylender and His Wife*, 1514. Musée du Louvre, Paris.

Lempicka began to publicly exhibit her paintings in the Salon d'Automne and Salon des Tuileries in 1922. She took advantage of the growing interest in women who were entering the arts following the First World War, and strongly believed that she stood out among them. She later wrote, "I was the first woman who did clear painting—and that was the success of my painting. Among a hundred paintings, you could recognize mine. And the galleries began to put me in the best rooms, always in the center, because my painting attracted people. It was neat, it was finished" (quoted in K. de Lempicka-Foxhall, *Passion by Design: The Art and Times of Tamara de Lempicka*, New York, 1987, p. 53).

Painted in 1940-1941, *La Sagesse*, or "Wisdom," takes its inspiration from the Old Masters, all the while exuding Lempicka's signature style. According to Alain Blondel, "The layout and type of figure in this painting bring to mind work by the Flemish painter Quentin Metsys. Lempicka would subsequently make several replicas of this work." In addition to two preparatory drawings, Lempicka painted the present subject, *La Sagesse*, a total of five times. The present work is the first in the series, the most highly finished, and the only one painted on panel (the rest are on canvas).

Lempicka's ability to seamlessly blend a brashly contemporary look with historical models marked her distinctive style from the outset of her career. Lempicka's daughter, Kizette, has pointed out that her mother's painting "was an advertisement for the age," while the artist nonetheless maintained an "adamant insistence on the old masters in art" (quoted in L. Claridge, *Tamara de Lempicka: A Life of Deco and Decadence*, New York, 1999, p. 96). This fusion of the old and the new, of popular current style and the high art of the grand European tradition, echoes Charles Baudelaire's description of Jean-Auguste-Dominique Ingres' aesthetic program, which the poet-critic understood as a "provocative, adulterous liaison between the calm solidity of Raphael and the affectations of the fashion plate" (quoted in P. Bade, *Lempicka*, New York, 2006, p. 41).



Tamara de Lempicka, *La Sagesse IV, circa* 1974. Sold, Christie's, New York, 9 June 2006, lot 1. © 2019 Tamara Art Heritage / ADAGP, Paris / ARS, New York.



400

TAMARA DE LEMPICKA (1898-1980)

Nu debout, vu de dos signed 'LEMPICKA.' (lower right) oil on canvas 18½ x 14½ in. (46 x 36 cm.) Painted circa 1951

\$100,000-150,000

PROVENANCE:

Private collection (acquired from the artist); sale, Sotheby Parke Bernet, Inc., New York, 19 January 1979, lot 50.

Maurice Sternberg Galleries, Chicago (1979).

Private collection, Houston (acquired from the above); sale, Christie's, New York, 9 May 1994, lot 159.

Acquired at the above sale by the present owners.

LITERATURE:

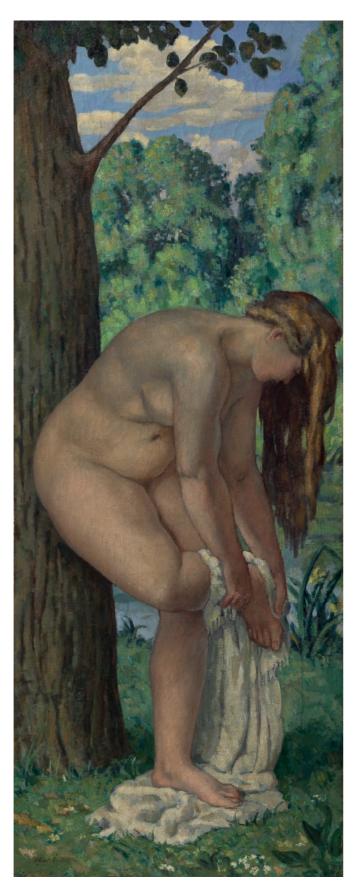
K. de Lempicka-Foxhall and C. Phillips, *Passion by Design: The Art and Times of Tamara de Lempicka*, New York, 1987, p. 122 (illustrated in color; dated 1936 and titled *Nude*).

A. Blondel, *Tamara de Lempicka*: Catalogue raisonné, 1921-1979, Lausanne, 1999, p. 361, no. B.306 (illustrated).

Tamara de Lempicka, *Nu au chapeau de paille, circa* 1951. Private collection. © 2019 Tamara Art Heritage / ADAGP, Paris / ARS, New York.

Nu debout, vu de dos was painted in the midst of an idiosyncratic period of Lempicka's oeuvre in which she was preoccupied with still-lifes, abstract compositions and works that appropriate imagery of old masters and antiquity. This canvas depicts a female nude with her back facing the viewer, leaning against a pedestal draped with a rich, blue cloth. The model's setting is nondescript and anonymous, lacking depth in a way that reduces it to panes of neutral tones-the only other accent of color is found in the red thongs of her sandals. Two preceding works from the same year shed light onto the context of this mysterious scene. One, Nu au chapeau de paille, depicts a nude reclining in an armchair directly next to a small, armless classical bust which is situated in front of a curtain of the same blue cloth observed in Nu debout. vu de dos. The second, Nu au bras coupé, portrays a stark pale nude in a similar nondescript, geometric setting with one of her arms abruptly cut off. The dialogue created by these three works narrates a synthesis between living models and casts of antique sculptures. Lempicka emphasizes the corporeal life of the model in Nu debout, vu de dos by rendering her flesh with supple and luminous strokes.





401

ALBERT ANDRÉ (1869-1954)

Baigneuse

signed 'Albert. Andre' (lower left) oil on canvas 65¼ x 25¾ in. (165.6 x 64.4 cm.) Painted in 1909

\$40,000-60,000

PROVENANCE:

Galerie Durand-Ruel et Cie., Paris (acquired from the artist, April 1909 and until at least 1978).

Anon. sale, Maîtres Ader et Tajan, Drouot-Richelieu, Paris, 23 June 1993, lot 163

Anon. sale, Sotheby's, New York, 4 November 1993, lot 166. Acquired at the above sale by the present owners.

EXHIBITED:

Paris, Galerie Durand-Ruel et Cie., *Peintures du XXè Siècle: Exposition au profit de l'œuvre L'Enfance Malheureuse*, March-April 1936, p. 13, no. 1 (illustrated, p. 3).

This work will be included in the forthcoming Albert André catalogue critique being prepared by Béatrice Roche, Alain Girard and Flavie Durand-Ruel.

402

HENRI LEBASQUE (1865-1937)

Jeune fille et enfant sous la tonnelle signed 'Lebasque' (lower right) oil on canvas 38% x 15% in. (98 x 38.4 cm.)

\$50,000-70,000

PROVENANCE:

Painted in 1920

Anon. sale, Sotheby Parke Bernet & Co., London, 4 December 1975, lot 343.

Anon. sale, Maître Robert, Nouveau-Drouot, Paris, 12 December 1983, lot 232 bis.

Anon. sale, Maître Champin, Hôtel des Ventes, Enghien-les-Bains, 26 February 1984.

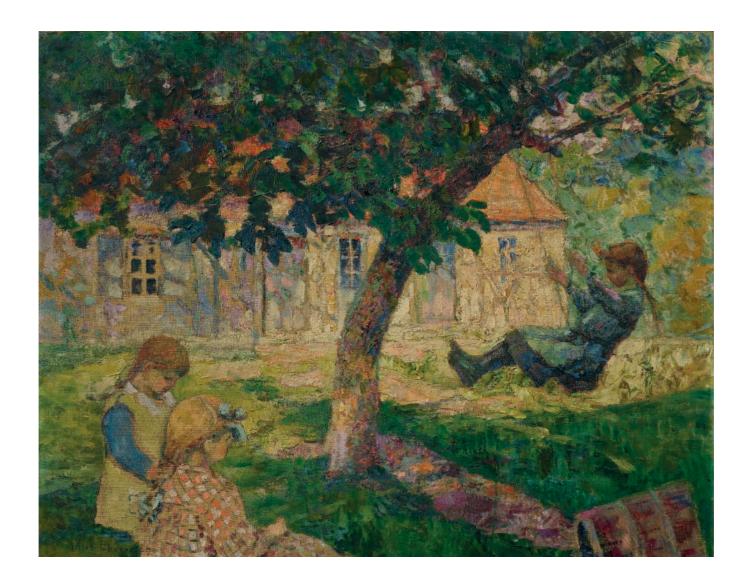
Anon. sale, Sotheby's, New York, 21 February 1985, lot 42. Acquired at the above sale by the present owners.

LITER ATLIRE

D. Bazetoux, *Henri Lebasque: Catalogue raisonné*, Neuilly-sur-Marne, 2008, vol. I, p. 297, no. 1208 (illustrated).

Christine Lenoir and Maria de la Ville Fromoit have confirmed the authenticity of this work.





403

VICTOR CHARRETON (1864-1937)

Ferme en Normandie

signed 'Victor Charreton' (lower left) oil on canvas 28% x 36% in. (73.4 x 92.4 cm.)

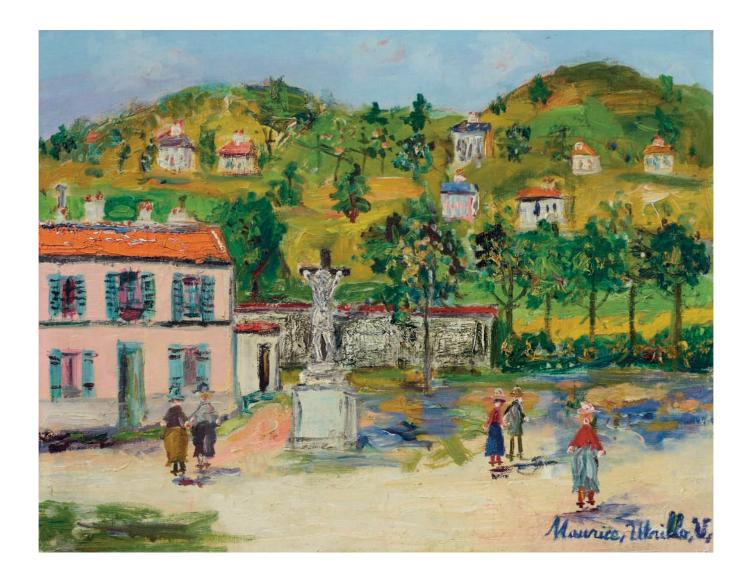
\$20,000-30,000

PROVENANCE:

La Galerie d'Art, Strasbourg. Anon. sale, Christie's, New York, 9 November 1999, lot 280. Acquired at the above sale by the present owners.

LITERATURE

R. and B. Chatin, *Victor Charreton: Catalogue raisonné*, Paris, 2007, vol. II, p. 560, no. 1689 (illustrated in color; illustrated in color again, pp. 558-559).



404

MAURICE UTRILLO (1883-1955)

Place de village

signed 'Maurice, Utrillo, V,' (lower right) oil on canvas 13½ x 16¼ in. (33.4 x 41.2 cm.)

\$60,000-80,000

PROVENANCE:

Anon. sale, Christie's, London, 3 July 1970, lot 278. Anon. sale, Sotheby's, New York, 19 November 1986, lot 181. Acquired at the above sale by the present owners.

The Comité Utrillo has confirmed the authenticity of this work.

405

LOUIS VALTAT (1869-1952)

Portrait de Madame Valtat signed with initials 'LV' (lower right) oil on canvas 32 x 25% in. (81.2 x 65.2 cm.) Painted in 1905

\$80,000-120,000

PROVENANCE:

Ambroise Vollard, Paris.

Private collection, Paris; sale, Parke-Bernet Galleries, Inc., New York, 16 March 1960, lot 71.

Jack and Adele Frost, San Antonio, Texas; Estate sale, Christie's, New York, 20 November 1986, lot 352.

Private collection, Geneva (acquired at the above sale); sale, Christie's, New York, 11 May 1994, lot 159.

Acquired at the above sale by the present owners.

EXHIBITED:

Montrouge, Centre Culturel et Artistique, *Louis Valtat: Art Contemporain*, May-June 1987, no. 22 (illustrated in color).

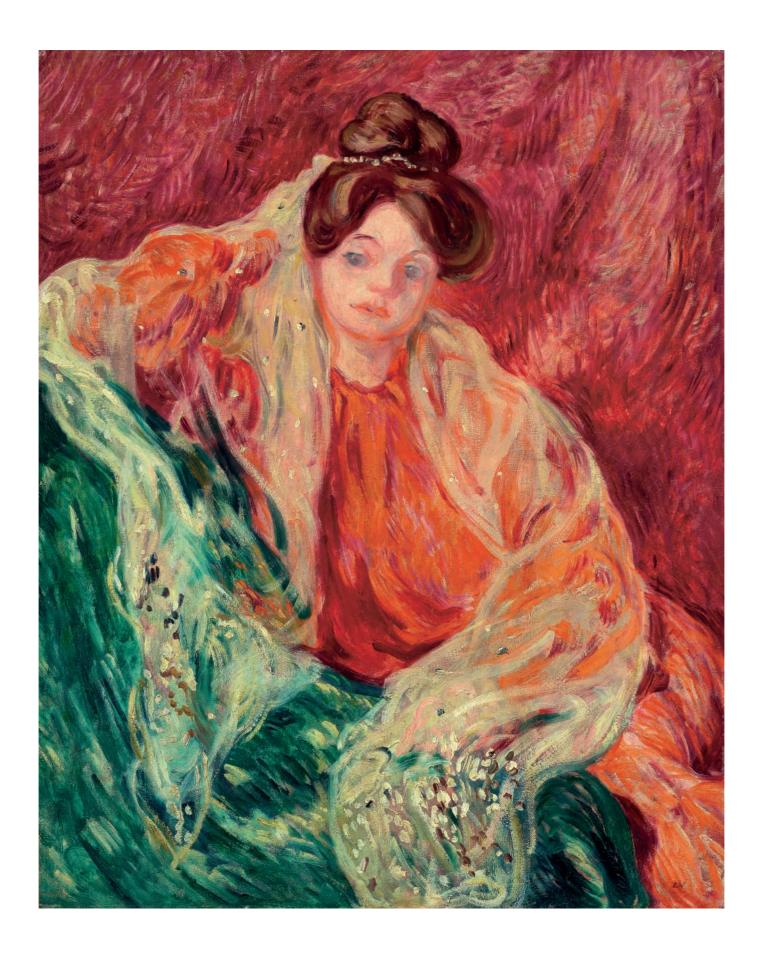
The late Louis-André Valtat confirmed the authenticity of this work.

In 1900, Valtat's inspired compositions attracted the attention of the Parisian dealer Ambroise Vollard. His association with the preeminent dealer of avant-garde artists like Henri Matisse and André Derain brought Valtat into closer contact with these artists. The term *fauve*, translated as "wild beasts," was coined by journalist Louis Vauxcelles to described the audacity and novelty of their chromatic expression. By applying large strokes of paint straight from the tube and liberating color from reference solely to the object, the Fauves generated a new level of expression, beyond the softness of palette seen in Impressionism, centered instead around instinct and juxtaposition. The physicality of brushwork and vibrant palette of *Portrait de Madame Valtat* are characteristic of Valtat's personal approach to Fauvism.

In the summer of 1904, Matisse visited Agay, and during the summer of 1905, Albert Marquet, Charles Camoin, André Derain and Paul Signac spent time in the small town. A few months later, in the fall of 1905, Valtat also exhibited at the Salon d'Automne, close by to where the paintings of the would-be Fauves were hung. According to Gaston Diehl, Valtat's "impulsive eloquence and his insatiable need for color make it possible today to place him as a precursor of the great events of the century" (*The Fauves*, New York, 1975, p. 74).



Louis Valtat, *Elégantes et baigneuses au bord de la mer*, 1905. Musée du Petit Palais, Genève.





406

AUGUSTE RODIN (1840-1917)

Buste de Suzon, réduction no. 3

signed 'A. RODIN' (on the right side) biscuit de Sèvres Height: 91/8 in. (23 cm.) Conceived in 1873-1875; this porcelain version cast by 1939

\$7,000-10,000

PROVENANCE:

Shepherd Gallery, New York. Private collection, France (circa 1970); sale, Christie's, New York, 10 March 2010, lot 22.

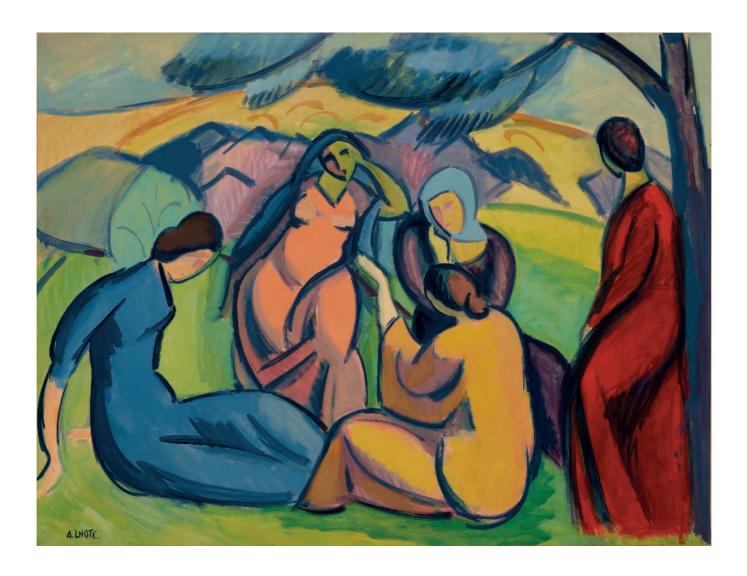
Acquired at the above sale by the present owners.

J.L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, p. 582 (larger bronze version illustrated, fig. 106-2; dated 1872).

A.E. Elsen, Rodin's Art, The Rodin Collection of the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University, New York, 2003, p. 447, no. 129 (larger bronze version illustrated, fig. 370).

A. Le Normand-Romain, The Bronzes of Rodin: Catalogue of Works in the Musée Rodin, Paris, 2007, vol. II, pp. 662-663 (larger bronze version illustrated, p. 662; another version illustrated, p. 663).

This work will be included in the forthcoming Auguste Rodin catalogue critique de l'oeuvre sculpté currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay under the archive number 2009-2801B.



407

ANDRÉ LHOTE (1885-1962)

Colloque des muses

signed 'A. LHOTE' (lower left) oil on paper laid down on canvas 24% x 32 in. (62 x 81.1 cm.) Painted in 1909

\$60,000-80,000

PROVENANCE:

Simone Lhote, Paris (wife of the artist).
Suzanne Bermann, Paris (by descent from the above).
Soufer Gallery, New York (acquired from the above, 1987).
Anon. sale, Christie's, New York, 11 May 1989, lot 279.
Acquired at the above sale by the present owners.

EXHIBITED:

New York, Soufer Gallery, André Lhote: Cubism and Later Periods, April-May 1987, no. 4 (illustrated in color; titled Scène biblique).

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

408

PIERRE-AUGUSTE RENOIR (1841-1919)

Jeune fille lisant

signed 'Renoir.' (upper right) oil on canvas 16 x 10% in. (40.7 x 27.6 cm.) Painted *circa* 1896

\$700,000-1,000,000

PROVENANCE:

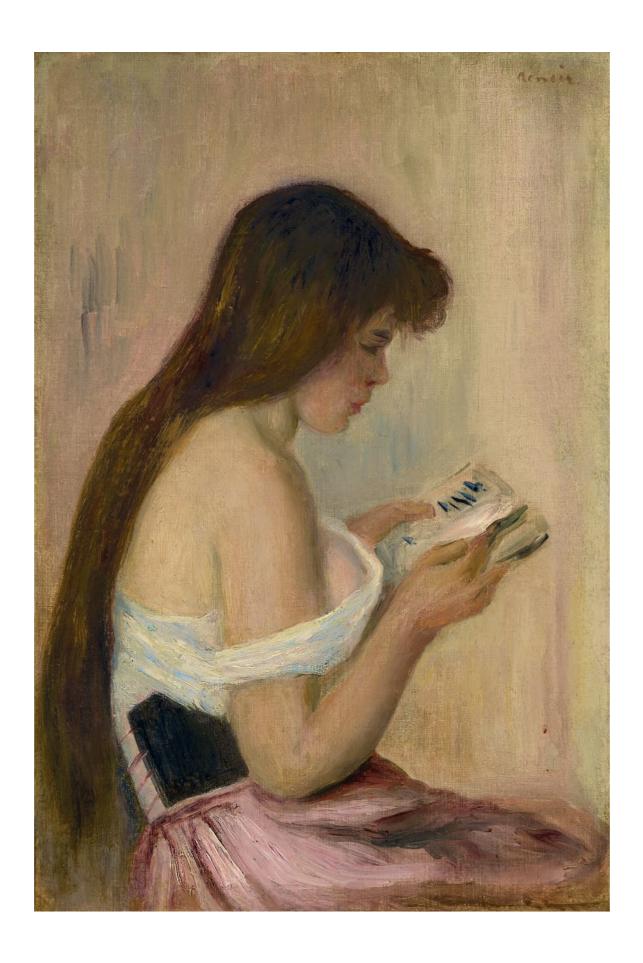
Anon. sale, Sotheby Parke Bernet & Co., London, 1 April 1981, lot 21. Anon. sale, Sotheby's, New York, 13 November 1985, lot 46. Acquired at the above sale by the present owners.

LITERATURE:

A. Vollard, *Tableaux, pastels et dessins de Pierre-Auguste Renoir*, Paris, 1918, vol. II, p. 48 (illustrated).

G.-P. and M. Dauberville, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles, 1895-1902,* Paris, 2010, vol. III, p. 314, no. 2243 (illustrated).

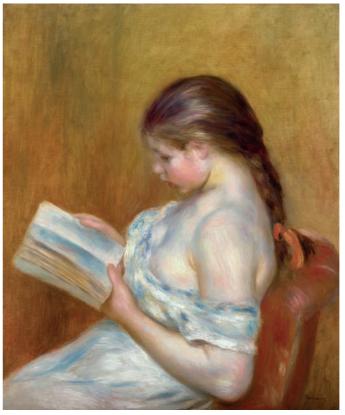
This work will be included in the forthcoming Pierre-Auguste Renoir Digital *Catalogue Raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.







Pierre-Auguste Renoir, Femme lisant, circa 1895. The Clark Art Institute, Williamstown, MA.



Pierre-Auguste Renoir, *La Liseuse, circa* 1888. Sold, Christie's, New York, 3 November 2004, lot 28.

"I have taken up again, never to abandon it, my old style, soft and light of touch," Renoir wrote to his dealer Durand-Ruel in 1888, full of enthusiasm for his latest efforts. "This is to give you some idea of my new and final manner of painting—like Fragonard, but not so good" (quoted in J. House, *Renoir in the Barnes Foundation*, New Haven, 2012, p. 121).

This approach—which represented a stylistic change in Renoir's works after the controversial, Ingres-inspired method that he had cultivated mid-decade—plainly informs the present Jeune fille lisant, a softly brushed boudoir scene depicting a young woman absorbed in her reading. The model is clad in a blue corset over a gauzy white shift, which slips from one shoulder to reveal an expanse of creamy skin that catches the light; her dark, glossy hair runs long down her back. The pink of her skirt echoes the youthful flush on her cheeks, providing a metaphor for her natural, unstudied beauty. Unlike eighteenth-century images of women reading, which often presented the activity as charged with erotic implications, Renoir's image is suffused with a hushed and dreamy intimacy.

Women reading forms an important recurring motif in Renoir's oeuvre, despite his professed aversion to all literary influences in visual art. "For me, a painting should be something pleasant, joyous, and pretty," he insisted, "yes, pretty!" (quoted in *ibid.*, p. 16). Books distracted his models from the difficult task of posing at length, allowing him to work without haste. In the present painting, he has depicted the young woman in profile, seemingly unaware of the artist. The harmonious, integrated palette of warm tones heightens the effect of a private, self-contained world.

The "new manner" that Renoir described to Durand-Ruel was an immediate success, a most welcome development after the hostile response that his Ingres-inspired *Grandes baigneuses* had received when exhibited at the Galerie Georges Petit. In 1890, secure at last—just months shy of age fifty—that he could support a family, Renoir finally married Aline Charigot, his long-time companion and the mother of his young son Pierre. "I'm in demand again on the market," the artist wrote contentedly to his friend and patron Paul Berard. "If nothing happens to disturb my work, it will go like clockwork" (quoted in B.E. White, *Renoir: His Life, Art, and Letters*, New York, 1984, p. 189).

PROPERTY FROM AN IMPORTANT COLLECTION

409

CAMILLE PISSARRO (1830-1903)

Paysage avec une vachère signed 'C. Pissarro.' (lower right) oil on canvas 12% x 181/4 in. (32.7 x 46.3 cm.) Painted circa 1872

\$300,000-500,000

PROVENANCE:

Galerie Georges Petit, Paris.

M. Knoedler & Co., Inc., New York (acquired from the above, March 1925). Etienne Bignou, Paris (acquired from the above, December 1925). L.L. Marcel, Kansas City, Missouri (by 1939).

Louis Marcel Davis, Aspen, Colorado (by descent from the above). Galerie Tamenaga, Tokyo (by 1986); sale, Sotheby's, New York, 11 November 1988, lot 5.

Private collection, Dallas (acquired at the above sale and until at least 2005).

EXHIBITED:

London, The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), *The Impressionist School and Some Great French Painters of the 19th Century*, May-June 1923 (titled *Le printemps à Eragny*; with inverted dimensions). Kansas City, The Nelson Gallery-Atkins Museum, *Homage to Effie Seachrest*, August-October 1966, p. 13, no. 1 (illustrated, p. 10; titled *Landscape with Woman Tending a Cow*).

Paris, Galerie Taménaga, *Quinzième anniversaire: de Goya à Chagall*, 1986 (illustrated in color; titled *Paysage*).

LITERATURE

 $L.R.\ Pissarro\ and\ L.\ Venturi, \textit{Camille Pissarro: son art-son oeuvre}, Paris, 1939, vol.\ I, p.\ 101, no.\ 154 (illustrated, vol.\ II, pl.\ 31).$

J. Pissarro and C. Durand-Ruel Snollaerts, *Pissarro: Catalogue critique des peintures*, Paris, 2005, vol. II, pp. 198-199, no. 242 (illustrated in color, p. 198).

In the paintings that Pissarro made in and around Pontoise in 1872-1873, the so-called "classic Pontoise period" leading up to the First Impressionist Exhibition, the artist fully developed his technique, adopting a lighter, brighter palette and a more delicate touch. The landscape in this area provided Pissarro with seemingly limitless artistic inspiration. His work from this period is noteworthy for its great variety of motifs: the streets and markets of Pontoise itself; the towpaths lining the banks of the Oise; the railroad tracks and cast-iron railway bridge; the factories belonging to Chalon and Cie. and Monsieur Arneuil; the rural thatched cottages in adjacent Auvers; and the wheat harvests and haystacks near Ennery. Richard Brettell has explained, "Pissarro took Pontoise by storm, at least pictorially, when he returned there [in 1872]...He was experiencing a professional optimism he would not feel again until the 1890s. He was alive to the landscape, allowing its multiple realities to affect him more fully than ever before" (Pissarro and Pontoise: The Painter in a Landscape, London, 1990, p. 158).

The present work depicts a woman walking with a cow along a tranquil country path, either from village to pasture or vice versa. This subject—villagers walking on paths through the French countryside—was one of the artist's favorites, reflecting his interest in the pulse of daily rural life. The figures are dwarfed amidst the great expanse of nature, composed of uniformly small touches of paint which overlap subtly to achieve a unified but variegated surface, highlighting the different textures of the grass and trees, earth and sky. Brettell has concluded, "The style of the classic Pontoise period shows a balance between construction and sensation that Pissarro never again achieved" (*ibid.*, p. 153).

Christopher Lloyd and Anne Distel have explained, "Stylistically, the first half of the 1870s is perhaps Pissarro's best known creative period, and the canvases painted [then] have been more readily appreciated than those painted at any other time in his whole career. The artist retains a firmly controlled geometric structure as the framework for his compositions, but he employs a lighter touch in his brushwork and a brighter palette, both of which show the influence of Monet, whose technique of freely applying broken, separate patches of pure pigment Pissarro approached closely at this time. The paintings dating from the opening years of the 1870s therefore may, like those of Monet and Renoir, with good reason be described as the most purely Impressionist in Pissarro's entire oeuvre" (Pissarro, exh. cat., Hayward Gallery, London, 1980, p. 79).





ALBERT LEBOURG (1849-1928)

Dieppe

signed and titled 'A. Lebourg. Dieppe.' (lower left) oil on canvas 1614×26 in. (41.2 x 65.9 cm.) Painted circa 1883

\$20,000-30,000

PROVENANCE:

Galerie Paturel, Paris.

Private collection, New York.

Acquavella Galleries, Inc., New York.

Acquired from the above by the family of the present owner, January 1984.

EXHIBITED:

(possibly) Paris, Société des Artistes Français, *Salon de 1883*, May 1883, p. 131, no. 1441 (titled *Le matin, Dieppe*).

LITERATURE:

(possibly) J. Péladan, *La Décadence Esthétique*, *L'Art Ochlocratique*, *Salons de 1882 & de 1883*, Paris, 1888, p. 128 (titled *Matin à Dieppe*). F. Lespinasse, *Journal de l'Ecole de Rouen*, *1877-1945*, Paris, 2006, p. 51 (illustrated in color, p. 50).

François Lespinasse has confirmed the authenticity of this work.



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

411

EUGÈNE BOUDIN (1824-1898)

Trouville, le port, barques et canots

signed 'E. Boudin.' (lower left) oil on canvas 15% x 21% in. (39.7 x 54.3 cm.) Painted *circa* 1880-1885

\$100,000-150,000

PROVENANCE:

Gustave Cahen, Paris; sale, Maître Lair-Dubreuil, Galerie Georges Petit, Paris, 24 May 1929, lot 52. M. Estier, Paris (acquired at the above sale); sale, Maître Baudoin, Hôtel Drouot, Paris, 5 December 1940, lot 21. Michel Bivort, France.

Anon. sale, Sotheby's, London, 25 June 1996, lot 339. Anon. sale, Christie's, London, 30 June 1999, lot 155. Acquired at the above sale by the present owners.

EXHIBITED:

Paris, Ecole des Beaux-Arts, Exposition des oeuvres d'Eugène Boudin, January 1899, p. 23, no. 287 (titled Entrée du port de Trouville). Paris, Galerie Charpentier, Marines, 1944, no. 18 or 19. Paris, Galerie Brame, Eugène Boudin: Peintures, pastels, aquarelles, November-December 1956, no. 8.

Paris, Galerie Charpentier, *Trésors du Musée de Caen*, 1958, no. 40 (titled *Barques de pêche et canots dans le Port de Trouville*).

LITERATURE:

R. Schmit, *Eugène Boudin*, Paris, 1973, vol. II, p. 54, no. 1395 (illustrated).

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

412

AUGUSTE RODIN (1840-1917)

Eternel printemps, second état, troisième réduction

signed 'Rodin' (on the right side of the base); inscribed with foundry mark 'F. BARBEDIENNE. FONDEUR. PARIS. FRANCE' (on the back of the base); numbered '16' (on the underside) bronze with dark brown patina

Height: 15% in. (39.6 cm.) Length: 19 in. (48.2 cm.)

Conceived in 1886; this bronze version cast in 1910-1914

\$250,000-350,000

PROVENANCE:

Acquired by the family of the present owner, circa 1940.

LITERATURE:

G. Grappe, *Catalogue du Musée Rodin*, Paris, 1927, no. 69 (another cast illustrated, p. 42).

I. Jianou and C. Goldscheider, Rodin, Paris, 1967, p. 96.

J.L. Tancock, *The Sculpture of Auguste Rodin: The Collection of the Rodin Museum, Philadelphia,* Philadelphia, 1976, pp. 241-247, no. 32b (another cast illustrated).

A.E. Elsen, *Rodin Rediscovered*, Washington, 1981, p. 68 (larger clay version illustrated, fig. 313).

A.E. Elsen, Rodin's Art: The Rodin Collection of the Iris & B. Gerald Cantor Center for the Visual Arts at Stanford University, New York, 2003, pp. 494-497, no. 148 (another cast illustrated, pp. 494-495).

A. Le Normand-Romain, The Bronzes of Rodin: Catalogue of Works in the Musée Rodin, Paris, 2007, vol. I, p. 334 (another cast illustrated, pp. 331-336; marble version illustrated, p. 337).

This work will be included in the forthcoming Auguste Rodin catalogue critique de l'oeuvre sculpté currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay under the archive number 2014-4319B.

L'éternel printemps was one of Rodin's most popular compositions and one of the sculptor's greatest commercial successes. Also titled Zéphyr et la Terre and Cupidon et Psyché (there are small Cupid's wings on the back of the male figure), this subject was exhibited at the Salon of 1897. It was originally intended as a figural grouping for La porte de l'enfer, but as the tone of the commission evolved into a more tragic representation, the amorous couple was not included in the final version. As with many of his great figural groupings, Rodin developed the characters from earlier works. The female figure is based on Torse d'Adèle, which appears on the top left corner of the tympanum of La Porte de l'Enfer.

The dynamic arrangement of the bodies is characteristic of Rodin's innovative treatment of figures at this time. Animated by the dazzling play of light on the surface and the sweeping upward movement of the man, the couple seems ready to take flight. In fact, the man's back shows traces of wings that identify him as Cupid. The female figure is leaning against the tree-like formation behind her and Rodin deliberately preserves the enigma of whether or not she has indeed emerged from it. It is unsurprising that collectors have always been attracted to the potent combination of physical lyricism and romanticism that defines this work.



PROPERTY OF AN EAST COAST COLLECTOR

413

CAMILLE PISSARRO (1830-1903)

Vieille paysanne raccommodant des hardes, Moret

signed and dated 'C. Pissarro. 1902' (lower left) oil on canvas 21% x 25% in. (55 x 65.7 cm.)
Painted in 1902

\$500,000-700,000

PROVENANCE:

Julie Pissarro, Paris (wife of the artist, 1904).
Georges Manzana-Pissarro, Paris (gift from the above, 1921).
Pierre May, Paris (by 1930, and until at least 1957).
Galerie de l'Elysée (Alex Maguy), Paris.
Moshe and Sara Mayer, New York and Tel Aviv (acquired from the above, September 1974 and until at least 2002).
Connery Pissarro Seydoux, New York.
Acquired from the above by the present owner, 2013.

EXHIBITED:

Berlin, Siebente Kunstausstellung der Berliner Secession, April 1903, no. 155.

Paris, Galerie Durand-Ruel et Cie., *Camille Pissarro*, April 1904, p. 20, no. 124.

Paris, Musée de l'Orangerie, Centenaire de la naissance de Camille Pissarro, February-March 1930, no. 115bis (titled La vieille ravaudeuse). Paris, Galerie Durand-Ruel et Cie., Exposition Camille Pissarro: Organisée au profit de la Société des Amis du Louvre, June-September 1956, no. 107. Berner Kunstmuseum, Camille Pissarro, January-March 1957, p. 18, no. 114. Jerusalem, The Israel Museum, Camille Pissarro: Impressionist Innovator, October 1994-January 1995, p. 180, no. 89 (illustrated in color). New York, The Jewish Museum, The Emergence of Jewish Artists in Nineteenth-Century Europe, November 2001-March 2002, p. 112, no. 63 (illustrated in color).

LITERATURE:

L.R. Pissarro and L. Venturi, *Camille Pissarro: son art—son oeuvre*, Paris, 1939, vol. I, p. 252, no. 1230 (illustrated, vol. II, pl. 241).

J. Rewald, Camille Pissarro, Paris, circa 1960 (illustrated, fig. 60).

J. Bailly-Herzberg, ed., *Correspondences de Camille Pissarro*, 1899-1903, Paris, 1991, vol. V, pp. 239-240, 323 and 374, letter nos. 1903, 1904, 2006 and 2054.

N. Guralnik, ed., *Van Gogh to Picasso: The Moshe and Sara Mayer Collection*, Tel Aviv, 1999, pp. 36 and 186 (illustrated, p. 186; illustrated again in color, p. 37, fig. 9).

J. Pissarro and C. Durand-Ruel Snollaerts, *Pissarro: Catalogue critique des peintures*, Paris, 2005, vol. III, p. 873, no. 1429 (illustrated in color).

Vieille paysanne raccommodant des hardes, Moret dates from the artist's second sojourn to Moret-sur-Loing, located to the southeast of Fontainebleau. Pissarro's son, Georges, took up residence there at 28 rue de la Pêcherie in 1899 and strongly encouraged his father to visit, lauding the views of the river Loing from his garden. This medieval village had most notably been immortalized in paintings by Pissarro's fellow Impressionist, Alfred Sisley. While recognizing its charms, Pissarro also sought inspiration in the surrounding

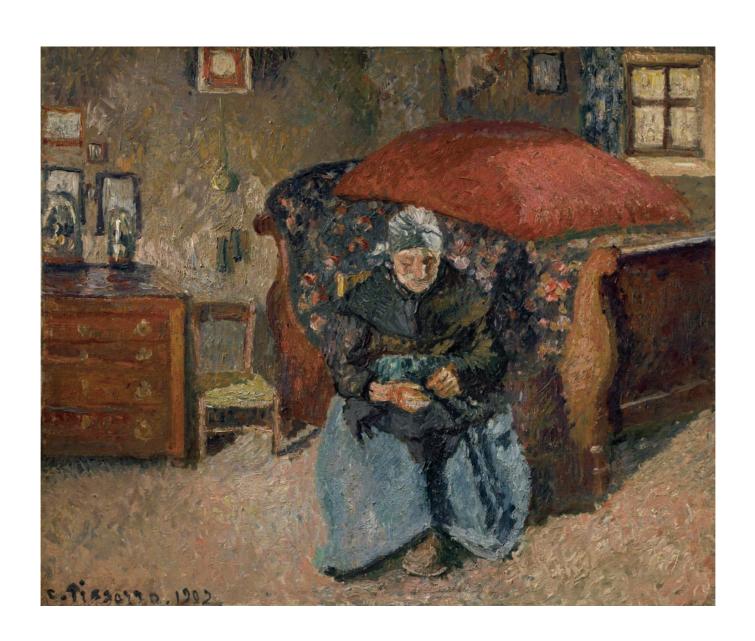
countryside. This provided a contrast with his city paintings of Dieppe in 1901 and of the Place Dauphine, Paris series of 1901-1902. These changes in locale enabled him to vary his motifs, mixing new series of urban scenes with his more familiar rural landscapes and domestic subjects. His initial visit to Moret in 1901 was followed by a second from May to June 1902, when the present work was painted.

The present work is richly painted and deeply emotional, completed during a stretch of rain in Moret which caused Pissarro to turn his attention from the lush landscapes that surrounded him to the intimate scenes taking place indoors. As the artist explained in a letter to his wife on 17 May 1902: "It's been windy, cold, and rainy ever since I arrived...but in spite of this setback, I have some reason to be pleased with my work. I found some peasants—two women and an old man who were willing to pose for me at their place, I thus have two finished size-fifteen canvases [Pissarro and Durand-Ruel Snollaerts, nos. 1427 (fig. 1) and 1428] and a third one in progress [no. 1429; the present work], and as soon as it's possible, one of the women will come and pose for me in the fields or under the trees [no. 1430] right next to our house" (quoted in J. Pissarro and C. Durand-Ruel Snollaerts, op. cit., p. 871).

Joachim Pissarro and Caroline Durand-Ruel Snollaerts explain in their comprehensive *catalogue raisonné* that the vineyards surrounding Moret were decimated by disease in the late nineteenth century and the local wine-growers were sent into poverty as a result (*ibid.*, p. 872). Painted with great detail and a thickly built up surface, it is clear that Pissarro delighted in the artistic possibilities that painting these quiet moments of solitude indoors afforded him. Here, the array of colors that the artist uses to capture the interior light streaming in through the window puts on full display his signature style of painting during this period and creates an intimate view into a private moment.



Camille Pissarro, *Vieux vigneron, Moret,* 1902. Sold, Christie's, New York, 13 May 2016, lot 1340.



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTOR

414

PIERRE-AUGUSTE RENOIR (1841-1919)

Vase de fleurs et femme signed 'Renoir.' (upper right) oil on canvas 14 x 9% in. (35.4 x 25.1 cm.) Painted *circa* 1915

\$150,000-250,000

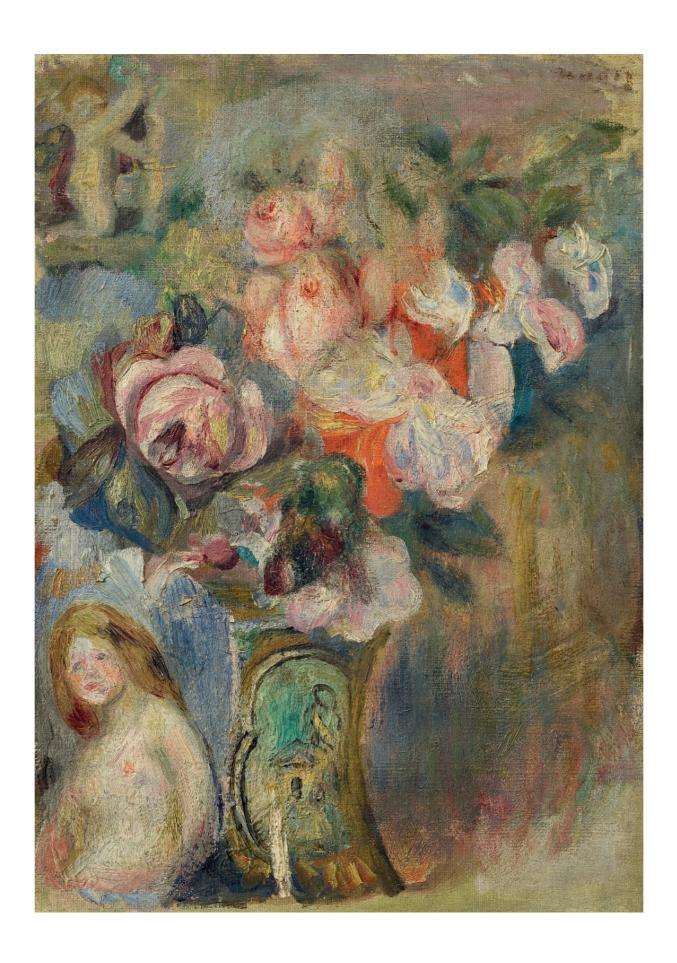
PROVENANCE:

Ambroise Vollard, Paris.
Kurt Meissner, Zurich.
Hugo Dreyfuss, New York (acquired from the above, October 1951); sale,
Christie's, New York, 9 November 2006, lot 304.
Anon. (acquired at the above sale); sale, Christie's, New York, 6 November 2014, lot 304.
Acquired at the above sale by the present owner.

I ITED ATLIDE.

G.-P. and M. Dauberville, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles, 1911-1919 et 1er supplément*, Paris, 2014, vol. V, p. 234, no. 4033 (illustrated, p. 235).

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.



EDOUARD VUILLARD (1868-1940)

La Guinguette

stamped with signature 'E Vuillard' (Lugt 2497a; upper right) oil on board 13½ x 11 in. (33.6 x 28.1 cm.) Painted *circa* 1898

\$200,000-300,000

PROVENANCE:

Estate of the artist.

Renou et Colle, Paris (acquired from the above, 1942).

Galerie Hopkins-Thomas-Custot, Paris (acquired from the above). Anon. sale, Maître Picard, Piasa, Drouot-Richelieu, Paris, 12 December 1996. lot 188.

Waring Hopkins, Paris.

Acquired from the above by the present owner, circa 2005.

EXHIBITED:

Paris, Galerie Charpentier, XXVIe Salon des Tuileries, 1951, no. 271 (titled Le jardin à Paris).

Musée de St. Tropez, L'Annonciade and Lausanne, Musée cantonal des Beaux-Arts, *Edouard Vuillard: La porte entrebâillée*, July 2000-January 2001, p. 172, no. 33 (illustrated in color, p. 102, pl. 24; with incorrect dimensions and support).

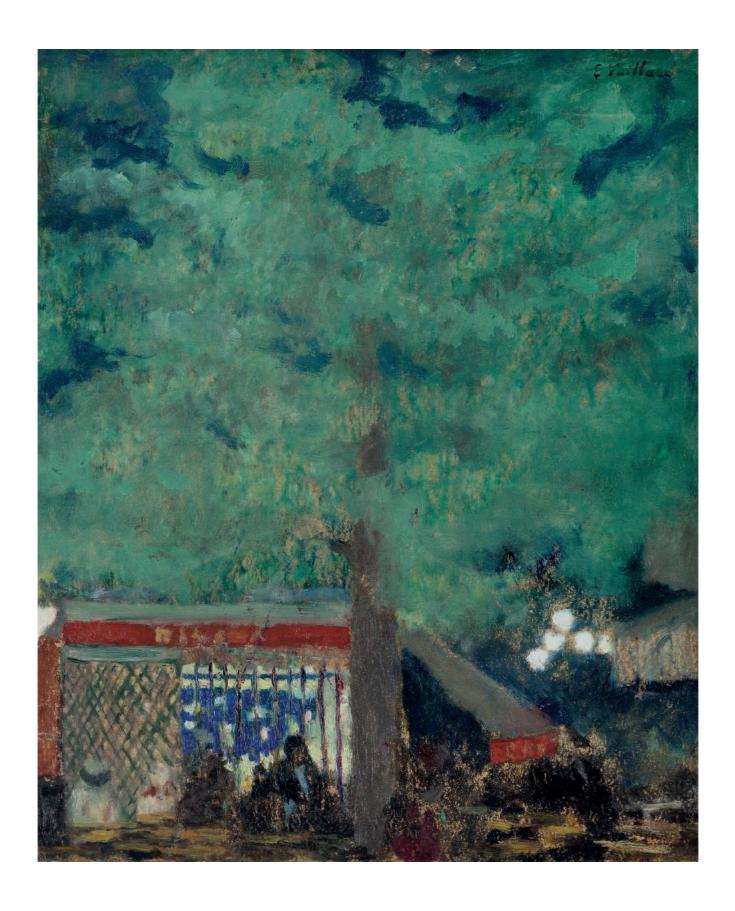
Washington, D.C., National Gallery of Art; Musée des beaux-arts de Montréal; Paris, Galeries nationales du Grand Palais and London, Royal Academy of Arts, *Edouard Vuillard*, January 2003-April 2004, pp. 120 and 122, no. 64 (illustrated in color, p. 121).

Édouard Vuillard, *Café au Bois de Boulogne dans la nuit - Jardins de l'Alcazar, circa* 1898. Art Institute of Chicago.

LITERATURE:

A. Salomon and G. Cogeval, *Vuillard, Le regard innombrable: Catalogue critique des peintures et pastels,* Paris, 2003, vol. I, p. 447, no. V-112 (illustrated in color, p. 446).

According to Guy Cogeval, "there is a clear kinship between *The Guingette* and *Café in the Bois at Night*—very similar in mood—and other well-known works from the period, such as *The Café in the Bois de Boulogne* (c. 1898, Musée de Besançon, c-s v.111) and *The Blue Vase* (1895-1898, Chicago, priv. coll, c-s v.109), which also offer brilliant snapshots of Parisian nightlife. The chromatic effects in *The Guinguette* are quite remarkable, from the red awning in the foreground, to the bluish darkness enhanced by the lanterns glimpsed behind the restaurant railings and the nocturnal glimmer between the trees that Vuillard has captured in harmonies of intensified ultra-marine" (exh. cat., op. cit., 2003, p. 122).





AMBROISE VOLLARD: COLLECTOR, PATRON, ART DEALER

416

PIERRE-AUGUSTE RENOIR (1841-1919)

Vaches dans un champs oil on canvas 4% x 10% in. (11.8 x 27.5 cm.)

\$25,000-35,000

PROVENANCE:

Ambroise Vollard, Paris.
By descent from the above to the present owner

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.

This work will be included in the second supplement to the *Catalogue raisonné des tableaux, pastels, dessins et aquarelles de Renoir* being prepared by Guy-Patrice and Floriane Dauberville.



PROPERTY FROM
THE ESTATE OF EUGENE V. THAW

117

MAX LIEBERMANN (1847-1935)

Muttersau und Ferkel, Studien zum Schweinekoben

oil on canvas laid down on board 10¼ x 14¾ in. (26 x 37.5 cm.) Painted in 1887

\$10,000-15,000

PROVENANCE:

Galerie Gunzenberger, Munich (by 1971). Kunsthandel Walter Feilchenfeldt, Zurich. Acquired from the above by the present owner, 1972.

LITERATURE:

M. Eberle, Max Liebermann: Werkverzeichnis der Gemälde und Ölstudien, 1865-1899, Munich, 1995, vol. I, p. 313, no. 1887/18 (illustrated).

417



PROPERTY OF A NORTHEASTERN INSTITUTION

418

EUGÈNE BOUDIN (1824-1898)

Plougastel, le passage du Bac signed and dated 'E. Boudin 70.' (lower left) oil on paper laid down on board 9 x 131/4 in. (22.9 x 33.7 cm.) Painted in 1870

\$30,000-50,000

PROVENANCE:

Paul Detrimont, Paris.
Galerie Georges Petit, Paris.
Lord Whitburgh, Scotland.
Anon. sale, Sotheby Parke Bernet, Inc., New York, 1 November 1978, lot 9.
Acquired at the above sale by the present owner.

LITERATURE

R. Schmit, *Eugène Boudin*, Paris, 1973, vol. I, p. 203, no. 543 (illustrated; with incorrect support).

ALFRED SISLEY (1839-1899)

Le Loing à Saint-Mammès signed and dated 'Sisley. [8]4' (lower left) oil on canvas 15¼ x 18¼ in. (38.6 x 46 cm.) Painted in 1884

\$400,000-600,000

PROVENANCE:

Dr. Delineau, Paris; sale, Maître Chevallier, Hôtel Drouot, Paris, 1 February 1901, lot 32.
Private collection, Paris.
Private collection, Argentina (*circa* 1975).
Acquired from the above by the present owner.

LITERATURE:

F. Daulte, Alfred Sisley: Catalogue raisonné de l'oeuvre peint, Lausanne, 1959, no. 508 (illustrated). At the time when he painted *Le Loing à Saint-Mammès* in 1884, Sisley had recently moved to the region, settling at Veneux-Nadon, south of Fontainebleau. The confluence of the Seine and the Loing in that area fascinated the painter, who would return to Saint-Mammès several times in order to paint its banks and river views. Sisley's move to the Fontainebleau region may have brought back memories from the beginning of the artist's career: it was there that he had begun to paint in the early 1860s, together with Claude Monet, Pierre-Auguste Renoir and Frédéric Bazille.

Throughout the 1880s, Sisley continued to explore the area, developing his technique. In his works, he explored various types of brushstrokes, specifically changing his touch in order to capture a mood or a particular element of the landscape. Executed in 1884, *Le Loing à Saint-Mammès* already carries a prefiguration of this development in Sisley's art. In its subject and technique, the present work is a testimony to the artistic plenitude Sisley found near Fontainebleau. As critic and historian Gustave Geffroy wrote: "[Sisley] sought to express the harmonies that prevail, in all weather of woodlands; towns and villages glimpsed through the trees; old buildings swamped in greenery; winter morning sunlight; summer afternoons. He had a delicate way of conveying the effects of foliage" ("Sisley," *Les Cahiers d'Aujourd'hui*, Paris, 1923).

Painted on a magnificent sun-dappled afternoon, the present work is a superb exploration of the relationship between land and sky. The vigorous brushwork, intensity and wide range of color differ greatly from the tonal quality of Sisley's paintings from the early 1870s. "It is fair to describe the years 1875-1879 as transitional... as Sisley was adjusting his style and reflecting on the subject matter of his painting in a highly creative way. The results of this adjustment were to be given full expression during the 1880s and 1890s. In a very real sense, Sisley was at a turning point during the years at Marly and Sèvres" (*Alfred Sisley*, exh. cat., Royal Academy of Arts, London, 1992, pp. 150-151).



Alfred Sisley, Le Loing à Saint-Mammès, 1882. Museum of Fine Arts, Boston.



HENRI FANTIN-LATOUR (1836-1904)

Roses

signed 'Fantin' (upper right) oil on canvas 15% x 21% in. (39 x 55.3 cm.) Painted in 1887

\$150,000-250,000

PROVENANCE:

Benefit sale, Maître Tual, Hôtel Drouot, Paris, 9 May 1887, lot 70 (donated by the artist).
Léon Gauchez, Paris (acquired at the above sale).
Gustave Tempelaere, Paris.
Jules Allard, Paris (by 1907).
Cronier Collection.
Emile Laffon, Paris.
Wildenstein & Co. Inc., New York.
Acquired from the above by the late owner, February 1956.

EXHIBITED:

London, Royal Academy of Arts, *The One Hundred and Thirty-Second Exhibition of the Royal Academy of Arts*, 1900, p. 30, no. 837.

LITERATURE:

Mme Fantin-Latour, *Catalogue de l'oeuvre complet de Fantin-Latour*, Paris, 1911, p. 137, no. 1310.

A. Alexandre, "Les roses de Fantin-Latour," *La Renaissance*, 1930, pp. 123-124 (illustrated in color, pl. 6).

P. Schneider, "Henri Fantin-Latour," *Art News Annual*, vol. XXIV, 1955, p. 76 (illustrated in color).

Brame & Lorenceau will include this work in their forthcoming Fantin-Latour catalogue raisonné des peintures et pastels.

A testament to the measure of Fantin-Latour's reputation in the early decades of the 20th century is that Marcel Proust, in his novel *Le temps retrouvé*—the final volume of his monumental *A la recherche du temps perdu*, published posthumously in 1927—described his fictional painter Elstir as "the artist who is cited by connoisseurs today as our leading flower-painter, superior to even Fantin-Latour" (trans. A. Mayor and T. Kilmartin, *The Past Regained*, London, 1981, p. 34). Proust could correctly assume that his readership would have been familiar with the artist's stature as the pre-eminent still-life painter of his time.

Roses displays ample evidence of Fantin's sensitivity for the tint and texture of each and every flower in this arrangement. Fantin began to paint flowers during the 1860s as a means to secure his livelihood. During a trip to England in 1861, he painted numerous quick sketches of flowers and fruit that delighted his hosts, Ruth and Edwin Edwards. Upon his return to Paris the artist planned to devote more time to painting still-lifes, believing that they would prove to be more salable than his portraits. This was a risky venture, for he had to contend with a traditional bias in the Salon that relegated still-life painting to a low rung of the hierarchy of artist's subjects, but he was encouraged by the acceptance of his still-life paintings in the 1862 Royal Academy exhibition in London. Edwards acted as his agent, and in the following year the American expatriate painter James McNeill Whistler purchased several of his paintings, commissioning others for his English clientele.

Despite his growing success in London, Fantin was unable to create a French market for his floral subjects. His reputation, nevertheless, spread quietly among a small circle of fellow painters and critics in the Batignolles group associated with Edouard Manet. "In order to reveal this painter's talent in all its freshness, charm and strength," the critic Zacherie Astruc wrote in 1863, "one must turn to his flower paintings, so highly regarded in the art world. These are marvels of colour and artistic sensibility. They are as compelling as they are charming, in fact one may even call them moving...Their beauty captivates. This is nature with all that fleeting radiance that is the fate of flowers...Delicacy of expression being the essence of his art, Fantin seems to be the visual poet of flowers" (quoted in D. Druick and M. Hoog, Fantin-Latour, exh. cat., National Gallery of Canada, Ottawa, 1983, p. 114).



PIERRE-AUGUSTE RENOIR (1841-1919)

Jeune fille assise dans une véranda signed with monogram (lower left) oil on canvas 10½ x 9 in. (26.5 x 22.8 cm.) Painted *circa* 1900

\$100,000-150,000

PROVENANCE:

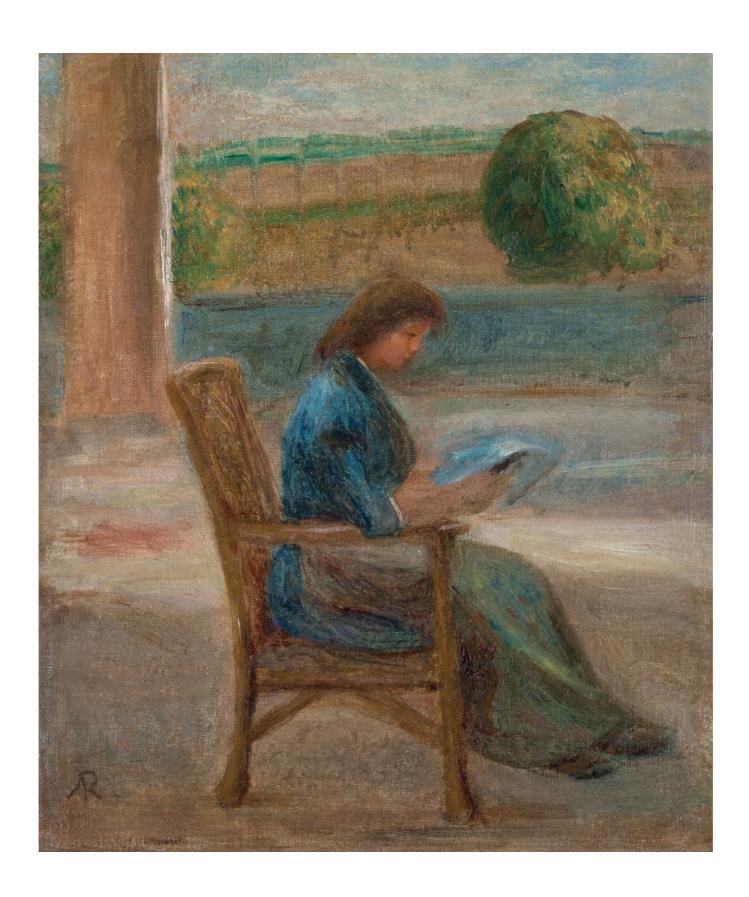
Center Art Galleries, Honolulu. Private collection, Japan. Acquired from the above by the present owner, 1995.

LITERATURE:

A. Vollard, *Tableaux, pastels et dessins de Pierre-Auguste Renoir*, Paris, 1918, vol. II, p. 98 (illustrated).

G.-P. and M. Dauberville, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, Paris, 2009, vol. II, p. 268, no. 1110 (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.



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

422

CAMILLE PISSARRO (1830-1903)

Les dunes à Knokke, effet de soleil signed and dated 'C. Pissarro. 94' (lower left) oil on canvas 21½ x 25¾ in. (54.7 x 65.5 cm.) Painted in 1894-1902

\$500,000-800,000

PROVENANCE:

Benefit sale, Maître Chevallier, Hôtel Drouot, Paris, 4 June 1903, lot 15 (donated by the artist).

Félix Cyboulle, Pontoise.

Félix Gérard, Paris.

Private collection, Switzerland (acquired from the above, 1921). Private collection, Europe (by descent from the above); sale, Sotheby's, London, 8 December 1999, lot 131.

Anon. (acquired at the above sale); sale, Christie's, New York, 7 November 2001, lot 137.

Acquired at the above sale by the present owner.

EXHIBITED:

Amsterdam, Huinck & Scherjon, *Claude Monet, Sisley, Pissarro*, May 1931, no. 17.

LITERATURE:

L.R. Pissarro and L. Venturi, *Camille Pissarro: son art—son oeuvre*, Paris, 1939, vol. I, p. 204, no. 886 (illustrated, vol. II, pl. 180).

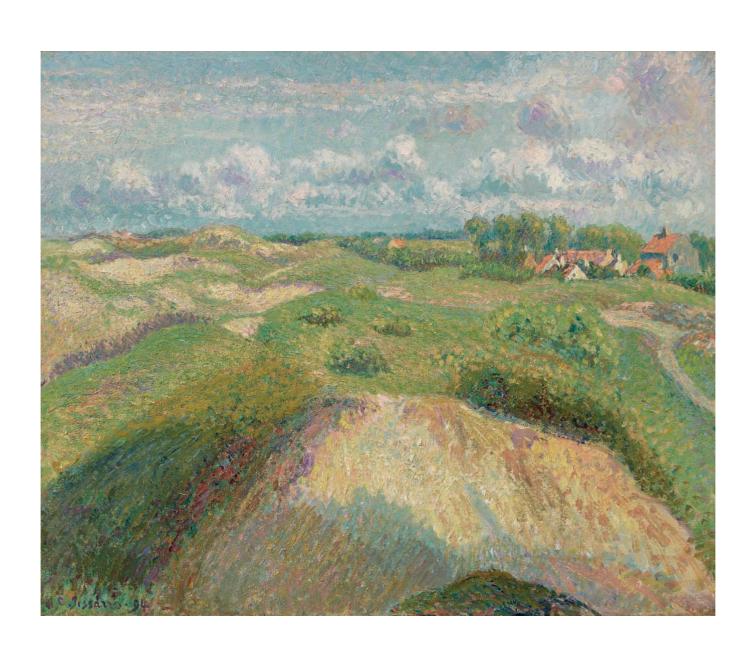
C. Kunstler, Camille Pissarro, Paris, 1974, p. 66.

J. Pissarro and C. Durand-Ruel Snollaerts, *Pissarro: Catalogue critique des peintures*, Paris, 2005, vol. III, p. 670, no. 1045 (illustrated in color).

Camille Pissarro, Vue de Zevekote, Knokke, 1894. Private collection.

On 24 June 1894, Pissarro was forced to flee France for Belgium with his wife and son Félix. The political unrest that had unleashed a series of anarchist terrorist attacks in 1890 and subsequent government reprisals culminated in the assassination of the President of the Republic, Sadi Carnot. Pissarro was known as a sympathizer and found himself listed among the hundreds of suspects. While his trip to Belgium was probably hastened by this political turn of events, it had in fact been planned for a number of months, as letters to his son Lucien from as early as May 29th indicate. Theo van Rysselberghe had encouraged Pissarro to come to Brussels, and Pissarro planned to stay there for three or four months. "In Bruges I should concentrate on watercolors. I will no doubt begin several large canvases in the studio which I will complete in Eragny; I am afraid that I cannot work properly on canvases of 28 x 23 in. and 36 x 28 in. while travelling. I would like to make some carefully executed paintings" (Letter to Lucien Pissarro, dated Paris, 23 June 1894).

The landscapes he produced during this stay abroad are remarkable for their subtle painterly qualities. The topography of sand dunes and fertile fields, punctuated by rural villages, was a dramatic change from the flat pastoral setting of his home in Eragny-sur-Epte. Pissarro spent the summer months working in the small seaside village of Knokke-sur-Mer near Bruges. In *Les dunes à Knokke*, *effet de soleil* he heightens the dramatic effect of the scene by raising the horizon line and creating a rhythmic interplay with the forms of the undulating landscape. Pissarro is recorded to have painted thirteen canvases while in Knokke-sur-Mer, and the present work is one of two that focuses on the barrier sand dunes on the outskirts of its town.





EDOUARD VUILLARD (1868-1940)

Pieds-d'alouette et géraniums

signed 'E Vuillard' (lower right) oil on card laid down on cradled panel 19% x 24% in. (50 x 62.9 cm.) Painted *circa* 1906

\$60,000-80,000

PROVENANCE:

Ernest Coquelin Jr., Paris; Estate sale, Maître Albinet, Hôtel Drouot, Paris, 26 May 1909, lot 53.

Henry Bernstein, Paris (acquired at the above sale); sale,

Maître Lair-Dubreuil, Hôtel Drouot, Paris, 8 June 1911, lot 32.

Galerie Bernheim-Jeune et Cie., Paris (acquired at the above sale). Edouard Vuillard, Paris (May 1919).

The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London (1927).

Arthur Tooth & Sons, Ltd., London.

Royan Middleton, Scotland (1950).

The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London (1960).

Charles W. Englehard, Jr., Far Hills, New Jersey (1961).

Private collection (by 2003).

Wildenstein & Co. Inc., New York.

Salis & Vertes, Salzburg.

Private collection, North Rhine-Westphalia.

Anon. sale, Kunsthaus Lempertz, Cologne, 5 December 2009, lot 1096.

Acquired at the above sale by the present owner.

EXHIBITED:

London, The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), XIX and XX Century French Paintings and Drawings, April 1961, p. 15, no. 22 (illustrated; dated *circa* 1915, titled Fleurs and with incorrect support). New York, Wildenstein & Co. Inc., Masterpieces in Bloom, April-May 1973, no. 67 (dated *circa* 1900 and titled Flowers).

Tokyo, Matsuzakaya Department Store, *Masterpieces of European Arts*, 1973-1974, p. 48 (illustrated in color).

LITERATURE:

A. Salomon and G. Cogeval, *Vuillard, Le regard innombrable: Catalogue critique des peintures et pastels*, Paris, 2003, vol. II, p. 893, no. VIII-135 (illustrated in color).

PROPERTY FROM THE COLLECTION OF SIR MARK HAUKOHL

424

EMILE-ANTOINE BOURDELLE (1861-1929)

Le Fruit

with artist's cipher (on the back of the left leg); inscribed with foundry mark and numbered 'Susse Fondeur Paris N° 6' (on the back of the rock); inscribed '© BY BOURDELLE' (on the right side of the rock) bronze with brown and green patina Height: $51\frac{1}{2}$ in. (131 cm.) Conceived in 1911

\$70,000-100,000

PROVENANCE:

Rhodia Dufet-Bourdelle, France (daughter of the artist). Acquired from the above by the present owner.

LITERATURE:

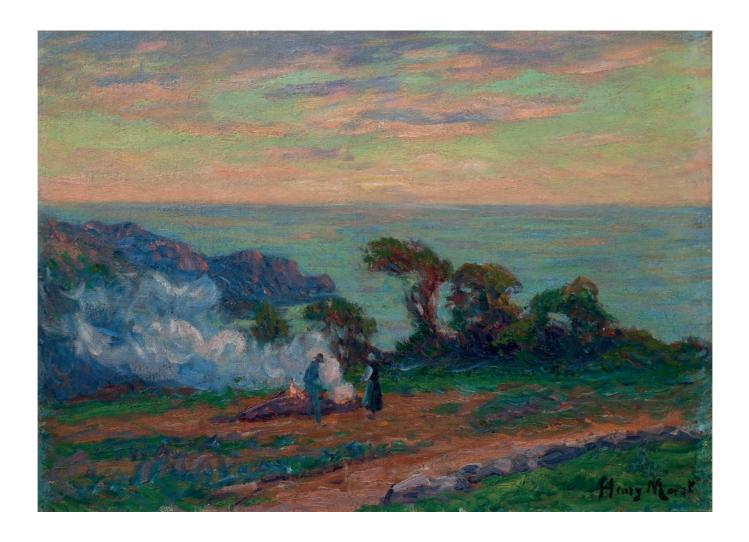
I. Jianou and M. Dufet, *Bourdelle*, Paris, 1975, p. 97, no. 324. P. Cannon-Brookes, *Emile-Antoine Bourdelle*, *An Illustrated Commentary*, London, 1983, pp. 43-44 (another cast illustrated, p. 41, fig. 61).

The present work is sold with a rotating stone pedestal. The total height of the sculpture including the pedestal is 69% in. (176.5 cm.).





another view



PROPERTY FROM A DISTINGUISHED TEXAS ESTATE

425

HENRY MORET (1856-1913)

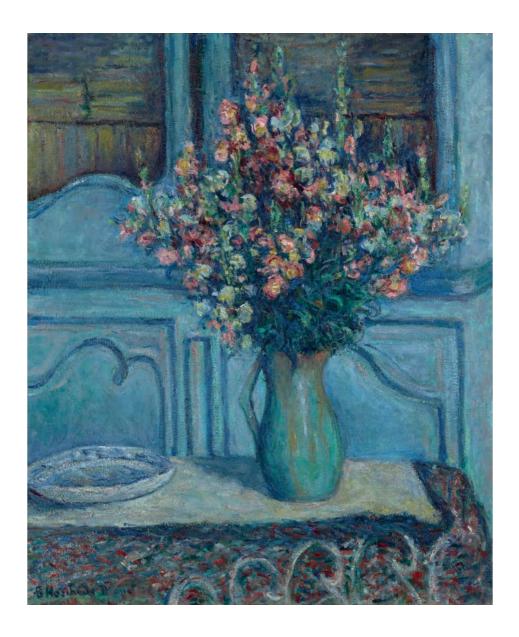
Le brûlage de goémon en bord de mer signed 'Henry Moret' (lower right) oil on canvas 16% x 22% in. (41.5 x 57.4 cm.) Painted *circa* 1912

\$20,000-30,000

PROVENANCE:

Anon. sale, Parke-Bernet Galleries, Inc., New York, 11 May 1967, lot 130. Acquired at the above sale by the family of the present owners.

Jean-Yves Rolland will include this work in his forthcoming Moret catalogue raisonné.



BLANCHE HOSCHEDÉ-MONET (1865-1947)

Les mufliers, intérieur à Giverny signed and dated 'B Hoschedé Monet 22' (lower left) oil on canvas 28¾ x 23¾ in. (73 x 60.1 cm.) Painted in 1922

\$18,000-25,000

PROVENANCE:

R. Marais, Conches-en-Ouche.

Anon. sale, Maître Bisman, Hôtel des Ventes du Vieux Palais, Rouen, 30 June 2013, lot 235.

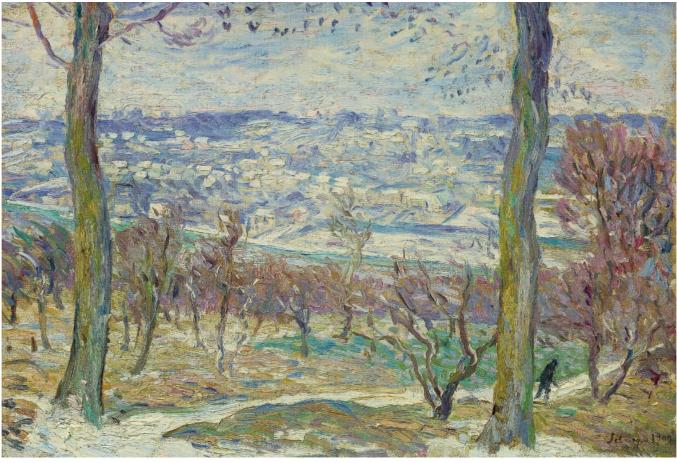
Anon. sale, Maître Bisman, Hôtel des Ventes du Vieux Palais, Rouen, 16 November 2014, lot 29.

Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galerie d'art Drouot Provence, *Blanche Hoschedé*, March-April 1947, no. 10 (titled *Les clématites*).

Philippe Piguet will include this work in his forthcoming Hoschede Monet catalogue raisonné.



PROPERTY FROM A PRIVATE CONNECTICUT COLLECTION

427

HENRI LEBASQUE (1865-1937)

Paysage de neige aux environs de Paris signed and dated 'Lebasque 1909' (lower right) oil on canvas 15 x 21% in. (38.1 x 55.3 cm.) Painted in 1909

\$30,000-50,000

PROVENANCE:

Collection Maj. Galerie Spiess, Paris.

Anon. sale, Sotheby's, New York, 10 November 2000, lot 193. Acquired at the above sale by the present owner.

LITERATURE:

D. Bazetoux, *Henri Lebasque: Catalogue raisonné*, Neuilly-sur-Marne, 2008, vol. I, p. 73, no. 79 (illustrated; dated 1905 and titled *Neige à Montévrain*).

Christine Lenoir and Maria de la Ville Fromoit have confirmed the authenticity of this work.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

428

EDOUARD VUILLARD (1868-1940)

Femme assise dans un intérieur clair signed 'E Vuillard' (lower right) oil on board laid down on cradled panel 15½ x 18½ in. (38.2 x 47.1 cm.) Painted circa 1902-1904

\$40,000-60,000

PROVENANCE:

Galerie Bernheim-Jeune et Cie., Paris.
Gaston Bernheim de Villers, Paris (*circa* 1938).
Jos Hessel, Paris.
Justin K. Thannhauser, New York.
Harry M. Goldblatt, New York (by 1964).
Thomas Gibson Fine Art, Ltd., London.
Acquired from the above by the present owner, December 1980.



428

EXHIBITED:

Paris, Galerie Bernheim-Jeune et Cie., *Oeuvres de Vuillard de* 1890 à 1910, January-February 1938, no. 23.

New York, Wildenstein & Co. Inc., *Vuillard*, October-November 1964, no. 38 (dated *circa* 1905 and titled *Interior*; with incorrect support).

Toronto, Art Gallery of Ontario; San Francisco, California Palace of the Legion of Honor and Art Institute of Chicago, *Edouard Vuillard*, September 1971-March 1972, p. 231, no. 58 (illustrated; dated *circa* 1904 and titled *Interior*).

LITERATURE:

A. Salomon and G. Cogeval, *Vuillard: Le regard innombrable, Catalogue critique des peintures et pastels*, Paris, 2003, vol. II, p. 629, no. VII-168 (illustrated in color; with incorrect medium and support).

On the wall of the artist's home on the rue Truffaut, above the head of the seated figure in the present work, is Felix Vallotton's portrait of Vuillard. The artist sat for his friend Vallotton in 1902, and kept the portrait in his personal collection for the rest of his life.



Félix Vallotton, Édouard Vuillard, 1902. Private collection.

PROPERTY FROM THE ESTATE OF ANN H. POOLE

429

PIERRE-AUGUSTE RENOIR (1841-1919)

La plage de Pornic signed 'Renoir.' (lower right) oil on canvas 10% x 161/4 in. (27.5 x 41.3 cm.)

\$120,000-180,000

PROVENANCE:

Private collection, Basel.

Arthur Tooth & Sons, Ltd., London (acquired from the above).

Mrs. Walter Hochschild, New York (acquired from the above, April 1953).

By descent from the above to the present owner.

EXHIBITED:

London, Arthur Tooth & Sons, Ltd., *Paris—Londres*, April-May 1953, no. 20 (dated 1890).

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.

This work will be included in the second supplement to the Catalogue raisonné des tableaux, pastels, dessins et aquarelles de Renoir being prepared by Guy-Patrice and Floriane Dauberville.

Although Renoir is most often associated with his figurative works, landscape paintings represent an essential component of his oeuvre. Like fellow Impressionist Claude Monet, Renoir tackled nearly every aspect of the genre, from seascapes, snowscapes and townscapes to scenes of gardens, meadows, forests and fields. He painted landscapes in the parks and public squares of Paris, in the suburban towns of the Seine valley west of the capital, and during extended periods of travel both in France and abroad. Although landscape rarely featured in Renoir's submissions to the annual, state-sponsored Salon, it played an important role both in his contributions to the Impressionist group exhibitions and in his sales to the dealer Paul Durand-Ruel, Renoir viewed landscape painting in part as a means of testing and refining his artistic skills; in a letter to Berthe Morisot from 1892, he referred to the genre as "the only way to learn one's craft" (quoted in Renoir Landscapes, 1865-1883, exh. cat., National Gallery, London, 2007, p. 190). Consequently, his landscapes tend to be more varied and experimental in color and technique than his figure paintings.

In later years, Renoir would devote himself increasingly to nonfigurative artworks. In this vein, John House has written: "around 1900 the patterns of Renoir's life changed again: from then until the end of his life he and his family spent long periods each winter and spring on the Mediterranean coast and much of the summer at Essoyes, where they now owned a house, with only limited spells in Paris. From 1903 onwards, in the south they went always to Cagnes, just west of Nice, where in 1907 they bought land and began to build a house. The immediate reason for these changes was Renoir's health...but they reflected a more general change in his art, towards the Classicism of the Mediterranean and, more particularly, towards ideas then associated with the revival of Provencal culture...Renoir first gained real fame during those years. He became Chevalier de la Légion d'Honneur in 1900, but it was the retrospective of his work included in the 1904 Salon d'Automne which sealed his reputation" (*Renoir*, New York, 1985, pp. 268-269).





HENRI LEBASQUE (1865-1937)

Le Pradet, les pins sur la plage signed 'H Lebasque' (lower right) oil on canvas 21% x 25% in. (54.1 x 65.1 cm.) Painted *circa* 1925

\$25,000-35,000

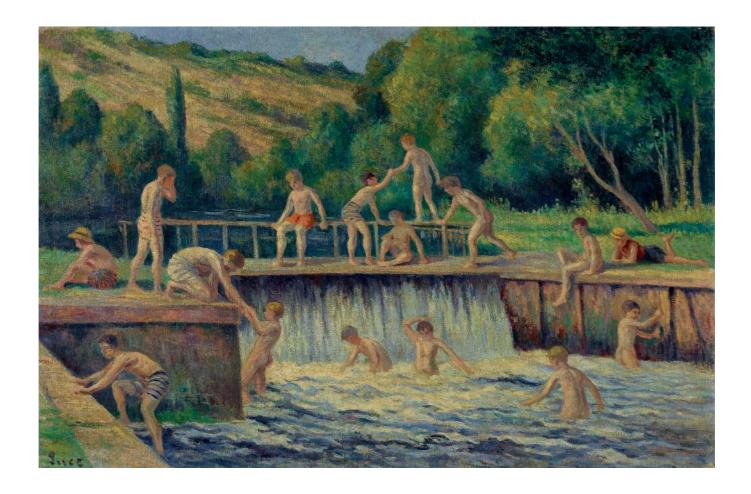
PROVENANCE:

Galerie Agoura, Paris (1969).
Private collection, Paris.
Acquavella Galleries, Inc., New York.
Acquired from the above by the family of the present owner, January 1984.

LITERATURE

D. Bazetoux, *Henri Lebasque: Catalogue raisonné*, Neuilly-sur-Marne, 2008, vol. I, p. 342, no. 1436 (illustrated).

Christine Lenoir and Maria de la Ville Fromoit have confirmed the authenticity of this work.



PROPERTY FROM A DISTINGUISHED COLLECTION

431

MAXIMILIEN LUCE (1858-1941)

La baignade à Bessy-sur-Cure signed 'Luce' (lower left) oil on canvas 28½ x 43½ in. (72.5 x 110.4 cm.) Painted *circa* 1908

\$40,000-60,000

PROVENANCE:

Anon. sale, Sotheby Parke Bernet, Inc., New York, 23 October 1975, lot 268.

Anon. sale, Sotheby Parke Bernet, Inc., New York, 21 May 1981, lot 626. Acquired at the above sale by the present owners.

LITERATURE:

J. Bouin-Luce and D. Bazetoux, *Maximilien Luce: Catalogue raisonné de l'oeuvre peint*, Paris, 1986, vol. I, p. 129 (illustrated in color).

D. Bazetoux, *Maximilien Luce: Catalogue de l'oeuvre peint*, Paris, 1986, vol. II, pp. 357-358, no. 1449 (illustrated, p. 357).



AMBROISE VOLLARD: COLLECTOR, PATRON, ART DEALER

432

MAURICE DENIS (1870-1943)

Marthe et Marie (première pensée)

signed with monogram (lower right) oil on board 18% x 14% in. (48 x 37.5 cm.) Painted *circa* 1896

\$15,000-20,000

PROVENANCE:

Ambroise Vollard, Paris (acquired from the artist, 1899). By descent from the above to the present owner.

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

433

EDOUARD VUILLARD (1868-1940)

La cuisinière à la bougie

stamped with signature 'E Vuillard' (Lugt 2497a; lower right) oil on canvas $10\% \times 8\%$ in. (27.2 x 21.3 cm.) Painted *circa* 1892

\$60,000-80,000

PROVENANCE:

Estate of the artist.
Charles-Auguste Girard, Paris.
Anon. sale, Maîtres Bellier and Rheims, Galerie Charpentier, Paris, 30 May 1949, lot 37.
Sam Salz, Inc., New York.
Robert Dubois, La Varenne (circa 1978).
Jean-Claude Bellier, Paris (1983).
Alain Tarica, New York (1984).
Aaron Fleischman, Washington, D.C. (by 1989).
Acquired from the above by the present owner, 1996.



433

EXHIBITED:

Paris, Galerie Charpentier, *Vuillard*, 1948, no. 8 (dated 1890 and titled *La cuisine* à *la bougie*; with inverted dimensions).

Stockholm, Galerie d'art latin, *Vuillard*, fall 1948, no. 2 (dated 1891 and titled *La cuisine* à *la bougie*).

Houston, The Museum of Fine Arts; Washington, D.C., The Phillips Collection and The Brooklyn Museum, *The Intimate Interiors of Edouard Vuillard*, November 1989-July 1990, p. 65 (illustrated in color, p. 64, fig. 43; dated 1893 and titled *Kitchen by Candlelight*).

LITERATURE:

N.E. Forgione, *Edouard Vuillard in the 1890s: Intimism, Theater, and Decoration*, Ph.D. Diss., Johns Hopkins University, Baltimore, 1992, pp. 143-144 (illustrated, p. 324, fig. 73; dated 1893 and titled *Kitchen by Candlelight*).

A. Salomon and G. Cogeval, *Vuillard, Le regard innombrable: Catalogue critique des peintures et pastels,* Paris, 2003, vol. I, p. 240, no. IV-23 (illustrated in color).

PROPERTY OF A NEW ENGLAND COLLECTOR

434

EMILE BERNARD (1868-1941)

Trois Bretonnes sous un pommier ou Les cueilleuses de pommes

signed 'Emile Bernard' (lower right) oil on canvas 23% x 36¼ in. (59.8 x 92 cm.) Painted *circa* 1939

\$100,000-150,000

PROVENANCE:

Private collection, Paris

Anon. sale, Maître Laurin, Drouot-Montaigne, Paris, 3 April 1990, lot 30. Acquired at the above sale by the present owner.

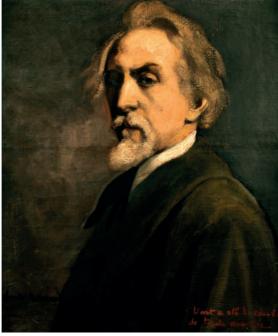
EXHIBITED:

Paris, Galerie Charpentier, *Emile Bernard: La jeune sculpture française*, fall 1943, no. 28 (dated 1892 and titled *Cueillette des pommes*).

LITERATURE:

J.-J. Luthi and A. Israël, *Emile Bernard: sa vie, son oeuvre—catalogue raisonné*, Paris, 2014, p. 391, no. 1811 (illustrated in color).

Béatrice Recchi-Altarriba has confirmed the authenticity of this work.



Emile Bernard, Autoportrait, 1934. Private collection.

Trois Bretonnes sous un pommier is a stunning example of Bernard's revisitation of a theme which had epitomized his work of the late 1880s-early 1890s: that of the Breton culture and landscape. He was still in his teens and a student at Cormon's atelier libre in Paris, when in 1887, he and his classmate Louis Anguetin developed the radical pictorial style known as Cloisonism. The young critic Edouard Dujardin coined the term in an article about Anguetin published in the 1 March 1888 issue of La Revue Indepéndante-it referred to the medieval technique of firing ground colored glass in a metal framework that outlined the design. Dujardin noted similarities to the methods of Japanese woodblock print-making, and old French popular woodcuts known as images d'Epinal, in which "the artists first trace lines within which are placed colors according to the color-pattern process" (quoted in B. Welsh Ocharov, Vincent van Gogh and the Birth of Cloisonism, exh. cat., Art Gallery of Ontario, Toronto, 1981, p. 24).

It was on the recommendation of Vincent van Gogh that Paul Gauguin agreed to welcome Bernard in Pont-Aven, the site of the present work, when the young painter traveled there with his mother and sister Madeleine in August 1888. Gauguin initially met Bernard in September 1886, during Bernard's first trip to Brittany, when the aspiring teenaged artist toured the region on foot. At that time, Bernard had carried a letter of introduction from Gauguin's close friend Claude-Emile Schuffenecker, but Gauguin had received him guardedly. This time, however, the two artists got on well. They were now both working toward similar goals and enthusiastically exchanged their ideas. Nancy Mowll Mathews has written, "Gauguin was energized by Bernard's forceful rejection of the old tenets of naturalism and his desire to found an art based on completely new principles, which Bernard wanted to call pictorial symbolism. Gauguin had preached the same message himself. But even though Bernard was mostly confirming ideas that Gauguin already held, it is surprising how swiftly Gauguin assimilated Bernard's new verbal and pictorial language. A new force had definitely taken hold of the old P Go" (Paul Gauguin, An Erotic Life, New Haven, 2001, pp. 107-108).

In 1939, Bernard returned to Pont-Aven, now a mature and established painter, to unveil a plaque at the Pension Gloanec, where he had resided with Gauguin in his youth. The artist stayed for nearly two years, reinvigorated by the landscape: "Since I have been in Pont-Aven, I am ignoring time" he wrote (quoted in F. Leeman, *Emile Bernard*, Paris, 2013, p. 484). As seen in the present work, Bernard exhibited a certain nostalgia for the synthetic style of his youth. While his guiding interests were largely formal, using radically flat color forms from which even shadows have been removed, there is nonetheless an accompanying symbolism in the autumn apple harvest (used to make the cheap hard cider the artists used to drink) as a reference to Eve in the Garden of Eden. In its carefully balanced composition, the realization of its subject and assured execution, *Trois Bretonnes sous un pommier* projects the full potential of Bernard's visionary, synthetist approach to painting.







AMBROISE VOLLARD: COLLECTOR, PATRON, ART DEALER

435

AFTER PAUL GAUGUIN (1848-1903)

Pot au décor de Eve et le Serpent

stamped with foundry mark and numbered
'C. VALSUANI CIRE PERDUE 3/8' (on the lower rim)
bronze with dark brown and green patina
Height: 7 in. (17.7 cm.)
Conceived circa 1889; this bronze version cast at a later date

\$12,000-18,000

LITERATURE:

M.C. Bodelsen, "Gauguin Studies," *The Burlington Magazine*, vol. 109, no. 769, April 1976, p. 221 (ceramic version illustrated, figs. 53 and 54; titled *Vase with Exotic Girl*).

AMBROISE VOLLARD: COLLECTOR, PATRON, ART DEALER

436

AFTER PAUL GAUGUIN (1848-1903)

Masque d'une femme

numbered and stamped with foundry mark
'Landowski Fondeur 5/8' (on the back)
bronze with dark brown patina
Height: 14% in. (37.7 cm.)
Conceived circa 1893-1895; this bronze version cast at a later date

\$8,000-12,000

LITERATURE:

C. Gray, Sculpture and Ceramics of Paul Gauguin, Baltimore, 1963, p. 244, no. 112 (wax version illustrated).

AMBROISE VOLLARD: COLLECTOR, PATRON, ART DEALER

437

MAURICE DENIS (1870-1943)

Les premiers pas sur la terrasse de Fiesole signed with monogram and dated '1898' (lower left) oil on canvas 36½ x 26¾ in. (92.2 x 68.1 cm.)
Painted in 1898

\$80,000-120,000

PROVENANCE:

Bernadette Denis, Paris (wife of the artist).
Dominique Denis, Paris (by descent from the above).
Acquired from the above by the present owner, 1989.



437

EXHIBITED:

Paris, Galerie Durand-Ruel et Cie., Exposition d'oeuvres de MM. P. Bonnard, M. Denis, H.-G. Ibels, Hermann-Paul, P. Ranson, Rippl-Ronaï, K.-X. Roussel, P. Sérusier, F. Vallotton, E. Vuillard, March 1899, p. 9, no. 11 (titled Sur la terrasse, Fiesole).

Paris, Galerie Louis Carré, *Maurice Denis*, May-June 1941, no. 3. Paris, Musée de l'Orangerie, *Maurice Denis*, June-August 1970, p. 50, no. 116.

Paris, Galerie La Cave, Maurice Denis: Huiles, dessins, pastels, sanguines, March-May 1981, no. 18.

Alençon, Musée des Beaux Arts et de la Dentelle, *Maurice Denis: 100 ans après à Alençon*, July-September 1985, p. 18, no. 13 (illustrated, p. 22). Jerusalem, The Israel Museum and Marseille, Musée Cantini, *Peindre dans la lumière de la Méditerranée*, July-November 1987, p. 108, no. 43 (illustrated in color, p. 109).

LITERATURE:

S. Barazzetti-Demoulin, Maurice Denis, Paris, 1945, pp. 56, 218 and 281. J.-P. Bouillon, *Maurice Denis*, Geneva, 1993, p. 85.

C. Zappia, Maurice Denis e l'Italia: journal, carteggi, carnets, Perugia, 2001, p. 40.

N. Bondil, *Maurice Denis*, exh. cat., Musée d'Orsay, Paris, 2006, p. 77 (illustrated in color, p. 75, fig. 59).

F. Heilbrun and S. Ooms, *Maurice Denis*, exh. cat., Musée d'Orsay, Paris, 2006, pp. 16 and 20.

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

During the winter of 1897-1898, the musician Ernest Chausson rented the Villa Papiniano in Fiesole, near Florence, where he came with his family to work. He invited Denis, who spent two months there from November 1897 to January 1898 with his pregnant wife Marthe (depicted in the blue dress) and their daughter Noële (born 30 June 1896). There exists an unfinished sketch of this subject, with a sketch of Marthe on the reverse, which Ambroise Vollard bought from Denis in 1901. In 1989, Denis' son Dominique swapped the present definitive version with the Vollard heirs for the unfinished version as he wanted the portrait of his mother.



PROPERTY FROM AN EAST COAST ESTATE

438

KÄTHE KOLLWITZ (1867-1945)

Abschiedwinkende Soldatenfrauen II

signed 'Kollwitz' (on the back); stamped with foundry mark 'H. NOACK BERLIN' (on the left side) bronze with brown patina Height: 12½ in. (31.5 cm.) Conceived in 1937-1938

\$20,000-30,000

PROVENANCE:

Acquired by the late owner, circa 1980.

LITERATURE

A. Seeler, Käthe Kollwitz: Die Plastik, Werkverzeichnis Onlinekatalog, Cologne, 2016, pp. 134-142, no. 32 (another cast illustrated, p. 134).

PROPERTY FROM THE ESTATE OF ANN H. POOLE

439

GEORG KOLBE (1877-1947)

Kniende

signed with monogram and numbered 'I' (on the arch of the right foot); stamped 'MADE IN GERMANY' (on the ball of the right foot); stamped with foundry mark 'H.NOACK BERLIN FRIEDENAU' (on the ball of the left foot)

bronze with brown patina Height: 21½ in. (54 cm.) Conceived in 1926

\$40,000-60,000

PROVENANCE:

Weyhe Gallery, New York.

Mrs. Walter Hochschild, New York (acquired from the above, *circa* 1929). By descent from the above to the family of the late owner.

LITERATURE:

R.G. Binding, *Georg Kolbe*, Berlin, 1933, p. 12 (another cast illustrated). U. Berger, *Georg Kolbe*, *Leben und Werk*, Berlin, 1990, pp. 290-291, no. 87 (another cast illustrated, p. 289).



PROPERTY OF A PRIVATE COLLECTOR

440

GABRIELE MÜNTER (1877-1962)

Dämmerung

signed with monogram (lower left); dated '1908' (on the reverse) oil on board 10% x 15% in. (25.8 x 39 cm.) Painted in 1908

\$120,000-180,000

PROVENANCE:

Estate of the artist

Leonard Hutton Galleries, New York (acquired from the above).

Louis Marhoefer, Pittsburgh (acquired from the above).

Private collection (by descent from the above, 1986).

Leonard Hutton Galleries, New York.

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

EXHIBITED:

New York, Leonard Hutton Galleries, *Gabriele Münter: Murnau to Stockholm, 1908-1917*, November-December 1961, no. 5. Minneapolis, Walker Art Center, *Franz Marc and the Blue Rider,* April-July 2001, no. 56.

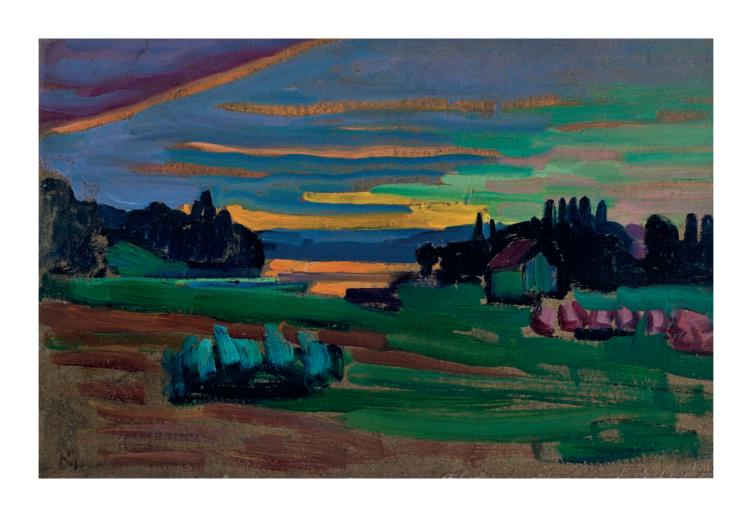
As a founding member of Der Blaue Reiter and one of very few women working at the center of the Munich avant-garde, Münter played a significant role in the emergence of a new visual vocabulary in modern art. Münter came to know Wassily Kandinsky through the experimental Phalanx School (which he aided in founding), which was one of the few places in Germany where women could study alongside men. In Kandinsky, Münter found a mentor that truly enabled her development as an artist; he recognized her natural talent and encouraged her progress.

Between 1903 and 1907, she traveled extensively with Kandinsky through Europe and North Africa. It was during this time that she would learn from the aesthetic ideals of Vincent Van Gogh, Paul Gauguin, Henri Matisse and the surrounding Fauves—such influences would emerge in her painting upon her return to Germany in April 1908. When back in Munich, the couple toured the Bavarian countryside, visiting areas of Starbergersee and Staffelsee before finding the picturesque village of Murnau. There, Münter and Kandinsky joined fellow artists Marianne von Werefkin and Alexej von Jawlensky and together painted the surrounding landscape, contributing to a new phase of undisturbed and intense creativity for the four artists.

During this first stay, the group work extensively together to forge a new type of painting characterized by bold simplification, flattened spatial perspective and a wild use of color. Münter's artistic work underwent a massive transformation, transitioning towards a distillation of form almost immediately. "After a short period of agony," she later recalled, "I took a great leap forward—from copying nature—in a more or less Impressionist style—to feeling the content of things—abstracting—conveying an extract" (quoted in A. Hoberg, Wassily Kandinsky and Gabriele Münter: Letters and Reminiscences, 1902-1914, Munich, 1994, p. 14).



The artist and Wassily Kandinsky, 1906. Photographer unknown.



A FAMILY VISION:

THE COLLECTION OF H.S.H. PRINCESS "TITI" VON FÜRSTENBERG

¤ 441

EMIL NOLDE (1867-1956)

Kleines Meerbild

signed 'Nolde.' (lower left); signed again and titled 'Emil Nolde: Kleines Meerbild' (on the stretcher) oil on canvas 22% x 28 in. (56.7 x 71 cm.)
Painted in 1939

\$800,000-1,200,000

PROVENANCE:

Dr. Bernhard Sprengel, Hanover.

Anon. sale, Stuttgarter Kunstkabinett, Stuttgart, 21 May 1960, lot 439. Mrs. John D. Rockefeller III, New York (probably acquired at the above sale). M. Knoedler & Co., Inc., New York (acquired from the above, March 1963). Cecil "Titi" Blaffer von Fürstenberg, Houston (acquired from the above, March 1964).

By descent from the above to the present owners.

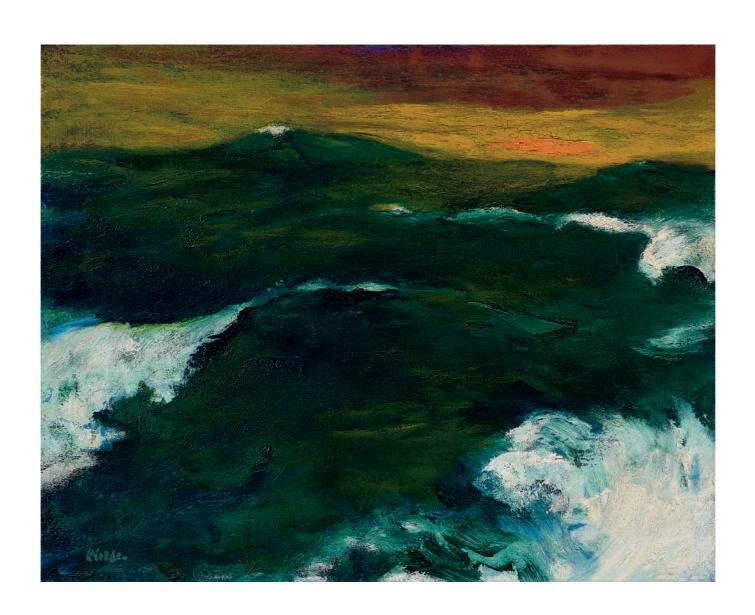
EXHIBITED:

New York, Spencer A. Samuels and Company, Ltd., *Expressionismus*, October-November 1968, p. 27 (illustrated in color, pl. 10).

LITERATURE:

The Artist's Handlist, 1930.

M. Urban, *Emil Nolde: Catalogue Raisonné of the Oil-Paintings, 1915-1951*, London, 1990, vol. II, p. 482, no. 1202 (illustrated).





Emil Nolde, Das Meer III, 1913. Nolde Stiftung Seebüll. © Nolde Stiftung Seebüll.



Emil Nolde, *Meer mit Gewitterhimmel*, watercolor on paper, *circa* 1925-1930. Nolde Stiftung Seebüll. © Nolde Stiftung Seebüll.

Nolde spent most of his life by the sea. Just as it was a constant in his life, the sea and its ever-changing conditions became one of the most significant subjects in his art. It was the dominant element in his homeland of Schleswig-Holstein, the German portion of the Danish peninsula, and although Nolde spent a lot of time in Berlin, it was always to the sea that he returned.

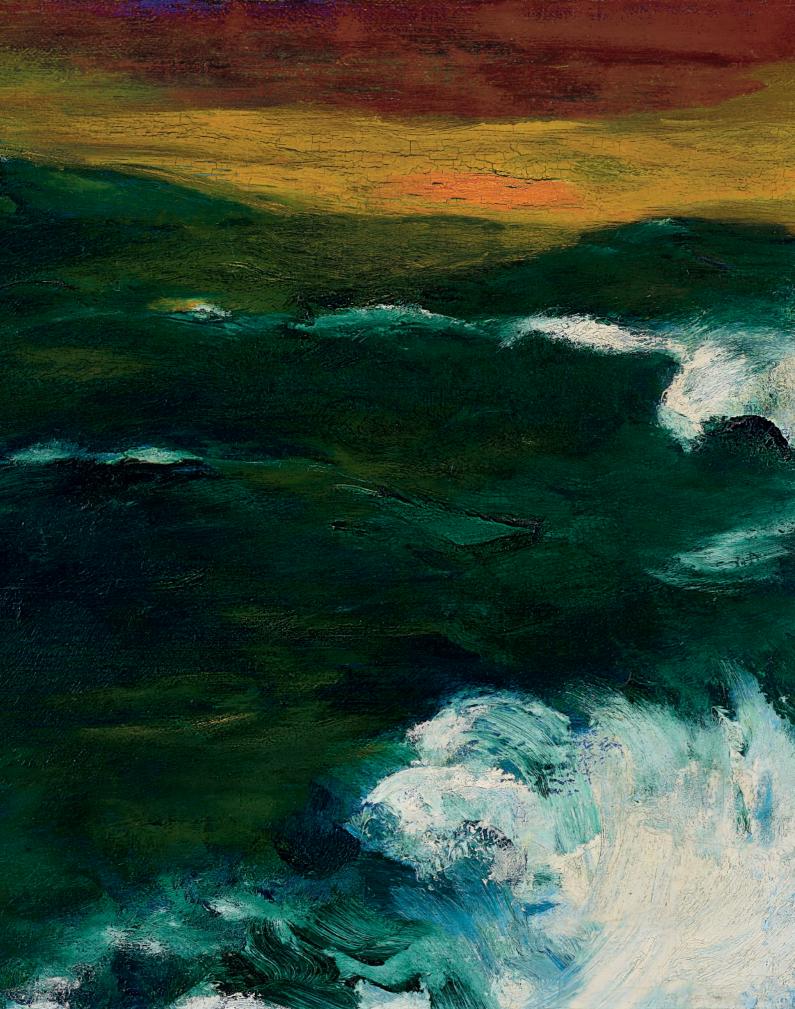
As a member of Die Brücke, Nolde developed a unique expressionist style over the years, focusing mainly on painting in oil and watercolor. His works are famous for their vivid and strong color choices, as well as his distinctive brushstrokes. "In art I fight for unconscious creation," Nolde wrote to his friend Hans Fehr, reiterating elsewhere that "the quicker a painting is done, the better it is" (quoted in Jahre der Kämpfe, Berlin, 1934, p. 95). With its striking palette and high horizon line, the present work is an excellent example of the artist's spontaneous technique, which allows the sea to take over the majority of the picture plane, leaving only a small strip to the unconventionally colored red and yellow sky.

Even Nolde's early seascapes are packed with emotion and energy, but it was after a turbulent crossing of the Kattegat that his pictures really began to take the strong, individual feel so particular to his depictions. He recounted that he was almost hypnotized by the lashing waters: "I stood gripping the rail, gazing and wondering as the waves and the ship tossed me up and down for years afterwards, that day remained so vividly in my mind that I incorporated it into my sea paintings with their wild,

mountainous green waves and only at the topmost edge a sliver of sulphurous sky" (quoted in P. Vergo and F. Lunn, *Emil Nolde*, exh. cat., Whitechapel Art Gallery, London, 1995, p. 132).

From this momentous confrontation with his most accustomed element grew the absorbing nature of his seascapes—there is no shore in *Kleines Meerbild*, only a vast expanse of tumultuous sea, flanked at the top by the crimson-golden sky. The gold of the sky and the deep blue-green water bleed together. There is an intense mixture of wonder and danger, comfort and exposure—Nolde's hometown was close enough to the sea for him to see it as both protection and threat, and this curious mixture is perfectly captured in this work. Although to some extent the treatment of light is reminiscent of J.M.W. Turner's seascapes, which Nolde greatly admired, the feelings contained in the present work are completely different. Here, Nolde has captured the raw power of Nature and the imposing and commanding presence of the sea.

Believing, like many of his Expressionist colleagues, that color was a direct means of expressing emotion, Nolde used his subjects as a means to convey atmosphere and feeling through luminous color. For the heavy and brooding intensity of this seascape, Nolde piled pigments atop one another to create a highly emotive play of color and light. As a painter, Nolde compared this layering of color to the orchestration of music, stating: "colours are my notes, which I use to form harmonizing or contrasting sounds and chords" (quoted in "Fulfilling Fear," *Time Magazine*, 17 March 1967).



PROPERTY OF A PRIVATE COLLECTOR

442

ALEXEJ VON JAWLENSKY (1864-1941)

Landschaft mit Brücke

signed 'A. Jawlensky' (lower left); inscribed 'N. 7' (on the reverse) oil on board $13 \times 17\%$ in. (33×44.8 cm.) Painted *circa* 1909

\$250,000-350,000

PROVENANCE:

Galleria La Medusa, Rome.

Anon. sale, Kunsthaus Lempertz, Cologne, 20 May 1965, lot 402.

Serge Sabarsky Gallery, New York (by 1972).

Galerie Roman Norbert Ketterer, Lugano (1973).

Dr. A.W. Jann.

Leonard Hutton Galleries, New York.

Acquired from the above by the present owner, February 2002.

EXHIBITED:

New York, Serge Sabarsky Gallery and Cologne, Galerie Änne Abels, Expressionists: Major Paintings, Water-colors, Drawings and Sculptures by 17 German Expressionists, December 1972-May 1973, no. 19 (illustrated in color; dated 1906-1907 and titled Landscape with Bridge).

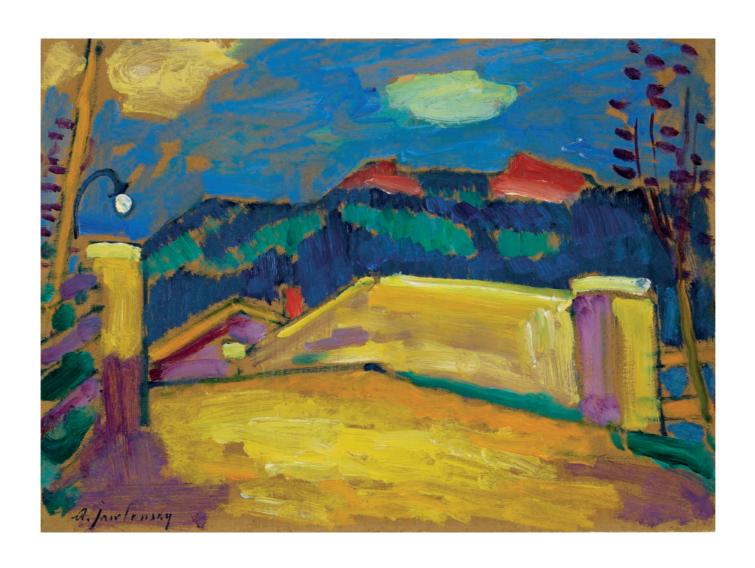
Campione d'Italia, Galerie Roman Norbert Ketterer, Moderne Kunst VIII, 1973, p. 83, no. 42 (illustrated in color, p. 82).

LITERATURE:

M. Jawlensky, L. Pieroni-Jawlensky and A. Jawlensky, *Alexej von Jawlensky: Catalogue Raisonné of the Oil Paintings, 1890-1914*, London, 1991, vol. I, p. 230, no. 267 (illustrated).

Painted circa 1909, Landschaft mit Brücke emerged during one of the most intensively creative and boldly experimental periods of Jawlensky's artistic career, as he reached a high point in his endeavors to express his visions of the external world through a unique, inner subjective spirit. Jawlensky made a crucial breakthrough in his painting, while sojourning in the small, sleepy Bayarian market town of Murnau alongside his close friends Wassily Kandinsky, Marianne von Werefkin and Gabriele Münter. Here, the four artists spent their days working in a communal manner, painting en plein air to fully immerse themselves in the dramatic Alpine landscapes that surrounded the town, often rendering the same view from slightly different angles and experimenting with each other's techniques. Their excursions were underpinned by stimulating theoretical discussions into the nature of painting, in which they exchanged ideas regarding not only the technical aspects of their art, but also the spiritual power of their subject matter. In this highly creative atmosphere, Jawlensky took the lead in guiding the group's artistic evolution, sharing his extensive knowledge of the French avant-garde with his comrades and influencing them with his own ground-breaking views on the expressive potential of color.

For Jawlensky, French art had been an important influence on his painting for a number of years-he had experienced an epiphany during a pivotal visit to Paris in the autumn of 1905, where he first encountered the vibrantly pigmented canvases and expressive brushwork of Henri Matisse and the Fauves. The paintings of Matisse, André Derain, Maurice de Vlaminck and their fellow Fauves opened Jawlensky's eyes to a form of art which was no longer tied to the visible world, in which color could become a powerful force for personal expression. As he explained, it was during this trip that he came to understand "how to translate nature into color according to the fire in my soul..." (Jawlensky, "Memoir dictated to Lisa Kümmel, Wiesbaden, 1937," reproduced in M. Jawlensky, L. Pieroni-Jawlensky and A. Jawlensky, op. cit. p. 30). It was this aspect of Jawlensky's teachings which had such a lasting impact on his compatriots in Murnau, encouraging Kandinsky and Münter to liberate themselves from the constraints of the perceptible world, and reach for a form of artistic expression that could render visible a sense of the spiritual truths of the universe.



PROPERTY OF A PRIVATE COLLECTOR

443

WASSILY KANDINSKY (1866-1944)

Kochel-Dorfkirche

signed 'KANDINSKY' (lower left); signed again and inscribed 'KANDINSKY "Phalanx"' (on the reverse) oil on canvasboard 9% x 12% in. (23.6 x 32.6 cm.) Painted in 1902

\$200,000-300,000

PROVENANCE:

Gabriele Münter, Murnau (acquired from the artist).
Galerie Änne Abels, Cologne (by 1968).
Leonard Hutton Galleries, New York; sale, Parke-Bernet Galleries, Inc.,
New York, 9 April 1969, lot 40.
Leonar Cantor, Beverly Hills (acquired at the above sale).
Leonard Hutton Galleries, New York.
Jan Ahlers, Herford, Germany.
Leonard Hutton Galleries, New York.
Acquired from the above by the present owner, February 2002.

EXHIBITED:

Cologne, Galerie Änne Abels, *Erbslöh und sein Kreis*, June-August 1968, no. 34 (illustrated; dated 1906-1907 and titled *Kirche in Kochel*). Munich, Bayerische Staatsgemäldesammlungen, December 1993 (on loan). Kochel, Germany, Franz Marc Museum, 1994-2000 (on extended loan).

LITERATURE:

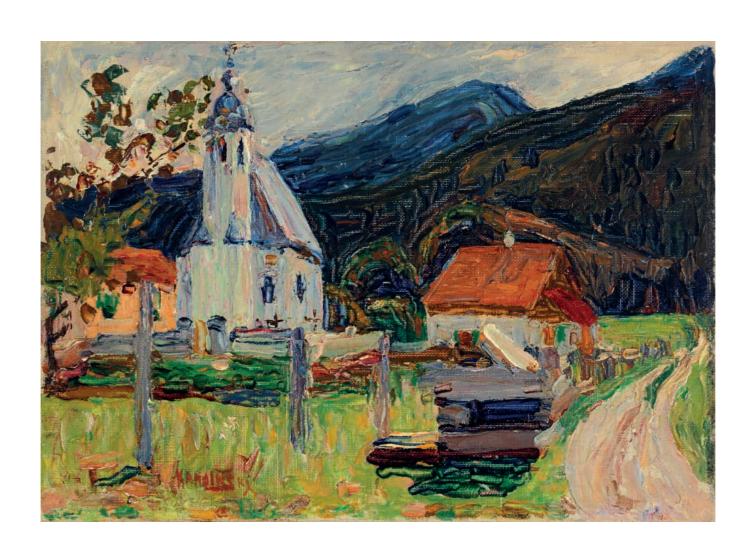
H.K. Roethel and J.K. Benjamin, *Kandinsky: Catalogue Raisonné of the Oil-Paintings*, 1900-1915, London, 1982, vol. I, p. 101, no. 68 (illustrated).

Kandinsky with unidentified students at the Phalanx School, Munich, 1902. Photographer unknown.

Kochel—Dorfkirche is an early work by Kandinsky which epitomizes his innovations in the Neo-Impressionist style and anticipates his exploration with luminous color as a future member of Der Blaue Reiter. The artist had joined the Munich Academy in 1900 to take classes taught by Franz von Stuck. He soon, however, left his academic studies to become a founding member of the Phalanx group in Schwabing at the end of May 1901. Phalanx operated as both a school and a gallery aiming to move away from the traditional conservatism of the academy by teaching and exhibiting a more avant-garde approach to art. Kandinsky became president of the society later that year and planned most of the exhibitions, including one of the first shows of Claude Monet's work in Munich.

In these years, Kandinsky produced a small number of oil paintings depicting Munich and its environs. In the summer of 1902 he took his class of students from the Phalanx school to the village of Kochel, around seventy kilometers from Munich. There he was particularly inspired by the dramatic terrain and found the setting particularly conducive to creative development. Working primarily in oil and in small format en plein air, Kandinsky sought to capture the atmosphere and ambience of the surrounding landscape. The paintings he created there show the artist in early maturity. Heavily influenced by the Neo-Impressionist techniques with which he had been experimenting, the thick impasto of his paintings from this period had grown so intense that they become almost overladen with color. These *plein-air* studies, executed with paint taken directly from the tube, show the growing influence of Monet's sense of light and Signac's stylistic technique on the artist. In the present work, his use of the palette knife to apply the paint in thickly worked and textured strokes infuses it with an expressive weight of color that, in its immediacy and simplicity, seems to be on the point of breaking down his rigorously constructed composition, anticipating the artist's move towards abstraction. As Vivian Endicott-Barnett notes: "The colors are clearer and the paint handling more assured in the studies painted in Kochel in the summer of 1902 than in earlier works" (Vassily Kandinsky, A Colorful Life, New York, 1996, p. 47).

The summer of 1902 at Kochel was also a personally significant one for the artist, as it was during these months that his relationship developed with one of his students, Gabriele Münter, the first owner of the present work and a fellow artist who would become his companion between 1903 and 1916.



A FAMILY VISION:

The Collection of H.S.H. Princess "Titi" von Fürstenberg

444

EDVARD MUNCH (1863-1944)

Kystlandskap

signed 'E. Munch' (lower left) oil on canvas 26½ x 37½ in. (67.3 x 95.4 cm.) Painted in 1904

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

PROVENANCE:

Mr. and Mrs. Sverre Prydz, Lysaker (by 1927).
Frithjof Tenvig, Holmestrand (*circa* 1930-1940 and until at least 1969).
Cecil "Titi" Blaffer von Fürstenberg, Houston (by 1976).
By descent from the above to the present owners.

EXHIBITED:

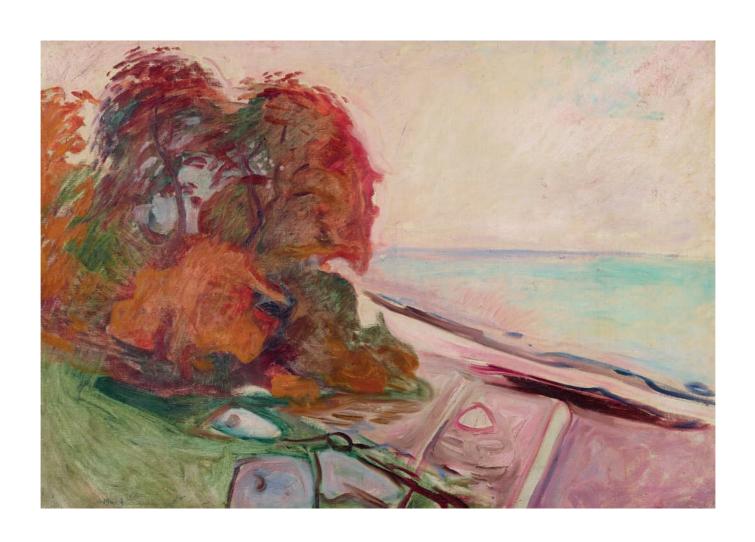
Berlin, Nationalgalerie and Oslo, Nasjonalgalleriet, *Edvard Munch*, 1927, p. 26, no. 88 and p. 37, no. 138, respectively (titled *Aasgaardstrand*). London, Marlborough Fine Art, Ltd., *Munch/Nolde: The Relationship of Their Art, Oils, Watercolors, Drawings and Graphics*, July-August 1969, p. 12, no. 10 (dated 1903-1904 and titled *Beach with Group of Trees*). The University of Houston, The Sarah Campbell Blaffer Gallery; The New Orleans Museum of Art and San Antonio, The Witte Memorial Museum, *Edvard Munch*, April-September 1976, p. 126, no. 61 (illustrated in color, p. 127; dated 1903-1904 and titled *Beach with Group of Trees*).

LITERATURE:

G. Woll, *Edvard Munch: Complete Paintings, 1898-1908*, London, 2008, vol. II, p. 616, no. 597 (illustrated).



The artist painting on the beach at Warnemünde, summer 1907. Photograph by Munch. Munchmuseet, Oslo.



The present Kystlandskap, a haunting and deeply personal rendering of the beach at Munch's summer haven of Asgardstrand in Norway, is true to the intensely felt vision that the artist set forth in these poetic lines. Throughout his career, Munch used the landscape as a vehicle for conveying his most profound emotions, imbuing the genre with a psychological dimension that overrides traditional descriptive concerns. Here, he rendered the sea and sky as serene, untroubled planes of limpid blue, unmarred by any wave or passing cloud. In contrast, the coastline is a space of turbulence and complexity, with a gravely, lavender shingle giving way to a grassy, boulder-strewn slope, and an unruly, intensely colored mass of shrubs encroaching on the vista at left, straining toward the sea. This is the supposed vantage point of the artist, the land a proxy for his own psychic unrest; the tranquil realm beyond the shore seems a world apart, distant and unreachable, embodying the mystical dimension underlying human experience.

Munch painted Kystlandskap in summer 1904, at a moment of mounting professional success yet tenuous mental health. Two years earlier, his angst-ridden affair with Tulla Larsen had reached a fateful end: she threatened to shoot herself, a struggle ensued, and the gun discharged, severing the top two joints of Munch's left ring finger. To quell the turmoil raging inside of him, Munch threw himself into work, traveling incessantly for exhibitions and portrait commissions; he signed a contract with the Galerie Commeter in Hamburg for the sale of his paintings and with the publisher Bruno Cassirer for his extensive trade in prints. He increasingly sought refuge in the bottle as well, and he retreated during the summer months to the cabin that he owned at Asgardstrand, where he found some measure of relief. "Here I drink little alcohol," he wrote to Dr. Max Linde, his foremost patron at the time. "I sail, paint, swim, and am well" (quoted in R. Heller, Munch: His Life and Work, London, 1984, p. 183).

Earlier in 1904, for the second year running, Munch had exhibited at the Salon des Indépendants in Paris, where his work attracted the admiration of the future Fauves. Munch's lover and guide to the city during these stays in Paris was the English violinist Eva Mudocci, who later posed for Henri Matisse, himself accomplished on the same instrument, and may have introduced the two artists. The present landscape, in the vehemence of its handling and non-naturalistic vigor of its color contrasts, anticipates the artistic liberation that Matisse and André Derain would achieve at Collioure the next summer. While the Fauves, however, worked en plein air to capture their immediate, subjective response to the motif, Munch painted from memory and imagination, transforming his personal experience into psychological talismans. "Munch can go for weeks without actually putting brush to canvas, merely saying 'I'm painting with my senses'," recounted Linde, "until suddenly he will give shape to what he has seen, pouring his whole body and soul into his work" (quoted in R. Stang, Edvard Munch: The Man and the Artist, London, 1979, p. 187).

Far out there-that

Soft line where the air meets

The sea-it is as incomprehensible as

Existence-it is as incomprehensible as

Death-as eternal as longing.

-Edvard Munch

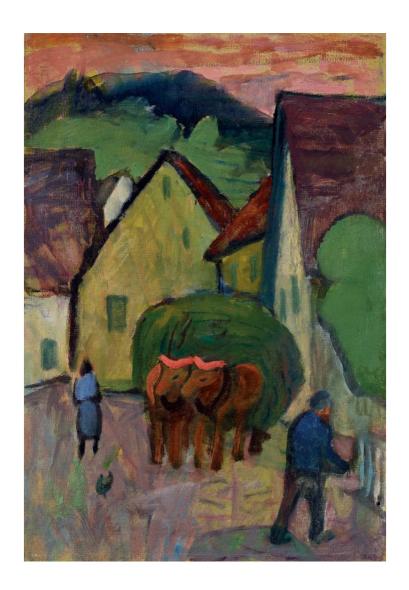


Paul Gauguin, *La plage au Pouldu*, 1889. Formerly in the collection of Henry Ford II; sold, Christie's New York, 13 May 1980, lot 6.



Gerhard Richter, Landschaft mit kleiner Brücke, 1969. Museum Moderner Kunst Stiftung Ludwig (MUMOK), Vienna, Austria. © Gerhard Richter 2019 (0073).





PROPERTY FROM AN EAST COAST ESTATE

445

GABRIELE MÜNTER (1877-1962)

Aus Siglingen An Du Jagst with Nachlass stamp (on the reverse) oil on board

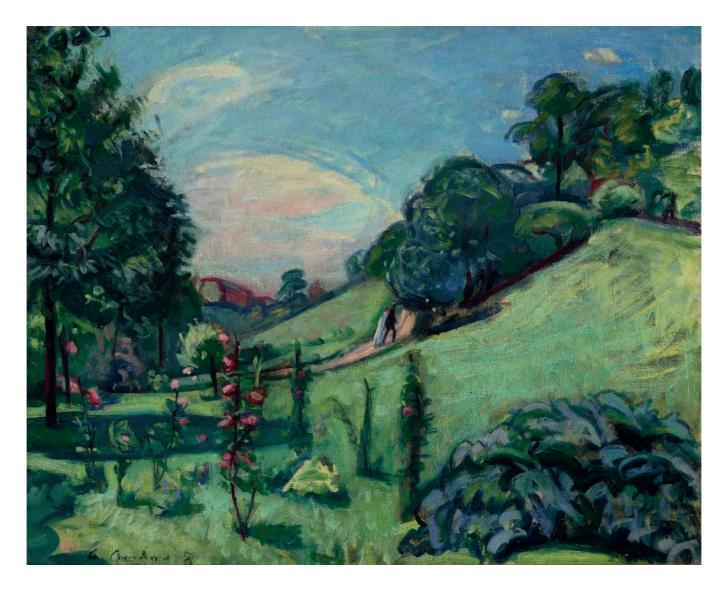
19¼ x 13¼ in. (49 x 33.7 cm.) Painted *circa* 1937-1938

\$80,000-120,000

PROVENANCE:

Estate of the artist.

Anon. sale, Parke-Bernet Galleries, Inc., New York, 16 December 1970, lot 36. (probably) Acquired at the above sale by the late owner.



PROPERTY FROM A PRIVATE NEW YORK ESTATE

446

CHARLES CAMOIN (1879-1965)

Promenade dans un parc

signed 'Ch. Camoin.' (lower left) oil on canvas 25% x 32 in. (65.1 x 81.3 cm.) Painted in 1903

\$12,000-18,000

PROVENANCE:

Hilde Gerst Gallery, New York. Private collection, Scottsdale, Arizona; sale, Christie's, New York, 8 October 1992, lot 26. Acquired at the above sale by the late owner.

Anne-Marie Grammont-Camoin has confirmed the authenticity of this work.

A FAMILY VISION:

THE COLLECTION OF H.S.H. PRINCESS "TITI" VON FÜRSTENBERG

447

CHAÏM SOUTINE (1893-1943)

Gourdon sur Vence signed 'Soutine' (lower right) oil on canvas 2534 x 18 in. (65.3 x 45.8 cm.) Painted circa 1922

Everything is dancing before my eyes as in a landscape by Soutine.

-Amedeo Modigliani

\$400,000-600,000

PROVENANCE:

The Barnes Foundation, Merion Station, Pennsylvania (acquired from the artist, 1923). Georges Keller, New York (acquired from the above). Carroll Carstairs Gallery, New York. Cecil "Titi" Blaffer von Fürstenberg, Houston (acquired from the above,

By descent from the above to the present owners.

(possibly) Paris, Paul Guillaume, 1923. (possibly) Philadelphia, The Pennsylvania Academy of Fine Arts, Exhibition of Contemporary European Paintings and Sculpture, April-May 1923.

Los Angeles County Museum of Art, Chaïm Soutine, February-April 1968, p. 52, no. 22 (illustrated, p. 76; titled Landscape; with incorrect dimensions).

LITER ATLIRE.

P. Courthion, Soutine: Peintre du déchirant, Lausanne, 1972, p. 224, no. J (illustrated, p. 225; dated 1923). M. Tuchman, E. Dunow and K. Perls, Chaïm Soutine: Catalogue

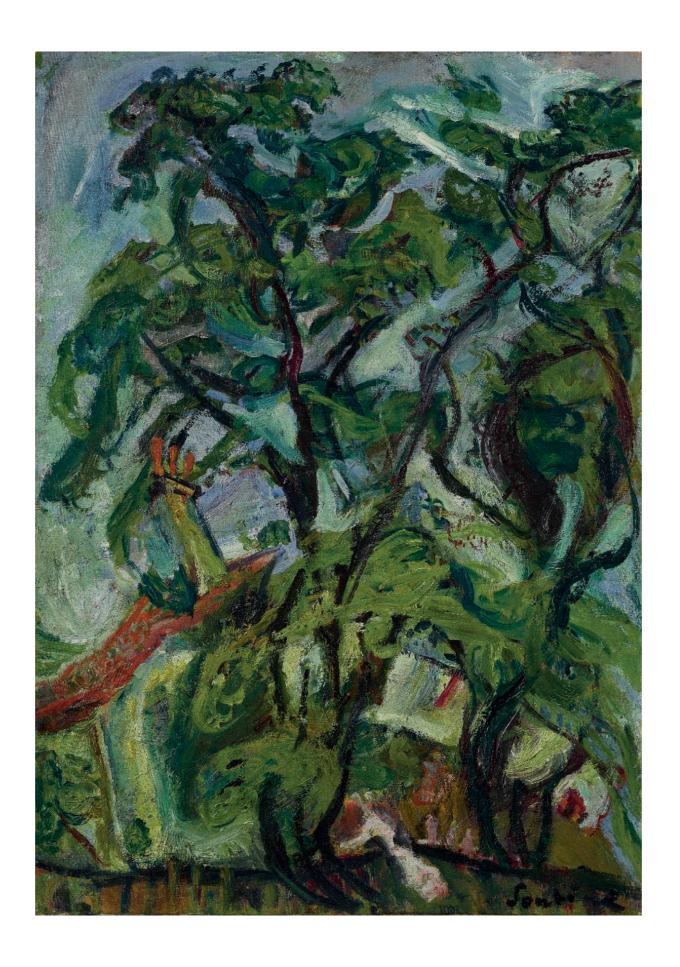
Raisonné, Cologne, 1993, vol. I, p. 218, no. 98 (illustrated in color, p. 220).

Painted circa 1922, Soutine's Gourdon sur Vence shows the massed and tangled trees within the landscape. Capturing the vibrant, sun-drenched vitality of the Mediterranean in a whirl of vivid color, Gourdon sur Vence belongs to a series of dynamic landscapes which Soutine executed in Southern France in the early 1920s. With dense and vigorous brushstrokes, in Gourdon sur Vence, Soutine has transformed a hill and its trees into a copious mass of ebullient paint. His brushstrokes cross the surface like flowing rivers of pure color, while the greens rage above: curled and dense, they carry in their twirl everything else. The few visible houses on the hill are swept by this tide, barely poking through the immense verdant wave of trees that has invaded the picture. Here, the artist manages to translate the anxieties that fueled his greatest paintings into a landscape format that echoes the work of Vincent Van Gogh, one of his noted heroes. This view is pulsing and angry—its swirling trees appear to reflect the darkness of Soutine's character with all of its unease of persecution and poverty.

Soutine had moved to Paris years earlier, but his intense suffering, combined with the First World War raging through France, had meant that he had been essentially unable to leave the French capital. At the end of the War, his dealer, Léopold Zborowski encouraged him to head to the countryside, which he did in the company of his great friend Modigliani. For Soutine, after the years of urban squalor, this was an epiphany. The colors and sheer life force of the countryside and of nature, as well as the sense of scale, appear to have opened up new vistas, new possibilities in the painter's mind. Where his Paris paintings had often taken still life themes or been portraits and copies from Old Masters, now he was able to work from the vastness of the world around him.

The sense of vortex-like movement and palpable life which Soutine employs in this landscape prefigures his developments of the following few years, when he settled in Céret and later return to Cagnes in the mid-1920s. In Vence, the landscape already is imbued with the snaking paths of those later pictures. In this way, Gourdon sur Vence provides an intriguing prefiguration of the unique landscape vocabulary that Soutine would later develop.

In addition to marking a key stage in his artistic evolution, the years that Soutine spent in the Midi also correspond to a dramatic improvement in his professional fortunes. In December 1922, the wealthy American industrialist Albert Barnes, the first owner of this work, who had already amassed an important collection of Impressionist and Post-Impressionist paintings, saw a portrait by Soutine hanging in the Paris gallery of Paul Guillaume. He was immediately struck by the image of a young pastry chef; as Guillaume later recalled, "Dr. Barnes saw [the painting] at my place. 'It's a peach!' he cried. The spontaneous pleasure he derived from this canvas changed Soutine's fortune all at once, transforming him overnight into a recognized painter, sought after by patrons, no longer the object of condescension -- a hero in Montparnasse" (quoted in Great French Paintings from the Barnes Foundation, New York, 1995, p. 216). Guillaume took Barnes to visit Zborowski, who sold him all the paintings by Soutine that he had on hand-a total of fifty-two canvases. Paulette Jourdain, who worked for Zborowski at the time, remembered joking, "Leave us at least one Soutine," to which Barnes replied that he would invite her to his house in Philadelphia to see them (quoted in An Expressionist in Paris: The Paintings of Chaim Soutine, exh. cat., The Jewish Museum, New York, 1998, p. 103).



PROPERTY FROM THE ESTATE OF LEE VANDERVELDE, SOLD TO BENEFIT CHARITABLE CAUSES

448

GEORGES BRAQUE (1882-1963)

Vase d'anémones (aux fruits) signed and dated 'G Braque 25' (lower right) oil and sand on canvas 19% x 24% in. (50.3 x 61.2 cm.) Painted in 1925

\$120,000-180,000

PROVENANCE:

Galerie Paul Rosenberg, Paris (probably acquired from the artist, *circa* 1925). Mrs. George Lurcy, High Point, North Carolina (acquired from the above); Estate sale, Sotheby Parke Bernet, Inc., New York, 21 May 1981, lot 562. Anon. sale, Christie's, New York, 10 May 2000, lot 627. Acquired at the above sale by the late owner.

LITERATURE:

G. Isarlov, *Georges Braque*, Paris, 1932, p. 24, no. 360. Galerie Maeght, ed., *Catalogue de l'oeuvre de Georges Braque: Peintures*, 1924-1927, Paris, 1968 (illustrated, pl. 69; with incorrect dimensions).

Braque underwent several paradigm shifts that galvanized his diverse and personal mode of artistic exploration throughout the 1920s and 1930s. During his service in the First World War, Braque suffered a head injury that caused him to take a three year hiatus from painting and to consign his partnership with collaborator Pablo Picasso to the past. Together, Picasso and Braque revolutionized modern art with their joint development of Cubism, but their relationship dwindled as the two led increasingly varied lives and likewise developed contrasting artistic minds. The present work aesthetically represents this medial period of production in Braque's career with handsome austerity. Rich umbers and deep Prussian blues reflect a maturation and chromatic distance from his untamed early forays into Fauvism, while the airy, flowing brushwork places *Vase d'anémones (aux fruits)* well outside the realm of Cubism.

During this period of Braque's artistic transition, he began to branch out into realms of fine art beyond painting. Sergei Diaghilev, the artistic director of the Ballets Russes, commissioned Braque to design costumes and sets for productions including Les Fâcheux (1924), Salade (1924), Zéphire et Flore (1925) and Les Sylphides (1926). Braque's sets exuded an undulate, graceful quality complimentary in sensibility to the elegant dances for which they served as backdrop. This sense of soft, atmospheric theatricality can also be observed in his still lifes from this period the raking surface of the table in Vase d'anémones (aux fruits)'s composition ruptures the viewer's field of vision in order to serve as a proscenium, the stage upon which the objects are set. An unspecified garnish, perhaps a tablecloth, spreads across the table and envelops the central objects like vapor or a fog drifting in from beyond the frame. The vase of anemones anchors the composition demurely, some look away, bashful and muted while others direct their characteristic black centers outward and upward. They beam at the viewer while their citrus counterparts seem to support them at the base, elongated and hovering in a way that does not quite adhere to a logical field of perception.

The aforementioned sense of atmosphere that made Braque's ballet sets so enchanting is indicative of a fascination with the concept of space, awoken during his Cubist experiments with Picasso. Although Braque distanced himself from the realm of Cubism, Vase d'anémones (aux fruits) exudes an impression of movement that defies a set moment or place. In this painting one can also observe the use of color as a means of creating depth, a technique associated with Cézanne and post-impressionists interested in modern science and developments in color theory. The sand Braque mixed into the oil paint and the linear texture used to evoke wood grain is in line with his fondness for the medium of collage. Due to these lively idiosyncrasies, Vase d'anémones (aux fruits) manages to be an amalgamation of modernism in the guise of an unassumingly simple and elegant still life.





PROPERTY FROM THE COLLECTION OF JOAN A. MENDELL

449

AFTER FERNAND LÉGER (1881-1955)

La Table

stamped 'F. LEGER BIOT (A.M.)' (on the reverse) terracotta relief with colored engobe and glaze $9\frac{1}{2} \times 13\frac{1}{4}$ in. $(24 \times 33.8$ cm.) Conceived in 1951 and executed by 1952

\$12,000-18,000

PROVENANCE:

Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris.
Perls Galleries, New York.
Anon. sale, Christie's, New York, 25 February 1992, lot 102.
Private collection, Philadelphia (acquired at the above sale); sale,
Sotheby's, New York, 3 November 2011, lot 143.
Acquired at the above sale by the late owner.

EXHIBITED:

Kunsthalle Bern, Fernand Léger, April-May 1952.



AUGUSTE HERBIN (1882-1960)

Composition

signed and dated 'herbin 38' (lower right) oil on canvas $28\% \times 36\%$ in. (73 x 92 cm.) Painted in 1938

\$50,000-70,000

PROVENANCE:

Galerie l'Effort Moderne (Léonce Rosenberg), Paris (acquired from the artist, 1938).
Pierre Peissi, Paris (by 1956).
Carl Laszlo, Basel (by 1967).
Private collection, Zurich; sale, Germann Auktionshaus, Zurich, 23 November 2015, lot 79.
Private collection, Geneva (acquired at the above sale).
Acquired from the above by the present owner.

EXHIBITED:

Paris, Galerie l'Effort Moderne (Léonce Rosenberg), 1938. Brussels, Palais des Beaux-Arts, *Herbin, rétrospective*, January-February 1956, no. 24.

Hanover, Kestner-Gesellschaft, *Auguste Herbin*, September-October 1967, no. 81 (with incorrect dimensions). Düsseldorf Grabbeplatz Kunsthalle, *Auguste Herbin*, December 1967-January 1968, no. 78 (with incorrect dimensions). Potsdam, Orangerie im Park Sanssouci; Erfurt, Angermuseum and Fellbach, Galerie der Stadt, *Der Sammler Carl Laszlo: Facetten der Moderne*, May 1998-January 1999, p. 96, no. 9127 (illustrated).

LITERATURE:

G. Claisse, *Herbin: Catalogue raisonné de l'œuvre peint*, Lausanne, 1993, p. 410, no. 742 (illustrated).

BALTASAR LOBO (1910-1993)

Moment de bonheur

signed and numbered 'Lobo 2/8' (on the top of the base); stamped and inscribed with foundry marks 'RESYRGAM SUSSE FRERES PARIS' (on the right side of the base) bronze with dark brown patina Height: 531/8 in. (135 cm.) Conceived in 1990-1991

\$200,000-300,000

PROVENANCE:

Galería Freites, Caracas. Acquired from the above by the present owner, March 1999.

Galería Freites will include this work in their forthcoming Baltasar Lobo *catalogue raisonné* under the archive number 9119.





PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTOR

452

OSSIP ZADKINE (1890-1967)

Femme assise au luth

signed with initials and numbered 'OZ 1/6' (on the right side of the base); inscribed with foundry mark 'Susse Fondeur Paris' (on the left side of the base) bronze with gold patina Height: 16¾ in. (42.5 cm.) Conceived in 1925

\$30,000-50,000

PROVENANCE:

 $Mr.\,and\,Mrs.\,Nathan\,L.\,Halpern,\,New\,York.$

Private collection, New Jersey (by descent from the above); sale, Christie's, New York, 4 November 2004, lot 272.

Acquired at the above sale by the present owner.

LITERATURE:

A. de Ridder, *Sélection, Chronique de la vie artistique: Ossip Zadkine,* Anvers, 1928, vol. III, p. 45 (another cast illustrated).

T. Spiteris, *Ossip Zadkine*, Milan, 1966 (another cast illustrated in color, pl. 1; dated 1918).

I. Jianou, *Zadkine*, Paris, 1979, p. 64, no. 46 (dated 1918 and titled *La joueuse de guitare*).

S. Lecombre, Ossip Zadkine: L'oeuvre sculpté, Paris, 1994, p. 189, no. 152a (plaster version illustrated).

PROPERTY FROM A DISTINGUISHED COLLECTION

453

ALEXANDER ARCHIPENKO (1887-1964)

Walking Soldier

signed, dated and numbered 'ARCHIPENKO 1917 2/10F' (on the front) bronze with brown and green patina Height: 45% in. (116.5 cm.)
Conceived in 1917; this bronze version cast in 1968

\$100,000-150,000

PROVENANCE:

Estate of the artist.

Perls Galleries, New York (1968).

Timothy Eaton, New York (acquired from the above, October 1969); sale, Christie's, New York, 10 May 2007, lot 373.

Private collection (acquired at the above sale); sale, Sotheby's, New York, 10 May 2016, lot 180.

Acquired at the above sale by the present owners.

LITERATURE:

B. Cendrars, T. Daubler and I. Goll, *Archipenko*, Potsdam, 1921, no. 26 (another cast illustrated).

M. Raynal, *A. Archipenko avec 32 reproductions en phototypie*, Rome, 1923, no. 21 (another cast illustrated).

A. Alexander, *Archipenko: Fifty Creative Years, 1908-1958*, New York, 1960, p. 75, no. 19 (another cast illustrated in color).

D.H. Karshan, ed., *Archipenko: International Visionary*, Washington, D.C., 1969, p. 47, no. 32 (another cast illustrated in color, pl. 46).

K.J. Michaelsen, *Alexander Archipenko: A Study of the Early Works*, 1908-1920, New York, 1977, p. 195, pl. S84 (another cast illustrated).

D.H. Karshan, *Archipenko: Sculpture, Drawings and Prints, 1908-1963*, Danville, Kentucky, 1985, p. 79, no. 34 (another cast illustrated, pp. 86-87).

D.H. Karshan, *Archipenko, Themes and Variations 1908-1963*, Daytona Beach, 1989, p. 78 (another cast illustrated, p. 79).

A. Barth, *Alexander Archipenkos plastisches Oeuvre*, Frankfurt, 1997, vol. II, p. 188, no. 86 (another cast illustrated, p. 189).

Frances Archipenko Gray has confirmed the authenticity of this work.





PROPERTY FROM A PRIVATE NEW YORK COLLECTION

454

BALTASAR LOBO (1910-1993)

Femme à la chevelure tressée

signed, numbered and inscribed with foundry mark 'Lobo 8/8 Susse Fondeur Paris' (on the back) bronze with green and brown patina Height: 6½ in. (15.7 cm.)
Length: 10 in. (25.5 cm.)
Conceived in 1968; this bronze version cast in 1985

\$25,000-35,000

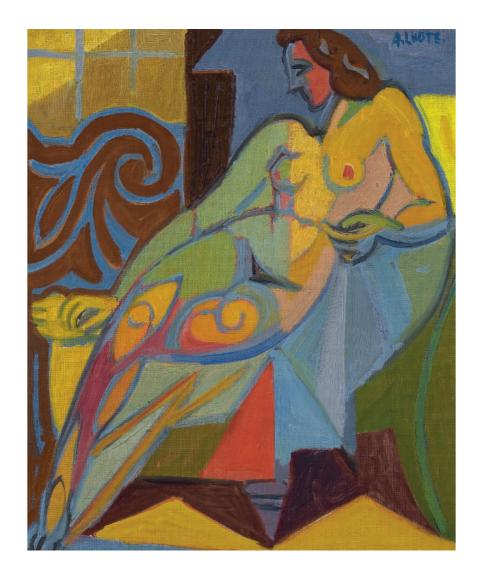
PROVENANCE:

Galerie Daniel Malingue, Paris. Acquired from the above by the present owner, June 1987.

LITERATURE

J.-E. Müller and V. Bollmann-Müller, *Lobo: Catalogue raisonné de l'oeuvre sculpté*, Lausanne, 1985, no. 262 (another cast illustrated).

Galería Freites will include this work in their forthcoming Baltasar Lobo *catalogue raisonné* under the archive number 6825.



ANDRÉ LHOTE (1885-1962)

Nu au fauteuil signed 'A. LHOTE.' (upper right) oil on canvas 18½ x 15¼ in. (46 x 38.6 cm.) Painted in 1935

\$10,000-15,000

PROVENANCE:

Waddington Fine Arts, Ltd., Montreal. Acquired from the above by the present owner, November 1968.

EXHIBITED

Montreal, Waddington Fine Arts, Ltd., *André Lhote*, October 1968, no. 14 (illustrated; dated 1930).

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



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

456

HENRY MOORE (1898-1986)

Relief: Seated and Standing Mother and Child

signed and numbered 'Moore 7/9' (on the right edge) bronze with green and brown patina 15 x 18½ in. (38 x 47 cm.)
Conceived and cast in 1977

\$12,000-18,000

PROVENANCE:

Weintraub Gallery, New York. Acquired from the above by the present owner, February 1991.

LITERATURE:

A. Bowness, ed., *Henry Moore, Complete Sculpture: 1974-1980*, London, 1983, vol. 5, p. 37, no. 726 (another cast illustrated; another cast illustrated again, pl. 132).



457

JACQUES LIPCHITZ (1891-1973)

Musical Instruments (Hexagonal Shape) I

signed, numbered, marked with the artist's thumbprint and inscribed with foundry mark 'JLipchitz 1/7 MODERN ART FDRY. N.Y.' (on the top) bronze with brown patina 15 x 18% in. (38 x 46.7 cm.) Conceived in 1923

\$25,000-35,000

PROVENANCE:

Estate of the artist.
Marlborough Gallery, Inc., New York.
Acquired from the above by the late owner,
February 2008.

LITERATURE:

A.G. Wilkinson, *The Sculpture of Jacques Lipchitz, A Catalogue Raisonné: The Paris Years, 1910-1940*, New York, 1996, vol. I, p. 219, no. 163 (another cast illustrated, p. 67).



457



BALTASAR LOBO (1910-1993)

Face au miroir

signed and numbered 'Lobo 1/8' (on the top of the base); inscribed and stamped with foundry marks 'Susse frères Paris RESYRGAM' (on the back of the base) bronze with brown and green patina Height: 23½ in. (59.8 cm.)
Conceived in 1989-1991; this bronze version cast in 1992

\$40,000-60,000

PROVENANCE:

Galería Freites, Caracas. Acquired from the above by the present owner, December 1993.

Galería Freites will include this work in their forthcoming Baltasar Lobo *catalogue raisonné* under the archive number 9108.

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTOR

459

ANDRÉ LHOTE (1885-1962)

Vacances no. 2

signed 'A.LHOTE.' (lower right); signed again and titled 'A.LHOTE vacances no. 2' (on the reverse) and signed again and inscribed 'A.LHOTE-38 bis rue Boulard Paris 14e' (on the stretcher) oil on canvas $27\% \times 34\%$ in. (68.9 x 87.1 cm.) Painted *circa* 1919

\$150,000-250,000

PROVENANCE:

Emile and Alfred Vogel, Baden (by 1958). Anon. sale, Beurret & Bailly Auktionen, Basel, 15 June 2013, lot 198. Private collection, France. Anon. sale, Sotheby's, New York, 7 November 2013, lot 398. Acquired at the above sale by the present owner.

EXHIBITED:

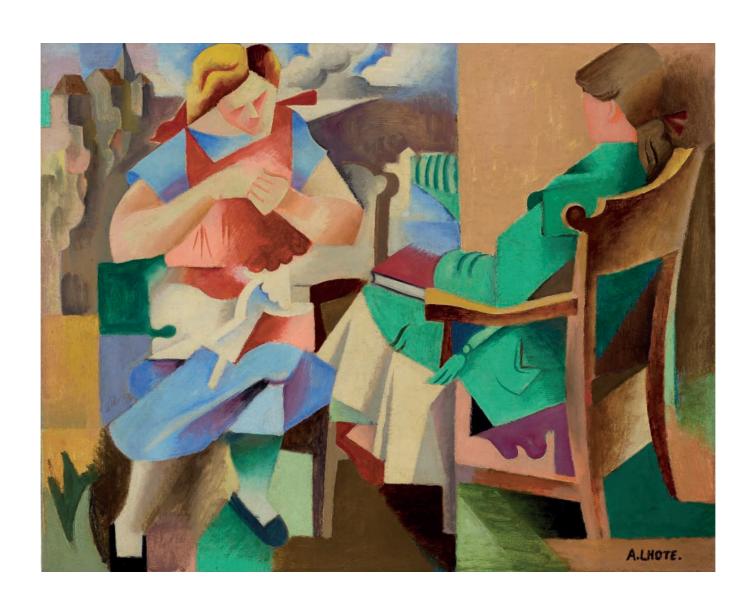
Cologne, Galerie Dr. Becker-Newman, *André Lhote*, January-February 1930, no. 4.

Zurich, Kunstsalon Wolfsberg, *Exposition d'art français*, March-April 1930, no. 31.

Paris, Musée national d'art moderne, *A. Lhot*e, October-December 1958, no. 44 (dated 1918).

Dominique Bermann Martin and the late Jean-François Aittouarès have confirmed the authenticity of this work.

In 1912, Lhote joined the *Section d'Or*, a collective of painters, sculptors, poets and critics associated with Cubism and Orphism. Although the group would not survive for long, Lhote continued to pursue the ideas conceived at this time in his study of cubist themes into the 1920s. It was then, after the First World War, that the artist was recognized among the important cubists of the era by the influential dealer Léonce Rosenberg, and this led to an extremely productive time for Lhote, both as artist and writer.





JACQUES LIPCHITZ (1891-1973)

Second Study for Sacrifice (Sacrifice I)

signed, numbered and marked with the artist's thumbprint 'JLipchitz 6/7' (on the top of the base); stamped with foundry mark 'MODERN. ART. FDRY. N.Y.' (on the back of the base) bronze with green patina Height: 191/4 in. (49 cm.) Conceived in 1947

\$20,000-30,000

PROVENANCE:

Marlborough Gallery, Inc., New York. Acquired from the above by the present owner, December 1973.

LITERATURE:

J. Lipchitz and H.H. Arnason, *My Life in Sculpture*, New York, 1972, no. 163 (another cast illustrated).

A.G. Wilkinson, *The Sculpture of Jacques Lipchitz, A Catalogue Raisonné: The American Years, 1941-1973,* New York, 2000, vol. 2, p. 252, no. 416 (another cast illustrated, p. 42).

461

JACQUES LIPCHITZ (1891-1973)

Homme à la mandoline

signed 'JLipchitz' (on the top of the base); stamped with foundry mark 'C. VALSUANI CIRE PERDUE' (on the back of the base) bronze with green and brown patina Height: 17¾ in. (45 cm.) Conceived in 1925

\$80,000-120,000

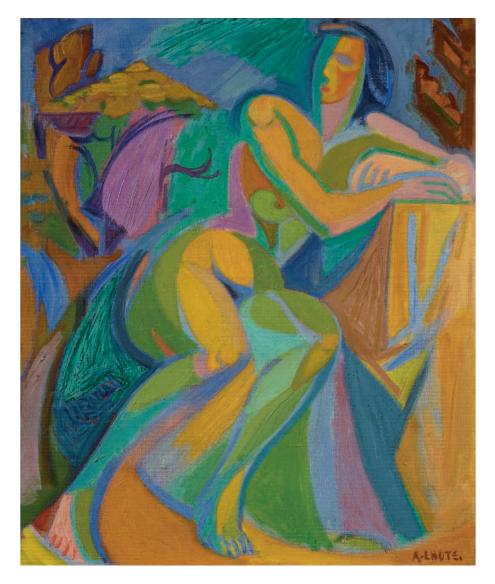
PROVENANCE:

Dominion Gallery, Montreal.
Private collection, Montreal.
Mnuchin Gallery, New York.
Acquired from the above by the present owner,
October 2002.

LITERATURE:

A.G. Wilkinson, *The Sculpture of Jacques Lipchitz: A Catalogue Raisonné, The Paris Years, 1910-1940*, New York, 1996, vol. I, pp. 72 and 219, no. 183 (another cast illustrated, pp. 72 and 182).





462

ANDRÉ LHOTE (1885-1962)

Nu aux draperies

signed 'A. LHOTE.' (lower right) oil on canvas $25\frac{1}{2} \times 21\frac{1}{4}$ in. (64.9 \times 53.9 cm.) Painted in 1934

\$30,000-50,000

PROVENANCE:

Private collection, Switzerland (acquired from the artist); sale, Christie's, London, 27 June 1986, lot 576.

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

463

ALEXANDER ARCHIPENKO (1887-1964)

Seated Black Torso

signed and dated 'Archipenko 1909.' (on the back of the base) bronze with brown patina
Height: 15 in. (38 cm.)

Conceived in 1909; this bronze version cast during the artist's lifetime

\$80,000-120,000

PROVENANCE:

Dr. Irving Glass (by 1954).

Isabel Glass (by descent from the above and until at least 2003).

EXHIBITED:

New York, Associated American Artists Galleries, *Archipenko*, 110th Exhibition: Fifty Years Production, October-November 1954, no. 49.

LITERATURE:

A. Archipenko, *Archipenko: Fifty Creative Years, 1908-1958*, New York, 1960, no. 112 (another cast illustrated).

G. Habasque, "Archipenko," L'Oeil, June 1961, no. S. 38 (another cast illustrated).

A.E. Elsen, *Origins of Modern Sculpture: Pioneers and Premises*, New York, 1974, pp. 171-172, no. 98 (another cast illustrated).

D.H. Karshan, "Les Révolutions d'Alexandre Archipenko," *Plaisir de France*, July 1974, no. S12 (another cast illustrated).

K.J. Michaelsen, *Archipenko: A Study of the Early Works, 1908-1920*, New York, 1977, no. S. 29 (another cast illustrated).

W. Schnell, *Der Torso als Problem der Modernen Plastik*, Berlin, 1980, no. 169 (another cast illustrated).

D.H. Karshan, *Archipenko: Sculpture, Drawing and Prints, 1908-1963*, Danville, Kentucky, 1985, p. 8, no. 3 (another cast illustrated, pp. 12-14). A. Barth, *Alexander Archipenkos plastisches Oeuvre*, Frankfurt, 1997, pp. 34-35, no. 11 (another cast illustrated, p. 37).

Frances Archipenko Gray has confirmed the authenticity of this work.





464

OSSIP ZADKINE (1890-1967)

Vestale

signed with initials, dated and numbered 'O.Z 58 3/5' (on the top of the base); inscribed with foundry mark 'Susse Fondeur Paris' (on the left side of the base) bronze with brown and gold patina Length: 20 in. (50.7 cm.)
Conceived in 1958

\$30,000-50,000

PROVENANCE:

Anon. sale, Sotheby Parke Bernet, Inc., New York, 5 May 1973, lot 84.

Anon. (acquired at the above sale); sale, Sotheby's, New York, 13 September 2005, lot 87. Acquired at the above sale by the present owner.

.....

I. Jianou, *Zadkine*, Paris, 1979, p. 89, no. 425. S. Lecombre, *Ossip Zadkine: L'oeuvre sculpté*, Paris, 1994, p. 551, no. 500b (another cast illustrated).

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTOR

465

ALEXANDER ARCHIPENKO (1887-1964)

Heroica

signed 'Archipenko' (on the reverse) terracotta Height: 16½ in. (42 cm.) Executed in 1933; unique

\$35,000-45,000

PROVENANCE:

Private collection, Montreal (acquired from the artist, 1937).

Zabriskie Gallery Inc., New York.

David G. Harter (acquired from the above, October 1985); sale, Sotheby's, New York,

9 May 2007, lot 333.

Acquired at the above sale by the present owner.

LITERATURE:

A. Archipenko, *Archipenko: Fifty Creative Years,* 1908-1958, New York, 1960, no. 100 (illustrated).
A. Barth, *Alexander Archipenkos plastisches Oeuvre,* Frankfurt, 1997, p. 376, no. 211 (illustrated, p. 377; titled *Heroica II*).

Frances Archipenko Gray has confirmed the authenticity of this work.



465



466

AFTER FERNAND LÉGER (1881-1955)

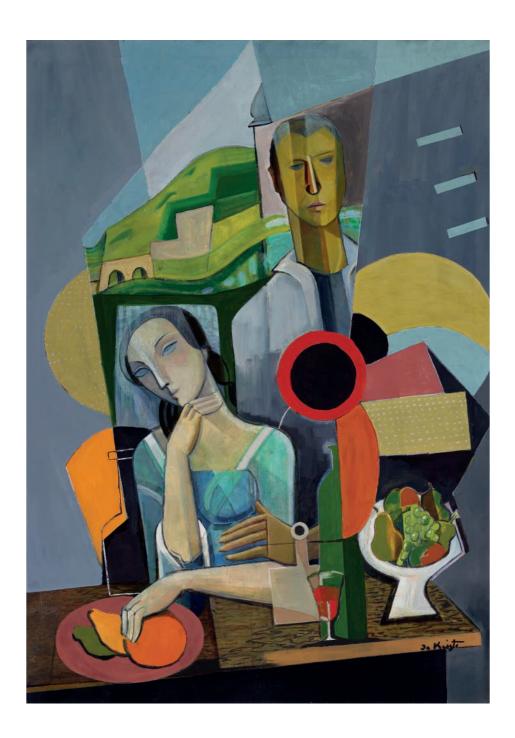
Le grand coq

signed and numbered 'F. LEGER 1/8' (on the front of the base); stamped with foundry mark 'C. VALSUANI CIRE PERDUE' (on the back of the base) bronze with dark brown patina Height: 19 in. (48.3 cm.) Conceived in 1952

\$15,000-20,000

LITERATURE:

Y. Brunhammer, Fernand Léger: L'opera monumentale, Milan, 2005, p. 213, no. 174 (ceramic version illustrated in color, p. 165).



BELA DE KRISTO (1920-2006)

Les fiancés Hongrois

signed 'de Kristo' (lower right); dated and titled '1965 Les fiancés hongrois' (on the reverse) oil on canvas $39\% \times 27\%$ in. (100.8 x 70.8 cm.) Painted in 1965

PROVENANCE:

Estate of that artist.

Alon Zakaim Fine Art, London (acquired from the above). Anon. sale, Christie's, New York, 10 September 2008, lot 100. Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galerie d'Art Conseil, 2008.

\$10,000-15,000



LÉOPOLD SURVAGE (1878-1968)

Porteuse

signed and dated 'Survage. 62.' (lower right) oil on canvas $39\% \times 32$ in. (100 x 81.3 cm.) Painted in 1962

PROVENANCE:

Estate of the artist.

Acquired from the above by the present owner, 1968.

EXHIBITED:

Paris, Galerie Lucie Weill, June 1965.

\$30,000-50,000

MARC CHAGALL (1887-1985)

Esquisse pour *La Résurrection* stamped with signature 'Marc Chagall' (lower left) oil on canvas 14% x 10 in. (37.1 x 25.3 cm.) Painted in 1948

\$180,000-250,000

PROVENANCE:

Estate of the artist.

Private collection; sale, Maître Joron-Derem, Hôtel Drouot, Paris, 16 March 2011, lot 26.

Acquired at the above sale by the present owner.

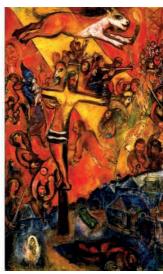
EXHIBITED:

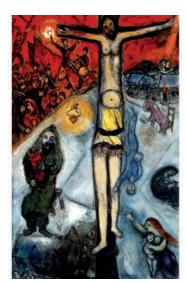
Osaka, Takashimaya Art Gallery; Kyoto, Takashimaya Art Gallery; Yokohama, Takashimaya Art Gallery; Tokyo, Takashimaya Art Gallery; The Okayama Prefectural Museum of Art and Gifu, The Museum of Fine Arts, Chagall, March-October 2012.

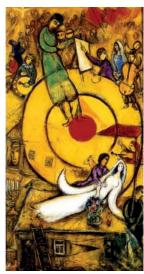
The Comité Marc Chagall has confirmed the authenticity of this work.

Esquisse pour *La Résurrection* is a preparatory study for the central canvas of the artist's monumental triptych, *Révolution*, *Résurrection*, *Libération* (1937-1952), now located at the Musée Chagall in Nice. The triptych was created in 1937-1952 when Chagall lived in exile in France and the United States of America. Here, we see similar themes in an altarpiece figuration, showing the progression of the social, religious and political motifs towards the artist's vision of their glorious culmination in the golden Liberation.

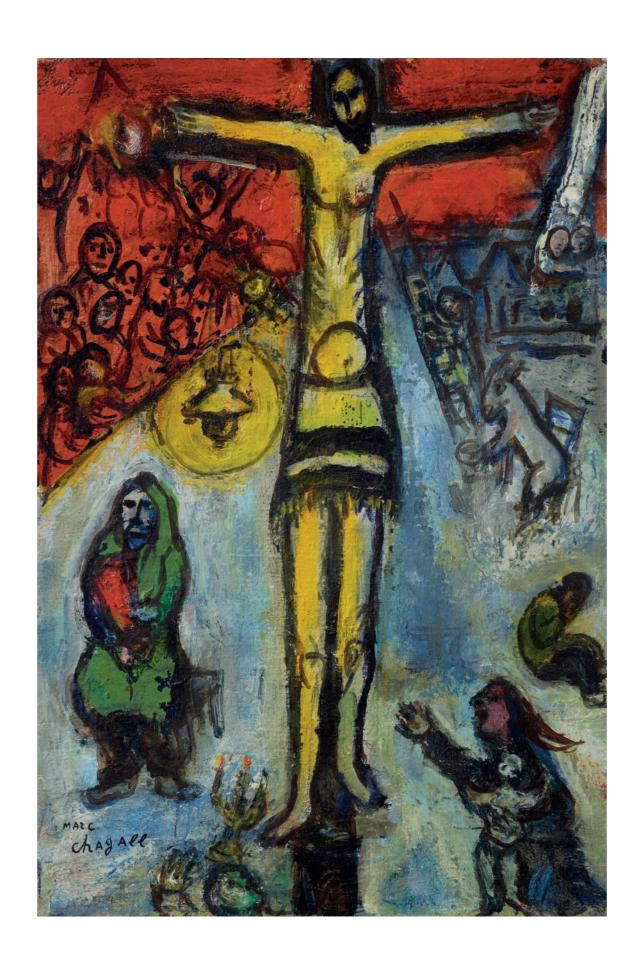
The Bible had served as artistic inspiration for Chagall throughout his life, particularly during the Second World War when he painted a number of scenes of the crucifixion, which were at times met with controversy due to the perceived merging of Christian and Jewish religions. "For Chagall, as for other Russian Jewish artists and writers of the period, Christian images were an essential part of the acculturation process, and painting the Jewish Jesus was part of the artist's rite of passage into modern European culture" explains Susan Tumarkin Goodman (Chagall: Love, War and Exile, exh. cat., The Jewish Museum, New York, 2013, p. 16).

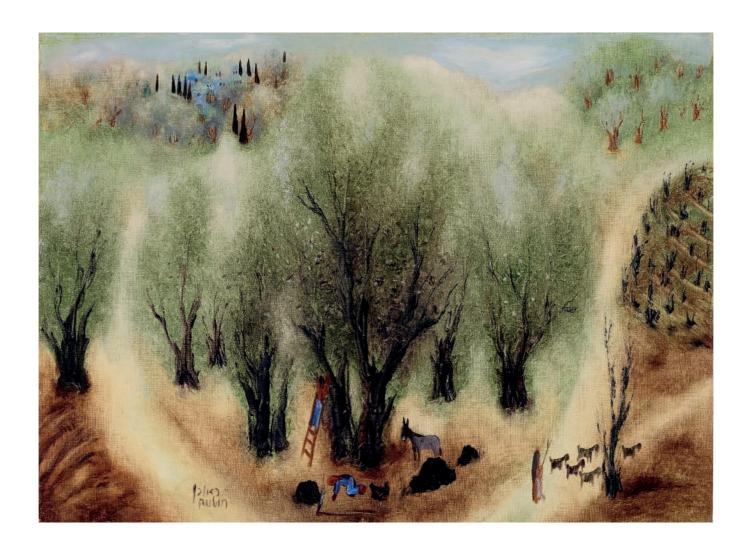






Marc Chagall, Resistance, Resurrection, Liberation, 1937-1952, Musée Chagall, Nice. © 2019 Artists Rights Society (ARS), New York / ADAGP. Paris.





PROPERTY FROM A DISTINGUISHED COLLECTION

470

REUVEN RUBIN (1893-1974)

Near Rama

signed 'Rubin' and signed again in Hebrew (lower left); signed again, dated, titled and inscribed 'RUBIN. 1966 NEAR RAMA MADE IN ISRAEL' (on the stretcher) oil on canvas 21% x 28% in. (54.2 x 73.4 cm.) Painted in 1966

\$50,000-70,000

PROVENANCE:

Galerie Motte, Geneva.

Private collection, Tamarac, Florida; sale, Christie's, New York, 3 November 1993, lot 363.

Acquired at the above sale by the present owners.

EXHIBITED:

Palm Beach, Norton Gallery and School of Art, *Reuven Rubin*, February-March 1967, no. 25.

Carmela Rubin has confirmed the authenticity of this work.



MARC CHAGALL (1887-1985)

Moïse et les tables de la loi

signed 'Chagall' (lower left); signed again and dated 'Chagall 1950' (on the reverse) white earthenware ceramic plate, partially engraved, with colored engobe and glaze 13% x 11 in. (34 x 28 cm.) Executed in 1950; unique

PROVENANCE:

Bernard and Rebecca Reis, New York.
Barbara Poe Levee, Los Angeles (by descent from the above).
Private collection, Denver (by descent from the above).
Acquired by the present owner, 2017.

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

\$40,000-60,000



PROPERTY FROM A DISTINGUISHED COLLECTION

472

MANÉ-KATZ (1894-1962)

Tric

signed 'Mané-Katz' (lower right) oil on canvas 39½ x 31¼ in. (100.4 x 79.3 cm.)

\$20,000-30,000

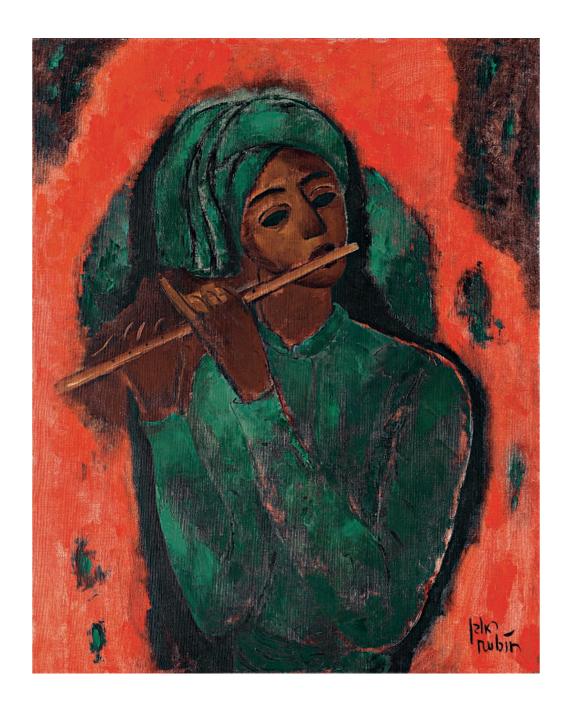
PROVENANCE:

Anon. sale, Maître Blache, Hôtel des Ventes, Versailles, 18 June 1974, lot 43.

Anon. sale, Galerie Koller, Zurich, 20-21 May 1977, lot 5270. Anon. sale, Sotheby Parke Bernet, Inc., New York, 19 May 1978, lot 358. Acquired at the above sale by the present owners.

LITERATURE:

R.S. Aries and J. O'Hana, *Mané-Katz: The Complete Works*, London, 1972, vol. II, p. 122, no. 372 (illustrated).



PROPERTY FROM A PRIVATE MIAMI COLLECTION

473

REUVEN RUBIN (1893-1974)

Flute Player

signed 'Rubin' and signed again in Hebrew (lower right) oil on canvas $32 \times 25\frac{1}{2}$ in. (81.3 x 64.8 cm.) Painted in 1959

\$50,000-70,000

PROVENANCE:

Mr. and Mrs. Heinz Kern, Caracas. Rincon de Arte, Caracas. Acquired from the above by the family of the present owner, December 1972.

LITERATURE:

S. Wilkinson, *Reuven Rubin*, New York, 1971, p. 210 (illustrated in color, pl. 210).



PROPERTY FROM A DISTINGUISHED COLLECTION

474

MANÉ-KATZ (1894-1962)

Bedouin Horses

signed 'Mané-Katz' (lower left) oil on canvas 195% x 393% in. (49.9 x 100.1 cm.)

\$10,000-15,000

PROVENANCE:

Charles H. Jordan, New York (by 1967). Anon. sale, Sotheby's, New York, 19 October 1995, lot 103. Acquired at the above sale by the present owners. PROPERTY FROM A DISTINGUISHED COLLECTION

475

MANÉ-KATZ (1894-1962)

Peonies

signed and dated 'Mané-Katz 35' (lower left) oil on canvas laid down on panel 36% x 28% in. (91.6 x 71.4 cm.)
Painted in 1935

\$25,000-35,000

PROVENANCE:

Private collection, Seattle (acquired from the artist, 1935).

Private collection, Seattle (by descent from the above); sale, Christie's,
New York, 3 November 1993, lot 220.

Acquired at the above sale by the present owners.

LITERATURE:

R.S. Aries and J. O'Hana, *Mané-Katz: The Complete Works*, London, 1970, vol. I, p. 55, no. 179 (illustrated).



WORKS BY GIACOMO MANZÙ FROM THE LAMPUGNANI NIGRI, COLLECTION, MILAN

hristie's is proud to present an extraordinary collection of works by Giacomo Manzù from the private collection of Arrigo Lampugnani Nigri. His mother, Alice, together with her husband, commissioned many lots from the artist, and has also been the protagonist of most of his female portraits. These works witness the friendship and the mutual respect between Lampugnani Family and the artist, and they are accompanied by documents and letters that recount their ongoing exchange of inspirations and ideas. The Lampugnani collection offers a unique panorama of Giacomo Manzù's works, ranging from the preparatory drawings for one of his best known works, the Great Portrait of a Lady to a series of paintings that the artist created specifically for Casa Lampugnani in Milan and a few design objects. The works from the collection will be offered in the upcoming Christie's Impressionist and Modern Art sales in Milan, New York, London and Paris.

Immediately after the war, in 1946, when Milan was choked with rubble and the museums were either closed or semi-destroyed, Professor Pacchioni, then Superintendent of Monuments, decided to show that Milan was still alive. For this reason, he planned to "kidnap" a whole floor of the building opposite the park in Corso Venezia, where we lived. This led to a big fight with my mother, and a long friendship that began with a compromise: the exhibition would open only three afternoons a week and we would provide so many masterpieces, alone, for so long: it was a wonderful paint my little sister Carla, brought Manzù, who began to frequent our home. His terracotta of Carla with all her curls is still on my desk. Then Manzù began to draw my mother, [completing] almost two hundred drawings. Then came many portraits, in bronze and from the shattered clay: Manzù told me to wet it every day, which I did diligently. Then laughingly told me that I would not have to continue for a lifetime, took it and mounted it on a marble base).

At the time, Manzù had a studio in via Privata Frascati, and little money. I remember that I gave him a few lire to pay the electricity bill: at Christmas, he gave me a beautiful little Christ in bronze. Then, he stayed with us for quite some time in San Remo, where my mother was "renovating"—as we would say today—and furnishing a large villa. Manzù took it seriously. From the doorstops-vine adorned with vine shoots, a well in red marble for the winter garden, bronze and ceramic jugs, a swing for my little sister at the gates of the villa and the design of the fence - composed of a series of panels of intertwined branches, in bronze-from wooden and bronze tables to a bench at the telephone. Many of to their great friendship and mutual respect (for Christmas 1948 Manzù gave mother a large bronze bas-relief, an initial concept for the doors of St. Peter's in Rome, with the inscription "Come Lei si years later my mother died. I did not see Manzù for many years. Finally, on occasion of the great exhibition at the Palazzo Reale in Milan, to which I lent many works, we met again and hugged each other for a long time, with a few tears.

Arrigo Lampugnani Nigr



GIACOMO MANZÙ (1908-1991)

Danzatrice

bronze with brown patina Height: 23% in. (60 cm.)

Conceived and cast in 1953; unique

\$20,000-30,000

PROVENANCE:

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

I ITER ATURE

B. Grimschitz, *Giacomo Manzù: Bronzeskulpturen, Aquarelle, Handreichnungen, Graphik*, exh. cat., Salzburger Museum Carolino Augusteum, 1955, no. 47 (illustrated).

C.L. Ragghianti, *Giacomo Manzù: Sculptor*, Milan, 1957 (illustrated, pls. 80-81).

J. Rewald, *Giacomo Manzù*, Salzburg, 1966, no. 80 (illustrated).

This work is registered in the Archivio Giacomo Manzù.

GIORGIO DE CHIRICO (1888-1978)

Cavallo fuggente signed 'G. de Chirico' (lower right)

oil on canvas 16 x 20% in. (40.6 x 51.6 cm.) Painted *circa* 1938

\$100,000-150,000

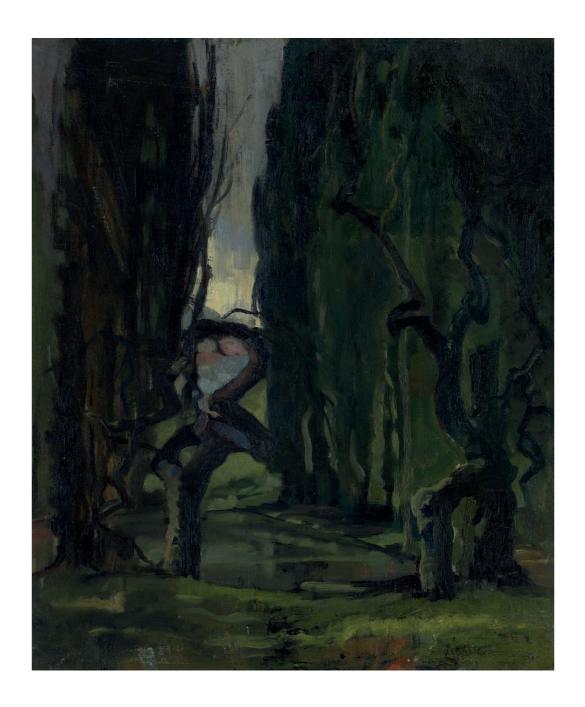
PROVENANCE:

Julien Levy Gallery, New York (*circa* 1938). Anon. sale, Sotheby Parke Bernet, Inc., New York, 23 February 1984, lot 55.

LITERATURE

Fondazione Giorgio e Isa de Chirico, ed., *Giorgio de Chirico: Catalogo generale, Opere dal 1912 al 1976*, San Marino, 2014, vol. 1, p. 168, no. 158 (illustrated in color).





ANDRÉ DERAIN (1880-1954)

Pièce d'eau à Carrières-sur-Seine

stamped with signature 'a derain' (on the reverse) oil on canvas 1814×15 in. $(46.2 \times 38$ cm.) Painted circa 1899

\$20,000-30,000

PROVENANCE:

Estate of the artist.

Freddy Wolff, Belgium.

Anon. sale, Sotheby's, London, 24 February 1988, lot 277. Anon. sale, Ader Picard Tajan, Drouot-Montaigne, Paris,

22 November 1989, lot 75.

Galerie Tamenaga, Tokyo.

Acquired from the above by the present owner, March 1990.

LITERATURE:

M. Kellermann, *André Derain: Catalogue raisonné de l'oeuvre peint,* 1895-1914, Paris, 1992, vol. I, p. 12, no. 16 (illustrated).



PROPERTY FROM A PRIVATE COLLECTION, SAVANNAH, GEORGIA

479

MAURICE DE VLAMINCK (1876-1958)

Paysage de neige

signed 'Vlaminck' (lower left) oil on canvas 19% x 24¼ in. (50.5 x 61.5 cm.)

\$40,000-60,000

PROVENANCE:

Suter-Sapin Collection, Zurich. Galerie du Carlton, Cannes.

Mr. and Mrs. Leroy Monsky, New York (acquired from the above, April 1971).

By descent from the above to the present owner, October 2002.

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



BERNARD BUFFET (1928-1999)

Dahlias et glycines

signed 'Bernard Buffet' (upper left) and dated '1991' (lower right) oil on canvas 25% x 19% in. (65.1 x 50.1 cm.) Painted in 1991

PROVENANCE:

Galerie Maurice Garnier, Paris. Private collection, Switzerland. Anon. sale, Koller Auktionen, Zurich, 5 December 2014, lot 3281. Acquired at the above sale by the present owner.

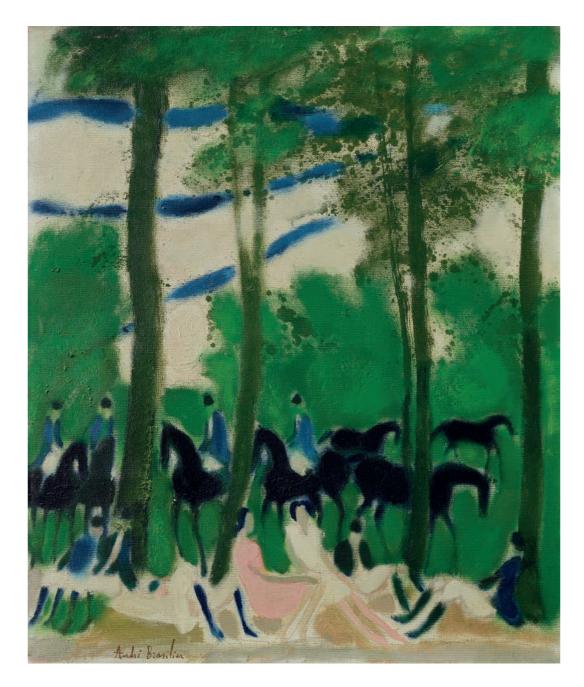


MOÏSE KISLING (1891-1953)

Bouquet de fleurs signed 'Kisling' (lower left) oil on canvas 21¾ x 15 in. (55 x 37.8 cm.) Painted *circa* 1930

PROVENANCE: Private collection, Paris.

This work will be included in the forthcoming *Volume IV et Additifs aux Tomes I, II et III* of the Moïse Kisling *catalogue raisonné* currently being prepared by Jean Kisling and Marc Ottavi.



PROPERTY FROM A PRIVATE BELGIAN COLLECTION

482

ANDRÉ BRASILIER (B. 1929)

Personnages et cavaliers

signed 'André Brasilier' (lower left); signed with initials, dated and titled 'A.B. 69. Personnages et cavaliers' (on the stretcher) oil on canvas $21\% \times 18\%$ in. (55.6 x 46 cm.) Painted in 1969

PROVENANCE:

Acquired from the artist by the family of the present owner, by 1982.

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

\$20,000-30,000



PROPERTY FROM THE COLLECTION OF JOAN A. MENDELL

483

MAURICE DE VLAMINCK (1876-1958)

Paysage de rivière

signed 'Vlaminck' (lower right) oil on canvas 21½ x 25% in. (54.8 x 65.7 cm.) Painted *circa* 1912

\$70,000-100,000

PROVENANCE:

Maurice Leclanché, Paris.

Anon. sale, Maître Lair-Dubreuil, Hôtel Drouot, Paris, 6 November 1924, lot 102.

Anon. sale, Hôtel New Otani, Osaka, 20 January 1989, lot 26.

Corporate collection, Japan; sale, Christie's, New York, 9 November 1999, lot 335.

Acquired at the above sale by the late owner.

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



TAKANORI OGUISS (1901-1986)

Venezia, Canal grande vicino al'pescheria signed 'Oguiss' (lower right) oil on canvas 23% x 28% in. (60.1 x 73.1 cm.) Painted in 1935

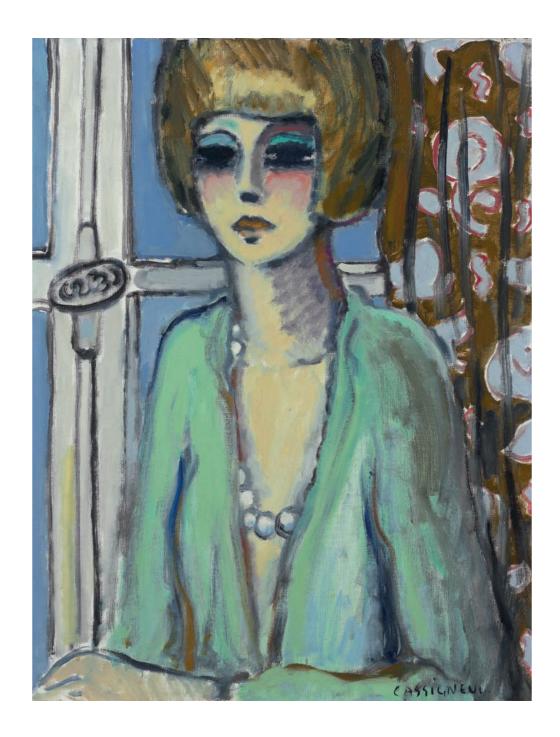
PROVENANCE:

Private collection, France.

Anon. sale, Yves Manson Enchères, La Flèche, 1 April 2007, lot 126. Acquired at the above sale by the present owner.

Emiko Oguiss has confirmed the authenticity of this work.

\$40,000-60,000



∆485

JEAN-PIERRE CASSIGNEUL (B. 1935)

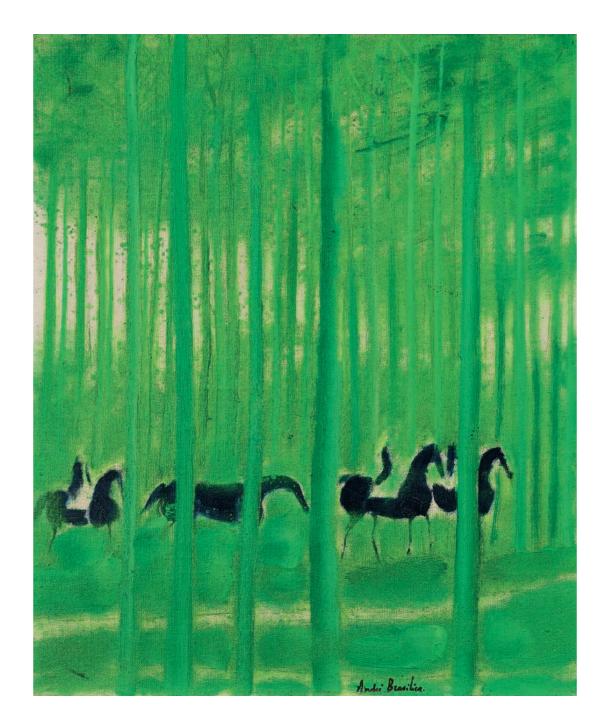
Devant la fenêtre

signed 'CASSIGNEUL.' (lower right); signed again 'Cassigneul' (on the reverse) oil on canvas $24 \times 18\%$ in. (60.9 x 46 cm.) Painted in 1969

PROVENANCE:

Wally Findlay Galleries, Inc., New York (acquired from the artist). Private collection, Japan (1993). Acquired from the above by the present owners.

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



PROPERTY FROM A PRIVATE BELGIAN COLLECTION

486

ANDRÉ BRASILIER (B. 1929)

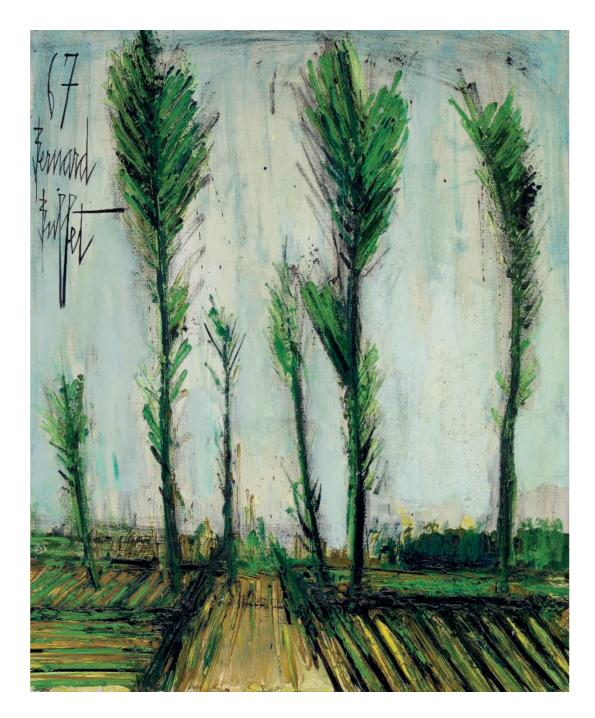
Vert printemps

signed 'André Brasilier.' (lower right) oil on canvas 21¾ x 18⅓ in. (55.2 x 46.2 cm.) Painted in 1974

PROVENANCE:

Acquired from the artist by the family of the present owner, by 1982.

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



PROPERTY FROM A PRIVATE MIDWESTERN COLLECTION

487

BERNARD BUFFET (1928-1999)

Peupliers en Bretagne

signed and dated 'Bernard Buffet 67' (upper left) oil on canvas 39% x 32 in. (100 x 81 cm.)
Painted in 1967

PROVENANCE:

Galerie Maurice Garnier, Paris. Marshall Field & Co., Chicago. Wally Findlay Gallery, Chicago.

Acquired from the above by the family of the present owner, circa 1975.



THE DESMARAIS COLLECTION: A PIED-À-TERRE IN NEW YORK

488

BERNARD BUFFET (1928-1999)

La rivière aux environs de Mayenne

signed and dated 'Bernard Buffet 62' (upper right); titled and inscribed 'La Rivière, environs de Mayenne, France' (on the reverse) oil on canvas $32 \times 51\%$ in. (81.2 x 130 cm.) Painted in 1962

\$70,000-100,000

PROVENANCE:

Galerie Maurice Garnier, Paris. Acquired by the late owner, *circa* 1970.



PROPERTY FROM A PRIVATE MIDWESTERN COLLECTION

489

BERNARD BUFFET (1928-1999)

Le Château d'Azay-le-Rideau

signed 'Bernard Buffet' (upper right) and dated '1972' (upper left); titled 'Le Château d'Azay-le-Rideau' (on the reverse) oil on canvas $35 \times 511/4$ in. (89 x 130 cm.) Painted in 1972

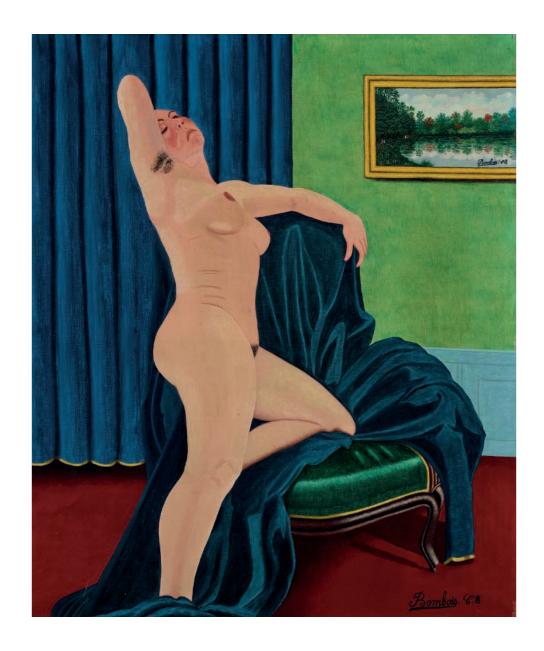
\$100,000-150,000

PROVENANCE:

Galerie Maurice Garnier, Paris. Wally Findlay Gallery, Chicago. Acquired from the above by the family of the present owner, *circa* 1975.



French School, Chateau de d'Azay-le-Rideau, Indre-et-Loire, 19th century. Photo: Private Collection / © Look and Learn / Bridgeman Images.



CAMILLE BOMBOIS (1883-1970)

Nu dans un intérieur

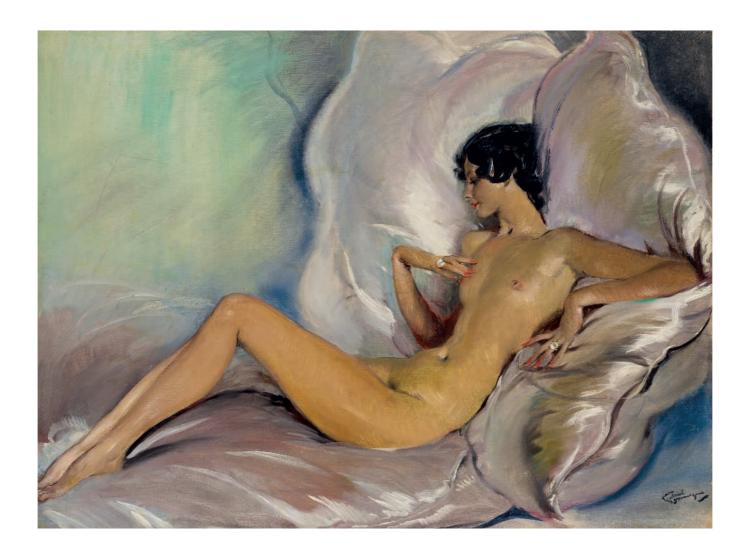
signed twice 'Bombois. C.Ile' (lower and upper right) oil on canvas 25% x 21% in. (65.1 x 54.4 cm.)

\$40,000-60,000

PROVENANCE:

Private collection, California; sale, Christie's, New York, 10 September 2008, lot 86.
Acquired at the above sale by the present owner.

The late Dina Vierny confirmed the authenticity of this work.



JEAN-GABRIEL DOMERGUE (1889-1962)

Nu allongé

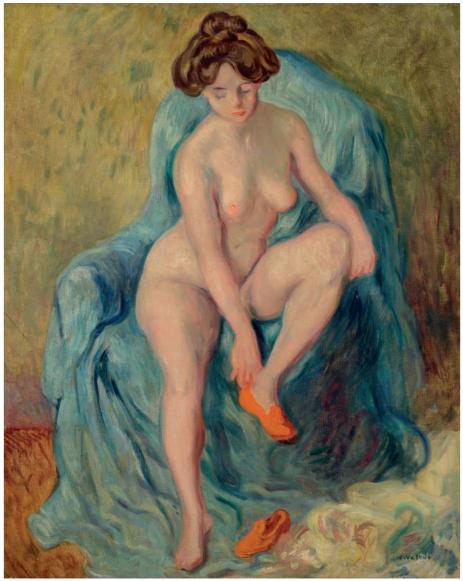
signed 'Jean-Gabriel Domergue' (lower right) oil on canvas $38\% \times 51\%$ in. (97.1 x 130 cm.)

\$60,000-80,000

PROVENANCE:

Private collection, New York; sale, Christie's, New York, 7 May 1991, lot 143. Private collection, New York (acquired at the above sale); sale, Christie's, New York, 10 September 2008, lot 81. Acquired at the above sale by the present owner.

This work is recorded in the archives of Monsieur Noé Willer and will be included in his forthcoming Domergue *catalogue raisonné*.



AMBROISE VOLLARD: COLLECTOR, PATRON, ART DEALER

492

LOUIS VALTAT (1869-1952)

Nu aux chaussons rouges signed 'L. Valtat' (lower right) oil on canvas 36% x 28% in. (92.2 x 73.2 cm.)

\$40,000-60,000

PROVENANCE:

Ambroise Vollard, Paris.
By descent from the above to the present owner.

The late Louis-André Valtat confirmed the authenticity of this work.

493

MAURICE DENIS (1870-1943)

Le bateau fleuri, régates de Ploumanac'h signed and dated 'MAURICE DENIS 21' (lower left) oil on canvas 34¾ x 44½ in. (88.1 x 113.1 cm.) Painted in 1921

\$70,000-100,000

PROVENANCE:

Magosaburo Ohara, Kurashiki (acquired from the artist, December 1921). Ohara Museum of Art, Kurashiki (acquired from the above). Sankaku-do Gallery, Kyoto (acquired from the above, 1936). Komajiro Tamura II, Nishinomiya (acquired from the above, 1936). Fujikawa Galleries Inc., Osaka (acquired from the above, 1960). Acquired from the above by the present owner, 1962.



EXHIBITED:

Paris, Galerie Druet, *Exposition Maurice Denis*, November 1921. Osaka, Fujikawa Galleries, Inc., *Occidental Renowned Paintings*, 1953, no. 19 (illustrated).

Kyoto, Daimaru Department Store, *The Old Matsukata Collection*, 1956, p. 5 (illustrated).

Hankyu Department Store, *History of European Picture Exhibition*, 1958, no. 52 (illustrated).

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

Le bateau fleuri, régates de Ploumanac'h depicts an annual maritime festival held at the coastal town of Ploumanac'h in Brittany. On this occasion sailboats, yachts and fisherman's boats were specially decorated with the national flag, traditionally reserved for Sundays, holidays or local celebrations. In the foreground is a small sailboat, L'Isard, owned by Jean Lechartier, a law student who took on the

artist's son Dominique as his crew member, later selling him the boat in 1925. Dominique, represented twice in this painting is depicted both as the young boy climbing out of the water and the seated figure eating a *tartine* in the back of the boat. His brother, François, is seen peering over the edge of the boat, *tartine* in hand. The woman dressed in red, seated in the central boat resplendently decorated with blue hortensias and lanterns, is Lisbeth, whom Denis married a year after the execution of this work.

The first owner of *Le bateau fleurs* was the Japanese collector Ohara Magosaburo (1880-1943) who purchased the painting from the artist in December 1921 through the artist Edmond Aman-Jean (1860-1935) and the Japanese painter Kojima Torajiro (1881-1929), who acted as intermediaries. According to correspondence between Denis and Aman-Jean, Claire Denis and Fabienne Stahl believe the artist added Japanese motifs including the Japanese flag on the left, as well as the yellow parasol and lanterns on the central boat to the painting in deference to his Asian collector.



MARIE LAURENCIN (1883-1956)

Portrait de jeune femme signed 'Marie Laurencin' (upper right) oil on board 161/2 x 13 in. (41 x 33.2 cm.)

\$25,000-35,000

PROVENANCE:

Galerie Barreto, Paris.
Francis Carco, Paris.
Henri de Montalegre, Paris; sale, Kende Galleries, Inc., New York,
7 December 1950, lot 48.
Jack Wolfe, New York (acquired at the above sale); sale, Sunrise Galleries,
Ltd., New York, 13 June 1987, lot 184.
(probably) Acquired at the above sale by the late owner.



∆495

JEAN-PIERRE CASSIGNEUL (B. 1935)

Dans la loge

signed 'CASSIGNEUL.' (lower left); titled "'Dans la loge" (on the stretcher) oil and charcoal on canvas $36\% \times 25\%$ in. (92 x 64.7 cm.) Painted in 1970

\$50,000-70,000

PROVENANCE:

Wally Findlay Galleries, Inc., New York (acquired from the artist, 1971). Ross Spencer, Mississippi (acquired from the above, November 1974). Private collection, Japan (1994).

Acquired from the above by the present owners.

EXHIBITED:

Beverly Hills, Wally Findlay Galleries, Inc., spring 1972. Palm Beach, Wally Findlay Galleries, Inc., fall 1972. Chicago, Wally Findlay Galleries, Inc., 1973. New York, Wally Findlay Galleries, Inc., 1974.

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



JEAN-PIERRE CASSIGNEUL (B. 1935)

Le renard gris

signed 'CASSIGNEUL' (lower left); signed again, dated and titled 'Cassigneul 1980 le renard gris' (on the reverse) oil on canvas $36\frac{1}{4} \times 25\frac{1}{8}$ in. (92 x 65.1 cm.) Painted in 1980

PROVENANCE:

 $\label{eq:continuous} \mbox{Acquired from the artist by the present owner.}$

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

\$50,000-70,000



ANDRÉ BRASILIER (B. 1929)

Les peupliers bleus

signed 'André Brasilier.' (lower right); signed again, dated and titled 'André Brasilier, 1992 Les peupliers bleus' (on the reverse) oil on canvas 57% x 38¼ in. (146.5 x 97.2 cm.) Painted in 1992

\$50,000-70,000

PROVENANCE:

Galerie Nichido, Paris (acquired from the artist). Private collection, Paris (acquired from the above, 2000). Acquired from the above by the present owner.

EXHIBITED:

Tokyo, Musée Daimaru; Osaka, Musée Navio; Sapporo, Marui Imai Salle Polyvalente and Fukuoka, Daimaru Tenjin, *L'exposition des Brasilier de Brasilier*, April-September 1992, p. 118, no. 94 (illustrated in color).

LITERATURE:

V. Thailly, *Le sentiment de la nature dans l'oeuvre d'André Brasilier*, Ph.D. Diss., Université de Lille III, 1997, p. 59 (illustrated). X. de Coulanges, *André Brasilier: Catalogue raisonné, 1982-2002*, Paris, 2002, vol. I, p. 212, no. 39 (illustrated in color).

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

PROPERTY FROM A NOTABLE PRIVATE COLLECTION

498

MAURICE DE VLAMINCK (1876-1958)

Voiliers

signed 'Vlaminck' (lower left) oil on canvas $35 \times 45\%$ in. (88.8 x 116.4 cm.) Painted *circa* 1908-1910

\$250,000-350,000

PROVENANCE:

Ambroise Vollard, Paris (1910).

Dahmen-Lilienfeld Galleries, New York.

Private collection, New York (by descent from the above).

Achim Moeller Fine Art, New York (1994).

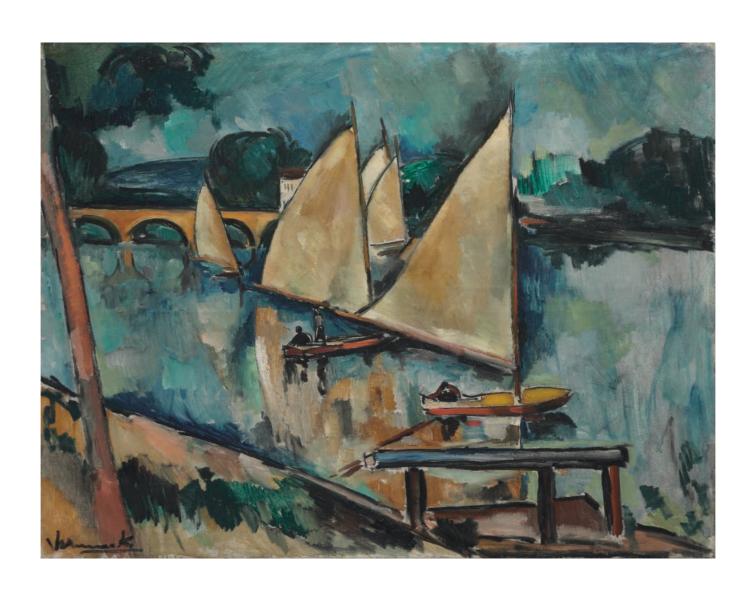
Acquired from the above by the present owner.

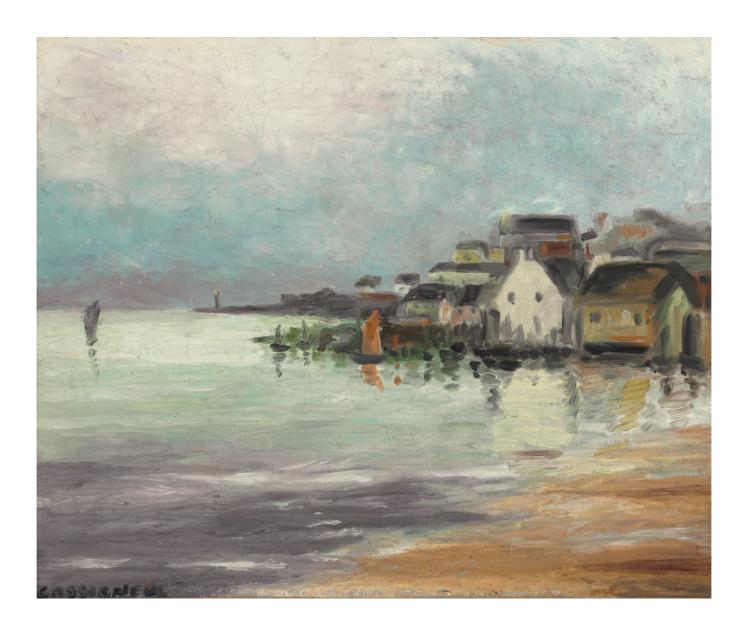
This work will be included in the forthcoming Maurice de Vlaminck Digital Database, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc. By 1907 and following on from the coloristic exuberances of the previous two years, Vlaminck found himself becoming increasingly dissatisfied with the Fauve experiment. His natural predilection for a sense of spatial structure and legibility led him to adopt a more structured approach to his compositions. He wrote, "Working directly in this way, tube against canvas, one quickly arrives at an excessive facility. One ends in transposing mathematically. The emerald green becomes black, the pink flaming red, etc. Winning numbers come up at every draw and immediate success becomes an impasse. Preoccupied with light I neglected the object...either you think nature or you think light" (M. de Vlaminck, *Dangerous Corner*, London, 1961, p. 15).

A way forward was offered by the work of Paul Cézanne exhibited at the Salon d'Automne in 1907. It devoted two rooms to a retrospective of Cézanne's work and while Vlaminck, through his association with Vollard, can hardly have been ignorant of Cézanne up to that point, the impact of such a large-scale exhibition was to be profound. Vlaminck primarily absorbed Cézanne's lessons on building form through careful planar construction; the bold recession and sustained tension of the present work owes an obvious debt to the "ordered sensations" of Cézanne and offered Vlaminck a convincing alternative to the perceived formlessness of Fauve landscapes. Furthermore, the dynamic brushwork and increasingly naturalistic use of blues, greens and ochres, that was to characterize his work for the following years, also recalls Cézanne's palette.

In the present painting, Vlaminck has mastered this next stage of his artistic trajectory. Even before the major Cézanne retrospective at the Salon d'Automne, where Vlaminck himself had been a recent exhibitor, his fellow fauves Henri Matisse and André Derain had turned to Cézanne, as of course had Pablo Picasso and Georges Braque, but in a mode against which Vlaminck later reacted strongly. Maurice Denis captured this regard for the deceased master in his review of the retrospective: "It is understood that Cézanne is a kind of classic and that the younger generation considers him a representative of classicism" (J.D. Herbert, Fauve Painting, The Making of Cultural Politics, 1992, p. 152).

For the next six years, Vlaminck explored Cézanne's fusion of post-Renaissance convention, perspectival subversion and liberating brushwork. During that transitional period, he placed himself among those who intended to convey longstanding and hard-won pictorial structures into the emerging forms of modernity. This moment in Vlaminck's work is a fascinating one, when he travels alongside a master of order while retaining the spontaneous painterly freedom he'd acquired as a fauve.





∆499

JEAN-PIERRE CASSIGNEUL (B. 1935)

Port de pêche

signed 'CASSIGNEUL' (lower left) oil on canvas 18½ x 21½ in. (46.1 x 54.9 cm.) Painted in 1950

\$6,000-8,000

PROVENANCE:

Private collection, Japan (1993). Acquired from the above by the present owners.

LITERATURE

R. Bouillot, *Cassigneul: Peintures, 1950-1990*, Milan, 1991, p. 98, no. 2 (illustrated in color).

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



PROPERTY FROM A PRIVATE CONNECTICUT COLLECTION

500

FRANCIS PICABIA (1879-1953)

Sans titre (Port de Martigues)

signed and dated 'Picabia 1902' (lower right) oil on canvas 15×181 4 in. (38.2 × 46.4 cm.) Painted in 1902

\$80,000-120,000

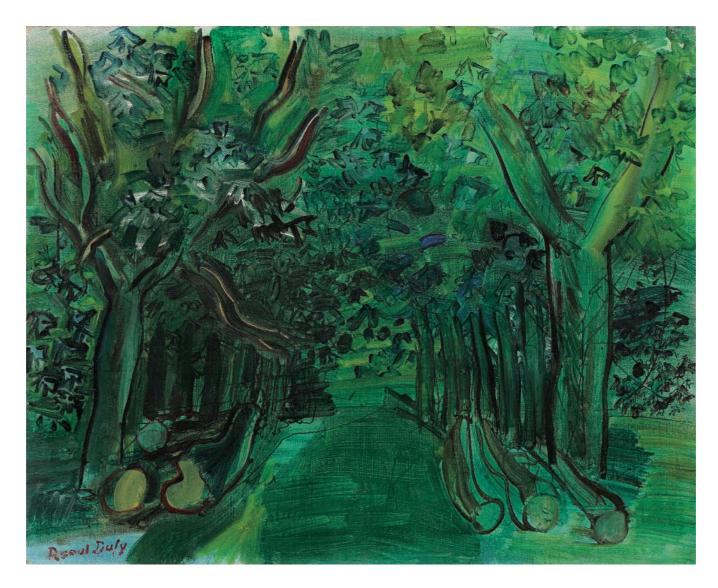
PROVENANCE:

Betsy Babcock, North Carolina; Estate sale, Sotheby's, New York, 8 November 2001, lot 148.

Acquired at the above sale by the present owner.

LITERATURE

W.A. Camfield, B. Calté, C. Clements and A. Pierre, *Francis Picabia: Catalogue raisonné, 1898-1914*, New Haven, 2014, vol. I, p. 183, no. 67 (illustrated in color).



PROPERTY FROM A NOTABLE PRIVATE COLLECTION

501

RAOUL DUFY (1877-1953)

Route en forêt signed 'Raoul Dufy' (lower left) oil on canvas 13 x 161/4 in. (33 x 41 cm.) Painted *circa* 1930

\$25,000-35,000

PROVENANCE:

Svetlana Gallery, Munich.
Acquired from the above by the present owner, 1992.

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



AMBROISE VOLLARD: COLLECTOR, PATRON, ART DEALER

502

LOUIS VALTAT (1869-1952)

Au bord de la rivière signed 'L. Valtat' (lower right) oil on canvas 25% x 32 in. (65.2 x 81.1 cm.)

\$40,000-60,000

PROVENANCE:

Ambroise Vollard, Paris.
By descent from the above to the present owner.

The late Louis-André Valtat confirmed the authenticity of this work.



AMBROISE VOLLARD: COLLECTOR, PATRON, ART DEALER

503

LOUIS VALTAT (1869-1952)

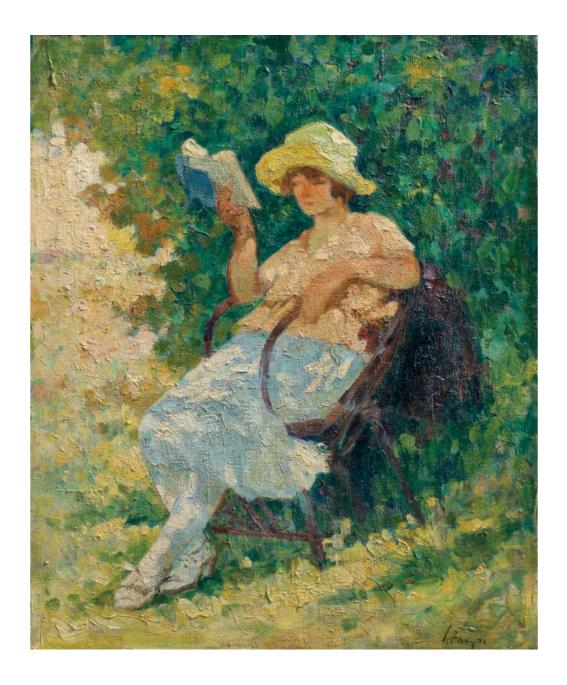
Elégante au bouquet de fleurs signed 'L.Valtat' (lower right) oil on canvas 36¼ x 28¾ in. (92 x 73.1 cm.)

\$50,000-70,000

PROVENANCE:

Ambroise Vollard, Paris.
By descent from the above to the present owner.

This work will be included in the forthcoming Valtat *catalogue raisonné* currently being prepared by Les Amis de Louis Valtat.



HENRI LEBASQUE (1865-1937)

La lecture au jardin

signed 'Lebasque' (lower right) oil on canvas 181/2 x 15 in. (46.2 x 38.1 cm.)

\$25,000-35,000

PROVENANCE:

Robert Rice Gallery, Houston; sale, Christie's, New York, 16 May 1985, let 371

Private collection, Connecticut (acquired at the above sale). Private collection, San Francisco; Estate sale, Bonhams, New York, 6 May 2014, lot 60.

Acquired at the above sale by the present owner.

LITERATURE

D. Bazetoux, *Henri Lebasque: Catalogue raisonné*, Neuilly-sur-Marne, 2008, vol. I, p. 206, no. 733 (illustrated).

Christine Lenoir and Maria de la Ville Fromoit have confirmed the authenticity of this work.



FERDINAND DU PUIGAUDEAU (1864-1930)

Bord de Loire au clair de lune signed and dated 'F. du Puigaudeau, 11' (lower left) oil on canvas 21% x 28% in. (54.3 x 73 cm.) Painted in 1911

\$15,000-20,000

PROVENANCE:

Anon. sale, Millon & Associés, Drouot-Richelieu, Paris, 28 November 2007, lot 58

Anon. (acquired at the above sale); sale, Christie's, New York, 8 November 2012, lot 390.

Acquired at the above sale by the present owner.

Antoine Laurentin will include this work in the forthcoming volume of his Puigaudeau *catalogue raisonné*.



ARMAND GUILLAUMIN (1841-1927)

Gelée blanche au village de Crozant

signed 'Guillaumin' (lower left) oil on canvas 23¼ x 32 in. (59.1 x 81.2 cm.) Painted *circa* 1900

\$30,000-50,000

PROVENANCE:

C. Goupy, Paris (by 1924).
Durand-Ruel Galleries, New York (by 1928).
Adelaide Milton de Groot, New York (by 1967).
The Metropolitan Museum of Art, New York (gift from the above); sale, Sotheby Parke Bernet, Inc., New York, 25 October 1972, lot 8.
Private collection, Houston; Estate sale, Heritage Auctions, Dallas, 24 May 2017, lot 66059.

EXHIBITED:

New York, Durand-Ruel Galleries, *Paintings by Armand Guillaumin*, October 1928, no. 4 (titled *La vallée de la Sédelle, Crozant*).

New York, Durand-Ruel Galleries, *Exhibition of Important Paintings by the Master Impressionists*, 1934, no. 6.

New Haven, Yale University Art Gallery, 1950 (on loan).

(possibly) New York, Hammer Galleries, *Guillaumin*, January 1961, no. 12 or 19.

LITERATURE:

E. des Courières, Armand Guillaumin, Paris, 1924, p. 33 (illustrated).

The Comité Guillaumin (Dominique Fabiani, Stéphanie Chardeau-Botteri, Jacques de la Béraudière) will include this work in their forthcoming second volume of the Guillaumin *catalogue raisonné*.

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

507

HENRI LEBASQUE (1865-1937)

Saint-Tropez, deux jeunes filles à la fontaine signed 'Lebasque' (lower right) oil on canvas 36% x 28% in. (92.2 x 73.3 cm.)
Painted in 1906

\$150,000-250,000

PROVENANCE:

Isidore Montaignac, Paris; sale, Maître Lair-Dubreuil,
Galerie Georges Petit, Paris, 3-4 December 1917, lot 53.

V. Winkel and Magnussen, Copenhagen.
Vlademar Jacobsen, Copenhagen (1930).
Private collection, Copenhagen (by descent from the above); sale,
Sotheby's, London, 3 December 1986, lot 204.
Richard Green Fine Paintings, London (acquired at the above sale).
Sir Philip and Lady Harris, London (acquired from the above, 1987).
Anon. sale, Christie's, New York, 10 May 2001, lot 360.
Acquired at the above sale by the present owners.

EXHIBITED:

Paris, Galerie Georges Petit, *Henri Lebasque*, February 1907, no. 7 (titled *La Fontaine*).

Paris, 23e Salon des Indépendants, March-April 1907, no. 2926. Paris, Exposition de la Société nationale des Beaux-Arts, April-June 1907, no. 729.

LITERATURE:

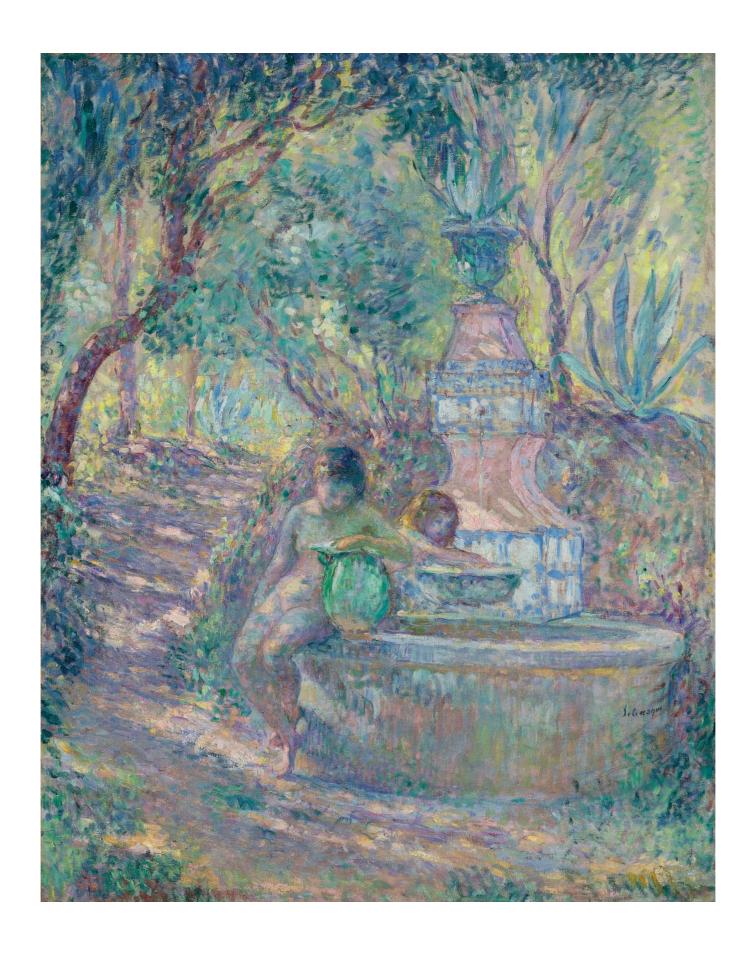
P. Vitry, "Lebasque," *L'Art et les Artistes, Nouvelle Série,* vol. XIV, no. 73, January 1927, p. 118.

D. Bazetoux, *Henri Lebasque*: *Catalogue raisonné*, Neuilly-sur-Marne, 2008, vol. I, p. 289, no. 1171 (illustrated; with incorrect provenance).

Christine Lenoir and Maria de la Ville Fromoit have confirmed the authenticity of this work.

Hailed as the painter of "joy and light," Lebasque absorbed a wide range of artistic influences in the development of his own lyrical style. Lebasque's biographer Paul Vitry underlines the importance of Camille Pissarro and the aesthetic of the Impressionists' works to the younger artist, who was also enthused by the more formal approach of Georges Seurat's divisionism. When Lebasque participated in the first Salon d'Automne of 1903, as one of its main founders, he soon became acquainted with the "Fauves," such as André Derain, Maurice de Vlaminck, Henri Manguin and Henri Matisse, who all became good friends. Their daring colors and violent contrasts served to enrich the artist's palette, but Lebasque's choice of subject matter resonated stronger with the *intimisme* of Edouard Vuillard and Pierre Bonnard, who also concentrated on representing atmospheric daily snapshots of their families, bathed in hues of harmonious colors.

The present work is exemplary in combining most of Lebasque's influential artistic experiences into one luminous painting. The thick iridescent touches of paint show Lebasque's understanding of color and *divisionnisme*, while he uses bright tones to suffuse the scene with a sense of liveliness. An intimate scene of family life, the artist depicts two young girls at a fountain. Lebasque creates a warm atmosphere with colors and light, evidence of the *intimistes*' influence on his work. He masterfully creates a domestic scene in a *plein-air* painting, reflecting his own personal approach to the subject. Working with vigorous brushwork and radiant palette, Lebasque captures the play of light as it filters through the overhanging branches and casts shadows on the two nymph-like figures reposing by the fountain.





GUSTAVE LOISEAU (1865-1935)

Paysage, Nesles la Vallée signed 'G Loiseau' (lower left) oil on canvas 25½ x 32 in. (64.8 x 81.1 cm.) Painted in 1898

\$30,000-50,000

PROVENANCE:

Wally Findlay Galleries, Inc., Palm Beach. Acquired from the above by the late owner, April 1975.

This work will be included in the forthcoming Gustave Loiseau catalogue raisonné currently being prepared by Didier Imbert.



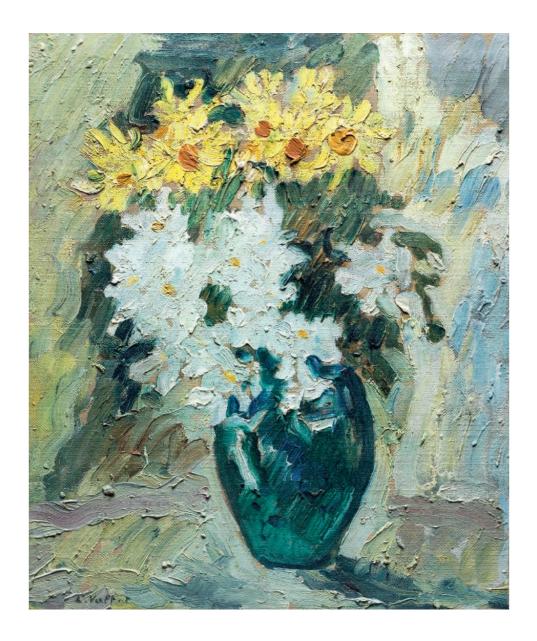
ARMAND GUILLAUMIN (1841-1927)

Paysage signed 'Guillaumin' (lower right) oil on canvas 25% x 32 in. (65.3 x 81.5 cm.)

\$50,000-70,000

PROVENANCE:

Private collection, Argentina (*circa* 1975). Acquired from the above by the present owner.



LOUIS VALTAT (1869-1952)

Bouquet

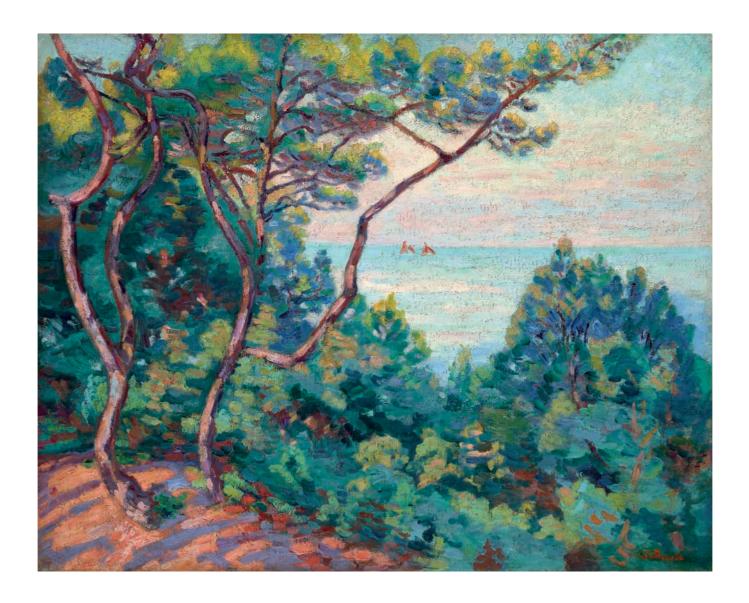
signed 'L. Valtat' (lower left) oil on canvas 15% x 13 in. (39.8 x 33.3 cm.)

\$20,000-30,000

PROVENANCE:

Hirschl & Adler Galleries, Inc., New York (May 1960). Acquired from the above by the family of the present owner, November 1960.

This work will be included in the forthcoming Valtat *catalogue raisonné* currently being prepared by Les Amis de Louis Valtat.



ARMAND GUILLAUMIN (1841-1927)

Côte de l'Esterel signed 'Guillaumin' (lower right)

oil on canvas 25½ x 32 in. (64.9 x 81.2 cm.) Painted *circa* 1905

\$60,000-80,000

PROVENANCE:

Galerie Felix Vercel, New York.

Galerie Romanet, Paris.

Mrs. Jacques Guggenheim, Zurich (acquired from the above, 1962); Estate sale, Christie's, London, 4 December 1984, lot 439.

M. Rosenberg (acquired at the above sale).

Private collection, London.

Acquired from the above by the present owner.

LITERATURE:

G. Serret and D. Fabiani, *Armand Guillaumin: Catalogue raisonné de l'oeuvre peint*, Paris, 1971, vol. I, no. 663 (illustrated).

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTOR

512

JEAN METZINGER (1883-1956)

Jeune fille au chapeau rose signed 'J. Metzinger' (lower right) oil on canvas 21% x 18% in. (55.6 x 46.7 cm.) Painted circa 1907

\$150,000-250,000

PROVENANCE:

Anon. (*circa* 1980); sale, Christie's, New York, 6 November 2014, lot 329. Acquired at the above sale by the present owner.

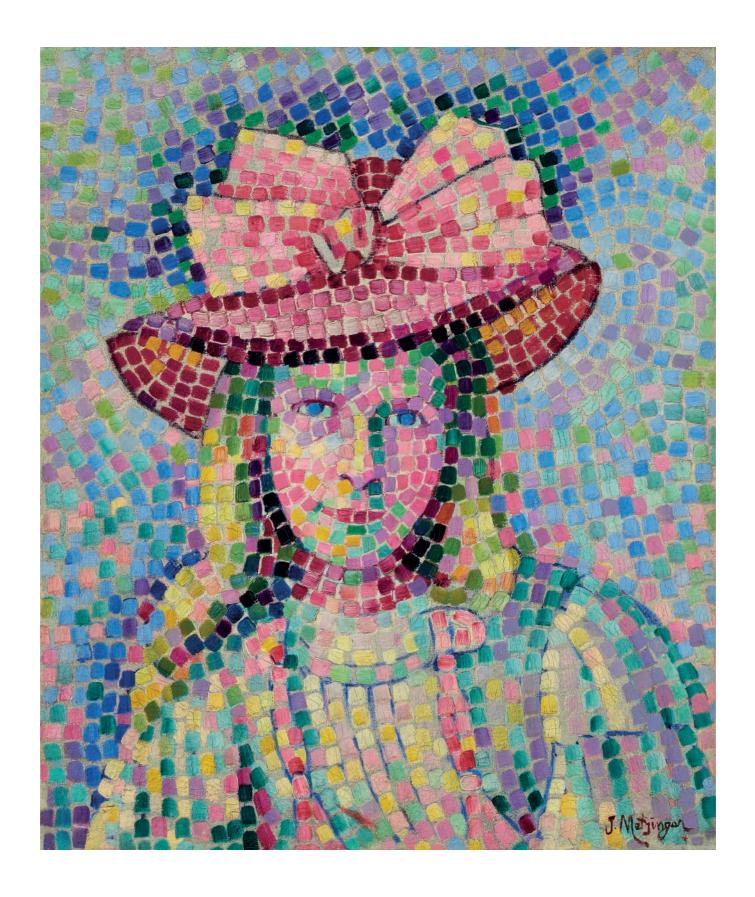
The late Bozena Nikiel confirmed the authenticity of this work.

For many aspiring painters in Paris around 1905, finding one's way as an *artiste indépendant* into the ranks of the avant-garde meant taking a rite of passage through the technique of divisionism. Following Georges Seurat's death in 1891, Paul Signac became the standard-bearer of Neo-Impressionism, and took steps to modify Seurat's pointillist technique to achieve maximum color contrasts--by early years of the new century the tiny pointillist dot had become larger rectangular brushstrokes of pre-mixed color, resembling the tesserae of a Byzantine mosaic. The paintings of Signac's close friend Henri Edmond Cross had been evolving along similar lines. Many young painters experimented in this style, as indeed did the older Henri Matisse, who spent the summer of 1904 in Saint-Tropez, working in close touch with both Signac and Cross. Matisse went on to paint his first fauve canvases with Derain in Collioure the following year.

Metzinger's Jeune fille au chapeau rose also owes much to the example of Signac and Cross. He did not, however, develop his version of divisionism into a purely fauve style. Metzinger held a strong interest in geometry and mathematics; unlike the Fauves, he made the appearance of design an important priority in his pictures. This quality is clearly evident in Jeune fille au chapeau rose--Metzinger has clearly demarcated the boundaries of each area of color, similar to the synthetist practice of Paul Gauguin, which lends the picture a solid, crystalline design. There is perhaps a presentiment here of Metzinger's subsequent interest in the faceting of forms, an important element in the development of Cubism. He explained his pictorial ideas to the American writer Gelett Burgess in late 1908 or early 1909: "Instead of copying nature...we create a milieu of our own wherein our sentiment can work itself out through a juxtaposition of colors. It is hard to explain it, but it may perhaps be illustrated by analogy with literature and music... Music does not attempt to imitate nature's sounds, but it does interpret and embody emotions awakened by nature through a convention of its own, in a way to be aesthetically pleasing. In some such way, we, taking our hint from Nature, construct decoratively pleasing harmonies and symphonies of color expressive of our sentiment" (quoted in G. Burgess, "Wild Men of Paris," Architectural Record, May 1910, p. 413).

The firmly drawn construction of Metzinger's pictorial design superimposes hardness and solidity on every part of the artist's subject, and the background as well, in *Jeune fille au chapeau rose*. This is an intended effect, which Metzinger contrasts by rendering these forms in a divisionist technique, which softens and refines the overall impact of the picture. Metzinger stated, "I ask of divided brushwork not the objective rendering of light, but iridescences and certain aspects of color still foreign to painting. I make a kind of chromatic versification, and for syllables, I use strokes which, variable in quality, cannot differ in dimension without modifying the rhythm of a picture phraseology destined to translate the diverse emotions aroused by nature" (quoted in R. Herbert, *Neo-Impressionism*, exh. cat., The Solomon R. Guggenheim Museum, New York, 1968, p. 221).

Following his youthful foray into divisionism, Metzinger turned briefly to a robust, Gauguinesque manner in rendering the figure, using strong outlines and flat areas of color. Then, in 1910, he became involved in the early development of Cubism, a decision that shaped his mature style. Burgess in his article did not hide a preference for Metzinger's paintings of 1907-1909: "Metzinger once did gorgeous mosaics of pure pigment, each little square of pigment not quite touching the next, so that an effect of vibrant light should result. He painted exquisite compositions of cloud and cliff and sea; he painted women and made them fair" (op. cit.).





FERDINAND DU PUIGAUDEAU (1864-1930)

Crépuscule en Brière signed 'F du Puigaudeau' (lower left) oil on canvas 215% x 28% in. (54.7 x 73.4 cm.)

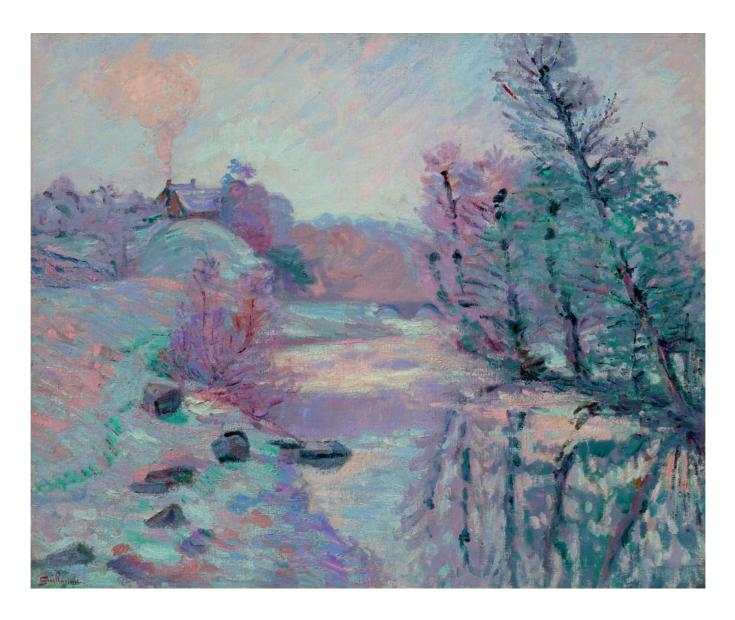
\$12,000-18,000

PROVENANCE:

Private collection, France-Comté (*circa* 1965). Anon. sale, Thierry, Lannon et Associés, Brest, 21 May 1989, lot 157. Acquired by the present owner, *circa* 2015.

LITERATURE:

A. Laurentin, *Ferdinand du Puigaudeau*, Paris, 1989, vol. I, p. 319, no. 142 (illustrated).



PROPERTY FROM A PRIVATE NEW YORK ESTATE

514

ARMAND GUILLAUMIN (1841-1927)

Gelée blanche, écluse de Bouchardon, Crozant signed 'Guillaumin' (lower left) oil on canvas 21% x 25% in. (54.2 x 65.2 cm.)
Painted *circa* 1900

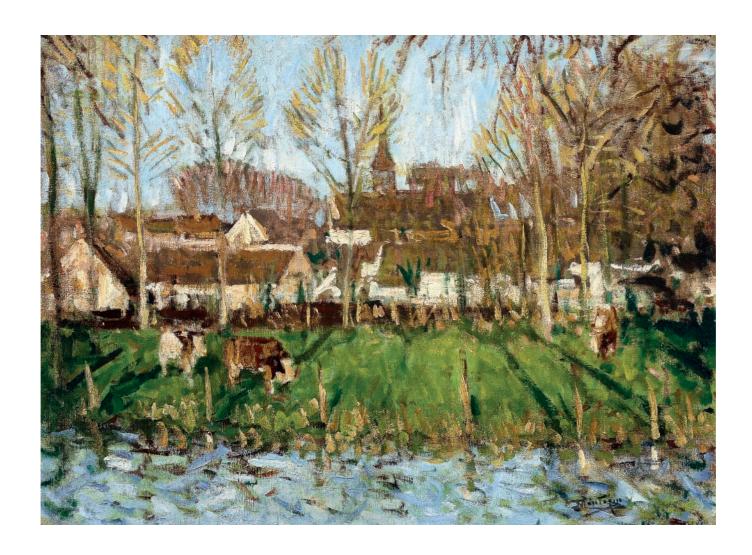
\$40,000-60,000

PROVENANCE:

Galerie Durand-Ruel et Cie., Paris. Anon. sale, Christie's, New York, 9 November 1999, lot 238. Acquired at the above sale by the late owner.

LITERATURE:

G. Serret and D. Fabiani, *Armand Guillaumin: Catalogue raisonné de l'oeuvre peint*, Paris, 1971, no. 474 (illustrated).



PROPERTY FROM A PRIVATE CONNECTICUT COLLECTION

515

PIERRE EUGÈNE MONTÉZIN (1874-1946)

Saint-Germain-sur-Avre, avant printemps

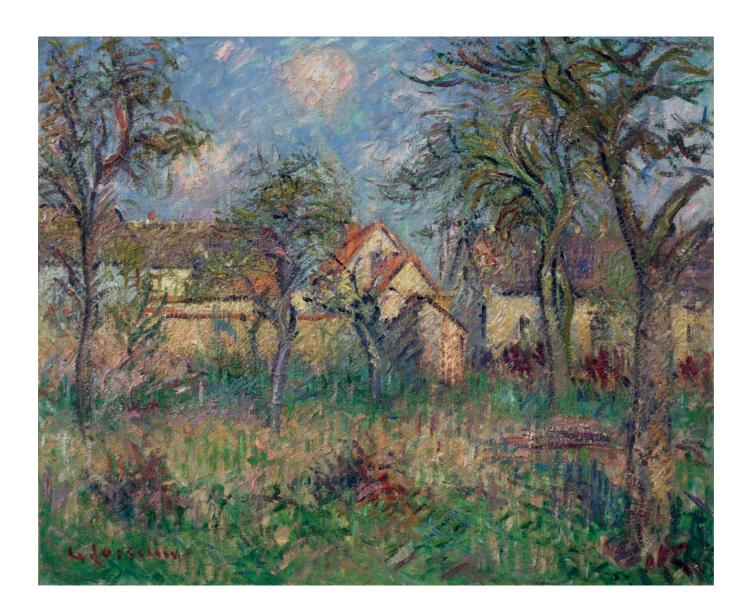
signed 'PMontezin' (lower right); titled 'S. Germain s/ Avre avant printemps' (on the reverse) oil on canvas $21\% \times 29$ in. (54.2 x 73.6 cm.) Painted circa 1935

PROVENANCE:

Anon. sale, Sotheby's, New York, 23 February 2006, lot 46. Acquired at the above sale by the present owner.

Cyril Klein-Montézin has confirmed the authenticity of this work.

\$20,000-30,000



GUSTAVE LOISEAU (1865-1935)

Le Jardin signed 'G Loiseau' (lower left) oil on canvas 19% x 241/4 in. (50.3 x 61.6 cm.) Painted circa 1920-1925

\$30,000-50,000

PROVENANCE:

Galerie Durand-Ruel et Cie., Paris.
Private collection (acquired from the above and until at least 2005).
Anon. sale, Christie's, New York, 1 March 2006, lot 20.
Alexander Kahan Fine Arts, Ltd., New York (acquired at the above sale); sale, Bonhams, New York, 5 November 2013, lot 21.
Maier & Co. Fine Art, Stuttgart.
Acquired from the above by the present owner.

This work will be included in the forthcoming Gustave Loiseau *catalogue raisonné* currently being prepared by Didier Imbert.

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the lots listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in bold.

Unless we own a **lot** in whole or in part (\triangle symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE 1 DESCRIPTION OF LOTS

- (a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- (b) Our description of any lot in the catalogue, any condition report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or condition, artist, period, materials, approximate dimensions, or provenance are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a lot apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

- (a) The condition of lots sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect condition.

 Lots are sold "as is," in the condition they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.
- (b) Any reference to condition in a catalogue entry or in a condition report will not amount to a full description of condition, and images may not show a lot clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. Condition reports may be available to help you evaluate the **condition** of a lot. Condition reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason condition reports are not an alternative to examining a lot in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any condition report.

4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a lot, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its condition. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the condition, rarity, quality and provenance of the lots and on prices recently paid at auction for similar property. Estimates can change. Neither you, nor anyone else, may rely on any estimates as a prediction or guarantee of the actual selling price of a lot or its value for any other purpose. Estimates do not include the buyer's premium or any applicable taxes.

6 WITHDRAWAI

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- (d) For jewellery sales, estimates are based on the information in any gemmological report. If no report is available, assume that the genstones 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 TM

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 LIVETM Terms of Use which are available on is https://www.christies.com/LiveBidding/OnlineTermsOfUse.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the lots online at www.christies. com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry 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 I(1).

4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders;
- (c) internet bidders through 'Christie's LIVETM (as shown above in paragraph B6); and
- (d) written bids (also known as absentee bids or commission bids) left with us by a bidder before 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 LIVETM) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES 1 THE BUYER'S PREMIUM

In addition to the hammer price, the successful bidder agrees to pay us a buyer's premium on the hammer price of each lot sold. On all lots we charge 25% of the hammer price up to and including US\$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.
- 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

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 over all and we will pay any amount left from that sale to you.

If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- (a) You must collect purchased lots within seven days from the auction (but note that lots will not be released to you until you have made full and clear payment of all amounts due to us).
- (b) Information on collecting lots is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option
 - charge you storage costs at the rates set out at www.christies.com/storage.
 - (ii) move the lot to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies.com/storage will apply.
- (e) In accordance with New York law, if you have paid for the lot in full but you do not collect the lot within 180 calendar days of payment, we may charge you New York sales tax for the lot.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at www christies.com/shipping or contact us at PostSaleUS@ christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any lot prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1212 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'.

watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol \(^{\psi}\) in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular lot.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

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 LIVETM instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a lot (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the lot.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a lot will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to 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

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a lot. due date: has the meaning given to it paragraph F1(a). estimate: the price range included in the catalogue or any saleroom notice within which we believe a lot may sell. Low estimate means the lower figure in the range and high estimate means the higher figure. The mid estimate is the midpoint between the two. hammer price: the amount of the highest bid the

auctioneer accepts for the sale of a lot.
 Heading: has the meaning given to it in paragraph E2.
 lot: an item to be offered at auction (or two or more

items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a lot. qualified: has the meaning given to it in paragraph E2 and Qualified Headings means the paragraph headed Qualified Headings on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a lot.

saleroom notice: a written notice posted next to the lot in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters. warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

Λ

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.



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.

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 is 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 \square . 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

29/03/19

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (**n**) not collected from Christie's by 5.00 pm 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.

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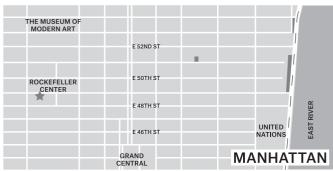
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13/08/18



THE WALSCHOT-SCHOFFEL KIFWEBE MASK

Songye Master Artist

Democratic Republic of Congo

141/sin. (36cm) high

Estimate on Request

ART OF AFRICA MASTERWORKS

New York, 14 May 2019
IMMEDIATELY FOLLOWING THE
IMPRESSIONIST AND MODERN ART
DAY SALE at 6:30

VIEWING

4-13 May 2019 20 Rockefeller Plaza New York, NY 10020

CONTACT

Susan Kloman skloman@christies.com +1 212 636 2245

CHRISTIE'S



The Collection of Dorothy and Richard Sherwood 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

IMPRESSIONIST AND MODERN ART EVENING SALE

New York, 13 May 2019

VIEWING

4-13 May 2019 20 Rockefeller Plaza New York, NY 10020

CONTACT

Max Carter mcarter@christies.com jfertig@christies.com +1 212 636 2050

CONTACT

Jessica Fertig +1 212 636 2050

CHRISTIE'S

THE ROBERT B. and EATRICE C. MAYER



ROY LICHTENSTEIN (1923-1997) Kiss III Magna on canvas 64 x 48 in. (162.6 x 121.9 cm.) Painted in 1962. Estimate on request

POST-WAR AND CONTEMPORARY ART EVENING SALE

New York, 15 May 2019

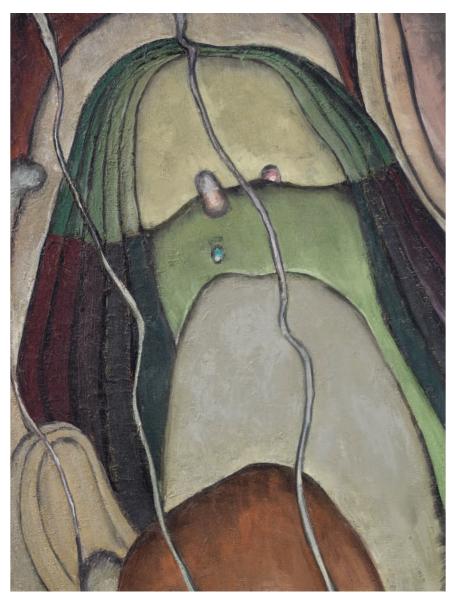
VIEWING

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CONTACT

Joanna Szymkowiak jszymkowiak @christies.com +1 212 636 2100





The Michael Scharf Family Collection ARTHUR DOVE (1880-1946) River Bottom, Silver, Ochre, Carmine, Green oil on canvas 24 x 18 in. (61 x 45.7 cm.) \$3,000,000-5,000,000

AMERICAN ART

New York, 22 May 2019

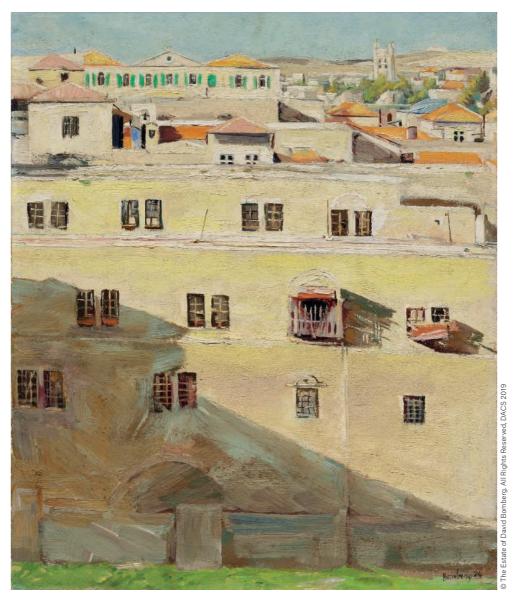
VIEWING

18-21 May 2019 20 Rockefeller Plaza New York, NY 10020

CONTACT

William Haydock whaydock@christies.com +1 212 636 2140





PROPERTY FROM A PRIVATE LONDON COLLECTION
DAVID BOMBERG (1890-1957)
The Pool of Hezekiah, Jerusalem
signed and dated 'Bomberg 24' (lower right)
oil on canvas
241/4 x 20 in. (61.5 x 50.8 cm.)
Painted in 1924.
£300,000-500,000

MODERN BRITISH ART

EVENING SALE

London, 17 June 2019

VIEWING

14-17 June 2019 8 King Street London SW1Y 6QT

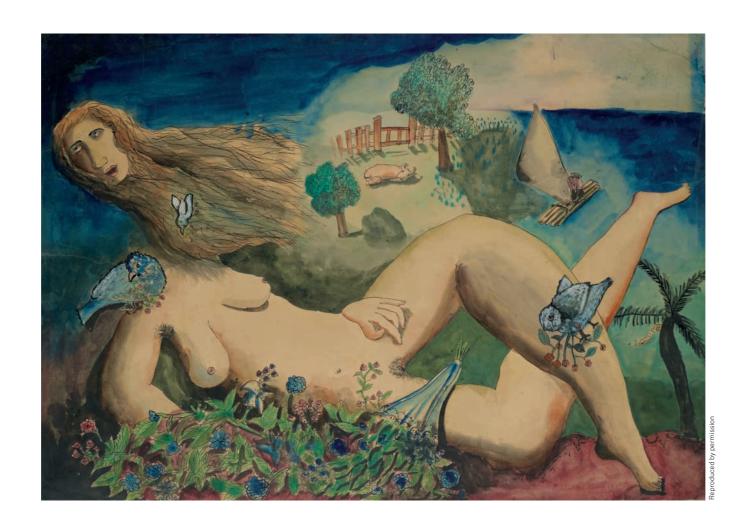
CONTACT

William Porter wporter@christies.com +44 (0) 20 7389 2688

CONTACT

Nicholas Orchard norchard@christies.com +44 (0) 20 7389 2548





CICERO DIAS (1907-2003)

Le rêve (O Sonho)
signed and dated 'Cicero Dias 1931' (lower right)
watercolour and ink on paper
20 x 28½ in. (51 x 72.5 cm.)
Executed in 1931.
\$200,000-300,000

LATIN AMERICAN ART SALE

New York, 22-23 May 2019

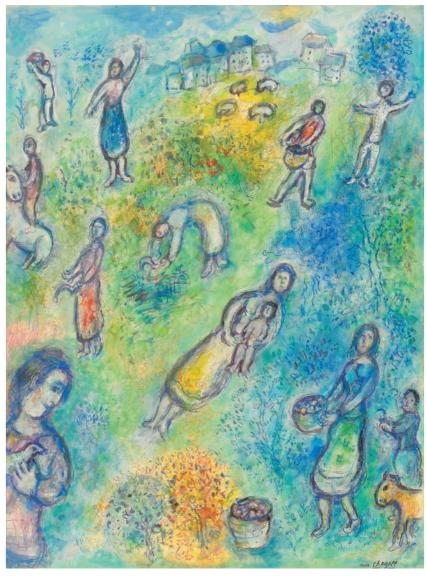
VIEWING

18-22 May 2019 20 Rockefeller Plaza New York, NY 10020

CONTACT

Virgilio Garza vgarza@christies.com +1 212 636 2150





MARC CHAGALL (1887-1985)

L'été, Les moissonneuses (Les quatres saisons)
signed 'Marc Chagall' (lower right)
tempera, gouache, watercolour and pastel on paper
29¾ x 22½ in. (75.6 x 56.3 cm.)
Executed in 1974
Pre-sale estimate: £400,000-600,000
Price realized: £671,250

AN INVITATION TO CONSIGN

IMPRESSIONIST AND MODERN ART WORKS ON PAPER AND DAY SALES

London, 19 June 2019

VIEWING

June 2019 8 King Street London SW1Y 6QT

CONTACT

Ottavia Marchitelli omarchitelli@christies.com +44 207 389 2980

CONTACT Annie Wallington awallington@christies.com +44 207 389 2638





Property from the Estate of Eugene V. Thaw

JOSEPH CORNELL (1903-1972)

Untitled (Medici Prince)

wood box construction—wood, paint, glass and printed paper collage

17 ½ x 10 % x 4 % in. (43.8 x 27.6 x 11.1 cm.)

Executed circa 1952.

POST-WAR AND CONTEMPORARY ART MORNING SESSION

New York, 16 May 2019

VIEWING

4-15 May 2019 20 Rockefeller Plaza New York, NY 10020

CONTACT

Rachael White rrwhite@christies.com +1 212 636 4556





Property from a Private Collector HENRI MATISSE (1869-1954) Femme nue couchée signed 'Henri-Matisse' (lower right) charcoal and estompe on paper 18 % x 24 ¾ in. (47.5 x 63 cm.) Executed circa 1924 \$1,500,000-2,500,000

IMPRESSIONIST AND MODERN ART EVENING SALE

New York, 13 May 2019

VIEWING

4-13 May 2019 20 Rockefeller Plaza New York, NY 10020

CONTACT

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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





THE COLLECTION OF DOROTHY AND RICHARD SHERWOOD AN ILLUSTRATION FROM A HAMIR HATH SERIES INDIA, KANGRA, CIRCA 1820 Image 12 % x 17 ½ in. (31.4 x 44.5 cm.) \$40,000-60,000

INDIAN, HIMALAYAN, AND SOUTHEAST ASIAN WORKS OF ART

New York, 11 September 2019

VIEWING

6-10 September 2019 20 Rockefeller Plaza New York, NY 10020

CONTACT

Tristan Bruck tbruck@christies.com +1 212 636 2190





Thiebaud on Paper: Works from a Private Collection WAYNE THIEBAUD (B. 1920)

Lunch Table

watercolor and graphite on paper

8 ¾ x 13 in. (22.2 x 33 cm.)

Painted in 1964.

\$400,000-600,000

POST-WAR AND CONTEMPORARY ART MORNING SESSION

New York, 16 May 2019

VIEWING

May 4-15 2019 20 Rockefeller Plaza New York, NY 10020

CONTACT

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CHRISTIE'S



CONTACT Jay Vincze jvincze@christies.com +44 (0) 20 7389 2536

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WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

IMPRESSIONIST AND MODERN ART WORKS ON PAPER AND DAY SALES

TUESDAY 14 MAY 2019 AT 10.00 AM (LOTS 101-255) AND 2.30 PM (LOTS 301-516)

20 Rockefeller Plaza New York, NY 10020

CODE NAME: LALA/PRILL SALE NUMBER: 17155/17156

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

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US\$100 to US\$2,000 by US\$100s US\$2,000 to US\$3,000 by US\$200s US\$3,000 to US\$5,000 by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)

by US\$500s US\$5,000 to US\$10,000 US\$10.000 to US\$20.000 by US\$1,000s US\$20,000 to US\$30,000 by US\$2,000s

US\$30,000 to US\$50,000 by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000) US\$50,000 to US\$100,000

by US\$5,000s US\$100,000 to US\$200,000 by US\$10,000s Above US\$200,000 at auctioneer's discretion

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- 2. I understand that if my bid is successful the amount payable will be the sum of the hammer price and the buyer's premium (together with any applicable state or local sales or use taxes chargeable on the hammer price and buyer's premium) in accordance with the Conditions of Sale-Buyer's Agreement). The buyer's premium rate shall be an amount equal to 25% of the hammer price of each lot up to and including US\$300,000, 20% on any amount over US\$300,000 up to and including US\$4,000,000 and 13.5% of the amount above US\$4,000,000.
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08/01/19

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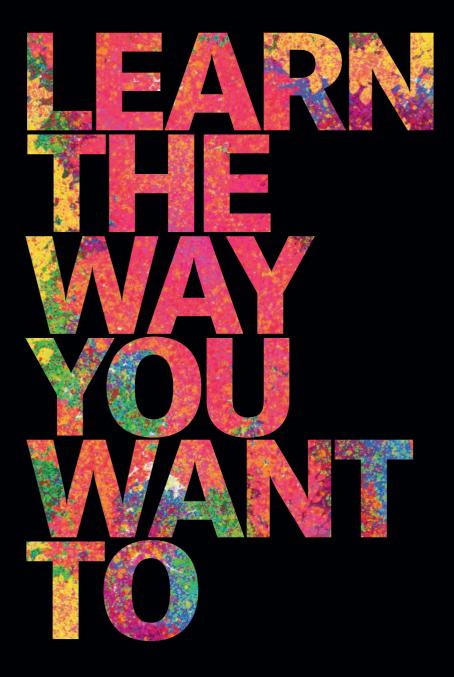
	17155/17156	
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